

BARCELONA CULTURE 07



BARCELONA CULTURE 07 REPORT

BARCELONA INSTITUTE OF CULTURE

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BARCELONA CULTURE. 2007 REPORT

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NOTE TO THE PRESENT EDITION

The texts in this REPORT were drawn up according to the information provided by the organisations described in it. This includes both the texts written expressly for the report and the details made public by the organisations themselves on their websites or through other media.

Once the material had been compiled, the original information was summarised and adapted into text form with the aim of presenting it as clearly and as easy to understand as possible. Any errors that may have occurred during this draft process will be corrected in future editions.

Moreover, a REPORT of this nature requires certain decisions to be taken with regard to structure, order, selection and priorities concerning content.

This publication is the result of one of many possible approaches to summarising cultural activity in our city over the course of one year. Clearly, other, equally valid approaches may also exist.

Finally, we should like to thank all those bodies, organisations, associations and institutions that appear in this publication, and without which this REPORT would not have been possible.

BARCELONA CULTURE 07 REPORT



Ajuntament de Barcelona

Institut de
cultura

Barcelona has always been rich in cultures, which both nurture and represent the city. This is a creative, creating city, participatory and cosmopolitan, open and hospitable. Ours is a capital that constantly questions itself, and we at the City Hall believe that it is necessary to formulate an overall vision of what is happening in the city in order to answer these questions.

In response to this need, we are pleased to present **BARCELONA CULTURE. 2007 REPORT**, a publication which, for the first time, summarises many of the cultural initiatives launched by both the public and private sectors in Barcelona over a one-year period, enabling us to rediscover the cultural wealth to be found in our city. The report immerses us in what happened in our city in 2007 as regards fine art and design, history and memory, letters, the dramatic arts, music, audiovisuals, festivities and traditions, and the many and varied festivals staged in our city.

We are proud to have produced this vast report for public use and dissemination. The initiative was generated by the desire to understand the city we live in more fully. We hope that this publication will achieve that goal, as well as encouraging us to think more deeply about culture in Barcelona in the 21st century.

JORDI HEREU MAYOR OF BARCELONA

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INTRODUCTION **JORDI MARTÍ**

DELEGATE FOR CULTURE, BARCELONA CITY COUNCIL

In a city like Barcelona, culture is multi-faceted, embracing a vast range of genres and styles, to such an extent that its most distinctive feature is probably its heterogeneous nature itself. However, at the same time, cities are imbued with an atmosphere which is difficult to describe but which nevertheless distinguishes them. This is the characteristic that we try to capture when we discover a city unknown to us, or when we describe our own city to visitors. Understanding a city can never mean knowing the whole story; rather, it is an attitude that helps us to explore in greater depth the myriad nooks and crannies contained within the urban panorama.

Last year, 2007, it became evident that a need existed to improve conditions and facilities available to artists working in our city. Due to economic and urban development transformations, other, more profitable activities have gradually occupied spaces until now devoted to the arts. The city boasts several outstanding events and venues in this respect, including: Hangar, which celebrated its tenth anniversary in 2007; La Caldera, devoted to contemporary dance; the Sala Beckett and its workshop, a veritable laboratory for forming new Catalan playwrights; the Nau Ivanow and the Factoria Escènica Internacional (International Dramatic Arts Factory, FEI) project, which combines creativity with training in the new dramatic arts; the Associació d'Idees Ema (Ema Ideas Association), located in the old La Escocesa factory; and a classic, the Ateneu Popular de Nou Barris, a "popular Athenaeum" that has proved a driving force in the circus revival in Catalonia. Some have closed, we know, and others are endangered, but that is why another initiative was launched in 2007: the Fàbriques de Creació (Factories of Creativity) project, aimed at establishing a network of new venues, not only to promote artistic activity, but also to help regenerate less-favoured neighbourhoods in Barcelona.

The year 2007 also enabled us to see the peculiar symbiosis that exists between art in Barcelona and the new supports and formats for these. We are thinking of the cinema. In the Seventh Art, a large roster is gradually forming of directors committed to independent, strongly artistic work. Recent recognition of this trend is the Goya award which went to Jaime Rosales' film *La soledad* (Solitary Fragments). However, apart from this considerable production activity on the fringes of the industry, Barcelona also hosts a number of independent festivals—Asian, Alternative and Documentary films—whose success is in stark contrast to the fall in ticket sales at cinemas. In the literary field, Poetry Week, Kosmópolis, the Món Llibre book fair and the undisputed success of Crime Novel Week are events that have once more demonstrated their ability to promote new writing in the city. In the visual arts, Loop continued its consolidation as an event excellently designed and organised to promote such a minority and experimental genre as video art. Finally, for years now, music festivals like Sònar, Primavera Sound and BAM have constituted, amongst other things, superb sounding boxes for independent musical creation at a time when traditional record sales are falling.

Intelligent cultural event organisers seek to offer an experience and to involve the user more closely, whilst airing proposals unlikely to find a place on commercial circuits. Moreover, such events also bring their own peculiar colour to the cultural snapshot of Barcelona. An art city must also develop new ways of ensuring that contents reach the public, offering

cultural experiences that are ever more complex and diversified. This is the case of the *Barcelona Ciència* (Barcelona Science) programme, unveiled in our city last year.

The life of Barcelona's cultural facilities is another particularly important factor in the city's cultural development. In March 2007, the new site of the Music Museum was opened, turning the Auditori de Barcelona auditorium into a veritable "music city"; in July, the Sagrada Família Library opened its doors, followed in November by the Sant Antoni – Joan Oliver Library. In September, the library at the Barcelona Athenaeum reopened after its facelift, and at year's end, the new documentation centre at the Barcelona Museum of Contemporary Art (Barcelona Museum of Contemporary Art, MACBA) was inaugurated, coinciding with the news that Manuel Borja-Villel had been appointed as the new director of the Reina Sofía National Museum and Art Centre and the announcement of an international call for applications to decide his replacement. The story generated considerable debate and different responses, but confirms MACBA's success and consolidation over the last few years. But 2007 was also the year when, coinciding with the 20th anniversary of the Harlem Jazz Club and the 25th of the Sala Sidecar, changes to the law were proposed in order to enable venues devoted to live music in the city to be improved and extended and, in particular, that they should be considered cultural facilities. Barcelona needs to keep on increasing and renewing the city's network of infrastructure for cultural and artistic promotion, especially those smaller venues that conserve the city's very cultural essence.

The city continued to demonstrate its capacity to use the public space for cultural activities in 2007. The most complex and diverse use, moreover: from the Festival of Science at the Ciutadella Park—an excellent example of how useful the public space can be for carefully and sensitively organised initiatives that seek to involve citizens—to the great cavalcade for the Kings at Epiphany, which blends magic and art, tradition and new expressive language in the street. This is very much part of our city's heritage, one that must be fostered and extended, eschewing all use of the public space whose goals do not include quality, sensitivity and citizen involvement. The public space is the most highly valued urban commodity, and cultural activities can activate it and give it significance, whilst the spectacle for its own sake merely invades and devalues it.

The growing importance that the memory is acquiring in our city's cultural makeup is another consideration that we should not ignore. The past is not only history, it is also memory, the memory of citizens. Converting this into cultural initiatives and spaces is a delicate exercise, since memory is always the partial image of times gone by, yet it has the ability to link the history of the city to the day-to-day itineraries of its citizens. The Civil War and post-war periods, factory life and Barcelona's industrial past, the very process of reviving Barcelona's counter-culture in the 1970s; all these are periods that the city holds constantly in its memory. In 2007, several air-raid centres were recovered, and exhibitions were held such as that devoted to the photographer Agustí Centelles at the Palau de la Virreina and "In Transition" at the Barcelona Centre for Contemporary Culture (Barcelona Centre for Contemporary Culture, CCCB). Since the restoration of democracy, the basic attitude had been to look to the future, seeking to make up for lost time and effect the transformations needed to adapt to the new context; today, however, increasing importance is being attached to memory. We need to continue to modernise the city, adapting it to meet the new challenges posed by this global world, but not at any price. We must not erase the traces that enable us to read the

different layers that each different period has deposited, contributing to the construction of our city.

Cultural diversity—an important element in cultural production—continued to increase in Barcelona in 2007. Najat El Hachmi, a young writer born in Morocco, won the Ramon Llull Prize with her novel *L'últim patriarca* ("The Last Patriarch"), born of the cultural dialogue that the young writer herself embodies and indicating that the intersection between cultural imaginations will in future become one of the richest veins for new artistic production. The number of writers born in other countries but who use Catalan as the vehicle for their literary work grows yearly, just as, for some time now, new urban music has sprung from the cultural cocktail and from hybridisation. What has become known as the Barcelona Sound blends rumba, a genuinely Catalan style that is, by the way, enjoying a considerable revival at present, flamenco from the south and even hip-hop from the North American urban peripheries. Barcelona today is a cultural laboratory driven to a large extent, amongst other things, by diversity and mixture.

One of the central elements in a particular culture is its capacity to become universal, that is, to cross borders and attract attention outside what is strictly its own territory. 2007 saw many examples of the interest our cultural production awakens: exhibitions like *Barcelona and Modernity: Gaudí to Dalí* at the Metropolitan Museum of Art of New York, the retrospective that the Museum of Modern Art (MOMA) devoted to Pere Portabella, the Latin-American tour undertaken by *Literatures de l'exili* (Literatures of Exile), produced by the CCCB, the many stops along the routes taken by travelling exhibitions organised by MACBA, the exhibition *Cosmos Gaudí*, which was staged in several Chinese cities, and the success enjoyed by the likes of Calixto Bieito, Àlex Rigola, the Quartet Casals, and the Catalan writers whose works have been translated into other languages thanks largely to Frankfurt Book Fair. One of the biggest challenges that Barcelona must meet in this respect is that of becoming a platform for projection. It is not a question of providing incentives for large-scale promotional initiatives—which all too often leave a bitter-sweet taste in the mouth—but of generating commitment to the internationalisation of institutions, festivals, companies and all other stakeholders operating in the city's culture sector. We need to work in the idea that, nowadays, any artist's geographic territory is the world, and Barcelona needs to become a good platform for projection. We still have plenty of work to do.

Within the context of the contemporary world it is our lot to inhabit it is difficult to draw up a model for culture in the city as the Noucentistas did at the turn of the last century. Personally, I prefer the idea of movement, of a city that remembers the past, explores the present and opens up and encourages new paths for creativity. Barcelona is blessed with a highly active, restless cultural undergrowth: this movement should be encouraged to infiltrate all the layers of our cultural system, particularly the most strongly consolidated network of facilities and institutions.

We might well add many more notes to complete this brief review of cultural activity in 2007. That is why we have invited a series of independent professionals to enrich this summary with their contributions. The aim is to discover and reveal the potential, which is enormous, for gradually improving conditions so as to enable Barcelona to strengthen its role as a cultural capital on the human scale. That is the best thing we can do in order to benefit from the talent that flows through our city, and to build a city that encourages and stimulates its citizens to venture onto the enthralling path of cultural cultivation, for that way lies freedom.

BARCELONA SCIENCE

1. THE BARCELONA SCIENCE 2007 PROGRAMME | 2. SCIENCE
MUSEUMS AND LIVING COLLECTIONS

1

BARCELONA SCIENCE. PRINCIPAL ACTIVITIES

	USERS
20 exhibitions	1,103,768
55 meetings	15,472
48 workshops	68,922
18 shows	18,655
16 visits and routes	33,545
7 civic festivities	44,330
8 others	1,757
172 total	1,286,449

Source: Barcelona Ciència technical office, and
organisers.
Drawn up by: Institute of Culture. Barcelona City
Council.

SCIENCE CENTRES. USERS

	VISITS TO EXHIBITIONS	ACTIVITY USERS	TOTAL USERS
SCIENCE MUSEUMS	2,335,843	337,200	2,673,043
LIVING COLLECTIONS	2,780,815	—	2,780,815

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council

Initiatives aimed at the social and cultural projection of science in Barcelona received a considerable boost thanks to the declaration of the year 2007 as Science Year with the objective of promoting educational and promotional activities related to science and technology. In an ever more complex world, transformed day after day by new scientific discoveries and technological innovations, it is essential that citizens should receive reliable information and education with regard to science, enabling them to share in the profound changes that are taking place in their nearest environment and to guide them in the direction that will be most beneficial to Catalan society. Barcelona Institute of Culture, aware of the need to provide firm, decided support to a programme of science education, bringing science to the broadest public, has devoted special efforts to fostering interest in scientific knowledge and encouraging citizen participation in scientific issues. Initiatives launched under the Barcelona Ciència (Barcelona Science) programme were staged at a wide range of venues: museums, universities, research centres and technology parks, amongst others. The activities organised, embracing a huge number of scientific disciplines and spheres, include conferences, open days, exhibitions, workshops, fairs and tours of sites of scientific interest. For example, the public has been invited to learn to classify plants or to discover the differences between different plant species, to take part in workshops on natural dyes or on legislation aimed at ensuring food safety, amongst many more, or to listen to talks on science applied to art and discover the everyday activities in which biotechnology is present.

The city and all stakeholders involved in scientific and technological development threw themselves whole-heartedly into



this celebration, which enjoyed the participation and collaboration of representatives from the public administrations, museums, research centres, universities, companies, foundations, researchers, those that teach science, those that learn it, educators and groups related directly or indirectly to scientific activities. The goal that all these initiatives pursued was to raise awareness about the results of scientific and technical research and the products of scientific thought amongst the non-expert public through discourses easy to understand and meaningful to audiences.

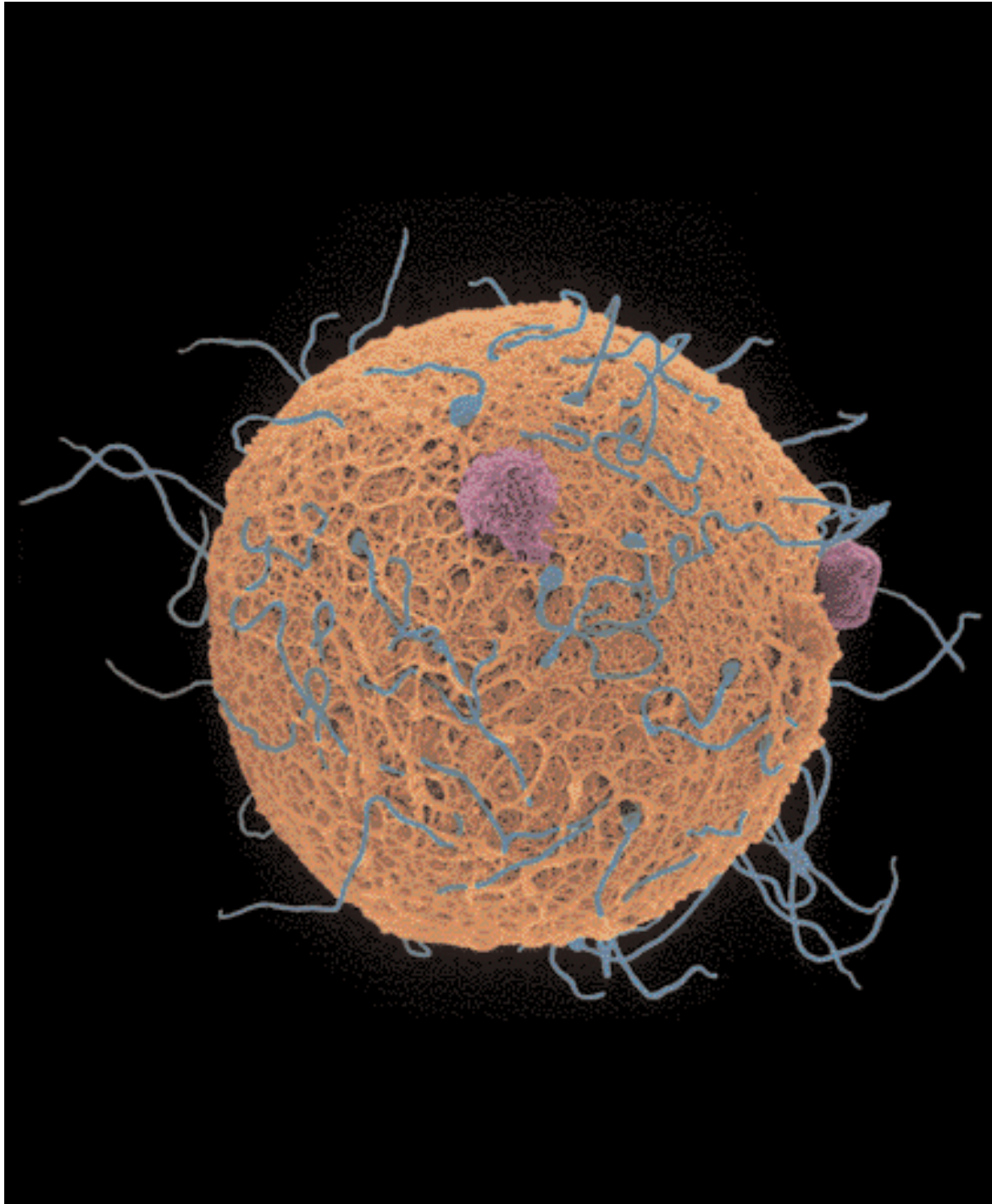
Moreover, Barcelona Science 2007 also placed special emphasis on seeking to project science amongst the general public in a way that was neither boring nor too demanding. Direct, first-hand contact with scientific thought and methods through visits to laboratories, talks such as the “science cafés” or open meetings, such as the *Converses a Barcelona* lecture season and workshops, is a key tool for building a system of innovative, critical thought and for preparing citizens to respond knowledgably to the political debates and decisions generated by scientific development. With this aim in mind, a large, varied number of promotional techniques were used, some of them highly innovative. These ranged from establishing facilities such as the Science Ticket (Tiquet Ciència) to activities aimed at considering the value of science aesthetically, for the beauty it generates, for the pleasure of the scientific experience.

A particularly difficult challenge to meet is that of reaching people who are normally not interested in science. In 2007 in Barcelona, the innovative combination of artistic elements, image and sound, theatre or music with scientific activities, as in the show produced by the Companyia Teatre de la Incertesa theatre company, or the science fair *Les il·lusions del cervell* (Illusions of the Brain), attracted sectors of the population generally more reticent, such as adolescents. With the same aim, initiatives like the Trobades Escolars (Schools En-

counters) and the Science Fair, which took place in the Ciutadella Park, encouraged young people to learn more about scientific thought and discourse from an early age.

Nor should we forget two other considerations that are, in my opinion, particularly important. Firstly, the concern to achieve European projection for Barcelona Science, which hosted the European Forum on Science Journalism and the meeting to constitute a European Network of Science Cities. This is a crucial aspect, as Spain continues to lag behind the rest of Europe with regard to science and science education, whilst the EU supports highly solid and ambitious promotional programmes. Secondly, the programme sought to vindicate the historic memory of outstanding scientific personalities in Catalonia, as scientific progress is inextricably linked to historic roots, and our scientists should not be consigned to oblivion, but should be raised up as examples and as a source of inspiration.

Generally speaking, thanks to the considerable effort invested, over the course of the year Barcelona successfully deployed a rich and interesting programme to promote scientific culture, amongst the best of its kind compared to other places in Spain. However, this programme requires consolidation, permanence, and the activities involved should be organised over many consecutive years, and continuing support should be given to the initiatives launched under it, and which, in many cases, are continued thanks to an excessive extent on the public-mindedness and voluntary efforts of researchers. This endangers the initiative, as it will be difficult to maintain the number of volunteers and their degree of involvement over the years. Looking to the future, we need to consider establishing stable ways of recognising the work people do to promote the social and cultural projection of science, an undertaking which requires considerable effort but which is absolutely indispensable for Barcelona, a city that seeks to remain close to its social environment.



With the goal of bringing scientific knowledge closer to all, the activities around the Barcelona Science programme began in September 2006. From that date, and throughout 2007, more than one thousand events took place as part of 360 activities, including exhibitions, tributes, conferences, symposiums, workshops and popular festivities.

The activities—revolving around the three main programme themes of the human being, technology and the world—attracted nearly one million, three hundred thousand participants.

Curator Vladimir de Semir, with inestimable support from the Promotional Council, formed by 250 institutions and more than 160 organisers, helped to give shape to the programme and to bring the Barcelona Science programme activities to a hundred or so venues, from museums, research centres and universities to schools, theatres, libraries and even urban streets and squares.

A YEAR OF FESTIVALS AND TRIBUTES

Throughout 2007, then, science provided a constant beat that sounded through all the city's cultural agendas. It is no surprise, therefore, that an oceanographer should be invited to make the speech officially opening the Mercè festival, or that the Three Kings should emphasise their facet as astronomers during the traditional Epiphany cavalcade. Barcelona Science 2007 also served to pay homage to the memory of leading scientists linked to the city. Another particularly outstanding event was the first Science Festival. This event, staged over a weekend in March at the Ciutadella Park, certainly helped to awaken new scientific vocations.

INITIATIVES AT MUSEUMS AND EXHIBITION CENTRES

The city's museums and science centres play an invaluable role in transmitting knowledge and conserving and studying our heritage, and they continued to do so throughout the year devoted to science. Over the twelve months, exhibition spaces habitually dedicated to science acquired particular importance and registered a notable increase in their activities: exhibitions, scientific meetings, workshops, shows and tours.

On the subject of museums, another new initiative should also be mentioned particularly: the Science Ticket (*Tiquet Ciència*), a single ticket that gives admission to seven science centres (the Natural Science Museum, the Botanic Garden, the Maritime Museum, Barcelona Zoo, CosmoCaixa, the AGBAR Museum and the Terrassa Museum of Science and Technology). Together, these seven centres sold a total of over 2,500 "science tickets".

SCIENCE FOR ALL

That everyone may touch, experiment, try, look and try again. Research centres and universities, aided by researchers, used 2007 to

organise activities open to the general public. Talks and lectures, but also workshops and curiosities.

QUESTIONS WITH ANSWERS: REFLECTION AND DEBATING ACTIVITIES

Answering questions, suggesting discussion themes. Barcelona Science gave the city the privilege and opportunity of talking at first-hand with some of the leading experts in different fields. These meetings were addressed both at professionals in different branches of science and at interested citizens seeking answers to everyday questions in which science has a lot to say.

FUTURE PERSPECTIVES: SCIENCE IN THE CLASSROOM

Scientific activity, understood in its broadest sense, has become a pole of attraction in the Barcelona economy. Younger pupils were shown last year that science and the arts are not mutually-exclusive options, and that scientific activity is not as complicated as it may seem.

BARCELONA'S LIBRARIES ALSO JOINED IN

Water was the driving concern behind the scientific interests of the Romans who lived in ancient Barcino. The construction of the Hospital of La Santa Creu in 1404 marked a turning-point in the development of medicine in the city. What do Professor Bacterio and Panoramix, two great comic book scientists, have in common? All these stories, and many more, filled Barcelona's libraries in 2007. The city's libraries, very much in tune with the people's everyday interests and concerns, were facilities that also played an important role in implementing the Barcelona Science programme.

AND SCIENCE BECAME SPECTACLE...

In 2007, science was also a leading element in many artistic projects staged in the city over the course of the year. Science played at the Festival of Music, became verse during Poetry Week, took to the stage at the Grec Festival... In this way, any clichés according to which science is completely separate from the arts or the humanities were finally shown to be quite false.

1. THE BARCELONA SCIENCE 2007 PROGRAMME | 2. SCIENCE MUSEUMS AND LIVING COLLECTIONS



The Natural Science Museum collections are installed in two outstanding buildings in the Ciutadella Park. The geology collection is housed in the Martorell Museum, the first public museum in Barcelona, whilst the zoology collection can be visited in the Castell dels Tres Dragons, a Modernista (Art Nouveau) building designed by the architect Lluís Domènech i Montaner as a restaurant-café at the Universal Exhibition of 1888. The museum promotes the understanding and teaching of natural science through a programme of activities aimed at the public in general and at schools in particular. The permanent exhibitions include: Classification of the Animal Kingdom; Beekeeping; Rocks, Minerals and Fossils; and The Secret Colour of Minerals.

PRINCIPAL ACTIVITIES

Users of the Ciutadella Natural Science Museum de la Ciutadella rose by 34% in 2007 compared to the previous year. This substantial increase is explained by the convergence of several factors: the extension of opening times; participation in leading celebrations in the city (such as those for Santa Eulàlia and La Mercè); and, most particularly, the impact of the Barcelona Science 2007 programme, which helped both to foster new initiatives and to consolidate others launched previously.

Amongst the temporary exhibitions, the most outstanding in 2007 was, without doubt, *Orígens. Univers Terra Vida Humanitat* (Origins. Universe Earth Life Humanity), an in-house production presented in the zoology building and which attracted around 60,000 visitors. Moreover, those coming to the geology building were also able to see Bonelli's Eagle, an Endangered Species, and visit *The Secret Colour of Minerals*, part of the permanent mineral exhibition.

The museum also kept up its programme of travelling exhibitions with the show *Other Architects* (coproduced with the Natural Science Museum of Barcelona, Museos Científicos Coruñeses and Fundació Caixa de Girona), presented at the Casa del Hombre-Domus, Museos Científicos Coruñeses, from 30 March and 14 October 2006, where it received more than one hundred thousand visitors.

Regarding the permanent exhibitions at the museum, particular mention should be made of the innovative new concept and design work developed for the exhibition devoted to Darwin's centenary in the zoology building.

Turning now to the museum collections, more than 23,000 new exhibits were added in 2007. This brings the total number of objects conserved in the museum collections overall to the important figure of one million, three hundred thousand.

173,505 users

2 temporary exhibitions

The Botanic Garden of Barcelona enables visitors to discover vegetation from the five regions in the world with a Mediterranean climate: the Mediterranean basin, California, Chile, South Africa and Australia. The plant species are grouped in the garden according to their natural ecosystems, as the Botanic Garden not only fulfils its educational mission, but also provides useful support for the Botanic Institute's research aimed at fostering biodiversity.

PRINCIPAL ACTIVITIES

As part of the Barcelona Science programme, the Botanic Garden of Barcelona designed and produced its first exhibition, entitled *The Hidden Colours of Nature*.

Moreover, work also began in 2007, with the support of Barcelona Metropolitan Area Parks Network, to complete the network of paths around the Botanic Garden.

Cooperation agreements were also established with various educational bodies so that post-graduate training courses could be completed at the Garden, as well as to enable pupils at different centres and at different stages in their higher education to work as trainees at the site.

The Botanic Garden also continued to form part of various international cooperation and research networks. An example is the *Semclimed* project, launched under the European Union INTERREG III B programme and directed by the Government of Valencia's Forest Seed Bank. The objective of the programme is to help consolidate networks amongst botanic centres in the Western Mediterranean region.

51,807 users | 2 temporary exhibition in cooperation with the Botanic Institute

35,943 users | 2 temporary exhibitions in cooperation with the Botanic Garden

The Botanic Institute of Barcelona is a research centre whose main mission is to carry out botanical research, specialising in plant systematics and the study of Mediterranean flora. The Institute's facilities include well-equipped research laboratories and a specialist library. Moreover, the centre conserves the main herbariums built up by botanists in Catalonia since the 17th century. The Botanic Institute collection of dry plants now contains more than 750,000 exemplars. The Botanic Institute of Barcelona also organises temporary exhibitions and other educational activities.

PRINCIPAL ACTIVITIES

Work continued in 2007 on the research lines established in the 2006-2009 five-year strategic plan approved by the European Science Foundation.

The process also continued of computerising the data on the scientific herbarium collections with a view to publication on Internet through the GBIF world information network on living organisms.

Moreover, a programme of temporary public exhibitions was organised. Outstanding amongst these shows was the one devoted to

Suzanne Davit, a former illustrator at the Botanic Institute, which opened on May 3 and ran until December 31. This exhibition featured a selection of 72 original pieces from the Botanic Institute's collection of plates that Suzanne Davit produced during the time she worked here.

COSMOCAIXA | www.laCaixa.es/ObraSocial | Ownership: private

CosmoCaixa is the centre run by 'la Caixa' Social and Cultural Outreach Projects, devoted to organising science exhibitions and scientific activities for all. The Matter Room, which houses a permanent exhibition in a 3,500 m² space, takes visitors on a voyage of discovery, featuring experiments, real objects and living organisms in four areas: Inert Matter, Living Matter, Intelligent Matter and Civilised Matter. Other attractions at CosmoCaixa include the Geologic Wall, the Flooded Forest and the Planetarium.

CosmoCaixa also stages temporary exhibitions and organises family activities to encourage interest in science at weekends and during school holidays, as well as activities for groups and schools, by prior arrangement.

PRINCIPAL ACTIVITIES

CosmoCaixa also took part in the Barcelona Science programme. Moreover, over the course of 2007, the centre organised a programme of special activities aimed at the general public, to commemorate three science-linked world celebrations: Meteorological Day, Biodiversity Day and Environment Day.

The exhibitions staged at CosmoCaixa in 2007 were: Einstein 1905, One Hundred Years of Physics; Planet Earth Here; Mars-Earth; Biodiversity, Physics and Music; and Ecodesign.

The renowned primatologist Jane Goodall visited CosmoCaixa Barcelona in February 2007 to present her book and talk about the lines of action to be followed by the future Spanish branch of the Goodall Institute.

In September, as part of the centre's third anniversary celebrations, CosmoCaixa cooperated with Aeronautics and Space Week, staging Telescope Night, which has now become practically a tradition, and organising a lecture by Aleksei Leonov, the first astronaut to walk in space.

Finally, in November 2007, for the third year running and as part of the 12th Science Week, CosmoCaixa organised the Science Book Show in cooperation with Barcelona Institute of Culture and the Laie bookshop.

2,458,832 users | 6 temporary exhibitions



1,102,939 users

Barcelona Zoo first opened its doors on La Mercè in 1892. The concept of the zoo has evolved greatly over time, in a process in which ensure animals live in decent conditions has become a prime objective.

PRINCIPAL ACTIVITIES

In 2007, in line with the World Zoo Conservation Strategy, Barcelona Zoo worked on a series of lines of action regarding research conservation and education.

Over the course of the year, the zoo cooperated with several international and European programmes for the reproduction and conservation of endangered species, and for their later reintroduction into nature. Examples of these are such local species as the cattle egret, the little egret, the night heron, the white stork, the fallow deer, Hermann's tortoise, the Majorcan midwife toad and the otter.

The zoo also works on many studies into conduct and scientific research projects in cooperation with universities, the Network of Natural Parks and other institutions.

Moreover, education was considered a priority objective for the zoo in 2007, one that gives meaning to its very existence. In consequence, a range of activities were organised over the course of the year, aimed at both adult audiences and children, aimed at increasing their understanding, appreciation, respect and love for animals.

L'Aquàrium de Barcelona is the world's most important marine leisure and education centre specialising in the Mediterranean environment. With 35 aquariums containing 11,000 exemplars from 450 different species, an 80-metre-long underwater tunnel, six million litres of water and an immense oceanarium, unique in Europe, the centre is an absolutely unique attraction and leisure reference that has been visited by more than 14 million people.

PRINCIPAL ACTIVITIES

The programme at L'Aquàrium was characterised in 2007 by a combination of promotion, entertainment and education. The centre's Education and Planning departments organised a series of activities with a three-fold aim: to enable visitors to discover the fascinating undersea world, particularly the Mediterranean Sea, to raise awareness about the need to conserve the marine environment, and to provide support for teachers. In meeting these goals, the L'Aquàrium has developed into a truly complete, enjoyable and interesting resource for work and study.

1,626,069 users

Taking up the mantle of the Natural History Cabinet, established in 1817, the Geological Museum of the Seminary of Barcelona was founded in 1874. The museum collection, outstanding amongst palaeontology collections specialising in invertebrates, is displayed in the Sala General, which contains rocks, minerals and plant and animal fossils from the Primary to the Quaternary periods. The Cardinal Carles Room, opened in 1999, houses a permanent exhibition entitled Know Your Earth. With its clear aim to educate visitors in natural science, this exhibition is of particular interest to school groups.

PRINCIPAL ACTIVITIES

In 2007, the museum continued the work of cataloguing and study collections donated, and took part in Science Week by organising a temporary exhibition on the first fossil described in a bank of fish.

4,763 users

VISUAL ART AND DESIGN

1. VISUAL ART AND DESIGN MUSEUMS | 2. VISUAL ART
AND DESIGN CENTRES | 3. FESTIVALS AND MISCELLANEOUS
ACTIVITIES

2

VISUAL ART AND DESIGN CENTRES. USERS

	VISITS TO EXHIBITIONS	ACTIVITY USERS	TOTAL USERS
MUSEUMS OF VISUAL ART AND DESIGN	4,244,768	205,726	4,450,494
CENTRES FOR VISUAL ART AND DESIGN	3,508,477	549,679	4,058,156

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.



Barcelona begins to be a well-equipped city, a power in the visual arts. The diversified nature of the city's institutions in this field enable us to focus specifically according to the different fields. However, this in itself opens up a new cycle in which regional initiatives and local policies attempt to play a major role. We are therefore witnessing the consolidation of a network by now historic, and the emergence of a new model for practices that will need support for research, study, production and circulation. Focusing attention on these transformations not only gives us the key to interpreting the year 2007, but also enables us to anticipate the most imminent urgencies as regards the visual arts and the venues traditionally devoted to exhibitions.

The year 2007 closed with an important announcement concerning museums in the city of Barcelona. Manuel Borja-Villel, then director of MACBA, was appointed to direct MNCARS. Apart from the sudden nature of this change at the top, the new director of MNCARS arrives in Madrid marked by the experience of having established a model for the contemporary art museum that has won international recognition. In recent years, the museum has won unanimous applause in the art world because it proposes an institutional organisation that is adapted to contemporary transformations. This process was culminated by the opening in December 2007 of the Centre for Studies and Documentation.

All this served to confirm Barcelona as a laboratory for cultural policy. The result of organisational innovation and long-term political support has been the consolidation of production sites such as Hangar. On June 20, this centre for visual arts production, promoted by the Association of Visual Artists

of Catalonia, celebrated its tenth anniversary. Hangar's position within the urban context of Barcelona and its specific function within the art system have made it a source of inspiration for the arts factories proposed under the Barcelona Laboratory programme and the Strategic Plan for Culture.

We can rightly say, then, that new appointments have tended to give recognition to emerging phenomena in the city.

In a year when the city people have suffered breakdowns in important services, the image projected by Barcelona has changed in tone. The exhibition devoted to the photographer Manolo Laguillo at MACBA, featuring urban portraits from 1978 to the present, demonstrated that the city's identity is closely linked to cycles of transformation. Far from adopting hegemonic ambitions, Barcelona is seen to be more interesting and rich in nuance over the course of its constitutive processes. Manolo Laguillo's photographs provide testimony to an urban evolution comparable to that which Eugène Atget captured in Paris in the early-20th century.

In this respect, promotion of Barcelona reached a high point in 2007 with the exhibition "Barcelona and Modernity: Gaudí to Dalí". The presentation of this show at the Metropolitan Museum of Art in New York provided the opportunity to join the city's history to the narratives of the main metropolitan centres in the world, such as Vienna or Paris, linked to periods in culture marked by conflict and fertility. The years spanned by this exhibition, from the Universal Exposition of Barcelona in 1888 to the end of the Spanish Civil War in 1939, also suggests a sequence of historic moments full of tension and that have been essential in defining the city of Barcelona.

New York was also the venue for the retrospective show that MOMA devoted to Pere Portabella, a leading political figure, intellectual and film director. The show coincided with the

launch of Portabella's most recent film, *Die Stille vor Bach*, an example of cinema deliberately produced on the margins of the cinema industry but which proved a great public success in the film theatre. Once more, we see that the most innovative cultural production is generated amid specific production conditions that confer authenticity on the result.

The appearance of new platforms and institutions linked to media and genres such as video and design was also news last year. In the audiovisual field, an important development was the continuing consolidation of the Loop Video Art Festival, which has become very much a reference for the art market devoted to this medium. The 5th Loop Video Art Festival attracted 180,000 visitors. And as regards design, the signing of the project for the future Design Centre is a first step towards a facility that will organise and provide a platform, visibility, for one of the most important activities in the city: the production of lifestyles.

Reviewing the year by artistic genre, we should mention the establishment at the Virreina exhibition centre of a programme focusing on photography and the image. This decision clearly demonstrates the lack of specific facilities devoted to this field in Barcelona, despite the fact that this is a city with a long tradition of interest in photography and, nowadays, a reference for documentary making. Most European cities already have facilities devoted exclusively to the image, and a national centre will soon open in Madrid. Despite this shortcoming, however Barcelona has enjoyed such outstanding photographic exhibitions as that devoted to Lee Friedlander, presented by CaixaForum and organised by the MOMA of New York, and another, staged at the Picasso Museum, "Lee Miller. Picasso in Private", a visual document illustrating the 36-year relation between the two.



1,145,249 users
3 temporary exhibitions

The name of Picasso is closely linked to that of Barcelona, the city where the Málaga-born artist spent his youth.

At a media conference on 30 March 2007, under the general title "The Picasso Museum Opens Up", the centre's new strategic lines and programme under new director Pepe Serra were revealed.

PRINCIPAL ACTIVITIES

Particularly notable amongst the strategic lines of action established under this new action plan is the aim of promoting and increasing (through temporary loans or acquisitions) the museum collection and making it accessible to the public. This objective of making the museum a basic space for knowledge, dialogue and education in the broadest sense, emphasising an experience of quality rather than quantity, drawing in the local public and cementing the museum's involvement in the social environment, combined with more diversified programmes of activities, form the basic guidelines behind this new policy.

To this end, in late-2007, the museum the temporary loan of 73 works from private sources that, installed in the rooms devoted to the permanent collection, highlight certain aspects of it, as well as providing a glimpse of less well represented facets of the artist. Moreover, as regards the permanent collection, close cooperation with The Art Institute of Chicago, the Musée d'Orsay and the Musée Picasso de Paris made it possible to present, exceptionally, from April 1 to July 2, three works from these centres—two by Picasso, *On the Upper Deck (The Omnibus, 1901)* and *The Three Dutch Women (1905)*, and one by Cézanne, *Apples and Oranges (c. 1899)*—and to offer visitors a more in-depth vision of certain aspects of the collection.

Regarding temporary exhibitions, the shows devoted to documentary and advertising photographer, model and surrealist artist Lee Miller (from June 1 to September 16) and to Picasso's personal art collection (from 20 December 2007) were the key elements in the museum's exhibition programme. Moreover, a series of activities for children and families were organised throughout the year, related to these shows, whilst Christmas workshops, based on the permanent collection, were also provided.

MUSEUMS OF APPLIED ART

DESIGN CENTRE PROJECT

The project for the future Design Centre was officially presented in February 2007. In principle, the centre, which will be located in a new building in Plaça de les Glòries, will house the collections of the Decorative Arts Museum and el Textile and Clothing Museum. These two museums are currently engaged in ensuring that the planned Design Centre becomes a reality in the next few years.

DECORATIVE ARTS MUSEUM | www.museumartsdecoratives.bcn.cat | **TEXTILE AND CLOTHING MUSEUM** | www.museumtextil.bcn.cat | Ownership: Barcelona City Council

As mentioned previously, the activities of the Decorative Arts Museum (housed in the Palau Reial de Pedralbes) and the Textile and Clothing Museum (in Carrer de Montcada), brought together under the common denominator of Museums of Applied Art, have been marked in recent years by the organisational and conceptual formulation of the project for the future Design Centre.

PRINCIPAL ACTIVITIES

One activity that should be highlighted particularly in this report on the year 2007 is the work done to increase the collections at these two museums. Outstanding amongst the new acquisitions are the twelve pieces of furniture by the designer Carles Riart, and the winning pieces at the Delta 2007 industrial design awards. We should also mention the 341 dresses and accessories by Pedro Rodríguez, donated by his granddaughter, Hilda Bencomo, and the purchase of a dress by Mariano Fortuny y Madrazo.

Turning now to temporary exhibitions, "Offjects. Design and Concepts for a New Century" (a show presented in the summer at the Escaldes-Engordany Art Centre in Andorra) was open at the Decorative Arts Museum until April 15, whilst "Fashion Show" and "Timetales. Time's perception in research jewellery", were both staged by the Textile and Clothing Museum.

DECORATIVE ARTS MUSEUM
51,328 users | 1 temporary exhibitions

TEXTILE AND CLOTHING MUSEUM
41,309 users | 2 temporary exhibitions

CERAMICS MUSEUM | www.museuceramica.bcn.cat | Ownership: Barcelona City Council

49,256 users
1 temporary exhibition

The Ceramics Museum, also housed in the Palau Reial de Pedralbes, features a collection of outstanding objects from the history of Spanish decorated ceramics from the first Spanish-Moorish productions to the present time.

PRINCIPAL ACTIVITIES

The museum presented "Talaveras de Puebla" from June 1 to September 2, after which the show travelled to the González Martí Museum in Valencia and the Museum of America in Madrid.

The activities organised include, particularly, the courses on "Collecting and the Art Market", "Introduction to Terracotta Restoration" and "Medieval Memory in the Museums of Barcelona" (in cooperation with Friends of the MNAC and the Godia Foundation).

Regarding acquisitions, particularly exciting news was the donation of a valuable piece by Miquel Barceló.

The museum also continued its contacts with other specialised centres, such as the el Musée de Sèvres, promoting exchanges and loans of works.

FREDERIC MARÈS MUSEUM | www.museumares.bcn.cat | Ownership: Barcelona City Council

The museum, installed in part of the former palace of the counts of Barcelona, the Palau Reial Major, houses the valuable collection of the many different art works and objects that the sculptor Frederic Marès (1893-1991) built up over his life.

The collection is divided into two large sections: sculpture, from pre-Roman times to the early-20th century; and the Collector's Cabinet, or Sentimental Museum, containing thousands of objects from everyday life in the 19th century. The museum also contains an area devoted to sculptures by Frederic Marès, as well as organising temporary exhibitions.

PRINCIPAL ACTIVITIES

In 2007, the Frederic Marès Museum continued the lines of work, research and promotional actions launched in earlier years. A landmark was reached with the termination and presentation of the catalogue *Sculpture from the Ancient World. The Frederic Marès Museum Collection /5*.

Turning now to temporary exhibitions and activities related to research into the museum collections, we can mention particularly the show "The Fortune of Works. Sant Pere de Rodes, from the Monastery to the Museum", staged as part of the museum's 60th anniversary celebrations.

Apart from those devoted to sculpture and collecting, the museum also launched a new exhibition line in 2007, with the aim of forging links between the museum's heritage and contemporary art, suggesting new readings and opening up the museum to new publics. The exhibition "The Gaze Within. Medieval Carvings Revealed by the Camera of Domi Mora", was the first show in this new line.

In a special act of cooperation with Rusiñol Year (a programme of activities launched by Sitges City Council to mark the 75th anniversary of the artist's death), the museum became a principal stop on "Senyor Esteve's Literary Walk Around Barcelona", a route around different sites in the city linked to the world of literature (Frederic Marès Museum, Athenaeum of Barcelona, MNAC, etc).

58,337 users
2 temporary exhibitions

BARBIER-MUELLER MUSEUM OF PRE-COLUMBIAN ART | www.bcn.cat/cultura - www.barbier-mueller.ch | Ownership of the facilities: Barcelona City Council | Ownership of the collection: private

The Barbier-Muller is the only museum in Europe devoted exclusively to presenting Pre-Columbian art (from 1500 BC to the 16th century). The collection, one of the finest of its kind in the world, enables visitors to learn about art from the earliest cultures on the American continent.

PRINCIPAL ACTIVITIES

In 2007, the museum celebrated its 10th anniversary by establishing an area for temporary exhibitions. The entrance to the new space, which was opened to the public on November 15, is from Carrer de Montcada, where a monumental reproduction of one of the Olmeca heads from San Lorenzo has been installed. Designed to enable the museum to stage temporary exhibitions in the best possible conditions, the extension was inaugurated with the show "The Amazon. Prehistoric Brazil". The "guest piece" is a Tarascan Coyote chair from the Rietberg Museum in Zurich.

28,281 users
2 temporary exhibitions



PICASSO AND THE CIRCUS - LEE MILLER. PICASSO IN PRIVATE - PICASSO AND HIS COLLECTION - OFFJECTES. CONCEPTS AND DESIGNS FOR A CHANGE OF CENTURY - LUCCA PREZIOSA: TIME TALES. CONTEMPORARY JEWELLERY - HUMBERTO RIVAS. THE PHOTOGRAPHER OF SILENCE - GREAT MASTERS OF EUROPEAN PAINTING FROM THE METROPOLITAN MUSEUM OF ART, NEW YORK. FROM EL GRECO TO CÈZANNE - SPANISH DRAWINGS IN THE HISPANIC SOCIETY OF AMERICA. FROM THE GOLDEN AGE TO GOYA - DRAWINGS BY SANTIAGO RUSIÒOL (1866-1932) - YVES TANGUY. THE SURREALIST UNIVERSE THE CATALAN OBJECT IN THE LIGHT OF SURREALISM - JOAN MIRÓ 1956-1983. FEELING, EMOTION, GESTURE - CLAES OLDENBURG COOSJE VAN BRUGGEN. SCULPTURE, BY THE WAY - SEAN SCULLY - A BODY WITHOUT LIMITS - GREGG SMITH - CAROLINA SAQUEL - GEGO. DEFYING STRUCTURES - PABLO PALAZUELO. WORKING PROCESS - THE KILLING MACHINE AND OTHER STORIES - BARCELONA 1978-1997. MANOLO LAGUILLO - CARLOS PAZOS. DON'T TELL ME ANYTHING - A THEATRE WITHOUT THEATRE - JOAN JONAS. TIMELINES: TRANSPARENCIES IN A DARK ROOM - BE-BOMB: THE TRANSATLANTIC WAR OF IMAGES AND ALL THAT JAZZ. 1946-1956 - TÀPIES POSTERS AND THE PUBLIC SPHERE - B ZONE: ON THE MARGINS OF EUROPE SANJAIVEKOVIC. GENERAL ALERT. WORKS 1974-2004 - URBAN IMAGINARIES FROM LATIN AMERICA: ARCHIVES - BAHMANJALALI - CENTELLES. THE LIVES OF A PHOTOGRAPHER, 1909-1985 - CHE! REVOLUTION AND MARKET - STASI. SECRET ROOMS - SILENCED CARTOGRAPHIES - BCN PRODUCCIÓ - HORITZÓ TV - GENERATION 2007 - I LIKE TO BE A RESIDENT - BAMAKO'05 - THAT'S NOT ENTERTAINMENT! - HAMMERSHOI AND DREYER - BORDERS APARTHEID - IN TRANSITION - WORLD PRESS PHOTO 2007 - BAC BABYLON - JOAN MOREY: POST MORTEM - JACK PIERSON: UNTITLED - JILL MAGID: THIN BLUE LINES - CHRISTIAN JANKOWSKI: LIVING SCULPTURES - SIERRA LEONA, WAR AND PEACE, BY GERVASIO SÁNCHEZ - CHILDREN OF SINBAD. THE MAKING OF LOS ÁRABES DEL MAR, BY JORDI ESTEVA - CÈSAR MALET - TXEMA SALVANS - ANNA BOYÈ - GET CLOSER TO SCIENCE, FROM RESEARCH TO INNOVATION - CESC. LA FORÇA DEL TRAÇ - JORDI SARSANEDAS: A MEMOIR - ADOLFO MARSILLACH: SO NEAR, AND YET SO FAR - HASHEM EL MADANI: STUDIO PORTRAITS AND PHOTOGRAPHIC WALKS - J. H. FRAGONARD (1732 - 1806). ORIGINS AND INFLUENCES. - FROM REMBRANDT TO THE 21ST CENTURY - THE WORLD OF ANGLADA-CAMARASA - LISTEN WITH YOUR EYES. BETWEEN LANGUAGE AND PERCEPTION - LEE FRIEDLANDER - WILLIAM HOGARTH-CANDIDA HÖFER IN PORTUGAL - PASSION FOR DRAWING. FROM POUSSIN TO CÈZANNE. MASTERPIECES FROM THE PRAT COLLECTION - CHAPLIN IN IMAGES - GARGALLO - MUSIC AND THE THIRD REICH - NICOLAS DE STAÏL

NATIONAL ART MUSEUM OF CATALONIA. MNAC | www.mnac.cat | Ownership: a consortium formed by Barcelona City Council, the Government of Catalonia and the Ministry of Culture

964,361 users
11 temporary exhibitions

The National Art Museum of Catalonia is housed in the Palau Nacional de Montjuïc, a palace built for the International Exposition of Barcelona in 1929.

As well as housing the Numismatic Cabinet of Catalonia and the Art Library, MNAC conserves, studies and exhibits important art collections ranging from the Romanesque period to the 20th-century avant-garde movements, taking visitors on a journey through one thousand years of Catalan art, contextualised and placed in relation to Spanish and European art. From the most important collection of Romanesque art in Europe to Catalan Modernisme (Art Nouveau) and the avant-gardes, all the artistic genres are represented at MNAC, with works by such masters as El Greco, Zurbarán, Velázquez, Fortuny, Gaudí, Rusiñol, Casas, Gargallo, Juli González, Dalí and Picasso.

PRINCIPAL ACTIVITIES

In 2007, MNAC continued its own line of exhibitions, combining shows by Catalan artists with others by renowned international masters. Particularly outstanding were two, which first opened in 2006, "Great Masters of European Painting from the Metropolitan Museum of Art, New York. From El Greco to Cézanne" and "Humberto Rivas. The Photographer of Silence". Other important shows include those devoted to Goya: "Spanish Drawings in the Hispanic Society of America. From the Golden Age to Goya" and "Still Lifes. From Sánchez Cotán to Goya", and the exhibition of drawings by Santiago Rusiñol (1866-1932), as well as two shows devoted to surrealism: "Yves Tanguy. The Surrealist Universe" and "The Catalan Object in the Light of Surrealism". The museum's public activities were completed by a series of specialist courses, lectures and seminars, as well as workshops and activities for schools, families and the general public.

MNAC also continued its intense work in the field of restoration and preventive conservation, both of works in the museum itself and pieces from other centres and institutions all over Catalonia, as well as publishing catalogues, guides and other works.

JOAN MIRÓ FOUNDATION | www.bcn.fjmiro.es | Ownership: Foundation. Public authorities represented on the Board of Trustees

The Joan Miró Foundation, located in Montjuïc Park in a magnificent building designed by Josep Lluís Sert, houses the most important public collection devoted to the work of Joan Miró. The works contained here include more than 300 paintings, 150 sculptures, 9 textile work, the complete graphic work and more than 8,000 drawings, letters and unpublished documents forming an in-depth vision of Joan Miró's creative processes. The foundation also organises a programme of contemporary art exhibitions from the avant-garde movements to the latest tendencies, with a pioneering exhibition space in

Barcelona, l'Espai 13 ("Space 13"), whose mission is to stimulate research and experimentation amongst young artists.

PRINCIPAL ACTIVITIES

The year 2007 was a very special one for the Miró Foundation. The centre organised important exhibitions devoted to such artists as Claes Oldenburg, Cosje Van Bruggen and Sean Scully, as well as the outstanding show on the transformation in the way the human body is represented, featuring works by more than 50 artists from the so-called historic avant-gardes. 2007 was also marked by the announcement of the first Joan Miró Prize, worth 70,000 euros. One of the most important awards in contemporary art, this prize went to the artist Olafur Eliasson in 2007.

The Foundation also added Joan Miró's personal library to its documentary archives in 2007.

Another important development was the launch of the Workshop Space (Espai Taller) in the cypress garden at the foundation. The workshop is a place for experimentation aimed at bringing art to the broad public, with activities both for schools and universities and the general public.

The exhibitions in the "Pigments and Pixels" season at Space 13, seminars, lectures and various other activities round off this brief summary of the programme at the Joan Miró Foundation in 2007.

1,118,757 users
4 temporary exhibitions

BARCELONA MUSEUM OF CONTEMPORARY ART. MACBA | www.macba.es | Ownership: a consortium formed by Barcelona City Council and the Government of Catalonia

Housed in a building designed by the North American architect Richard Meier, Barcelona Museum of Contemporary Art (MACBA) brings together an interesting collection of artworks created over the last fifty years.

Besides staging shows devoted to selections from the permanent collection, over the course of the year the museum also organises a wide-ranging programme of temporary exhibitions and activities focusing on aspects of contemporary art and culture.

PRINCIPAL ACTIVITIES

A new facility opened at MACBA in 2007, the Study and Documentation Centre, located in the Convent dels Àngels building. The objective of the new centre is to promote the development of the museum itself, as MACBA extends its field of activity beyond exhibitions to act also as a research centre, facilitating dialogue and mediation, and a forum for social and dissemination activities.

Moreover, in October, the Frankfurter Kunstverein and MACBA presented an important exhibition of works from the MACBA collection, which they jointly organised and curated as part of Frankfurt International Book Fair, at which Catalan culture was the guest of honour.

2007 also saw the launch of an ambitious educational project aimed at non-university centres. The initiative revolved around two

563,181 users
8 temporary exhibitions

main programmes: “Expressart. The Portable Museum”, aimed at infant and primary school children; and “Debate Itineraries”, designed to be followed by secondary and baccalaureate pupils.

The MACBA exhibition programme centred on two large-scale thesis exhibitions: “A Theatre without Theatre” and “Be-Bomb: the Transatlantic War of Images and all that Jazz. 1946-1956”. Moreover, the museum’s film programme was continued much as in other years, as was the music programme, continuing the habitual co-operation with LEM and the Sònar Festival, amongst others.

Finally, on the subject of acquisitions, we should mention that, amongst purchases and donations, the MACBA collection was increased by 233 new works in 2007.

ANTONI TÀPIES FOUNDATION | www.fundaciotapies.org | Ownership: Foundation in which public institutions are represented on the Board of Trustees

75,246 users
8 temporary exhibitions

The Antoni Tàpies Foundation was established in 1984 by the artist Antoni Tàpies in order to promote the study and understanding of modern and contemporary art.

The foundation, which boasts one of the most complete collections of works by Antoni Tàpies, takes a plural, interdisciplinary approach to its activities, which revolve around the organisation of temporary exhibitions on modern and contemporary art, lectures, symposiums, film seasons and regular shows devoted to Tàpies himself.

PRINCIPAL ACTIVITIES

In 2007, the temporary exhibition programme at the Antoni Tàpies Foundation focused on complex artistic manifestations that offer a different vision of culture and history as a form of access to knowledge and a possibility of critical expression before the great mass culture events.

Over the course of the year, moreover, the Antoni Tàpies Foundation continued to be an active partner of such European institutions whose mission is to generate contemporary art, such as Constant, the Valencia Museum of Illustration and Modernity and the Instituto Cervantes. In turn, all these activities are interwoven with the establishment of local networks through long-term research projects. Such is the case of “Urban Majorities”, a programme directed by Joan Roca which seeks to provide a framework for collective reflection on initiatives undertaken in the metropolis of Barcelona in the 21st century from the standpoint of Catalonia as a whole.

Finally, the foundation ended the 2007 programme by announcing that the centre’s doors will be closed during the first quarter of 2008 for works on the building.

FRANCISCO GODIA FOUNDATION | www.fundacionfgodia.org | Ownership: private

Housed since late-2007 in the Modernista-style Casa Garriga i Nogués building, the foundation contains one of the most important private collections in Spain. The permanent exhibition, featuring 100 works, embraces a long period in art history, from the 13th century to the present day.

PRINCIPAL ACTIVITIES

In 2007, the Francisco Godia Foundation maintained its line of activities and temporary exhibitions at the former headquarters in Carrer de València. The temporary exhibitions organised were “From Fortuny to Barceló. Collecting in the Generation of Francisco Godia” and “Barceló in Private Collections in Barcelona”. As has become habitual with the foundation, these shows were accompanied by a programme of promotional and educational activities.

Over the course of the year, moreover, the Francisco Godia Foundation also organised regular workshops and lectures focusing on different aspects of art.

2 temporary exhibitions

SUÑOL FOUNDATION | www.fundaciosunol.org | Ownership: private

The Suñol Foundation, which opened its doors to the public on 21 May 2007, provides a platform for understanding and thinking about the visual arts through its permanent exhibition, the Josep Suñol Collection, comprising more than 1,200 works of contemporary art.

PRINCIPAL ACTIVITIES

The first part of the collection, “1915-1995”, featuring 102 works from that period, was on show from 21 May 2007 to 5 January 2008. Nivell Zero (“Level Zero”), a space where a range of practical and theoretic activities take place with regard to art engaged with the 21st century, was opened on October 20 with a concert by the electronic music group INCITE. The activities organised over 2007 were: “Act 1: Observation”, a collective exhibition; and “Act 2: Contemporary Poetics”, a poetry season in which five poets discussed their work.

To enable the Suñol Foundation to interact with spectators interested in the art world, moreover, over the course of the year a series of initiatives were launched to promote both the collection and the parallel activities.

5,167 users
2 temporary exhibitions

OTHER MUSEUMS AND COLLECTIONS

There are, in the fields of the visual arts and design, a series of private exhibition centres that also opened their doors to the public over the course of the year 2007. These include particularly the **FRAN DAUREL FOUNDATION**, where the Sculpture Garden was extended by more than 5,000 m², and the **JOAN BROSSA FOUNDATION**, which organised such activities and exhibitions com “Càntir de càntics” (“The Jug of Song”), “Fornells Pla – Brossa” and the exhibition devoted to artist’s books by Joan Brossa, Pere Gimferrer and J. M. Mestres Quadreny, with engravings by Fusako Yasuda and Lluís Pessa.

The **CHOCOLATE MUSEUM**, established in 2000 by Barcelona Confectionary Guild and housed in the former Convent of Sant Agustí, contains an exhibition space of 600 m² taking visitors on a tour to discover the importance of chocolate since it was first brought to Europe. In 2007, the museum cooperated in designing the Children’s Rights Route. The museum also organised story-telling sessions with Asha Miró, as well as film showings, Christmas and Easter workshops and educational talks on good eating habits. For the seventh consecutive year, moreover, the museum organised its chocolate figure competition, which attracted 27 entries. Finally, for the first time in its history, in 2007 the Chocolate Museum presented a temporary exhibition, rendering tribute to the theatre company El Tricicle.

The religious art in the **CATHEDRAL MUSEUM** and the more than three thousand works in **BARCELONA DIOCESAN MUSEUM** were also open to the public in 2007.

Other centres taken into account in this section include the **CUIXART FOUNDATION**, with its popular Cuixart BCN workshop, the **DURANCAMPS HOUSE-WORKSHOP** and the **PALMERO MUSEUM** farmhouse.

1. VISUAL ART AND DESIGN MUSEUMS | 2. VISUAL ART AND DESIGN CENTRES | 3. FESTIVALS AND MISCELLANEOUS ACTIVITIES



LA VIRREINA EXPOSICIONS | www.bcn.cat/virreinacentredelaimatge

Ownership: Barcelona City Council

Housed in the Palau de la Virreina (seat of Barcelona Institute of Culture), La Virreina Exposicions is an exhibition centre with two rooms: Espai 2, on the second floor, and Espai Xavier Miserachs, devoted to the image, on the ground floor.

PRINCIPAL ACTIVITIES

2007 began for La Virreina Exposicions with the exhibition "Centelles. The Lives of a Photographer. 1909-1985", one of the largest of its shows in recent times (occupying both exhibition spaces) and one of the most visited. The show also travelled to Valencia and Madrid in 2007, whilst in 2008 it will be staged in Teruel and in 2009 it will open at the Jeu de Paume in Paris.

The 2007 programme proper began with the exhibition "El rei de la casa" and closed with "Che! Revolution and Market".

Apart from "Centelles...", the shows staged in the Espai Xavier Miserachs were: "Stasi. Secret Rooms", "Silenced Cartographies", "Fotomercè 2006" and "Photojournalism in Catalonia 1976-2000".

The 2007 season was considered a period of transition towards establishing the new Centre for the Image. In this case, based on an exhibition programme revolving around contemporary phenomena examined in order to unearth their deeper history. These are revisions (in the double sense of reviewing and viewing again) that raise questions to trouble and explore our awareness of what is happening today.

110,906 users | 8 temporary exhibitions

LA CAPELLA | www.bcn.cat/lacapella

Ownership: Barcelona City Council

La Capella, a 15th-century building forming part of the architectural site that is the former Hospital de la Santa Creu, is today the exhibition space that Barcelona Institute of Culture devotes to emerging works by young artists. The R punt, a point where visitors can consult, read or browse through the most daring national and international cultural magazines, opened in 2003.

