



EDUCATION AND INNOVATION COMMITTEE

Members present:

Mrs RN Menkens MP (Chair)
Mr SA Bennett MP
Mr MA Boothman MP
Mr RG Hopper MP
Mr MR Latter MP
Mrs DC Scott MP
Mr NA Symes MP

Staff present:

Ms B Watson (Research Director)
Ms E Booth (Principal Research Officer)

PUBLIC BRIEFING—AUDITOR-GENERAL'S REPORT NO. 3: 2013-14 FOLLOW UP— ACQUISITION AND PUBLIC ACCESS TO THE MUSEUM, ART GALLERY AND LIBRARY COLLECTIONS

TRANSCRIPT OF PROCEEDINGS

WEDNESDAY, 12 FEBRUARY 2014

Brisbane

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Committee met at 9.19 am

BROWN, Mr Darren, Director Performance Audit, Queensland Audit Office

CAMPBELL, Ms Terry, Assistant Auditor-General Performance Audit, Queensland Audit Office

CHAIR: Welcome. Before I begin I would ask everybody present to please turn off their mobile phones or set them to silent. This morning's public briefing relates to the Auditor-General's report No. 3: 2013-14 *Follow up—Acquisition and public access to the museum, art gallery and library collections*. This report follows up on implementation of the recommendations of the Auditor-General's report to parliament No. 9 2011 and the subsequent parliamentary Finance and Administration Committee's recommendation on storage capacity. It has been referred by the parliament to this committee for consideration and we intend to report back to the parliament when we have finished our consideration.

Today we have asked officials from the Queensland Audit Office and from the Department of Science, Information Technology, Innovation and the Arts to brief us in two separate sessions about the 2013-14 report findings. Firstly, let me introduce the members of the Education and Innovation Committee. I am Rosemary Menkens, the member for Burdekin and the chair of this committee. With me are the committee members: Mrs Desley Scott, deputy chair and member for Woodridge; Mr Stephen Bennett, who is the member for Burnett; Mr Mark Boothman, the member for Albert, who will be here shortly; Mr Ray Hopper, the member for Condamine; Mr Michael Latter MP, the member for Waterford; and Mr Neil Symes who is the member for Lytton.

This briefing is a formal process of the parliament and parliamentary privilege applies to all evidence presented. Any person intentionally misleading the committee is committing a serious offence. Although this hearing is public you are able to request through me as chair that any material or information you provide be kept private and you can object to a particular question. You might also wish to take questions on notice if you do not have that information at hand.

This briefing today is being broadcast live via the Queensland parliament website. This briefing is also being recorded and will be transcribed by Hansard and a transcript of this hearing will be published on the committee's web page when it is available. I would ask members of the media who might be recording any proceedings to please adhere to the committee's endorsed media guidelines. Committee staff have a copy of the guidelines available for you should you require one.

I now welcome from the Queensland Audit Office Ms Terry Campbell, the Assistant Auditor-General performance audit and Mr Darren Brown, who is the director performance audit, as well as the three other managers who are present here today. If it is okay with you, we might leave any questions that we have to the end of your briefing. For the benefit of Hansard, I ask that you please state your name the first time you speak. Thank you. Over to you.

Ms Campbell: The follow-up was as a result of following up on the findings from the original report tabled in October 2011. We made a total of nine recommendations in the original audit, two applicable to all the entities we audited and the remaining seven were made to the individual entities. In 2013 we followed up with those four agencies to see how far they had progressed in implementing the recommendations from the audit. I will, just by way of context, put a bit of background to why we do follow-up audits and the purpose of them and then I am going to ask Darren to actually provide a bit more detail about the two reports and we are happy to take questions after that.

While the Auditor-General reports to parliament with recommendations to improve the performance of public sector agencies or enhance public sector accountability, it is not the Auditor-General's role, nor has the Auditor-General the power, to enforce the implementation of the recommendations. The primary responsibility for implementing any change rests with the executive and the individual agencies. But as a matter of good governance we would expect that all public

sector entities should have systems and processes in place to consider and, where appropriate, implement recommendations from the Auditor-General and, in fact, other audit recommendations made by internal audit or other independent reviews.

The purpose of our follow-up process is to review and assess the evidence that management actions have been implemented in response to approved audit recommendations. We also note that reporting that progress in a further report to parliament provides for greater transparency and accountability. Parliamentary committees, as you have already noted, also have a key role in reviewing findings and recommendations made in reports to parliament.

The process we follow in a follow-up is at the time of the original audit we ask agencies to confirm in writing whether they accept or disagree with each recommendation, we ask them to state what action they will take and provide a time frame for completion. In the follow-up process, 18 months to two years after the original report, we write back to the agencies and ask them to give an update on the progress they have made in relation to those agreed actions. We then do follow-up audit work to verify and validate those findings and seek the necessary evidence.

In this follow-up we found that six of the nine recommendations had been implemented with the remaining three partially implemented. Overall we found that the four agencies had taken action to improve the tourism potential for arts and culture, maximise the benefits of the South Bank cultural precinct and strengthen collaboration. We still noted that better integration with state tourism strategies was needed, but there had been improvements to governance, accountability and transparency. I am now going to ask Darren Brown to take you through in a little bit more detail both the original findings from the original audit and what we found in the follow-up. Thank you.

Mr Brown: The original audit was tabled in October 2011. It was labelled *Report to Parliament No. 9 for 2011: Acquisition and public access to the Museum, Art Gallery and Library collections*. The audit was conducted between May and July in 2011. At that time our mandate, the mandate of the Auditor-General, was to conduct performance management systems audits as opposed to full performance audits, so that original audit was conducted as a systems audit which allowed us to look at the systems in place and the processes in place rather than the actual performance of the agencies we were auditing.

The objective of the audit was to look at the systems and processes in place at the four agencies to enable them to acquire and provide access to the collections and whether those processes enabled the acquisition and access to be done in an efficient, effective and economical manner. The audit included, as I mentioned, four agencies: Arts Queensland, the Queensland Museum, the State Library of Queensland and the Queensland Art Gallery. Arts Queensland was included in the audit due to its role in oversight, coordination, providing advice and funding roles that it had with the other three agencies. The focus of the audit of the State Library was particularly in relation to the heritage collection held by the State Library as opposed to the general lending and reference collections at the library. In relation to the museum, the audit included all campuses of the museum, including the South Bank campus, the Workshops Rail Museum, the Cobb & Co Museum, the Museum of Tropical Queensland and the Museum of Lands, Mapping and Surveying. The audit focus for the Art Gallery included both the art gallery itself and the Gallery of Modern Art.

