

LEGISLATIVE ASSEMBLY OF THE NORTHERN TERRITORY**WRITTEN QUESTION**

Mrs Lambley to the Minister for Tourism and Culture:

National Indigenous Art Gallery

1. How much has the NT Government spent on advertising for the National Indigenous Art Gallery from August 2016 to date, 14th September 2018?
2. How much has the NT Government spent on undertaking the 3 months (June, July and August 2018) “consultation” process for the National Indigenous Art Gallery? Please provide a breakdown of all expenses including:
 1. Cost of staff that worked on this consultation
 2. Cost of advertising – breakdown of television, radio and newspapers
 3. Cost of printed material
 4. Cost of producing the final “consultation report”
 5. And any other costs incurred.
3. How many hours of NT Government staff time were spent undertaking this consultation process?
4. What was the survey used in this consultation process?
5. What questions were asked in the survey used in this consultation process?
6. How was the data collected from the survey used in this consultation process?
7. How was the data recorded for the survey used in this consultation process?
8. What is happening with the appointment of a Director for the National Indigenous Art Gallery? Please provide an update.

9. When was this position first advertised?
 10. When did applications close?
 11. When were interviews conducted of the Director position?
 12. When will the successful applicant be announced?
 13. When will the outcome of this selection process be announced?
 14. How much has this recruitment process cost? Please provide a breakdown of all recruitment costs, including advertising, use of recruitment services etc.
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1. \$54 300.
2. 2.1) Cost of staff that worked on this consultation

Government's National Aboriginal Art Gallery comprehensive community engagement and consultation program involved a local Alice Springs-based cross-government team drawn from the Department of Tourism and Culture, Office of Aboriginal Affairs, Department of Chief Minister, Department of Infrastructure, Planning and Logistics, and Department of Trade, Business and Innovation.

One SAO1 level officer was engaged for the three month consultation period (approximate salary cost of \$27 300). All other officers involved in the consultation did so as part of their Public Sector role, and as such no additional direct costs are attributed to the consultation.

2.2) Cost of advertising – breakdown of television, radio and newspapers

The total cost for advertising is \$20 141, including:

- Television - \$9230
- Radio - \$2040
- Print - \$8871

2.3) Cost of printed material

Printed material costs for brochures, posters, stickers and flyers, excluding report printing and six page report summary flyer was \$1375.

2.4) Cost of producing the final “consultation report”

The cost of producing the National Aboriginal Art Gallery Final Consultation Report was \$2546 and the report can be accessed through www.artstrail.nt.gov.au

2.5) And any other costs incurred.

Consultation costs were a total of \$76 018 which includes production costs for communication materials including filming of testimonials, printing, social media interpreter services, and fees associated with pop-up information stalls.

The Final

3. As per 2(a) above, NT Government departmental staff worked on the consultation as part of their general roles, and as such staff time has not been recorded in relation to this specific engagement program.

One officer was engaged full time in the consultation process for the three month period.

4. The consultation was not a survey but a comprehensive engagement and consultation program with over 100 key stakeholder meetings as well as multiple mechanisms for general public engagement.

Based on the International Association for Public Participation (IAP2) spectrum, the engagement program provided a clear, consistent approach to community engagement, ensuring targeted and comprehensive stakeholder-group engagement, and a range of mechanisms to support and encourage people to come forward.

There were 755 Alice Springs residents were engaged face-to-face in a concentrated three-month engagement process across key stakeholder groups identified as part of the program, including impacted user groups (including rugby codes, users of the site and adjacent facilities); key Aboriginal individuals and organisations (in particular Traditional Owners and Custodians, Native Title holders, respected Elders, leaders, heads and staff of key organisations); and the business, arts and culture, and heritage and history sectors. Opportunities for the general public were also made available throughout the program.

There were 18 different engagement methods utilised throughout the program including face-to-face meetings, testimonials, emails, coffee-chats, pop-up stalls at events, postcards, e-newsletters, website, placements on radio, TV, newspaper, magazines, and social media posts.

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

The team received phone calls and emails from the public, and met with individuals and groups when requested to do so, ensuring these tools were made available for members of the community to share their feedback.

5. There was no survey undertaken as this was a comprehensive community engagement process with no pre-determined questions or outcome. The key findings were drawn from the extensive level of engagement with the Alice Springs community.

The purpose of the community engagement program was to:

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

6. There was no survey undertaken as this was a comprehensive community engagement process with no pre-determined questions or outcome. The key findings were drawn from the extensive level of engagement with the Alice Springs community.

Detailed notes were collected after each meeting, including an indication of sentiment in relation to Government's preferred site of the Anzac Hill Precinct. Visitors to public information stalls were counted to determine the number of people engaged as well as an indication of their sentiment toward Government's preferred site.

Each person that was engaged during this process was asked for feedback on the project and Government's preferred site and their sentiment was recorded by staff as positive, neutral or negative.

Throughout the three-month engagement process, the local across-government team met with individuals, small groups and large groups. In a group setting, sentiment towards the site was recorded as positive or negative if there was a clear majority vocal either way. In the case that there was no clear majority, or a majority of individuals within that group did not speak or indicate a preference, the sentiment was recorded as neutral.

7. Refer to answer provided at question 6 above.
8. During the process to recruit to the Director for the Gallery, it became evident that, due to the breadth and complexity of the project, there would be a requirement to have two senior lead roles. Given the role that was initially advertised subsequently changed, in the interest of transparency and fairness, the roles were re-advertised on 13 and 14 September 2018, closed on 26 and 27 September 2018, and a selection panel is currently assessing applicants. It is anticipated that the outcome of the recruitment action will be concluded by the 31 October 2018.

There will be two lead roles on this project, which demonstrates a commitment to ensuring the project is properly resourced:

- 1) Director, National Aboriginal Art Gallery, focused primarily on vision and advocacy, providing a bridge between Government and Aboriginal and Torres Strait Islander artists, art centres, and the arts and cultural sector; curation and exhibition development; and Aboriginal employment and capacity building.
 - 2) Director, Project Delivery, National Aboriginal Art Gallery, focused primarily on operational project delivery.
9. Refer to answer provided at question 8 above.
 10. Refer to answer provided at question 8 above.
 11. Refer to answer provided at question 8 above
 12. Refer to answer provided at question 8 above
 13. Refer to answer provided at question 8 above
 14. Total advertising costs for the Director position, including through national, local and specialist publications was \$7815 including GST. Any other activity associated with the recruitment of the Director was undertaken by officers through their Public Sector roles, and as such no additional direct costs are attributed to the recruitment process.