



Joseph Kesselring
ARSENIKKIA JA VANHOJA PITSEJÄ
(Arsenic and Old Lace)
 Sanna-June Hyde, Esko Roine,
 Askö Sarkola

REPORT OF THE BOARD OF DIRECTORS OF THE HELSINKI THEATRE FOUNDATION 2010

The mission of the Helsinki City Theatre

The City Theatre is a modern popular theatre, which is maintained by the Helsinki Theatre Foundation. It aims to provide a diverse range of performances, which are of the highest possible standard, to as many people as possible. An extensive range of family theatre performances, the productions of the Helsinki 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 2010–13 by the Helsinki City Board. Its members are **Ms Arja Karhuvaara**, **Ms Aira Suvio-Samulin**, **Mr Matti Enroth**, **Mr Josa Jäntti**, **Ms Nina Suomalainen**, **Mr Henrik Creutz**, **Ms Niina Ilola**, **Ms Minerva Krohn**, **Ms Sanna Hellström**, **Mr Pekka Mäkelä**, **Mr Arto Grönholm**, **Ms Pirkko Karhi**, **Mr Pentti Saarikko** and **Ms Leena-Maija Tuominen**.

Their alternate members are **Ms Hannele Luukkainen**, **Ms Apollonia Kortelampi**, **Mr Kauko Koskinen**, **Ms Ritva Laurila**, **Mr Matti Salminen**, **Ms Ayla Shakir** and **Mr Mikko Myller**. **Ms Arja Karhuvaara** has chaired the representative body,

with **Ms Minerva Krohn** and **Ms Leena-Maija Tuominen** serving as deputy chairs and **Ms Helena Ahonen**, finance and administration director of the City Theatre, acting as the secretary. Chairman of the board of directors **Jorma Bergholm**, director general of the City Theatre **Askö Sarkola**, deputy director **Kari Rentola** and financial manager **Marja Kuuluvainen** were also present at meetings. The representative body convened twice during the year under review.

Managing director **Jorma Bergholm** continued to serve as the chairman of the Theatre Foundation's board of directors. The board members are **Mr Erkki Helaniemi**, **Ms Suvi Rihtniemi** (who serves as the deputy chair of the board), **Mr Jehki Härkönen**, **Ms Annukka Mickelsson**, **Ms Anna Kirstinä** and **Ms Annika Andersson**. The term of the present board of directors continues until the representative body's spring meeting in 2013.

Director general **Askö 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 Helsinki Dance Company on the board, while chief 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

Arena stage enters use

In autumn 2010, the City Theatre took into use the new Arena stage, which is located next to Hakaniemi Square in Helsinki. The stage is leased from Komediateatteri Oy under a lease agreement that is valid until 2013. Activities at the new venue launched in spring in cooperation with Uusi Iloinen Teatteri (UIT).

Lilla Teatern's 70th jubilee

Lilla Teatern celebrated its 70th anniversary in the autumn. Lilla Teatern cooperated with its related association Teaterföreningen Lillan r.f. to arrange a number of different events to mark this jubilee year in the autumn season of 2010. The actual 70th anniversary was celebrated on 9 October and a gala revue called *Vill ha mera* was produced in honour of the special day. Other productions included an exhibition of photographs about Lillan's activities as well as a street art project in cooperation with students from the Helsinki Upper Secondary School for the Visual Arts. The association also launched a two-year project to interview former employees that will contribute to a history of Lilla Teatern to be published in association with its 75th anniversary celebrations. The Helsinki Theatre Foundation participated in the arrangements for the jubilee year.

Cultural exchange agreement

A cultural exchange agreement to celebrate the 2010 jubilee year of **Anton Chekhov** was concluded between the City Theatre and the world-famous Russian State Academic Theatre Maly, which is the oldest theatre company of Moscow. The exchange was realised in February–March 2010, when Maly staged a production of Chekhov's *The Seagull* on the big stage of the City Theatre on 4–5 February, after which the City Theatre made a return visit to Moscow and staged a performance of *Ivanov* on 17–18 March. The cultural exchange was a great success and the City Theatre's production of *Ivanov* received lots of positive feedback, reviews and publicity in Moscow. The two performances staged at the Maly attracted a total of 1,761 spectators. Finland's Ambassador to Moscow, Mr **Matti Anttonen**, held a reception for City Theatre and Maly representatives during the visit.

