



REPORT OF THE BOARD OF DIRECTORS OF THE HELSINKI THEATRE FOUNDATION 2009

THE MISSION OF THE HELSINKI CITY THEATRE

The City Theatre is a modern popular theatre and it is maintained by the Helsinki Theatre Foundation. It aims to provide a diverse range of performances of the highest possible standard to as many people as possible. An extensive range of family theatre performances, the productions of our own Dance Company and a diverse range of Finnish and foreign drama, comedies and musicals, performed in Finnish or in Swedish, are central to the programme of the Helsinki City Theatre.

ADMINISTRATION

The representative body of the Helsinki Theatre Foundation was appointed for the period 2006–09 by the Helsinki City Board. Its members are Mr Sture Gadd, Mr **Matti Enroth**, Mr Seppo Kanerva, Ms Pirkko Karhi, Mr Tomi Kontio, Mr Kauko Koskinen, Mr Martti Häikiö, Ms Eeva-Liisa Moilanen, Mr Pekka Mäkinen, Ms Reetta Ristimäki, Mr Ari Saukkonen, Ms Riikka Taavetti, Ms Leena-Maija Tuominen and Ms Irmeli Wallden-Paulig.

Their alternate members are Mr Yrjö Jäntti, Ms Inka Kanerva, Ms Airi Kontio, Mr Reiska Laine, Ms Ritva Laurila, Mr Aku Lohimäki and Mr Pentti Saarikko.

Mr Ari Saukkonen has chaired the representative body, with Ms Leena-Maija Tuominen and Ms Irmeli Wallden-Paulig serving as deputy chairs and Mr Asko Sarkola, director general of the

City Theatre, acting as the secretary. The representative body convened twice during the year under review.

At a meeting held on 9 February 2009, the Helsinki City Board appointed managing director **Jorma Bergholm** to serve as the chairman of the Theatre Foundation's board of directors from the representative body's 2009 spring meeting to the 2013 spring meeting. The board members are Mr **Erkki Helaniemi**, Ms **Suvi Rihtniemi** (who has served as the deputy chair of the board), Mr **Jehki Härkönen**, Ms **Annukka Mickelsson**, Ms **Anna Kirstinä** and Ms **Annika Andersson**. The new board of directors commenced its activities after the spring meeting of the representative body on 24 April 2009.

The Central Union of Finnish Theatre Organisations honoured **Tuula Öhman** with a gold medal for her over 30 years of distinguished service and **Pekka Saarnio** with a silver medal for his over 20 years of distinguished service on behalf of the City Theatre. Both served as long-term members of the previous board of directors.

Director general **Asko Sarkola**, finance and administration director **Helena Ahonen**, deputy director **Kari Rentola**, technical director **Keijo Koli** and financial manager **Marja Kuuluvainen** represented the Theatre's management on the board of directors.

Dancer **Valtteri Raekallio** represented the Dance Company on the board, while dramaturge **Merja Turunen** represented the City Theatre's dramaturges and directors. Ms **Ursula Salo** and Mr **Antti Timonen** represented the actor's association and Mr **Sasu Tuominen** the association of technical staff.

The board of directors convened 11 times during the year under review.

SIGNIFICANT EVENTS DURING THE YEAR

ENSI LINJA MUSICAL THEATRE PRIZE

The City Theatre partnered with Stanton Chase International to establish a recognition prize for the musical theatre arts in 2008. The prize, called Ensi linja, is worth € 10,000 and it is awarded for accomplishments in the field of musical theatre. A € 2,000 motivation prize is also handed out to a fresh, young talent in musical theatre. The Ensi linja jury is chaired by director general **Asko Sarkola** and its members are journalists **Kirsikka Moring** and **Veijo Sahiluoma** as well as the conductor **Nick Davies**.

The 2009 Ensi linja prize was awarded to director **Kurt Nuotio** and the motivation prize was shared by **Emmi Kangas**, who played the lead role in *Maija Poppänen* and **Emelie Granvik** for her role in Svenska Teatern's musical *Play me*. The awards were handed out in conjunction with a performance of *Maija Poppänen* on 25 September 2009.

