



**Review of Auditor-General's
report to Parliament 3 : 2013 – 14
Follow-up – Acquisition and
public access to the Museum, Art
Gallery and Library collections**

Report No. 36
Education and Innovation Committee
August 2014

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Education and Innovation Committee

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Abbreviations and definitions

Arts bodies	The Queensland Art Gallery and Gallery of Modern Art, the State Library and the Queensland Museum (ie the specific subjects of the 2011 audit and the follow-up audit).
Arts statutory bodies	The Queensland Performing Arts Centre, the Queensland Art Gallery and Gallery of Modern Art, the State Library and the Queensland Museum.
2011 audit	Auditor-General's Report No 9 for 2011 - Acquisition and public access to the Museum, Art Gallery and Library collections
the committee	Education and Innovation Committee
the department	Department of Science, Information Technology, Innovation and the Arts
DSITIA	Department of Science, Information Technology, Innovation and the Arts
FAC	Finance and Administration Committee
follow-up report	Auditor-General Report 3: 2013-14 Follow-up: Acquisition and public access to the Museum, Art Gallery and Library collections
QAGOMA	Queensland Art Gallery and Gallery of Modern Art
QAO	Queensland Audit Office
QPAC	Queensland Performing Arts Centre

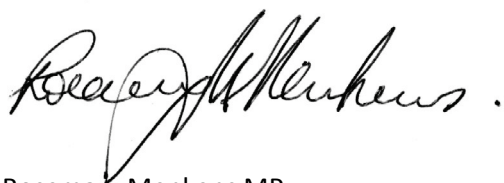
Chair's foreword

On behalf of the Queensland Parliament's Education and Innovation Committee I am pleased to report on the committee's consideration of the Auditor-General's Report to Parliament 3: 2013 – 14 *Follow-up – Acquisition and public access to the Museum, Art Gallery and Library collections*.

The Auditor-General's report details the follow-up audit to an audit that was originally conducted in 2011.¹ The 2011 audit report was considered by the Queensland Parliament's Finance and Administration Committee (FAC), and the groundwork of that committee has made the task of the Education and Innovation Committee a more straightforward one than would otherwise have been the case. The FAC identified an additional issue – storage capacity for the arts bodies – which was then included in the follow-up audit by the Auditor-General.

On behalf of the committee I would like to thank the Queensland Audit Office, the Department of Science, Information Technology, Innovation and the Arts, and the Arts statutory bodies: the State Library, the Queensland Performing Arts Centre, the Queensland Art Gallery and Gallery of Modern Art, and the Queensland Museum; and our secretariat for their assistance in our review of the Auditor-General's report. In particular, I thank the department for its support in organising the committee's tour of the cultural precinct, and the chief executive officers of the museum, library, art gallery and QPAC for their hospitality and the highly informative tours they provided.

I commend the report to the House.



Rosemary Menkens MP
Chair

August 2014

¹ Auditor-General's Report to Parliament No. 9 for 2011: *Acquisition and public access to the Museum, Art Gallery and Library collections*

Recommendations

Recommendation 1

2

The committee recommends that the House notes the content of this report.

1. Introduction

The Education and Innovation Committee (the committee) was established by resolution of the Legislative Assembly on 18 May 2012, and consists of government and non-government members.

Portfolio committees support the Parliament to fulfil its functions. A key function of the Parliament is to hold the government to account. One way that committees support this function is by considering the integrity, economy, efficiency and effectiveness of the government's management by examining government financial documents and considering the annual and other reports of the Auditor-General.² Committees then report back to the Parliament on their considerations, informing debate and ultimately, the decisions of the Parliament.

1.1 Role of the Auditor-General

The role of the Auditor-General is provided in the *Auditor-General Act 2009* and includes conducting performance audits of public sector entities and audits of performance management systems of government owned corporations.³

The Auditor-General may prepare a report on any audit conducted under the Act and table it in the Legislative Assembly. Standing Orders require that the Committee of the Legislative Assembly refer an Auditor-General report to the relevant portfolio committee as soon as practicable after it has been tabled.⁴

1.2 The committee review process

The Auditor-General's Report 3: 2013-14 *Follow-up: Acquisition and public access to the Museum, Art Gallery and Library collections* (the follow-up audit) was tabled in the Legislative Assembly on 29 October 2013, and referred to the committee to review on behalf of the Parliament.