A corresponding production of Chekhov's *The Seagull* was performed twice to a sell-out audience on the big stage of the City Theatre; these two performances attracted 1,897 spectators in total. The Russian Embassy held a reception for the City Theatre's and the Maly's working group in Helsinki. The Ministry of Education and Culture supported the realisation of the cultural exchange with a special grant of €10,000. The implementation of the cultural exchange agreement managed to stay within its budgeted framework.

Programme

A total of 18 first nights were arranged in 2010, four of which were Finnish first performances. There were a total of eight Finnish- or Swedish-language first performances of foreign plays. In all, the Theatre's programme included 38 different works during the year under review and the aggregate audience was 370,893. In addition, the Theatre arranged presentations about performances, behind-the-scenes tours and other audience events, which drew about 5,000 visitors in total, bringing the aggregate visitor number to 375,900. A total of 1,068 performances were staged in 2010.

The Carin Mannheimer comedy *Viimeinen valssi* (*Sista dansen*), which had been very successful in Sweden as well, was the biggest audience attraction of the **big stage**; its 63 performances attracted more than 54,000 spectators. The **Joseph Kes-**

seling comedy classic *Arsenikkia ja vanhoja pitsejä* (*Arsenic and Old Lace*), which has been adapted into a well-known film, received an enthusiastic welcome and was seen by more than 36,000 people. The worldwide musical hit *Wicked* premiered in August and attracted over 38,000 spectators. Composer **Stephen Schwartz** and writer **Winnie Holtzman** travelled from the USA to honour *Wicked's* first night. The **Lucy Prebble** play *Enron* premiered in November and drew more than 11,000 spectators. Productions of the musical *Maija Poppänen* (*Mary Poppins*) and the **Arnold & Bach** comedy *Salaa rakas* (*Der keusche Lebewann*) continued on the programme and managed to draw aggregate audiences of more than 25,000 and 13,000, respectively.

The play *Kukkaistyttyö* (*Pygmalion*) premiered on the **small stage** in January and attracted a little less than 9,000 spectators during the year under review. Based on a **Jari Tervo** novel, the play *Koljatti* received lots of publicity in the autumn and drew in some 10,500 viewers. The children's play *Risto Rappääjä ja villi kone* continued on the programme and more than 16,000 tickets were sold to its 54 stagings; long-time favourite *Kvartetti* (*Quartet*) also continued as part of the programme and its 42 nights were seen by over 14,500 people. More than 4,000 people came to see Valtakunnan häirikkö and 5,600 tickets were sold to *Elokuu* (*August: Osage County*); both of these two plays have been part of the programme since 2009. In addition, the plays *Mies, joka kieltäytyi käyttämästä hissistä* (*Hissivägraren*) and *Magic!* were both performed once on the small stage.

Performances of **Ulf Nilsson's** *Vaavin salattu elämä* (*Lilla babyns hemliga liv*) continued to win kids over in the foyer of the small stage and its 40 shows attracted an aggregate audience of about 3,600. The **Mike Kenny** play *Tontut suutareina* (*The Elves and the Shoemakers*) kicked off the traditional pre-Christmas children's programme; this play has been on the programme since 2002. *Kolme tarinaa*, a Grimminremmi production based on music and the stories of the **Brothers Grimm**, was staged in the foyer of the small stage on National Story Day in December.

The first premiere of the spring season at **Studio Elsa** was the monologue *Buster Keaton – elämä ja teot*, which attracted almost 1,400 spectators. Popular spring season shows included **David Mamet's** *Elämä näyttämöllä* (*A Life in the Theatre*) as well as *Hildegard Knef – Onni tuntee vain minuutteja*, a visiting performance by **Jorma Uotinen**. Helsinki Dance Company's spring premiere was called *XPSD*, which was seen by about 2,600 people. The autumn season's premiere was *Sekunda* (*Хлам*), a play by **Mihail Durnenkov**, a member of the New Drama movement of young Russian playwrights, that sold over 1,800 tickets. The dance piece *Destruction Song II* premiered in November and was seen by almost 1,400 people.

Almost 7,000 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 the play *Miltä parta tuntuu* (*Ощущение бороды*), a modern folk theatre work by Russian novelist **Ksenia Dragunskaya** that was seen by almost 3,000 people. The musical *Next to Normal* premiered in December and its performances attracted some 2,600 viewers. *Viivi ja Wagner Teneriffalla*, a play based on the comic strip by **Juba Tuomola**, continued on the programme and its 44 performances were seen by nearly 12,000 people. Foyer performances of *Nainen ja anjovis*, a monologue based on the writings of **Sinikka Nopola**, attracted nearly 1,600 people to Studio Pasila.

