



National Aboriginal Art Gallery

Strategic Business Case

Northern Territory Department of
Tourism, Sport and Culture

July 2019

Cover Image: Wawiriya Burton, Ngayuku Ngura / My Country
(detail), 2016. Source: NT Government



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Desert Mob 2016 exhibition opening. Foreground artworks by Yarrenyty Arltere Artists Dulcie Sharpe, Two birds of love, 2016, Louise Robertson, Woman and fire dog, 2016, and Trudy Inkamala, This little woman, 2016. Photo by Lisa Hatzimihail Photography. Source: NT Government

Acknowledgement of Country

We acknowledge the Traditional Owners of the land and pay our respects to Elders past and present.

In keeping with a commitment to reconciliation and respect, we acknowledge Aboriginal and Torres Strait Islander peoples as the First Peoples of Australia and the Traditional Owners of this land and waters. We pay our respect to Elders, knowledge holders and leaders both past and present.

In particular we acknowledge the Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) for Mparntwe (Alice Springs) and surrounding estates Antulye (Undoolya) and Irlpme (Bond Springs) and pay respect to their Elders past, present and emerging.



1. Executive summary

1.1 Introduction

The Northern Territory Government is proposing to develop a National Aboriginal Art Gallery (the Gallery) dedicated to celebrating Aboriginal art.

The Gallery would display changing exhibitions using works borrowed from other Australian institutions. Alongside the display function, the Gallery would have a research capacity which could help to enhance the understanding, meaning and significance of Aboriginal art in Australian public collections.

The Gallery would be housed in an iconic building in a master-planned cultural precinct in Mparntwe (Alice Springs) and would be managed on a “First Peoples’ Principles” basis.

Art is important to all cultures and is particularly important to Aboriginal people as it is through art that Aboriginal people express and explore their Tjukurpa (Law / Dreaming / Stories), song lines and history which have been passed down from their ancestors and are depicted in paintings (including rock art), carvings, weaving and sculptures.¹ This has been a continuous feature for the world’s oldest living culture and forms part of a tradition which dates back to the earliest examples of Aboriginal rock art which may be up to 50,000 years old.²

These traditions have continued in contemporary Aboriginal art which is commonly considered to have started in 1971 with work produced in the Papunya settlement, 240 km north-west of Mparntwe (Alice Springs). Since this time, contemporary Aboriginal art has grown into a significant global art movement and has, to a large degree, come to define Australian art internationally.

Despite the importance of contemporary Aboriginal art to its people and the size, scale and international significance of the Aboriginal art movement, Australia does not have a large-scale public institution dedicated to Aboriginal art.

The National Aboriginal Art Gallery would address this absence and Mparntwe (Alice Springs) is a fitting location.

1.2 The case for a National Aboriginal Art Gallery in Mparntwe (Alice Springs)

The project focuses on building a National Aboriginal Art Gallery in Mparntwe (Alice Springs) to develop a national institution dedicated to Aboriginal art and resolve the absence of such an institution in Australia.

The Gallery is intended to become a centre of Aboriginal curatorial excellence and workforce participation and it also seeks to achieve a range of other economic and social outcomes for Mparntwe (Alice Springs) and for Aboriginal advancement nationally.

¹ Tjukurpa is a word originating from central Australia but is commonly used. There are other terms used in the over 250 Aboriginal languages which relate to the same or similar concepts.

² Daisey Dumas, “Australian rock art may be among the oldest in the world, according to new research”, *Sydney Morning Herald*, 20 February 2016.

1.2.1 The benefits flowing from the Gallery

The absence of a national institution dedicated to celebrating the achievements of the art and culture of its First Peoples puts Australia at odds with many other countries with a history as settler Colonies such as New Zealand, Canada, and the United States of America.

A central reason why these precedent institutions are considered important in those countries is that they provide a voice for their First Peoples to tell their own stories. The policy developed by Te Papa in 2003 known as *mana taonga*, for example, recognises Maori ownership of their *taonga* and their right to care for them, speak for them, and dictate how the Museum uses them.

The Northern Territory Government believes that the establishment of such a National Aboriginal Art Gallery would help to:

- ▶ Celebrate the art and culture of Aboriginal people and contribute to Aboriginal empowered and advancement
- ▶ Create greater understanding and appreciation of Aboriginal culture within Australian society and therefore foster reconciliation
- ▶ Foster a more sophisticated and inclusive image of Australia internationally as a country which is reconciling with its past and celebrates the achievements of all its people

By applying First Peoples' principles of ensuring majority Aboriginal governance, management and workforce, the Gallery provides a vehicle for Aboriginal people to tell their stories to the world investing them with agency in the way in which their stories are told.

This would allow the Gallery to:

- ▶ Become an exemplar for how Aboriginal art should be managed, stored and displayed in Australia and become a catalyst for change in other galleries and museums around the country
- ▶ Undertake a research role to help to fill gaps in knowledge around interpretation and meaning of Aboriginal art in public collections
- ▶ Provide a vehicle through which Aboriginal people can interact with their art and culture and preserve that culture by having Elders teach younger generations the Tjukurpa (Law / Dreaming / Stories) and other cultural significance in the works of art
- ▶ Preserve culture and connection to culture for Aboriginal people which can lead to improved social and health outcomes

1.2.2 Other aims and objectives

Furthermore, the Gallery would seek to provide a positive impact on Mparntwe (Alice Springs) and Aboriginal advancement by:

- ▶ Providing training and employment outcomes, particularly for Aboriginal people
- ▶ Creating a civic centre or central gathering place for the community in Mparntwe (Alice Springs)
- ▶ Establishing Mparntwe (Alice Springs) as the beginning of the Territory's Art Trail
- ▶ CBD activation and revitalisation of Mparntwe (Alice Springs) and enhanced reputation
- ▶ Assisting to address a number of youth and social challenges in Mparntwe (Alice Springs) by providing a location to gather for all people and providing a vehicle for the preservation of

Aboriginal culture through interaction and instruction around the meaning and interpretation of Aboriginal art

1.2.3 Expected outcomes

The expected outcomes of developing the Gallery include a range of potential flow on economic and social benefits for Mparntwe (Alice Springs) and the region including:

- ▶ A direct contribution to the local economy through the construction phase
- ▶ Increased visitation to Mparntwe (Alice Springs) and the consequent economic contribution to the Gross Regional Product (GRP)
- ▶ Increased employment, especially Aboriginal training and employment
- ▶ Stimulating private sector investment in Mparntwe (Alice Springs) and remote community art galleries

1.3 Key findings on economic benefits

The analysis demonstrates that the construction and operation of the Gallery could have a positive contribution to the economy of the Mparntwe (Alice Springs) region. These benefits would be driven by construction of the Gallery, its ongoing operations and increased tourism.

An indicative cost of construction of the facility has been estimated by the Northern Territory Department of Infrastructure, Planning and Logistics. A range of \$150M to \$180M is expected, dependent on factors including site and design issues. Assuming construction occurs over a two-year period, the direct economic impact (as discussed below) would be approximately \$75M - \$90M per year during the construction phase.

1.3.1 Construction Impact

Building the Gallery would create construction jobs and flow-on contributions to other sectors of the economy. The estimated results of the economic contribution analysis for each year of construction (i.e. 2021 and 2022) are outlined in Table 1 and include:

- ▶ A direct contribution of between 115 - 138 jobs
- ▶ This contributes a further 102 - 122 jobs in industrial and consumption flow-on effects
- ▶ A direct contribution of between \$23.1M - \$27.7M to Gross Regional Product (GRP) of the Mparntwe (Alice Springs) and MacDonnell regions and a further \$19.7M - \$23.6M in industrial and consumption flow-on effects

Section 4 provides more details.

Table 1: Economic contribution of construction for each year of the two year construction period

Low Range			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$75.00	\$43.64	\$118.64
Employment Jobs	115	102	217
Value-Added \$M	\$23.11	\$19.65	\$42.76
High Range			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$90.00	\$52.36	\$142.36
Employment Jobs	138	122	260
Value-Added \$M	\$27.73	\$23.58	\$51.31

1.3.2 Operational Impact

The Gallery would also generate an ongoing economic contribution from operations.

The figures provided below are for 2025, the third full year of operations, but a similar contribution would be made on an annual basis if the Gallery can maintain the increased level of projected visitation and assumed employment levels. The third full year has been chosen as the year of focus to allow for the Gallery to ramp up to full visitation.

Once operational, and based on comparisons to other galleries and museums and information provided by the Northern Territory Government, the Gallery would employ an estimated 55 full-time equivalent staff (FTE) resulting in:

- ▶ Increased direct and indirect output by \$13.7M
- ▶ 14 additional indirect jobs
- ▶ \$7.2M contribution to the local GRP of the Mparntwe (Alice Springs) and MacDonnell regions

These benefits are annualised and expressed for the 2025 year.

Table 2: Economic contribution of Gallery employment 2025

Impact	Direct impact	Indirect	Total impact
Output \$M	\$8.97	\$4.77	\$13.73
Employment Jobs	55	14	69
Value-Added \$M	\$4.70	\$2.53	\$7.23

The Gallery is expected to increase tourism to Mparntwe (Alice Springs) and increase the average length of stay for other tourists. This is based on:

- ▶ The increase in tourism post 2011 in Hobart which is partially attributable to the opening of the Museum of Old and New Art (MONA)
- ▶ Market research undertaken by EY Sweeney which indicated that the Gallery had strong appeal for past and potential visitors
- ▶ National trends indicating strong growth in both indigenous tourism and art-based tourism

In 2025, the third full year of operations, the Gallery could attract an additional 53,000 visitors a year to Mparntwe (Alice Springs) that might not have come without its establishment. In addition, other tourists are anticipated to stay longer. Based on the market research undertaken by EY Sweeney, the weighted average for potential extended stay is 1.16 nights. The economic contribution of increased visitation as outlined above for the 2025 year is outlined in Table 3.

Table 3: Economic contribution of increased Visitors to Mparntwe (Alice Springs) 2025

Low Range			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$30.83	\$11.97	\$42.79
Employment Jobs	132	32	164
Value-Added \$M	\$12.61	\$6.44	\$19.05
High Range			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$46.24	\$17.95	\$64.18
Employment Jobs	197	48	245
Value-Added \$M	\$18.92	\$9.66	\$28.58

1.3.3 Summary of economic benefits

The economic contribution to GRP of the construction of the Gallery would occur across 2021 and 2022. In each of these years the construction of the Gallery would generate:

- ▶ A direct and indirect output of between \$118.6M and \$142.4M
- ▶ Between 217 - 260 direct and indirect jobs
- ▶ A direct and indirect total value-add of between \$42.8M and \$51.3M

Once the Gallery is fully operational, it will generate an economic contribution to GRP based on its operational activity and the visitation it stimulates. The year examined is 2025, the third full year of operations which would allow the Gallery to ramp up its visitation. A similar contribution would be made on an on-going annual basis if the Gallery can maintain the increased level of projected visitation and assumed employment levels. The operations of the Gallery will contribute:

- ▶ A direct and indirect output of \$13.7M
- ▶ Up to 69 direct and indirect jobs
- ▶ A direct and indirect value-add of approximately \$7.2M contribution to the local economy's GRP

Additional visitation will contribute to GRP:

- ▶ A direct and indirect output of between \$42.8M - \$64.2M
- ▶ Between 164 - 245 direct and indirect jobs
- ▶ A direct and indirect value-add of between \$19.0M - \$28.6M

1.4 Conclusions

Based on the outcome of the analysis, the Gallery is considered to have strategic merit for the following reasons:

- ▶ Addresses the current absence of a national institution to celebrate Aboriginal art and culture
- ▶ Mparntwe (Alice Springs) has a strong claim to host the Gallery based on historic, geographic and artistic grounds
- ▶ Contributes towards Aboriginal advancement by generating pride within Aboriginal Australians and respect amongst non-Aboriginal Australians
- ▶ The preliminary economic evaluation at the Strategic Business Case stage demonstrates material economic and social benefits generated for the Mparntwe (Alice Springs) region

Based on this strategic rationale, and subject to resolving the identification of a preferred site and finalisation of a detailed project scope (including capital and operational cost estimates), the project can be progressed to the next stage of assessment.

2. Purpose and scope of this Business Case

2.1 Introduction

The Northern Territory Government has undertaken significant preparatory work regarding the development of the Gallery in Mparntwe (Alice Springs). This includes:

- ▶ The Initial Steering Committee Report submitted to the Northern Territory Government on 24 November 2017
- ▶ The establishment of a Project Implementation Team in Mparntwe (Alice Springs) in April 2018
- ▶ A final consultation report relating to a targeted three-month community engagement in Mparntwe (Alice Springs) released in September 2018
- ▶ The establishment of the National Reference Group in September 2018 with majority Aboriginal governance that would promote and inform the development of the Gallery and provide advice and recommendations to the Northern Territory Government on the Project's development, establishment and operations
- ▶ An inaugural meeting of the National Reference Group with majority Aboriginal and Torres Strait Islander members on 19 November 2018
- ▶ An allocation of \$50M to the Gallery in the 2018-19 Northern Territory Budget
- ▶ National consultation with national and state agencies and collecting institutions (65 meetings across 2018)
- ▶ Detailed project planning and progression of Aboriginal workforce and enterprise development

The Northern Territory Government engaged EY to develop a Business Case to support the Gallery on 7 September 2018 on the Anzac Hill Precinct site.

However, following a number of Traditional Custodians expressing concern in relation to use of a part of Government's preferred site, the Chief Minister released a statement recognising that *"[w]ithout the support of traditional owners for the project at this site, consideration will need to be given to the future of the project."*³ Government entered into negotiations with the Alice Springs Town Council to explore an alternative CBD site ahead of consultation with Custodians, which is ongoing at the time of writing this Business Case.

Part of the changed consideration of the project has been to rescope the Business Case. Consequently, this Strategic Business Case ("the Business Case") has focussed on providing an updated and more detailed articulation of the Gallery's aim and operations and on assessing the economic and social benefit of developing and delivering the Gallery in Mparntwe (Alice Springs).

³ Chief Minister, Statement of National Aboriginal Art Gallery, 11 January 2019.

2.2 Scope of work and limitations

Given the scale of capital investment required for the Project, and the likelihood of the Northern Territory Government seeking Commonwealth Government support, this Business Case therefore seeks to follow, to the greatest extent practical, the requirements of the Commonwealth Government in assessing infrastructure development. In particular, the requirements outlined in:

- ▶ The Australian Government Department of Finance's Two Stage Capital Works Approval Process Resource Management Guide 500 Initial Business Case and New Policy Proposal
- ▶ The Infrastructure Australia Assessment Framework used for the assessment of Regional Development Grants and in particular: Stage 1 Template–Problem Identification and Prioritisation, and Stage 2 Template–Initiative Identification and Options Development

However, in the absence of a confirmed site, the concept design, construction costs and associated costs including detailed project planning in relation to the design and construction phase of the project are not well progressed.

These factors have affected the approach taken in this Business Case. The specific changes in approach are:

- ▶ **Options Analysis:** An options analysis would normally explore non-infrastructure options that might address the central problem or the "Case for Change" that the project is seeking to address. For example, increasing home and community health care delivery might be considered as an alternative option to building a new hospital. However, the central tenant of the "Case for Change" for this project is the need to address the absence of a national institution dedicated to the celebration of the art and culture of Australia's first people. Addressing this absence is unlikely to be met by non-infrastructure policies and programs but requires a physical location
- ▶ Assessing different infrastructure options has also not been possible due to the absence of a secured site. Without a site, it has not been possible to develop different concept plans, or functional briefs which would enable the development of alternative infrastructure options
- ▶ Consequently, the options analysis focuses on other matters such as the location of the Gallery (i.e. why Mparntwe (Alice Springs) - is a suitable location)
- ▶ **Cost Analysis:** At the time of writing this report there is no agreed site owned and controlled by the Northern Territory Government and therefore the construction costs and associated costs remain uncertain. The inability to provide a detailed analysis around the construction and operation of the project creates a level of uncertainty which means that Whole of Life costs, Contingency Allowances, Cost Benefit Analysis and Project Delivery Schedules cannot be undertaken with an acceptable level of assurance at this point in time
- ▶ Negotiations around a potential land swap with the Alice Springs Town Council to provide a centrally located site were announced on March 15, 2019. These negotiations are still preliminary and at an "in principal agreement" stage and at this point it is not possible to ascertain the full extent of site costs in terms of costs related to the land swap, preparatory site costs including demolition, as well any required infrastructure replacement costs
- ▶ The indicative capital cost provided by the Northern Territory Department of Infrastructure, Planning and Logistics is being used to estimate the economic benefits detailed in this Business Case. However, no further financial analysis has been possible at this time
- ▶ **Risk Management:** This Business Case outlines the governance objectives, however a detailed governance plan or risk management strategy has not been finalised given that the management of risks are largely consequential to broader decisions

Our analysis is based on the information currently available and reflects the stage of development of the project, and accordingly we have not provided a view on the technical and financial feasibility of the project. The overall costs and benefits of the Gallery are a function of the life cycle operating costs and the economic value of the increased tourism it generates, and who bears the costs and derives the benefits. At this stage it is premature to provide such an analysis.

It is evident, however, that the Gallery would require significant capital and ongoing operating costs in net present value terms. Its direct revenues are likely to be modest and their level will largely depend on whether a decision is made to charge for entry (at least perhaps for some visitors) and whether other forms of support can be provided by the private sector. This means that the direct financial costs are likely to significantly exceed the direct financial benefits.

This is not unusual for institutions of this type which require ongoing operational funding. The qualitative benefits of the project, many of which are outlined in this Business Case, provide an intrinsic value of the Gallery which serves to justify the investment. The investment is further supported by the contribution to increased tourism and other economic and social outcomes which could flow from the construction and operations of the Gallery.

As a result of the exclusions outlined above, this Business Case seeks to evaluate the project from a strategic perspective and provide a high-level indication of economic and social benefits, as well as consideration on the merits of proceeding to further stages of evaluation. This Business Case:

- ▶ Articulates the ambition of the Gallery and assesses whether it would fill a need in the Australian arts and culture landscape
- ▶ Provides an indicative assessment of what the value the project would provide
- ▶ Focuses on the economic contribution to the Gross Regional Product (GRP) of Mparntwe (Alice Springs) through the construction and operation of the Gallery including increased visitation
- ▶ Provides an articulation of the qualitative benefits of the project
- ▶ Provides a basis for work which can be utilised in the future toward a more comprehensive business case meeting Infrastructure Australia Framework Assessment and Commonwealth Department of Finance guidelines once the site is confirmed and all costs known
- ▶ Offers a range of next steps to keep project momentum moving forward whilst site issues are resolved

Further analysis is required once the site is secured and conceptual design progressed.

Basis of our Work

We have not independently verified, or accept any responsibility or liability for independently verifying any information provided to us by the Northern Territory Government or any other stakeholder consulted, nor do we make any representation as to the accuracy or completeness of the information. The scope of this Business Case has not involved forecasting and/or verifying financial and operational assumptions underpinning the National Aboriginal Art Gallery. To the extent that our conclusions are based on forecasts, we express no opinion on the achievability of those forecasts. We accept no liability for any loss or damage which may result from your reliance on any research, analyses or information so supplied. The attached Report provides the outcomes of our work.

Modelling work performed as part of our scope inherently requires assumptions about future behaviours and market interactions, which may result in forecasts that deviate from future conditions. There will usually be differences between estimated and actual results, because events

and circumstances frequently do not occur as expected, and those differences may be material. We take no responsibility that the projected outcomes will be achieved, if any.

We highlight that our analysis and Report do not constitute investment advice or a recommendation to you on a future course of action.

Our analysis and conclusions are based, in part, on the assumptions stated and on information provided by the National Territory Government and other information sources used during the course of the engagement. The modelled outcomes are contingent on the collection of assumptions as agreed with the National Territory Government and no consideration of other market events, announcements or other changing circumstances are reflected in this Report. Neither Ernst & Young nor any member or employee thereof undertakes responsibility in any way whatsoever to any person in respect of errors in this Report arising from incorrect information provided by the National Territory Government or other information sources used.

2.3 Structure of the report

The remainder of this Report is structured as follows:

- ▶ Section 3 establishes the Case for Change
- ▶ Section 4 outlines the economic contribution the Gallery would make to Mparntwe (Alice Springs)
- ▶ Section 5 provides an outline of the other social benefits the Gallery would bring
- ▶ Section 6 builds and expands on previous work undertaken by the Initial Steering Committee to outline the operational components of the Gallery
- ▶ Section 7 outlines the next steps required

The Appendices provide an outline of:

- ▶ The definitions used and the use of language
- ▶ An assessment of the project's alignment to existing Federal and Northern Territory strategic policy
- ▶ A summary of the objectives and operations of the precedent international institutions
- ▶ The economic model assumptions and inputs
- ▶ The findings of the national market research
- ▶ The consultations undertaken with other Australian institutions

3. Strategic assessment and Case for Change

A National Aboriginal Art Gallery would provide a tangible way in which the achievements of Aboriginal art and culture could be celebrated.

This section outlines the project objectives and develops the Case for Change, or the need for such an institution and establishes the reasons why such an institution should be based in Mparntwe (Alice Springs).

3.1 Project objectives

The Northern Territory Government believes the establishment of such a National Aboriginal Art Gallery would help to:

- ▶ Celebrate the art and culture of Aboriginal people and contribute to Aboriginal empowerment and advancement
- ▶ Create greater understanding and appreciation of Aboriginal culture within Australian society and therefore foster reconciliation
- ▶ Foster a more sophisticated and inclusive image of Australia internationally as a country which is reconciling with its past and celebrates the achievements of all its people

By applying First Peoples' principles, the Gallery provides a vehicle for Aboriginal people to tell their stories to the world investing them with agency in the way in which their stories are told. This would allow the Gallery to:

- ▶ Become an exemplar for how Aboriginal art should be managed, stored and displayed in Australia and become a catalyst for change in other galleries and museums around the country
- ▶ Undertake a research role to help to fill gaps in knowledge around interpretation and meaning of Aboriginal art in public collections
- ▶ Provide a vehicle through which Aboriginal people can interact with their art and culture and preserve that culture by having Elders teach younger generations the Tjukurpa (Dreaming Stories) and other cultural significance in the works of art
- ▶ Preserve culture and connection to culture for Aboriginal people which can lead to improved social and health outcomes

The Gallery would seek to provide a positive impact on Mparntwe (Alice Springs) and Aboriginal advancement by:

- ▶ Providing training and employment outcomes, particularly for Aboriginal people
- ▶ Creating a civic centre or central gathering place for the community in Mparntwe (Alice Springs)
- ▶ Establishing Mparntwe (Alice Springs) as the beginning of the Territory's Art Trail
- ▶ CBD activation and revitalisation Mparntwe (Alice Springs) and enhanced reputation
- ▶ Assist in addressing a number of youth and social challenges in Mparntwe (Alice Springs) by providing a location to gather for all people and providing a vehicle for the preservation of Aboriginal culture through interaction and instruction around the meaning and interpretation of Aboriginal art

The strategic alignment of these objectives with other priorities and policies of the Northern Territory Government and the Commonwealth Government is outlined in Appendix B.

