

# Auditor-General of Queensland



Performance Management Systems audit

Report to Parliament No. 9 for 2011  
Acquisition and public access to the  
Museum, Art Gallery and Library collections

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QUEENSLAND

Prepared under Part 3 Division 3 of the  
Auditor-General Act 2009

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# Auditor-General of Queensland

October 2011

The Honourable R J Mickel MP  
Speaker of the Legislative Assembly  
Parliament House  
BRISBANE QLD 4000

Dear Mr Speaker

This report is prepared under Part 3 Division 3 of the *Auditor-General Act 2009*, and is titled Acquisition and public access to the Museum, Art Gallery and Library collections. It is number nine in the series of Auditor-General Reports to Parliament for 2011.

In accordance with s.67 of the Act, would you please arrange for the report to be tabled in the Legislative Assembly.

Yours sincerely



Glenn Poole  
Auditor-General



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# Executive summary

## Audit overview

The Queensland Museum (the Museum), State Library of Queensland (the Library) and Queensland Art Gallery (the Gallery) are all statutory bodies that are governed by specific Acts of Parliament. The objective of each of these Acts is to contribute to the cultural, social and intellectual development of all Queenslanders'. Appendix 6.6 to this report provides further details of these Acts and the guiding principles underpinning their objectives.

In 2010-11, the State contribution to the Department of the Premier and Cabinet's (DPC) Arts and Culture Service was \$106.584m.<sup>1</sup> The Museum, Gallery and Library represent an important component of the overall arts portfolio and receive State funding administered through Arts Queensland. Among its functions, Arts Queensland is responsible for advising and supporting the Minister for Finance, Natural Resources and The Arts in setting the Government's strategic direction for arts and culture in Queensland.

The objective of this audit was to determine whether there are adequate systems in place to efficiently, effectively and economically acquire and provide access to collections held by the Museum, Gallery and Library. The audit also reviewed Arts Queensland in regards to its oversight, coordination, advisory and funding roles supporting the Museum, Gallery and Library.

## Audit conclusion

Arts Queensland, in undertaking its role of advising and supporting the Minister, has good systems in place to engage with the three Art Statutory Bodies (ASBs) at an individual level. There is also some collaboration occurring between the Museum, Gallery and Library. However, there is a lack of systems to fully capitalise on the unique advantages provided by the co-location of the bodies within the one Cultural Centre.

There is no Cultural Centre strategy or plan to promote a shared and collaborative vision for the precinct. Similarly, no cultural tourism and events strategy exists to promote and position Queensland within this competitive domestic and international market.

Opportunity exists for Arts Queensland to take a leading role in promoting and developing greater collaboration between the ASBs, including the development of an Arts and Culture Tourism and Event Strategy, development of a Cultural Centre strategy, the digitisation of collections and encouraging greater cross promotion and development of some exhibitions and programs. There is a risk that perceptions about the statutory independence of these three statutory bodies could unnecessarily limit cooperation between the bodies and result in reluctance on behalf of Arts Queensland to promote such collaboration. I also found that Arts Queensland's roles and responsibilities are defined differently in key strategies and plans, resulting in a lack of clarity for the public and some stakeholders.

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<sup>1</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-2012*, Part 1 pg 1-16.



The Museum, Gallery and Library all have adequate systems in place to enable them to effectively, efficiently and economically acquire permanent collection items. The Museum and Library also have adequate systems for the acquisition of exhibitions.

I found that the governance relating to the Gallery acquiring exhibitions is not adequate. The Gallery does not apply the same rigorous controls to acquiring exhibitions as it does to the acquisition of permanent works, despite the often considerably greater costs involved. The decision-making and approval process is not documented and there is a lack of appropriately endorsed financial delegations for exhibitions. Not documenting the decision-making and approval processes diminishes accountability and transparency and fails to provide safeguards for decision makers. This results in diminished understanding regarding the basis for decisions to acquire or not acquire exhibitions. There is also a risk that the future development and accessibility of the permanent collection could be compromised without adequate systems to balance the efforts, resources and attention between the permanent collection and the acquisition of external exhibitions.

The Museum, Gallery and Library all have adequate systems to provide physical and virtual access to their collections and exhibitions. There is scope for all agencies to further review and improve performance measures and considerable scope for development of some common performance measures.

## Key findings

### Acquisitions

#### Permanent collections

Permanent collections are built up over time and can be a significant financial, cultural or heritage asset for the State. They can also represent a significant financial cost, not only in terms of acquiring items but also regarding on-going preservation, maintenance, storage and display. Therefore, bodies entrusted with acquiring and displaying these collections on behalf of the State have a responsibility to ensure they collect in the context of a defined policy. Decisions to acquire collections should be clearly documented and follow appropriately defined criteria and procedures.

Appropriate governance should ensure accountability and transparency and provide evidence that any acquisition is relevant to the collection and represents value. These processes usually include an overall collection policy and acquisition procedures for assessing the significance of items, usually referred to as significance assessments.<sup>2</sup>

The Museum, Gallery and Library all have:

- Adequate systems to guide staff and inform planning and decision-making regarding permanent acquisitions.
- Collection policies and procedures which comply with appropriate standards and align with their respective legislation and strategic plans.
- Appropriate internal controls to ensure accountability and transparency of permanent acquisition decisions.
- Financial delegations to ensure expenditure occurs at the appropriate level.

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<sup>2</sup> Collections Australia Network, *National Standards for Australian Museums and Galleries*, version 1.1, December 2010.

- Documented decision-making processes and approvals.
- Accessioning and de-accessioning processes.

## Exhibitions

Exhibitions provide a significant opportunity to showcase aspects of an agency's collection or bring to the public significant external works that would not otherwise be accessible. The costs involved in acquiring exhibitions from major interstate or international institutions can be significant and are often greater than the purchase of individual items. As with the acquisition of collections, appropriate governance is needed to ensure accountability and transparency of decisions and to provide evidence that approved exhibitions align with the agency's strategy and represent value.

Audit expected to see assessments of the significance, cost and benefit as well as formal proposal and approval processes for exhibitions.

The Museum has appropriate exhibition procedures and templates that provide a comprehensive written statement of the process and criteria to be considered for proposed exhibitions. The systems are adequate to guide staff and inform planning and decision-making regarding exhibitions, including a three-year exhibitions plan. The Exhibitions Review Committee considers proposals. The committee's decisions and approvals are adequately documented and provide sufficient transparency and accountability. While major international exhibitions have not been a focus of the Museum in recent years, they are now planning to host a number of international exhibitions in the near future.

The Gallery has had significant success in acquiring major international and national exhibitions, as well as staging various lower profile exhibitions. The Gallery has a range of processes to inform planning and decision-making. These processes are however, largely informal and do not provide appropriate internal controls to ensure accountability and transparency of exhibition acquisition decisions. An Exhibition and Collection Scheduling Committee meets to consider proposed exhibitions but no records are made of the decisions arising from these meetings. Despite the often significant funds involved in major exhibitions there is no documented approval of these exhibitions and financial delegations are not endorsed or documented. While the Board of Trustees is required to approve all purchase acquisitions over \$15,000 it is not currently required to formally approve any exhibition, despite some involving millions of dollars in commitments. The Board of Trustees do endorse the annual budget, including exhibitions. They are also briefed on the annual exhibitions program and updated on the progress of individual exhibitions during trustee meetings, although this tends to be for discussion rather than approval. The Gallery does not adequately document the decision-making and approval processes for exhibitions.

The Library has an exhibition policy which, although being applied, has never been formally approved and is still in draft format. Despite this, the content of the policy and supporting systems are adequate to guide staff and inform planning and decision-making regarding exhibitions. The Exhibitions Steering Committee meets regularly to consider exhibition proposals and the decisions and approvals are appropriately documented. Appropriate financial delegations are documented in the Library's delegations manual.

## Accessibility

Collections are accessed for purposes of enjoyment, entertainment, research and education. Access needs to be balanced with the preservation of the collections for future generations. Bodies entrusted with displaying, exhibiting and preserving these collections on behalf of the State have a responsibility to ensure the collections are appropriately accessible to a wide audience.

The Museum, Gallery and Library all:

- Ensure that collections are physically and/or virtually accessible to a wide audience.
- Provide access to specific groups including students, the elderly, Indigenous people, researchers, historians, and those with disabilities.
- Tour their collections, exhibitions and programs to regional areas.
- Have developed specific programs for education and to target various community groups.

There is a lack of formal systems to ensure the rotation of displays, such as a rotation policy. The Museum is developing a strategy to rotate its collections on an exhibition basis. Despite the lack of rotation policy at the Gallery, there is a level of rotation occurring which is largely prompted by the preservation policy. The rotation of displays at the Library is guided by a combination of the preservation guidelines and display procedures. Given the nature of the items held in the heritage collection of the Library, a specific rotation policy has less relevance.

Digitisation of collections can assist in the identification and preservation of items and provide a means of virtual access to collections and exhibitions. While all three ASBs are digitising their collections to various extents, a more systematic and concerted approach to digitisation is required. Arts Queensland has undertaken a review of digitisation which identifies various options, including collaboration across the ASBs, yet progress has been slow. Despite the different requirements between the Museum, Gallery and Library there is potential for greater progress and efficiencies to be achieved through a more coordinated approach to digitisation.

## Monitoring and performance reporting

The Museum, Gallery and Library all monitor and assess their individual performance against their objectives. Improvements to performance measures and targets could be made at each of the agencies.

The role and responsibilities of Arts Queensland are not consistently communicated across key strategic documents including the Strategic Plan, draft Operational Plan, Service Delivery Statement and the *Queensland Arts and Cultural Sector Plan 2010-13*.

Arts Queensland's external performance measures, other than for administering funding and grants, provide little indication of its performance against objectives. There are also a lack of performance measures and targets for its significant plans and initiatives.

## Collaboration and coordination

The Museum, Gallery and Library all have unique functions which distinguish them from each other. However, there are aspects of their operations and roles that are similar, as evidenced in their common legislated objectives and principles. Identifying opportunities for collaboration between agencies has the potential to:

- Maximise the significant advantages of the co-location of the Museum, Gallery and Library.
- Provide efficiency and economic gains through the sharing of resources and distribution of costs.
- Draw on a diversity of ideas.
- Provide a richer visitor experience.

Arts Queensland adequately engages with the Museum, Gallery and Library at an individual level. There is an opportunity for Arts Queensland to take a leading role in promoting and developing greater collaboration between these bodies. There are a number of collaborative processes which occur to coordinate efforts between the Museum, Gallery and the Library. Many

of these processes tend to rely on existing informal networks and as a result opportunities are potentially being missed. There is no Cultural Centre strategy or plan to promote a shared and collaborative vision for the precinct. There is no cultural tourism and events strategy to promote and position Queensland within this competitive domestic and international market.

There is opportunity for Arts Queensland to take a proactive and leading role in building on existing networks, initiatives and projects to develop more effective collaboration, such as:

- The development of a Cultural Centre strategy and plan.
- The development of art and cultural tourism strategies and initiatives.
- Identification and agreement on areas of shared objectives and the development of common performance measures in those areas.
- 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.
- Encouraging greater cross development and promotion of exhibitions and programs.
- Drawing on individual collections to support displays and exhibitions, particularly in relation to Queensland's heritage.

## Recommendations

### 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.

## Agency responses

### Department of the Premier and Cabinet

The Director-General of the Department of the Premier and Cabinet provided the following response on 23 September 2011:

*The Department and the key cultural institutions are committed to ensuring that the highest standards are met in the management of the State's collections – and in ensuring public access to them – and the draft report provides useful advice on a number of matters where supporting processes can be improved and intentions clarified. The Department will move forward on implementing the recommendations which apply to it.*

*The Department does have concerns about the significant emphasis given in the draft report to the merits of capitalising on the advantages provided by the co-location of the cultural institutions within the one Cultural Centre precinct.*

*The Department will continue to meet regularly with all CEOs of collecting institutions. It has led, and indeed funded, a number of collaborative marketing, policy-development, promotional, research and activation activities at the Cultural Centre since the opening of the Millenium Arts precinct, and will continue to facilitate collaborative approaches in all these areas. The Department is happy to work with institutions to achieve better comparability in the measurement of performance across common legislated objectives, taking account of the professional context for each institution – the key comparators of institutional performance must be like institutions, that is, museums should be compared to museums, libraries with libraries, and galleries with galleries.*

*The Department is firmly of the view that, first and foremost, the success of each of the institutions and the State's reputation for quality arts and cultural outcomes, depends on the capacity of each individual institution to demonstrate excellence within its own field. This will, and should be, the primary driver determining strategic directions, programming decisions, performance management and operational choices for each institution. The benefits of collaborative programming, such as the exemplary Torres Strait Islands: A Celebration initiative which is currently underway, will be an important but secondary benefit.*

*As a demonstration of this point, I draw your attention to the Queensland Art Gallery's commitment to being the best in its field, which is demonstrated by the following outstanding outcomes:*

- *being the most popular gallery in the country with 1.8 million visitors in 2010.*
- *staging 21<sup>st</sup> Century: Art in the First Decade, the largest exhibition of contemporary international art by an Australian art institution. This featured over 200 works by artists from more than 40 countries, and 80 per cent of the works were drawn from the Gallery's own collection. The exhibition attracted 451 000 visitors, despite five weeks of closure due to the 2011 Brisbane floods.*
- *creating and growing a 'home-grown international blockbuster', the Asia Pacific Triennial (APT), which is the biggest exhibition of contemporary Asian art in the world. In 2009-10, APT6 attracted 530 000 visitors and was ranked in the Top 10 for attendance of contemporary art exhibitions in the world for 2010.*
- *direct approaches from leading international art institutions to host exclusive exhibitions from their collections.*

*The audit report's recommendations for performance system improvements will provide useful support to the continued achievement of these world-class outcomes.*

In addition, the department provided the following comments:

*Over the last two to three years, AQ, Events Queensland (EQ), Tourism Queensland (TQ) and the arts statutory bodies (ASBs) have forged strong professional working relationships and partnerships which have delivered significant investment in and tourism marketing campaigns for major arts and cultural events at the Queensland Art Gallery and Queensland Performing Arts Centre as well as the Brisbane Festival and Cairns Indigenous Art Fair. AQ will continue to engage and collate with EQ, TQ and the ASBs at the CEO level as opportunities arise, with partnerships already secured for a number of forthcoming exhibitions and productions at the Cultural Centre. These and future partnerships will continue to develop the State's reputation as an arts and cultural events and tourism destination.*

*AQ and the ASBs will consider a Cultural Centre strategy as a future agenda item at an Arts CEO Forum.*

## Queensland Museum

The Chief Executive Officer of the Queensland Museum provided the following response on 23 September 2011:

*Queensland Museum supports the concept [the development of a Cultural Centre strategy] on the basis of its relevance to the enabling legislation for each of the individual cultural organisations.*

*The development of common performance measures needs to be seen in the light of appropriate benchmarks with like institutions, for example, the Museum already benchmarks its key performance activities against the Council of Australasian Museum Directors reporting framework. The establishment of common performance measures across the cultural precinct would only be appropriate where there is a basis for comparative performance analysis which would serve as an indicator for performance improvement.*

*The cultural precinct partners already share knowledge where relevant. Operational systems, particularly around collection management, are often specific to business outcomes and requirements of individual arts statutory authorities. These requirements can be diverse, and with respect to the application of digitisation as a concept across the different organisations have significant varying outcomes and resource implications. The Museum will continue to share relevant*



information and would consider support for jointly commissioned studies for data collection and analysis where relevant.