At that time the audit did not look at storage capacity as an issue. We found that generally there were a lack of systems to fully capitalise on the unique location and advantages provided by the three agencies being in the one cultural precinct. Specifically we found that there was no cultural precinct plan. There was a lack of a tourism and events strategy to promote arts and culture within the state and that was an issue that we also later reported on in a subsequent report we did on the tourism industry.

We found that Arts Queensland was not effectively communicating its roles. Although we did find cooperation and collaboration occurring between the agencies involved in the audit, we did find that there was scope for this to be enhanced, particularly in terms of cross-development and promotion of displays and exhibitions. Other areas that we found that could be enhanced through collaboration was in relation to digitisation of collections, performance reporting and some systems development. There was also scope identified for the museum to expand its exhibitions program, particularly with regard to its major international exhibitions, although we did find that there was work in progress at the time of the original audit to achieve that.

We made nine recommendations, as Terry has previously mentioned. Although two of them were applicable to all three agencies, in effect, there was a third one that was a recommendation that was made to Arts Queensland to lead the development of a cultural tourism and events strategy, which in essence was a recommendation for all three agencies. That recommendation

recommended that the agencies collaborate to help facilitate that. We did note during the audit, though, that there were factors beyond the controls of the agencies as tourism strategies were generally outside the portfolio of the agencies involved in the audit.

The other two recommendations that were applicable to all agencies, one was to develop strategies to promote greater collaboration and that included the development of a cultural precinct strategy to maximise the benefits of the precinct to the state. The other cross-agency recommendation was for the agencies to review their performance measures to ensure that they reflected their legislative objectives and identify areas of commonality. The remaining recommendations that were made in the original report were specific to the individual agencies. We have recommended that Arts Queensland clearly and consistently communicate its roles and responsibilities, that the Art Gallery develop a digitisation strategy, improve its governance systems for exhibitions and consider systems to balance the permanent collection with their acquisition of exhibitions.

In relation to the State Library, we recommended that they ensure that all of their policies were approved prior to their use and that the library's vision was correctly communicated in all of its key documents. There were no recommendations specific to the Queensland Museum. However, the cross-agency recommendations did apply to the museum.

In response to the original report, all the agencies accepted the recommendations and agreed to their implementation. Subsequent to the original report, the Finance and Administration Committee, in report No. 12 reported on their review of the Auditor-General's report. That was released in February 2012. The committee made six recommendations, five of which were consistent with the recommendations in the Auditor-General's report. There was one additional recommendation that related to storage capacity which, as I mentioned earlier, was not a part of the original audit. That recommendation was that the Department of the Premier and Cabinet, which is where Arts Queensland sat at that particular time, put in place appropriate strategic planning processes to ensure that appropriate storage capacity is available as required. In its response to the committee's report, the government supported five of the six recommendations but did not comment on the sixth recommendation, which was what the recommendation in relation to storage capacity.

As Terry mentioned, as part of our regular processes we come back to agencies 18 months to two years later to review progress. The follow-up audit in relation to report No. 9 was conducted between May and October in 2013. At that time Arts Queensland had moved from the Department of the Premier and Cabinet to the Department of Science, Information Technology, Innovation and the Arts. The objective of the follow-up was, as I mentioned, to assess the progress and effectiveness of the agencies in implementing the nine recommendations of the original report but we also included in the objective to assess the agency's progress in addressing the recommendations of the Finance and Administration Committee on storage capacity.

We found in the follow-up that six of the nine recommendations of the Auditor-General's report had been fully implemented and three had been partially implemented. We noted that progress had been made in implementing the recommendation on storage capacity, but this had been put on hold due to budgetary issues that were outside the control of the agencies.

There was ongoing consultation between tourism and arts bodies towards the recognition of arts and culture in the state's tourism strategies, but at the time of the follow-up audit this had not resulted in arts and culture being recognised as part of the state's tourism strategies. We found that the agencies had developed a cultural precinct strategy, which they had called the Cultural Precinct Strategy 2013-15 and that had been launched in June 2013. We did note, however, that at the time of the follow-up audit that a plan had not been developed as to how they were going to implement that strategy. They were still in the process of working through those processes.

As a result of the follow-up audit, we were relatively satisfied with the progress that had been made by the agencies. We thought that they had actioned the vast majority of the recommendations in a timely manner and in an effective manner. We did note that there was a continued need to ensure that arts and culture are adequately represented in the state's tourism strategies, but we did also note that work was still ongoing in that respect.

As I mentioned, we noted that there had not been a plan as to how the agencies were going to implement the Cultural Precinct Strategy. So that is an area that we feel that there is still continued work to be undertaken. However, we note that in the agency's response following the follow-up audit they were developing a map and a plan as to how they were going to do that.

In relation to the collaboration we found that, while collaboration had increased, there is still some work that needs to be undertaken to improve collaboration. I suppose it is not an area that you can set and forget; it is an area that you need to continually work on and we could see that the agencies were doing that.

Digitisation is also an area where further work needs to progress. Again, we could see that the agencies were working on this. It is an issue that takes a considerable amount of time and that is ongoing.

So based on the manner in which the agencies followed up on the recommendations of the original report, I have no concerns or reason to believe that the remaining work that needs to be done to fully implement the three outstanding recommendations will not be done.

CHAIR: Thanks, Darren, very much for that. We really appreciate that. It is certainly good to see that many of those recommendations have been put into place. I think it is particularly interesting your comments in noting the importance of the Cultural Precinct Strategy in arts and cultural tourism planning. You spoke quite a deal about the Cultural Precinct Strategy. Do you have any other thoughts on perhaps other actions that might assist those four entities to implement your recommendations in full? I appreciate that you have spoken quite in depth about it, but it seems to be a very important area.

Mr Brown: Certainly, 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.

CHAIR: Do you have plans to follow through with an audit in years to come on that?

Ms Campbell: Normally, we would not follow up on a follow-up unless there was anything of significant concern outstanding. We might then do a further audit around that particular issue but, as we have mentioned, we really do not have any great reservations now other than them completing this body of work, a lot of which is going to take time. So at this stage we would not anticipate or we have not planned to do any more work specifically on this area.

CHAIR: Any further questions?

