

# **ST JAMES THEATRE CHARITABLE TRUST**

(including St James Theatre Limited)

## **Business Plan 2010-2011**

1<sup>st</sup> Draft

1 March 2010

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

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## 1. WHAT WE HAVE DONE

### **Results of Business Plan 2009/2010**

The financial year 2009/2010 does not end until June 30 2010. Results will be advised in the Annual Report.

#### **1.1 Show Business**

The Trust continues to focus on growing the theatre business in three key areas:

1. Traditional theatre shows
2. Non- traditional shows
3. Community and other groups

There are distinct markets for the St James Theatre and the Opera House.

**St James Theatre** – in general attract traditional theatre shows e.g. Opera, Ballet, major touring shows including musicals and main Festival events.

**Opera House** – attracts a very broad range of shows and events including a very large number of non traditional and community hirers.

#### **Non traditional and Community shows/events**

Over the past eight years the number of non traditional and community shows/events has increased dramatically.

There has been a concerted effort to attract non traditional events and community groups. Of particular note is the vast increase in shows/events for younger people and people that would not normally come to the theatre. Significant areas of growth have been:

Music (particularly NZ music) - encouraging bands that are growing out of pubs and clubs onto the stage. These groups bring with them audiences who would not normally come to the theatre. Fly My Pretties, The Tiger Lillies, Gomez and Gin Wigmore are good examples of this.

Comedy – from having no comedy at all a few years ago the theatres are an important part of the Comedy Festival. The Topp Twins, Busting Out! Dylan Moran, Ed Byrne and Danny Bhoj are good examples from 2009.

Special interest groups, free community shows such as Indonesian or Chinese shows, embassy concerts and churches. Filming – Opera House stage door lane is regularly used for filming.

The St James Theatre and Opera House continue to be absolutely complementary to each other in attracting different shows, hirers and audiences.

The St James due to its size, layout and the fact that is a “bare walls’ venue (containing no light or sound equipment where the hirer brings in all equipment required) attracts larger shows in both size and audience numbers. A show needs to be able to attract over 1,000 people per performance to make the theatre viable and feel full. Due to the shape an audience of 500 people is lost in the St James

The Opera House provides a two level hiring option and theatre lights at low cost making it attractive to non traditional hirers and community groups. Also due to its smaller space audiences can still make the theatre feel full.

### **2008/09 St James Theatre results**

St James Theatre attracted the following key shows and hirers:

Royal NZ Ballet and Imperial Russian Ballet

NBR NZ Opera

Treorchy Male Choir

Cinderella on Ice

Dora the Explorer

Bill Bailey

Shane Cortese

Stomp

Fly My Pretties

Queen of the Whole Universe

Arise Church

### **2008/09 Opera House results**

The Opera House attracted the following key shows and hirers:

NZ International Comedy Festival including the Comedy Gala Opening

Wellington G & S Light Opera

Legacy Dance Crew

India Ink Theatre Company

Footnote Dance

Wellington Musical Theatre

Steven Berkoff

Capital E National Theatre for Children

Johnny Clegg

Black Grace

Gerry & The Pacemakers

Queen, Hannah & Miley tribute bands

Cuban Carousel

Lexus Song Quest

Beatlemaniacs

Dreamgirls of Bollywood

### **Own Shows**

The Trust presented the Terracotta Warriors of Qin and PUSH starring Sylvie Guillem and Russell Maliphant. This was to fill gaps in the calendar as a result of the global financial crisis. Both were financially and artistically successful as mentioned earlier.

### **Theatre Technical**

The Trust maintained an excellent reputation both with national and international hirers, because of a highly skilled and dedicated workforce. The theatres are a leader in the development and application of the theatre industry Guide to Safe Working Practice.

## **1.2 Food, Beverage and Events and Other Income**

### **1.2.1 Food, Beverage and Events**

During the year 2008/09 emphasis has been on improving the revenue and profitability of the Food, Beverage and Events Department. It has again proved to be very successful in complementing quiet periods in the Theatres. The Cafes and Events are also excellent for Community Access as a method of introducing the public to both Theatres. WAG curates art exhibitions that are free to the public in the first floor gallery at the St James all year.

### **1.2.2 Sponsorship**

There have been no immediate takers for a replacement for the naming rights sponsorship surrendered by Westpac. On the positive side of this development there has been less reluctance from other financial sector organisations to hold events in the Theatres.