3.2 The Case for Change

The Case for Change is premised on:

- ▶ The need for a national institute devoted to the art, history and culture of the nation's First Peoples to bring Australia into line with other countries with a history of settler colonies
- ▶ Artistic merit and significance of Aboriginal art
- ▶ The agency of Aboriginal people in the way that their stories are told and their art is represented is also critical to realising the Case for Change

3.3 The need for a national institution devoted to Aboriginal art

The Gallery seeks to overcome the absence of a national institution devoted to Aboriginal art. This absence is surprising from an artistic and ethical perspective and puts Australia at odds with other countries with a history of settler-colonies.

The precedent institutions include:

- ▶ Museum of New Zealand Te Papa Tongarewa (enabling legislation 1992)
- ▶ National Museum of the American Indian in the United States of America (enabling legislation 1989)
- ▶ Aanischaaukamikw Cree Cultural Institute (museum, archive, library, teaching centre, and cultural centre) - Oujé-Bougoumou, in Canada (opened in 2011)
- ▶ Jean-Marie Tjibaou Kanak Cultural Centre in New Caledonia (opened in 1998)

The focus of the Gallery is to be on Aboriginal art. Art is important to all cultures and is particularly important to Aboriginal people as it is through art that Aboriginal people express and explore their Tjukurpa (Law / Dreaming / Stories), song lines and history which have been passed down from ancestors and are depicted in paintings (including rock art), carvings, weaving and sculptures.

A key reason why these precedent institutions are considered important is that they also provide a voice for their First Peoples to tell their own stories. The policy developed by Te Papa in 2003 known as *mana taonga*, for example, recognises Maori ownership of their *taonga* and their right to care for them, speak for them, and dictate how the Museum uses them.

3.4 The artistic case for the Gallery

There is a strong artistic case for a national institution devoted to the celebration of Aboriginal art on a number of different measures, including:

- ▶ Historical importance
- ▶ Sheer size and scale of the Aboriginal art movement
- ▶ International renown

3.4.1 Historical importance

Aboriginal rock art is widely considered to be the oldest example of artistic endeavour in the world. Engravings found in the Olary region of South Australia are confirmed to be more than 35,000 years old.⁴ The earliest examples of Aboriginal rock art in the Kimberly may be up to 50,000 years old.⁵

This makes Aboriginal rock art at least as old as the Ancient Egyptian art of the lower Nile Valley and the rock art of the cave drawings in the Chauvet-Pont d'Arc in France which are generally considered to be in the vicinity of 30,000 -40,000 years old.

There is also evidence of the trade and commodification of art and other items going back 400 years between the Aboriginal people of Arnhem Land and Yolngu Regions and traders from Makassar (South Sulawesi, Indonesia) who would come to Northern Australia annually seeking trepang (sea cucumber).⁶

Contemporary Aboriginal art exists on the same continuum as the art traded to the Macassan traders and Aboriginal rock art because it is part of the same culture, history and dreaming stories.

As part of the longest continual and unbroken artistic tradition in the world, there is a strong case for recognising and celebrating Aboriginal art in a dedicated national institution. Since the 1980s the presence of contemporary Aboriginal art has reframed Australian museums and galleries to the extent that today all national and state galleries include major wings or areas dedicated to it, yet there is no national institution solely dedicated to its celebration, display and interpretation.⁷

⁴ Source: Aboriginal rock art - Creative Spirits, retrieved from <https://www.creativespirits.info/aboriginalculture/arts/aboriginal-rock-art>

⁵ Daisey Dumas, "Australian rock art may be among the oldest in the world, according to new research", *Sydney Morning Herald*, 20 February 2016. Bruno David, Paul S.C. Taçon, Robert Gunn, Jean-Jacques Delannoy and Jean-Michel Geneste, 'The archaeology of western Arnhem Land's rock art', November 2017.

⁶ Sandy Blair and Nicholas Hall Travelling the 'Malay Road': Recognising the heritage significance of the Macassan maritime trade route, *Macassan History and Heritage*, 2013

⁷ For a short analysis of how Aboriginal communities developed intercultural practices in adapting traditional designs to new aesthetic mediums - as well as the history of how Aboriginal art has been received in Australia, see Ian McLean's 'Aboriginal Art and the Artworld' in *How Aborigines Invented the Idea of Aboriginal Art* (Institute of Modern Art, 2011), pp 17-75; for an analysis of how Australian museums and galleries have been transformed by the appearance of the contemporary Aboriginal and Torres Strait Islander art movement, see Gerard Vaughan's 'The Cross-Cultural Art Museum in Australia' in Jaynie Anderson (ed.), *The Cambridge Companion to Australian Art* (Cambridge University Press, 2011), pp. 261-75

3.4.2 Size and scale of the contemporary Aboriginal art movement

While there are isolated examples of commerce in Aboriginal bark paintings and work produced in art-rooms in communities such as Ernabella throughout the 20th century and the celebrated career of Albert Namatjira spanning the late 1930s to late 1950s, the modern collection of Aboriginal art is relatively new.

Interest in the wide-scale collection of contemporary Aboriginal art is commonly considered to have started in 1971 with work produced in the Papunya settlement, 240 km north-west of Mparntwe (Alice Springs). A group of Aboriginal men, led by Mick Namarari Tjapaltjarri and with the assistance of school teacher Geoffrey Bardon, began to paint designs, which were traditionally painted on bodies or in other non-permanent formats such as sand, on various materials such as wooden boards which could be preserved and were transportable.

This was followed by other examples such as the painting of the Yuendumu Doors in the 1980s when a group of Warlpiri Elders painted the doors of the local school with representations of country and dreaming as a manner to connect the Yuendumu children to their culture and to remind them of their cultural obligations. The doors were significant artistically because the full use of modern acrylic paint allowed for a far brighter palette than that afforded by traditional ochres and earth tones. These paintings demonstrated modern and evolving Aboriginal art but were still rooted in tradition and Tjukurpa was fully transferable to large scale western mediums.

In the relatively short period since 1971, contemporary Aboriginal art has grown into a significant global art movement and has, to a large degree, come to define Australian art internationally. The value of Aboriginal art is notoriously hard to track as there is a large degree of sale and exchange through primary and secondary markets that are not audited, notwithstanding that the Resale Royalty Scheme introduced nationally in 2010 has improved this situation to some extent.

However, a Senate Inquiry in June 2007 was presented with estimates of an art market of up to \$500 million in 2007.⁸ Dramatic market growth at the turn of the century was stimulated by a number of factors: strong international interest in the emerging work of Elders taking up arts practice; increased activity by gallerists; increased participation in arts practice inspired by demonstrated income earning potential and supported by increased government support for economic development through art production and sales, notably in an increasing number of art centres; and strong interest in Aboriginal art from individual and corporate investors. The value of sales dipped through the 2010 global financial crisis - which coincided with a period of something approaching over-supply. The current revitalisation of the market has been stimulated by increased marketing sophistication amongst commercial dealers and remote art centres and the prominence of some private collectors (for example American film actor Steve Martin whose private collection has gained much exposure recently).⁹

The high number of commercial galleries and festivals devoted to Aboriginal art and the success of Aboriginal art markets, including the Desert Mob Exhibition and MarketPlace held at Araluen Arts Centre in Mparntwe (Alice Springs) is further confirmation of the enduring monetary value of Aboriginal art. The 2018 Desert Mob Exhibition and MarketPlace generated over \$1 million in sales, with over \$500,000 in sales across a four-hour period.¹⁰

⁸ Standing Committee on Environment, Communications, Information Technology and the Arts, *Indigenous Art - Securing the Future Australia's Indigenous visual arts and craft sector*, June 2007

⁹ Matthew Westwood, "Comic convert gets serious over indigenous art," *The Australian*, 4 May 2019

¹⁰ Lauren Moss, Minister for Tourism and Culture, Media Statement: "Desert Mob 2018 success re-affirms Central Australia as the home of Contemporary Aboriginal art" 12 November 2018.

The importance of Aboriginal art domestically is reflected in moves to bring Aboriginal art to the forefront of Australian museums and galleries. See for example the importance placed on the display of Aboriginal art in the planning for *Sydney Modern*, the expansion being planned by the Art Gallery of New South Wales.¹¹ This is also reflected in the recently launched *Indigenous Roadmap* by Terri Janke and Company for the Australian Museums and Galleries Association, entitled *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries*.¹²

Many significant art movements have their own beacons of celebration. For example, the musée D'Orsay in Paris celebrates the impressionist movement. In fact, many significant individual artists are celebrated in globally renowned galleries and museums, such as the musée Picasso also in Paris or the Dalí Theatre-Museum in Figueres in Spain.

An international art movement of the cultural and historical significance as Australian Aboriginal art is worthy of celebration and display in a dedicated stand-alone art gallery where Aboriginal and Torres Strait Islander peoples have agency and control over how their stories are told.

3.4.3 International renown

Aboriginal art is a globally recognised as an important art movement. The significance is captured in arts sales figures and in international recognition.

The most striking example was the decision by the musée du quai Branly - Jacques Chirac in Paris, which opened in 2006, to feature major works on the walls, ceiling and roof of the building by 8 Australian Aboriginal artists: Lena Nyadbi, Judy Watson, Gulumbu Yunupingu, Ningura Napurrula, John Mawurndjul, Paddy Nyunkuny Bedford, Michael Riley, Tommy Watson. Some of these images can be seen on Google Earth. The musée du quai Branly has a collection of 370,000 objects, 700,000 iconographical pieces and more than 200,000 reference works of indigenous art and cultures of Africa, Asia, Oceania, and the Americas. The selection of the art by these Australian Aboriginal artists to form a part of the very fabric of the building and a key destinational feature for the Museum, reflects the regard with which the Museum considers Aboriginal art.

¹¹ <https://www.artgallery.nsw.gov.au/sydney-modern-project/about/>

¹² <https://www.mgaindigenousroadmap.com.au/> (The Roadmap was launched at the Australian Museums and Galleries Association National Conference held in Mparntwe 13-17 May, 2019 (www.mga2019.org.au))

3.5 The need for Aboriginal control of Aboriginal story telling

A central reason why the precedent institutions identified in this Business Case are considered important in New Zealand, America, Canada and New Caledonia is that they provide a voice for First Peoples to tell their own stories. The policy developed by the Museum of New Zealand Te Papa Tongarewa in 2003 known as *mana taonga*, for example, recognises Maori ownership of their *taonga* and their right to care for them, speak for them, and dictate how the Museum uses them.

By applying First Peoples principles of ensuring majority Aboriginal governance, management and workforce, the Gallery provides a vehicle for Aboriginal people to tell their stories to the world investing them with agency in the way in which their stories are told.

There is currently no large public institution in Australia which successfully and consistently provides a vehicle for Aboriginal people to tell their stories because there is no major gallery or museum dedicated to Aboriginal art and no national cultural institution which enjoys majority Aboriginal governance, management and workforce.¹³ As noted in the Initial Steering Scoping Report on a National Museum of Aboriginal and Torres Strait Islander Art provided for the Northern Territory Government, it is essential that the Gallery “be a leader in cultural experience programming, maintain majority Aboriginal and Torres Strait Islander governance and management.”¹⁴

The low level of Aboriginal people involved in the governance, management and curation of Aboriginal art in public collections results in non-Aboriginal people telling the history and meaning of Aboriginal art to other Australians and people from the rest of the world. This creates a situation where “it’s us telling their story to them” and Aboriginal art is displayed and explained within a western construct and framework of Aboriginal art seen through western tropes.¹⁵

One consequence is that the full meaning and richness of Aboriginal art remains unrealised and the experience for the visitor, whether Aboriginal or not, may be reduced as a result. Having Aboriginal art displayed and explained in a manner that is more consistent with Aboriginal ways of understanding would provide a more authentic and complete experience and understanding of the art and the way that art keeps culture strong and connects so deeply to country.

For some Aboriginal visitors, even if there is an explanation, reading the text in English can lose something of the meaning and the cultural context. For a minority of Aboriginal people, explanatory notes in English cannot be fully understood. In 2014-15, an estimated 46,700 Aboriginal Australians reported they mainly speak an Indigenous language (11 percent of Aboriginal Australians aged 15 years and over). 38 percent of this cohort reported having difficulty understanding and/or being understood in places where only English is spoken.¹⁶

A related issue created by institutions with predominately (and in some cases entirely) non-Aboriginal boards and management personnel end up “owning” Aboriginal art that rightly belongs to Aboriginal communities and the museums then act as gate-keepers to this work determining when and how Aboriginal people can interact with the work.

¹³Cf. K Bridson, M Clarke, J Evans, B Martin, R Rentschler and T White (2015) *Building Audiences: Aboriginal and Torres Strait Islander Art*, Sydney, Australia Council for the Arts.
Discussion with Francesca Cubilo, Senior Curator Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, 16 May 2019

¹⁴ Initial Steering Scoping Committee Report to the Northern Territory Government for a National Aboriginal and Torres Strait Islander Art Museum (24 November 2017), p. 21
(https://artstrail.nt.gov.au/__data/assets/pdf_file/0011/492662/steering-committee-report.pdf)

¹⁵ Mr Frank Howarth - past National President of Museums Galleries Australia and former director of the Australian Museum, National Reference Group Meeting,

¹⁶ Australian Bureau of Statistics 2016e. National Aboriginal and Torres Strait Islander Social Survey 2014-15, Cat. no. 4714.0, ABS: Canberra.

These conditions can create a perception for Aboriginal people of being foreigners in their own land even when facing their own art and culture.

The National Museum of the Native American in Washington has a sign upon entry which states: "You are entering a native American place." This sets the principles and expectations. The National Museum of Native Americans in Washington is particularly strong precedent because of the diversity of Indian nations.

The Gallery would be mindful of these issues and would improve the national position not just by adopting sympathetic policies, but also by seeking through example to set the standards and protocols for storage, access, display and - in some case - de-acquisition and return of some work to artists (or artists' heirs) and communities. As a totally new Gallery, its governance and operation can be determined without any burdens of existing institutional history or embedded interests and designed in a way that responds uniquely to the display of Aboriginal art and then acts as an exemplar for all other institutions.

3.6 Why Mparntwe (Alice Springs)?

A national institution is often situated in the national capital or in one of the nation's larger cities where it would be likely to receive significant visitors, and would therefore have a larger quantifiable economic impact.

Mparntwe (Alice Springs) has a strong case as the natural home for the Gallery because:

- ▶ Its geographical location in "the heart of the nation" is at the intersection of a number of Aboriginal nations with rich artistic traditions
- ▶ It sits at the intersection of significant song lines that cross the continent
- ▶ It is located within a region of significant historical moments in the development of contemporary Aboriginal art and a significant proportion of works, particularly historic ethnographic and anthropological material is from this region
- ▶ It is home to a relatively high proportion of Aboriginal residents which facilitates access to the Gallery for Aboriginal communities and maximises the impact of secondary economic benefits in the region for Aboriginal people who are overrepresented as economically disadvantaged

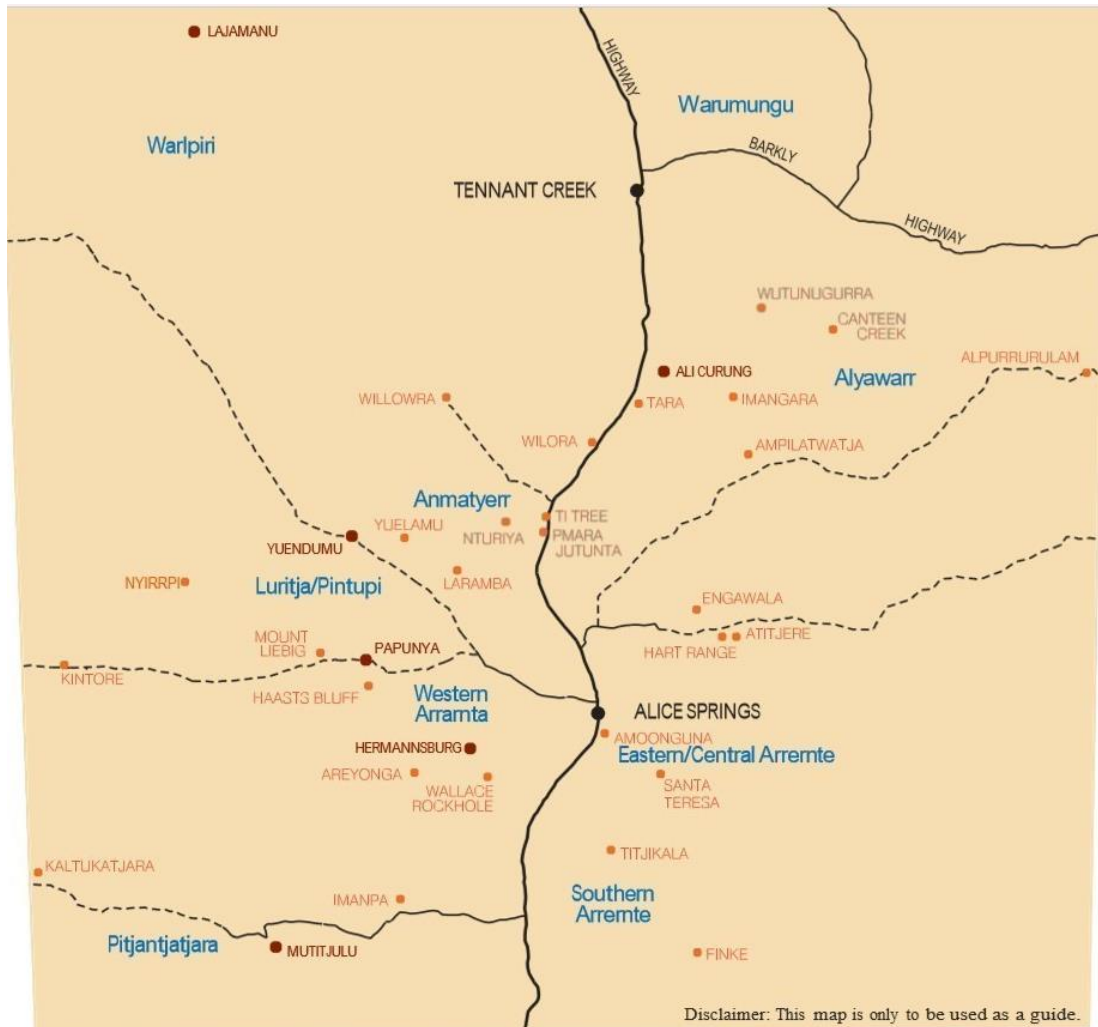
The Northern Territory Government has budgeted \$50 million for this project because the Territory is home to myriad Aboriginal cultural traditions and contemporary art movements that have achieved international renown, and placing the Gallery in the Northern Territory "will recognise the contribution made by Northern Territory communities to the national arts industry, and address the greater relative disadvantage suffered by these communities,"¹⁷ providing significant opportunities for workforce participation and stimulation of the market and international interest and it is therefore the best location for a National Aboriginal Art Gallery. From the Northern Territory Government's perspective, the Gallery should be located in Mparntwe (Alice Springs), which the N T Government is endeavouring to position as the inland capital of Australia and beginning of the Northern Territory Arts Trail which is a series of investments in galleries throughout the Territory that seek to position the Territory as a world-class cultural and tourist destination.

¹⁷ Initial Steering Scoping Committee Report, p. 43.

3.6.1 Geographical case for Mparntwe (Alice Springs)

Mparntwe (Alice Springs) is located at the intersection of a number different Aboriginal language groups. Aboriginal borders are through language, song and ceremony rather than State borders established through Federation. As can be seen from the map below: Pitjantjatjara, Western, Southern and Eastern and Central Arrernte, Luritja /Pintupi, Anmatyerr, Alyawarr and Warlpiri language groups intersect.

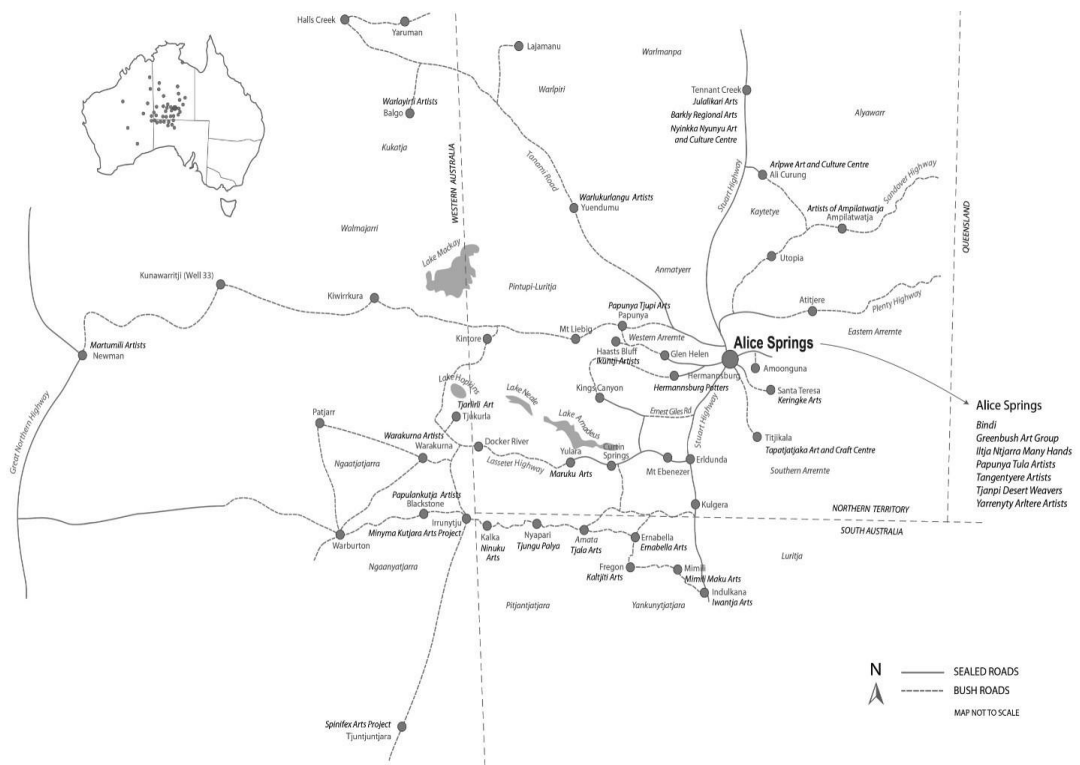
Figure 1: Central Australia Language Map



The broad geographical area within the middle of Australia with cultural connects to Mparntwe (Alice Springs) is seen in the map of the Desert aligned Community Galleries which extend through to South Australia and Western Australia as well as the Northern Territory. These Community Galleries associated with Mparntwe (Alice Springs) cover a vast geographical area which spreads out over a large proportion of Australia.