Mrs SCOTT: This precinct is why I could never do a tree change or a sea change, because it is a precinct that I am often in. I took my mum in a wheelchair to the gallery last weekend. Having seen the amount of stuff behind the scenes at the museum, for example, and knowing how much we have not on public exhibition and so on, I think how wonderful it would be if our plans went way beyond this to not storage space but more public space, because it is very confined there. That was not in your brief at all. Although I think that it has not been on the radar of Queensland tourism, there have been many exhibitions that have been exclusive to Brisbane. There are obviously thousands of people who come from interstate to see those. I just think that that is an essential thing in that they have not really placed a large focus on other states and internationally, but it is essential. Is that one of the highest priorities?

Ms Campbell: Just to clarify, is that in relation to getting greater access across Queensland to their collections?

Mrs SCOTT: I was thinking mainly with Tourism Queensland being able to tap into greater promotion of this particular precinct. Of course, there are exhibitions that travel throughout the state. It is quite diverse, is it not? We have a great little gallery in Logan and I know that some of those exhibitions travel through the regions and so on. There is great collaboration there, but I just think that if there has not been a huge promotion now it would increase tourism to the state quite markedly.

Ms Campbell: That was certainly one of the factors behind the recommendations—that not only did they develop and implement a Cultural Precinct Strategy but they aligned that then into the broader tourism strategy and leverage off what we have and make sure that there is a regional flavour to it all as well. So that is still a body of work that has not progressed as far yet but, as Darren noted, it is really partly outside the control of these four entities. There is a much broader agenda. We did a previous audit on tourism and we are looking now at whether we do a follow-up on that audit. So that might be something that we can hook into on that audit. But at this stage I probably do not have any more specific information to add to that conversation.

Mrs SCOTT: Another thing occurred to me when you are talking about storage and that type of thing: is this more storage off site? Is there the ability for us to enlarge those entities in that space? With the Melbourne Museum, they have shifted it and it is quite a massive precinct near the exhibition buildings now and it is beautiful. I always feel that we have far less space than we ought to have with all of the really amazing things that we have behind the scenes there.

Mr Brown: In relation to storage capacity, the agencies have been looking at off-site storage capacity, a combined storage facility. One of the benefits of that is that it allows greater storage capacity for less cost in that the three agencies can co-contribute to the development and ongoing maintenance of the facility. It does present other issues in terms of the time in transporting and the logistics in transporting collections from the storage facility to the display precinct.

In terms of the amount of collections that are on display, we did look at that as part of the audit. There are a number of factors as to why some exhibits are on display and not, including things like the light sensitivity of paper and those sorts of things, so the collections need to be rotated fairly regularly. Obviously, space does impact on that. The museum went through a redevelopment not long ago to enhance its exhibition space and that allowed them to hold exhibits like the Tutankhamun exhibit. I suppose it is a case that pretty much every museum would say if only they had more space they could display more.

Mrs SCOTT: If there was an off-site space, wouldn't that also allow for public viewing, if it could be housed in a suitable way? I have been to the Williamstown facility in Melbourne where you can see all sorts of interesting things. It is another place to view some of the collection.

Mr Brown: That is not something we specifically looked at in the audit. It is probably something that might be better able to be answered by the agencies involved.

Mr SYMES: What are the funding options for digitising the QAG collection? What is the potential for digitisation to address the storage issues, particularly, say, with the library?

Mr Brown: Digitisation is one aspect of addressing the issue of accessibility to the collections. Generally it goes beyond just taking a photo of an exhibit and putting it on the website. There is a lot required in terms of digitising a collection. We noted during the original audit that there are a number of issues and those issues varied from the museum to, say, the State Library in terms of some of the factors that might inhibit digitisation. Some of those factors include copyright, for example. The agencies need to have the copyright permission to be able to digitise and publicly display the collections. In terms of the budgeting position, I could not answer that. The agencies would probably be better placed to answer that.

Mr BENNETT: I don't want to go back to the tourism strategy, but I would like to if you would indulge me, please. You mentioned a report that went up to Tourism Queensland. Is there a reason why we thought there was a lack of emphasis on the tourism strategy? Was it report No. 9? It was a report to Tourism that I think you mentioned, Mr Brown. I was curious about that recommendation. It might help us down the track when we are talking with the agency.

Ms Campbell: The separate audit we did on Tourism—and we will have to get back to you unless someone can quickly Google which number it is—was tabled in 2012, from memory. We did not look specifically at the arts sector. We looked at Tourism and Events Queensland. That was looking at how they were developing tourism strategies in a collaborative manner as well. But we did note that there were different things like the cultural strategy that could link in. We did not actually audit that specifically. We just noted that there was correlation between the arts audit we did and then the Tourism audit. However, as I mentioned, the Tourism audit is coming up for a review by us. When we do follow-up audits, during our strategic audit planning process we look at what audits we did 18 months to two years ago. We obviously cannot follow up all of them, so we look then at where the greatest value add would be. Currently, we are going through that process. Given the interest in tourism, I would say it is sort of ranking higher than some of the others at the moment. Certainly, we have had quite a lot of interest from committees about regional tourism as well. So we are looking at how we might structure that as a follow-up audit, but perhaps adding another dimension to it. One of those could well be looking at the alignment between all these different strategies. I do not know whether that has answered your question, but we can provide you with more information out of session on the actual Tourism report, if you would like.

Mr BENNETT: Just the reference number. We can search for that if we want to, thank you, Ms Campbell.

CHAIR: I have a follow up on recommendation 4, further performance measures. You found that the development of and the reporting on performance measures would be a useful tool for the four entities. It is one that is flagged that maybe has not been fully followed up. Could you please

outline any further actions required by those entities to actually comply with this recommendation? I appreciate that you have covered some of that, but are there further follow up or comments that you would like to make on that?

Mr Brown: We noted in the original report that with the three agencies—in particular, the museum, the library and the art gallery—their legislated objectives were almost identical. We then looked at how the performance measures that they had reported, in their performance in achieving those objectives. We found that there were some vast differences in terms of how the agencies were reporting against their objectives, despite the fact that their objectives were almost identical. There were key elements of their legislated objectives that were not being addressed by the performance measures.

When we did the follow up, we noted that some collaborative work had been done by the agencies in terms of trying to improve their performance measures and align them with their legislated objectives, but we did note that that work was still ongoing. Unfortunately, the development of performance measures is a difficult thing for agencies, particularly in terms of looking at the outcomes as opposed to just looking at the activities that the agencies are undertaking. That work is still in progress, but we were satisfied that the agencies were continuing to collaborate and had made some improvements particularly in terms of looking at how they achieved their legislated objectives around the promotion of Indigenous arts and culture. We were satisfied that the work was being done and that it was continuing.

