

NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ART MUSEUM

INITIAL STEERING SCOPING
COMMITTEE (ISSC) REPORT
TO THE NORTHERN
TERRITORY GOVERNMENT

Mparntwe | Alice Springs

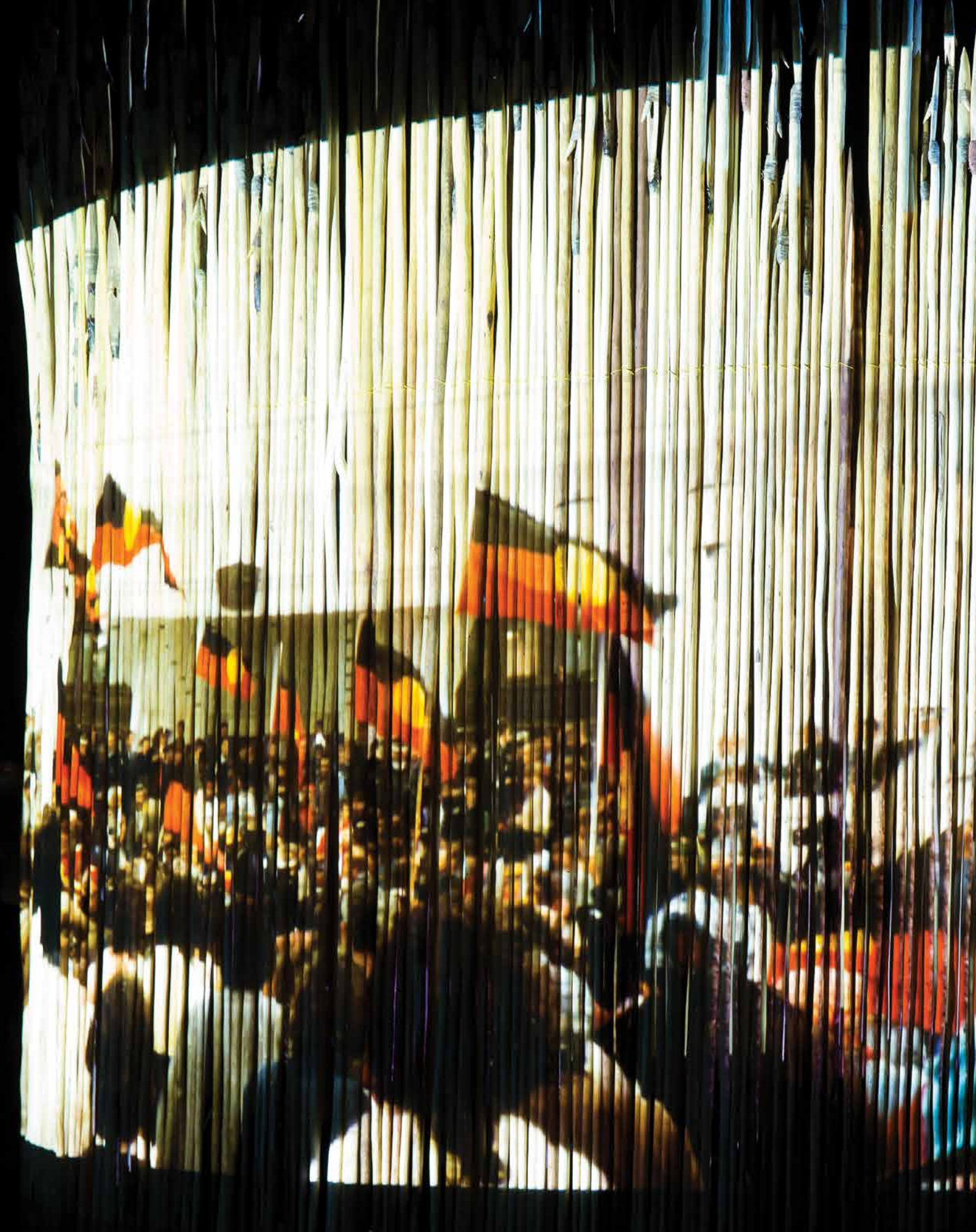


Members of Aboriginal and Torres Strait Islander communities are respectfully advised that this Report contains images of and references to people who have passed away.

NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ART MUSEUM (NATSIAM)

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ACKNOWLEDGEMENT OF COUNTRY

The members of the Initial Scoping Steering Committee (ISSC) humbly and respectfully acknowledge the Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) of Mparntwe and its environs, the land in and around the town also known as Alice Springs.

The ISSC pays tribute to the Arrernte/Aranda nation and cultural traditions. We acknowledge and respect that the traditional songs, dances and stories and the contemporary cultural expressions in weaving, sculpture and performance, and on canvas, paper and film, are of national and international significance. We respect the cultural inheritance that is sacred to the Arrernte/Aranda and acknowledge the responsibility of Elders in nurturing these traditions for future generations.

The ISSC recognises that the duty of care for the land practised by the Arrernte/Aranda for millennia continues today.

This is Aboriginal Land, always was, always will be.





TERMS OF REFERENCE

The primary purpose of the Initial Scoping Steering Committee (ISSC) is to undertake the initial scoping of a National Aboriginal and Torres Strait Islander Art Museum to be built in Mparntwe (Alice Springs). The ISSC will provide the Northern Territory Government with a Report that identifies and provides options and recommendations on the project's development, construction, establishment and operations including but not limited to its:

- purpose and functions
- principles guiding its Collection Acquisition Policy
- governance and management structure
- funding, including for its building and ongoing operations
- staffing
- physical location/s and design including the appointment of the project's architect/s possibly through an international competition

INITIAL SCOPING STEERING COMMITTEE MEMBERS

The Initial Scoping Steering Committee Members were selected for their skills and expertise relevant to the Terms of Reference and appointed for a period of six months by the Minister for Tourism and Culture, the Hon. Lauren Moss MLA.

Initial Scoping Steering Committee:

Ms Hetti Perkins, Co-Chair
Curator, writer and consultant

Mr Philip Watkins, Co-Chair
Chief Executive Officer, Desart

Emeritus Professor Helen Garnett, Member
Chair, Museums and Art Galleries of
the Northern Territory Foundation

Ms Janina Harding, Member
Artistic Director, Cairns Indigenous Art Fair

Mr Michael Liddle, Member
Chair, Strehlow Research Centre Board,
and Executive Member, Central Land Council

Mr Michael Lynch CBE AO, Member
Chair, Sydney Community Foundation,
and former Chief Executive,
West Kowloon Cultural District

Mr Alastair Shields, Member
Chief Executive Officer,
Department of Tourism and Culture

Mr Mark Wilsdon, Member
Co-Chief Executive Officer,
Museum of Old and New Art

Tony Albert, *Mr Bluebird On My
Shoulder* 2014 (detail)



Australia's Dangerous Creatures

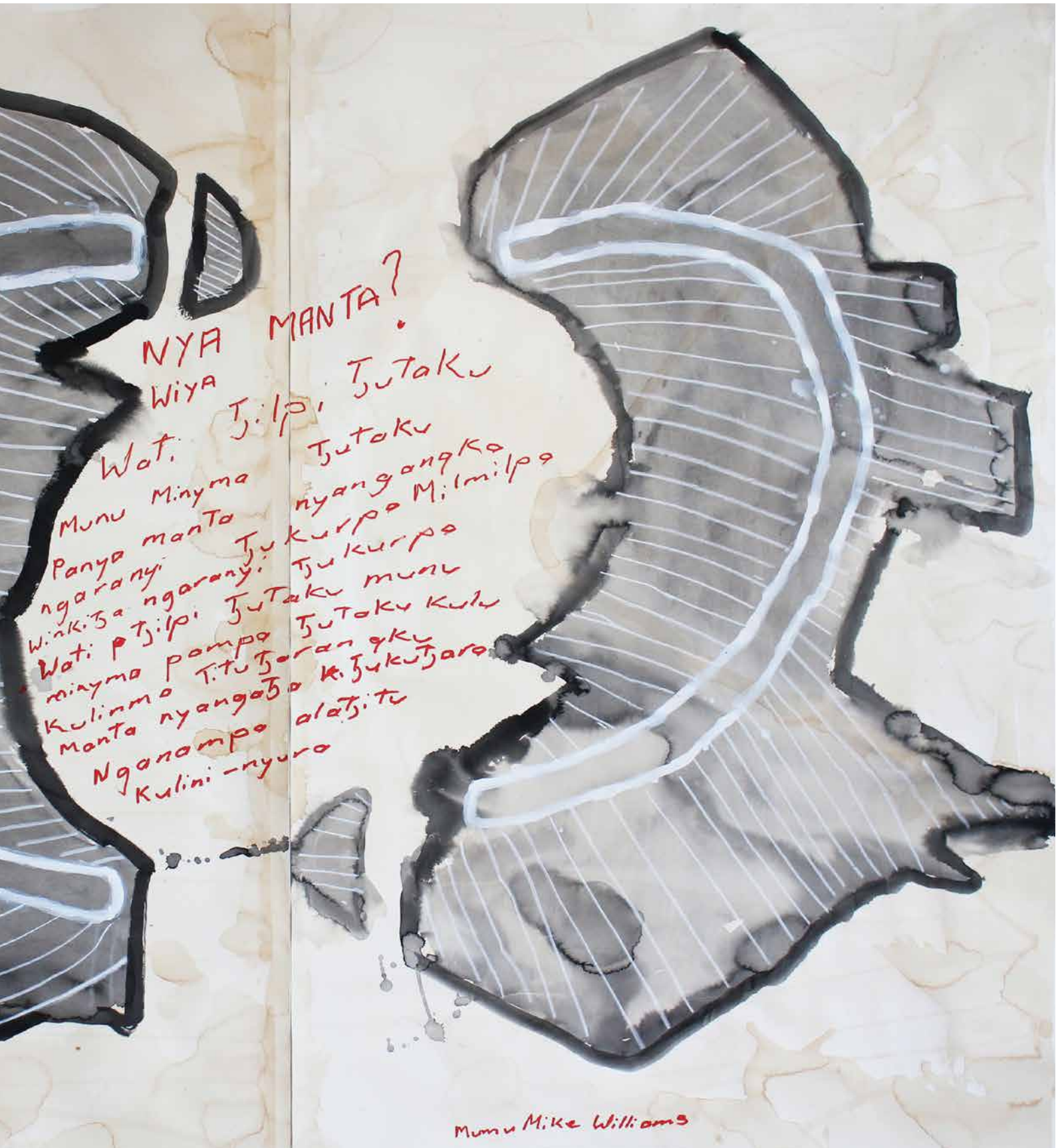
Wildflowers of Western Australia

Liberty



Mumu Mike Williams, *Nya Manta*
2016 (detail)





NYA MANTA?

WiyA

Wat.

Tjilpi Tutaku

Munu Minyma

Tutaku

Panya manta
ngarany.

nyangangka
Tjukurpa Milmpo

Winkiba ngarany.
Wati p Tjilpi

Tjukurpa

minyma pampa
Kulinma Titu

Tutaku munu

Manta nyangabo ki
Ngarampo alat

Tutaku Kulu

Titu
Kulini-nyuro

Munu Mike Williams

I've been painting for a long time, always painting my Tjukurpa, 'Minyma Kutjura', about two sisters travelling on country.

This year I've started painting the map of Australia and using my paintings to talk about important things. I'm talking about things where I live, and about how we've got to be strong and protect our land and culture. The map of Australia shows that even though I'm talking about my country, these stories are important for all Aboriginal people.

With this painting I'm talking about land rights, and what the *Land Rights Act* means for us. I'm saying: 'Nya manta? What is land rights? All the old men and women here on these lands, they're the owners of the Tjukurpa, their law and culture, their heritage. This land belongs to them. Listen: keep the land and its stories strong! Protect it and keep it strong for us—for everybody?'

MUMU MIKE WILLIAMS
ARTIST, MIMILI MAKU ARTS

BACKGROUND

A key policy initiative of the Northern Territory Government is the delivery of an Indigenous Arts Trail throughout the Northern Territory to position the Territory as a world-class cultural and tourist destination, including:

National Indigenous Art Gallery

The centrepiece of the Indigenous Arts Trail will be the development of a National Indigenous Art Gallery (referred to in this Report as the National Aboriginal and Torres Strait Islander Art Museum or NATSIAM). A globally significant Australia-wide art collection from the world's oldest continuous culture will be brought together under one roof in Mparntwe (Alice Springs), Central Australia.

National Indigenous Cultural Centre

The National Indigenous Cultural Centre in Mparntwe will be a dynamic and living centre that celebrates the historical and ongoing contribution of Indigenous culture. This project is being managed by the Nganampa Anwernekenhe Development Corporation.

Arts Trail Gallery Extension Program

An Indigenous Arts Trail Regional Gallery Extension Program is to be rolled out to deliver targeted gallery infrastructure and innovative facilities in Tennant Creek, Katherine and Arnhem Land to complement the Arts Trail.

Arts Trail Regional Stimulus Grants

Grants of up to \$100,000 to upgrade not-for-profit art centres, galleries, museums, libraries and keeping places across the Northern Territory.

In February 2017, the Minister for Tourism and Culture, the Hon. Lauren Moss MLA, announced the establishment of an Initial Scoping Steering Committee (ISSC) to undertake the initial scoping of the National Indigenous Art Gallery—now the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM)—and provide the Northern Territory Government with a report with options and recommendations for the development, construction and establishment of the gallery, including a potential site location. The ISSC's Terms of Reference did not include scope for commenting on the related projects (as above) being undertaken by the Northern Territory Government.

The ISSC was appointed for a period of six months from the date of its first meeting in April 2017. Secretariat support to the ISSC was provided by a Working Group, including Department of Tourism and Culture staffers Mr William Ivory, Manager, Cultural Infrastructure and Policy, Arts and Museums; Ms Susan Kirkman, Executive Director, Infrastructure and Corporate Services; Mr Hugo Leschen, Executive Director, Arts and Museums; Ms Darlene Lion, Director, Cultural Infrastructure and Policy, Arts and Museums; Ms Ursula Raymond, Advisor, Minister for Tourism and Culture.

In the course of its deliberations and in acknowledgement of the time restraints, the ISSC elected to focus its attention on developing a Report outlining key recommendations that could be tested throughout subsequent and wider consultations led by the Northern Territory Government.

The ISSC held three meetings, including on 6–7 April 2017 in Mparntwe, 19–20 June 2017 in Darwin and 26–27 July 2017 in Mparntwe.

The Report was formally submitted to Cabinet on 24 November 2017.