PRINCIPAL ACTIVITIES

The exhibitions staged at La Capella in 2007 were: "Horitzó TV", "Generation 2007" and "I Like to be a Resident". This last project was the result of an exchange between La Capella and the Jerusalem Centre for Visual Arts (JCVA) as part of the Roundabout Encounter Programme, launched in 2002 with the aim of building links in the context of contemporary art created in Barcelona and other cities round the world.

On this occasion, the work did not involve merely exporting exhibitions from one place to another; rather, it was decided that the project should revolve around residences. The curator Nirith Nelson, director of the JCVA, visited several Barcelona artists before finally deciding to invite Daniel Chust Peters and Domènec to Jerusalem. In turn, after a stay in Israel, Martí Peran, director of the Roundabout programme, offered Doron Rabina and Koby Levy a period as artists in residence in Barcelona. The results of this experience were placed on show in May 2007 at the Tel Aviv Artists' Studio and, later, at La Capella in Barcelona.

23,262 users | 4 temporary exhibitions

BARCELONA CENTRE FOR CONTEMPORARY CULTURE. CCCB | www.cccb.org

Ownership: a consortium formed by Barcelona City Council and Barcelona Provincial Council

The CCCB is a veritable reference point for contemporary culture in our city. This is a centre for exhibitions and activities that embrace a full range of fields, including music, film, dance, performance and everything that involves artistic experiment and innovation. Open to groups of artists, organisations, creatives and independent programmers, the CCCB organises multidisciplinary, quality programmes aimed at promoting contemporary culture.

PRINCIPAL ACTIVITIES

The interest in experimenting and gazing at reality from different perspectives, an essential characteristic of the CCCB, was reflected in various projects over the course of the year 2007.

Regarding exhibitions, the show devoted to Hammershøi and Dreyer provided a unique opportunity to discover works by two outstanding Danish artists. "Borders" was a reflection on the concept of the frontier and its different types, featuring a range of the different geopolitical borders that exist in the world today. The year closed with "Apartheid" and "In Transition", exhibitions taking a different look at two subjects about which much has been written and said. The publication *Exposicions CCCB 94-06* provided an essential introduction and overview of this centre.

Furthering the centre's experimentation with new formats, the two avant-garde projects became consolidated at the CCCB, NOW and BCNmp7, as well as new festivals like Hipnotik. The seven sessions in the "I+C+i" season demonstrated the need for debate on new formats and on research in the field of culture. Moreover, the launch of the Cultural Ring was a pioneering initiative in online content exchanges with other Catalan institutions.

Its debates, highly respected amongst the academic community, have established the CCCB as an international reference on issues regarding the urban space, the new humanisms and new imaginaries. Examples of these debates include: the "Thinking Europe" season, with six hundred people listening to Eric Hobsbawm; the enormous success of the lectures by Timothy Garton Ash and Ian Buruma; the lecture and debate season "Sense", with John Gray, Gianni Vattimo, Gilles Lipovetsky, Javier Muguerza...; "Populisms", with Guy Hermet, Ivan Krastev, Fermín Bouza and others; the season devoted to "Middle Eastern Cities", directed by Fred Hallyday, and focusing on Baghdad and Istanbul, combining the documentary showings with round tables; and the debate on the urban peripheries directed by Teresa Caldeira.

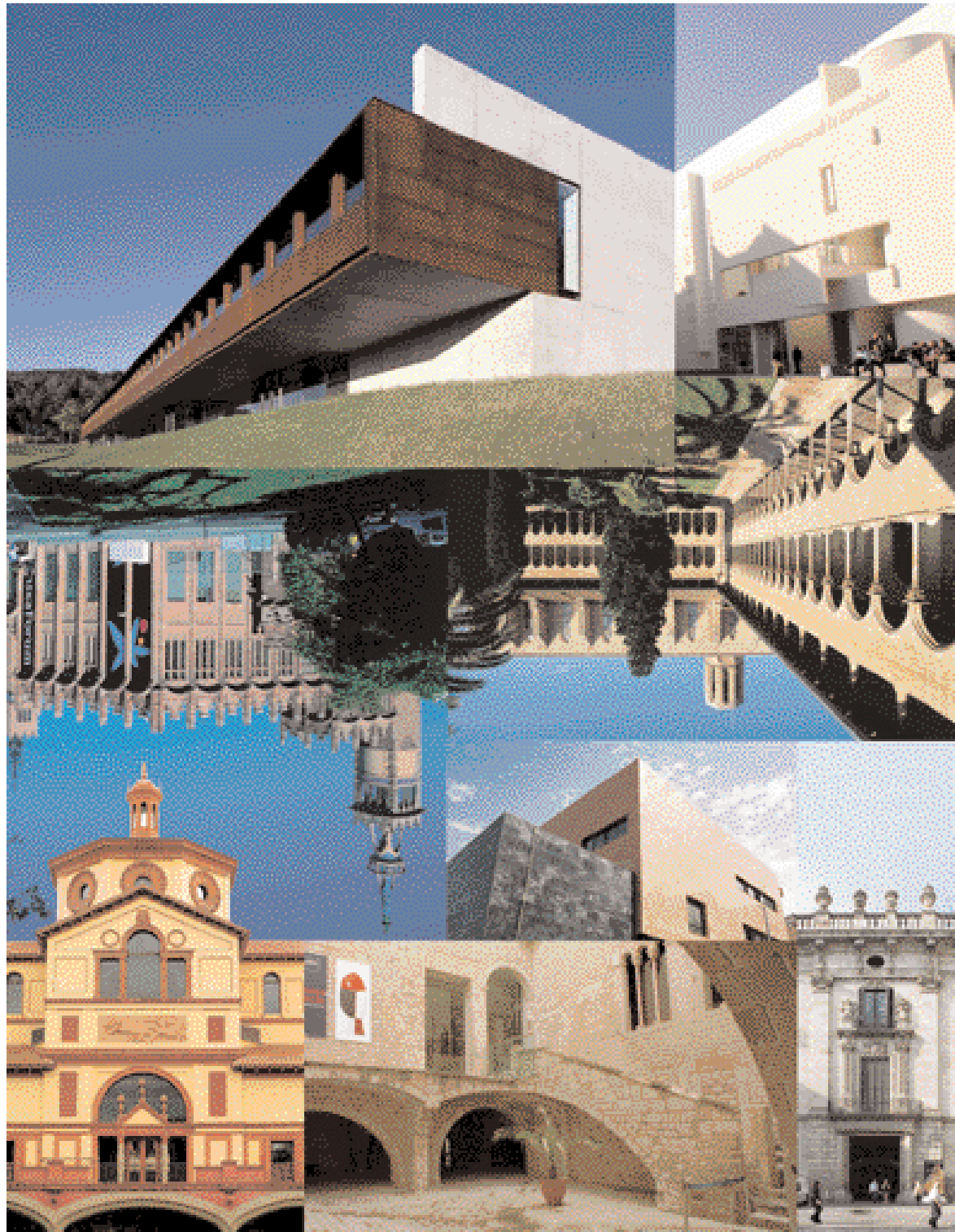
The festivals that the CCCB organised over the course of the year embraced various genres and formats. More information on this subject is contained in Chapter 8.

The centre's audiovisual programme audiovisual also presented the Xcèntric Archive as a permanent reference resource on experimental and documentary cinema at the CCCB, with more than 400 films digitised for individual viewing and collective showings of some of the works shown in the six years since Xcèntric was first launched.

Finally, the large exhibitions organised by the CCCB have been taken to cities around the world. More information is contained in the section "Barcelona in the World", in Chapter 11.

400,677 users

6 temporary exhibitions



SANTA MÒNICA ART CENTRE. CASM | www.centredartsantamonica.net | Ownership: Government of Catalonia

The CASM's mission is to study, interpret, produce and exhibit contemporary art, with particular attention to new Catalan art and its contextualisation in the international sphere.

The centre's programme focuses especially on working with national artists, inviting them to produce a reference work. In this way, the CASM helps to consolidate artists' professional careers, making them better known and more widely appreciated.

Moreover, the CASM also complements the centre's exhibition discourse by staging shows by foreign artists.

PRINCIPAL ACTIVITIES

The CASM explores new format, whilst also focusing on the more traditional format represented by temporary exhibitions. In 2007, the centre featured such artists as Joan Morey with "POST MORTEM", Jack Pierson with "Untitled", Tomás Saraceno with "On Water", Montserrat Soto / Dionisio Cañas with "Silent Place", Jill Magid with "Thin Blue Lines", Ceal Floyer with "Art&Music Àfrica", Christian Jankowski with "Living Sculptures" and Dora García with "Contes Choisis", as well as two collective exhibitions: "Pensa/Piensa/Think" and "Hamsterwheel".

The new formats featured such initiatives as the highly successful CASM Nights, launched in 2006, in which a group organises an evening around a particular theme, with live action, music, performances, individual projections, documentation... In 2007, "Nit MADRIT! entresijos y gallinejas", on April 27; the Festival ESPONTANI, on March 8 and 9, and "Hangar Open Night: The Tunnel of Love" on October 26.

61,151 users
5 temporary exhibitions

PALAU ROBERT | www.gencat.cat/probert | Ownership: Government of Catalonia

The Palau Robert provides tourist and cultural information about Catalonia, while the different rooms in this centre house a broad-ranging programme of activities ranging from exhibitions on particular themes to concerts and educational workshops.

PRINCIPAL ACTIVITIES

In 2007, the rooms in the Palau Robert and the Sala Cotxeres hosted 21 exhibitions devoted to subjects related to Catalonia: the region, heritage, landscape, personalities, art and innovation, as well as information on action by the Government of Catalonia.

The most outstanding exhibitions staged in 2007 include, particularly, "Get Closer to Science, from Research to Innovation", organised as part of the Barcelona Science 2007 programme, and that delving into the universe of writer Manuel Vázquez Montalbán, in a show that established a metaphor between his work and another of his favourite subjects: cuisine.

Other exhibitions in Sala 1 and Sala 2 enabled us to learn about: Montserrat; the technological innovation developed by CCRT, the Catalan Broadcasting Company; the political transition years and the re-establishment of self-government seen through the eyes of the EFE agency; and the world of management, courtesy of ESADE.

The space reserved as the "photographer's showcase" hosted exhibitions by such well-known professionals as Txema Salvans, Cèsar Malet, Jordi Esteva, Gervasio Sánchez and Ros Ribas.

Finally, the Sala Cotxeres presented, amongst others, smaller exhibitions on such personalities as Bishop Pere Casadàliga, the playwright Adolfo Marsillach, the writer Jordi Sarsanedas and the cartoonist Cesc.

Besides exhibitions, however, the Palau Robert site hosted more than 200 events in 2007: lectures, workshops, concerts, book presentations, food and drink tastings... A broad and varied programme that caught the eye of many Barcelonans.

432,711 users
20 temporary exhibitions

CAIXAFORUM | www.lacaixa.es/obrasocial | Ownership: private

CaixaForum is the Centre Cultural run by “la Caixa” Social and Cultural Outreach Projects in Barcelona. The centre is housed in one of the city’s most singular buildings, the former Casaramona (designed by Josep Puig i Cadafalch) factory, an outstanding example of Modernista industrial architecture.

Open to the broadest audiences, and organising educational and family activities, concerts and performances, as well as exhibitions of ancient, modern and contemporary art, CaixaForum has become established as one of the most dynamic, active, living cultural centres in the city.

The CaixaForum site also houses the Media Library, devoted by Fundació “la Caixa” to contemporary art and music from all times.

PRINCIPAL ACTIVITIES

The exhibitions staged in 2007 paid particular attention to the great masters in painting and drawing, to design and to documentary photography. The shows presented over the year were: “Jean-Honoré Fragonard (1732-1806). Origins and Influences. From Rembrandt to the 21st Century”; “The World of Anglada-Camarasa”, “Hashem el Madani: Studio Portraits and Photographic Walks”; “Listen with your Eyes. Between Language and Perception”; “William Hogarth”; “Lee Friedlander”; “FotoPres’07”; “Agatha Ruiz de la Prada. Colour, Drawings and Dresses”; “Sculpture in Indian Temples. The Art of Devotion”; “Passion for Drawing. From Poussin to Cézanne. Masterpieces from the Prat Collection”; “Cándida Höfer in Portugal”; “Chaplin In Images”; and “Modernism-Modernity”.

Moreover, as part of the regular “Stages” programme, shows devoted to contemporary artists seen from a new perspective continued to be organised at the Espai Montcada. Examples are the exhibitions devoted to Johanna Billing, Wilhelm Sasnal and David Altmejd.

Finally, CaixaForum also organised, over the course of 2007, a large programme of lectures, debates, courses and workshops.

1,674,607 users
12 temporary exhibitions

1,349,823 users
6 temporary exhibitions

FUNDACIÓ CAIXA CATALUNYA CULTURAL CENTRE. LA PEDRERA | www.fundacioaixacatalunya.org | Ownership: private

Casa Milà, the house popularly known as “La Pedrera”, is the headquarters of Fundació Caixa Catalunya. The temporary exhibition room, used to present works by leading international artists, occupies the first floor of this outstanding building, catalogued as World Heritage by UNESCO.

For some years now, moreover, Fundació Caixa Catalunya has also made creativity in the field of music an important element in its programmes.

PRINCIPAL ACTIVITIES

Amongst the main developments in 2007, Fundació Caixa Catalunya can point particularly to the commissions for chamber music linked to exhibitions at La Pedrera, as well as other commissions: for symphonies (as part of the Torroella de Montgrí International Music Festival); for chamber opera, in cooperation with Gran Teatre del Liceu; for choral works (for the Palau de la Música Chamber Choir and the Montserrat Choir); and, finally, for chamber music (Madrid Student Residence).

All these initiatives should be seen within the context of a broader frame of action, from the exhibitions organised at La Pedrera (both small format shows, such as “Schönberg-Barcelona” and that devoted to Ricard Viñes, and larger exhibitions, such as “Music and the III Reich”), to the contemporary music seasons (Frederic Mompou) and the “Celebrations”, devoted this year to the composers Taverna-Bech, Gustavo Duran, Matilde Salvador, Valls Gorina and Friedrich Cerha. Mention should also be made of the public call for proposals for grants to support music projects linked to the recovery of heritage or the promotion of contemporary music.

In a similar line, in 2007, the magazine Nexus, published by the foundation, devoted a special issue to the state of contemporary music in Catalonia and Europe.

Moreover, the foundation continued to dedicate efforts and resources to the heritage left by Antoni Gaudí and to promoting his works, in the newly-modernised Espai Gaudí, or Gaudí Space, the central feature in the exhibition permanent at La Pedrera, and which, once more, attracted nearly one million visitors over the year.

The exhibitions presented in 2007 were: “Gargallo”; “Music and the III Reich”; “Nicolas de Staël”, “Passion and Commerce. Art in Venice in the 17th and 18th Centuries”; and a show devoted to Ricard Viñes on the mezzanine floor in La Pedrera.

Finally, the foundation also promoted a number of travelling exhibitions that were presented in various Spanish cities in 2007. This is another important line of activity, as it helps to foster the presence and organisation of important cultural activities all over the country.

FOMENT DE LES ARTS DECORATIVES. FAD | www.fadweb.org | Ownership: private

Foment de les Arts Decoratives (Fostering Art and Design, FAD) is an association that brings together more than one thousand five hundred professionals working in the fields of design, architecture and the creative arts, promoting these activities within the cultural and economic life of the country. In fact, FAD acts as an umbrella organisation for six associations: A FAD (arts and crafts), ADG FAD (graphic design and visual communication), ADI FAD (design industrial), ARQ-IN FAD (architecture and interior decoration), Moda FAD (image and fashion) and Orfebres FAD (contemporary jewellery-making). Besides these six associations, FAD also embraces X FAD, an interdisciplinary group of young creatives.

FAD organises a host of activities (exhibitions, lectures, presentations...), awards and events to promote and renew all design genres. The different awards that FAD organises include the FAD prizes for architecture and interior decoration, the Laus awards for graphic design, advertising and visual communication, the Delta awards for industrial design and the Enjoia't prizes for contemporary jewellery. FAD also organises the PasaFAD fashion show, the MerkaFAD clothing market for young fashion designers and the Tallers Oberts workshops in Ciutat Vella.

PRINCIPAL ACTIVITIES

It is impossible to adequately summarise in such a short space the intense activity carried out by the different associations that form FAD over the course of a year. There follows, therefore, a brief list of the most outstanding projects organised by different groups and promoted and coordinated by FAD in 2007.

2007 saw the launch of the "Design Observatory" project with the completion of a study entitled "Design in Figures". Moreover, for the second year, grants were awarded for research into design as part of "The Incubator", a project to promote research and innovation culture in all the fields represented within FAD.

The 14th Tallers Oberts a Ciutat Vella workshops also took place. More information is available about this event in Chapter 10.

Amongst the exhibitions presented at FAD headquarters was "20 Years of National Design Prizes", a show organised by BCD on the designers and companies that have won these awards since they were first established two decades ago. The exhibition also formed a portrait of the history of design in Spain.

INSTITUTE OF ARCHITECTS OF CATALONIA COAC | www.coac.net | Ownership: private

Over the course of the year, the various exhibition spaces in the Barcelona headquarters of COAC (exhibition rooms, Picasso space and Photographic space) host a good number of projects furthering the College's commitment to bringing architecture closer to people.

PRINCIPAL ACTIVITIES

In 2007, COAC presented several exhibitions on different aspects of architecture in the city, such as "Unnoticed Barcelona", "The Barcelona Around Us" and "Affordable Housing in Barcelona", as well as a show devoted to the projects submitted to the competition to remodel the Camp Nou football stadium on the occasion of its 50th anniversary: "Camp Nou 1957-2007... and 10 New Proposals". COAC also hosted exhibitions on aspects of works, both by interna-

tionally renowned architects (Alvar Aalto, Alejandro de la Sota...) and professionals just starting out in the world of architecture, such as the show devoted to young Swiss architects.

The COAC programme of cultural activities is complemented by seasons of lectures, often linked to the temporary exhibitions, and by its Itineraries Service, which provides guided tours and routes around architectural and urban heritage in the city. This service is aimed principally at professionals in the sector, but is also open to all those who are interested in architecture.

HANGAR | www.hangar.org | Ownership: public-owned centre under private management

Hangar is a centre for visual arts production located in the Barcelona district of Poblenou. The centre is an initiative launched by the Association of Visual Artists of Catalonia and is managed according to public criteria with the mission of providing a service.

PRINCIPAL ACTIVITIES

2007 was an intense year for Hangar, both in the institutional and artistic fields. An outstanding achievement in the latter field was the fact that response to the October call for workshop proposals was the highest in recent years: 74 applications for 4 workshops.

Over the course of the year, moreover, relations were strengthened with the main institutions for contemporary art in the city. Various ambitious production projects were launched successfully, especially through the programme of activities and workshops (MACBA, CASM, Femart-Francesca Bonnemaison, OFFF...), largely institutional in nature, such as those by Joan Morey and Montserrat Soto at CASM and Marc Vives and David Bestué at the Lorca Foundation. Besides art projects, moreover, Hangar also organised a series of workshops on free tools for artists at the Workers' University of Gijón.

Moreover, as regards networks, Hangar forged closer relations with the social fabric of Poblenou, taking part in the festa major festivity (Tallers Oberts workshops, Espai Malestar) and Escena Poblenou, and with Catalonia as a whole, through the Network of Visual Arts Production Centres (<http://xarxaprod.cat>). Hangar forms part of Art Factories, a European network of art centres, and in 2007 took part in such international events as the Turku Art Biennial (Finland) and the European projects Signs of the City and As_tide-back.

The network of international residence exchanges, a service that Hangar has provided since 1999, grew from three centres in 2007 to six for 2008. The new centres are the Ssamzie Space in Seoul (South Korea), El Basilisco in Buenos Aires (Argentina) and the Contemporary Image Collective in Cairo (Egypt). These networks provide support for intense activity in the field of exchange visits.

Hangar also continues to promote innovative projects in Spain, lifelong training for artists and the Hamaca distribution company, as well as hosting a complete programme of activities. The Hangar Laboratory has become established as a successful service for both individual users and larger projects.

However, the great event in 2007 was, without doubt, the celebration in June of Hangar's tenth year at the Can Ricart site, an anniversary that coincided with the forthcoming extension of the centre and its consolidation as a model to be imitated, particularly with regard to the project for the art factory network or platform.

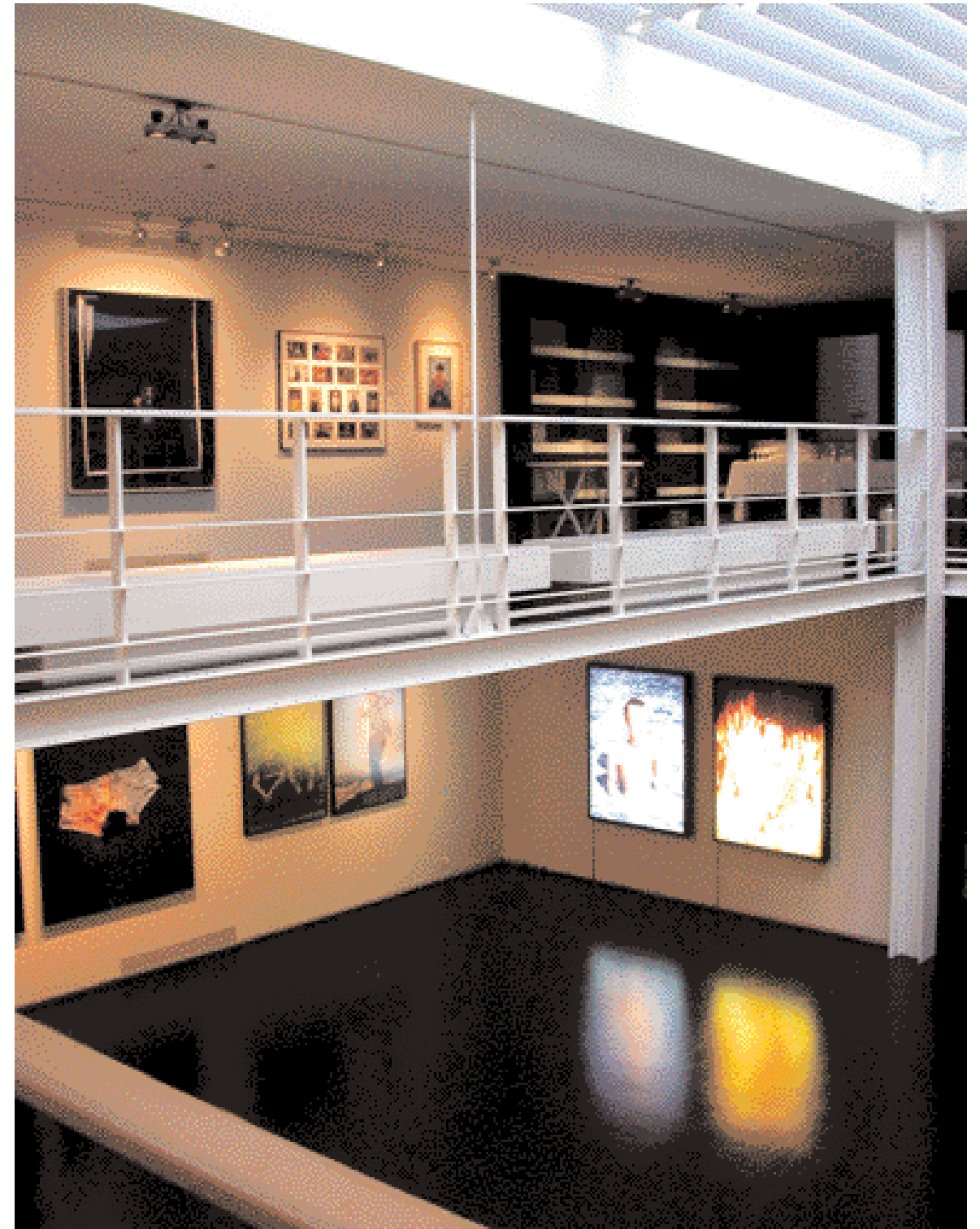
ART GALLERIES AND OTHER VISUAL ART CENTRES

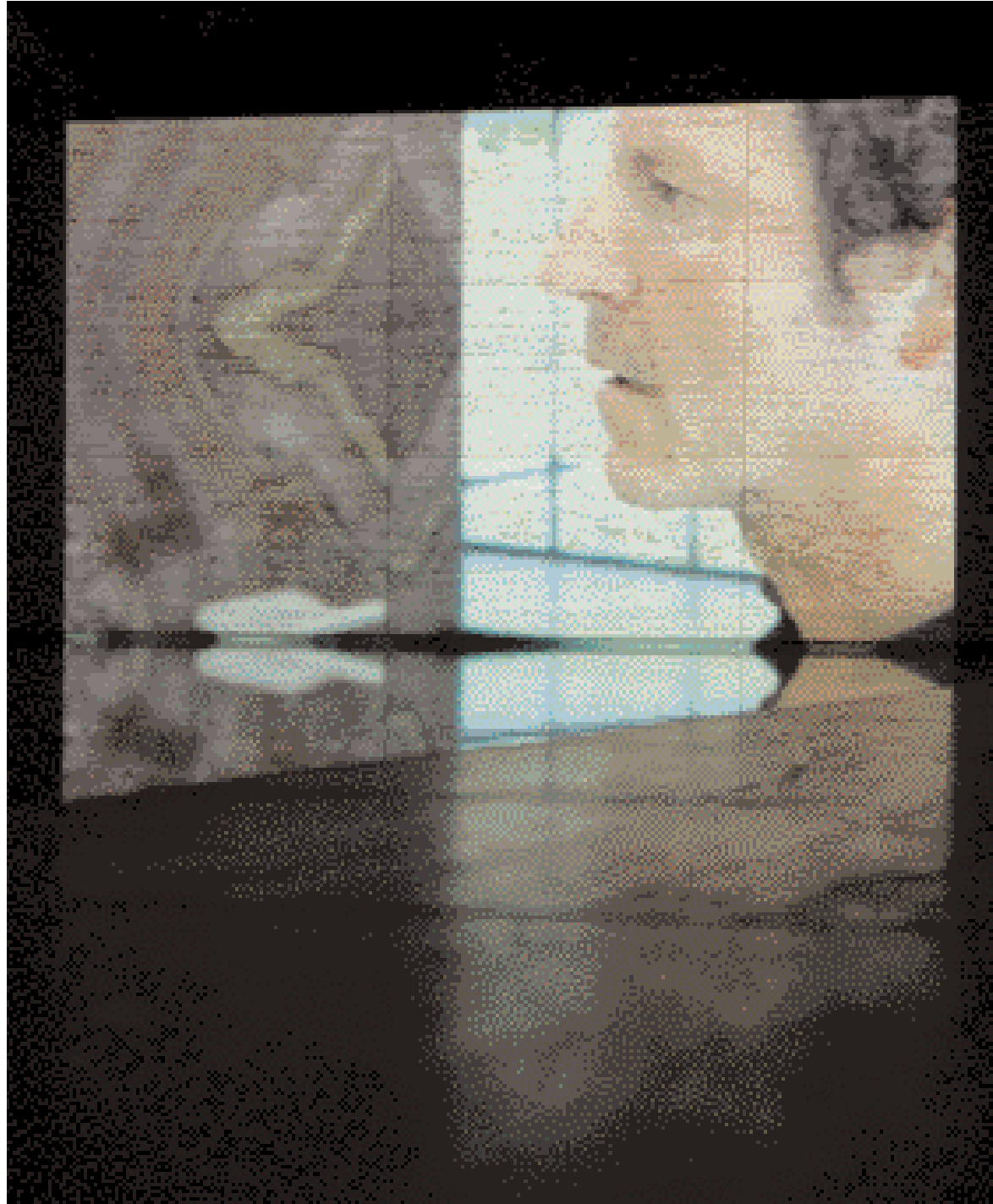
Barcelona is home to extensive activities by art galleries, a phenomenon that reflects the great artistic and entrepreneurial energy that has imbued our city over the past several years.

In 2007, the **GUILD OF CATALAN ART GALLERIES**, the association linked to the art market with most members in Spain, worked to raise its profile and become integrated into the city's social fabric, generating new synergies and launching activities and a specific communication campaign to promote the prestige attached to art galleries.

For its part, the **ARTBARCELONA ASSOCIATION OF GALLERIES** also organised many activities to promote the discovery, conservation and understanding of contemporary art. These include particularly the joint inauguration of the 2007/2008 exhibition season, the launch of the new website, <www.art-barcelona.es> and the cooperation with the Loop fair, the Art Diary publishers and NA Magazine. Art-barcelona also produced a promotional newsletter in 2007, containing the programmes of member galleries and a map of the most important contemporary art circuits in the city.

Finally, we should also mention other centres engaged in the field of visual arts, such as the **FOTO COLECTANIA FOUNDATION**, which promotes photograph collection and boasts superb conservation services and a specialist library, and the **ESPai VOLART**, which presented temporary exhibitions by artists represented in the Vila Casas Foundation Collection in 2007. These exhibitions included: "Thirty Years of Sculptures. Lluís Blanc"; "Malevos. Maria Helguera"; "Patrim'06. Ynglada Guillot"; "Light and Shade in the Water. Guerrero Medina" and "Rajasthan. Tito Dalmau".





Barcelona boasts countless centres that work in multidisciplinary ways to enrich the city's artistic fabric, promoting the most contemporary art by providing spaces for reflection and the most daring and innovative creative activities.

Over the course of 2007 we should mention particularly the work carried out by the association **EXPERIMENTEM AMB L'ART** (Let's experiment with art, www.experimentem.org) whose activities are aimed at bringing the public closer to contemporary art through a varied range of projects.

Another outstanding arts laboratory is **AREATANGENT** (www.reatangent.com), a hothouse for young talent and an exhibition centre to promote new projects in the fields of drama, audiovisual art and music.

We should also mention the work of **ALMAZEN** (www.almazen.net), a centre for cultural interaction in the Raval neighbourhood of Barcelona, where art and professional projects revolving around cultural themes are germinated.

Almazen has always worked for and through a transversal, participatory vision of culture, engaged and dynamic, which can help to build new models for co-existence and new forms of cultural sustainability and development.

Over the course of 2007, Almazen's work focused on different areas: organising exhibitions and promoting artist's books, audiovisual art, the season of new dramatic arts (circus, literature, theatre, clown, music, performance, video art...), and concerts of alternative music, amongst others. Moreover, Almazen also took part in the Raval neighbourhood's Festa Major festivities, organising a workshop on *capgrossos*.

We turn now to the interesting work performed over the year by **SALADESTARNOMADE** (www.saladestar.com), a cultural project based in the Gràcia district, which promotes artistic actions and initiatives with the aim of generating bridges between contemporary art and the social surroundings. The association's Public Project embraces a programme that, in 2007, promoted a shared territory between contemporary creativity and city life. The initiatives that Saladestarnomade promotes are basically two: grants to produce interventions in the public space in Gràcia, awarded through a competition whose winners were chosen in a public vote; and the art workshop week, a small-format festival organised in Gràcia by workshops and studios in the neighbourhood and featuring an open day.

Finally, and in the field of photography, special mention is due to the constant work of the **BARCELONA DOCUMENTARY PHOTOGRAPHY CENTRE** (CFDB, www.lafotobcn.org), an initiative established by a group of professionals engaged in the image, close to the media, particularly the press, but with a creative and critical attitude to reality. Through its activities, the CFDB seeks to encourage the public to learn, explore more deeply and reflect on their immediate social environment through documentary images.

In 2007, the CFDB changed the format of its activities, formerly distributed over the year, instead concentrating them in a photographic experience entitled *Trafic 07*. At the CCCB, for a week in October, the association staged documentary photography workshops, showings on different themes and by different directors, debates, exhibitions and a varied series of interactive activities open to the general public, free of charge. The groups invited to present activities at *Trafic 07* included, amongst others, Photographic Social Vision, Al-liquidoi, Bipolar and No Photo.

In May 2007, moreover, the first **SWAB INTERNATIONAL CONTEMPORARY ART FAIR** (www.swab.es) took place. This private international contemporary art fair, which took place over three days at the Drassanes Reials, brought together 42 art galleries from around the world.

Finally, Chapter 8 contains further information about the visual arts and design festivals organised in 2007: the **LOOP VIDEO ART FESTIVAL**; the BAC! international contemporary art festival of Barcelona, organised by **LA SANTA**, a centre for experimentation and contemporary creation; **eBENT**, the international performance festival; and **DRAP'ART**, the Barcelona international festival of creative recycling, organised by Drap'Art. This association has its headquarters at **LA CARBONERIA**, a site where exhibitions are also held throughout the year, with a shop and activities related to creative recycling and contemporary art.

HISTORY AND MEMORY

3

1. HISTORY, ARCHAEOLOGY AND ETHNOLOGY MUSEUMS
| 2. HISTORY ARCHIVES AND STUDY CENTRES | 3. SITES OF ARCHITECTURAL INTEREST | 4. OTHER ACTIVITIES AND INITIATIVES

HISTORY MUSEUMS AND SITES OF ARCHITECTURAL INTEREST. USERS

	VISITS TO EXHIBITIONS	ACTIVITY USERS	TOTAL USERS
HISTORY MUSEUMS	3,087,502	286,115	3,373,617
SITES OF ARCHITECTURAL INTEREST	3,970,467	—	3,970,467

HISTORIC ARCHIVES. PRINCIPAL INDICATORS

	USERS	LINEAR METRES
CITY HISTORY ARCHIVE	14,762	9,638
ARCHIVE OF THE CROWN OF ARAGON	3,267	8,500

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.



ALBERT GARCIA ESPUCHE HISTORIAN AND CURATOR OF THE BORN PROJECT
XAVIER SUÑOL SECRETARY OF THE HISTORY ADVISORY COUNCIL
HISTORY AND HERITAGE: AS A PRIORITY RESEARCH AND KNOWLEDGE

A particular feature of events in 2007 was the debate about the so-called “historic memory”, which was present through the year in the shape of intense, passionate discussions that accompanied the approval of the Spanish state’s Historic Memory Bill and, in Catalonia, of the Democratic Memorial Bill. These legislative measures gave impulse to a large number of activities and initiatives aimed at commemorating events in the recent past: the Republic, the Civil War and the struggle against Franco.

The year was also characterised by the beginning of a new mandate for Barcelona City Council, which launched new programmes and projects such as the establishment of the History Advisory Council. This new council, which is formed by Joaquim Albareda, Daniel Cid, Albert Garcia Espuche, Mary Nash and Josep Maria Salrach, with Xavier Suñol as secretary, is a forum for reflection and analysis with regard to the strategies and priorities in this sphere of interest.

There was a change at the top at two museums in the city: Pere Izquierdo was appointed as the new director of the Museum of Archaeology of Catalonia, whilst Joan Roca took over as director of the City History Museum of Barcelona.

Meanwhile, the Government of Catalonia’s Culture Ministry launched a process to draw up a Museum Plan, proposing the establishment of a National Museum of History, Archaeology and Ethnology. No doubt the final project for this new museum, conceived as a “museum of society” will, once complete, stimulate absolutely enthralling debates over the coming years.

This series of events highlights the need to move towards the future through the enriching approach that can be fostered by prioritising research and knowledge. The thoughts

below, formulated within the History Advisory Council, illustrates the new situation:

It is now around fifteen years since the process that has become known as “putting Barcelona on the map” began. A period of hope and optimism was launched, even though, at that time, as regards cultural facilities and services, even those linked to history and heritage, the situation was one of enormous shortcomings: minimal budgets, buildings and collections in a parlous state, low visitor numbers, lack of influence over society... At the same time as—with enormous efforts from all directions—these shortcomings were gradually overcome, a priority concern at the time was to increase numbers of visitors and users. The starting point was so wretched that it is little surprise that this should be the case, and that visitor numbers should become the key objective and practically the only tool used to assess results. Parallel to improvements with regard to services, the desire to increase audiences went hand-in-hand with the priority attached to everything that could raise profiles and attract more visitors over the short term (exhibitions, for example), whilst more in-depth tasks, less showy initiatives that produced their fruit over the longer term (research, cataloguing, publications), were relegated in importance. Nor should this surprise us, because it was extremely difficult to improve initial conditions on all fronts at once. [...]

Today, many of these shortcomings have been overcome. This can be seen, amongst other things, in the improvements made to existing facilities, the establishment of new centres, the intense and varied activity that takes place at all these, and the enormous increase in users. [...] Now, after that hard-working period, it is possible to turn the attention more on the quality of the work than on urgent needs to improve centres and increase visitor numbers. Now is the time to give priority to research and to knowledge.

Over the course of 2007 we saw many good examples of research work carried out. For example, publications such as Víctor Hurtado’s book *Els Mitjavila, una família de mercaders a la Barcelona del segle XIV*, which won the 2007 City of Barcelona Prize, and Mireia Campabadal’s *Reial Acadèmia de Bones lletres de Barcelona en el segle XVIII: l’interès per la història, la llengua i la literatura catalanes*.

Moreover, outstanding doctoral theses were presented at Catalan universities, outstanding for their contribution to the

historiography of the city, such as “Política, liberalisme i revolució: Barcelona 1820-1823” by Jordi Roca, “Aigua i societat a Barcelona entre les dues exposicions (1888-1929)” by José Manuel Martín, and “Barcelona 1939: ocupació i repressió militar. El camp de concentració d’Horta i les presons de la ciutat” by Aram Monfort.

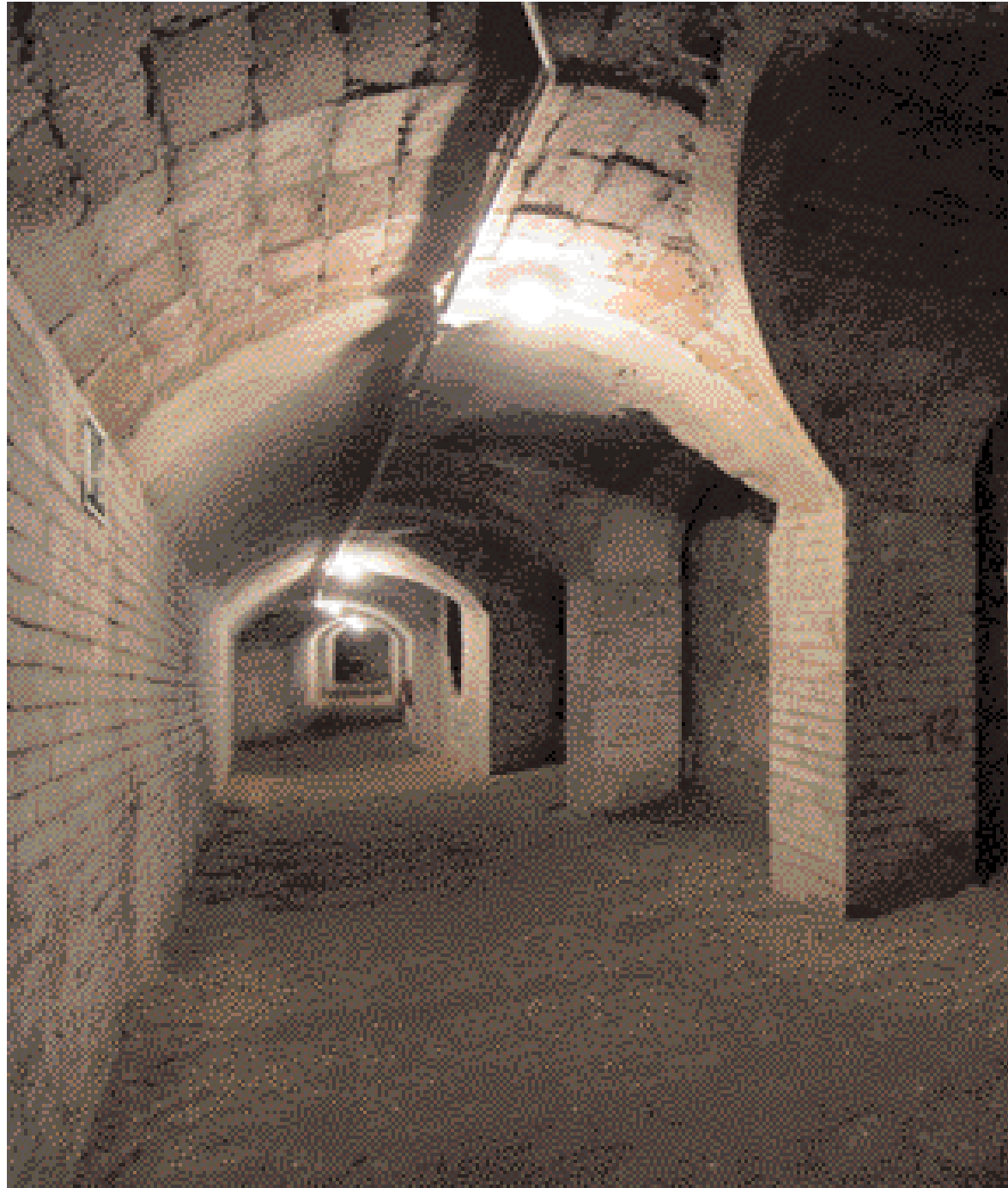
However, priority must also be given to research and to knowledge in the sphere of the institutions, reinstating the logical order of things: first study and low-profile, quiet industry, then promotion and more attention-grabbing, public results.

In the context of this situation, the case of the City History Museum’s Archaeology Service serves us perfectly to understand the state of things at present: after the (always urgent) work carried out for years, following the rhythm of the many excavations that took place in the city, now it is time to devote great efforts to scientific study and dissemination of the knowledge accumulated.

The History Museum’s Property Conservation Centre provides another good example: once the enormous task of establishing new buildings, excellently equipped, and having ensured the conservation of the thousands of pieces that are added to the museum’s collection every year, it is now time to devote even more efforts to catching up on the decades-long shortfall in making an inventory, studying, cataloguing and promoting the extraordinary (and little known) heritage conserved in the museum.

Very much the same thing should occur in the case of the Born project: with the difficult phase of working on the archaeological site complete and the restoration and adaptation of the Fontserè building well advanced, the immediate future will be concerned with creating and disseminating content. The Born project provides an interesting example to illustrate the fact that things to do with research and knowledge, what produces really solid results in the end, cannot be built in a day. In this case, the new knowledge accumulated in recent years is, precisely, what will enable the presentation of promotion of a remarkable wealth of content unseen before the site is opened.

Having placed the role of exhibitions in their right—and reasonable—place, the recovery of the Saló del Tinell as a site with its own intrinsic value and as the starting point for a rigorous introduction to the city’s history and heritage provides a good symbol for a new phase in which promotion—vital to Barcelona—will have the most solid basis thanks to priority efforts devoted to research and to knowledge.



402,868 users
3 temporary exhibitions

The City History Museum of Barcelona (MHCB) is formed by six different sites, with the main centre in Plaça del Rei. Here, with exhibition space of more than 4,000 m², the museum offers visitors the chance of discovering more about ancient Barcino. The other five centres managed by the MHCB are: the Museum-Monastery of Pedralbes, the Verdaguer House-Museum, the Park Güell Interpretation Centre, the Espai Santa Caterina site and, opened in 2007, Shelter 307 Historic Interpretation Centre in Poble-sec.

PRINCIPAL ACTIVITIES

The opening of the Shelter 307 centre and its inclusion in the network of historic centres was one of the most outstanding events in the world of museums in 2007. The symbolic power of these remains, their historic importance and their links with everyday life in the rear-guard during the Civil War make this shelter a unique witness to the passive resistance put up by the population against the air raids carried out by the Italian and Francoist air forces. The initiative was carried out in cooperation with Sants-Montjuïc district council.

In 2007, the MHCB's temporary exhibition programme was closely linked to the Barcelona Science 2007 initiative. In this framework, two exhibitions were presented at the Plaça del Rei Monumental Ensemble, and a third show was organised at the Museum-Monastery of Pedralbes.

"Barcelona, Capital of the Republic: Juan Negrín", was open to the public at the Casa Padellàs in June and November. "Archaeology in Barcelona. A Past with a Future", produced by the MHCB and opened in November in the Saló del Tinell, shows Barcelona as a unique site where growing archaeological activity is taking place with the goal of reconstructing scenes illustrating life in the city. In the cloister of the Museum-Monastery of Pedralbes, the exhibition "Plants, Remedies and Apothecaries" featured a hypothetical recreation of a medieval herbarium.

Meanwhile, the scientific and technical publications produced by the museum became more firmly consolidated with the presentation of issues number 3 of the magazine *Quarhis* and number 2 of the *Quaderns Tècnics del MHCB*.

Turning now to the museum's public programmes, guided tours and night-time activities began to take place at Shelter 307 in the year 2007. An addition to the routes around the city, moreover, were "From the Convent to the Market", linked to the Espai Santa Caterina, and route around the *Call*, or Jewish quarter.

Once more then, in 2007 the City History Museum continued to develop and grow, providing a service to citizens, in the fields of both researching into and disseminating the history of Barcelona.

BORN CULTURAL CENTRE

Work continued in 2007 on remodelling the old Born Market with a view to opening the new Born Cultural Centre to the public. This centre will be devoted to memory, the city and citizens, and will form part of the City History Museum network.

In April that year, construction was completed of the 8,000 m² platform covering the archaeological remains in the Born, enabling work to begin on restoring the structural elements in the old market building. Moreover, work continued throughout the year on designing the content of the exhibitions that will be presented at the future centre.

Regarding research, studies continued of the objects found in excavation (glass, ceramic, toys and games, goods imported from the East, from Liguria, etc). The results of these studies were published in specialist magazines and presented at congresses.

ETHNOLOGICAL MUSEUM | www.museuetnologic.bcn.cat | Ownership: Barcelona City Council

Barcelona Ethnological Museum was established in 1949. Its collections come from all over Europe, though Spanish country life and trades are particularly well represented, with important heritage from south of the Pyrenees and Salamanca. From other continents, particularly outstanding are the collections from the Philippines, Japan, Morocco, Ethiopia, Mexico, Ecuador, New Guinea and Australia.

On show at present at Barcelona Ethnological Museum are more than ten thousand objects from the museum collections, organised into two broad thematic sections: Origins and Peoples.

PRINCIPAL ACTIVITIES

In 2007, the number of travelling exhibitions the Ethnological Museum presented outside its Montjuïc Park site increased considerably: in cooperation with CSIC, the museum organised a show devoted to ethnographic photography at the Residència d'Investigadors; a similar show was staged in cooperation with Sitges City Council, whilst, with Perpignan City Council, the museum also jointly presented the exhibition "Gypsies" at the Minims Convent.

Moreover, contacts were made and agreements signed with the Government of Catalonia's Education Ministry, the Federation of Gypsy Associations of Catalonia, the Caja de Ahorros del Mediterráneo savings bank (with this savings bank, to make "Gypsies" a travelling exhibition) and the Arsèguel Accordion Museum, this last to establish a permanent exhibition at the museum devoted to the ethnohistory of the diatonic accordion, or melodeon, in Catalonia and its journey from Europe to America.

28,685 users
2 temporary exhibitions

MARITIME MUSEUM OF BARCELONA | www.museumaritimbarcelona.org | Ownership: a consortium formed by Barcelona City Council and Barcelona Provincial Council

383,792 users
3 temporary exhibitions

First opened in 1929, the Maritime Museum of Barcelona, housed in the city's royal boatyards or Drassanes Reials, is devoted to showing important collections illustrating Catalan seafaring culture and helping to understand the why and wherefore of the country's maritime history and traditions.

PRINCIPAL ACTIVITIES

Over the course of the year 2007, the Drassanes Reials Consortium and the Maritime Museum of Barcelona worked on a programme aimed at promoting research and knowledge with regard to maritime culture amongst the general public. At the same time, work focused on actions aimed at involving the museum in the dynamic of the city and its network of associations. Another priority objective was to find new forms of participation and cooperation with the nautical world.

Moreover, different elements in the exhibition permanent were also reorganised in 2007, and the museum continued to broaden its promotion of temporary exhibitions, as well as fostering cooperation networks, research studies and workshops and debate forums on the royal boatyards. The museum also helped to establish the Permanent Observatory on Mediterranean Maritime History and Culture and, finally, continued to seek private sector involvement in the project to established the Maritime Museum Foundation.

The temporary exhibitions seen at the Maritime Museum over the course of 2007 include, particularly, "Leonardo, Curious Genius" and "Trapped in the Ice. Shackleton's Legendary Antarctic Expedition", both presented as part of the Barcelona Science 2007 programme.

Another exhibition that opened at the Maritime Museum, though promoted by Premier Exhibition, was "Bodies". This show opened on 17 November 2007 and was initially planned to close on 13 January 2008. However, its great public success caused the exhibition to be extended until April 2008.

MUSEUM OF THE HISTORY OF CATALONIA | www.mhcat.cat | Ownership: Government of Catalonia

The mission of the Museum of the History of Catalonia is to disseminate the history of Catalonia, from its most remote origins to the present. This interactive centre, with its innovative design and clearly educational vocational, which occupies part of the old general trade warehouses in the Port of Barcelona, also organises programmes of activities and temporary exhibitions.

PRINCIPAL ACTIVITIES

The Museum of the History of Catalonia organised the following temporary exhibitions in 2007: "Catalonia and the War of Spanish Succession", on the Bourbon conquest of the kingdoms of Valencia and Aragon in 1707; "Josep Guinovart. Posters from a Time", to mark the 80th anniversary of the birth of Josep Guinovart.

Particular mention should be made, too, of the exhibition “When it Rained Bombs. Bombing and the City of Barcelona during the Civil War”, open from 13 February to 13 May 2007. Seventy years after the city was subjected to bombing, Barcelona City Council – Knowledge City created a space for reflection about the war-time experiences of the first European city to suffer systematic bombardment. The show featured graphic and audiovisual material on the bombings, showing part of the network of over 1,300 air-raid shelters built to enable the population to survive, the so-called “passive defence”. The parallel activities organised around this exhibition included lectures and film showings aimed at enabling visitors to learn more about the context and exceptional conditions surrounding Barcelona under siege.

385,753 users | 6 temporary exhibitions

ARCHAEOLOGY MUSEUM OF CATALONIA | www.mac.es |

Ownership: Government of Catalonia

41,597 users
4 temporary exhibitions

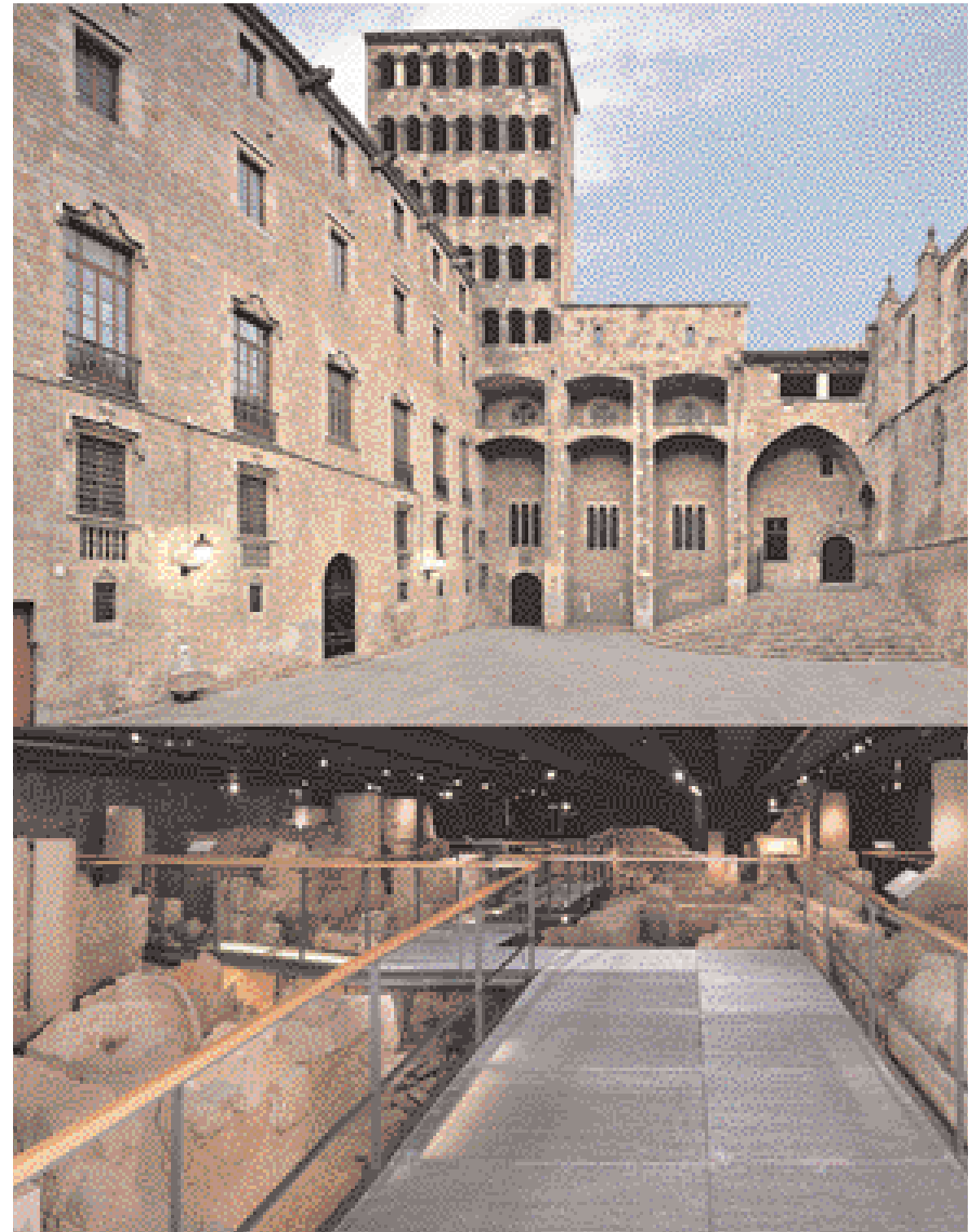
In Barcelona, the Archaeology Museum of Catalonia (MAC), which has several different centres all over the country, occupies the former Palace of Graphic Arts, built for the 1929 International Exposition. The museum collections take visitors on a journey back to the most remote origins of Catalan history.

PRINCIPAL ACTIVITIES

The most outstanding activity at the Barcelona centre of the Archaeology Museum of Catalonia in 2007 was, without doubt, the presentation of the new image given to the *Esculapi*. Having completed an exhaustive project to study and restore this, the finest Greek sculpture found in our country, the exhibition “Esculapi. The Return of the God” was finally opened on 27 October 2007. This show offered a unique opportunity to admire a similarly unique work that, soon after, was to be returned to its original site in time to share in celebrations for the centenary of the excavations at Empúries. The exhibition culminated the Esculapi Project, which, launched by the Archaeology Museum of Catalonia in cooperation with the museum’s stone material restoration laboratory, focused on restoring this exceptional sculpture with maximum rigour, whilst also using the most advanced technologies to study and document the piece.

Prior to this exhibition, the MAC’s Barcelona centre had staged others, including “Reflections of Apollo. Sport and Archaeology in the Ancient Mediterranean”, produced by the Spanish Culture Ministry, and “Mission to Egypt. The Tomb of Monthemhat”, open to visitors from June 14 to September 25. The latter comprised a photographic tour of the tomb of Monthemhat, showing visitors the work, challenges and mysteries that inspire the research being carried out by the archaeological mission at present working in the city de Luxor, ancient Thebes.

Apart from the temporary exhibition programme, and as is habitual, over the course of 2007, the Archaeology Museum of Catalonia also organised a full programme of activities aimed at all types of public.



EGYPTIAN MUSEUM OF BARCELONA | www.museuegipci.com |

Ownership: private

The Clos Archaeological Foundation - Egyptian Museum of Barcelona is one of the most important private collections of Egyptian art and culture in Europe, and organisation committed to researching, studying and disseminating knowledge about Ancient Egypt.

PRINCIPAL ACTIVITIES

In 2007, the Egyptian Museum extended the temporary exhibition "Roman Mosaics from Syria. Stone Painting", featuring a selection of some thirty mosaics dating to the 2nd-6th century.

Moreover, the museum also organised a full programme of complementary activities for children and adults aimed at disseminating construction techniques, uses and iconography of art in stone. Nonetheless, the real flagship of the museum's commitment to education in ancient art and culture was the study programme: a total of 200 courses and lectures, teaching programmes and educational activities organised at the Palau-solità i Plegamans Archaeological Campus.

The museum also organised two leisure activities: the dramatised evening visits and the "Eternal Banquet", as well as 50 cultural trips to the Silk Route, the Spice Route, the Middle East, Inca culture and Egypt.

As regards editorial activities, the Clos Archaeological Foundation published issue 8 of *Arqueoclub*, an annual newsletter, and completed publication of the book *Egiptures*.

The Foundation also continued work on the excavation project in Egypt in 2007, located at the necropolis of the ancient Kom-el-Ahmar Empire.

334,809 users

1 temporary exhibition

The two temporary exhibitions opened in the 2006-2007 season were: "Cesc, Cartoons from the 1952-2003 Period", which opened to the public on 8 November 2006, and "Camp Nou. 50 Years of the Blaugrana Beat (1957-2007)", inaugurated on 22 September 2007.

OTHER THEMATIC MUSEUMS

No description of other thematic museums related to history and memory would be complete without mention of the Tibidabo Automat Museum, which received thousands of visitors over the course of 2007. No wonder: this collection of automats and similar from all over is considered one of the best of its kind in the world.

Imagination and history combine at the **WAX MUSEUM**, featuring personalities whose illustrious, tragic or anecdotic lives have passed into history.

Located on the ground floor of a superb building, the Capuchin Convent in Sarrià, is the **ANDES-AMAZON ETHNOGRAPHIC MUSEUM**, which conserves a remarkable collection of objects gathered since the second half of the 19th century by Capuchin missionaries in the Andes-Amazon region. In 2007, the museum's activities focused particularly on presenting an important series of ancient ritual masks.

The old Renaissance house occupied by the shoemakers' guild is the seat of the **FOOTWEAR MUSEUM**, not far from which stands the **KING OF MAGIC MUSEUM** (Museu del Rei de la Màgia). In October 2007, this museum celebrated its fifth anniversary, organising 8 courses, 66 shows, attended by 3,100 spectators and received visits from 27 schools groups.

Other unusual centres it was possible to visit in 2007 also include the **PERFUME MUSEUM**, whose collections number over 10,000 pieces and bottles from different cultures and civilisations.

Nor should we forget the popular **MUSEUM OF EROTICA**, which takes visitors on a journey through eroticism from the times of Greek and Rome to the 1920s.