CHAIR: Thank you. I certainly appreciate that. Do we have any further questions from the panel? No. We really do appreciate that. Some areas have been flagged that we, as a committee, will be taking note of. As we said earlier, shortly we will be meeting with the Department of Science, Information Technology, Innovation and the Arts and the arts statutory bodies. That will be very shortly. Ms Campbell and Mr Brown, is there anything else that you wish to share with us?

Ms Campbell: I will just mention now that, in the reference to the Tourism report, it was report No. 3 of 2012-13. It was tabled in November 2012. It was titled *Tourism industry growth and development*. Other than that, thank you very much for inviting us here today. If we can be of any more assistance, I am sure through the usual channels you can put those requests in.

CHAIR: Thank you so much for that. I thank you all very much for your time this morning. The committee will now take a short break. We will return at 10.15 am.

Proceedings suspended from 9.56 am to 10.17 am

HERRING, Ms Kirsten, Deputy Director-General, Arts Queensland

HILL, Mr Evan, Chief Change and Operations Officer, Department of Science, Information Technology, Innovation and the Arts

RICKERBY, Ms Sue, Director-General, Department of Science, Information Technology, Innovation and the Arts

SAINES, Mr Chris, Director, Queensland Art Gallery and Gallery of Modern Art

MILLER, Professor Suzanne, Chief Executive Officer, Queensland Museum

KOTZAS, Mr John, Chief Executive Officer, Queensland Performing Arts Centre

WRIGHT, Ms Janette, Chief Executive Officer and State Librarian, State Library of Queensland

CHAIR: We now continue with this morning's briefings on the Auditor-General's report No. 3 for 2013-14: *Acquisition and public access to the museum, art gallery and library collections*. I officially welcome the officials from the Department of Science, Information Technology, Innovation and the Arts representatives. In case you were not here earlier, I will again introduce the members of the Education and Innovation Committee. I am Rosemary Menkens, the member for Burdekin and chair of this committee. With me are Mrs Desley Scott, who is the deputy chair and member for Woodridge; Mr Michael Latter, member for Waterford; Mr Ray Hopper, member for Condamine; Mr Neil Symes, member for Lytton; and Mr Steve Bennett, member for Burnett.

This briefing is a formal process of parliament, and parliamentary privilege applies to all evidence presented. Any person intentionally misleading the committee is committing a serious offence. Although this hearing is public, you are able to request through me as chair that any material or information that you provide be kept private and you can object to a particular question. You might also wish to take questions on notice if you do not have that information to hand. For the benefit of Hansard, I would ask that you state your name the first time you speak. Ms Rickerby, are you happy for the committee to leave any questions we have until the end of your briefing? I hand over to you for your briefing.

Ms Rickerby: Thank you, Madam Chair. Honourable members, I thank you for the opportunity to report to the committee on the progress that my department, together with our cultural precinct partners, have made towards maximising the precinct's potential to contribute to cultural tourism. Can I take a moment to introduce the CEOs from each of the cultural precinct's four arts statutory bodies appearing with me today: Chris Saines, Director, Queensland Art Gallery and Gallery of Modern Art; Professor Suzanne Miller, CEO, Queensland Museum; Janette Wright, State Librarian; and John Kotzas, CEO, Queensland Performing Arts Centre. Also joining me is Kirsten Herring, Deputy Director-General, Arts Queensland and Evan Hill, Chief Change and Operations Officer for DSITIA.

Although the Queensland Performing Arts Centre was not included in the scope of the Auditor-General's report, which focussed instead on the three collecting institutions, QPAC is a signatory to the Cultural Precinct Strategy. Accordingly, I have asked John Kotzas to join me, as the partnership amongst these four leading institutions and my department is critical to achieving the government's cultural tourism goals.

In October 2011 the Auditor-General's initial report on the acquisition and public access to the museum, art gallery and library collections drew a sharp focus on the tourism potential a coordinated approach across the precinct could deliver. The co-location of four leading, internationally recognised arts and cultural institutions at the cultural precinct on South Bank is arguably unique in Australia and certainly rare worldwide. It provides Queensland with a significant opportunity that we are determined to capitalise on.

The precinct represents a major investment by the Queensland government, with a replacement value of more than \$1 billion, along with a \$117 million annual investment in operational funding. Together with the South Bank Parklands, the Brisbane Convention and Exhibition Centre and neighbouring institutions such as the Queensland Conservatorium, it forms a concentration of cultural, educational, retail and recreational facilities of a quality and scale that is unparalleled nationally and that would rival many international cities.

My department through Arts Queensland has led the development of the Cultural Precinct Strategy in conjunction with the four arts statutory bodies. Launched by the minister in June 2013, the strategy will maximise the return on public investment to Queensland and grow the state's arts and cultural sector and unlock the potential of cultural tourism. The Auditor-General's follow-up report in October 2013 acknowledges that significant progress has been achieved and concludes that positive action has been taken 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'. In fact, the report notes that six of the nine recommendations have already been fully implemented, with the remaining three progressed and partially implemented.

I can update the committee in relation to the three recommendations that are still being progressed. In response to recommendation 2 to engage with tourism and events bodies to develop an arts and cultural tourism and events strategy, significant progress has been made by integrating cultural tourism into the broader government tourism agenda. This is occurring through Destination Success, the whole-of-government 20-year tourism master plan. Cultural tourism activities and linkages to arts and culture are now embedded in this whole-of-government planning process. DSITIA is now either lead agency or supporting specific initiatives under three of the six strategic themes in the Destination Success 18-month action plan.

Under the 'preserve our nature and culture' theme, DSITIA will co-lead with Tourism and Events Queensland, or TEQ, the Queensland Tourism Industry Council and Regional Tourism Organisations five specific initiatives to expand arts and culture experiences for tourists. They are working with tourism and marketing bodies to package and promote cultural tourism offerings; exploring digital platforms and solutions for aggregating and promoting cultural tourism information, precinct way-finding and service delivery such as ticketing; developing a master plan to maximise activation and the visitor experience of the cultural precinct; creating a coordinated program of internationally recognised, high-quality arts and cultural experiences for both domestic and international visitors at the cultural precinct; and working with Regional Tourism Organisations to maximise opportunities for cultural tourism and ensure arts and cultural organisations are tourism ready. DSITIA will also work alongside the Department of Aboriginal and Torres Strait Islander and Multicultural Affairs to develop industry partnerships to showcase the work of Indigenous artists and offer cultural tourists an authentic experience.

