

**ST JAMES THEATRE CHARITABLE  
TRUST  
(including St James Theatre Limited)**

**STATEMENT OF INTENT**

**2009 – 2010**

27 February 2009

**Prepared for the Wellington City Council in its capacity  
as the Settlor of the St James Theatre Charitable Trust**

**Name of Organisation**

St James Theatre Charitable Trust  
PO Box 9132  
Wellington

The St James Theatre Charitable Trust is a Registered Charitable Trust established by the Wellington City Council. The Trust has provision for the appointment of up to nine Trustees.

The current Trustees are:

Chris Parkin (Chair)	Juliet McKee
Roger Miller	Stephanie Cook
Pele Walker	Sam Knowles

Stephen Whittington is a Director of St James Theatre Ltd

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**Auditors**

PricewaterhouseCoopers (on behalf of the Auditor General)

**Solicitors**

Buddle Findlay  
Morrison Kent

**Bankers**

ANZ Banking Group  
125 Victoria Street, Wellington

**Founding Sponsors**

Wellington City Council; Lotteries Grants Board; Wellington Community Trust

**St James Theatre Charitable Trust**  
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# ST JAMES THEATRE CHARITABLE TRUST

## STATEMENT OF INTENT

### 1 The Status of the Trust

The St James Theatre Charitable Trust is a registered charitable trust under the Charitable Trust Act 1957. The Trust is currently responsible for the following facilities:

- St James Theatre
- The Opera House

#### 1.1 Mission Statement

The Trust's Mission Statement reflects the current long-term role of the Trust, which is:

*To provide a world class theatre experience to Wellingtonians and visitors, as well as to local and international theatre hirers, at the St James Theatre and the Opera House and in doing so to be a major contributor to the*

***Quality of Life in Creative Wellington - Innovation Capital.***

In order to satisfy the Mission the Trust works to:

- achieve the financial viability and overall success of both theatres.
- preserve the heritage aspects of both buildings.
- provide a broad range of high quality patron and hirer services to enhance and make viable the total theatre experience.
- maintain a highly skilled and dedicated staff.
- give leadership in the adoption of best and safe practice in the industry.
- continually broaden and grow the audience base and attractions for current and future generations.

**In short the Trust works to achieve its logo tag line of “Entertaining Wellington”.**

The above mission statement is further underpinned by the Trust's objectives, which are stated in the Trust Deed between the St James Theatre Charitable Trust and the Wellington City Council.

#### 1.2 Objectives

The Trust's objectives and direction are largely defined by its Trust Deed (1998) and by subsequent agreements with the Settlor, particularly in relation to the acquisition of the Opera House.

The objectives for which the St James Theatre Charitable Trust was established are:

- (a) To acquire and preserve the St James Theatre in recognition of its value to the citizens of Wellington as an historic building.
- (b) To manage, promote, refurbish and administer the St James Theatre as a venue for the live performance of cultural and artistic events so as to promote an appreciation of the arts in Wellington and to enter into management agreements and other contracts that are necessary or desirable for that purpose.

- (c) To acquire any land or other assets where the Trustees determine that such land or other assets are to be used as part of the facilities of the St James Theatre or in connection with its management and operation.
- (d) Generally to sponsor, support and promote performing arts, and the preservation of historic buildings, in Wellington, but only if the primary objects in (a) (b) and (c) above are, in the complete discretion of the Trustees, being served.
- (e) Generally to do all acts, matters and things that the Trustees consider necessary or conducive to further or attain the other objects of the Trust set out above.

## 2 Governance

The St James Theatre Charitable Trust is a Council Controlled Organisation. It was established in 1993 by the Wellington City Council to manage and administer the St James Theatre.

### 2.1 Role of the Board

The Board is responsible for the ongoing viability of the organisation and that the Trust meets its annual Business Plan. The Board achieves this through the monthly monitoring of KPIs and the financial results of the organisation.