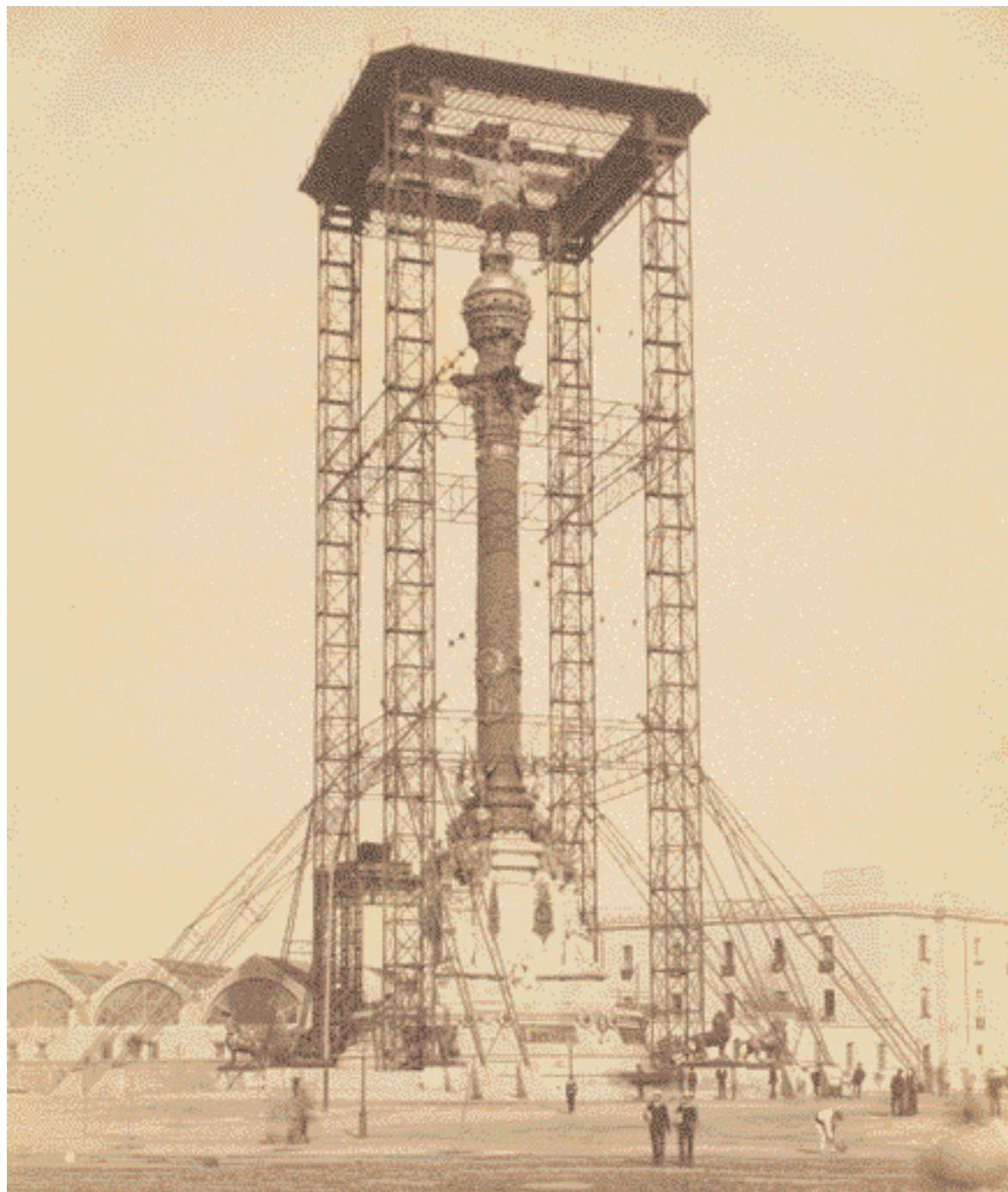
Quite another world is represented by the **MILITARY MUSEUM**, housed in Montjuïc Castle. This museum contains collections of military miniatures and firearms produced in Catalonia in the 16th-19th century, as well as countless other objects related to the history of the armed forces. In 2007, moreover, the museum organised four musical evenings under the title of "Tercer pleniluni" (The Third Full Moon).

SPORTS MUSEUMS

March 2007 saw the opening of the **OLYMPIC AND SPORTS MUSEUM**, located beside the Montjuïc Olympic Stadium, its collections based on those from the Olympic Gallery and the **MELCIOR COLET SPORTS MUSEUM AND STUDY CENTRE**.

The new Olympic Museum staged two temporary exhibitions in 2007: "Discovering the Olympic Sports Body in Lausanne" and "2008 Olympic Landscape Sculpture Design Collection Contest".

Apart from the Olympic and Sports Museum, the city also boasts another essential attraction for football lovers: the **FC BARCELONA MUSEUM**, commemorating the history of this club, founded more than a century ago and showcasing the trophies won since 1899. Once again, this museum received more than one million visitors in 2007.



14,762 users

9,638 linear metres of archive

The City Historic Archive is the centre responsible for storing, processing, conserving and disseminating the city's medieval and modern documentary heritage, as well as other useful documents relating to the history of the city, as well as audio, audiovisual, bibliographic, newspaper and photographic records (the latter kept in the Photographic Archive) considered to be of interest to historic research and study.

PRINCIPAL ACTIVITIES

The outstanding activities organised by the Historic Archive in 2007 are concentrated in three spheres of activity: document conservation, processing and organising the collections, and communication, promotion and dissemination.

Firstly, we should highlight the conservation and treatment studies carried out for various resources and collections, and the restoration of documents of different types. Moreover, the Archive also began digitizing and microfilming documents with a dual purpose: to make them easier to use as reference materials and to conserve the originals. In this sphere, there was notable cooperation with the Library of Catalonia in promoting the ARCA (Archive of Old Catalan Magazines) project.

In the field of processing and organising resources, a new proposal was completed to classify the municipal medieval and modern collections, and work progressed in organising and describing the documentary (parchments, municipal orders, etc.), photographic, cartographic, iconographic, bibliographic and newspaper resources.

In the field of communication, important landmarks included the temporary exhibition "Santiago Rusiñol in the Bibliographic Resources of the City History Archive", presented in the lobby of the Archdeacon's House (Casa de l'Ardiaca), and the publication of such works as the *Catàleg dels pergamins municipals de Barcelona. Anys 1336-1396* (Volume II), and the latest issues of the magazines *Barcelona. Quaderns d'history and Historia, antropología y fuentes orales*.

Regarding the same line of activity, we should also mention the completion of the course "Barcelona, 1931-1934. The Attempt to Achieve Republican Normality" and the preparation of a new one, "Photographic Construction of Barcelona", in cooperation with the Antoni Tàpies Foundation. Another important event was the staging of the X History Congress of Barcelona, under the title "End of Century Dilemmas, 1874-1901", in November 2007.

PHOTOGRAPHIC ARCHIVE

The Photographic Archive, housed in the former Convent of Sant Agustí, is the section in the City History Archive concerned with storing, processing, conserving and disseminating the photographic resources.

In 2007, the centre's new exhibition space hosted the show "Between the Chronicle and the Imaginary. Photographs from the Second Republic", devoted to examining the republican imaginary in Catalonia in the 1930s. Another exhibition presented was "Montjuïc 1915. First Look", featuring photographic records of the transformation of Mount Montjuïc during the period of transformation, from

1915 to 1923. Finally, “Photographic Resources” marked the launch of a new exhibition line aimed at presenting different selections of photographs from the Archive collections.

Fruit of the Archive’s documentation work was the publication of the book *Barcelona fotografiada: 160 anys de registre i representació. Guia dels fons i les col·leccions de l’Arxiu Fotogràfic de l’Arxiu Històric de la Ciutat de Barcelona*.

ARCHIVE OF THE CROWN OF ARAGON | www.mcu.es/archivos/MC/ACA | Ownership: Ministry of Culture

On 20 January 2007, after works lasting two years, the official re-opening took place of the restored Palau del Lloctinent, in Carrer dels Comtes, historic seat since 1853 of the Archive of the Crown of Aragon. This restored to the city one of its most emblematic buildings, which was visited by more than one million people over the course of the year.

PRINCIPAL ACTIVITIES

To make the vast wealth of documentary resources conserved in the Archive more widely known, an exhibition was opened which featured a varied selection from this, including documents of great historic value and, in some cases, high artistic merit, accompanied by texts describing the history of the centre and its contents. The exhibition received one hundred thousand visitors, and the services at it included guided tours for groups. The Archive also loaned pieces from its collections for various national and international exhibitions.

Besides the refurbished facilities in the Palau del Lloctinent, the Archive building also contains a modern lecture hall where many activities are organised, including the seminar on “Construction and Conservation of the Royal Memory in the West, 10th-14th Century”, courses and activities organised by the Duoda Centre for Women’s Studies and the course on Gothic calligraphy organised jointly with Biblioteques de Barcelona. Moreover, the Archive courtyard was the scene for the traditional Corpus Christi event known as *l’ou com balla*, when an open day was also held. The courtyard was also used to host the presentation of Expo 2008 Zaragoza.

3,267 users
8,500 linear metres of archive

INSTITUTE OF CATALAN STUDIES. IEC | www.iec.cat | Ownership: private

In 2007, the Institute of Catalan Studies (IEC) celebrated its centenary. Through its various sections and subsidiaries, this venerable institution promotes and develops research in different fields of science and technology, though principally with regard to all elements

of Catalan culture. Above all, the IEC is a centre for Catalan studies which promotes such long-term initiatives as projects to create documentary resources and large critical editions.

It can well be said that the IEC is home to much of the scientific elite in the Catalan-speaking world, enabling the Institute to exercise considerable influence over Catalan society.

The IEC has signed cooperation agreements with all the universities in the Catalan-speaking countries, with the Spanish National Research Council (CSIC). Moreover, as a member of the International Union of Academies, the Institute takes part in international projects promoted by this corporation.

PRINCIPAL ACTIVITIES

Although celebrations for the centenary were inaugurated at the Palau de la Música Catalana on 16 October 2006, most of the activities organised took place in 2007. These included the presentations of the second volume of *Història de l’Institut d’Estudis Catalans* and the latest edition of the *Diccionari de la Llengua Catalana*, as well as lectures and open days at the IEC, amongst other events. The academic act marking the closure of the centenary took place on 23 January 2008.

We should also mention here the exhibition commemorating the centenary: “The Institute of Catalan Studies, 1907-2007. A Century of Culture and Science in the Catalan-Speaking Countries”. This show occupied practically the whole of the IEC’s headquarters in the Casa de la Convalescència or former Convalescent Home. The exhibition was organised into five thematic sections and featured photographs, documents, manuscripts, books and artworks of the highest informative and aesthetic value.



This chapter on history and memory would be incomplete without mention of the most outstanding sites of architectural interest in the city, and which attract thousands of visitors every year. One such is the **CASA BATLLÓ**, which has opened its doors to visitors since Gaudí Year 2002, enabling the public to discover this masterpiece, built by Antoni Gaudí between 1904 and 1906.

For the **EXPIATORY CHURCH OF THE SAGRADA FAMÍLIA**, 2007 was marked by events commemorating the laying of the first stone, 125 years ago. The open day, held on June 9, attracted more than 22,000 visitors, whilst the total for the year was 2,839,030 visits.

Other important sites include the **GAUDÍ HOUSE- MUSEUM**, which crowns the visit to the Parc Güell, catalogued as World Heritage by UNESCO, and the **MIES VAN DER ROHE PAVILION**, in Montjuïc Park. The pavilion is a key reference in 20th-century architecture.

Finally, **CASA AMATLLER**, the *Modernista* jewel in the so-called Illa de la Discòrdia in the heart of Barcelona, continues to house the Amatller Foundation Institute of Hispanic Art, whose mission is to conserve the building and its collections and to promote research into the history of Hispanic art.

1. HISTORY, ARCHAEOLOGY AND ETHNOLOGY MUSEUMS | 2. HISTORY ARCHIVES AND STUDY CENTRES | 3. SITES OF ARCHITECTURAL INTEREST | **4. OTHER ACTIVITIES AND INITIATIVES**



As noted in the introduction to this chapter, an outstanding event in 2007 was the establishment of the **HISTORY ADVISORY COUNCIL**, created as a forum for reflection and analysis of strategies and priorities in this field.

Particular mention should also be made, however, to the work achieved by the **BARCELONA COMMISSION FOR THE HISTORIC MEMORY** in commemorating important events and personalities for the city by establishing routes and laying plaques: for instance, those placed to the memory of the 42 people killed by the air raid over Plaça de Sant Felip Neri in 1938, as a tribute to the Valencian singer-songwriter Ovidi Montllor, to the memory of Pius Font i Quer at the Barcelona Botanical Institute and commemorating the 150th anniversary of Clavé's Choir.

In 2006, a series of activities was launched to mark the **75th ANNIVERSARY OF THE PROCLAMATION OF THE SECOND SPANISH REPUBLIC AND THE 70th OF THE OUTBREAK OF CIVIL WAR**. This programme was continued over the course of 2007 with the exhibition "The Republican Spring" at the MHCB, the exhibition "Centelles. The Lives of a Photographer. 1909-1985" at the Palau de la Virreina, the opening of Air Raid Shelter 307 in Poble-sec, and the commemoration of those killed in the bombing in Plaça Sant Felip Neri.

On 24 October 2007, the Catalan Parliament approved the Democratic Memorial Bill, aimed at restoring, commemorating and promoting the democratic memory and, particularly, knowledge of the period spanning the Second Republic, the Republican Generalitat, the Civil War, the repression exercised by the Franco dictatorship, exile, deportation and the values and actions of the Anti-Francoist movement. Perhaps the most important in this sphere in Barcelona in 2007 was the organisation of the **FIRST INTERNATIONAL CONFERENCE ON PUBLIC POLICIES FOR THE MEMORY**, which took place from October 17 to 20.

On 12 April 2007, Barcelona City Council hosted the ceremony of commemoration for **VÍCTOR COLOMER**, City Councillor for Culture during the Civil War and who took over the post of acting mayor over the last two days of the Republic.

In 2007, moreover, Barcelona City Council awarded **GOLD MEDALS FOR CULTURAL MERIT** to the Ateneu Barcelonès, Josep Maria Huertas Clavería, Joan de Sagarra, Jordi Pericot and the actress Julieta Serrano. **A GOLD MEDAL FOR CIVIC MERIT** was awarded to the Reial Automòbil Club de Catalunya, and a **GOLD MEDAL FOR SCIENTIFIC MERIT** to the Hospital Clínic de Barcelona.

Amongst the many lectures devoted to themes of history and memory, particularly outstanding was "Remembering the Future" by Professor **GEORGE STEINER**, an outstanding European intellectual visiting Barcelona for the first time. Also notable was the lecture given in the Saló de Cent by Antoni Malet, Professor of the History of Science at Pompeu Fabra University on September 12 to mark the **DIADA, CATALONIA'S NATIONAL DAY**. The speech was entitled "The Reception of Modern Science in Catalonia: Isaac Newton in 18th-Century Barcelona".

Finally, 2007 saw the creation of the **ARQUEOTICKET**, an initiative established in collaboration by five museums in the city with important archaeological collections. The new ticket gives admission to all five: the Museum of Archaeology of Catalonia, the City History Museum, the Egyptian Museum, the Barbier-Mueller Museum and the Maritime Museum. The initiative was launched with the support of Turisme de Barcelona.

LETTERS AND LIBRARIES

4

**1. LIBRARIES | 2. THE PUBLISHING WORLD | 3. PROMOTION
AND NORMALISATION OF THE CATALAN LANGUAGE |
4. FESTIVALS AND MISCELLANEOUS ACTIVITIES**

LIBRARIES OF BARCELONA OVERALL FIGURES

31 libraries
40,265 square metres
5,172,624 visits
88,960 new membership cards
578,044 members (cards)
3,905,107 documents loaned
1,276,298 loans

Source: Biblioteques de Barcelona
Drawn up by: Institute of Culture. Barcelona City
Council

ANTON MARIA ESPADALER LITERARY CRITIC WITH LA VANGUARDIA
AND PROFESSOR OF MEDIEVAL LITERATURE AT THE UNIVERSITY OF BARCELONA
READINGS AT THE MOBILE LIBRARY

In 1970, I was lucky enough to interview the writer Miguel Delibes, who had made a radical and, fortunately, short-lived change in his approach to writing, and I asked him how he saw the narrative of the future. In those days, a certain prestige continued to be attached to the humanities, and no one even remotely guessed that electronic technology was soon to revolutionise things so spectacularly that even educated people would end up using their thumbs—employed by the illiterate to sign, or make their mark—to write. If anyone had said that serious writers would soon be producing novels for a sensational invention known as the mobile phone, they would have been considered quite mad. Competition seemed to come from the cinema—and not everyone went there, even, whilst now cinemas are emptying—and the more visionary amongst us feared that television would steal time from reading. The only certainty was that the rhythm of life was increasing at a savage rate and that it was more and more difficult to find time to read. In these circumstances, Miguel Delibes, who had enchanted readers with his books in which time went past slowly, was convinced that the narrative of the future would have to be short and—in opposition to the forms taken by the image—centred on mastery of letters. That is to say, in the final outcome, impossible to reproduce on the screen. Seen in perspective, the success that *One Hundred Years of Solitude* had enjoyed three years earlier was an early indication that narrative based on traditional models remained popular amongst a public that had no qualms about fleeing from all experiment.

Every time I board the underground (which is, without doubt, the most important mobile library in the world), I remember that prediction made by Delibes. No doubt, people don't have



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time, but it is an undisputed fact that no one leaves home without a tome weighing at least two kilos and which, in turn, contains literature that the avant-garde would not dream of. Today, the truth is that most readers prefer genre literature and, within the genre, historical literature, which generally needs a lot of paper due to the many things it has to tell. That is to say, the literature which recently received a boost thanks to the success enjoyed by Umberto Eco, and whose roots lie in the pamphlets of the 19th century. The fashion has been with us, then, since the 1980s. I do not criticise this; the opposite tendency, joined to a way of understanding literature and teaching it at schools, had placed it seriously at risk, as we had been warned by Tzvetan Todorov, who once ruled the roost in structuralist Paris, and where everyone, if we are honest, found rich pickings at one time or another.

The truth is that historical literature has been a constant since the appearance of the novel genre in the court of Henry Plantagenet in the mid-12th century, and that this is, therefore, an option contained in the Western literary genes. However, it is no less true that the interest in history tends to increase in periods in which people are fully aware that the changes it is their fate to witness are so great that it is necessary to reorder memory. Such as the present moment. With a peculiar characteristic: the attraction for the occult and the

esoteric, for describing times before the appearance of science, where an understanding of the universe based on magic was possible. Another question—though we shall not enter into it here—is whether this current responds to a large extent to the trends that, duly stimulated, are detected in the market. The success that these works have enjoyed has been so enormous that one would say that everything is ready for the first parodies to appear.

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If my observations in the mobile library that is the underground are correct, and can therefore be extrapolated to the stationary network of libraries above ground, I would say that, after the *soi disant* curiosity for history, in which we should also include biographies and memoirs, come books that help the reader to understand today's world, especially if the first person is accentuated, a field in which it is still possible to compete in advantageous conditions with television and Internet: the reader and his/her circumstances. This is fertile ground for philosophers and educators. On health, friendship, relationships with children and their different stages, technology or miscellaneous know-how. Next comes pleasure: travel and everything with something to do with food and drink. At heart, a highly consistent panorama: an interest in the past, the desire to live peacefully in the present, procuring a modicum of pleasure. To start with, by reading.



In 2001, three years after the Library Plan was approved, the Biblioteques de Barcelona (Libraries of Barcelona) Consortium was established to modernise, manage and administer the city's public libraries, to provide information, training and cultural leisure and to promote reading amongst all citizens.

The year 2007 once more demonstrated the excellent welcome given by the people of Barcelona to the city's libraries. Contents, learning, leisure, creativity, proximity, cooperation and co-existence: these are the words that we can use to sum up a year of hard, committed work. One step more in rolling out the Library Plan, a strategy based on bringing knowledge to citizens in the simplest and most direct way.

PRINCIPAL ACTIVITIES

A great step forward was achieved in the city's most populated district, l'Eixample, in 2007: two libraries were opened: the Sagrada Família District Library, with services covering 2,900 square metres; and the Sant Antoni – Joan Oliver Library in the Sant Antoni neighbourhood, with an area of 1,884 square metres. These new facilities mean that there are now 31 libraries (with a total of 40,265 square metres) in the city network, providing services for all citizens with regards to their demand for information, training and cultural leisure.

Another development in 2007 was the installation of new, 24-hour document return boxes. Nearly all the city's libraries (29) now offer membership card-holding users this service.

The number of membership cards issued in 2007 rose by 14.1% compared to the previous year, with 88,960 new cards. This brings the total number of users with membership card to more than 578,000, making the libraries the institution with the most members in the city.

There was also an important increase in activities of all kinds, with something for everyone, organised by the network of libraries as a whole and at each library individually: a total of 1,871 activities attended by 63,910 people.

The number and specialities of the readers' clubs also rose, to the point where there are now more than 79, some organised in cooperation with schools and community centres for the elderly.

The libraries were also present at more general programmes of activities in the city: at neighbourhood and city festa major festivities, Carnival, St George's Day, Poetry Week, the Món Llibre festival, parallel activities in cooperation with the Teatre Nacional, the Teatre Lliure, the Grec Festival of Barcelona, the city's museums, the Comic and Manga Show, and fairs devoted to books in the city: Catalan Book Week, Liber, the Book Fair...

The Commission on Public Reading, the city authority's participatory forum on public reading, also became established as a meeting

and coordination point for culture and education stakeholders in the city engaged with reading and libraries.

The year 2007 also saw increased participation by Biblioteques de Barcelona in strategic planning processes and meetings of national and international library networks, such as those organised by FESABID (the Spanish Federation of Societies of Archive Studies, Library Science, Documentation and Museology Federation) and IFLA (International Federation of Libraries Associations and Institutions).

THE LIBRARY OF CATALONIA | www.bnc.cat | Ownership: Government of Catalonia

52,265 physical users | 975,977 remote consultations

The Library of Catalonia (Biblioteca de Catalunya, BC) celebrated its centenary in 2007. Since the library was first established by a group of intellectuals and politicians keen to position Catalan society and culture at the same level as other European countries, its development has always run parallel to important historic events.

As it looks towards its second centenary, the BC is launching a series of projects aimed at using the information and communication technologies to provide citizens with access to documents on all available supports.

PRINCIPAL ACTIVITIES

On 11 January 2007, an agreement was published between Google and five Catalan libraries led by the Library of Catalonia (Barcelona Athenaeum, Ram Barcelonès, the Catalan Mountaineering Association and the Public Episcopal Library of the Barcelona Seminary) to digitise hundreds of thousands of books and make them available on Internet. Besides improving access to information, this project also presents an excellent opportunity to promote Catalan culture on Internet.

Another key project in 2007 was PADICAT (Digital Heritage of Catalonia, <www.padi.cat>), aimed at compiling and providing permanent access to cultural, scientific and general digital material produced in Catalonia. In short, its goal is to archive the Catalan Web. By the end of 2007, more than 1,000 websites had been captured and nearly 300 institutions had joined the project.

The BC also promoted the following projects in 2007: ARCA (Archive of Old Catalan Magazines, <www.bnc.cat/digital/arca/index.html>) and CLACA (Catalan Classics, <claca.bnc.cat/>). Moreover, the Library cooperates with two websites: RACO (Open-access Catalan magazines, <www.raco.cat>) and Digital Review of Catalonia (<mdc.cbuc.cat/index.php>).

The Library of Catalonia also worked throughout its centenary year to ensure a leading presence in city life. The BC organised a varied programme of different cultural activities including several exhibitions, amongst which the most important included: "100 Years of the Library of Catalonia. 1907-2007", commemorating the centenary; "Listen and Look", a summary of more than one hundred years of sound and fifty of audiovisual; and "Mercè Llimona", devoted to the Catalan illustrator. On St George's day, the Library held an open day that attracted more than 2,600 visitors, whilst over the course of the year, 2,400 took part in 125 guided tours for university students, primary and secondary school pupils, adult education centres, associations and professionals engaged in the world of the library.

Moreover, the Library of Catalonia was also the venue for several plays, such as *Antígona*, *El carter del rei*, *Rosita*, *Història d'una florista* and *Le mani forti*, amongst others.

BARCELONA ATHENAEUM | www.ateneubcn.org | Ownership: private

50,000 library users

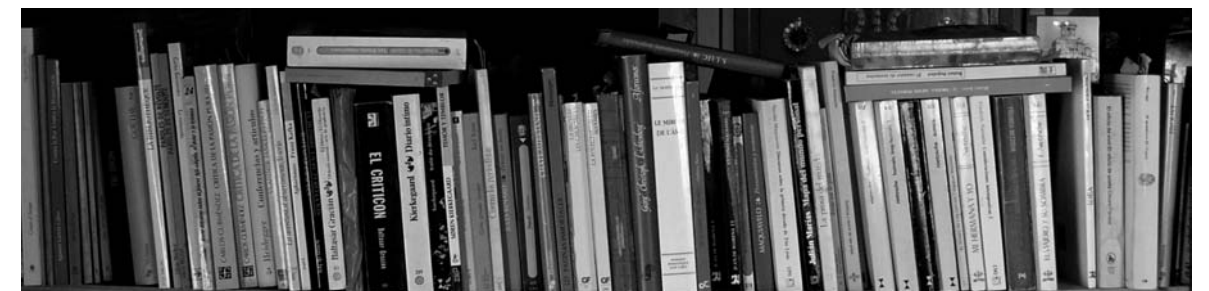
The Barcelona Athenaeum houses the most important private civil library in Catalonia. For more than one hundred years, this institution has served Catalan society and culture, promoting intellectual debate and playing an active role in the country's development and projection.

PRINCIPAL ACTIVITIES

In 2007, the Athenaeum continued to organise a wide variety of cultural events, as well as organising its writing school, considered the most important of its kind in Spain.

2007 was a year in which the Barcelona Athenaeum reaffirmed its public presence. After the celebration of Athenaeum Year in 2006, the institution continued to provide a reference point for many aspects of the city's social and cultural life and in many often complementary spheres of activity.

The Athenaeum's activities over the course of the year were highlighted by three key moments. Firstly, in January, Barcelona City Council awarded the institution its Gold Medal for Cultural Merit. Secondly, the summer was marked by the long-awaited opening of the Jujol section of the Library after practically a whole year of works. Thirdly, elections to the Board took place in the autumn. In all three cases, these news stories surrounding the Athenaeum awoke keen public interest and were widely covered in the media.



Besides the aforementioned libraries, we should also mention the specialist libraries at different public sites in the city which are open to users throughout the year. Besides working to increase their resources and provide a good service, many of these libraries (from museums to universities, research centres and documentation centres) also make their catalogues available to users on Internet, enhancing their profile and accessibility to citizens in general.

This section would not be complete without mention of the **PICASSO MUSEUM LIBRARY**, which opened in 2007 and offers experts documentary resources on the artist and, by extension, his life and artistic background, covering practically the whole of the 20th century. We should also note that 2007 also saw the completion of reform work on the **ARÚS PUBLIC LIBRARY**, enabling this emblematic library, specialised in contemporary social movements and bibliographic production from the 19th and early-20th centuries, to make its resources available to researchers once more.

CULTURA CATALANA SINGULAR i UNIVERSAL

FRANKFURT BOOK FAIR 2007



The Catalan publishing industry is a mature, competitive and dynamic sector. A jewel in the crown of the Catalan culture industry, it also occupies a leading position in Spain as a whole, as 30% of all books published within the State in 2007 were produced in Catalonia. Within this context, Barcelona is the undisputed capital, accounting for 95% of all publication activity in Catalonia.

FRANKFURT INTERNATIONAL BOOK FAIR

Solid and dynamic, the Catalan publishing industry is amongst the most prestigious worldwide. Proof of this came in 2007 in the form of practically the maximum recognition that such an industry can attain: Catalan culture was the guest of honour at Frankfurt International Book Fair, which took place in the German city on October 10-14. The presence of Catalonia at the Frankfurt Fair was coordinated through the Institut Ramon Llull.

The space devoted to books in Catalan and to publishing companies working in Catalonia provided an inestimable showcase, raising Catalan culture's profile in the world as well as providing an opportunity for Catalan writers to break into the great translation circuit: Quim Monzó, Jaume Cabré, Maria Barbal and Baltasar Porcel, amongst many more authors, all received a warm welcome at the Fair.

However, apart from the attendance figures and the enormous impact in Catalan media, the fruit from Catalonia's presence at Frankfurt will be gathered over the coming years when the translations agreed at the event begin to appear in publishing markets all over the world.

INTERNATIONAL CHILDREN'S AND YOUNG PEOPLE'S BOOK WEEK 2007, 1ST EDITION | Dates: from 26 January to 4 February 2007 | Organisers: Frankfurt International Book Fair and the Goethe-Institut of Barcelona, the Government of Catalonia Culture Ministry and the Institut Ramon Llull

This is a fair devoted to promoting books for children and young people, and their illustrators.

PRINCIPAL ACTIVITIES

In 2007, under the slogan "Reading Takes Us Far", this fair was presented as a prelude to the Frankfurt Book Fair in October 2007. The CCCB was the main centre of activities, exhibiting some 2,000 titles and enabling Catalan and German publishers to present their most recent publications, spanning the last three years, whilst translations into Catalan and Spanish of works by German authors and Catalan and Spanish books translated into German were also showcased.

Other activities included two thematic exhibitions: "Children Between Worlds: Interculturality in Children's and Young People's Books", organised in cooperation with the International Youth Library in Munich; and "Corremón", on the theme of travel, organised by the Catalan Council for Books for Children and Young People. Workshops were also organised with the German illustrators Rotraut Susanne Berner and Philipp Waechter, and readings by authors from Germany, Catalonia and other European countries, as well as guided tours of the exhibitions, drawing and writing workshops for schools and a programme of readings and films for children.

CATALAN BOOK WEEK, 25th EDITION | Dates: March 1-11 | www.setmanallibre.com
| Organisers: Book Chamber of Catalonia, in cooperation with the Catalan Language Publishers Association, the Editors Guild of Catalonia, the Booksellers Guide of Barcelona and Catalonia and the Publication Distributors Guild of Catalonia

Catalan Book Week is a huge showcase for the market in editorial production in Catalan. Some 20,000 titles (80,000 volumes in total) are placed on sale the show, representing practically the entire production. Catalan Book Week offers publishers the chance to present their latest works, whilst the different events organised include book signings by authors and a programme of activities for school-children during the week and families at the weekends.

PRINCIPAL ACTIVITIES

The 25th Catalan Book Week was marked by the consolidation of a new format, introduced in 2006, with a marquee installed in Plaça de Catalunya. Events at the 2007 Book Week included the award of the 11th Trajectory Prize to the writer Quim Monzó and a programme of activities in the central venue: presentations, round tables and poetry readings, amongst others. Activities for younger people were also organised, some in cooperation with the Library Consortium.

BARCELONA INTERNATIONAL COMIC FAIR, 25th EDITION |

Dates: April 19-22 | www.ficom.com | Organisers: FICOMIC

Barcelona International Comic Fair is, today, the most important show of its kind in Spain and the second in Europe, after the International Comic Festival in Angoulême, France. The year 2007 marked the 25th anniversary of the Barcelona Comic Fair.

The fair, which takes place at the Barcelona Trade Fair site in Montjuïc, is particularly notable for its enormous public success, the widespread media coverage it attracts and the large number of exhibiting companies.

PRINCIPAL ACTIVITIES

Exhibitions once more played a leading role, demonstrating the quality of the comic and the genre's transversal relations with the cinema and literature. The cultural programme featured exhibitions devoted to the winners at last year's festival: Víctor de la Fuente, Blacksad and Pablo Auladell.

The Festival also featured the exhibitions "The Noir Genre in Comics" and "Catalan History in Comics", as well as the installation "300", which enabled visitors to discover the relation between the comic and the cinema, focusing on the film based on Frank Miller's graphic novel.

The festival's silver anniversary also coincided with the 30th anniversary of the satirical magazine *El Jueves* and the 25th year since the Comic School was established, and exhibitions were also devoted to these two institutions.

The Autonomous Community of Valencia was the guest at the 2007 Festival, whilst, with regard to foreign authors, several leading artists from the Nouvelle BD movement were brought to the show in cooperation with the French Embassy.

ANTIQUÉ AND SECOND-HAND BOOK FAIR, 56th EDITION | Dates: from September 21 to October 7 | www.llibrevell.cat | Organisers: Guild of Second-hand Booksellers of Catalonia

Organised by the Guild of Second-hand Booksellers of Catalonia, the Antiqué and Second-hand Book Fair has become a classic event in Barcelona. The fair showcases a vast selection of books and engravings, both old and new.

PRINCIPAL ACTIVITIES

In this 56th edition, the Fair (an important event in the city of Barcelona's calendar of cultural events), which, as usual, took place in busy Passeig de Gràcia, attracted large numbers of visitors. Once more, the many stands and bookstalls filled the city centre with literature, bringing culture and colour to the autumn days.

LIBER, 25th EDITION | Dates: October 3-5 | www.salonliber.com | Organisers: Fira de Barcelona and Federation of Publishers' Guilds of Spain

Liber is an annual professional book fair promoted by the Federation of Publishers' Guilds of Spain and held on alternate years in Barcelona and Madrid. The fair, which aims to promote the internationalisation of the Spanish-language publications, has become an essential event for both the Spanish and Latin American publishing industries. Moreover, Liber is the perfect meeting-place for members of the trade to exchange ideas, know-how and experiences about the latest publications, recent advances in management and the problems in the sector.

PRINCIPAL ACTIVITIES

The Liber 2007 International Book Fair, staged at the Barcelona Trade Fair site in Montjuïc, brought together some six hundred organisations (publishers, distributors, literary agents, graphic arts, multimedia, supply companies, professional associations and service companies, amongst others) from a score of countries. Peru was the guest of honour at the show, organising a magnificent public programme of cultural activities in Barcelona. Moreover, the 2007 Fair also featured some fifty activities and meetings related to books, attended by nearly three thousand people.

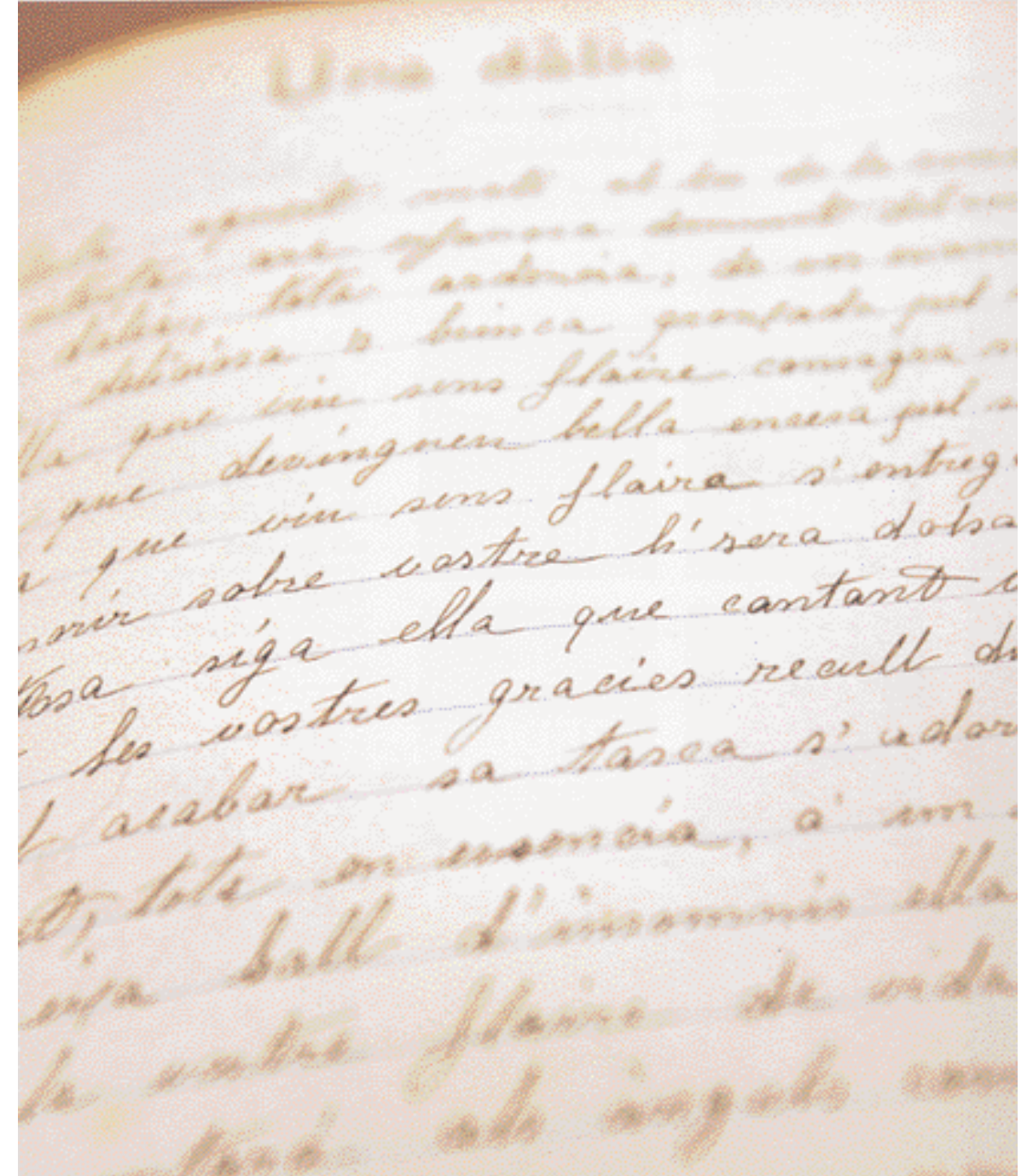
Twelve thousand professionals (publishers, booksellers, distributors, librarians, authors, teachers, graphic artists, etc) from fifty-four countries visited Liber 2007. Many publishers reported a high degree of satisfaction with the agreements and business they achieved over the three days of commercial activities, some considering this the best Liber since the book fair was first staged.

The Book Fair offers the chance to find out at first hand about the exhibiting companies' publish projects, and to explore, learn, attend activities connected to reading, choosing, discovering and purchasing books, other editorial products and related articles. The exhibitors include publishing companies both members and non-members of the different associations, the press, periodicals, public and educational institution publishers, specialist bookshops, large bookshops and manufacturers of related products (specialist stationary, optic materials, articles related to antique books, etc).

PRINCIPAL ACTIVITIES

The theme at the 2007 Book Fair was the Mediterranean, both from a literary standpoint and from the point of view of sustainability. At its Barcelona Trade Fair site venue, the 2007 Fair featured not only exhibiting companies and routes, games, lucky draws and activities for schoolchildren and the elderly, but also such professional events as workshops for booksellers and librarians and two exhibitions: "The Green Book", enabling visitors to discover how the publishing process can be made more sustainable and focusing on the challenges that face the industry, and that organised by the Catalan Council for Books for Children and Young People (ClijCAT), aimed at young visitors: "Look and Appreciate: What's in a Book?".

1. LIBRARIES | 2. THE PUBLISHING WORLD | 3. PROMOTION AND NORMALISATION OF THE CATALAN LANGUAGE | 4. FESTIVALS AND MISCELLANEOUS ACTIVITIES



In 2007, the Barcelona Centre for Linguistic Normalisation (CNL) increased its provision of generic courses at all levels, particularly introductory courses for newcomers to the country, whilst also extending the facilities available for groups with special needs, such as courses for the city's Chinese community. The CNL also continues to run "Catalan at Table" courses for catering industry workers, whilst a priority of the programme of introductory courses was to promote the use of Catalan. The key aim is to make available to all newcomers to the country knowledge of Catalan as an essential condition for achieving access to the job market in equal conditions and to promote social cohesion in all areas of the city.

28,851 registrations
13,827 enquiries

PRINCIPAL ACTIVITIES

Barcelona was a pioneer in introducing the Language Introduction Plan 2005-2007, which formed part of the Municipal Immigration Plan. Thanks largely to this initiative, registrations for basic Catalan courses have increased by 89% in the last three years.

Taking courses at all levels, a total of 25,851 people registered for these in 2007, a 15% increase over 2006.

The Language Volunteer Programme seeks to establish environments in which those beginning to learn Catalan can converse in that language, whilst those already familiar with it can improve their oral skills and help to encourage the use of Catalan in informal settings outside the classroom. In 2007, 980 pairs of linguistic volunteers were formed, 836 at the Barcelona CNL, 58% more than in 2006.

In October 2007, the Barcelona CNL began to give Catalan course especially designed for the Chinese community in the city. That year, total registrations by people of Chinese origin for CNL courses in Barcelona doubled.

Within the socio-economic sector, the "Catalan at Table" campaign aimed at bars and restaurants continued, 240 people registering for 14 specific courses in Catalan for waiters and waitresses. Moreover, assistance was provided for 166 restaurant menus.

The delegations of the Centre for Linguistic Normalisation continued to work with district authorities to provide services for organisations, companies and commercial establishments in the different neighbourhoods of the city through cooperation agreements. As a result of such agreements, the Centre worked with 281 organisations and companies, whilst 49 language audits were carried out and 2,498 people at these establishments received Catalan classes, 39% more than the previous year.

The CNL Language Advisory Service revises texts and answers queries about the language by phone, public facilities aimed at

helping to improve the written and spoken word. In 2007, the service received 13,827 language queries and—taking all spheres of activity together—revised 18,382 pages. Overall, the advisory services activities fell by 16.5% compared to 2006.

2,600 participants in the "Quedem?" programme

Òmnium Cultural is an organisation established with the mission to promote and help normalise the language, culture and national identity of Catalonia.

Established in 1961, the organisation currently has 16,000 members. Òmnium's aim is to provide a meeting point for civil society, a forum for all, generating ideas and projects to meet the new challenges posed by a society that is changing and in constant evolution: the Catalonia of the 21st century.

PRINCIPAL ACTIVITIES

In 2007, Òmnium Cultural continued working towards its task to promote and normalise the Catalan language. The most outstanding activities included the launch of the Conversation Groups programme for participants in the Language Volunteer project, which Òmnium Cultural helps to promote. Moreover, development continued of the programme "Quedem?" ("Shall We Meet?"), a project to promote social cohesion through meetings amongst Catalan citizens of different origins, encouraging to find out more about each other and socialise together. Òmnium also played an active role at the Frankfurt 2007 Book Fair, organising preliminary events such as the round table "The Political Process, an Obstacle to Change?", chaired by Jordi Porta. Moreover, the organisation awarded the 39th Honour Prize in Catalan Letters to Baltasar Porcel. Finally, the 57th Festival of Catalan Letters was held in Reus, and the Òmnium Cultural president, Jordi Porta, announced that the next festival would take place in Barcelona.



FESTIVALS AND LITERARY PRIZES IN BARCELONA

This chapter would not be complete without mention of the three literary celebrations organised by Barcelona Institute of Culture and which attract more and more expectation amongst the people of Barcelona every year. The three events are: BCNegra, a celebration of crime and mystery fiction (3rd edition), Barcelona Poesia (11th edition) and Món Llibre ("Book World", 3rd edition). (You will find more information about these events in the section devoted to literary festivals in Chapter 8).

Barcelona is a constant festival of literary events and prizes, making the city unique in Europe and indeed the entire world. Several such celebrations took place once more in 2007, more than a score over the year, at which the city rewarded the leading national and international writers in Catalan and Spanish.

SANT JORDI

St George's Day (Sant Jordi) is, nowadays, the most emblematic celebration in Barcelona and in Catalonia as a whole, a manifestation of the deep links between the city and the printed word and the Catalan people's love for books and reading. Year after year, this great day is celebrated by countless thousands of our citizens.

An important new development that is gradually carving out a place for itself amongst the St George's Day traditions in Catalonia is the *Pregó de la Lectura*, a proclamation in favour of reading organised by Biblioteques de Barcelona. In 2007, the address was given by the author Emili Teixidor, in conversation with the journalist and writer Ada Castells.

DRAMATIC ARTS

**1. DRAMATIC ARTS VENUES | 2. OUTSTANDING VENUES
AND REHEARSAL CENTRES | 3. DRAMATIC ARTS COMPANIES
| 4. FESTIVALS AND MISCELLANEOUS ACTIVITIES**

5

DRAMATIC ARTS. MAIN INDICATORS

39 theatres
6 outstanding spaces
606 shows
8,757 performances
2,386,286 spectators
60.92% occupation

Source and Drawn up by: ADETCA.



CARLOTA SUBIRÓS STAGE DIRECTOR AND MEMBER OF THE TEATRE LLIURE ARTISTIC DIRECTION TEAM

I cast my memory back over the year now closing, 2007; a year of living in Barcelona, producing shows, seeing shows. I go over my personal experience, and the picture formed in my head by statistical analyses, press reviews, overall summaries.

Where are we? What was theatrical life in the city like? What stands out? What is lacking? What is on the way? What do we need to protect through municipal cultural policy? What should we avoid? Despite all the controversy and frustration the city may suffer internally, it continues to be a fact that, outwardly at least, the so-called “Barcelona brand” (however vague we may be about what it really embraces) continues to enjoy indisputable prestige, and this is true, too, of the dramatic arts. Moreover, the year 2007 closed on a note of official euphoria in the theatre industry due to the increase in net numbers of spectators and box office takings. What is the real impression that professionals have? And what about the public? What do they want, what are the many facets of their interest? And what are the causes—broadly speaking, concrete—behind their lack of interest? To what extent does the theatre form an essential part of the city’s cultural fabric, its life? What is its quality, its urgency, its connection with other artistic genres and plural social realities as they enter the throes of transformation?

The year 2007 was the year when the Grec Festival, the city’s outstanding summer showcase for dramatic art, began a new phase with the appointment of a new director; during the season, the city gained several new venues (the Nau Ivanow, the Library of Catalonia, the Teatre del Raval, the third hall in the Teatreneu, the reopening of the Sala Muntaner); in the field of dance, the Mercat de les Flors became firmly consolidated

104 as a dynamic centre for performance and reflection on this genre in its broadest sense; the interdisciplinary terrain of so-called "art theatre" found a place for itself in the Teatre Lliure's programme, in the "Radicals Lliure" season, which culminated in a weekend devoted to promoting the genre amongst national and international programmers; throughout the season, there was a sharp increase in the number of shows by Catalan authors opening in the city; moreover, in October, Catalan culture was the guest at the Frankfurt Book Fair, and as part of the activities surrounding this, a small selection of Catalan theatre and dance productions were invited to Frankfurt and Berlin. I firmly believe that each of these events (and all the production and performance activities in the city generally) should be evaluated through the dual prism of ambition and desire: not as problems that have been resolved, but as doors open to agitation, research, surprise. Not as reasons to tranquillise, but as grounds to make our restlessness more fertile and creative.

If we think of cities where the theatre, dance and all the new live performance arts are truly booming, I believe that Barcelona needs to be much more ambitious and to seek to build up a rich, innovative and plural theatre scene. However, this great ambition should not, precisely, be on a large scale; rather, it should be realised by opening up many fronts on the small and medium scale: venues that link training, research

and production organically. Truly alternative work places where rehearsal takes on its true guise of trial, providing a laboratory for ideas and forms in a process of investigation, research, that can enable everyone to grow: both professionals and amateurs, students and the general public. If a solid public theatre circuit and an independent private network have really become consolidated, then the city should now seek to fuel emerging initiatives that can help to build up a truly unique scene, generating a hothouse for new proposals and weaving as many connections as possible between these and with other artistic, cultural and social sectors in the city. On this point, we need to be both extraordinarily demanding and extraordinarily imaginative with regard to initiatives formulated over the course of 2007 and which are due to see the light over the coming years. These plans include the opening of new facilities for creativity and a new centre for the circus arts. The endemic sidelining of the theatre, dance, circus, etc, in the field of contemporary culture, should be countered at the very root, placing faith in the social and intellectual force of artistic genres that, in the age of distance, the virtual, find their essential strength in meeting, in shared experience. I am convinced that the public's curiosity is always more generous than we imagine. And this is particularly true over short distances, in proximity, in the medium-sized format, which, no doubt, is what creates the most intense dramatic pleasure.

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PUBLIC CIRCUIT

MERCAT DE LES FLORS | www.mercatflors.org | Ownership: Consortium between Barcelona City Council, Government of Catalonia and Ministry of Culture

The establishment of the Mercat de les Flors Consortium in 2007 consolidated the project to make this theatre a centre for the arts of movement, turning it into a national centre that will help to give the industry a firmer structure, attracting more support from artists and broadening audiences. The activities at the centre are governed by a four-year plan broken down into four main areas of activity, focusing on: the art centre, movement, audiences and networking.

PRINCIPAL ACTIVITIES

With regard to the “art centre” line of action, in 2007 the Mercat de les Flors took part in nearly a score of coproductions, most with Catalan companies such as Thomas Noon, Raravis, Membros and Jushka Weigel, to name but four. With regard to Catalans abroad, support was given to artists such as Roberto Oliván, Salva Sanchís and Abraham Hurtado.

With regard to the guest company programme, all invited companies focused on different approaches to “movement”, through technique, theatrical art, spirituality, concept or improvisation. This section of the programme featured such international artists Carolyn Carson, the flamenco dancer Israel Galván, Alain Platel, presenting Vsprs, and Wim Vandekeybus, whose Spiegel was a retrospective covering his entire career. Amongst the most highly acclaimed shows were those by Sidi Larbi Cherkaoui and Akram Khan (after Akram’s triumphant appearance at the Grec Festival), and the Canadian company La la la Human Steps, returning to the Mercat stage after nearly ten years’ absence. At Christmas, the Granada artist Blanca Li filled the theatre with families and children of all ages to enjoy her hip hop show.

Work to promote the participation of new audiences centred on the establishment of the family season Dan Dan Dansa. The programme combined weekend shows for families by different companies with sessions for schools (Aracaladanza, Mudances, Lanònima Imperial, Meekers).

Developments on the four line of action, networking, led to the Mercat de les Flors hosting such festivals as LP (with Vera Mantero, Superamas, etc), the Grec Festival (Cloud Gate, Trànsit, IT Dansa, La Fura dels Baus) and La Marató de l’Espectacle Performance Marathon, as well as the Escac (Check) and Arco y Flecha (Bow and Arrow) seasons. The theatre also cooperated with most other Catalan festivals. The Art Futura Festival, for example, provided Marcel·lí Antúnez with the opportunity to present his latest piece.

Special mention should go to the organisation of the first Mov-s, an exchange forum that brought together nearly 500 professionals from around the world to take part in round tables and to enjoy shows from all over Spain.

55,658 spectators
72% occupation

TEATRE LLIURE | www.teatrelliure.com | Ownership: Consortium between Barcelona City Council, Barcelona Provincial Council, Government of Catalonia and Ministry of Culture

The historic Teatre Lliure, which opened its new premises in the form Palau de l'Agricultura on Mount Montjuïc in 2001, continues to be a reference in the city of Barcelona as regards daring, high quality artistic proposals in the dramatic arts. The new venue contains several different spaces, all equipped with the latest technology.

The year 2007 brought good news to the city: the official start of works to refurbish the Teatre Lliure's original old premises in the Gràcia neighbourhood. The works, which had been held up, started thanks to state funding received by Barcelona City Council as Cultural Capital, with a view to re-opening the traditional theatre premises in time for the 2008-2009 season.

PRINCIPAL ACTIVITIES

The Teatre Lliure 2007 programme was characterised by the presence of more innovative theatre companies, playwrights, directors and choreographers, and by the Lliure's participation in the programme of the "Radicals Lliure" season. Once more, this theatre balanced outstanding local productions with leading international shows and companies.

The artistic productions staged include those by the Gelabert-Azzopardi dance company, Carles Santos, and the Xavier Albertí - Lluïsa Cunillé team. Moreover, Circ Cric pitched its big top at the Lliure, and Roger Bernat presented Das Paradies Experiment, linking up with the most contemporary creation in the "Radicals Lliure" season.

As regards international productions, the theatre presented Tom Peuckert's play about Artaud and Hitler, directed by Paul Plamper, the Rimini Protokoll company performed Mnemopark, whilst audiences were also treated to performances of Saïd Naciri's 100% Marocain. There was room, too, for the classics in 2007: Macbeth, Hedda Gabler and Un hombre que se ahoga, based on Chekhov's Three Sisters, were all presented.

70,070 spectators

66% occupation

TEATRE NACIONAL DE CATALUNYA. TNC | www.tnc.es | Ownership: Government of Catalonia

In the 2006-2007 season, the Teatre Nacional de Catalunya (TNC) launched a new stage under a new director, the well-known playwright and stage director Sergi Belbel, whose efforts have been focused since his appointment on consolidating the TNC as a reference amongst playhouses.

PRINCIPAL ACTIVITIES

Two well-known Catalan playwrights, Salvador Espriu and Carles Soldevila, made their debut on the TNC stage in the 2006-2007 season with *Primera història d'Esther and Valentina*, respectively. By Catalonia's most emblematic author, Àngel Guimerà—without doubt the great "classic" of the Catalan theatre—the TNC presented *En Pòlvora*, one of Guimerà's least-known works, but not for that less interesting. As for the universal theatre, three names were added

193,208 spectators

79% occupation

to the list of authors with plays produced at the TNC: Oscar Wilde, with *El ventall de Lady Windermere*, and the contemporary playwrights Tom Stoppard, with *Arcàdia*, and Harold Pinter, recent winner of the Nobel Prize in Literature, whose *Tornar a casa* was produced by the Centre d'Arts Escèniques de Reus.

Under the aegis of the T6 project for contemporary text creation, which continued in cooperation with Sales Alternatives de Catalunya and SGAE, two authors, Albert Mestres and Mercè Sarrias, presented new works in contrasting styles at the Sala Tallers, whilst two more Àngels Aymar and Jordi Silva, saw their plays put on at alternative theatres in Barcelona, coproduced with the TNC. Moreover, one of the most successful T6 productions from the previous season, Gerard Vázquez's *Uuuuh!*, which played to packed houses, was also revived in 2007.

Another important focal point in the 2006-2007 season was the aim to produce "Theatre for all audiences", including families. This resulted in the TNC working and presenting coproductions with such Catalan companies Marduix, La Baldufa, Búbulus Dansa, Artristras and Comediants.

Dance was also present on the TNC programme. The Cullberg Ballet, that renowned Swedish company, presented choreographies by Johan Inger and the acclaimed Sidi Larbi Cherkaoui, whilst Nats Nus Dansa performed Mies and a new initiative, T6-dansa was launched. Under this new project, coordinated by Sol Picó, six choreographers created a work on the theme of the search for happiness.

Turning now to music, the TNC produced a show by Lluís Llach featuring some of the Catalan singer-songwriter's best-loved songs in a fusion of languages embracing both the circus and the theatre. Moreover, the "Song on Stage" season, at the Sala Tallers, featured concerts by six leading women artistes in the world of music and theatre in Catalonia in recent years.

Finally, three prestigious guest companies, the Teatro de la Abadía, the Compañía Nacional de Teatro Clásico and the historic Piccolo Teatro di Milano, thrilled audiences with superb performances of works by Dürrenmatt, Tirso de Molina and Goldoni, respectively.

SAT. SANT ANDREU TEATRE | www.bcn.es/santandreuteatre | Ownership: Barcelona City Council

SAT is a publicly-owned, privately-managed theatre venue in Sant Andreu district whose technical characteristics make it ideal for staging medium-sized productions of all kinds. After three seasons operating since it was refurbished, SAT has become a firmly-established theatre with a programme based on three main pillars: drama, dance and family shows.

PRINCIPAL ACTIVITIES

The Sant Andreu Teatre continued to grow in 2007, as regards both numbers of spectators and numbers of performances.

The following activities should be mentioned particularly with regard to the 2007 season: the fourth **DanSat!** dance festival for emerging Barcelona groups, established Catalan companies and important international productions, which turned April into dance month at Sat; and the seventh **Children's Theatre Festival**, which took place in June. SAT also took part in the Grec'07 Festival of Barcelona, staging a programme of works by three up-and-coming choreographers.

The companies that drew the biggest audiences to SAT were led by Toni Albà, with *Protocol per a camaleons*, and Quim Vila, with his show *Quan l'alegria és a la sala la tristesa puja l'escala*. The most popular family shows were *Secret a l'armari* by L'Estaquirot and *Contes del cel* by Xirriquiteula Teatre.

The following productions were presented for the first time at SAT in 2007: *A la meva Mercè* (Via Teatre), *Tot és possible* (La cia. Sgrata), *Quan l'alegria és a la sala la tristesa puja l'escala* (Quim Vila) and *L'anniversari de Numira* (Fanàtik Visual).

38,277 spectators | 39% occupation

TEATRE ESTUDI – THEATRE INSTITUTE AND DOCUMENTATION CENTRE AND MUSEUM OF DRAMATIC ARTS | www.institutdelteatre.org | Ownership: Barcelona Provincial Council

18,354 spectators
62% occupation

The Theatre Institute's Teatre Estudi stages different academic, educational and cultural activities. The academic activities include those linked to theatre and dance schools, the School of Dramatic Art and the Dance Conservatory, mainly performances of workshops by pupils at these schools, and cultural events such as book presentations, amongst other things.

The Theatre Institute also houses the Documentation Centre and Museum of Dramatic Arts, which boasts one of the most important collections of its kind in Catalonia.

PRINCIPAL ACTIVITIES

The Theatre Institute's Teatre Estudi presents workshops by students at the Institute, under the general title *Factoria IT*, as a show featuring future stage professionals to enable those interested (theatre directors, choreographers, audiovisual producers, production companies, critics, programmers, etc) and the general public to discover them. Admission to these performances is always free.

The theatre also stages a series of academic and cultural events promoted or co-produced by the Theatre Institute's Cultural Services. In 2007, these activities included presentations of books on the theatre, the 28th National Magic Congress, organised by the Catalan Association of Illusionists, which was attended by more than 500 experts from all over Spain, and participation at the Casa Àsia 2007 festival, with several shows from the programme presented at the theatre.

The activities of Documentation Centre and Museum of Dramatic Arts include, particularly, the organisation of the temporary exhibition *L'Auca del senyor Rusiñol. Peripècia teatral d'un artista múltiple* and a smaller production, "Magic Art. The Roca Brothers Collection", as part of the programme for the 28th National Magic Congress.



BROSSA. ESPAI ESCÈNIC | www.espaibrossa.com | Ownership: private

The programme at the Brossa Espai Escènic theatre continued to be closely linked to dramatic poetry, which forms part Brossa's rich universe, complemented by various works by up-and-coming talents, produced in cooperation with Areatangent.

8,366 spectators
71% occupation

PRINCIPAL ACTIVITIES

The programme and activities at Brossa Espai Escènic in 2007 continued to pursue the theatre's founding mission: to pluck (in Brossa's own words) some thorns from our everyday theatre environment and restore certain forgotten things to the light.

In this direction, and coinciding with the theatre's 10th anniversary, Barribrossa 2007 was devoted to the life and work of Josep Palau i Fabre, with activities organised at the Convent of Sant Agustí, the Picasso Museum, SGAE and the CCCB.

The seasonal programme at the Brossa included a practically unknown work by Santiago Rusiñol, *El jardí abandonat*, the most forceful expression of symbolist decadent art in the Catalan theatre. The works produced also included a show with texts by Jean Cocteau and Fernando Pessoa's *El mariner*, whilst a new magic show devoted to Robert-Houdin and Méliès was also presented.

JOVE TEATRE REGINA | www.jtregina.com | Ownership: private

64,803 spectators
77% occupation

The Jove Teatre Regina is the only theatre in the city devoted exclusively to producing and staging shows for children and family audiences.

In thirty years, La Trepa, the company that has managed this theatre since 1988, has never once flagged in its devotion to the world of children's theatre. Over the period, the company has presented 42 shows, with more than 5,000 performances before over one and a half million spectators. In recognition for this, La Trepa has received many prizes and awards for their professional career at the service of children's theatre.

PRINCIPAL ACTIVITIES

In October 2007, La Trepa celebrated the company's 30th anniversary at the Jove Teatre Regina. These celebrations revolved around a musical entitled *El meravellós màgic d'Oz*, based on Frank Baum's story, coproduced with the Grec 2007 Festival of Barcelona and an enormous success with audiences. Events culminated in a party including a performance of this show, children's entertainment and hot chocolate at the street, a treat which also filled the house.

La Puntual was first opened by Eugenio Navarro, founder member of La Fanfarra and del Teatre Malic to coincide with the 2005 festivities for La Mercè. Ever since, La Puntual has been devoted to puppet theatre, marionettes and Chinese shadows, with performances for family audiences throughout the season.

La Puntual is now the only playhouse in Barcelona devoted solely and exclusively to producing and promoting puppet shows.

PRINCIPAL ACTIVITIES

The policy behind the programme at La Puntual, open to both local and international puppet companies, is represented in the shape of the theatre's resident puppeteer, Eugenio Navarro, and by the repertoire built up over thirty-two years devoted to this profession.

However, La Puntual also seeks to provide a platform for new Catalan puppet companies. The up-and-coming troupes that appeared at La Puntual over the course of 2007 were: Boca Rica (Majorca), Oixque Titelles (Solsona), Cia. Tatoina (Sant Cugat del Vallès), Valeria Guglietti (Vilanova i la Geltrú) and Teatre Butxaca (Mollerussa).

La Puntual also amply met the theatre's commitment to complementing the programme with works by renowned international companies. In 2007, these included Richard Bradshaw (Australia), Teatro Tinglado (Mexico), Luca di Matteo (Italy), Rod Burnett (United Kingdom), Silvina Reinaudi (Argentina), Titelles Vergés (Catalonia), Cia. Toni Zafra (Catalonia), Pengim-Penjam (Catalonia) and Fabián Villareal (Argentina), amongst others.

The theatre also staged puppet shows for adults as part of the Barribrossa 2007 Festival, organised in cooperation with the Espai Joan Brossa. The latter presented its production of *L'afrau*, by Josep Palau i Fabre, directed by Eugenio Navarro and performed by Oixque Titelles at the Picasso Museum of Barcelona.