Under the Destination Success 'deliver quality, great service and innovation' strategic theme, DSITIA will co-lead with TEQ a project to work with key tourism stakeholder bodies to benchmark the digital capability of the tourism sector. DSITIA will work to appoint respected tourism business people to champion the benefits of the internet and digital technologies within the tourism sector. DSITIA will also play a key role under the 'grow investment and access' theme to work with the Australian government and telecommunications providers to maximise digital infrastructure and services for Queensland.

My department is well positioned to contribute 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.

Arts and culture also now have a seat at the 'top table', with Minister Walker recently becoming a permanent member of the Tourism Cabinet Committee. In addition, officers of my department are represented on the Tourism Interdepartmental Committee, which is responsible for whole-of-government coordination of Destination Success.

Both the initial 2011 Auditor-General's report and the subsequent 2013 report recommended the development of an arts and cultural tourism and events strategy. This was part of recommendation 2 in the initial audit report. In support of this, the Auditor-General cited research undertaken by the former Events Queensland which 'identified low association of Queensland as a destination for arts and cultural experiences'. Firstly, can I say I am confident that the work that is already underway across the three existing strategies—the state-wide 20-year tourism action plan, Destination Success; my own department's Arts for all Queenslanders strategy; and the Cultural Precinct Strategy—will all significantly raise the profile of Queensland as an arts and cultural destination. In fact, cultural tourism was identified as a key priority area in the development of the Arts for all Queenslanders strategy. An action plan is under development to operationalise the strategy and identify any potential gaps in delivery. One of the key priority areas for the strategy is to strengthen cultural tourism.

The department's position is that we are well equipped to achieve our cultural tourism objectives through the existing strategic planning process. As a result, our focus for the next 18 months will be the consolidation and actioning of existing plans. I can also advise there has been

quite significant progress on recommendation 3 in relation to promoting greater collaboration across the cultural precinct. I have already noted the launch of the Cultural Precinct Strategy, which in itself is a major piece of work and a significant milestone in collaboration between the precinct partners.

The strategy has four key action areas: programming and partnerships; positioning and marketing; digital precinct initiatives; and infrastructure and master planning. The strategy also provides for joint approaches to consumer behaviour research, with a particular focus on cultural tourists, to provide an evidence base for cross-precinct marketing and promotion activities. In the follow-up report, the Auditor-General called for 'a more robust plan' to implement the Cultural Precinct Strategy, with the 2013 report noting there was 'no operational plan to implement the strategy'. I can now confirm that a governance arrangement for the Cultural Precinct Strategy is now in place. 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 November each year. Terms of reference have been developed with a focus on delivery of the priority areas in the strategy.

My department is also responding to the challenge of maximising the government's investment in the cultural precinct through a rigorous master planning process. Currently, the cultural precinct is a \$1 billion public asset which, since the construction of the Gallery of Modern Art and redevelopment of the State Library, has had no infrastructure plan for the future. The planning process, led by Arts Queensland, will result in the first complete precinct master plan and position the precinct for increased success. It offers the opportunity to understand how the precinct should respond to the long-term growth of the city, surrounding urban and residential development through South Brisbane and to more effectively attract Queenslanders and cultural tourists.

The master plan team draws on the expertise of consultants and urban planners from Queensland and around the world, with Urbis and Cox Rayner Architects working with internationally renowned cultural planners Lord Cultural Resources. Stakeholder consultation is well advanced with our arts statutory bodies, Brisbane City Council, South Bank Corporation and the Department of State Development, Infrastructure and Planning. Only last week the draft master plan was delivered to my department, and following public consultation a final plan is due in April 2014.

One of the side-effects of the success of the cultural precinct's collecting institutions is the growing need for more secure, specialised temperature and humidity controlled space capable of storing everything from a World War I tank to a Monet painting and from a butterfly to a giant squid or Indigenous remains and Queensland's newspaper history. Current storage spaces are either at or approaching maximum capacity, which is challenging the ability of the arts statutory bodies to grow and enhance Queensland's collections.

During natural disasters such as the 2011 major flood event, objects on display need to be moved to higher ground, and the indoor environment needs to be maintained to ensure that both public exhibits and the collections remain in a humidity controlled environment. It only takes 24 to 48 hours for mould and other forms of bacteria to begin to appear in environments without humidity controls. This is a significant risk management issue for the arts statutory bodies and DSITIA. I cannot stress enough the urgency of finding a solution to this issue in the short term as well as the significance of a longer-term solution going forward.

Madam Chair, storage is something that is for many—and certainly as far as public perception is concerned—out of sight and out of mind. Opening a new warehouse is not as appealing as opening a new cultural institution, yet the current challenge to provide suitable environmentally controlled storage space needs to be resolved. For example, to bring the likes of a gallery exhibition from Spain's Prado or the Met in New York requires guarantees from Queensland that we can provide temperature and humidity controlled storage spaces. This is equally true for conserving and exhibiting Queensland's own cultural heritage and natural environment collections.

As an interim measure my department is now undertaking planning aimed at maximising the effectiveness of existing storage areas and developing a midsize storage solution for government's consideration. Indeed, as some storage spaces are at capacity, short-term solutions will need to be resourced and implemented almost immediately. Meanwhile, my department is continuing work on developing a long-term solution, including planning a series of upgrades to various storage spaces at the cultural precinct and at other sites belonging to the arts statutory bodies, which could relieve pressure for up to five years.

In relation to the Auditor-General's recommendation concerning digitalisation of the precinct's collection, DSITIA is working with QAGOMA, the State Library, Queensland Museum and the State Archives on digitalisation solutions. For example, currently less than 10 per cent of the library's legacy collection has been digitised, as the focus to date has been on developing policy, standards, Brisbane

capabilities and support infrastructure. The State Library's objective is to migrate from a 30-70 hybrid library to a 70-30 digital library. Consultation and collaboration between the gallery, library and museum has taken place on issues around digitalisation, policies, preservation and storage of digital assets with a view to maximise possible cost sharing. Future collaboration for digital image storage with the library's new IT storage solution has also been discussed.

I note that in recommendations 3 and 4 the Auditor-General refers to the need to develop common performance measures across the precinct and the sharing of performance data and feedback. I will cover off on the progress being made towards both recommendations.

To make sure that we are able to measure the impact of cultural tourism, my department is working closely with the arts statutory bodies to articulate the return on government's investment in the precinct and the cultural, economic and public value of its operations through the development of an evaluation framework. The framework will include a review of the visitor experience across the precinct using a common audience segmentation system and the development of common measures across engagement and visitation, economic investment and return and digital engagement.