*The Museum is happy to consider strategic cross development and promotion of exhibitions and programs where relevant, and where linked to its strategic plan and objectives.*

*The Museum already reports against its legislative obligations and other performance criteria for national and international benchmarking. The Museum would support consideration of the development of a broader range of measures where they would specifically lead to improved performance information.*

## Queensland Art Gallery

The Director of the Queensland Art Gallery provided the following response on 23 September 2011:

*The Gallery will consider strategies to promote greater collaboration with other ASAs.*

- *The Gallery will liaise with AQ to consider the development of a Cultural Centre Strategy.*
- *The Gallery will liaise with AQ to consider common performance measures.*
- *The Gallery will continue to share cross-precinct findings, including exhibition audience research, and knowledge of operational systems, with other ASAs where relevant.*
- *The Gallery will continue to consider cross development and promotion of exhibitions and programs. Consideration of local collaborations will be made within the context of maintaining the Gallery's opportunities for national and international collaborative relationships, and the available resources.*

*As part of the regular planning and reporting cycle, the Gallery will liaise with AQ to consider common performance measures and the relationship of the Gallery's performance measures to legislated objectives.*

*The gallery will develop a formal digitisation strategy.*

*The Gallery appreciates the opportunity to improve its governance systems for exhibitions. As a result of Audit's feedback, an Exhibition Policy was developed and endorsed by the Board. A Delegations Policy was developed and approved by the Audit and Risk Management Committee, and will be presented to the Board for consideration at its October 2011 meeting.*

*The balance between collection development and the presentation of exhibitions will continue to be an ongoing focus and the Gallery will consider systems to ensure that an adequate balance is maintained. It should be noted that collection development and the presentation of exhibitions are not opposing concepts. Many of the Gallery's collection development opportunities arise from exhibitions, and the Gallery also develops exhibitions around collection works.*

## State Library of Queensland

The Acting Chief Executive Officer of the State Library of Queensland provided the following response on 23 September 2011:

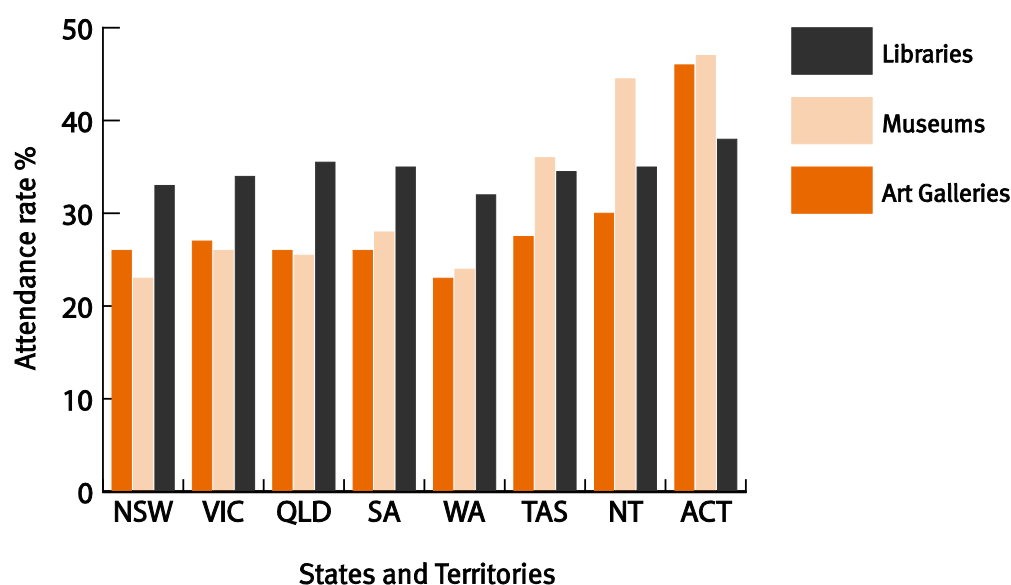
*With respect to the State Library, I am pleased that your audit has concluded that State Library has adequate systems in place with respect to the acquisition of permanent collections, exhibition acquisition, and also systems to provide physical and virtual access to our collections and exhibitions. I also agree that we should continue to strive to optimise the opportunities for collaboration across the Cultural Centre precinct.*

# 1 | Audit outline

## 1.1 Background

Australia's museum, gallery and library collections contain more than 116 million items, including 8.8 million heritage items in libraries and 52.5 million specimens, objects and artworks held in museums and galleries.<sup>3</sup> In the 2009-10 financial year over 4.52 million (25.9 per cent) Australians aged 15 and over attended art galleries, 4.46 million (25.5 per cent) attended museums and 5.86 million (33.5 per cent) attended libraries.<sup>4</sup> In 2009, 51 per cent of overseas visitors attended at least one cultural attraction while in Australia.<sup>5</sup> Figure 1A shows attendance rates across Australian States and Territories for 2009-10.

Figure 1A – Attendance rate at cultural venues and events by State and Territory



Source: ABS 4114.0 Persons attending cultural venues and events, 2009-10.

<sup>3</sup> Collections Council of Australia, *Collections in Australia* Fact Sheet, 5 January 2010.

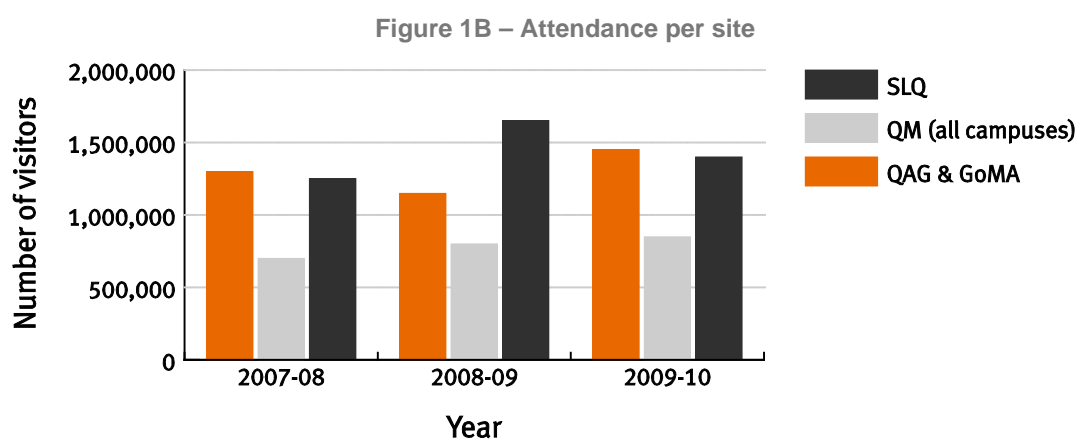
<sup>4</sup> Australian Bureau of Statistics, *Attendance at Selected Cultural Venues and Events 2009-2010*, pg 6.

<sup>5</sup> Australian Bureau of Statistics, 2010, *Arts and Culture in Australia: A Statistical Overview* 4172.0.



The arts make a unique contribution to the cultural, social and intellectual development of Queenslanders. Part of the State's contribution to the arts is through providing access to collections of objects, natural history specimens, art works and publications at State cultural venues. These venues include the Queensland Museum (including regional campuses), the Queensland Art Gallery (including the Gallery of Modern Art) and the State Library of Queensland. Each of these venues has built a variety of collections to reflect the heritage and natural history that has helped shape Queensland and Queenslanders. While these collections have a strong representation of unique Queensland heritage and natural history, the collections also include many items from across the world and other parts of Australia. These venues also supplement Queensland owned collections with loans of items from other organisations to provide a much broader range of displays for the Queensland public.

Considerable numbers of Queenslanders and visitors physically attend the Museum, Gallery and Library each year. Figure 1B details reported attendance figures for the 2009-10 financial year. Many others access the collections online or by other virtual means.



Source: Queensland Museum Annual Report 2009-10, Queensland Art Gallery Annual Report 2009-10, State Library of Queensland Annual Report 2009-10.

Two important aspects of collection management are the acquisition and accessibility of collectable items and collections. Unless sound acquisition and access systems are in place the best use of limited resources may not occur, items not suited to the collection purpose or of low priority may be acquired and there may be a risk of diminishing the value of the State's collections.

## 1.2 Audit objective

The objective of this performance management systems audit was to determine whether there are adequate systems in place to efficiently, effectively and economically acquire and provide access to collections held by the Queensland Art Gallery, State Library of Queensland and the Queensland Museum. The audit also reviewed Arts Queensland in its oversight, coordination, advisory and funding roles supporting the Museum, Gallery and Library.

## 1.3 Audit scope

The focus of the audit was on the acquisition of collectable items and collections and how they are made available to the public.

### 1.3.1 Acquisitions

For the purpose of the audit the term acquisition was defined as:

*The methods by which a museum, art gallery or library obtains its collections, including through gift, bequest, purchase, exchange, loan, rent, commission, field collection, in-house production and, without excluding rental of material hosted externally, any other means by which title or custody is transferred to these organisations, whether permanently, temporarily, physically and/or virtually.*

This definition was arrived at after consultation with the Museum, Library, Gallery and Arts Queensland. It is understood that some, or all, of the agencies do not include loans, rent, exchange or in-house production within their definition of acquisitions, but instead have separate definitions and policies to cover these areas. Nevertheless, the audit reviewed the systems regarding these areas. Therefore, for the purpose of clearly defining the scope of the audit these areas were included in the definition of acquisitions, notwithstanding they may be covered by separate internal definitions and policies.

### 1.3.2 Accessibility

Accessibility was defined as making a museum, art gallery or library, its buildings, its collection and its programs physically and/or virtually available, and intellectually engaging, to a wide range of people, while also fulfilling the agency's other responsibilities (e.g. ensuring the preservation and security of its collection, and the safety of visitors and workers).

### 1.3.3 Entities subject to the audit

- Arts Queensland – with a focus on its role in oversighting, coordinating, advising and funding the ASBs.
- Queensland Museum – The collections of the Museum subject to the audit included the State Collection, Reserve Collection, Image Library and Library Collection. The audit included collections held at the Queensland Museum South Bank, Workshops Rail Museum, Cobb & Co Museum, Museum of Tropical Queensland and Museum of Lands, Mapping and Surveying.
- Queensland Art Gallery – The audit included all collections of the Gallery and the Gallery of Modern Art (GoMA).
- State Library of Queensland – The audit focused only on the Library's Heritage Collection.

### 1.3.4 Exclusions from audit scope

The audit did not focus on:

- Queensland Museum's Research Collection.
- State Library Reference Collection or the Public Library Services Lending Collection.

The audit did not include the Queensland Performing Arts Centre (QPAC) as this Art Statutory Body does not have a core function of acquiring collections and making them accessible to the public.

The audit did not review the systems for storage, preservation or security of collections. In assessing systems for acquisition and access audit examined whether storage, preservation or security were considered in decision-making processes. The specific storage, preservation and security systems were not the subject of this audit.

# 2 | Arts Queensland and collaboration

## Summary

### Background

Arts Queensland is a work unit of the Department of the Premier and Cabinet (DPC) and is responsible for the department's Arts and Culture Service. The Arts and Culture Service aims to build a strong arts and cultural sector that enriches the lives of all Queenslanders.<sup>6</sup>

### Key findings

- Arts Queensland has adequate systems in place to engage with the Museum, Gallery and Library at an individual level.
- Arts Queensland has external performance indicators that adequately report on its role in administering funding and grants but provide little indication of its performance against its other roles.
- There is a lack of systems to fully capitalise on the unique advantages provided by the co-location of the Art Statutory Bodies within the one Cultural Centre. There is no Cultural Centre plan and no cultural tourism and events strategy.
- Arts Queensland does not communicate its roles consistently across key strategic and external documents.
- There is scope for Arts Queensland to lead greater collaboration between the bodies, particularly regarding the cross development and promotion of displays, exhibitions, objectives and initiatives.
- Arts Queensland was not able to demonstrate that it systematically collates information regarding the collection activities of agencies across the portfolio. This would assist in Arts Queensland's role of overseeing the Government's investment in arts and culture and ensuring the best use of public funds.

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<sup>6</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-2012*, Part 1, pg 1-6.

## 2.1 Arts Queensland

### 2.1.1 Organisation and role

Arts Queensland has a significant role in administering funding and grants, managing infrastructure and advising and supporting the Minister for Finance, Natural Resources and The Arts in setting the Government's strategic direction for arts and culture in Queensland. In 2010-11, the State contribution to the DPC Arts and Culture Service was \$106.584m.<sup>7</sup> The ASBs at the South Bank Cultural Centre (including the Museum, Gallery and Library), represent an important component of the overall arts portfolio and receive State funding administered through Arts Queensland.

#### Governance of Statutory Bodies

Respecting the level of independence of statutory bodies has to be balanced with ensuring an appropriate level of governance, transparency and accountability for public sector agencies. A key feature of the governance framework for these agencies is that they are largely funded and controlled by government.<sup>8</sup>

Arts Queensland has adequate systems in place to engage with the Museum, Gallery and Library at an individual level. In undertaking its role, Arts Queensland has an observer on the Boards of Trustees for the Museum, the Library and the Gallery. Arts Queensland is responsible, and has adequate processes for reviewing Annual Reports, Strategic Plans and Service Delivery Statements. It has also commissioned a number of reviews of the Museum, Gallery and Library and assisted them with Cabinet Budget Review Committee Submissions. The Museum, Gallery and Library all informed audit that they consider Arts Queensland has achieved an appropriate balance between respecting their statutory independence and providing assistance when required.