EXECUTIVE SUMMARY

Aboriginal and Torres Strait Islander arts are cherished both at home and abroad. Nine in ten Australians agree that Aboriginal and Torres Strait Islander arts are an important part of Australian culture and audiences for Aboriginal and Torres Strait Islander arts are growing. Aboriginal and Torres Strait Islander artists are proportionally more likely to be nominated for a major Australian art award or participate in an international arts event. The Aboriginal and Torres Strait Islander visual arts sector is a major contributor to the arts economy and responsible for some of Australia's most valuable works of art.¹

As the world's oldest continuous cultural tradition, Aboriginal and Torres Strait Islander arts have a special place in world heritage. The profound significance of Aboriginal and Torres Strait Islander arts to Australia's international standing, cultural identity and national and local economies is supported by statistical evidence and commissioned surveys. State and national events including Desert Mob (Mparntwe, Alice Springs), Cairns Indigenous Art Fair, Telstra National Aboriginal and Torres Strait Islander Art Awards (Darwin), Darwin Aboriginal Art Fair and the newly established TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art (Adelaide) all report significant growth in interest and attendance. In 2014, the number of international tourists engaging with Aboriginal and Torres Strait Islander arts activities had grown by 9% since 2010–11, from over 675,000 to over 737,000.²

Missing from the national picture of strong and increasing interest in Aboriginal and Torres Strait Islander arts, both within Australia and internationally, is a national art museum dedicated to the study, collection and interpretation of the myriad cultural traditions and contemporary artistic expressions of Australia's first peoples. This new museum will complement and build on existing arts infrastructure (Museum and Art Gallery of the Northern Territory, Araluen Arts Centre, Museum of Central Australia and local keeping places/community museums) as a flagship international art museum dedicated to Aboriginal and Torres Strait Islander contemporary culture.

The Initial Scoping Steering Committee (ISSC) notes the Smithsonian Institution Office of Policy & Analysis' definition of a museum's 'three principle functions: collection, research and public programs. The collection function includes owning objects, conserving them, preserving them and storing them in a way that is likely to maximise their longevity. The research function provides expertise in connoisseurship, identification, interpretation and scholarship. The public program function encompasses display, exhibition, interpretation, communication and programs directed to specific audiences, such as schoolchildren and teachers'.³

This Report is written on the assumption that the \$50 million pledged by the Northern Territory Government represents significant seed funding for the founding of a national institution and collection. The ISSC recommends support from the Commonwealth and Northern Territory governments and other jurisdictions for the establishment of a National Aboriginal and Torres Strait Islander Art Museum (NATSIAM) in Mparntwe. It is the ISSC's view that a partnership between the Commonwealth and Northern Territory governments and other jurisdictions is the ideal model for establishing a national art museum and art collection.

At odds with the significant international reputation and national contribution of Aboriginal and Torres Strait Islander arts is the status of Aboriginal and Torres Strait Islander communities as the most socially and economically disadvantaged demographic within Australian society. In addressing this inequality, the Council of Australian Governments

has found that ‘efforts to Close the Gap in Indigenous disadvantage must recognise and build on the strength of Aboriginal and Torres Strait Islander cultures and identities’.⁴ The NATSIAM therefore offers the Commonwealth Government a unique opportunity to capitalise on its existing investment in the Aboriginal and Torres Strait Islander arts sector and meet its obligations to achieve the objectives outlined in the National Integrated Strategy for Closing the Gap in Indigenous Disadvantage.

As in the example of the Australian National Maritime Museum, the site for the NATSIAM should be outside of Canberra in a location of natural and cultural significance commensurate with the charter of the institution. It is the ISSC’s view that the environs of Mparntwe in Central Australia are an eminently suitable location given the region’s significant contribution to contemporary Aboriginal art including but not limited to the Hermannsburg watercolour school, the Western Desert art movement, the Central Australian Aboriginal Media Association cohort of filmmakers and the Utopia batik and painting movements. The ISSC notes also the symbolism of siting the NATSIAM in the geographic ‘heart’ of Australia, the ‘inland capital’ that services the largest constituency of remote-dwelling Australians.

Critical to the success of the NATSIAM is the framing and ratifying of a binding agreement with the Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) and government stakeholders, similar to an Indigenous Land Use Agreement. This agreement will provide the foundational philosophy for the NATSIAM’s operations and provide surety for the endorsement and support of the wider Aboriginal and Torres Strait Islander community.

It is the ISSC’s view that an adequately resourced Construction Authority be established to commence the delivery of the NATSIAM.

It is the ISSC’s recommendation that the NATSIAM be located in the precinct of the Desert Park, on the outskirts of the Mparntwe township. The precinct includes 1300 hectares (3212 acres), with a core area of 52 hectares managed by the Conservation Land Corporation, a statutory body established under part IV section 27 of the *Parks and Wildlife Commission Act 2013*. The attributes of the site’s size, spectacular natural setting, proximity to town services, potential for programming collaboration with the Desert Park, and symbolical position at the ‘gateway’ to the prime cultural and tourist attractions in the region makes it the most viable option for endorsement by the Northern Territory Government and a significantly attractive proposition to solicit support from the Commonwealth Government to partner in the development of a landmark national cultural asset.

The national and international precedents for consideration of the Desert Park as a site, namely the Museum of Old and New Art (Mona) in Tasmania, located 11 kilometres from Hobart, and the Jean-Marie Tjibaou Cultural Centre in New Caledonia, located 8 kilometres from Noumea, testify to the value of creating a destination cultural facility. Known as the ‘Bilbao effect’, in reference to the Guggenheim Museum Bilbao, or more locally as the ‘Mona effect’, the coupling of modern architecture with a dramatic landscape setting is a proven strategy and will throw an international spotlight on Mparntwe, revitalising the township and transforming the local economy.

Finally, this Report makes reference to and includes engagement strategies to support its recommendation that comprehensive consultation be undertaken with constituents both within Mparntwe and its environs, and more broadly to include national and international stakeholders. It is the ISSC’s wish that this Report will provide the basis for consultation as a public document to gauge support for the recommendations for the NATSIAM contained within this Report.



KEY RECOMMENDATIONS

1.

The Initial Scoping Steering Committee (ISSC) recommends a binding agreement is forged governing all aspects of the National Aboriginal and Torres Strait Islander Art Museum's (NATSIAM) establishment and operations between the Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) and government and other stakeholders, similar to an Indigenous Land Use Agreement.

2.

The ISSC recommends a Consultation and Engagement Plan be implemented to articulate the process and principles for engaging appropriately in every aspect of the NATSIAM's founding and operations with a range of Aboriginal and Torres Strait Islander stakeholders. The ISSC recognises the authority of the representative native title body Lhere Artepe, Akeyulerre—Central Australian Aboriginal Healing Centre and the IAD Elders group, as well as other Elders who prefer to operate as individuals.

3.

The ISSC recommends in regards to its Purpose that the NATSIAM be an internationally recognised national institution for the collection, display and interpretation of Aboriginal and Torres Strait Islander art, be a leader in cultural experience programming, maintain majority Aboriginal and Torres Strait Islander governance and management, and operate commercial and philanthropic activities.

4.

The ISSC recommends the Mission of the NATSIAM be to establish and maintain a reputation as a culturally safe and welcoming environment for Aboriginal and Torres Strait Islander communities and the local community, to lead in actively supporting and promoting the professional recognition and professional development of Aboriginal and Torres Strait Islander people through employment and training opportunities within the NATSIAM and partner institutions, to provide a hub for networking with Australian and international cultural institutions, and to employ culturally and environmentally sustainable best practice policy.

5.

The ISSC recommends that Aboriginal and Torres Strait Islander majority governance and management and the principle of equal opportunity are central to the operations of the NATSIAM.

6.

The ISSC recommends that a NATSIAM collection be established comprising exemplary works of cultural, historical and social significance with ethical provenance by Aboriginal and Torres Strait Islander artists. The NATSIAM collection will include all mediums and comprehensively represent the regional contemporary art movements of Aboriginal and Torres Strait Islander Australia, including a comprehensive representation of the regional art movements of Central Australia.

Yhonnie Scarce,
Thunder Raining
Poison 2015
installation view,
Art Gallery of South
Australia, Adelaide

7.

The ISSC recommends the formation of a partnership between the Commonwealth and Northern Territory governments and other jurisdictions for the establishment of the NATSIAM as an independent entity.

8.

The ISSC recommends the establishment of a National Cultural Council and a Board of Trustees (with subcommittees) elected on the basis of their skill base and expertise to be responsible for the culturally appropriate, effective and efficient governance of the NATSIAM.

9.

Subject to the endorsement of and legal agreement with Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers), the ISSC recommends the NATSIAM be located in the spectacular natural setting of the Desert Park precinct of Mparntwe (Alice Springs) in the Northern Territory.

10.

The ISSC recommends that a multistage, limited (open) international architectural design competition for the NATSIAM be held in accordance with the principles of the Australian Institute of Architects' Architectural Competitions Policy and Guidelines for Architectural Design Competitions.

11.

The ISSC recommends that an Aboriginal and Torres Strait Islander Workforce and Enterprise Development Plan (and associated strategies) be developed and resourced concurrent with developments relating to infrastructure, acquisition of collections and programming.

12.

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

13.

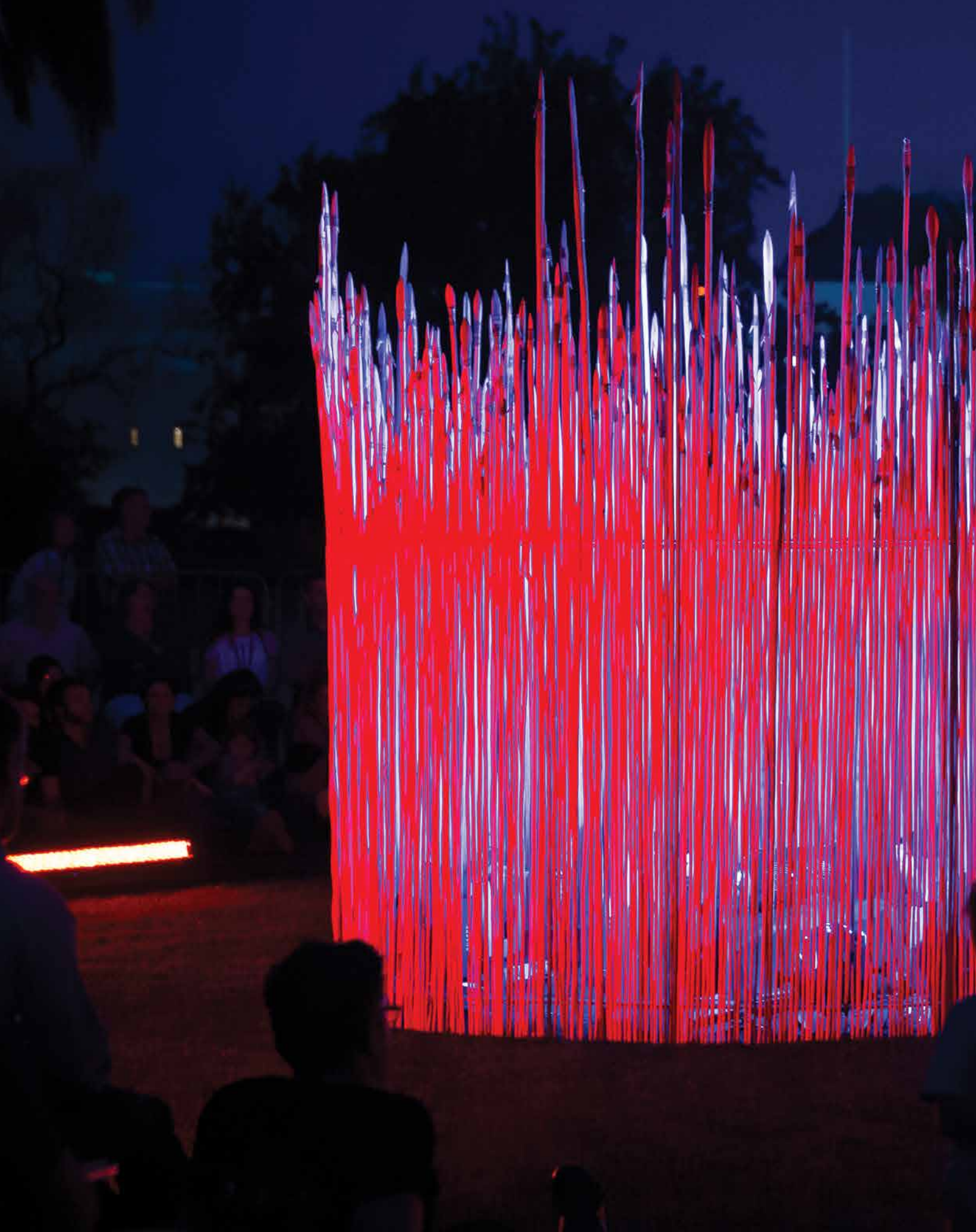
The ISSC recommends the NATSIAM be registered to receive charitable donations of money and cultural objects at the earliest possible time along with the commencement of a public awareness and fundraising campaign.

14.

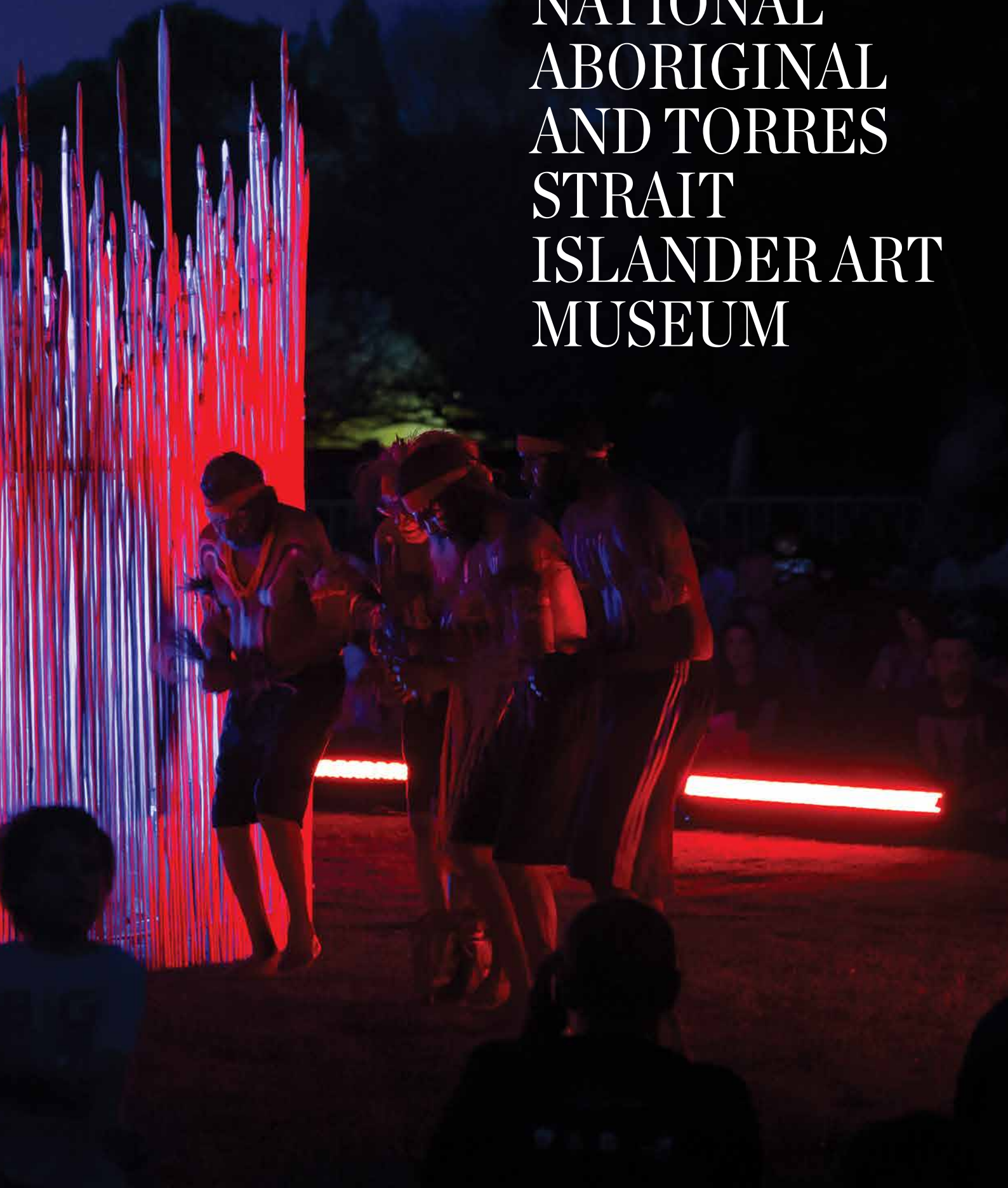
The ISSC recommends an appropriately resourced Construction Authority composed of suitably qualified persons including Arrernte/Aranda representation be appointed at the earliest possible time to deliver the NATSIAM, taking into consideration the recommendations outlined above.