LA VILLARROEL | www.lavillarroel.cat | Ownership: private

Established in 1972, La Villarroel is a theatre that has always stood out for its energy and social commitment. Comedians, Dagoll Dagom, Tricicle, La Gàbia de Vic, Teatro Fronterizo, Pepe Rubianes, La Claca, La Cuadra de Sevilla, Tábano, Esperpento de Sevilla, Dittirambo, Teatro del Mediodía, Geroa, Teatro Libre de Madrid, Companyia T de Teatre and many more have all performed their independent productions on its stage. For countless companies, La Villarroel provided the first door to the stage, the opportunity to present themselves as professionals and to make themselves more widely known. In 2005, the Focus group took over the running of the theatre, whilst in 2007 Javier Daulte was appointed its artistic director.

64,537 spectators
51% occupation

PRINCIPAL ACTIVITIES

The outstanding productions in La Villarroel's 2007 programme included, firstly, *Gorda* (until February 4). Magda Puyo directed this production of a play by Neil LaBute about the importance today's society attaches to physical aspects. The production helped to consolidate La Villarroel's status as a theatre that focuses largely on works by living writers.

Els hereus (from April 7 to June 17), produced by La Villarroel itself, was the theatre's biggest success in 2007. Written by Alain Krief, who attended the premiere, adapted and directed by Pep Anton Gómez and featuring Amparo Moreno, Àngels Bassas and Pep Ferrer (amongst others), this Catalan-language version of *The Heirs* attracted no fewer than 16,000 spectators.

Finally, we should mention the show *Intimitat*, starring Clara Segura and Joel Joan, which opened on November 7. Another in-house production, based on a well-known play by Hanif Kureishi, this work was directed by La Villarroel's young artistic director, Javier Daulte. "Intimacy" focuses on the relation between a couple in which the spectator can easily identify with a story about the hope of finding happiness.

TEATRE POLIORAMA | www.teatrepoliorama.com | Ownership: private

The Teatre Poliorama is managed by 3xtr3s, a company formed by the association of Tricicle, Dagoll Dagom and Anexa. The theatre combines a programme of works for adults with a season of plays for family audiences. Additionally, in 2007, Poliorama presented a new season featuring classical Catalan theatre works aimed at elderly audiences.

PRINCIPAL ACTIVITIES

The year 2007 began and continued with the roaring success that was *El mètode Grönholm*. Jordi Galceran's play has become a phenomenal hit, not only in Barcelona, but at theatres all over the world, where it has been performed to enormous success. The 174 performances staged at the Teatre Poliorama in 2007 were performed by a cast featuring Jordi Boixaderas, Roser Batalla, Lluís Soler and Jordi Díaz.

Moreover, Eric-Emmanuel Schmitt's original, intelligent comedy *El llibertí*, written and constructed around real people, received its premiere at the theatre.

Flamenco music and dance were showcased in *Ópera y Flamenco*, a concert season that, first launched in 2004, becomes more and more firmly established each year as a stable, quality programme bringing these more minority genres to the broad public.

206,087 spectators
78% occupation

TEATRE ROMEA | www.teatreromea.com | Ownership: private

In the words of its artistic director, Calixto Bieito, the 2007-2008 programme at the Teatre Romea maintained the contemporary style of recent years whilst also veering towards "the theatre of the great repertoire" and towards Catalan classical drama, absent in recent seasons. This new orientation reclaimed an essential part of this theatre's history as a driving force behind the revival and reappraisal of classical Catalan drama.

89,344 spectators
56% occupation

PRINCIPAL ACTIVITIES

Particularly outstanding in the Teatre Romea's 2007 programme was, *Plataforma*, Calixto Bieito and Marc Rosich's adaptation of a novel by Michel Houellebecq, directed by Bieito himself, who brought the work to Barcelona (from February 8 to March 8) after its premiere performance at the Edinburgh Festival. Though dealing with a highly controversial subject (sex tourism), this show was both critically acclaimed and a hit with audiences before it took off for a similarly successful national and international tour.

Another resounding success was Joan Ollé's adaptation of the well-known novel by Javier Cercas, *Soldados de Salamina* ran from April 14 to May 13. In the stage production, the novel was seen in the light of a classical tragedy.

Finally, the Romea staged Josep Maria de Sagarra's classic play *El senyor Perramon* (October 23 to January 6), a free version of Molière's *L'avare*, directed by Joan Anton Rechi and featuring Boris Ruiz, amongst others. This intelligent, delightful comedy about greed launched the campaign "Romea with schools", aimed at secondary school pupils. The initiative seeks to attract younger spectators to different theatre productions linked to set books on literature courses at schools.

10,718 spectators
71% occupation

SALA BECKETT | www.salabeckett.com | Ownership: private

The Sala Beckett is a pocket theatre devoted to creativity, research and experimentation in the dramatic arts, seeking particularly to promote the works of contemporary playwrights. Both the productions staged here and the programme of educational and promotional activities (organised at the Sala Beckett's *Obrador*, or workshop) are the object of considerable interest amongst theatre professionals, critics and more specialised spectators.

PRINCIPAL ACTIVITIES

Amongst the most determined initiatives launched by the Sala Beckett theatre in recent years is the decision to support contemporary Catalan writing by including works by living Catalan playwrights in the programme for each different season.

In 2007, however, the Sala Beckett went one step further, and for the first time, a Barcelona theatre devoted its programme entirely to contemporary Catalan drama. The goal behind this constant presence—over eighteen months—of modern works by Catalan authors at the same theatre was to call attention to the quality and stylistic diversity of writing in Catalonia today, and to the difficulties that playwrights encounter when it comes to consolidating their standing as writers and continuing to pursue their artistic concerns and interests.

The ten works produced at the Sala Beckett in 2007 were: *City/Sim-city*, by Jordi Casanovas; *Folie en famille*, by Ricard Gázquez; *L'ham*, by Gemma Rodríguez; *L'olor sota la pell*, by Marta Buchaca; *Party Line*, by Marc Rossich; *Molta aigua*, by Carles Mallo; *Trànsits (Patchwork)*, by Carles Batlle; *Odola*, by Albert Mestres and Jordi Rossinyol; *La màquina de parlar*, by Victòria Szpunberg, and *Singapur*, by Pau Miró.

SALA MUNTANER | www.salamuntaner.com | Ownership: private

The Sala Muntaner, established in 1995 in the former Emporium at number 4, Carrer de Muntaner, was launched with the aim of supporting up-and-coming writers, directors, actors and other theatre professionals.

PRINCIPAL ACTIVITIES

In 2007, seventeen works were staged in the two daily sessions, attracting a total of 30,108 spectators to the Sala Muntaner 30,108 spectators, making this the most successful alternate theatre venue in the city in terms of both audiences and box office takings.

The year was outstanding particularly due to the establishment of two resident companies. The first, Q-arts, managed by Mercè Anglès and Anna Güell, produced G. Brüchner's *Leonce i Lena* in cooperation with the Grec 2007 Festival of Barcelona, the Catalan Institute for the Cultural Industries and the Sala Muntaner. Directed by Pep Pla, the work won the 2007 Serra d'Or Critics Prize. The second company, La Reina de la Nit, founded by Xavier Albertí, Lluïsa Cunillé and the Sala Muntaner, will stage its first production in December 2008.

30,108 spectators
46% occupation

TEATRE TANTARANTANA | www.tantarantana.com | Ownership: private

The Teatre Tantarantana, located since 1996 in Carrer de les Flors, seats 145 spectators. The theatre's artistic direction focuses on text-based theatre and contemporary authors whose works, despite their prestige, are little-seen on the Catalan state. The Teatre Tantarantana programme also features a regular season of quality children's theatre.

PRINCIPAL ACTIVITIES

In terms of figures, we can quickly sum up the 2007 season at the Teatre Tantarantana: 39 shows and 365 performances (including both adult and family productions). However, going beyond this, it is pertinent also to look at the programme from the artistic point of view, noting that these figures were achieved thanks to the wholehearted commitment of all the artists involved.

25,676 spectators
53% occupation

Highlighting certain productions that are especially representative of the Tantarantana's programming policy, we can speak of three outstanding premieres. *La indiana*, by Àngels Aymar, directed by Julio Álvarez, was the first show generated in the new stage of the Teatre Nacional de Catalunya's T6 programme of coproductions with alternative theatres: the two seasons of Physical Theatre, Dance and Performance presented in two series (Season II on February 3-25 and Season III from October 17 to November 25). These two programmes featured productions by seventeen companies from Catalonia and the rest of Spain, helping to consolidate this theatre, devoted to showcasing new works and trends in the dramatic arts. Finally, we should also mention the *De portes endins* ("Behind Closed Doors") season, which featured four works on the theme of family relations that were warmly received by the critics and, above all, by audiences highly sensitive to the subjects explored: in short, a theatre season for reflection generated by art and creativity.

VERSUS TEATRE | www.versusteatre.com | Ownership: private

22,619 spectators
60% occupation

In 1995, the Versus Teatre group opened their premises in Carrer de Los Castillejos, the ideal venue for the activities of a company determined to produce and perform its own material, choosing an unconventional theatre with a central stage. The Versus Teatre programme features shows by up-and-coming authors and directors, seeking and emphasising excellence and originality, with particular attention to alternative musical theatre, artistic theatre and new tendencies.

PRINCIPAL ACTIVITIES

In 2007, Versus Teatre staged some thirty shows, beginning with *Autèntic oest*, the Catalan adaptation of Sam Shepard's play *True West*, directed by David Selvas. February saw the premiere of *Salut*, a play based on Molière's *The Imaginary Invalid*, directed by Jordi Puntí. The opera *Da Ponte* and *Los ojos de la noche* were also staged in February. In March, it was the turn of the T6 production by playwright Jordi Silva, *La millor nit de la teva vida*, directed by Antonio Calvo, and of Pablo Ley's *El diable enamorat*.

In April, Versus Teatre presented *I les noies vestides de diumenge*, directed by Teresa Devant, and *Miniatures violentes*, written and directed by Victòria Szpunberg. *Sex n' Drugs n' Johan Cruyff*, a coproduction by Versus Teatre and la Cia. Rue Miranda, directed Josep Julien, was presented in May.

The June featured two plays from the three-part work "Hardcore videogames, una trilogia", written by Jordi Casanovas: *Wolfenstein* and *Tetris*. This trilogy was awarded the Serra d'Or critics prize and was shortlisted for both the Butaca and Max awards.

The La Torna del Grec festival programme included Toni Cabré's *Viatge a Califòrnia*, directed by Moisès Maicas, and *Tres vint-i-set*, written and directed by Carles Mallol.

The "Avantime" season began with *Four movements for survival*, by the Companyia Amaranto. Òscar Intente presented *Ca... lluny, reDéu!*, as playwright, director and sole performer, whilst Grappa Teatre staged *Teràpia de grup per a gafes*, written and directed by Gilbert Bosch. The season was brought to a close by *Mil tristos tigrés*, written and directed by Àlex Serrano, and *QED*, written by Peter Parnell and directed by Joan Castells.

The new season was launched in October with *Evidències*, by the Teatre al Detall company, based on the poems of Jordi Cienfuegos and directed by Pepa Calvo. Other shows presented as the season began were: *¿Qué querés con ese loro?*, a varied selection of tangos under the musical direction of Gonzalo Gravina; *Vitrinas fase#1: esposados*, by Lapsus Dansa with the artistic direction of Alexis Eupierre; and *McBeth con Queso*, written and directed by Marc Angelet and performed by the Companyia Aules.

In November, audiences were invited to enjoy *Dany y Roberta: una danza apache*, written by John Patrick Shanley and directed by Mariano de Paco Serrano, and *Entre les dents*, directed by Marc Miramunt. That same month, a real revelation took to the Versus stage: the musical *Ruddigore o la nissaga maleida*, which received four nominations for the Gran Vía awards (<www.premiosgranvia.com>), competing for them with several other outstanding shows.

Finally, Quim Lecina & Swingset presented their musical show *La maga y el club de la serpiente*, with Andrea Fantoni and Laia Porta, set in Paris in the 1950s.

FACTS AND FIGURES ABOUT BARCELONA'S THEATRES

According to figures published by the ADETCA, the **ASSOCIATION OF THEATRE COMPANIES OF CATALUNYA**, the trend for audience numbers to rise at Barcelona's theatres continued in 2007, when there was a total of 2,386,286 spectators (9% higher than the previous year). This increase runs parallel to the rise in the number of shows produced, 606 (36 more than in 2006). Although occupation for these shows overall increased by just 2%, the overall percentage—around 61%—was 4 points higher in 2007 than in the previous year.

The show with the most spectators in 2007 was *Grease*, el musical, at the **TEATRE VICTÒRIA**, which also ranked first as regards total spectator numbers, 313,820.

Amongst theatres with more than 200 seats, the **CLUB COLISEUM** and the **GRAN TEATRE DEL LICEU** were those with the highest occupation rates (91% and 87%, respectively). The SALA ADRIÀ GUAL and the **ESPAI LLIURE DEL TEATRE LLIURE** led the ranking for smaller playhouses, with 87% and 74% occupation respectively.

Plays by Catalan writers were an important element in the year, with a total of 275 works by Catalan authors performed, accounting for 45% of the total.

Regarding theatre genres, drama, with 275 works, accounted for the highest proportion of spectators, 47% of the total, but we should also note the growing demand and impact of the musical. Although there were only 22 such works in the listings, this genre attracted nearly 22% of the city's theatre-going audiences. The success of shows like *Cabaret* and *Mamma mia*, the latter staged at **BARCELONA TEATRE MUSICAL**, confirms this growing trend.

The other theatres which continued to present a regular programme of performances in 2007 were: **TEATRENEU, CONDAL, GUASCH TEATRE, EL LLANTIOL, APOLO, CLUB CAPITOL, CLUB COLISEUM, TÍVOLI, BORRÀS, TEATRE DEL RAVAL** and **NOVEDADES**.

The **PRINCIPAL** and **GOYA** theatres, both undergoing refurbishing, were closed throughout the year.

TEATRE VICTÒRIA | www.3xtr3s.com | Ownership: private

In recent years, the Teatre Victòria, managed by 3xtr3s, has become firmly consolidated as one of the most popular private playhouses in Barcelona amongst theatre-goers.

PRINCIPAL ACTIVITIES

The Teatre Victoria ended 2006 and began 2007 with an outstanding, large-format musical: *Grease, el musical de tu vida*, a blockbuster directed by Ricard Reguant, with choreography by Coco Comín. The musical director is Manu Guix. *Grease* brings more than thirty performers onstage, with live music and a powerful set strongly reminiscent of the film starring John Travolta and Olivia Newton John.

Pérez, el ratoncito de tu vida was the big family show presented in the 2007 season.

The Teatre Victòria was the theatre that attracted the most spectators in the city of Barcelona in 2007.

313,820 spectators

72% occupation

1. DRAMATIC ARTS VENUES | 2. OUTSTANDING VENUES AND REHEARSAL CENTRES | 3. DRAMATIC ARTS COMPANIES | 4. FESTIVALS AND MISCELLANEOUS ACTIVITIES



ATENEU POPULAR DE NOU BARRIS | www.noubarris.net/ateneu

The “Nou Barris Popular Athenaeum” is a centre for the promotion of the circus arts that engages in a range of activities, from training to scheduling and producing circus shows. The Athenaeum is also the headquarters of APCC, the Association of Circus Professionals of Catalonia and the publication *Zirkólíka*.

PRINCIPAL ACTIVITIES

In 2007, the Ateneu de Nou Barris continued to make the promotion of creativity a priority, focusing particularly on the circus arts. The organisation also produces its own shows, such as the *Circ d’Hivern*, a “winter circus” which performs to great success over the Christmas period, and the so-called *Combinats de Circ*, laboratories for experimentation and promotion of new initiatives in the field of the circus arts. The 12th *Circ d’Hivern* was given the name “Click”.

For its part, the APCC continued to work from the Athenaeum headquarters towards the future establishment of the Barcelona Centre for the Circus Arts, which will be located in the al Parc del Fòrum site. Moreover, as a representative of the sector and interlocutor with the administration, the APCC also gave its cooperation and assistance to the Government of Catalonia in drafting both the Good Practice Code and the Integral Plan of Support for the Circus.

CAIXA D’EINES DEL TEATRO DE LOS SENTIDOS | www.teatrodelossentidos.com

Based in the Polvorí de Barcelona site, La Caixa d’Eines del Teatro de los Sentidos (Theatre of the Senses’ Toolbox) has become, today, an essential world reference when it comes to the poetics of feeling. This “toolbox” is a training centre that has shared its “tools”, to date, with some 900 young artists from Barcelona, Catalonia, Spain and Europe; this centre for creation and production has enabled the theatre company to launch six new shows in the last five years. More important, the Caixa d’Eines serves as a cultural catalyst and platform for residents in the neighbourhoods on the slopes of Mount Montjuïc.

PRINCIPAL ACTIVITIES

In 2007, the Escola dels Sentits (School of the Senses) staged two full seasons of workshops on the poetics of the senses and the sensory image.

However, what is starting to become a truly exciting phenomenon is that, little by little, La Caixa d’Eines is helping to promote new creations by the workshop participants (some from the Polvorí neighbourhood itself), who produced the entire Poetics of the Senses cycle. Some of these prepare, produce, rehearse and present their own works at the Polvorí centre. These included, in 2007, the following projects, amongst others: Jordi Lafuente’s *Circolo* and the *Sensorial Labyrinth in Homage to Gabriel García Márquez*, sponsored by the General Consulate of Colombia in Barcelona.

Teatro de los Sentidos also took part in the Carnival celebrations in the Marina neighbourhood, and little by little the theme of the city, born as a basic element in the project “El sentit del Polvorí” (“The Sense of El Polvorí”) is becoming a reality, the new international drama project launched by the company and due to occupy the coming years.

Art, politics and other excesses. A changing space for exchange, experimentation, construction, learning and transformation in general. Conservas is a venue that is shared, loaned and hired. It is also a theatre and intervention company. Conservas produces actions, video actions and other creations. Finally, Conservas is also a two-yearly festival showcasing and reviewing everything that is going on.

PRINCIPAL ACTIVITIES

In 2007, Conservas prepared the show *Realidades avanzadas*, an interactive performance-lecture directed by Simona Levi. This "Advanced Realities" provides crisis-hit governments, political parties and the establishment in general with participatory solutions to appease civil discontent, clearing up misunderstandings and preventing citizens from exercising their rights for themselves...

Conservas also designed, coordinated and directed the two-yearly Inn Motion Festival, staged as part of the Grec 2007 Festival at Barcelona Centre for Contemporary Culture.

LA CALDERA | www.lacaldera.info

La Caldera is a centre devoted to dance and the new tendencies where classes are given to professional artistes, where the founder members and resident companies rehearse and external residents are accommodated. Moreover, a full programme of activities is also organised at the Sala O, a modern theatre space opened in November 2006.

The founder members and resident companies at La Caldera are: Carles Salas (Cia. Búbulus dansa, <www.bubulus.net>), Álvaro de la Peña (Cia. Iliacan, <www.iliacan.com>), Alexis Eupierre (A-E Lapsus dansa, <www.ae-lapsusdansa.com>), Lipi Hernández (Cia. Malqueridas), Montse Colomé and Toni Mira (Cia. Nats Nus dansa, <www.natsnus.com>), Inés Boza and Carles Mallol (Cia. Senza Tempo, <www.senzatempoteatrodanza.com>), and Sol Picó (Cia. Sol Picó, <www.solpico.com>).

PRINCIPAL ACTIVITIES

Over the course of the year 2007, La Caldera gave support to several projects under the CalderaEnred programme, enabling companies to showcase their works in progress at the centre.

Another important programme was Calderaresidències, which gave support to twelve artists in residence in 2007. Moreover, La Caldera joined Transfer, an international project connecting the cities of Barcelona, Seville and Lisbon, inviting the Portuguese choreographer and dancer as artist in residence.

Finally, La Caldera raised its profile considerably in 2007 through two of the centre's own projects: Caldera Express, included in the programme for the Grec Festival of Barcelona, and the Nodes de Gràcia open days.

La Perla 29 is a centre for theatre creation and production founded by the directors Oriol Broggi and Carlota Subirós with the aim of launching their own projects in different genres and formats. Since its origins, La Perla 29 has been associated with Pas 29, in the conviction that constant dialogue between creation and production is the basis for versatile, efficient, feasible development.

PRINCIPAL ACTIVITIES

In 2007, La Perla 29, an organisation open to cooperation with both public and private theatres, with artists and with companies, continued its intense cooperation with the Library of Catalonia (Biblioteca de Catalunya, BC) where, in March that year, the company presented new performances of *Antígona*, its Catalan-language version of Sophocles' *Antigone*, directed by Oriol Broggi and with Clara Segura and Pep Cruz in the lead roles. This revival was due to the great success of the production first time round, when it was premiered at the BC in March 2006. Also in March, the BC was the scene for several other performances. These included: *El carter del rei* (for which Oriol Broggi was commissioned by the Teatre Municipal in Manacor) and *Rosita, història d'una florista*, a show by Rosa Gàmitz for younger audiences, first performed at the Obrador workshop at the Sala Beckett in December 2006.

In June, as part of the Grec'07 Festival, the show *King*, by John Berger, directed by Carlota Subirós (first performed at the 2006 Temporada Alta Festival).

Moreover, Joe DiPietro's play *Passat el riu* was staged at the Teatre Romea in May and June 2007.

The cooperation with the Library of Catalonia began once more in autumn 2007 with the presentation of Chekhov's *L'oncle Vània*, which ran from 19 November 2007 to 6 January 2008.

L'ANTIC TEATRE | www.lanticteatre.com

Open to daring and innovative projects, L'Antic Teatre offers a platform outside the conventional artistic circuit. The theatre's programme invites its ever-growing audiences to discover local, national and international artists on the European alternative scene.

PRINCIPAL ACTIVITIES

Faithful to a multidisciplinary line, a varied range of theatre formats gave form to an eclectic programme of the highest quality over the course of 2007, featuring shows ranging from dance to audiovisual productions, the circus, puppets, performances, poetry recitals and drama, as well as many more activities blending different artistic genres. Particularly worthy of mention are the performances by such well-known Catalan-based companies and artistes as Amaranto, Cia. Semolina Tomic, Sònia Gómez, Lydia Lunch, Impacta Teatre, etc, and international acts such as Adam Read (Scotland), Tadashi Endo (Japan), and international companies such as Buchinger's Boot Marionettes, Al-Quds Theatre, the Company Liike and Vanessa Skantze, to name but a few.

2007 also saw the launch of a programme of regular activities in cooperation with such platforms as Future Shorts and Short Escape, and associations such as La Clau del Paradís, with monthly initiatives promoting and organising debates about independent film.

The theatre also staged several shows as part of the programmes of different festivals, such as Complicitats, Loop and the Barcelona Theatre Festival.



Large numbers of professionals engaged in the dramatic arts work in Barcelona, and many of them are organised in groups and associations that work intensively to weave a network between artistic creation, the authorities and the territory, offering their members a range of different services. In dance, particular mention should go to the **ASSOCIATION OF DANCE PROFESSIONALS OF CATALONIA (APDC)** and the **ASSOCIATION OF PROFESSIONAL DANCE COMPANIES OF CATALONIA**, which represent a large proportion of those engaged professionally in this artistic genre.

In 2007, all the different dance companies continued to work and present new productions, as well as organising interesting dance classes and workshops. These include the **GELABERT-AZZOPARDI DANCE COMPANY**, which premiered Cesc Gelabert's new piece, *Orion*, at the Teatre Lliure in February 2007. The Catalan choreographer also performed at the opening ceremony at the Frankfurt Book Fair.

TRÀNSIT DANSA filled the Sala Muntaner theatre with their show *El salt de Nijinsky*, having previously given its first performance to enormous success at the Mercat de les Flors during the Grec'07 Festival of Barcelona.

Àngels Margarit and the **MUDANCES** company coordinated the Tensdansa Festival of Terrassa, and also presented *Sólo por placer* as part of the Frankfurt Book Fair, later taking the show to Santiago de Chile along with another, production *Souvenir*, which they also performed in Valparaiso.

RARAVIS, the company fronted by Andrés Corchero and Rosa Muñoz, worked on the creation of a new piece, *...de San Vito*, performed at the Mercat de les Flors in November and, amongst other activities, also organised a creative workshop-laboratory with Hisako Horikawa.

The choreographer Ramon Oller and his company, **METROS**, presented an ambitious dance piece at the Teatre Condal in August 2007. This was the show *Carmen*—performed in February at the Joyce Theater in New York—a version of Bizet's opera which fuses flamenco and contemporary dance.

For her part, **SOL PICÓ** and her company toured Spain, the United States, the United Kingdom, Germany, Ecuador and China. **NATS NUS DANSA** gave more than 140 performances of their shows *Brins*, *Fisi-k*, *Slot* and *Mies*, whilst also devoted part of 2007 to preparing *Momentari*, a family show that will receive its premiere at the Mercat de les Flors in February 2008.

Another well-known dance company whose shows are aimed at family audiences, **ROSELAND MUSICAL**, also toured Spain with *Les mil i una nits*, *Cara calla!*, *Catalonia Stars* and *Les tres bessones i Leonardo da Vinci*.

LA PORTA organised several seasons: *Porta.doc*, *Porta.lab*, *July Season*, *Autumn Season* and *So-brenatural 1 – Virtual Season*, in which the dance company opened up new channels for both cooperation amongst different artists and for professionals to meet.

Having celebrated its 20th anniversary, the **LANÒNIMA IMPERIAL** company continued its artistic research, presenting a new work, *Variacions Al-leluia*, at the Tensdansa'07 Festival in Terrassa.

Important work was achieved, too, by the association **LA MEKÀNICA**, which has become one of our most innovative platforms for creativity, its 2007 programmes aimed at fostering dance and other contemporary art forms whose reference is the body, through research, international exchanges, creativity and promotion. *La Mekànica* organised the *Complicitats* festival in February and March 2007.



Many theatre professionals are also members of other associations and organisations that provide different services. One such is **CIATRE**, an association of professional theatre companies in Catalonia, established in 1996 to promote and strengthen an independent, private philosophy in producing, managing and promoting theatre shows, whilst the **ASSOCIATION OF PROFESSIONAL ACTORS AND DIRECTORS OF CATALONIA (AADPC)**, which represents actors, directors and stage designers working in our country.

In many cases, these are professionals engaged in the dramatic arts with as much a twenty years' experience before millions of spectators around the world, and who also create, produce and distribute their own shows.

Particularly outstanding examples amongst the many activities we might mention in this respect are the performances of *Cómeme el coco negro* (at the Coliseum in December) to mark the 25th anniversary of the company **LA CUBANA**, or the new musical *Boscoc endins*, presented by **DAGOLL DAGOM** at the Temporada Alta Festival in Girona in November, and which opened at the Teatre Victòria in January 2008. Dagoll Dagom also performed their musical *Mar i cel* at the Frankfurt Book Fair in 2007.

T DE TEATRE also presented a new work at the TNC, written and directed by Javier Daulte, as well as producing the TV series *Jet Lag*. In February, moreover, the company was shortlisted for the New York Festival Prizes. Another company, **TRICICLE** continued the international tour organised around their show *Sit*, which took them to Shanghai and Macao.

PEPA PLANA performed at the Clownin Festival in Austria, whilst **LA FURA DELS BAUS** received excellent reviews for their performances at the Paris Opera in January, going on to cause a sensation in Beijing with *Imperium* and to open the Outreach Festival in Singapore.

These are just a few notes on major events in 2007 as regards the creativity, promotion and projection of professionals working in and around Barcelona and which, to a certain extent, complement this review of the dramatic arts following our review of the activities at the main venues and centres for creativity and rehearsal in the city.

1. DRAMATIC ARTS VENUES | 2. OUTSTANDING VENUES AND REHEARSAL CENTRES | 3. DRAMATIC ARTS COMPANIES | **4. FESTIVALS AND MISCELLANEOUS ACTIVITIES**



Barcelona hosts a large number of festivals devoted to the dramatic arts, and these enriched the year 2007 with their open outlook, fusing a multitude of different tendencies and styles.

This is the case of such festivals and shows as Dance Days and Inn Motion (both part of the Grec Festival), *Escena Poblenou*. Autumn Festival, Barcelona Theatre Festival, *Complicitats*, *IDN. Imatge, Dansa i Nous Mitjans*, LP'07. Festival of Dance... Or Not, *La Marató de l'Espectacle*, *Festival Ulls*, the Magdalena International Festival, *Apallassa't SaT!* Clown Festival, The Barcelona Tapdance Festival and the *Novembre VACA*. Women's Arts Festival.

The section on dramatic arts festivals in Chapter 8 contains reviews of many of these festivals, offering more exhaustive facts and figures on them.

MUSIC. MAIN INDICATORS

LARGE VENUES

1,159 concerts

1,288,354 spectators

79% occupation

MACROCONCERTS (more than 5,000 spectators)

17 concerts

322,323 spectators

Source: individual venues and SGAE.

Drawn up by: Barcelona City Council Institute of Culture.

MUSIC

1. LARGE MUSIC FACILITIES | 2. MUSIC SEASONS AND PROGRAMMES | 3. LIVE MUSIC VENUES | 4. FESTIVALS AND MISCELLANEOUS ACTIVITIES

DAVID ALBET MUSICIAN AND MEMBER OF THE AUDITORI ADVISORY COUNCIL
THINKING FROM ZERO

I try to think about the music scene in Barcelona, not only to sum things up, but just to take its pulse in certain aspects and to draw up a picture of the battlefield. I try to think from scratch, from zero, to make my mind a blank. If I am not mistaken, there is no similar expression in the world of music that refers in this way to silence, the simile of starting from zero, from scratch.

Writing does not come easy to a musician. We are practically never faced by a blank sheet of paper. Right now, I have something to confess: I don't listen to music when I am writing about the state of the music scene. I can't stand background music. I don't restaurants where there is a pianist at the back, playing "evergreen standards". We Catalans do have a musical expression for that, the equivalent of "you can't have your cake and eat it too": "you can't ring the bells and join the procession". I either eat or listen, and my vice is to enjoy what I eat and think about what I listen to. Music, like all the arts, requires thought, and perhaps music, as the most abstract art of all, is the one that needs silence the most. All too often, background music, if found in the wrong place at the wrong time, ruins the idea of music itself. We need to urge silence if we want to enjoy music.

On 11 March 2007, Boulez and Galas opened the new Music Museum of Barcelona. For most music lovers, this event signalled the end of a large, complicated process. The Auditori was no longer merely a project, but was the country's foremost music venue. A facility embracing all types of music, the museum, the music school, and the resident ensembles: the OBC, Hesperion XX and the Capella Reial, the Quartet Casals, Barcelona 216, the Orquestra Àrab de Barcelona and, of course,



the Banda Municipal, which will soon find a home in this new setting. In short, the Auditori is a great ship starting to find its cruising speed.

The fever for large venues is not typical of the 21st century; rather, it is a concern of the 1990s. In the case of the Auditori, this “inexcusable” delay has its virtues. We can work without the phantoms generated by the fever. Today, when we establish the programme, we know that the action of the large venue does not suffocate the others; on the contrary, it generates more consumption, more interest, for everyone. And we also know that “thinking big” does not always mean grandiloquence. The figures for the 2006-07 season show this in all its clarity: more than 300 concerts and 90,000 spectators more than the previous year, nearly half a million. The season of concerts for schools and families attracted more than 200,000. The first year of the chamber music season, with nearly 10,000 spectators and an occupation rate of 83%, brought new audiences to the Auditori, with a lower average age than for the symphony concerts. If we stick our heads out and look around, it is clear that the Auditori was no Pharaonic chimera.

As the Auditori reaches its cruising speed, the city’s musical activities—particularly live concerts—have become consolidated. *Sònar*, *Primavera Sound*, *Summercase*, *Weekend Dance*, the newly revamped *Mas i Mas Festival*... Almost before the people of Barcelona even realised it, the city has become a centre of musical attraction within a regional space growing ever larger. The expression “festival tourism” no longer sounds strange to our ears. Apart from the effects on the economy—which is not what I am interested in here—it is clear that this phenomenon is having an important effect on musical life in the city. If we can find a good musical synergy between visitors and residents, then we shall be able to gain in musical density. And when I say musical density I mean, above all, a fluid relation in the processes of creation, production and consumption. If we know how to “cook” it, consumption will generate production and production, creation. Local or visitor? That is the least important thing. If our aim is to make

Barcelona the capital of all music styles, then our goal is density. Lord save me from giving moral lessons from this lofty perch, but as far as music is concerned, it’s pretty clear to me: promiscuity is nearly always a good thing.

Whilst the 1990s were the years of the venues, the 2010s and 20s should be those of normality in creativity. Although most people like to believe in the Muses, the formula for artistic creation is quite simple: training plus love, elevated to promiscuity, equals creation. The new Strategic Plan for Culture establishes the bases for new centres of creativity, seeking, moreover, to link them to training and education. This seems to be a good approach. The other element that makes the formula work is “venues for love”, that is to say, live music venues, club culture. And suddenly I think: if everyone who attended festival concerts in Barcelona also went to concert halls and music clubs, then ours would be the city with the most music-goers in the world. And it is here that we run up against municipal by-laws governing live music venues and on music in the street. I hope whoever is the councillor responsible will practice restraint in applying these laws, but what is really important is that there should be clubs with interesting programmes and good technical equipment whilst, at the same time, the people of Barcelona can live with a minimum of noise pollution. If we want to listen to music, we need silence. If we want to normalise music and its practice, then all musical genres, at all venues, must enjoy respect above all. This means regulating to ensure that the rights of those who play do not clash with those who listen—and those who do not want to listen.

Once more, all too often background music degrades music itself and, once more, all too often music crops up in the wrong place at the wrong time. Still, I should not like to be misunderstood; laying down some rules with regard to musical practices does not imply any restriction on forms of musical expression. To quote Robert Gerhard, the most important 20th-century Catalan composer: “Nothing that is manifested to the hearing as organised sound can be alien to me as a musician”.



Standing near Plaça de les Glòries, this is the city's most important multi-purpose centre devoted to music. The Auditori embraces a large symphony concert hall, a multi-purpose room and a chamber music room, as well as housing the Catalan School of Music and, since 2007, the Music Museum.

PRINCIPAL ACTIVITIES

In 2007, the constant growth the Auditori is enjoying as it approaches its tenth anniversary in 2008 is reflected in a total 481,000 spectators. Most of these (380,000) attended the 483 concerts produced by the different departments in the concert venue itself, whilst the remaining 100,000 were drawn to the 141 concerts programmed by outside promoters in the three rooms. To this figure must also be added the 117,000 spectators at the concerts organised all over Catalonia by the different branches of the activities launched by the Auditori, as well as the 35,000 people who attended non-musical events.

The year 2007 was also marked by the opening of the Music Museum in its new venue, with a modern museum design aimed at providing up-to-date presentation of its vast heritage in knowledge and instruments, and by synergies between the new facility with the other activities that went in at the Auditori site, also including the Music School of Catalonia (ESMUC).

Another important event was the incorporation to the site of the artistic direction of the Municipal Band of Barcelona (led by Abili Fort) and the concert season this ensemble offered as part of the regular programme at the Auditori.

Moreover, in November 2007 the Auditori was made the first full member from Spain to date of the European Concert Hall Organisation (ECHO), which represents the sixteen most important European concert halls in terms of programming capacity. Working alongside the great concert venues of Europe not only adds enormously to the Auditori's international prestige, but also presents the opportunity to take part in joint projects, coproductions and exchanges.

The Barcelona Symphony and Catalan National Orchestra (OBC), which has its home at the Auditori, continued to present a popular and extensive symphony season for 12,000 season ticket holders and the public in general, a repertoire characterised by a plurality of styles and a particular focus on music by Catalan composers through performances of their works and a policy of commissioning new pieces.

The schools, family and participatory concerts organised under the programme "The Auditori Educates" have become established as a priority line of action, staged in all three rooms at the Auditori as well as all over Catalonia and the rest of Spain. In 2007, the department concerned opened up two new lines to publish support materials for these concerts: the CD collection "Mira i escolta" (Look and Listen) aimed at very young listeners, and the CD-DVD collection for children aged six years and over.

The Quartet Casals was the resident ensemble for the first chamber music season in the present format, whilst the old chamber concerts by OBC professors were included in a broader programme whose success was reflected in an 80% occupation rate at the venue.

The "Modern Auditori" department also participated in the resident ensemble programme through the Orquestra Àrab de Barcelona, whilst also promoting a general programme that reflects the latest tendencies a wide range of different styles.

Finally, the new programme "L'Auditori Apropa" ("The Auditori Comes Near") enabled 5,000 people with disabilities and socially excluded people from all over Catalonia from disadvantaged social groups to attend 180 different concerts at the Auditori.

481,047 spectators
78% occupation

MUSIC MUSEUM | www.museumusica.bcn.cat | Ownership: Barcelona City Council, with management through the Auditori Consortium

The Music Museum opened at the Auditori in March 2007. The permanent exhibition contains around 500 instruments and documents tracing the history of music and time and space, from its origins to the present. The collections are presented in a splendid, modern design in which audiovisual supports enable us to learn about and enjoy music in a direct, hands-on way. The museum also contains "The Permanence of Sound", an exhibition on the need to fix music onto different supports over the centuries, and which brings us to the end of the visit. A particularly interesting feature is the Interactive Room, where visitors can touch models and actually play instruments.

PRINCIPAL ACTIVITIES

The year 2007 served principally for the new home of the Music Museum to go beyond its modern museography, modernising its heritage of knowledge and instruments to seek synergies between this new facility and the different rooms in the Auditori in general and the Music School of Catalonia in particular. The main aims were to recover and increase the loyal public and to relaunch the traditional museum programmes within this new dimension. These activities are, in the main: workshops, live music and research. An illustrated history of the previous stage in the museum's life was also published under the title *El Museu de la Música a la Casa Quadras (1983-2001)* and work continues towards the publication of a visitor's guide.

From its opening in March to year's end, the Music Museum received 38,000 visits, representing a 100% increase over visitor numbers in the last years of the Casa Quadras period.

38,279 users

GRAN TEATRE DEL LICEU | www.liceubarcelona.com | Ownership: Consortium between Barcelona City Council, Barcelona Provincial Council, Government of Catalonia and the Ministry of Culture

395,163 spectators
88% occupation

First inaugurated in 1847, the Gran Teatre del Liceu has been the most important opera house in Spain for more than 150 years. Destroyed by fire in 1994 and reopened in 1999, the Liceu is a true symbol of Barcelona, part of the city's identity and an important element in its cultural heritage.

PRINCIPAL ACTIVITIES

Amongst the most outstanding productions staged at the Liceu in 2007 was Hans Werner Henze's opera *Boulevard Solitude*. The composer himself attended the premiere of this work on 2 March 2007.

Amongst the many operatic adaptations of the myth of Manon presented at the Liceu, particularly outstanding was the production of the Massenet's opera, superbly directed by David McVicar.

Mention should also be made of Peter Konwitschny's exceptional—and controversial—production of Verdi's *Don Carlos* de Verdi (given its first performance in the original French version at the Liceu).

Àlex Rigola directed his first opera, Wagner's *Der fliegende Holländer*, conducted by Sebastian Weigle and with Alan Titus in the lead role. Directed by Michael Boder and Stein Winge, Mussorgsky's *Khovanshchina* (in Dimitri Shostakovich's version) was one of the great events in the 2007 season. Anti-formalist *Rayok*, a little-known masterpiece composed by Shostakovich, was performed in the Foyer.

Renée Fleming took the lead in Massenet's *Thaïs*, performed in its concert version, directed by Andrew Davis. Fiorenza Cedolins and Sonia Ganassi (who alternated with Dolora Zajick in the role of Adalgisa) were the stars of *Norma*, a performance of which was broadcast live to the Barceloneta beach.

La Fura dels Baus presented a coproduction with the Paris Opera at the Liceu: Bartók's *El castell de Barabablava*, and *Diari d'un desaparegut*, by Janáček, with Williard White and Katarina Dalayman in the lead roles. Roberto Alagna was the main attraction in the revival of Verdi's *Aida* (featuring the historic sets designed by Josep Mestres Cabanes), whilst Juan Diego Flórez starred in a production by Joan Font (Comediants) of *La Cenerentola*, coproduced with the Houston Grand Opera, the Welsh National Opera (Cardiff) and the Grand Théâtre de Genève.

Marisa Martins took the lead in Xavier Montsalvatge's *El gato con botas*, directed by Emilio Sagi, whilst Leonard Balada's operas *Hangman*, *Hangman!* and *The Town of Greed* received their first performances in Barcelona, conducted by Álvaro Albiach and directed by Gustavo Tambascio. The Liceu dance programme featured two versions of the myth of Carmen; those of Antonio Gades and Sara Baras. The singers Montserrat Caballé, Simon Keenlyside, Daniela Barcellona, Nina Stemme (accompanied by Antonio Pappano), Felicity Lott and Juan Diego Flórez all performed recitals at the opera house.

The late sessions featured a concert by Barbara Cook in the main hall, with the Liceu stalls turned into a dance hall. Karen Mason performed works by Jules Styne; Janis Kelly and Richard Suart gave a recital devoted to Gilbert & Sullivan; Brent Barrett performed works by Leonard Bernstein, and Angela Denoke presented a session reviewing the repertoire of Marlene Dietrich.

The programme at the Petit Liceu featured particularly the productions of *Els músics de Bremen* and *Cantant amb el Cor*, as well as commemoration of the 500th performance of *La petita flauta màgica*.

In 2007, the Palau de la Música Catalana (1908) was about to celebrate its one hundredth anniversary in a state of plenitude. Its architectural value was universally recognised, it was in an optimal state of conservation and the music and social events staged at the venue were of the highest quality and eminence. Built by the architect Lluís Domènech i Montaner, the Palau de la Música is considered a masterpiece of *Modernista* art, as Art Nouveau is known in Catalonia. In 1997, the building was catalogued as World Heritage by UNESCO.

PRINCIPAL ACTIVITIES

The Palau de la Música Catalana went into 2007 with sights set very much on celebrations for its centenary in 2008.

For this reason, intense work went into planning and preparing the events to commemorate this important anniversary and in the painstakingly restoring interior and exterior elements in the building (cleaning the façade and replacing the original decoration, internal and external lighting, replacement of seating, restoration of the mosaics in the concert hall, etc).

Whilst all this was going on, the main concert hall, the Petit Palau and other spaces in the building hosted a vast and varied programme of music, social and business activities. Particularly noteworthy were the twelve concert seasons organised by Fundació Orfeó Català - Palau de la Música, as well as those staged by other promoters, such as Ibercamera, Euroconcert, The Project and Concert Studio, amongst others.

Also notable was the presence here of the Orfeó Català choir and its training ensembles, which form part of the Palau de la Música choir school, and the Palau de la Música Catalana Chamber Choir.

412,144 spectators
74% occupation



Year after year, Barcelona's leading music venues stage large numbers of concert seasons and regular programmes, attracting thousands of spectators. In 2007, the Palau de la Música organised the following seasons: "Simfònics al Palau", "Palau 100", "El Primer Palau", "Els diumenges al Palau", "Cobla Cor i Dansa", "Cicle d'Orgue" and "Palaujazz". The Auditori's concert year also included several seasons of ancient, chamber, modern and symphony music. For its part, as usual, the Liceu focused on Opera, Dance, Concerts, Recitals, Late Sessions and, for family audiences, "El Petit Liceu". However, apart from seasons organised directly by these large venues, we also find privately-managed programmes and seasons, many of them staged at the same venues. These seasons also bring renowned performers and repertoires with something for all tastes to the city's cultural calendar.

EUROCONCERT | www.euroconcert.org

Euroconcert is a service company that engages in a wide range of activities in the classical music field. Established in 1985 and with headquarters in Barcelona, Euroconcert acts mainly as the promoter for concert seasons of long standing and important international projection: the "Temporada Musical" music season at the Palau de la Música Catalana, the Organ Season at Barcelona Cathedral, the Catalan Music and Musicians Season, etc.

Apart from these live music seasons, Euroconcert also produces records through the Discant classical music label, as well as organising the Summer Concerts at Montserrat, the "Música d'altres temps" (music from other times) season at the Monastery of Sant Pere de Roda and cooperating with the international music festivals such as those organised in Peralada, Peníscola, Granada, San Sebastian, Santander, Innsbruck, Budapest and Strasbourg.

PRINCIPAL ACTIVITIES

The music season at the Palau de la Música organised by Euroconcert comprised ten concerts in 2007, its theme revolving primarily around the idea of composers in their historic context, focusing on the nature of certain periods in musical literature.

As part of the XVIII Organ Music Season at the Cathedral, Euroconcert programmed works by a total of 37 composers from periods ranging from the 17th century to contemporary times.

IBERCAMERA | www.ibercamera.es

Ibercamera has gradually become established as one of the longest-standing and most prestigious private music promoters in Barcelona. First launched in 1985, the Ibercamera Season is now one of the most traditional classical music seasons in the city and one of the most acclaimed in Europe.

Over the years, the Ibercamera Season has presented not only the leading symphony, choral and chamber music ensembles from all

over the world, but also the most talented and internationally renowned conductors and soloists. The Ibercamera concerts take place at the Palau de la Música, the Gran Teatre del Liceu and the Auditori.

PRINCIPAL ACTIVITIES

The star attractions on the programme for the 23rd season (2006/2007) were the violinist Anne-Sophie Mutter and the pianist Maria João Pires. However, Ibercamera also showed a keen interest in young artists, organising concerts by the pianists Alexei Volodin, Paul Lewis and Lang Lang (China).

10th SCHUBERTIAD | www.schubertiada.com

The Shubertiad is a journey into the inner world of Franz Schubert that has delighted enthusiastic audiences and received considerable acclaim from the specialist press for ten years now.

PRINCIPAL ACTIVITIES

The 2007 programme featured eight concerts, showcasing a wide range of the Viennese composer Franz Schubert's main areas of creation: from piano pieces (Carme Vilà) to works for a male choir (Die Sigphoniker) and chamber music (Hélène Latour and Martin Surot).

However, the real kings of the Shubertiad every year are the lieder recitals. Four such recitals were organised in 2007, performed by leading artists in the world of the lieder.

11th AVUIMÚSICA SEASON | www.accompositors.com

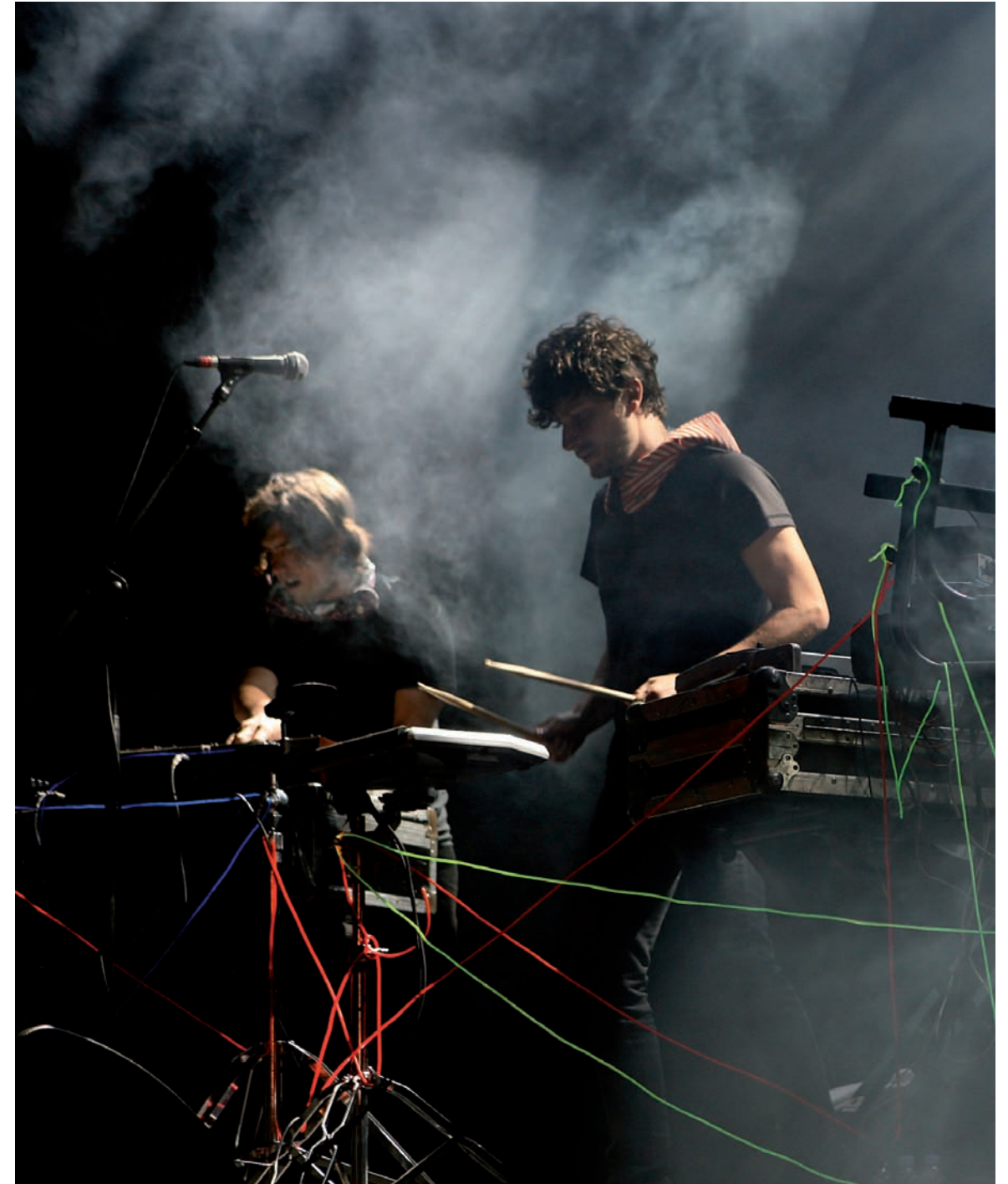
The Catalan Association of Composers organises the AvuiMúsica Season, Barcelona's great showcase for contemporary music, focusing on first performances of works, new musical developments, international exchanges and, in short, everything imaginable to promote the work of Catalan composers.

PRINCIPAL ACTIVITIES

In 2007, the season comprised three concerts, organised in cooperation with the OBC: clarinet and percussion, *septimino* and string quartet; the concert for solo guitar performed by the competition finalist, Miquel Llobet; a piano duet for four hands; the Instrumental Ensemble of the Catalan Association of Composers, comprising the following instruments: flute, clarinet, bassoon, trumpet, percussion, violin, viola, cello, double bass and soprano, and a concert for mezzo and piano. A mini-season, entitled "Lloc de pas", also established a dialogue between music and other artistic languages such as poetry, film and video art.

Apart from these seasons of concerts, we should also mention such other live music programmes as those organised by the city's universities and conservatories, and the **22nd SEASON OF 20th and 21st CENTURY MUSIC**, an important reference amongst contemporary music festivals held in Catalonia and which, in 2007, featured the notable presence of 22 Catalan composers and nine premieres. Another important music season is that formed by the **JOVENTUTS MUSICALS CHAMBER MUSIC CONCERTS**, the result of the merge between the "Música XXI" young musicians season and the "New Repertoires" season of Catalan music, organised by music publishers Clivis and Boileau. Finally, we should mention that, from October 16 to November 23, the 6th **ANNA RICCI SEASON, FROM US TO YOU** took place at the auditoria of the Liceu Conservatory and the National Museum of Contemporary Art (MNAC), organised by the Catalan Association of Classical Music Performers (ACIMC) and which, in 2007, increased the number of concerts to eight, presenting a new concert, the result of cooperation and cultural exchange between the ACIMC and the Cuban Institute of Music. The inaugural concert this season rendered homage to the soprano Carme Bustamante.

1. LARGE MUSIC FACILITIES | 2. MUSIC SEASONS AND PROGRAMMES |
3. LIVE MUSIC VENUES | 4. FESTIVALS AND MISCELLANEOUS ACTIVITIES



It is an undisputed fact that, year after year, the live music available in Barcelona grows in the shape of festivals, seasons, circuits and projects and initiatives of all kinds. 2007 was very much “live music year”, and not only due to the increase in music on offer, but also because of the debate that emerged on the subject of live music venues. The interest and the dialogue which took place between club operators and the local authorities led, particularly towards the year’s end, to changes in local by-laws which will enable the city’s clubs to stage live music. Once all the administrative procedure has been completed and the amendments to the laws implemented, more than one hundred such clubs all over the city will be able to present live music.

This activity will be added to the more than four thousand concerts (only at venues members of the Catalan Association of Concert Halls) that provide testimony to the work of live music halls.

Apart from the venues described separately here, we should also mention a number of other live music clubs in Barcelona. These include the **SALA HELIOGÀBAL**, which focused on the following thematic concerns in 2007: small-format concerts, “dispersed” music, poetry quarters, audiovisual showings and the Festigàbal in Plaça Rovira. Another organisation that worked intensively over the year was the MAS I MAS group, which is devoted to promoting live music at venues all over Barcelona, including such clubs as **JAMBOREE**, **JAZZROOM – COVA DEL DRAC** and **TARANTOS**, where the musical styles showcased range from techno to jazz, from flamenco to blues. Mas i Mas also manages the electronic music disco pub MOOG, which stages sessions featuring the house DJs combined with occasional live performances.

No description of the city’s live music venues would be complete without mentioning the following: the **BEL LUNA JAZZ CLUB**, where the programme features a careful selection of artists performing in a varied range of styles, though always with a jazz basis; the **BAR PASTÍS**, its décor reminiscent of French bohemia, where live music can also be heard; the **SALA BE COOL**, with live indie pop concerts and electro techno minimal sessions; and the **SALA BE GOOD**, a historic club in the Poble Nou neighbourhood, a live music venue for years where countless artists started out on the road to fame and fortune, in both the commercial and independent circuits.

In 2007, the historic **LONDON BAR** continued to offer a regular live music programme as it moves towards its centenary, whilst the **LUZ DE GAS** music hall laid on monthly programmes of live music featuring both national and international artists and a wide range of musical styles.

For its part, the **SALA MEPHISTO** continued to be an essential meeting point for the hard rock scene, putting on full monthly concert programmes devoted to the genre.

A recent addition to the roster of Barcelona live venues is the **OMMESSION CLUB**, a multi-purpose room in the Hotel Omm devoted to staging events, celebrations and other activities, and which also organises live DJ and VDJ sessions, as well as sessions of new wave, electro funk, dance and house sounds.

As well as putting on live music concerts every day of the week, in March 2007 the **SALA MONASTERIO** also organised the Singer-Songwriter Jams, an exciting, creative meeting point for all artists engaged in that particular genre today.

Finally, we should mention **ZACARÍAS**, formerly La Bôite and which, since 2005, has focused largely on jazz, blues and singer-songwriters in a programme of concerts known as Zac Live.

BIKINI | www.bikinibcn.com | Ownership: private

The Sala Bikini, with three rooms and a highly eclectic programme of events, has always been a reference point for Barcelona nightlife, as well as a launching pad for local groups and artists. The sound and lighting equipment at Bikini adds to the quality of all concerts staged at the venue, as well as providing an ideal setting and stage for events of other kinds.

PRINCIPAL ACTIVITIES

Outstanding events in 2007 included presentations of new records by the likes of Quimi Portet, the Enderock 2007 award ceremony and concerts by such artists as Sidonie, Gossos and La Troba Kung Fu.

HARLEM JAZZ CLUB | Ownership: private

The celebration of the Harlem Jazz Club’s 20th anniversary reminded us all of just how important this venue, what valuable, enduring work it achieves in the socio-cultural realm. The anniversary also provided a chance to look back over the history of the Barcelona music scene over the last two decades, in which the Harlem Jazz Club has become very much a figurehead thanks to its continued activity and the quality of its events.

PRINCIPAL ACTIVITIES

To celebrate the twenty-year landmark, over the course of 2007 the Harlem Jazz Club organised a full programme of exceptional activities, such as the concert by Barcelona Fam Zero Afro Band (May 16), the concert in tribute to Joan Vinyals, the show Focs by Las Migas and Rodinka and the presentation of the CD *Insatisfacción total* by Argentinian bluesman Tota. Finally, the December 2007 programme concentrated, in the course of just one month, all the genres and shows typically laid on at the club, as well as taking the opportunity of inviting four exceptional groups of foreign musicians to perform: Paula Santoro, Barrelhouse Chuck, Takis Kunelis Pergamos Project and the Jerry González Quintet accompanied by Antonio Mesa.

JAMBOREE | www.masimas.com/jamboree | Ownership: private

Jamboree is a club specialising in jazz in all its variants.

PRINCIPAL ACTIVITIES

Over the course of 2007, Jamboree staged 335 concerts, attended by a total of some 39,700 spectators.

The artists performing at the club included, most notably, Reynald Colom, Charmiin Michelle, Russ Lossing, Deborah Carter, Ernie Watts, and Kurt Rossenwinkel, amongst many more.

A key objective over the year was to stage quality concerts and reasonable prices, making Jamboree, once more, one of the best-known clubs in Barcelona.

JAZZ SÍ CLUB | www.tallerdemusics.com | Ownership: private

The Jazz Sí Club has become a favourite venue amongst the people of Barcelona who wish to listen to live music. This is not a site reserved only for professionals and students linked to the “Taller de Músics” music school. Moreover, in recent years, the club has begun to attract large numbers of music fans, not only jazz lovers, but also followers of other styles.

PRINCIPAL ACTIVITIES

The Jazz Sí Club Young and Professional Musicians Seasons are amongst the club’s activities which arouse the greatest expectation.

Over the course of 2007, these seasons were opened up to different types of music: jazz, flamenco, Latin, rock, traditional, blues... attracted broad audiences of all types and ages.

The 2007 season was launched once more by jazz masters, continuing the tradition established two years previously. This is, in short, a season devoted to the jazz played in the city today, performed by locally-based musicians.

The average occupation of the venue for the concerts staged over the 2007 season was practically 100%.

KGB | www.salakgb.net | Ownership: private

148 Organising its programme jointly with Garatge Producciones, the Sala KGB, a historic live music venue in Barcelona, has gradually been specialising in rumba over the last few years.

PRINCIPAL ACTIVITIES

KGB offers a fascinating, varied overview of this musical genre. April 2007 saw the launch of the “Rumba Club” season, during which, every Thursday, live performances of rumba and other genres influenced by Afro-Caribbean music, flamenco, pop, disco and funk were organised.

RAZZMATAZZ | www.salarazzmatazz.com | Ownership: private

Razzmatazz is a venue containing three multi-purpose rooms in the Poble Nou neighbourhood, where the activities staged include live music, exhibitions, parties, catering services and fashion shows. These rooms include the largest of its type in Barcelona, holding up to 3,000 people.

PRINCIPAL ACTIVITIES

Open to all musical styles, Razzmatazz nevertheless focuses particularly on indie, electronic, pop/rock and DJ sessions, providing a venue for both national and international artists to present their latest work.

Musicians of the standing of Sean Lennon, Xazzar and Ride the Sky (who gave three concerts), Epica and Sonata Arctica are just some of the artists who have performed at what used to be Zeleste in 2007.

SALA APOLO | www.sala-apolo.com | Ownership: private

The Sala Apolo first opened its doors in 1935, and since then has maintained strong links with both the Paral·lel area in particular and the city of Barcelona in general. In 1991, its policy underwent an important change, from dancehall to concert venue and “club of clubs”. Since then, the entire programme has focused on live music, with a strong commitment to diversity. Pop, rock, electronic, jazz, world music, black music (hip-hop, soul, funk) and urban music all feature on the programme of live music here.

PRINCIPAL ACTIVITIES

The Sala Apolo is a “club of clubs” where sessions devoted to certain music styles are regularly organised. These sessions take place at times from midnight to 5.30 am. They are: Nitsa Club (Fridays and Saturdays), Powder Room (every Thursday) and Caníbal Sound System (every Wednesday).

This programme is completed by concerts. In 2007, Apolo staged some 200 live shows, making this one of the most active venues in Barcelona, as well as one of those that features the widest variety of artists.

SIDECAR | www.sidecarfactoryclub.com | Ownership: private

Sidecar, which celebrated its 25th anniversary in 2007, remains faithful to its commitment to live music, to local groups... Over the years, many of the musicians who have played at the club have gone on to become national and international figures, and has even provided a launching pad for the careers of such star acts as Manu Chao, Sinistro Total and Sisa.

PRINCIPAL ACTIVITIES

Over the first ten months of 2007, a total of 113 concerts were held at Sidecar, featuring 179 artists and attracting a total of 12,543 people.