On 12 February 2014 the committee received briefings from Queensland Audit Office (QAO) officers; from officers of the Department of Science, Information Technology, Innovation and the Arts (DSITIA); and from the chief executive officers of the Queensland State Library, the Queensland Museum, the Queensland Art Gallery and the Queensland Performing Arts Centre (QPAC).

The committee visited Brisbane's cultural centre precinct at South Bank on 19 March 2014. As part of the review process, the committee also considered the 2011 audit report, the 2012 FAC report and the government response to that; annual reports of the arts statutory bodies; the government's *Cultural Precinct Strategy 2013-2015* and draft *Cultural Precinct Master Plan*; the government's *Arts for All Queenslanders strategy 2014-2017*; and *Destination Success: the 20-year Plan for Queensland Tourism*.

² [Parliament of Queensland Act 2001](#) s94(1)(a)

³ [Auditor-General Act 2009](#) s37A and 38

⁴ [Standing Rules and Orders of the Legislative Assembly](#), 194B

1.3 Audit overview

The follow-up audit reviewed the progress and effectiveness of the agencies in implementing the recommendations contained in the *Auditor-General's Report No 9 for 2011 - Acquisition and public access to the Museum, Art Gallery and Library collections (the 2011 audit)*.

The 2011 audit was a performance management systems audit. The emphasis of that type of audit is on the economy, efficiency and effectiveness of 'systems or practices that support performance management of a government program, agency, or entire entity'.

The 2011 audit made nine recommendations, and these are detailed in Appendix A. Three of those related to improving the tourism potential of the arts, capitalising on the South Bank cultural precinct, and enhancing collaboration between responsible agencies; while the remaining recommendations related to systems or practices specific to individual entities.

The 2011 audit report was considered by the Queensland Parliament's Finance and Administration Committee (FAC). The follow-up audit also considered the agencies' progress and effectiveness in respect of the recommendation made by the FAC relating to the need to address storage issues for the arts bodies.

1.4 Summary of key findings from the Auditor-General's follow-up audit

The follow-up audit found that:

...the four agencies audited have taken action to improve the tourism potential for arts and culture in Queensland; to maximise the benefits of the South Bank cultural precinct and to strengthen collaboration. But without better integration into the state's tourism strategies, and a more robust plan to implement the Cultural Precinct Strategy 2013-2015, the full potential of this sector is likely to remain unrealised.⁵

In essence, the finding of the follow-up audit was that there is more work to be done in respect of implementing the recommendations relating to tourism and collaboration between the agencies; and to address the storage capacity issues identified in the FAC report. The follow-up report notes that future storage limitations remain a significant challenge, posing a risk to Queensland's cultural collections.

However, the report also notes that collaboration between the agencies has increased, and the individual agencies have addressed the other recommendations made in the 2011 audit report, and consequently have improved their performance, accountability and transparency.⁶

QAGOMA, the Queensland State Library, the Queensland Museum and DSITIA all provided comments on the follow-up audit report (which are published with the report), providing more detail about progress towards addressing the findings and implementing the recommendations of the 2011 audit and the recommendation of the FAC in respect of storage issues.

Recommendation 1

The committee recommends that the House notes the content of this report.

⁵ Follow up – Acquisition and public access to the Museum, Art Gallery and Library Collections, Report 3 : 2013–2014 , p1

⁶ Ibid, p1

2. Examination of the follow-up report

2.1 The 2011 audit recommendations

The follow-up audit found that six of the nine 2011 audit recommendations had been fully implemented, while three had been partially implemented. The partially implemented recommendations relate to:

- Ensuring the appropriate representation of arts and culture in *DestinationQ*, the state's 20 year tourism strategy
- Developing an implementation plan to effectively deliver the objectives of the cultural precinct strategy
- Collaboration between the arts bodies themselves, and with Arts Queensland (an arm of DSITIA).

The follow-up audit also identified the need to address storage capacity.

This report focusses on the committee's consideration of these areas.

2.2 The strategic context

The government's objectives in respect of arts and cultural initiatives are articulated in a number of places including the *Arts for all Queenslanders* strategy, the *Cultural Centre Precinct Strategy 2013-2015*; the state's 20 year tourism strategy, known as *Destination Success*; and when it is finalised, the *Queensland Plan*. In addition, DSITIA, and within it Arts Queensland, as well as each of the arts bodies, has its own strategic plan and is required to produce annual reports.