Lower to upper levels:
Ningura Napurrula,
Untitled (Wirralunga)
2005; Gulumbu
Yunupingu, *Garak,*
the Universe 2006;
and Tommy Watson,
Wipu Rockhole 2006;
Australian Indigenous
Art Commission,
University building,
Musée du quai Branly—
Jacques Chirac





NATIONAL
ABORIGINAL
AND TORRES
STRAIT
ISLANDER ART
MUSEUM



I. VISION

The NATIONAL ABORIGINAL AND TORRES STRAIT ISLANDER ART MUSEUM (NATSIAM) is dedicated to the collection, exhibition and interpretation of Aboriginal and Torres Strait Islander art.

From its location in the heart of our nation on Arrernte/Aranda land, the NATSIAM shares the stories of the many cultural traditions of Aboriginal and Torres Strait Islander Australia.

As a national centre for the world's oldest continuous culture, the NATSIAM celebrates the past, present and future significance of Aboriginal and Torres Strait Islander art for all Australians and the world.

Previous page: Willy Kaika Burton and men from Ernabella Arts, Iwantja Arts, Kaltjiti Arts, Mimili Maku Arts, Ninuku Arts, Tjala Arts and Tjungu Palya, and Jonathan Jones, *Kulata tjuta: installation and inma* 2015

Jonathan Jones, *barrangal dyara (skin and bones)* 2016, Kaldor Public Art Project 32



2. PURPOSE

The Initial Scoping Steering Committee (ISSC) recommends in regards to its Purpose that the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM):

- a. be an internationally recognised national institution for the collection, display and interpretation of Aboriginal and Torres Strait Islander art
- b. be a leader in cultural experiences programming
- c. maintain Aboriginal and Torres Strait Islander governance and management
- d. operate commercial and philanthropic activities

a. Collection, display and interpretation of Aboriginal and Torres Strait Islander art

The ISSC recommends that the NATSIAM be an internationally recognised national institution for the collection, display and interpretation of Aboriginal and Torres Strait Islander art by:

- presenting and maintaining an internationally significant permanent **collection** in secure and climate-controlled exhibition, storage and conservation areas
- presenting permanent, temporary and project **exhibitions** from its permanent collection and in partnership with other public and private collections in secure and climate-controlled galleries and outdoor spaces
- providing state-of-the-art **digital** facilities for display, interpretation, recording and storage
- facilitating a program of excellence in the **research** and presentation of Aboriginal and Torres Strait Islander art

b. Cultural experiences programming

The ISSC recommends that the NATSIAM develop and maintain a reputation for providing innovative and engaging public programs and visitor (public and professional) services by:

- partnering with **local cultural organisations** and service providers to develop reciprocal programming opportunities
- introducing the **cultural and environmental context** for the art through a 'welcome' public artwork and a major commissioned landscape artwork
- working closely with local and visiting Aboriginal and Torres Strait Islander community members to offer innovative and culturally appropriate **interpretative and educational experiences** for visitors of all ages and backgrounds

- providing **outdoor creative spaces**: auditorium, event space, artists' garden and shade workshop, men's and women's change rooms, children's play area
- maintaining an international **artist-in-residence** program: studio and accommodation facilities and project gallery
- providing indoor and outdoor **public circulation** spaces and facilities with disabled access to all areas: entrance hall, ticketing, cloakings, toilets, medical suite
- providing **public program** spaces: education rooms, multipurpose theatre (film, music, symposium), meeting rooms
- providing **research and learning** facilities: archive, library, collection study rooms
- providing unique **membership and volunteer** programs and facilities: reception and lounge

c. Aboriginal and Torres Strait Islander governance and management

The ISSC recommends that Aboriginal and Torres Strait Islander majority governance and management and the principle of equal opportunity in programming and the workplace are central to the operations of the NATSIAM. This objective may be achieved through establishing:

- an Aboriginal and Torres Strait Islander-majority ratio throughout the Board of Trustees membership and staff
- a National Cultural Council Advisory Authority
- equal-opportunity representation throughout the Board of Trustees membership and staff

d. Commercial and philanthropic activities

The ISSC recommends that the NATSIAM develop and operate commercial and philanthropic activities by:

- establishing retail facilities: café and restaurant, bookstore
- programming potential ticketed major exhibitions (with special concessions for local audiences)
- providing special public programs (artist workshops, lecture series)
- allowing for donations of cultural items through the Cultural Gifts Program⁵
- enabling registration for donations with the Australian Charities and Not-for-profits Commission
- establishing a membership program by subscription

3. MISSION

The Initial Scoping Steering Committee (ISSC) recommends the Mission of the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM) be:

- a. to establish and maintain a reputation as a culturally safe and welcoming environment for Aboriginal and Torres Strait Islander communities and the local community
- b. to lead in actively supporting and promoting the professional recognition and professional development of Aboriginal and Torres Strait Islander people through employment and training opportunities within the NATSIAM and partner institutions
- c. to provide a hub for networking with Australian and international cultural institutions
- d. to employ culturally and environmentally sustainable best practice policy

a. Welcoming and culturally safe environment

The ISSC recommends that the NATSIAM be a culturally safe and welcoming environment for Aboriginal and Torres Strait Islander communities and the local community by:

- maintaining Aboriginal and Torres Strait Islander-majority staff and volunteers at front of house and in all public and administrative roles
- providing complimentary passes to ticketed exhibitions for Aboriginal and Torres Strait Islander visitors and local residents (on presentation of suitable identification)⁶
- establishing community spaces: artists' and community 'green room', gathering areas, men's and women's areas, children's play area
- providing multilingual access points for community members and visitors through Aboriginal and Torres Strait Islander staff, programming and interpretive platforms

b. Professional recognition and professional development

The ISSC recommends that the NATSIAM lead in actively supporting and promoting the professional recognition and professional development of Aboriginal and Torres Strait Islander people by:

- seeking partnerships with local knowledge and training providers (Akeyulerre—Central Australian Aboriginal Healing Centre, Desert Knowledge Australia, Institute for Aboriginal Development, Central Australian Aboriginal Media Association, Tinkerbee Central and Eastern Arrernte Cross-Cultural and Interpretation Service)
- establishing professional recognition awards and/or other incentives for Aboriginal and Torres Strait Islander art workers
- developing, maintaining and partnering in training programs for Aboriginal and Torres Strait Islander art workers, such as the Wesfarmers Indigenous Arts

Leadership program (National Gallery of Australia) and Desert Art Worker program

- seeking reciprocal work experience and exchange opportunities with national and international art museums and cultural centres
- actively participating in policy development and planning opportunities at state, territory and federal government forums

c. Networking with Australian and international cultural institutions

The ISSC recommends that the NATSIAM provide a hub for networking with Australian and international cultural institutions by partnering with:

- membership organisations, including:
 - International Council of Museums
 - Museums Galleries Australia
 - Council of Australasian Museum Directors
 - Council of Australian Art Museum Directors
 - National Association for the Visual Arts
 - peak Aboriginal and Torres Strait Islander arts advocacy bodies (see *References: 5. Peak bodies*)
- collecting and research organisations, including:
 - national, state and regional galleries, museums and keeping places
 - Strehlow Research Centre
 - National Film and Sound Archive
 - Australian Institute of Aboriginal and Torres Strait Islander Studies

d. Culturally and environmentally sustainable best practice policy

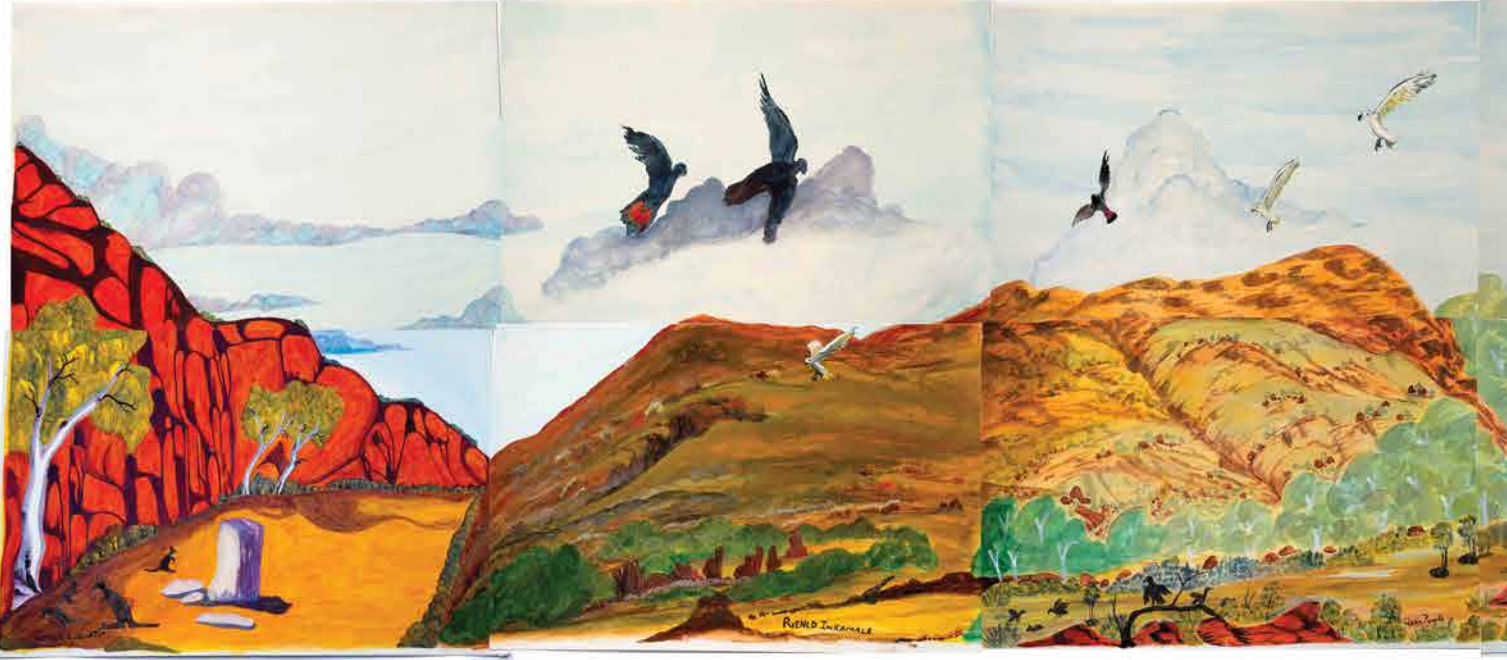
The ISSC recommends that the NATSIAM employ culturally and environmentally sustainable best practice policy by:

- establishing and regularly evaluating a foundational agreement with Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) regarding appropriate land use and the observation of cultural protocols
- initiating a partnership with Alice Springs Town Council and Tourism Central Australia to develop a similar policy to the City of Melbourne's Code of Practice for Galleries and Retailers of Indigenous Art⁷
- endorsing and actively upholding codes of practice and protocols including but not limited to:
 - Indigenous Cultural and Intellectual Property rights
 - Protocols for Producing Indigenous Australian Visual Arts, Australia Council for the Arts⁸
 - Code of Practice, National Association for the Visual Arts⁹
 - Valuing Art, Respecting Culture: Protocols for Working with the Australian Indigenous Visual Arts and Craft Sector, National Association for the Visual Arts¹⁰



Sid Bruce Short Joe at Cairns
Indigenous Art Fair 2017

4. COLLECTION AND CURATORIAL



Involving the museums in the management and care of the cultural landscape means to develop their natural vocation, by extending their responsibility from their collections to the cultural heritage and surroundings; their local towns, villages and communities.¹¹

a. Collection

Collection Acquisition Policy

The Initial Scoping Steering Committee (ISSC) makes the following recommendations to inform a more fully developed Collection Acquisition Policy for the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM) and to address the challenges of retrospectively developing a permanent collection that includes historical works and embraces the diversity of regions, cultures and genres of contemporary Aboriginal and Torres Strait Islander art.

- The NATSIAM collection will comprehensively represent the regional contemporary art movements of Aboriginal and Torres Strait

Islander Australia, featuring works in all mediums by artists from remote, regional and metropolitan areas and all states and territories:

- key opportunities for the acquisition of exemplary works in award and art fair events and to develop reciprocally supportive partnerships include Telstra National Aboriginal and Torres Strait Islander Art Awards (Museum and Art Gallery of the Northern Territory, MAGNT), Desert Mob (Desart and Araluen Arts Centre), Cairns Indigenous Art Fair, Parliament of New South Wales Aboriginal Art Prize (Campbelltown Arts Centre), Western Australian Indigenous Art Awards (Art Gallery of Western Australia), Gab Titui Indigenous Art Award (Gab Titui Cultural Centre), Revealed (Fremantle Arts Centre), Our Mob (Adelaide Festival Centre), Indigenous Ceramic Art Award (Shepparton Art Museum) and Koorie Art Show (Koorie Heritage Trust).
- The NATSIAM collection will comprehensively represent the regional art movements of Central Australia, potentially with each sub-collection curated to reflect the diverse thematic strands of Aboriginal experience, including but not limited to:
 - **Hermannsburg watercolour and ceramics:** to acknowledge the community's historic place in Australian art history and ongoing significance;



Kevin Namatjira,
Reinhold Inkamala,
Mervyn Rubuntja,
Lennie Namatjira
and Gloria Pannka,
Yipirinya (caterpillar)
Dreaming 2016

- curated to complement the significant holdings of the Araluen Arts Centre; a collection that charts the family relationships of this artist community
- **Papunya Tula Artists:** to acknowledge the company's pivotal role in founding the Western Desert painting movement; curated to complement the significant holdings of early works in the MAGNT collection; a collection of major works that charts the successive sub-genres of the movement over its history
 - **Tangentyere Artists:** to acknowledge the contribution of the artists living in Town Camps around Mparntwe (Alice Springs); a collection that expresses the social and political issues of contemporary life
 - **Western Desert art:** to acknowledge the international significance of this movement and the artists' work in carving, painting, weaving and installation; a collection that represents the regional diversity of art practice
 - **Utopia art:** to acknowledge the international significance of key artists from this region through the acquisition of major works in all media by the leading artists of the community
 - **New media:** to acknowledge the national significance of the media organisations in Mparntwe and surrounds, including Central

- Australian Aboriginal Media Association, Imparja Television and Warlpiri Media; curated to complement the holdings of the National Film and Sound Archive; a collection of film, photography and sound that highlights the exemplary achievements of artists including Warwick Thornton, Rachel Perkins, Erica Glynn, Beck Cole, Trisha Morton-Thomas, Steven McGregor, David Tranter.
- The NATSIAM will collect and act as a national depository for Aboriginal and Torres Strait Islander screen art and photography for curatorial, research and educational purposes.
 - In the tradition of other national and international museums that hold works of significance, the NATSIAM will pursue the opportunity to acquire or commission iconic works that will be a drawcard for visitors; for example, the National Gallery of Australia's *Blue poles*, 1952, by Jackson Pollock.
 - The NATSIAM will play a significant role in supporting the conservation and awareness of our rich cultural heritage by developing partnerships with a range of collecting institutions within Australia and abroad, including:
 - artists and community organisations partnerships, such as art centres and keeping places, for the conservation, storage and

exhibition of works and documentation; for example, the Museum of Contemporary Art Australia manages the Maningrida Collection of works, which is held in trust with the community, and the Art Gallery of New South Wales holds the Michael Riley Archive

- long-term ‘repatriation’ or inward loan agreements with national and international collecting institutions and relevant stakeholders from the community of origin. These collections would be subject to appropriate public acknowledgement (object labels, promotional materials etc.) and works that are of a restricted or semi-restricted nature would be subject to stringent controls around access and management as directed by the relevant community of origin
- long-term loans or donations of significant works from private collections within Australia and abroad, noting that credit lines for these works should not promote the private commercial interests of potential lenders or donors.
- The Collection Acquisition Policy will aim to complement, rather than attempt to compete with, existing collections of works in national and state public collections to make best use of available funding.
- The opportunity to access funding for significant acquisitions via the National Cultural Heritage Account will be identified.
- Where possible, works will be sourced from the primary market, however, if acquired through the secondary market, every effort will be made to ensure the artist or heir/s receive an appropriate proportion of the sale price.