To celebrate their 25th anniversary, Sidecar and BAM organised a meeting of sidecars and concerts by Poet in Process, Sidonie, The Undertones and The Robocop Kraus.

TARANTOS | www.masimas.com/tarantos | Ownership: private

This is a club principally devoted to flamenco, though it is also open to promoting and fostering artists and genres of all kinds.

PRINCIPAL ACTIVITIES

Some 97,500 people frequented Tarantos over the course of 2007, when a total of 335 concerts were staged. Generally speaking, these concerts featured less well known flamenco musicians with great potential, artists seeking the opportunity to demonstrate their mastery of the genre.

On more than one occasion, the mixture of concert-going audiences with disco lovers brought colour to the scene, making it possible to bring together two types of user with very different musical tastes.



The number of music festivals that take place in Barcelona is practically impossible to list exhaustively. All styles, tendencies and rhythms are represented here at events located all over the country.

These events include: Sònar, the International Festival of Progressive Music and Multimedia Art; BAM (Barcelona Acció Musical) devoted to independent music; the Millennium Festival; the Tradicionàrius International Folk Festival; the Festival of Ancient Music; Barnasants, the International Singer-Songwriter Festival; the International Percussion Festival; the "Poets of Sound" Contemporary Music Festival; In-Somni, Catalonia's travelling independent music festival; the Minifestival of independent music; the Divergences Festival; New Sounds, Contemporary Music; Barcelona Guitar Festival; the Llatino BCN Festival; the Nou Barris Flamenco Festival; Palau Jazz; Propostes; the Únicas Festival; the Ciutat Vella Flamenco Festival; Primavera Sound; the Ciutat Vella Creative Music and Jazz Festival; B-Estival; Summercase Jazz & Street; the Raval Jazz Festival; the Mas i Mas Festival; the Jazz Hour - Tete Montoliu Memorial Festival; the Barcelona Blues Festival; Weekend Dance; the Mozart Festival; the World Music Festival; LEM (the International Festival of Experimental Music); the ASICS Music Festival; the Ribermúsica Autumn Festival; Rockdelux Weekend; the Voll-Damm International Jazz Festival of Barcelona; the Pocket Opera and New Creations Festival; Wintercase San Miguel; the Hipersons Independent Music Festival; the Estrella Damm Primavera Club; and the Musicians in the Metro Festival. Information about some of the most outstanding events can be found in Chapter 8, in the section devoted to music festivals.

For many years now, Barcelona has also hosted several prizes for performers that enjoy unquestioned international prestige. One such is the **MARIA CANALS INTERNATIONAL COMPETITION**, established 54 years ago with the aim of bringing piano and classical music to the general public. In 2007, the competition was open to pianists aged between 18 and 32 years from all over the world. From the more than 200 entries submitted, 113 pianists from 35 countries were selected. At the final, which took place at the Palau de la Música Catalana with accompaniment from the Orquestra Simfònica del Vallès, the winner was the Serbian pianist Mladen Colic.

Another renowned historic music competition staged in the city of Barcelona is the **FRANCESC VIÑAS INTERNATIONAL SINGING COMPETITION**, considered one of the most prestigious in the world. At the 45th competition, Marta Mathéu of Tarragona won second prize in the women's category, but the jury declared the first two prizes null and void, something that had not occurred since 1987. Two second prizes were awarded in the men's category, to the North American baritone Lee Poulis and the Korean tenor Ook Chung.

This look at miscellaneous events would not be complete without mention, also, of the **MUSIC FESTIVAL** which, in 2007, made its own contribution to the programme for Barcelona Science. As a result, the Auditori hosted three unique events linking music and science. The first was the presentation of ReacTable, an electro-acoustic board which interacts with objects in different ways, and which the singer Björk has now booked for her next tour. The Music Festival also produced "Golden Cage", interactive installations by Yaiza Nicolás and Carmen Platero's "Deriva del cristal sonoro".

Besides the Auditori, the Music Festival, also occupied streets, squares, parks, civic centres, libraries... Staged from June 17-22, the festival programme embraced more than one hundred performances. Besides concerts, staged in all ten city districts, the Music Museum and the Music School of Catalonia both held open days. Altogether, these activities were enjoyed by around 15,000 people.

Nor should we forget in this section the great **MACROCONCERTS** organised in Barcelona over the course of 2007. Firstly, we should mention the concert given by the pop group Police, which drew 54,000 fans to the Olympic Stadium in late-September. Another outstanding success was the Barcelona stop-off made by Serrat and Sabina's "Dos pájaros de tiro" tour: three days in October, more than 52,000 people in total at the Palau Sant Jordi. Finally, on June 21, the Rolling Stones played in front of than 35,000 people at the Olympic Stadium. Other artists who performed before huge crowds at the Palau Sant Jordi include Miguel Bosé and Maná, acts which both drew 17,500 spectators, and David Bisbal, Alejandro Sanz and Luis Miguel, all of whom beat the 14,000 mark.

COMMERCIAL CINEMA CIRCUIT

201 screens
834 films exhibited
9,514,453 spectators

Source: Ministry of Culture and the Media.
Government of Catalonia
Drawn up by: Institute of Culture. Barcelona City
Council

PRINCIPAL AUDIOVISUAL PRODUCTIONS IN BARCELONA

52 feature films
174 short films
322 advertising shoots
295 photographic shoots
161 television entertainment programmes
158 reports and documentaries

Source: Barcelona-Catalunya Film Commission

AUDIOVISUALS

1. FILM SHOOTS IN BARCELONA | 2. THE BARCELONA-
CATALUNYA FILM COMMISSION | 3. AUDIENCES AND
SCREENS | 4. PRIZES AND PRESENCE AT INTERNATIONAL
FESTIVALS | 5. FILM AND AUDIOVISUAL FESTIVALS



ISAKI LACUESTA FILM DIRECTOR
A TIME OF TRANSFORMATIONS

In 2007, seats sold at Spanish cinemas fell by nearly twenty million compared to the year 2006. However, on closer inspection, the figures show that the audiovisual public is neither created nor destroyed; it is simply transformed, moving towards others genres and formats.

The Barcelona film listings represent at its most extreme. Films that are ignored by distributors, or which raise not even a ripple when shown on the commercial circuit, go on to fill cinemas at one or other of the many festivals which take place in the city. The fifteen film showings at Montjuïc Castle (in a season whose daring programme attracts an average 2,000 spectators per session) and attendance figures at such firmly established festivals as BAFF, l'Alternativa and Mecal, as well as more fledgling events, such as Micec and In-edit, speak of a promiscuous, decentralised events culture.

At the same time, the presence of audiovisuals at museums has become consolidated. Besides the showings and acquisitions made by MACBA, we should also note the continuing success of the Xcèntric sessions at CCCB (a regular feature since 2001) and the exhibition resulting from a selection of its programmes: "That's not entertainment!", in which pioneering cinema achieves a profile worthy of note.

The importance of this exhibition has become even greater, because it has now started along a path that, it seems to us, will set a trend and find continuity in coming years: in December 2007, the first digital archive on experimental and documentary film was opened, enabling users to browse the Xcèntric collections. Personally speaking, I feel that we should dare to hope, one day, for a huge public archive comprising the collections of all the festivals which take place in Barcelona every year.

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In any case, in terms of public notoriety, it is obvious that the outstanding event of 2007 was the filming in Barcelona by Woody Allen, who has created some of the most unforgettable movies of recent decades. For the second time, Barcelona City Council decided to invest in film production (we remember the earlier precedent, the film *Mystery of the Nile*, which Jordi Llompart directed for IMAX films in 2005). The importance attached to the Woody Allen film shoot surpassed the strictly audiovisual and cultural sphere to become, above all, the ideal instrument for gauging the mood of the different bodies involved. The resulting portrait generates an initial conclusion, as regards aesthetics: starting with local politicians, producers, media, directors and

artists, we all need to learn to live with and look upon coproductions of this kind as if they were quite natural (or, at the very least, we should pretend to do so). If not, we risk continuing to look like improvised extras to the film *Welcome, Mr. Marshall*. In any case, it will be interesting to see, over the coming years, whether and to what point Barcelona society is willing to continue investing and risk-taking in audiovisual production apart from that which offers a good chance of commercial profit or which successfully advertises the city as a tourist destination.

Between Woody Allen and *Xcèntric* (extremes not only in terms of alphabetic order, but also symbolic), an infinite range of possibilities open up before us.

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1. FILM SHOOTS IN BARCELONA | 2. THE BARCELONA-CATALUNYA FILM COMMISSION | 3. AUDIENCES AND SCREENS | 4. PRIZES AND PRESENCE AT INTERNATIONAL FESTIVALS | 5. FILM AND AUDIOVISUAL FESTIVALS



In recent years, the city of Barcelona has seen considerable growth in the number of audiovisual productions that have taken over its streets and squares, its parks and outstanding sites as the location for films of the most varied nature. In 2007, for example, more than 1,300 productions were filmed here, including feature films, TV movies, television series, videoclips, reports, advertisements, etc.

The substantial increase in this type of activity in the public way has required considerable efforts amongst those involved to coordinate with regard to the corresponding permits and licences. In response to this need, in February 2007 the **TAULA DE COORDINACIÓ DE FILMACIONS DE LA CIUTAT DE BARCELONA**, or City of Barcelona Filming Coordination Commission, was set up. The commission is chaired by Barcelona City Council Directorate for Heritage Management and is formed by representatives from the City Police Information and Applications Office and the Barcelona-Catalunya Film Commission. It was set up to monitor all film shots that take place in the public way and in public buildings in the city, providing better support for more complex shots and helping to coordinate the different parties involved. At the same time, the new commission also works on management of the outstanding sites, infrastructure and buildings in Barcelona that could be offered to production companies for their audiovisual activities, increasing the directory of municipal locations and facilities that could be placed at the service of such audiovisual production activities.

Amongst the film shoots that took place in 2007, the most frequent types were those of an advertising nature, as there were more than 600 productions between publicity spots and commercial photo shoots. There were also a considerable number of shoots for television entertainment programmes (136), short films (174) and documentaries (116).

However, looking beyond the figures, it is clear that the film shoots that achieve the greatest media impact for a city are those involving feature films, some of which may reach places all over the world. Barcelona was the scene of shooting for 33 feature films in 2007. Not easily forgotten, for example, is the most outstanding of these, the making of Woody Allen's film *Vicky Cristina Barcelona*, starring Scarlett Johanson, Penélope Cruz and Javier Bardem, and which received support from the public administration.

Continuing to discuss the international productions filmed in Barcelona, we might mention the feature film *Meu Nome não é Johnny*, by the Brazilian director Mauro Lima, or the Indian films *Paali*, by Abraham Abel, and *Wapsi*, by Vinnil Markan. Moreover, Argentinian film maker Fernando Díaz also chose the city as the location for his film *La extranjera*.

The Catalan feature films made here also include José Luís Guerin's *In the City of Sylvia, BCN 39 07*, by Ventura Pons, and *No me pidas que te bese porque te besaré*, by Albert Espinosa.

Many of the audiovisual productions made in Barcelona in 2007 were filmed under the "general film shoot permit", a permit established by the Filming Coordination Commission and which enables production units to film in different streets and squares in the city without needing to specify any particular location. This permit has simplified the application process for small, light filming units which cause minimal disturbance on the public way.

The remaining shoots, that is, those issued with permits for specific zones, were located mainly in the following districts: Eixample (202 film shoots), Ciutat Vella (188) and Sant Martí (165).

The specific locations that producers most requested were the same as in previous years: firstly, Parc Güell (51 applications), followed by the Ciutadella Park (24) and the Boqueria market (16). Other outstanding sites used as the location for different shoots over the course of the year included the Sagrada Família, the Olympic Port, Rambla de Catalunya and La Pedrera.



Of the more than 1,300 productions filmed in the city over the year, a total of 438 used the services provided by the **BARCELONA-CATALUNYA FILM COMMISSION (BCFC)**, an agency established by Barcelona City Council and the Government of Catalonia to promote, both nationally and internationally, the Catalan audiovisual industry and Catalonia as a location for film shoots, to provide information about locations, to help audiovisual companies to coordinate and carrying out their film shoots and to act as an intermediary between producers and the various spheres of the public administration.

The active role played by the BCFC on the **TAULA DE COORDINACIÓ DE FILMACIONS DE LA CIUTAT DE BARCELONA** (City of Barcelona Filming Coordination Commission) and the work achieved by the commission itself helped to redistribute productions, as the BCFC basically managed permits for large and complex and non-advertising film shoots, whilst other productions, particularly those requiring more simple formalities, were forwarded to the City Policy Information and Applications Office, which handled the corresponding permit formalities (920 productions were attended to in this way).

Although, in absolute figures, short films (136 productions), documentaries (84) and television entertainment (56) occupied the first three places in the ranking by type of film shoot managed by the BCFC, it should be remembered that feature films require special attention and considerable monitoring by the coordinating agency. For this type of production, the BCFC organises liaison meetings with the production team and the different City Council departments involved with film shoots, as well as monitoring the film shoot permit application process. This explains why practically all producers making feature films in the city in 2007 (49 out of a total of 54) requested the BCFC's assistance. Over the year, the agency provided support for 32 cinema feature films, 13 television movies and 4 feature documentaries.

By place of origin, the foreign production companies that most requested the services of the BCFC in 2007 were those from the European continent (57), and by those from Asia (22), followed at a considerable distance by those from the Americas (11). The foreign country that made the most frequent use of BCFC services in 2007 was the United Kingdom, with 20 productions, more even than those from the rest of Spain (19).

However, apart from constantly monitoring film shoots, the BCFC also worked on its territorial expansion in the year 2007. As a result, ten townships became formal members of the Catalan Film Commission network.

Work also continued intensively on drafting the Guide to Audiovisual Production in Barcelona and Catalonia, which was presented for the first time anywhere in the world at the Cannes Festival. Moreover, as part of efforts to improve communication of the BCFC services, work on a new website, which will contain content embracing the whole country, began. The new site is due to be presented in 2008.

Finally, we should also mention particularly the BCFC's presence at several audiovisual festivals and markets over the course of the year: DocsBarcelona, the European Film Market as part of Berlin International Film Festival, the Marché du Film, organised as part of Cannes International Film Festival, the Sant Sebastian International Film Festival, the International Film Festival of Catalonia, and Medimed, the documentary market organised by the Association of Independent Mediterranean Producers.

1. FILM SHOTS IN BARCELONA | 2. THE BARCELONA-CATALUNYA FILM COMMISSION | **3. AUDIENCES AND SCREENS** | 4. PRIZES AND PRESENCE AT INTERNATIONAL FESTIVALS | 5. FILM AND AUDIOVISUAL FESTIVALS



As in the rest of Spain, the number of people attending cinemas in Barcelona fell by more than 5% in 2007 compared to the previous year. Nonetheless, it is notable that audiences for films produced in Catalonia (mainly Barcelona) increased by 15%.

For the first time ever, two films made in Barcelona by young Catalan directors beat the US blockbusters at the box office. The films in question were *The Orphanage*, directed by Juan Antonio Bayona, and *de Rec*, by Jaume Balagueró and Paco Plaza.

FILMOTECA DE CATALUNYA | www.gencat.cat/cultura/icic/filmoteca | Ownership: Government of Catalonia

Besides promoting quality film from all over the world, the mission of the Filmoteca de Catalunya is also to recover, conserve, catalogue and restore the audiovisual heritage of Catalonia, making it more widely known and managing the country's specialist audiovisual documentary heritage.

100,825 users

PRINCIPAL ACTIVITIES

Asian horror movies opened the 2007 film year at the Filmoteca de Catalunya, with a programme featuring the most outstanding fantasy and horror films from Japan, South Korea, Hong Kong and Thailand.

A season was also devoted in 2007 to the work of such great directors as Eisenstein, Pasolini and Fassbinder, whilst films by Alejandro Amenábar, Daniel Smich and Jose Luis Borau, amongst many more, were also programmed. Moreover, the largest retrospective ever devoted in Catalonia to the French director Jean-Luc Godard was also presented over a three-month period in 2007.

In brief, 987 film sessions and more than 100,000 spectators provide eloquent testimony to the excellent work of the Filmoteca over the year.

1. FILM SHOOTS IN BARCELONA | 2. THE BARCELONA-CATALUNYA FILM COMMISSION | 3. AUDIENCES AND SCREENS | 4. PRIZES AND PRESENCE AT INTERNATIONAL FESTIVALS | 5. FILM AND AUDIOVISUAL FESTIVALS



Rec, the film directed by Balagueró and Plaza, and Bayona's *The Orphanage*, the two biggest box office hits of the year, made an enormous impact at the 40th Sitges International Film Festival. *Rec* won the prizes for best director and best actress, as well as the critics' and audience awards. Moreover, Bayona's film opened the festival and received warm applause at Cannes Critics Week.

In the City of Sylvia, by another Barcelonan, José Luís Guerín, selected by the Venice Film Festival is the only Spanish film to have competed at a regular international festival in 2007.

The Orphanage was awarded the Goya for best new director, whilst the awards for best film and best director went to yet another Barcelonan film-maker: Jaime Rosales for his film *Solitary Fragments (La soledad)*.

Having burst onto the scene five years ago with his first film, *The Hours of the Day*, Rosales, the 2007 film, featuring Sonia Almarcha and Petra Martínez, marked his long-awaited return to the big screen.

The Orphanage was selected by the Spanish Film Academy to represent Spain at the Oscars. Bayona and his team were also the undisputed winners with six statuettes at the **CATALAN FILM NIGHT (LA NIT DEL CINEMA CATALÀ), THE VI BARCELONA FILM AWARDS**, which took place on 5 December 2007 at the Gran Teatre del Liceu, broadcast live by Canal 33 television.

1. FILM SHOOTS IN BARCELONA | 2. THE BARCELONA-CATALUNYA FILM COMMISSION | 3. AUDIENCES AND SCREENS | 4. PRIZES AND PRESENCE AT INTERNATIONAL FESTIVALS | **5. FILM AND AUDIOVISUAL FESTIVALS**



Over the course of the year 2007, Barcelona hosted a large number of film and audiovisual festivals that testified to a growing interest amongst the people of Barcelona in the generally less commercial films that find the best—and, very often, only—channel for exhibition in such events.

These festivals were: DocsBarcelona; Curt Ficcions, the festival of short films; Barcelona Visual Sound, an audiovisual festival devoted to young artists; BAFF, the Barcelona Asian Film Festival; OFFF, the International Festival for the Post-Digital Creation Culture; the Digital Barcelona Film Festival (DiBa); MICEC, the International Festival of Contemporary European Film; Barcelona Jewish Film Festival; Barcelona International Women's Film Festival; Xinacittà, International Independent Animation Film Festival; Sala Montjuïc; Mostra Lambda, the International Gay and Lesbian Film Festival; MECAL, Barcelona International Short Film Festival; the Political Film Festival; Docúpolis, Barcelona International Documentary Festival; the Colombian Film Festival; Cineambigú, the continuous festival of contemporary, new and independent film; Barcelona International Gay and Lesbian Film Festival; In-edit, Barcelona International Musical Documentary Film Festival; Festival ArtFutura; Barcelona African Film Festival; Sants Fantasy and Horror Film Marathon; the Resfest Digital Film Festival; and l'Alternativa, Barcelona Independent Film Festival.

Further information about most of these festivals can be found in Chapter 8 of this report, in the section devoted to audiovisual festivals.

FESTIVALS IN BARCELONA

1. THE GREC FESTIVAL OF BARCELONA | 2. OTHER
FESTIVALS IN BARCELONA

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FESTIVALS IN BARCELONA. OVERALL FIGURES

	FESTIVALS	ATTENDANCE
VISUAL ARTS AND DESIGN	4	211,410
LITERARY	4	30,108
DRAMATIC ARTS	8	61,086
MUSIC	33	1,087,838
AUDIOVISUAL	17	196,173
MULTIDISCIPLINARY (includes Grec)	5	139,969
Total¹	71	1,726,584

1. Festivals for which attendance figures are available.

Source: organisers and press.

Drawn up by: Institute of Culture. Barcelona City Council.



What function do festivals perform? Are they showing signs of entering into crisis and decline? They are presented as the culminating point of a music, dance and theatre season, but isn't this just a cultural marketing ploy? These are issues that come up time and again, like the death of the opera and the theatre...

To find answers to these questions, we need to remember that some of the most important European festivals were first staged at the start of the postwar period, or were established as festive accompaniments to political and economic optimism and social mobilisation. Examples of the former include Edinburgh and Salzburg, of the second, Avignon and, in its day, Nancy.

All this is not fruit of mere coincidence. Festivals have always contributed to community cohesion and have had a restorative effect on the social fabric. We need only remember that concert seasons by symphony orchestras were restarted in Germany immediately after the end of the Second World War, when everything was still in ruins.

Festivals are a powerful lay ritual of communion, an event that strengthens community identity in the open experience of "the other". They are an instrument of social participation based on aesthetic delight and intellectual stimulation.

Ignoring for a moment differences in genre, period and style, festivals share several objectives: to provide, through careful selection, an overview of the "state of the arts"; to open a window to innovation, presenting things that—for different reasons—are not found in traditional arts seasons; creative and

experimental works, new talent and exhibitions of other cultural traditions.

But festivals have also survived thanks to their constant internal mutation. Today, social reflection takes the stage guided by the need to focus and reflect on evident social dysfunctions and to revive the authenticity of its artistic content by engaging with reality. In response to social instability and the growing sense of break-up, freedom of artistic expression is an antidote to counter populist tendencies, the commercialisation of culture and policies of entertainment and distraction.

Moreover, the city is, today, the place where cosmopolitanism is made visible. A network of communities operate in it that cross and redefine national, linguistic and cultural borders. And this fusion is also healthily reflected in the scene.

Barcelona has not been alien to these great mutations. Moreover, a sign of the city's dynamism and creative restlessness can be found in the more than one hundred festivals hosted here, devoted to music, the theatre, and the visual and audiovisual arts.

Among all these, the Grec Festival—the most outstanding and long-standing summer event—enjoys a special privilege: at the amphitheatre in Montjuïc the festival offers audiences the chance to share emotions in the incomparable setting that only contact with the natural elements can provide, stripping the theatrical event of its artificiality and restoring what is essential to it, far from coded urban practices, from all belonging to specific social groups. It is a proposal open to all.

1. THE GREC FESTIVAL OF BARCELONA | 2. OTHER FESTIVALS IN BARCELONA



GREC FESTIVAL OF BARCELONA, 31st EDITION | www.bcn.cat/grec | Organised by: Institute of Culture. Barcelona City Council

As it entered its 31st year, a new period began for the Grec Festival of Barcelona with the appointment of Ricardo Szwarczer as artistic director for the next four years. The Grec Festival of Barcelona 2007 programme featured 75 artistic proposals staged between June 26 and August 6. These events included 22 theatre productions, 9 dance performances, 31 concerts and 13 children's theatre, circus and hip hop shows. Besides these, the festival programme also featured a range of activities such as *Interferències* and *Dance Days*, the *Conversations with the Artists* and the initiative *Reading in the Kitchen*.

95,411 spectators
71% occupation

The essential characteristics of the festival in this new period include, particularly, the following:

COMMITMENT TO CATALAN ARTISTS. Lluís Pasqual, Àlex Rigola, Ferran Madico, La Fura dels Baus, Gerard Guix, Carlota Subirós, Lourdes Barba, Àlex Mañas, Jordi Coca, Pep Pla, Josep Maria Mestres, Carme Portaceli, Maria del Mar Bonet and Miguel Poveda, Juan Gómez "Chicuelo", Domingo Patricio, Sara Flores and Nacho Blanco all presented their latest works.

INTERNATIONAL DIMENSION. Marcial Di Fonzo Bo (Théâtre des Lucioles), Alvis Hermanis (Jaunais Rigas Teātris – New Theatre of Riga), Akram Khan and Sylvie Guillem, Lim Hwai Min (Cloud Gate Dance Theater of Taiwan), Cia. Bruno Beltrão, Hofesh Schechter, Club Guy & Roni, Thomas Noone, Laurie Anderson, Omara Portuondo, Medeski, Scofield, Martin + Wood, Michael Nyman, Pascal Comelade, Bebo and Chucho Valdés, Gonzales, Lenine, Peter Greenaway (*The Tulse Luper VJ Performance*) and Hossam Ramzy are just some of the international artists who performed at the festival.

CATALONIA'S LEADING PRODUCER. Grec'07 featured 19 festival productions:

Caldera Express'07 - John Jasperse; Four; *Febre*; *2666*; *Gènesi 3.0*; *King*; *Conte d'hivern*; *Krapp: última gravació*; *Le mani forti*; *Leonce and Lena*; *El maletí*; *Fairy*; *Europe is Living a Celebration*; *Imperium*; *Enculaquier otra parte*; *El perseguidor*; *El meravellós màgic d'Oz*; *Orlando Furioso!*; Hip Hop at the Teatre Grec.

COMMITMENT TO MEETINGS AND FUSION. Akram Khan Dance Company (United Kingdom - Bangla Desh) amb Sylvie Guillem (France), Marcial Di Fonzo Bo (Argentina-France) amb Théâtre des Lucioles (France), Lluís Pasqual (Catalonia) amb the Teatro Stabile del Veneto (Italy), Omara Portuondo (Cuba) with the Barcelona Big

Latin Ensemble (Catalonia), Maria del Mar Bonet with Miguel Poveda, etc.

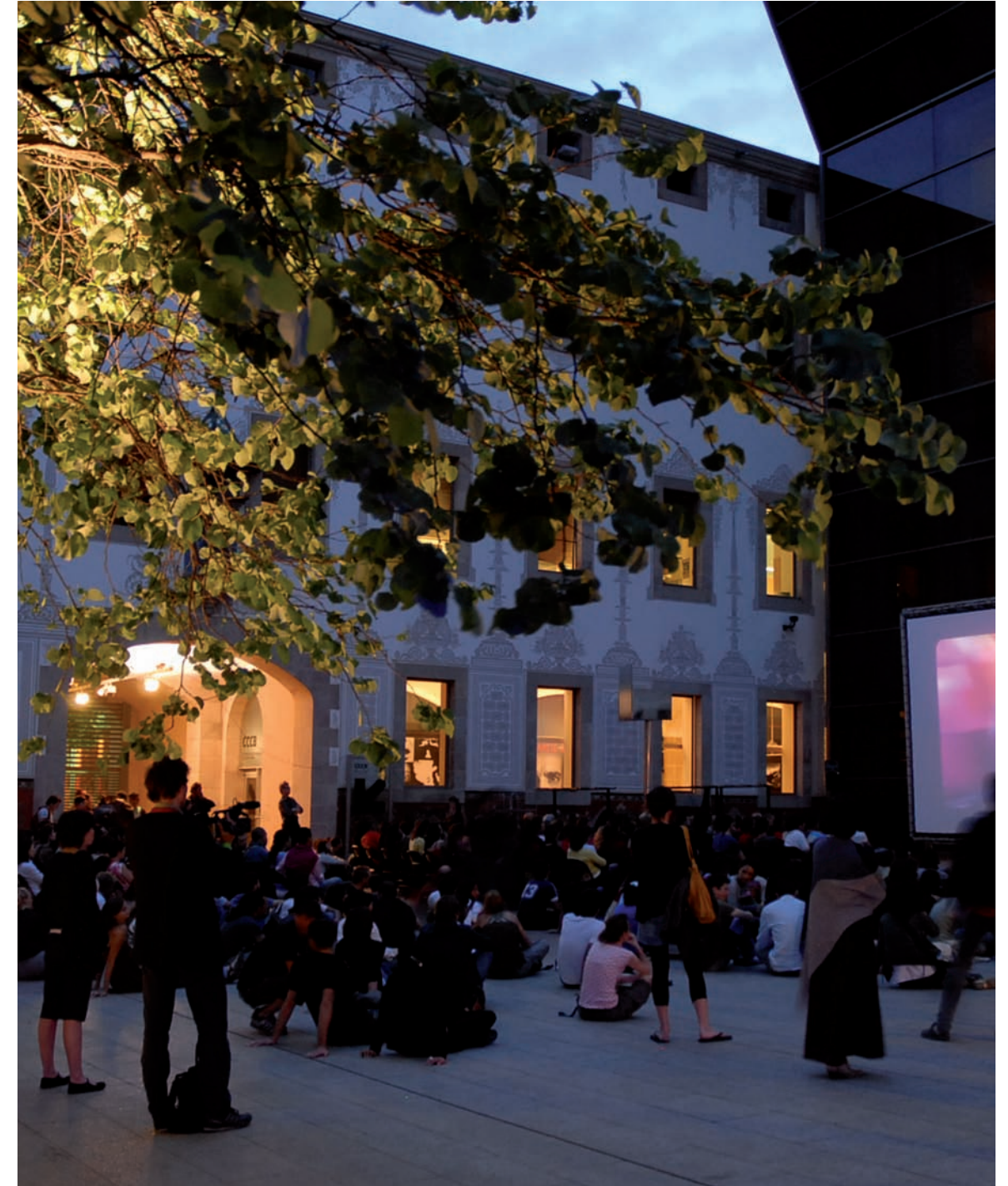
MONTJUÏC, THE HEART OF THE FESTIVAL. Most of the events on the Grec'07 programme took place at four theatres in Montjuïc: the Teatre Grec, the Mercat de les Flors, the Teatre Ovidi Montllor and the Teatre Lliure - Teatre Fabià Puigserver, and at two important cultural centres on the mountain, the Miró Foundation and the National Art Museum of Catalonia (MNAC), which both extended their regular visual art programmes to host theatrical and circus performances.

VENUES IN DISTRICTS ALL OVER THE CITY. Apart from venues in Montjuïc, the artistic proposals staged under the festival were also hosted at theatres in other districts of the city: the TNC, the Auditori, the Sala Muntaner and La Villarroel (Eixample); the Teatre Romea and CCCB (Ciutat Vella); the Sala Beckett and La Caldera (Gràcia); the Nau Ivanow and saT! Sant Andreu Teatre (Sant Andreu).

Establishment of a week-long specific programme for **CHILDREN AND FAMILY AUDIENCES** aimed at attracting new and future spectators to the theatre.

Promotion of **NEW ARTISTIC EXPRESSIONS** forming part more of alternative culture (hip hop, break dance), bringing them to traditional theatre venues in order to encourage access to them by audiences that do not usually consume stage productions.

1. THE GREC FESTIVAL OF BARCELONA | 2. OTHER FESTIVALS IN BARCELONA



The more than 90 festivals that took place in the city in 2007 are classified into six different categories. These categories are as follows: visual arts and design festivals; literary festivals; dramatic art festivals; music festivals; and audiovisual festivals.

Finally, one last category was added to these: that of multidisciplinary festivals, including all those that clearly embrace different disciplines or genres and are, therefore, difficult to fit into any of the above six groups. Examples are Made in Mad, Hipnòtik, Urban Funke, the Àsia Festival, Raval Festival of Culture and the Grec Festival itself.

These festivals are presented in their respective categories in chronological order, according to the date at which each took place.

VISUAL ARTS FESTIVALS

INTERNATIONAL FESTIVAL AND FAIR FOR VIDEO ART, 5th EDITION | www.loop-barcelona.com |

Organised by: Plataforma LOOP

Loop is an annual meeting of professionals and people interested in video art in Barcelona. It comprises three main events: the fair, the festival and the discussion forum, all of which were born simultaneously, each complementing the other.

Loop has become firmly established as a forum for premieres, an event which no professional engaged in the world of video art can afford to miss.

PRINCIPAL ACTIVITIES

The 2007 Loop Festival programme featured from firmly consolidated projects such as Cremaster Cycle to works by young artists such as Alexandra Navratil, single channel video showings, video installations, performances, lectures, VDJ sessions, concerts and other forms of expression. The activities were organised according to five suggested routes: Raval, Born-Ciutadella-Barceloneta, Eixample-Gràcia-Horta, Montjuïc and 22@.

The 43 galleries selected for the Loop Fair presented their artists to 4,000 professionals, journalists, curators and collectors from around the world. The participants included directors from some of the most important institutions in the sector worldwide, such as the MOMA, the Tate Modern, the Museo Nacional Centro de Arte Reina Sofía, the Centre Pompidou and ZKM.

Amongst the galleries participating at the Loop Fair were 24 from Europe, 5 from North America (mostly from New York), 1 from Canada, 2 from Asia, 1 from Latin America and 1 from Israel (as well as 4 from Barcelona and 6 from the rest of Spain).

180,000 spectators
23|5 - 3|6

eBENT. INTERNATIONAL FESTIVAL OF PERFORMANCE ART, 7th EDITION | www.ebent.org |

Organised by: Club 8. Difusió de la Performance

1,410 spectators
9|11 - 1|12

eBent'07 marked the seventh time this international performance art festival had been staged since it was first organised in 2001. Since then, it has taken place in different venues, both Barcelona and Madrid and, in 2007, the Catalan city of Sabadell.

PRINCIPAL ACTIVITIES

eBent is a festival devoted to action or performance art from all over the world, accompanied by a series of lectures and theoretical and practical presentations that provide a framework for understanding this genre.

After the sixth edition, the organisers of eBent decided to extend the concept of performance beyond the "traditional" idea of action art—often linked to more conceptual practice—to explore the genre more widely and in greater depth, embracing interdisciplinary practices created by artists live and in real time, working with uncertainty, the unpredictable, and opening up to many different languages, whilst using the resources that these different languages can offer, whether technological, conceptual, dramatic... Subsequently, this new concept also maintains close links to the visual and fine arts, theatre, dance... Or all at once.

BAC! INTERNATIONAL FESTIVAL OF CONTEMPORARY ART IN BARCELONA, 8th EDITION |

www.bacfestival.com | Organised by: La Santa. Nuevo Espacio de Experimentación y Creación

The BAC! Festival, organised by La Santa, was first staged in 1999 in response to the need to create an art event showcasing the different contemporary art genres and promoting the participation of emerging artists on the national and international scene.

Keen to support new trends in art, the industrious festival organisers also take into account the possibilities of establishing art laboratories. The aim is for artists to work all year round on their projects before presenting the results at BAC!

PRINCIPAL ACTIVITIES

The theme at this eighth festival was "The City" as container and generating focus of diversity, like a great contemporary Babylon. With a view to opening up a space in which the public could think about the organisation of contemporary cities, projects were presented by more than 100 artists from 22 countries, who offered their artistic gaze through works inspired by new visions regarding the makeup of society.

15,000 spectators
26|11 - 20|12

DRAP-ART'07. INTERNATIONAL FESTIVAL OF CREATIVE RECYCLING OF BARCELONA |

www.drapart.org | Organised by: La Carboneria. Espai Drap'Art

In 2007, the activities organised under this festival centred on eight themes forming a complete introduction to creative recycling: collective exhibition of works made from waste material; interventions in the public space; art and design fair; shows; audiovisuals; space for reflection; workshops; and, for the first time, a season of environmental films.

15,000 spectators
14|12 - 16|12

PRINCIPAL ACTIVITIES

Drap-Art'07 was warmly received by artists, public and press alike. In response to growing demand to participate from artists from all over the world (39 for the Drap'Art collective exhibition and 56 for the fair), the exhibition spaces were extended. The collective exhibition took place at FAD whilst the interventions in the public space were staged in two squares in the city: Plaça dels Àngels and Plaça de Joan Coromines.

LITERARY FESTIVALS

BCNEGRA. CRIME FESTIVAL, 3rd EDITION | www.bcn.cat/cultura/bcnegra | Organised by: Institute of Culture. Barcelona City Council

BCNegra is a festival of crime and mystery that has been staged in the Catalan capital since it was first organised in 2005, attracting the most outstanding authors in that literary genre. The event provides an excellent showcase for the latest publications and an opportunity to discuss key aspects of this branch of literature.

The lectures, exhibitions and talks on the festival programme embrace a number of themes, from how the first novels were written and the importance of characters and their definition to new developments in the genre all over the world.

BCNegra arouses considerable expectations amongst crime and mystery literature lovers. Year after year, the excellent attendance figures provide further testimony to the excellent state of health the genre enjoys in our country.

PRINCIPAL ACTIVITIES

The 2007 edition once more confirmed the interest in this type of event focusing on crime literature, attracting a total of 3,463 people, double the figure for the previous year. The most outstanding events include the award of the Pepe Carvalho Prize to the well-known writer Henning Mankell, the conversation between this author and the audience at the Teatre Romea, and the activity "Simulation of a Crime" at City Police headquarters.

3,463 spectators
5|2 - 10|2

MÓN LLIBRE, 3rd EDITION | www.bcn.cat/cultura/bcnegra | Organised by: Institute of Culture.

Barcelona City Council

Món Llibre is a children's book festival that has been held for the last three years at the CCCB and MACBA and in Plaça de Joan Coromines.

Since the success of the first festival, staged in 2005 to mark the Year of the Book and Reading, Món Llibre has become an established annual event, a great children's literature festival that hosts a varied weekend programme of activities revolving around books. More than fifteen imaginary spaces linked to the world of children's literature are opened to younger visitors, whilst a further 150 activities are also laid on. Moreover, the Món Llibre festival is also attended by more than 40 publishers, who put hundreds of books on show.

PRINCIPAL ACTIVITIES

The 2007 Món Llibre festival took place the weekend before Sant Jordi (St George's Day) Catalonia's national day, when books are given as presents. Some 130 activities were organised over the two days, and it is calculated that they attracted some 20,000 people (approximately the same attendance as the previous year). Compared to previous festivals, the 2007 Món Llibre extended its cultural scope, and the most outstanding events included "The Impossible Circus", starring circus artistes from the Ateneu Popular de Nou Barris, whilst space was also found for Barcelona Science in the shape of a storytelling event, "The Written Laboratory", where children were also able to learn interesting facts about the animal and vegetables worlds.

20,000 spectators
21|04 - 22|04

BARCELONA POESIA, 11th EDITION | www.bcn.cat/cultura | Organised by: Institute of Culture. Barcelona City Council

6,395 spectators
3|5 - 9|5

In May, the city of Barcelona is filled with poetry. Over the seven days that the Barcelona Poesia poetry festival lasts, a large programme of activities are staged in which poetry is the star: poetry readings, the Jocs Florals poetry competition awards, homages to different authors, seminars devoted to poetry and fusion, lectures, monographs, workshops...

The culminating point of this week-long celebration is the Barcelona International Poetry Festival, which takes place at the Palau de la Música Catalana every year. This event brings together poets from all over the world to recite their works in different languages before an audience which packs the concert hall and whose members each receive a copy of all the poems read out that day.

PRINCIPAL ACTIVITIES

The 2007 festival embraced 95 activities, some offering the opportunity to explore the links between poetry and science. Barcelona Poesia 2007 combined events that have now become classics, such as the Jocs Florals poetry competition, with a host of other activi-

ties ranging from recitals by the actual authors to more alternative initiatives, as well as devoting time and space to the young and to the memory of the great poets. As usual, the programme closed with the Barcelona International Poetry Festival, which focused on Africa particularly this year, and several poets from that continent were invited to read their works. Altogether, the different activities were attended by 6,395 people.

Since the 2006 festival, the winner of the Jocs Florals is appointed as the City Poet for a year. In 2007, this honour fell to Maria Josep Escrivà (El Grau de Gandia, 1968). A total of 66 works were submitted to the competition in 2007, and the event took place at the Saló de Cent on May 8. At it, the winner of the poetry prize was announced and a review was made of the past year in poetry. Finally, poets with recently published collections were invited to read from their own works.

DRAMATIC ARTS FESTIVALS

LP'07. FESTIVAL OF DANCE... OR NOT, 1st EDITION | www.laportabcn.com | Organised by: La Porta

The LP Festival of Dance... Or Not is devoted to contemporary artists, featuring plays, installations and performances with the objective of contributing to erasing the borders between dance and the dramatic arts in general.

PRINCIPAL ACTIVITIES

More specifically, the events staged as part of LP'07 shared an active questioning of the established formats. These were initiatives concerned more with the idea of the journey, the process, than with the work as a finished product. They also shared their celebration of fantasy, of projecting the imagination through using words, gestures and action as an active way of building other possibilities, of revealing the invisible, of evoking other ways of looking and showing. In short, the festival events offered a wide and varied gaze of national and international creativity, featuring a huge diversity of formats and a series of parallel activities to help contextualise the works and the trajectory of the artists and companies invited to take part.

2,887 spectators
9|3 - 24|3

MAGDALENA INTERNATIONAL FESTIVAL. CONNECTED PIECES BARCELONA'07

www.magdalenabarcelona.org | Organised by: Magdalena Project International Network of Independent Women Artists

This festival was organised by the Magdalena Project International Network of Independent Women Artists thanks to the links formed over a decade with the Meetings of Ibero-American Women in the Dramatic Arts at the FIT Ibero-American Theatre Festival in Cadiz.

1,500 spectators
16|3 - 25|3

Connected Pieces joins the hundred or so events that have nurtured the Magdalena Project in some 50 different countries around the world over the past 20 years, opening up spaces that give women's creations international visibility and projection. The festival also features a rigorous theoretical debate through lectures, round tables, demonstrations, art exchange workshops and a creative laboratory.

PRINCIPAL ACTIVITIES

The Espai Francesca Bonnemaison and seven other venues in the city hosted 31 performances of theatre, dance, music, installation and performance art produced in a dozen countries by women artists from all over the world. The most highly acclaimed works included *El Maíz de las Patronas* (Mexico), *Eddie Ladd's Sawn-off Scarface* (Wales), *Chinese Take Away*, by Anna Yen (China), *Antígona*, by Yuyachkani (Peru) and *Very Short Stories*, performed by Baba Yaga Theatre (Denmark).

MARATÓ DE L'ESPECTACLE, 24th EDITION | www.marato.com | Organised by: Transmarató Espectacle

The "Entertainment Marathon" was a pioneering initiative in the city whose aim was to discover and applaud new talents and to present international artists working in the field of music and drama and little known in our country. Nowadays, many events are staged in Barcelona that drink of the same spirit, pursuing similar aims from different viewpoints.

PRINCIPAL ACTIVITIES

The 2007 Marató de l'Espectacle continued the policy, established in previous years, of free admission to open-air activities outdoors and the audiovisual section at the Teatre Lliure and reduced prices at other venues, given the event's mission of promoting and fostering culture and the Catalan cultural industries. Moreover, the festival itself coproduced three shows in 2007, in cooperation with the Government of Catalonia's Catalan Institute for the Cultural Industries, as well as launching a new format for presenting the different companies, featuring Ernesto Collado and the Belgian group Maskesmachine.

4,000 spectators | 1|6 - 2|6

DANCE DAYS. INTERNATIONAL FESTIVAL OF CONTEMPORARY DANCE IN URBAN LANDSCAPES, 16th EDITION | www.marato.com | Organised by: Transmarató Espectacle

18,000 spectators
29|6 - 2|7

The aim of the Dance Days festival is to forge links between architecture, everyday life and artistic experimentation. At this event, the participating artists and dancers build their own personal relations with the public space, generating emotion, creating stories, and encouraging reflection and sensation generated by the intense feelings released by the body and its fantastic ability to communicate.

Dance Days forms part of the CQD Ciudades que Danzan (Cities that Dance) network, which has its headquarters in Barcelona. The cities of Berlin and São Paulo became new members of CQD in 2007.

PRINCIPAL ACTIVITIES

Over four days in 2007, Dance Days, for many years organised as part of the Grec Festival of Barcelona of Barcelona, sought to investigate in even greater depth the ideas of proposing new ways of experiencing and feeling the city. Moreover, the programme focused particularly on Asia, whilst the exchanged project continued with the Trayectos festival in Aragon and Leku in the Basque country.

INN MOTION, 4th EDITION | www.conservas.tk | Organised by: Conservas

Inn Motion is a superb showcase, an opportunity to discover some of the most innovative new dramatic and visual arts creations in Europe today. Since 2005, the festival has taken place every two years, forming part of the Grec Festival of Barcelona. The Inn Motion programme performances, installations, visual theatre, interventions in the public space, contemporary dance, cabaret, poetry, actions, DJ sessions... Different genres suggesting new ways of looking at art in relation to transformations of the imaginary and society. A festival that entertains the intelligence to generate stimuli and tools for transformation.

1,200 spectators
5|7 - 7|7

PRINCIPAL ACTIVITIES

Participants at the 2007 Inn Motion festival included, amongst others, Cuqui Jerez's show *The Real Fiction, Fe, esperanza y cha cha chá*, by Accidents Polipoètics, *Menta in iurmain*, by Compañía Las Santas, and *Realidades avanzadas*, by Conservas. The event also featured a good number of productions from other countries, including *Super Night Shot*, by Gob Squad (United Kingdom – Germany) and *Look Look*, by Anne Juren & Krööt Juurak (Belgium).

The Inn Motion programme also included installations by the likes of Julius Popp (Germany), Jonathan Gitelson (USA) and Bart Sabel (Netherlands).

ESCENA POBLENOU. AUTUMN FESTIVAL, 6th EDITION | www.escenapoblenou.com | Organised by: Associació Escena Poblenou

3,970 spectators
18|10 - 21|10

The Escena Poblenou Autumn Festival revolves around three basic themes: space, the body and humour. In consequence, the festival programme seeks to showcase different genres in the dramatic arts that work on or explore one of these themes, or a combination of them. Space is understood as a new look at architectural line, at volume, at the dynamics of transition, interaction... The body, as an instrument for transmission, as gesture and movement, as physical theatre, as dance, as body writing... And humour, as the search for new dramatic formats to generate laughter: clown, circus, the theatre of the absurd...

PRINCIPAL ACTIVITIES

The 2007 Escena Poblenou Autumn Festival gave support to and featured works that opened up a dialogue between different genres, experimental and, in general, small format pieces. Some of the productions featured in the programme were works in progress, whilst others were premieres, proposals (local for the most part) aimed at exploring new developments in this field in Catalonia, as well as opening up to gazes from the exterior and exchanges of creative criteria.

BARCELONA THEATRE FESTIVAL, 12th EDITION | www.mostradeteatredebarcelona.com | Organised by: Artípolis and Coordinadora de Sales Alternatives de Catalunya

Barcelona Theatre Festival is an initiative for the promotion of the theatre arts launched in 1996. The festival pursues several goals: to promote new talents, authors and directors; to foster small format productions, providing a channel by which they can gain access to commercial theatres in the city; and to bring theatre to wider audiences.

25,836 spectators
30|10 - 9|12

PRINCIPAL ACTIVITIES

At its 12th edition, the festival added a new venue, the Teatre del Raval, to the Versus Teatre, the Teatreneu, the Guasch Teatre, the Antic Teatre and the Teatre Tantarantana to present a total of 19 shows focussing, above all, on creative theatre and works by new authors, political and social theatre, comedy, dance and adaptations of classics. The 2007 Barcelona Theatre Festival programme comprised 179 works featuring 700 performers.

Moreover, thanks to the cooperation with the Association of Alternative Theatres of Catalonia and the addition of the Teatre del Raval, the 2007 festival headquarters, guarantees were given that winning shows would be produced over the course of the following season.

...AND MANY MORE

As mentioned in the chapter devoted to the dramatic arts, several more festivals must be added to those described here. We should mention particularly, for example, the debuts of several new dance festivals: **COMPLICITATS** (organised by La Mekánica) and **IDN, IMAGE, DANCE AND NEW MEDIA** (organised by Nu2's), as well as **APALLASSA'T, THE SECOND SAT! CLOWN FESTIVAL!** and the seventh **NOVEMBRE VACA WOMEN'S ARTS FESTIVAL, MOSTRA DE DONES CREADORES**, organised by the Projecte Vaca Association of Women Theatre Writers.

FESTIVALS IN BARCELONA

FINE ART AND DESIGN

5th LOOP. INTERNATIONAL FESTIVAL AND FAIR FOR VIDEO ART	23 5 07 - 3 6 07
Venue: more than 100 venues all over the city Organised by: Plataforma LOOP	
7th eBENT INTERNATIONAL FESTIVAL OF PERFORMANCE ART	9 11 07 - 1 12 07
Venue: various venues all over the city Organised by: Club 8. Difusió de la Performance	
8th BAC! INTERNATIONAL FESTIVAL OF CONTEMPORARY ART IN BARCELONA	26 11 07 - 20 12 07
Venue: various venues all over the city Organised by: La Santa. Espacio de Experimentación y Creación	
DRAP'ART. INTERNATIONAL FESTIVAL OF CREATIVE RECYCLING OF BARCELONA	14 12 07 - 16 12 07
Venue: CCCB and other venues Organised by: La Carboneria. Espai Drap-Art	

LITERARY

3rd BCNEGRA CRIME FESTIVAL	5 2 07 - 10 2 07
Venue: various venues Organised by: Barcelona Institute of Culture	
3rd MÓN LLIBRE	21 4 07 - 22 4 07
Venue: CCCB Organised by: Barcelona Institute of Culture	
11th BARCELONA POESIA	3 5 07 - 9 5 07
Venue: various venues Organised by: Barcelona Institute of Culture	
15th POLIPOESIA FESTIVAL OF BARCELONA	26 5 07 - 26 5 07
Venue: Torre Llobeta Civic Centre Organised by: La Papa (Artistes, poetes i performers associats)	

DRAMATIC ARTS

1st COMPLICITATS FESTIVAL	21 1 07 - 24 2 07
Venue: Mercat de les Flors, Tantarantana, Antic Teatre, French Institute and Can Felipa Organised by: Associació La Mekanica	
1st IDN IMAGE, DANCE AND NEW MEDIA FESTIVAL	1 3 07 - 4 3 07
Venue: Mercat de les Flors and CaixaForum Organised by: Associació Nu2's	
1st LP'07 FESTIVAL OF DANCE... OR NOT	9 3 07 - 24 3 07
Venue: CCCB, Mercat de les Flors, La Poderosa and La Caldera Organised by: La Porta	
1st MAGDALENA INTERNATIONAL FESTIVAL. CONNECTED PIECES	16 3 07 - 25 3 07
Venue: Centre Francesca Bonnemaison and other venues Organised by: The Magdalena Project	
2ND APALLASSA'T SAT! CLOWN FESTIVAL	19 4 07 - 29 4 07
Venue: SAT. Sant Andreu Teatre Organised by: SAT. Sant Andreu Teatre	

4th TAP DANCE FESTIVAL OF BARCELONA	25 5 07 - 27 5 07
Venue: various venues all over the city Organised by: Associació Tot pel Claqué	
24th MARATÓ DE L'ESPECTACLE	1 6 07 - 02 6 07
Venue: Mercat de les Flors, Teatre Lliure and Plaça Margarida Xirgu Organised by: Transmarató Espectacle	
16TH DANCE DAYS. INTERNATIONAL FESTIVAL OF CONTEMPORARY DANCE IN URBAN LANDSCAPES (PART OF THE GREC FESTIVAL)	29 6 07 - 2 7 07
Venue: various venues all over the city Organised by: Transmarató Espectacle	
4th INN MOTION	5 7 07 - 7 7 07
Venue: CCCB and Plaça de Joan Corominas Organised by: Conservas	
6th ESCENA POBLENOU AUTUMN FESTIVAL	18 10 07 - 21 10 07
Venue: Can Felipa and other venues in Poblenou Organised by: Associació Escena Poblenou	
12th BARCELONA THEATRE FESTIVAL	30 10 07 - 9 12 07
Venue: various venues all over the city Organised by: Artípolis	
7th NOVEMBRE VACA WOMEN'S ARTS FESTIVAL	31 10 07 - 30 11 07
Venue: various venues all over the city Organised by: Projecte Vaca. Associació de creadores escèniques	

MUSIC

1st FESTIVAL OF ANCIENT MUSIC "THE ORIGINAL SOUND: ORIGINS AND MEMORY"	6 11 06 - 24 5 07
Venue: l'Auditori and other venues Organised by: Consorci de l'Auditori i l'Orquestra	
8th MILLENNIUM FESTIVAL	13 12 06 - 9 3 07
Venue: Palau de la Música, BTM and Teatre Tívoli Organised by: Concert Studio	
20th TRADICIONÀRIUS INTERNATIONAL FOLK FESTIVAL	12 1 07 - 30 3 07
Venue: Centre Artesà Tradicionàrius and other venues in the city Organised by: CAT. Centre Artesà Tradicionàrius	
12th BARNASANTS INTERNATIONAL SINGER-SONGWRITER FESTIVAL	13 1 07 - 25 3 07
Venue: l'Auditori, Luz de Gas, Liceu, Cotxeres de Sants... Organised by: Barnasants	
2nd INTERNATIONAL PERCUSSION FESTIVAL	1 2 07 - 28 2 07
Venue: l'Auditori and other venues Organised by: Consorci de l'Auditori i l'Orquestra	
2nd FREDERIC MOMPOU CONTEMPORARY MUSIC FESTIVAL "THE POETS OF SOUND"	1 2 07 - 3 3 07
Venue: l'Auditori Organised by: Fundació Caixa Catalunya	
4th IN-SOMNI TRAVELLING INDEPENDENT MUSIC FESTIVAL	21 2 07 - 24 2 07
Venue: Bikini, BeCool and Sidecar	
12th MINIFESTIVAL OF INDEPENDENT MUSIC	24 2 07 - 24 2 07
Venue: Auditori les Basses Organised by: Laboratori Musical les Basses	
1st DIGRESSIONS FESTIVAL	26 2 07 - 11 3 07
Venue: l'Auditori Organised by: Grup Instrumental BCN216	

13th NEW SOUNDS, CONTEMPORARY MUSIC	10 3 07 - 29 3 07
Venue: l'Auditori Organised by: Consorci de l'Auditori i l'Orquestra	
18th BARCELONA GUITAR FESTIVAL	22 3 07 - 8 6 07
Venue: Palau de la Música, Petit Palau, Bikini, Luz de Gas and Casal del Metge Organised by: The Project	
2nd LLATINO BCN FESTIVAL	22 4 07 - 22 4 07
Venue: Arc del Triomf	
30th FESTIVAL OF ANCIENT MUSIC	26 4 07 - 20 5 07
Venue: l'Auditori and other venues Organised by: Consorci de l'Auditori i l'Orquestra	
8th NOU BARRIS FLAMENCO FESTIVAL	10 5 07 - 12 5 07
Venue: Courtyard in Nou Barris Town Hall Organised by: Nou Barris District and Taller de Músics	
2nd PALAU JAZZ	10 5 07 - 4 7 07
Venue: Palau de la Música and Petit Palau Organised by: The Project	
3rd ÚNICAS FESTIVAL	14 5 07 - 27 6 07
Venue: Palau de la Música and Church of Sant Felip Neri Organised by: Únicas Concert	
14th CIUTAT VELLA FLAMENCO FESTIVAL	22 5 07 - 26 5 07
Venue: CCCB Organised by: Taller de Músics and CCCB	
7th ESTRELLA DAMM PRIMAVERA SOUND	31 5 07 - 2 6 07
Venue: Parc del Fòrum Organised by: Primavera Sound (Nitsa Club, Rock de Luxe, Nasti and cd.drome)	
18th CIUTAT VELLA CREATIVE MUSIC AND JAZZ FESTIVAL	01 6 07 - 30 6 07
Venue: venues in Ciutat Vella Organised by: Zingaria Produccions	
14th SÒNAR INTERNATIONAL FESTIVAL OF ADVANCED MUSIC AND MULTIMEDIA ART	14 6 07 - 16 6 07
Venue: CCCB and Fira de Barcelona Organised by: Advanced Music	
1st PIANO FESTIVAL	30 6 07 - 15 7 07
Venue: l'Auditori Organised by: Criterium Música	
2nd B-ESTIVAL	4 7 07 - 26 7 07
Venue: Poble Espanyol Organised by: The Project, PostoNove, Producciones Animadas and Encore Music	
2nd SUMMERCASE	13 7 07 - 14 7 07
Venue: Parc del Fòrum (also in Madrid) Organised by: Sinnamon Promotions	
4th JAZZ & CARRER RAVAL JAZZ FESTIVAL	15 7 07 - 27 7 07
Venue: Raval neighbourhood Organised by: Eix Comercial del Raval	
5th SAN MIGUEL MAS I MAS FESTIVAL	24 7 07 - 5 9 07
Venue: l'Auditori, Liceu, Teatre Grec and other venues Organised by: Mas i Mas	
17th JAZZ HOUR - TETE MONTOLIU MEMORIAL FESTIVAL	2 9 07 - 30 9 07
Venue: Plaça de Rius i Taulet Organised by: Associació de Músics de Jazz i Música Moderna de Catalunya	
5th BARCELONA BLUES FESTIVAL	10 9 07 - 16 9 07
Venue: various venues all over the city Organised by: Capibola Blues	

1st WEEKEND DANCE	15 9 07 - 15 9 07
Venue: Parc del Fòrum (also in Madrid)	
15th BAM. BARCELONA ACCIÓ MUSICAL	19 9 07 - 23 9 07
Venue: various venues all over the city Organised by: Barcelona Institute of Culture	
MOZART FESTIVAL	21 9 07 - 30 9 07
Venue: l'Auditori Organised by: Consorci de l'Auditori i l'Orquestra	
12th WORLD MUSIC FESTIVAL	30 9 07 - 28 10 07
Venue: l'Auditori Organised by: Fundació "la Caixa" and Consorci de l'Auditori i l'Orquestra	
11th LEM INTERNATIONAL FESTIVAL OF EXPERIMENTAL MUSIC	4 10 07 - 28 10 07
Venue: various venues all over the city Organised by: Associació Gràcia Territori Sonor	
ASICS MUSIC FESTIVAL	12 10 07 - 13 10 07
Venue: Palau Sant Jordi Organised by: ASICS	
12th RIBERMÚSICA AUTUMN FESTIVAL	17 10 07 - 21 10 07
Venue: La Ribera neighbourhood Organised by: Fundació Ribermúsica	
2n ROCKDELUX WEEKEND	19 10 07 - 20 10 07
Venue: Sala Apolo Organised by: <i>Rockdelux</i>	
39th VOLL-DAMM INTERNATIONAL JAZZ FESTIVAL OF BARCELONA	20 10 07 - 1 12 07
Venue: various venues all over the city Organised by: The Project	
12th POCKET OPERA AND NEW CREATIONS FESTIVAL	24 10 07 - 1 12 07
Venue: various venues all over the city Organised by: Centre d'Iniciatives del Teatre de les Arts, S.L.	
6th SAN MIGUEL WINTERCASE	18 11 07 - 24 11 07
Venue: Barcelona (Razzmatazz and Espai Movistar), Valencia, Madrid and Bilbao Organised by: Sinnamon Promotions	
11th HIPERSONS INDEPENDENT MUSIC FESTIVAL	29 11 07 - 2 12 07
Venue: La [2] d'Apolo in Barcelona and other cities Organised by: Indigestió	
2nd ESTRELLA DAMM PRIMAVERA CLUB	3 12 07 - 8 12 07
Venue: l'Auditori del Parc del Fòrum, Sala Apolo and La [2] de Nitsa Organised by: Primavera Sound (Nitsa Club, Rock de Luxe, Nasti and cd.drome)	
5th MUSICIANS IN THE METRO FESTIVAL	19 12 07 - 22 12 07
Venue: Universitat Metro Station Organised by: Associació de Músics del Carrer (AMUC) in cooperation with ICUB, Ciutat Vella District, the Convent of Sant Agustí and TMB	

AUDIOVISUAL

10th CURT FICCIONS BARCELONA	31 1 07 - 8 3 07
Venue: Cinemes Yelmo Cineplex - Icària Organised by: Yelmo Cineplex	
10th DOCSBARCELONA	1 2 07 - 4 2 07
Venue: Filmoteca de Catalunya, Cinema Alexandra and Cinema Casablanca Organised by: Paral·lel 40	

9th BAFF BARCELONA ASIAN FILM FESTIVAL	27 4 07 - 5 5 07
Venue: various venues all over the city Organised by: 100.000 retinas	
7th OFFF INTERNATIONAL FESTIVAL FOR THE POST-DIGITAL CREATION CULTURE	10 5 07 - 12 5 07
Venue: CCCB Organised by: OFFF	
3rd DIBA DIGITAL BARCELONA FILM FESTIVAL	17 5 07 - 27 5 07
Venue: various venues all over the city Organised by: Diba Festival	
3rd MICEC INTERNATIONAL FESTIVAL OF CONTEMPORARY EUROPEAN FILM	31 5 07 - 8 6 07
Venue: Cinemes Aribau Club, CCCB and MACBA Organised by: MICEC	
9th BARCELONA JEWISH FILM FESTIVAL	30 5 07 - 10 6 07
Venue: various venues all over the city Organised by: Associació Festival de Cinema Jueu de Barcelona	
15th INTERNATIONAL WOMEN'S FILM FESTIVAL	08 6 07 - 17 6 07
Venue: Filmoteca de Catalunya and Espai Francesca Bonnemaison Organised by: Cooperativa Promotora de Mitjans Audiovisuals	
5th XINACITTÀ INTERNATIONAL INDEPENDENT ANIMATION FILM FESTIVAL	28 6 07 - 30 6 07
Venue: Plaça de la Mercè Organised by: Avanti Piano Quasi Retro	
5th SALA MONTJUÏC	2 7 07 - 3 8 07
Venue: Moat at Montjuïc Castle Organised by: Associació Cultural Modiband	
12th INTERNATIONAL GAY AND LESBIAN FILM FESTIVAL	5 7 07 - 12 7 07
Venue: Cinemes Casablanca and other venues Organised by: Casal Lambda	
10th MECAL BARCELONA INTERNATIONAL SHORT FILM FESTIVAL	15 9 07 - 23 9 07
Venue: Sala Apolo, Residència d'Investigadors (CSIC) and BAM venues Organised by: Festival Mecal	
3rd POLITICAL FILM FESTIVAL	27 9 07 - 2 10 07
Venue: Cinemes Renoir Floridablanca, French Institute, MACBA and FNAC Organised by: Associació Francesa Sinetik with the support of ICUB	
7th DOCÚPOLIS, BARCELONA INTERNATIONAL DOCUMENTARY FESTIVAL	3 10 07 - 7 10 07
Venue: CCCB Organised by: Tercer Ojo and CCCB	
2nd COLOMBIAN FILM FESTIVAL	12 10 07 - 18 10 07
Venue: CCCB and Xavier Benguerel Library Organised by: Fundación Imago	
10th CINEAMBIGÚ CONTINUOUS FESTIVAL OF CONTEMPORARY, NEW AND INDEPENDENT FILM	16 10 07 - MAIG 08
Venue: Cinema Maldà Organised by: 100.000 retinas	
7th BARCELONA INTERNATIONAL GAY AND LESBIAN FILM FESTIVAL	25 10 07 - 5 11 07
Venue: Filmoteca de Catalunya, Mercat de les Flors and venues in other cities Organised by: Festival Internacional de Cinema Gai i Lèsbic de Barcelona	
5th IN-EDIT. BEEFEATER	25 10 07 - 1 11 07
Venue: Cinemes Rex and Aribau Club Organised by: IN-EDIT, Festival internacional de cinema documental musical	
18th ARTFUTURA FESTIVAL	25 10 07 - 28 10 07
Venue: Mercat de les Flors Organised by: Artfutura	

12th BARCELONA AFRICAN FILM FESTIVAL	8 11 07 - 14 11 07
Venue: Cinemes Casablanca Gràcia Organised by: Associació Cultural l'Ull Anònim	
19th SANTS FANTASY AND HORROR FILM MARATHON	12 11 07 - 18 11 07
Venue: cotxeres de Sants Organised by: Secretariat d'Entitats de Sants, Hostafrancs i la Bordeta	
14th L'ALTERNATIVA BARCELONA INDEPENDENT FILM FESTIVAL	16 11 07 - 24 11 07
Venue: various venues all over the city Organised by: La fàbrica de cinema alternatiu de Barcelona	
10th RESFEST. DIGITAL FILM FESTIVAL	21 12 07 - 23 12 07
Venue: Parc del Fòrum Organised by: A joint initiative by the US magazine RES and Artfutura	

MULTIDISCIPLINARY

1st MADE IN MAD	24 4 07 - 2 5 07
Venue: various venues all over the city Organised by: Community of Madrid	
1st XINAFEST	10 6 07 - 10 6 07
Venue: cotxeres de Sants Organised by: Associació de Dones Comerciants Xineso-espanyoles and Orígens	
31st GREC FESTIVAL OF BARCELONA	26 6 07 - 5 8 07
Venue: various venues all over the city Organised by: Barcelona Institute of Culture	
3rd URBAN FUNKE FESTIVAL OF URBAN CULTURE	29 6 07 - 30 6 07
Venue: Poble Espanyol and venues all over the city Organised by: Gamerco	
6th ÀSIA FESTIVAL	12 9 07 - 16 9 07
Venue: venues all over the city Organised by: Casa Àsia	
4th EL PAÍS HIPNÒTIK MEETING	15 9 07 - 16 9 07
Venue: CCCB Organised by: Hipnotik, S.L. - Sonarcam	
5th RAVAL(S). EL RAVAL FESTIVAL OF CULTURE	8 11 07 - 11 11 07
Venue: venues in El Raval Neighbourhood Organised by: Fundació Tot Raval and 60 organisations in El Raval	

MUSIC FESTIVALS

MILLENNIUM FESTIVAL, 8th EDITION | www.festivalmillenni.com | Organised by: Concert Studio

For the last decade, Concert Studio has organised Millennium Festival, a season of concerts presented as Barcelona's winter festival and an essential date on the city's cultural agenda. This prestigious, eclectic festival, whose main venue is the Palau de la Música Catalana, features shows by different voices and in a variety of styles that draw similarly broad audiences.

