



CLOSE OF THE TEMPORADA ALTA FESTIVAL 2011

THE 20TH AUTUMN FESTIVAL OF CATALONIA - GIRONA/SALT CLOSSES WITH THE BEST RESULTS OF ITS HISTORY: AROUND 70,000 SPECTATORS AND TICKET SALES OF NEARLY 94%

THIS STAGE ENDING SAW TEMPORADA ALTA AND EL CANAL PRESENT A PROJECT TO THE INSTITUTIONS THAT WILL PROMOTE GIRONA AS A CAPITAL OF THE CATALAN PERFORMING ARTS WITH INTERNATIONAL AND EUROPEAN RENOWN. COOPERATION FROM ALL CULTURAL AGENTS IN THE COUNTRY WILL BE SOUGHT TO ACHIEVE THIS.

- > An increase of 26.6% (12,830) spectators compared to last year's festival confirm the public as the festival's strongest ally.
- > Box office revenue (27.5%) was, for the first time, the main source of funding for Temporada Alta, followed by sponsorship (18%), ahead of public contributions.
- > The festival, in its twentieth year, has marked out the future direction it will take. Facing a 25% budget reduction (end of the Escena Catalana Transfronterera period), it will focus on international co-productions, a creation laboratory, the Event Booking Agents Week, support of Catalan authorship (through El CANAL) and creation (with projects like the Playwriting Tournament).
- > 27 international shows, 41 world premières, 14 debuts in Spain and 7 in Catalonia, alongside 34 productions and co-productions that the festival and EL CANAL have collaborated on - statistics for the twentieth Temporada Alta.

Tuesday, 13 December 2011. The **Temporada Alta 2011 Autumn Festival of Catalonia, Girona/Salt**, has exceeded all expectations for another year running. The twentieth year of this emblematic and impacting festival has seen a line-up of debuts and productions, approaching a total of 100 shows this year. It attracted **61,013 spectators for theatre performances**, 26.6% more than last year (48,183) and an additional 7,622 participants for complementary activities –some with entrance fees- to reach a total of **68,635 people that attended the activities as a whole**. As regards to ticket sales, Temporada Alta reached **93.33%** for theatre productions. However, if anything could be viewed as regrettable it is the fact that, the goal set last year of not leaving anyone without a ticket was unachievable. This was despite the fact that performances were added to the programme during the course of the festival – 16 additional productions were added to the initial 181 of the programme, with a total of **65,373 tickets on sale**. It wasn't only the most popular shows that were sold out. Daring productions of contemporary and international creation also packed out venues completely: *El/s*

viatges de Lina Bogli (by Marthaler), *Los hijos se han dormido* (by Veronese), *Waiting Room* (by Lupa) and *Henry V* (by Propeller); alongside productions like *Els Jugadors* (by Pau Miró), *No sé si...* (by Marta Carrasco) and *30/40 Livingstone* (Sergi López and Jorge Picó), which were programmed for up to six performances at the Theatre of Salt. In summary, the festival has seen **12 weeks of an intensive line-up**, with international productions, world premières, debuts in Catalonia and Spain and, importantly, **34 productions and co-productions** that Temporada Alta and the El Canal have collaborated on, the majority of which will continue operating professionally from here on, thanks to tours and theatre seasons in Barcelona.

Coinciding with the close of this festival, now in its twentieth year, Temporada Alta has also come to the end of an era. Its director, **Salvador Sunyer**, announced that the festival has put forward a proposal to the Catalan government, outlining a **future project which aims to provide Catalonia with a powerful international centre of performing arts, focused on the creation of a pole of excellence for performing arts in Catalonia, with Girona as its capital**. This would be dedicated not only to theatre production, exhibition and production premières but also to creation, reflexion and debate within the sector. Working with the **international scope** opened up by Temporada Alta, this centre aims to focus on **Catalan authorship** (working together with performance venues, public theatres and companies) and to **forge alliances across the whole theatre network in Catalonia** for the creation of theatre productions, making use of the resources that belong to the **EI CANAL** centre of performing arts. Within this framework, the study and creation of **new mechanisms have also been proposed for the exploitation of shows, strategies for spectator attraction and methods for the exportation of Catalan productions**. This is based upon an **organisational structure** that will connect all agents involved, to address the increasing decline of the performing arts in Catalonia. Over recent years, Temporada Alta has set a series of solutions in motion, which have gained in influence, and which will be key in the continuance of the **Festival of Catalonia**, a festival that shares the present and future of the sector as it stands in relation to the current economic situation in Europe. The project envisages a festival that is developed over a 4 and 8 year period, based in Girona, but projecting itself internationally. The Temporada Alta festival organisation has already submitted the outlines of this proposal to the Catalan government.