Mparntwe (Alice Springs) is the only centre within the Central Australian region which has the capacity to support a Gallery of this size and the associated visitation it would drive.

Figure 2: Desert Remote Community Art Centres - Image © Desart



3.6.2 Artistic case for Mparntwe (Alice Springs)

Mparntwe (Alice Springs) has a strong artistic case as the being the location for the Gallery because of the prolific creation of art in the language groups surrounding the town.

Over the last 80 years, the area surrounding Mparntwe has been the site of some of the pivotal moments in the development of contemporary Aboriginal art. Most notably:

- ▶ The Hermannsburg Mission, birth place of Albert Namatjira, is just 40km out of Mparntwe (Alice Springs). Much of his art depicts this area and the Mission remains open today and celebrates the career of Albert Namatjira and helps to protect his legacy as well the legacy of numerous other artists of the Hermannsburg school
- ▶ Papunya Boards, which are commonly credited as the genesis of the contemporary Aboriginal Art Movement in the 1970s, were created 240km from Mparntwe (Alice Springs)
- ▶ The Yuendumu Doors painted in 1980s, often seen as the point of introduction of modern acrylic paints and colours, were painted about 300km from Mparntwe (Alice Springs)
- ▶ Central Australia is the home of many of our most significant Aboriginal art movements, including Western Desert art and the development of contemporary story-based art practice in Anangu Pitjantjatjara Yankunytjatjara Lands from 2001 onwards. The central region has been pivotal in building awareness of and demand for Aboriginal art in the past 20 years. The cluster of centres from APY and Ngaanyatjarra lands in the south and south west to Papunya, Hermannsburg and Utopia further north has been a crucible of production, sales generation and community development

- ▶ The art-centre based movement of Central Australia from 2000 drove a huge change from decorative art production to story-based paintings. “This movement gave permission to communities and individuals to express and share the non-sacred elements of Tjukurpa and personal connections to country: it is this and the engagement of senior people - many of whom were the last people to have some direct pre-contact experience - that excited interest in Aboriginal work. Central Australian art of this time excited not only markets but those more disenfranchised urban based artists keen to connect with previously profound knowledge of Tjukurpa.”¹⁸ A considerable proportion of the art of this period in public and private collections is from the region¹⁹
- ▶ The proposed Gallery would also work in tandem with existing Mparntwe (Alice Springs) cultural venues, such as the Araluen Arts Centre and the Museum of Central Australia incorporating the Strehlow Research Centre (Museum and Art Gallery of the Northern Territory)

For all the reasons outlined above, a significant proportion of Aboriginal art held in the collection of Australian National and State galleries comes from the Northern Territory and Central Australia as defined above and consequently, Central Australia is also the region in Australia which would enable the Gallery to most effectively fulfil its research and community curatorial development capacity which is fully outlined in Section 6.2.2.

Furthermore, a large proportion of the ethnographic cultural material and artefacts held in the collection of Australian National and State museums comes from the Northern Territory and Central Australia. The collection of ethnographic material started in earnest in the 1890s and 1900s and ethnographers and anthropologists were drawn to more remote and isolated parts of the country where the effects of colonisation had been less pronounced and Aboriginal people lived lives more in keeping with pre-settlement lifestyles. This included the Kimberly and North Queensland, but was most heavily concentrated in Central Australia. The most famous of these were Baldwin Spencer and F. J. Gillen who published *The Native Tribes of North Central Australia* in 1899, and collected extensive artefacts and decorative pieces which were sold or transferred to museums around the country.

While the Gallery will focus on contemporary art, it will also display some ethnographic material to help contextualise the modern material. In relation to the research and interpretive component of Aboriginal art, Aboriginal Elders and Custodians from and around Mparntwe (Alice Springs) are particularly important to the task of interpreting the meaning of Aboriginal art drawn from their communities and transferring cultural knowledge to younger generations as well as translating non-sacred elements of Tjukurpa for non-Aboriginal audiences.

¹⁸ Interview with Colin Koch, Ku Arts Aboriginal Corporation (APY Lands) - Founding General Manager 2001 -2007 15/05/2019.

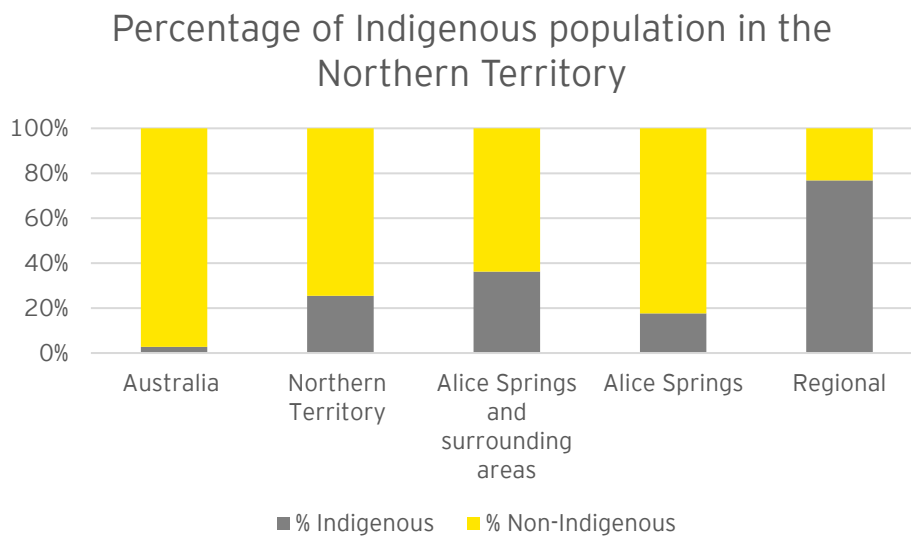
¹⁹ Ibid.

3.6.3 Cultural Case for Mparntwe (Alice Springs)

Aboriginal people make up a comparatively large proportion of the population particularly in the region.

It is appropriate that the Gallery should be placed in a location with a relatively high proportion of Aboriginal people. This would facilitate access to the Gallery for Aboriginal people and would maximise the impact of secondary economic benefits in the region for Aboriginal people.

Figure 3: Percentage of Indigenous population in the Northern Territory



Source: ABS, 2016 Census; note: Alice Springs refers to the Local Government Area, Alice Springs region refers to the Statistical Area Level 3²⁰

In 2016, there were 649,171 people identified as being of Aboriginal and/or Torres Strait Islander origin in the Census.

In the Northern Territory, 32 percent of the population identified as being of Aboriginal and/or Torres Strait Islander origin, is projected to rise to 41 percent by 2041. In all other jurisdictions, 5 percent or less of the population identified as being of Aboriginal and/or Torres Strait Islander origin.²¹

More than 50 Aboriginal languages are widely used across the Northern Territory.

The Northern Territory is home to 96 Aboriginal communities and 604 homelands.

50 percent of the Northern Territory landmass and 80 percent of the coastline is Aboriginal land under the *Aboriginal Land Rights (Northern Territory) Act 1976*. *The Native Title Act 1993 (Cth)* is likely to affect the majority of remaining land in the Northern Territory (approximately 48 percent).

²⁰ SA3s create a standard framework for the analysis of ABS data at the regional level, SA3s are designed to provide a regional breakdown of Australia. They generally have a population of between 30,000 and 130,000 people. In regional areas, SA3s represent the area serviced by regional cities that have a population over 20,000 people.

²¹ Unless otherwise stated, all statistics have been provided by the Northern Territory Government.

4. Economic benefits

The development of the Gallery can be expected to generate a range of economic benefits for the region which will be examined in this chapter. These benefits include:

- ▶ Construction impact
- ▶ Operational impact
- ▶ Tourism impact

The benefits have been broken down into three categories:

- ▶ **Output:** Market value of goods and services produced, often measured by total expenditure. This is a gross output and is also referred to as 'gross economic contribution'
- ▶ **Employment:** The number of jobs generated by an industry or attraction
- ▶ **Value-added:** Market value of goods and services produced, after deducting the cost of goods and services used. Value-added is the marginal economic value that is added by the industry or attraction. This figure contributes to the Gross Regional Product (GRP) of Mparntwe (Alice Springs)

All three measures are valuable in their own right. Industry output is a measure of production, value added is a measure of wealth generation, and employment is the number of jobs generated.



Visitors and artists explore the Desert Mob 2018 Exhibition during the opening.

Source: NT Government

4.1 Construction impact

The cost of construction of the facility was provided by the Northern Territory Department of Infrastructure, Planning and Logistics. A range of \$150M to \$180M is expected, dependent on a number of factors including design and site constraints. In the development of this Business Case, it

has been assumed that construction would occur over a two-year period, 2021 and 2022, and therefore the direct impact would be approximately \$75M - \$90M per year. In reality, construction expenditure is unlikely to be so evenly distributed.

Building the Gallery would create construction jobs, with flow-on contributions to other sectors of the economy. The estimated results of the economic contribution analysis (as shown in Table 4) are:

- ▶ A direct contribution of \$75.0M - \$90.0M in total output
- ▶ This contributes between \$43.6M - \$52.4M in industrial and consumption flow-on effects
- ▶ A direct contribution of between 115 - 138 jobs
- ▶ This contributes a further 102 - 122 jobs in industrial and consumption flow-on effects
- ▶ A direct contribution of between \$23.1M - \$27.7M to GRP to regional Northern Territory and a further \$19.7M - \$23.6M in industrial and consumption flow-on effects

Table 4: Economic contribution of Construction for each year of the two year construction period

Low Range			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$75.00	\$43.64	\$118.64
Employment Jobs	115	102	217
Value-Added \$M	\$23.11	\$19.65	\$42.76
High Range			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$90.00	\$52.36	\$142.36
Employment Jobs	138	122	260
Value-Added \$M	\$27.73	\$23.58	\$51.31

4.2 Operational impact

During operation, the Gallery would contribute to the local economy by:

- ▶ Employing up to 55 full time equivalent staff
- ▶ Attracting higher levels of visitation to Mparntwe (Alice Springs) which results in increased expenditure in to the local economy, this has been separated in the three separate categories
 - ▶ Gallery attendance
 - ▶ Event attendance
 - ▶ School excursions (non-local schools)

The Gallery would also generate an ongoing economic contribution. The figures provided below are for 2025, the third full year of operations, but a similar contribution would be made on an annual basis if the Gallery can maintain the increased level of projected visitation and employment levels.

4.2.1 Gallery employment

It is estimated that at full operation the Gallery would employ up to 55 (FTE) staff. This number of staff has been provided by the Northern Territory Department of Tourism, Sport and Culture. While it is slightly higher than other similar sized galleries, including the Museum and Art Gallery of the

Northern Territory (48 FTE), the National Portrait Museum in Canberra (49 FTE) and the Art Gallery of Western Australia (50 FTE), the additional staff are justified due to the provenance research and curatorial development capacity of the proposed Gallery and the very strong educational and interpretational element which is a fundamental component of the Gallery, particularly in terms of employing Aboriginal gallery floor staff, in roles which other similarly sized institutions would generally fill with volunteers.

The direct impact of employment is simply the number of positions that would be created by the Gallery. The indirect effect from creating these 55 FTE new jobs is expected to be 14 from industrial and consumption flow-on effects.

The estimated results of the economic contribution analysis are shown in Table 5. The Gallery would aim to have a majority Aboriginal workforce and governance.

Table 5: Economic contribution of Gallery employment (2025)

Impact	Direct impact	Indirect	Total impact
Output \$M	\$8.97	\$4.77	\$13.73
Employment Jobs	55	14	69
Value-Added \$M	\$4.70	\$2.53	\$7.23

During operation, the employment of 55 FTE staff could potentially:

- ▶ Increase output by \$13.7M to the local economy
- ▶ Create 14 additional indirect jobs
- ▶ Result in \$7.2M contribution to the local economy's GRP

4.3 Increasing visitation to Mparntwe (Alice Springs)

This section examines the attractiveness of art galleries as tourist draw cards by outlining:

- ▶ The importance of art tourism
- ▶ The growth in indigenous tourism
- ▶ The results of EY national market research

4.3.1 Art tourism

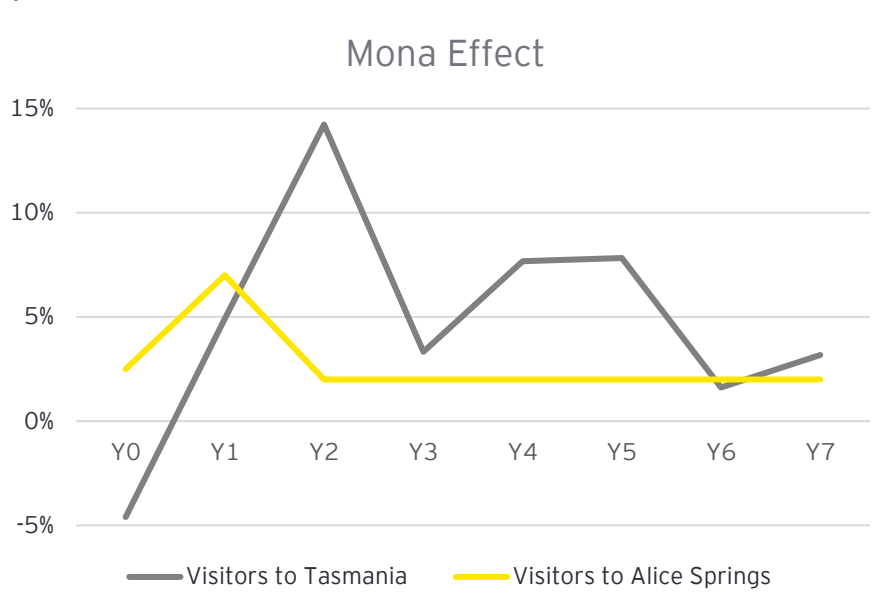
The Bilbao effect refers to the opening of a Guggenheim Museum in Bilbao in Spain. The Museum, designed by Frank Gehry, attracted 1.3 million visitors in its first year, averaging around 900,000 since, and has revitalised what was considered a decaying industrial city into a tourist mecca and hub of creativity.

It is important to note that many cities have attempted to recreate this effect and not all have been successful. For example, the National Centre for Popular Music in Sheffield, England, only received a quarter of its projected visitors and went bankrupt.²²

The closest example in Australia is the Museum of Old and New Art (MONA) which opened in Hobart on 21 January 2011. MONA is a very different museum in so far as it is privately owned and is an unconventional gallery in terms of content, display and engagement with patrons. However, it is of a similar scale to the proposed National Aboriginal Art Gallery, and was developed at a cost \$75 million to redevelop the pre-existing Moorilla Museum of Antiques in 2011. Being in Hobart it is also located outside of Australia's larger cities and in a location with some limitations on flights, accommodation and other tourism services.

There is a lot of research and media investigation which broadly credits MONA with reviving Hobart in a similar manner to the Guggenheim in Bilbao. Tourism increased in the years following the opening of MONA and the high level of visitation.

Figure 4: Mona Effect



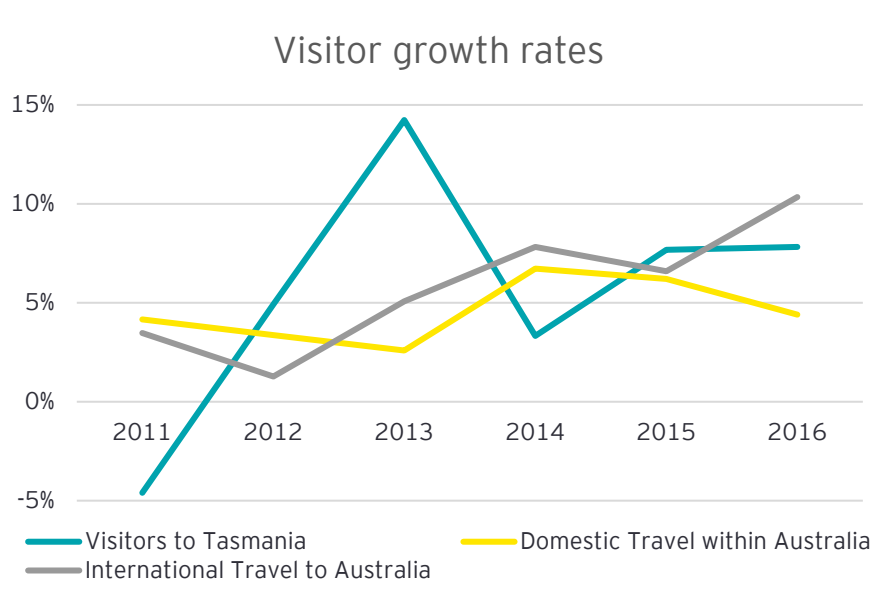
Source: Tourism Tasmania Mona profile

²² Luke F. Conroy, unpublished Thesis, "Exploring a Mona Effect: Experiences and Impacts from the Ritual Space of a Music and Arts Festival, p.4.

Nearly 30 percent of all visitors to Tasmania visit MONA which would indicate a correlation between the Museum and the increased tourism in Tasmania. However, there is no publicly available data which enables the tourism uplift to be directly and entirely attributable to MONA. Tourism decisions are multi-faceted and subject to external factors so it difficult to attribute an exact amount to tourism numbers.

In the years following the opening of MONA, Tasmania significantly outperformed Australian averages.

Figure 5: Visitor growth rates



Source: Tourism Tasmania, Tourism Research Australia

A recent report from the Australian Council for the Arts: *International Arts Tourism: Connecting Cultures* asserts that arts tourism is becoming an increasingly important market for Australia. An international arts tourist was defined as an international visitor who did at least one of the following while in Australia:

- ▶ Attended theatre, concerts or other performing arts
- ▶ Visited museums or galleries
- ▶ Visited art/craft workshops/studios
- ▶ Attended festivals/fairs or cultural events
- ▶ Experienced an Aboriginal art/craft and cultural displays
- ▶ Attended an Aboriginal performance

The key findings included:

- ▶ Arts tourist numbers grew by 47 percent between 2013 and 2017, a higher growth rate than for international tourist numbers overall (37 percent)
- ▶ International tourists who engaged with the arts tended to stay in Australia longer than international visitors overall

- ▶ The research shows strong engagement with Aboriginal arts and culture. Nearly 830,000 international arts tourists (one in four) engaged with Aboriginal arts while in Australia²³

Arts tourism was also found to be particularly important in drawing tourists away from the East Coast. A higher proportion of tourists who visited the Northern Territory, South Australia, Tasmania and the Australian Capital Territory were arts tourists compared to New South Wales, Victoria and Queensland.

Significantly for the Northern Territory and this project, art tourism can draw people to regional centres. For most states, smaller numbers of tourists overall go to regional areas. The N T is the exception, attracting higher absolute tourist numbers regionally than Darwin. In 2017:

- ▶ More than three quarters of total international visitors to the N T went to regional areas (78 percent), compared to only 44 percent who visited Darwin
- ▶ The vast majority of tourists who visited regional NT were art tourists, defined by the Report as someone who attended at least one arts venue, event or performance (85 percent)²⁴

4.3.2 Aboriginal tourism

Additionally, "Indigenous tourism", defined by the Department of Trade and Foreign Affairs as tourists who participated in at least one Indigenous tourism activity such as visiting an Aboriginal site or community, experiencing an Aboriginal art or craft or cultural display, or attending an Aboriginal performance, has increased by over 40 percent between 2013 and 2017.

In 2017, Australia's 963,000 international Indigenous tourism visitors:

- ▶ Spent a total of 45 million visitor nights and \$7 billion dollars in Australia
- ▶ Stayed longer than other international visitors (average of 45 compared to 31 nights)
- ▶ Spent more per trip than other international visitors (average per visitor of \$7,286 compared to \$4,792)

They represented:

- ▶ 12 percent of total international visitors
- ▶ 17 percent of total international visitor nights
- ▶ 17 percent of total international tourism expenditure in Australia²⁵

Providing opportunities to experience Aboriginal culture is a key point of differentiation in today's highly competitive international tourism market and one which builds on existing strengths in the Northern Territory. "Among regional areas, the highest proportion of international Indigenous tourism visitor nights were recorded in the Lasseter tourism region (88 percent), followed by MacDonnell (86 percent), Litchfield Kakadu Arnhem (75 percent), Katherine Daly (66 percent) and Alice Springs (57 percent)."²⁶

²³ Australia Council for the Arts, International Arts Tourism: Connecting cultures, 2018, p.6

²⁴ Ibid, p.27

²⁵ DFAT - Business Envoy, January 2019, pp.4-5.

²⁶ Ibid.

- ▶ A National Aboriginal Art Gallery is notionally a strong tourism proposition. The focus on the Gallery using First Peoples' principles has the potential to strengthen that appeal to some tourists

4.3.3 Results of market research

EY Sweeney undertook national market research to determine the appeal of the Gallery to potential visitors and to measure attitudes towards the Gallery. These findings are outlined in Appendix E.

The key findings from market research are:

- ▶ The appeal is high with 74 percent of past visitors and 79 percent of future visitors finding it appealing and 41 percent and 30 percent respectively saying they would extend their visit by one to two days and significant minority saying they would extend up to three days
- ▶ There is a high willingness to buy Aboriginal art and fairly substantial amounts spent on art by past visitors
- ▶ Some caution does need to be applied to these figures because this is a unique project and it is therefore difficult to compare the appeal of this project to other projects. An art gallery is fairly unique in and of itself but there are added layers of specialisation in so far as it is outside of a major city and it is specifically dedicated to Aboriginal art

4.4 Tourism impact

Based on the growth in arts and Aboriginal tourism and on the basis of EY's national market research, the establishment of an art gallery in Mparntwe (Alice Springs) would likely result in increased visitation to the region. These visitors contribute to the economy by spending with local businesses, in particular within the accommodation and food services industries, this is the direct impact on output to the economy.

This spending triggers flow on effects throughout the region as business receive benefit from increased demand for goods and services. As demand increases local businesses may employ further staff to cater to the needs of visitors. A portion of the additional wages and salaries are consumed in the local economy contributing to further indirect benefit.