Specific funding from the NZ Community Trust meant that a Sponsorship Manager was recruited to assist with securing a naming rights sponsor and other sponsors and funding. Unfortunately the changing landscape for sponsorship because of the financial crisis meant that there was no success and after 6 months the

Sponsorship Manager's contract was released. NZCT also had to decline further funding for the position because of the decline in pokie revenue. The CEO has continued working on trying to secure sponsorship since the end of the contract.

It is hoped that the improving economy and the very positive associations with the Theatres and media will see revenue from this source starting to be available again.

### **1.2.3 Leases and Tenancies**

All leases and tenancies are reviewed regularly including shops, car parks and RNZB and Opera tenancies thereby ensuring that the Trust is earning as much as it can from its various tenantable assets.

## **1.3 Theatre Support**

### **1.3.1 Buildings Management (run by Technical Department)**

The technical department has done an excellent job in keeping on top of R&M and keeping the theatres looking smart and safe on a very small budget. This department also contributes technical management for capital projects.

### **1.3.2 Marketing**

#### **Marketing – Theatres**

Marketing remained vital to the success of the theatres and to getting performances to Wellington. The requests from hirers for marketing advice and support continue to increase and there is real need to provide accessible promotional external spaces for their shows as well as internal DVD capability. Website development was a key part of the overall marketing strategy this year as well as twitter and facebook and other ways to viral market to non-traditional audiences.

#### **Marketing - Audience Development**

The Marketing Manager has continued with key elements of this important initiative.

#### **Marketing – Food, Beverage and Events**

The Marketing Manager and Food & Beverage and Events Sales Manager developed a marketing campaign for performance and non-performance related events which together with a full time Sales Assistant has been a vital step in improving Food and Beverage business

### **1.3.3 Finance**

The financial strategy and object of the Trust is to have the company run breakeven always giving preference to shows over other types of event as we are a Theatre company. Other revenue streams in particular Food and Beverage are vital so that we maintain a healthy cash flow and increase the accessibility and profile of the Theatres for Wellington residents and tourists.

## **1.4 Trust**

### **1.4.1 Asset Management Plan**

During the year the Trust commenced work with Council on its long term Asset Management Plan covering development of all buildings and R&M.

### **1.4.2 Building Development – St James Theatre**

During the financial year 2008/09 and 2009/10 the following additions/changes have been made in the St James Theatre:

- **Back Lot Development**  
The possibilities for development of the back lot at the Theatre and Counties Building have been discussed extensively during this year and were part of a study on Asset Development.
- **Signage/Lighting**  
Ongoing discussions with Shand Shelton and the Historic Places Trust have been on the possibilities for signage and lighting on the Theatre Building. This project will continue into 2010/2011.
- The first floor gallery has had tracks and curtains installed which allow for easier division of the space. This was achieved through PAF.
- In 2009/10 acoustic baffles have been installed in the Jimmy enabling its use as entertainment space. Thank you to the Pelorus Trust for assisting with this.

## **WHAT WE ARE GOING TO DO**

### **2.1 Show Business**

#### **2.1.1 Key Challenges and Opportunities**

##### Attracting Shows to Wellington

The focus on shows will continue to fall generally into three key categories:

1. Traditional Theatre Shows
2. Non-traditional Shows and Events
3. Community and other Special Interest Groups

In order to focus on the core business of show business the Trust has had success with the specific programming function. The strategy is to seek out and negotiate all possible opportunities for bringing shows of all kinds to Wellington, finding new hirers including new community or special interest groups and filling the booking calendars as much as is possible for the population.

The Trust will continue to investigate the feasibility of attracting major shows to Wellington and will work closely with Council on this.

##### Combination St James Theatre and The Opera House

The combination of the St James Theatre and the Opera House remain key to the survival and growth of both theatres. The Trust will continue to promote both theatres in complement to each other for the following reasons:

1. Each attracts different kinds of hirers and shows/events.
2. Most hirers for reasons of size, equipment, price and market can only play one or the other.
3. The Opera House protects the price at the St James by offering an alternative in size and price to hirers that cannot afford or whose shows do not fit in St James
4. Opera House offers a two level hiring option reducing risk and cost for hirers
5. Opera House enables the Trust to attract non traditional and Community groups providing them with a realistic and financially viable option for both parties
6. The Opera House is the key venue of growth for the Trust
7. The Opera House is more stable and reliable particularly in difficult economic times.
8. St James attracts long lead time bookings, average 6months – 3 years ahead, which if they fall over leave difficult gaps. The Opera House attracts short lead time bookings, 8 weeks – 12 months ahead, and gaps are more easily filled

9. The Opera House is essential to the Trusts cash flow and risk reduction for all the above reasons
10. During the economic downturn the Opera House increased in business while the St James lost bookings. This is because hirers were looking for lower risk options in tough times.