### 2.2 Board Membership

The current structure of the St James Theatre Charitable Trust is a Board of Trustees whose members' terms are for a maximum of six consecutive years. There are currently six members. They are:

Chris Parkin (Chair)	31 December 2009*
Stephanie Cook (Council appointee)	31 October 2010*
Pele Walker	31 December 2010*
Roger Miller	31 December 2011
Juliet McKee	31 December 2009*
Sam Knowles	31 December 2009*

\* Reappointable

There is one Company Director of the St James Theatre Ltd, being Stephen Whittington, who is not a Trustee.

Council policy in appointing members is to spread the terms to ensure continuity of knowledge is retained within the Board. The Board meets monthly except for December. They are all non-executive board members with the Chief Executive Officer attending all board meetings and the Chief Financial Officer attending all Audit & Risk Sub-Committee meetings.

### 2.3 Board Operations

The Board is responsible for governance and the strategic direction of the business and delegates the day-to-day operational responsibilities to the CEO (and management team), who reports monthly to the Board.

The Board carried out a general Board evaluation in 2007 and will complete a separate Chair and individual Board member evaluation in 2009.

The Board operates three formal Sub-Committees and other ad hoc committees as required. The three formal Sub-Committees are the Audit & Risk Sub-Committee, HR Sub-Committee and Property Sub-Committee.

The Trust is also the sole shareholder of St James Theatre Ltd, which operates the two venues. Directors of St James Theatre Ltd are the above Trustees plus Stephen Whittington.

#### **2.4 Audit & Risk Sub-Committee**

The Audit & Risk Sub-Committee meets quarterly, reviews financial performance, monitors compliance issues and initiates reviews of key departmental performance. The Sub-Committee considers any Theatre business proposal where the Trust would be involved at a higher risk level than merely a hirer of the Theatres.

#### **2.5 Human Resources Sub-Committee**

The Human Resources Sub-Committee meets from time to time to establish HR Policy and to assist when a senior appointment is being made.

#### **2.6 Property Sub-Committee**

The Property Sub-Committee meets as required to consider major property maintenance or development issues.

### **3 The Nature and Scope of the Activities to be Undertaken**

The Trust will:

- continue to manage and develop the St James Theatre and the Opera House, delivering high quality experiences, events and programmes for the residents of Wellington and national and international visitors;
- proactively seek to develop new initiatives that link to its role as a key provider of performing arts venues within Wellington;
- work with other organisations with a strategic fit to find ways where it can assist them with their aims to both parties mutual advantage;
- further develop and broaden the range of programmes with an aim to reach continually wider audiences;
- develop national and international relationships that benefit the venues by partnering with other institutions;
- support the marketing initiatives of Positively Wellington Tourism to ensure a balanced programme of events and exhibitions that will enhance the overall visitor experience to Wellington;
- continue to form close links and partnerships with private sector entities who are interested in the performing arts;
- work with others in the arts and heritage sector to promote opportunities for joint events;
- continue to form links with the wider Wellington community, including the education sector.

#### **3.1 Background and Operating Environment**

The Trust operates in the arts, entertainment and culture sector. It earns income from hirers, 'Own Shows', food & beverage sales, tenancies, grants and sponsorship. It acts in a dynamic and marginal market with competition from other activities competing for patron's time and discretionary dollar.

#### **3.2 Strategic Direction**

It is clear that the opportunity for the Trust to increase its income from traditional show business activities is limited. As a 'theatre for hire' the St James Theatre and Opera House had been well utilised, for the size of the population, until the deterioration of the economy. The Trust believes that its pricing structure is already above that of most similar establishments in New Zealand and can only be increased marginally. Returns could be improved through the successful promotion of "Own Shows" however this involves a higher level of risk which the Trust does not have the ability to resource. The exception to this would be where significant gaps appear in the

programme schedule and then only if the Trust is satisfied that the risk can be sufficiently quantified to avoid more than a minor effect on the Trust's resources. In an effort to improve its financial performance the Trust is moving strategically in several areas.

### ***Asset Performance***

The Trust increased its revenue from non show business sources in 2008-9 and will continue to focus on increasing revenue where possible from tenancies, food and beverage, car parks and recoveries.

