

NATIONAL ABORIGINAL  
*Art Gallery*  
ALICE SPRINGS

FINAL CONSULTATION REPORT

Three-month Alice Springs consultation

June - August 2018

A large, gnarled tree with sparse green and brown leaves dominates the left side of the frame. In the background, a town with buildings and a tall antenna tower is visible, set against a backdrop of rolling hills under a blue sky with light clouds. The foreground is filled with dry, yellowish grass and shrubs.

## ACKNOWLEDGEMENT OF COUNTRY

*The Northern Territory Government respectfully acknowledges the Arremte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) of Mparntwe (Alice Springs) and surrounding estates of Antulye (Undoolya) and Irlpme (Bond Springs) and pays respect to their Elders past, present and emerging.*

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# EXECUTIVE SUMMARY

The Northern Territory Government is developing a world-class National Aboriginal Art Gallery (the Gallery) in Alice Springs, celebrating Aboriginal and Torres Strait Islander art from across the country and supporting the economic development of the town.

The Government has identified the Anzac Hill Precinct, which includes the old Anzac Hill High School and the Anzac Oval, as its preferred site.

Initial community feedback indicated that residents wanted more comprehensive engagement in relation to the project. Listening to this feedback, a targeted three-month community engagement program was launched, running from 6 June to 31 August 2018.

The program was led by the Northern Territory Government Local Member for Braitling and supported by a local across-government team.

The purpose of the community engagement program was to:

- answer questions, address concerns and provide a mechanism for conversation around the vision and detail of the project
- engage with residents and key stakeholders on why the Anzac Hill Precinct was identified as the preferred site
- gather detailed feedback on the potential use of the site for the National Aboriginal Art Gallery

Using the International Association for Public Participation (IAP2) methodology, the engagement program focused on:

- listening to public feedback and concerns
- providing greater detail around the project
- explaining the reasons why the site at Anzac Hill Precinct is preferred
- addressing key areas of concern raised through prior community feedback
- exploring ways in which the community, particularly user-groups and stakeholders, would benefit from the Gallery and listening to community views about what they would like to see as part of the project.

To ensure engagement was comprehensive and reflective of the whole Alice Springs community, the following stakeholder groups were engaged:

- Aboriginal individuals and organisations (in particular Traditional Owners and Custodians, Native Title holders, respected Elders, leaders, heads and staff of key organisations)
- Impacted user groups (including rugby codes, users of the site and adjacent facilities)
- Arts and cultural organisations and representatives
- Heritage and history interest groups
- Business
- General public
- Alice Springs Town Council
- Technical authorities

In addition to over one hundred targeted meetings, the community was encouraged to share their thoughts on the project and the site throughout the engagement period in a range of ways. The key mechanisms provided to the community to get involved included:

- engaging with the local team at one of seven pop-up coffee chats, held in the Todd Mall
- engaging with the local team at one of the information stalls at four local Alice Springs events, including Territory Day, the Alice Springs Show, and National Aborigines and Islanders Day Observance Committee (NAIDOC) events
- attending a one-on-one meeting or inviting the project team to visit a club or organisation to share more information about the project
- signing up for an e-newsletter
- visiting the website

Throughout the program it became apparent that the more people learned about the project, the more they supported the site at the Anzac Hill Precinct.

The results show that the majority of those engaged during the three-month community engagement program support building the National Aboriginal Art Gallery at the Anzac Hill Precinct.

# THE MORE PEOPLE LEARNED ABOUT THE PROJECT THE MORE THEY SUPPORTED THE ANZAC HILL PRECINCT

## Summary of key themes from consultation with the Alice Springs community

The following report provides detail in relation to the Alice Springs community's response to the National Aboriginal Art Gallery project and the Government's preferred site, Anzac Hill Precinct. It includes a spectrum of views and ideas about how to best implement this important initiative for Alice Springs. Seven consistent key themes arose during the consultation period.

- Aboriginal stakeholder engagement is essential in all aspects of the project
- Green space must be preserved and enhanced for community use with Crime Prevention Through Environmental Design (CPTED) principles adopted
- Sufficient parking must be provided for visitors to the Gallery, site user-groups, and the community in general
- The shared history of the site must be preserved, honoured and celebrated, including its Aboriginal cultural heritage and military heritage
- Current users of the Anzac Oval must have their needs considered as part of the development of the site, including the relocation of sporting facilities to an alternate site
- The Gallery must be an iconic building that draws the world to Alice Springs and reflects the Central Australian context and the nature of Aboriginal and Torres Strait Islander art, culture and knowledges
- The Gallery needs to maximise and leverage business opportunity and private sector investment, and must be a major factor in central business district (CBD) revitalisation

## Summary of key sentiment from consultation with the Alice Springs community

### Alice Springs community stakeholder engagement

- During the engagement period 114 face-to-face meetings were held with key stakeholders. The team also held 11 face-to-face pop-up information stalls in the Todd Mall, and at local events
- The total number of people engaged face-to-face was 755
- Our findings show that 63% of the Alice Springs community consulted, were supportive of the project and the preferred site, 25% were supportive of the project and site neutral, and 12% were not supportive of the project or the preferred site
- When we consider whether the Alice Springs community was supportive or not supportive, the results show that 88% were supportive of the project and the site or were site neutral, and 12% were not supportive of the site and/or the project

### Aboriginal stakeholder engagement

- During the engagement period 41 face-to-face meetings and two engagement opportunities at NAIDOC information stalls were held with key Aboriginal stakeholders. In addition to this, the team held two face-to-face pop-up information stalls as part of NAIDOC week events
- The total number of Aboriginal people (key individuals, representatives and community members) engaged face-to-face was 146

- Our findings show that 56% of Aboriginal stakeholders consulted, were supportive of the project and the preferred site, 28% were supportive of the project and site neutral, and 16% were not supportive of the site and/or the project
- When we consider whether Aboriginal individuals and organisations were supportive or not supportive, the results show that 84% were supportive of the project and the site or were site neutral, and 16% were not supportive of the site and/or the project

### Sentiment

Sentiment was divided into three categories:

1. Supportive of the project and the site – indicates people who were supportive of the project and the Government's preferred location at the Anzac Hill Precinct
2. *Supportive of the project and site-neutral* – indicates people who were supportive of the project and impartial about the site, ie: 'were supportive of the project overall, but did not have a preference for the site' or 'that they did not indicate a preference in relation to the site'
3. *Not supportive* – indicates people who were not supportive of the project and/or not supportive of the site

# BACKGROUND

The National Aboriginal Art Gallery will be the first of its kind in Australia; a national institution dedicated to the celebration, display and interpretation of Aboriginal and Torres Strait Islander art drawn from across the continent.

The Gallery project is the centrepiece of a key policy initiative of the Northern Territory Government in delivering a Territory-wide Arts Trail with a focus on Aboriginal art and culture, to position the Territory as a world-class cultural and tourist destination. The development and delivery of the Gallery in Alice Springs will provide extensive social and economic benefits to the town through a significant boost to local jobs, retail, and tourism visitation.

The Northern Territory Government has committed \$50 million as a down-payment on the Gallery with plans to leverage funding from the Commonwealth Government and the private sector to create a truly iconic building that will draw the world to Alice Springs, the Inland Capital of Australia.

The Anzac Hill Precinct was announced by the Northern Territory Government on 23 March 2018 as the site that most suitably balanced all considerations being:

- that it is of sufficient size
- that it is located within walking distance of the Alice Springs CBD
- that it facilitates the development of an indoor-outdoor arts and cultural precinct integrated with the landscape
- that it meets CBD revitalisation goals to stimulate additional private sector investment within the CBD, providing additional business and job opportunities
- that it retains sufficient open green space for community use and access
- that it facilitates the development of a master planned precinct connecting the CBD with an international standard 'sense of arrival' to the Gallery
- that it is able to feature environmentally and culturally sensitive design
- that it is able to meet design requirements taking into consideration sacred site sensitivities and connection to the natural landscape.

Given the site incorporates the existing Anzac Oval, the project will be a catalyst to identifying a new home for both rugby league and rugby union. Two potential sites have been earmarked, subject to discussions with Traditional Owners and Custodians and further technical analysis.

The Northern Territory Government has said that the new rugby facility will consist of purpose-built grounds and a host of supporting infrastructure, including a grandstand, change rooms and lighting.

Discussions have been ongoing with stakeholders including Aboriginal Traditional Owners, Custodians and Organisations, Alice Springs Town Council (who manage Anzac Oval) and Central Australian rugby league and rugby union clubs (who play on the oval).



Image: Maggie Corby, 2018. Yalke (Detail)  
© The Artist, courtesy Tangentyere Artists

88%

**OF THE ALICE SPRINGS  
COMMUNITY CONSULTED**



**SAID THEY WANT THE  
PROJECT TO  
PROGRESS  
AND WERE EITHER  
SUPPORTIVE  
OF THE ANZAC HILL  
PRECINCT SITE  
OR WERE SITE-NEUTRAL.\***

\*755 people engaged face-to-face

## KEY THEMES

ABORIGINAL STAKEHOLDER ENGAGEMENT IS ESSENTIAL IN ALL ASPECTS OF THE PROJECT.

GREEN SPACE MUST BE PRESERVED AND ENHANCED FOR COMMUNITY USE, WITH CRIME PREVENTION THROUGH ENVIRONMENTAL DESIGN (CPTED) PRINCIPLES ADOPTED.

SUFFICIENT PARKING MUST BE PROVIDED FOR VISITORS TO THE GALLERY, SITE USER-GROUPS, AND THE COMMUNITY IN GENERAL.

CURRENT USERS OF THE ANZAC OVAL MUST HAVE THEIR NEEDS CONSIDERED AS PART OF THE DEVELOPMENT OF THE SITE, INCLUDING THE RELOCATION AND DESIGN OF SPORTING FACILITIES AT AN ALTERNATE SITE.

THE SHARED HISTORY OF THE SITE MUST BE PRESERVED, HONOURED AND CELEBRATED, INCLUDING ITS ABORIGINAL CULTURAL HERITAGE AND MILITARY HERITAGE.

THE GALLERY NEEDS TO MAXIMISE AND LEVERAGE BUSINESS OPPORTUNITY AND PRIVATE SECTOR INVESTMENT, AND MUST BE A MAJOR FACTOR IN CENTRAL BUSINESS DISTRICT (CBD) REVITALISATION.

THE GALLERY MUST BE AN ICONIC BUILDING THAT DRAWS THE WORLD TO ALICE SPRINGS AND REFLECTS THE CENTRAL AUSTRALIAN CONTEXT AND THE NATURE OF ABORIGINAL AND TORRES STRAIT ISLANDER ART, CULTURE AND KNOWLEDGES.

## KEY FINDINGS

Our findings show that 63% of the Alice Springs community consulted were supportive of the project and the preferred site, 25% were supportive of the project and site neutral, and 12% were either not supportive of the site or not supportive of the project.\*

In considering whether the Alice Springs community was supportive or not supportive, the results show that 88% were supportive of the project and the site or were site neutral, and 12% were not supportive of the site and/or the project.



I THINK THE ANZAC HILL PRECINCT IS THE BEST LOCATION

I SUPPORT THE PROJECT OVERALL BUT DON'T HAVE A REAL PREFERENCE FOR THE SITE

I JUST WANT GOVERNMENT TO GET ON WITH THE JOB



ANZAC OVAL SHOULD BE LEFT ALONE



88% SUPPORTIVE OR SITE NEUTRAL \*



HAVING AN ATTRACTION LIKE THIS IN TOWN MAKES SENSE



\*The supportive of the project and site neutral category are people who were supportive of the project, and whose sentiment was impartial indicating they 'were supportive of the project overall, but did not have a preference for the site' or 'that they did not indicate a preference in relation to the site'.