### **2.1.3. Theatre**

Theatre, and the presentation of shows to Wellington audiences and visitors to Wellington, remains the core business and the raison d'être of the two theatres. Theatre and performance related revenue accounts for half of the "operating revenue" being approximately \$1.5 million per year.

Shows are brought to the theatres by a variety of means, including:

1. **Venue rentals**  
commercial hirers, artistic companies and community groups.
2. **Joint ventures**  
between the Trust and commercial hirers or artistic companies
3. **Own shows**  
where the Trust buys in a show and takes all the risk.

#### **1. Venue Rentals**

The Trust will continue to proactively attract hirers to the theatres by a variety of strategies including:

- Keeping Wellington on the international and local touring circuit
- Broadening genre, hirers and Promoters
- Seeking out hirers who have not played St James or the Opera House yet
- Community groups and special interest groups
- Partnerships with The Edge and Bruce Mason Centre, Auckland and VBase, Christchurch
- Hirer relationships – local and international
- Prioritising bookings
- 'Complementary programming' policy between the two theatres
- Commercial film shoots and other activities

#### **2. and 3. Joint Ventures and Own Shows**

The Trust will continue to develop these through:

- Partnerships with The Edge and Bruce Mason Centre, Auckland and VBase, Christchurch
- Partnerships with Taranaki, Christchurch, Auckland, Sydney and Hong Kong Festivals through EVANZ, VMA and AAPAC
- Partnerships with OZPAC members including Melbourne Arts Centre, Sydney Opera House, QPAC Brisbane, Adelaide Festival Centre, Perth Theatres and Singapore Repertory Theatre
- Arts markets, particularly Edinburgh, Montreal, Australia and Singapore
- Hirer relationships, local and international

Own Shows are dependent upon finding partners /funding in order to minimise the risk

The programme for RWC 2011 is well under way and Council are being kept updated.

## Auckland

Through ATA Auckland is positioning itself even more significantly in the Arts' Sector and, it appears, aims to become the Arts and Entertainment Centre of New Zealand. Auckland city has three goals in its Events Strategy:

Develop Auckland City as an event-friendly organisation

Develop a calendar of events that supports Auckland's strengths and identity, and enhances a vibrant atmosphere in the central city

Develop the infrastructure to support large events in the city.

The vision of The Edge in Auckland is to be "*New Zealand's leading performing arts and entertainment precinct*". The evidence of this is in a lot of work and investment through the Auckland Councils, The Edge and Festival AK09.

There is considerable effort going into bringing major international shows to Auckland and providing funding for public access including audience development and education.

The changing nature of the Auckland arts scene provides both challenges and opportunities for both Wellington and the Trust.

1. Wellington's status as arts and culture capital may be eroded
2. The positioning of Auckland in the Arts sector provides opportunities for Wellington to partner with Auckland to bring in shows that Wellington could otherwise not access
3. A strong relationship exists between the Trust and The Edge. By working with The Edge the Trust can bring in international shows it could not otherwise bring to Wellington
4. The two-city-stop is becoming more and more vital to Wellington
5. In order to continue to work with The Edge the Trust needs more than its balance sheet to do so
6. The Edge receives significant funding from Auckland Councils to enable it to bring shows to Auckland. The Trust's ability to take risks alone on major productions is limited by having no working capital available
7. The Trust continues to work closely with the Wellington City Council Events team regarding collaboration on bringing major shows to Wellington

## Community Groups

Community Groups primarily fall into the category of venue rentals. The Trust has been actively courting community groups for many years and the number using the Opera House each year is increasing.

The Trust has offered the Joint Venture option to Wellington Musical theatre.

The Trust will continue to access the community through:

- Two tier hiring structure at Opera House,
- Community rates at Opera House at specific times,
- Performing Arts Foundation theatre rental subsidies.

The ability to use the two tier pricing structure has improved the Community Access as well as the rental subsidy from the Performing Arts Foundation that is available to Community groups.



## **Exhibitions and other activities**

The Trust is investigating the feasibility of running another significant 'private collection' exhibition in the First Floor gallery at the St James over the traditionally difficult time of January – March in 2011 following the success of the Terracotta Warriors in 2009. Exhibitions attract people to the building during a time that is normally very quiet particularly tourists, holiday programmes and school groups.