Food and beverage represents approximately 50% of the Trust's operating revenue. Opportunities exist to increase revenue (and profitability) from Events mainly through corporate and social events and conferences. This area has continued to be the fastest growth area of 2008-9. The Trust has also improved the profitability of its café operations whilst maintaining control for the Theatre operations.

### ***Asset Utilization***

All existing leases and tenancies with third parties have been reviewed and increased where appropriate.

Projects are ongoing to make better use of *Jimmy's* as an entertainment venue. With improvement in the acoustic quality live bands could perform in the Jimmy, a number of New Zealand promoters have expressed interest. It would also become an excellent venue for Community Groups as proved by the success of the *Summer Books Live* readings. The Trust has looked at more innovative ways to maximize the revenue from the first floor gallery such as the *Terracotta Warriors*.

A separate project is in discussion for the potential development of the back lot of the St James Theatre in conjunction with Ian Cassels Property Group. The project being considered is the medium term lease of air space above the car park for the purpose of housing the re locatable town house units that were formerly in Boulcott St.

### ***Non-business Income Raising***

This covers the area of sponsorship, naming rights and any other sources of funding. The Trust has secured funding from a grants organisation for the dedicated position of Sponsorship Manager to enable the Trust to provide focus to this area of revenue. The Trust believes that over the 3yr period of funding a sufficient base can be established to warrant the continuation of the staff position .

## **3.3 Alignment with Council outcomes and KPIs**

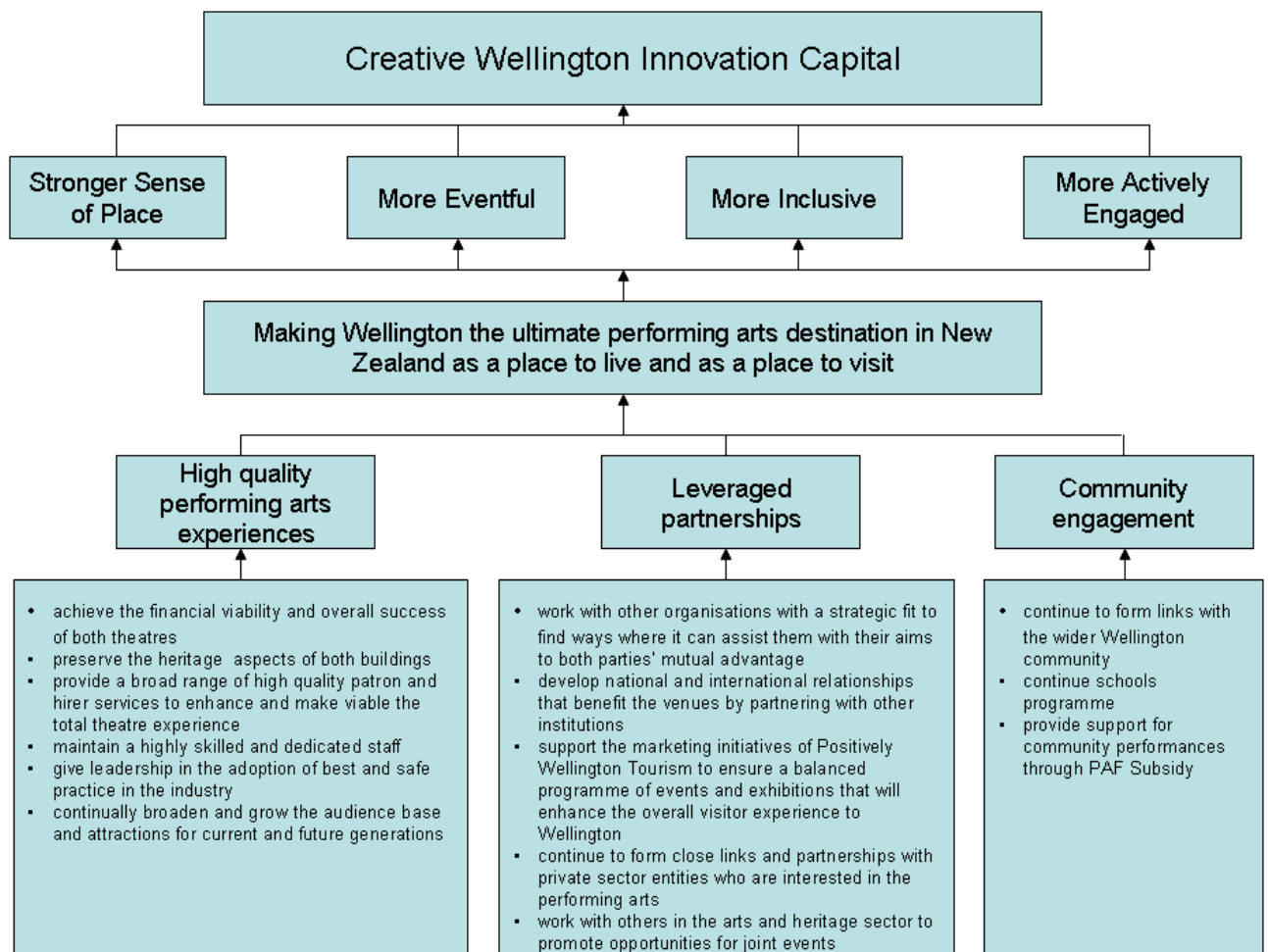
The Trust will provide quarterly reports, in the mutually agreed format, to the Council Controlled Organisation Performance Sub-Committee on the agreed dates. The Trust's Key Performance Indicators are outlined in **Appendix B**.