CULTURAL EXCHANGE AGREEMENT

To celebrate the 2010 jubilee year of *Anton Chekhov*, the City Theatre concluded a cultural exchange agreement with the Russian State Academic Theatre Maly, which is the oldest theatre company of Moscow. Maly will stage a production of Chekhov's *The Seagull* in the major auditorium of the City Theatre in February and the City Theatre will make a return visit to Moscow to stage a performance of *Ivanov* in the main auditorium of the Maly in March.

PROGRAMME

A total of 19 first nights were arranged in 2009, six of which were Finnish first performances. Two new dance works were also produced. There were a total of six Finnish- or Swedish-language first performances of foreign plays. In all, the Theatre's programme included 35 different works during the year under review and the aggregate audience was 339,969. In addition, the Theatre arranged presentations about performances, behind-the-scenes tours and other audience events, which attracted more than 5,000 visitors in total, bringing the aggregate visitor number to 344,969. A total of 1,078 performances were staged in 2009.

The musical *Maija Poppänen* (*Mary Poppins*) impressed audiences and critics the most and drew the largest number of spectators into the big stage; its 55 performances attracted more than 45,000 spectators. The year's second new musical production was *Spring Awakening*, which was based on the **Franz Wedekind** play. It was well received and attracted over 28,000 spectators. A production of an **Arnold & Bach** comedy called *Salaa rakas* (*Der keusche Lebemann*) drew an aggregate audience of almost 35,000. **Neil Simon's** comedy *Juoruja* (*Rumors*) continued on the programme, attracting more than 18,000 during the spring. Almost 18,000 people came to the 29 performances of the musical *Rebecca* and *Missä kuljimme kerran* (*Där vi en gång gått*), a play based on a **Kjell Westö** novel, attracted an aggregate audience of nearly 5,000.

The City Theatre was also the venue for three sold-out visitor performances of the dance piece *Sutra* by the Sadler's Wells company. The event was realised in cooperation with the Helsinki Week Foundation/Helsinki Festival and a total of 2,823 people came to see the performances on 25–27 August 2009.

The small stage's biggest audience attraction was *Risto Rappääjä ja villi kone*, a children's play written by **Sinikka** and **Tiina Nopola** that drew an aggregate audience of around 16,300. The Tracy Letts play *Elokuu* (*August: Osage County*), premiered in spring and drew about 13,500 people. *Valtakunnan häirikö*, a play about the politician **Veikko Vennamo** and Finland's recent political history, attracted almost 13,000 people to the small stage. The permanent favourite *Kvartetti* (*Quartet*), the **Jari Tervo** play *Myyrä*, the critically-acclaimed *Ivanov* and the **John Murray** drama *Aurinko ja minä*

(*Memoir*) continued on the programme. **Lasse Pöysti** performed in the monologue *Mies, joka kieltäytyi käyttämästä bissiä* (*Hissvägraren*) at Lilla Teatern as well as to about 1,100 spectators in the small stage. Children's theatre performances continued to be staged in the foyer of the small stage. **Ulf Nilsson's** *Vaavin salattu elämä* (*Lilla babyns hemliga liv*) won kids over and attracted an aggregate audience of about 1,600. Last year's hit *Viiru ja Pesonen: Viiru kateissa* (*När Findus var liten och försvann*) continued on the programme and attracted around 3,400 viewers. The **Mike Kenny** play *Tontut suutareina* (*The Elves and the Shoemakers*) kicked off the pre-Christmas children's programme; this play has been on the programme since 2002.

The first premiere of the spring season at Studio Elsa was *Kielletyt laulut*, a night of songs written and dramatised by **Pirkko Saasio**, which attracted almost 2,700 spectators. The **Kati Kaartin**-en children's play *Aina* was a Finnish first performance and drew 2,500 viewers. **Pasi Lampela's** *Kuilu* was staged for the first time in the autumn and this new Finnish play was seen by more than 3,000 people during the year. *Toinen puoli tiikeriä*, a dance work by **Josef Fruzek** and **Linda Kapetanea**, got about 900 viewers. *Keinulauta*, a play for the youngest family members, continued as part of the programme. Four demonstrative performances by the audience work project *Maija Poppänen aakkoset*, which was aimed at children and seniors, were staged at Studio Elsa during the autumn season.