Lilla Teatern continued to stage Swedish- and Finnish-language productions under the artistic directorship of **Pekka Strang**. The play *Bondjävlar* (*Masjävlar*) launched the spring season and drew about 4,000 spectators. The biggest audience attraction was the play *Vaimoni on toista maata* (*Hemmafesten*) that premiered in spring; its 47 performances drew an aggregate audience of almost 12,000. Lillan celebrated its 70th jubilee year with a production of the revue *Vill ha mera*, which attracted some 7,500 people in the autumn season. *Mies joka*

kieltäytyi käyttämästä bissiä (*Hissvägraren*), a monologue performed by **Lasse Pöysti**, continued on the programme, as did **Robert Jägerhorn's** study of magic and comedy *Magic!* and the romantic play *Kärleksbrev* starring **Birgitta Ulfsson** and **Iwar Wiklander**. In addition, Lilla Teatern staged numerous stand-up comedy sessions as well as other musical performances and visiting productions during its Nöjesbolaget Lillan club nights.

In addition, *Kirje Siperiasta*, a Finnish-language version of the monologue *Brevet från Sibirien*, was staged 22 times in the Amos Anderson Art Museum.

The first City Theatre production on the **Arena stage** was *Eila, Rampe ja palvattu onni*, a play by **Sinikka Nopola** that was staged 60 times and attracted over 25,000 people.

Visits

City Theatre productions visited venues in Finland and abroad during the year under review. *Kiviä taskussa* visited the Oulu City Theatre and the Tampere Theatre. The programme of Tampere Theatre Festival included Finnish- and Swedish-language performances of *Kirje Siperiasta / Brevet från Sibirien* with **Lilga Kovanko** delivering the monologue. Lilla Teatern's *Kärleksbrev* visited Åbo Svenska Teatern and the Finnish Institute in Stockholm. *Vaavin salattu elämä* was performed at the Kuusankoski Children's Theatre Festival and the Grimminremmi performance *Kolme tarinaa* commenced a tour of Helsinki primary schools in September.

Audience work

The Theatre engaged in active audience work in 2010. During the year, the Theatre arranged workshops and presentations about its productions, hosted visits and discussions as well as organised behind-the-scenes tours. Some of these activities, such as production presentations, behind-the-scenes tours and open rehearsals held during the *Night of the Arts*, were open to the general public, while others targeted specific groups. Examples of the latter include the workshops arranged for groups of schoolchildren and day-care pupils, families and senior citizens. In addition to this, a total of three longer-term audience work projects as well as a theatre camp for schoolchildren were arranged. The City Theatre also sent six youths to an international ETC theatre camp in Germany. In all, the audience work efforts of the City Theatre comprised some 250 different events or workshops in which about 5,000 people took part over the course of the year. The Medios project published a communal scriptwriting tool called Noodi in August; by the end of the year, more than 800 users had discovered this tool. A group of young playwrights used Noodi to collaboratively script a play called *Free Hugs*. Students from Helsinki Metropolia University of Applied Sciences staged a production of this play that attracted 654 viewers to Teatteristudio Pasila.

The City Theatre organised nine presentations in 2010 of its productions *Viimeinen valssi*, *Kukkaistyttö*, *Arsenikkia ja vanhoja pitsejä*, *Wicked*, *Eila*, *Rampe ja palvattu onni*, *Sekunda*, *Koljatti*, *Enron* and *Next to Normal*. The audience presentation of the play *Miltä parta tuntuu* involved an open discussion with students of Russian language and literature about the state of modern Russian drama under the heading *Ideologies and non-belief in modern Russia*. Open discussions were organized after some *Destruction Song II* performances. In total, these presentations attracted 860 visitors. Representatives of the Eino Leino Society came to see the play *Sekunda* and they participated in a debate with the director and actors after the performance. Two workshops for senior citizens were arranged in association with the play *Viimeinen valssi* using the methodology of the Spoon River Anthology, which involves character analysis and writing. In addition, 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 as well as by handing out free tickets to the night's performance of *Free Hugs* at Teatteristudio Pasila. These events attracted 630 visitors. Separate

presentations were also organised about the Arena stage and the building's varied history.