The Trust's Annual Report and audited accounts will be supplied to the Wellington City Council as per the Local Government Act 2002 S67.

The Trust shall provide an Annual Business Plan by the end of May 2009.

The Trust shall advise the Council, as far as it is able, of any events or intentions planned which are likely to arouse significant public interest upon which the Council may wish to respond quickly.

The Settlor and the Board of Trustees may agree to report on other matters that can arise from time to time.



Increasing attendance numbers and types of attendees will continue to be a major focus.

### Attendance

Attendance numbers at performances have been steadily increasing from 72,000 in 1998 to an average of 170 - 180,000 each year since the Trust's inception in 1998.

Added to this are those who attend the cafes, food and beverage events, conferences, meetings, social functions, art exhibitions, open days and school tours, all of which continue to increase, and are estimated at over 25,000 people per annum. This takes total visitors to the Trusts venues to over 200,000 per annum.

### Wider Community

Since 2000 the Trust has been committed to audience development and to encouraging visitation by a wide range of people to both theatres.



From 2003 to 2006 Council provided New Initiative Funding for the St James Theatre Audience Development programme. Since this funding ended the Trust has, at its own cost, continued this work through various methods including broadening genre, schools and tour programmes and proactively encouraging community groups including Maori, Polynesian and Asian communities (not just arts groups) to use the facilities.

Of note is the increase in the number of performances for, and attendees from, the wider community in particular for young people. This has been because of active programming to attract comedy, music, new NZ music, hip hop, Kapa Haka, Polyfest, Maori, Polynesian, Indian, Thai, Indonesian, Chinese and African performances, children entertainers, dance schools and community groups such as body builders, yoga and churches.

The majority of these events do not register through traditional marketing means i.e. newspaper, mainstream radio or TV advertising. They are accessed through targeted means including email marketing, internet sites, blog sites, whanau, txt and other 'viral marketing' methods. Therefore, in many cases, they attract specific groups of people and are below the radar of the general public.

- In the Trust's first year of operations (1998) 100% of performances at both the St James Theatre and the Opera House were traditional theatre genre.
- Each year the number of performances for the wider community has steadily increased, particularly at the Opera House which provides equipment, hiring options and rates for community groups.
- To date over 40% of performances at the Opera House and 20% of performances at the St James Theatre were for the wider community. This is a growing proportion and a very pleasing result.