# ENGAGEMENT FRAMEWORK

A local across-government team was mobilised to deliver targeted on-ground engagement with key stakeholders, supported by a communication program to ensure local residents were better informed about the project moving forward.

The engagement approach was based on the International Association for Public Participation (IAP2) spectrum providing staff with a clear, consistent approach to community engagement, including an understanding of the different forms of engagement and an awareness of methods that would be used to support this program.

Addressing public feedback regarding the lack of comprehensive consultation prior to this program, it was essential that the local on-ground team were clear on the engagement goals and delivered practical and respectful community engagement.

All members of the on-ground team were provided expert coaching on the principles of community engagement. Armed with a framework for effective community engagement, a list of clear community engagement goals were identified.

## COMMUNITY ENGAGEMENT GOALS:

- regain community trust
- engage with stakeholders on the Northern Territory Government's position through open conversations about the project.
- re-engage with the community through a renewed approach to community engagement
- listen to feedback, and where suitable, identify and address concerns, clarifying project deliverables, project intent, and the next steps to be taken

Image: Joyce Dixon, 2018 Bush Flower (Detail),  
© The Artist, courtesy Tangentyere Artists



## LEVELS OF ENGAGEMENT

The engagement approach was based on the IAP2 spectrum, an internationally recognised approach, designed to assist organisations in selecting the appropriate level of engagement and participation required for different stakeholder groups.

The premise of the approach taken to engagement is that irrespective of who a stakeholder is, their potential level of involvement and engagement can be divided into five categories.

	INFORM	CONSULT	INVOLVE	COLLABORATE	EMPOWER
PUBLIC PARTICIPATION GOAL	To provide balanced, objective, accurate and consistent information to assist stakeholders to understand the problem, alternatives, opportunities and/or solutions.	To obtain feedback from stakeholders on analysis, alternatives and/or outcomes.	To work directly with stakeholders throughout the change journey to ensure that their concerns and needs are consistently understood and considered.	To partner with stakeholders including the development of alternatives, making decisions and the identification of preferred solutions.	To place final decision-making in the hands of the stakeholder.
PROMISE TO THE PUBLIC	We will keep you informed.	We will keep you informed, listen to and acknowledge concerns and aspirations, and provide feedback on how stakeholder input has influenced the outcome.	We will work with you to ensure that your concerns and aspirations are directly reflected in the alternatives developed, and provide feedback on how stakeholder input influenced the outcome.	We will look to you for advice and innovation in formulating solutions and incorporate your advice and recommendations into the outcomes to the maximum extent possible.	We will implement what you decide.

Source: International Association for Public Participation - IAP2 Federation  
[https://www.iap2.org.au/Tenant/CO000004/00000001/files/IAP2\\_Public\\_Participation\\_Spectrum.pdf](https://www.iap2.org.au/Tenant/CO000004/00000001/files/IAP2_Public_Participation_Spectrum.pdf)

## METHODOLOGY

A range of engagement methods were used to inform, consult and involve identified key stakeholders. As part of the planning process, engagement methods were aligned to suit relevant key stakeholders. Given the stage at which the consultation program took place, the Empower methodology was not appropriate. The formal methods used throughout the consultation period were Inform, Consult, Involve and Collaborate.

	INFORM	CONSULT	INVOLVE	COLLABORATE
METHODS OF ENGAGEMENT	<ul style="list-style-type: none"> <li>A testimonial program to share some of the benefits of the project through the eyes of local residents</li> <li>Advertising on television</li> <li>Advertising on radio in English, Arrernte, Warlpiri and Luritja</li> <li>Advertising in the local newspaper</li> <li>Social media posts and paid advertising</li> <li>Website</li> <li>E-newsletter updates sent to subscribers</li> <li>Media releases, articles and interviews</li> </ul>	<ul style="list-style-type: none"> <li>Coffee chats and pop-up information stalls in Todd Mall and at key events including Territory Day, the Alice Springs Show, NAIDOC week and the NAIDOC March and Family Day</li> <li>One-on-one discussions and presentations</li> <li>Meetings with boards, groups, associations, clubs and organisations</li> <li>Postcard program to capture feedback</li> <li>Formal correspondence (i.e. letters, email etc.)</li> </ul>	<ul style="list-style-type: none"> <li>One-on-one discussions and presentations</li> <li>Meetings with boards, groups, associations, clubs and organisations</li> </ul>	<ul style="list-style-type: none"> <li>Existing governance group meetings</li> <li>Testimonials</li> <li>Community-led approaches of support from members of the local community</li> <li>Messages of support.</li> <li>Community-led petitions</li> <li>Community-led surveys</li> <li>Social media advocacy</li> </ul>

## IDENTIFIED STAKEHOLDER GROUPS

To implement the engagement framework, stakeholder groups were identified to ensure targeted consultation. A senior stakeholder manager was assigned to liaise, engage and record any feedback and sentiment.

The Alice Springs community stakeholder groups were identified and 114 meetings were held during the consultation period which reached

755 people who were directly engaged face-to-face at one of our meetings or pop-up information stalls.

STAKEHOLDER GROUP	ROLE/CONNECTION	BENEFITS OF INVOLVEMENT	LEVEL OF INFLUENCE	LEVEL OF INTEREST	LEVEL OF IMPACT
<b>Aboriginal individuals and organisations (in particular Traditional Owners, Custodians, Native Title holders, respected Elders, leaders, heads and staff of key organisations)</b>	The Gallery will celebrate the connection of Aboriginal art to communities, culture and country; input from local Aboriginal communities, particularly from Traditional Owners and custodians, is essential.	To provide feedback in relation to the Project's vision, mission, purpose, and significance; to provide advice as to cultural authority, cultural protocols, and opportunities for local Aboriginal communities.	Consult	Significant	Significant
<b>Impacted user groups (including rugby codes, users of the site and adjacent facilities)</b>	The preferred site is utilised by various user groups and requires the relocation of sporting facilities and building a new and better home for rugby union and rugby league.	Essential to fully understand the needs of all impacted user groups including sporting codes who will relocate if the preferred site is selected and to share their willingness to relocate with the community.	Consult	High	Significant
<b>Arts and cultural organisations and representatives</b>	This project will enhance the entire arts and cultural sector.	To provide advice and support for the project.	Consult	High	Significant
<b>Heritage and history interest groups</b>	There are considerable memories and events that need to be honoured and preserved at this location.	To capture feedback about significant history and events that could be highlighted at the site.	Consult	High	Significant
<b>Business</b>	This project will positively impact the business community.	To provide support for the project and feedback on how to maximise the opportunity for the local economy that the project represents to the benefit of each industry, particularly in relation to CBD revitalisation and Gallery placement.	Consult	High	High
<b>General public</b>	This project will benefit all residents of Alice Springs.	To share their thoughts and ideas on the project and provide suggestions for site development.	Inform	High	High
<b>Alice Springs Town Council</b>	The Council operate Anzac Oval on behalf of the community, a significant part of the preferred site.	Collaboration is highly desired as current plans include the Anzac Oval in the green space requirements. Council also offers significant insight into community sentiment.	Consult	Significant	Significant
<b>Technical Authorities (including AAPA)</b>	To provide the technical expertise required for the project.	To ensure any proposal considers the infrastructure requirements required to build the Gallery.	Consult	Significant	Significant

# INFORM

## INTRODUCTION

To provide balanced, objective, accurate and consistent information to assist stakeholders to understand the problem, alternatives, opportunities and/or solutions.

A range of engagement methods were used to keep the Alice Springs community informed about the project, to answer questions and address concerns, and to share and engage with residents and key stakeholders the reasons why the Anzac Hill Precinct was selected as the preferred site.

Key methods of engagement:

- direct communication
- e-newsletters
- a testimonial program to share some of the benefits of the project through the eyes of local residents
- advertising on television
- social media posts and paid advertising
- website updates
- advertising in the local newspaper
- Advertising on radio in English, Arrernte, Warlpiri and Luritja
- media releases, articles and interviews

Overall there were 364 separate instances of engagement, including face-to-face meetings, pop-up stalls, a community-led petition, a community-led survey, a postcard, an e-newsletter, and placements on radio, TV, newspaper, magazine, and social media posts.



## E-NEWSLETTERS

Regular e-newsletters were sent to a list of 117 subscribers (as at August 2018). In total five e-newsletters were sent to subscribers with an average open rate of 66%.

## TESTIMONIALS

Ten local residents publicly declared their support for the project via video testimonials during the consultation period.

The testimonials came from community and business leaders in tourism, arts, small business, and local sporting groups. These key advocates highlighted a number of benefits for the community and their industries from their own perspective.

1. Dave Batic, Alice Springs Airport
2. Kate Podger, Talapi Art Gallery
3. Justine Petrick, Outback Cycling and Alice Springs Telegraph Station
4. Steve Shearer, Tourism Central Australia life member
5. Brendan Heenan, Big 4 Holiday Park
6. Andrew Doyle, Framptons First National
7. Matt Roberts, Alice Springs Tennis Association
8. Aaron Blacker, Central Australian Rugby League and Rugby Union
9. Dale McIver, Alice Event Management
10. Cecilia Alfonso, Warlukurlangu Artists of Yuendumu



Image: Dave Batic, Alice Springs Airport

## TELEVISION REACH

30-second versions of the 10 testimonials aired on Imparja Television during the consultation period 67 times.