PRINCIPAL ACTIVITIES

In its eighth year, the Millennium Festival doubled the number of performances and presented a broad mix of musical genres that was warmly welcomed by large, enthusiastic audiences. As in other years, the common denominator in 2007 was the indisputable prestige of the participating artists.

The outstanding artists who performed at one or other of the festival venues (Palau de la Música, Barcelona Teatre Musical and Teatre Tívoli) included: Carlos Núñez, María Dolores Pradera, Ojos de Brujo, Salvatore Adamo, Ute Lemper, Raimon, Marceo Parker, Jaume Aragall, Les Choristes (The Chorus), Goran Bregovic, Pablo Milanés and Gilberto Gil.

47,000 spectators
13|12 - 9|3

TRADICIONÀRIUS INTERNATIONAL FOLK FESTIVAL, 20th EDITION | www.tradicionarius.com | Organised by: CAT. Centre Artesà Tradicionàrius

The Tradicionàrius Craft Centre (Centre Artesà Tradicionàrius, CAT) was established in 1993 by the TRAM cultural association of musicians and people interested in promoting Catalan traditional music and culture, thanks to Barcelona City Council's proposal that TRAM should take over the running of a civic centre forming part of the city's public network (L'Artesà, in Gràcia). By that time, TRAM had already acquired considerable organisational experience, having staged five editions of Tradicionàrius, the most important traditional music festival in the Catalan-speaking countries. Over nearly twelve weeks (from January to March), the Tradicionàrius Festival programme features concerts, dances and many other activities.

PRINCIPAL ACTIVITIES

The year 2007 marked both the 20th anniversary of CAT and the 150th of the Artesà de Gràcia building. However, the building, the historic festival venue, was closed that year due to refurbishing works. The 20th Tradicionàrius Festival therefore took place at various sites in Gràcia and the rest of the city, such as Els Lluïsos de Gràcia, the Bikini and Luz de Gas concert halls and the Auditori.

The 2007 Tradicionàrius Festival featured concerts in a classical line of traditional and popular music, fusion and a number of

16,000 spectators
12|1 - 30|3

outstanding novelties. The outstanding artists who presented their latest work at the festival included Kepa Kundera and Xerramequ Tiquis, whilst others, such as the Orquestra Àrab de Barcelona and Omar Sosa, performed together onstage at L'Auditori de Barcelona.

BARNASANTS INTERNATIONAL SINGER-SONGWRITER FESTIVAL, 12th EDITION | www.barnasants.org | Organised by: BarnaSants

12,735 spectators
13|1 - 25|3

Every year, the city of Barcelona hosts an outstanding event devoted to the art of the singer-songwriter. This is the Barnasants Festival, where the number of concerts and the standing of the performers increases year by year.

PRINCIPAL ACTIVITIES

The 2007 Barnasants Festival featured a total of 65 concerts. The artists taking part included Luis Ramiro, Eduard Canimas, Quimi Portet, Túrnez i Sesé, Xavier Ribalta, Aquellos Maravillosos Maños, Joaquín Carbonell, Eduardo Paz (La Bullonera), Franca Masu, Luis Eduardo Aute, Dani Flaco, Javier Krahe, Loquillo & Sopena and León Chavez Teixeira.

A parallel activity to the festival was the exhibition "Món Llach", featuring photographs by Juan Miguel Morales of singer-songwriter Lluís Llach and his world.

DIGRESSIONS FESTIVAL, 1st EDITION | www.digressions.es | Organised by: Grup Instrumental Barcelona 216, L'Auditori de Barcelona, the Government of Catalonia Ministry of Culture and the Media and Barcelona City Council's Institute of Culture (ICUB)

Digressions is a festival devoted to works in which musical research focuses on elements related to orchestral and electronic music and avant-garde rock.

The festival is the brainchild of David Albet and Oriol Rossell.

PRINCIPAL ACTIVITIES

The Digressions Festival burst onto the new music market as one of the most prestigious festivals in the international scene thanks, above all, to the media impact it has achieved, particularly amongst those specialising in this field of music.

The festival, which has helped to place Barcelona at the centre of the international experimental music map, proposes transborder collaborations with local artists with a view to stimulating the creation of an artistic network capable of transcending frontiers.

The performances programmed at the first Digressions Festival were by Zeitkrtazer, Taylor Deupree & Kenneth Kirschner, Rhys Chatham and Diamanda Galás.

1,415 spectators
26|2 - 11|3

BARCELONA GUITAR FESTIVAL, 18th EDITION |

www.the-project.net | Organised by: The Project

Barcelona Guitar Festival is a now classic event which brings the finest musicians to the city over a three-month period every year.

PRINCIPAL ACTIVITIES

The festival began with a practically sold-out show by Vicente Amigo at the Palau de la Música. Hopping between seven different venues over the two and a half month period, the programme presented 22 very different performances. Amongst other artists appearing were: an exceptional duo, Brian Blade and Wolfgang Muthspiel; the latest project by the indefatigable New York musician Chuck Loeb; Mariza and her fados; Cañizares playing Albéniz; Ariel Roth, celebrating thirty years in the business; Chinese classical guitarist Xue Fei Yang; and a sell-out show celebrating Brazilian music by Toquinho at the Palau.

Raimundo Amador and Kiko Veneno closed the Barcelona Guitar Festival in tremendous style at the Auditori, thrilling the audience with a show celebrating thirty years since the first release of the legendary flamenco-rock album *Veneno*.

15,050 spectators

22|3 - 8|6

NOU BARRIS FLAMENCO FESTIVAL, 8th EDITION | www.bcn.cat/noubarris | Organised by:

Nou Barris District Authority. Barcelona City Council

The eighth 2007 Nou Barris Flamenco Festival, a prelude to the festa major celebrations in the district, was the first of two outstanding flamenco festivals organised in Barcelona in May. With the Ciutat Vella Flamenco Festival, that staged in the emblematic courtyard of Nou Barris Town Hall has become firmly established as one of the most outstanding dates on the city's flamenco music calendar.

PRINCIPAL ACTIVITIES

Under the slogan "Tres tonos a compás", the 2007 Nou Barris Flamenco Festival boasted an outstanding programme featuring such leading names as the bailaor Farru, three generations of guitarists in the Habichuela family accompanying the cantaor Pitingo, the thrilling jazz tones of Chano Domínguez and a performance by a young group, De-Lirios.

2,900 spectators

10|5 - 12|5



ÚNICAS. FESTIVAL OF FEMALE SINGERS, 3rd EDITION | www.festivalunicas.com | Organised by: Únicas Concert

15,475 spectators
14|5 - 27|6

Únicas is a festival that reflects and celebrates female creativity and which has brought to Barcelona for the first time great world-class artists who had rarely if ever performed at venues in Barcelona.

PRINCIPAL ACTIVITIES

More than 15,000 people attended the concerts organised as part of the third Únicas festival, which featured the voices of Carmen Linares, Maria Friedman, Jessye Norman, Maria Bethânia, Ani Choying Drolma, Maria del Mar Bonet and Adriana Calcanhotto. The festival venues were the Palau de la Música and the Church of Sant Felip Neri.

CIUTAT VELLA FESTIVAL DE FLAMENCO, 14th EDITION | www.flamencociutatvella.com | Organised by: Tallers de Músics and CCCB

The Ciutat Vella Flamenco Festival reached its 14th year in full artistic maturity. A lively event, this is an unmissable date on Barcelona's flamenco calendar and, indeed, a first-class item on the cultural calendar of the Ciutat Vella district in general.

PRINCIPAL ACTIVITIES

"Maldades" ("Evils"): that is the name given to identify and define the 2007 edition of the Ciutat Vella Flamenco Festival.

At the central concerts in the Pati de les Dones courtyard at Barcelona Centre for Contemporary Culture, over a four-day period, the star was the bass as a jazz instrument, one that has today become, thanks to and through specifically adapted compositions and techniques, an integral part of flamenco language. The leading exponents presented at the festival, with their respective ensembles, were Carles Benavent, Javier Colina and Juanlu, all playing samples from their latest studio recordings.

At the Hall, the leading female *cante flamenco* voices in Catalonia today, and a selection of *rumba catalana* outfits made it clear that the Ciutat Vella Flamenco Festival may grow in years but not for that does it even begin to conform, and showcases styles like this "Catalan Rumba" and voices like Las Migas, with their different musical traditions, which seek new musical paths to create flamenco song with an authentic feel and sound.

The regular midnight DJ sessions at the Hall were replaced this year by concerts featuring rumba groups: Rumberes del Garrotan, La Troba Kung-Fú, Carles Mestre & la Simfònica de Gavà, Jaleo Real and 5x Rumba.

8,000 spectators
22|5 - 26|5

This 14th festival opened with a show commissioned especially for the occasion: *La Famfara Malèfica*, created and performed by Xavier Maristany and his Bandaèria.

ESTRELLA DAMM PRIMAVERA SOUND'07, 7th EDITION | www.primaverasound.com | Organised by: Primavera Sound

62,000 spectators
31|5 - 2|6

According to the festival organisers, Primavera Sound is now the leading event of its kind, the 2007 version enjoying unprecedented success and acclaim amongst both the public and the critics. These excellent results were due, largely, to the outstanding roster of artists taking part and the improved distribution of venues.

PRINCIPAL ACTIVITIES

The festival programme, following the recipe followed in previous years, comprised a rich mixture of big names (The Smashing Pumpkins, Patty Smith, White Stripes, Sonic Youth, Wilco...), interesting bands rarely seen live in our country (The Good, The Bad and the Queen, Slint, The Durruti Column, etc...), the most exciting newcomers (Máximo Park, Battles, The Long Blondes...) and the cream of the local and national scene (Los Planetas, Lisabo...) to a total of 150 singers and groups. Over the three central festival days, from May 31 to June 2, large crowds occupied the Fòrum site, demonstrating the ever-improving coordination between the organisers and the venue.

CIUTAT VELLA FESTIVAL OF CREATIVE MUSIC AND JAZZ, 18th EDITION | Organised by: Zingaria Produccions

The aim of this festival is to encourage and promote live music, providing a launchpad for new musical initiatives and proposals and enriching the local music scene through the participation of artists from elsewhere. To this declaration of intentions we should also add the evident desire to regenerate cultural life in the neighbourhood, from concert halls to other spaces, such as squares, streets, bars and restaurants, and to celebrate the popular, multi-ethnic nature of our society through jazz, ethnic and contemporary music from different places of origin.

PRINCIPAL ACTIVITIES

The festival programme featured 96 concerts and 320 musicians, 90% of them local, achieving overall occupation rates of 80%.

20,000 spectators
1|6 - 30|6

SÒNAR INTERNATIONAL FESTIVAL OF PROGRESSIVE MUSIC AND MULTIMEDIA ART, 14th EDITION | www.sonar.es | Organised by: Advanced Music

Sònar is a festival that enjoys increasing international prestige, and which transcends music to explore what we might call electronic culture. Over the years, the festival has gone beyond progressive music to embrace all aspects of the most contemporary culture, and one may well say that it both sets universal trends and helps to place Barcelona outstandingly on the map when it comes to producing new ideas, styles and movements.

PRINCIPAL ACTIVITIES

The Sònar 2007 programme embraced some 300 different artistic proposals from 16 countries, including 90 concerts, 79 DJ sessions, 58 films in the Sònar Cinema season, 34 multimedia works, 58 visuals and 9 lectures and debates. The range of musical styles represented could hardly have been broader: noise, dubstep, intelligent techno, drone metal, IDM and Third World beats... amongst others.

Beastie Boys, Devo, Cornelius and many more cosmopolitan modern acts were outstanding in a varied and eminently festive programme.

Once again, moreover, Sònar de Dia (Sònar by Day) took place at the usual venues: SonarVillage, Sonar-Complex, SonarDome and the Hall. These events were complemented by the regular exhibition and educational seasons: SonarCinema, Lectures and Debates, Sonarama, SonarMàtica and SonarExtra.

The programme at the Auditori featured a dual proposal: Tristano-Murcof's performance *Not for Piano* and a second part devoted to the project *Alexander's Annexe feat. Mira Calix*.

The leading sound aesthetics featured included, particularly, dubstep, with Mary Anne Hobbs, Kode 9 & The Spaceape, Various Production, Skream and Oris Jay, the leading artists on the French dance scene, featuring Justice, Uffie & Feadz and DJ Mehdi. Nor should we omit revival rave, with Digitalism, Simian Mobile Disco and New Young Pony Club, or Radioslave, the most "in" remixer today, nor landmark artists from the past, such as Altern 8 and Fangoria. The classics at Sònar de Nit were Jeff Mills, Dave Clarke, Timo Maas and Miss Kittin. However, other styles, such as hip hop, electronic pop and experimental and extreme rock were also richly represented at Sònar 2007.

83,230 spectators
14|6 - 16|6

SUMMERCASE, 2nd EDITION | www.summercase.com | Organised by: Sinnamon Promotions

Summercase was launched in 2006 with the aim of offering audiences concerts by both great, established artists and new talents on the independent pop rock scene. Staged simultaneously in Madrid and Barcelona, the festival also seeks to build a musical bridge between the two Spanish capitals.

PRINCIPAL ACTIVITIES

The Second Summercase Festival Summercase took place on 13 and 14 July 2007 at the Boadilla del Monte site in Madrid, and the Parc del Fòrum in Barcelona. The large and varied programme of acts included The Chemical Brothers, PJ Harvey, The Jesus and Mary Chain and The Flaming Lips, amongst many more.

50,000 spectators (Barcelona)
13|7 - 14|7

SAN MIGUEL MAS I MAS FESTIVAL, 5th EDITION | www.masimas.com/festival | Organised by: Grup Mas i Mas

30,000 spectators
24|7 - 5|9

A key aim behind this festival was, according to the organisers, to present quality concerts at affordable prices. Moreover, the event also sought to provide something of a solution to the dramatic drop in the number of live shows staged in Barcelona in August, a month when regular seasons take a break and it seems that the city tends to be taken over by tourists. However, the more than 30,000 people who attended concerts in the fifth Mas i Mas Festival showed that there is growing demands for events of this kind, which seek to bring less commercial music to the city at a time when demand for this type of product continues to exist.

PRINCIPAL ACTIVITIES

The 2007 San Miguel Mas i Mas Festival programme featured a total of 140 concerts at such diverse venues as the Auditori, the Liceu, Apolo, Luz de Gas, Jamboree and Moog. The musical styles were equally varied: jazz, blues, funk, flamenco and even techno, a new development compared to previous years.

The Mas i Mas Festival also promoted classical music, with 30-minute concerts by ensembles of up to three performers playing pieces both classical and contemporary. The venue chosen for this unusual season was the mezzanine floor of La Pedrera.

The 2007 Festival programme featured some 250 national artists, including Peret and his band and guests stars including Manolo Escobar and Los Chunguitos, Lucrecia with the OBC, Perico Sambeat, the Orquestra Àrab de Barcelona and such guest artists as Fangoria, Raynald Colom, Albert Bover, Llibert Fortuny, Ignasi Terraza and Albert Sanz, amongst many more, as well as around 50 international performers, including Wayne Shorter, Danilo Pérez, the Buena Vista Social Club stars, Mulgrew Miller and Rodney Green, to name but a few.

JAZZ HOUR FESTIVAL – MEMORIAL TETE MONTOLIU, 17th EDITION | www.amjm.org | Organised by: Associació de Músics de Jazz i Música Moderna de Catalunya

After 17 successful years, the Jazz Hour Festival has become firmly established as an event that brings considerable prestige and activity to the heart of the Gràcia neighbourhood. The festival is a showcase for the latest musical trends in our country, featuring the cream of both established and up-and-coming avant-garde artists.

PRINCIPAL ACTIVITIES

In 2007, the festival commemorated the tenth anniversary of the death of Tete Montoliu, and comprised two different parts: Jazz Hour

8,100 spectators
2|9 - 30|9

Day, with two free concerts in Plaça de Rius i Taulet (Gràcia) at noon on the first two Sundays in September; and Jazz Hour Night, featuring five concerts at different live music venues in Barcelona.

BARCELONA BLUES FESTIVAL, 5th EDITION | www.festivalbluesbarcelona.com | Organised by: Associació Capibola Blues

Capibola Blues is an association whose mission is to increase the music available in Barcelona generally and to promote blues music in particular. The association has now been organising the Barcelona Blues Festival (known as the Nou Barris Blues Festival until 2006) for five years, as well as other events seeking to consolidate the city as a cultural reference in Europe for blues music.

PRINCIPAL ACTIVITIES

From the artistic point of view, the fifth Barcelona Blues Festival is considered to have raised standards considerably, hiring internationally well-known groups from Singapore, Serbia, the United States, etc. The festival also opened up to boogie-woogie, a genre previously heard little in Barcelona, to enormous success. The guest stars on the 2007 programme included: Mitch Woods and Carl Sonny Leyland, Los Bisontes, Alex Shultz & Frank Muschalle Trio, Mingo Balaguer & Blues Company and Lluís Coloma Trio, whilst the venues were the Casal Social Centre in the Prosperitat neighbourhood, Portal de l'Àngel - Corte Inglés and the Valldaura sports centre.

4,723 spectators | 10|9 - 16|9

BAM. BARCELONA ACCIÓ MUSICAL, 5th EDITION | www.bcn.cat/bam | Organised by: Institute of Culture. Barcelona City Council

Anyone who wants to hear today's music, up to date, quality and independent sounds, can find all sorts of festivals of all types, with something for all tastes. In Barcelona, events like Primavera Sound, Summercase and, in a more specialist field, Sònar, have become outstanding, unmissable attractions. But in the beginning there was only BAM. The BAM festival opened up the way for all the others. Over fifteen years, BAM has played a leading role in the music revolution in Barcelona, becoming established as a European reference on the live music scene.

PRINCIPAL ACTIVITIES

BAM celebrated the festival's 15th anniversary with a programme featuring around one hundred artists.

The special concerts included particularly those bringing together artists with certain affinities to offer an unrepeatable, unique even just for the occasion. Examples include Jaime Urrutia with Los Ronaldos, Peret with La Troba Kung-Fú and, in the field of hip hop, El-P with Sara Da Pin Up.

The programme also featured groups playing a variety of styles, including 7 notas 7 colores, Sidonie, Adrià Puntí, Mau Mau, Ojos de Brujo, Celtas Cortos and La Caja de Pandora.

To mark the anniversary, a compilation CD was issued in cooperation with rock magazine Rock-delux, featuring tracks by groups from the fifteen festivals staged to date.

553,950 spectators
19|9 - 23|9

LEM INTERNATIONAL EXPERIMENTAL MUSIC FESTIVAL, 11th EDITION | www.graciaterritori.com

| Organised by: Gràcia Territori Sonor

From the outset, the aim of the festival LEM Festival has been to introduce audiences of all ages to unusual, risky, innovative new initiatives. The festival programme is based on a constant process of discovery, encouraging the public's curiosity.

Moreover, both the festival itself and Gràcia Territori Sonor have always sought to help consolidate Catalonia as a creative musical scene, encouraging it to take life beyond the circuits devoted to certain genres and industry inertia.

PRINCIPAL ACTIVITIES

The 2007 LEM Festival saw an increase in activities in small and medium-sized venues. The in-house production effort at this eleventh festival concentrated on two shows closely-linked to artistic and social heritage and to the historic memory: the presentation at La Sedeta of the cultural intervention cell "You are a Collective" and the Anamnèsia project, which revives music from the Laietà movement, reinterpreted by a new generation of artists.

LEM 2007 also made a firm commitment to local artists whilst also finding room for a considerable number of international stars such as Eliane Radigue, Héctor Zazou, Julia Kent and the Mexican band Cabezas de Cera.

14,000 spectators
4|10 - 28|10

RIBERMÚSICA AUTUMN FESTIVAL, 12th EDITION |

www.ribermusica.org | Organised by: Fundació Ribermúsica

17|10 - 21|10

Ribermúsica is a project managed in permanent contact with the social fabric in La Ribera neighbourhood.

Since 1996, when the festival was first staged, Ribermúsica has developed under the sign of innovation, transversal culture and interdisciplinary fusion. These concerns have become even more accentuated in recent years, with the result that the festival has become linked to "official" events in the year, whether commemorations of some universal personality or the celebration of an event of outstanding interest.

PRINCIPAL ACTIVITIES

Coinciding in 2007 with the celebration of the Barcelona Science programme, Ribermúsica staged two shows as the key events at the festival ("portico" and "central act"). "Bluelili i les Ciències: mandales i teoremes urbans" was an unusual combination of jazz, philosophy and literature featuring Marian Barahona and Groovaloo at

the portico at Ribermúsica, whilst the central event was a performance of the dramatic poem *La ciència de la fuga* at the Basilica of Santa Maria del Mar, with an introduction, "Les muses de la ciència", in the streets of La Ribera neighbourhood.

VOLL-DAMM BARCELONA INTERNATIONAL JAZZ FESTIVAL, 39th EDITION |

www.theproject.es/es/festival | Organised by: The Project

Since its very origins, the historic Voll-Damm Barcelona International Jazz Festival has always sought constant renewal, seeking to draw up programmes that, whilst featuring the great classics and outstanding, prestigious starts, also takes time to explore the paths taken by more avant-garde, contemporary jazz.

PRINCIPAL ACTIVITIES

The musicians Sonny Rollins, Ornette Coleman, Bugge Wesseltoft, Paolo Conte and Harry Connick Jr., amongst many more, all starred in the programme of the 39th Voll-Damm Barcelona International Jazz Festival, which featured a total of 38 concerts.

This was a powerful, ambitious, fiercely jazz programme that also included memorials for two outstanding figures in recent jazz history: Jaco Pastorius and Tete Montoliu.

The novelties in the 2007 festival programme included the addition of venues outside the city of Barcelona, such as l'Hospitalet, Viladecans and Sant Cugat del Vallès, where concerts by the likes of Bebo Valdés, Michel Camilo and Concha Buika were staged. Mention should also be given to the initiative combining the concert by the Robin McKelle Quartet with a dinner cooked by the well-known Catalan chef Isma Prados on November 14 at El Palacio del Flamenco.

40,014 spectators

2010 - 1112

2007 FESTIVAL OF POCKET OPERA AND NEW CREATIONS, 12th EDITION |

www.festivaloperabutxaca.org | Organised by: Festival d'Òpera de Butxaca i Noves Creacions

The Festival of Pocket Opera and New Creations was first launched with the aim of bringing the opera genre to all and to help place local creation at European standard, competing in the international opera market.

The great efforts spent by the festival organisers, firstly at the original venue of the Teatre Malic and, for the last five years, with Dietrich Grosse as director, have produced excellent results.

PRINCIPAL ACTIVITIES

In 2007, the festival made a decided commitment, above all, to contemporary creation. A truly exceptional event was that the festival showcased first performances of operas by Catalan composers: *Saló d'Anubis* (by Joan Albert Amargós with libretto by Toni Rumbau), *La Cuzzoni* (by Agustí Charles with libretto by Marc Rossich), *Hangman*,

2,899 spectators

2410 - 1112

Hangman! The Town of Greed (by Lleonard Balada) and *Odoloo* (by Jordi Rossinyol with libretto by Albert Mestres). Moreover, for the very first time, a season of four contemporary Catalan operas was presented in an international programme. The season was staged in the German city of Darmstadt as part of the Frankfurt Book Fair. Besides these four works, the programme also featured three concerts by female performers, one of which, by Uma Ysamat, was absolutely exclusive world premiere.

HIPERSONS FESTIVAL, 11th EDITION | www.indigestio.com/hipersons | Organised by: Indigestió

In Barcelona, 29|11, 1|12 i 2|12

Hipersons is a festival whose constant aim is to seek out and present new talent emerging on the Catalan scene.

PRINCIPAL ACTIVITIES

Hipersons took place in 2007 from September 14 to December 15 in the cities of Barcelona, Tarragona, Vic, Sabadell and Perpignan. The Barcelona concerts featured the music and performance groups Triulet, Psicodèlic Funkilljazz, Electric Octopus Orchestra, Usted es un colectivo, Espaldamaceta, Zebra and Los Carradine.

...AND MANY MORE

The programme of music festivals staged in 2007 does not end here. We should also remember such unusual and important events as those organised at the Auditori (Mozart Festival, Festival of Ancient Music, International Percussion Festival, New Sounds Festival...), and others such as In-Somni, the Minifestival of Independent Music, the Llatino BCN Festival, B-Estival, the Raval Jazz Festival, Weekend Dance, the Rockdelux Weekend, Wintercase, Primavera Club...

AUDIOVISUAL FESTIVALS

DOCSBARCELONA, 10th EDITION | www.docsbarcelona.com |

Organised by: Paral·lel 40

For ten years now, DocsBarcelona has been an important meeting point in the international documentary world. A meeting point for the industry, where directors and producers can get finance from TV networks for their films, and a meeting point, too, for spectators with films and their directors.

The 2007 DocsBarcelona extended its activities to embrace the International Documentary Festival, a solid new initiative to bring quality documentaries to cinema screens in our city.

PRINCIPAL ACTIVITIES

Over the space of four days and in four clearly differentiated thematic sections, nearly 4,500 spectators attended cinema screens to view a total of 25 documentaries seen for the first time in our country, as well as films that deserve greater presence in our theatres thanks to their outstanding cinematographic or thematic interest.

Apart from the four official sections, a fifth, Xtra, paid homage to Joaquim Jordà in the form of Herències Jordà, featuring master classes and special showings of documentaries.

Moreover, the directors of 19 of the documentaries featured took part in various meetings with spectators, giving the public a glimpse into their creative and production techniques and processes.

4,483 spectators
112 - 412

CURT FICCIONS, BARCELONA SHORT FILM FESTIVAL, 10TH EDITION |

www.curtficcionsyelmo.com | Organised by: Curt Ficcions - Yelmo Cineplex

In 2007, Curt Ficcions celebrated ten years' devotion to the Spanish short film. Over this period, this reference festival has gradually extended its activities to embrace new fields and more host cities, whilst pursuing its aim of bringing the short film to as many spectators as possible.

5,588 spectators
3111 - 813

PRINCIPAL ACTIVITIES

The tenth festival continued to be organised in close cooperation with Yelmo Cineplex, and took place in almost parallel style in Madrid and Barcelona. The outstanding novelties this year round were the matinee sessions, comprising programmes of short films for secondary school pupils, the master classes for sound and image students, and the opening up to projection on digital support, making it possible to show works in other formats, besides the classical 35mm.

The 2007 Curt Ficcions festival awarded a total of six prizes and one special mention. The award roster included a Special 10th Anniversary Prize, which was won by Toni Bestard's short Equipajes.

The seven winning shorts were shown before the feature film over the period from March 9 to May 17 at Yelmo in the following cities: Barcelona, Madrid, Sant Cugat del Vallès, Vigo, Albacete, La Coruña, Malaga, Oviedo, Tenerife and Barakaldo.

BAFF. BARCELONA ASIAN FILM FESTIVAL, 9th EDITION | www.baff-bcn.org |

Organised by: 100,000 retinas

22,000 spectators
2214 - 515

BAFF is a unique festival of its kind in Spain: this event, devoted exclusively to Asian cinema, has enjoyed spectacular growth at all levels since it was first staged.

PRINCIPAL ACTIVITIES

The 2007 Ninth BAFF comprised 130 film showings in six sections: the official section, in which the international jury awarded the Durió d'Or prize to the Chinese film Summer Palace; Asian Selection, featuring outstanding recent Asian films; special sections, some presented in cooperation with Udine Far East Film Festival; the guest country section, which was China in 2007; and the Anime and D-Cinema sections, devoted to digital productions and emerging, innovative productions.

Besides the Aribau and CCCB cinemas, BAFF events also took place at many other venues all over the city, such as Casa Àsia, Casa Madrid, Espai Movistar, Espai Drassanes, FNAC EL Triangle and Diagonal Mar.

DIBA. BARCELONA DIGITAL FILM FESTIVAL, 3rd EDITION | www.dibafestival.com | Organised by:

DiBa Digital Barcelona Film Festival Headquarters

DiBa has become firmly consolidated as a platform for the creation and exhibition of digital avant-garde works, a festival comprising such sections as DiBa Express (the competition that turns the city of Barcelona into a huge cinema studio as participants square up to the challenge of making a short film in 72 hours) and which opens up new paths for cinematographic expression such as DiBa Doc, documentary film workshops and even a workshop for children, DiBa Kids.

15,000 spectators
1715 - 2715

PRINCIPAL ACTIVITIES

The 2007 DiBa Festival featured showings of more than international 120 productions in a vast range of genres, from feature film to documentary and short, not forgetting animation and videoclips.

The DiBa Screen section was devoted to films entered for competition, as well as exclusive showings of the latest digital productions by such directors as Terry Gilliam, David Lynch and Larry Clark.

A selection of highly innovative audiovisual works were shown on the Fura dels Baus' ship *Naumon*, whilst the DiBa Air section featured films by great European directors in the Pati Llimona courtyard.



MICEC. INTERNATIONAL FESTIVAL OF CONTEMPORARY EUROPEAN FILM, 3rd EDITION |

www.micec-barcelona.com | Organised by: Grup Cinema, Universitat Pompeu Fabra

The MICEC film festival seeks to provide a forum for promotion and critical thought, for exchanges of ideas and for pleasurable mediation to journey around and understand the European continent through its cinema. The aim is to see European film as a kind of dissident movement proposing aesthetic tonalities and states of consciousness in the age of audiovisual globalisation.

17,500 spectators
31|5 - 8|6

PRINCIPAL ACTIVITIES

As well as the best in European film, MICEC'07 also brought together directors, critics and professionals to discuss the present and future of the cinema. Moreover, the festival also featured showings of several European films that have not been commercially distributed in Spain, or even exhibited at other festivals. These include, for example, Nani Moretti's *Il Caimano*, Marco Bellocchio's *Il regista di matrimoni* and *Transe*, by the Portuguese director Teresa Villaverde. The sessions took place at the CCCB, the Aribau cinema and MACBA.

BARCELONA JEWISH FILM FESTIVAL, 9th EDITION | www.fcjbarcelona.org |

Organised by: Associació Festival de Cinema Jueu a Barcelona

3,500 spectators
30|5 - 10|6

Barcelona Jewish Film Festival is an event organised to affirm and promote Jewish culture as something closely linked to the history of Barcelona, Catalonia and Spain. The festival provides a meeting point and an open forum for discussion and dialogue, as well as promoting activities in Barcelona's Call, or Jewish district, and place Jewish culture on the city's cultural agenda.

PRINCIPAL ACTIVITIES

The 2007 festival featured films from seven countries (Israel, United States, Germany, France, Italy, United Kingdom and Holland), with showings and activities at points all over the city, including the French Institute and Plaça de Sant Felip Neri.

Those presenting their works at the festival included the French director Josep Morder, with his feature film *El Cantor*, and the Israeli Tomer Heymann, who presented his acclaimed documentary *Paper Dolls*.

The last day featured a well-attended walk around the Call, whilst the festival closed with a series of enjoyable activities in Plaça de Sant Felip Neri, with something for all the family.

INTERNATIONAL WOMEN'S FILM FESTIVAL, 15th EDITION | www.dracmagic.cat |

Organised by: Drac Màgic

After 15 years, the International Women's Film Festival has become firmly established in the city of Barcelona as an important alternative film forum featuring films made by women, and promoting debate and thought about their creative work.

4,000 spectators
8|6 - 17|6**PRINCIPAL ACTIVITIES**

The 15th International Women's Film Festival, which took place over ten days, featured a total of 62 films, including documentaries, fictions and shorts from both Europe (France, Germany, Finland, Italy, United Kingdom, Czech Republic, Hungary, Denmark, Romania, Austria, Slovenia and Spain) and the rest of the world (United States, Indonesia, India, Palestine and Japan). Both the sessions and the parallel activities sparked off highly interesting debates.

Three outstanding new developments in 2007 were the inclusion of the Espai Francesca Bonnemaison as a nerve centre for the festival, a selection of films aimed at children's audiences and the fact that the festival programme also included the First Meeting of Directors and Producers of Catalonia.

Moreover, with a view to extending the current network to a more international scale, the 2007 programme also included a meeting of the directors of all the women's film festivals in Spain.

XINACITTÀ INTERNATIONAL INDEPENDENT ANIMATION FILM FESTIVAL, 5a EDITION |

www.xinacitta.com | Organised by: APQR (Avanti Piano Quasi Retro)

Xinacittà is a platform established by artists and animators to focus on all aspects relating to independent animation film: training, creation, production and promotion. Besides exploring and discussing techniques, genres and time restrictions, the Xinacittà Festival also seeks out all daring, engaged initiatives that can open up new paths, generate new hybridisations and combat prejudices.

The festival has grown thanks to the involvement of three collectives: Laboratorium, Mad-actions (www.mad-actions.com) and Bordufilms (www.bordufilms.ch), all firmly committed to creating and promoting contemporary audiovisual works.

PRINCIPAL ACTIVITIES

In 2007, the title and main theme of the Xinacittà festival was: "The Art of Surviving: Migrations, Utopias, Inventions".

Over a three-day period, the festival enabled spectators to enjoy a carefully-made selection of independent animated works gathered together from different countries over two years. Apart from film sessions, the Xinacittà 2007 programme also included workshops, round tables, the traditional Xinaflipà flipbook competition and the presence of Chris Shepherd, guest artist this year.

4,000 spectators
28|6 - 30|6**SALA MONTJUÏC, 5th EDITION | www.salamontjuic.com | Organised by: Associació Cultural Modiband**

Sala Montjuïc is an open-air film festival that seeks to draw in audiences through a number of different attractions: the low ticket price, the venue (an outstanding and interesting open-air site), the cultural activities, which are complete and varied (jazz + short + film in original version + picnic) and simply its status as the most original meeting point for Barcelona summer nights.

Aiming always to go beyond the strictly cinematographic, the Sala Montjuïc provides a new leisure venue that encourages socialising, civic co-existence, awareness-raising and reflection on certain social themes, as well as offering a new way for local people and visitors alike to enjoy themselves.

PRINCIPAL ACTIVITIES

The Sala Montjuïc film season took place over five weeks in the summer of 2007 at the archery field in the moat at Montjuïc Castle.

Regarding format, the Sala Montjuïc retained the formula combining picnic with concert (9 pm) + short (10 pm) + and feature film (10.15).

For the third consecutive year, moreover, the Sala Montjuïc continued its commitment to young Spanish cinema, including a domestic short film in the programme every night, in cooperation with two film schools: ESCAC and CECC.

We should also mention the special programme organised on Friday, July 13, when Rupert Julian's silent movie *The Phantom of the Opera* was shown, accompanied by live music performed by the Orchestra of the Academy of the Liceu, conducted by Guerassim Voronkov and featuring the voice of the soprano Virginia Lorena Wagner.

The last session in the 2007 season closed with a party organised by the photography group Picturetank, who presented IOIO, a moving image projection device that served as the source and support for different experiences in sound and vision.

30,000 spectators
2|7 - 3|8**INTERNATIONAL GAY AND LESBIAN FILM FESTIVAL, 12th EDITION | www.cinemalambda.com |**

Organised by: Casal Lambda

That this festival is now in its 12th year is the most eloquent demonstration that this event is a veritable reference in the world of gay and lesbian film. The 2007 festival featured several new sections, including "La Peça" ("The Piece"), presenting cinematographic jewels that do not speak of homosexuality directly but are of interest to this group.

PRINCIPAL ACTIVITIES

Both the festival programme and its central theme focused on the freedom to choose, for this event has always been wholeheartedly committed to diversity and to discovering the different.

In 2007, the Lambda festival presented a selection of the most outstanding recent productions on the theme from all over the world.

5|6 - 12|7

MECAL. BARCELONA INTERNATIONAL SHORT FILM FESTIVAL, 10th EDITION | www.mecalbcn.org

Organised by: Festival Mecal

Ten years devoted to the short film, its promotion and its public recognition, have made the Mecal Festival a highly prestigious event both in its natural venue—the city of Barcelona—and elsewhere, filling a real need thanks to its solid, quality offerings.

28,300 spectators
15|9 - 23|9

PRINCIPAL ACTIVITIES

An important novelty at Mecal 2007 was the festival's inclusion in the programme for Les Festes de la Mercè. This development, celebrated by both organisers and spectators alike, helped to bring the short film to broader, new segments of the city's public.

The key concerns at Mecal 2007 were: the defence of freedom of expression and creativity, with sections such as "Radical" and "Obliqua" garnering high praise amongst audiences; in-depth exploration of the Nordic countries' cinematography, with a session devoted to Norwegian film; special attention to the musical dimension in the sections dedicated to videoclips, including a Beck special, a 1980s retrospective, the music scene today and a special on the record label Elefant's videoclips; and "Screening", a forum for professionals featuring all the works selected for this 10th edition of the festival.

POLITICAL FILM FESTIVAL, 3rd EDITION | www.cinemapolitic.com | Organised by: Sinetik

Barcelona Political Film Festival, which is one of very few of its type in the world, took place for the third time in 2007.

PRINCIPAL ACTIVITIES

The objective of "Left/Right" is to look at politics today through a season of TV movies devoted to this genre. "Left/Right" is the ARTE network's collection of six 60-minute films shown in Spain for the first time as part of the Political Film Festival. According to Pierre Chevalier, head of fiction programmes at the French-German channel, "we asked six directors to produce works on a situation or dialogue that evoked the ideas of left and right."

The films featured in this festival were shown at venues all over the city, including the French Institute, the Renoir Floridablanca cinema, MACBA and FNAC.

1,500 spectators
27|9 - 2|10

DOCÚPOLIS. BARCELONA INTERNATIONAL DOCUMENTARY FESTIVAL, 7th EDITION |

www.docupolis.org | Organised by: Tercer Ojo, International Documentary Association

Since it was first staged, the Docúpolis Festival has always been rigorous in pursuing its objective of bringing wider audiences to the documentary and to encourage debate and discussion of the particular challenges facing the genre. The organisers describe Docúpolis as an event "without fireworks", but which, nevertheless, is infused with a festive spirit, filling the CCCB with daring, critical and, above all, curious gazes at the documentary.

PRINCIPAL ACTIVITIES

Once more in 2007, Docúpolis served to take the pulse of the documentary genre, gauging its evolution and celebrating its changes and the courses it follows. With Slovenia as guest country, Docúpolis 2007 was also notable for the alliances it is gradually forging with other festivals. Here, a particularly important development was the presence and participation at Docúpolis by directors, producers and organisers from other festivals (such as Patricio Guzman from the event staged in Santiago de Chile), working further towards the objective of interacting and exchanging ideas, contacts, opinions and experiences.

2,960 spectators
3|10 - 7|10

CINEAMBIGÚ. CONTINUOUS FESTIVAL OF CONTEMPORARY, NEW AND INDEPENDENT FILM, 10th EDITION | www.retinas.org | Organised by: 100.000 retinas

16|10|2007 - 5|2008

In 2007, 100.000 retinas launched a new season of the Cineambigú festival at new premises at the historic Maldà cinema in central Barcelona.

PRINCIPAL ACTIVITIES

In the 2007-2008 season, Cineambigú once more made Tuesday the day for the best independent cinema, presenting the finest films not commercially distributed and leading works from international festivals, focusing particularly on European cinema, documentary today, shorts and US indie.

The season kicked off on October 16 with the premiere in Spain of Christophe Honoré's film *Dans Paris* (France, 2006), a subtle story of family ties starring the chameleonic Romain Duris (*The Spanish Apartment*) and an up-and-coming talent, Louis Garrel (*The Dreamers*).

To mark the start of this new season and the new venue, the two inaugural sessions of the film *Dans Paris* were invitation-only events, with free admission.

INTERNATIONAL BARCELONA GAY AND LESBIAN FILM FESTIVAL, 7th EDITION |

www.gaybarcelona.net/ficglb | Organised by: FICGLB

The objective of Barcelona International Gay and Lesbian Film Festival is to promote, disseminate and foster quality films on the themes of homosexuality, bisexuality, transexuality and intersexuality.

The festival also raises the image of Barcelona and Catalonia as symbols of diversity, promoting the film and audiovisual avant-gardes in this thematic area.

PRINCIPAL ACTIVITIES

The 2007 festival was extended from 7 to 12 days, including 21 sessions in Barcelona, 10 in Terrassa, 4 in Castelldefels, and 1 each in Girona and Tarragona. Overall, 70 short and feature films from 22 countries were presented during the event.

The Barcelona venue changed for the 2007 festival, which moved to the Filmoteca de Catalunya, whilst the new subsites were Tarragona, Terrassa and Castelldefels. Moreover, the prize list was also enlarged by the addition of the FICGLB audience prize for best documentary.

25|10 - 5|11

ARTFUTURA BARCELONA, 18th EDITION | www.artfutura.org | Organised by: ArtFutura

The 18th edition of this reference festival of digital culture and art in Spain was staged simultaneously in eleven cities from October 25 to 28, featuring a huge and varied programme exploring the most outstanding projects to have emerged over the last year in the international new media scene, interactive design, videogames and digital animation.

PRINCIPAL ACTIVITIES

Barcelona's Mercat de les Flors theatre was the venue for four intense days of special presentations, lectures, performances, workshops, interactive installations, exhibitions and live performances. At the same time, the Circuit Futura also stopped off at museums and cultural centres in a further ten cities, presenting the festival's wide-ranging audiovisual programme and, at some venues, live broadcasting the lectures in Barcelona live.

25|10 - 28|10

BEEFEATER IN-EDIT, 5th EDITION | www.in-edit.beefeater.es | Organised by: In-Edit Producciones

16,962 spectators

25|10 - 1|11

In-Edit is the only festival in Spain that is devoted to musical documentary films, and one of only a few in the whole world.

Besides the enormous interest the event generates in our city, the festival also pursues an international vocation, with ever more intense activity including In-Edit Chile and active cooperation at the Moffom and BIFF festivals.

PRINCIPAL ACTIVITIES

The 2007 In-Edit festival featured the premiere of the national documentary of the year, Old Man Bebo, about Bebo Valdés, which opened the event on Thursday, 25 October, presented by Bebo Valdés himself, and the film's director, Carlos Carcas, and coproducer, Fernando Trueba.

In cooperation with Manga Films, the programme also featured The U.S. vs. John Lennon, a documentary exploring the psychosis suffered by the government of the world superpower about the activities of a pop star.

The 2007 festival also featured a new section, the "London's Backstage" homage, tribute being rendered on this first occasion to Don Letts, iconic documentary maker and musician. Moreover, most first showings of documentaries in the official section were attended by the respective directors who, besides introducing their works, also took part in interesting post screening discussions.

BARCELONA AFRICAN FILM FESTIVAL, 12th EDITION | www.ullanonim.org |

Organised by: Associació Cultural L'Ull Anònim

The Ull Anònim cultural association has designed and promoted the Barcelona African Film project since 1996, seeking to provide a meeting point and channel for the distribution of African film and audiovisual productions in Catalonia and Spain and to establish forms of communication to help directors and professionals in the African audiovisual industry to find new technical and economic resources.

PRINCIPAL ACTIVITIES

The focus at the 12th 2007 Barcelona African Film Festival were women, young people and social critique.

The 2007 festival featured a total of 28 films (11 features, 9 shorts and 8 documentaries).

Additionally, a retrospective consisting of three feature films and two shorts was devoted to the director Safi Faye.

Moreover, a total of 8 features, 7 shorts and 9 showcased recent film and audiovisual production in the following countries: Senegal, Mauritania, Algeria, Nigeria, Democratic Republic of the Congo, Tunisia, Burkina Faso, Ethiopia, Kenya and Morocco.

Finally, the presence of 10 guests in 2007 made it possible to organise talks and debates after film screenings, occasions greatly appreciated and enjoyed by audiences, as this strengthens the festival's aim to establish a meeting point between film makers and spectators.

3,310 spectators

8|11 - 14|11

SANTS FANTASY AND HORROR FILM MARATHON, 19th EDITION |

www.cotxeres-casinet.org/marato | Organised by: Committed formed by the Llanterna Màgica Film Club, Silmaril, Random Rol, Subfilms, Sants 3 Ràdio, Ona de Sants and Enllaç Comunicació Local

2,000 spectators
12|11 - 18|11

The Fantasy and Horror Film Marathon is a week-long festival devoted to this genre and which also includes the Short Film Competition, which has become an excellent launchpad for young directors interested in this type of cinema.

PRINCIPAL ACTIVITIES

The 2007 Marathon programme comprised 13 feature films and 104 shorts from all over Spain, as well as Portugal, Switzerland and Germany. The six sessions devoted to the Short Film Festival attracted a total of 1,400 spectators, whilst 600 people attended *The Longest Night*.

In 2007, moreover, great efforts were put into organising the parallel activities, thus promoting the Marathon as a whole. These initiatives included the design of a bar with characters from fantasy films by Random Rol, stands provided by specialist shops and the Silmaril group's organisation of a role play for the Saturday night.

L'ALTERNATIVA. BARCELONA INDEPENDENT FILM FESTIVAL, 14TH EDITION |

www.alternativa.cccb.org | Organised by: L'Alternativa

L'Alternativa festival is a key event for industry professionals and one of the most important independent film festivals in Spain or even Europe as a whole.

PRINCIPAL ACTIVITIES

Over the course of the year, the festival organisers received more than 2,500 films. After a rigorous selection process, the result was a programme consisting of 350 films from 46 countries, divided into the official sections, the parallel sections and Pantalla Hall.

There were four official sections (feature films, documentaries, shorts and animation) and ten parallel sections (Peter Brook: an iconoclastic creator; *No es queden curts* for short films; 2006 Spanish prize winning productions; Premiere: Ararat-Fourteen views of Don Askarian; Synergies of History. Ukamau Group; Young Mexican Cinema; Paul Bush, film maker; Documentary Reports; Premiere: A la Soledad, by José María Nunes; World film schools).

This 14th edition also featured a diverse and complex programme: Pantalla Hall. This is an interdisciplinary venue, with free admission, where spectators can enjoy films, presentations and live performances. Finally, rounding off the large and varied festival programme, the parallel activities included a round table (Interdocnet, Internet as a channel for distribution), a master class given by Paul Bush and a workshop providing an introduction to subtitling and audio description, as well as the film concert: *L'home de la càmera de cinema* (The Man with a Movie Camera).

30,000 spectators
16|11 - 24|11

RESFEST. DIGITAL FILM FESTIVAL, 10th EDITION | www.resfest.es | Organised by: Art Futura

In 1997, the United States magazine RES, considered the new film maker's bible, decided to launch a travelling festival devoted exclusively to showing works by the first generation of digital directors: shorts, commercials, videoclips, credits, documentaries, animation...

The organisers regularly receive more than two thousand works from all over the world that. These, along with the hundreds of films compiled by the festival organisational team, enable an excellent programme to be drawn up, comprising a collection of shorts, music videos, experimental animation and moving graphic design. In short, the ResFest programme.

PRINCIPAL ACTIVITIES

The latest edition of ResFest was launched in September 2007 at the Museum of Contemporary Art of Chicago and the Centre Pompidou in Paris, later moving on to New York, Bristol, Los Angeles, Cape Town, London, Tokyo, Osaka, Seoul, Melbourne and Barcelona.

On this occasion, the ResFest had a total running time of around seven hours, based around six programmes: "A Decade of Resfest" (ten outstanding short films representing the ten years of the festival); "Unsung Heroes" (a selection of the best videoclips over the last ten years); "Radiohead" (outstanding videoclips by young directors); "Traktor" (retrospective devoted to this Scandinavian group); "Bushwacked" (forthright works by activists on the theme of the last US elections); "Jonathan Glazer" (retrospective devoted to this superb British director); and "Resfest Spain" (a special session featuring the finest works by Spanish directors).

21|12 - 23|12

MULTIDISCIPLINARY FESTIVALS

MADE IN MAD, 1st EDITION | www.madeinmad.org | Organised by: Autonomous Government of the Community of Madrid

Madrid culture took over Barcelona for ten days during the Made in Mad Festival, a varied programme of exhibitions, concerts, dance and theatre organised by the Autonomous Government of Madrid and staged at outstanding venues in the Catalan capital.

7,000 spectators
24|4 - 2|5

PRINCIPAL ACTIVITIES

The aim of the festival is to showcase artistic initiatives from Madrid and to build a cultural bridge between the two cities. The artists forming part of this "Madrid Embassy" including the Orchestra of the Community of Madrid with Ainhoa Arteta, Antonio Carmona, the New Spanish Ballet, the Aracaladanza theatre company, an audiovisual project by the photographer Alberto García-Alix and the exhibition "Cloisters. Artistic Treasures in the Convents and Monasteries of Madrid".

The Made in Mad programme was completed by the short film festival "Madrid en corto", a series of cultural meetings whose participants included Luis Alberto de Cuenca and Gabriel Albiach, and

“MadriT: Entresijos y Gallinejas”, devoted to the most innovative Madrid art in the form of exhibitions, video art and performances.

The venues that hosted the various activities in the Made in Mad programme included the CCCB, the Filmoteca, the Palau de la Música and the Romea and Villarroel theatres.

URBAN FUNKE. FESTIVAL OF URBAN CULTURE, 3rd EDITION | www.urbanfunke.com |

Organised by: Gamercó

Urban Funke is fast becoming established as a platform for urban emotional expression, promoting interaction between different genres (music, art and sport) and encouraging public participation. This international festival of urban culture is attracting ever larger audiences.

PRINCIPAL ACTIVITIES

With Sweden as the guest country, the Urban Funke Barcelona 2007 festival programme comprised: the Urban Funke Show, with Skratch Comando, DJ Skratch, the first performance of 7 notas 7 colores after seven years' silence, and Grandmaster Flash; the Urban Funke Clubbing al Club Fellini, with Chris de Luca vs. Phon.o and DJ Assault; and the Urban Funke Dia which, featuring the Àrea d'Art Urbà Hugo Create, provided a platform for street, contemporary and graffiti artists to express themselves as well as, through the Circa Skating Area and the Foot Locker Basketball Area, staging a thrilling day's skating and basketball on the esplanade at the Montjuïc fountains.

Two exhibitions were also organised as part of the festival: one devoted to the multi-faceted Swedish artist PMKFA at the Vallery gallery, and another featuring surfboards customised by such artists as Adam Neate, Dave Kinsey and Flying Fortress, amongst others, at the Iguapop Gallery.

10,000 spectators

29|06 - 30|06

ÀSIA FESTIVAL, 6th EDITION | www.casaasia.es | Organised by: Casa Àsia

17,500 spectators

12|9 - 16|9

The programme of the festival of Asian cultures, organised every year since 2001 by Casa Àsia, includes shows, film showings, exhibitions and other activities from all the countries in Asia.

PRINCIPAL ACTIVITIES

The 2007 Àsia Festival programme included something for everyone, seeking to strengthen bridges for intercultural dialogue between East and West. The guest country was South Korea.

From September 12 to 16, venues all over Barcelona hosted an intense programme of concerts, shows, film showings, video performances, 3D animation, cuisine, storytelling, workshops, demonstrations, games, and even a crèche, laid on for the convenience of family audiences.

The festival activities took place at venues all over the city, including the Mercat de les Flors theatre, the Sala Ovidi Montllor, the Theatre Institute Teatre Estudi, Apolo 2, CaixaForum, Fundació Miró and Plaça de Margarida Xirgu.

EL PAÍS HIPNÒTIK MEETING, 4th EDITION | www.hipnotikfestival.com | Organised by: Hipnotik

Hip hop is a movement that attracts millions of young followers all over the world. Its main values are community, the feeling of belonging to a group and a critical vision of the system.

Hipnòtik is a multidisciplinary event embracing the four main forms of expression found in the hip hop movement: dance (break), music (DJs), writing (rap) and art (graffiti). However, the meeting also devotes space to other forms of expression influenced by this global movement, such as film, audiovisual art and photography.

PRINCIPAL ACTIVITIES

In September 2007, Barcelona hosted the fourth El País Hipnòtik Meeting. This time around, the theme chosen was “The hip hop struggle”, one which sought to encourage thought about the combative nature of this cultural movement.

The activities focused on the four basic elements of hip hop culture: rap, DJs, break dance and graffiti. The activities included not only concerts but also round tables, workshops, photography, audiovisuals and gaming.

An outstanding novelty at Hipnotik 2007 was the fact that the concert venue in Plaça de Joan Corominas brought together more than 4,000 people every day.

10,058 spectators

15|9 - 16|9

...AND MORE FESTIVALS

Amongst the small-format multidisciplinary festivals staged in 2007, we should mention particularly the **13th PULGAS MIX FESTIVAL – CULTURE IN ACTION FESTIVAL**. Participants at this festival, which took place in the autumn, were 120 artists: designers, musicians, performers, film directors, educators, etc.

Finally, we should remember that June 2007 saw the celebration of the first **XINAFEST FESTIVAL**, Barcelona's great new celebration of Chinese culture, devoted to strengthening, through more than 60 activities, Catalonia's ties with the Asian giant and to promoting dialogue based on mutual understanding.

LA MERCÈ AND TRADITIONS IN BARCELONA

**1. CITYWIDE FESTIVITIES | 2. OTHER FESTIVITIES IN THE CITY
| 3. OTHER ACTIVITIES AND INITIATIVES**

MARTA ALMIRALL DIRECTOR OF FESTIVITIES AT BARCELONA INSTITUTE OF CULTURE
**ENTERTAINMENT IN THE STREET: LA MERCÈ 07 AND OTHER FESTIVITIES
IN THE CITY**

The street arts play an increasingly important role in the entertainment business these days, as theatre seasons are shortening due to climate issues.

Audiences look more and more for open-air entertainment, often linked to festive events, in original formats, with the added value that these shows are generally free of charge, and allow spectators to leave if the product is not to their taste.

Barcelona is a city rich in street festivals and festivities, a city where it is enjoyable to take part in open-air events. Thousands of people wait impatiently for their neighbourhood festa major, for Carnival, for the Feasts of Santa Eulàlia or Sant Jordi, for Corpus Christi, for the Cavalcade of the Three Kings or for the Feast of La Mercè. And these festivities, firmly-rooted in the city for years, are gradually being joined by festive celebrations organised by other communities that have made their homes here.

In recent years, demand for street shows has had a substantial effect on improving their artistic quality, whilst many companies that once generally worked in conventional theatre are now beginning to perform interesting productions in open-air spaces. This tendency is both leading to the establishment of more networks of specialist exhibitions and festivals and encouraging debate, at European level, about the importance of conferring the same recognition on street artists as on those working in the conventional theatre.

The quality and rigour of street shows organised in Barcelona perform a dual function: firstly, by attracting loyal audiences to these productions and, secondly, drawing in new spectators, audiences that just drop by to have some fun and end up “trapped”, unable to leave, by the quality of what they see.



Regarding the type of shows put on, for years street art was linked exclusively to circus artists (acrobats, clowns, stilts, etc), processions and parades. Today, however, the scene has changed enormously, and we can often find, for example, dance performances of the highest artistic merit, well thought out sequences, perfectly adapted to outdoor venues, with modern aesthetics and choreographies, up to date techniques and rigorous production.

In this context, Les Festes de la Mercè, the festivities in honour of the patron saint of Barcelona, has become an outstanding meeting point both for programmers and for national and international artists, since they are the festivities of Barcelona, not only a fashionable city, but also one rich in cultural content. Culture industry professionals enjoy a festival that offers the widest range of events in all spheres, as well as offering an excellent showcase for artists from our country.