Arts Queensland is fully engaged with the arts statutory bodies to develop these common performance metrics across the precinct, however, this is a complex piece of work. The existing performance measures for each agency have been developed over a long period of time, and this is the first time we have sought to do this collaboratively. For example, the gallery articulates a visitor as an individual making a visit to QAGOMA, whereas QPAC defines visitation as the attendance at all performance and events. As a result, the focus to date has been on mapping the existing performance indicators in use and understanding the differences and the methodologies as well as understanding any gaps we may have in data collection.

Moving on, I would now like to report to the committee on the positive progress made to date and the exciting opportunities ahead that would allow Queensland's cultural potential tourism to be realised.

As you know, Queensland's major cultural institutions have established an enviable reputation nationally and internationally and it is central to Brisbane's positioning as a new world city, attracting more than 4.9 million visitors in 2012-13 across the precinct. Building upon this success, Arts Queensland and the major cultural institutions are working closely with our tourism marketing partners, TEQ and Brisbane Marketing, to integrate key programming into Queensland's 2013-14 tourism campaigns.

Heading into this summer's tourism period the precinct participated in cooperative tourism marketing campaigns intrastate, interstate and in the New Zealand and China markets. These campaigns promoted a program of blockbuster events including: *Afghanistan, Hidden Treasures* at the museum; the Australian exclusive *Cai Guo-Qiang: Falling Back to Earth* and *California Design* at QAGOMA; *Chitty Chitty Bang Bang*; Queensland Ballet's *The Nutcracker*; and *Rocky Horror Show* at QPAC. Similar activity is currently being planned promoting Brisbane in winter in the intrastate, interstate and New Zealand markets.

For the first time, in December 2013 the four cultural precinct institutions collaborated with South Bank Corporation and Brisbane Marketing to extend Brisbane's Christmas program and activities into the cultural precinct. This included activation of spaces through special Christmas lighting, carollers and a pre-Christmas shopping event. The success of the Christmas initiative demonstrates the potential of future opportunities for increased collaboration with South Bank Parklands and Brisbane's CBD to provide a multilayered experience for locals and visitors.

These recent events are simply the tip of the iceberg in terms of the work underway to exploit our cultural tourism potential. DSITIA is also developing a very close and productive working relationship with TEQ, and we are jointly considering opportunities for stronger cross-promotion, including a potential cultural tourism focus through Channel 7's *The Great South East* and *Queensland Weekender*. My department is also exploring a closer integration of cultural tourism product through the 117 Visitor Information Centres right across Queensland.

Arts Queensland's Super Star Fund, a government initiative to bring world-class performances to build Queensland's reputation as a cultural tourism destination, is now delivering on that promise. In 2014, in a world-first exclusive, the Queensland Symphony Orchestra will bring superstar physicist Brian Cox to Brisbane to lead a *Journey Through the Cosmos*. In another Australian exclusive, at the Queensland Performing Arts Centre Super Star Funding will also bring internationally acclaimed musician Bernard Fanning to the stage in a free concert alongside up-and-coming Indigenous artists at Clancestry, A Celebration of Country, while the Queensland Theatre

Company, in collaboration with iconic theatre group Grin and Tonic Theatre Troupe, are set to stage a contemporary production of Shakespeare's *Macbeth* in 2014. *Macbeth* will be an Australian exclusive and will see the Australian debut of superstar director Michael Attenborough. Finally, the Queensland Ballet will present a Queensland exclusive Australian premiere of Sir Kenneth McMillan's full-length ballet *Romeo and Juliet* with internationally acclaimed dancers Tamara Rojo and Carlos Acosta.

Beyond the cultural precinct my department is working with the exciting arts and cultural programming on offer throughout Queensland by our leading regional artists, arts companies and festivals. Whether it is through the Arts Queensland funded Swell Festival on the Gold Coast, the Cairns Indigenous Art Fair in the far north, or the Townsville based Australian Chamber Music Festival through to innovative performing arts companies like Townsville's Dancenorth, the untapped cultural tourism potential is tantalising. Perhaps I can best sum it up by saying 'watch this space.'

Can I say in conclusion that overall there has been significant progress and a fundamental shift in the way the arts statutory bodies at the cultural precinct and government work together. Equally significant is the work now underway with tourism and marketing bodies to integrate cultural tourism offerings with wider tourism marketing offerings. I think both government and the public will soon start to see these changes come to fruition.

While the Auditor-General's reports and our discussion this morning have focused on the benefit of cultural tourism, I should also point out that the cultural precinct makes a much wider contribution to positioning Queensland as a great state. Arts and culture are transformative forces for modern cities and help to position them as attractive places to live, work and invest. A vibrant arts and cultural scene is critical to attracting major businesses and creative talent to our towns and cities and is a multiplier for Queensland's economy, contributing significantly beyond the direct investment in the sector. Arts and culture is becoming more central to the promotion of our state and Brisbane, and the government's investment in them has been returned manyfold. Most importantly, 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.

I am happy to take any questions the committee may have and I am in your hands, Madam Chair. Thank you.

CHAIR: Thank you so much, Ms Rickerby. That was really impressive and what you are telling us is most exciting. I know the committee shares my feelings as well. Certainly we did note from the Auditor-General's report the focus on the cultural precinct and the tourism strategy and the cultural precinct strategy that they suggested could overlay, and certainly you have answered that very well.

I will just run this past you again. Was that 4.9 million visitors to the actual precinct? Do you have any sort of statistics of where you think that may go or what you plan once all these processes you explained—I realise that they are all going into place now—what are your forward planning numbers? Do you have any thoughts on that yet?

Ms Herring: Thank you for the question, Madam Chair. I think the cultural precinct is only starting to realise its tourism potential, so you are very correct in stating that 4.9 million may be the base from which we are starting and where can it grow to from here. Certainly I believe the master planning process that is currently underway will identify new opportunities to open up public space in the precinct and may identify new areas for new infrastructure that could go onto the precinct as well. Certainly outdoor public activation is an opportunity we all see that could attract more visitors into the precinct as well as more commercial and retail opportunities. So the work we are currently doing is building the case to actually start to undertake those projections so we can actually quantify the number of people that we can actually grow the precinct to hold so that we can start to build further from there. So while we do not have an end figure in mind yet, the work is underway to develop that.