Helsinki Dance Company

Ville Sormunen continued as head of the Helsinki Dance Company in spring 2010, with **Marinella Jaskari** serving as producer. **Kenneth Kvarnström** was appointed chief choreographer in the autumn. Marinella Jaskari was appointed producer of the Helsinki Dance Company and manager of the dance troupe on 1 August 2010. A reorganisation was implemented in the autumn, with six dancers being allocated to the productions of K. Kvarnström & Co / Helsinki Dance Company, and the other six providing dancing support to the Theatre's musicals and other productions. Helsinki Dance Company's 54 dance performances attracted an aggregate audience of about 13,600 in 2010. During the year, the Company staged two first nights at Studio Elsa: *XPSD* in March and, in November, *Destruction Song II*, a new version of *Destruction Song*, which premiered in 2008. K. Kvarnström & Co / HDC toured extensively in the autumn with *XPSD*. It was performed twice in September at the Tanztheater International festival in Hanover, Germany, and six times at Stockholm's Moderna Dans Teatern towards the end of October. In November, *XPSD* was performed at the Poleeni Hall in Pieksämäki. In addition, the Dance Company also participated in 18 touring performances staged by Sweden's National Theatre Company Riksteatern. While touring in Sweden HDC also arranged *Everyman's choreography school* performances, which provided audiences with an opportunity to learn about the factors that affect the birth of a dance work. These events were based on *XPSD*.

Audiences and communications

In 2010, the City Theatre sold 370,893 tickets to 1,068 performances (2009: 339,969 tickets to 1,081 performances). In all, 181,130 people came to see performances on the big stage, 61,179 on the small stage, 8,917 in Studio Elsa, 30,342 in Theatre Studio Pasila, 34,015 at Lilla Teatern and 25,457 on the Arena stage. Additionally, about 11,533 people came to see foyer performances and productions visiting different venues attracted some 15,533 spectators, while performances stage at the Amos Anderson Art Museum attracted 723 visitors.

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 and theatre-based games for children. Customers can also buy and print tickets online. Focused web advertising was carried out to promote specific productions. The City Theatre opened a Facebook account and a YouTube channel in 2010.

According to media intelligence firm Cision Finland, the Helsinki City Theatre was mentioned 2,103 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 350,000 potential spectators.

The City Theatre has engaged Etera Mutual Pension Insurance Company in cooperation in relation to its marketing and audience work efforts; among other things, Etera has provided the Theatre with access to its outdoor advertising spaces.

Finances

Revenues

The Theatre's operating revenue excluding subsidies was €10,218,000 in 2010, €1,341,000 more than in the previous year. Ticket revenues were €9,294,000, representing an increase of €1,106,000 from 2009.

In 2010, the Theatre Foundation received a State operating grant (based on an assumed annual labour unit amount of 335 person years). The grant totalled €6,819,853. In 2009, the assumed labour unit amount was set at 337. Although the number of annual labour units was cut by two, the rise in the unit price from €47,066 to €55,021 meant that the annual operating grant received by the Helsinki Theatre Foundation increased by €951,193 from the previous year.

The Theatre also 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 2010. This amount was exactly the same as in the previous year. In addition, the Ministry of Education and Culture granted a special grant of €10,000 for exchange programme cooperation with Moscow's Maly Theatre, while Revolve Ab channelled €45,000 for, among other things, the Helsinki Dance Company's overseas visits.

Interest income on bank deposits totalled about €36,670, about €4,410 less than in the previous year. The amount of deposits was largely unchanged throughout the year under review.

The City of Helsinki granted the Theatre a subsidy of €41,000 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 of Helsinki granted the Theatre subsidies totalling €2,400,000 to cover the payment of rent on premises leased from the City. The €131,000 rent on Lilla Teatern's premises and €163,000 paid in rent for the Arena stage was covered with the

Theatre's own revenues. The City subsidy did not cover the rent increase on the Pasila theatre premises that occurred during the year under review. The Theatre received an operating grant totalling €4,896,000 for its principal activities from the City of Helsinki in 2010, €67,000 less than in the previous year. The City granted €420,000 for annual repairs and renovations; this amount was unchanged from 2009.

Revenues generated through the Theatre's own activities accounted for 41% of all income. If renovation and rent subsidies are deducted from income, this figure increases to 46%.

Expenses

Personnel expenses totalled €14,752,000, up some €932,000 or 6.7 % from the previous year. Factors behind the year's increase in payroll expenses were the pay hikes implemented under the collective labour agreement as well as a change in how the pension liabilities for theatre employees are entered into the accounts; the liability is now recorded in full, when the earlier practice was to only enter an amount equal to double the pension payment due in the subsequent year.

The Theatre purchased a van during the year under review. Its acquisition cost, €30,121.95 was entered in the balance sheet under assets, in the machinery and equipment item. It was subject to 50% depreciation (€15,060.96) as stipulated in the depreciation plan approved by the Theatre Foundation's board of directors. Art works are entered at purchase value under the other tangible assets item and they are not subject to depreciation.