Collection Management Policy

The ISSC recommends that the NATSIAM collection be established comprising exemplary works of cultural, historical and social significance with ethical provenance by Aboriginal and Torres Strait Islander artists. The ISSC makes the following recommendations to inform a more fully developed Collection Management Policy for the NATSIAM.

- A subcommittee of the Board of Trustees will be appointed to make recommendations to the Board of Trustees for decisions regarding acquisitions, gifts and inward and outward loans proposed by the Director and Curators.
- The Board of Trustees will develop and maintain a policy to ensure that acquisitions, gifts and inward and outward loans conform to appropriate standards to warrant that the objects:
 - were created under ethical conditions regarding the work/studio environment and payment to the artist
 - do not originate from commercial operators working in competition with community-owned art centres
 - have clear title of ownership
- are culturally appropriate and have ethical ownership history
- conform to legislation in relation to movable cultural heritage.
- Acquisitions, gifts and inward and outward loans reports will include advice based on assessments by the Registrar, relevant Curator and Conservator as to any requirements and associated costs regarding the object's display, conservation and storage, licensing and access conditions (during the artist's life and following their death).
- The Board of Trustees will develop and maintain a policy to ensure that acquisitions, gifts and inward and outward loans are considered in a timely and efficient manner and that satisfactory communication is maintained by the relevant Curator/s with the artist or their agent.
- Objects created by incumbent members of the Board of Trustees, National Cultural Council and executive staff will be exempt from acquisition.
- The NATSIAM will be a signatory to international standards for the repatriation, loan and display of art objects.

Nyapanyapa
Yunupingu,
Djulpan 2012,
from the Bangarra
Boards series

Yvonne Koolmatrie:
Riverland 2015
installation view,
Art Gallery of South
Australia, Adelaide



b. Curatorial

Curatorial Program

The ISSC makes the following recommendations to inform a more fully developed Curatorial Program for the NATSIAM to address the diversity of regions, cultures and genres of contemporary Aboriginal and Torres Strait Islander art and to ensure that regional, cultural, age and gender diversity is reflected in programming.

- **Range:** The exhibition program will consist of a diverse range of exhibitions that are regionally representative and include Aboriginal and Torres Strait Islander historical and contemporary works over a wide range of media, as well as projects by resident artists.
- **Seasonal programming:** Seasonal opening hours and special programs (such as weekly late nights) will take advantage of the climate of the region with cooler summer evenings and warmer winter days.
- **Opening:** The opening exhibition program will feature a major survey of Arrernte/Aranda art, drawing on collections locally and from around the nation and curated in association with local community leaders, as well as art gallery, museum and cultural agencies.
- **Annual and touring exhibitions:** NATSIAM is the ideal venue for the annual Desert Mob exhibition and market, as well as the Desert Art Worker Photography Prize and the Vincent Lingiari Art Award (proposed to be a triennial event).¹² There are a number of exhibitions presented nationally that would be suitable to host at the NATSIAM to assist in realising its charter to provide national representation of Aboriginal and Torres Strait Islander art.

Curatorial Program Policy

The ISSC makes the following recommendations to inform a more fully developed Curatorial Program Policy for the NATSIAM and acknowledges the Queensland Art Gallery/Gallery of Modern Art Exhibition Policy as a key reference document.¹³

- **Management:** The Board of Trustees will be responsible for approving exhibitions with budgets exceeding \$1 million and the forward exhibition program. The Director, Curatorial and Management teams are responsible for overseeing the policy governing the curatorial program.
- **Vision and mission:** The exhibition program of contemporary and historically significant Aboriginal and Torres Strait Islander art will be informed by the vision, mission, goals and priorities set out in NATSIAM strategic plans. The exhibition program allows the inclusion *within these programs* of related or collaborative works by non-Aboriginal and non-Torres Strait Islander artists, with a particular focus on First Nations peoples from around the world.
- **Consultation:** The NATSIAM will be committed to a consultative curatorial process when developing exhibitions of Aboriginal and Torres Strait Islander art.
- **Research and scholarship:** Exhibitions will meet the highest standards of curatorial scholarship, introduce new research and scholarship where possible, and include a focus on innovative approaches to interpretation and presentation of content.
- **Collection focus:** Certain exhibitions in the exhibition program will aim to highlight, contextualise or enable greater access to works from the NATSIAM collection or provide an opportunity for collection development in accordance with the NATSIAM Collection Acquisition Policy.
- **Accessibility and audience development:** The exhibition program will be diverse and accessible to a wide range of both specialist and general audiences. The program includes both free and ticketed (for 'blockbuster') exhibitions, with a variety of ticketing options to provide access to a broad audience. Access to existing and new audiences is enhanced through innovative interpretation, display methods, online access including social media, education, public programs and marketing programs.
- **Partnerships:** The exhibition program will support the development, expansion and strengthening of important partnerships and alliances with key national and international museums, galleries and touring organisations.

Marlene Rubuntja,
*My future is in my
hands!* 2016







5. MANAGEMENT AND GOVERNANCE

For good governance in Aboriginal and Torres Strait Islander communities there must be a cultural ‘match’, as legitimacy is grounded in culturally based standards, values and systems of authority.¹⁴

The Initial Scoping Steering Committee (ISSC) makes the following recommendations regarding the initial stages of planning, and the subsequent establishment and governance of the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM).

a. Construction Authority

The ISSC recommends an appropriately resourced Construction Authority composed of suitably qualified persons including Arrernte/Aranda representation be appointed at the earliest possible time to deliver the NATSIAM, noting that:

- the enabling *Act of the Construction Authority* will guarantee independence from government and provide the necessary powers and authority to deliver the NATSIAM without being bound by the usual procurement and other regulations that may otherwise negatively impact the project if it was being delivered from within government
- Northern Territory precedents include the *Desert Knowledge Australia Act 2003* and more

recently the *Darwin Waterfront Corporation Act 2006*.¹⁵ Other national and international examples include the Barangaroo Delivery Authority in Sydney and the West Kowloon Cultural District in Hong Kong

- the advice offered by the Council of Australian Art Museum Directors states it is critical to forward plan exhibitions and ongoing operational funding commitments when developing new cultural facilities¹⁶
- the responsibilities for the Construction Authority would include project planning and consultation for the development of infrastructure, programming, collection, fundraising, employment and training strategies, as well as securing relevant charitable status at the earliest possible time

b. National Cultural Institution

The ISSC recommends the formation of a partnership between the Commonwealth and Northern Territory governments and other jurisdictions for the establishment of the NATSIAM as an independent entity, noting that:

- culturally appropriate models for the partnership between the Commonwealth and Northern Territory governments and other jurisdictions for the NATSIAM will include:

Previous page:
Christian Thompson,
Berceuse 2017
installation view,
Monash University
Museum of Art,
Melbourne

Arrernte dancers
at the Desert Mob
DanceSite 2015



- direct appropriation funding to a Statutory Authority
- the establishment of a Trust by contributions from the Commonwealth and Jurisdictions with the Trust having mechanisms to ensure appropriate governance
- a multi-jurisdictional Ministerial company with a rolling five-year investment agreement from the Commonwealth and other jurisdictions
- other appropriate mechanisms
- as in the example of the Australian National Maritime Museum, Sydney, which is located outside of Canberra, the site for the NATSIAM will be located in Mparntwe (Alice Springs) in a place of natural and cultural significance commensurate with the charter of the institution
- NATSIAM offers the Commonwealth Government a unique opportunity to capitalise on its existing investment in the Aboriginal and Torres Strait Islander arts sector and meet its obligations to achieve the objectives outlined in the National Integrated Strategy for Closing the Gap in Indigenous Disadvantage, as ‘the fundamental role of culture in Aboriginal and Torres Strait Islander health and wellbeing means that initiatives that support Indigenous culture are also a foundation stone producing outcomes across the COAG [Council of Australian Governments] building blocks’¹⁷

c. Governance

The ISSC recommends the establishment of a National Cultural Council and a Board of Trustees (with subcommittees) elected on the basis of their skill base and expertise to be responsible for the culturally appropriate, effective and efficient governance of the NATSIAM, noting that:

- the appointment of these governing bodies will be dependent on the mechanism employed to establish the NATSIAM
- suitably qualified and experienced Aboriginal and Torres Strait Islander cultural leaders will be actively involved in the decision-making and appointment of key positions

National Cultural Council

The ISSC recommends the establishment of a National Cultural Council to meet biannually, comprising:

- eleven (11) Aboriginal and/or Torres Strait Islander members with appropriate community and/or cultural experience
- two (2) Arrernte/Aranda representatives including at least one (1) Elder, plus one (1) representative each from Central Australia, Top End (Northern Territory), Western Australia, South Australia, Queensland, New South Wales, Victoria, Tasmania, Torres Strait Islands

- an honorary advisory role
- a nominated representative for the Board of Trustees

Board of Trustees

The ISSC recommends the establishment of a Board of Trustees with majority Aboriginal and/or Torres Strait Islander membership and a term of three years, renewable for an additional term, comprising:

- ten (10) members, including a Chair (identified position for an Aboriginal and/or Torres Strait Islander person) and Deputy Chair
- at least one (1) person of Arrernte/Aranda heritage and at least one (1) person of Torres Strait Islander heritage, and one (1) representative of the National Cultural Council

Membership of the NATSIAM Board of Trustees includes the expertise and skill base required to run an art museum and reflects the diversity of contemporary society. The Board will:

- provide national representation
- provide gender, sexuality and age diversity
- include practising artists
- champion professional skills (legal, accounting, fundraising)

Subcommittees

The ISSC recommends the establishment of subcommittees to make recommendations to the Board of Trustees including:

- Collection and Curatorial (acquisitions, loans, exhibitions)
- Finance, Audit and Risk
- Public Engagement

Directorship

The ISSC recommends the appointment of two directorial positions responsible respectively for the administrative and cultural direction of the NATSIAM, similar to the Co-Chief Executive Officer structure at the Museum of Old and New Art. Appointments, based on skill base and expertise, will be dependent on the mechanism employed to establish the NATSIAM, and suitably qualified and experienced Aboriginal and Torres Strait Islander cultural leaders will be actively involved in the decision-making and appointment of these positions.

Foundation

The ISSC recommends the establishment of a Foundation as a separate legal entity for legal and tax requirements.



6. LOCATION AND BUILDING

... particularly important is architecture and a sense of place. A project with national and international significance means it's critical to get the location right and create a beautifully designed, enigmatic yet accessible, practical and functional development.¹⁸



a. Location

This sovereignty is a spiritual notion: the ancestral tie between the land, or ‘mother nature’, and the Aboriginal and Torres Strait Islander peoples who were born therefrom, remain attached thereto, and must one day return thither to be united with our ancestors. This link is the basis of the ownership of the soil, or better, of sovereignty. It has never been ceded or extinguished, and coexists with the sovereignty of the Crown.¹⁹

Recommendation

Subject to the endorsement of and legal agreement with Arrernte/Aranda Apmerekere artweye (Traditional Owners) and Kwertengerle (Traditional Managers), the Initial Scoping Steering Committee (ISSC) recommends the National Aboriginal and Torres Strait Islander Art Museum (NATSIAM) be located in the environs of the Desert Park precinct of Mparntwe (Alice Springs) in the Northern Territory.



Background

A number of potential sites (see *Appendix 1: NATSIAM site considerations*) were proposed to the ISSC through the Office of the Minister for Tourism and Culture.

The ISSC sought advice from the Aboriginal Areas Protection Authority (AAPA) regarding sacred site locations and restricted areas in and around Mparntwe. The relevant documents are attached to this Report (see *Appendices 2: AAPA Map Lot 2683 ANZAC Hill Site* and *3: AAPA Map Lot 8212 Desert Park Precinct*). Strong reservations about the ANZAC Hill site were expressed privately by a number of people to the ISSC Co-Chairs. The ISSC was also advised of and noted the process of consultation undertaken prior to the establishment of the Desert Park and that any further development would require a further process of consultation with Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) and AAPA.

The ISSC also requested flood-mapping data and noted the potential risk to the ANZAC Hill site. The relevant documents are attached to this Report (see *Appendix 4: Alice Springs Flood Mapping Sheet 1*). In considering the location for the NATSIAM, the ISSC also widened the scope of its considerations to making a case from a national perspective to encourage ‘buy in’ from the Commonwealth Government as well as the national Aboriginal and Torres Strait Islander community.

Why the Northern Territory?

*Efforts to Close the Gap in Indigenous disadvantage must recognise and build on the strength of Indigenous cultures and identities.*²⁰

The Northern Territory is home to myriad Aboriginal cultural traditions and contemporary art movements that have achieved international renown and makes a further significant claim for hosting a national art museum dedicated to Aboriginal and Torres Strait Islander culture when key cultural and social indicators are aggregated overall. Placing the NATSIAM in the Northern Territory will recognise the contribution made by Northern Territory communities to the national arts industry, and address the greater relative disadvantage suffered by these communities.