There is an opportunity for Arts Queensland to take a leading role in promoting and developing greater collaboration between these bodies. There is a risk that perceptions about the statutory independence of these three statutory bodies could unnecessarily limit cooperation between the bodies and result in reluctance on behalf of the department to promote such collaboration.

Arts Queensland fulfils its role of supporting the governance and compliance of ASBs, in part through its function of reviewing and providing advice regarding their Annual Reports and Strategic Plans. In addition to this role, Arts Queensland is required to:

- Advise and support the Minister in the setting of the Government's strategic policy and direction for arts and culture in Queensland.
- Oversee and report on the Queensland Government's investment in arts and culture and ensure the best use of public funds.
- Manage the State's arts and cultural assets, including the Queensland Cultural Centre.<sup>9</sup>

<sup>7</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-2012*, Part 1, pg 1-16.

<sup>8</sup> Arts Victoria, *Arts Portfolio Governance Handbook*, November 2003, pg 15.

<sup>9</sup> Arts Queensland, *2011-12 Operational Plan – Draft*. See Appendix 6.7 for full details of Arts Queensland's various roles.

It was expected that in fulfilling these roles, Arts Queensland would collate information regarding the collection activities across the portfolio. This would enable it to identify gaps, inform future planning and redirect efforts and funding as appropriate, particularly with regard to the collection and preservation of the State's cultural heritage. The collation of current collecting activities across the portfolio would assist in Arts Queensland's role of overseeing the Government's investment in arts and culture and ensuring the best use of public funds. Arts Queensland was not able to demonstrate that it undertakes any such activities in a systematic manner. Re-establishment of a Collections Working Group (discussed in section 2.2) could provide a valuable tool for assisting Arts Queensland in performing this function.

## Clarity of roles

An evaluation of the *Queensland Arts Industry Sector Development Plan 2007-2009* identified a need for Arts Queensland to clearly explain its role.<sup>10</sup> As a result, Arts Queensland made a concerted effort in its *Queensland Arts and Cultural Sector Plan 2010-2013* to identify its role as being to *invest, partner, advocate and communicate*.<sup>11</sup> However, the role and responsibilities of Arts Queensland is communicated differently between a number of DPC and Arts Queensland information sources, including:

- DPC Strategic Plan.
- DPC Service Delivery Statement.
- Arts Queensland's draft Operational Plan 2011-12.
- Queensland Arts and Cultural Sector Plan 2010-2013.
- Arts Queensland website.

Appendix 6.7 of this report provides details of the different roles and responsibilities communicated.

The DPC's publication, *A Guide to the Queensland Government Performance Management Framework*, states that an agency's objectives need to be clear to ensure the agency is focused on achievable goals.<sup>12</sup> The failure to clearly and consistently communicate its role means that evaluation of Arts Queensland's performance is difficult. It has also resulted to some extent in a failure to set targets and align performance measures to objectives. For example, the *Queensland Arts and Cultural Sector Plan 2010-2013* identifies high level cultural goals and agency functions. No performance measures are identified and no targets have been set. Despite this plan being in place for a year, Arts Queensland is only now drafting an evaluation framework. This will not allow for assessment of performance against targets. The *Artbeat: Regional Arts and Culture Strategy 2010-2014*, also fails to identify any targets or evaluation framework, although a draft evaluation framework has since been developed. Performance reporting and evaluation is discussed further in Section 2.1.2.

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<sup>10</sup> Arts Queensland, *Building on Success – Queensland Arts Industry Sector Development Plan 2010-2012*.

<sup>11</sup> Arts Queensland, *Queensland Arts & Cultural Sector Plan 2010-2013*, pg 10.

<sup>12</sup> Department of the Premier and Cabinet, *A Guide to the Queensland Government Performance Management Framework*.

## Cultural Centre at South Bank

The Cultural Centre at South Bank houses the State's major cultural institutions in close proximity to one another and provides Queensland with a unique advantage over other States. The Queensland Parliament expressed a number of intentions in co-locating the State's major cultural institutions within the one Cultural Centre. This includes:

- Developing the arts and cultural sector and arousing the interest of all Queenslanders.
- Attracting intrastate, interstate and international tourists.
- Providing Queensland with a Cultural Centre that rivals or surpasses those of other States.
- Providing shared facilities from which the statutory bodies could benefit.<sup>13</sup>

The design of the Cultural Centre was consistent with the Parliament's intentions by creating ease of public access between the individual statutory bodies and housing them in buildings that 'harmonise with each other'.<sup>14</sup> Audit expected to find a strategy in place to maximise these advantages, but no evidence of formal strategies for the Cultural Centre other than in relation to the facilities was identified. While the arts portfolio is more diverse than the Cultural Centre, the centre's statutory bodies, as significant cultural institutions and recipients of significant funding, are essential elements of this portfolio. A Cultural Centre strategy and plan, developed in collaboration with the statutory bodies and linking to significant portfolio strategies and plans, may provide a framework to further capitalise on the strength of the South Bank precinct. This could assist in promoting a shared and collaborative vision for the precinct and also provide advantages from an events, tourism and marketing perspective.

## Tourism and events strategies

A review of Parliamentary debate and subsequent statements regarding the Cultural Centre identified an expectation of tourism benefits from the co-location of the State's major cultural institutions. Audit found some examples of good collaboration between individual ASBs with events and tourism organisations to promote and create packages on an agency basis, especially by the Gallery in promoting major exhibitions. There was also some evidence of limited collaboration between Arts Queensland, Tourism Queensland and Events Queensland in promoting Arts and Cultural Tourism strategies. This included a Statement of Commitment between Arts Queensland and Tourism Queensland and the intended development of a Queensland Events Corporation Cultural Strategy. The Cultural Strategy has not eventuated and there has been no specific Arts and Cultural tourism strategy developed for Queensland. While Audit acknowledges the need for both tourism and events organisations to engage in such initiatives, there is nevertheless scope for Arts Queensland to proactively foster greater coordination and collaboration between tourism and events organisations and the Cultural Centre bodies. Such a strategy could assist to promote and position Queensland within the competitive domestic and international cultural tourism market. A specific Arts, Cultural Tourism and Events Strategy could be considered, similar to Victoria's *Arts, Theatre & Cultural Heritage Tourism Action Plan*.

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<sup>13</sup> Parliament of Queensland Legislative Assembly. (1976). *Parliamentary debates (Hansard)*. Brisbane, Qld: Queensland Government Printer.

<sup>14</sup> Queensland Cultural Centre Trust, *Second Annual Report*, 1978, pg 8.

## 2.1.2 Performance reporting

Arts Queensland has external performance indicators that adequately report on its role in administering funding and grants. The external performance indicators provide little indication of Arts Queensland's performance against its other roles. There is an opportunity for Arts Queensland to review and develop more relevant and appropriate performance measures.

As one aspect of measuring its performance, Arts Queensland is developing a satisfaction survey to be administered to the five ASBs (including the Museum, Gallery and Library) and four arts companies in early 2012. It is intended this survey will measure satisfaction across a range of Arts Queensland functions.

Arts Queensland provided a draft Operational Plan for 2011-12 which contains a number of performance measures. These intended measures would provide a greater indication of Arts Queensland's performance against a broader range of its roles and incorporate aspects of the Cultural Ministers Council developed indicators (refer to Case study 2B).

## 2.2 Collaboration and coordination

### 2.2.1 Current collaboration

There are a number of collaborative processes which occur, some of which include Arts Queensland, to coordinate efforts between the Museum, Gallery and Library. These processes include:

- Formal and informal CEO Forums.
- Cultural Centre Communications and Marketing Representative meetings.
- A Digitisation of Cultural Collections Steering Group.
- Ad hoc colleague liaison.

There are also examples of some loans of cultural items between the Museum, Gallery and Library to complement displays or exhibitions. The *Torres Strait Islands: A Celebration* initiative held at the South Bank Cultural Centre is the first major collaborative initiative between the Museum, Library, Gallery and the Queensland Performing Arts Centre. This exhibition is highlighted in Case study 2A.



## Case study 2A

### *Torres Strait Islands: A Celebration initiative*

The *Torres Strait Islands: A Celebration* initiative is the product of the first collaboration between the Queensland Museum (the Museum), Queensland Art Gallery (the Gallery), State Library of Queensland (the Library) and Queensland Performing Arts Centre (QPAC) to present a major cross-precinct exhibition. Arts Queensland engaged with the Arts Statutory Bodies in some aspects of this exhibition. This exhibition of Torres Strait Island culture and history commenced on 1 July 2011 at the Cultural Centre, South Bank, Brisbane and is due to continue until 23 October 2011.

This level of collaboration between Queensland's major arts organisations has been promoted as setting a new national precedent. The initiative was the result of collaborative planning, design, marketing and programming to allow for the unified presentation of significant Torres Strait Cultural and Heritage collections held or acquired by the participating Art Statutory Bodies.

The initiative includes:

- The Gallery's *Land, Sea and Sky: Contemporary Art of the Torres Strait Islands* exhibit of unique and diverse contemporary art from the Torres Strait Islands at the Gallery of Modern Art.
- The Library's *Strait Home* exhibit featuring the library's unique and significant Torres Strait Islander documentary material.
- The Museum's *Awakening: Stories from the Torres Strait* exhibit of objects including ceremonial masks and archaeological findings.
- Performances from the Bangarra Dance Theatre and the *Mabo Oration* at QPAC.

Collaboration included:

- Formation of eight working groups, with representatives of the various agencies to oversee the planning, management, design, programming and marketing of the festival.
- Sharing of resources, information, networks and expertise between agencies. For example, the Library utilised its contacts to bring sound recordings and the Alfred Cort Haddon Torres Strait Island collection held by the British Library to Queensland for the exhibition.
- Cross-marketing and promotion of exhibitions.

### Why is this better practice?

The *Torres Strait Islands: A Celebration* initiative is an example of the Art Statutory Bodies capitalising on their unique advantage of these key arts and cultural bodies residing within the one precinct. This initiative provides opportunities to build on the experience gained, including:

- Build on the formal networking and partnering systems established to deliver this project in order to identify, develop and deliver other joint initiatives.
- Develop a range of strategies to promote the Cultural Centre and capitalise on the unique advantages of the South Bank Cultural Centre, thus contributing to Queensland's economic development.
- Identify similar objectives, activities and operations to develop common systems for greater economy, efficiency and effectiveness.
- Utilise exhibitions to promote the collections held by the Art Statutory Bodies.

There is opportunity for greater integration of future collaborative initiatives within the Cultural Centre. This includes greater cross-promotion and integration of exhibitions rather than the four separate but related exhibitions being conducted concurrently.

## Cultural Centre website

There is a Cultural Centre website which provides limited information for the public. This website is not actively promoted and provides only basic information regarding facilities and directions. Although it provides links with the websites of the Cultural Centre tenants, it does not provide any information regarding current events. The website has attracted an average of only 9.35 website visits per day, with 69 per cent of visitors remaining on the site for under 30 seconds.<sup>15</sup>

<sup>15</sup> Data from Arts Queensland.

## Commonality of performance indicators

In 2007, Arts Queensland contracted consultants to deliver a workshop to Chief Executive Officers (CEOs) of Arts Statutory Bodies on performance indicators as a joint professional development initiative. Arts Queensland subsequently coordinated service standard changes across the Arts Portfolio via a 2010 whole of government Cabinet Budget Review Committee submission. This resulted in changes to the performance measures of the Museum and Gallery. The Library has more recently amended its performance measures.

While there are fundamental differences in the function of the Museum, Gallery and Library there are also areas of commonality of their operations. All three collect information via client surveys, questionnaires and marketing organisations, including precinct and cross-precinct attendance and client interests. There is however, no systematic sharing of this data across the ASBs. The audit identified scope for the Museum, Gallery and Library to identify similar operational activities and develop common performance measures in those areas. The common objectives identified in the respective legislation of the Museum, Gallery and Library provide a logical basis for establishing these areas of similarity (see appendix 6.6). There is an opportunity for Arts Queensland to build on the work undertaken with the consultants and the Cultural Ministers Council to promote and facilitate the development of common performance indicators across the ASBs (Case study 2B provides details of the Cultural Ministers Council indicators). This will have the effect of facilitating greater information exchange and may allow some aspects of performance comparison.

## Case study 2B

## Arts and Cultural Sector Performance Indicators

The Cultural Ministers Council was a collaboration of government ministers from Australia and New Zealand to develop Australia's arts and cultural sector. The Cultural Ministers Council supported the development of high level cultural indicators, reporting periodically on the strength of the arts and cultural sector. The development of cultural indicators was reported by the Cultural Ministers Council in a document titled *Vital Signs*. This details a measurement tool to enable government, the sector and the community to monitor achievements.

The report suggests that contribution can be captured using three broad themes, *Economic Development*, *Cultural Value and Engagement* and *Social Impact*.

A number of specific cultural performance indicators are identified under each of the three themes.

The cultural indicators under the Economic Development theme include:

- Cultural employment.
- Household expenditure on cultural goods and services.
- Visitor expenditure on cultural goods and services.
- Government support for culture.
- Private sector support for culture.
- Voluntary work in the arts and culture.
- Economic contribution of cultural industries.

The cultural indicators under the Cultural Value theme include:

- Cultural assets.
- Talent – human capital.
- Cultural identity.
- Innovation.
- Global reach.

The cultural indicators under the Engagement and Social Impact theme include:

- Cultural attendance.
- Cultural participation.
- Access.
- Education in arts and culture.

The cultural indicators enable collection of meaningful data and allow comparisons of trends and benchmarking with the international cultural sector. They inform evidence based decision-making and evaluation of public policy. The indicators also increase public awareness of the value of arts and culture.

## Why is this better practice?

The cultural indicators developed by the Cultural Ministers Council provide a good foundation which can be used by the cultural agencies, such as the Museum, Library, Gallery and Arts Queensland when developing their own measures. The indicators have been developed in collaboration across Australia and New Zealand, drawing on international research practice in the field.

Some of the benefits of these indicators are:

- The standardisation of indicators across the cultural sector (and nationally) would allow for greater and more relevant benchmarking and trend analysis.
- The inclusion of both quantitative and qualitative analysis of performance.
- A variety of areas including regional access and global reach are included.

Source: Cultural Ministers Council, *Vital Signs, Cultural Indicators for Australia, (First Edition – for consultation)*, 2010.