Other expenses totalled about €312,000 and increased by 5.2% from the previous year. The increase was due to inflation as well as the rising cost of production construction.

A total of €1,027,000 was spent on annual maintenance and renovation procurements. The most important investments were: stage furniture €243,000, lighting equipment €438,000, sound equipment €93,000, annual property repairs €213,000 and work machines €40,000.

The deficit for the year before extraordinary items and operating grants was about €10,938,000 (€10,728,000 in 2009).

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 will maintain its activities on its six different stages as well as continue its cooperation with UIT at Helsinki's Arena stage. The operational and financial volumes will remain otherwise unchanged in the next few years, and audience interest in the Theatre is expected to continue. The aim is to maintain the strong audience numbers achieved in recent years by staging high-quality performances and by producing about 20 first nights annually.

The City Theatre intends to participate in the events and programme of the World Design Capital Helsinki 2012 year.

Kenneth Kvarnström
DESTRUCTION SONG II
Janne Marja-aho



The Theatre's financial situation has improved over the last few years, making it possible to increase the amount of equity included in the balance sheet 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

The City Theatre has analysed the most significant risks and uncertainty factors related to the scope and structure of its operations as well as other issues that have an impact on the development of its activities. As is typical for theatre operations, the 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 audience reactions to opening performances; these have a substantial impact on the achievement of the City Theatre's targets on audience numbers and the internal generation of revenues. The Theatre's programme has been well received: individuals and group customers continue to display a lot of interest in our productions and the aggregate audience for 2010, 370,800 spectators, exceeded forecasts.

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 €67.28, which was transferred to the contingency fund in conjunction with the closing of the accounts as required by the Foundation's by-laws. After this, the financial statements indicate a surplus of €169,847.16.

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

	2006	%	2007	%	2008	%	2009	%	2010	%
Turnover	9,638		8,968		9,452		8,877		10,218	
Surplus/deficit	-7,724	-0.1	-7,876	-87.8	-9,093	-96.2	-10,728	-120.9	-10,938	-107.0
Operating grants	8,826	91.6	8,892	99.0	9,803	103.7	11,251	126.7	12,135	118.8
Equity	1,172	16.3	1,720	27.0	1,956	21.5	2,107	24.8	2,277	22.3
Balance sheet total	7,183		6,369		9,104		8,496		10,220	

Personnel

In 2010, 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 two 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 supervisor training programme, which commenced in 2009, continued. The programme is being realised in cooperation with Novetos Oy and it receives funding from Tapiola Pension. Novetos Oy also collaborated in the organisation of training programmes aimed at the Theatre's artistic designers.

The result enabled the Theatre Foundation to further shore up its equity capital, which has increased to €2,277,566.

Operating grant

The Theatre received an operating grant (based on the Theatre's annual labour unit amount) of €6,819,853 from the State; this increased by €951,000 from the previous year. The Ministry of Education lowered its estimate of annual labour units performed at the Theatre from 337 to 335 and increased the compensation paid for each unit from €47,066 to €55,021. 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 €4,896,000 for its principal activities from the City of Helsinki in 2010, €67,000 less than in the previous year.

The Theatre's income has composed of the following:

	2006	2007	2008	2009	2011
Own revenues, %	46.4	44.7	44.0	39.3	41.1
Subsidies, %	53.6	55.3	56.0	60.7	58.9

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

	2006	2007	2008	2009	2011
Income, €1,000	18,229	17,757	19,164	19,889	22,110
Own revenues, %	53.3	51.5	50.3	44.8	46.4
Subsidies, %	46.7	48.5	49.7	55.2	53.6

Vocal control instruction was an area of special emphasis during the year. Two intensive courses on vocal control were realised with specialist instructor **Anne-Marie Speed** in 2010. Courses in part singing continued, as did instruction in the basics of vocal control techniques and vocal maintenance. Regular meetings between actors and the Theatre's management commenced. In addition, lectures on vocal maintenance and individual mental endurance were arranged for all staff members. About €70,900 in total was spent on the training of supervisors and staff members in 2010, in addition to which €39,000 was allocated for song and dance instruction.

Annual labour unit development

	2006	2007	2008	2009	2010
Realised:					
Permanent	233	240	245	240	240
Part-time	124	112	139	140	137
Total	357	352	384	380	377

WICKED

Kirsi Karlenius, Emmi Kangas,
Heidi Naakka, Markku Haussila, Tiina Peltonen, Antti Timonen, Sami Paasila, Inka Tiitinen