## **Summary**

In order to achieve the maximum possible number of shows per year, all three methods of presenting shows are required.

The volatility of the theatre industry worldwide continues to be a given. It is a high risk business in which the promoters, producers and venues live on the edge of risk.

## **2.2 Food and Beverage and Other Income**

### **2.2.1 Food, Beverage and Events**

Food and Beverage will continue to be the other key source of revenue for the theatres providing over half of the "operating revenue" of approximately \$1.5 million per annum. Revenue is raised through three key areas in each theatre.

1. **Performance** related food and beverage at shows.
2. **MICE Events** i.e. Meetings, Incentives, Conventions and Exhibitions not attached to shows as well as school prize givings, cocktail parties etc
3. **The Jimmy**

The Trust will continue to explore new initiatives in the food and beverage area with the aim of increasing revenue and patronage in all areas in order to better support the theatres.

### **2.2.2 Sponsorship**

With the economic climate of the last eighteen months the Trust is acutely aware of the changes and difficulties in the current sponsorship market. Despite support from NZCT which allowed for a sponsorship manager it is clear that sponsors are no longer interested in bricks and mortar or naming rights and are focussed on how they can get their brand in front of the right target market with quantifiable commercial results, not just in one locale but throughout New Zealand.

The Trust, being Wellington based only, finds it difficult to fulfil sponsors requirements for national coverage and without small children and furry animals to assist in the appeal the sponsorship drive is increasingly difficult.

The CEO will continue to build relationships with the major players in Wellington and to apply for grants from Trusts.

### **2.2.3. Leases and Tenancies**

The Trust will continue to review leases and tenancies to ensure maximum possible profitability from these areas while maintaining long term relationships with key tenants.

Taking into account the challenges and opportunities that face the Trust it will also continue to explore other revenue streams including the investigation into rental opportunities and the back lot property development that started in 2007/2008.

## **2.3. Theatre Support**

### **2.3.1 Buildings Management**

The Trust will continue work on its long term Asset Management Plan covering long term maintenance of both Theatres. The Trust is working with Council concerning the commitment to funding major maintenance expense for the two theatres commencing in 2010/11 financial year.

Climate Change and Emissions Trading Scheme legislation will be taken into account in all planning.

### **2.3.2 Marketing**

#### **Audience Development**

The Trust will continue some elements of Audience Development initiatives started under the previously Council funded Audience Development programme. These initiatives include:

- Schools programme
- Group bookers programme
- Preview evenings

#### **Season Brochure**

The season brochure continues to be a major marketing tool. Circulation is in the region of 45,000 per season brochure, with three per year. Of this, 21,000 go straight to the St James' database and 1,500 to the Duxton Hotel patrons.

#### **The St James database and www**

The Trust totally upgraded its web site this year focussing in particular on interactive aspects such as allowing database members to update their own records and providing the Trust with the facility to do on line market research surveys. The e newsletter goes out monthly to a database of 10,000, a database which is growing rapidly.

#### **Traditional Show Audiences**

Traditional Theatre audiences are communicated to through traditional methods including newspaper, radio and television.

#### **New methods including viral marketing/peer to peer (P2P) marketing**

Viral marketing is becoming very mainstream, Facebook, twitter and texting are used regularly by the Trust even for traditional shows.

#### **Booking methods**

Bookings for a traditional show might be anything up to 50% booked at the box office, 35% on the telephone and only 15% over the internet.

A new audience show such as a comedy or new/non-classical music could be anything up to 75% on the internet, 10% at box office and 15% over the telephone.

The difference is made up of sales through other outlets.

### **2.3.3 Finance & Financial Outlook**

The financial strategy and objective of the Trust is to break even by whatever mix of business theatric/non-theatric can be achieved at the time. The Trust's Business Plan continues to be predicated on managing the enterprise to achieve a positive result before infrastructure depreciation.

The Trust's policy is to apply free cash flow to the development of the business and enhancement of the theatres.

The Trust's forecasts should continue to be assessed within the relatively volatile nature of theatre industry revenues. Years 2 and 3 of the Plan are indicative only and merely reflect modelling based on a % increase and not actual data for the period. The nature of the business is such that forward planning cannot be done with certainty beyond 3 months at any time.

#### **2.3.4 Risk Management**

##### *Risk Strategy*

The Trust will continue to apply its risk management policy to govern own presentation activities. The current policy addresses the three risk areas of Financial Risk, Performance/Delivery Risk and Audience Risk.