Over 11,000 people came to Studio Pasila to see the hit play *Kiviä taskussa* (*Stones in His Pockets*). *CLUB act!one* stand-up comedy nights continued to draw capacity crowds. Pasila's spring programme included nine performances of *Puputyttö* by Theatre Academy Helsinki as well as extra performances of *Kielletyt laulut*. *Viivi ja Wagner Teneriffalla*, a new play based on the comic strip by **Juba Tuomola**, premiered in the autumn and was performed to capacity audiences. *Iloisiin kuulemiin ja näkemiin*, a musical about the recent history of Finland and the Finnish Broadcasting Company, the comedy *Paavo 1,5* (*Patrick 1,5*) and popular foyer performances of *Nainen ja anjovis*, a monologue based on the writings of **Sinikka Nopola**, continued as part of the programme at Studio Pasila.

Lilla Teatern continued to stage Swedish- and Finnish-language productions under the artistic directorship of **Pekka Strang**. As in the previous year, the *Mies joka kieltäytyi käyttämästä bissiä* (*Hissvägraren*) monologue performed by **Lasse Pöysti** was the biggest hit and attracted almost 10,000 viewers this year. The **Peter Schaffer** play *Amadeus* launched the spring season and drew almost 5,000 spectators. The autumn season's premieres were **Gilles Dyrek's** comedy *Hemmafesten*, **Robert Jägerhorn's** study of magic and comedy *Magic!*, *Kärleksbrev* with **Birgitta Ulfsson** and **Iwar Wiklander** in the lead parts as well as the play *Fröken, champagne!*, which was written by **Johan Bargum** and performed in the foyer of Lilla Teatern as well as in the Mange Sud restaurant. In addition, Lilla Teatern staged numerous other musical performances and hosted visiting productions during its Nöjesbolaget Lillanin evenings as well as organised the traditional *Lillajulskabaré*.

A production of *High School Musical 2* was staged at the Savoy Theatre in June–July with younger audiences especially in mind; almost 18,000 viewers came to see the show during the summer. 25 young performers were hired for *High School Musical 2*, many of whom had had the opportunity to develop their musical theatre skills also in the previous year's *High School Musical 1*. The musical also opened the door for these young performers to advance into other roles in the world of theatre and encouraged them to pursue further studies in the performing arts.

Visits

City Theatre productions visited venues in Finland and abroad during the year under review. *Kiviä taskussa* visited the city theatres of Turku and Lappeenranta as well as Tampere Theatre. *Nainen ja anjovis* was performed at the City Theatre of Turku as well as in Merikarvia. The programme of Tampere Theatre Festival included

performances of *Kielletyt laulut* and *Mies joka kieltäytyi käyttämästä bissä*, which also visited Tammisaari during the year. Lilla Teatern's other productions *Brevet från Sibirien* visited Kokkola and the Åland Islands, *Kärleksbrev* Tammisaari and *Fröken, champagne!* Stockholm. The Dance Company visited the Schlossfestspiele festival in Ludwigsburg, Germany, to perform **Kenneth Kvarnström's** *no-no*.

Audience work

A two-year audience work development project was concluded at the end of the year under review. The project was sponsored by Etera Mutual Pension Insurance Company and its aim was to establish good, harmonised practices for audience work and to expand its scope as well as to focus attention on new spectator groups and create cooperation networks. These goals can be considered met, as the project was an excellent success. The board of the Theatre Foundation gave audience work manager **Mirja Neuvonen** a permanent office in April. A diverse range of audience-work-related projects were realised in 2009. During the year, the Theatre arranged workshops and presentations about its productions, hosted visits and discussions as well as organised behind-the-scenes tours. In addition to this, a total of five longer-term audience work projects were arranged. In all, the audience work efforts of the City Theatre comprised some 300 different events or workshops in which more than 5,000 people took part over the course of the year. On top of this, 926 people came to see performances created as part of an audience work project called *Maija Poppasen aakkoset* that aimed to bring different generations together.