### 2.2.2 Opportunities

Current collaboration between the Museum, Gallery and Library is largely reliant on individuals and existing informal relationships. While the Museum, Gallery, Library and Arts Queensland have been involved in a number of promising collaborative initiatives, some of these initiatives have not progressed. For example, a Collections Working Group was established to support a coordinated and collaborative approach to collections in Queensland and inform policy and strategic priorities. This working group is not currently active, having been replaced in 2009 by the Digitisation of Cultural Collections Steering Group. While the Digitisation of Cultural Collections Steering Group (DCCSG) is a valuable initiative, it has a specific purpose (digitisation of collection) which is narrower than the terms of reference defined for the Collections Working Group. The Collections Working Group, as established under its original terms of reference, could potentially be a useful forum to share information and build greater understanding of cross-sector problems and opportunities with regard to the acquisition, management and accessibility of collections. It could also provide support to Arts Queensland in collating information regarding collection activities across the portfolio (see section 2.1.1).

While the DCCSG, chaired by Arts Queensland, is a good example of a collaborative initiative, a number of issues were noted:

- The DCCSG last met in November 2010, and for this reason the Museum, Gallery and Library advised they were not actively participating in this group or aware of its status.
- Arts Queensland commissioned a consultation report on digitisation which was completed in March 2011. The Museum, Gallery and Library advised they were not aware of the status of the report.
- Arts Queensland advised that the DCCSG is not likely to meet again until September 2011. As a result, the steering group will not discuss the report until at least six months after it was completed.

Despite different requirements between the Museum, Gallery and Library with regard to digitisation, there is the potential for efficiencies to be achieved through a coordinated approach.

The Museum and Gallery have introduced Google Analytics as a tool to help in assessing their website performance. The Library is currently conducting a formal trial of the system. The Museum, Gallery and Library have introduced (or are trialling) this system independently. Collaboration between the agencies may have produced greater efficiency and economy in the introduction of this system, especially considering the Library is currently trialling the system that is already in use within the Museum and Gallery.

It was expected the Museum, Gallery and Library would have systems to identify opportunities to align programming and cross-market suitable exhibitions, displays and programs. The only formalised processes identified to allow this to occur were the previously mentioned CEO Forums and the Cultural Centre Communications and Marketing Representative Meetings. There is no formal meeting of programming managers or curators between the three statutory bodies, instead they rely on informal networks.

There was evidence that the existing informal nature of liaison of the three ASBs is ineffective, especially with regard to small to medium level exhibitions. For example, the Library hosted the Australian War Memorial touring exhibition *Of Love and War* between 6 November 2010 and 6 March 2011. During a similar period, 1 October 2010 to 14 November 2010, the Museum hosted the Australian War Memorial touring exhibition *This Company of Brave Men: The Gallipoli VCs*. Despite the potential for these two exhibitions to attract similar audiences, no efforts were made to coordinate the programming, promotion or marketing. Similar opportunities were missed in cross-promoting the Library's *Lumia: Art, Light, Motion* exhibit with the Gallery's bigger *21st Century: Art in the First Decade* exhibition.

## 2.3 Summary and recommendations

Arts Queensland has adequate systems in place to engage with the Museum, Gallery and Library at an individual level. There is an opportunity for Arts Queensland to take a leading role in promoting and developing greater collaboration between these bodies.

There is a lack of systems to fully capitalise on the unique advantages provided by the co-location of the bodies within the one Cultural Centre. There is no Cultural Centre plan and no cultural tourism and events strategy. Arts Queensland was not able to demonstrate that it systematically collates information regarding the collection activities of agencies across the portfolio. This would assist in fulfilling its roles of:

- Advising and supporting the Minister in the setting of the Government's strategic policy and direction for arts and culture in Queensland.
- Overseeing and reporting on the Queensland Government's investment in arts and culture and ensuring the best use of public funds.
- Managing the State's arts and cultural assets, including the Queensland Cultural Centre.

Arts Queensland does not communicate its roles and responsibilities in a clear or consistent manner. In addition, its external performance measures, other than for administering funding and grants, provide little indication of its performance against objectives. There is also a lack of performance measures and targets for its significant policy documents.

There are a number of collaborative processes which occur to coordinate efforts between the Museum, Library and the Gallery. There is however, scope for greater collaboration and for Arts Queensland to take a leading role in building on existing networks, initiatives and projects. More formalised systems may result in identifying greater opportunities for collaboration.

**It is recommended that:**

- 1. Arts Queensland ensure its roles and responsibilities are communicated clearly and consistently across key strategic documents and plans.**
- 2. Arts Queensland engage with tourism and events bodies to work toward the development of an Arts and Cultural Tourism and Events strategy.**
- 3. All agencies 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.**



# 3 | Queensland Museum

## Summary

### Background

The Queensland Museum (the Museum) is entrusted by the State with the preservation, research and communication of Queensland's cultural and natural heritage. A significant aspect of this role is dependent on the appropriate acquisition and accessibility of collections. It is therefore essential that the Museum's systems for acquiring and providing access to collections are efficient, effective and economical.

### Key findings

#### *Acquisitions*

- The Museum's processes for acquiring items for its collections are adequate.
- The Museum's processes for acquiring exhibitions are adequate.
- Acquisition policies comply with appropriate standards and align with strategic plans.
- There is opportunity for greater display of collections through an expanded exhibition program.

#### *Accessibility*

- There are appropriate systems in place to make collections accessible and attract a wide audience.
- The Museum has successfully implemented various strategies and programs to ensure collections are widely available and accessed.
- The Museum has a digitisation policy and is in the process of digitising its collections in accordance with defined criteria.

#### *Monitoring and reporting performance*

- The Museum has appropriate systems to understand and report on its performance.
- Benchmarking is undertaken with other museums in Australian and New Zealand.
- The Museum should continue to review and improve performance measures.
- Greater use of trend data would improve external reporting.



## 3.1 Background

The Museum undertakes its statutory role as a guardian to the preservation, research and communication of Queensland's cultural and natural heritage. This significant role results in considerable public funding being provided to the Museum. In 2010-11, the Museum received \$20.679m in State funding and is estimated to receive \$21.219m in the 2011-12 financial year.<sup>16</sup> On 14 June 2011, the government announced an additional \$12.5m in capital funding for building works at the Museum in preparation for its 150th anniversary celebrations in 2012, as well as a further \$5.5m towards exhibition renewal.<sup>17</sup>

The Museum comprises the following campuses:

- The Queensland Museum South Bank (including the 'Sciencentre').
- The Workshops Rail Museum, Ipswich.
- Cobb & Co Museum, Toowoomba.
- Museum of Tropical Queensland, Townsville.

In addition, the Museum operates a storage facility at Hendra, Brisbane and partners with the Department of Environment and Resource Management in operating the Museum of Lands, Mapping and Surveying.

The Museum's collections include ethnographic, historical, biodiversity, geoscience, images and library items.

## 3.2 Acquisitions

### 3.2.1 Collections

The Museum is entrusted with significant public funds to meet its obligation to preserve, research and communicate Queensland's cultural and natural heritage. This is achieved through the acquisition of cultural and natural items (such as fossils, artefacts and specimens). It is essential that the Museum's systems for acquiring items is efficient, effective and economical.

The Museum acquires items for its collection through:

- Field collection.
- 'Biodiscovery'.
- Gift.
- Purchase.
- Exchange.
- Donation.
- Bequest.
- Commissioning.
- Loan.

Unlike the Queensland Art Gallery and State Library of Queensland, only a relatively small proportion of items acquired by the Museum are purchased, with the majority being acquired

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<sup>16</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-12*, Part 1, page 1-55.

<sup>17</sup> Queensland Government Ministerial Media Statement, *Qld Determined to Stay at Forefront of Arts*, <http://statements.cabinet.qld.gov.au/MMS/StatementDisplaySingle.aspx?id=75218>, 14/06/11.

through field collection and gift. In the 2009-10 financial year the Museum added 36,986 new objects and specimens to the State Collection.<sup>18</sup>

The Museum has a comprehensive Collection Policy outlining the objectives of its collection activities. It includes information on: access, acquisitions, roles and responsibilities, purpose, preservation, de-accessions, research, insurance, and ethics. The Collection Policy also provides good links with specific related Museum policies and procedures to guide staff.

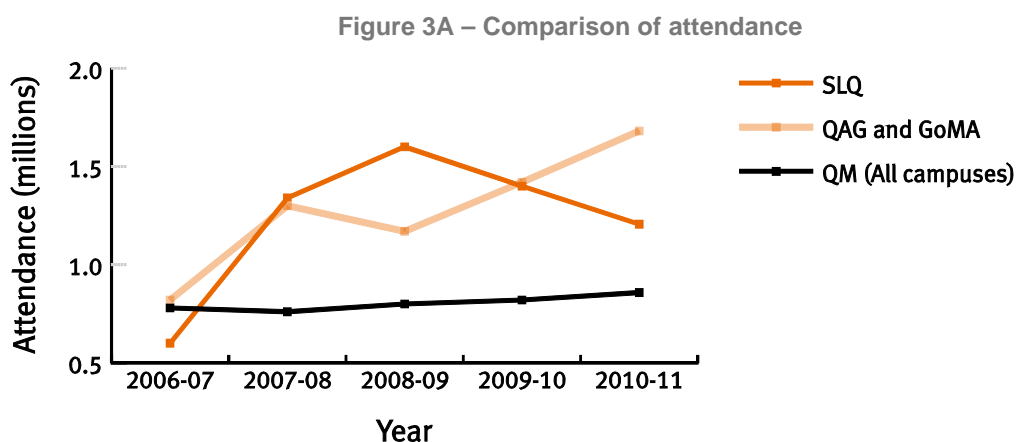
The Collections Policy is complemented by a number of acquisitions policies and procedures which meet standard criteria and are consistent with the objectives of the *Queensland Museum Act 1970* and the Museum's strategic and operational plans.

### Decision-making process

The Museum has adequate decision-making processes and guidelines for considering and approving acquisition proposals. A review of policies, the Collection Management database and random samples of acquisitions found that relevant acquisition types have significance assessments conducted which enable sound decision-making about the meaning, value, condition and importance of items. There are documented financial delegations and approval processes to ensure accountability and transparency. The process requires consideration and signed approval at three levels, being curators, conservators and collection managers.

### 3.2.2 Acquisition of exhibitions

The Museum over recent years, has placed considerable effort on fulfilling its research and preservation roles, while delivering small to medium sized exhibitions drawn from its own collections and/or other museums within Australia. As such, major international exhibitions have not been a major focus of the Museum. Between the 2006-07 and 2010-11 financial years the Museum has experienced moderate onsite visitor growth in comparison with the Gallery and Library. Figure 3.A highlights visitor onsite attendance for the Museum, Gallery and Library between the 2006-07 and 2010-11 financial years. While the lack of major international exhibitions may be a contributing factor for the overall moderate visitor growth, the attendance figures for the Gallery (including the opening of GoMA) and the Library reflect a period following major re-development at these two sites.



Source: 2006-07 to 2009-10 – Agency Annual Reports, 2010-11 – Queensland Museum, Queensland Art Gallery and State Library of Queensland.

<sup>18</sup> Queensland Museum, *Annual Report 2009-10*.

The Museum is in the process of planning more exhibitions, including the acquisition of major international exhibitions. Building works which include an increase in its capacity to hold exhibitions are about to commence. The Museum has developed a three-year Exhibition Development Plan which proposes holding an international exhibition annually as well as greater display of its own collections. The increased effort in acquiring international exhibitions combined with expanded capacity to host such exhibitions may enable the Museum to attract greater numbers of visitors and new audiences.

### Decision-making process

Audit expected and found an exhibitions process of similar rigour and governance to that of acquiring a permanent collection. The Museum has adequate and accountable processes for acquiring and approving exhibitions, including exhibition procedures complemented by application templates. Significance assessments are conducted and enable sound decision-making based on criteria including: relevance, public benefit, risk, timing, responsibilities, resources, partnerships and stakeholders. The written proposals are reviewed by the Exhibitions Manager, Director and the Exhibition Review Committee. A project specific consultation committee is formed and an exhibition creative brief, terms of reference and timeline are established to develop all facets of the exhibition. Final sign-off is the responsibility of the Director.

The Museum also has a specific Community Access Exhibitions Policy, which exists to encourage and assist community groups and organisations to hold short-term exhibitions at campuses of the Queensland Museum.

## 3.3 Accessibility

### 3.3.1 Collections

The Museum has appropriate systems in place to ensure collections are physically and/or virtually available, as well as intellectually engaging, to a wide audience. These systems include a range of policies and guidelines and the Museum's Collection Management System (CMS). In 2009-10, the Museum delivered 6,730 lectures, public talks, workshops and outreach programs and provided 2,436 square meters of new displays.<sup>19</sup> The Museum reports it is on-track to significantly improve on those figures in the 2010-11 financial year.<sup>20</sup>

The regular renewal of displays through the rotation of collections and objects provides opportunities to respond to current areas of public interest and attract both new and repeat visitors. The rotation of objects on display is a complex process that involves a balance between making collection items accessible and ensuring they are preserved to appropriate standards. The Museum does not currently have a rotations policy to guide decision-making regarding display renewal, but is taking steps to address this by expanding its exhibitions and display program. The redevelopment of the Museum's South Bank complex and approved funding for exhibition renewal across campuses will also enhance display renewal to meet future visitor demand.

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<sup>19</sup> Queensland Museum, *Annual Report 2009-10*.

<sup>20</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-12*, Part 1, pg 1-54.

### 3.3.2 Accessibility of exhibitions

The Museum holds exhibitions to enable greater access to its collection items and also collections from other organisations, such as the Australian War Memorial exhibition *This Company of Brave Men: The Gallipoli VCs*. The Museum, as part of the *Torres Strait Islands: A Celebration* initiative, has prepared an exhibit called *Awakening: Stories from the Torres Strait*. This is discussed in more detail in Case study 2A.

The Museum has a number of processes in place to ensure physical and virtual access to exhibitions. These include:

- Hosting and developing exhibitions.
- The Museum's website, which contains information about current and past exhibitions.
- Online learning resources for exhibitions.
- Travelling exhibitions to regional areas, such as the Great Railway Journeys of Australia exhibition.

There are also systems to assess the performance of exhibitions and guide future planning. This includes evaluation surveys to evaluate visitor satisfaction, attendance monitoring and visitor feedback. Nevertheless, there is opportunity for greater display of collections through an expanded exhibition program, which is currently being addressed by the Museum.