A new attraction is important for increasing visitation to Mparntwe (Alice Springs) because visitation has been relatively flat since 2015 based on Tourism Research Australia data.

Tourism Compound Annual Growth Rate (CAGR)	
3-year CAGR 2016-2018	4-Year CAGR 2015-2018
International to NT -1%	International to NT -1%
Domestic to ASP 2%	Domestic to ASP 2%

4.4.1 Tourism impact methodology

The project boundary in the analysis is the Mparntwe (Alice Springs) and MacDonnell region as defined by Tourism NT (TNT) Regional Profiles. That is, costs and benefits that occur outside this area are not factored into the analysis.

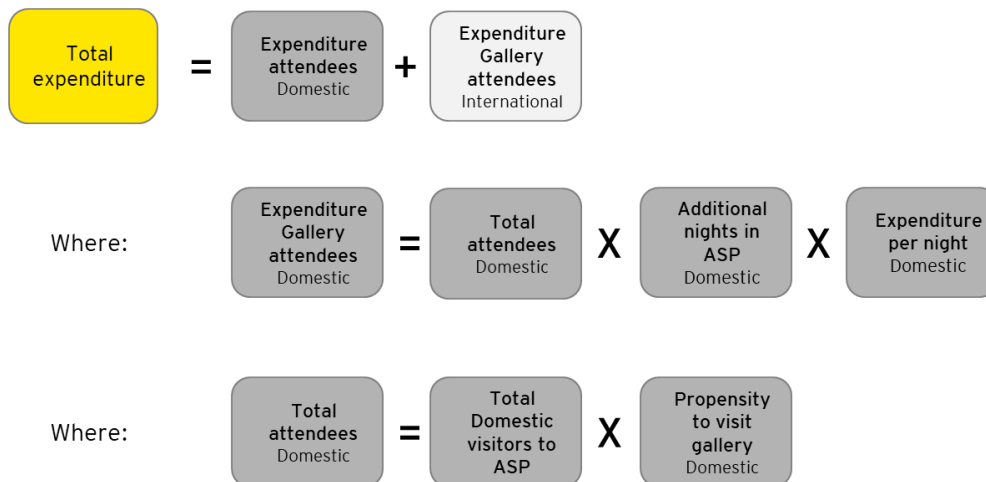
Increased tourism expenditure is attributable to three main reasons:

1. **Increased Mparntwe (Alice Springs) visitation:** More people coming to Mparntwe (Alice Springs) to visit the Gallery and those that attend the Gallery spending more time in Mparntwe (Alice Springs)
2. **Events:** People traveling to Mparntwe (Alice Springs) to attend an event at the Gallery
3. **School trips:** Students travelling to Mparntwe (Alice Springs) to visit the Gallery

Increased Mparntwe (Alice Springs) visitation has been estimated by applying 50 percent discounted historical growth rates experienced in Tasmania following the opening of MONA. MONA's effect on tourism in Tasmania is considered to be the best example of the impact that the Art Gallery would have on visitation to Mparntwe (Alice Springs). Considering the differences between the projects and the difficulty of isolating and attributing decision making in the leisure tourist sector to individual factors, we have taken a conservative approach by halving the growth rates experienced in Tasmania.

A diagrammatic example of the calculation logic of total tourism expenditure is shown below.

Figure 6: Total tourism expenditure calculation

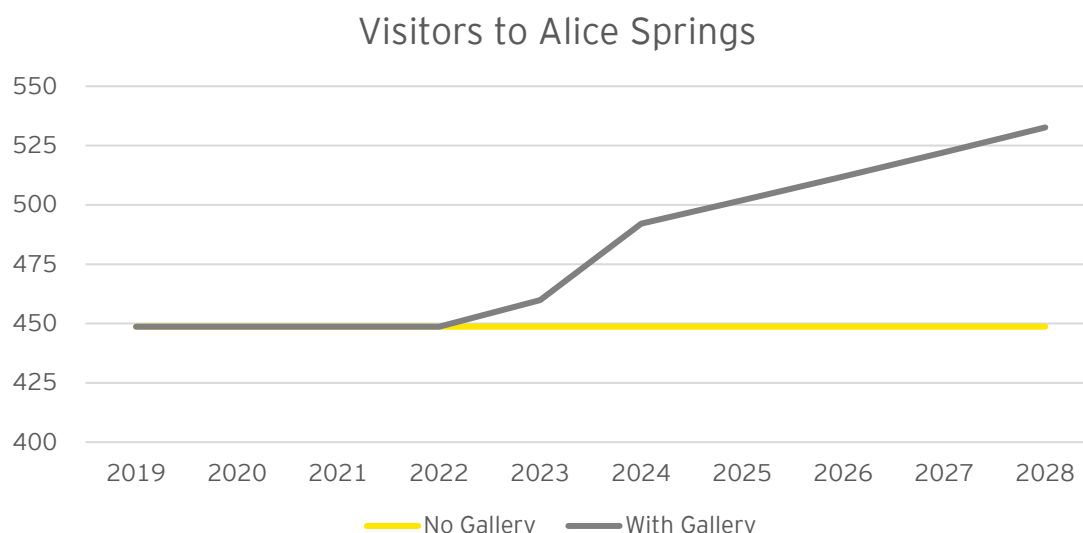


4.4.2 Increased Mparntwe (Alice Springs) visitation

In the year 2025, the third full year of operations, the Gallery could attract an additional 53,000 visitors a year to Mparntwe (Alice Springs) that wouldn't have come without its establishment. This would bring the total visitation to Mparntwe (Alice Springs) with a Gallery to 502,000. Based on 2014-15 figures from the Alice Springs Regional Profile produced by Tourism Research Australia, the additional visitors will have sufficient accommodation options based on the number of rooms in 2014-15 being able to accommodate around 524,000 overnight visitors.

The Gallery is projected to have approximately 206,000 attendees in 2025. This is based on applying half the increase experienced in Tasmania in MONA's second year of operation. It is assumed that half of all holiday visitors would visit the Gallery and that 10 percent of business visitors would. Again, this based on visitation rates to MONA. The full assumptions are outlined in Appendix E.

Figure 7: Visitors to Alice Springs



Source: With Gallery data drawn from EY Sweeney research

Based on the market research undertaken by EY Sweeney, the economic contribution derived from additional visitation is based on all visitors to the Gallery spending an additional 1.16 nights in Mparntwe (Alice Springs). The additional 1.16 extra nights is the weighted average of the survey respondents. Of the total respondents, 42 percent said they would spend no extra nights, 17 percent one extra night 24 percent two extra nights and 17 percent three extra nights. The per-night expenditure is based on the Tourism Research Australia three-year average of average expenditure for the Mparntwe (Alice Springs) and MacDonnell regions. It is based on the anticipated split between domestic and international visitors but is shown simply as a total. Past visitors are seen as a more reliable indicator of future behaviour because they are basing the decision on actual experience although it should be noted that 37 percent of future visitors also said they would increase their stay by between one to three nights.

Table 6 below shows the results with +/- 20 percent variability to account for the uncertainty around future conditions and the success of the Gallery in achieving its aims.

Table 6: Economic contribution of increased Visitors to Mparntwe (Alice Springs) in 2025

Low Range (-20%)			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$ 30.83	\$ 11.97	\$ 42.79
Employment Jobs	132	32	164
Value-Added \$M	\$ 12.61	\$ 6.44	\$19.05
Mid-Range based on 1.16 additional nights per visitor			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$ 38.53	\$ 14.95	\$ 53.48
Employment Jobs	164	40	204
Value-Added \$M	\$ 15.76	\$ 8.05	\$ 23.81
High Range (+20%)			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$ 46.24	\$ 17.95	\$ 64.18
Employment Jobs	197	48	245
Value-Added \$M	\$ 18.92	\$ 9.66	\$ 28.58

The mid-point of the estimated results of the economic contribution analysis (as shown in Table 6) are:

- ▶ A total output of between \$42.8M and \$64.2M
- ▶ A direct contribution of between 132-197 direct jobs
- ▶ A further 32-48 indirect jobs in industrial and consumption flow-on effects.
- ▶ A total value-add of between \$19.1M and \$28.6M to GRP of the Mparntwe (Alice Springs) and MacDonnell regions.

Table 7 below shows a very high range estimate based on visitors to the Gallery spending an additional two nights in Mparntwe (Alice Springs).

Table 7: Economic contribution of increased Visitors to Mparntwe (Alice Springs) (Very High Range Scenario)

Very High Range (2 Additional nights)			
Impact	Direct impact	Indirect	Total impact
Output \$M	\$ 66.43	\$ 25.78	\$ 92.21
Employment Jobs	283	68	351
Value-Added \$M	\$ 27.17	\$ 13.88	\$ 41.05

4.4.3 Events at the Gallery

The Gallery is likely to be able to hold at least one significant event or conference a year in Mparntwe (Alice Springs) which would be able to draw a national audience. An event which attracts 400 visitors for three days, with an average expense per day of \$525 would result in an increased expenditure of \$630,000.

Table 8: Events economic contribution

Impact	Direct impact	Indirect	Total impact
Output \$M	0.63	\$0.22	\$0.85
Employment Jobs	3	-	3
Value-Added \$M	\$0.26	\$0.13	\$0.39

Hosting a 400-person event in Mparntwe (Alice Springs) has the potential to create:

- ▶ Create three additional job opportunities
- ▶ Increase total output of the economy to around \$0.85M
- ▶ Increase GRP by around \$0.39M

4.4.4 School trips

As with many facilities of cultural significance, the Gallery would attract school students from around Australia for cultural learning experiences. Given the isolation of the Gallery in comparison to popular sites on the east coast, which are in close proximity to medium and high-density population hubs, the Gallery is expected to have significantly less student attendance in comparison to institutions in Canberra, for example. However, the student attendance is likely to result in significant economic contribution to the local economy.

The Australian War Memorial in Canberra attracts around 145,000 students a year, however for the reasons listed above we understand the Gallery would not have the ability to attract a similar figure. We have assumed attendance from non-local schools to the Gallery would be around 10 percent of that figure. We have also assumed that school trips would be a week in length with an average expenditure of \$120 per day. This results in a total expenditure of \$8.4M per year.

Table 9: Economic contribution of School trips to the Gallery

Impact	Direct impact	Indirect	Total impact
Output \$M	\$8.40	\$3.26	\$11.66
Employment Jobs	36	8	44
Value-Added \$M	\$3.44	\$1.76	\$5.19

The additional \$8.4M injection in to the Mparntwe (Alice Springs) economy has the potential to:

- ▶ Create 44 additional job opportunities
- ▶ Increase total output of the economy to around \$11.7M
- ▶ Increase GRP by around \$5.2M

There is likely to be some overlap between the three categories of visitation so they should not be combined to create a total number.

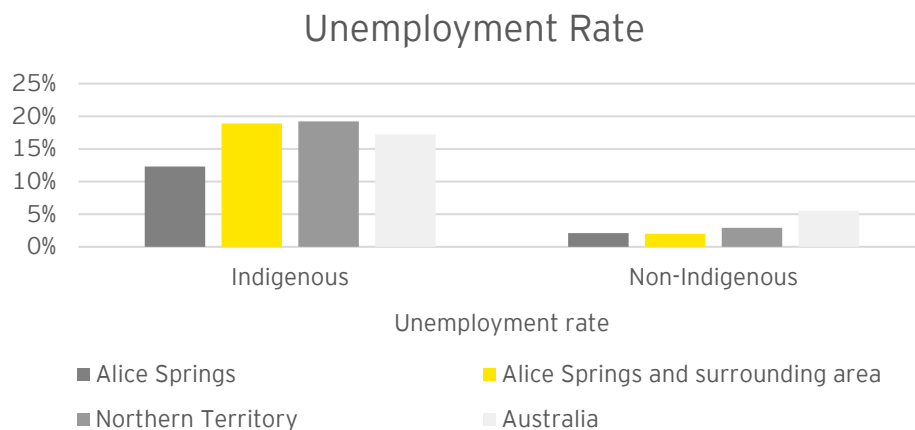
4.5 Aboriginal employment opportunities (workforce and enterprise development)

Building Aboriginal employment and training opportunities into construction and the operations of the Gallery is an important aim of the project.

In relation to construction jobs, the Northern Territory Government is currently drafting an Aboriginal Contracting Framework in regard to Aboriginal workforce participation on Government projects. It should be noted that Aboriginal workforce participation is less in Central Australia than in Darwin but this project would seek to maximise Aboriginal construction workforce participation.

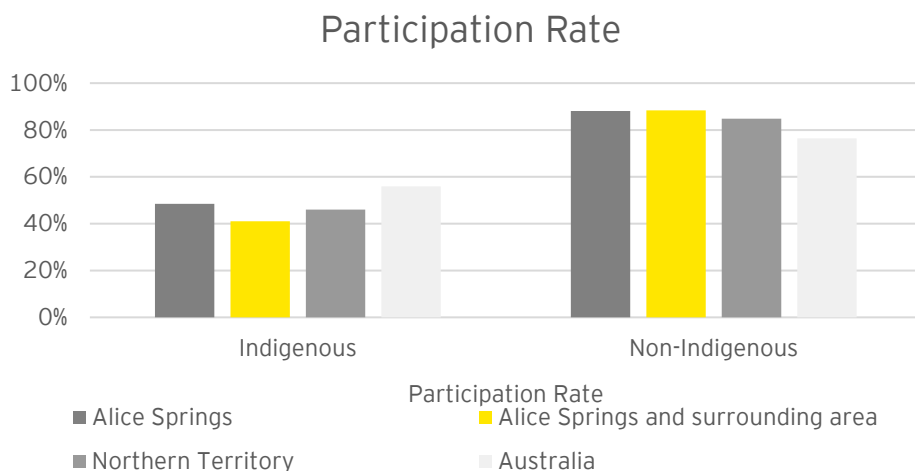
Creating employment opportunities for Aboriginal people in the region is significant because of the depressed current employment outcomes. The unemployment rate for Aboriginal Australians in the Mparntwe (Alice Springs) region is more than six times higher than the non-Aboriginals working in the region, but is lower than the whole of Australian Aboriginal unemployment rate.

Figure 8: Unemployment rate



Source: ABS, 2011 Census; note: Alice Springs refers to the Local Government Area, Alice Springs region refers to the Statistical Area Level 3²⁷ (SA3)

Figure 9: Participation rate



Source: ABS, 2011 Census; note: Alice Springs refers to the Local Government Area, Alice Springs region refers to the Statistical Area Level 3²⁷

²⁷ SA3s create a standard framework for the analysis of ABS data at the regional level, SA3s are designed to provide a regional breakdown of Australia. They generally have a population of between 30,000 and 130,000 people. In regional areas, SA3s represent the area serviced by regional cities that have a population over 20,000 people.

The participation rate for Indigenous Australians in the Mparntwe (Alice Springs) region is just more than half than the non-Aboriginals working in the region.

The National Aboriginal Art Gallery's Aboriginal Workforce and Business Enterprise Plan would help to address the Aboriginal employment rate by seeking to:

- ▶ Maximise Aboriginal employment, training and workforce development so that a majority of jobs and training opportunities are filled by Aboriginal people
- ▶ Boost local supply chain and labour market opportunities for Aboriginal business and social enterprises through business and social enterprise capability building, support, resourcing and procurement policy, action and practices

In relation to the employment and training of Aboriginal people, the Gallery can have a local and a national impact.

It can have a direct local impact by providing employment across all functions of the Gallery and by providing roles and paths requiring professional, VET and tertiary training. This could range from employment and training in:

- ▶ Executive management
- ▶ Venue management and business management including financial and IT staff as well as programming, publicity and marketing
- ▶ Curatorial management
- ▶ Cultural guides and interpreters
- ▶ Technical and professional staff across all aspects of running a gallery
- ▶ Hospitality including the café and the Gallery shop

On a national level, the Gallery would act as an exemplar and training location for Aboriginal staff to fill roles in other museums and galleries. Nationally there is a shortage of Aboriginal art marketers, reviewers, editors, curators, venue managers and publishers.²⁸ The Gallery could function as a training venue for these disciplines with a view to meeting the national shortages.

The EY market research for this Business Case found that both past and future visitors considered it important that Aboriginal people are engaged as guides (75 -85 percent), interpreters (71-81 percent) and curators (70-81 percent). Visitors are looking for an interaction with Aboriginal people and would like to see Aboriginal people employed in these roles.

There are possibilities for flow-on employment as cultural guides outside of the confines of the Gallery throughout the whole of the region, particularly from Aboriginal owned cultural tourism operators.

²⁸ K Bridson, M Clarke, J Evans, B Martin, R Rentschler and T White (2015) *Building Audiences: Aboriginal and Torres Strait Islander Art*, Sydney, Australia Council for the Arts.

4.6 Potential to stimulate the sale of Aboriginal art

The Gallery could play a role in promoting the sale of Aboriginal art from commercial galleries in Mparntwe (Alice Springs) and from remote community art galleries.

The Gallery will operate as a non-commercial gallery (see Section 6.2.2) and could generate an appetite for commercial sales of Aboriginal art which commercial galleries in Mparntwe (Alice Springs) would be well placed to meet.

The increased number of visitors to Mparntwe (Alice Springs) increases the number of potential buyers and particularly as many of these additional visitors are likely to have based their decision to visit, at least partially, on the presence of the Gallery. These visitors are likely to have their interest in Aboriginal art further stimulated by visiting the Gallery.

People buy art for many different reasons, but for many buyers it is often more of an emotional rather than a rational decision. A 2012 report by Barclay's Bank which explored the motivations of 2,000 investors in 17 countries found as little as 10 percent of art buyers were motivated by financial reasons with art purchases far more likely to be motivated by a variety of emotional reasons and responses.²⁹ Emotional purchases are more likely to be on the spur of the moment made shortly after visiting the Gallery (as opposed to once they return home) and therefore local commercial galleries in Mparntwe (Alice Springs) would be well placed to meet this demand.

The market research undertaken as part of this Business Case would support this proposition. Past visitors to Mparntwe (Alice Springs) spent on average \$465 on Aboriginal art which is considerably more than the \$333 that future visitors anticipated spending. This indicates a willingness to purchase art when in Mparntwe (Alice Springs). It also suggests that people spend more than they anticipate when they are where the art has a stronger connection to its location of sale and when provided with more choice and information about the art.

As well as stimulating the production and sale of art from commercial art galleries, the Gallery could promote the production and sale of art from remote community art galleries through referrals and provision of information. In principle, a visitor to the Gallery might form a preference for the art from a particular region and the Gallery could provide connections to that remote community art centre.

Aboriginal owned and controlled remote community art centres are particularly important for their communities because they are often the only source of non-government income and the only significant jobs for Aboriginal people in these communities. Art centres can also become community hubs which provide social needs but also provide the potential for further employment beyond the art making such as guided tours.

As noted in the Initial Steering Scoping Report,³⁰ the Gallery can complement and amplify the economic opportunities created by remote Aboriginal and Torres Strait Islander art centres:

- It would address one of the key issues facing art centres and the wider Aboriginal and Torres Strait Islander art sector: building new audiences and expansion of, and innovation in, the market. Research has shown that audiences want to be more informed about the art of the Aboriginal and Torres Strait Islander artists and would use this information to make purchasing decisions³¹

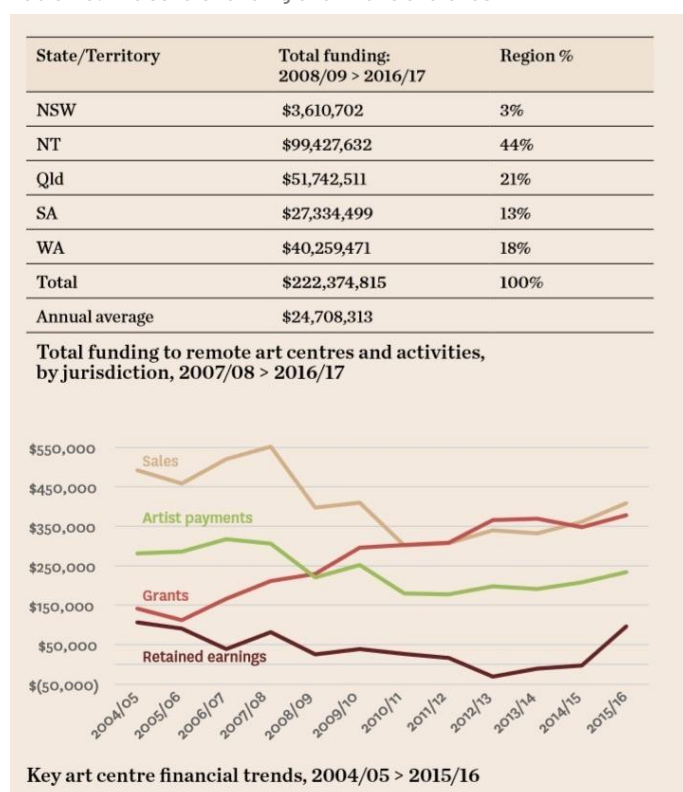
²⁹ Barclays Bank, "Profit or Pleasure? Wealth Insights (Volume 15) Exploring the Motivations Behind Treasure Trends", p.26, 2012.

³⁰ Initial Steering Scoping Committee Report p. 49

³¹ Jessica Booth, Understanding Buyer Behaviour in the Primary Market for Aboriginal and Torres Strait Islander Art: A Cross-disciplinary Study in Marketing and Arts Management, Masters thesis, School of Marketing, University of South Australia, Adelaide, August 2014, <http://search.ror.unisa.edu.au/media/researcharchive/open/9915891731001831/53111879730001831>.

- ▶ Art centres generate around \$30 million in sales per year – one of the only examples of sustained economic success from remote communities. Around 60 percent of those sales is earned by over 13,000 self-employed artists, in 90 art centres scattered through Australia's remote north and centre³²
- ▶ Over the nine years to 2015-16, total annual funding has averaged around \$24.5 million.³³ This supports 90 art centres, five peak bodies, a training and employment program with more than 300 participants and a wide range of industry development activities
- ▶ The Aboriginal art marketplace has seen considerable fluctuation over more than a decade now. From a highpoint around 2007, sales and returns halved, with older and more established artists facing the largest falls.³⁴ However, recent years have seen a recovery in the art market and in art centre performance, as shown below. Average sales income for art centres have risen by 35 percent from the market low and art centres are rebuilding their financial resilience, with average retained earnings (surplus/deficit) also growing strongly (see table below: Art centre funding and financial trends)
- ▶ Evidence also shows that the Aboriginal art market in Central Australia is growing faster and more strongly than elsewhere, including nationally. In the last three years (to 2016-17), average art centre sales have grown by 23 percent; the Central Australian region (encompassing the Anangu Pitjantjatjara Yankunytjatjara APY Lands, Western Desert and the lower portions of the Northern Territory) have grown by 35 percent. The Gallery may be an important factor in maintaining the positive economic growth experienced by art centres and the individual artists and communities they represent

Table 10: Art centre funding and financial trends³⁵



³² Alice Woodhead and Tim Acker, The Art Economies Value Chain Reports: Synthesis, Cooperative Research Centre for Remote Economic Participation Research Report CRO04, Ninti One Limited, Mparntwe (Alice Springs), 2014, <https://www.cacwa.org.au/documents/item/259>.