CHAIR: That is very exciting, and I think it has certainly been flagged that there is still an opportunity there for a lot more development and work on that.

Mr BENNETT: Actually, I had a lot of questions, Ms Rickerby. Thank you very much for that presentation. I kept ticking off my areas. I was going to talk about regional linkages, and of course you ended up with talking about all the stuff you are doing, so I will just take an opportunity to thank Professor Mellor for the collaboration with the Avro Baby for the Hinkler Museum in Bundaberg. I think it is important that we understand that those things can happen in regional Queensland as well as the big cities. So that will be my contribution, if that is all right.

Mrs SCOTT: Just hearing all of that was music to my ears. I thought it was wonderful. And of course the convention centre is right there as well, so I imagine that is also part of collaboration because so many international and national conventions happen there, and you hope that they will spend a lot of time there.

I am just wondering whether the G20 is going to be a negative or a positive and how all of that is going to play out for you with thousands of people flocking into the Brisbane area and into that precinct and whether you are central to all of the planning for that area.

Ms Herring: Thank you for the question. I think the cultural precinct has a great opportunity to maximise the media and marketing benefits that the G20 will bring to Brisbane. The reality is that we have to work very hard on the weekend before the G20 to actually encourage people to come into the parklands, into our institutions and to really see some of the very special events that will be in play. Some of our cultural institutions have world-class programming occurring during that time. I think it will really provide Brisbane with the opportunity to shine during, I suppose, the two week period given when the media and visitors will come into town. It is certainly something we are quite mindful of.

We are very mindful of the operational challenges that the G20 might bring on the weekend. Certainly with each of the institutions we are working through ways to manage some of those challenges during that time. But overall I see that there are wonderful benefits to be had for the city of Brisbane and the state of Queensland. John Kotzas, would you like to talk about G20 and the impact on QPAC on that weekend?

Mr Kotzas: For us, the lead up and week of G20 is probably the most significant commercial activity we have had in almost a decade. So we anticipate that it will be extremely busy for us. Plans are afoot in that regard. Plans are underway for the weekend before the G20 to have a major impact on the city for both locals and tourists. There are significant plans being laid down, in collaboration with Arts Queensland and the Brisbane Festival, to actually make that quite a significant impact on the precinct along with our cultural centre partners.

Ms Rickerby: If I could just add to that. DSITIA is represented on the G20 state steering committee and has a number of responsibilities across its whole portfolio in addition to the arts. We are very tuned into what is required and are supporting wherever we can.

CHAIR: I guess DSITIA does have a very close working relationship with the G20.

Mr BOOTHMAN: My question relates to the Gold Coast. We have the Commonwealth Games coming up in 2018. That will certainly be one of the biggest events the city has ever hosted. What is your perspective when it comes to the arts area? The Gold Coast will be on the map. It will well and truly be on the map. What are your ideas when it comes to the arts to help promote the Gold Coast, but furthermore to cash in on this massive boom in tourism?

Ms Herring: Thank you for the question. It is a very good one, indeed. It is a terrific opportunity, leading up to 2018, to actually build some momentum within the arts and cultural industry and actually raise the delivery of arts and cultural product across the city, which is the sixth largest city in Australia now, I believe.

What we see on the Gold Coast is an opportunity that needs to be maximised and realised. At present we have a range of funding that can go into organisations on the Gold Coast through our Organisations Fund which is triennial funding. Certainly there are a few Gold Coast companies that access that funding. Our goal from Arts Queensland's perspective is to increase the number of companies that actually apply, engage and access that funding to help build their capability and build their delivery of arts product.

The Gold Coast City Council has been quite on the front foot in terms of its arts and cultural strategy. We have all seen their arts and cultural infrastructure plan, which is incredibly exciting and is a bit of a game changer when it comes to the sector down on the coast. Our goal really is to support the city council in its vision.

If anything, I think the council has got a grand plan for what it wants to achieve. It has a destination that it wants to brand and to raise the profile of. It is our role to make it as easy as possible to help them deliver on their arts and cultural objectives. We are very happy to be working hand in hand and in partnership with them.

CHAIR: I guess we are drifting somewhat away from the Queensland Audit Office's report at the moment. I might take us back to that report. This question actually applies to the Art Gallery. The Auditor-General's follow-up report at page 12 notes that current off-site storage for the Brisbane

Queensland Art Gallery does not meet international standards and will reach capacity within 10 years. Has any of the collection been damaged as a result of the condition in which it is currently being stored?

Mr Saines: The answer to that question is no. There have been no damage reports as a consequence of the off-site store we currently lease. Most of the materials that are in that store we would describe as fairly inert materials—bronzes and materials of that kind that would not be affected by significant fluctuations in relative humidity and temperature. In our main stores, both in the Queensland Art Gallery and GoMA building, we are certainly getting to the pressure point—more particularly in the Queensland Art Gallery building. We are working very constructively at the moment with Arts Queensland to develop, through a space planning group called MoveCorp, a new plan to insert a temporary mezzanine level into the Queensland Art Gallery store itself on level 3, which would relieve and release some pressure, certainly for a number of years.

Since the Gallery of Modern Art opened in 2006 we have had a fairly strong increase, not just in the volume and number of works acquired—most of them in fact through gift rather than through direct acquisition by purchase—but also in terms of being large scale. This is very much the way in which many artists from Australia, Asia and the Pacific, our major collecting remit, are working. They are working on those scales. Our current exhibition, Cai Guo-Qiang: *Falling Back to Earth*, which was referred to, includes a new acquisition which is the work called *Heritage*—the animals around the pool. Now you can imagine that that presents a very exciting storage challenge. The arrival of temporary storage in QAG will absolutely help us to meet that challenge.

It is true to say, as I said in my letter in response to the Auditor-General's report back in October last year, that we are getting to a near critical point with the gallery's storage requirements. But I am pleased to say that a good plan is in place with Arts Queensland to begin to relieve that pressure and to give us a chance to regroup before the major off-site store solution can be found for the library's, museum's and gallery's needs.

CHAIR: That certainly answered a large part of the question, but there is still further work to be done on major off-site storage then?

Mr Saines: There is, and it is work that is being done by Arts Queensland. As the other collecting institutions, we are certainly feeding into that work. There was a scope of works established late last year, but it has been determined that, given the costs associated with it, as it were, creating a solution that is all encompassing, if I can put it that way, that there is a need to regroup and to look at possibly staging the way in which an off-site storage system is delivered. Mr Hill may have more current information than I on that. That is broadly what is occurring at the moment.