### **3.4 Organisational Health and Capability**

The Trust has a small and dedicated team. It is vital to organisations – especially in the service oriented industry - to have the right people. The stability of key management personnel, in a traditionally high turnover industry, is a strong indicator of the success of the Trust's ongoing work in recruitment and retention.

### **3.5 Risk Management**

#### ***Own Show Risk***

In an effort to minimize dark (none rented) days, the Trust proactively searches for shows and events available for outright purchase or forms of joint venture. This can involve significant financial risk which is managed by the Audit & Risk Sub-Committee under Delegated Authority. The Trust has in place a set of procedures which ensure that financial risks remain within bearable limits. In the current economic climate the Trust will not be able to purchase shows or events without significant levels of sponsorship or external funding.

#### ***Asset Risk***

In its history the Trust has only occasionally achieved sufficient profitability to provide fully for depreciation however it has been able to provide for all maintenance requirements. Eventually, where the replacement or upgrading of major assets for compliance is concerned the Settlor or its bank (supported by the Settlor) has committed itself to assist with this. A long term Asset Maintenance Plan is being developed with the Settlor and will form the basis of discussion on future asset funding. The Trust will appraise Council on an ongoing basis of the likely financial requirements. It is likely that the Trust will require funds from the 2009-10 year onwards.

Refer **Appendix A** for further details on how the Trust manages its risks.

### ***Liquidity Risk***

In anticipation of tight liquidity the Trust has arranged the necessary credit facility with its Bank.

## **3.6 Council Relationship Principles**

The Trust will provide quarterly reports in the mutually agreed format to the Council's Council Controlled Organisation Performance Sub-Committee on the agreed dates and present its Business Plan and Statement of Intent on mutually agreed dates.

The Trust's Annual Report and audited accounts will be supplied to the Wellington City Council within 90 days of the end of the financial year.

The principles governing the relationship with Wellington City Council as its Settlor will include:

- Ensuring that the Council is fully apprised of any significant deviations from the budgeted cash flows.
- Adhering to Clause 6.1(b) of the Trust Deed in regard to any overdraft or loan.
- Early advice to the Wellington City Council in the event of any major situation that is potentially contentious in nature.
- Disclosing any significant transactions that are planned within the Trusts Business Plan.

As part of the Trust's relationship with the Wellington City Council, the Chair and the CEO of the Trust meet regularly with the Mayor and CEO of the Council and, as required, with the Council's Council Controlled Organisation Performance Sub-Committee and officers.

The CEO and the CFO meets regularly with the Portfolio Manager Council Controlled Organisations.

## **4 Measuring Performance**

### **4.1 Key Performance Indicators**

Both the St James Theatre and the Opera House have KPI's that relate directly to their activities. These KPI's, targets for the 2009/2010 fiscal year and the source of monitoring and confirmation, are described in **Appendix B**.

## **5 Financial Information**

### **5.1 Trust Accounting Policies**

The financial statements of the Trust and Group are prepared in accordance with the requirements of the Local Government Act 2002, which includes the requirement to comply with New Zealand Generally Accepted Accounting Practice (NZ GAAP). They comply with NZ IFRS, and other applicable Financial Reporting Standards, as appropriate for public benefit entities.

The particular accounting policies, which materially affect the measurement of in relation to the Balance Sheet and Income Statement, are as follows:

Grants received are recognised in the Income Statement when the requirements under the grant agreement have been met. Any grants for which the requirements under the grant agreement have not been completed are carried as liabilities until the conditions have been fulfilled.

Sponsorship is recognised immediately, as the benefit has been accrued to the other party upon payment of the sponsorship. The Trustees must exercise their judgment when recognising grant income to determine if conditions of the grant contract have been satisfied. This judgment will be based on the facts and circumstances that are evident for each grant contract.

Cash and cash equivalents includes cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

Trade and other receivables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for doubtful debts.

Inventories held for sale on a commercial basis are valued at the lower of cost and net realisable value. The cost of the inventory is determined using the first-in first-out method.