A total of 13 public happenings and meet & greet events with people behind the Theatre's various productions were arranged during the year under review. Seven of these were presentations of the productions *Kielletyt laulut*, *Spring Awakening*, *Elokuu*, *Maija Poppasen*, *Valtakunnan härjikkö*, *Kuulu* and *Salaa rakas*. A discussion event on the joys of everyday parenthood was organised in conjunction with the play *Aina* by **Kati Kaartinen** on 11 May in cooperation with the Finnish Parent's Association and the Family Federation. The *Muistojen Helsingissä* exhibition, which was organised in cooperation with the City Museum, was presented to the public on three occasions during spring. The City Museum published an eponymous book on the exhibition towards the end of the year. The City Theatre also participated in the events of Helsinki's Night of the Arts by arranging open rehearsals and hosting behind-the-scenes tours of its productions. National Story Day was marked with an event organised in the foyer of the minor auditorium on 11 December.

Dance Company

Mr **Ville Sormunen** headed the City Theatre's Dance Company in 2009. The Company realised two first performances during the year under review. **Harri Kuorelahti's** *hardcore humppa – kovan maailman anatomiaa* premiered in the minor auditorium. The second premiere of the year was *Toinen puoli tiikeriä*, a work by the Greek-Slovenian choreographer team of **Linda Kapetanea** and **Josef Fruzek**. The

Company's dance performances attracted an aggregate audience of about 2,600. The Dance Company also toured in the Nordic countries and Germany.

Audiences and communications

In 2009, the City Theatre sold 339,969 tickets to 1,081 performances (2008: 357,448 tickets to 1,101 performances). In all, 157,423 people came to see performances staged in the major auditorium, 68,702 in the minor auditorium, 11,243 in Studio Elsa, 32,616 in Theatre Studio Pasila and 28,062 at Lilla Teatern. Additionally, about 13,686 people came to see foyer performances and productions visiting different venues attracted some 10,365 spectators. The City Theatre's *High School Musical 2* production attracted 17,872 people to the Savoy Theatre. In addition to this, more than 5,000 people participated in behind-the-scenes tours and various audience work projects. About 300 events were organised during the year.

Three issues of the magazine *Teatteriin (To the Theatre)* in addition to one extra issue in November were published during the year under review. Its printings ranged from 270,000 to 300,000 and copies were distributed at, for example, the Theatre's premises, metro stations, libraries, hotels and at Lippupiste ticket sales outlets. The magazine was also distributed as a supplement to the daily newspaper Helsingin Sanomat. Ads aimed at different target groups were published in Helsingin Sanomat as well as in other titles and special magazines if tickets were still available. Regular adverts about the programme at Lilla Teatern were placed in the Swedish-language daily Hufvudstadsbladet.

Copies of *Teatteriin* magazine were mailed to people belonging to the Theatre's target-group register. Members of our e-mailing list have received info on, for example, forthcoming first nights. Lighted outdoor advertisement panels, advertisements on public transport and billboards at metro stations as well as wall hangings were also used to keep the public informed about premieres.

Pages on the Theatre's website are loaded over 500,000 times each month. In addition to programme schedules, the website contains video samples and presentations of plays, reviews, comments from spectators, electronic bills, a discussion forum and theatre-based games for children. Customers can also buy and print tickets online. Focused web advertising was carried out to promote specific productions. A ticket marketplace for teachers has been established on the Theatre's site; its aim is to provide schools in Helsinki with a low-cost opportunity to check out productions staged at the Theatre.

The opening of the season was held in August, in addition to which a media conference was arranged for almost all productions. According to media intelligence firm Cision Finland, the Helsinki City Theatre was mentioned 2,186 times in various media outlets during the year under review. Several performance presentations and theatre outings were arranged for selected customer groups, such as theatre liaison persons. Free-of-charge public presentations were also arranged in association with almost all of the Theatre's performances before their respective first nights. Foyer advertising at theatres and box offices reaches some 340,000 potential spectators.