- In 2016, there were 649,171 people identified as being of Aboriginal and/or Torres Strait Islander origin in the Census.²¹
- In the Northern Territory, 32% of the population identified as being of Aboriginal and/or Torres Strait Islander origin is projected to rise to 41% by 2041. In all other jurisdictions, 5% or less of the population were of Aboriginal and/or Torres Strait Islander origin.
- More than 50 Aboriginal languages are widely used across the Northern Territory.
- The Northern Territory is home to 96 Aboriginal communities and 604 homelands.
- 50% of the Northern Territory landmass and 80% of the coastline is Aboriginal land under the *Aboriginal Land Rights (Northern Territory) Act 1976*. The *Native Title Act 1993* (Cth) is likely to affect the majority of remaining land in the Northern Territory (approximately 48%).
- The 2011 Australian Bureau of Statistics (ABS) SEIFA Index of Relative Socio-Economic Advantage/Disadvantage found that the Northern Territory had the highest proportion (74%) of Aboriginal and Torres Strait Islander peoples living in the most disadvantaged quintile areas.²²
- The unemployment rate among Aboriginal people in the Northern Territory is 19%.

1. Barclay & Crousse; Site Museum of Paracas Culture, Ica, Peru. Photography Erieta Attali

2. Freelon Adjaye Bond/SmithGroup; Smithsonian National Museum of African American History and Culture, Washington D.C., U.S.A. Photography Darren Bradley

3. FKM Architects; Garangula Art Gallery with façade by Jonathan Jones, Harden, Australia. Photography John Gollings

4. Kéré Architecture; Lycée Schorge Secondary (High) School, Koudougou, Burkina Faso.

Photography Sophie Garcia/hanslucas

5. Toshiko Mori Architect; THREAD: Artists' Residency and Cultural Center, Sinthian, Senegal

6. Fondazione Renzo Piano; Centre Culturel Jean-Marie Tjibaou, New Caledonia. Photography Fondazione Renzo Piano

7. AL_A; Museum of Art, Architecture and Technology, Belém, Portugal. Photography Hufton+Crow

8. Enrique Jan + Jean Nouvel + Architecture-Studio—Institut du Monde Arabe, Paris, France. Photography kubous

9. Barclay & Crousse; Site Museum of Paracas Culture, Ica, Peru. Photography Erieta Attali

10. RMA Architects; Sydney Modern Project Competition Finalist, Sydney, Australia. Photography RMA Architects

Why Mparntwe (Alice Springs)?

Mparntwe is the regional hub—described as the ‘inland capital’—for a vast constituency living and working in the remote areas of the Northern Territory, Queensland, South Australia and Western Australia.

Mparntwe is the major town centre servicing 42 Commonwealth-funded Aboriginal art centres.

Regional areas in Central Australia are home to significantly high populations of Aboriginal people. The ABS notes the following percentages of Aboriginal residents in 2016:

- MacDonnell Regional Council LGA—83.1%
- Central Desert Regional Council LGA—84.3%
- Barkly Regional Council LGA—68.5%

The NATSIAM is not intended to be another of the state/territory-specific institutions based in the capital cities. The Museum and Art Gallery of the Northern Territory fulfils this charter in the Northern Territory.

Similarly to the Australian National Maritime Museum, located in Sydney in proximity to the marine environment, the ISSC recommends that the NATSIAM be established outside of the nation’s capital in recognition of Mparntwe as the regional hub for renowned desert movements from which some of Australia’s most highly regarded artists have emerged and received international acclaim, including but not limited to:

- Albert Namatjira and Hermannsburg watercolourists, Iltja Ntjarra/Many Hands Art Centre
- Emily Kam Ngwarray and Utopia artists
- Billy Benn and Bindi Mwerre Anthurre Artists
- Papunya Tula Artists
- Tangentyere Artists
- Yarrenyty Arltere Artists
- Warlukurlangu Artists
- Anangu Pitjantjatjara Yankunytjatjara (APY) Lands artists
- Western Desert Mob
- Tjanpi Desert Weavers



Nonda Katsalidis—
Museum of Old and
New Art (Mona).
Courtesy of Mona

Gehry Partners,
LLP—Guggenheim
Museum Bilbao



Why the Desert Park precinct?

In the course of its deliberations, the ISSC made a number of observations regarding the benefits of locating the NATSIAM in the Desert Park precinct, noting the NATSIAM will reflect the premise that the culture and identity of Central Australian Aboriginal people have their foundation in the enduring and familial connection to the land, to country.

- To attract international and national interest, and merit federal support, the NATSIAM will be a landmark destination in itself, as in the examples of Museum of Old and New Art (Mona), Jean Marie Tjibaou Cultural Centre and Guggenheim Museum Bilbao.
- The key criteria for deciding the location should be, to quote David Walsh, founder of Mona, 'what is best for the art'. In the ISSC's view a museum should not be 'so strongly directed towards tourism and entertainment that [its] standards of historical accuracy are violated'.²³
- The Desert Park precinct is on the edge of the township, only 6 kilometres from the centre of town, with walking and cycle paths. The attached documentation from Mona (430,000 visitors per annum, see *Appendix 5: Mona statistics*) allays concerns that visitation may suffer due to the short travelling distance from Mparntwe CBD. The local example of the Telegraph Station, which is 4 kilometres from the CBD, received 243,000 visitors over 2016/17 period.
- The location of the NATSIAM in proximity to the Desert Park in a magnificent natural setting will invite a more holistic understanding of the confluence of environmental, cultural and scientific knowledges expressed in contemporary artistic practice by Aboriginal and Torres Strait Islander artists, and distinguish it from any other public museum in Australia.
- The NATSIAM will be a cultural hub on the National Arts Trail as a key marker connecting the Mparntwe CBD to the Larapinta Desert Art Trail, as follows: CBD Hub (Papunya Tula Artists, CAAMA, Akeyulerre²⁴ etc.) to Art Centre Precinct Hub (Tangentyere Artists, Tjanpi Desert Weavers, Iltja Ntjarra/Many Hands Art Centre, Bindi Mwerre Anthurre Artists) to Araluen Cultural Precinct to NATSIAM and Desert Park at the gateway to Hermannsburg, Ochre Pits, Wallace Rockhole and other key sites.
- The NATSIAM will be a tourism hub, a key connector and, along with the Desert Park, offer a unique introductory experience for travellers from the Mparntwe CBD to Tjoritja, the West MacDonnell National Park.
- The Desert Park precinct offers potential for the future expansion of the NATSIAM building footprint, which is a key current challenge facing museums around the world.

In making its recommendation the ISSC has also taken into consideration the results of the site analysis (see *Appendix 1: NATSIAM site considerations*), based on the following criteria.

Site analysis criteria

Site details:

1. **Zoning/defined use**—The ISSC acknowledged that the preferred site will need to comply with the Northern Territory Planning Schemes' requirement regarding appropriate zoning and defined uses. A variation to the existing zoning may be required.
2. **Size**—The ISSC considered a minimum requirement of at least 10,000 metres² for a single-storey building. An estimated requirement for 250 car parking spaces, including a suitable number of accessible parks and bus drop off 10,000 metres². It is estimated that a provision of 20,000 metres² be allowed for landscaping. Total land requirement is estimated to be approximately 40,000 metres².
3. **Ownership**—Consideration was given to the budgetary implications of sites requiring acquisition from private ownership as well as the potential demolition costs of existing structures.

Site considerations:

4. **Iconic location/setting**—Each site was ranked from lowest (1) to highest (3) in regard to its connection to the landscape, landmark potential and visitor appeal.
5. **Sacred site impact/risk**—Based on a preliminary investigation only, each site was ranked from lowest (1) to highest (3) in regard to potential risk or conflict with sacred site determinations. Prior to any development a formal AAPA investigation and agreement with Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers) is required.
6. **Heritage listing**—Heritage listings detected within the site were noted.
7. **Environmental risks**—Each site was subject to a preliminary consideration of possible contamination, such as asbestos and other pollutants, or potential exposure to natural disasters such as flooding.
8. **Accessibility**—The ISSC considered the capacity for pedestrian and vehicular access to each site and its capacity for parking, loading dock and related services.
9. **Future expansion**—Each site was ranked from lowest (1) to highest (3) in accordance with its potential to accommodate the future expansion of the NATSIAM.

b. Building

*We are responsible for the landscape both as individuals and as a community and this responsibility must therefore be assumed in its entirety, taking into consideration all its countless and different components and dimensions. It is a responsibility that demands active interventions for its protection, conservation and understanding within a participatory logic and a sustainable development perspective. The museums together with all authorities, associations and institutions, involved in its protection and appreciation have the same responsibility.*²⁵

The ISSC recommends that a multistage, limited (open) international architectural design competition—the Project Competition—be held in accordance with the principles of the Australian Institute of Architects (AIA) Architectural Competitions Policy and Guidelines for the Architectural Design Competitions.²⁶

The ISSC notes that the NATSIAM project fulfils the AIA determination that a Project Competition is appropriate when the project:

- is of public significance
- will benefit from a wide degree of design investigation
- is on a significant or unusual site
- will generate and benefit from heightened public interest
- will promote a higher level of design excellence for the project type or location

The ISSC notes the considerations listed in the AIA Architectural Competitions Policy. To ensure the success of the Project Competition there must be:

- adequate time to plan, organise, manage and judge the competition
- sufficient time for entrants to undertake the necessary design work
- the appointment of an appropriately qualified jury
- sufficient funds to meet the cost of running the competition
- a guarantee for the project and that funding is adequate
- a sound and well-developed brief that is substantially consistent with current development controls for the site

- adequate prizes and recognition offered for participants
- the appointment of a professional adviser
- competition conditions consistent with AIA policy

The ISSC recommends a **limited (open) competition** be held in accordance with the AIA criteria which notes the Project Competition has limited eligibility 'to a defined section of a specific cohort (e.g. architects in a particular geographic location, architects with particular experience, architects under 30, etc.). Entrants self-select provided they meet the specific eligibility criteria'.²⁷ Eligibility criteria could include but not be limited to:

- experience in designing cultural facilities
- experience in working with Aboriginal and/or Torres Strait Islander communities
- experience in arid landscape design

The ISSC recommends a **multistage competition**, noting the AIA finding that where 'detailed design concepts are required, a multistage process allows less suitable entries to be filtered out before their authors are required to expend unreasonable levels of time or cost in preparing their entry. It can also allow for relevant client feedback and input before the final submission'.²⁸ This process will also allow architects with a wide range of experiences and approaches to participate in the process.

The ISSC endorses the AIA criteria for **jury membership** and makes the following comments. The Project Competition jury should:

- comprise seven (7) members to allow for national representation and an appropriate skill base
- include two (2) suitably qualified Aboriginal and/or Torres Strait Islander members
- include two (2) suitably experienced local design professionals, including at least one (1) architect

A professional advisor—an architect—should be appointed to work with the Construction Authority and the Northern Territory Government to develop the information for the Project Competition. The following information would be required:

- a narrative addressing cultural criteria
- a Brief with a Schedule of Accommodation
- references for galleries and museums
- outline costs
- a site survey
- access and trunk services
- wind and heat information
- flooding information



The ISSC recommends that favourable consideration be given to submissions by or in collaboration with Aboriginal and/or Torres Strait Islander architects, Northern Territory-based architects and suitably qualified cultural advisors.

The ISSC recommends that advice and input is sought throughout the process of planning and delivering the NATSIAM from suitably experienced architects including Northern Territory Government Architects Lawrence and Andrea Nield, as well as Andrew Broffman AIA, current President of the Northern Territory Chapter of the AIA and Managing Director of Tangentyere Design, and other local authorities.

Noting the extreme environment of Mparntwe, the ISSC commends the work of the Alice Springs Heat Study (documenting how air and winds carry the heat through fluid dynamic modelling), the Arid Lands

Environment Centre and the Alice Solar City project to inform the Project Competition considerations. The ISSC also encourages consideration of international and national examples of architectural engagement with arid and culturally significant environments (for example, the work of Diébédo Francis Kéré, the Center for Desert Architecture and Urban Planning—Blaustein Institute for Desert Research and Kevin O'Brien).

The ISSC notes the processes employed for Design Tender for the Museum at Myilly Point, Darwin, as well as the Sydney Modern Project: Expansion of the Art Gallery of New South Wales (AGNSW), noting that the New South Wales Government allocated \$10.8 million in 2014/15 for the initial planning phase of the Sydney Modern Project. This enabled the AGNSW to run an invited international design competition to select an architect and concept design. The competition concluded in April 2015 and the winner was announced in May 2015.²⁹

Gulumbu Yunupingu, *Garak, the Universe* 2006 (detail), Australian Indigenous Art Commission, University building, Musée du quai Branly—Jacques Chirac.

7. ECONOMIC PARTICIPATION

*Indigenous cultural industries provide economic opportunities for Aboriginal and Torres Strait Islander peoples, e.g. the practice and production of Indigenous visual arts and the employment it generates is a multimillion-dollar industry.*³⁰

a. Employment

The Initial Scoping Steering Committee (ISSC) recommends that an Aboriginal and Torres Strait Islander Workforce and Enterprise Development Plan (and associated strategies) be developed by the National Aboriginal and Torres Strait Islander Art Museum's (NATSIAM) and resourced concurrent with developments relating to infrastructure, acquisition of collections and programming.

- The ISSC endorses the International Council of Museum's Siena Charter, which proposes that museums have a broader duty of care beyond their collections.
- The NATSIAM will position itself as a leading institution in the development of policy and strategies that attract and retain a skilled Aboriginal and Torres Strait Islander staff cohort coupled with professional development support enabling Aboriginal and Torres Strait peoples to fulfil roles at all levels within NATSIAM.
- The ISSC recognises that a skilled Aboriginal and Torres Strait Islander workforce will be a significant contributor to the cultural integrity, success and sustainability of NATSIAM.
- The NATSIAM will provide opportunity for Aboriginal and Torres Strait Islander peoples to be employed in roles relating to collections management, administration, program development, presentation and interpretation of content along with technical and site management roles.
- The ISSC recognises the opportunity for artists to be involved in other, related programs run by the NATSIAM: 'At least two in five artists with experience in these activities [cultural tourism and cultural archiving, translating, interpreting, and cross-cultural consulting] are currently not engaged in them'.³¹
- Investment by NATSIAM in supporting Aboriginal and Torres Strait employment from the outset will align with national, state and territory policy and programs aimed at Closing the Gap.

- The ISSC notes that Aboriginal and Torres Strait Islander people 'with strong cultural attachment are significantly more likely to be in employment than [those] with moderate or minimal cultural attachment'.³²

b. Training and enterprise

The ISSC recommends the development of reciprocal relationships with local knowledge and training providers for professional development, and partnership with training programs for Aboriginal and Torres Strait Islander art workers.

- The ISSC notes existing programs including the Wesfarmers Indigenous Arts Leadership program (National Gallery of Australia), Desert Art Worker program and the successful training programs run by Desert Park and Voyages Indigenous Tourism Australia.³³
- The ISSC recognises the significant opportunity for independent Aboriginal and Torres Strait Islander cultural and tourism businesses and organisations to benefit from the growth in audiences and interest generated by the establishment of the NATSIAM. The ISSC notes that a number of these services currently exist in Mparntwe (Alice Springs) and recommends the development of reciprocal relationships to build economic capacity within the community.