**THERE WERE 67 PLACEMENTS ON IMPARJA TELEVISION WHO CLAIM AN AUDIENCE REACH OF 120,000 PER PLACEMENT.**



## SOCIAL SHARING

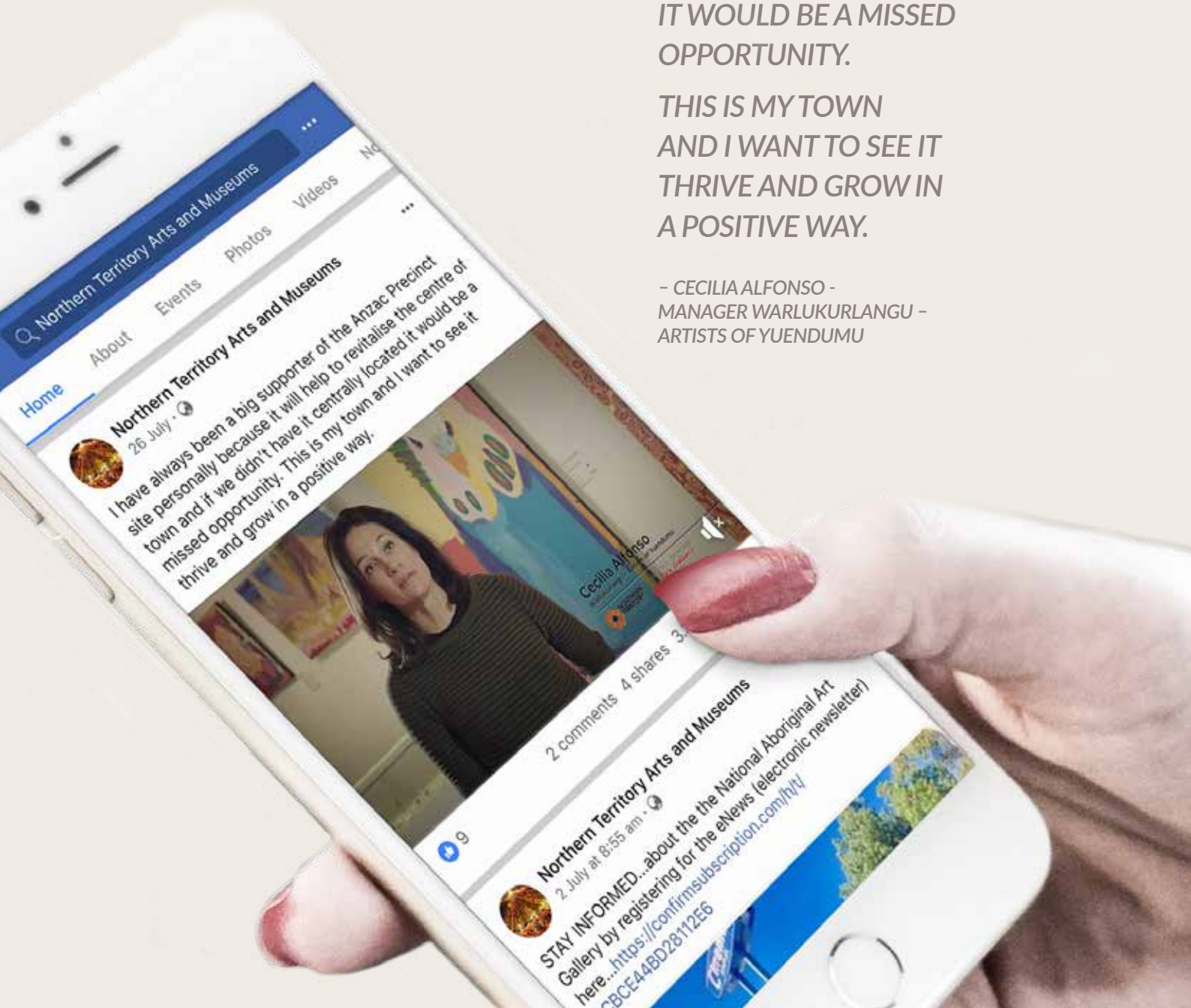
Full-length versions of the testimonials (up to two-minutes) were shared on the NT Arts and Museums Facebook page. 17 organic and paid posts were run during the community engagement period, with a total reach of 104,671.

Facebook provided an open and fair platform for comment and discussions, both positive and negative.

*I HAVE ALWAYS BEEN A BIG SUPPORTER OF THE ANZAC HILL PRECINCT SITE PERSONALLY BECAUSE IT WILL HELP TO REVITALISE THE CENTRE OF TOWN AND IF WE DIDN'T HAVE IT CENTRALLY LOCATED IT WOULD BE A MISSED OPPORTUNITY.*

*THIS IS MY TOWN AND I WANT TO SEE IT THRIVE AND GROW IN A POSITIVE WAY.*

- CECILIA ALFONSO -  
MANAGER WARLUKURLANGU -  
ARTISTS OF YUENDUMU



## WEBSITE UPDATES

During the consultation, there were 3818 page views for the National Aboriginal Art Gallery webpage. The testimonials were also embedded on the website and were watched 491 times.

To ensure open and transparent discussions, information gathered during the local consultation program was displayed on the website under a page called 'What we've heard'. Some of the more popular discussions were:

### **It's important to consult widely with Aboriginal people.**

We agree. Aboriginal people and culture are central to getting the National Aboriginal Art Gallery right. That's why we have a team in Alice Springs that are focused on meeting with as many Aboriginal people as possible, especially Traditional Owners and Custodians, leaders and organisations representing local Aboriginal people, to better understand and arrive at a shared vision and ensure we are across any issues. The National Aboriginal Art Gallery will become a globally significant institution that celebrates Aboriginal art and culture and creates jobs.

### **Parking is important, especially for seniors and local CBD workers.**

We know that parking is a challenge for locals, particularly those wanting to access the Seniors Centre and people that work in the CBD. A broader car-parking strategy is important for Alice Springs in general and car parking will be included as part of the design process and will ensure improved and increased parking compared to what is currently available.



### **It's important to ensure the Precinct is a safe space.**

We know that crime and anti-social behaviour are of serious concern for locals. Discussions have begun as to how the area can be developed using Crime Prevention Through Environmental Design (CPTED) principles, which have had proven success at reducing the impact of crime in other jurisdictions. Other security measures will be considered as the development of the site is underway.

## PRESS

The Northern Territory Government placed six half-page press advertisements with the Centralian Advocate to advise readers about the coffee chats in Todd Mall.

**THERE WERE SIX PLACEMENTS IN THE CENTRALIAN ADVOCATE WHO CLAIM A DISTRIBUTION OF 15,000 PER ISSUE**

## RADIO

A 30-second radio advertisement featured on CAAMA Radio in three languages other than English, Arrernte, Warlpiri and Luritja, and in English on SunFM and 8HA informing residents of the pop-up coffee chats and the opportunity to learn about the project and share their thoughts.

**THERE WERE 34 RADIO PLACEMENTS ON 8HA AND SUN FM WHO CLAIM A LISTENER REACH OF 19,802 PER PLACEMENT**

**THERE WERE 40 PLACEMENTS ON CAAMA RADIO (TRANSLATED TO ARRERNTE, WARLPIRI AND LURITJA) WHO CLAIM A LISTENER REACH OF 60,000 PER PLACEMENT**

## MEDIA RELEASES, ARTICLES, AND INTERVIEWS

An analysis of coverage produced during the consultation period identified 49 items of free media. This coverage reached a cumulative audience of 610,608.



# CONSULT

To obtain feedback from stakeholders on analysis, alternatives and/or outcomes.

Coffee chats and pop-up information stalls were held in the Todd Mall and at key events including Territory Day, the Alice Springs Show, NAIDOC week and the NAIDOC March and Family Day.

The postcard program was developed to capture feedback from individuals indicating their support for the project or provide an indication of the precincts use.

Meetings and one-on-one discussions were used to consult with key stakeholders. This allowed for in-depth discussions around the project, the aspirations of the community and a targeted approach to understanding the views and opinions of key stakeholders.

In total, 755 people were engaged face-to-face at one of our 114 face-to-face meetings or via one of our seven coffee chats held in the Todd Mall or our four pop-up information stalls held at local events.

These consultations were led by a local Alice Springs-based Northern Territory Government representatives.

A summary of outcomes from face-to-face consultation with the Alice Springs community follows.



Image: The Alice Springs team talking with residents at a Todd Mall Coffee Chat.

## COFFEE CHAT AND POP-UP INFORMATION STALLS IN TODD MALL

The coffee chats and pop-up information stalls located in the Todd Mall were provided as an opportunity for the community to speak directly with a member of the local Alice Springs engagement team. This was an important element of the consultation program that attracted both passing foot traffic, as well as CBD workers and visitors coming into the Todd Mall for business, dining, retail and on occasion, to purposely engage with the project staff. This provided transparency and access to the on-the-ground team members involved in the project.

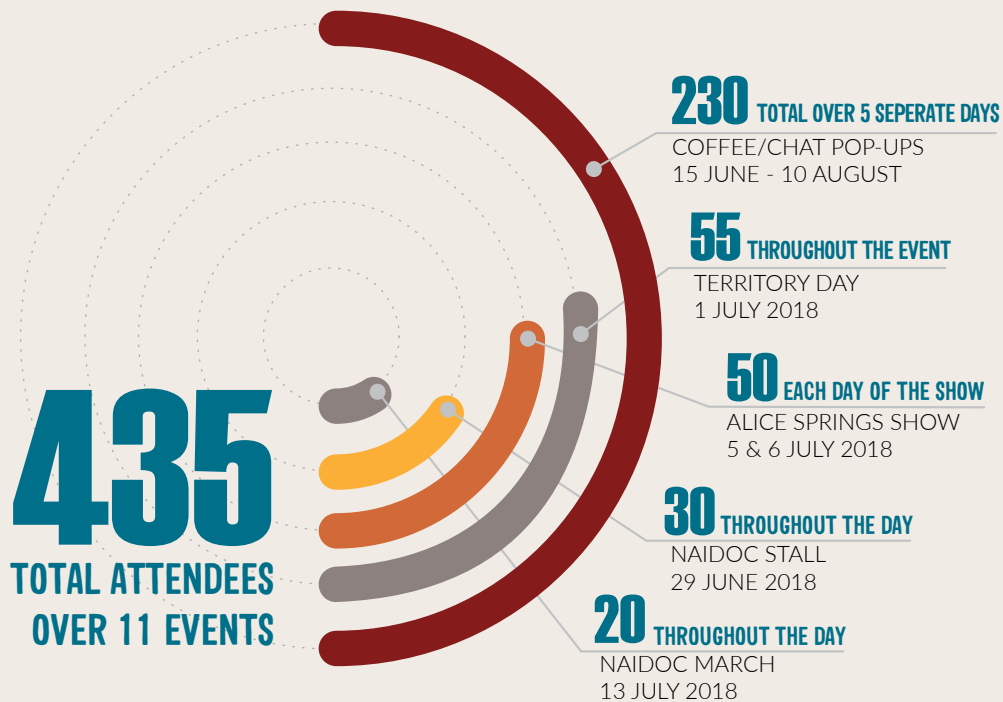
The Todd Mall location was chosen as the site for coffee pop-ups given the CBD location is integral to the revitalisation of the CBD discussion.

The coffee pop-ups worked with a range of local cafés in the Todd Mall allowing an opportunity for an even spread of support to surrounding businesses. Eight cafés were involved; Epilogue Lounge, Red Dog Café, Café Uccello, Piccolo's, The Bakery, The Goods Coffee Shop, Red Sands, and Wicked Kneads.

The pop-up information stalls were set up at key events including Territory Day, the Alice Springs Show, NAIDOC week and the NAIDOC March and Family Day, to engage with a broad section of the community.

### Results

Seven coffee chats and four pop-up information stalls were held in Alice Springs resulting in 435 total attendees.



## POSTCARD PROGRAM

The postcard program was an engagement method used to collect community feedback about the project and the use of the Anzac Hill Precinct. The postcards were handed out during the various engagement activities in addition to being placed in shops along the Todd Mall and other key locations.

The postcard choices allowed people to select what they were looking forward to, with the following results:

I'm looking forward to:

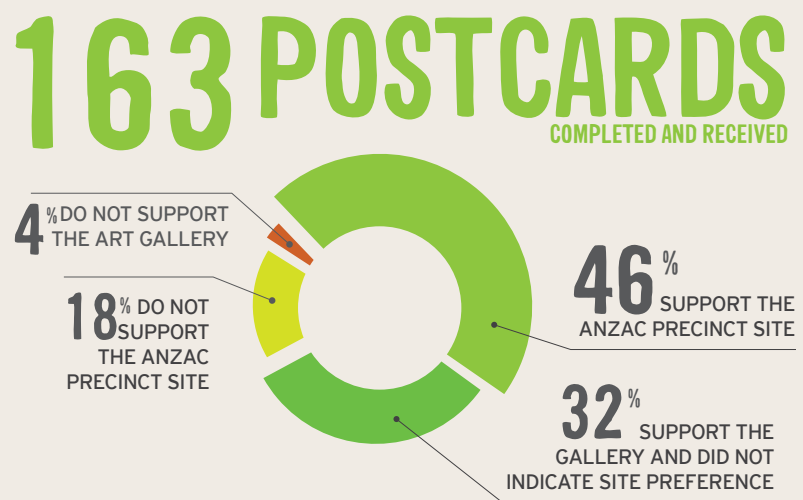
- 71% - my town being recognised internationally as the heart of the Aboriginal art movement
- 74% - the boost that the Gallery will provide to our economy and the jobs it will create
- 69% - experiencing acclaimed art from Aboriginal nations across Australia in my own backyard
- 70% - being proud of my home town for having this world-class experience and sharing it with visiting friends and relatives
- 71% - having a welcoming green space in walking distance of the CBD to relax, play or attend an event
- 63% - going with my family to enjoy the Gallery precinct
- 5% - none of the above

### Results

Along with the choices listed on the postcard, respondents were encouraged to add further detail on the postcards to ensure that a variety of ideas were captured during the program. A sticker was also provided to residents that wanted to indicate their support for the preferred site.

