



**culturespaces**

CULTURE FOR EVERYONE

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## **PRESS RELEASE**

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**MUSEUMS - HISTORICAL MONUMENTS - ART CENTRES**

GLOBAL MANAGEMENT - TEMPORARY EXHIBITIONS - DIGITAL EXHIBITIONS



# CULTURESPACES

The leading private  
European cultural operator

The fifth leading French cultural operator

in the management of monuments, museums,  
art centres, temporary exhibitions and immersive  
digital exhibitions.

**4,6 M**  
visitors

**13**  
sites managed

**400**  
collaborators

**€68 M**  
budget

**14**  
exhibitions per year







## CULTURE FOR EVERYONE

**F**or more than twenty-five years, my ambition as the President of Culturespaces has been to keep our heritage alive, transmit a passion for art and history to a broad audience, and contribute to the cultural and touristic development of France.

Culturespaces is the fifth leading French cultural operator after the Louvre Museum, the Centre des Monuments Nationaux, Versailles and the Eiffel Tower. It is because we have managed to develop an extraordinary offering expertise with ethics and professionalism in tune with the wishes of the general public. We successfully promote the museums and monuments entrusted to our care we build our own art centres and create high-quality cultural programs at these venues.



Today, the network of venues managed or established by Culturespaces is growing, expanding, and playing an active role in the digital revolution that is taking place in the cultural sector. Innovative projects in France and abroad are disseminating culture beyond traditional areas and attaining new audiences.

For its part, the Culturespaces Foundation launches initiatives to promote access to art and heritage for disadvantaged children. Thanks to the Foundation, around 10,000 children are welcomed every year in Culturespaces' venues.

Each day, Culturespaces is committed to sharing culture with the general public.

### **Bruno MONNIER**

Founder and President of Culturespaces  
President of the Foundation Culturespaces



Culturespaces is the leading private operator specializing in the management and promotion of monuments, museums, and art centres. Culturespaces is one of the pioneers of immersive digital exhibitions and a world leader in the creation of digital art centres in France and abroad.

## OUR VALUES

### **Transmitting our artistic and cultural heritage to as many people as possible**

To facilitate the visitors' discovery of the French heritage, Culturespaces prioritizes their needs.

### **Fostering a culture of excellence**

Only professionalism, attention to detail, and expertise in every field help to disseminate and highlight the fundamental identities of the venues managed by Culturespaces.

### **Innovation promoting creativity**

An original and innovative project adapted to current practices is developed for each site, which enables the general public to discover their cultural heritage from a fresh perspective.

## A VISION, PARTNERS AND A HISTORY

Established in 1990 by Bruno Monnier—after a heritage mission in the French Ministry of Culture—Culturespaces set out to propose an alternative and decidedly modern model, based on visitor experience, to dynamically manage monuments, museums, and art centers, but without public subsidies. Right from the outset, this initiative was backed by the ENGIE Group.



### **1990 - 1993**

After a first contract to manage the Palais des Papes in Avignon, Culturespaces focused on the global management of cultural venues, in particular the management of the Villa Ephrussi de Rothschild and its gardens at Saint-Jean-Cap-Ferrat, and subsequently that of the Castle of Les Baux-de-Provence and the Château of Valençay. Innovation was already a core component of Culturespaces' approach, involving the creation of original tour itineraries, the availability of free audio guides for every visitor, and regular shows and events.

### **1996**

The delegated management of the Musée Jacquemart-André provided Culturespaces with an opportunity to develop its model in the museum sector and to apply the experience gained in the Palais des Papes in Avignon to the production of high-quality temporary exhibitions.

### **2000 - 2001**

Culturespaces completely reorganized the museographic presentation of the Cité de l'Automobile in Mulhouse—which is France's largest technical museum—and took over the management of the Villa Kérylos in Beaulieu-sur-Mer.

### **2002 - 2006**

With the promotion and management of the Roman Theatre of Orange in 2002 and the Roman monuments of Nîmes in 2006, Culturespaces continued to introduce innovations, using historical re-enactments and cultural events to enrich the tour itineraries.



## 2004

Culturespaces held outdoor re-enactments of the great battle of 1815 on the Waterloo Battlefield.

## 2009

In line with its core values, Culturespaces established a Foundation to promote access to the arts and heritage for children who are hospitalized, handicapped, or made vulnerable by poverty or social exclusion.

## 2012

In the Carrières de Lumières, Culturespaces begins to present digital exhibitions that are perfectly adapted to the venue and which immerse visitors in the pictorial world of the greatest artists.