³³ Ibid.

³⁴ Ibid.

³⁵ *Initial Steering Scoping Committee Report*, p. 64

4.7 Potential to stimulate private investment

The increase in visitation outlined above is likely, in time and if sustained, to stimulate demand for visitor facilities which would need to be met through private investment.

In the year 2025, the Gallery would attract an additional 53,000 visitors a year to Mparntwe (Alice Springs) that might not have come without its establishment.

The potential for increase in visitors is projected to bring total visitation to Mparntwe (Alice Springs) with a Gallery to 502,000 and increase total visitor nights to 2,812,000.

Based on 2014-15 figures from the Alice Springs Regional Profile produced by Tourism Research Australia, the number of rooms in 2014-15 being able to accommodate around 524,000 overnight visitors.

The additional visitation could stimulate demand for additional hospitality services including accommodation, transport, and food and beverage options.

If the Gallery is in a CBD location this could also help generate demand for other services within the CBD.

Furthermore, all tourism operators would benefit from increased visitation and might need to invest in facilities and staff to meet demand.



Visitors to Central Australia's annual Desert Mob exhibition at the Araluen Arts Centre, 2018. Photo credit: Rhett Hammerton. Courtesy of the Department of Tourism and Culture's Araluen Arts Centre. Source: NT Government

5. Social benefits

5.1 Progressing Aboriginal advancement

This section describes how the National Aboriginal Art Gallery could contribute to improving the social circumstance of Aboriginal people and could contribute toward progressing reconciliation. An important part of reconciliation is acknowledging past wrongs and understanding the historical circumstances that continue to effect Aboriginal people today.

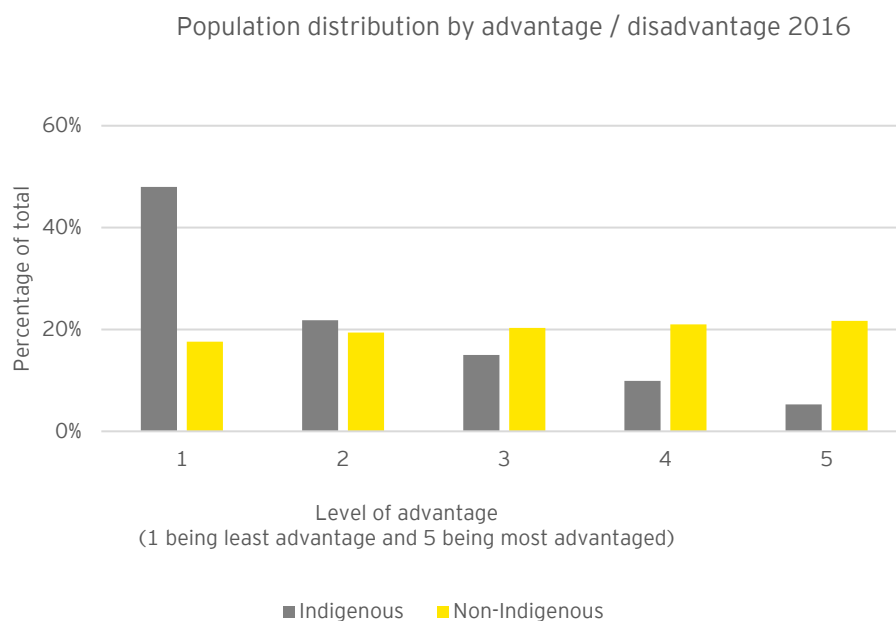
The classic text in relation to the history of Aboriginal people since settlement is Richard Broome's *Aboriginal Australians: A history since 1788* which is now in its fourth edition. Broome outlines the loss and suffering of Aboriginal people in the creation of a new society including violent conflict and the dispossession of land and water which lead to the inability to pursue previous systems of social organisation and existence. Susceptibility to introduced disease also played an important role in the dramatic reduction in the Aboriginal population.

By some estimates, prior to first contact, the Aboriginal population stood at between 750,000 and 1.5 million and had reduced to somewhere in the vicinity of 100,000 by the early 1900s, leading to a belief at the time that the Aboriginal population would effectively become extinct.³⁶

Maltreatment continued into the 20th century with cases of indentured labour (black-birding), the forced removal from family and a history of racism and legal discrimination including being deprived on the right to vote in Federal Elections up until 1963.

Today, this historical burden has contributed, for many Aboriginal people, to an existence of poverty, poor health and other forms of disadvantage from one generation to the next which is captured in the overrepresentation of Aboriginal people in the ABS Socio-Economic Indexes for AREAS (SEIFA) as captured in the graph below.

Figure 10: Population distribution by advantage/disadvantage 2016



Socio-Economic Indexes for Areas (SEIFA) - Source: ABS, Census 2016

³⁶ Anna Kelsey-Sugg and Annabelle Quince "Watershed moments in Indigenous Australia's struggle to be heard", Radio National, ABC News, <https://www.abc.net.au/news/2018-07-04/complex-history-of-indigenous-and-non-indigenous-australia/9930944>, 4 Jul 2018, 8:14am

The comparative disadvantage of Aboriginal people across a variety of statistical measures culminates in the difference in life expectancy. For the Aboriginal and Torres Strait Islander population born in 2010-2012, life expectancy was estimated to be 10.6 years lower than that of the non-Indigenous population for males (69.1 years compared with 79.7) and 9.5 years for females (73.7 compared with 83.1). Only marginal improvements were made between 2005-2007 and 2010-2012.³⁷

The difference in life expectancy is a stark demonstration of inequality and has rightfully led to bipartisan political support for the Closing the Gap Initiative.

A core rationale for the Gallery is to seek advancement for Aboriginal people and make a contribution to closing the gap. The key objectives are to:

- ▶ Celebrate Aboriginal art and achievement as a way of helping to change perceptions about Aboriginal people
- ▶ Preserve culture and connection to culture which can lead to improved social and health outcomes
- ▶ Provide training and employment outcomes

The Project aims to build a positive story of a shared future for all Australian people through the celebration of the resilience and generosity of Australia's First Peoples, seen particularly in Aboriginal and Torres Strait Islander sharing of knowledge through works of art. As noted in the Australian Museums and Galleries National Conference held in Mparntwe (Alice Springs) from 13 to 17 May 2019, this relates to a "shared story that all Australians are invited to see as their stories, in the sense of being invited into a living tradition of story generously gifted to this nation, as a set of foundational narratives that arise from country, part of a shared past, gifted to all who come to this continent and make their home here."³⁸

³⁷ Australian Government, Institute of Health and Welfare, July 2018 - <https://www.aihw.gov.au/reports/life-expectancy-death/deaths/contents/life-expectancy>

³⁸ Closing comments of co-Chair of the Conference Organising Committee (and Interim Director, National Aboriginal Art Gallery Project Implementation Team), Dr Mark Crees, 17 May 2019, who also stated in the Foreword to the 2019 Desert Mob catalogue (forthcoming September 2019), that "this represents a kind of intercultural revolution through art, whereby our first peoples, in adapting traditional designs and living stories to new aesthetic mediums, have effectively reversed acculturation and begun to realise a hope, still latent at the birth of the contemporary Aboriginal art movement, that this continent's foundational narratives could become the building blocks of an integrated society and a source of pride and hope for all Australians. As Dr Percy Trezise AM, stated in his own foreword to an exhibition in 1971, "It is to be hoped that many more Aboriginal artists will arise to speak for their people, to present their culture so that it is understood and appreciated by white Australians, and used to provide foundation stones for an integrated culture of which all Australians of the future can be justly proud." (Percy Trezise, 'Foreword' to *Moon and Rainbow* by Dick Roughsey (Sydney, 1971), p. 11. For further detail on this aspiration, see Vivien Johnston and Paul Daley's reviews of the National Museum of Australia's *Songlines: Tracking the Seven Sisters* exhibition that was shown at the National Museum between 15 September 2017 and 28 February 2018, an exhibition which detailed this perspective of Aboriginal Tjukurpa being seen as stories that belong to all Australians, that Aboriginal people are inviting all Australians to see as their stories. <https://www.artlink.com.au/articles/4651/songlines-tracking-the-seven-sisters/>; <https://www.theguardian.com/artanddesign/2017/sep/16/songlines-at-the-nma-a-breathtaking-triumph-of-21st-century-museology>.

5.2 Celebration of Aboriginal people and driving national reconciliation

By celebrating the achievements of Aboriginal people, the Gallery can help to reverse the long history of negative representations of Aboriginal people in Australia. The 2016 Australian Reconciliation Barometer found only 10 percent of Australians believe that the media portrays Aboriginal and Torres Strait Islander people positively.³⁹

The 2014 Barometer found that Aboriginal and Torres Strait Islander people were almost three times as likely to have experienced verbal abuse in the past six months (31 percent) as the general community (13 percent). As the Aboriginal and Torres Strait Islander Health Performance Framework 2017 Report identifies, the links between experiences of racism and poor mental and physical health outcomes are well established.⁴⁰ The Report goes on to explain that:

“Racism takes many forms:

- ▶ *Interpersonal racism is the discrimination or promotion of unfair inequalities by people of one ethnic group toward people of another. This includes verbal or behavioural abuse*
- ▶ *Internalised racism occurs where a member of a stigmatised group believes racial stereotypes and accepts a position of inferiority*
- ▶ *Systematic or institutionalised racism is apparent in policies and practices that support or create inequalities between ethnic groups”*

The Gallery could play a role in reducing interpersonal racism and internalised racism.

Promoting and celebrating Aboriginal art and the achievements of Aboriginal culture through the Gallery would help to grow an understanding and appreciation of the achievements of Aboriginal art and culture amongst non-Aboriginal people and reduce negative perceptions. Greater understanding can help to foster tolerance and respect and contribute to reducing interpersonal racism.

The celebration of Aboriginal art and providing a point of pride for Aboriginal people could also contribute to reducing internalised racism.

In addition to helping to build pride amongst Aboriginal people, the Gallery would have a strong educational focus and would have special programs and teaching spaces with the aim of becoming a destination for school children from around the country. The Gallery would seek to educate wider Australian youth on the culture, art and achievements and history of Aboriginal people in order to grow understanding and respect between Aboriginal and non-Aboriginal Australians amongst younger generations.

³⁹ The Australian Reconciliation Barometer is a biennial, national research study, conducted by Reconciliation Australia since 2008. The Barometer measures attitudes, perceptions and behaviours towards reconciliation in both the general Australian community, and Aboriginal and Torres Strait Islander communities. In 2016, the Barometer surveyed 500 Aboriginal and Torres Strait Islander Australians and 2277 Australians in the general community. <https://www.reconciliation.org.au/wp-content/uploads/2017/11/Media.pdf>

⁴⁰ Aboriginal and Torres Strait Islander Health Performance Framework 2017: <https://www.pmc.gov.au/resource-centre/indigenous-affairs/health-performance-framework-2017-report> p.9

5.3 Value of connections to country and culture

The Gallery would provide a mechanism and place in which culture is maintained, and carefully passed on to younger generations by Aboriginal Elders. This would be accommodated by the provision of safe spaces enabling Aboriginal people to interact with the art in culturally appropriate manners.

Fostering connections to community and culture is an important aim of the Gallery because connectedness to family and community, land and sea, culture and identity have been identified as integral to health from Aboriginal and Torres Strait Islander perspectives. Alfred Michael Dockery found "stronger attachment to traditional culture is found to be associated with enhanced outcomes across a range of socio-economic indicators."⁴¹

Through the Aboriginal and Torres Strait Islander Health Performance Framework "The [Federal] Government recognises the importance, to Indigenous Australians, of maintaining connection to land and waters. This connection is the basis of relationships, identities, cultural practices and Indigenous wellbeing at both the individual and community level."⁴²

There are many barriers to accessing 'country' and the benefits derived. The opportunity to live on country or access country maybe be limited by personal reasons such as health or employment opportunity, or external barriers including the fact that Aboriginal Australians' rights and interests in land are only formally recognised in around 40 percent of the land area of Australia.⁴³ For these people access to art can provide a useful proxy to connection to country because it depicts country and Tjukurpa (Law / Dreaming / Stories) often related to country.

One recent attempt to quantify the value of connection to country was the evaluation of the Kanyirninpa Jukurrpa (KJ) Martu Ranger's program by Social Ventures Australia (SVA) in December 2014.⁴⁴

The Martu people are the traditional custodians of a vast area in Western Australia which spans the Great Sandy, Little Sandy and Gibson Deserts in the Pilbara. Many of the 2000 Martu people, like other Indigenous communities from around Australia, have spread throughout neighbouring towns and western desert communities and away from their traditional country.

The challenges faced by the Martu people are similar to those faced by communities around Australia which include:

- ▶ Erosion of traditional authority structures
- ▶ Spiritual and cultural loss
- ▶ Young people lack the opportunity to forge a strong sense of traditional identity, confidence and pride
- ▶ Children not progressing through school
- ▶ Alcohol and drug issues
- ▶ Poor health outcomes

⁴¹ Dockery, A.M. 2010. Culture and wellbeing: the case of indigenous Australians. *Social Indicators Research: an international and interdisciplinary journal for quality-of-life measurement*. 99 (2): pp. 315-332.

⁴² https://www.pmc.gov.au/sites/default/files/publications/2017-health-performance-framework-report_1.pdf

⁴³ Indigenous Australians' rights and interests in land are formally recognised in around 40% of the land area of Australia, https://www.pmc.gov.au/sites/default/files/publications/2017-health-performance-framework-report_1.pdf

⁴⁴ Social Ventures Australia Consulting, *Evaluative Social Return on Investment Report Social, economic and cultural impact of Kanyirninpa Jukurrpa's On-Country programs*, December 2014.

Kanyirninpa Jukurrpa (KJ) is a Martu organisation with a vision to improve outcomes for their people by preserving culture, building a sustainable economy and developing pathways for young people to lead healthy and prosperous lives.

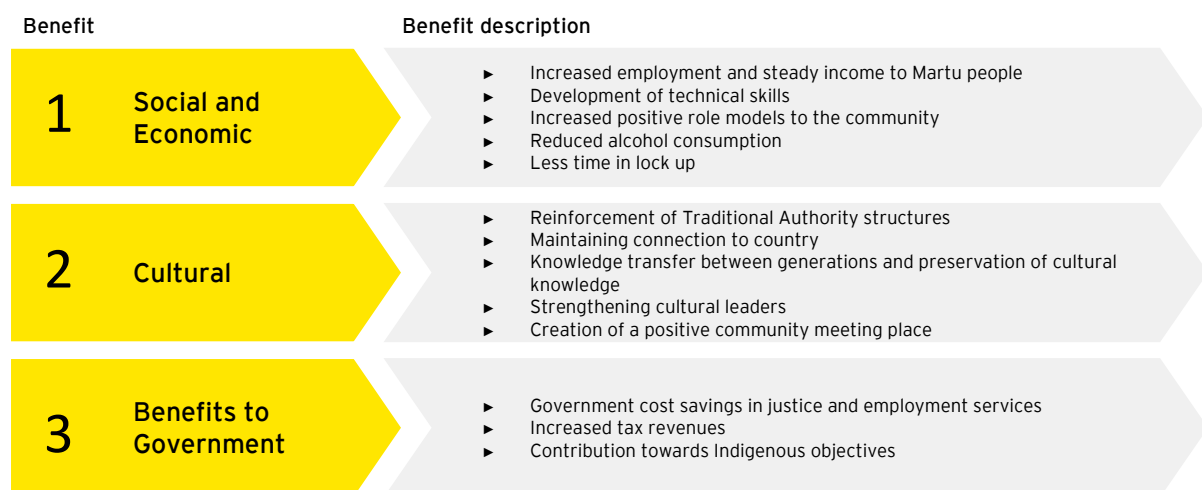
KJ offers three On-Country programs which include:

- ▶ **Ranger teams:** Providing employment to Martu people to manage their country's environment and take ownership of natural and heritage management
- ▶ **Return to country trips:** Giving family groups the opportunity to return to places of cultural significance to build cultural knowledge and facilitate generational knowledge transfers
- ▶ **Cultural and heritage programs:** Documenting and preserving cultural knowledge

The On-Country programs involve almost every family in the Martu community and provides households with regular income for their work. Over the period FY10-14 almost 350 people have been employed by KJ, with around \$4.4M being paid in salaries to the Ranger teams, 266 return to country trips and 13 significant cultural heritage initiatives.

SVA delivered a report which determined the social return on investment (SROI) of KJ's on-country programs for the period of FY10-14.⁴⁵ The findings of their report are listed in the figure below. One of the key findings was that the more time Martu spend on-country, the greater the values by KJ's programs.

Figure 11: Benefit Description



The report found that the total value of outcomes was \$55.3M. The value was generated through an investment of around \$20M which includes government funding, philanthropic grants and services received in kind.

This results in an effective social return on investment of almost 3:1. For every dollar invested in to such programs there is around \$3 of social, economic and cultural value delivered.

⁴⁵ <http://socialventures.com.au/assets/2014-KJ-SROI-Report-FINAL.pdf>

5.4 Impact of the building - Creating a civic centre

Cultural infrastructure has the capacity to alter how a community views itself and how it is viewed by others. There are countless examples around the world, such as MONA in Hobart or the Guggenheim in Bilbao, where cultural facilities have seen communities reimagine themselves and transform their reputations locally and internationally.

In a small town like Mparntwe (Alice Springs), a new Gallery, particularly one housed in an iconic building and with national and international significance, would have a profound impact.

The building itself could become the image associated with Mparntwe (Alice Springs), change the way the town is seen by itself and others, attract tourists and make a positive impact on how the town's residents interact with one another by providing a central gathering place where locals and visitors can come together.

A building of this nature would be the predominant built form in Mparntwe (Alice Springs) and would become the town's defining built feature, an equivalent to the Sydney Opera House, or Golden Gate Bridge, on a proportionate scale.

The Gallery would displace the Supreme Court and Administration building as the largest and most dominant built form in the town landscape. This would mark a significant symbolic change, as a building which celebrates Aboriginal art and culture would replace a building which dispenses punishment for wrong-doing and where Aboriginal people are over represented as defendants.⁴⁶

Such a prominent building and landscaped area in a town the size of Mparntwe (Alice Springs) would also fundamentally change how the town functions by providing a central location for community events and functions.

Mparntwe (Alice Springs) does not currently have a central gathering place, the equivalent of an Italian Piazza where the town's people can come together. Neither does Mparntwe (Alice Springs) have a central green space where people can have their lunch or meet with friends for a picnic.

Town squares whether labelled as commons, plazas, piazzas, or going back to Ancient Greece an agora, play a critical role in creating a common sense of community. This is true for large centres as well as small towns. A public place provides a space for people to come together and interact. Whether this is having a sandwich on a bench at lunch time, a picnic with friends or for special occasions - large screen broadcasting a significant sporting event, or people coming together at times of grief, or even protest. These are important building blocks of successful communities:

"In a 2014 TED talk on public space, Amanda Burden (Commissioner for the New York City Department of City Planning: 2002-2013) contends that where people go and where people meet is at the core of what makes a city work. These public spaces and the quality of the public space available can be a factor in the success of any community, large or small, in terms of sociability, functionality, accessibility or indeed, the want to live within that community."⁴⁷

⁴⁶ Indigenous imprisonment rate for adults was 13 times the rate for non-Indigenous people at June 30, 2016. In 2014-15, the rate of Indigenous 10-17 year olds under some form of supervision was 180 per 10,000 on an average day. This was 15 times as high as the non-Indigenous rate (12 per 10,000). https://www.pmc.gov.au/sites/default/files/publications/2017-health-performance-framework-report_1.pdf, p120 and p.122. Indeed: "This injustice is a matter of national and international concern, as evidence indicates that Aboriginal people are the most incarcerated group of people in the world"

⁴⁷ David Kraljik, unpublished dissertation manuscript The Value of Public Space - A town Square in a Small Urban Community.

In the European setting, a civic centre was often co-located with the town church. However, in more contemporary settings, cultural infrastructure often plays the role of drawing people to public spaces. See for example Federation Square and the National Moving Image Gallery or the South Bank in Melbourne built around the Victorian Performing Arts Centre, the range of cultural attractions on the South Bank in London, the Riverbank Development being built around the Adelaide Festival Centre in Adelaide.

The importance of this sort of cultural and civic space to city building is well explained in a number of policies in trying to develop Parramatta as a second CBD. The Greater Sydney Commission's strategy (A Metropolis of Three Cities) sets out a vision for the transformation of the Greater Sydney Region through the development of three cities. This project would deliver arts infrastructure that is an enabler to support and service the growth in the central city (Parramatta). In doing so this strategy recognises the importance of creating cultural infrastructure to create a community. A successful community needs roads, schools and hospitals but it also needs a civic and cultural heart. This recognition is equally applicable to a smaller community such as Mparntwe (Alice Springs).

Parramatta City Council's cultural plan also recognises the need for a civic space through the creation of Parramatta Square which "will be our new home for ideas, aspirations and expertise and a place to connect, participate and learn. It will be a major hub for activating our community of residents, student and workers and an extraordinary site for visitors to the region."⁴⁸

A need for the community to gather somewhere is particularly acute in Mparntwe (Alice Springs) where a number of cultural and lifestyle factors lead to people being on the street.



Visitors admiring the works from Yarrenyty Arltere Artists, Alice Springs, NT including Roxanne Petrick's Rainbow Chicken and Dulcie Sharpe's Water Bird. Photo credit: Rhett Hammerton. Courtesy of the Department of Tourism and Culture's Araluen Arts Centre. Source: NT Government

⁴⁸ City of Parramatta, *Culture and Our City - A Cultural Plan for Parramatta's CBD 2017 - 2022*, p.47

5.5 Youth benefits

The range of social benefits outlined in this chapter would likely have a particularly strong impact on younger people across Australia and specifically in Mparntwe (Alice Springs).

5.5.1 Driving national reconciliation

The Gallery would aim to play a role in celebrating the achievements of Aboriginal people and therefore building pride amongst Aboriginal people and an understanding of Aboriginal achievement amongst non-Aboriginal people. Any exercise in changing perceptions and self-perceptions would naturally be targeted at young people.

