

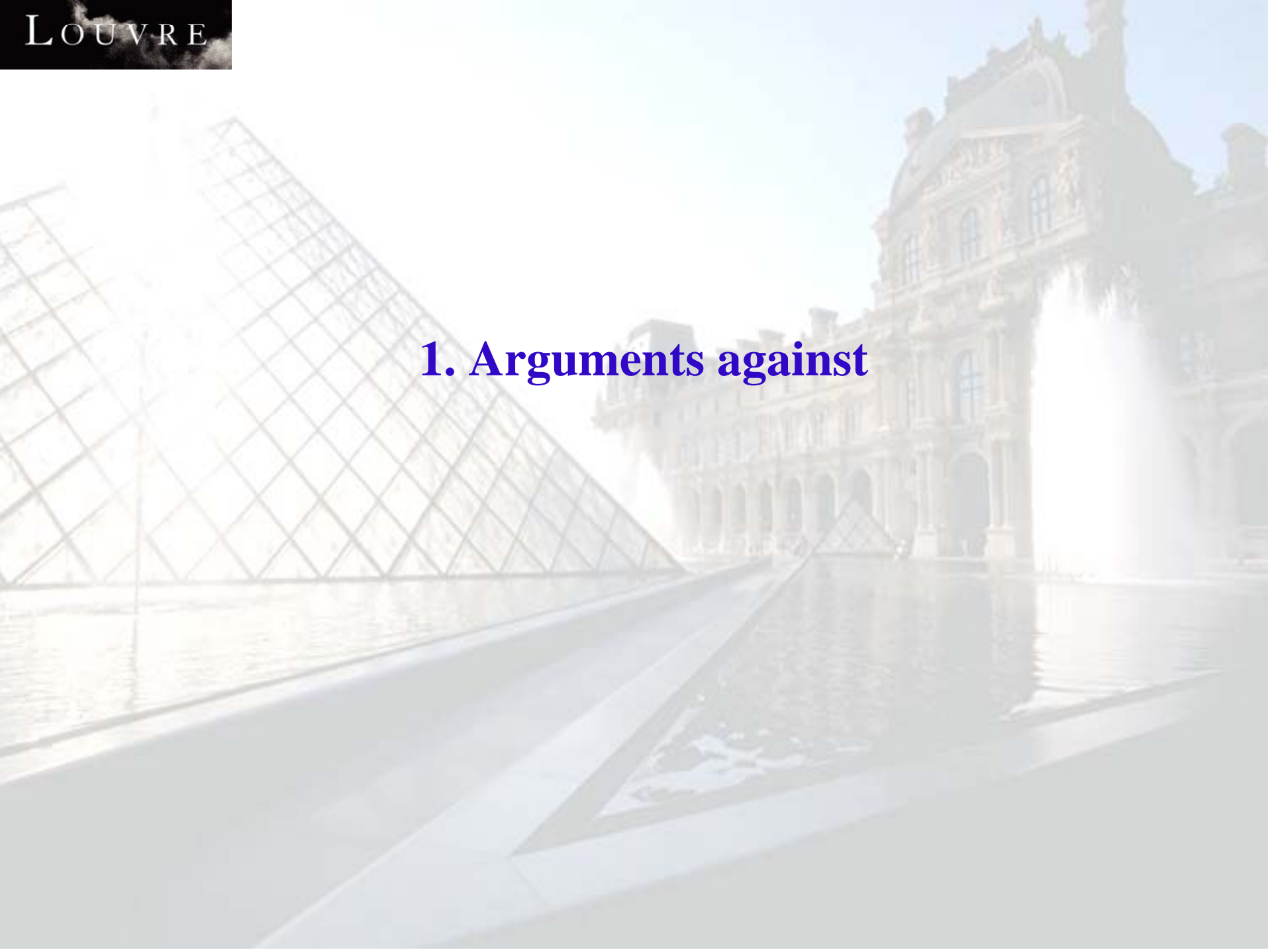
# Rotterdam

july 2006

**Da Vinci Code or not ?**

- **Da Vinci Code or Not?**
- **The Da Vinci Code has been filmed in the Louvre**
- **Should the museum have accepted it?**

# 1. Arguments against



- the project is of no scientific interest
- it is collection of nineteenth-century clichés (the myth of the woman goddess, the paternity of Christ etc...)
- Accepting the project would give it a scientific status
- The public interested in the Da Vinci code does not visit the museum and takes up space

**Arguments for the collaboration**



## Financial Advantages

- renting of rooms during the shooting (two weeks, approx. 1M€)
- avant-première of the film in the auditorium simultaneously with its opening in Cannes (600 € ticket including nocturnal visit of the museum)
- renting of the Auditorium for businesses (Accenture, Carte Noire, etc.) with a private showing of the film for guests of the sponsor (50 000 € per evening)
- new business identity of the museum very attractive to companies (increase in bookings for the Cour Carré at the price of 400 000 € per week)

## Intellectual Advantages

- The Museum supervises spin off products from the Da Vinci code, e.g. the audio-guide
- The Museum keeps a distance with regards to the film by stating openly that it has bought an Italian painting (not a Da Vinci!) for the revenues

## **The Da Vinci Code Controversy in the General Context of the Museum**

- Managing the Public**
- Politics as regards Contemporary Art**

## Managing the Public

- 7,5M visitors in 2005
- 8M in 2006
- 55% of the Museum 's self-generated income through tickets; 45% through sponsors and derived products
- 90% of rooms open to the public for the first time in the museum 's history
- problems generated by increase of activities:
- more staff required (80 new agents dealing with reception and security)
- renovation of the pyramid: new project starting in the summer 2006 to be finished by 2009; cost 80M €
- Where to find the money?
- How to stop the increase of visitors?
- How to bring traditional visitors back to the museum?

## **How to bring traditional visitors back to the museum?**

- Traditional visitors abandon the museum for fear of the mass of tourists (80% stay only one hour)**
- 18 temporary exhibitions attract a more traditional public (educated French families): Ingres has scored 300 000 visitors in three months**
- the 200 events of the Auditorium attract 80 000 spectators of this type**
- the project of the new reserve collections is targeted at this public and will be realised in the Paris suburbs**

## **2. Museum Politics regarding Contemporary Art Works**



## 1. Deliberate politics of including contemporary artists

- Not in the style of the Da Vinci code
  - (Possible Ambiguity: not confuse modern art and message of blockbusters)
  - Artists of international standing like Mike Kelley
- ## 2. Contrepoint: contemporary art works commissioned to be presented together with the permanent collection
- commission of permanent new art works: Anselm Kiefer in the staircase Sully in 2007; Cy Twombly ceiling in 2008
  - Reassuring Fact: AGF (Assurances générales de France), the major sponsor of contemporary art (650 000 euros per year) have not organised a Da Vinci Code party!