Property, plant and equipment is shown at cost, less accumulated depreciation and impairment losses. Depreciation is provided on a straight-line basis on all property, plant and equipment at rates that will write off the cost of the assets to their estimated residual values over their useful lives. The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year end.

The depreciation rates adopted are as follows:

Buildings	1% - 2%
Building fit-out	4% - 33%
Computer hardware	30% - 36%
Patch panels and ICT infrastructure	6.6%
Furniture & fittings	7.8% to 18.6%
Kitchen & bar equipment	10% to 48%
Plant & equipment	6.6% to 48%
Uniforms	48%

Computer software licenses are amortised on a straight-line basis over their estimated useful life of 3 years. Amortisation begins when the asset is available for use and ceases at the date that the asset is disposed of or has a net book value of zero. The amortisation charge for each period is recognised in the Income Statement.

Assets with a finite useful life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. If an asset's carrying amount exceeds its recoverable amount, the asset is impaired and the carrying amount is written down to the recoverable amount. The total impairment loss is recognised in the Income Statement.

Short-term benefits; short term employee benefits are those that the Trust and Group expects to be settled within 12 months of balance date measured at nominal values based on accrued entitlements at current rates of pay. These include salaries and wages accrued up to balance date, annual leave earned to, but not yet taken at balance date and sick leave.

Borrowings are initially recognised at their fair value. After initial recognition, all borrowings are measured at amortised cost using the effective interest method.

All items in the financial statements are stated exclusive of GST, except for receivables and payables, which are stated on a GST inclusive basis. Where GST is not recoverable as input tax then it is recognised as part of the related asset or expense. The net amount of GST recoverable from, or payable to, the Inland Revenue Department (IRD) is included as part of receivables or payables in the Balance Sheet. Commitments and contingencies are disclosed exclusive of GST.

The income tax expense recognised for the year is based on the accounting surplus, adjusted for permanent differences between accounting and tax rules. At 31 March 2009, the Trust carried forward a loss for tax purposes of \$3,813,454.

Total equity is made up of the Settlement on Trust and Accumulated Retained Earnings. St James Theatre is a Trust in perpetuity, and the monies settled can not be recalled and are not repayable on demand or in the future. Therefore the monies settled are in effect equity have been accounted for as equity.

## **5.2 Activities for which Compensation from Council is Sought**

As outlined in **section 3.5** the Trust last year apprised and received agreement from Council that, where replacement or refurbishment of major assets is concerned, the Trust will have to look to its Settlor or its bank (supported by the Settlor) for funding. A long term Asset Maintenance Plan is being developed with Council officers and the Trust will appraise Council on an ongoing basis of the likely financial requirements.

In its 2008/9 Letter of Expectation the Council outlined a requirement for “an increased accessibility to the Trust’s premises by the wider community rather than focusing solely on the delivery of a high quality theatre experience”. As a new activity for which Council assistance is sought the Trust is looking for a committed level of funding from the Council Events Fund of \$200,000 pa to assist with *for risk* shows.

## **5.3 Contingent Liabilities**

There are no contingent liabilities for the Trust and Group (2008: nil).

## **5.4 Distribution to Settlor**

The St James Theatre Charitable Trust does not make any distributions to the Settlor.

## **5.5 Board’s Estimate of the book value of the Trust**

The current book value of the land and buildings at cost is \$ 14,498,550 (30/06/2008)