Consequently, the Gallery would run educational programs and would have educational spaces built into the design as hosting school groups would be a priority of its operations.

5.5.2 Providing tuition to Aboriginal youth about Aboriginal culture

The Gallery would also create learning spaces for the tuition of younger generations by Aboriginal Elders. This would be accommodated by the provision of safe spaces enabling Aboriginal people to interact with the art in culturally appropriate manners.

As Apmereke artweye (traditional owner) for Mparntwe, Mr Benedict Kngwarraye Stevens explains:

"[The Gallery will be a] place where our people can display our art, and all Aboriginal people from around Australia can share their art work with visitors from all over the world."

A place where our young people can learn about art and culture too.

It will be a place that will give strength and support for our Arrernte culture and social structures, and we want it to help gain respect for our traditional decision-making and leadership in this town."⁴⁹

Mr Stevens is a member of the National Aboriginal Art Gallery National Reference Group and emphasised the importance of taking pride in such an institution, particularly for younger Arrernte people at the inaugural meeting of the National Reference Group on 19 November 2019.

5.5.3 Providing a location for activities

One of the benefits of the Gallery is providing a civic centre for Mparntwe (Alice Springs). This is particularly beneficial for young people as it would provide a gathering place and a potential location for a range of activities targeting young people. Contemporary cultural institutions make great efforts to engage with their local communities even if that engagement is only a light or introductory engagement that is only peripherally linked to the artistic content. This might include activities for children such as hands-on art making and also events and activities for adolescents and young people which might include "Art After Dark" type events. The Gallery would have a strong focus on these areas as a way of expanding its reach and delivering its remit around education, engagement and fostering understanding to the widest possible audience.

⁴⁹ Mr Benedict Kngwarraye Stevens, Letter to Alice Springs Town Council, 7 December 2018.

5.5.4 Job Pathways

As explored in section 4.5, the Gallery would provide a number of employment pathways including Vocational Education and Training (VET), apprenticeships and traineeships. These employment pathways would be accessible to young people in Mparntwe (Alice Springs).

An Aboriginal Employment and Enterprise Development Plan is currently under development by the Northern Territory Government and Desart. The development of this plan to date as it relates to youth includes exploring the following mechanisms prior to the Gallery opening in preparation for its operational phase:

- ▶ Training provided through VET in schools, including a work experience program in an Alice Springs school covering arts centres, galleries, museums, retail, tourism and hospitality; guiding, tourism and hospitality traineeships in schools as part of a revamped VET in-schools program
- ▶ Establishing a group training traineeship/apprenticeship scheme, establishing mentoring, pastoral care services and role models to support the entry level roles; providing improved workplace readiness and skills, including literacy, digital literacy and workplace safety and skills
- ▶ Establishing a program involving art workers, gallery and potential cadet and professional staff at agreed levels on rotations, placements or exchanges into existing National / State museums, community and retail art centres, social history and cultural centres

6. Outline of the nature and operations of the Gallery

The Gallery would be dedicated to the celebration, display and interpretation of Aboriginal art. All efforts would be made to ensure it is governed, managed, curated and staffed by Aboriginal people and it would be a driver for Aboriginal advancement.

6.1 Nature of the building

The Gallery will aim to be an iconic building as a flagship national cultural institution which would include display galleries, space for administration staff and other amenities normally associated with a major National or State art gallery, as well as other spaces such as a gift shop, café, cloak room, and other facilities.

The National Aboriginal and Torres Strait Islander Art Museum, Initial Steering Committee Report to the Northern Territory Government undertook a high-level site requirement analysis. The Committee found that the minimum physical requirements were a building of approximately 10,000 m² within a setting that provides 10,000m² of parking for 250 cars and assessable car parks and bus drops and an estimated provision of approximately 20,000 m² of landscaped outdoor area which can provide a setting for the display of certain art forms and a civic centre for Mparntwe (Alice Springs).

Pending final site confirmation, while the physical requirements for the building as noted above would be maintained through to the final functional brief scope, the components related to parking and landscaping may require some rationalisation without compromising the desired outcome as part of an agreement between the Northern Territory Government and the Alice Springs Town Council.

This represents a Gallery with multiple and flexible display galleries which would be slightly under half the size of the National Gallery of Australia and similar in size to the MONA in Hobart.⁵⁰

Design work has yet to commence on the project as it requires confirmation of site, but the design principles and functional form would need to consider the following which have been informed we understand by the three-month community consultation program (June-August 2018) and input from the National Reference Group:

- ▶ Culturally appropriate design
- ▶ Iconic building
- ▶ The provision of safe spaces enabling Aboriginal people to interact with the art in culturally appropriate manners and for Elders to pass on tuition to younger generations
- ▶ Flexible gallery spaces including potential of outdoor display areas
- ▶ Community safe places
- ▶ Research and curatorial lab capacity
- ▶ Administration spaces to house staff
- ▶ Café

⁵⁰ The National Gallery's floor area is approximately 20,573 square metres; approximately 7,000 square metres are devoted to exhibition space. <https://nga.gov.au/aboutus/building/building.cfm>

- ▶ Learning and engagement spaces (to cater for school groups)
- ▶ Reception area / entry
- ▶ Potential space for hire
- ▶ Loading dock (to cater for large art-specialised trucks)
- ▶ Area for storage of artwork (minimal as not a collecting institution)
- ▶ Security and environmental control system throughout the whole building particularly galleries and storage areas
- ▶ Space for bus drop-offs and car parking
- ▶ Landscaping and open green space
- ▶ Interpretative signage and wayfinding (bi-lingual with Aboriginal (community of origin) then English languages)
- ▶ Appropriate amenities
- ▶ Engineering services

Art forms could include but not be limited to:

- ▶ Acrylic (as well as oil and mixed-media)
- ▶ Watercolour
- ▶ Bark
- ▶ Sculpture, weaving, ceramics and other 3-D art

The intent of the Gallery is to display art that is created by artists identifying as Aboriginal or Torres Strait Islander and works of art relating to the lived experience of Aboriginal people. This would include both art considered to be traditional contemporary art as well as modern or urban art. In considering the notion and scope of contemporary Aboriginal art, there would be a founding recognition that, like all art produced anywhere, there are myriad elements to Aboriginal art practice, from the production and sometimes decoration of utilitarian objects (whether traditional artefacts or contemporary 3D objects such as ceramic pottery), to the creation of paintings that are either purely decorative or laden with cultural and personal narrative. A fundamental recognition too is that artists should be considered as *artists* in their own right and not purely defined by their Aboriginality.

The focus of the Gallery would be on contemporary art practice, here *primarily* defined as art produced from the 1970s onwards (as well as the output by Albert Namatjira and contemporaries from the 1930s).

This would not preclude the Gallery from also displaying a number of historic artefacts or ethnographic cultural material. Contemporary art is different from but also often exists on a continuum of a tradition that dates back tens of thousands of years. The meaning and depiction of Tjukurpa (Law / Dreaming / Stories) can be common or related and both contemporary art and historic cultural material / artefacts speak to the same culture, history and society. Therefore, where artefacts can help to contextualise contemporary art, they could be incorporated into exhibitions. The research and curatorial development capacity of the Gallery could also be used to explore the origin and meaning held in works of art and artefacts of material culture.

6.2 Gallery operating model

6.2.1 First Peoples' principles of management

The Gallery would best fulfil the objectives it seeks to meet if it is built and operated on First Peoples' principles.

The "First Peoples" principles are to be enshrined in every stage of development and operation of the Gallery so that Aboriginal expression and systems of knowledge underwrite the cultural integrity of the Gallery and ensure that artwork is presented in culturally appropriate ways that keeps culture strong and grounds the experience in country (which is particularly important for Aboriginal communities).

It is also important that Aboriginal voices are present at all stages. One practical way to ensure this outcome is to ensure that a majority of employees and those involved in the governance of the institution are Aboriginal people.

The First Peoples' principle, as being developed for the Gallery, ensures that the first voice experienced at the Gallery would be of Mparntwe Custodians as the Gallery is located on Central Arrernte country. This would entail an appropriate cultural welcome to country from the Arrernte Apmereke artweye (Traditional Owners) or Kwertengerle (Traditional Managers) for Mparntwe (Alice Springs). The way in which this would inform the design of the building and the first experience upon entry to the Gallery would be developed with Mparntwe Custodians in the development phase of the Project.

This principle also relates to exhibition development and interpretive material with the acknowledgement of the voice of the communities from which artwork derives. This would inform general and artistic interpretive signage (bi-lingual, with the originating language first followed by English) as well as publications and educational materials.

The First Peoples principle being developed for the Gallery also relates to governance, management, and workforce participation. In short, the Gallery governance and operational / management and workforce model is enshrining majority Aboriginal and Torres Strait Islander representation for the Gallery to ensure that appropriate voice and agency are established and continue through the development phase into operational phase. This incorporates work currently being undertaken by the Northern Territory Government in planning for Aboriginal workforce and enterprise development in readiness for the Gallery opening, affirming a number of the Initial Steering Scoping Committee's (ISSC) recommendations in relation to governance and workforce:

- ▶ **“Key Recommendation #4:** To establish and maintain a reputation as a culturally safe and welcoming environment for Aboriginal and Torres Strait Islander communities and the local community, to lead in actively supporting and promoting the professional recognition and professional development of Aboriginal and Torres Strait Islander people through employment and training opportunities within the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM) and partner institutions, to provide a hub for networking with Australian and international cultural institutions, and to employ culturally and environmentally sustainable best practice policy
- ▶ **Key Recommendation #5:** That Aboriginal and Torres Strait Islander majority governance and management and the principle of equal opportunity are central to the operations of the NATSIAM
- ▶ **Key Recommendation #11:** That an Aboriginal and Torres Strait Islander Workforce and Enterprise Development Plan (and associated strategies) be developed and resourced concurrent with developments relating to infrastructure, acquisition of collections and programming

- ▶ **Key Recommendation #12:** Recognises the significant opportunity for independent Aboriginal and Torres Strait Islander cultural and tourism businesses and organisations to benefit from growing audiences and interest generated by the establishment of the NATSIAM. The ISSC notes that a number of these services currently exist in Mparntwe and recommends the development of reciprocal relationships to build economic capacity within the community”

Part of this work has included the development of an Aboriginal Workforce and Enterprise Development Plan in concert with Desert across the past year, with the final plan due to be finalised in 2019.

6.2.2 Non-collecting Gallery

It is understood that the Gallery would be a non-collecting institution. It would not amass a permanent collection for display, but would instead draw from the collections of other galleries and museums (and private collections) to display temporary exhibitions which would be changed periodically.

Ruling out a permanent collection provides a number of distinct advantages in relation to the Gallery which were canvassed at the inaugural National Reference Group meeting on November 19, 2018. These include:

- ▶ It reduces the capital requirements in regard to acquiring a collection worthy of display, a cost which could be substantial
- ▶ It would be difficult to acquire a truly representative collection of major works from the Aboriginal art movement given the current collections throughout the nation and abroad that have been collecting for decades
- ▶ It would provide a truly national model of partnerships and referrals with National and State collecting institutions to focus on the celebration, display and interpretation of Aboriginal art (core purpose) overseen by Aboriginal people rather than attempting to double-up on current collections across the country
- ▶ It reduces the capital cost of the construction as it avoids the need to build additional storage requirements. Storage requirements need to meet certain technical requirements (e.g. climate control) which can be extensive to build and maintain. Over time, these requirements can increase. By way of example, the Art Gallery of South Australia has 42,000 works of art of which only 2 percent are displayed requiring extensive storage requirements (and related costs) for that collecting institution largely off-site
- ▶ Works in collections are also often regulated by extensive legislative requirements, for example limiting the sale of works, which limits how Galleries can manage and dispose of parts of their collections
- ▶ It should also be noted that there are a number of significant artworks held in Northern Territory Government owned collections that can be drawn upon for core exhibitions and curatorial design, particularly during the first years of opening, such MAGNT and the Araluen Arts Centre including the most significant collection of early Papunya Boards in the world (MAGNT), the second most significant collection of Albert Namatjira watercolours (Araluen) and significant works from the Central Australian region that trace the continuing development of contemporary Aboriginal art (Araluen) - collected through subsequent Desert Mob exhibitions since 1991

6.2.3 Aboriginal engagement and research

An important function of the Gallery would be to allow Aboriginal people to interact with art produced from their communities (providing continuity and opportunity for developing artists to reflect upon art that has been produced by senior artists that have passed) and also aid in the deeper interpretation of the meaning contained in the art.

For work that originates from Central Australia, the Gallery would provide an opportunity for these communities to interact and engage with incoming artwork from collecting institutions across the country. This would include the right to undertake sacred business and help young Aboriginal people to re-connect with their heritage. The Gallery would be built according to Aboriginal sensitive design principles and would include safe-spaces for Aboriginal communities and artists to engage deeply with their art providing the engine room for deep authentic and immersive cultural experiences for Aboriginal visitors.

The intended outcome of these facilities is to enable

- ▶ Cross-cultural exchange
- ▶ Residencies within the space, professional development, sharing of skills opportunities between Aboriginal people
- ▶ Elders in residence opportunities
- ▶ Reconnection of Aboriginal people, particularly young people to their cultural heritage

The Gallery also aims to perform a role in helping to identify attribution and deeper meaning of Aboriginal art. This research function would fill an important need in the Australian arts landscape as there are gaps in the knowledge relating to art and artefacts that are currently held in the collections of Australian collecting institutions.

There exists in Australian Government Museums, Galleries and other institutions, vast collections of Aboriginal works of art and artefacts, including material dating from pre-settlement. These collections include sacred items and even in some case human remains.⁵¹

A significant proportion of these artefacts are from Central Australia and were collected by ethnographers at the turn of the Century as outlined in section 3.2.3.

Items were sometimes taken without permission or without due process and many items were taken in disregard for the significance of the items to Aboriginal people. The meaning of these items has in some cases consequently been lost.

As a result, these items are displayed or stored without proper attribution or provenance. As Francesca Cubillo, Senior Curator Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, the co-chair National Aboriginal Art Gallery National Reference Group, and a Larrakia, Bardi, Wardaman and Yanuwa woman, explained at the inaugural meeting of the Reference Group on November 19, 2018, it is particularly disenfranchising for Aboriginal people when Aboriginal art is displayed with titles such as "Artist unknown." As explained by Ms Cubillo:

"This is because while the actual artist might remain unknown, the reality is that much can be deduced from the work itself. The distinctive markings can be traced to a particular community or region along with a relationship of the object to Tjukurpa.

⁵¹ ABC Radio Adelaide By Brett Williamson: "SA Museum Indigenous collection under threat due to rain, vermin issues at storage facility"
Updated 4 Apr 2016, 10:51am

Having a title of “Artist unknown” disenfranchises the artist from his or her work of art, but also disenfranchises all members of that community from their shared history. These may seem minor symbolic issues but this act of alienation is particularly profound because the art relates to Tjukurpa, the knowledge that creates the shared belonging and connection to land and the community itself, all of which are so important in Aboriginal culture and value systems.

Aboriginal art is something of significant pride for Aboriginal people yet when it is presented as something that exists in an abstract form, removed from people and communities, it risks devaluing and dehumanising people who are part of the culture that created the art.”⁵²

The research component of the Gallery would help to address this issue in Australian collections by undertaking research and engaging Elders and other community members from which the artworks originate to help understand the Art, explain its meaning and share that meaning with younger generations to help in keeping culture alive. In turn, this would help to translate non-sacred meaning to non-Aboriginal people and build greater understanding and appreciation of Aboriginal culture, history and lived experience amongst non-Aboriginal Australians. A work of art of unknown origins could come as part of an exhibition and then return to its home institution with much more of its origins and meaning understood.

6.2.4 Non-commercial Gallery

A commercial gallery is explicitly out of scope for the National Aboriginal Art Gallery.

While a commercial gallery could provide a revenue stream where visitors could purchase art, this would shift the purpose of the institution toward commercialisation and away from the social and economic whole-of-town benefits articulated in the Gallery’s purpose.

A number of issues arise in considering a commercial gallery as part of the Gallery, namely:

- ▶ A publicly funded Gallery should not prioritise the promotion and sale of one artist or community over another
- ▶ The sale of art could introduce complications in the governance of the institution. The Board and management of the Gallery is intended to be majority Aboriginal, and introducing a sales arm to the Gallery could create a perception of conflict of interest if Board members or management staff were seen to be promoting work from their own communities for commercial sale
- ▶ A commercial gallery as part of the Gallery would not allow the stimulation of the market for other existing or future commercial galleries in Mparntwe (Alice Springs)

The National Reference Group meeting of November 19, 2018 advised against the Gallery including a commercial art gallery as part of its operations. While a commercial gift shop would be included in the scope for the functional brief, the inclusion of a commercial gallery has been ruled out by the Northern Territory Government.

The Northern Territory Government has explicitly noted that the Gallery would not incorporate a commercial gallery so that it is able to stimulate art sales in commercial galleries in Mparntwe (Alice Springs) as well as stimulate sales directly from communities that produce the art or galleries, including art fairs such as Desert Mob.

⁵² Francesca Cubillo, co-chair National Aboriginal Art Gallery National Reference Group, Reference Group Meeting on November 19, 2018

6.2.5 Entry fees

The introduction of entry fees would need to be considered as part of a financial evaluation of the project. Most Australian National and State galleries offer free entry to the permanent exhibitions and charge entry fees to temporary exhibitions. As all exhibitions at the National Aboriginal Art Gallery would be temporary exhibitions, charging an entry fee would be consistent with national practice. An entry fee would provide the Gallery with an important source of revenue.

A number of different scenarios are presented below based on an entry fee of \$25. This is broadly in line with market research undertaken as part of this Business Case where survey respondents expected to pay between \$20-25 per adult. In relation to Territorians, an option being considered is to offer a membership-based program similar to the “Territorian Pass” in effect at the Territory Wildlife Park and the Alice Springs Desert Park, whereby Territory residents pay an entry fee once and receive a yearly pass.

Table 11: Entry Fee Scenarios

	Scenario 1 Children free	Scenario 2 Children and Territorians free	Scenario 3 Children and locals free
Paid entrance			
Children	Free	Free	Free
Adults			
Intra-Territory	Paid	Free	Paid
Local	Paid	Free	Free
Interstate	Paid	Paid	Paid
International	Paid	Paid	Paid
Estimated admissions revenue			
Total paid visitors 2025	163,309	120,126	156,754
Ticket Revenue	\$4.1M	\$3.0M	\$3.9M

7. Conclusions and next steps

This section outlines the next steps required to progress the project towards the next stage of assessment.

7.1 Next steps

Below describes the recommended next steps and considerations for the establishment of the Gallery, including:

- ▶ Develop cultural agreement with Mparntwe (Alice Springs) custodians
- ▶ Confirm and acquire a site for the Gallery in Mparntwe (Alice Springs)
- ▶ Develop a functional design brief for the Gallery
- ▶ Establish a governance model and underpinning legislation
- ▶ Progress Aboriginal workforce and enterprise development
- ▶ Secure forward exhibition content and curatorial design
- ▶ Investigate of funding sources
- ▶ Explore implementation considerations (including potential co-location or shared activities with the National Indigenous Cultural Centre)

7.2 Outline of scope and tasks required for Full Business Case Assessment

There are a series of additional roles and stages which are required to be undertaken to develop a full Business Case in accordance with:

- ▶ The Australian Government Department of Finance's Two Stage Capital Works Approval Process Resource Management Guide 500 Initial Business Case and New Policy Proposal
- ▶ The Infrastructure Australia Assessment Framework used for the assessment of Regional Development Grants and in particular: Stage 1 Template–Problem Identification and Prioritisation, and Stage 2 Template–Initiative Identification and Options Development

In particular, the requirement for a detailed financial assessment based on a detailed scope and design will need to be undertaken. Whilst not an exhaustive list, key components are likely to include:

- ▶ Securing a preferred site(s) for analysis within the full Business Case
- ▶ Based on the preferred site(s):
 - ▶ Consider facility optionality to be analysed within the full Business Case (i.e. options relating to facility size, scale or staging)
 - ▶ Development of an appropriate functional brief (aligned to facility optionality as described above), schedule of accommodation and corresponding concept design(s)
- ▶ Development of detailed financial costings based on agreed facility concept design options

- ▶ Development of a governance and operational model and estimation of corresponding operational costs
- ▶ Development of detailed risk register and quantification of risk dollar values (consistent with requirements of Territory and Commonwealth Governments)
- ▶ Procurement options analysis and identification and assessment of a preferred procurement delivery model (and associated financing considerations)
- ▶ Investigation of funding sources (including both capital and operational requirements)
- ▶ Undertaking a detailed cost benefit analysis

7.3 Considerations relating to the development of detailed cost benefit analysis

This Strategic Business Case has undertaken a preliminary (and highly indicative) assessment of the economic impact of the proposed Gallery via an economic contribution analysis.

The value of this economic contribution study is that:

- ▶ It is a simple and intuitive analysis of the flow-on impacts of the project on the rest of the economy
- ▶ The outputs are in units that resonate with stakeholders (jobs and GRP)
- ▶ The economic contribution study therefore provides a useful starting point as part of the strategic assessment of whether the project demonstrates potential merit

There is however an important distinction that needs to be drawn between these economic impacts (i.e. its economic contribution to the region) and its economic impact from a cost benefit analysis (CBA) perspective. The latter has not been undertaken in this Strategic Business Case.

CBA is a systematic way of analysing all of the financial, economic, environmental and social costs and benefits associated with an investment. It is an assessment tool used to determine whether an investment in a given project generates net benefits. The key principle of an economic CBA is to convert, as far as possible, the costs and benefits of the scenario being considered into dollar terms to demonstrate whether the project delivers benefits that are over and above its costs.

An economic CBA differs from a financial appraisal in that it is performed from the view point of the broader community (including government agencies, residents and other organisations) whereas a financial appraisal looks at only the financial impacts on the Government sponsoring the project. As such, a wider range of costs and benefits are considered in a CBA and, where they can be quantified, market and non-market impacts are considered.

There is a separate issue regarding defining who is the broader community and the definition can have an important impact on which costs and benefits are included. For example, if the community is defined as:

- ▶ **Australia:** Then the economic costs would include all the resource costs required to develop and operate the facility. The key economic benefits are the increased international tourism to Australia that the Gallery induces (and the Australian tourists that would have otherwise holidayed overseas)
- ▶ **The Northern Territory:** Then the economic costs would focus on the proportion of the resource costs borne by the Northern Territory Government and the key economic benefits are captured in the increased tourism into the Northern Territory (i.e. from overseas and interstate)

- ▶ **Mparntwe (Alice Springs):** Then economic costs would focus on the proportion of the resource costs borne by the town and the key economic benefits are captured in the increased tourism into the town and region (i.e. from overseas, interstate and intra-territory)

The CBA further differs from the economic impact assessment because it involves a static analysis of costs and benefits and does not take into account any second-round economic impacts (e.g. constraints or substitution impacts on the economy).