### 3.3.3 Virtual access

The Museum has a Website Management Policy which ensures its website is easy to use and navigate. An Online Services Steering Committee is responsible for ensuring that online services and initiatives support the Museum's strategic direction and mission. The Museum website provides activities, online learning programs and a search catalogue which allows the public to search collection records. A loans catalogue is also available and bookings can be made online.

The Museum digitise all new acquisitions and has a system for digitising a small number of previously collected items monthly. The Museum added 7,000 digitised items to its collection in the 2010-11 financial year.<sup>21</sup> The Museum has recently acquired a high resolution digital image capture system to aid in digitising and making accessible more of its collection. There is a digitisation policy which enables the Museum to progressively digitise its collection, based on pre-determined criteria. There is the potential for some efficiency to be achieved through a more coordinated approach to digitisation with the Gallery and Library, with Arts Queensland taking a coordinating role. This is further discussed in Section 2.2 of this report. Also refer to Case study 5A.

### 3.3.4 Attracting a wide audience

The Museum has different types of programs to provide access to a wide variety of audiences, including students, Indigenous communities and children. For example, the *Wild backyards* program caters for school and community groups and the *After Dark Programs* are held after usual business hours for adults. Community group tours are provided and allow access to items held in storage facilities. Cobb & Co Museum volunteers have taken artefacts into nursing homes as part of the *Reminiscences* program. The Museum has also participated in the *Torres Strait Islands: A Celebration* initiative through its *Awakening: Stories from the Torres Strait* exhibit (see Case study 2A). Case study 3A provides information on the Museum's Indigenous community engagement.

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<sup>21</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-12*, Part 1, pg 1-54.

## Case study 3A

## Museum Indigenous Community Engagement

## Indigenous programs

The Dandiiri Maiwar permanent exhibition celebrates Queensland's two distinct Indigenous cultures through stories, film, artefacts, photographs, art and music. The Museum also provides access to sacred Indigenous items held by the Museum to various Indigenous communities. In the last financial year, 17 different Aboriginal communities visited the museum to pay respect to their elders.

## Repatriation Program

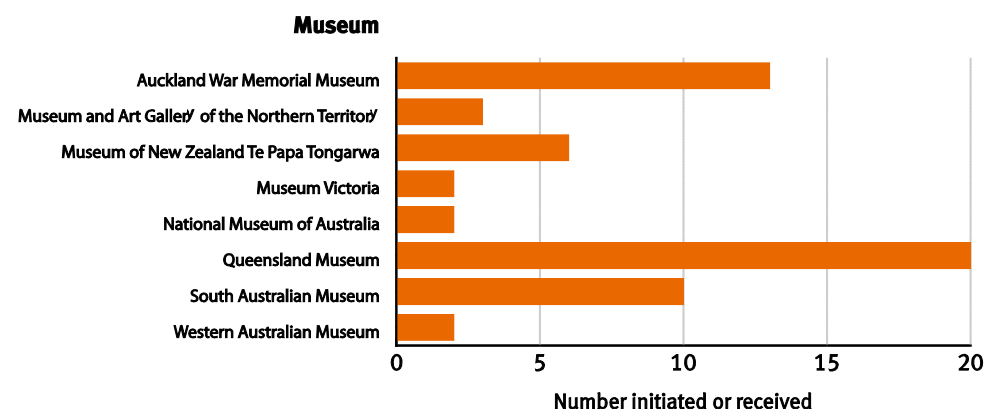
Between 1870 and 1970 the remains of many Indigenous people were collected by the Queensland Museum. These remains were often used for scientific research or for public education and display. Since the 1970s, the Queensland Museum has responded to calls from Aboriginal people and Torres Strait Islanders to return the remains and cultural property of their Ancestors.

To ensure the sacred objects and customs of the Indigenous community are respected, the Museum has implemented a 'Repatriation Program'. The aim of the project is to return remains of Aboriginal people and Torres Strait Islanders to their appropriate community groups. In the 2009-10 financial year:

- Forty-one remains of Aboriginal people were returned to the Kombumerri Aboriginal People.
- The remains of two Aboriginal people were in the process of being returned to the Jinibara People.
- Twenty-two secret sacred objects were in the process of being returned to Aboriginal communities.<sup>22</sup>

Through the "International Repatriation Program" the remains of three Queensland Aboriginal people were returned to Queensland from Austria. These remains are under the Museum's care until they can be provenanced and repatriated. In addition, the remains of 15 Queensland Aboriginal and Torres Strait Islander people have been returned by the South Australia Museum for repatriation to Queensland. The Queensland Museum has also sent sacred objects and items to the South Australia Museum for repatriation to the South Australian Traditional Owners.

## Repatriation requests for Indigenous materials



Source: Council of Australasian Museum Directors, Annual Survey Tables 2008-09.

## Why is this better practice?

- Encourages a collaborative relationship between the Museum and Indigenous communities.
- It is part of the *Return of Indigenous Cultural Property Program*.<sup>23</sup> The activities undertaken through the Return of Indigenous Cultural Property program are guided by national principles.
- Contributes to meeting the guiding principles under Section 1B (c) of the *Queensland Museum Act 1970* with regard to 'respect for Aboriginal and Torres Strait Islander cultures should be affirmed.'
- Promoting programs with Indigenous themes the Museum increases public knowledge on the customs and traditions of Indigenous communities.
- Promotion of the programs also encourages preservation of the skills and practices which can easily be lost with the passing years.

<sup>22</sup> Queensland Museum, *Annual Report 2009-10*, pg 36.

<sup>23</sup> Australian Government Department of the Prime Minister and Cabinet, *International Repatriation Program*, [www.arts.gov.au/funding-support/grants-funding-opportunities/indigenous-arts/international-repatriation-program](http://www.arts.gov.au/funding-support/grants-funding-opportunities/indigenous-arts/international-repatriation-program), accessed on 03/08/11.

The Museum has adequate systems to monitor the type of audience it is attracting through visitor surveys and customer feedback forms to ensure accessibility to a wide audience. The Museum also conducts focus groups to assist in identifying which exhibitions will attract a wide audience. The Museum conducts marketing through brochures, press advertising, media relations and the website. The Museum is also involved in online social networks.

## 3.4 Monitoring and performance reporting

### 3.4.1 Adequacy and transparency

The Museum has appropriate systems to understand and report on its performance. Internal monthly performance reports containing information on acquisitions and access are produced for the Executive Management Team and Divisional Managers. Each collection has its own suite of internal performance measures. Reports also go to the Board of Trustees through the Chief Executive Officer. In addition, there is annual reporting to the Office of the Chief Scientist.

The Museum provides transparent and detailed external performance measures through its Annual Report and Service Delivery Statement, such as the number of cultural and display items loaned and the number of visitors attending travelling exhibitions. The disclosure of trend data in the Museum's Annual Report would provide greater transparency and allow stakeholders to analyse performance over longer time periods.

### 3.4.2 Measures and targets

Overall, the Museum's external performance indicators are relevant, appropriate and fairly represent performance. Current performance measures adequately report the Museum's performance against its stated legislative and strategic objectives. However, there are two legislated objectives which have not been addressed through an appropriate measure. The Museum should consider developing appropriate measures to report against ss.1B(c) and (g) of the *Queensland Museum Act 1970*, regarding respect for Aboriginal and Torres Strait Islander cultures and international collaboration respectively. While the Museum does not have a specific performance measure to report against the objective regarding respect for Aboriginal and Torres Strait Islander cultures, the Museum 2009-10 Annual Report provided information to detail achievements under the Repatriation Program (see Case study 3A for details). Although significant, this program is only one aspect of the Museum's activities against this objective. The development of performance indicators for these areas would enable disclosure of long term trends.

There is an opportunity for the Museum, Gallery and Library to identify similar operational activities and develop common performance measures in those areas. The common objectives identified in the respective legislation of the Museum, the Library and the Gallery could provide the basis for establishing these areas of similarity. Section 2.2 provides further detail.

### 3.4.3 Benchmarking

The Museum undertakes benchmarking with major museums in Australia and New Zealand through the Council of Australasian Museum Directors. Benchmarking is conducted in various areas including visitation, acquisitions, website usage and finances. The benchmarking conducted is used internally. Benchmarking is done on a yearly basis and information is collected by the Council of Australasian Museum Directors through a survey.

The Museum has implemented Google Analytics to assist in monitoring and assessing its website performance. This will also allow future comparison and benchmarking against the Gallery and Library. Audit noted that the Museum, Gallery and Library all introduced, or are in the process of introducing Google Analytics independently of one another. There may have been the opportunity for economy and efficiency gains to be achieved through collaboration in this area. This is discussed in detail in Section 2.2.

## 3.5 Summary and recommendations

The Museum has good systems for acquisitions and accessibility of its collections. This includes adequate decision-making processes and guidelines for considering and approving acquisitions to its permanent collections and exhibitions. There is opportunity for greater display of collections through an expanded exhibition program. The Museum has recognised this potential and is developing systems to address this issue.

There are appropriate systems in place to make the Museum's collections accessible and attractive to a wide audience. The Museum has implemented a number of different programs for a wide variety of audiences, including students, Indigenous communities and children.

The Museum has processes in place to digitise its collections in accordance with defined criteria.

The Museum has appropriate systems to understand and report on its performance. Its external performance indicators are relevant, appropriate and fairly represent performance and it undertakes benchmarking with major museums in Australia and New Zealand.

**Recommendations 3 and 4, detailed in the executive summary, are applicable to all agencies, including the Queensland Museum.**

# 4 | Queensland Art Gallery

## Summary

### Background

The Queensland Art Gallery (the Gallery) through its two campuses is entrusted by the State with contributing to the cultural, social and intellectual development of all Queenslanders through the visual arts. A significant aspect of this role is dependent on the appropriate acquisition and accessibility of collections and individual works of art. It is therefore essential that the Gallery's systems for acquiring and providing access to collections are efficient, effective and economical.

### Key findings

#### *Acquisitions*

- The Gallery's processes for acquiring items for the permanent collection are adequate.
- More formal governance arrangements surrounding the decision-making process and approval for acquiring exhibitions are needed.
- Systems, including criteria and performance measures, may be needed to ensure the development and promotion of the permanent collection is not overshadowed by the success of major exhibitions.

#### *Accessibility*

- The Gallery is delivering a mixture of exhibitions to attract visitors.
- The Gallery has successfully implemented various strategies and programs to ensure collections are widely available and accessed.
- A rotation policy and a new collection management system may better support the rotation of the permanent display.
- There is no formal strategy nor implementation plan in place to digitise the collection.

#### *Monitoring and reporting performance*

- There are processes in place to monitor and report on performance.
- Monitoring and reporting focus primarily on exhibitions. Performance of the permanent collection is adequately reported.
- The Gallery should continue to review and improve performance measures and targets.
- Greater use of trend data would improve external reporting.



## 4.1 Background

The Gallery's statutory role is to contribute to the cultural, social and intellectual development of all Queenslanders through the visual arts. In 2010-11, the Gallery received \$31.31m in State funding and is estimated to receive \$33.56m in the 2011-12 financial year.<sup>24</sup> The Gallery undertakes numerous exhibitions which are sourced from its collection or externally.

The Gallery is a two campus institute within the South Bank Cultural Centre, consisting of the Queensland Art Gallery (QAG) and the Gallery of Modern Art (GoMA). In 2010, collections owned by the Gallery were valued at \$281m. The Gallery maintains ten major collections. They are:

- Indigenous Australian Art.
- Queensland Heritage.
- Australian Art to 1975.
- Contemporary Australian Art.
- Asian Art.
- Contemporary Asian Art.
- Contemporary Pacific Art.
- International Art.
- Contemporary International Art.
- Australian Cinematheque.

## 4.2 Acquisitions

### 4.2.1 Permanent collection

The Gallery's collection is an important cultural asset for Queenslanders. In many cases the collection is the basis from which exhibition, publishing and education programs are developed.

The Gallery acquires items for its collection in a variety of different ways, such as:

- Gifted items.
- Purchase of items.
- Loans from other galleries and/or cultural institutions.
- Commissioning an artist to develop artwork(s).

The Gallery has a Collections Management Policy (CMP) outlining its collection objectives, the responsibilities of the Board of Trustees and staff, and the manner in which the related activities are carried out. It includes information on: access, acquisitions, conservation, de-accessions, Indigenous Australian cultures and research.

The CMP is complemented by an acquisitions policy which outlines how the Gallery will develop its collection to meet its strategic purpose and the criteria for what to accept or buy. It also contains the delegations assigned for approval of acquisitions.

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<sup>24</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-12*, Part 1, page 1-48.

Both the CMP and acquisitions policy meet appropriate standards and are consistent with the objectives of the *Queensland Art Gallery Act 1987*, and the Gallery's strategic and operational documents.<sup>25</sup>

### Decision-making process

The Gallery has adequate decision-making processes and guidelines for considering and approving permanent acquisition proposals. Permanent acquisitions are considered by an acquisition committee and presented as acquisition submissions for formal consideration by the Board of Trustees.

A random sample of acquisition proposals were analysed and found adequate assessments of price and significance and compliance with the Gallery's acquisitions policy. Significance assessments conducted as part of the acquisition proposal enable sound decision-making about the meaning, value, condition and importance of items. Acquisition proposals were also appropriately signed and retained.

Financial delegations are consistently applied to all acquisitions to the permanent collection. Those acquisitions above \$15,000 are approved by the Board of Trustees, while those below \$15,000 are approved by the Director, with the Board of Trustees advised. At the time of this audit, the Gallery was unable to demonstrate that these financial delegations had been formally endorsed. The Gallery has since drafted a delegations policy which is in the process of being considered by the Board of Trustees for approval.

## 4.2.2 Acquisition of exhibitions

Exhibitions are an important and large part of the Gallery's operations. The number and size of exhibitions vary. The Gallery has been delivering approximately 33 exhibitions a year for the past three-years, including travelling exhibitions. The importance of exhibitions is discussed further in Case study 4A.

### Decision-making process

An approval process of similar rigour and governance to that of acquiring items for permanent collection was expected for exhibitions. However, there are a number of limitations of the process:

- There is limited guidance material on the process for acquiring and approving exhibitions.
- The Gallery was unable to demonstrate any systems or criteria for ensuring an appropriate balance between the development of the permanent collection and the acquisition of exhibitions.
- While exhibitions proposals are raised and approved at fortnightly Exhibition and Collection Scheduling Committee meetings, formal meeting minutes are not taken nor are formal proposal forms completed, approved and retained.
- The Board of Trustees endorse the annual budget, including exhibitions. They are also briefed on the annual exhibitions program and updated on the progress of individual exhibitions during trustee meetings, although this tends to be for discussion rather than approval.
- The Gallery does not adequately document the decision-making and approval processes for exhibitions.

