



Events: How to maximise on current events: The Da Vinci Code Example

SPEAKER: Jean-Marc Terrasse, Director of the Auditorium, Louvre (France)

Jean-Marc Terrasse has been a cultural attaché for 10 years in Great Britain and Austria. He was later Head of Cultural Events at the Bibliothèque Nationale de France. He is currently Director of the Auditorium at the Louvre.

<http://www.louvre.fr>

CHAIR: Maria Nusser-Wagner, Head of Marketing, Bundeskunsthalle (Germany)

Maria Nusser-Wagner trained as a PR consultant with the German Institute for Public Relations (DIPR) and has been working in the cultural sector for over 16 years, of which 14 have been at the Art and Exhibition Hall/Bundeskunsthalle.

<http://www.kah-bonn.de>



CASE STUDY NOTES:

Jean-Marc Terrasse described how the makers of the film *The Da Vinci Code* approached the Louvre for permission to film inside the museum and the reactions that this provoked internally.

The arguments for and against

Those against allowing filming inside the Louvre argued that:

- The novel was of questionable intellectual quality and therefore the Louvre should not be associated with it.
- The Louvre already has more visitors than the space can comfortably accommodate. There were 7.5 million visitors in 05, set to rise to 8 million in 06. This means that more staff are required and the Pyramid needs to be renovated.
- The audiences that will be attracted by the link to *The Da Vinci Code* are likely to be tourists rather than French audiences. And French audience numbers are actually decreasing, often because they are put off by the numbers (of tourists) in the museum.

Those for allowing the filming focused on the commercial benefits:

- A fee of 1 million euros for two weeks filming

- 400 people at 600 euros each for tickets to a film preview including a night visit of the museum (which coincided with the film's opening in Cannes)
- 50,000 euros per evening to rent the Louvre's auditorium, including a private showing of the film
- Increases in bookings for the Cour Carré at a price of 400,000 euros per week

There were also intellectual arguments in favour of the collaboration:

- The Louvre would be in a position to influence the spin-off products, including the audio-guide. This would help to ensure quality.
- The Museum could use some of the revenue from the collaboration to buy an Italian painting (not a Da Vinci!), so adding to the permanent collection.

The arguments for allowing the filming were successful and *The Da Vinci Code* was filmed inside the Louvre.

Bringing back French audiences

Jean-Marc Terrasse described how new reserve collections will be shown in the suburbs of Paris to attract domestic audiences. The temporary exhibitions at the Louvre also draw French audiences e.g. there were 300,000 visitors to the Ingres exhibition in 3 months.

Contemporary art at the Louvre

The Louvre is working in partnership with AGF (Assurance Générales de France) to include contemporary art in the Museum. For example, *Contrepoint* is a project to commission contemporary art to be presented alongside the permanent collection: Anselm Kiefer in the Sully staircase in 07 and a Cy Twombly ceiling in 08.