The postcards provided an opportunity for the Alice Springs community to show support for the project and to provide an avenue for them to relay their thoughts to the team. The postcard results were:

- 46% of respondents said YES to the Gallery at the Anzac Precinct site
- 32% of respondents said YES to the Gallery and did not indicate a site position
- 18% of respondents said YES to the Gallery but NO to the Anzac Precinct site
- 4% of respondents said NO to the Gallery



## ABORIGINAL INDIVIDUALS AND ORGANISATIONS

(IN PARTICULAR TRADITIONAL OWNERS AND CUSTODIANS, NATIVE TITLE HOLDERS, RESPECTED ELDERS, LEADERS, HEADS AND STAFF OF KEY ORGANISATIONS)

### INTRODUCTION

The National Aboriginal Art Gallery project teams engagement of key Aboriginal individuals and organisations has been extensive and covered Aboriginal Traditional Owners and Custodians, Elders, leaders, heads and staff of Aboriginal organisations, and individuals across the Aboriginal community.

This engagement has been undertaken in a respectful and systematic way involving 146 face-to-face engagements with Aboriginal stakeholders, across 41 meetings and two engagement opportunities at NAIDOC information stalls. The conversations and meetings were designed to be safe and empowering to take account of people's traditional, senior, public and private roles and positions and respecting confidentiality through individual or small meetings.

This section of the report reflects a concerted effort by the project team to be attentive to and listen carefully to voices that are significant and diverse. Efforts were made to include people that may not have been heard publicly or had the opportunity to provide feedback to the Government through other mechanisms, such as Aboriginal people from town camps without consistent access to internet.

### CONSULTATION

The team took the approach of better informing Aboriginal people about the proposed National Aboriginal Art Gallery and ensuring that the input of Aboriginal people took priority in the consultation. This has included the vision of the Gallery as:

- a place of national significance and one that is internationally recognised, showcasing Aboriginal and Torres Strait Islander art
- having majority Aboriginal governance and employment and economic development opportunities being at the forefront for Aboriginal people
- culturally respectful, so that if the Gallery is built at the Anzac Hill Precinct, sacred sites will be protected and green space enhanced and accessible

Most conversations in meetings with Aboriginal people included discussion regarding jobs and economic opportunities for Aboriginal people through improved pathways into the Gallery workforce and associated business enterprise opportunities.

In some cases, indicative drawings, information cards and maps were used to support and inform discussions. Pop-up stalls were conducted at NAIDOC events, radio advertisements in Arrernte, Warlpiri and Luritja were placed on CAAMA radio and information cards were provided to town camp organisations and participants.

Aboriginal stakeholders were advised that this consultation relates to the National Aboriginal Art Gallery and that consultation on the proposed Cultural Centre is being managed by the Nganampa Development Corporation.

The engagement encompassed large segments of the local Aboriginal community, including meetings with town camp organisations, as well as one-on-one meetings and follow-up meetings with key individuals to clarify issues and views.

### FINDINGS

#### *Key findings*

There is overwhelming support from Aboriginal stakeholders for the vision of a National Aboriginal Art Gallery and a strong view that art and culture are inextricably linked. There is concern that the opportunity this national gallery initiative provides for the region could be lost. The rightful place for this Gallery is seen as Alice Springs and Central Australia given the genesis of the Aboriginal art movement here in the heart of the continent.

Well respected Traditional Owners, Custodians and Elders have spoken positively about the importance of the Gallery as a place for everyone to share culture and language and believe a central location is a good option.

There were many comments about the history of this project and the links between the Gallery and the proposed cultural centre. Many Traditional Owners and Custodians, Elders and leaders also think it is important that 'story and culture' be together – with the Gallery and Cultural Centre being either co-located or significantly linked, a view that continues to be welcomed by the Northern Territory Government.

The development of the Gallery was seen by some as a way to bring Aboriginal people together across the region and town and that there is an opportunity to find a unity through a good process.

There is no consensus on all aspects of the proposed Gallery by all Aboriginal stakeholders. Some were concerned that there is potential to have further division in the Aboriginal community going forward unless there are sustained efforts to ensure the range of Aboriginal and Arrernte voices are listened to throughout the development of the Gallery.

Many of the Aboriginal stakeholders consulted pointed to a history of poor efforts by Governments at all levels over many years to effectively consult and listen to the voice of Arrernte and Aboriginal people in the Alice Springs region across a range of issues. They were glad to be afforded the opportunity of including their voice in this important project.

#### *The location*

There are a variety of views about the best location for the Gallery and the team received varied feedback about the Anzac Hill Precinct site. In this part of the report, specific views have been kept confidential unless public positions are already understood or permission to publish was granted.

In summary, many Aboriginal Traditional Owners and Custodians, Elders, leaders and other stakeholders who met with the project team are supportive of the Anzac Hill Precinct site as the preferred location. Some take a neutral view or do not offer a view about the location. People want assurance that sacred sites are protected at the Anzac Hill Precinct and that the right people with the right cultural authority are being consulted in order to give permission to go ahead. Most with this view believe that being close to the CBD will provide Aboriginal people better access to the Gallery and to have more people come and learn about Aboriginal art and culture. It is also believed by the majority of Aboriginal

people consulted that a CBD location would provide more job and small enterprise opportunities, including to art sellers of all types through the mall.

There is some strong opposition from a minority of local Aboriginal people to the Anzac Hill Precinct, including those who propose a site south of the Gap.

Significantly, an Apmereke artweye (Traditional Owner) and registered native title claimant with cultural authority for Mparntwe (that includes the Anzac Hill Precinct site) and who consulted with his Kwertengerle (cultural managers), expressed strong support for the use of the preferred site for the National Aboriginal Art Gallery. This cultural authority's clearance was provided to the Aboriginal Areas Protection Authority (AAPA), subject to protection of sacred sites. Other significant Elders also referred the team to this Apmereke artweye's authority and also expressed support for the Anzac Hill Precinct site. The team found that some Elders had heard misinformation about the preferred site who were happy to give support once it was better explained that green space was being preserved and enhanced at the site and that it was being made available for shared community use.

It should also be noted that although clear cultural authority has been gained for the site, there is a senior Mparntwe custodian and registered native title claimant who does not support a site on Mparntwe country, preferring a site south of the Gap. There are also views from Elders associated with the Nganampa Development Corporation that the Gallery should be located at or close to the Desert Knowledge precinct, co-located with the proposed National Indigenous Cultural Centre. When put to other Elders and leaders, the majority of stakeholders said that

we need to follow the view of the Apmereke artweye who had given his support for the Anzac Hill Precinct site and said that the Desert Knowledge precinct is too far from the CBD and limits access for most Aboriginal people. Others expressed personal views in favour of a site in the CBD.

#### *Cultural trail and 'First Voice' principle*

An important theme emerged through conversations with key Aboriginal stakeholders about considering the whole of Alice Springs as the site for cultural and artistic celebration, expressing value in linking various locations across Mparntwe and environs in a 'cultural trail'. For example, locations south of the Gap could be utilised for a welcome-to-country area, linking to a local Arrernte cultural experience at Akeyulerre, then to the backdrop of a 'living culture' experience provided by Alice Springs Desert Park, and to the flagship experience of the Gallery at the Anzac Hill Precinct. Cultural tourism experiences could take advantage of the variety of experiences and sites trailing across the region.

It was also noted that the 'first voice' principle was important for the cultural integrity of the Gallery. Visitors would know Arrernte people were hosting the National Aboriginal Art Gallery here in Mparntwe by virtue of hearing Arrernte language and seeing art from the region as the first thing they experience upon entering the Gallery. This also extended to ensuring that Arrernte people and other Aboriginal people held roles in the Gallery to greet visitors and engage with the artworks, providing cultural experiences and ensuring that tourists understand the important way that art keeps culture strong and connects so deeply to country.



## Other findings

Aboriginal stakeholders are keen to ensure the majority of jobs and small business opportunities go to local Arrernte people and Aboriginal people in general. The scope of jobs covers all aspects from entry level (construction, visitor engagement officers, facilities management and upkeep) to curatorial, conservation, management, and executive positions.

Other stakeholders were concerned about governance and were glad to hear that majority Aboriginal governance is being considered for the Gallery with Aboriginal people placed front and centre in the development and eventual oversight of the Gallery. There was discussion about the composition and role of the National Aboriginal Art Gallery National Reference Group in many of the key discussions, with people welcoming a majority of Aboriginal appointments to the group.

The project team met the CEO of Tangentyere and made a point of listening to the voices of people from the town camps. Tangentyere's Men's 4 Corners Council and Tangentyere Women's Family Safety Group were consulted and made suggestions about the site at the Anzac Hill Precinct, ensuring that key Traditional Owners and Custodians were consulted and that sacred sites were protected.

Regarding the green spaces and parkland, they suggested that these be family friendly, have shaded areas and play areas, have culturally and physically safe areas, distress buttons, lighting at night, barbeques and picnic areas for families, recycling bins and solar-powered lights and the continuous flying of the Aboriginal flag on Anzac Hill. Also suggested was that at the front of the Gallery public toilets are available, that the timing of the delivery of the sporting oval does not adversely impact on sports, and that there is a public amphitheatre or performance space included.

Other matters raised by Aboriginal stakeholders about the preferred site have included: making sure young people are better engaged through this development through spaces for young people in the green area, 24-hour servicing of the youth centre, protecting the heritage of the Anzac Hill Precinct, including preserving the history of the oval, school and pre-settlement history, protecting the Totem Theatre, and ensuring there are flood mitigation measures to protect the Gallery.

It was also important to ensure the provision of lights and safety at night to protect from vandalism. Others were concerned about the continuity of the services provided by St Joseph's through the high school. Some want assurances that the Aboriginal flag is flown at the front of the Gallery and on Anzac Hill.

Some want assurances that the Aboriginal flag is flown at the foot of the Gallery and on Anzac Hill. In reference to the Aboriginal Flag, it is the clear intention of Government to fly the flag continuously at the Gallery and Government will encourage Council to consider flying it continuously on Anzac Hill in recognition of the role of Aboriginal people in the defence of this country.

A CEO of a key organisation raised the issue of how Traditional Owners and Custodians and Elders would manage significant pieces of art (art with 'aura') coming to the Gallery from across the region, given there are sensitive sites nearby. They suggested Elders may meet in Canberra or elsewhere to discuss these kinds of significant works and to ensure that cultural protocols were observed, something that Government is keen to facilitate.