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<sup>25</sup> Including the Collections Australia Network, *National Standards for Australian Museums and Galleries*, version 1.1, December 2010.

It is a requirement of the *Financial and Performance Management Standard 2009*, the State Procurement Policy and the Gallery CMP that such decisions be formally documented. Not documenting the decision-making process and approval diminishes accountability and transparency and fails to provide safeguards for decision makers. As a result the reasoning and basis for decisions to acquire or not acquire exhibitions is not apparent, including assessment of how proposed exhibitions fit with the Gallery's objectives and vision.

In addition, the Gallery does not have appropriate endorsed financial delegations in place. The *Financial and Performance Management Standard 2009* and Queensland Treasury's *Financial Accountability Handbook* identify the need for appropriate delegations as an essential element of internal control. Audit was advised that all exhibitions are approved by the Director, however there was no documented evidence to support this. Since the time of this audit, the Gallery has drafted a delegations policy which is in the process of being considered by the Board of Trustees for approval. This draft delegations policy includes financial delegations regarding the acquisition of exhibitions.

### 4.2.3 Balancing the collection

The traditional role of the Gallery has always been to preserve and develop the State's collection for future generations. An alternate view is that the gallery's role is also to educate and engage the public in the field of art. Achieving a balance between these two key roles can be challenging.

Currently, the Gallery's collection is growing with the total number of items acquired increasing gradually over time (refer to Figure 4A). It appears that a large increase in gifted items has allowed for this overall increase. This corresponds with a decrease in the number of collections purchased.

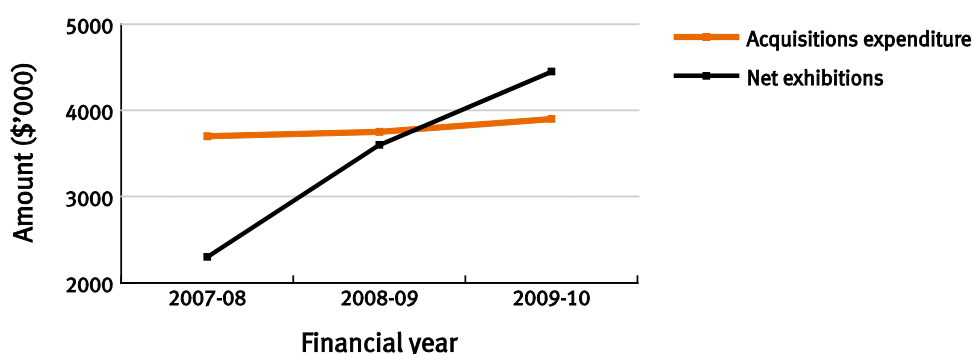
**Figure 4A – Percentage of collections purchased and gifted**

Collections acquired	2007-08	2008-09	2009-10
Purchased	83%	63%	55%
Gifted	17%	37%	45%
Annual number of items acquired	545	582	624

Source: Queensland Art Gallery.

Figure 4B shows that the Gallery's net expenditure on exhibitions has almost doubled since 2007-08, while the expenditure on acquisitions has remained relatively steady.<sup>26</sup>

**Figure 4B – Comparison of expenditure**



Source: Data provided by Queensland Art Gallery

<sup>26</sup> Data from Queensland Art Gallery.

Gifted items may not provide a reliable source for sustained development of the collections. In the likely event that the Gallery experiences a future decline in gifted items it may be necessary to either:

- Divert expenditure from exhibitions to permanent acquisitions.
- Continue to fund exhibitions at existing levels at the expense of developing the permanent collection.
- Find additional revenue to fund either exhibitions or permanent acquisitions.

There is a risk that the future development and accessibility of the permanent collection could be compromised without adequate systems and policies to balance the efforts, resources and attention between the permanent collection and the acquisition of external exhibitions.

## 4.3 Accessibility

### 4.3.1 Permanent collection

Galleries record information about their collections so that they know its condition, significance, and are able to account for when items have been on display. A gallery collection management system (CMS) containing accurate, relevant, and comprehensive information about a collection provides:

- A full account of the collection in its care.
- Information on the significance of the collection.
- A resource for staff to develop and make use of the collection.
- An efficient and practical tool to determine how long since an item has been on display.

Audit expected that the Gallery would have a rotation policy and an adequate CMS. The Gallery rotate the permanent display as part of conservation and curatorial operations. Currently, it is not easy for gallery staff to access information on when any particular item was last displayed. Staff reported that items have the last date it was on display pencilled in its frame, which is a manual and ineffective way of determining when an item was last displayed. Also, the current CMS is primarily manual and inefficient in providing information on when an item was last displayed. However, the Gallery advised that they are in the process of implementing a new CMS which should improve collection management, including rotation information.

The Gallery reported that approximately seven per cent of its collection is on display at any one time. A manual stock-take of the items, including the permanent collection and collection-based exhibitions, found that approximately 15 per cent of the entire collection had been on public display over a 12 month period. This indicates that some rotation of the collection items on display is made throughout the year.

### 4.3.2 Accessibility of exhibitions

The Gallery is using exhibitions as a tool to promote access and attract a wide audience. The Gallery has a growing reputation for delivering large and/or unique exhibitions that are drawing in large crowds. Some economic benefit studies of major exhibitions report that approximately 35 per cent of visitors to an exhibition go on to view the remainder of the Gallery's permanent collection.

## Case study 4A

### Exhibitions improving access and increasing attendance

#### Exhibition models

The Queensland Art Gallery (the Gallery), like most galleries in Australia, presents various exhibitions, each of which can be broadly categorised according to a particular exhibition 'model'. The three main exhibition models the Gallery use are:

##### 1. Blockbuster model

A 'blockbuster' is usually a large exhibition with a high media profile. It often involves collaboration with an interstate or international gallery. Through an innovative approach to exhibition planning, the Gallery has developed a high profile for presenting 'blockbusters' and popular exhibitions which are offered free to the public and feature works from the Gallery's contemporary art collection. Some examples include the recent *21st Century: Art in the First Decade*, the *Asia Pacific Triennial Series* and the *Land, Sea and Sky: Contemporary Art of the Torres Strait Islands*.

##### 2. Collection-based model

The Gallery has a responsibility to the Queensland public to interpret the Collection in ways that illuminate the visual arts for all visitors. Collection-based exhibitions are an integral way of doing this. For instance, profiling the collection through collection-based displays is a way to draw attention to the role individuals who donate works of art to the Gallery have played in its formation. An example of such an exhibition is the *Breaking Boundaries: Contemporary Indigenous Australian Art*.

##### 3. Research-based model

These exhibitions are a result of long detailed research on the part of Gallery curators. These types of exhibitions reinforce the profile of the Gallery as a leading research institution. A recent example of such an exhibition is the *Art, Love & Life: Ethel Carrick & E. Phillips Fox* exhibition. This exhibition featured works borrowed from many private collections, as well as other State galleries and the National Gallery of Australia.

The Gallery also has an active and extensive program of exhibitions and educational programs throughout regional Queensland. Programs focused on children and young people, Indigenous Australians, regional arts workers and on regional Queenslanders more generally are part of the Gallery's core business. Delivery of these programs goes toward fulfilling the Gallery's mission to provide all Queenslanders with access to the visual arts and to the Gallery's collections.

#### Why is this better practice?

- When the right type and mix of exhibitions is delivered it will most likely result in an increase in attendance.
- Collection-based exhibitions are a good method of drawing on the permanent collection.
- Exhibitions and/or programs associated with them that tour remote areas of Queensland reach a greater audience.
- All of the above exhibition models involve public and educational programs. These programs are vital in providing access to the Gallery's collection for a range of audiences, such as children, school students, teachers, disabled, elderly through to the general public.

Source: Queensland Art Gallery

### 4.3.3 Virtual access

The internet provides an opportunity to increase public access to the Gallery through remote access. Visitors are able to obtain information relating to opening times, location, admission prices, exhibitions, programs and a complete list of the entire collection catalogue. The Gallery's website is a major access point for information and access to digitised images of some collection items. The number of visitors to the Gallery's website is monitored through Google Analytics. This is discussed further in Section 4.4.3.

Digitising images provides public access to an item regardless of its availability for physical display, the fragility of the item, the time of day, or the location of the person viewing it. As at April 2011, the Gallery had digitised 25 per cent of its collection (3,683 of 14,678 collection items). In comparison, an Australian National Audit Office report found that Artbank<sup>27</sup> had captured digital images of its entire collection of over 9,300 works.<sup>28</sup> The Gallery digitise all new acquisitions and some older acquisitions on an ad hoc basis as there is no systematic approach to digitising previously acquired items. There is no formal digitisation strategy or implementation plan in place. Such a strategy and plan may enable the Gallery to progressively digitise more of its collection based on pre-determined criteria.

#### 4.3.4 Attracting a wide audience

Overall, the Gallery has appropriate systems in place to ensure collections are physically and/or virtually available and intellectually engaging to a wide audience.

Visitor surveys provide insight to the audience profile. This information is used to develop strategies to attract new audiences and/or grow the existing one.

The Gallery undertakes regular visitor surveys and analysis of visitor statistics to gain a better understanding of the market and the profile of visitors that access its collection. There are also processes in place for visitors to complete feedback forms which the Gallery monitor as part of its operations.

The Gallery has successfully implemented various strategies and programs to ensure its collections are accessible or made available to a wide audience. Some of the strategies include:

- Guided tours of the Gallery, including tours for the blind and hearing impaired.
- Interactive tours for smartphone or iPhone users.
- Website resources such as the e-catalogue and publications for all types of users.
- 'Toddler Tuesday' program and the Children's Art Centre for kids.
- 'New Wave Teens' program for teenagers.
- Travelling exhibitions for people in remote and regional areas in Queensland.
- 'Look Out' program and educational resources for teachers.
- 'My Gen 50+' program for people aged over 50.
- 'Up Late' program on Friday nights for larger exhibitions attracting people that wish to visit in the evening, i.e. 5.30 - 9.30pm.

Since 2000, the Gallery has seen an increase in visitations from 300,000 to 1.4 million in 2009-10, ranking it as the second highest visited gallery in the country (see Figure 4C). The Gallery has reported its combined attendance figures for the Art Gallery and GoMA for the 2010-11 period as 1.4 million visitors.<sup>29</sup>

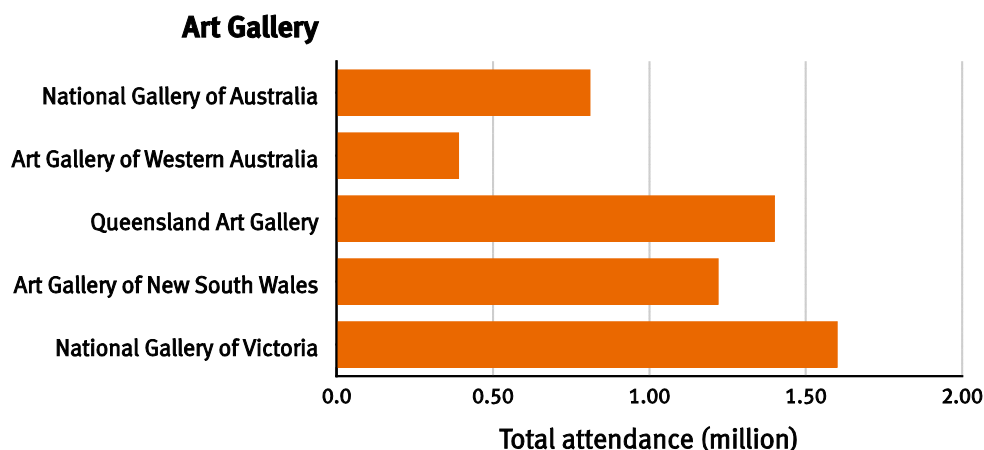
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<sup>27</sup> Artbank is an Australian Government statutory body that rents works of art to the public and private sectors. Australian National Audit Office, *Report No.39: Artbank, Department of Communications, Information Technology and the Arts*, 2005-06.

<sup>28</sup> Australian National Audit Office, *Report No.39: Artbank, Department of Communications, Information Technology and the Arts*, 2005-06.

<sup>29</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-2012*, Part 1, pg 1-48.

Figure 4C – Australian major galleries attendance for 2009-10



Source: Annual Reports 2009-10.

## 4.4 Monitoring and performance reporting

### 4.4.1 Adequacy and transparency

The Gallery monitor and report performance internally in regard to acquisitions and access through:

- Six weekly Executive Management Team reports to the Board of Trustees.
- Regular Exhibition and Collection Scheduling Committee meetings (minutes are not taken and therefore the Gallery does not have formal records of any discussion or consideration that gave rise to decisions).
- The commissioning of economic benefit reports from an external consultant for major exhibitions.

Performance information in Annual Reports and other public documents should clearly inform readers on how well the Gallery is achieving its strategic objectives.<sup>30</sup> Monitoring and reporting by the Gallery focuses primarily on exhibitions. For example, there is a lack of measures to inform the public on how well the Gallery is developing, conserving and displaying the permanent collection. Although the Gallery's Annual Report has some textual content about the permanent collection it is not easily identifiable and clear what the Gallery's performance in the area is. The Gallery also produces an annual public document titled *Review* which provides an account of many of the activities the Gallery has undertaken during the year.

### 4.4.2 Measures and targets

The Gallery's range of performance measures do not cover all of its operations or provide comparisons of performance across a number of years. Without the Gallery reporting an adequate level of trend data in its Annual Report it is difficult for the public to observe changes in performance and contextualise the current year's performance.

<sup>30</sup> Department of the Premier and Cabinet, *A Guide to the Queensland Government Performance Management Framework*.

Setting adequate and clear strategic plans assists the process of monitoring performance. The Department of the Premier and Cabinet's Performance Management Framework states: *"An agency's performance indicators should be able to demonstrate that the objective has been achieved"*.<sup>31</sup> Reporting actual results against performance indicators may demonstrate the extent to which the objective is being achieved. The Gallery has reviewed its performance measures and removed duplicate measures.

The Gallery is consistently achieving well above most of its performance targets. The Gallery should review its process for determining appropriate performance targets to ensure a balance is achieved between stretch and comfort targets.