2.3 Arts and culture in Queensland's tourism strategy

QPAC, QAGOMA, the Library and the Museum all explicitly recognise their contribution to tourism in their annual reports and strategic plans. QPAC is working together with Brisbane Marketing, festivals and local governments to build theatre experiences into tourism campaigns and is aiming to encourage inter- and intrastate tourism through its productions.

The follow-up audit noted that arts and culture were not explicitly recognised in the state tourism strategy at the time the audit was completed.⁷

Since the follow-up audit was completed, the Queensland Government has finalised and released its 20-year tourism strategy, *Destination Success*.⁸

Destination Success now has an explicit focus on the contribution of arts and culture to tourism, with the following strategic direction (which is one of twenty, under six themes):

- Maximise the tourism opportunities of heritage, arts, culture, nature and Indigenous tourism experiences.

⁷ *DestinationQ Blueprint 2012-15*

⁸ *Destination Success: a 20 year vision and strategy for Queensland tourism*. At <http://www.destq.com.au/20-year-plan/vision-strategy>

Clearly the activities of the arts and cultural bodies would make a significant contribution to a range of other *Destination Success* strategic directions, including:

- Use events to activate and showcase our iconic natural experiences
- Deliver innovative and unique events and experiences to drive repeat visitation
- Nurture and support destination events
- Develop new and existing products to deliver experiences of quality and value that consistently delight the customer
- Recognise and leverage icons and use product clustering to build visitation
- Focus investment in our digital presence and accessibility.

A number of actions specified in *Destination Success* are the responsibility of the arts bodies:

- Integrate cultural tourism offerings—work with tourism, major event and marketing bodies to package and promote cultural tourism offerings
- Digital cultural precinct initiatives—explore digital platforms and solutions for aggregating and promoting cultural tourism information, precinct way finding and service delivery (e.g. ticketing)
- Cultural precinct master plan—develop a master plan to maximise activation and the visitor experience of the Cultural Precinct (South Bank), positioning, promoting and activating it as an outstanding cultural tourism destination
- Cultural precinct arts and culture program—create a coordinated program of internationally recognised, high-quality arts and cultural experiences for both domestic and international visitors at the Cultural Precinct, South Bank
- Cultural tourism-ready—through the Arts for all Queenslanders strategy, work with regional tourism organisations to maximise opportunities for local cultural tourism and ensure arts and cultural organisations are tourism-ready
- ANZAC centenary heritage tourism—develop an online drive itinerary (using the existing Australian Tourism Data Warehouse platform) to enable visitors to commemorate our ANZAC heritage by exploring First World War and other Queensland heritage places
- Heritage tourism—develop an online drive itinerary (using the existing Australian Tourism Data Warehouse platform) to enable visitors to engage with and experience Queensland’s diverse heritage places
- Rail in Queensland 150 years—work with destinations to maximise tourism opportunities of the celebration of 150 years of rail in Queensland in 2015, and provide options for passengers on the rail 150 steam train.

The briefing provided by the CEOs of the arts bodies and DSITIA on 12 February included a progress report on completing the implementation of the recommendation in respect of arts and culture being explicitly recognised in the state’s tourism strategy.

The Director-General, DSITIA outlined the details of some of the actions which have subsequently appeared in *Destination Success*, as outlined above, and highlighted that:

*My department is well positioned to continue to advancing the state's tourism agenda both through Arts Queensland's work to grow cultural tourism and by bringing to the table DSITIA's information technology and innovation expertise. It is an ideal demonstration of the power of cross-functional collaboration within DSITIA that can bring together the creative and digital economies.*⁹

DSITIA also brought to the committee's attention the fact that the Minister with responsibility for the Arts, the Hon Ian Walker MP, had recently become a member of the Tourism Cabinet Committee, giving arts and culture a "seat at the 'top table'"; and that DSITIA was now represented on the Tourism Interdepartmental Committee, which is coordinating the implementation of *Destination Success*.¹⁰

An additional area discussed when the committee was briefed by QAO was the desirability of ensuring a regional arts and culture 'flavour' in tourism strategies. QAO officers indicated that the QAO may follow-up a previous audit on tourism, and could examine the extent to which there is a regional focus as a part of that follow-up.

Committee comment

The committee is pleased to see that there is specific recognition of the role of arts and culture within the state's new tourism strategy. The committee's members believe that art and cultural events can provide a significant impetus for tourism to Queensland, as they do in other places.