Over the last three years, the level of programming for La Mercè has undergone an important change with the gradual inclusion of shows reaching ever-higher standards of quality. The public, aware of this fact, has begun to carefully select the shows they want to see. These are audiences that, in just three years, have gone from having a look at what was going on in the street to planning the different performances they

want to attend. Shows which take place in a natural setting, unhampered by protocol, in which the artist is right next to the audience; the world of culture takes to the street, bringing all the necessary artistic, visual and technical quality.

La Mercè 2007 focused above all on artists of quality, on different styles and genres and on international participation. The "Street Arts" programme, which was staged in three city parks, attracting spectacular audience figures, comprised, basically, circus, dance and family shows. The different spectacles were programmed at one venue or another according to their theme or genre: circus at the Ciutadella Park, dance at Clot Park, and family shows at the Guineueta Park. The main criterion for the dance and family shows was to integrate them completely into the venue, without stages or any other elements that might break the harmony of the park itself.

The dance programme at Clot Park featured a range of varied and surprising productions, with no restrictions on style and with the central idea of encouraging public participation. For its part, the Guineueta Park hosted permanent, moving performances in different artistic genres, totally integrated into the space.

By now, the Street Arts programme has become a vital part of Les Festes de la Mercè for artists, local people and visitors alike, generating enormous expectations amongst all.

1. CITYWIDE FESTIVITIES | 2. OTHER FESTIVITIES IN THE CITY |
3. OTHER ACTIVITIES AND INITIATIVES



LA MERCÈ | Organised by: Institute of Culture. Barcelona City Council

2,342,403 spectators
220 participating companies
21/9 - 24/9

On around September 24, Feast of Our Lady of Mercy (La Mercè), Barcelona celebrates its local festivity, or festa major. As the last such celebration before the autumn, La Mercè is a festival of festivals, bringing together hundreds of activities of all kinds in just a few days.

There is no doubt that La Mercè is the great festival for the people of Barcelona, a time when the city turns into one great stage where everything and anything is suddenly possible.

PRINCIPAL ACTIVITIES

In 2007, the city's festa major, La Mercè, took place between September 21 (pregó, or opening address) and September 24 (piromusical music and fireworks display) with the Festival of the Sky and Space as an epilogue on September 29 and 30. All in all, the programme comprised more than 600 activities at 25 main venues.

Once more, the most traditional venues, such as Plaça de Sant Jaume, Plaça de Catalunya, Avinguda de la Catedral and Passeig de Gràcia were the nerve centres of the festivities. Passeig de Gràcia, the most emblematic avenue in Barcelona, became People's Avenue, with more than 250,000 visitors, whilst such events as the Correfoc attracted some 50,000 people.

Other venues also demonstrated their power to attract large crowds in 2007. The Ciutadella Park was once more the heart of the Street Arts programme, hosting, over three days, circus acts enjoyed by around 80,000 people. The Fòrum Park also became consolidated as the great music venue for La Mercè, hosting many of the biggest concerts and drawing nearly 470,000 people over three days. For its part, the BAM Festival celebrated its 15th anniversary with more than 90 musical events attended by more than 550,000 people at 11 venues all over the city.

Family shows were the main attraction, too, in the programmes at Clot Park (Sant Martí) and La Guineueta Park (Nou Barris). Nearly 17,500 people took part in the programmes of activities stated at these two city parks.

As has by now become a tradition, on September 22, 23 and 24, more than 30 centres (including both museums and other facilities) held open days to mark the city's festa major. Over the three-day period, more than 120,000 people took advantage of this excellent opportunity.

CAVALCADE OF THE THREE KINGS | Organised by: Institute of Culture. Barcelona City Council

Each January 5, Melchior, Gaspar and Balthasar, Their Majesties the Kings of Orient, arrive at the Port of Barcelona on board the packetboat Santa Eulàlia.

Crowds of children—of all ages, from 9 to 99—await them impatiently every year. The streets of Barcelona are prepared for the great Cavalcade, and the city embraces the most thrilling feast of all.

PRINCIPAL ACTIVITIES

The Kings brought two important changes with them in 2007: the addition to their entourage of the Page Estel and new royal costumes, designed by Lídia Azzopardi. Moreover, as part of the Barcelona Science 2007 programme, the Cavalcade was structured around a scientific discourse, creating an allegory of the universal nature of science, recreating its origins in the three ancient cultures represented by the Magi.

A total of 875 people took part in the 2007 Cavalcade, including 310 artists from Barcelona dance and theatre schools, selected once more through the Crida Artística call for artistic proposals with the objective of maintaining the high artistic quality of the city's most popular spectacle.

It is estimated that the Cavalcade, 650 metres long, was seen by 350,000 people over its 5-kilometre route, during which 15,000 kilos of sweets were given out.

350,000 spectators
17 participating organisations
5|1

CARNIVAL | Organised by: Institute of Culture. Barcelona City Council

127 participating organisations
15|2 - 25|2

Barcelona's Carnival is a celebration that involves active involvement and participation by hundreds of citizens, who organise themselves into groups and join in to enjoy, at first hand, the great festival of the world upside-down.

The Carnival programme features a unique range of activities featuring the contributions of associations and groups that organise events with the aim of forming part of one single, common project bringing everyone together. This is made possible thanks to the coordination provided by the Barcelona Karnaval Civic Commission, whose work is devoted to presenting the different entertainment projects organised over the period, in cooperation with Barcelona Institute of Culture.

Its very characteristics make Carnival the event that has been most successful in attracting the participation of groups of newcomers to the country in the celebration of festivities in the city.

PRINCIPAL ACTIVITIES

The 2007 Carnival took place from February 15 to 25, and featured several novelties. The first was the change in time and place for the main parade, or Gran Rua, which took place for the first time in the Gràcia neighbourhood, with the participation of some 40 floats and more than 1,500 people. Moreover, to mark the celebration of the Barcelona Science programme, a special Barcelona Science 2007 prize was awarded. The prize-giving ceremony took place on Sunday, February 18 on board La Fura dels Baus' ship Naumón, moored at the Spain Dock.

SANTA EULÀLIA | Organised by: Institute of Culture. Barcelona City Council

For many years, the patron saint of Barcelona was Santa Eulàlia, until, in the 17th century, she was replaced by Our Lady of Mercy. In 1983, with the aim of restoring the veneration that the cityfolk once felt for the saint, the organisation La Coordinadora de Colles de Gegants i Bestiari de Ciutat Vella revived and organised the Feast of Santa Eulàlia as the winter festivity for the district. What began as a meeting of gegants gradually became, over the years, a celebration involving the whole city in which a considerable role was played by traditional and popular activities, as well as many events aimed at family audiences.

103 participating organisations
3|2 - 13|2

PRINCIPAL ACTIVITIES

The Feast of Santa Eulàlia, the city's winter festa major, took place from February 3 to 13 in 2007 in what was the 25th anniversary of the event. The programme included nearly 150 activities staged at more than 70 points (streets, squares, churches, cultural centres...). All in all, more than 5,000 people and 103 associations and institutions, coordinated by Barcelona Institute of Culture, the Ciutat Vella District Municipal Council and the Council Department for Women and Civil Rights took part in these activities.

A novelty this year was the organisation of the FotoLaia 2007 photography competition by the Coordinadora de Gegants i Bestiari de Ciutat Vella, with the support of Barcelona Institute of Culture and the Espai Fotogràfic Can Basté.



NEIGHBOURHOOD “FESTES MAJORS”

Throughout the year, the neighbourhoods and districts of Barcelona organise the popular *festes majors*, festivities that mix joy and good cheer, different cultures, tradition, modernity and a broad programme of activities.

These festivities include, amongst others, the following: the Festa Major de Gràcia (second fortnight in August); the Festa Major de Sants (second fortnight in August); the Festa Major del Poblenou (first fortnight in September); the Festa Major de Sant Antoni (mid-January); the Festes de Sant Medir (primers March); the Festa de Sant Josep Oriol / El Pi (second fortnight in March); the Festa Major del Coll (first fortnight in June); the Festa Major de Fort Pienc (first fortnight in July); the Festa Major del Raval (mid-July); the Festa Major del Poble-sec (second fortnight in July); the Festa Major de Santa Maria de Vallvidrera (mid-August); the Festes de Sant Roc / Barri Gòtic (mid-August); the Festa Major del Parc Güell (September); the Festa Major del Camp d'en Grassot (first fortnight in September); the Festa Major d'Horta (first fortnight in September); Els Tres Tombs de Sant Andreu (January); the Festa Major de Vallcarca (first fortnight in September); the Festa Major de la Bordeta (first fortnight in September); the Festa Major de la Ribera (first fortnight in September); the Festa Major de les Planes (mid-September); the Festa Major de Montbau (second fortnight in September); the Festa Major de Verdum (second fortnight in September); the Festa Major de la Rambla (first fortnight in October); the Festa Major d'Hostafrancs (late-September / early-October); the Festa Major de Sant Miquel / Barceloneta (late-September / early-October); the Festa Major de les Corts (first fortnight in October); the Festa Major de la Verneda (second fortnight in October); the Festa Major del Clot - Camp de l'Arpa (first fortnight in November); the Festa Major de la Sagrera (second fortnight in November); and the Festa Major de Sant Andreu (late-November and early-December).

You can find further information about some of these festivities and the highlights in their 2007 programmes in the section on local celebrations in Chapter 10.

MORE FESTIVITIES IN BARCELONA

Barcelona also hosts a long list of festivities, mostly staged at weekends, that feature a wide range of entertainment and cultural activities, generally for family audiences, and with goals often linked to awareness-raising about the environment, multiculturalism, cooperation, science, fair trade, etc. There are many such festivals, and we mention just a few of the most outstanding events of this nature organised in 2007 here.

We can start with the **SCIENCE FESTIVAL**, organised by Barcelona Institute of Culture (already mentioned in Chapter 1), and the ninth **FESTIVAL OF WATER**, held over a weekend in March in Passeig de Lluís Companys under the slogan “Water is Life”. This event is a participatory cultural festival combining public awareness-raising and artistic and educational activities aimed at encouraging more sustainable behaviour towards our environment.

Another festival that took place in Passeig de Lluís Companys, as well as in the Ciutadella Park, this time in April, is the twelfth **EARTH FAIR**, whilst, in May, the thirtieth **TAMBORINADA** was once again organised by La Roda Foundation, bringing some 90,000 people to play and listen to tambourines in the park.

The list of outstanding events continues with the **FESTIVAL OF FAIR TRADE**, which took place in Plaça de Catalunya in June, and the **FESTIVAL OF CATALAN COOPERATION**, which brought to the Ciutadella park a programme of music, travelling shows, exhibitions, workshops and round tables, as well as an important number of stands presenting organisations working in the field of development cooperation in our country.



Besides these, the city of Barcelona's festive calendar also includes celebrations by the different communities living here. Many active regional centres have been established here, including the **CENTRO GALEGO**, housed in La Rambla, the **HOGAR EXTREMEÑO** and **CASA DE ANDALUCÍA**, amongst others. Every year, all these celebrate the outstanding dates in the calendar of their respective region or autonomous community.

Also on the theme of popular culture and new tendencies, some associations have helped to bring together different cultures such as, for example, Galician and Catalan culture. In 2003 and 2006, l'Ateneu Popular de Nou Barris organised the **FOLIADA**, in which Galician artists disembarked in Barcelona to showcase the best emerging cultural initiatives in Galicia and to help to consolidate the channels for communication between the two communities. The year 2007, however, was when, with the same goals, Catalan culture travelled to Galicia with the show **CERCEDA A GRESCA**, presenting, over three days in September, a programme of initiatives, also by emerging artists, from the two communities. A Gresca was the fruit of the work jointly carried out by Bidó de Nou Barris, Rede.cat, the Lucerna Cultural Association and the Kasal de Joves de Roquetes.

Perhaps in a broader sphere, including events not merely festive, we should mention particularly the work carried out over the last ten years by the **ESPAI MALLORCA** (<www.espaimallorca.cat>), which, in 2007, continued to programme an interesting series of exhibitions and activities devoted to strengthening ties between Catalonia and the Balearic Islands at a centre that includes a café, a book store, a craft shop and a multi-purpose room in Carrer del Carme. In January, the Balearic islanders also celebrated the **FOGUERONS DE SANT ANTONI** in the Gràcia neighbourhood. This event filled the local streets and squares with a Majorcan air, consolidating a traditional festivity here that arouses enormous expectation, not only amongst the Majorcan population, but also amongst the local people of Gràcia and the city as a whole (you will find further information in Chapter 10).

Another important popular festivity in our city is the **APRIL FAIR**, organised by the Federation of Andalusian Cultural Associations in Catalonia. Staged for the 36th time here and promoted by a poster designed by Jordi Labanda, the fair drew thousands of visitors to the Fòrum Site, as well as filling the city once more with colour, flowers and dance. The fair occupied just over 100,000 square metres including the nearly 50 casetas of the different associations, restaurant areas and commercial establishments.

Many more festivities and celebrations also took place in 2007, enriching the city's calendar with more important dates. **The Muslim calendar, the Hebrew calendar, Buddhist and Sikh festivities and Latin American traditions with pre-Columbine roots** are all contributing to the introduction of a new range of celebrations that, in some cases, also help to enrich the cultural programmes in different neighbourhoods of the city.

Amongst others, and following a chronological order, the city's different communities celebrated the following festivities in 2007: the Muharram, or Muslim New Year; the Muslim Ashura; Carnival (widely celebrated amongst Latin American communities); Chinese New Year (the celebrations last two weeks and end with the Lantern Festival); *Eid al aha* or the sacrifice of the lamb (Muslim); *Paishaki* or Sikh New Year; *Pesach*, or the Jewish Passover; *Buddha jayanthi / Buddha purnima* (Buddhist community); *Inti raymi* or the Quechua Feast of the Sun; San Pedro and San Pablo (Ecuadorian community); Ramadan (Muslim community); *Rosh ha-shanah* or Jewish New Year; *Yom Kippūr* (Jewish community); Pardon Day; *Diwali* or Hindu New Year; the *Día de muertos* and the *Día de difuntos* (Mexican and Ecuadorian communities).



Many are the associations that work in the field of popular culture in Barcelona, enriching our traditional festive imaginaries year after year.

These associations include the **COORDINADORA DE COLLES DE DIABLES I BESTIARI DE FOC DE BARCELONA**, which worked throughout 2007 to promote the culture of festive fire and to coordinate the efforts of all the “diable” folklore groups in the city to defend our cultural and historic heritage. This coordinating association also promoted the celebrations of such meetings as the 23rd Trobada de Diables del Barcelonès, organised in 2007 by the Grup de Foc de Nou Barris, which celebrated its 25th anniversary.

For its part, the **COORDINADORA DE COLLES DE GEGANTS I BESTIARI DE CIUTAT VELLA** continued its work of consolidating its centre, the Casa dels Entremesos (destined to become the Barcelona Centre for the Production and Promotion of Traditional Popular Culture), in 2007 launching the first phase in the process of disseminating the centre and taking part in festivities in the city and its neighbourhoods, as well as those held in towns all over the country.

In 2007, the **COORDINADORA DE GEGANTERS DE BARCELONA** took part in many festivities, including the Almagro Theatre Festival and the first “Món Geganter” fair devoted to the world of these giants, which took place in Pineda de Mar.

The **CASTELLERS DE BARCELONA** group celebrated its 38th anniversary in 2007, organising some 30 performances of its human castles, whilst its promotional team gave talks and workshops at schools and associations all over the city.

Another group celebrating its anniversary in 2007—in this case, its tenth—was the **AGRUPACIÓ BESTIARI FESTIU I POPULAR DE CATALUNYA**. On June 16 and 17, this association closed its celebrations in Barcelona by staging the Festa Nacional del Bestiari in the Poblenou neighbourhood. This great festival featured 126 participating figures, processions, workshops and a concert by La Carrau.

Another tradition that was continued in 2007, for the 21st year, were the **FRIDAY DANCES IN PLAÇA DEL REI**. Those taking part included, amongst others, the dance groups La Portàtil FM, Muscat, Els Ministrils del Rosselló and the accordionist Carles Belda, who got one thousand people dancing to the tune of just his diatonic accordion.

Finally, another outstanding event in 2007 was the centenary of Joaquim Serra. To commemorate this, the **AGRUPACIÓ CULTURAL FOLKLÒRICA BARCELONA** organised a series of activities at more than 40 towns all over Catalonia. Moreover, through the associations that form the umbrella organisation, the **COORDINADORA D'ENTITATS SARDANISTES DE BARCELONA** staged a total of 208 sardana dance performances, 6 concerts for cobla ensembles, and one sardana meeting in the Ciutadella Park, as well as playing an active role in the Santa Eulàlia and Mercè festivities.

PUBLIC SPACE AND PROXIMITY

10

**1. LOCAL FACILITIES | 2. ARTISTIC CREATION | 3. LOCAL
FESTIVITIES | 4. SHOWS, SEASONS, CONCERTS, FESTIVALS...
| 5. OTHER INITIATIVES**



JOSEP MARIA MONTANER ARCHITECT AND TOWN PLANNER
THE USES OF THE PUBLIC SPACE

The public space is a crucial element in all cities. It is where society becomes visible. The quality of life, work and relations depends to a large extent on the quality of the public space. In a historic, non-generic city, the public space is the organising element. Barcelona, moreover, boasts a fine tradition with regard to the public space: it has often been said over the years that the city has the finest pavements in the world, and over the democratic period these have been improved even further with the establishment of new parks and squares. And, the better their relation to the public space, the better the facilities and services in Barcelona work. The opposite is also true: good public spaces are those that link up well with nearby buildings. The city's markets, such as the new Barceloneta Market, reopened at the same time as two adjoining squares, Plaça de la Font and Plaça del Poeta Boscà, were refurbished, have been rehabilitated in relation to the surrounding urban space.

Libraries work well if there are good public spaces around them. Those at Fort Pienc and Lesseps function better than the one in Gràcia, ensconced in narrow streets. That is why the new Joan Oliver Library, along with the elderly people's day centre in the Esquerra de l'Eixample neighbourhood, were designed essentially as light architectural volumes that shape and form the public space at the entrance and the garden in the interior of the housing block. And one new library, that at Sagrada Família, creates a magnificent visual relation and link with the market building there.

Museums are also imbued with life according to the same urban space: stimulating atmosphere for MACBA and the CCCB, for example, and narrow access in the case of the Antoni

Tàpies Foundation in Carrer d'Aragó. With regard to these relations with the urban space, what Barcelona has done in distributing cultural facilities, services and "containers" all over the city is much better than the policy followed in Madrid, where practically all such amenities are concentrated, Napoleon style, in Paseo de la Castellana. We should always remember that it is better to have small museums all over the city than to concentrate them in one place.

The promising programme of Spaces for Creation proposed by Barcelona Institute of Culture, and the planned ten sites for cultural production—such as the existing Hangar centre at Can Ricart and the future centres at the old Fabra i Coats and l'Escocesa factories—will also work better the better their relation with the surrounding area and the more integrated they are into streets and squares.

And the public space is also the place where everyone can express themselves: celebrating or protesting. For this reason, it is essential that all culture should be able to express itself, not only the traditions of the city, but also those of others, such as Ramadan. If the street is the place for festivities such as La Mercè, it is also the overexcited city, with a programme of culture and events that can at times be excessive, impossible to digest.

In this respect, the good functioning of the public space is always the result of a delicate balance: many interests and pressures converge on it, with conflicts between uses, and the public space works only if these can be reconciled, ensuring that no group turns it into a private space. To this end, the Ordinance on Civic Behaviour can help in defending the public space against aggression or abuse, but it can also have the effect of reducing, restricting real freedom in the public space,

by placing boundaries to the very creativity it is said to seek to promote and which exists in the city, and by giving priority to the public space as a place of transit, not of sociability. Here, how the Ordinance is applied will be decisive.

A public space works when a series of functional, social and physical conditions are met. If it is a complex, rather than single-function space, if it is for everyone and not just for one dominant group, such as gangs of young people or skaters. It works if its physical form takes into account the memory and wishes of the people who live in the neighbourhood and if its planning was a participatory process; if it is safe and enjoys good visibility, and is well-light and comfortable; if it encourages meeting and co-existence; if it contains several different places, differentiated by surface, colour and texture, and if there are shady benches where people can rest. Above all, if it is easy to enter, move around and leave; if it is open to the surrounding area and is well related to public facilities. These are some of the conclusions reached in a report by a multidisciplinary team, one participatory and in which women were strongly recommended, focusing on the issue of gender as applied to the public space, which studied, amongst other cases, Plaça de les Tres Xemeneies in Poblesec. They are also some of the points made in the participatory process to plan the new Plaça al Baró de Viver. And, for all these reasons, it is absolutely absurd and worthy of criticism that such a closed, isolated, autarchic work as the Parc Central in Poble Nou, designed by Jean Nouvel, should have been developed.

To conclude, the public space reflects the complexity and conflict of the city, a place in constant transformation, a reference for free co-existence and radical creativity.

This chapter describes the activities of different local services, artistic initiatives and projects, *festes majors* and other celebrations of a more traditional nature, and activities, fairs, seasons, festivals, concerts and other initiatives distributed over the whole city.

The information you will find here was compiled from a selection made from each of the ten districts in Barcelona.

1. LOCAL FACILITIES | 2. ARTISTIC CREATION | 3. LOCAL FESTIVITIES |
4. SHOWS, SEASONS, CONCERTS, FESTIVALS... | 5. OTHER INITIATIVES



LIBRARIES OF BARCELONA (ALL DISTRICTS)

Two new libraries were opened in Barcelona in 2007, both in the Eixample District. In July 2007, the **Sagrada Família Library** opened its doors with initial resources comprising 65,000 documents and more than 250 subscriptions to newspapers and magazines. In November, it was the turn of the **Sant Antoni – Joan Oliver Library**. This new facility (bringing the number of public libraries in the district up to six) completes the planned map of libraries in the Eixample District, although it is also planned to enlarge and transfer some of those already open.

Moreover, as usual, in 2007 the city's public libraries continued to organise a wide-ranging programme of cultural activities at the different sites, embracing a large number of themes and attracting similarly varied audiences. Some of these programmes enjoyed high levels of enjoyment and participation, both within the city and in the region as a whole.

A good example is the poetry season "On Thought, Word and Work" at the Mercè Rodoreda Library (Horta-Guinardó district). A regular event for more than eight years now, this season has become a reference point for the entire city in its commitment to both new poetry and the great poets, both national and international.

In the same district is the Juan Marsé Library with its "Narrators" season, in which the guests are well-known narrative writers, both in Catalan and in Spanish. The season is one of the most outstanding events in the cultural calendar of the Carmel neighbourhood. For a few days, authors of world fame and prestige come to El Carmel to discuss their work, making these meetings a high point of cultural life in the neighbourhood.

The 2007 programme at the Horta - Can Mariner Library, which specialises in theatre, included talks and debates with playwrights, actors and directors, sessions devoted to particular genres (comedy, musical theatre, text-based theatre) and much more. The hall at the library was also the venue for monologues, dramatised readings and other small-format performances.

We should also mention various exhibitions that were staged at different libraries over the course of the year. These include "Remembering Capitán Trueno" and "Gràcia Through Books", both at Jaume Fuster Library (Gràcia). The latter, organised by Gràcia History Workshop, later travelled to the Vila de Gràcia Library. Finally, the exhibition "I Between You", also at the Jaume Fuster Library, was visited by many schools groups in Gràcia, enabling the children to take part in various workshops.

LA CASA ELIZALDE (EIXAMPLE)

In 2007, a wide range of activities was organised at the Casa Elizalde to satisfy the cultural interests of users (exhibitions, music, dance... as well as a long and well-subscribed list of adult education courses). Moreover, in line with previous years and with a view to providing a service for citizens, the centre also offered its facilities for the use of artists, organisations, associations, groups and companies wishing to meet, introduce themselves and advertise their activities.

CENTRE PEPITA CASANELLAS (SANTS-MONTJUÏC)

In recent years, Illa Philips, the site formerly occupied by the Philips factory in Passeig de la Zona Franca, has undergone a process of regeneration and rehabilitation that has turned into a facility providing social and cultural services to residents in the Marina del Port neighbourhood. Such refurbishing projects are an excellent way of keeping outstanding buildings of architectural interest in our city alive and operational. The various buildings that form the old factory complex have gradually been installed with such facilities as La Marina Primary Health Care Centre and the Francesc Candel Library.

The Pepita Casanellas Centre, a new social and cultural centre with an area of 336 m² and capacity for more than 200 people, was opened in 2007.

That same year, the new centre hosted such activities as Friday night shows, children's shows, and children's workshops with the Nats Nus and Cicle Veus companies, amongst others.

NEW CIVIC CENTRES IN SARRIÀ (SARRIÀ - SANT GERVASI)

Three new civic centres were opened in Sarrià - Sant Gervasi district in 2007: **Can Castelló**, **Vil·la Florida** and **Casa Sagnier**. The existence of these basic facilities for cultural development enabled connections to be made with promising artists, new audiences to be drawn in to the regular seasons of theatre, music and other art forms, the participation at traditional celebrations to be increased and, in short, the promotion of the use of time to improve quality of life amongst local residents and to establish a process aimed at increasing social cohesion.

SAT. SANT ANDREU TEATRE (SANT ANDREU)

SAT! Sant Andreu Teatre has shown the people of Barcelona that it is possible to run a theatre away from the centre and achieve more than acceptable audience figures. After three seasons, the theatre programme rests on three basic pillars: theatre, dance and family shows.

An important event in this district as a whole was the **Fica't al saT!** dramatic arts festival. As part of this, the theatre opened its doors throughout June to schools of dance, music, drama, etc, enabling them to use the facilities.

You will find further information about this venue in Chapter 5, devoted to the dramatic arts.

NAU IVANOW (SANT ANDREU)

Housed in the old Ivanow paint factory, the Nau Ivanow was established ten years ago by the architect and photographer Xavier Basiana. This objective of this multi-purpose centre is to provide a reference point for cultural activities in La Sagrera neighbourhood and to offer a meeting point and a rich programme of multidisciplinary activities: fine art, dance, thought, literature, music and theatre. However, the centre's origins and location in this neighbourhood present no obstacle to the wider projection of many of the initiatives launched here.

The outstanding activities programmed in the different artistic genres in 2007 included, as regards music, the following: the Fem Música season, Hot Jam Sessions i Jazz Books, Dr. Strange Jam, tango nights with Cecilia Ledesma, the Ribermúsica Sensory Season, the Dead Heads meeting, the Interfona festival of aboriginal music, the World Music Season and the Music and Words season.

In the dramatic arts, the centre presented the Melodrama performances and Grupo Humano.

Moreover, the Factoria Escènica Internacional (which has its home at the Nau Ivanow), a platform for the creation, production and promotion of contemporary dramatic art, directed by Carme Portacelli, presented the shows *God is a DJ* and *Fairy* at the Grec'07 Festival. This "International Stage Factory" also produced three other works in 2007: *Hamlet, el dia dels assassins* (first performed at the 2007 Shakespeare Festival), *Immobilium tremens* (based on Chekhov's *The Cherry Orchard*) and Peter Turrini's *Josep Maria*.



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+A PROP (VARIOUS DISTRICTS)

The objective of the *+a prop* (“+ close”) programme, launched by Barcelona Institute of Culture in cooperation with the city’s districts, is to promote some of the cultural initiatives established by the different civic centres in Barcelona. The programme is divided into four thematic areas: music, contemporary art, dance and theatre. In 2007, 16 contemporary art centres, 12 theatres, 10 dance venues and 23 music centres joined the programme.

Amongst the projects promoted under the *+a prop* programme was **Emergents +a prop**. Emergents coordinates the network of municipal facilities specialising in music in Barcelona, compiling a recording of the most outstanding work produced each year at these first-class centres for artistic creativity.

A total of 12 concerts were staged in 2007 featuring the 13 groups on the CD *Músiques Urbanes 06*, in a circuit comprising the 8 civic centres that took part in the project. The 13 bands that will be promoted over the 2007-08 season were also selected over the second half of the year. Moreover, as part of the Music Festival, a concert featuring 7 of these bands was staged at the Plaça Reial, and 1,000 CD/DVDs were printed and distributed amongst programmers, record labels and the specialist media.

For its part, the **Dansa +a prop** project launched **Peces Curtes**. Thirteen of the companies that entered this call for short pieces presented their choreographies at four civic centres. The final took place at the Mercat de les Flors theatre. The winning company, Contrapunctus Danceport, worked on a coproduction at the Mercat de les Flors in the second half of the year, presenting the work there in March 2008.

BARCELONA VISUAL SOUND (VARIOUS DISTRICTS)

Barcelona Visual Sound is an audiovisual festival for young artists in which various civic centres and municipal youth centres in Barcelona take part. Established as a festival/competition for audiovisual artists below the age of 35 years, Barcelona Visual Sound is a veritable showcase for different audiovisual formats and genres, from the social documentary to original soundtracks and even website design and weblog design.

Supported by the Directorate for Youth, Barcelona Visual Sound embraced the following categories in 2007: mobile phone and photographic camera films, screensavers, adventure documentaries, social documentaries, animation, videoclip, video art, fiction, website design, advertising video and original soundtrack. The festival includes a competition section a series of parallel activities related to the world of the audiovisual.

OPEN STUDIOS (VARIOUS DISTRICTS)

Tallers Oberts ("Open Studios") is an initiative launched several years ago in Ciutat Vella district). Organised by Foment de les Arts Decoratives, the objective of this project is to showcase works by artists in the neighbourhood and to bring people to art in an enjoyable way.

In 2007, artists in Ciutat Vella district (Raval, Gòtic and Born neighbourhoods) also opened the doors of their studios to enable the general public to see the work they produced over the year. The participating workshops included artists working in many different fields, from ceramics, jewellery, painting and photography to glazing, sculpture and engraving.

That same year, the public were also invited to visit the studios arts artists in the Sarrià - Sant Gervasi District on two different occasions: firstly, as part of the 6th Sarrià Studio Open Day, but also, for the first time, when a score of artists and craftspeople in Sant Gervasi neighbourhood opened the doors to their studios to all interested in seeing how they work. As in previous years, the 2007 Sarrià Studio Open Day took place in the spring, whilst the Sant Gervasi initiative was launched that same autumn. A total of 54 artists working at 39 workshops took part, as well as two art schools and the Josep Amat Foundation for Citizen Heritage.

The project Públic!, a programme of cultural events to promote the shared territory between contemporary art and residents in the Gràcia neighbourhood took place for the third time in Gràcia in mid-September. The 2007Gràcia Studio Open Day took place under this project, with the participation of 58 artists and 23 sites. Moreover, the artists' studios were also turned into polling stations, as the local residents were invited to vote for the contemporary art intervention project in the public space they wanted.

2nd TÍSNER DRAMATICS ARTS LABORATORY SHOW (EIXAMPLE)

The Tísner Laboratory is a facility that provides support for artists working in the field of the dramatic arts, enabling them to develop their projects. The Laboratory is a meeting place for artists whose main mission is to promote daring production initiatives, artistic research and investigation and contemporary creation. The Show took place from 4 to 7 October 2007 at the Espai Escènic Tísner at the Cotxeres Borrell Civic Centre in Barcelona.

COL-LECTIU NODES (GRÀCIA)

In mid-December 2007, Col-lectiu Nodes, a collective formed by Gràcia Territori Sonor, l'Obrador de la Sala Beckett, Experimentem amb l'Art, SLDSTAR, Tragantdansa and La Caldera, organised its second open day, with a series of activities revolving around the theme of artistic creativity (performances, poetry, music and dance). Nodes also produced a multidisciplinary show of the highest artistic quality entitled Nodescartis Res, and which was presented at the open day held at La Sedeta Civic Centre.

STRIPART. YOUNG ARTIST SHOW (HORTA-GUINARDÓ)

Over a two-week period, the Guinardó Civic Centre received proposals from young artists all over the city who were interested in taking part in this non-competitive show. Stripart is an interdisciplinary initiative, open to fine and dramatic art proposals of all kinds (painting, installation, sculpture, performance, experimental theatre, new technologies). A total of 178 artists took part in 14 live shows.

DESPLAÇA'T (HORTA-GUINARDÓ)

"Desplaça't" is the street art season organised by the Casa Grogà Civic Centre. The centre itself, in Plaça de Meguidó and surrounding area provided the scene for a show blending tradition and modernity, schools and clubs, performance and action, graffiti, sport... A full range of artistic expressions that took over the street for a week, featuring a programme of 23 shows that attracted some 1,600 spectators.

PERPETRACIONS (SANT MARTÍ)

"Perpretacions" is a festival of street events staged annually in the Sant Martí neighbourhood with the goal of establishing and consolidating forums for communication and to promote creativity and reflexive participation based on the possibilities offered by interventions and installations. The festival promotes initiatives aimed at suggesting and experimenting with different ways of looking, thinking, feeling and understanding the city and its inhabitants. In 2007, the theme for reflection—which changes every year—was "desire".



FESTA MAJOR DEL RAVAL (CIUTAT VELLA)

One of the main events at the Festa Major del Raval, which takes place in June, is the Alegria del Barri (“neighbourhood joy”) Festival, a great multicultural, free, open-air party which takes place in La Rambla del Raval and which, in 2007 brought together nearly 8,000 people.

Faithful to its style, in 2007 the festival programme featured groups from very different origins: Dil Mastana, a group from Rajasthan in northern India; Abdeljalil Kodssi, a musician whose work fuses influences from the great rock stars, jazz, flamenco and Gnawa music; La Sucursal S.A., launched in autumn 2004 by four young Colombian musicians who met in the Raval neighbourhood itself; Papawa, a Gypsy combo formed in 2006 by Ricardo Tarragona jr., a master of the rumba and the *ventilador*.

Moreover, for the first time, in 2007 an anthological CD of the festival was produced.

SANTA EULÀLIA AL RAVAL (CIUTAT VELLA)

As part of Barcelona’s Winter Festa Major celebrations, which take place in February every year, a specific programme of events was once more staged in La Rambla del Raval. The initiative features activities aimed principally at immigrant communities, with open-air music concerts, games for families and children’s theatre. In short, an event designed to help new communities learn about Barcelona’s traditions at first hand, and one that attracted large numbers of spectators amongst families of different origins.

FESTA MAJOR DE SANTS (SANTS-MONTJUÏC)

One of the festes majors most anxiously awaited in August is that in the Sants neighbourhood, a vast celebration embracing all kinds of activities to delight local residents and the people of Barcelona in general. In 2007, twelve streets entered the Street Decoration Competition, the same as in 2006. Alcolea de Baix, Alcolea de Dalt, Canalejas, Plaça de la Farga, Finlàndia, Galileu, Guadiana, Robrenyo, Rosés (Casa Gran), Sagunt, Valladolid and Vallespir are streets members of the Festa Major de Sants Federation of Street Associations and Commissions. For eight days, the neighbourhood was filled with concerts, activities for the children, dances, *sardanes*, food, games, foam baths and much more, in a huge festive programme.

FESTA MAJOR D'HOSTAFRANCS (SANTS-MONTJUÏC)

From September 28 to October 7, coinciding with the Feast of the Guardian Angel, patron saint of the neighbourhood, the district's autumn festival, or Festa Major d'Hostafrancs, took place once more.

This is the definitive local festivity, one created and enjoyed by and for the local community, which identifies with it and takes part in it, as well as projecting it widely. The high level of participation clearly reflects the pride the local people feel in belonging to the Hostafrancs neighbourhood.

FESTA MAJOR DEL POBLE-SEC (SANTS-MONTJUÏC)

From July 13 to 22, the Poble-sec neighbourhood celebrated its 2007 festa major. For over a week, there were dances, parades, sardana dances, children's activities, concerts, food and drink shows and exhibitions.

The opening address was read by Salvador Escribà, singer, founder and soul of the group La Salseta del Poble Sec, which celebrated its 30th anniversary in 2007. This anniversary was also celebrated in the form of an exhibition, entitled "A Sucar" at El Sortidor Civic Centre, whilst on Friday, July 13, a special concert took place, featuring the group and several guest stars.

The main novelties at the 2007 festa major were the open day at the Poble-sec Air Raid Shelter 307 Historic Interpretation Centre and the introduction of two new venues for performances: Carrer de Blai and Nou de la Rambla.

The celebrations also included the third Festival of the Arts which took place in squares around the Theatre City, with the Theatre City association headquarters in Plaça d'Ovidi Montllor as a new venue for events.

FESTA MAJOR DE GRÀCIA

The most popular neighbourhood festa major, the one that draws the biggest crowds, took place from August 15 to 21 with the participation of a score of street residents' association that, as every year, decorated the different festival venues. Besides the traditional decorated streets competition, more than 600 activities were organised as part of the festive programme, with something for all ages and tastes: music, dance, theatre, fine art and fraternal dinners in the streets and squares, organised by the residents themselves. Folklore groups also brought festivity to the streets, organising processions, *correfocs*, *diables*, and much more.

SANT ANTONI DE SA POBLA (GRÀCIA)

In the last weekend in January, the Foguerons de Sant Antoni filled the streets and squares of Gràcia with a Majorcan air, consolidating a traditional celebration which is now awaited with great expectation every year by both the Majorcan and autochthonous populations of Gràcia and the whole city. The organisers received assistance from volunteers recruited from amongst Majorcan students from Sa Pobla currently living in Gràcia, as well as from the local folklore groups. The excellent weather and enormous media coverage helped to attract large crowds of people into the streets and squares to celebrate Gràcia's winter festival: Els Foguerons.

SANT MEDIR (GRÀCIA)

The opening address mid-February signals the start of celebrations for the Feast of Sant Medir. On 3 March 2007, the 21 registered associations took to the street, organising morning and evening processions and throwing 100 tonnes of sweets into the crowds lining the streets in the Gràcia neighbourhood.



EL RAVAL ÉS TEATRE (CIUTAT VELLA)

Theatre festival at the Drassanes Civic Centre in which local youth and amateur drama groups took part in a total of 15 works with 750 participants.

RIBERMÚSICA (CIUTAT VELLA)

The 12th Ribermúsica Autumn Festival took place from October 12 to 21. Once more, then, La Ribera opened its doors to a festival that filled every nook and cranny in the neighbourhood. A range of different activities took place over the four-day festival. You will find further information in the section devoted to music festivals in Chapter 8.

XINACITTÀ (CIUTAT VELLA)

2007 saw the 5th Xinacittà International Independent Animation Film Festival take place in Plaça de La Mercè. For three days, audiences were treated to a superb selection of independent animation films collected in various countries over a two-year period. The theme of the 2007 programme was "The Art of Surviving: Migrations, Utopias, Inventions". Apart from the film sessions, the programme also included workshops, round tables and much more. You will find further information in the section devoted to film and audiovisual festivals in Chapter 8.

EIXAMPLE A LA FRESCA (EIXAMPLE)

Summer nights are an invitation to go out, to take the fresh air (the "fresca" of the title) and to enjoy entertainment and cultural events. In 2007, the Eixample District laid on a series of open-air events at different sites in order to make July nights more pleasant. As a result, local people were able to enjoy a varied programme of cultural activities in the courtyards, roofs and squares of civic centres in the district: music, narrative, storytelling, film and theatre.

Six open-air film sessions were organised at the Fort Pienc Civic Centre; stories from all over the world were told at the Casa Elizalde; concerts of African music took place in the courtyard of the Xalet Golferichs; jazz and flamenco evenings were held at the Sagrada Família Civic Centre; and open-air theatrical works were performed at the Borrell Civic Centre, featuring four different genres: comedy clown, social drama clown, contemporary dance and fable.

VERMUT JAZZ AT THE CASINET D'HOSTAFRANCS (SANTS-MONTJUÏC)

In May and June 2007 the Casinet d'Hostafrancs was the venue for the "Vermut Jazz" season, a festival featuring different musical formations (trios, quartets, quintets), leading jazz acts in Catalonia and up-and-coming new groups. Evenings for mixed audiences, with different formats from the usual shape that jazz concerts tend to take.

SANTS FANTASY AND HORROR FILM MARATHON (SANTS-MONTJUÏC)

From November 12 to 18 November, Les Cotxeres de Sants were the venue for the 19th Fantasy and Horror Film Marathon. En you will find further information in Chapter 8.

XX APLEC DE LA SARDANA DE SANTS (SANTS-MONTJUÏC)

This traditional meeting of sardana dance groups was organised by the Federació d'Associacions i Comissions de Carrers de la Festa Major de Sants with the participation of the following coblas: Jovenívola de Sabadell, La Principal del Llobregat, La Mediterrània and La Selvatana. These groups were joined by many more dancers, come to enjoy this traditional ball once more whilst welcoming in the good weather.

9th FESTIVAL OF DISTRICT ASSOCIATIONS (LES CORTS)

On 5 May 2007, the Gran Via de Carles III became an avenue full of life and civic society projects, with the presence of more than 200 district organisations, which organised workshops, play areas and performances.

For the first time, moreover, the programme included the performance at Les Corts Centre Cultural of a play adapted with audio description system for people with visual impairment, produced by the Lapsus Teatre company.

L'HORA DEL JAZZ (GRÀCIA)

The "Jazz Hour" festival took place over four Sundays in Plaça de Rius i Taulet, with performances by eight different groups. You will find further information in the section devoted to music festivals in Chapter 8.

FESTIVAL LEM (GRÀCIA)

The eleventh LEM Festival featured 34 concerts performed by 120 musicians from six different countries, distributed amongst 18 venues, from October 4 to 28. You will find further information in the section devoted to music festivals in Chapter 8.

EUTERPE CHOIR (GRÀCIA)

On 21 October 2007, the Euterpe choir, founded by Anselm Clavé, celebrated its 150th anniversary. The Federation of Clavé Choirs, with nine choirs from all over Catalonia, accompanied by the Prat de Llobregat Music Band, commemorated this anniversary with a great concert before around two thousand spectators in Passeig de Sant Joan, just in front of the monument to Anselm Clavé.

XXIV CHOIR MEETING IN GRÀCIA

Gràcia is the neighbourhood in Barcelona with the most registered choirs (some fifty, including both adults' and children's' vocal ensembles). On February 24, the Lluïsos Vent del Nord choir organised a meeting of nine such groups at the Parish Church of Santa Maria de Gràcia.

HORTA-GUINARDÓ THEATRE FESTIVAL

Once more in 2007, the amateur theatre groups in the district celebrated their annual theatre festival. Today, the festival operates as a theatre coordinating body, proposing works and venues where they can be performed.

CLASSICAL MUSIC AT HORTA-GUINARDÓ

The seventh classical music season in Horta-Guinardó district, involving the local music schools, took place in 2007, with performances by children and young amateurs complemented by concerts given by professional musicians. The venues at the 2007 festival were the Carmel, Casa Grogga, Guinardó, Matas i Ramis and Taxonera civic centres and the Mercè Rodoreda, Juan Marsé and Albert Baró libraries. Staged from March 15 to June 21, the festival featured seven schools and groups in eighteen concerts and activities.

SETEART CINEMA SEASON (HORTA-GUINARDÓ)

The "Seteart" cinema season was first organised in 2005 with the aim of explaining the cinema and involving the neighbourhood in it. This is not so much a film season as a season on the cinema in which great importance is attached to educational participatory elements. The 2007 season took place in November and included the following parallel activities: workshop for schools, characterisation workshop, short film workshop, visit to an animation school, photographic exhibition on the making of short films, video installations of still photos, and exhibition of books on the cinema.

SOUPS OF THE WORLD FESTIVAL (NOU BARRIS)

If, since time immemorial, all cultures have taken a moment to sit around a steaming pot as a way of meeting, of communicating and of sharing together, why then could not soup be made a symbol of this culinary-inspired spirit of meeting and exchange? This is precisely the challenge taken up by the Soups of the World Festival, organised for the last five years by the Knowledge Exchange Network and the Xarxa 9 Barris Acull, formed by more than sixty organisations and groups that work to promote harmonious co-existence between old and new residents in Nou Barris.

The 2007 festival gave those attending the chance to try more than sixty soups, as well as enjoying an interesting programme of activities and workshops.

“SÓLO PARA CORTOS” FESTIVAL OF SHORT FILMS(NOU BARRIS)

The fourth “Sólo para Cortos” Festival, the Nou Barris international festival of short films on social themes, was staged at various venues in the district in October 2007. The festival programme included showings of 42 shorts entered for the audience awards and the jury’s special mentions in the following categories: documentary, fiction and first work.

The 2007 programme also include showings of works by pupils at secondary schools in Nou Barris and the Trinitat prison centre for young offenders.

CARRER DE ROQUETES ARTS FAIR (NOU BARRIS)

Since 2005, the Carrer de Roquetes Arts Fair has gradually become consolidated as an important event for fostering and bringing together organisations, groups and residents in the neighbourhood and surrounding area. The outstanding activities in 2007 include the parade and the art show in the lift in Carrer d’Alcàntara, a symbol of both the Fair and the neighbourhood itself. The combination of circus, concerts, shows and the craft fair at the Amfiteatre reflects the determination of residents here to revive the spirit of the street.

PUPPET FESTIVAL (NOU BARRIS)

After the enormous success achieved at the first festival, the second Nou Barris Festival of Puppet Theatre took place from 1 to 17 June 2007. Besides the shows, aimed at family audiences, the festival programme also offered participants the chance to create their own puppets and to take part in the procession around the streets of the neighbourhood. The following companies took part in this popular festival in 2007: Tatoina, Drom, L’Udol Teatre, El Cau de l’Unicorn and Animamundi Titelles.

BLUES FESTIVAL (NOU BARRIS)

The fifth Blues Festival, organised by Capibola Blues, took place in September 2007. En you will find further information about this event in Chapter 8.

THE MAY CROSSES (NOU BARRIS)

The Nou Barris “May Crosses” festival, organised by the García Lorca Cultural Centre at Guineueta Park from 12 to 20 May 2007, echoes the Andalusian tradition of making large floral crosses to celebrate the arrival of spring.

“LA CULTURA VA DE FESTA” (NOU BARRIS)

From 4 to 6 May 2007, the 27th edition of “La Cultura va de Festa” took place at Guineueta Park. This popular celebration is one of the most representative of the events staged by the Nou Barris network of associations, and is organised by the Centre 9Barris Zone Cultural Coordination Association and the Children’s Coordinating Association. The 2007 edition of this “culture goes to the party” festival featured a series of activities such as parades, folklore performances by Ecuadorian dance companies, children’s workshops, concerts, circus and fraternal dinners.

ACÚSTICA 2007 (SANT ANDREU)

The Garcilaso Civic Centre organised the 8th Acoustic Music Competition for amateur groups and soloists. At it, all pieces had to be played on acoustic instruments. After a first qualifying stage, six works were selected for the final, which took place on November 24.

7 DE TEATRE (SANT ANDREU)

The seventh edition of the 7 de Teatre festival devoted seven consecutive days to theatre education and performance in Sant Andreu. The programme included three workshops specialising in the dramatic arts, directed by Sergi Pompermayer, Màgic Andreu and Teresa Sil. Two shows were also staged, at SAT and at the November Civic Centre.

MUSIC AND WORDS. X AUTUMN CULTURAL SEASON (SANT ANDREU)

The Music and Words season took place from 19 to 28 October 2007 with a huge programme organised into different sections, and with a long list of participating artistes: Jordi Amenós, Sam Atencia, Txé Arana, Roger Julià, Toni Xuclà, Jordi Vidal, Enric Casasses, Feliu Gasull, Lloïl Bertran and Celdoni Fonoll, Isaac Fonoll, Dani Nel·lo, Francisco Suárez and the Catalan Chamber Orchestra.

ESCENA POBLENOU. IV AUTUMN FESTIVAL (SANT MARTÍ)

This festival took place from 28 to 21 October 2007, filling the most outstanding venues linked to the independent drama scene in Poblenou with companies devoted to physical theatre, clown, dance, circus, street theatre and object theatre. Streets in Poblenou, the local civic centre, the Moral i Cultural Centre and the Casino de l’Aliança hosted an intense, four-day programme in October that showcased the latest developments in these dramatic arts. Amongst the most interesting new features of the 2007 festival was “VIA / Viatges d’Interès Artístic”, or “Journeys of Artistic Interest”, an exchange project that helped to strengthen relations with Label Rue and Ramonville, two street festivals in French regions near Catalonia with which artistic cooperation had already begun. You will find further information about this event in the section devoted to dramatic arts festivals in Chapter 8.

MERCATEATRE'07 (SANT MARTÍ)

The 10th Mercateatre Theatre and Animation Fair took place in Sant Martí Park on Saturday, 7 July 2007. The festival programme featured nine performances and a closing firework display. Mercateatre seeks to bring the dramatic arts to the widest audiences, encouraging the creation and performance of street arts and providing a forum for dialogue and exchanges of ideas and experiences amongst artists, professionals and the general public. Once more in 2007, Mercateatre invited all groups and companies working in and exploring different dramatic languages and genres to present their projects, using open spaces as the stage for expression.

HAVANERES ON THE BEACH (SANT MARTÍ)

Havaneres on the Beach was the central event on the programme for the XVIII Estiuàs de Sant Martí and the Olympic Village festa major. The performers included the groups Arrels, Terra Endins and Xarxa, whilst local choirs and nursing homes also took part. Grilled sardines were served for one and all, and the festival closed with a firework display on July 6.

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THE FIRST NEIGHBOURHOOD MUSIC BAND: RAVAL'S BAND (CIUTAT VELLA)

Although it entered into full swing in 2007, Raval's Band was actually formed towards the end of 2006. In this way, El Raval became the first neighbourhood in Barcelona to have its own, Valencia-style band. The members are amateur musicians of all ages, all linked to the neighbourhood in one way or another (residence, studies or work). La Banda, directed by the maestro Bartolomé García-Plata, is run by the Raval School of Musicians. After giving its first performances in 2006, Raval's Band became firmly consolidated and established in 2007.

A TAULA! AT EL SORTIDOR CIVIC CENTRE (SANTS-MONTJUÏC)

"A Taula!" is an initiative launched by El Sortidor Civic Centre which consists of several different programmes focusing on food and diet from different viewpoints: "A peu de carrer", celebrations on the festive calendar and popular competitions; "Plats forts", cuisine seen through film seasons, book presentations and exhibitions; "El cistell", lectures, monographs and other activities concerned with different aspects of cuisine; "La cuina dels bons hàbits", in which experts in nutrition inform participants about how to achieve a balanced, healthy diet; "L'aula del gourmet", featuring educational activities about culinary techniques, oenology and gastronomy; "Cicle adreçat a professionals" is a series of activities laid on for catering industry professionals, such as a course on vacuum cooking; and, finally, "A taula! Surt del Sortidor" is a programme of guided tours, always linked to the world of food and drink, such as the visit to the Anís del Mono distillery, the Sant Miquel Glassware Cooperative, to traditional old shops in Barcelona and around the Boqueria Market.

AWARD FOR EQUALITY (LES CORTS)

Les Corts District awarded the 4th M. Àngels Ureña prize in 2007. This prize is awarded with the aim of promoting cultural projects by young artists and opening up cultural horizons for women within a framework of equal rights and opportunities.

"PRIMAVERA VERDA" SEASON (GRÀCIA)

For the first time in 2007, El Coll Civic Centre organised a season devoted to sustainability and the environment. The programme included two exhibitions, six talks, one children's show, three workshops for adults, a "green morning", routes and visits to vegetable gardens and an environmental information point.

GRÀCIA'S FESTIVE PROTOCOL APPROVED

The objective of the new protocol, approved by the Plenary Chamber in January 2007, is to raise the profile of Gràcia's festive and intangible heritage, promoting and conserving the neighbourhood's festive imagery as well as its folklore groups and the festivities that take place over the course of the year. The new document recognises a score of such celebrations on the traditional festive calendar,

as well as nine folklore groups and some fifteen festive figures. The new document also regulates the festive protocol as regards festival processions and music, and will provide an essential tool for promoting popular culture in the district. The process for drawing up the Festive Protocol of Gràcia was promoted by the district authority in agreement with all the organisations and groups concerned with folklore and popular culture in the district.

PRESENTATION OF THE "CULTURAL GUIDE TO GRÀCIA"

In 2007, the process to draw up a "Cultural Guide to Gràcia" saw completion of the phase in which information was gathered from the different organisations and the start of the phase to design the website, interactive CD and paper version. Structured around five main themes (architectural heritage of cultural interest, municipal services, organisations and associations, seasons, feasts and festivals and the business sector), the guide focuses on eight sectors of the cultural industry from the viewpoint of the neighbourhoods, age groups and projection.

GRÀCIA STRATEGIC PLAN FOR MUSIC

The Gràcia Strategic Plan for Music seeks, basically, to promote musical creativity in the neighbourhood, establishing networks and links between different initiatives, both traditional and more modern and innovative. The Office for Gràcia Strategic Plan for Music is staffed by plan director Víctor Nubla, Jordi Oliveras and Marc Martí (of Indigestió), Fran Jurado (who drew up the plan) and Albert Gil as contact person, liaising amongst all stakeholders.

The study commissions, which took place in 2007, attracted widespread participation (some 60 people), involving organisations and associations, bars, record labels, producers, managers, musicians, teachers, intellectuals, etc.

GRÀCIA WITH GAZA WEEK

The 14th Mediterranean Season, organised at venues all over the district by La Sedeta Civic Centre, took place over the week from November 19 to 25.

The participants included a score of experts, artists and journalists specialising in Gaza and the Israeli-Palestinian conflict, whilst around 450 people attended the nine activities organised.

The week also featured exhibitions, food shows with products from Gaza, and children's shows.

MIQUEL CASABLANCAS FINE ART PRIZE (SANT ANDREU)

The Miquel Casablanças Fine Art Competition is a public call for proposals aimed at young artists, and seeks to accommodate the multidisciplinary nature of artistic practice today in a context of learning, visibility and critical comparison particularly sensitive to the emerging art circuit.

DIALOGUE

1. IMPLEMENTING THE STRATEGIC PLAN FOR CULTURE | 2. THE WORLD IN BARCELONA | 3. BARCELONA IN THE WORLD | 4. THE BARCELONA CULTURE FOUNDATION AND THE CIRCLES OF FRIENDS



CARLES GINER SECRETARY OF BARCELONA COUNCIL OF CULTURE
THE ARCHITECTURE OF DIALOGUE: BARCELONA COUNCIL OF CULTURE

As is reflected in local government strategy and policy, participation in the cultural sphere is a permanent concern of Barcelona City Council. From public regulations governing grants—which recognises and gives support to cultural initiatives launched by organisations and associations—permanent contact with different interlocutors in Barcelona cultural life, participation of cultural stakeholders in such important projects as the Grec Festival, La Mercè, the Year of Books and Reading and the Barcelona Science programme, the establishment of an instrument for coordination between the different cultural departments in the metropolitan area, the commissions for public reading as an instrument for coordinating the City Council’s policy with regard to libraries and the presence of independent members on Barcelona Institute of Culture’s Administrative Board; these are just a few examples of the many initiatives aimed at uniting and unifying public policy with regard to many cultural stakeholders who play an active role in the city’s cultural makeup.

The establishment of the Institute of Culture in 1996 served to intensify this line of action, whilst the process of drawing up the Strategic Plan for the City’s Cultural Sector, approved in May 1999 and reviewed and updated in 2006, provided a good example of how to promote, not only the dialogue between the public authorities and the culture industry, but also of how to reach agreement on the different strategic objectives and specific projects that need to be established. Many initiatives and projects launched in recent years are the result of agreement between the local authority and the cultural sector, to the point where something that began as a one-off initiative has become a working model for all programmes and services provided by Barcelona Institute of Culture.

Barcelona Council of Culture was established as an instrument for constant dialogue between the city government, the different sectors in the culture industry and people of recognised standing in the field of culture and the arts, to design and draw up cultural policies for the city. The council operates as a forum for participation, and seeks to influence how cultural policy is formed, how it is defined and put into practice, understanding dialogue to be an indispensable condition for the establishment of cultural policy.

The present context in Barcelona points to the beginning of a new phase. A series of first-class cultural platforms have become consolidated in the city, not only due to the opening, in recent years, of various facilities but because, above all, the culture industry today is producing content and proposals more intensively than ten years ago. Moreover, audiences have grown exponentially, and it is indisputable that the city's international projection has been consolidated. Barcelona City Council's Institute of Culture has played an important role in this by generating new cultural realities and acting as a catalyst for initiatives launched in the city by both public and private stakeholders. Now, however, we need to reconsider the future and, above all, to provide more stable structures enabling joint strategic reflection. Not so much in order to act on specific occasions as to move on and plan responses to the new challenges that the contemporary scene poses.

Although we have come a long way, amongst us all, and in many directions, new needs continue to appear, and which require. The cultural phenomena associated with immigration, the challenges of adapting to a global world that local culture must meet, the work of adapting the culture industry to the digital age, the need to strengthen the social dimension of culture, to recognise and consolidate a new creativity that is blossoming on the margins of the established cultural system; these are some of the spheres that need to be explored in order to maintain this authentic cultural atmosphere in

Barcelona, an atmosphere that combines production and promotion, tradition and creativity, space for business enterprise whilst guaranteeing that culture shall remain a public good, first-class cultural infrastructure and, at the same time, creative use of the public space.

These are the concerns, the critical issues, that are pointed out in the Agenda 21 for Culture, a vital document for future cultural policy approved on 8 May 2004 at the 4th Porto Alegre Forum of Local Authorities for Social Inclusion and later ratified by Barcelona City Council at a plenary council of meeting. The Agenda 21 for Culture undertakes to "implement the right instruments to ensure citizens' democratic participation in formulating, exercising and assessing public cultural policies" (Art. 19). The document therefore serves to consolidate the conviction that the definition of culture is incomplete without the idea of participation.

Without taking all these issues into account, it is difficult to understand the particular importance of Barcelona Council of Culture as a pioneering experiment and a model never before seen in the local environment. Generally speaking, the Council embodies certain elements found in councils of culture found on the continent or in the French-speaking countries, in the sense that it acts as an advisory and assessment body, promoting debate and reflection on culture and the city. However, it also includes elements more associated with Anglo-Saxon arts councils, set up on the principle of "arms' length" (distance from the political powers that be, guaranteeing the independence of both the body and its members). Such councils are involved in the praxis of cultural policy and are therefore given functions of an executive nature. It is this mixed status of both advisory and executive capacity, independent of public political power and yet integrated into the city government, which makes Barcelona Council of Culture an innovative experience in the field of local cultural policy tools.

Getting this far, as far as this definition, has already demonstrated the need to place dialogue at the centre of everyday practice. The model of Council resulting from this was the product of the work put in by a commission set up expressly to give it shape, a new shape that, whilst staying within a legal framework that cannot be ignored (that which delimits local legislation) and which ordains that councils must be solely and exclusively of an advisory and consultative nature, also took into account the suggestions put forward by the main associations in the sector by also including functions of an executive nature. And this is the work that was achieved by the Commission set up to draft the internal rules and regulations, its members formed by representatives of organisations (whether or not members of the plenary council) interested in taking part, many of them members of the platform set up to establish the Arts Council of Catalonia. The Commission, set up by agreement of the plenary council on 20 February 2007, completed its work in late-October that same year, submitting a new proposal for the internal rules and regulations that was unanimously approved by the Plenary Council (27 November 2007), thus starting up the process for legal approval. The new rules and regulations include the innovative elements that make the Council of Culture de Barcelona different from any similar bodies that went before.

The Plenary Council, formed by a maximum of fifty people with voice and vote, is the body that performs the more consultative and advisory functions. Amongst other functions, the Council has the capacity to set up delegate commissions in order to open up participation and debate to all those individuals, groups and organisations that go to form the city's cultural system.

Nine commissions on different themes—Music, Theatre, Dance, Circus, Fine Art, Cinema and Audiovisual, Letters, Popular and Traditional Culture, and Heritage— were established in 2007 as were three transversal commissions—Arts Facto-

ries, the Art Education Plan and Intercultural Dialogue—. The specific commissions gave shape to the actions outlined in the cultural field in the proposed 2008-2011 Municipal Action Plan (PAM). For its part, the Music Commission also played a particularly important role in reaching the agreements necessary to change municipal by-laws governing the activities of venues organising live music in the city. As regards the transversal commissions, these provided forums for continuing the debate on three of the most outstanding projects described in *New Accents 06*, the Strategic Plan for Culture.

According to the new regulations, the Executive Committee, presided over by the vice-chair of the Council and formed by a maximum of six more members (all designated from amongst those appointed due to their recognised merit as proposed by the representatives from the cultural organisations), operates in complete independence as the body holding the Council's executive powers, which can be summarised as follows:

- a) To advise and inform, on its own initiative or at the request of the Plenary Council, on the establishment of new municipal cultural bodies, facilities or services, on municipal legislative or regulatory projects that affect cultural or artistic policy, and on the appointment of directors of municipal cultural services.
- b) To participate in the allocation of grants for culture within the framework established by Barcelona City Council regulations on grants.
- c) To propose the names of the jury members for the City of Barcelona Prizes.