*While there are a broad range of views among Aboriginal people and Elders, some of whom are supportive and some who are not, key cultural authorities have given their support for the Anzac Hill Precinct site to be used for the National Aboriginal Art Gallery.*

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*The team has been assured that subject to sacred sites in the area being protected and honoured, the Government's preferred site of the Anzac Hill Precinct is an appropriate site for the proposed Gallery.*

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*We have heard from these cultural authorities that they believe the Gallery will be an opportunity for young people to learn more deeply about their art and culture and the art of other Aboriginal people from around Australia.*

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*It is believed that the Gallery will attract people from around the country here to Mparntwe where they can share their art and culture with visitors who can respectfully learn from them.*

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*We have heard from many Aboriginal Traditional Owners, Elders, leaders and people that they welcome the prospect of more jobs and business opportunities for Arrernte people and other local people in Central Australia through the Gallery.*

Image: Painting by Winkie Napaljarri Spencer, 2018 Wardapi Jukurpa © The Artist, courtesy Tangentyere Artists,  
Foreground: Ewyenper Atwatye Artists 2017 Tunke (Detail) © The Artist, courtesy Tangentyere Artists



## IMPACTED USER GROUPS

(INCLUDING RUGBY CODES, USERS OF THE SITE AND ADJACENT FACILITIES).

### INTRODUCTION

The National Aboriginal Art Gallery project team met with stakeholders that are directly impacted by the selection of the Anzac Hill Precinct, including organisations that are situated around the Anzac Oval and groups that use the current site or rely on car parking at the existing site.

This included ten meetings with 27 people representing sporting groups, event organisers and neighbouring facilities.

### CONSULTATION

User groups were identified as a priority sector as they are the organisations that will be the most affected by the development and proposed changes to the area.

It was important for the local engagement team to understand how each user group currently uses or accesses the site so that their views could be considered as part of the planning and design process.

The level of consultation varied per stakeholder. Some, such as the Central Australian Rugby League and Union clubs, would have significant changes to their operations as a result of the site selection and as such more consultation has been undertaken.

Other groups may not need to relocate but the proposed changes may impact their members and users. For these groups, it is important that they continue to be engaged throughout the planning and design phase to ensure their input is considered in relation to how the Gallery and green area is developed.

### FINDINGS

#### *Key findings*

Multiple meetings took place with the two sporting codes that utilise the oval for their seasons, namely Central Australian Rugby Football League (CARFL) and Central Australian Rugby Union (CARU), both of whom expressed their support provided that they were relocated to a suitable new home with appropriate playing surface and expanded facilities. This is in keeping with the Northern Territory Government commitment to developing a new and better home for rugby league and rugby union with a purpose-built facility consisting of two new fields and a host of supporting infrastructure, including a grandstand, change rooms and lighting.

While the new location is yet to be finalised, two sites have been identified as potential new homes.

These site options are subject to discussions with Traditional Owners and Traditional Custodians, further consultation with relevant stakeholders, and technical analysis. CARFL in particular gave fulsome support for Government's plans, noting that the current facilities at Anzac Oval are not conducive to building the sport's participant numbers and that the opportunity to see major infrastructure like this built in Alice Springs for both the arts (with the Gallery) and sports (with the new home for rugby) is a major win for the town.

Event organisers that utilise the site were excited about the potential for the green space to be enhanced and purpose-built to better suit community events with improved facilities. A common concern amongst all event organisers was access and security. An assurance has been given to these concerns during the planning and

design phase. It was suggested that there needs to be an option to fence the site during ticketed events.

Totem Theatre was excited about the possibility of the Gallery being built onsite as it would provide extensive foot traffic for them and opportunities to partner with the Gallery and enhance their programming and marketing reach. They wanted to ensure that car parking was included in the design and that their heritage assets were highlighted, particularly the connection to the ANZACs. They were also keen to ensure that the footprint of the actual Gallery allowed enough space between the Gallery, the outdoor amphitheatre and Totem Theatre to maximise opportunities with plenty of green space for the community to enjoy and gather together.

*“The club supports the Anzac Hill Precinct site as the home for the National Aboriginal Art Gallery. We also support the relocation of the two rugby codes because this is a fantastic opportunity to grow the sport and deliver more for Alice Springs locals.*

*“We currently have to turn people away because we simply can’t fit people on the field. One of the other issues that we have is that we are training through to 10 o’clock at night and it is freezing cold in winter. Mums and dads don’t want their kids to do that. With two new ovals, we don’t need to take turns to train.”*

*Aaron Blacker,  
Central Australian Rugby Football  
League*

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*“The Anzac Hill Precinct site makes sense for the new gallery because holistically it is a good fit. We need to think about our population and different ways that we can boost this town and get everyone’s confidence going again.*

*“We are going to have two brand new ovals so that kids can play sports there and also exercise. Plus, we are going to have the same green space for concerts and major events that we have always had, where Anzac Oval currently is. Everyone would benefit from the National Aboriginal Art Gallery.*

*“If you’re thinking of a town in Australia where something like this is going to go, I reckon Alice Springs is the perfect fit.”*

*Matt Roberts,  
Manager of Alice Springs Tennis*

The Senior Citizens Association expressed support for the Gallery being built in Alice Springs but did not support the Anzac Hill Precinct site, citing the potential negative impact of antisocial behaviour (crime and vandalism) on tourism and potential traffic congestion. If the Gallery is to be built at the Anzac Hill Precinct, they stressed that car parking needs to be made available for their use and that significant measures would need to be undertaken in relation to current levels of antisocial behaviour.

The Alice Springs Youth Centre is generally supportive of the project and the site, noting the need to ensure car parking is provided and that measures are considered to address potential antisocial behaviour in the area. The Centre has developed their site in accord with their master plan and highlighted that they are keen to work with Government on how the space is developed to ensure their own master planning ties in with plans for the National Aboriginal Art Gallery if it is built on the Anzac Hill Precinct site.

#### *Other findings*

Other users of the site wanted to ensure that consideration is given to event needs such as car parking, access to power, ablutions, bump-in/bump-out and allowance for temporary fencing. It was also noted that users should have input into the design and layout of the public event space.

*A statement of support was also publically circulated from:  
Aaron Blacker, Central Australian Rugby Football League*

## ARTS AND CULTURAL ORGANISATIONS AND REPRESENTATIVES

### INTRODUCTION

The National Aboriginal Art Gallery project team has met extensively with organisations and individuals across the arts and culture sector.

This included 19 meetings with 38 people, from Aboriginal art centres, local art galleries, performing arts organisations and arts and cultural service organisations.

### CONSULTATION

A key stakeholder for this project in the arts and culture sector is Desart, the peak arts body for Central Australian Aboriginal arts and crafts centres. Representing more than 40 members across the NT, SA and WA, Desart supports Aboriginal art centres providing autonomy, sustained growth and stability for Central Australian Aboriginal communities.

Meetings have been held with commercial art galleries throughout the Todd Mall and Alice Springs, with emphasis given to correcting misinformation about the role of the Gallery. Early media reports suggested these businesses could be disadvantaged by the Gallery being located in close proximity to the mall and taking customers from them, when the opposite is in fact the case, with the Gallery stimulating business for them.

Various arts organisations were consulted in this sector including Araluen Cultural Precinct, Red Hot Arts, Watch This Space Artist Run Initiative, Music NT and Totem Theatre (with Totem's feedback captured in the impact user groups sector).

Information provided for discussion:

- The mission and operational structure of the Gallery as a national public cultural institution dedicated to the celebration, display and interpretation of Aboriginal and Torres Strait Islander art rather than a commercial enterprise with art for sale
- Visitors to the Gallery will see remarkable works of Aboriginal and Torres Strait Islander art and be referred to local art centres and art galleries to view more art and buy art for themselves
- Confirmation that the scope of the Gallery's borrowing of Aboriginal and Torres Strait Islander artworks will showcase art from the most remarkable national and state collections. This will be the first time that the most significant collections and exhibitions of Aboriginal and Torres Strait Islander art will be displayed under one roof, showcasing the way in which Aboriginal art keeps culture strong and connects deeply to country
- Opportunities for local Aboriginal artists and art centres to be involved in the Gallery
- The continued use of the Anzac Hill Precinct as an events space inclusive of cultural experiences and cultural performances

### FINDINGS

#### *Key findings*

The project team met extensively with Desart across the consultation period including meetings with Desart executives, Artworker Program staff, the Board (including via translator), art centre managers (through a dedicated teleconference), and Alice Springs-based Desart art centres. The group enthusiastically supports the Gallery project, however, did not declare a position on the location of the project due to the diversity and number of people that they represent. Working closely with Government, Desart will assist to develop an Aboriginal Workforce and Enterprise

Development Plan for Central Australia to help ensure workforce capacity ahead of the Gallery opening with a focus on a majority Aboriginal workforce.

Without exception, the Todd Mall galleries provided enthusiastic support for the Anzac Hill Precinct site when they learned that the National Aboriginal Art Gallery is being developed as a public art gallery with Aboriginal and Torres Strait Islander art on display, rather than for sale. The Gallery will not be in competition with commercial galleries, rather it will provide extensive opportunities for them to maximise sales as visitors explore the art in the National Aboriginal Art Gallery then flow back through the mall (and by referrals to Aboriginal arts centres in town) to buy artworks for themselves.

There were some concerns from this sector that the role of the Araluen Cultural Precinct would be diminished by the development of the Gallery. It was emphasised that the Gallery will refer visitors to Araluen, increasing audiences to Araluen's extensive Central Australian art collections, and providing a critical referral mechanism for enhanced visitor experiences.

Local arts and cultural organisations were enthusiastic about the Gallery and particularly appreciative of the green space and the opportunities this presents for community events. Many ideas for local partnerships with arts organisations have begun to be discussed. This is also the case with service organisations such as Red Hot Arts, who provide extensive support for the arts sector in the region, including sector representation for their members. They are eager to be involved and subsequently provided media release quotes to demonstrate their support.

*“Aboriginal art is what this town is famous for. I’ve been looking forward to having a National Aboriginal Art Gallery in Alice Springs since it was proposed. The impact of this art gallery on local businesses would be positive.*

*“I’ve always been a big supporter of the Anzac Hill Precinct site personally because I think that it will help revitalise the town centre. If we didn’t have it centrally located, it would be a missed opportunity for the town.*

*“Like many other places around the world, an institution of this nature that’s built locally helps to revitalise the entire town. I am very committed to Alice Springs. It is my town and I want to see it thrive and grow in a positive way.”*

*Quotes from Cecilia Alfonso, Manager of Warlukurlangu – Artists of Yuendumu*

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*“We get a lot of visitors who come to Alice Springs that hadn’t planned to come here for the art and culture, and often the feedback we get is that they would have stayed longer if they had known about the richness of our art and culture.*

*“It would be brilliant to have a National Aboriginal Art Gallery in Alice Springs because it’s about celebrating Aboriginal culture and showcasing this magnificent culture and diversity to the rest of the world.*

*“The works that will be exhibited in the National Aboriginal Art Gallery will come from national institutions and it would be far more accessible for locals to enjoy and experience, than it would be if it was located in Melbourne, Sydney or another major city.”*

*Quotes from Kate Podger, Director of Talapi*

#### *The location*

The majority of organisations and individuals consulted in this sector were in support of both the Gallery and the Anzac Hill Precinct recognising clear benefits for the entire sector in developing the Gallery here in Alice Springs. A small number expressed a preference for other sites such as Alice Springs Desert Park but were not opposed to the project if Anzac Hill Precinct was the site chosen for this important project.