FINANCES

Revenues

The Theatre's operating revenue excluding subsidies was €8,877,000 in 2009, €575,000 less than in the previous year. Ticket revenues were €8,188,000, representing a decrease of €560,000 from 2008.

Ronald Harwood

KVARTETTI (*Quartet*) on esitetty vuoden 2009 loppuun mennessä 425 kertaa / *Quartet* had been performed 425 times by the end of 2009.

Ritva Valkama, Kyllikki Forssell, Antti Litja, Lasse Pöysti





HIGH SCHOOL MUSICAL 2

Valtteri Turunen, Matti Leino, Tara Nyman, Larissa Qvintus, Pasi Mäkelä, Heikki Hautajoki, Hanna Rajantie, Saara Aalto, Ella Jäppinen, Jon-Jon Geitel, Dareia Qvintus

In 2009, the Theatre received a total of €139,000 in State subsidies for its children's and dance theatre activities as well as for Swedish-language performances. In addition, three different Swedish-language organisations granted Lilla Teatern subsidies totalling €14,100.

Interest income on bank deposits totalled about €41,080. The amount of deposits remained approximately the same as in the previous year, but falling interest rates led to a €147,000 decrease in this item.

The City of Helsinki granted the Theatre a subsidy of €177,000 for its loans. This was used for interest and payments on loans received from the insurance company Tapiola and the City of Helsinki.

The City granted the Theatre rent subsidies totalling €2,390,000. However, this did not suffice to pay for the annual lease of Lilla Teatern and the increased rent for the Pasila theatre facility, and rents had a negative net effect of about €153,000 on the income statement.

Revenues generated through the Theatre's own activities accounted for 39% of all income. If renovation and rent subsidies are deducted from income, this figure increases to 44%.

Expenses

Personnel expenses increased by about €335,000 or 2.5% from the previous year to €13,820,472.13 in total. Payroll expenses increased especially because of pay rises implemented under the collective labour agreement during the year under review.

Art works are entered at purchase value under the other tangible assets item and they are not subject to depreciation, nor did the balance sheet contain any other fixed asset items that would have been subject to depreciation.

Other expenses totalled about €262,000 and increased by 4.6% from the previous year. The increase was due to rising IT, real estate maintenance and energy costs as well as the expenses caused by preparations for musical productions.

A total of €372,000 was spent on annual maintenance and renovation procurements. The most important items included repairs and replacements of operationally vital theatre-technical equipment as well as various renovation paint jobs.

The deficit for the year before extraordinary items and general subsidies was about €10,728,000 (€9,093,000 in 2008).

Significant events following the close of the year under review

no substantial changes that would have a significant impact on the Theatre's operating prerequisites have occurred after the close of the financial period.

Outlook for likely future developments

The City Theatre commenced activities at the new Arena stage in the Hakaniemi district of Helsinki in 2009; the venue has been leased up to 2013 from a company called Komediakiinteistöt Oy. Activities will be conducted in cooperation with the theatre company UIT, which will lease the premises from the City Theatre during the spring season as agreed to as part of the contract.

Operational and financial volumes are expected to remain otherwise unchanged in the next few years. The City Theatre will continue activities on its six stages and the foyer premises with the aim of maintaining the strong audience numbers achieved in recent years by staging high-quality performances and by producing about 20 first nights annually.

The financial situation has improved over the last two years, making it possible to increase the amount of equity included in the balance sheet, which currently stands at €2,107,652.39, as required by the strategy approved by the Theatre Foundation's board of directors. The goal for the coming years is to maintain a strong balance sheet in order to safeguard the City Theatre's long-term operating prerequisites and degree of solvency.

Evaluation of the most significant risks and uncertainty factors for the theatre

As is typical for theatre operations, the City Theatre's most significant risks relate to the uncertainty factors associated with performances, the labour-intensiveness of the industry, the artistic and economic success of productions and the reactions to opening performances. Public interest in theatre-going has remained on a high level in spite of the economic downturn and tickets sales have actually exceed expectations on the part of the upcoming season.