The Trust will not invest more than 25% of its available funds (cash and credit lines), in any one project.

The maximum permissible share of assessed downside risk will be no more than 10% of available funds on any one project.

In descending order of preference, funds would be invested in shows which:

1. are assessed to be viable on the basis of a Wellington region audience only
2. are assessed to be viable on the basis of a New Zealand tour circuit
3. are assessed to be viable on the basis of an Australasian tour circuit
4. other

The Trust will not generally invest in large projects where it is the sole risk party. But it will do so for smaller projects where the breakeven point is low to medium, it is clear the product will have good audience support and the financial outlay is within the above guidelines.

These parameters have been assessed and have proved to be appropriate. The Trust has accepted that it may also have to increasingly Joint Venture and add other services in order to attract certain products to Wellington and has approved that this fits within the CEO's current delegations. Joint Venture does not require injection of capital and services are either paid for by promoters or built into the rental cost.

The Trust's risk activity broadened in 2005/6 and continues to include joint ventures, "buys" and investment options with both artistic companies and commercial presenters/producers. This is to ensure that Wellington is in the market to attract good quality product to Wellington as opposed to just Auckland.

##### *Own Risk Shows*

During the global financial crisis the Trust was forced to risk and present "Own Shows" in order to keep the lights on in the theatre and to ensure that Wellington City continues to fulfil its outcomes. The Trust will continue to work closely with Council's Events team as well as seeking other sponsorship and investment partners for Own Shows.

#### **2.3.5 Knowledge Management**

The Trust will continue to be committed to its 'Knowledge Management' strategy ensuring that all key responsibilities and tasks can be covered by more than one person at any time.

*Budget 2010/2011*

To be inserted when approved by the Board.

## SWOT Analysis

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>Personnel</li> <li>Credibility with industry</li> <li>Two high quality Venues</li> <li>Profile in Wellington</li> <li>Versatility (F &amp; B spaces etc)</li> <li>Events, programmes &amp; shows offered</li> <li>Reputation of the Jimmy</li> <li>Ownership (and relationship with the Settlor)</li> <li>Location</li> <li>Cultural Environment</li> <li>Monopoly of biggest stages</li> <li>Partnerships – National/International</li> <li>Core users</li> <li>Corporate support</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>Lack of sound and light equipment</li> <li>Perception of high prices (hire)</li> <li>Dependence on core users</li> <li>Small market</li> <li>Short-order hire</li> <li>Attitude of big producers/PAF levy</li> <li>Financial volatility</li> <li>Lack of box office shows</li> <li>Corporate sponsorship</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>Working with other venues</li> <li>Leveraging off other Wellington and NZ events and initiatives, eg Creative Capital</li> <li>Developing new audiences (children and non-users)</li> <li>Opera House utilisation</li> <li>Foyer utilisation/cabaret</li> <li>Event, F &amp; B development</li> <li>Leveraging off conferences</li> <li>Development of sponsorship</li> <li>Viral &amp; TV Marketing</li> <li>Joint Ventures</li> <li>Wellington as a destination</li> <li>RWC 2011</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>Declining live theatre audience</li> <li>Declining corporate market</li> <li>Lack of sponsorship dollar</li> <li>Competition for discretionary dollar with other venues</li> <li>Loss of key management staff</li> <li>Volatility of business</li> <li>Loss of core users</li> <li>Other sources of entertainment</li> <li>Increased number of venues</li> <li>Technical failure disrupting performances</li> <li>Economic environment</li> <li>International Acts not touring</li> <li>Auckland Super City</li> </ul>

## Risk Management Feb 2010

The Risk (what can happen and how it can happen)	The risk of the Event Happening Uncontrolled		Initial Risk Score	Risk Control Plan Strategies to eliminate or minimise risk
	Consequence	Likelihood		
Promoters cancelling previously booked shows	4	3	12	Use promoters we trust/contract shows asap
Inability to sell theatres as promoters become risk averse	3	3	9	Offer more innovative/flexible venue hire deals etc
Business operations being disrupted because of WCC review	4	2	8	Work closely with WCC/implement robust transition processes
Trust going into substantial overdraft	4	2	8	Manage exp/cashflow carefully. Work collaboratively with WCC
Own Shows losing money for the business	4	3	12	Do not invest in these shows until econ. climate improves
Resignation of staff leaving inadequate cover	3	2	6	Encourage staff within depts to learn others roles
Major Damage to the Buildings and other assets	4	1	4	Insurance, asset management plan
IT failure	4	1	4	Daily backup/close liaison with LANtech
Promoters or other customers not meeting debt obligations	3	2	6	Deal with reliable clients - be pro-active in chasing debt
Internal Fraud / Theft	3	1	3	Insurance, internal controls
Joint Ventures losing money for the business	1	1	1	Careful consideration and structuring of the deal