Signed

.....  
Chris Parkin  
**Chair**

## Appendix A

Identified Risks	Analysis of Risk			Mitigating Controls
	Impact	Likelihood	Residual	
<b>Strategic</b>				
1. Threat of loss of Wellington's status as Creative Wellington – Innovation Capital (arts/culture) from Auckland City Council drive to establish The Edge as the Performing Arts Centre of New Zealand	H	H	H	Working with The Edge on joint venture projects to ensure shows come to Wellington as well as Auckland. Increased use of Trust risk policy to attract major shows to Wellington. Working with Wellington City Council – Recreation & Events for support for major shows in Wellington.
2. Lack of working capital and over-reliance on debt funding for business development	H	H	H	WCC's ownership interest is maintained with regular reporting of results via the quarterly reporting mechanism. Flexible credit facility with the ANZ is in place.
3. Pressure by the Wellington City Council as to the performance criteria / returns from the Trust	L	L	L	The council is informed as to the forecast and actual performance indicators through the council appointed Trustee and the reporting requirements of the Council's Council Controlled Organisation Performance Sub-Committee.
4. Increased liquidity risk within the Trust and corresponding pressure on the business	M	M	L	Monthly reporting of performance indicators against forecasts to the Trustees. Flexible credit facility with ANZ in place for current reporting year.
5. Loss of a Trustee	L	M	L	Council reviews Trustees performance. One new Trustee recently appointed & one Trustee recently retired. Council has a consultative process to match Trustees to perceived skills required by the Trust.
6. Loss of access to / damage to the St James Theatre and / or the Opera House	H	L	L	Insurance cover obtained in respect of Material Damage to both buildings and their contents including earthquake and for Business Interruption.
7. Increased Insurance Premiums	H	H	H	Trust will when necessary restructure existing covers to match the Trust's ability to pay and take more self insurance e.g. indemnity only for all perils including earthquake.
8. Conflict between requirement of WCC for break even results and pressure for community use	M	M	M	Use of two level hiring option, community access policy and PAF subsidy for community groups. Application to WCC for Community funding.

Identified Risks	Analysis of Risk			Mitigating Controls
	Impact	Likelihood	Residual	
<b>Operational</b>				
1. Inability to attract hirers and producers and therefore performances to the theatre	H	M	M	<p>Theatre industry knowledge and relationships held within the industry by the CEO, Director Programming and the Programming Assistant .</p> <p>Building relationships with existing and new promoters in New Zealand, Australia, Asia Pacific and Europe</p> <p>Presentation of own product to fill gaps between regular hirers</p> <p>Member of formal and informal venues consortium working together to present own product</p> <p>Three annual seasons from each of The Royal New Zealand Ballet, and two annual seasons from NBR NZ Opera, and the biannual NZ Festival are known attractions.</p> <p>Reliance on performance revenue is reduced by F&amp;B revenue stream from the cafés at both venues, plus non-performance related events i.e.: not dependent performances.</p> <p>Close management of bottom line and the regular assessment of performance against budget.</p>
2. Cost of maintaining heritage, single use buildings	H	M	L	<p>Extensive renovation of Opera House over past five years including upgrade of flying system. Sprinkler system and smoke extract system, plus ongoing refurbishment plan, subject to funding.</p> <p>The Settlor has committed itself to underwriting major capital risks.</p>
3. Loss of key management staff	H	H	L	<p>Formal performance reviews are undertaken annually. Succession planning is undertaken.</p>
4. Challenging labor market in all areas particularly in sourcing experienced Food& Beverage, Technical, and Programming Management	H	H	M	<p>Knowledge management of all roles. All operations roles have been redesigned to cover all areas.</p> <p>Documentation of internal processes.</p>