Many of the actions contained in *Destination Success*, (which was launched after the QAO briefing) in respect of heritage, arts and culture specifically relate to regional areas, and the *Art for All Queenslanders Strategy* reflects that objective as well. We also note that according to its annual report, "QAGOMA is the only state gallery to provide ongoing regional touring exhibitions and programs, ensuring all Queenslanders have access to the Collection".¹¹

QAGOMA also hosts 'exclusive to Queensland' travelling exhibitions such as 2012-13's *Masterpieces from the Prado*, which attract interstate tourism.¹² The arts bodies have developed collaborative marketing and communication strategies with events promoters and travel and tourism industry partners to maximise the potential impact of these on tourism for the city and the state.

The committee was particularly delighted by the enthusiasm so evident in the CEOs of the arts bodies, and the DSITIA officials, as they described the exciting range of activities underway to increase the tourism potential of our art and cultural events. These included planned performances by the United Kingdom's (UK's) celebrity physicist Brian Cox leading *A journey through the cosmos*; musician Bernard Fanning in a free concert alongside up and coming Indigenous artists at *Clancestry: a celebration of country*, a production of *Macbeth* as the Australian debut of UK director Michael Attenborough. On the committee's visit to QPAC we heard of an upcoming 'major theatre event' later in 2014 that we now know to be *The Lion King*.

⁹ Hansard, 12 February 2014, Ms Rickerby, p9

¹⁰ Hansard, 12 February 2014, Ms Rickerby, p8

¹¹ QAGOMA Board of Trustees, *Annual Report 2012-13*, p4

¹² Ibid, p19

The committee is satisfied that Queensland is well positioned to maximise the tourism potential of art and cultural activities; while agreeing with the comment made by the Director-General, DSITIA that *“the public value of the cultural precinct extends beyond its economic impact, and it has become an integral part of Queensland’s culture and identity”*.¹³ And this has much broader rewards for Queensland.

2.3 Cultural precinct strategy and collaboration

The follow-up audit identified that *“without better integration into the state’s tourism strategies, and a more robust plan to implement the Cultural Precinct Strategy 2013-2015, the full potential of this sector is likely to remain unrealised.”*

Although Arts Queensland had developed the *Cultural Precinct Strategy 2013-2015* since the 2011 audit, the concern of the Auditor-General in the follow-up audit was that an operational plan, governance arrangements, actions and accountabilities had not been determined. The QAO officers who briefed the committee expanded upon this:

*...a robust plan as to how the strategy will be implemented is essential, particularly in terms of addressing how the actions under the strategy will be devolved to the various agencies responsible, how the ongoing progress of the strategy will be monitored and reported against and how, as time progresses, the strategy can be adjusted to address changes in the environment. Certainly, the agencies seem to be turning their minds to that and thinking about those actions that they needed to do. I do not have any major concerns that that will not be undertaken, but it is an essential area of any strategy that you have a good plan as to how you are going to implement that and then you follow through with that plan.*¹⁴

The four action areas identified in the *Cultural Centre Precinct Strategy 2013-2015* are:

- Programming and partnerships
- Positioning and marking
- Digital precinct
- Infrastructure master planning.

While the strategy itself is silent on specifics like governance and timeframes for actions, and has only fairly general statements regarding monitoring and performance measurement, the CEOs of the cultural precinct’s arts statutory bodies and DSITIA at the briefing held on 12 February 2014 provided the committee with a report on progress made towards maximising the precinct’s potential to contribute to cultural tourism.

DSITIA’s Director-General advised the committee that a governance arrangement is now in place for the *Cultural Centre Precinct Strategy 2013-2015*:

The Chief Executive Officers Forum for the arts statutory bodies will act as the Cultural Precinct Strategy governance committee. Meetings are scheduled in March, July and

¹³ *Hansard*, 12 February 2014, Ms Rickerby, p11

¹⁴ *Ibid*, Mr Brown, p5

*November each year. Terms of reference have been developed with a focus on delivery of the priority areas in the strategy.*¹⁵

Additionally, work is underway to develop common performance measures across the four arts statutory bodies that are co-located in the precinct. The Director-General advised that this is a complex piece of work, given the range of definitions of key performance indicators like visitor numbers that are in use – often for very good reasons, relating to the nature and objectives of the different bodies.