45.5% of the budget comes from self-raised funds

Of the total budget revenue (just over 3 million euros), **box office revenue is, for the first time in the twentieth year of this festival**, the main source of festival funding (around €850,000, 27.5% of the total), ahead of company **sponsorship** and the **Club de Mecenatge** (18%) and **government** contributions (17.9% Catalan Government; 9.7% Girona City Council). The direct contribution from the European Interreg (**Escena Catalana Transfronterera** project) of 17.5% to the festival budget has seen its ending at this year's edition, apart from the indirect contribution (8%) of the **EL CANAL Centre for the Performing Arts in Salt/Girona**.

If, in the current context of the economic downturn, there is an unfathomable tendency to consider cultural activity as a non-vital cost, Temporada Alta has proven that Culture is, in fact, **a powerful economic boost to the region of Girona**. The festival generates significant **employment** for the local population (1700 people work for it either directly or indirectly) and is a leading local economic driver (about 2400 trips were recorded by the organisation). Furthermore, Culture brings added value to Catalonia, a place that wants to stand out in Europe for its Culture and for which Temporada Alta plays a strategic role.

The end of an era

To celebrate that the Temporada Alta festival is in its twentieth year, **18 additional productions were staged in comparison with the 2010 festival**, while maintaining high festival performance standards and obtaining the **best results of its history**; the festival clearly demonstrates that an event like this is both **sustainable** and necessary for culture in Catalonia. Now that the period of European funding through Interreg, which connects the theatres of Salt and Perpignan, has come to an end, and **the budget will see an initial reduction of 25%**, Temporada Alta must look to new horizons. This year it has laid the foundations for a future in which **EL CANAL** must play a key role as an engine of creation, driving force of Catalan playwriting and centre of production. Initiatives started this year, like the **LabCanal Performing Arts Research Lab**, directed by Àlex Rigola, or the **Catalan Playwriting Tournament**, led by Jordi Casanovas, represent a clear direction for the festival, anticipated to become an essential element of theatre in this country.

EL CANAL, which is in its fifth season and progressing at a steady rate, is about to complete work on its new HQ in the former **Coma Cros** factory. **Seven debut productions by Catalan playwrights** consolidate its focus on authorship, while international co-productions like *A louer* (by Peeping Tom), *Murmures des Murs* (by Victoria Thierré), and *Dunas* (by Sidi Larbi and Maria Pagés), premièred at last year's festival and which are still touring worldwide, point to the **ambitious task of putting the festival on the European map**. Next year, at Temporada Alta 2012, premières will include the new production by **Zimmerman & the Parrots** and the new circus act *Busca* by **Blai Mateu**.

As part of the thrust to **internationalise Temporada Alta**, and by extension all the theatre made in this country, the **Event Booking Agents Week**, which started this year, will become a primary focus in the future. In collaboration with the **Ramon Llull Institute**, this experiment was designed to attract national and international theatre booking agents to the festival, and succeeded in bringing **65 industry professionals from 8 different countries**. Alongside first class international productions, 5 local productions were presented, using the festival as an international springboard. In fact, some of the works presented have already been booked for performances abroad. As part of the Event Booking Agents Week activities and thanks to the Escena Catalana Transfronterera (ECT/SCT) project, a **meeting was held between Catalan and French booking agents** during which future projects of four Catalan and three French creators were presented, with a view to encourage possible co-productions and international presentations. The festival organisers have confirmed that people are not fully aware of how Temporada Alta, outside this country, is starting to gain recognition as one of the most interesting festivals in Europe for the performing arts.

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