Potential key local organisational Economic Participation stakeholders include but are not limited to:

- Akeyulerre—Central Australia Aboriginal Healing Centre
- Araluen Arts Centre
- Centre for Appropriate Technology
- Central Land Council
- Central Australian Aboriginal Media Association
- Desert (and associated art centres)
- Desert Knowledge Australia
- Desert Park
- Iltja Ntjarra/Many Hands Art Centre
- Institute for Aboriginal Development



Sabrina Kelly and Graham Beasley of Arlpwe Art and Culture Centre at the Desert Mob Marketplace 2017
Weaving workshop with Elisa Jane Carmichael at the Barkly Artist Camp 2017

- Lhere Artepe
- Museum of Central Australia
- Bindi Mwerre Anthurre Artists
- Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council and Tjanpi Desert Weavers
- Nganampa Anwernekenhe Development Corporation
- Papunya Tula Artists
- Strehlow Research Centre
- Tangentyere Artists (and associated art centres)
- Tinkerbee Central and Eastern Arrernte Cross-Cultural and Interpretation Service
- Waltja Tjutangu Palyapayi
- Western Desert Nganampa Walytja Palyantjaku Tjutaku

c. Art centres³⁴

The ISSC commends the central role of Aboriginal and Torres Strait Islander art centres in the NATSIAM and their cultural, community and policy success. The NATSIAM will complement and amplify the economic opportunities created by these community-owned initiatives.

The ISSC makes the following observations:

- The NATSIAM will address one of the key issues facing art centres and the wider Aboriginal and Torres Strait Islander art sector: building new audiences and expansion of, and innovation in, the market. Research has shown that audiences want to be more informed about the art of the Aboriginal and Torres Strait Islander artists and will use this information to make purchasing decisions³⁵
- Art centres generate around \$30 million in sales per year—one of the only examples of sustained economic success from remote communities. Around 60% of those sales is earned by over 13,000 self-employed artists, in 90 art centres scattered through Australia's remote north and centre³⁶

- Art centres have benefited from federal and state/territory subsidy under a funding structure largely unchanged since it was established in the 1990s. This funding provides an extraordinarily good return on investment, particularly in the context of total expenditure on Aboriginal and Torres Strait Islander communities
- Over the nine years to 2015/16, total annual funding has averaged around \$24.5 million.³⁷ This supports 90 art centres, five peak bodies, a training and employment program with more than 300 participants and a wide range of industry development activities. The Northern Territory, in particular, benefits from the support provided to (overwhelmingly remote-area) art centres (see *Appendix 6: Art centre funding and financial trends*)
- The Aboriginal and Torres Strait Islander art marketplace has seen considerable fluctuation over more than a decade now. From a highpoint around 2007, sales and returns halved, with older and more established artists facing the largest falls.³⁸ However, recent years have seen a recovery in the art market and in art centre performance, as shown below. Average sales income for art centres have risen by 35% from the market low and art centres are rebuilding their financial resilience, with average retained earnings (surplus/deficit) also growing strongly (see *Appendix 6: Art centre funding and financial trends*)
- Evidence also shows that the Aboriginal and Torres Strait Islander art market in Central Australia is growing faster and more strongly than elsewhere, including nationally. In the last three years (to 2016/17), average art centre sales have grown by 23%; the Central Australian region (encompassing the Anangu Pitjantjatjara Yankunytjatjara APY Lands, Western Desert and the lower portions of the Northern Territory) have grown by 35%
- NATSIAM will be an important factor in maintaining the positive economic growth experienced by art centres and the individual artists and communities they represent

Our art is who we are ... it helps us carry our culture from the past, to now and into the future for our children and grandchildren. The stories we paint are from our grandmothers and grandfathers and theirs before them. We must pass this on to our grandchildren, so they can know who they are and be strong and proud Aboriginal people—the first people from this land. Our art is about where we come from, our apmere [land] and our atweye [family]—it belongs to us and our atweye—no-one can take this away from us—it doesn't belong to anyone else but us.

It hurts us when people make fake Aboriginal art because that breaks our Law, our rights to our apmere and our atweye. When Aboriginal Law and our Ancestors are disrespected we feel terrible pain and fear for ourselves and our families. We don't know how to make it right, to heal the pain and protect the Law again, unless we get support from the wider community in solving this problem.

In the old days we painted on our bodies, on the ground and in caves—we still do this today, but we also paint on canvas and make all kinds of art in our art centres. In this way we are able to earn money that supports our atweye but also it's another way we can share our culture with our young ones and other people from across Australia and the world.

JANE YOUNG
CHAIRPERSON, DESART



8. CONSULTATION AND ENGAGEMENT

*...people can know about us in the future, how we fought to keep our culture strong for the sake of our children's future. The art is about who you belong to, about what country you belong to, it's about the only way you can know and others will know too. Our art has got to be protected because it belongs to individual people and their families. It is their belonging, it belongs to their group so it must be treated right way. The art movement should be really strong the way it's going now and we should be keeping it stronger. We got a lot of strong people in our communities. Those artists are strong about their art.*³⁹

The Initial Scoping Steering Committee (ISSC) recommends a Consultation and Engagement Plan⁴⁰ (see, for example, *Appendix 7: TARNANTHI 2017 Engagement Strategy*) be implemented to articulate the process and principles for engaging appropriately in every aspect of the National Aboriginal and Torres Strait Islander Art Museum's (NATSIAM) founding and operations with a range of stakeholders including but not limited to:

- cultural and community leaders of the Arrernte/Aranda people
- cultural and community leaders of neighbouring language groups
- cultural and community leaders of Aboriginal and Torres Strait Islander communities nationally
- peak Aboriginal and Torres Strait Islander arts organisations
- managers, members and staff of stakeholder local organisations and creative industries
- Aboriginal and Torres Strait Islander senior staff of national, state and territory cultural institutions and peak bodies
- Aboriginal Tourism Advisory Council, Tourism Central Australia, Alice Springs Town Council and business stakeholders in the local township, and affiliated national organisations
- executive and employees of the NATSIAM
- individual artists and art workers
- collectors and audience members, including volunteer and membership groups

Johnny Yungut
Tjupurrula, Tjulnga
2010

a. Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers)

Subject to agreement with the Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers), the NATSIAM will be located on land under the jurisdiction of the Arrernte/Aranda nation.

The ISSC recognises the authority of the representative native title body Lhere Artepe, Akeyulerre—Central Australian Aboriginal Healing Centre and the IAD Elders group, as well as other Elders who prefer to operate as individuals.

An agreement with the Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers), similar to an Indigenous Land Use Agreement, will provide the foundational philosophy for the NATSIAM's operations and provide surety for the endorsement and support of the wider Aboriginal and Torres Strait Islander community. This agreement will be subject to regular review.

Advice, guidance and approval will be regularly sought from identified senior Arrernte/Aranda leaders through representative membership on the NATSIAM's National Cultural Council and the Board of Trustees.

b. Key principles

The Consultation and Engagement Plan should be given the appropriate resources and time to deliver a best practice outcome including the following principles to ensure support by local and national Aboriginal and Torres Strait Islander communities:

- respect for sensitive issues surrounding the expression, ownership, management and sharing of Aboriginal and Torres Strait Islander culture
- a live document that is subject to a process of review and performance evaluation by all stakeholders, especially Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers)
- an articulated and sound process, with clear relationships that are underpinned by a respect and recognition for Indigenous Cultural and Intellectual Property (ICIP) rights to govern a program including Welcome to Country protocols,

visual arts, music, theatre, film, Indigenous knowledge and leadership, workshops, installations and performance

- a transparent business model for stakeholders and audience, coupled with appropriate financial recognition for the sharing of Indigenous knowledge and the use of ICIP rights

c. Outcomes

The ISSC identifies key outcomes of the Consultation and Engagement Plan to be:

- consent from Arrernte/Aranda Apmereke artweye (Traditional Owners) and Kwertengerle (Traditional Managers)
- defining the key groups for ongoing consultation and involvement in the NATSIAM
- informing and receiving comment from stakeholders to maintain a best practice Consultation and Engagement Plan
- establishing a reporting framework with individuals, groups and key organisations
- maintaining a transparent approach to Aboriginal and Torres Strait Islander engagement and consultation
- guiding the NATSIAM staff in all aspects of their responsibilities and duties
- empowering and engaging Aboriginal and Torres Strait Islander people in the creative process
- ensuring stakeholders are kept informed of the creative development of the program
- ensuring artists/Elders and consultants are accredited and acknowledged for their contribution
- ensuring ICIP rights are respected and permission granted
- measuring and reporting learnings of the Consultation and Engagement Plan



Vicki West, *Vessel*
2013



I make artefacts that were once made for survival, food gathering and punishments etc. –boomerangs, spear-throwers, fighting sticks, collecting spinifex resin, making stone knives. I have taken time out to learn how to walk in country and look for these objects in their rawness, then carve out these wonderful pieces of wood and shape them into something truly magnificent. These objects are a part of the Altyerre (dreaming), every one of them are part of the existence of the Aboriginal world.

The walking route is always peaceful, I look, scratch, dig, chop, then go and carve and shape. The whole process brings a certain type of rewarding calmness to the whole experience that I have learnt from old people. The beautiful pieces of art that would be on display in an Aboriginal and Torres Strait Islander arts centre need the peacefulness to appreciate their true beauty. That is why choosing the location is as important as the art on display.



I have witnessed and participated in some of the most spectacular displays of workmanship in delivering a performance that is sung and painted. The ground where it takes place is alive! Aboriginal people sitting down for hours and hours to sing, dance and paint to bring happiness to the land, for the purpose to replenish the country, make rain come, make many bush foods plentiful again.

The above reasons, friends, are why a building like the arts centre needs a space of importance and respect to maintain credibility, and it's our calling to maintain the integrity of a centre that will hold true title deeds of Aboriginal and Torres Strait Islander ownership and governance over country.

MICHAEL LIDDLE
INITIAL SCOPING STEERING COMMITTEE MEMBER

Nici Cumpston,
Settlement View 2011

Notes

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APPENDICES AND REFERENCES

APPENDICES

1. NATSIAM site considerations
2. AAPA Map Lot 2683 ANZAC Hill Site
3. AAPA Map Lot 8212 Desert Park Precinct
4. Alice Springs Flood Mapping Sheet 1
5. Mona statistics
6. Art centre funding and financial trends
7. TARNANTHI 2017 Engagement Strategy

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2. Government agencies
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4. International diversity conventions, declarations and acts
5. Peak bodies
6. Image credits

APPENDICES

1. NATSIAM site considerations

SITE DETAILS					SITE CONSIDERATIONS							NOTES
LOCATION	LOT NUMBER	ZONING / DEFINED USE	SIZE M ²	OWNERSHIP	ICONIC LOCATION / SETTING	SACRED SITE IMPACT / RISK	HERITAGE LISTING	ENVIRONMENTAL RISKS	ACCESSIBILITY	FUTURE EXPANSION		
ISSC RECOMMENDED SITE												
Alice Springs Desert Park	8212 Town of Alice Springs	CN (Conservation)	13,060,000	NTG-Crown Lease in Perpetuity	3	1	N	N	2	3	Possible—CN Zoning may impact development of site. However, Desert Park precedent, including the management of sacred sites, suggests a potentially positive outcome.	
NTG PROPOSED SITE												
Former CMS/ ANZAC Hill	2683 Town of Alice Springs	CP (Community Purpose)	28,800	NTG	1	3	N	1	2	N	Most suitable CBD site. Size could constrain development. Minor flooding risk. The sacred site located in close proximity and restricted surrounding area is of concern.	
<i>Expanded CMS/ ANZAC Hill footprint above –RSL</i>	4577 Town of Alice Springs	OR (Organised Recreation)	9,870	Private	1	3	N	1	2	N	RSL is adjacent to the above site and consideration could be given to purchasing this land.	
<i>Expanded CMS/ ANZAC Hill footprint above –ANZAC Oval</i>	678 Town of Alice Springs	PS (Public Space)	41,400	ASTC	1		Y	2	3	N	ANZAC Oval is adjacent to the above site and consideration could be given to relocating facilities elsewhere although community reaction may be adverse. Totem Theatre site (1,200m ²) on the edge of this lot is heritage listed.	
SITES CONSIDERED UNSUITABLE												
Araluen Cultural Precinct	08330 Town of Alice Springs	CP (Community Purpose)	66,200	NTG	1	1	Y	N	2	N	Restricted space.	
Speedway	5196 Town of Alice Springs	OR (Organised Recreation)	129,000	Special Purpose Lease	1	1	N	3	1	N	Consideration to relocate existing infrastructure, some of the site is subject to flooding.	
Desert Knowledge	09398 Town of Alice Springs	CP (Community Purpose)	728,700	NTG-Crown Lease Term	N	N	N	N	1	N	ILUA in place. Current use of space not conducive to large tourism facility.	
Oil tanks (old Shell depot)	5840+4870 Town of Alice Springs	(LD) Light Industry	10,710 (combined)	NTG/Private	N	1	N	3	3	N		
Cnr Bradshaw and Stuart Highway	5190 Town of Alice Springs	TC (Tourist Commercial)	10,100	Private	N	1	N	N	3	N		
Whittaker Street	9468 Town of Alice Springs	SA3 (Specific Use)	5,680	NTG	N	1	N	N	3	N		
Hartley Street	57 Town of Alice Springs	CB (Central Business)	2,020	Private	N	1	Y	1	3	N		
Leichardt Building	085550 Town of Alice Springs	CB (Central Business)	3,890	Private	N	1	N	3	3	N		
Old Melanka site	7923 Town of Alice Springs	TC (Tourist Commercial)	13,000	Private	N	1	Y	1	3	N		

Zoning/Defined Use—The preferred site will need to comply with the NT Planning Schemes' requirement regarding appropriate zoning and defined uses. A variation to the existing zoning may be required.

Size—Requirement of at least 10,000m² for a single story building. An estimated requirement for 250 car parks, including a suitable number of accessible parks and bus drop off 10,000m². It is estimated that a provision of 20,000m² be allowed for

landscaping. Total land requirement is estimated to be approximately 40,000m².

Ownership—Budgetary consideration should be given to sites requiring acquisition from private ownership.

Iconic Location/Setting—Ranking from lowest (1) to highest (3) of the site's location in regard to connection to landscape, landmark potential and visitor appeal.

Sacred Site Impact/Risk—Preliminary investigation only ranking from lowest (1) to highest (3) of potential risk to sacred sites. Prior to any development a formal AAPA investigation is required.

Heritage Listing—A heritage listing has been detected within the site.