Since the 12 February briefing, in May 2014 the government released a draft *Cultural Precinct Master Plan* (the Master Plan) for public consultation. The development of a Master Plan was flagged in the *Cultural Centre Precinct Strategy 2013-2015* as a key action under Infrastructure master planning. The Master Plan also clearly links to other government strategies, such as the (draft) *Queensland Plan, Destination Success*, and *Arts for All Queenslanders*.

The Master Plan focuses on the precinct's infrastructure and aims to transform the precinct "*from a 'cultural' to an integrated tourism, entertainment, innovation and cultural destination*".¹⁶ It contains specific proposals including:

- Expansions to the Queensland Museum
- A new 5-star hotel, office and/or apartment space to be built over the Queensland Performing Arts Complex
- A new 1500-seat theatre
- An outdoor covered theatre
- Three new riverfront outdoor theatres
- Enhanced public access to and through the precinct with canopies, links to Southbank and Riverwalk, and a new pedestrian bridge over Melbourne Street
- Outdoor areas, including a new grand staircase to the Queensland Art Gallery forecourt, expanded frontage, a new gallery and a canopied link to GoMA; and a remodelled Cultural Forecourt to cater for large crowds
- New dining and retail spaces
- Digital programming capability in all plazas to promote artistic innovation
- Shared 'enterprise production hubs' in The Edge (State Library), Art Gallery and Museum
- A future major cultural facility at Kurilpa Park.¹⁷

The government, through DSITIA, has sought public submissions on the Master Plan, the closing date for which was Friday, 27 June 2014.

Committee comment

The *Cultural Centre Precinct Strategy 2013-2015* is a very high level statement of intent for ensuring Queensland "*utilises our existing cultural precincts to their full potential so that Queensland is able to secure maximum opportunities by working together to offer visitors high quality arts and cultural experiences.*"¹⁸ It is essentially a statement that the arts statutory bodies and Arts Queensland will

¹⁵ Ibid, Ms Rickerby, p9

¹⁶ Cultural Precinct Master Plan summary document, p1

¹⁷ Ibid

¹⁸ Cultural Centre Precinct Strategy 2013-2015, p7

work together towards maximising tourism potential, create a coordinated program of arts and cultural experiences, and “*maximise the return on investment the unique co-location presents*”.¹⁹

The committee notes that the governance arrangements for the *Cultural Centre Precinct Strategy 2013-2015* have now been put in place. An evaluation framework is being developed, and it will implement common performance measurements across the precinct’s arts statutory bodies. Having considered data contained in the annual reports of the arts statutory bodies in its review of the follow-up audit report, the committee understands the complexity of developing common performance measurements from the broad range that exist now, and which may exist for good reason.

The Master Plan is one piece of evidence that the arts bodies have been actively working together to achieve the objectives described in the *Cultural Centre Precinct Strategy 2013-2015*. It contains specific strategies for enhancing the physical infrastructure of the cultural centre precinct. It is a thorough Plan and the committee notes it also includes proposals for addressing the storage capacity issues identified by the FAC in its review of the 2011 Audit (this is discussed in the next section of this report).

The arts bodies have also worked together to develop coordinated programs in 2012-13, such as works celebrating a 150 year history of South Sea Islander peoples in Queensland.²⁰

2.4 Storage capacity

The third area considered by the committee as it reviewed the follow-up report was storage capacity. Although it had not been within the scope of the 2011 audit, it was a significant issue identified as the FAC reviewed that audit report.²¹

The FAC report noted advice received from QAGOMA and the Queensland Museum that storage would become a critical issue within the next seven to ten years, threatening to put collections at risk of deterioration or damage. The State Library advised that its storage challenges are impacted by legal deposit legislative requirements.²² QAGOMA advised that its ability to attract philanthropy is impacted by its capacity to rotate collections so that art is displayed as much as is possible.

The FAC recommended that the government plan strategically to meet the future storage challenges, given that obtaining appropriate infrastructure does not happen quickly. The government did not specifically address that recommendation in its response to the FAC report.

The follow-up report states that:

*The ability of the arts statutory bodies to store and manage artwork and artefacts for their collection will be affected by the challenges of short and medium term storage capacity.*²³

¹⁹ Ibid, p9

²⁰ QAGOMA Board of Trustees, Annual Report, p21

²¹ Queensland Parliament, Finance and Administration Committee, 2012. Report no. 12, *Review of Auditor-General’s Report no. 9 for 2011 – Acquisition and Public Access to the Museum, Art Gallery and Library Collections*.