	Impact	Likelihood	Residual	
<b>Operational - Continued</b>				
5. Poor quality product within the theatre	M	L	L	Working with the hirers and producers to achieve broad range of good quality viable theatre in a wide variety of genre. Comprehensive hireage contract which allows for CEO and Director Programming involvement and input in addressing quality issues.
6. Loss of the core users of the theatre - the Royal New Zealand Ballet, NBR New Zealand Opera and the NZ International Festival of the Arts.	H	M	L	Establishment of strong relationships with key personnel within each organisation. Development of relationships with broad range of commercial producers and artistic companies to reduce reliance on core users. The identification and awareness of alternative uses for Ballet or Opera's premises. Future stability of core users may be dependent on outcomes of WCC's Annual Plan and potential changes to Arts/Cultural Funding of core users.
7. Disruption to a performance or performances due to technical failure	H	L	L	Employment of high caliber professional industry staff. Regular inspection, testing and maintenance of plant and equipment by service contracts from independent qualified companies. Material damage and business interruption insurance policies are in place.
8. Insufficient business to making food & beverage or theatre operation unviable	H	L	L	Revenue provided by two key streams thereby supporting but not dependent on each other Ability to utilise hospitality areas for other commercial events. Business development initiatives strong, proven and ongoing in all areas.
9. Own show/joint venture show	M	M	M	Risk policy Joint ventures with other venues Only bring well-established shows with proven financial results Market research by external provider on potential large shows Limits to financial risk via Risk Committee
10. Increased compliance costs making marginal business unviable	H	H	H	Negotiation with Council on KPI audit requirements Compensation will be sought to cover the large increase in audit fees. Asset management plan and negotiation with Council on funding for earthquake strengthening. Increase revenues to cover Kiwisaver and minimum wage increases.

## Appendix B Key Performance Indicators St James Theatre Charitable Trust 2009/2010

Dimension <i>Mega / Macro / Micro</i>	Measure	Effect <i>Control / influence</i>	Frequency of measure	Target 2008/9	Target 2009/10		Change	Target 2009/10	Change
				<i>Agreed</i>	<i>Agreed last year</i>	<i>Proposed by CCO this year</i>		<i>Proposed by WCC this year</i>	
Mega	% of Wellingtonians and New Zealanders who say that Wellington is the Arts Capital of New Zealand	I	Annual						
	% of Wellingtonians and New Zealanders who agree that Wellington has a culturally rich and diverse scene	I	Annual						
Macro	<i>Non-financial</i>								
	Number of Performances								
	- St James	C	Quarterly	115	-	Waiting for Budget	-	-	-
	- Opera House	C	Quarterly	108	-		-	-	-
	Total number of days Utilisation								
	- St James	C	Quarterly	162	-		-	-	-
	- Opera House	C	Quarterly	140	-		-	-	-

Dimension <i>Mega / Macro / Micro</i>	Measure	Effect <i>Control / influence</i>	Frequency of measure	Target 2008/9	Target 2009/10		Change	Target 2009/10	Change
				<i>Agreed</i>	<i>Agreed last year</i>	<i>Proposed by CCO this year</i>		<i>Proposed by WCC this year</i>	
Micro	<i>Non-financial</i>								
	-	-	-	-	-	-	-	-	-
	<i>Financial</i>								
	Total Assets: Liabilities			13:1	-	13:1	-	-	-
	Current Ratio			2:1	-	1:1	-	-	-

### Definitions



Measure	Definition	Data Source	Issue
<b>MEGA</b>			
% of Wellingtonians and New Zealanders who say that Wellington is the Arts Capital of New Zealand	From the WCC survey measure what percentage of Wellingtonians and New Zealanders who say that Wellington is the Arts Capital of New Zealand	Wellington City Council Survey	
% of Wellingtonians and New Zealanders who agree that Wellington has a culturally rich and diverse scene	From the WCC survey measure what percentage of Wellingtonians and New Zealanders who agree that Wellington has a culturally rich and diverse scene.	Wellington City Council Survey	
<b>MACRO</b>			
<i>Non-financial</i>			
Number of Performances			
- St James	Number of performances at the St James		
- Opera House	Number of performances at the Opera House		
Total number of days Utilisation			
- St James	Total number days the Auditoria is used for any purposes including performance, bump in days <sup>1</sup> , dark days <sup>2</sup> and performances related events.		
- Opera House	Total number days the Auditoria is used for any purposes including performance, bump in days, dark days and performances related events.		
<b>MICRO</b>			
<i>Non-financial</i>			
<i>Financial</i>			
Total Assets: Liabilities	Total Assets / Total Liabilities		
Current Ratio	Current Assets / Current Liabilities		

<sup>1</sup> Bump in days are required to allow for preparation prior to a performance

<sup>2</sup> Dark days fall in the middle of a performance run, sometimes used for rest days – the hirer will cover the cost of this day