Assessment of financial standing, key financial indicators and other factors affecting the development of operations

Result for financial year

Interest earned on the basic capital totalled €68.63, which was transferred to the contingency fund and the €47,535.70 in unspent renovation subsidies received from the City was transferred to the operating fund in conjunction with the closing of the accounts as required by the Foundation's bylaws.

After this, the financial statements indicate a surplus of €103,491.70. The result enabled the Theatre Foundation to further shore up its equity capital, which has increased to €2,107,652.

Operating grant

The Theatre received an operating grant (based on the Theatre's annual labour unit amount) of €5,868,660 from the State; this increased by €998,000 from the previous year. The Ministry of Education raised its estimate of annual labour units performed at the Theatre from 336 to 337 and increased the compensation paid for each unit from €39,176 to €47,066. The price of an annual labour unit as determined under the Theatres and Orchestras Act was revised upwards to improve its correspondence with general payroll cost developments.

The Theatre received an operating grant totalling €4,963,000 for its principal activities from the City of Helsinki in 2009, €449,500 more than in the previous year.

The Theatre's income has composed of the following:

	2005	2006	2007	2008	2009
Own revenues, %	42.5	46.4	44.7	44.0	39.3
Subsidies, %	57.5	53.6	55.3	56.0	60.7

The table below details the Theatre's income developments (renovation and rent subsidies not included):

	2005	2006	2007	2008	2009
Income, € 1,000	15,814	18,229	17,757	19,164	19,889
Own revenues, %	49.5	53.3	51.5	50.3	44.8
Subsidies, %	50.5	46.7	48.5	49.7	55.2

Surplus/deficit, operating grant to turnover ratio (€1,000) and share of equity in balance sheet total

	2005	%	2006	%	2007	%	2008	%	2009	%
Turnover	7 765		9 638		8 968		9 452		8 877	
Surplus/deficit	-8 431	-108,6	-7 724	-80,1	-7 876	-87,8	-9 093	-96,2	-10 728	-120,9
Operating grants	8 360	107,7	8 826	91,6	8 892	99,2	9 803	103,7	11 251	126,7
Equity	490	7,8	1 172	16,3	1 720	27,0	1 956	21,5	2 107	24,8
Balance sheet total	6 309		7 183		6 369		9 104		8 496	

PERSONNEL

In 2009, the Advisory Board of the Helsinki City Theatre comprised deputy director Kari Rentola (chair), finance and administration director Helena Ahonen and technical director Keijo Koli; the actors' association was represented by shop steward Antti Timonen, the dancers' association by shop steward Kirsi Karlenius and technical staff members by shop steward Sasu Tuominen. Financial manager Marja Kuuluvainen served as secretary to the Advisory Board, which convened five times during the year under review.

The Theatre's Artistic Committee convened six times during the year on the invitation of director general Asko Sarkola. The Theatre's deputy director, finance and administration director as well as representatives of the actors and dancers, and of the artistic and production planning groups participated in the meetings of the Artistic Committee.

The City Theatre conducted an occupational wellbeing survey during the early part of the year; all staff members were included in the survey. The results indicate that respondents felt like their work was contentually challenging and meaningful, and that the workplace atmosphere of the City Theatre was encouraging. The dynamics of work communities, the flow of information and supervisor conduct remain objects of development. All personnel groups were kept informed of the results of these projects.

A one-year training programme for supervisors commenced

at the beginning of 2009. The programme is being supported by Tapiola Pension and it is being realised in cooperation with Novetos Oy. In addition to this training, work instructions and work community development training were provided to actors, dancers and other staff members. A separate questionnaire was conducted to chart the training needs of actors and dancers. A working group was established to plan the provision of training to artistic staff. The amount of training provided to artistic staff increased overall. The Theatre organised vocal control courses for various actors. An intensive course on vocal control realised under foreign experts, instruction in part-singing, courses on the basics of vocal control techniques and vocal maintenance as well as an actor's studio were new features of the City Theatre's annual training programme.

About €72,000 in total was spent on the training of supervisors and staff members in 2009.

Annual labour unit development

	2005	2006	2007	2008	2009
Realised:					
Full-time	210	233	240	245	240
Part-time	131	124	112	139	140
Total	341	357	352	384	380