In short, then, the architecture for dialogue outlined in the new regulations assigns the Plenary Council (and its delegate commissions) a clearly consultative role, of debate and reflection typical of participatory councils found on the continent, whilst the Executive Committee is given a role more in line with the powers of Anglo-Saxon arts councils, with more executive functions. (To be continued).

1. 16 representing associations; 16 by virtue of their recognised merit; 10 representing the councils on culture in each of the city's districts; one representative from each of the political parties on Barcelona City Council; one representative from the Commission on Public Reading; the vice-chair, elected according to the proposal of the members from the associations; and, finally, the chair, occupied by the mayor of Barcelona.



The **CITY OF BARCELONA STRATEGIC PLAN FOR CULTURE**, a revised and updated version of the Strategic Plan promoted by Barcelona Institute of Culture and ratified in 1999, was approved in 2006. The new Strategic Plan embodies an agreement amongst the different stakeholders that play a role in the cultural development of Barcelona, and lays down the strategic lines of action to be followed in future with regard to the cultural sector in the city.

One of the programmes that help to give a structure to this plan is the so-called Barcelona Laboratory, whose objective is to give support to creativity as a necessary condition for the cultural development of the city. Within this action framework, in October 2007 the Institute of Culture presented the **ARTS FACTORY** programme before the plenary meeting of the City Council. The aim of this programme is to extend the network of public facilities in the future for rehearsal and creation in different artistic spheres. The proposal is to convert outstanding buildings in the city into centres for the generation of culture, into factories for artistic creation, and then to cede these—with conditions—to different groups and associations, thus helping to stimulate creativity in the city. Work began in 2007 to prepare the ground for the establishment of the first arts factory at the Parc del Fòrum site. Sensitive to demands in the sector, ICUB decided to devote this first centre to the circus, more specifically to circus training and rehearsal.

Moreover, Barcelona City Council also channels recognition and support to artists and organisations working in and for the field of culture in the city through the **CITY OF BARCELONA PRIZES** (you will find the list of prizes awarded in 2007 in the annex to this document) and **GRANTS** awarded by the Institute of Culture. In 2007, ICUB received a total of 550 of grant applications, awarding 330 to a total value of 4.2 million euros.

As mentioned in the introduction to this chapter, the approval of the new Regulations for **BARCELONA COUNCIL OF CULTURE** (a body also established as a result of the implementation of the Strategic Plan) will enable its Executive Council to fully perform all its functions, which include that of proposing the members of the juries set up to award the City of Barcelona Prizes and to take part in the process of adjudicating the grants that ICUB awards every year.



INTERNATIONAL PROJECTS IN BARCELONA

Over the course of the year 2007, Barcelona received dozens of cultural proposals from all over the world. It is impossible to summarise them all here. Taking only the programmes of the city's museums, theatres, concert halls and festivals, the volume of international proposals is enormously high. In fact, most are found in the different chapters of this report. In this section, therefore, we shall mention only a few examples that help to give a clear idea of the rich and constant international input received by the city's cultural sector.

In the fine arts, we find such exhibitions as: "Great Masters of European Painting from the Metropolitan Museum of Art, New York. From El Greco to Cézanne" at the MNAC, the show devoted to Lee Friedlander (one of the most prolific artists in the history of photography), presented by CaixaForum and organised by MOMA of New York; or "Lee Miller. Picasso in Private", a visual document devoted to the 36-year friendship between the photographer and the great Spanish painter, presented at the Picasso Museum of Barcelona.

The Grec Festival 2007 also contained an important international dimension, featuring such outstanding artists as Marcial di Fonzo Bo (Théâtre des Lucioles), Alvis Hermanis (Jaunais Rigas Teātris - New Theatre of Riga), Akram Khan Dance Company and Sylvie Guillem, Lim Hwai Min (Cloud Gate Dance Theater of Taiwan), Cia. Bruno Beltrão, Hofesh Schecter, Club Guy & Roni, Thomas Noone, Laurie Anderson, Omara Portuondo, Medeski, Scofield, Martin + Wood, Michael Nyman, Pascal Comelade, Bebo and Chucho Valdés, Gonzales, Lenine, Peter Greenaway (*The Tulse Luper VJ Performance*) and Hossam Ramzy.

Turning now to the international guest shows at the Teatre Lliure in Barcelona we can mention, amongst others, Tom Peuckert's play about Artaud and Hitler, directed by Paul Plamper and performed by Martin Wuttke; Rimini Protokoll with *Mnemopark*, the fourth chapter of the *Tragedia endogonidia* by Societas Raffaello Sanzio and *100% Marocain*, by Saïd Naciri. The Teatre Lliure also staged three classics: director Jürgen Gosch's reading of Macbeth, the Schaubühne am Lehniner Platz with *Hedda Gabler*, and Daniel Veronese with *Un hombre que se ahoga*, based on Chekhov's *Three Sisters*.

Still in the dramatic arts, particular mention should go to the first Mov-s festival at the Mercat de les Flors, an exchange forum that brought together some 500 professionals from all over the world to participate in debates. The programme also included shows from all over Spain.

Festivals in all genres also featured considerable international presence; in music, we cannot fail to mention Sònar, Primavera Sound and other festivals that, like Summercase, brought many top international stars to Barcelona, whilst in classical music, the most outstanding venues in the city, such as the Palau de la Música, the Auditori, the Liceu and the Ibercamera and Euroconcert season, did likewise.

With regard to audiovisuals, international initiatives were also important, with a global presence amongst both guests and works presented at the different film festivals, whilst international productions were also filmed in the city, made by Indian, Japanese and Argentinian companies, amongst others.

The foreign country that made most use of the services provided by the Barcelona-Catalunya Film Commission in 2007 was the United Kingdom, with 19 productions.

Finally, we should mention certain lectures given by outstanding guests, such as that given by Professor George Steiner at the Saló del Tinell on October 22. The renowned expert in European culture was visiting Barcelona for the first time, and his address, entitled "Remembering the Future", organised by the City of Barcelona History Museum and its Circle of Friends, focused on new ideas about the importance of sites devoted to remembrance when thinking about the future.

As mentioned in the section devoted to the CCCB, this centre also became further consolidated thanks to its programme of debates, featuring an international gaze at issues concerning the urban

space, the new humanisms and new imaginaries. Hobsbawn, Garton Ash, Ian Buruma, John Gray, Gianni Watino, Gilles Lipovetsky, Javier Muguerza, Guy Hermet, Ivan Krastev, Fermín Bouza and many more names amply illustrate the enormous scope and depth to be found in the sessions dedicated to debate at the CCCB over the course of 2007.

ORGANISATIONS FOR DIALOGUE

There are in Barcelona several organisations from other countries that promote their language and culture and organise activities aimed at enabling others to discover their country and at seeking connections and building bridges for dialogue with the city.

This is the case, amongst others, of the British Council, the Istituto Italiano di Cultura, the French Institute and other cultural centres of a broader nature, such as the Casa Àsia and the Casa Amèrica.

CASA AMÈRICA CATALUNYA has worked since 1911 to strengthen the links that join Latin America and Catalonia, organising a programme of activities that includes exhibitions, seminars, literary and musical events and film seasons. The most outstanding cultural activities organised at the centre in 2007 were the exhibitions “Casa Amèrica Catalunya, A Centennial Path” and “Absences”, featuring works by the Argentinian photographer Gustavo Germano portraying the most dramatic consequences of the dictatorship in Argentina.

For its part, **CASA ÀSIA BARCELONA** staged several exhibitions at its centre in Barcelona over the course of 2007, including “The Tea in China”, “The Rebirth of a Nation”, “Hyperarchitecture and Hyperdesign: New Urban Models in 21st-century China”, “Murakami” and “Manila”. Moreover, to mark Korea Year in Spain, as part of the Asia Festival, the centre showcased works by the artists Kyungwoo Chun and Ana Laura Alaez.

Other important events include what has now become our longest-standing festival of Asian cultures, Festival Àsia, the seasons of Asian films, the centre’s cooperation with the Barcelona-BAFF Asian Film Festival and the Loopart Festival of Video Art and Hong Kong Film Week, as well as its organisation of various seminar on contemporary art in cooperation with the Art Critics Association of Catalonia, MACBA and the University of Barcelona.

As we have mentioned early, the different foreign institutes from certain European countries also organise important programmes of cultural activities. There follows a select description of the activities organised by the French and British institutes, but we should also remember the quality and number of activities organised by such other organisations as the **GOETHE INSTITUTE, THE INSTITUTE OF NORTH-AMERICAN STUDIES AND THE ISTITUTO ITALIANO DI CULTURA**.

The **FRENCH INSTITUTE** hosted a considerable number of book presentations by French authors such as Hédi Kaddour with Waltenberg, Antoine Compagnon with Les antimodernes, Boris Cyrulnik with De corps et d’âme, Philipp Blom with Encyclopédie, Michel Wieviorka with Le Printemps du politique, Jean Echenoz with Ravel, Bartolomé Bennassar with Le lit, le pouvoir et la mort, Samuel Benchetrit with Chroniques de l’asphalte and Bernard Pivot with Dictionnaire amoureux du vin.

Other activities organised at the French Institute in 2007 include the exhibition “Daniel Argimon, 1965-1968”, “Survivors of the Genocide: the Armenians from Bourj Hammoud (Lebanon) – Photographs by Ariane Delacampagne” and active participation at several audiovisual festivals, such as the Second Festival of Indigenous Film, L’Alternativa – Homage to Peter Brook, the third Political Film Festival and the Jewish Film Festival.

Apart from activities organised at the centre itself, such as the season Meetings with Current English Literature (including Julian Barnes in January and Rachel Seiffert in May), the **BRITISH COUNCIL** was also present over the course of the year in many cultural activities that took place in Barcelona

organised by other institutions. Examples include the Council’s cooperation with International Book Week for Children and Young People (organised at the CCCB by the Goethe Institute) and the New Sounds Festival (at the Auditori in March).

In April 2007, the British Council also took part in the Sonic Postcards sound art project linking two schools, one in Britain, the other in Barcelona, whilst other activities organised with Council support include Barcelona Poetry Festival (May), with the participation of Linton Kwesi Johnson at the Palau de la Música Catalana, and the Grec Festival, with Akram Khan and Sylvie Guillem (Sacred Monsters) and Hofesh Shechter (deGeneration). The Council also gave its support to organising the retrospective exhibition devoted to Paul Bush and to the Alternativa Animation Festival (September).

Moreover, in a section entitled “Organisations for Dialogue in Barcelona”, we could hardly fail to mention the work of the **CIDOB FOUNDATION** and **IEMED (THE INSTITUTE OF MEDITERRANEAN STUDIES)**, two organisations whose mission is to promote dialogue between different cultures in the world and in the Mediterranean region respectively.

With these and other organisations and institutions, the Institute of Culture organised, as a prologue to the festivities for La Mercè 2007, the **MEDITERRANEAN FORUM**, an initiative established as a meeting place for cultural networks and operators in the Mediterranean region.

Events at the Mediterranean Forum included the third Meeting of Mediterranean Festivals and Music, the ArtMar Biennial, debates on the Mediterranean at the CCCB and the first Meeting of Mediterranean Cities for Culture.

Finally, we should mention that in November 2007 a government measure, **BARCELONA INTER-CULTURAL DIALOGUE 2008**, was submitted before the plenary session of Barcelona City Council. The measure takes the form of a municipal programme and was proposed by the ICUB in line with the European Union initiative to declare 2008 the European Year of Intercultural Dialogue 2008. In it, the city undertakes to promote, encourage and give priority to citizen initiatives that focus on this issue.



And if Barcelona enjoyed hundreds of cultural events from all over the world in 2007, we can also rightly affirm at the same time that the city was also present in many countries in the shape of many different initiatives. There follows a brief summary of some of the most outstanding amongst these.

ACTIVITIES WITH INTERNATIONAL PROJECTION

Without doubt, one of the events that took Barcelona furthest in 2007 was the exhibition “**Barcelona and Modernity. Gaudí to Dalí**”, at the Metropolitan Museum in New York from March 7 to June 3, attracting a total of 300,000 visitors. The exhibition featured more than 350 works (painting, decorative arts, furniture, sculpture, maquettes, etc), around 50 of them loaned by the MNAC and the Frederic Marès Museum. Also in New York, from September 26 to October 6, MOMA presented a **retrospective devoted to the film director Pere Portabella** including showings of his latest feature, *Die Stille vor Bach*.

The exhibition “Cosmos Gaudí. Architecture, Geometry and Design” was open to the public for two months until 2 August 2007 at the Capital Museum in Beijing, receiving more than 170,000 visitors. The museum management consider this show to have been one of the most successful ever staged at the centre. The exhibition later travelled to the Museum of Contemporary Art in Shanghai, where it was open until September 23. Curated by Daniel Giralt-Miracle, this was the first exhibition ever devoted to the life and work of Antoni Gaudí to be staged in China.

Another exhibition, “**Barcelona. 1900**”, visited the Van Gogh Museum in Amsterdam from 21 September 2007 to 12 January 2008. Featuring more than 300 works, this show gave visitors a glimpse of the wealth of the Catalan Modernista style. By mid-December, more the than 120,000 people had taken the chance to enjoy this exhibition.

The major **exhibitions organised by CCCB** also travelled far and wide: “Literatures of Exile” was taken to several Latin American cities (Santo Domingo, Mexico City, Santiago de Chile and Buenos Aires), whilst “Erice-Kiarostami. Correspondences” was staged at the Centre Georges Pompidou in Paris and will open next year in Melbourne, thanks to the cooperation of the State organisations SEACEX and SECC. The CCCB also organised and produced the exhibition “Catalan Culture. Singular and Universal” at the Frankfurt Book Fair.

Also outstanding with regard to the initiatives for international projection organised by **MACBA** is the fact that, in 2007, as in previous years, the exhibitions it designed and produced travelled around museums and art centres in both Europe and the United States. We should mention the international impact (both media and artistic) of two exhibitions in particular: “A Theatre without Theatre” (from May to September) and “Be-Bomb: the Transatlantic War of Images and All That Jazz. 1946-1956” (autumn). Moreover, opening in October, the Frankfurter Kunstverein and MACBA presented a major exhibition of works from the MACBA Collection, jointly organised and curated, to be staged as part of the Frankfurt International Book Fair (at which Catalan culture was the guest of honour). This event marked the first major exhibition of works from the MACBA Collection outside the museum itself.

Turning now to emerging fine art, we find Barcelona’s up-and-coming artists promoted abroad in residence programmes established by **Hangar** with Duende de Rotterdam (Holland) and Fondazione Pistoletto de Biella (Italy), and exchanges with Fonca/Cenart in Mexico DF, CIC in Cairo (Egypt), the Basilisco de Buenos Aires (Argentina) and the Ssamzie Space in Seoul (South Korea).

For its part, **La Capella** continued to develop the “Roundabout Encounter” programme, first launched four years ago. From July 13 to August 12, a group of Catalan artists (Job Ramos, Isaías Griñolo, Marcel Dalmau, Kardinal, Sitesize, Rubén Martínez, Andrea Nacach and Daniel García Andújar) were featured in a show in Santiago de Chile (“Barcelona Toolbar”) in a selection of works selected by curator

Valentín Roma. The initiative formed part of an exchange project with the Matucana 100 Cultural Centre. Moreover, the exhibition “I like to be a resident” was the result of a month spent in Barcelona by the Israeli artists Doron Rabina and Koby Levy and a similar period in Tel Aviv by the Catalan artists Daniel Chust Peters and Domènec.

In the field of design, from July 21 to September 26, the Escaldes-Engordany Art Centre in Andorra staged the exhibition a “**Objectes, Concepts and Designs for a Change of Century**”, organised by the Museum of Decorative Arts of Barcelona.

Entering the field of the **dramatic arts**, we find many Barcelona companies that toured around different parts of the world in 2007. Outstanding examples include the following: the latest stage productions by Calixto Bieito; the Teatre Lliure’s participation at the Melbourne Festival; the presentation of La Fura dels Baus’ show Imperium in China; the presence of Teatro de los Sentidos at the Universal Forum of Cultures in Monterrey; performances by Mudances of their latest creations in Chile; and the international tour embarked upon by another dancer, Sol Picó.

Much the same can be said of Catalan musical groups and orchestras. For example, the OBC gave a successful concert at the Parco della Musica Auditorium in Rome in June 2007, whilst the La Troba Kung-Fú and Ojos de Brujo embarked on a European tour and the Barcelona group Fufú Ai gave a series of concerts in Chile.

Moreover, on the occasion of the Frankfurt International Book Fair and in cooperation with the Institut Ramon Llull, the Sònar Festival presented four thematic nights in Germany.

If we speak of the audiovisual industry, we cannot fail to mention the presence of the **Barcelona-Catalunya Film Commission** at the leading European international events in the sector: the Berlin International Film Festival and European Film Market; the Cannes Film Festival and Marché International du Film; the Donostia – San Sebastián International Film Festival and Sales Office; and the Catalunya and Sitges International Film Festival and Sales Office, amongst others. We should also note the Commission’s presence at the Co-production Meetings & Talents Campus organised by Catalan Films & TV in cooperation with the Cine Regio European Association, a platform of 28 regional members, including the Barcelona-Catalunya Film Commission.

Two of the **2007 City of Barcelona Prizes** also clearly recognise projects that have opened up paths abroad. The first of these is the **Multimedia Prize**, awarded to Sergi Jordà, Günter Geiger, Marcos Alonso and Martin Kaltenbrunner of the Music Technology Group at Pompeu Fabra University of Barcelona for **Reactable**. Awarding the prize, the jury noted that this was an innovative multimedia invention that has generated considerable impact due to the many artistic productions that used this platform over the course of the year 2007, such as the concerts by Björk and Guillamino, which contributed to Barcelona’s international projection in the arts. Secondly, the 2007 City of Barcelona Prize for **International Projection** was awarded to the **Actar** publishing company, in recognition of its establishment in Barcelona of a model for international projection in publishing, the quality of its books, the interest of the authors and themes it works with and the promotion achieved, particularly in 2007.

Finally, a look at the new technologies reveals the international importance of various Barcelona-based cultural production groups engaged in software development. These include, for example, the group **Platoniq** (<www.platoniq.net>), which proposes a cooperative cultural system and researches into the possible combined uses of technology and culture. Based at the CCCB and recently awarded prizes at the Transmediale festival of digital culture in Berlin and the Tránsito Festival in Mexico DF, in 2007 Platoniq worked to organise a bank of common knowledge, the Open Radio International Festival, OpenServer, a public streaming server for Internet radio broadcasting, the Media Space Invaders media activism workshop meeting, Burn Station, a non-commercial, open source and a non-commercial project involving new means of free networked distribution under the Aire Incondicional licence, drawn up by Platoniq itself.

The Universal Forum of Cultures of Monterrey (capital of Nuevo León State, Mexico), closed on 8 December 2007. This great international event followed the guidelines laid down by the 2004 Barcelona Forum, maintaining its three main themes—diversity cultural, sustainability and conditions for peace—and its basic formats—dialogues, exhibitions, artistic manifestations and the field of peace—whilst strengthening elements concerned with education, knowledge and science.

This second Universal Forum of Cultures lasted 80 days and was organised with the participation of 77 countries. On closing, the event, which attracted more than 4 million visitors, including 250,000 children from schools groups, had achieved its main goals: to ensure mass citizen participation, to recover a great public space for the city and to reach as many children as possible with the educational programmes organised. The legacy left by the 2007 Forum of Cultures of Monterrey takes the form of a large public park, several exhibition venues and a museum devoted to the historic memory of the city (Steel Museum).

On behalf of Jordi Hereu, Mayor of Barcelona and President of the Forum Foundation, Pasqual Maragall took part in the official closing ceremony and formally handed over to Valparaíso (Chile) as the future site of the Third Universal Forum of Cultures.

At the closing ceremony, the Governor of Nuevo León State made special mention of the courage shown by Barcelona in inventing a new event focusing on thought, dialogue and creativity, and devoted to seeking solutions to the great challenges of the 21st century.

The organisation of the Forum in Valparaíso in 2010 guarantees the continuity of this great international cultural event, conceived and first launched in the city of Barcelona, permanent headquarters of the Forum Foundation, which seeks to ensure its quality, legacy and continuity.

INTERNATIONAL CULTURAL COOPERATION

Barcelona exercises a constantly growing presence in international cultural cooperation institutions and networks.

The main developments in 2007 included, first and foremost, the **AGENDA 21 FOR CULTURE**. At 31 December 2007, 267 cities, local authorities, organisations and networks had joined this movement. On 21 May 2007, UNESCO, the United Nations Educational, Scientific and Cultural Organisation, and UCLG (United Cities and Local Governments) signed an agreement aimed at strengthening the cooperation Agenda 21 for Culture as a commitment to local development made by cities and local authorities. The aims of the agreement are to draw up new translations of the Agenda 21 for Culture (into Japanese, Turkish and Arabic), to maintain the website <www.agenda21culture.net>, to promote an experience exchange programme between cities, to organise a joint celebration each May 21 to mark the World Day of Cultural Diversity, and for cities and local authorities to put renewed effort into research and innovation in the field of cultural policy.

Also published in 2007 was a report, entitled Local Policies for Cultural Diversity, which the UNESCO Division of Cultural Policies and Intercultural Dialogue commissioned Barcelona Institute of Culture to draw up, as ICUB chairs the United Cities and Local Governments Commission for Culture.

Finally, it is important to mention the entry into force on 18 March 2007 of the **UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions**. Never before in history had a cultural convention been ratified so quickly by so many States. Hopes are high that this new world convention on international cooperation will make a decisive contribution to processes of cultural development in which cultural stakeholders will play a crucial role.

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There is no doubt that culture occupies an important place in the economy of a city. It is a factor in the development of cities that can be observed in the transformation of areas around the great cultural facilities (museums, libraries,...). To strengthen relations between the business and cultural sectors, and to promote private sector contributions to public cultural activity, in 2005 Barcelona City Council established the **BARCELONA CULTURE FOUNDATION**, a trust on whose board nineteen companies are represented.

The Foundation pursues a two-fold mission: to create an appropriate forum for more fluid relations between culture and its economic dimension; and to channel contributions by businesses to municipal activities municipals through a cultural foundation, which enables them to obtain tax benefits.

In 2007, the Barcelona Culture Foundation and, with it, many of the cultural associations it promotes, joined the general programme for the **BARCELONA WORLD RACE (BWR)**. This great event not only entered the ocean race circuit calendar in 2007, but has also worked, through the combined efforts of the Barcelona Oceanic Foundation and the Barcelona Culture Foundation, to secure the city's commitment to increasing citizens' knowledge and enjoyment of its seaside areas. As work begins for the next race, the festivities, festivals and other cultural activities in the city linked to the Barcelona Culture Foundation will continue to promote the culture of the sea throughout the preparatory period for the 2010 Barcelona World Race.

Another initiative launched by the world of business to bring the private sector closer to culture is the **CIRCLE OF FRIENDS OF BARCELONA CITY HISTORY MUSEUM**. The association was established in 2006 by the museum thanks to the initial impulse given by companies and organisations that had been working with the institution for some time, and with institutional support from ICUB and Barcelona City Council, enabling the Circle to find accommodation within the Barcelona Culture Foundation, of which it is a member. Employing the precise meaning of the terms, this initiative embodies a decided commitment to patronage rather than just sponsorship. The Circle of Friends of the Museum represents a model enabling different social and economic stakeholders to play a new role in the city's social and cultural development, establishing an innovative format compared to more conventional formulas for providing support for museums and cultural institutions that will gradually extend to embrace other centres (Picasso Museum, Science Museums..).

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CULTURE IN FIGURES, 2005-2007¹

	2005	2006	2007	% CHANGE 2007/2006
MUSEUMS, COLLECTIONS AND EXHIBITION CENTRES				
Users	16,647,267	18,913,872	21,368,795	13
LIBRARIES OF BARCELONA (public network)				
Visitors	4,421,266	4,896,978	5,172,624	6
Loans	3,713,484	3,816,777	3,905,107	2
DRAMATIC ARTS				
Spectators	2,062,816	2,191,505	2,386,286	9
% occupation	57	57	61	7
MUSIC				
Spectators	1,613,341	1,680,767	1,697,532	1
AUDIOVISUALS				
Spectators at cinemas	10,143,980	10,057,069	9,514,453	-5
FESTIVALS				
Number	81	90	91	1
Spectators	982,402	950,655	1,726,584	82
FESTIVITIES				
La Mercè	2,248,363	2,168,689	2,342,403	8
Other citywide festivities	2,250,000	2,030,000	2,111,200	4

OTHER USEFUL FACTS AND FIGURES

Year of Books and Reading 2005

Participating public 2,500,000

Picasso2006BCN

Participating public 1,291,157

Barcelona Science 2007

Participating public 1,286,449

1. In order to present the data contained in this table in uniform fashion, the figures for 2005 and 2006 have been updated with regard to those published previously. This updating affected particularly the section on museums, collections and exhibition centres, which includes numbers of users for an additional five such centres.

OTHER INFORMATION OF BARCELONA IN 2007

Population of the city 1,595,110
 Population of the Metropolitan Region 4,856,579
 Tourists 7,108,393
 Enquiries at tourist information points 2,680,525

CULTURAL FACILITIES

73 museums, collections and exhibition centres
 39 dramatic arts venues
 3 large auditoriums
 31 Libraries of Barcelona (public network)
 201 cinemas on the commercial circuit

Sources: centres, organisers, management organisations, Turisme de Barcelona and the Municipal Institute of Statistics. Barcelona City Council.

Drawn up by: Institute of Culture. Barcelona City Council.

MUNICIPAL AND JOINTLY-RUN MUSEUMS, COLLECTIONS AND EXHIBITION CENTRES. USERS, 2007

	VISITORS TO PERMANENT EXHIBITIONS	EXHIBITIONS TEMPORARY	ACTIVITIES AND SERVICES	TOTAL USERS
MUSEUMS AND COLLECTIONS				
Ciutadella Natural Science Museum	81,929	70,492	21,084	173,505
Botanic Garden ¹	50,302	1,505	—	51,807
Botanic Institute	—	35,625	318	35,943
Zoo	1,102,939	—	—	1,102,939
Picasso Museum	975,818	161,488	7,943	1,145,249
Frederic Marès Museum	26,978	26,978	4,381	58,337
Barbier-Mueller Museum	—	27,062	1,219	28,281
MACBA	178,423	314,431	70,327	563,181
MNAC	345,227	604,712	14,422	964,361
Joan Miró Foundation	542,093	503,445	73,219	1,118,757
Antoni Tàpies Foundation	—	69,079	6,167	75,246
Museum of Decorative Arts	40,411	9,052	1,865	51,328
Ceramics Museum	39,946	6,180	3,130	49,256
Textile and Clothing Museum	38,379	—	2,930	41,309
City of Barcelona History Museum	316,945	34,791	51,132	402,868
Pl. del Rei Monumental Ensemble	181,621	34,791	51,132	267,544
Museum-Monastery of Pedralbes	54,230	—	—	54,230
Verdaguer Museum	4,366	—	—	4,366
Park Güell Interpretation Centre	40,534	—	—	40,534
Other sites (Portal de Sant Daniel and Air Raid Shelter 307)	36,194	—	—	36,194
Maritime Museum	270,884	61,520	51,388	383,792
Barcelona Military Museum	47,000	70,086	2,700	119,786
Ethnological Museum	13,428	9,619	5,638	28,685
Olympic and Sports Museum ²	23,168	—	—	23,168
Music Museum ³	30,428	—	7,851	38,279
EXHIBITION CENTRES				
CCCB	—	205,094	195,583	400,677
La Virreina exposicions	—	110,906	—	110,906
La Capella	—	19,827	3,435	23,262
TOTAL	4,124,298	2,341,892	524,732	6,990,922

1. The Botanic Garden does not record numbers of people attending activities.

2. The Olympic and Sports Museum opened 21/3/2007.

3. The Music Museum (closed to the public since 2002) opened its new premises at the Auditori on 10/3/2007.

Source: the centres.

Drawn up by: Institute of Culture. Barcelona City Council.

MUSEUMS, COLLECTIONS AND EXHIBITION CENTRES MANAGED BY OTHER PUBLIC INSTITUTIONS. USERS, 2007

	VISITORS TO EXHIBITIONS		ACTIVITIES	TOTAL USERS
	PERMANENT	TEMPORARY		
MUSEUMS AND COLLECTIONS				
Museum of Archaeology of Catalonia	—	27,332	14,265	41,597
Museum of the History of Catalonia	129,950	133,402	122,401	385,753
Dr. Melcior Colet Sports Museum and Study Centre	—	103	—	103
Documentation Centre and Museum of Dramatic Art	—	4,000	19,638	23,638
EXHIBITION CENTRES				
Santa Mònica Art Centre	—	57,663	3,488	61,151
Palau Robert	—	432,416	295	432,711
TOTAL	129,950	654,916	160,087	944,953

PRIVATE MUSEUMS, COLLECTIONS AND EXHIBITION CENTRES. USERS, 2007

	VISITORS TO EXHIBITIONS		ACTIVITIES	TOTAL USERS
	PERMANENT	TEMPORARY		
MUSEUS I COL·LECCIONS				
CosmoCaixa	910,766	1,232,886	315,180	2,458,832
L'Aquàrium	1,626,069	—	—	1,626,069
Geological Museum of the Seminary	3,827	—	936	4,763
Fran Daurel Foundation Museum	221,979	13,886	—	235,865
Chocolate Museum	91,932	—	19,095	111,027
Egyptian Museum	—	300,558	34,251	334,809
FC Barcelona President Núñez Museum	1,397,574	—	—	1,397,574
Wax Museum	203,705	—	—	203,705
Footwear Museum	3,150	—	940	4,090
King of Magic Museum	4,556	—	3,400	7,956
Perfume Museum	3,367	—	—	3,367
Museum of Erotica	36,364	—	—	36,364
Expiatory Church of the Sagrada Família	2,839,030	—	—	2,839,030
Gaudí House-Museum	535,888	—	—	535,888
Carriage Museum	286	—	—	286
EXHIBITION CENTRES				
CaixaForum	—	1,363,826	310,781	1,674,607
Casa Batlló	595,549	—	—	595,549
Espai Volart	—	4,956	63	5,019
Cuixart Foundation	—	600	100	700
Joan Brossa Foundation	—	1,775	655	2,430
Suñol Foundation	—	4,894	273	5,167
La Pedrera. CaixaCatalunya Cultural Centre	986,337	327,452	36,034	1,349,823
TOTAL	9,460,379	3,250,833	721,708	13,432,920

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.

TEMPORARY SCIENCE EXHIBITIONS, 2007

	DATES	VISITORS ¹
CIUTADELLA NATURAL SCIENCE MUSEUM		
Origins. UniverseEarthLifeHumanity	28/2/07 - 28/2/08	61,910
Bonelli's Eagle, an Endangered Species	14/3/07 - 14/4/07	1,303
BOTANIC GARDEN / BOTANIC INSTITUTE		
The Hidden Colours of Nature	30/5/07 - 31/12/07	26,750
Suzanne Davit. An Illustrator at the Botanic Institute	03/5/07 - 31/7/07	35,625
COSMOCAIXA		
Einstein 1905, One Hundred Years of Physics	1/1/07 - 25/02/07	49,752
Planet Earth Here	from 1/10/07	461,199
Mars-Earth. Anatomy Compared	21/12/06 - 20/01/08	259,337
Vive la Difference! The Most Valuable Treasure of the Last Thousand Million Years	22/1/07 - 31/8/08	371,630
Physics and Music	25/4/07 - 30/3/08	238,455
Ecodesign	08/6/07 - 30/11/07	59,875

1. Figures correspond to days open in 2007.

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.

TEMPORARY FINE ART AND DESIGN EXHIBITIONS, 2007

	DATES	VISITORS ¹
PICASSO MUSEUM		
Picasso and the Circus	16/11/06 - 18/2/07	52,420
Lee Miller. Picasso in Private	1/6/07 - 16/9/07	107,995
Picasso and His Collection	19/12/07 - 30/3/08	1,073
MUSEUM OF DECORATIVE ARTS		
Offjectes. Concepts and Designs for a Change of Century	15/11/06 - 15/4/07	9,052
FOOTWEAR MUSEUM		
Fashion Show	5/7/07 - 28/10/07	14,018
Lucca Preziosa: Time Tales. Contemporary Jewellery	23/11/07 - 6/1/08	1,961
CERAMICS MUSEUM		
Talaveras de Puebla	31/5/07 - 2/9/07	6,180
FREDERIC MARÈS MUSEUM		
The Fortune of Works. St Pere de Rodes, from the Monastery to the Museum	22/11/06 - 29/4/07	10,219
The Gaze Within. Medieval Carvings Revealed by the Camera of Domi Mora	14/6/07 - 03/2/08	16,759
BARBIER-MUELLER MUSEUM OF PRE-COLUMBIAN ART		
Ritual Arts on the New Continent	14/9/06 - 1/4/08	27,062
The Amazon. Prehistoric Brazil	15/11/07 - 1/4/08	—

	DATES	VISITORS ¹
NATIONAL ART MUSEUM OF CATALONIA		
<i>Mediæ Aetatis Moneta</i> . Coins of the Medieval Mediterranean	7/4/06 - 4/4/07	15,071
Humberto Rivas The Photographer of Silence	14/11/06 - 4/2/07	51,957
Great Masters of European Painting from the Metropolitan Museum of Art, New York. From El Greco to Cézanne	1/2/06 - 4/3/07	96,143
Spanish Drawings in the Hispanic Society of America. From the Golden Age to Goya	16/3/07 - 24/6/07	105,014
Still Life. From Sánchez Cotán to Goya	27/3/07 - 24/6/07	97,341
Drawings by Santiago Rusiñol (1866-1932)	24/4/07 - 1/4/08	34,102
Five Centuries of Catalan Numismatics	14/6/07 - 4/5/08	28,598
The Modern Poster in the MNAC Collections	19/7/07 - 30/9/07	82,308
Yves Tanguy. The Surrealist Universe	26/10/07 - 13/1/08	56,709
The Catalan Object in the Light of Surrealism Napper and Frith. A Photographic Journey Through the Iberian Peninsula of the 19th Century	16/11/07 - 10/02/08	33,469

JOAN MIRÓ FOUNDATION

Joan Miró 1956-1983. Feeling, Emotion, Gesture	23/11/06 - 25/2/07	53,080
Claes Oldenburg Coosje van Bruggen. Sculpture, By the Way	23/3/07 - 4/6/07	157,117
Sean Scully	29/6/07 - 30/9/07	149,237
A body without limits	26/10/07 - 27/1/08	85,436
Espai 13. Gregg Smith	30/11/06 - 21/1/07	900
Espai 13. Carolina Saquel	9/2/07 - 18/3/07	2,559
Espai 13. Antonia Fritche - Sebastien Caillat - Cyprien Quairiat	30/3/07 - 4/6/07	13,458
Espai 13. qubo gas	15/6/07 - 30/7/07	4,386
Espai 13. Kawaii! season: Japan today: Aya Takano	20/9/07 - 11/11/07	9,860
Espai 13. Kawaii! season: Japan today: Erina Matsui	23/11/07 - 13/1/08	8,582
Christmas 2007. PessebreSert, by Perejaume	29/11/07 - 21/1/08	18,830

BARCELONA MUSEUM OF CONTEMPORARY ART

Gego. Defying Structures	7/11/06 - 14/1/07	6,379
Pablo Palazuelo. Working Process	14/12/06 - 18/2/07	18,548
The Killing Machine and Other Stories	1/2/07 - 1/5/07	56,022
Barcelona 1978-1997. Manolo Laguillo	1/3/07 - 6/5/07	43,532
Carlos Pazos. Don't Tell Me Anything	8/3/07 - 6/5/07	39,526
A Theatre without Theatre	24/5/07 - 11/9/07	61,361
Joan Jonas. Timelines: Transparencies in a Dark Room	20/9/07 - 24/2/08	44,527
Be-Bomb: the Transatlantic War of Images and all that Jazz. 1946-1956	5/10/07 - 7/1/08	44,536

ANTONI TÀPIES FOUNDATION

Tàpies' Posters and the Public Sphere	20/12/06 - 25/2/07	10,851
B Zone: on the Margins of Europe	9/3/07 - 1/5/07	13,233
Sanjalvekovic. General Alert. Works 1974-2004	30/5/07 - 22/7/07	9,020
Urban Imaginaries from Latin America: Archives	4/5/07 - 13/5/07	522
Inner Worlds and Public Commitment	17/5/07 - 20/5/07	1,734
Collection Summer 2007	27/7/07 - 16/9/07	10,849
Bahman Jalali	29/9/07 - 30/12/07	17,407

SUÑOL FOUNDATION FOR CONTEMPORARY ART

1915+1995 (Suñol Foundation)	21/5/07 - 5/1/08	4,741
Act 1: Observation (Nivell Zero)	26/10/07 - 5/1/08	928

LA VIRREINA EXPOSICIONS

ESPAI 2

Centelles. The Lives of a Photographer, 1909-1985	3/11/06 - 19/3/07	14,956
<i>El rei de la casa</i>	30/5/07 - 24/9/07	9,706
CH€! Revolution and Market	24/10/07 - 20/1/08	12,079

ESPAI XAVIER MISERACHS

Centelles. The Lives of a Photographer, 1909-1985	3/11/06 - 19/3/07	total Espai 2
Stasi. Secret rooms	28/3/07 - 1/7/07	22,404
Silenced Cartographies	18/7/07 - 9/9/07	14,470
Fotomercè 2006	19/9/07 - 4/10/07	23,263
Photojournalism in Catalonia 1976-2000	21/11/07 - 24/2/08	14,028

LA CAPELLA

BCN Producció	23/11/06 - 7/1/07	19,827
Horitzó TV	24/1/07 - 1/4/07	912
Generation 2007	25/7/07 - 3/9/07	5,713
I like to be a resident	20/9/07 - 18/10/07	1,517

BARCELONA CENTRE FOR CONTEMPORARY CULTURE

BAMAKO'05	5/10/06 - 28/1/07	6,817
That's not entertainment!	21/12/06 - 18/3/07	28,933
Hammershoi and Dreyer	25/1/07 - 1/5/07	44,052
Borders	3/5/07 - 30/9/07	36,361
Apartheid	26/9/07 - 3/2/08	25,403
In Transition	20/11/07 - 24/2/08	9,787
World Press Photo 2007	16/10/07 - 11/11/07	29,178
BAC Babylon	27/11/07 - 20/12/07	8,546

SANTA MÒNICA ART CENTRE

Joan Morey: POST MORTEM	15/12/06 - 4/3/07	57,663
Jack Pierson: Untitled	15/12/06 - 4/3/07	
Tomás Saraceno: On Water	15/12/06 - 4/3/07	
Montserrat Soto / Dionisio Cañas: Silent Place	16/3/07 - 10/6/07	
Jill Magid: Thin Blue lines	16/3/07 - 10/6/07	
Christian Jankowski: Living Sculptures	28/5/07 - 10/6/07	
Collective: Pensa/Piensa/Think	29/6/07 - 14/10/07	
Dora García: Contes Choisis	9/11/07 - 3/2/08	
Collective: Hamsterwheel	9/11/07 - 3/2/08	

PALAU ROBERT

1977. <i>Ja som aquí!</i> EFE Report	20/9/07 - 2/12/07	432,416
<i>Activa't!</i> The Television and Radio of the Future Have Arrived	30/5/07 - 31/8/07	
Montserrat, a Unique Place	1/2/07 - 29/4/07	
Country of Landscapes	20/10/06 - 7/1/07	
Ros Ribas, Photographer	13/12/07 - 27/1/08	
Sierra Leona, War and Peace, by Gervasio Sánchez	28/9/07 - 25/11/07	
Children of Sinbad. The Making of <i>Los árabes del mar</i> , by Jordi Esteva	21/6/07 - 24/9/07	
Cèsar Malet	23/3/07 - 17/6/07	
Txema Salvans	19/1/07 - 18/3/07	
Anna Boyé	9/11/06 - 14/1/07	

	DATES	VISITORS ¹
With Manuel Vázquez Montalbán	1/11/07 - 16/3/08	
Get Closer to Science, from Research to Innovation	12/10/06 - 26/8/07	
Cesc. <i>La força del traç</i>	18/12/07 - 2/3/08	
Jordi Sarsanedas: a Memoir	13/11/07 - 3/12/07	
Necessary Gazes. Sport and Social Cohesion	16/10/07 - 4/11/07	
Victor-M. Amela, ImaSanchís, LluísAmiguet: 10 Years Writing <i>La Contra</i>	24/5/07 - 8/7/07	
Adolfo Marsillach: So Near, and Yet So Far	15/3/07 - 13/5/07	
<i>Nois</i> : 10 Years with the Gay Community	20/4/07 - 22/4/07	
Pere Casaldàliga: A Committed Voice	16/1/07 - 11/3/07	
Women and Poverty: Perpetual Relationship?	24/11/06 - 7/1/07	

CAIXAFORUM

Hashem EL Madani: Studio Portraits and Photographic Walks	4/10/06 - 11/2/07	25,355
J. H. Fragonard (1732 - 1806). Origins and Influences From Rembrandt to the 21st Century	10/11/06 - 11/02/07	43,589
The World of Anglada-Camarasa	29/11/06 - 18/3/07	70,541
Ágatha Ruiz de la Prada. Colour, Drawings and Dresses	9/3/07 - 13/5/07	74,708
Listen with your Eyes. Between Language and Perception	14/3/07 - 6/5/07	46,524
Lee Friedlander	13/4/07 - 24/6/07	60,198
William Hogarth	29/5/07 - 26/8/07	95,860
Fotopres'07	6/6/07 - 19/8/07	63,432
Sculpture in Indian Temples. The Art of Devotion	26/7/07 - 18/11/07	126,285
Candida Höffer in Portugal	20/9/07 - 6/1/08	66,168
Passion for Drawing. From Poussin to Cézanne. Masterpieces from the Prat Collection	06/9/07 - 09/12/07	116,464
Chaplin in Images	18/12/07 - 27/4/08	15,754

FUNDACIÓ CAIXA CATALUNYA CULTURAL CENTRE. LA PEDRERA

Gargallo	31/10/06 - 28/1/07	39,929
Music and the Third Reich	26/2/07 - 27/5/07	77,081
Nicolas de Staël	18/6/07 - 24/9/07	101,092
Passion and Commerce. Art in Venice in the 17th and 18th Centuries	23/10/07 - 27/1/08	92,824

LA PEDRERA MEZZANINE FLOOR

Discovering Ricard Vines, the Pianist of the Avant-Gardes	6/2/07 - 4/3/07	9,006
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ESPAI VOLART

Isidre Manils: Everything Rests on the Surface	30/11/06 - 10/2/07	1,012
Lluís Blanc: 30 Years of Sculpture	22/2/07 - 21/4/07	825
Maria Helguera: <i>Malevos</i>	3/5/07 - 23/6/07	731
Ynglada Guillot	5/7/07 - 28/7/07	402
Guerrero Medina: Light and Shade in Water	13/9/07 - 17/11/07	657
Rajasthan. Tito Dalmau	29/11/07 - 17/11/07	1,329

1. Figures correspond to days open in 2007.

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.

TEMPORARY HISTORY EXHIBITIONS, 2007

	DATES	VISITORS ¹
CITY HISTORY MUSEUM OF BARCELONA		
Barcelona, Capital of the Republic: Juan Negrín	21/6/07 - 4/11/07	12,868
Archaeology in Barcelona. A Past with a Future	from 22/11/07	6,956

ETHNOLOGICAL MUSEUM

Gypsies	1/7/06 - 30/9/07	8,531
Josep M. Brull	6/11/07 - 2/12/07	1,088

MARITIME MUSEUM

Pirates	16/3/06 - 7/1/07	1,904
Leonardo, Curious Genius	15/3/07 - 30/9/07	31,918
Trapped in the Ice	13/11/07 - 31/12/07	25,807

MUSEUM OF THE HISTORY OF CATALONIA

When it Rained Bombs	13/2/07 - 13/5/07	133,402
New Geniuses	22/5/07 - 3/6/07	
Catalunya-Andalusia. Twenty-five Years of the FECAC	27/4/07 - 6/5/07	
<i>Per bruixa i metzinera</i> . The Witch Hunt in Catalonia	25/1/07 - 23/9/07	
Mussolini's Italian Legionnaires in the Spanish Civil War (1936-1939)	14/6/07 - 23/9/07	
Catalonia and the War of the Spanish Succession	17/10/07 - 20/1/08	
XII International Photographic Experience of Monuments	23/10/07 - 10/11/07	
Posters of a Time. Homage to Guinovart	3/12/07 - 3/3/07	

ARCHAEOLOGY MUSEUM OF CATALONIA

Roman Engineering in Hispania	9/1/07 - 5/2/07	5,752
Reflections of Apollo. Sport and Archaeology	22/2/07 - 4/6/07	5,412
Mission to Egypt. The Tomb of Monthemhat	22/6/07 - 30/9/07	6,711
Esculapi. The Return of the God	27/10/07 - 17/2/08	6,544

MILITARY MUSEUM

Everyday Life in the Army	12/6/07 - 3/12/07	70,086
Chinese Photography. 2008 Olympic Games	2/6/07 - 20/7/07	
Comic and Illustration	from 24/07/07	

1. Figures correspond to days open in 2007.

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.

LIBRARIES OF BARCELONA. FIGURES BY CENTRE, 2007

	AREA (m ²)	DOCUMENTARY RESOURCES	READING POINTS AND SERVICE	VISITS	LOANS
CIUTAT VELLA DISTRICT					
Barceloneta - La Fraternitat Library ¹	686	35,072	71	104,178	87,510
Francesca Bonnemaison Library	1,663	79,732	222	213,201	197,664
Sant Pau - Santa Creu Library	950	57,627	124	197,462	119,857
EIXAMPLE DISTRICT					
Fort Pienc Library	1,091	43,615	97	256,238	183,565
Infantil i Juvenil Lola Anglada Library	270	27,556	64	46,575	43,976
Joan Miró Library	750	64,850	207	188,506	188,709
Sagrada Família Library ²	1,322	22,156	294	23,967	19,185
Sant Antoni - Joan Oliver Library ³	2,641	58,056	109	192,945	170,556
Sofia Barat Library	535	37,887	74	119,899	109,258
SANTS-MONTJUÏC DISTRICT					
Francesc Candel Library	2,091	33,898	183	115,220	105,464
Poble-sec Francesc Boix Library	539	34,343	93	131,793	120,363
Vapor Vell Library	2,000	84,348	294	400,866	242,762
LES CORTS DISTRICT					
Can Rosés Library	770	42,188	111	113,002	92,100
Les Corts - Miquel Llongueras Library	1,431	72,639	203	214,636	156,377
SARRIÀ-SANT GERVASI DISTRICT					
Clarà Library	762	44,779	102	123,239	105,853
Collserola - Josep Miracle Library	460	25,972	73	35,749	37,983
GRÀCIA DISTRICT					
de Gràcia - Jaume Fuster Library	5,636	81,118	325	651,790	349,973
Vila de Gràcia Library	1,024	42,614	153	248,016	162,961
HORTA-GUINARDÓ DISTRICT					
El Carmel - Juan Marsé Library	2,392	72,548	314	210,396	152,384
Guinardó - Mercè Rodoreda Library	2,060	80,529	214	320,924	188,117
Montbau - Albert Pérez Baró Library ⁴	570	33,195	179	37,851	36,902
NOU BARRIS DISTRICT					
Canyelles Library	450	29,572	68	13,519	29,236
Les Roquetes Library ⁵	160	20,036	29	10,421	18,965
Nou Barris Library	2,010	72,176	276	318,433	234,503
Torre Llobeta Library	108	15,275	33	17,880	26,737
SANT ANDREU DISTRICT					
Bon Pastor Library	1,574	32,282	109	59,086	46,838
Garcilaso Library	700	42,872	86	127,369	118,284
Ignasi Iglésias - Can Fabra Library	3,000	99,442	389	380,721	262,715
SANT MARTÍ DISTRICT					
Ramon d'Alòs - Moner Library	380	27,795	80	50,050	57,070
Sant Martí de Provençals Library	280	23,858	89	51,183	45,394
Xavier Benguerel Library	1,960	90,157	184	197,509	193,846
TOTAL	40,265	1,528,187	4,849	5,172,624	3,905,107

1. The Barceloneta - La Fraternitat Library closed from 1 to 31/12/07 for extension work.
2. The Sagrada Família Library was opened on 12/7/07.
3. The Sant Antoni - Joan Oliver Library was opened on 4/11/07.
4. The Montbau - APB Library was closed from 17/9 to 31/12/07 for technical reasons.
5. Les Roquetes Library was closed from 31/7 to 31/12/07 due to its transfer.

Source, drawn up by: Libraries of Barcelona.

EDITORIAL MOVEMENTS IN SPAIN (ISBN), 2007

PLACE OF PUBLICATION	TOTAL BOOKS PUBLISHED	PUBLISHED IN CATALAN	PUBLISHED IN SPANISH AND OTHER LANGUAGES
Barcelona	23,540	5,395	18,145
Girona	342	207	135
Lleida	270	179	91
Tarragona	488	313	175
TOTAL CATALONIA	24,640	6,094	18,546
REST OF SPAIN	57,919	1,515	56,404
TOTAL	82,559	7,609	74,950

Source: Directorate-General for Books, Archives and Libraries. Ministry of Culture.

Drawn up by: Institute of Culture. Barcelona City Council

**BARCELONA CENTRE FOR LINGUISTIC
NORMALISATION, 2007**
REGISTRATION FOR CATALAN COURSES

"Linguistic welcome" (basic levels)	20,038
Other levels	8,813

LINGUISTIC ADVICE

Consultations attended	13,827
Pages checked	18,382

Source: Barcelona Centre for Linguistic Normalisation, 2007

Drawn up by: Institute of Culture. Barcelona City Council

DRAMATIC ARTS. OVERALL FIGURES, 2007

	THEATRES WITH + 200 SEATS	THEATRES WITH - 200 SEATS	SPECIAL THEATRES ¹	TOTAL
THEATRES	25	14	6	45
SHOWS	396	193	39	606 ²
PERFORMANCES	54,547	3,065	145	8,757
CAPACITY	3,472,671	353,753	90,606	3,917,030
TICKETS SOLD	1,984,121	135,367	61,814	2,181,302
BOX OFFICE TAKINGS (€)	54,024,716	1,250,739	1,442,863	56,718,319
% SOLD	57	38	68	56
SPECTATORS	2,150,667	163,655	71,964	2,386,286
% OCCUPATION	62	46	79	61

1. The following venues are considered special theatres: Biblioteca de Catalunya, Convent de Sant Agustí, Mercat-Sala Bacsteix, Palau Sant Jordi, Plaça Margarida Xirgu and Plaça del Rei.

2. The partial sum of shows does not agree with the overall title because some shows were produced at more than one theatre.

Source, drawn up by: ADETCA.

DRAMATIC ARTS. WORKS WITH MORE THAN 25,000 SPECTATORS, 2007

TITLE	THEATRE	PERFORMANCES	SPECTATORS	CAPACITY	% OCC.
Grease, el musical	TEATRE VICTÒRIA	359	304,277	407,824	75
Oscar, una maleta, dues maletes...	TEATRE CONDAL	253	108,434	172,233	63
El mètode Grönhölm	TEATRE POLIORAMA	174	97,119	110,664	88
Cabaret	TEATRE APOLO	122	83,406	107,444	78
Mamma mia	BCN TEATRE MUSICAL	46	69,428	87,952	79
El llibertí	TEATRE POLIORAMA	114	66,754	72,504	92
Pels pèls	TEATRE BORRÀS	117	53,279	86,425	62
El ventall de lady Windermere	TEATRE NACIONAL	48	37,590	42,384	89
Cómeme el coco, negro	TEATRE COLISEUM	40	32,079	35,320	91
La plaça del Diamant	TEATRE NACIONAL	37	28,640	32,190	89
Carta a una desconeguda	TEATRE BORRÀS	64	28,348	47,296	60
Andrea Chenter	GRAN TEATRE DEL LICEU	14	28,024	32,088	87
La revista negra	TEATRE TIVOLI	40	26,684	63,840	42

Source: ADETCA.
Drawn up by: Institute of Culture. Barcelona City Council.

CONCERTS AT LARGE AUDITORIUMS AND OTHER VENUES, 2007

	CONCERTS	SPECTATORS	CAPACITY	% OCCUPATION
L'AUDITORI				
TOTAL ACTIVITY	624	481,047	616,549	78
Summary main programmes and seasons¹				
OBC season	106	178,987	216,663	83
OBC chamber music season	11	3,103	7,401	42
Més Mozart season	6	10,435	13,218	79
July at the Auditori	8	5,963	7,698	77
New Sounds	13	4,320	7,254	60
Visions Season	3	2,642	3,599	73

PALAU DE LA MÚSICA

	CONCERTS	SPECTATORS	CAPACITY	% OCCUPATION
TOTAL ACTIVITY	453	412,144	559,765	74
Summary main programmes and seasons¹				
Palau 100	16	19,367	31,248	62
Symphonies at the Palau	16	21,813	31,471	69
Evening concerts	5	8,276	9,775	85
Sundays at the Palau	6	7,575	10,373	73
Family concerts	27	13,117	16,398	80
Cobla, Choir and Dance at the Palau	6	6,705	11,802	57
The First Palau	5	5,122	9,835	52
Organ Season	2	2,981	3,934	76
Chamber Music at the Petit Palau	4	1,414	2,152	66
Andorra National Chamber Orchestra Season	3	1,448	1,614	90
Choral Chamber Season	3	887	1,614	55
Palaujazz	5	3,643	4,119	88
Euroconcert Season (concerts at the Palau)	11	11,967	18,500	65

CONCERTS SPECTATORS CAPACITY % OCCUPATION

GRAN TEATRE DEL LICEU

TOTAL ACTIVITY	82	395,163	449,323	88
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OTHER VENUES¹

Concerts by the Municipal Band ²	83	71,412	—	—
Organ Season at the Cathedral	8	4,000	—	—
VIII New Repertoires Music XXI (SGAE headquarters)	7	692	850	81

1. Figures on concert performances in 2007.
2. In 2007, the Municipal Band gave concerts both at the Auditori and at other venues in the city.

Source: the centres.
Drawn up by: Institute of Culture. Barcelona City Council.

CONCERTS WITH MORE THAN 5,000 SPECTATORS, 2007

	DATE	VENUE	SPECTATORS
Police	27/09/2007	ESTADI OLÍMPIC	54,058
Serrat&Sabina	04-05-06/10/07	PALAU SANT JORDI	52,094
Rolling Stones	21/06/07	ESTADI OLÍMPIC	35,522
RBD	30/06/07	ESTADI OLÍMPIC	22,475
Roger Waters	21/04/07	PALAU SANT JORDI	17,957
Miguel Bosé	20/09/07	PALAU SANT JORDI	17,530
Maná	26/06/07	PALAU SANT JORDI	17,500
Fito y Fitipaldis+Andres Calamaro	28/07/07	PARC DEL FÒRUM	16,986
David Bisbal	14/09/07	PALAU SANT JORDI	16,559
Alejandro Sanz	04/09/07	PALAU SANT JORDI	14,442
Luis Miguel	30/04/07	PALAU SANT JORDI	14,370
RBD	06/01/07	PALAU SANT JORDI	14,166
Beyonce	27/05/07	PALAU SANT JORDI	11,177
OT 2007	28/04/07	PALAU SANT JORDI	9,406
Il Divo	17/06/07	PALAU SANT JORDI	8,081
TOTAL			322,323

Source: SGAE (General Society of Authors and Publishers).
Drawn up by: Institute of Culture. Barcelona City Council.

GREC FESTIVAL OF BARCELONA 2007. SUMMARY BY GENRE¹

	SHOWS	CAPACITY	SPECTATORS	% OCCUPATION
THEATRE	22	66,048	40,761	62
DANCE	9	17,060	13,005	76
MUSIC	31	39,533	32,592	82
CHILDREN, CIRCUS, HIP HOP	13	12,104	9,053	75
TOTAL	75	134,745	95,411	71

1. Not including figures for Dance Days and Interferences activities.

Source, drawn up by: Institute of Culture. Barcelona City Council.

2007 CITY OF BARCELONA PRIZES

FIELD WORK
SCIENTIFIC RESEARCH
AWARDED TO: Carles Lalueza-Fox, of the University of Barcelona Animal Biology Department For his paleogenomic research into Neanderthals in order to reconstruct the evolutionary history of hominids.

TECHNOLOGICAL RESEARCH
AWARDED TO: Thrombotargets Europe For creating a technological platform enabling the discovery of new cardiovascular drugs, helping to find solutions for haemophilia and other haemorrhagic illnesses.

SPECIAL MENTION: UPC Applied Optics and Image Processing Research Group For developing a security system based on biometrical and multifactorial optical identification signals.

FINE ART
AWARDED TO: Consuelo Bautista For her photographic project "A los invisibles".

ARCHITECTURE AND TOWN PLANNING
AWARDED TO: Josep Miàs For the Barceloneta market.

SPECIAL MENTION: RCR Aranda, Pigem, Vilalta Arquitectes For the Joan Oliver Library.

DESIGN
AWARDED TO: Base Design Studio For the catalogue for the exhibition "Nova York 1626-1990, un relat gràfic de Carles Fontserè".

AGUSTÍ DURAN I SANPERE HISTORY OF BARCELONA PRIZE
AWARDED TO: Víctor Hurtado For the book *Els Mitjavila: una família de mercaders a la Barcelona del segle XIV*.

CATALAN TRANSLATION
AWARDED TO: Jordi Llovet For his translation of Charles Baudelaire's *Les Fleurs du Mal*.

CATALAN LITERATURE IN CATALAN
AWARDED TO: Pere Rovira For the novel *L'amor boig*.

LITERATURE IN SPANISH
AWARDED TO: José Corredor-Matheos For *Un pez que va por el jardín*.

ESSAY
AWARDED TO: Maria Josep Balsach For *Joan Miró. Cosmogonies d'un món originari*.

SPECIAL MENTION: Rosa Sala Rose For *El misterioso caso alemán*.

WRITTEN MEDIA
AWARDED TO: Toni Batllori For his graphic commentaries in the newspaper *La Vanguardia*.

FIELD WORK
DRAMATIC ARTS
AWARDED TO: Ramon Madaula For his performance as Diderot in *El llibertí*.

SPECIAL MENTION: Meritxell Santamaria For her performance in Albert Mestres's play *Temps real*.

DANCE
AWARDED TO: Israel Galván, flamenco dancer and choreograph For his improvisation in the enCRU season at the Mercat de les Flors.

MUSIC
AWARDED TO: Joan Garriga, leader of La Troba Kung-Fú For the fusion of styles with the *rumba catalana* on the group's CD *Clavell morenet*.

AUDIOVISUAL
AWARDED TO: Pere Portabella For the film *El silenci abans de Bach*.

RADIO MEDIA
AWARDED TO: Manel Borrell For the radio programme "El Balcó".

TELEVISION MEDIA
AWARDED TO: the Barcelona Televisió programme "Telemonegal" For its brilliant critique of the television, on television, and for its contribution to awakening in spectators a critical attitude to the medium.

MULTIMÈDIA
AWARDED TO: Sergi Jordà, Günter Geiger, Marcos Alonso and Martin Kaltenbrunner of the Pompeu Fabra University Musical Technology Group For Reactable, a multimedia instrument developed by this group, whose mission is to promote multimedia creativity, combining music, image, interaction and cooperation with artists all over the world. The jury particularly mentioned the fact that Reactable is an innovative multimedia creation, and the impact it caused by its use in many artistic productions in 2007, when it featured in concerts by Björk and Guillamino, contributing to the international projection of Barcelona in the field of the arts.

INTERNATIONAL PROJECTION OF THE CITY OF BARCELONA
AWARDED TO: ACTAR For having created a model of publishing house with international projection in Barcelona, for the quality of the books published, for the interest of the authors and subjects it works with and for the public awareness built up over the year 2007.

EDUCATION
AWARDED TO: Teresa Serra, of CEIP Collaso i Gil For her work as an infant school teacher, working with socially and economically disadvantaged children from different countries.

Source: Institute of Culture. Barcelona City Council.