A CBA is also often considered a useful way to compare different options. It compares the cost of achieving that outcome for different options and results presented as key decision metrics:

- ▶ **Benefit Cost Ratio (BCR):** PV of benefits divided by PV of costs
- ▶ **Net Present Value (NPV):** PV of benefits less PV of costs

A CBA would need to be performed and to provide a CBR in a future revised Business Case to meet the requirements of the Northern Territory Government and, for Commonwealth funding, the Infrastructure Australia Assessment Framework requirements.

However, there are a number of obstacles to producing a credible CBA at this point. Most critically, is the absence of a preferred site, a detailed project scope and corresponding design solution. These foundational components are needed to progress the development of economic costs and benefits to a level required for a full Business Case assessment.

It would be surprising if the benefits that could be quantified would exceed the total life cycle costs of the project. The qualitative benefits of the project, many of which are outlined in this Business Case, would address the intrinsic value of the Gallery.

7.3.1 Quantified costs and benefits

The table below identifies existing uncertainties in the quantified costs and benefits, and how these will be resolved for the full Business Case:

Table 12: Quantified costs and benefits

Uncertainties in the costs and benefits	Proposed preliminary solution
Costs	
Failure to accurately forecast capital cost numbers	<ul style="list-style-type: none"> ▶ Engage appropriately qualified organisations to prepare capital cost estimates. ▶ Review of costing data provided by the QS against relevant benchmarks.
Failure to accurately forecast operational costs	<ul style="list-style-type: none"> ▶ Develop concept plans to determine size and space distribution to estimate operational costs. ▶ Develop indicative exhibition schedule to understand costs of insurance, transport, hanging and security requirements.
Benefits	
Failure to accurately forecast visitation numbers	<ul style="list-style-type: none"> ▶ Thorough assessment of available data from comparable organisations to understand how visitation may change over time under each option.
Inability to capture all benefits	<ul style="list-style-type: none"> ▶ A thorough consultation process to ensure that all benefits are captured. ▶ An analysis of other studies to ensure that we have captured all benefits that previous similar studies considered.
Inability to quantify all benefits	<ul style="list-style-type: none"> ▶ In this Business Case, a number of benefits were assessed qualitatively. To the extent it is possible, more benefits will be assessed quantitatively, however, a qualitative understanding does provide useful insight.
Modelling	
Failure to accurately forecast project revenues and costs	<ul style="list-style-type: none"> ▶ Engage appropriately qualified organisations to assist with the development of project revenues and costs. ▶ Review of relevant industry benchmark data.

7.4 Governance and Operational Models

7.4.1 Governance for design and construction

A Governance Model for the future planning, design, documentation and construction phase would need to be established. A possible indicative structure that may be considered is provided in the table below.

Table 13: Design, Documentation and Construction Phase Governance structure

Step / role	Responsible party to be Determined by the NT Government
Project sponsor	
Project steering committee	
Project managers	
Project team	
Lead Agency	
Project Steering Committee	
Project Working Groups	
Quantity Surveyor consultant	
Architect	
National Reference Group	

7.4.2 Governance for Operational Phase

Three basic models of governance could be examined for the operations of the Gallery once it is commissioned. Three broad potential models are outlined below. These will need to be developed in further detail and then assessed in considerable detail as part of the full Business Case.

Model	Government Agency with Advisory Board	Statutory Authority	Independent Charitable Organisation in accordance with Australian Charities and Not-for-profits Commission (ACNC)
Description	The Gallery would be run by a Government appointed Director employed as a public servant as head of a division of the Department reporting directly back through the Department of Tourism, Sport and Culture.	The Gallery would be established under legislation which would outline the roles and responsibilities of the Board and the Minister.	An incorporated body funded by Government but run independently.
Key Features	An advisory board with limited powers.	A Board with a number of subcommittees would operate at arms-length of the Minister. Members would be appointed by Minister but artistic independence and First People's principles enshrined in legislation.	Effectively operating as a not-for-profit independent entity reliant on Government funding.
Benefits	Strong government oversight.	Enshrines principles of First Peoples' management in legislation. This is the current practice for many large Government cultural institutions.	High degree of Aboriginal autonomy over the Gallery.
Risks	May not be seen as meeting First Peoples' principles.	Gallery independence could be compromised.	Absence of any Government oversight on the expenditure of public funds.
Conclusions	Not recommended as would be seen as lacking independence	Model recommended for further investigation as is the most common model used for State Institutions	Not recommended as is too high risk for an institution requiring on-going funding

Some of the key issues to consider in establishing and running a Board directed Statutory Authority would include:

- ▶ Establishing legislation
- ▶ Majority Aboriginal Board
- ▶ Appointment of Board to be representative or skills based
- ▶ Delineation of responsibilities between Board and Minister
- ▶ Extent of Ministerial powers
- ▶ Organisational design and reporting structure between Board and Minister
- ▶ Reporting requirements
- ▶ Sub-committee structure authorities and responsibilities
- ▶ Management accountability and authority
- ▶ Remuneration of Board Members

7.5 Outstanding risks

There are a broad range of project risks that will need to be managed during the next stage of work, including

- ▶ Securing Commonwealth Government support and funding
- ▶ Reaching full agreement on details of land swap with Alice Springs Town Council including cost implications to the project of replacement infrastructure costs and other site costs
- ▶ Ability to secure support for a new site and uncertainty regarding Aboriginal support for site and other elements of project
- ▶ Securing arts sector national support for the project
- ▶ Securing sufficient human resourcing for the project
- ▶ Maintaining majority Aboriginal governance on National Reference Group
- ▶ Securing forward exhibition content
- ▶ Fully delivering Aboriginal Workforce and Enterprise Development Plan - including risks around lack of commonwealth support for elements of this plan and risk of insufficient training providers etc; securing forward exhibition content
- ▶ Delivering against proposed construction timeline (and limited construction personnel in region to deliver multiple projects at the same time - risk associated with timelines clashing with other major works)
- ▶ Risk associated with reduction in levels of community support

7.6 Connections to other Institutions

The Northern Territory's National Aboriginal Art Gallery's operational model requires it to borrow works from the collections of other institutions and private collections. This section examines the steps that have been taken to facilitate agreements with other institutions and the safeguards that have been put in place should any gaps in exhibition schedules occur.

In principle, borrowing works is feasible as the sharing of works between different institutions around the country and indeed around the world in order to build exhibitions is common practice. There are well established standards and protocols around this.

The Northern Territory Government has held 65 meetings with potential partners and potential supporters of the Gallery across 2018 as outlined in Appendix F.

Any in-principle support would need to be officially enacted through signing of Memorandum of Agreements. The full cost of holding exhibitions through this process, including transport costs, insurances costs and hanging costs would need to be considered as part of future financial assessment.

Support from the National Gallery of Australia (NGA) and National Museum of Australia (NMA) is supported through those institutions legislative requirements to assist other galleries and museums.

The National Gallery Act 1975 requires the NGA to:

- ▶ Develop and maintain a national collection of works of art
- ▶ Exhibit, or make available for exhibition by others, works of art from the national collection or works of art that are in the possession of the Gallery, and
- ▶ Use every endeavour to make the most advantageous use of the national collection in the national interest⁵³

The current co-Chairs of the National Aboriginal Art Gallery Reference Group are from (or formally from) the NGA and evidence presented to the senate committee into Canberra's national institutions noted the suitability of borrowing artworks for this purpose.

The functions of the NMA are prescribed in its enabling legislation, the *National Museum of Australia Act 1980*, the first two functions of which are:

- ▶ To develop and maintain a national collection of historical material
- ▶ To exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum⁵⁴

As noted above a member of the National Aboriginal Art Gallery Reference Group is from the NMA and progress has already been made toward establishing a Memorandum of Understanding (MoU).

⁵³ <https://www.legislation.gov.au/Details/C2016C01078> - Section 6 of the Act

⁵⁴ <https://www.legislation.gov.au/Details/C2014C00536> - Section 6 of the Act. Section 5 relates to their own Gallery of Aboriginal Australia as an important part of what they collect and lend works from

The Northern Territory Government also holds significant collections that it could draw upon in exhibition development:

- ▶ In 1972, the Northern Territory Government purchased 100 of the 200 original Papunya Boards. It has since added to the collection of Papunya art and holds what is now the largest and most important collection of early Papunya paintings in the world
- ▶ Araluen Art Centre has the second largest collection of Albert Namatjira's work (after the NGA) and 1,200 other artworks that focus on the artistic response to Central Australia and in particular to tracing the genesis and continuing evolution of contemporary Aboriginal art from Central Australia
- ▶ Araluen has a nationally significant collection of Central Desert art built through annual purchases at Desert Mob Exhibition since 1991 showcasing the development, innovation and continuing evolution of Central Australia art from remote art centres across Western Australia, South Australia and the Northern Territory

7.6.1 Consideration of co-location or shared activities with Cultural Centre

The development of a National Indigenous Cultural Centre in Mparntwe (Alice Springs) is being considered in parallel to the National Aboriginal Art Gallery project. Whilst these are two different projects with different objectives and operating models, there is likely to be considerable overlap between the objective, operations and indeed visitation between the two institutions.

There would be merit in further exploring co-location of the two institutions.

In the absence of agreement on site for either of the two institutions, considerable benefit might come from a shared service model where a number of functions could be shared. These functions could include:

- ▶ Marketing and publicity
- ▶ Ticketing
- ▶ Promotions
- ▶ Back office staff including finance and IT functions

7.6.2 Gallery for Aboriginal Art and Cultures in Adelaide

The South Australian Government is planning a Gallery for Aboriginal Art and Cultures in Adelaide. Still in the scoping phase, the South Australian project has undertaken the following steps:

- ▶ \$60 million allocated towards the project in the 2018/19 State Budget
- ▶ A scoping study for the South Australia project was announced on 6 February 2019
- ▶ \$85 million in Commonwealth Government funding as of the City Deal for the redevelopment of the old Royal Adelaide Hospital site known as Lot Fourteen⁵⁵

⁵⁵ The Hon. Alan Tudge MP, Minister for Cities, Urban Infrastructure and Population, \$129 million boost to Adelaide's Cultural Economy, 19 March 2019.

The South Australian project shares some of the objectives with the Gallery in Mparntwe (Alice Springs), such as celebrating Aboriginal art and culture. However, it also differs given the stated purpose of the National Aboriginal Art Gallery relates to the creation of a new institution with a new model of agency for Aboriginal and Torres Strait Islander peoples with control over the celebration, display and interpretation of Aboriginal artwork, with majority Aboriginal governance and workforce, and the Northern Territory model seeks to bring together under one roof a representative collection drawn from across the continent.

In contrast, one of the South Australian project's key objectives is to utilise the current collections of the Museum of South Australia and Art Gallery of South Australia (as well as other cultural South Australian institutions) in part to resolve storage issues related to the South Australian Museum's extensive collections of Aboriginal material culture.

The South Australian Museum has one of the largest collection of Aboriginal artefacts in the world, holds up to 60,000 items which are stored in storage sheds which leak in heavy rain.⁵⁶

The South Australian project was announced as an election commitment in February 2018. The media release announcing the project places a clear priority on resolving storage issues.

"The South Australian Museum's collection of Australian ethnographic material is the largest and most representative in the world.

"However, the Museum's current storage facilities are limited with only five percent of its artefacts capable of being displayed at any one time."⁵⁷

The two institutions could co-exist and work collaboratively. Members of institutions connected to both Projects have already commenced discussion in relation to partnership opportunities such as:

- ▶ The South Australian Institution having an emphasis on historic objects of material culture while the Northern Territory Institution would have an emphasis on contemporary Aboriginal art
- ▶ The South Australian Institution could become an unofficial destination point for the Northern Territory's art trail and both institutions refer visitors to each other
- ▶ In principle support to work in collaboratively between the National Aboriginal Art Gallery in Mparntwe (Alice Springs) and the proposed South Australian Aboriginal Art and Cultures Gallery has been established

Chapter 7 has outlined the next steps required for the development of the National Aboriginal Art Gallery. The Northern Territory Government is currently developing a plan to execute these steps.

⁵⁶ SA Museum Indigenous collection under threat due to rain, vermin issues at storage facility ABC Radio Adelaide By Brett Williamson Updated 4 Apr 2016, 10:51am

⁵⁷South Australian Liberal Party, "National Aboriginal Art and Culture Gallery", 27 February 2018

Appendix A Definitions and a note on the use of language

The use of language in this Strategic Business Case has been guided by:

- ▶ The Monash University Inclusive Language Guide
- ▶ Korff, J 2019, How to name Aboriginal people? <<https://www.creativespirits.info/aboriginalculture/people/how-to-name-aboriginal-people>>, retrieved 14 May 2019

Throughout this Strategic Business Case the following principles have been applied.

- ▶ EY aims at all times to be respectful, accurate and precise as possible. Where it is known, the name of people will be used and their language group referred
- ▶ Aboriginal art is made by Aboriginal artists and where possible these people will be named
- ▶ As a mark of respect, 'Indigenous' and 'Aboriginal' is capitalised when you're referring to Indigenous Australians, but not if referring generically to the original inhabitants of other continents

The Northern Territory Government favours the use of the term Aboriginal whereas most Commonwealth documentation refers to Indigenous. This is in line with most States and Territory usage. Throughout this Strategic Business Case the term Aboriginal also includes Torres Strait Islanders.




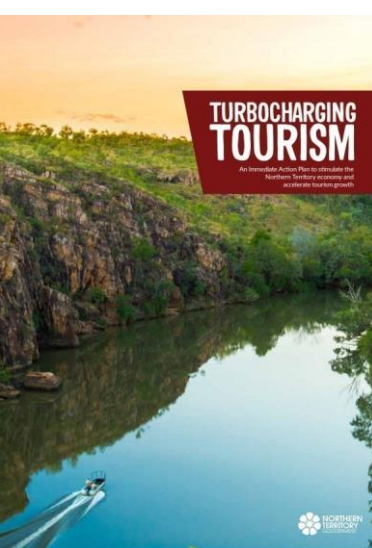
Visitors admiring Moan Mitakiki, Tjampayi Presley and Naomi Kantjuriny's *Seven Sisters* from Tjala Arts, Amata SA (with Sylvia Kanytjupai Ken's *Seven Sisters* in the background). Photo credit: Rhett Hammerton. Courtesy of the Department of Tourism and Culture's Araluen Arts Centre. Source: NT Government

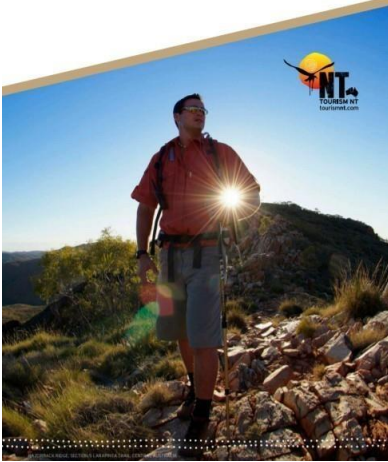
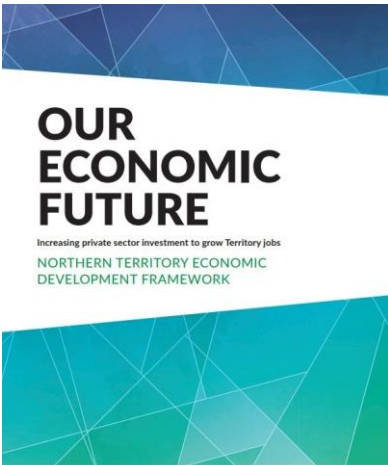

Appendix B Alignment to strategic policy

The Gallery is consistent with Northern Territory and Commonwealth Government policy ambitions which enjoy longstanding bipartisan support. These are captured in the table below.

Federal Policy	Policy/initiative	Alignment
	<p>Closing the Gap aims to improve the lives of all Aboriginal and Torres Strait Islander Australians. Since 2008, Australian governments have worked together to deliver better health, education and employment outcomes for Aboriginal and Torres Strait Islander people, and to eliminate the gap between Indigenous and non-Indigenous Australians.</p>	<p>The Gallery is a central component of the Northern Territory Government's commitment to "Closing the Gap."</p> <p>Expected project outcomes include:</p> <ul style="list-style-type: none"> ▶ Provide employment opportunities for Aboriginal people ▶ Build a sense of pride ▶ Help maintain connection to country and culture which is demonstrated to improve health and social and economic outcomes
	<p>The 'Indigenous Advancement Strategy' is how the Australian Government funds and delivers a range of programs for Aboriginal and Torres Strait Islander people.</p> <p>Through the IAS the Australian Government is working at improving the way they do business with Aboriginal and Torres Strait Islander people, communities, industries, business and service providers.</p>	<p>This project has strong alignment to one of the three objectives of this strategy:</p> <p><i>'Employment, economic development and social participation improves the lives of families and communities. The right conditions and incentives need to be in place for Aboriginal and Torres Strait Islander peoples to participate in the economy and broader society.'</i></p> <p><i>The creation of a National Aboriginal Art Gallery would create jobs for indigenous people and allow them to 'participate in the economic and broader society.'</i></p>
	<p>The 'National Aboriginal and Torres Strait Islander Education Strategy 2015' sets the commitment of education ministers to the education of Aboriginal and Torres Strait Islander children and youth.</p>	<p>This Project contributes to the delivery of this strategy by:</p> <ul style="list-style-type: none"> ▶ Achieving cultural recognition and ensuring Aboriginal and Torres Strait Islander people's histories, values, languages and cultures are acknowledged and respected ▶ Providing employment and training opportunities to Indigenous people

Federal Policy	Policy/initiative	Alignment
	<p>Outlined in the 'Commonwealth Aboriginal and Torres Strait Islander Employment Strategy' are three key priorities which are to get children to school, adults into work and building safer communities.</p>	<p>It is envisaged that this project would promote Indigenous training and employment opportunities in Mparntwe (Alice Springs) by aiming to ensure majority Aboriginal employment.</p>

Territory Government Policy	Policy/initiative	Alignment
	<p>The Territory Arts Trail is a tourism initiative that will promote the Territory as the premier global destination to visit for Australian Aboriginal art and culture.</p>	<p>The Gallery is a major Northern Territory Government project, and the centrepiece of a key policy initiative of the Arts Trail that positions the Territory as a world-class cultural and tourist destination underpinning major tourism and economic levers.</p>
	<p>The Turbocharging Tourism policy outlines a plan to target key areas of investment to increase and promote the tourism industry in the Northern Territory.</p> <p>The policy outlines the current state of the tourism economy, complement investment, opportunities, and details a strategy based on a three-point plan.</p> <p>Turbo2 is an additional \$62.8 million two-year extension of the original Turbocharging Tourism initiative. The main aim of Turbo2 is to attract more visitors, which creates local jobs and delivers more money to the community.</p>	<p>The Gallery is a major complementary investment in the Northern Territory tourism sector. This project has the potential to act as a major element in supporting the growth of the tourism industry in the Northern Territory.</p> <p>Almost half of Turbo2's budget is allocated to Marketing to increase holiday visitors. And \$12.1million investment in Enhancing Visitor Experiences through arts and cultural offerings.</p>

Territory Government Policy	Policy/initiative	Alignment
<p>TOURISM VISION 2020: NORTHERN TERRITORY'S STRATEGY FOR GROWTH</p> 	<p>'Tourism Vision 2020 - Strategy for Growth Northern Territory' has a target to 'grow the visitor economy in the Northern Territory to \$2.2 billion by 2020 as measured by overnight visitor expenditure.'</p> <p>In addition, the Tourism 2030 and Aboriginal Tourism Plans are in the final stage of development and are due for public release in July 2019. It is anticipated that these policies will be broadly consistent with the aims of the Gallery.</p>	<p>Outlined in the Tourism Vision 2020 are a number of strategies that are aligned to the objectives of this project. These include:</p> <ul style="list-style-type: none"> ▶ Increase the desirability of the Northern Territory as a travel destination, inspiring more people to visit, stay longer and spend more ▶ Grow the visitor economy by focusing on niche market and product segments with the greatest propensity to travel ▶ Grow the visitor economy by building on the Northern Territory's reputation for the delivery of quality, authentic Indigenous cultural experiences
 <p>OUR ECONOMIC FUTURE</p> <p>Increasing private sector investment to grow Territory jobs</p> <p>NORTHERN TERRITORY ECONOMIC DEVELOPMENT FRAMEWORK</p> <p>Deloitte. </p>	<p>The Economic Development Framework will inform the Northern Territory's long-term decision making and will deliver policy and regulatory certainty for investors.</p>	<p>Outlined in the development of the Northern Territory Creative Industries was the develop of iconic arts trails in the Northern Territory incorporating galleries and museums with a focus on Aboriginal art and culture.</p>

Appendix C Precedent institutions

There are four institutions that provide a potential precedent for the proposed National Aboriginal Art Gallery:

- ▶ The National Museum of the American Indian in Washington DC, USA. We understand that it seeks to foster a richer shared human experience through a more informed understanding of Native peoples. See <https://americanindian.si.edu/>
- ▶ The Museum of New Zealand Te Papa Tongarewa - New Zealand. We understand that it provides a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future. See <https://www.tepapa.govt.nz>
- ▶ Aanischaaukamikw - The Cree Cultural Institute - Oujé-Bougoumou, Canada. We understand the concept is based on the awareness that the preservation, maintenance, sharing, commemoration and practice of Cree culture are essential. See <http://creeculturalinstitute.ca>
- ▶ The Jean-Marie Tjibaou Cultural Centre - Noumea, New Caledonia - see below

Jean-Marie Tjibaou Cultural Centre - Noumea, New Caledonia



Source: Material drawn from <https://www.newcaledonia.travel>

Mission

To research, collect, promote and promote Kanak cultural heritage; to implement and develop Kanak artistic creation; to encourage the emergence of practices and cultural references common to New Caledonia; to be a pole of radiation and regional and international exchanges.