²² All Queensland publishers, including government departments, commercial organisations, clubs, churches, societies and private individuals, are required by law to deposit a copy of their publications with both the State Library of Queensland and the Queensland Parliamentary Library. The requirement is contained in part 8 of the *Libraries Act 1988 (Qld)*

²³ Queensland Audit Office, *Report 3 : 2013-14 Follow up – Acquisition and public access to the Museum, Art Gallery and Library collections*, p7

It found that:

*The agencies have instigated a project to improve future storage for the states cultural collections, but this has been delayed. If future storage needs are not met, this will affect the agencies' ability to acquire, retain and safely preserve items.*²⁴

Storage for the arts bodies' collections must take into account particular environmental factors such as temperature, humidity and light levels, as well as logistics in terms of transport time and costs expended in moving items between storage and display facilities. While the committee was advised that in respect of QAGOMA at least, there has not yet been any damage to collections as a result of current storage conditions, the gallery is "getting to the pressure point" in terms of on-site storage.²⁵

The follow-up audit report tells us that in 2012, QAGOMA, the Queensland Museum and the State Library formed a working group to develop a feasibility study for a shared, purpose built, offsite storage facility in 2012 but this work was delayed due to budgetary considerations.

However, the draft Cultural Precinct Master Plan includes proposals for addressing the storage capacity issues, in the short and medium term.

The Master Plan identifies the following points with regard to storage challenges for the precinct:

- Collecting is a core statutory and public good functional requirement of the ASBs (Arts Statutory Bodies)
- Once available storage is full, alternative storage arrangements are unavoidable
- The utilisation of storage space is impacted by the increase in the number of objects, their size, and their different storage requirements
- Optimal disaster mitigation and management of collections is not likely to be achieved at the cultural precinct
- Any new off-site storage development must consider quality, access and security requirements to ensure ongoing preservation of the state's collection
- There is insufficient land space available at the cultural precinct to develop facilities to meet the storage needs of the ASBs and provide for the ongoing cultural experiences of future generations.
- Storage to accommodate the state's collections will continue to be a priority for the ASBs – a 'do nothing' approach is, ultimately, not an option.

The draft Master Plan notes that Arts Queensland is finalising its review into the onsite and offsite storage needs of QAGOMA, the Library and the Museum; and proposes some short-term and medium term solutions. The medium term solutions include disaster recovery and preservation considerations in emergency situations. The proposed solutions are:

QAGOMA: In the short term, improved modular storage systems to reorganise collections across both facilities. In the medium term, a purpose built offsite storage facility is required.

Queensland Museum: In the short term, a number of shelving and modular storage strategies at the South Bank and Hendra locations. In the medium term, a purpose built store is required for entomology and biodiversity collections; and development of facilities at the Ipswich Workshops Rail

²⁴ Ibid

²⁵ Hansard, 12 February 2014, Mr Saines, p13

Museum to free up space for improved storage and shelving, environmentally controlled rooms and new mezzanines at South Bank and Hendra.

State Library: In the short term, modular storage systems and a new environmentally controlled room at the current offsite store. In the medium term, *“implementing modular storage at the current offsite store will provide capacity for ongoing collection growth”*.²⁶

The follow-up audit referred to the fact that digitisation of the arts and cultural collections is making the collections more accessible. For example, digital access to the online state and heritage collections of the State Library increased by 83 per cent between 2010-11 and 2011-12.²⁷

The FAC report noted that the State Library’s storage burden may decrease with the shift from print to digital forms of material, but that this would take some time to come into effect.²⁸ The State Library CEO advised the committee that the library is working to make more of the legacy collection available digitally – and this, along with the ‘born-digital’ material, requires significant digital storage space. Digital storage at the State Library is being upgraded, as it is *“nearly at capacity”*.²⁹

Committee comment

The committee notes that the government did not respond to the FAC’s 2012 recommendation about the need to plan for storage, and appreciates the Auditor-General including it in the follow-up audit despite it not being part of the 2011 audit.

Storage is clearly a significant issue for Queensland’s arts and cultural bodies and the committee is pleased to see this is being recognised both in the Arts Queensland review and the draft Master Plan.