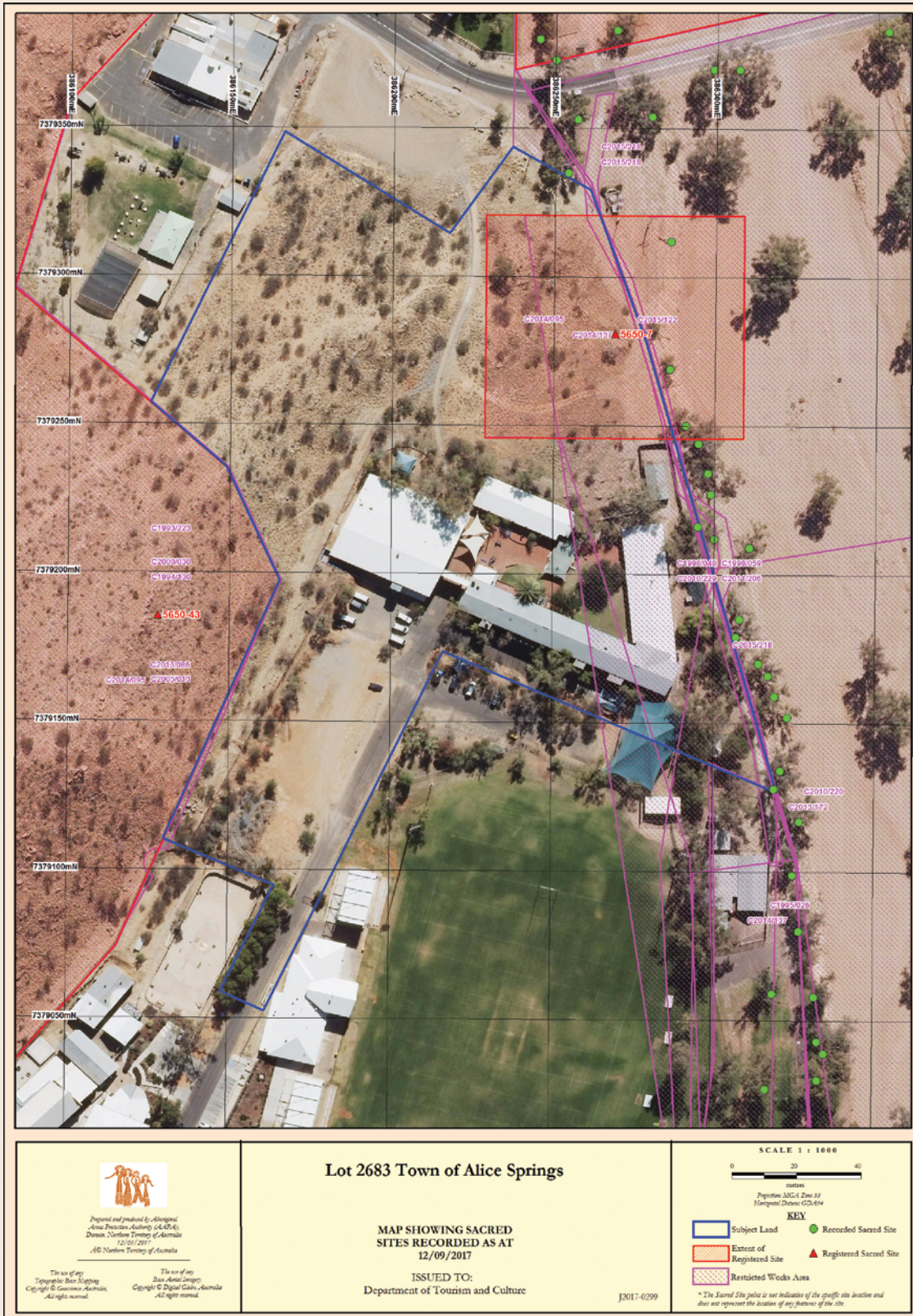
Environmental Risks—Sites may include contamination such as asbestos and other pollutants or be subject to natural occurrence such as flooding.

Accessibility—Capacity for pedestrian and vehicular access to the site with adequate capacity for vehicles and buses.

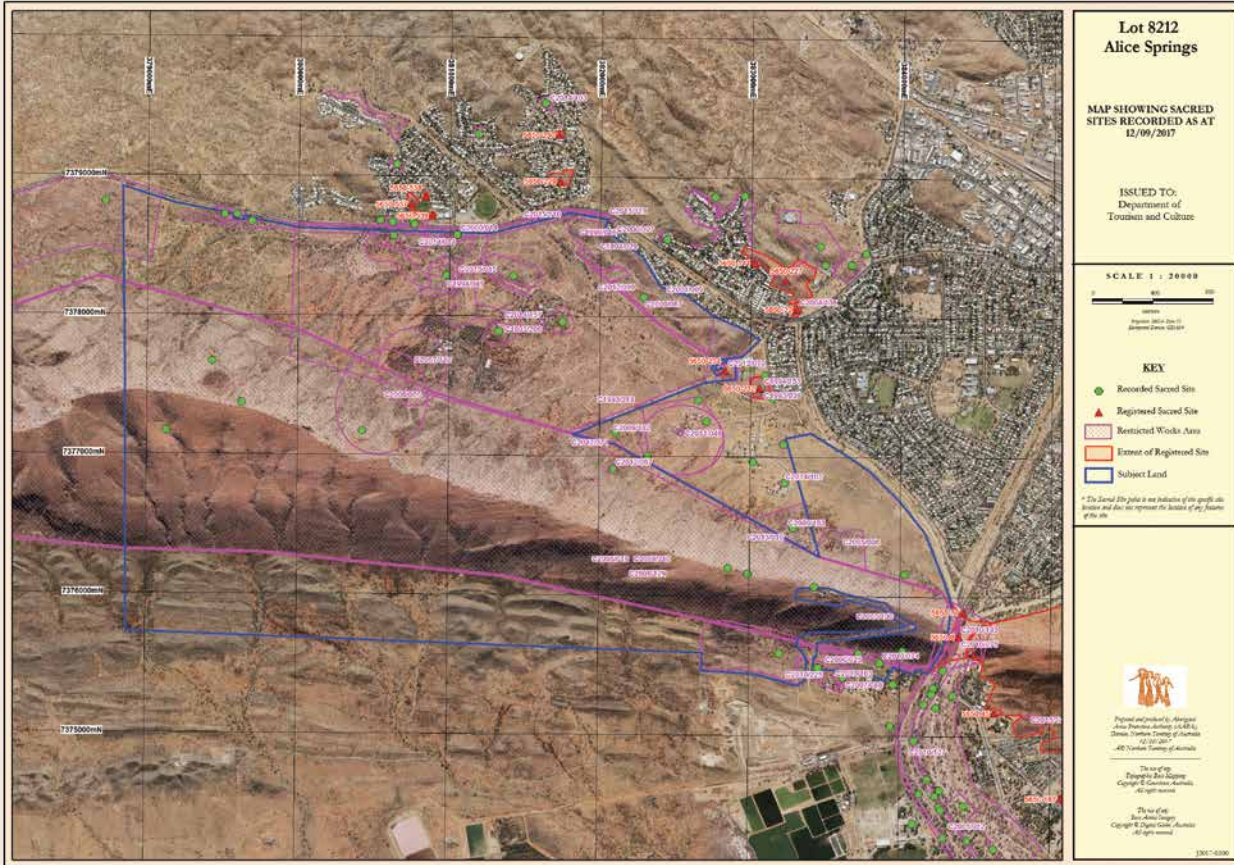
Future Expansion—Ranking from lowest (1) to highest (3) of potential for future expansion of the Museum.

***Site Servicing Requirements**—further consideration will need to be given to current and future site servicing requirements such as power etc.

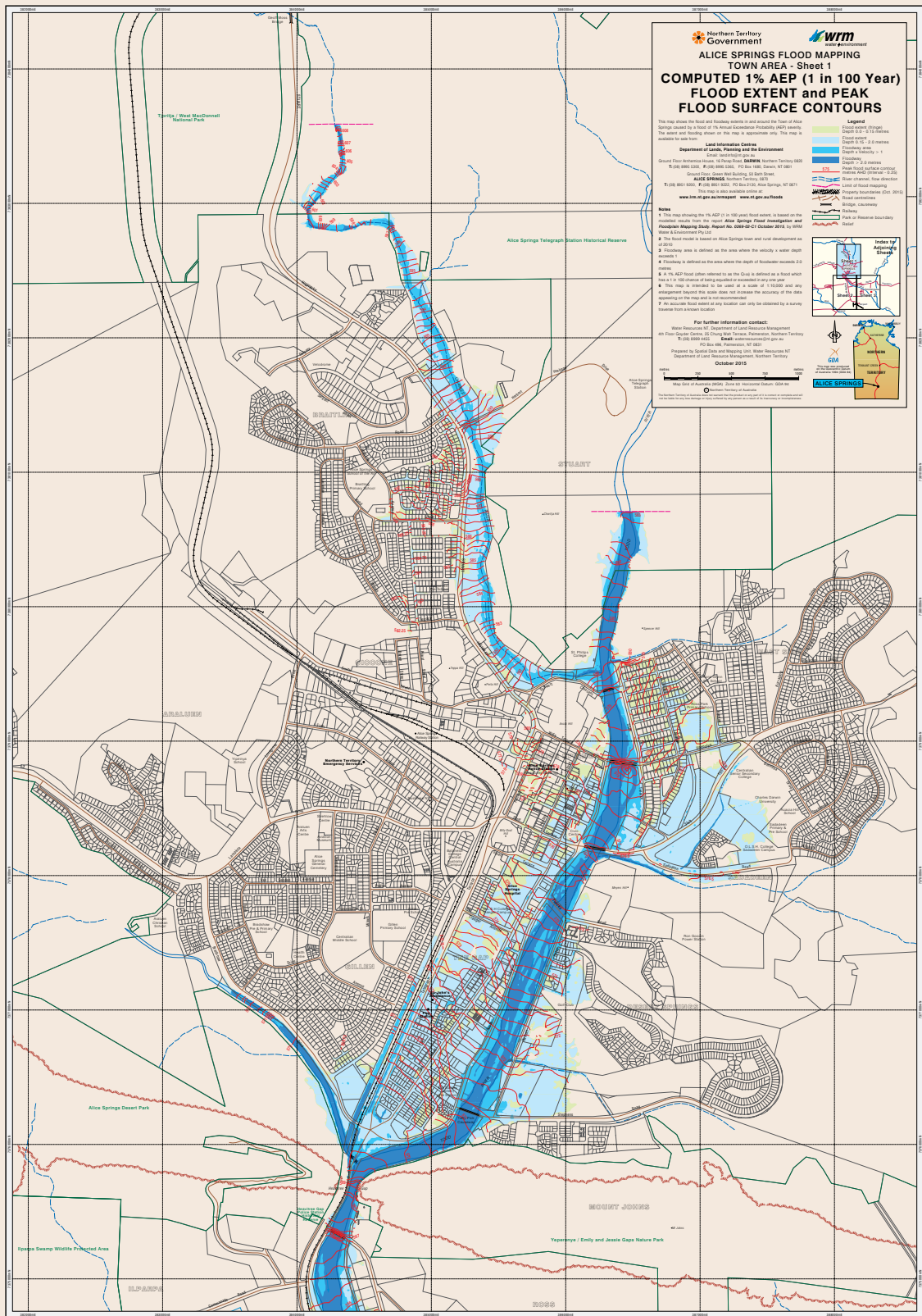
2. AAPA Map Lot 2683 ANZAC Hill Site



3. AAPA Map Lot 8212 Desert Park Precinct



4. Alice Springs Flood Mapping Sheet 1



5. Mona statistics

INFORMATION PROVIDED BY MONA AT THE REQUEST OF THE ISSC

Mona receives ^390,000 visitors annually, plus ^40,000 visitors who attend functions and events outside gallery hours

70% of Mona's visitors are tourists (^270,000)

72% of visitors to Tasmania stay in Hobart (there is limited accommodation near Mona)

Visitors to Tasmania (Mona opened Jan 2011):

- 2011 – 895,400
- 2017 – 1,270,000

Mona's tourist visitation has increased by ^8% year on year since opening with no extra accommodation supply in the immediate vicinity (they all stay in Hobart)

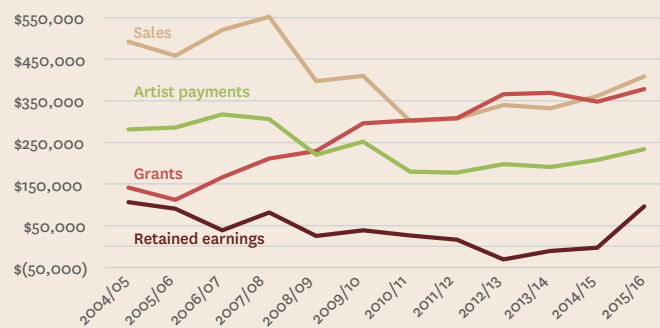
The strength of Mona as an attraction and benefit to local business is shown in the impact through our ferry operator (contract)

- 39% or ^157,000 Mona visitors travel by ferry from Hobart (\$22 return/5 trips per day)
- This has also increased in line with visitors since opening
- The ferry operator is just about to commission a third boat (\$6M)
- This represents an investment including pier upgrades of ^\$15M since Mona opened
- As there is no accommodation near Mona ^120,000 arrive by taxi, Uber, hire car, public transport

6. Art centre funding and financial trends

State/Territory	Total funding: 2008/09 > 2016/17	Region %
NSW	\$3,610,702	3%
NT	\$99,427,632	44%
Qld	\$51,742,511	21%
SA	\$27,334,499	13%
WA	\$40,259,471	18%
Total	\$222,374,815	100%
Annual average	\$24,708,313	

Total funding to remote art centres and activities, by jurisdiction, 2007/08 > 2016/17



Key art centre financial trends, 2004/05 > 2015/16

7. TARNANTHI 2017 Engagement Strategy

INTRODUCTION

TARNANTHI: Festival of Contemporary Aboriginal & Torres Strait Islander Art has been funded until 2021 through a \$17.54 million partnership with BHP, the State Government of South Australia and the Art Gallery of South Australia. In 2017 TARNANTHI will showcase over 1,000 artists at exhibitions at the Art Gallery of South Australia and more than 20 partner venues, and the TARNANTHI Art Fair will feature over 40 art centres and individual artists from across the country. Presented for the first time in 2015, the breadth and diversity of the inaugural TARNANTHI Festival was well received by audiences with total attendances at all TARNANTHI exhibitions and events exceeding 300,000. TARNANTHI at the Gallery and the TARNANTHI Art Fair will be presented every year until 2021 and will be supported by biennial city-wide exhibitions and events from October 2017.

The Art Gallery of South Australia (AGSA) recognises the responsibility in presenting such an important national cultural event. To guide it in delivering this festival, AGSA invited respected Aboriginal and Torres Strait Islander representatives from across the State and country to form the Cultural Advisory Committee, a subcommittee of the Art Gallery Board.

To ensure that this event is inclusive, open and respectful of culture and individuals this engagement strategy was drafted and includes:

- Values and principles to guide and shape the delivery of TARNANTHI;
- An action plan measured against those principles seeking active engagement and ongoing improvement; and
- A risk mitigation strategy to continually discuss, assess and improve how TARNANTHI communicates with and celebrates Aboriginal and Torres Strait Islander artists and culture.

This is a live document and will continue to be assessed and reassessed throughout the development and delivery of TARNANTHI. The strategy has been developed for Cultural Advisory Committee use and is not a public document.

STRATEGIC CONTEXT

TARNANTHI seeks to be a Festival of national and international significance showcasing excellence in contemporary Aboriginal and Torres Strait Islander art.

The Festival's artistic vision encourages new beginnings by providing artists with opportunities to create significant new work. TARNANTHI works with Aboriginal and Torres Strait Islander artists to extend the practices they have been developing in studios, art centres, institutions and communities.