Analysis of the Gallery's performance measures against the *Queensland Art Gallery Act 1987* objectives identified a lack of appropriate measures against ss.1B(c),(g) and (h). These relate to responsiveness to regional and outer metropolitan communities; respect for Aboriginal and Torres Strait Islander cultures; and the promotion and presentation of content relevant to Queensland. Appendix 6.6 provides further information regarding the *Queensland Art Gallery Act 1987*. While the Gallery provides detail of its achievements in these areas in the Annual Report and *Review* publications, specific performance measures would allow targets to be set, performance to be assessed and benchmarked and trends to be disclosed. This would provide a greater indication as to whether the Gallery is meeting its legislative objectives with regard to Indigenous groups, international collaboration and Queensland content.

### 4.4.3 Benchmarking

The Gallery's benchmarking of performance is done in an ad hoc manner. The Gallery has, at times, compared its attendance and funding to the National Gallery of Victoria (although, there are no regular comparisons made of performance measures).

The Gallery use Google Analytics to monitor the level of visits to its website. It provides information on the length of time someone spends on a particular page and unique visits to each web page. This is a good web online monitoring tool that other cultural institutions, such as the Library, are now implementing. There is opportunity for the Gallery to benchmark its web visits data to other cultural institutions in the future. Section 2.2 provides further details.

## 4.5 Summary and recommendations

The Gallery's processes for acquiring items for the permanent collection are adequate. Acquisition policies comply with appropriate standards and align with strategic plans. More developed and formal governance arrangements surrounding the decision-making process, financial delegations and approval of acquiring exhibitions are needed. Systems or criteria may be needed to ensure the development and promotion of the permanent collection is not overshadowed by the success of major exhibitions.

The Gallery is delivering a mixture of exhibitions to attract visitors. It has successfully implemented various strategies and programs to ensure collections are accessed or made available to a wide audience. A rotation policy and the new collection management system may better support the rotation of the permanent display. There is no formal strategy nor implementation plan in place to digitise the collection.

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<sup>31</sup> Department of the Premier and Cabinet, *A Guide to the Queensland Performance Management Framework*, pg 22.



There are processes in place to monitor and report on performance. Monitoring and reporting focuses primarily on exhibitions and performance of the permanent collection is not as transparent. Performance measures, targets and trend data can be improved.

**In addition to recommendations 3 and 4, which are applicable to all agencies, it is recommended the Queensland Art 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.**

# 5 | State Library of Queensland

## Summary

### Background

The State Library of Queensland (the Library) is entrusted by the State with contributing to the cultural, social and intellectual development of all Queenslanders through a variety of roles. The preservation and communication of Queensland's heritage is primarily the responsibility of the Queensland Memory section which manages the Library's Heritage Collection. A significant aspect of this role is dependent on the appropriate acquisition and accessibility of collections and individual items. It is therefore essential that the Library's systems for acquiring and providing access to collections are efficient, effective and economical.

### Key findings

#### *Acquisitions*

- The Library's processes for acquiring exhibitions and items for its permanent collections are adequate.
- Acquisition policies comply with appropriate standards and align with strategic plans.
- There is a need to ensure that key policies are regularly updated and appropriately approved.

#### *Accessibility*

- The Library has successfully implemented various strategies and programs to ensure its heritage collection is accessible and attracts a wide audience.
- The Library has agreements in place with State Archives for some limited aspects of digitising its collections.

#### *Monitoring and reporting performance*

- The Library has appropriate systems to monitor and report on its performance.
- The Library should continue to review and improve performance measures and targets.

## 5.1 Background

The Library is located in South Bank and has two main collections: the State Reference Collection and the Heritage Collection.

In 2010-11, the Library received \$52.39m in State funding and is estimated to receive \$53.73m in the 2011-12 financial year.<sup>32</sup>

## 5.2 Acquisitions

### 5.2.1 Collections

The State Reference Collection includes books, journals, videos and DVDs covering a range of topic areas such as history, art, music, science and literature. The Heritage Collection consists of material which documents Queensland's history, development and cultural life. The material includes books, journals, photographs, original records, newspaper cuttings and ephemera files, and historical objects such as badges, trophies and swords. The Heritage Collection also includes material by Queensland authors, maps and Australian art materials.

The Library acquires items for its collection through:

- Purchase.
- Gift.
- Donation.
- Legal deposit.
- Loan.
- Depository (publications from non-Queensland agencies).

The Library has a Collection Development Policy (CDP) which covers acquisition and accessibility. The Library's CDP meets appropriate standards and is consistent with the *Libraries Act 1988* and its strategic and operational plans.<sup>33</sup> Collecting intentions are identified in the CDP which guide decisions on future acquisitions. There is also a Donations Policy contained within the CDP which provides information to assist in deciding which donations to accept.

The CDP contained an outdated vision statement, resulting in a lack of consistency between the organisation's significant policy documents. There are a lack of procedures to support the Library's policies however, the policies tended to be specific enough in most cases to function as procedures.

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<sup>32</sup> Department of the Premier and Cabinet, *Service Delivery Statement*, 2011-12, Part 1, pg 1-41.

<sup>33</sup> Collections Australia Network, *National Standards for Australian Museums and Galleries*, version 1.1, December 2010.

## Legal deposits

Approximately 24 per cent of the Library's acquisitions are legal deposits. Legal deposits are a legislative requirement under s.68 of the *Libraries Act 1988*. It requires any person who publishes material in Queensland to the general public to supply a copy of the material to the Library Board of Queensland and the Librarian of the Parliamentary Library within one month of publication. The Library does not have discretion as to which legal deposit items it acquires. Similar legislation applies on a national level with regard to the National Library of Australia.

The Library has appropriate systems to ensure its legal deposit collection is complete. The Library compares the National Library of Australia's legal deposit records for Queensland with its own to identify differences. If discrepancies are identified, all the items that are within the Library's collecting scope under s.68 of the *Libraries Act 1988* are claimed from the publisher. The record information is added to its collection management system and claim letters are sent if the items are not received within 90 days.

## Decision-making process

There are appropriate approval processes for all types of acquisitions. Delegation levels are appropriate and are documented in a Delegations Manual. Recommendations and decisions for various types of acquisitions are considered by relevant Committees. Approval of acquisitions is well documented within Committee meeting minutes and Purchase Recommendation forms are signed. Decisions not to acquire items are also documented. All the acquisition documentation is retained within its collection management system.

Significance assessments are conducted through Purchase Recommendation forms for any purchase over \$2,000 prior to approval. This enables sound decision-making about the meaning, value, condition and importance of items.

### 5.2.2 Acquisition of exhibitions

The Library's exhibitions can include items from either the Heritage Collection, the State Reference Collection, external sources or a combination. Examples of exhibitions held recently include: *New Treasures*, *Of Love and War* and *Lumia: Art, Light, Motion*.

## Decision-making process

There are appropriate decision-making processes and guidelines for the consideration of exhibition proposals. This includes formal documented approval processes to ensure accountability and transparency. Exhibition Proposal forms are completed prior to approval, which allows an assessment of: the significance, relevance to Queensland and nationally, the target audiences and partnerships. The proposals are reviewed and assessed by the Exhibitions Steering Group (ESG). The ESG consists of members of the Executive Group and the Collection Managers. An exhibition project team is selected and a project methodology followed.

The Library is currently using an Exhibitions Policy and a Marketing Procedures Manual which have not been formally approved. Despite this, audit is satisfied that these particular policies and procedures are adequate in achieving the Library's purpose.

## 5.3 Accessibility

### 5.3.1 Collections

Audit expected to find a number of systems in place to ensure that collections are accessible through a range of media to a wide audience. The Heritage Collection is made physically accessible to the public through the John Oxley Library and the Australian Library of Art in the State Library Building. Rare items can be requested from librarians and can be viewed at desks specially assigned for that purpose.

The Library recognises that it is not possible, economical or efficient to attempt to collect everything. It acknowledges that a range of government and private institutions collect significant heritage material. Therefore, the library complements and informs its collection strategies based on a Distributed Network philosophy. This involves making cultural heritage collections, regardless of where they are housed, easily accessible to the public via a range of methods including its website. The Library is moving towards developing a Content Development Strategy to replace the Collections Development Policy. This aims to create efficiencies through reducing duplication and making distributed collections more virtually accessible. In creating the Content Development Strategy, the Library should ensure that systems to develop the physical collection are adequately balanced with the development of content.

### 5.3.2 Accessibility of exhibitions

The Library holds a number of exhibitions each year to enable greater access to its collection items. These exhibitions can be drawn from the Library's own collection, from external sources or a combination of both.

The Library's website contains virtual exhibitions which allow online access and has information about current and past exhibitions.

Post exhibition evaluation surveys are conducted and the results analysed and reported internally. The information reported includes:

- Exhibition visitation.
- Attendance by school groups.
- Groups of people who have benefited from the exhibition.
- Levels of positive audience engagement with the exhibition.
- Number of page views and length of time on the pages in the virtual exhibition.

The Library conducts travelling exhibitions to ensure regional areas of Queensland have access to the collections. The Library has exhibition material available for loan to public libraries and other organisations. An expression of interest to borrow these materials can be applied for through the Library website. The travelling exhibitions can consist of material from the Library's collections as well as material from other sources. The Library assesses the success and value of touring exhibitions through evaluation forms and an annual survey of public libraries.

There have been some potentially missed opportunities for collaboration on exhibitions between the Library and the Museum and Gallery. Section 2.2 details these findings.

### 5.3.3 Virtual access

The Library's approach to virtual access is largely informed by its Distributed Network philosophy detailed in Section 5.3.1. The Library's website is used effectively to increase access to its collection but also links to collections held externally. The Library has progressed significantly in the digitisation of its collections and has already digitised over 50,000 items. The Library's Digitisation Policy states that the Library's *"aim will not be to digitise its entire collection but will provide a critical mass of digital information from parts of its collections"*. The policy also states the criteria used when assessing material as part of special projects for digitisation.

The Library has developed protocols with the Queensland State Archives, who have a similar responsibility of collecting, preserving and disseminating material of Queensland significance. The two organisations have collaboratively developed a Statement of Intent for a Queensland Digital Content Strategy and Digital Content Action Plan. It states that the Strategy will acknowledge that the use of digital content is fundamental to Queensland preserving and making digital content accessible. The Digital Content Action Plan 2010-12 is intended to contribute to the strategic outcomes sought from the strategy and lists a number of deliverables. To date the co-operation between the Library, State Archives and also the Supreme Court Library has been limited and primarily related to sharing equipment. This represents less than 1 per cent of the digitising output of the Library.

Despite different requirements between the Library, Art Gallery and Museum with regard to digitisation, there is the potential for some efficiency to be achieved through a more coordinated approach. Case study 5A provides details of the result of Victoria's collaborative approach to digitisation.

### Case study 5A

Collaborative approach to digitisation
<p>The Victorian Cultural Network (VCN) is a collaborative partnership between the Victorian Arts Centre, Australian Centre for the Moving Image, Museum Victoria, National Gallery of Victoria and the State Library of Victoria.</p> <p>VCN developed Culture Victoria, a website (<a href="http://cv.vic.gov.au/">http://cv.vic.gov.au/</a>) which provides access to digitised material held by the VCN partners and a number of metropolitan and regional organisations which hold cultural collections. The website has more than 1000 images, more than 280 videos and allows users to navigate to the websites of the participating organisations.<sup>34</sup></p> <p>In addition to images, Culture Victoria contains the cultural stories supporting the images and also details for 700 organisations that hold cultural collections relevant to Victoria.</p>
<p><b>Why is this better practice?</b></p> <p>Demand for digital content is rapidly increasing. Digitising collection items allows access to the items regardless of where a person is located. This means quicker access to people in regional and remote locations. It also has the ability to preserve the condition of rare and fragile items due to less physical handling of the items. Digitising items also means maximising the cultural material's economic and social value to Australians as it will increase the public's awareness of the material.</p> <p>Culture Victoria provides a single access point to a large distributed network of art and cultural collections. It demonstrates the value of agencies with similar objectives, partnering to achieve a systematic digitisation of collections.</p>

<sup>34</sup> Arts Victoria Website, *Culture Victoria*, [www.arts.vic.gov.au/Arts\\_in\\_Victoria/Collections/Culture\\_Victoria](http://www.arts.vic.gov.au/Arts_in_Victoria/Collections/Culture_Victoria), last updated 08/03/11, accessed on 20/07/11.

The Picture Queensland outreach service of the Library holds a number of historical and contemporary images that provide a pictorial record of Queensland. This service combines images from a number of sources, including the Library, Museum and QPAC, which are accessible through the Library's *One Search* database. While this is not of the scale of the Victorian Cultural Network, it is an example of the potential benefits and future opportunities of collaboration in digitisation. The Library provides virtual books on its website which include a number of heritage books. This allows users to 'turn' the pages online and to listen to the sound recordings for relevant books. Video and audio webcasts of its public lectures, interviews, training sessions and public programs are on the website. There are also newsfeeds which inform the public about the Library's exhibitions and programs.

The Library has established a search catalogue on its website called 'One Search' which allows the public to search the records of the Library's entire collection. The details, holdings and location of the item is listed in each record.

### 5.3.4 Attracting a wide audience

The Library has systems to ensure accessibility to certain target groups. The Library is involved in online social networks and communities to attract a younger audience. For example, the John Oxley Library blog is an online community discussion forum which is open to the general public for the discussion of Queensland history and to provide information about activities undertaken within the John Oxley Library.

The Library supports students through a schools program which links learning in the classroom with learning in the State Library. The Library also has a Queensland Family History Service to assist people with genealogical research. Indigenous communities are supported through the Library's Aboriginal and Torres Strait Islander portal which brings together resources, events and collections on Aboriginal and Torres Strait Islander related matters. Indigenous Knowledge Centres exist throughout Queensland and the Torres Strait. They allow access to information and programs regarding Indigenous culture. The Library has also participated in the *Torres Strait Islands: A Celebration* initiative through its *Strait Home* exhibit. Case study 2A provides more detail.

The Library engages an external consulting company to conduct annual visitor surveys, with the results being recorded in an audience research report. The Library also provides customer feedback forms in the State Library Building and online. Information about collection usage and visitor satisfaction is gained through the surveys. The reporting section of the Library present the findings of the surveys to the rest of the organisation through the monthly Executive Management Group meetings. The surveys allow the Library to gain an understanding of its visitation to ensure its activities are attracting a wide audience.

## 5.4 Monitoring and performance reporting

### 5.4.1 Adequacy and transparency

The Library has appropriate systems to understand and report on its performance. Internal quarterly performance reports are produced by the different sections of the organisation and distributed to the Executive Management Group. The performance reports contain performance data regarding acquisitions and access. The Library reports externally through the Service Delivery Statement and the Annual Report.