Short Description

- ▶ The Centre Culturel Tjibaou, dedicated to Jean-Marie Tjibaou who died in 1989 while leading the fight for his country's autonomy from the French government, is devoted to the cultural origins and search for identity of the native Kanak people of New Caledonia and the South Pacific. It is a place of identity affirmation, a space for meeting and cultural creation.
- ▶ The Center itself is similar to that of the villages in which the Kanak tribes live; a series of huts which distinguish the different functions and hierarchies of the tribes and a central alley along which the huts are dispersed. The identity of the Kanak is not only reinforced through the form of the building but also through its relationship with the natural landscape
 - ▶ Established May 1998
 - ▶ The Tjibaou Cultural Centre recorded 98 405 visitors in 2011. It employs 65 persons

Governance

- ▶ French state public institution, managed by the Agency for the Development of Kanak Culture (ADCK) with the following missions:

- ▶ To promote the Kanak linguistic and archaeological heritage
- ▶ To support Kanak contemporary forms of expression, especially in the field of handcraft, broadcasting technology and art
- ▶ To develop cross regional interaction, especially in the South Pacific
- ▶ To plan out courses of study
- ▶ ADCK-CCT aims to search, collect and promote the kanak cultural heritage, to initiate and develop kanak artistic creation, to provoke the emergence of common cultural practices and references, to be a pole of regional and international exchanges.

First Peoples Principles

- ▶ We, the Kanaks, see it as a culmination of a long struggle for the recognition of our identity; on the French Government's part it is a powerful gesture of restitution.

Training Programs

- ▶ The village at the end of the path, which is located slightly away from the visitors' area and which has studios, is devoted to creative activities such as dance, painting, sculpture, and music.
- ▶ There is also a school for children where they are taught the local art forms.

Appendix D Economic model assumptions and inputs

The main ongoing economic impact derived from the proposed Gallery would come from visitation.

In order to establish this impact, the following needed to be determined:

1. A base rate of future visitation based on the continuation of current circumstances - i.e. a “No Gallery” scenario against which to measure a future “With Gallery” scenario
2. The number of additional future visitors in a future scenario with the Gallery
3. The increase length of stay of all visitors on a future scenario with the Gallery
4. The expenditure per day of visitors
5. The correct proportion of the visitation expenditure which can be attribute to the Gallery. The Gallery would for most visitors be one element of the decision to go to Mparntwe (Alice Springs) and would be one of numerous activities undertaken so only a proportion of the visitation can be attributed to the Gallery

The base rate of future visitation has currently been set at 0 percent growth which is based on a number of different inputs which are included in the tables below.

We have steered away from a base case rate of continued decline consistent with recent historical data because it is inconsistent with the Northern Territory Government’s broader tourism objectives and initiatives.

We have equally steered away from more optimistic Tourism Research Australia (TRA) State and Territory forecasts. These forecasts are set at a jurisdictional level and not regional specific. The higher base case growth rate is, the harder it becomes to attribute further growth to the Gallery in the future scenarios. If we assume a 2 percent or 3 percent base growth rate, adding additional growth attributed to the Gallery would produce overly confident growth rates which might be considered unrealistic. We are also conscious of capacity constraints in a regional location like Mparntwe (Alice Springs) that may limit future growth (e.g. availability of transport, accommodation, general capacity to meet visitor demands).

The tables below show the assumptions used in the calculation of expenditure associated with Gallery attendance. The main source of information is the Tourism NT (TNT) Regional Profile for Mparntwe (Alice Springs) and MacDonnell regions. Where possible our assumptions have taken a two to three-year average. Yearly visitor growth rates are expressed as Compound Annual Growth Rate (CAGR). The regional profiles are based on TRA’s National and International Visitor Surveys.

Table 14: Base case (no Gallery) assumptions

Description	Base case	Source
Holiday	66.1%	TNT (2016 and 2017 average)
Business	33.9%	
Domestic	5.3	TNT (3-year average)
International	5.0	
Domestic	\$180.82	TNT Regional Profile (3-year average). This is low but was consistent with REMPLAN. We assume this includes accommodation. Over 50 percent of people stay in non-hotel accommodation. The expenditure per night is from Tourism Research Australia. The figure is higher for domestic than international. We are not sure what is driving other than longer length of stay for international which would spread the costs out. Some accommodation expenditure might also be included elsewhere if travelling on a tour or something.
International	\$119.55	
2018 Domestic	330,000	TNT (3-year average)
2018 International	119,000	
2019	0.0%	TRA historic data <u>Domestic CAGR ASP + MacDonnell</u> 3-year -4% 4-year 2%
2020	0.0%	
2021	0.0%	<u>International CAGR NT</u> 3-year 0% 4-year -1%
2022	0.0%	TRA State and Territory forecast <u>Total NT</u>
2023	0.0%	5-year CAGR 2016/17- 2021/22 3.7%
2024	0.0%	

Table 15: With Gallery Scenario inputs

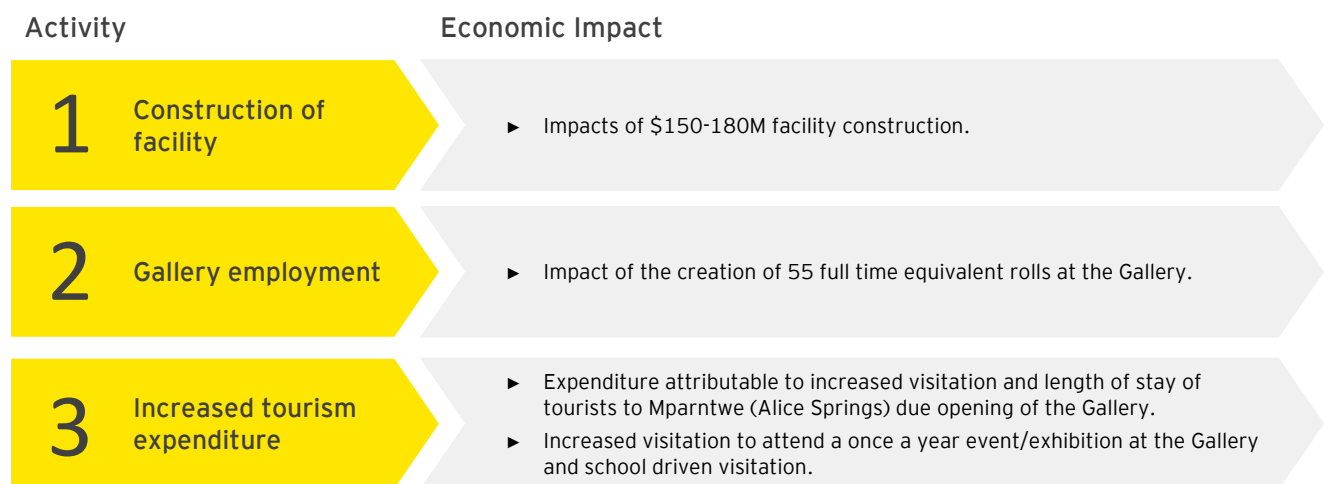
Description	With Gallery	Source
Holiday	66.1%	Same inputs as scenario for pre-Gallery construction, after Gallery opened, increased visitors are assumed to be holiday visitors and the number of business visitors remains the same as in the base case.
Business	33.9%	
Domestic	Base Case + 1, two or three night	<ul style="list-style-type: none"> ▶ The market research reports found that 58 percent of past visitors would extend their trips to Mparntwe (Alice Springs) if there was a Gallery. ▶ 24 percent said by two nights. ▶ 17 percent by one night. ▶ 17 percent by three nights. ▶ The weighted average is an extended stay of 1.16 nights.
International	Base Case + 1, two or three night	
Domestic	Base case	TNT (3-year average)
International	Base case	
Holiday	50%	<ul style="list-style-type: none"> ▶ 27 percent of all visitors to Tasmania visited MONA. ▶ The market research results showed that 65 percent of past visitors to Mparntwe (Alice Springs) said they would have went to the Gallery if it were open. ▶ The reduced likelihood of visiting the gallery on repeat visits to Mparntwe (Alice Springs) needs to be accounted for.
Business	10%	
2018 Domestic	Base case	TNT (3-year average)
2018 International	Base case	
2019	Base case	<p>Other factors supporting tourism growth:</p> <ul style="list-style-type: none"> ▶ MONA was considered to have a similar effect on tourism to Tasmania that the Gallery would have on visitation to Mparntwe (Alice Springs). ▶ It's a strong comparator as it also in a small centre. ▶ Relying on only one precedent means we need to apply conservative assumptions. ▶ The growth rates of visitors to Tasmania increased in the years following MONA's opening by 5 percent and 14 percent. ▶ This outperformed Australia in general. ▶ The National Aboriginal Art Gallery visitation model takes a conservative approach on estimating visitation to Mparntwe (Alice Springs) due to the Gallery, halving the growth rates experienced in Tasmania. ▶ Sweeney market research found that 74 percent of past visitors and 79 percent of future visitors found the National Aboriginal Art Gallery to be appealing. ▶ The number of international tourists taking part in at least one of the categories of Indigenous tourism activities of visiting an Aboriginal site or community, experiencing an Aboriginal art or craft or cultural display, or attending an Aboriginal performance, has increased by over 40 per cent between 2003-2018 (DFAT Business Envoy). ▶ The number of Indigenous tourism visitors has increased by an average nine percent per year since 2013. In 2013, 679,000 visitors participated in an Indigenous tourism activity. By last year the number had grown to 963,000.
2020	Base case	
2021	Base case	
2022	Base case	
2023 (first year of operation)	2.5%	
2024	7%	
2025 (year of operational impact)	2.0%	

The Economic Impact of the Project

The project would have several economic impacts:

- ▶ The construction of the project would have significant economic impacts for Mparntwe (Alice Springs) (e.g. construction activity and direct employment). It would also generate considerable indirect economic activity (e.g. all the other economic activities supporting the direct impact)
- ▶ The operation of the project would have economic impacts through direct employment in the Gallery and consequent indirect employment
- ▶ It will attract more visitors than otherwise would be the case and there would be economic impacts associated with dealing with those visitors over and above the operation of the project (e.g. accommodating them, food and beverage services, taxis and other tourism related expenditure)

The activity associated with the project would make an important *contribution* to economic activity in the region. The analysis below focuses on that contribution and this can be expected to provide some economic and social benefits to the region.



It is important to note that there is a greater impact than the direct effect of the benefits above, this is due to the local economy receiving an indirect benefit from the increased activity in the economy resulting in consumption and employment this is called the multiplier effect.

Modelling approach

The full quantitative economic contribution to Mparntwe (Alice Springs) of the establishment the Gallery is the sum of direct and indirect economic impact. As noted above there are three major areas of economic contribution that have been assessed. For the construction of Gallery and Gallery employment, the direct benefit has been provided by the Northern Territory Government.

For the increased tourism expenditure, we have developed a visitation model to determine increased tourism expenditure due to the Gallery.

To determine the indirect impact, we have used an input-output model to trace the revenue and expenditure flows that link industries and workers within and outside economic regions. For instance, an increase in output in the construction of the Gallery (the direct impact) would give rise to demand for inputs from other industries (industrial effect) as well as labour (consumption effect). In turn, these support industries would demand further inputs and labour and so on. This is the so-called multiplier or indirect effect.

To model the full economic impact, software called REMPLAN was used. REMPLAN's core data set is based on Australian Bureau of Statistics (ABS) national accounts figures of the Australian economy, coupled with the latest Census data. REMPLAN's key advantage is that it can be region specific.

For regions in the Territory, multipliers tend to be smaller than national multipliers since the inter-industry linkages are normally relatively shallow. Inter-industry linkages tend to be shallow in small regions since they usually don't have the capacity to produce the wide range of goods used for inputs and consumption, instead importing a large proportion of these goods from other regions. REMPLAN addresses these issues by factoring in leakage effects in regional economies, based on assessing the current structure of the regional economy (using workforce data).

This analysis uses tailored input-output multipliers that reflect the specific characteristics of regional Northern Territory. The REMPLAN model accounts for 'leakage' of direct expenditure from the economy in its multipliers. An important limitation of input-output analyses such as this is that they do not consider capacity constraints in the economy (e.g. full employment). Such constraints limit the extent to which economic impacts can increase in a linear fashion with changes in demand.

The economic impact has been calculated for two separate years in isolation. The construction years, assumed to be 2021 and 2022 and an operational year assumed to be in year 2025. The operational impact is expressed as single year but would be an annual benefit.

The below section lists the REMPLAN outputs to show the indirect and direct impact of the Gallery.

The benefits have been broken down in to three categories:

- ▶ **Output:** Market value of goods and services produced, often measured by total expenditure. This is a gross output and is also referred to as 'gross economic contribution'
- ▶ **Employment:** The number of jobs generated by an industry or attraction
- ▶ **Value-added:** Market value of goods and services produced, after deducting the cost of goods and services used. Value-added is the marginal economic value that is added by each industry sector. This figure contributes to the Gross Regional Product (GRP) of Mparntwe (Alice Springs)

Industry output is a measure of production, value add is a measure of wealth generation, and employment is a measure of the human capital used in the production process (i.e. its labour intensity).

In comparing an industry or attraction's size against others, it is generally accepted to discuss this in terms of its industry value add. Industry value add measures net of the costs of production (that is, inputs sourced from other sectors) from the industry's outputs. This avoids the inclusion of revenues to other industries and any associated double counting. In practice, industry value add largely comprises wages, salaries and the operating surplus of an industry (i.e. the industry's income). The Study looks at all three measures, but attention should be placed on industry value add measures when making comparisons to other industries. The value add measure is commonly put forward as the most appropriate measure of an industry's contribution to the national economy.

It is worth re-emphasising that economic contribution studies *do not* consider the substitution impacts to other industries (i.e. what might happen to expenditures if the specific industry or activity were lost). As such economic contribution is a *gross* measure rather than a *net* measure of the activity associated with a project or program.

As discussed earlier, a direct change in an economy's output would have a corresponding increase to direct jobs being created. This direct change results in further indirect benefits which is called a multiplier. The direct impact of activity related to the different components of the Gallery would trigger a flow on indirect impact to the economy as other industries in the region receive supply-chain benefits, as goods and services are purchased locally. Local industries respond to increased demand by employing further staff, these jobs are considered indirect employment associated to the output change. A proportion of the increased wages and salaries being paid in Mparntwe (Alice Springs) would be spent locally, resulting in increased consumption which further increases the indirect benefit.

Appendix E Findings of Market Research

To inform the business case insights from past and potential visitors to Mparntwe (Alice Springs) we gathered quantitative data to gauge interest and to develop market demand projections. The quantitative research was conducted after a sub-set of the qualitative fieldwork had been completed to help inform the design and structure of the quantitative survey.

Methodology

We utilised the services of a trusted panel provider and conduct a survey online. Participants were incentivised based upon the panel provider's standard rates. Online surveys were beneficial as respondents could partake in the research at a time suitable to them, they are cost effective and allow for a robust number of responses to be collected in a short period of time.

Sample sources

- ▶ To be eligible for participation, all respondents will be...
 - ▶ Aged 18+
 - ▶ Past visitors of Mparntwe (Alice Springs) (visited in the last 12 months)
 - ▶ Potential visitors to the Mparntwe (Alice Springs) (would consider visiting in the next three years)

Overall quotas

Tourism NT data from 2018 showed that visitation to Mparntwe (Alice Springs) is 50 percent from interstate Australian visitors, 34 percent from Northern Territory visitors and the remainder of 18 percent are international visitors. We accounted for inter and intra-state representation in our fieldwork.

A total of 673 respondents were involved in the quantitative phase of the study. Respondents were made up of those that had visited Mparntwe (Alice Springs) in the last 12 months for a holiday and those who had visited Mparntwe (Alice Springs) for work purposes. Of these, 303 were past visitors to the N T (past 12 months) and 368 were potential visitors (non-rejectors of a visit to Mparntwe (Alice Springs)). It is worth noting that we didn't attempt to create a representative sample, and as a result analysed the data in these two groups (never as a combined total).

National Aboriginal Art Gallery

Past visitors to Alice Springs

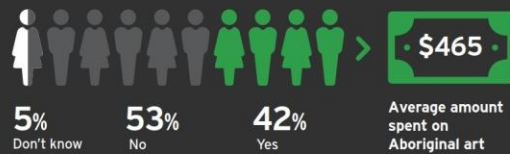
Key reason for visiting Alice Springs



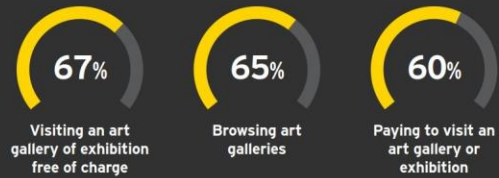
Visit duration



Purchased Aboriginal Art on prior visit



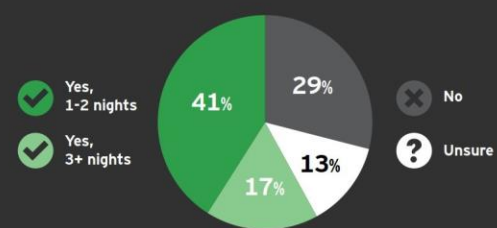
Very or fairly interested in...



Appeal of the NAAG



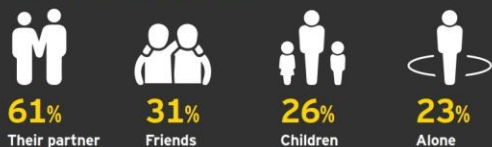
Would the NAAG have extended their visit?



Agree it is important that the NAAG prioritises Aboriginal and Torres Strait Islander people as:

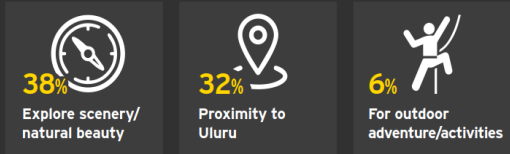


Would visit the NAAG with...

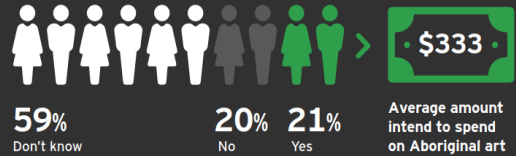


National Aboriginal Art Gallery Future visitors to Alice Springs

Key reason for visiting Alice Springs in the future



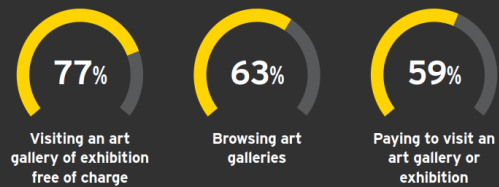
Would purchase Aboriginal art when visiting Alice Springs



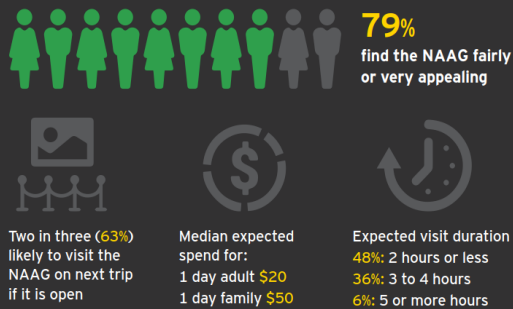
Visit duration



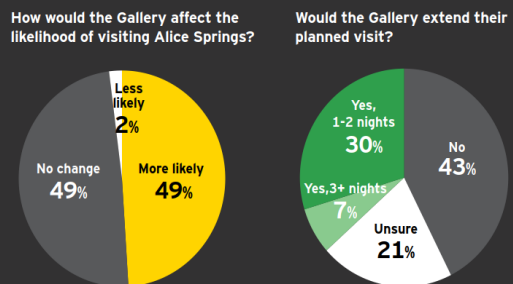
Very or fairly interested in...



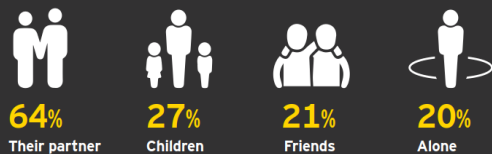
Appeal of the NAAG



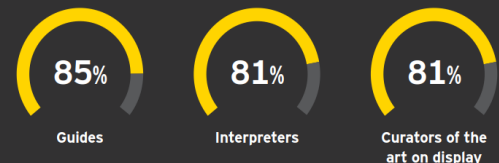
How would the NAAG impact their planned visit?



Would visit the NAAG with...



Agree it is important that the NAAG prioritises Aboriginal and Torres Strait Islander people as:



Appendix F Consultation with other Institutions

The Northern Territory Government has indicated, from the consultations it has undertaken, that it received in-principle support for the Project from the following institutions and agencies as indicative of the overarching support garnered across this period:

- ▶ Australia Council for the Arts
- ▶ Austrade
- ▶ Commonwealth Department of Communications and the Arts
- ▶ Commonwealth division of Indigenous Affairs, Department of Prime Minister and Cabinet
- ▶ Council of Australian Art Museum Directors (facilitated through a formal presentation by invitation)
- ▶ Australian Museum and Galleries Association
- ▶ National Gallery of Australia (NGA): The immediate past Director, Gerard Vaughan and the Senior Curator Aboriginal and Torres Strait Islander Art, Franchesca Cubillo, are co-chairs of the National Aboriginal Art Gallery National Reference Group. The NGA is open to multiple partnership possibilities and gave evidence at the Commonwealth senate inquiry into Canberra's national institutions as follows:

There has been significant debate surrounding a new "national" Indigenous Art Gallery and Centre in Mparntwe (Alice Springs) which, if supported, could potentially partner with the NGA with an innovative and generous lending program. The NGA's collection of Indigenous art is the largest and best in the world and we should be thinking laterally and creatively, should a new institution be created. The NGA would need additional support to service a continuous loans program, but these funds would be significantly lower than starting to build new collections from scratch. The best solution might well be for the new institution itself to receive funds to support loans and curatorial input from the NGA.⁵⁸

- ▶ National Museum of Australia: Adj. Professor Margo Neale, Head of the new Centre for Indigenous Knowledges, Senior Indigenous Curator and Principal Advisor to the Director at the National Museum of Australia is a member of the National Aboriginal Art Gallery National Reference Group. Partnership opportunities are being developed with the view to formalising a MoU this year.
- ▶ National Gallery of Victoria
- ▶ Art Gallery of South Australia
- ▶ South Australia Museum
- ▶ Art Gallery of NSW
- ▶ Art Gallery of Western Australia
- ▶ Museum and Art Gallery of Northern Territory - Mr Luke Scholes, Curator of Aboriginal and Torres Strait Islander Art, is on the National Aboriginal Art Gallery National Reference Group
- ▶ Queensland Art Gallery / Gallery of Modern Art
- ▶ Western Australia Museum
- ▶ Janet Holmes a Court Gallery

⁵⁸ See Final Report into Canberra's National Institutions 3.85, particularly submission 47 from the NGA, p. 5 (<https://www.aph.gov.au/nationalinstitutions>)

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