#### *Other findings*

Many individuals consulted in this sector could see the benefit for businesses located in town that sell Aboriginal Art and the employment opportunities with the increase in work for artists they employ and for whom they provide sale opportunities. There was an enthusiastic anticipation of a significant increase in sales off the back of the Gallery, allowing other galleries to employ more Aboriginal artists.

In general, almost all individuals and organisations commented on the importance of ensuring economic opportunities for Aboriginal artists, art workers and their communities.

Many people in this sector also expressed that they were looking forward to the increase in tourist numbers into Alice Springs and the resulting opportunities that afforded them, whether in partnership with the National Aboriginal Art Gallery in various ways or simply in virtue of increased opportunities for arts and cultural consumption in town.

There were significant ideas expressed in relation to how arts and cultural organisations could work together with the Gallery in relation to site activation (both in the lead-up to opening and once the Gallery is built), cultural programming, and referral mechanisms that tie-in galleries and artists (including significant work opportunities for Aboriginal artists and arts-workers).

It was raised that it is important that people are involved in all phases of the project (especially the design), that accessibility and inclusion are championed in the design and operations of the Gallery, and that the design of the Gallery takes into consideration Aboriginal systems of knowledge, the local environmental and the cultural context.

## HERITAGE AND HISTORY INTEREST GROUPS

### INTRODUCTION

One of the key elements of the vision driving the National Aboriginal Art Gallery is building an iconic national cultural institution that changes the conversation about the relationship between Indigenous and non-Indigenous Australia. It will highlight the shared history as well as a possible shared future that centres around something that all Australians are proud of, namely the globally popular Aboriginal and Torres Strait Islander art movement with its deep connection to culture and country.

This sector was specifically consulted because of the significant heritage and historical value of the site, the importance of highlighting its shared history and because the heritage value of the site was identified as a significant community concern early in the engagement process.

The site that is preferred by Government is a site with a rich shared history including thousands of years of pre-settlement history as well as significant history in relation to its use during the World Wars and for community gatherings and sporting events. The project team was able to relay to this sector that the site is ideal because it incorporates a rich historical narrative and will become a place where the community can gather together, celebrate together and share culture together.

### CONSULTATION

The pre-settlement heritage of the site was explored in conversations with Aboriginal individuals and organisations and the outcome of that consultancy is recorded in that section. The post-settlement heritage and historical considerations are considered in this section.

The heritage sector consists of formal and informal organisations and individuals with a range of heritage issues and concerns, varying from military history through to modern social history.

The National Aboriginal Art Gallery project team met with individuals with keen interest and expertise in history and heritage, and with key heritage groups in Alice Springs, including the Heritage Council and Heritage Alice Springs.

Consultation focused on discussions with stakeholders at both ends of the spectrum. Whilst there is no formal heritage significance on the site, it is widely acknowledged that the site has an important and strong history that needs to be considered, celebrated and incorporated into design considerations for the Gallery and especially the green space.

### FINDINGS

#### *Key findings*

All individuals and organisations in this sector were unreservedly supportive of the project but held mixed views in regard to the preferred site. Some felt the Anzac Hill Precinct was an ideal site while others felt that an alternative site would be better suited in order to showcase the ranges and country to which much Aboriginal art responds.

#### *The location*

As well as the consultation with local heritage groups, history and heritage concerns were raised in discussions the project team had with other stakeholders.

A significant number of people engaged expressed an emotional connection to the Anzac Hill Precinct site and the oval in particular, in the form of strong memories of sporting and social events held there. Some also expressed the key role of the site as a staging post during the war and that this should be recognised and celebrated in any future use of the site.

The team also met with locals involved in the hand-watering of the oval when it was first planted, one of whom was in clear support of the site being used for the Gallery. A former principal of the school expressed support for both the project and the preferred site and did not have strong views in relation to the heritage value of the school itself but stressed the rich history of the school and the many memories that community members would hold. These should be honoured and cherished including the shared history of the site with the preservation and protection of the sacred site.

### Other findings

The team met with Heritage Alice Springs (HAS), the community group that strives to identify, protect and promote the unique natural and cultural heritage of Alice Springs and the Central Australian region. This group also operates The Residency in the CBD and is currently restoring the heritage listed Pitchi Richi Sanctuary. HAS ardently believe the project is one of the best things to happen in Alice Springs for a long time but preferred a site along the ranges, feeling this should be a greater influencer than economic drivers. However, they would support the Gallery if it was built at the Anzac Hill Precinct and stressed that the Gallery must be a truly iconic building that takes into account the heritage of the site and the environmental context of Central Australia.

The team also heard from stakeholders that identify as heritage organisations who are in clear support of the project and the Anzac Hill Precinct site, citing the significant increase in tourists that would flow into town as a result of this project and also flow to their organisations.

It was noted that this provides an incredible opportunity for the rich social history of the town to be celebrated and that consideration should be given to finding ways of incorporating the social history of the site into the design.

It was also noted that interpretive material on the site could refer visitors to social history displays and attractions throughout the town and that consideration could be given to establishing a Social History Museum for Central Australia in Alice Springs. This facility could tell the story of how this Town came into being in the middle of the Desert, and the waves of people who have made their home here and developed the Town across the decades of recent history in addition to its pre-colonial past.



Image: Anzac Oval early 1970's



## BUSINESS

### INTRODUCTION

The National Aboriginal Art Gallery project team identified the local business community of Alice Springs as a key stakeholder group during the consultation process.

This group is generally constituted of representative bodies, appointed consultative committees, property owners and individual businesses with varying interests across tourism, retail, hospitality and investment.

### CONSULTATION

The project team met with 80 business sector stakeholders, who were typically consulted in groups and one-on-one sessions, with some individuals captured through coffee pop-ups and information stalls.

Consultation sessions opened with information on what the project hoped to achieve in economic terms, explaining that towns and cities continue to invest in culturally-driven flagship institutions as well as open spaces in areas identified for regeneration and revitalisation. The Guggenheim Museum in Bilbao, Tate Modern on the South Bank of the Thames in London, the Lowry, Salford Quays, and the Disney Concert Hall in Los Angeles were all cited as familiar examples.

There was agreement in all consultations that culture can play a key role as part of the economic drawing power which is central to the transformation of an area, across retail and tourism businesses especially. The case study of MONA in Hobart was often brought up in consultations as an institution which has become a major tourist attraction in and of itself and delivered a significant influx of tourists to Hobart.

It was acknowledged in most consultations that the tourism economy is highly competitive and to continue to drive visitation, new product investment is essential.

### FINDINGS

#### *Key findings*

There was overwhelmingly positive support for the project from this sector.

From a tourism perspective, businesses thought that the Gallery would be an iconic attraction that would drive increased visitation, comparing Alice Springs to Uluru and citing the need for Alice Springs to have its own drawcard.

Many groups wanted the project to commence without delay and felt that the time had come for the project to move forward.

There was some concern raised about previous consultation processes and that the important message of the project may have been diluted.

Ensuring that car parking was provided in the development of the project was consistently raised as an important factor for the business community.

Groups also wanted to ensure that local Aboriginal voices had been heard in the process.

#### *The location*

Without exception, all business stakeholders who were engaged cited the Anzac Hill Precinct as the preferred site for the primary reason of maximising and leveraging private sector investment and improving the visitor experience in the CBD.

#### *Other findings*

The economic impact of the Gallery was raised by some groups, keen to be provided with a comprehensive business case when it is completed.

One group suggested that artists' impressions or fly-overs be developed for people to visualise the project.

One group was of the view that the project should underway immediately, concerned that the delay caused by consultation may undermine efforts to build the Gallery.

Of particular note in this section is the public support of Tourism Central Australia, who recognise the importance of building a new tourist attraction in the CBD and relayed that their membership consulted was almost unanimous in its support of the Anzac Hill Precinct.

As part of the consultation, the team met with the Regional Economic Development Committee and Northern Territory Government Central Australian Regional Coordination Committee, to provide briefings and regular updates.

*“The National Aboriginal Art Gallery will give Alice Springs an icon that we can market at an international level, very similar to Uluru. Having an attraction like this in town makes sense as the proposed infrastructure around the site being so close to the mall means that there are bars, cafes, restaurants and shops for people to visit. This will boost the economy and increase spend in Alice Springs.*

*“I live close to the Anzac Hill Precinct and it is locked most of the time. We talked about it as a green space for the public but it’s actually not a space we can access at this point in time. I have a family with young children so we will be looking forward to using it more, with the proposed use of Anzac Oval as an open green space for community use and events.”*

*Justine Petrick, Owner of Outback Cycling and Manager of Alice Springs Telegraph Station*

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*“I came to Alice Springs 33 years ago and have been involved with the tourism industry for all of that time. Alice Springs is an awesome place, great people, and great attractions.*

*“The proposed location of the National Aboriginal Art Gallery below Anzac Hill is a great place. It would enhance the CBD, attract more people, create employment and not just in the construction phases, but ongoing employment.*

*“Tourism is an extremely important industry, in fact every dollar spent in town is then spent six times around town. So tourism is really everybody’s business.*

*“Sometimes change is hard, but I’ve lived here for a long time and I’ve seen a lot of changes and enhancements that have definitely benefitted the whole town and I think that this is what this project will deliver.”*

*Steve Shearer, Honorary Life Member of Tourism Central Australia*

Testimonials showing support for the Gallery and the preferred site were filmed with:

- Dave Batic, Alice Springs Airport
- Andrew Doyle, Framptons First National
- Brendan Heenan, Big 4 Caravan Park
- Justine Petrick, Outback Cycling and Alice Springs Telegraph Station
- Matt Roberts, Alice Springs Tennis Association
- Steve Shearer, TCA Life Member
- Dale McIver, Alice Event Management and Consultancy