Mr Hill: I certainly concur with Mr Saines's remarks. Arts Queensland over the 2012-13 period certainly looked at a broad range of options in relation to off-site storage. I think it is fair to say that in putting something like that to market there is quite a different range of options that could be explored. We are very conscious of the impact on capital when undertaking a task like that. Our first breach into that is to say: what are the off-site storage options? There are many. In terms of fiscal responsibility that we need undertake, we have to say: what can we do locally to protect and preserve the existing collections and then maximise the public space that we have within the existing precinct? We are very much looking at that short-term release. How do we reorganise ourselves and look across the network of all properties we have which will include other state library and QM properties. That is the responsible thing to do in the first stage. We will need to get a broader long-term solution for the state, absolutely.

Mrs SCOTT: I remember some years ago when my family was sojourning in Melbourne taking our three sons to Williamstown storage facility and seeing things like 'Weary' Dunlop's operating table and all sorts of things like that. It was a great opportunity to see what is not on display in museums and so on. I think this might be a great opportunity to not only give you more exhibition space when the storage facility is located but also for tours of the storage facility if it is set up correctly. I have been on a back-of-house tour of the museum here and I found it really fascinating. I have always felt a bit of frustration that when you go to a museum or art gallery or library that there is always so much more. I think many people feel that way and would love to be able to see it. There you are not dependent on it being displayed in the same way. You do not need a diorama and things like. Just being able to see it and having a little catalogue of what is there and taking all of that in is valuable. Is there a thought that that could happen?

Ms Herring: Mrs Scott, I will direct your question to Professor Suzanne Miller who is very happy to answer it on behalf of the Queensland Museum.

Prof. Miller: Thank you very much for that question. The issue of storage is absolutely an opportunity to increase access for all Queenslanders and indeed any visitors who want to come to any of the collecting institutions to experience the collections in a different way. Interestingly enough, we are now using that back-of-house opportunity as a revenue generating opportunity for us also because there is clearly a demand for that unique access to the collections that, as you say, does not require the same level of interpretation. All of the collecting institutions are certainly working with Arts Queensland to look at the opportunities that a storage solution would afford for deeper and broader access to the collections.

Mrs SCOTT: Fantastic.

CHAIR: This may pertain to the library as well. The Auditor-General's follow-up report at page 12 identifies that the Queensland Art Gallery aims to digitalise its entire collection. There were figures quoted. I know that Ms Rickerby quoted some figures too. What are the implications of digitalisation from the library's perspective as well as from the art gallery's perspective?

Ms Wright: Thank you for the question, Madam Chair. I can respond in terms of our intent to make much more of our collection available not only to people who come to visit the library but right across Queensland—and really Queensland's stories across the world—by making them available in a digital form. We have just recently begun the process of upgrading our digital storage capability. Our storage area network, our SAN, will be upgraded this year. We will be moving from a current storage capability of about 40 terabytes of high-performance storage with about 65 terabytes of low-performance storage. That has been enough for us in the past because, as you know, less than 10 per cent of our collection has actually been made available in a digital form.

We have two issues. One is the digitalisation of our legacy collections. A very small percentage of that is currently available in a digital form. But also we have the task of capturing all those materials that we call 'born-digital'. They are materials that appear on company blogs, personal archives or websites, or the like. This is content that we need to be capturing about Queensland as well. What we found in the last 12 months is an exponential increase in the material that we have had to capture and store. We are now nearly at capacity for our digital storage.

Our upgrade this year will allow us to have the facility for up to 24 terabytes of high-performance, immediately accessible content available from our own store and up to 96 terabytes of short-term archival storage. This is storage which is digital but we need to make sure it is accessible in another 20 or 50 years time. Certainly paper records last hundreds of years. So we need to be finding ways to make sure that that content is still there for Queenslanders to access. Our current plan for upgrading will allow us up to 250 terabytes of long-term archival storage, which is also what we call 'preservation aware'. This means that it will be able to tell us when there is any deterioration in the bytes being stored.

There are some preservation standards that we have been working on over the last number of years. We are putting those in place. This year will be the point where we implement this hardware and software to actually allow us to capture more of the content. Along with the other cultural institutions, we do have a big task both in capturing the legacy collections and capturing the born-digital content and then making them accessible in ways that are meaningful for people.

CHAIR: The moving challenge of technology. That is fascinating. Are there any further questions?

Mrs SCOTT: I guess one of the great joys of that precinct is how many young people and children you see and how well GoMA and the Art Gallery incorporates things for the kids such as the crafty things. Go to the ballet and there are lots of littlies sitting on extra cushions. I know Brisbane is noted for the way that it has actually targeted young audiences. Are there plans afoot to do even more around attracting younger audiences and catering for children so that they grow up loving art, libraries, museums and so on?

Ms Herring: In the interests of time, I might provide a response on behalf of our four partners here. There is no doubt that recognising children's cultural potential is a key priority for the whole cultural precinct. You just need to look at some of the activities that occurred over the Christmas, such as the children's art centre and the Queensland Art Gallery supporting the exhibition. The State Library of Queensland had a fantastic variety of free children's programming. The Queensland Museum has just opened their new dinosaur exhibition, for example.

I think it is fair to say that Brisbane genuinely does lead the way in terms of recognising children as cultural tourists. Certainly, when we are working through the next five-year planning cycle I know all four institutions have grand visions for certainly realising that potential moving Brisbane

forward. Right across the precinct, once the master planning is finalised, our aim is to deliver far more free outdoor programming for children, indoor programming as well and to have a fully integrated offering for families. I think it is a very exciting time.

CHAIR: It is an exciting time and we certainly look forward to finding out more and hopefully visiting as a committee and finding out more. That brings to a close this public briefing on the *Auditor-General of Queensland: Report to Parliament No. 3: 2013-14—Follow-up—Acquisition and public access to the Museum, Art Gallery and Library collections*. I want to sincerely thank the seven of you for coming in this morning because it has been very informative. Your enthusiasm and excitement really did generate well. We certainly noticed that. I certainly wish you all well.

You have assisted us in our consideration of the Auditor-General's report and your contributions have been most valuable. They have helped us to gain a deeper understanding of quite a number of issues that were raised in that report. I would urge all those people who have an interest in the work of the Education and Innovation Committee to subscribe to the committee's email subscription list via the Queensland parliament website. Any further information we publish about the consideration of this report will be available on that website, including our report when it is tabled. I now declare this briefing closed. I thank you all.

Committee adjourned at 11.03 am