QPAC was not specifically in scope in respect of storage concerns raised by the FAC and the Auditor-General. However, the committee’s tour of that theatre gave members a great sense of the logistical considerations that must be taken into account in terms of moving large exhibitions, such as those which would be rotated from display to storage from time to time, by the arts bodies.

On our tour of the cultural precinct, committee members were struck by the important role of these bodies as research institutions, beyond their popular role as educational and entertainment facilities. For example, the Library holds copies of all material published in Queensland. This *“allows for research into all aspects of Queensland life, culture and artistic, commercial, technical and scientific endeavour”*.³⁰ The Museum *“is home to millions of objects, specimens and artefacts that tell the changing story of Queensland”*.³¹ And as well as enriching the cultural life of Queensland, QAGOMA collections tell visual stories and encourage creativity and imagination about the future.

As we learn from our past, we shape our future. The committee has oversight responsibilities for science, information technology, innovation, and the arts as well as for education, and recognises the critical and interrelated roles of all of these for Queensland’s social and economic growth. Ensuring our cultural institutions can preserve our history now and into the future is critical and the committee commends the government on taking steps to secure that capacity.

²⁶ Draft Cultural Precinct Master Plan, p43

²⁷ Follow up audit report, p12

²⁸ FAC report, p31

²⁹ Hansard, 12 February 2014, Ms Wright, p14

³⁰ State Library of Queensland, <http://www.slq.qld.gov.au/resources/publishers/legal-deposit>, accessed on 17 June 2014

³¹ Queensland Museum Network, <http://www.qm.qld.gov.au/About+Us#.U5-9Eot--70>, accessed on 17 June 2014

Appendix A – 2011 recommendations

Recommendations from Auditor-General Report to Parliament No. 9 for 2011: Acquisition and Public Access to the Museum, Art Gallery and Library Collections.

Arts Queensland

It is recommended that Arts Queensland:

1. Ensure its roles and responsibilities are communicated clearly and consistently across key strategic documents and plans.
2. Engage with tourism and events bodies to work toward the development of an Arts and Cultural Tourism and Events strategy.

All agencies

It is recommended that the three Art Statutory Bodies and Arts Queensland:

3. Develop strategies to promote greater collaboration among the Museum, Gallery and Library, such as:
 - The development of a Cultural Centre strategy and plan.
 - Identification and agreement on areas of shared objectives and the development of common performance measures in those areas. The common legislated objectives and guiding principles could provide the basis for these measures.
 - Sharing performance data and feedback, for example, feedback survey information where it identifies cross-precinct attendance.
 - Sharing knowledge on the implementation of operational systems, for example, digitisation.
 - Encourage greater cross-development and promotion of exhibitions and programs.
4. All agencies, review and further develop performance measures. Specifically that the Museum, Gallery and Library identify areas of commonality and adequately reflect all of their legislated objectives and Arts Queensland develop measures to report on a broader range of its roles.

Queensland Art Gallery

It is recommended that the Gallery:

5. Develop a formal long-term digitisation strategy.
6. Improve governance systems for exhibitions to ensure appropriate accountability and transparency.
7. Consider systems to ensure an adequate balance between managing and developing the permanent collection with the acquisition of external exhibitions is maintained.

State Library of Queensland

It is recommended that the Library:

8. Ensure all policies and procedures are appropriately approved prior to use.
9. Ensure changes to the organisation's vision are reflected in key policy documents.

Additional issue raised by FAC

The Committee recommends that the DPC put in place appropriate strategic planning processes to ensure that appropriate storage capacity is available as required.

Appendix B – witnesses at public briefing

Witnesses at public hearing, held on 12 February 2014

Queensland Audit Office

- Ms Terry Campbell, Assistant Auditor-General Performance Audit
- Mr Darren Brown, Director Performance Audit

Department of Science, Information Technology, Innovation and the Arts

- Ms Sue Rickerby, Director-General
- Mr Evan Hill, Chief Change and Operations Officer
- Ms Kirsten Herring, Deputy Director-General, Arts Queensland

Arts Bodies

- Mr Chris Saines, Director, Queensland Art Gallery and Gallery of Modern Art
- Professor Suzanne Miller, Chief Executive Officer, Queensland Museum
- Mr John Kotzas, Chief Executive Officer, Queensland Performing Arts Centre
- Ms Janette Wright, Chief Executive Officer and State Librarian, State Library of Queensland