This is a national festival, showcasing artists from across Australia. It aims to promote, raise the profile and reinvigorate the Aboriginal and Torres Strait Islander art sector in Australia. The Festival will position Adelaide and South Australia as a 'gateway' to the nation for Aboriginal art by complimenting, not competing, with the established national events across the country.

Working in partnership with organisations and groups across Adelaide, the state and with numerous artists, we will build

on the strengths of the country's Aboriginal and Torres Strait Islander arts communities urban and rural to help realise their great potential through this Festival.

Early in the development of TARNANTHI, values and guiding principles were outlined to guide the Art Gallery in developing this important event. These form the basis for the engagement strategy and provide the criteria against which the TARNANTHI team will assess itself.

VALUES

Ethics

Do the right thing. Understand best practise engagement.

Generosity

Give our time and commitment to listening.

Respect

Understanding that there are differences between cultures. Support and respect the social, emotional and cultural wellbeing of the whole community.

Excellence

Support projects that are exemplary.

GUIDING PRINCIPLES

Let the artist's voice shine.

TARNANTHI is a platform for artist's voices to shine, their stories as told through their works of art, are the guiding force.

Open mind and open heart.

Listen to artists, communities and other members of the many Aboriginal and Torres Strait Islander communities we are working with.

The Festival adheres to best practice community engagement protocols including:

- Australia Council Protocols for producing Indigenous Australia Visual Arts.
- Indigenous Art Code.
- United Nations Declaration of the Rights of Indigenous Peoples; and
- State and National legislation.

Challenge perceptions

Showcase the breadth and diversity of talent amongst Aboriginal and Torres Strait Islander visual artists through supporting the creation of exemplary work.

Artistic Excellence

Showcase South Australia's commitment to presenting and promoting Aboriginal and Torres Strait Islander art and artists locally, nationally and internationally. TARNANTHI is about the extraordinary, the significant and the unique.

Grow, Share, Respect

Dedication to growing, sharing and respecting culture internally and externally. This value is core to how the Festival is structured and presented.

ENGAGEMENT STRATEGY

Principle 1: Let the Artist's Voice Shine

Outcome	Action	Status
Ensure the Tarnanthi program is curated with an artist centred approach.	Talk directly to artists and art centres about projects that are being planned or what they would like see developed.	The program has been developed with this approach from the inception of the project. All projects have evolved from this method.
	Respect artist wishes regarding media information, image use, catalogue text, language representation.	Image request forms have been developed for Tarnanthi with detailed descriptions of how images can be used. An artist database is being created for all exhibitions across the city to ensure consistency in our approach with all marketing material. Tarnanthi values and guiding principles included in all partner agreements. Ongoing monitoring and managing of issues that arise.
Artist centred marketing strategy.	Monitor all media release and messaging strategies to ensure they are from the artists view and centred on their stories.	
	Work with Closer Productions to prepare artist profiles for exhibition purposes and appropriate marketing use. Ensure the portraits reflect the individual and their practise.	5 artists have been selected and Closer productions are currently making contact to begin filming.
Recognise artists involvement.	Ensure all artists and art centres are remunerated appropriately for their time.	All artists are being provided an appropriate fee for the creation of work and one artist talk. Additional support for freight of works and travel will also be provided.
	Acknowledge all artists or art centres in Festival publications and online.	Request text from all artists/art centres about both project and the person/organisation. Join the national conversation promoting artists and art centres through the work in TARNANTHI.
Give artists an opportunity to showcase their work.	Ensure a diverse public program providing opportunities for artist talks, workshops and other profile raising opportunities.	Work with artists and partner organisations to coordinate artist talks and workshops, showcasing artists and art practises to the Festival audience.
	Support artists to travel to the opening of TARNANTHI.	Support is allocated for travel to attend the opening weekend. This has been clearly outlined in each artist engagement letter. Where works have been created by large collaborative a set number of artists + relevant support people have been provided travel support. This was a successful approach in 2015. The Gallery Marketing & Development Coordinator and Bookings Officer are working with the Producer to arrange travel and accommodation for all artists. Itineraries will be prepared for all artists & groups ensuring the Gallery has all travel details confirmed. Rooms have been booked and held across the city in apartment style accommodation to ensure we can meet the capacity for the opening weekend.

Principle 2: Open mind and open heart

Outcome	Action	Status/Actions
Ensure a strong communication strategy including grass roots, local, national and international.	Engage an interstate PR firm to develop a national & international media campaign.	Articulate PR has been engaged to support TARNANTHI PR.
	Grow and build the local and national networks developed in 2015.	Initiated and continuing.
	Seek input from Cultural Advisory Committee.	Input to be sought from CAC.
	Ensure prominent TARNANTHI signage on venues to market the festival and attract visitation to exhibitions.	Underway.
Manage media risks.	Develop a risk management strategy for any potential negative media that may arise.	Identify possible negative media and develop clear response/management plans in place.

Principle 3: Challenge perceptions

Outcome	Action	Status/Actions
Work with the education program at AGSA to include TARNANTHI as a vehicle to enhance teachers delivery of the ATSI cross curriculum priorities in SA.	Work with DECD, Catholic Education and Independent Schools to seek their support in providing teacher professional development.	This is part of the ongoing & future planning for TARNANTHI.
	Enhance teachers opportunity to prepare for TARNANTHI and provide information to assist teacher in delivering contemporary content.	Prepare an in class resource talking about Aboriginal art and culture in the context of the Festival for teachers. Provide access to the resource online for students across South Australia and nationally.
	Develop high-quality education resources for TARNANTHI.	Expand on the successful education program at AGSA by preparing a thorough well developed education kit. This is being outlined currently and will be developed over the next few months. TARNANTHI staff to contact Reconciliation SA and present to the education steering committee within RecSA.
		Ensure all CAC members are aware of the online Education resources and ask them to circulate within their networks.
Create an exciting and challenging public program to compliment the exhibitions.	Work with academics, curators and artists to develop a one day 'Panpa Panpalya' during the festival.	Nici is in conversation with a number of curators and artists nationally and internationally about presenting during TARNANTHI. The Panpa panpalya will be held on Friday 13 October.
	Create linking public programs across the city to ensure the Festival is engaging and supports a cohesive program.	Liaise with all partners to promote and showcase public programs across the city.
Highlight the important role Art Centres play in remote communities.	Continue to highlight the important role of Art Centres throughout TARNANTHI through media and projects.	Nick and Nici took a group of media to the APY Lands in May. This resulted in a number of positive media stories about art centres, the artists and the role of the art centres in community. Art Centres will continue to be an area of focus for the ongoing media and communications strategy.

Principle 4: Artistic Excellence

Outcome	Action	Status/Actions
Present an exhibition program of the highest quality.	Present a major exhibition at the Art Gallery of South Australia presenting works of art by national artists.	The program development is well underway & will be presented to the CAC at the July meeting.
	Ensure national representation across the exhibition program.	The exhibition program including exhibitions at the Art Gallery and across the State will include over 300 individual artists and over 20 venues. Each state and territory, as well as the Torres Strait Islands, will be represented.
	Use the geographic location of TARNANTHI to showcase APY artists on a national stage.	Each year TARNANTHI at the Gallery will include a significant APY component. This is a clear curatorial choice to provide artists and art centres, who cannot often participate in other national art fairs and festivals, the opportunity to be showcased alongside their national counterparts.
Document and record the work for future scholarly and educational use.	Create an annual high quality, image rich, publications celebrating the TARNANTHI artists and work.	Each project has received funding to engage a writer to develop text for the catalogue. This is underway and will go to print in August.

Principle 5: Grow, Share, Respect

Outcome	Action	Status/Actions
Celebrate opportunity within TARNANTHI through its employment pathway program.	Develop a strategic plan across the five years of TARNANTHI.	With commitment to ongoing funding, this is a project that can be developed across the life of the project. Early thinking is underway, but given the short-term nature of the 2017 event, work will not begin in earnest until after this years event. The Associate Director, TARNANTHI has been engaged. We are currently recruiting for an Education Officer.
	Work with Desart to provide opportunities for the Art Workers program participants in TARNANTHI.	Talks are underway with Desart to explore opportunities.
Curate an art fair with national representation.	Set selection criteria to ensure a rigorous process to curate an exemplary event.	An expression of interest was sent out in early 2017 to selected art centres ensuring national representation. Responses were received and reviewed in May/June. Final confirmations are currently underway to finalise the work each art centre will bring to ensure we are presenting a diverse selection of works playing to each of their strengths. There will be over 40 art centres and independent artists represented at the Art Fair from across Australia. A designer will be brought in to create a simple Art Fair design that will uniquely showcase each group of works.

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The Initial Scoping Steering Committee (ISSC) notes that many of the following references are contained in the National Association for the Visual Arts Code of Ethics, 2016, https://visualarts.net.au/media/uploads/files/code_of_ethics_3516.pdf.

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6. Image credits

Tony Albert, Kieran Lawson and David C. Collins, *Warakurna Superhero #1*, 2017, C-type print, 100 x 150 cm. Courtesy of the artists, Sullivan+Strumpf and Warakurna Artists

Willy Kaika Burton and men from Ernabella Arts, Iwantja Arts, Kaltjiti Arts, Mimili Maku Arts, Ninuku Arts, Tjala Arts and Tjunga Palya, and Jonathan Jones, *Kulata tjuta: installation and inma* 2015, punu (wood), malu pulykungka (kangaroo tendon), projections, performance; dimensions variable; installation view, TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, Government House, Adelaide; commissioned by TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, 2015. Courtesy of the artists, art centres and TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art. Photography Jo-Anna Robinson

Cairns Indigenous Art Fair 2017. Courtesy of Cairns Indigenous Art Fair. Photography Kerry Trapnell

Tony Albert, *Mr Bluebird On My Shoulder* 2014 (detail), vintage playing cards, metal, 110 x 82 x 8 cm. Courtesy the artist, Sullivan+Strumpf and Gilbert + Tobin Collection | contemporary Indigenous art. Photography Keith Saunders

Mumu Mike Williams, *Nya Manta* 2016, tea, chalk pastel on paper, kulata (spear), dimensions variable. Finalist Vincent Lingiari Art Award 2016. Courtesy of the artist, Mimili Maku Arts and Desart

Yhonnie Scarce, *Thunder Raining Poison* 2015, installation view, Art Gallery of South Australia, Adelaide, for TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, 2015, 2000 blown glass yams, stainless steel and reinforced wire; dimensions variable; Courtesy of the artist

Lower to upper levels: Ningura Napurrula, *Untitled (Wirrulgna)* 2005; Gulumbu Yunupingu *Garak, the Universe* 2006; and Tommy Watson, *Wipu Rockhole* 2006; Australian Indigenous Art Commission, University building, Musée du quai Branly—Jacques Chirac. Courtesy of the artists/artist's Estate, Papunya Tula Artists, Buku-Larrnggay Mulka Centre, Irrunytju Arts and Musée du quai Branly—Jacques Chirac. Photography Peter Lonergan

Willy Kaika Burton and men from Ernabella Arts, Iwantja Arts, Kaltjiti Arts, Mimili Maku Arts, Ninuku Arts, Tjala Arts and Tjunga Palya, and Jonathan Jones, *Kulata tjuta: installation and inma* 2015, punu (wood), malu pulykungka (kangaroo tendon), projections, performance; dimensions variable; installation view, TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, Government House, Adelaide; commissioned by TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, 2015. Courtesy of the artists, art centres and TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art. Photography Jo-Anna Robinson

Jonathan Jones, *barrangal dyara (skin and bones)* 2016, Kaldor Public Art Project 32, gypsum, kangaroo grass (Themeda triandra), 8-channel soundscape of the Sydney Language and Gamilaraay, Gumbaynggirr, Gunditjmarra, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung languages; dimensions and durations variable; installation view Royal Botanic Garden Sydney. Courtesy of the artist and Kaldor Public Art Projects, Sydney. Photography Peter Greig

Sid Bruce Short Joe at Cairns Indigenous Art Fair (CIAF) 2017. Courtesy of CIAF and Pormpuraaw Art and Culture Centre. Photography Kerry Trapnell

Kevin Namatjira, Reinhold Inkamala, Mervyn Rubuntja, Lennie Namatjira and Gloria Pannka, *Yipirinya (caterpillar) Dreaming* 2016, watercolour on paper, 12 panels 50 x 75 cm each. Finalist Vincent Lingiari Art Award 2016. Courtesy of the artists, Iltja Ntjarra (Many Hands) Art Centre and Desart

Nyapanyapa Yunupingu, *Djulpan* 2012, from the Bangarra Boards series, earth pigments on board, 242 x 121cm. Courtesy the artist, Buku-Larrnggay Mulka Centre and Gilbert + Tobin Collection | contemporary Indigenous art. Photography Keith Saunders

Yvonne Koolmatrice: Riverland 2015, installation view, Art Gallery of South Australia, Adelaide, for TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art, 2015. Courtesy of the artist and Aboriginal and Pacific Art. Photography Saul Steed

Marlene Rubuntja, *My future is in my hands!* 2016, mixed media soft sculpture; dimensions variable. Winner Vincent Lingiari Art Award 2016. Courtesy of the artist, Yarrenyty Arltere Arts and Desart

Christian Thompson, *Berceuse* 2017, three channel video installation, duration: 5 minutes 25 seconds. Commissioned by Monash University Museum of Art, Melbourne, for *Christian Thompson: Ritual Intimacy* 2017. Courtesy of the artist, Sarah Scout Presents, Melbourne, and Michael Reid, Sydney and Berlin. Photography Andrew Curtis

Arrernte dancers at the Desert Mob DanceSite 2015. Courtesy of Desart. Photography Hannah Millerick

Gulumbu Yunupingu, *Garak, the Universe* 2006 (detail), acrylic on plasterboard; acrylic on acrylic window heads, Australian Indigenous Art Commission, University building, Musée du quai Branly—Jacques Chirac. Courtesy of the artist's Estate, Buku-Larrnggay Mulka Centre and Musée du quai Branly—Jacques Chirac. Photography Peter Lonergan

(L-R) Sabrina Kelly and Graham Beasley of Arlpwe Art and Culture Centre at the Desert Mob Marketplace 2017. Courtesy of Desart. Photography James Henry

Weaving workshop with Elisa Jane Carmichael at the Barkly Artist Camp 2017. Courtesy of Desart

Johnny Yungut Tjupurrula, *Tjulnga* 2010, synthetic polymer paint on linen canvas, 91 x 122 cm. Courtesy of the artist's Estate and Papunya Tula Artists

Nici Cumpston, *Settlement View* 2011, hand coloured archival print on canvas with synthetic polymer paint, edition 2 of 3, 65 x 177 cm. Courtesy the artist and Gilbert + Tobin Collection | contemporary Indigenous art. Photography Keith Saunders

Vicki West, *Vessel* 2013, kelp, kelp stalks, 16 x 16 x 8 cm. Courtesy of the artist and Vivien Anderson Gallery

Initial Steering Scoping Committee Report: National Aboriginal and Torres Strait Islander Art Museum, November 2017

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Note to the reader: as spellings of Aboriginal words vary widely, i.e. Tjukurrpa/Tjukurpa, the preferred spelling of the relevant community has been used.

Tony Albert, Kieran Lawson and
David C. Collins, *Warakurna*
Superhero #1 2017