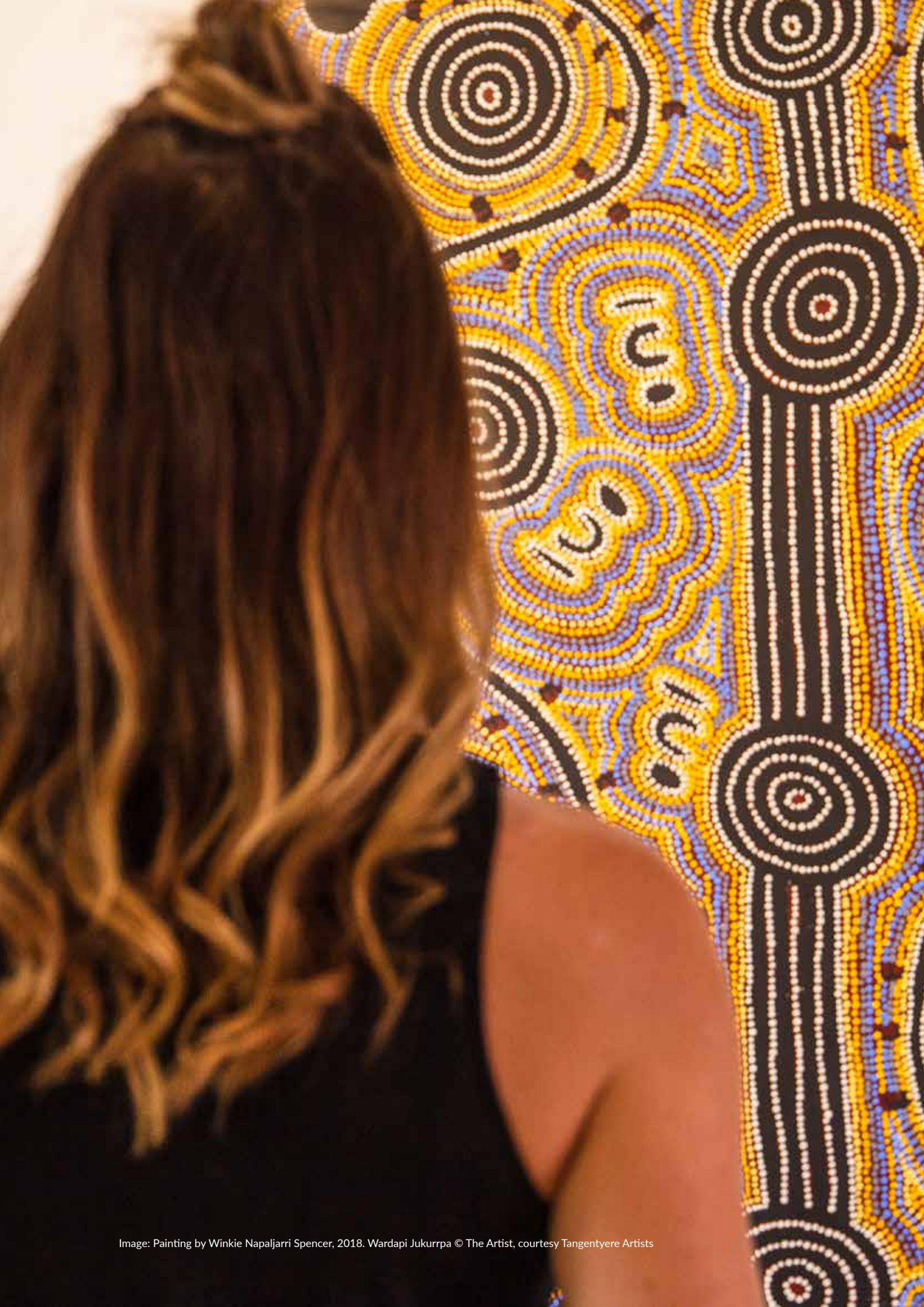


Image: Painting by Winkie Napaljarri Spencer, 2018. Wardapi Jukurrpa © The Artist, courtesy Tangentyere Artists

## GENERAL PUBLIC

### INTRODUCTION

The National Aboriginal Art Gallery project team engaged with groups and individual members of the general public to ensure everyone has been afforded an opportunity to provide feedback on the project.

### CONSULTATION

The project team engaged with 422 members of the general public. The engagement has varied within this wide ranging sector and has included multiple meetings, detailed email correspondence and the receipt and production of letters.

Meetings have been held with key community groups and institutions, as well as individuals who were outspoken proponents of alternative sites.

Complementary to these meetings and correspondence, the local project team conducted seven pop-up coffee chats and held information stalls at four community events to seek further feedback.

### FINDINGS

#### *Key findings*

A majority of community groups that were consulted were very supportive of the project and were in favour of the Anzac Hill Precinct site. On the whole they expressed excitement at the vision for the Gallery and appreciated the benefits that a CBD location would provide for the Alice Springs community.

The majority of community members that attended public opportunities to explore the project were in support of both the project and Government's preferred site. A passionate minority of community members were against the site.

Concerns varied across the group and included issues around the perceived loss of parking and access to green space, perceived lack of consultation with Aboriginal people, and the perceived high cost for Government to deliver the project.

Of particular note in this group was the importance of detailed conversations making people fully aware of the scope of the project and the sentiment behind this preference. Some community members arrived for the discussions vehemently against the use of the Anzac Hill Precinct site but by the end of discussions had changed their position once misinformation was corrected by the team. There were several community members who had been led to believe through a campaign of misinformation that the Anzac Oval green space was being taken away and the public would lose access to it. They were positive about learning that in fact the Government's proposal made the green space more accessible for daily community use as well as being enhanced as an events hub for the likes of the Alice Springs Masters Games and Carols by Candlelight.

The journey that several community members took, from initial opposition, to support, demonstrated the importance of comprehensive and detailed consultation. It also demonstrates the value of the comprehensive nature of the program and the importance of opportunities for more sustained conversations.

At the Territory Day stall, 55 community members met with the project team, 47 in support, three against and five undecided. Of the 47 in support two women in their 20s are illustrative of the journey the community has been on. One of the women approached the stall to sign a postcard in support of the site. Her friend expressed strong objection to the site and stated she would not sign a postcard.

Upon enquiring as to the reason for her lack of support for the site, she expressed concern that the Gallery would be built completely over the Anzac Oval and bury the memory of Diggers such as her grandfather who utilised the site for training exercises.

She was informed that green space would be preserved as part of the project and that the heritage value of the site could be enhanced with the story of our servicemen and servicewomen, as well as the rich history of the site, through pre-settlement times until today, being respected and that this would be taken into consideration during the design of the landscaped areas.

She learnt about the scope and the detail of the Gallery, the shared history of the site, and the way it would be an emblem of a shared future for Indigenous and non-Indigenous Australians and eagerly signed a card of support for both the project and the site.

#### *The location*

The majority of community members engaged have been in clear support of the Anzac Hill Precinct as the site for the Gallery, although there are some who are outspoken against the Gallery being located at the Anzac Hill Precinct site. Through listening to individuals, the team understood that the primary reasons for this opposition was a view that the location was not where Aboriginal people wanted it, the perceived loss of green space, and that the location went against the recommendations of the Initial Steering Committee. The team was able to provide clarity and share the outcomes of discussions held, including providing assurance of Government's careful consideration of the recommendations of the Initial Steering Scoping Committee report.

### *Other findings*

This group was by far the most diverse, taking into consideration various community groups and individuals with varying positions on the project and site. In general, many individuals and groups expressed positive feedback about the opportunity the project presents for CBD revitalisation and economic stimulus. There were, however, a small number of individuals who expressed concern about whether Government can afford the project, fear of the loss of green space with the incorporation of Anzac Oval into the site, and whether Government had properly consulted Aboriginal people. A proposal was also presented to the team that explored another CBD site and advocated for a longer process to bring all Aboriginal stakeholders on board.

*A testimonial showing support for the Gallery and the preferred site was filmed with:*

*Matt Roberts, Alice Springs Tennis Association*

***“The National Aboriginal Art Gallery will deliver great benefits to Alice Springs and may encourage more accommodation to be built in and around Alice Springs and the CBD.***

***“We need an iconic place for people from all around Australia, and from all around the world, to come and visit. Having it in the CBD area will deliver the most benefit to the town’s people.***

***“The other great benefit for the Anzac Hill area is the enhancement of the whole green area for iconic events like the Masters Games and Carols by Candlelight.”***

***Brendan Heenan, Owner of Big 4 MacDonnell Range Holiday Park***



Image: Alice Springs Masters Games, opening ceremony 2016

# ALICE SPRINGS TOWN COUNCIL

## INTRODUCTION

The Minister for Tourism and Culture and Local Member for Braitling met with Alice Springs Town Council elected members. The National Aboriginal Art Gallery project team has met with the Alice Springs Town Council at an officer level to discuss the project and the engagement process.

## CONSULTATION

Engagement with Council has been primarily focussed on collaboration. At an officer level, teams have met regularly to share updates and provide support.

In July, Council decided to undertake its own consultation in the form of an online survey promoted to ratepayers, to determine community support for a change of use for Anzac Oval.

As the local engagement plan had already reached its half-way mark, the local team offered sharing of resources including collateral and the offer to coordinate information stalls. Council preferred to run a separate process from the local Northern Territory Government engagement program.

Regular discussions were had at an officer level throughout the engagement program to ensure collaboration between the Department of Tourism and Culture and Alice Springs Town Council staff.

The Interim Director, Project Implementation for the Gallery met fortnightly with the CEO, Alice Springs Town Council to ensure high level collaboration and to update Council on the progress of the local comprehensive community engagement and consultation process.

The Senior Director South, Department of Infrastructure, Planning and Logistics met regularly with the Council Director of Technical Services. Given the sensitivities surrounding the Gallery, discussions were broad in nature.

The local Communications Manager met and corresponded regularly with Council's Communications and Media unit.

## FINDINGS

### *Key findings*

Council were forthcoming in terms of general advice relating to their technical requirements however detailed advice could not be provided until such time as a clear scope of work has been established. Overall discussions were positive and professional.

### *The location*

The Alice Springs Town Council has not formalised its position on the site at this time. An early offer by Government to enter into a Memorandum of Understanding to progress developing the site was rejected by Council, requesting more comprehensive consultation.

The Government has responded with extensive consultation and has produced this report as a direct response. The Council had been requested to make its position known to Government by the end of August or soon thereafter.



Image: Alice Springs the Inland Capital of Australia

# TECHNICAL AUTHORITIES

## INTRODUCTION

Throughout the engagement program, the National Aboriginal Art Gallery project team has met with various technical authorities to initiate early planning for the project and works at the preferred site.

This has been across two key areas:

- Technical consultation on the Anzac Hill Precinct site and advice from authorities on site usage.
- Consultation on Aboriginal workforce development.

## CONSULTATION

Preliminary meetings with key technical authorities were undertaken to understand implications associated with future development of the site. Whilst these authorities did not express a view as to the Gallery's preferred location, all were forthcoming with information when approached.

Meetings were conducted to seek early expert advice and input into the framework and planning for Aboriginal workforce development associated with the construction and operation of the National Aboriginal Art Gallery. These consultations were not related to the location of the Gallery but were used to inform the consultations with the many Aboriginal stakeholders.

## FINDINGS

### *Key findings*

Delivery of the National Aboriginal Art Gallery will require the resolution of land tenure. Lot 678, the Anzac Oval site is currently estate in fee simple to the Alice Springs Town Council, and Lot 2683 the Anzac Hill High School is estate in fee simple to the Northern Territory of Australia under the control of the Department of Education. For the lots to be consolidated into one, they must be in the same ownership so that they may eventually be under one title.

Planning approval is required for development and requires reference to the relevant policies including Alice Springs Planning Principles and Land Use Framework, Alice Springs Regional Land Use Plan and the Anzac Hill/Todd River Area Plan. Other matters such as building height, parking, heritage provisions, landscaping and flooding will also be required to be addressed in such an application. Notwithstanding the information above, there appears prima facie no valid reason articulated within the NT Planning Scheme prohibiting an 'art gallery' to be located on the proposed site.

The Gallery project requires redevelopment of an existing site and as such there may be a need to relocate existing services in a manner that complies with authority requirements. There are existing sewer, water, power and gas easements located in the proposed site, which will require upgrading. The extent of these upgrades will be better understood once a clear scope of works is established.

Parts of this site, specifically the rugby field, are subject to flooding from the Todd River during 1% annual exceedance probability (AEP) events. Flood mitigation measures such as filling these parts of the site or levees that address localised stormwater will be required to mitigate flood risk.

Access to the site is from Wills Terrace and as such approval from Alice Springs Town Council will be required to access the site from Council roads. A traffic impact assessment will be required to confirm access location, implications and mitigation requirements. Upgrades such as a slip lanes and right turn waiting lanes may be required to manage the impact of traffic.