## Key for Risk Register

Key Consequences	
Extreme	4
Serious	3
Moderate	2
Minimal	1

Likelihood	
High	3
Moderate	2
Low	1

## Appendix D

Year	Total Tix	Total Shows	Total Perfs	Festival
97-98	59,242	10	79	F
98-99	120,779	36	158	N/F
99-00	92,799	42	126	F
00-01	85,552	42	145	N/F
01-02	148,695	51	219	F
02-03	139,309	49	199	N/F
03-04	137,309	50	199	F
04-05	138,687	55	202	FlySysOH
05-06	151,394	73	190	F
06-07	140,290	73	236	N/F
07-08	120,304	70	191	F
08-09	100,914	61	173	N/F
Total	1,435,274	612	2,117	

## Strategic Framework

The Trust contributes to the *Cultural Wellbeing* of Wellington and the following outcomes as outlined in the Council's community outcomes:

- *Stronger Sense of Place*

*Wellington will have a strong local identity that celebrates and protects its sense of place, capital-city status, distinctive landform and landmarks, defining features, history, heritage buildings, places and spaces.*

The St James Theatre and Opera House are both landmark, historic, heritage buildings restored for the people of Wellington and to people from outside Wellington.

- *More Eventful*

*Wellington will be recognised as the arts and culture capital, and known for its exciting entertainment scene and full calendar of events, festivals, exhibitions and concerts.*

The St James Theatre and Opera House both provide busy calendars of significant events in a broad range of genre including ballet, dance, opera, touring shows, musicals, comedy, and children's, music including NZ music, rock and pop and classical concerts and community performances.

- *More Actively Engaged*

*Wellington will encourage greater engagement and participation by offering an exceptional range of arts and cultural amenities that cater to all tastes as well as a high quality environment that fosters a vibrant city life.*

In addition to the wide range of performances The St James Theatre and Opera House engages directly with its patrons through its up to date membership database and its Audience Development Programme including the schools and adult programmes.



## ***Company Direction and Environmental Analysis***

### **Purpose**

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

- St James Theatre Limited
- The Opera House

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*

***positioning of Wellington as an affordable, internationally competitive City***

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.

### **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.

## Strategic Partners

### Auckland

The Trust has been able to bring major shows to Wellington because of the ability of The Edge to bring these shows to New Zealand. Wellington has benefited from this and from the resources of Auckland for the production and logistics of these shows.

### Venue Consortium

In order to know what shows are becoming available the Trust needs to be a key player with other venues in the industry. Wellington being a city of only 450,000 is almost too small to be a member of the Australian and Asia Pacific consortiums. However, the Trust has managed to win membership for the theatres in two key venue consortia due to its proven ability to take risk. The Trust continues to develop strong strategic alliances as follows:

New Zealand: Entertainment and Venue Association New Zealand (EVANZ)

New Zealand Festivals: primarily with Taranaki and Christchurch Festivals for mid scale international touring.

International Festivals: primarily Auckland, Sydney, Hong Kong, Perth, Melbourne and Tasmania. Some of these are with The Edge.

Australia: Venue Management Association (VMA) including primarily The Arts Centre Melbourne, QPAC Brisbane, Sydney Opera House, Perth Theatres and Adelaide Festival Centre. The Trust is also a member of the OZPAC Programmers Group comprising the main arts centres in Australia which meets twice annually to facilitate Australasian tours.

Asia Pacific: including primarily The Esplanade (Singapore), LG Arts Centre Seoul, Taipei Arts Centre, Hong Kong Performing Arts Centre and Macau Arts & Cultural Centre. The Trust is a member of the Association of Asia Pacific Performing Arts Centres (AAPPAC) Programmers Group comprising the main arts centres in Asia Pacific which meets annually to share touring information.

### Positively Wellington Tourism

The Trust works with Positively Wellington Tourism on advice and marketing initiatives to bring major shows to Wellington.

### Wellington City Council Events Department

The Trust has approved to apply for a grant to the Wellington City Council Events Department to assist with Risk Shows coming to Wellington.