### 5.4.2 Measures and targets

The Library's external performance indicators are relevant, appropriate and fairly represent performance. Nevertheless, the Library's performance indicator 'Items added to State Reference and Heritage collections' does not distinguish performance between the State Reference and Heritage collections. The Library internally reports the performance of the two collections separately.

Current performance measures adequately report the Library's performance against its legislated and stated strategic objectives, although the Library does not have a performance indicator to report against s.1B(g) of the *Libraries Act 1988* with regard to the development of opportunities for international collaboration and for cultural exports. Given that this objective is present in both the Museum and Gallery Acts, there is opportunity for agencies to collaborate to develop measures for this and for other similar operational activities. Section 2.2 provides further detail.

### 5.4.3 Benchmarking

Benchmarking is undertaken with other jurisdictions, including benchmarking against the National Library of Australia with regard to legal deposits. The Library participates in the National and State Libraries Australasia working group for the standardisation of library data. The Library is currently in the process of implementing an enquiry management system. This system has a number of functions including managing the extended inquiries from the public, generating visitor surveys and performing trend analysis. It will enable easier benchmarking as the State Libraries in most other Australian States have implemented the same system.

The Library is in the process of implementing Google Analytics to assist in monitoring and assessing its website performance. This will also allow future comparison and benchmarking against the Gallery and Museum. Audit noted that the Library, Gallery and Museum have introduced, or are in the process of introducing Google Analytics independently of one another. This is discussed in detail in Section 2.2.

## 5.5 Summary and recommendations

The Library has good systems for acquisitions and accessibility. The CDP complies with appropriate standards and is consistent with the stated objectives of the *Libraries Act 1988* and the Library's strategic and operational plans. There are appropriate approval processes for acquiring items and for exhibitions. Significance assessments are conducted prior to approval of acquisitions and delegation levels are appropriate and well documented.

The Library holds exhibitions to allow greater access to collections and has progressed well in digitising its collections. The Library attracts a wide audience by ensuring accessibility to certain target groups.

There are processes in place to monitor and report on performance. Benchmarking is undertaken with other jurisdictions. Further review and development of performance measures could be undertaken.

**In addition to recommendations 3 and 4, which are applicable to all agencies, it is recommended the State Library of Queensland:**

- 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.**





# 6 | Appendices

## 6.1 Audit procedures

The audit was conducted between May and July 2011 and focused on the systems in place at that time. The audit consisted of:

- Interviews with key staff members of each agency.
- Analysis of key documents with particular attention to acquisitions, access, performance measures and collaboration.

## 6.2 Reason for the audit

The South Bank Cultural Centre provides national and international visitors access to the natural, historical and cultural collections of Queensland. Two important aspects of collection management is the acquisition and accessibility of the collectable items and collections. The Museum, Gallery and Library are Art Statutory Bodies who receive State funding to enable them to perform their roles of acquiring cultural collections and ensuring they are accessible for all Queenslanders. It is important to ensure that these Art Statutory Bodies have appropriate systems to perform these roles in an efficient, effective and economical manner and that Arts Queensland is providing appropriate oversight.

## 6.3 PMS audit approach

A Performance Management Systems (PMS) audit is an independent examination which includes determining whether an entity or part of an entity's activities have performance management systems in place to enable management to assess whether its objectives are being achieved economically, efficiently and effectively.

The legislative basis for this audit is the *Auditor-General Act 2009* (the Act). The Act prescribes that the Auditor-General may conduct an audit in the way the Auditor-General considers appropriate. While the Auditor-General takes note of the entity's perspective, the scope of a public sector audit is at the sole discretion of the Auditor-General.

The Auditor-General applies the standards of the Auditing and Assurance Standards Board to audits in the Queensland public sector to the extent that they are not inconsistent with the requirements of the Act and other legislation that prescribes the Auditor-General's work.

While a PMS audit will not review or comment on government policy, it will have regard to any relevant prescribed requirements. It may also extend to include a focus on the entity's performance measures and whether, in the Auditor-General's opinion, the performance measures are relevant, appropriate and fairly represent the entity's performance.

The intent of a PMS audit is to provide independent assurance to Parliament, and to act as a catalyst for adding value to the quality of public administration by assisting entities in the discharge of their governance obligations.

A PMS audit has a focus on ascertaining whether systems and controls used by management to monitor and measure performance, assist the entity in meeting its stewardship responsibilities.

On 18 August 2011, Executive Council approved the proclamation for the commencement of amendments to the *Auditor-General Act 2009* that provides the Auditor-General with a full mandate to undertake performance audits. As this current audit was nearing completion at that date, the decision was made to finalise the audit under the performance management systems audit legislation.

## 6.4 Audit cost

The cost of the audit, including staff costs and overheads is estimated at \$410,000.

## 6.5 Audit team

The audit team included:

- T Campbell (Engagement leader)
- D Brown (Team leader)
- D Jones
- S Mousallem
- S Yatapanage
- D Singh

## 6.6 Relevant legislation

The Queensland Museum (the Museum), State Library of Queensland (the Library) and Queensland Art Gallery (the Gallery) are all statutory bodies under the *Queensland Museum Act 1970* (QM Act), *Queensland Art Gallery Act 1987* (Gallery Act) and *Libraries Act 1988* (Library Act) respectively. The similarities and differences between the objectives and guiding principles of these Acts is displayed in the table below:

The stated objective of the three acts is identified in Section 1A of each Act and is identical, being ‘...to contribute to the cultural, social and intellectual development of all Queenslanders.’. Each of the three Acts also identify eight guiding principles for achieving this objective in S.1B (see below).		
Queensland Museum Act 1970 – S.1B	Queensland Art Gallery Act 1987 – S.1B	Libraries Act 1988 – S.1B
(a) Leadership and excellence should be provided in the preservation, research and communication of Queensland’s cultural and natural heritage.	(a) Leadership and excellence should be provided in the visual arts.	(a) Leadership and excellence should be demonstrated in providing library and informational services.
(b) There should be responsiveness to the needs of communities in regional and outer metropolitan areas.	(b) There should be responsiveness to the needs of communities in regional and outer metropolitan areas.	(b) There should be responsiveness to the needs of communities in regional and outer metropolitan areas.
(c) Respect for Aboriginal and Torres Strait Islander cultures should be affirmed.	(c) Respect for Aboriginal and Torres Strait Islander cultures should be affirmed.	(c) Respect for Aboriginal and Torres Strait Islander cultures should be affirmed.
(d) Children and young people should be supported in their appreciation of Queensland’s cultural and natural heritage.	(d) Children and young people should be supported in their appreciation of, and involvement in, the visual arts.	(d) Children and young people should be supported in their understanding and use of library and informational services.
(e) Diverse audiences should be developed.	(e) Diverse audiences should be developed.	(e) Diverse audiences should be developed.
(f) Capabilities for life-long learning about Queensland’s cultural and natural heritage should be developed.	(f) Capabilities for life-long learning about the visual arts should be developed.	(f) Capabilities for life-long learning about library and informational services should be developed.
(g) Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia-Pacific region.	(g) Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia-Pacific region.	(g) Opportunities should be developed for international collaboration and for cultural exports, especially to the Asia-Pacific region.
(h) Content relevant to Queensland should be promoted and presented.	(h) Content relevant to Queensland should be promoted and presented.	(h) Content relevant to Queensland should be collected, preserved, promoted and made accessible.

## 6.7 Arts Queensland roles

DPC Strategic Plan	DPC Service Delivery Statement <sup>35</sup>	Arts Queensland 2011-12 Operational Plan – Draft	Queensland Arts & Cultural Sector Plan 2010-2013 <sup>36</sup>	Arts Queensland Website <sup>37</sup>
Effective support for a diverse, quality and economically viable Queensland arts sector.	Policy Development.	Advise and support the Arts Minister in setting the Government's strategic policy direction for arts and culture in Queensland.	Invest in the development of arts and culture through funding and building the sector's capacity, skills and key infrastructure.	Assist the Arts Minister in setting the Government's strategic direction for arts and culture in Queensland.
Broader, deeper and more diverse participation in Queensland's arts and culture.	Advice and Planning.	Oversee and report on the Queensland Government's investment in arts and culture and ensure the best use of public funds.	Partner with the Arts Portfolio, the sector, government and industry to strengthen the sector, grow the creative economy and ensure quality arts and cultural experiences for Queensland communities.	Advise Government on policy to stimulate development of the arts and cultural sector.
Arts and cultural places and spaces enrich the quality of arts and cultural experiences in Queensland.	Arts and cultural funding.	Manage the State's arts and cultural assets, including the Queensland Cultural Centre.	Advocate the value of arts and culture to government, the private sector and community and provide evidence through research and evaluation.	Oversee and report on the Queensland Government's investment in arts and culture and ensure the best use of public funds.
Strong Indigenous arts and culture.	Support for Queensland's arts statutory authorities and government owned companies.	Support the governance and compliance of arts companies and Arts Statutory Bodies in the Arts Portfolio.	Communicate ideas, information and research outcomes to grow the knowledge base of the sector and inform public debate on arts and culture.	Work in partnership with the arts and culture sector to promote the State's arts and cultural activity and build recognition of the value of arts and culture.
	Provision of capital infrastructure and management of the State's cultural assets including the Cultural Centre at South Bank and the Judith Wright Centre of Contemporary Arts.	Deliver the Government's arts and culture agenda through developing and administering funding programs and capital works programs.		Deliver the Government's arts and culture agenda through developing and administering funding programs and capital works programs.

<sup>35</sup> Department of the Premier and Cabinet, *Service Delivery Statement 2011-2012*, Part 1, pg 1-6.

<sup>36</sup> Arts Queensland, *Queensland Arts & Cultural Sector Plan 2010-2013*, pg 10.

<sup>37</sup> Arts Queensland Website, *Overview*, [www.arts.qld.gov.au/aboutaq/index.html](http://www.arts.qld.gov.au/aboutaq/index.html), accessed on 19/08/11.

## 6.8 Acronyms

ASBs	Art Statutory Bodies
CDP	Collection Development Policy
CEO	Chief Executive Officer
CMP	Collections Management Policy
CMS	Collections Management System
DCCSG	Digitisation of Cultural Collections Steering Group
DPC	Department of the Premier and Cabinet
ESG	Exhibitions Steering Group
GoMA	Gallery of Modern Art
PMS	Performance Management Systems
QAG	Queensland Art Gallery
QM	Queensland Museum
QPAC	Queensland Performing Arts Centre
SLQ	State Library of Queensland
VCN	Victorian Cultural Network

## 6.9 Glossary

### Acquisition

The methods by which a museum, art gallery or library obtains its collections, including through gift, bequest, purchase, exchange, loan, rent, commission, field collection, in-house production and, without excluding rental of material hosted externally, any other means by which title or custody is transferred to these organisations, whether permanently, temporarily, physically and/or virtually.

### Accessibility

Making a museum, its buildings, its collection and its programs physically and/or virtually available, and intellectually engaging to a wide range of people, while also fulfilling the museum's other responsibilities (e.g. ensuring the preservation and security of its collection, and the safety of visitors and workers).

### Accession

The process of registering and cataloguing an object into a collection.

## Arts Statutory Bodies

A collection of statutory bodies in the Arts and culture industry. The Queensland Museum, Queensland Art Gallery and the State Library of Queensland are three of the Arts Statutory Bodies.

## Biodiscovery

The analysis of molecular, biochemical or genetic information about native biological material for the purposes of commercialising the material or intellectual property obtained from the material.

## Biodiversity

The degree of variation of life forms within a given ecosystem, biome, or an entire planet.

## Collaboration

Several agencies working together to deliver an integrated service or policy.

## Collection

The body of acquired objects held in title by a museum, art gallery or library.

## De-accession

The process used to remove an item permanently from the record of objects in a museum, art gallery or library collection, usually through return to the donor, sale, exchange or gift to another museum, art gallery or library.

## Digitising

The process of converting information into a digital format. For example, taking a digital photograph of a painting, or scanning a catalogue record are both digitisation activities (also referred to as image capture). Digital material produced by digitisation can be referred to as 'made digital' (as distinct from 'born digital').

## Economy

The acquisition of the appropriate quality and quantity of resources at the appropriate times and at the lowest cost.

## Effectiveness

The achievement of objectives or other intended effects of activities at a program or entity level.

## Efficiency

The use of resources such that output is optimised for any given set of resource inputs, or input is minimised for any given quantity and quality of output.

## Significance assessment

The process of studying and understanding the meanings and values of a museum object or collection, enabling the development of sound and reasoned judgements and statements about the importance of objects and collections and their meanings for communities.

## 6.10 References

Arts Queensland, *2011-12 Operational Plan – Draft*.

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## 7

## Auditor-General

## Reports to Parliament

## 7.1 Tabled in 2011

Report No.	Subject	Date tabled in Legislative Assembly
1	<i>Auditor-General Report to Parliament No. 1 for 2011</i> <i>Management of offenders subject to supervision in the community</i> Performance Management Systems audit	25 February 2011
2	<i>Auditor-General Report to Parliament No. 2 for 2011</i> <i>Results of local government audits</i> Financial and Assurance audit	22 March 2011
3	<i>Auditor-General Report to Parliament No. 3 for 2011</i> <i>Follow up of 2008 audit on administration of grants and funding to community organisations by local government in Queensland</i> Performance Management Systems audit	9 June 2011
4	<i>Auditor-General Report to Parliament No. 4 for 2011</i> <i>Information systems governance and security</i> Financial and Assurance audit	21 June 2011
5	<i>Auditor-General Report to Parliament No. 5 for 2011</i> <i>Results of audits at 31 May 2011</i> Financial and Assurance audit	23 June 2011
6	<i>Auditor-General Report to Parliament No. 6 for 2011</i> <i>Systems to coordinate delivery of the Toward Q2: Tomorrow's Queensland target, Halve the proportion of Queensland children living in a household without a working parent</i> Performance Management Systems audit	6 July 2011
7	<i>Auditor-General Report to Parliament No. 7 for 2011</i> <i>National Partnership Agreement for Natural Disaster Reconstruction and Recovery</i> Performance Management Systems audit	22 September 2011
8	<i>Auditor-General Report to Parliament No. 8 for 2011</i> <i>Follow up of four audits completed in 2008-2009</i> Performance Management Systems audit	29 September 2011
9	<i>Auditor-General Report to Parliament No. 9 for 2011</i> <i>Acquisition and public access to the Museum, Art Gallery and Library collections</i> Performance Management Systems audit	October 2011

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