Sacred sites are known to be present within the Anzac Hill Precinct however it is expected that with appropriate protection and considerate design, this poses no impediment to any future development, particularly given that cultural authority for the site has been confirmed provided that sacred sites are protected and honoured. Authority certificates have been received in relation to the Anzac Hill High School and the entire site including the Anzac Oval by the Aboriginal Areas Protection Authority (AAPA).

Native title has been partially extinguished over lot 2683 (the former Anzac Hill High School) to the extent of the buildings and other public works. Nonexclusive native title has been found to exist over the remainder, particularly to the extent of protecting sacred sites.

Native title does not exist over Lot 678 by virtue of it being held in estate fee simple to the Alice Springs Town Council.

Consideration surrounding the pedestrian linkages from the Todd Mall across Wills Terrace (which extends outside of the lot boundary of the Anzac Hill Precinct) needs to be considered as part of the design process. This is important to ensure a safe and inviting thoroughfare from the Todd Mall towards the new development.



### *Workforce development*

The development of workforce planning for the Gallery is taking place against the backdrop of other possible significant public and private infrastructure developments and initiatives across the Central Australia region over the next two to five years.

Consultations with Aboriginal leaders and organisations show there are a range of barriers in both the demand and supply side of Aboriginal labour and workforce development in Alice Springs and Central Australia. The Northern Territory Department of Trade, Business and Innovation has already supported a workforce development project through Desert to assist community based art centres to develop a workforce strategy. It will also provide career pathways into the broader arts industry, including the National Aboriginal Art Gallery.

The Initial Steering Scoping Committee Report in relation to the Gallery included significant recommendations in relation to workforce development:

- Government develop an Aboriginal Workforce and Enterprise Development Plan (and associated strategies) that is resourced concurrent with developments related to infrastructure, acquisition of collections and programming
- In order to build economic capacity within the community, develop reciprocal relationships with independent Aboriginal cultural and tourism businesses and organisations that currently exist in Mparntwe who will benefit from growing audiences and interest generated by the establishment of the Gallery

Both of these recommendations are being explored through Workforce Development Plans to achieve two main outcomes:

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

Achieving these outcomes requires ramped up initiatives at an early stage of this project to ensure opportunities are planned and delivered in readiness for the Gallery roll-out from construction through to opening and full operations. This requires technical advice on infrastructure, workforce and skills planning and coordination.

Early technical advice is being sought and is to be scoped in the areas of the Gallery workforce, Aboriginal and local contracting and procurement of services.

Expert technical advice is already being sought in the areas of mapping entry-level jobs from vocational education and training (VET) in schools, the Community Development program and Jobactive, and finding career pathways from these jobs such as art-workers, gallery guides and curators and conservators through to more senior roles in managing these functions at the Gallery.

Technical advice involves a range of Northern Territory and Australian Government agencies and other services such as the Industry Capability Network and the Industry Skills Advisory Council of the Northern Territory.

Consultations with Aboriginal organisations and leaders has already elicited strong interest in the Gallery and associated job and business opportunities. Strong workforce planning, continuing engagement, addressing supply issues, workforce pathways, and procurement and workplace literacy are all key issues to be considered as the project moves forward.

### *The location*

As technical authorities, the stakeholders engaged did not have a position on the preferred site, nor were they consulted for that purpose. As a stakeholder, they were engaged to determine technical issues that may arise from the site and the project.

### *Other findings*

Aboriginal Areas Protection Authority - given the legislative requirement to seek Aboriginal authority for use of the preferred site, technical advice was sought from the Aboriginal Areas Protection Authority in relation to sites protection and processes and to clarify sources of cultural authority in Alice Springs. A certificate was secured for the Anzac Hill High School site and an additional certificate for the entire site to ensure that appropriate clearance was gained prior to progressing further.

The Department of Prime Minister and Cabinet - early discussions have been held with Indigenous Affairs, Prime Minister and Cabinet as part of the national consultation. The purpose was to outline the National Aboriginal Art Gallery project and other infrastructure across the region, to signal interest in finding job pathways from the Community Development Program, use of the Indigenous Enterprise Fund, and other tailored economic development and labour market programs.



Image: Tangentyere Artists Gallery, 2018. Paintings by the Artists of Tangentyere Artists.  
Foreground: Ewyenper Atwatye Artists 2017 Tunke (Detail) © The Artist, courtesy Tangentyere Artists

# INVOLVE AND COLLABORATE

To work directly with stakeholders throughout the change journey to ensure that their concerns and needs are consistently understood and considered.

To partner with stakeholders including the development of alternatives, making decisions and the identification of preferred solutions.

Regular meetings were held to work directly with identified key stakeholder groups to ensure their concerns and needs can be understood and considered as part of the overarching project.

The key stakeholder groups identified to involve and collaborate were:

- Aboriginal individuals and organisations (in particular Traditional Owners, Native Title holders, respected Elders, leaders, heads and staff of key organisations)
- Alice Springs Town Council.
- Impacted user groups (including rugby codes, users of the site and adjacent facilities)

## Aboriginal individuals and organisations

Key concerns and needs:

- Aboriginal stakeholder's views need to be respected and taken on board. The team consulted with Lhere Artepe, native title holders, Traditional Owners, custodians, respected Elders, leaders of Aboriginal organisations, and reached out to broader Aboriginal communities as part of the extensive consultation
- Misinformation about the project and Aboriginal people being unsupportive of the project and site. The team ensured that the views of Aboriginal people were respectfully listened to and recorded and that the views of key cultural authorities and Elders were captured
- Aboriginal stakeholders do not want to miss out on the opportunity to build a national gallery that Aboriginal Australians can be proud of. The team captured extensive feedback and were able to share the intent of majority Aboriginal governance being enshrined in the project
- Traditional Owners and Aboriginal Elders believe it is important that the link between Aboriginal art, culture and country is made clear at the Gallery. The team were able to take extensive feedback, which resulted in the 'first voice' principle being championed that ensures the first thing visitors will experience in the Gallery is Arrernte language and art from this region as well as learning about cultural protocols in relation to site preparation and use

- It is essential to consult deeply and respectfully with Aboriginal individuals and organisations due to the frustration expressed by many with the quality and level of engagement by governments with Aboriginal people for many years. The team ensured extensive engagement took place across a range of Aboriginal stakeholders as part of the program

## Alice Springs Town Council

Key concerns and needs:

- Concern that there isn't and won't be enough parking, especially for CBD workers and seniors. The planning and design phase of the project will consider parking needs
- Concern that Aboriginal stakeholder's had not been suitably engaged or consulted. The team ensured that Aboriginal engagement and consultation was extensive throughout the three month process and will continue engagement through all phases of project delivery

**Impacted user groups (including rugby codes, users of the site and adjacent facilities)**

Key concerns and needs:

- Concern that there isn't and won't be enough parking, especially for user groups such as seniors and Totem Theatre and for large groups. The design phase of the project will ensure that parking is available for current user groups as well as being made available for coaches and visitors to the Gallery
- The heritage and history of the site needs to be preserved. The design phase will ensure that the heritage value of the site is considered and that interpretive signage and other elements are included in the final design and landscaping to show the rich heritage value of the site both pre-settlement history and more recent history related to the use of the site by our servicemen and servicewomen, as well as sporting codes
- Concern that the green space will be lost. Government's proposal opens-up green space by taking down fences, ensuring beautiful landscaping to make it available to the town as a space for enhanced community use
- Concern that the space would attract anti-social behaviour. Government plans to ensure that the design of the precinct adheres to CPTED (Crime Prevention Through Environmental Design) principles
- A need for better-suited rugby facilities to allow for growth. Government has committed to Alice Springs that if the Anzac Hill Precinct is utilised for the National Aboriginal Art Gallery, a new and better home would be provided for Rugby League and Rugby Union and gathered feedback from the codes as to the kinds of facilities they would like to see at a new Rugby site



Image: Alice Springs staff at information pop-up

## COMMUNITY-LED SUPPORT

Throughout the consultation period, several local community members were motivated to come forward to influence decision-making for the preferred site. This was demonstrated through messages of support, speaking publicly in the media, testimonials, implementation of a community-led petition and surveys, and social media advocacy.

### Messages of support

Various organisations and individuals wrote letters or sent emails of support to the Alice Springs Town Council, to the local Member for Braitling, and to the Northern Territory Government, demonstrating their support for the Gallery location at Anzac Hill Precinct.

During the consultation period, the project team received 19 letters of support and nine letters from members of the public that did not want to see the Gallery at the Anzac Precinct site and suggested other sites that they believed more suitable.

### Testimonials

Ten community members came forward as public spokespersons to voice their support for the project.

1. Dave Batic, Alice Springs Airport
2. Kate Podger, Talapi Art Gallery
3. Justine Petrick, Outback Cycling and Alice Springs Telegraph Station
4. Steve Shearer, Tourism Central Australia life member
5. Brendan Heenan, Big 4 Holiday Park
6. Andrew Doyle, Framptons First National
7. Matt Roberts, Alice Springs Tennis Association
8. Aaron Blacker, Central Australian Rugby League and Rugby Union
9. Dale McIver, Alice Event Management
10. Cecilia Alfonso, Warlukurlangu Artists of Yuendumu

### **Community-led petition**

During the consultation period, a community-led petition was run by the Alice Springs Plaza and lodged with the Northern Territory Government highlighting a total of 46 signatories demonstrating their support for the preferred site at Anzac Hill Precinct.

### **Community-led surveys**

The Alice Springs Major Business Group (ASMBG) and the Chamber of Commerce NT completed extensive surveys of their members' opinions of the Gallery and its proposed location at the Anzac Hill Precinct.

The results of the community-led survey were conclusive with 90% of ASMBG and Chamber of Commerce members in support of the Anzac Hill Precinct site.

The ASMBG represents over 1700 direct and indirect employees with over \$500 million turnover each year in Central Australia.

The Chamber of Commerce NT is the largest employer association in the Northern Territory and is an independent, not for profit and non-government body. The Central Australia office includes both Alice Springs and Tennant Creek.

### **Social media advocacy**

Prior to the community engagement program, community social media pages were dominated by negative commentary about the preferred site.

Through the three-month community engagement program, community members were armed with detailed knowledge of the project empowering them to speak out in support. Some have become ambassadors and are providing their opinions on why this project will benefit the community at the preferred location.

We are now seeing a more balanced view of the preferred Anzac Hill Precinct on community social media pages with posts in support of the project receiving numerous likes.

## NEXT STEPS

1. While this three month engagement process has come to an end, ongoing consultation with the community will form part of the development and delivery of the project for the people of Alice Springs
2. A National Reference Group for the National Aboriginal Art Gallery has been announced to promote and inform the development of the Gallery in Alice Springs. The group includes significant leaders in the sector, a majority of Aboriginal and Torres Strait Islander members, representatives from our national collecting institutions, and key local members
3. A nationally recognised Aboriginal leader and expert in Aboriginal and Torres Strait Islander art will be appointed to the role of Director, National Aboriginal Art Gallery
4. An Aboriginal Workforce and Enterprise Development Plan is being developed in concert with Desart to ensure capacity for the sector in Central Australia and that provision is made for majority Aboriginal workforce in the Gallery
5. National stakeholder engagement will continue to ensure support for the National Aboriginal Art Gallery project across jurisdictions, particularly national agencies and peak bodies, and national and state collecting institutions



DEPARTMENT OF TOURISM AND CULTURE  
[artstrail.nt.gov.au/national-aboriginal-art-gallery](http://artstrail.nt.gov.au/national-aboriginal-art-gallery)