## 2015

After acquiring and restoring the Hôtel de Caumont and its gardens in Aix-en-Provence, Culturespaces established an Art Centre, in which international scale temporary exhibitions are held.

## 2017

Culturespaces received a THEA Award for the best immersive exhibition in the world, presented in the Carrières de Lumières.

## 2018

Culturespaces inaugurated the Atelier des Lumières, the first Digital Art Centre in Paris, established in a former nineteenth-century foundry that has been entirely restored. Culturespaces also opened the Bunker des Lumières in South Korea, in partnership with Tmonet.

## 2020

Culturespaces is opening the largest digital art centre in the world: the Bassins de Lumières in the heart of Bordeaux's submarine base.

## UN DÉVELOPPEMENT DYNAMIQUE

Pursuing its mission to transmit art and culture to the broadest possible audience, Culturespaces' development policy focuses on three principal areas:

### **Delegated management for local authorities, and public and private institutions.**

This involves the global management and development of monuments, museums, and artcentres, in the framework of a service concession, with projects that are adapted for each site and regularly improved.

### **The establishment and organization of its own cultural establishments:** multidisciplinary art centres, digital art centres, and interpretation centres.

### **The development of digital exhibitions** in Europe and internationally (direct management or partnerships)





## CULTURESPACES' AREAS OF EXPERTISE

### THE GLOBAL MANAGEMENT OF MONUMENTS, MUSEUMS, AND ART CENTRES

Culturespaces has always specialized in the global management of cultural establishments. In order to perfect the visitor experience, Culturespaces directly manages—using its own personnel—all the services offered to the visitors by the establishments: reception, ticket sales, cultural programs, cultural gift shops, tearooms, restaurants, garden maintenance, and so on. This management is carried out in a network and the specialized services are pooled in the head office. It is adapted to the various types of venue:

- **museums and art centres**, such as the Musée Jacquemart- André, the Hôtel de Caumont, and the Cité de l'Automobile.
- **prestigious historic monuments**, such as the Nîmes Amphitheatre, the Roman Theatre in Orange, and the Castle of Les Baux-de-Provence.
- **remarkable gardens and collections**, like those of the Villa Ephrussi de Rothschild.
- **and digital art centers**, such as the Carrières de Lumières, the Atelier des Lumières and the Bassins de Lumières.

### PRODUCING AND HOLDING TEMPORARY EXHIBITIONS

Within Culturespaces, the Exhibitions Department has a staff of ten experts who, each year, conceive and produce a minimum of **six high-quality temporary exhibitions and artistic projects**. The Department collaborates with an international and national network of specialists, comprised of art historians and curators from major museums, who contribute to the artistic, cultural, and scientific excellence of the projects. **Culturespaces also produces four immersive digital exhibitions each year.**

### THE CREATION OF CULTURAL ESTABLISHMENTS

Culturespaces has introduced many cultural projects. Its teams are capable of creating projects ex nihilo and ensuring the global management of new cultural centers:

- **multidisciplinary art centres**, such as the Hôtel de Caumont in Aix-en-Provence, which, via its temporary exhibition program, has been visited by **more than 1,5 million people** since the opening in 2015.
- **digital art centres** such as the Atelier des Lumières which was visited by more than **1 200 000 visitors** the year of its opening, the Carrières de Lumières at Les Baux-de-Provence, the Bassins des Lumières at Bordeaux and the Bunker des Lumières in South Korea on the Island of Jeju.

These new cultural centres directly contribute to the transmission of culture to a very broad audience and to the development of tourism and culture around France.

# AN INDEPENDENT MANAGEMENT MODEL

Culturespaces’ economic model is based on the global and professional management of a network that optimizes resources and limits costs.  
**Instead of receiving subsidies, Culturespaces pays royalties.**

## The optimization of resources

- **Culturespaces’ policy** of opening 7 days a week, the promotion of spaces and collections that are suitable for the general public, an attractive cultural program, and high-quality services has led to an increase in visitor numbers. Furthermore, a commitment to significant communication budgets for large-scale advertising campaigns has enabled the company to reach a broader audience.
- **A precise management of ticket sales**, thanks to attractive pre-sale offers and partnership operations.
- The direct management of visitor services**, catering,

and cultural gift shops has enabled the company to avoid the expense of using subcontractors and intermediaries.  
 - **The reservation of areas for private use**, outside opening hours, for events, has generated significant revenues.

## Cost control

- Culturespaces **selects qualified and experienced professionals** who are not subject to the constraints imposed in the public sector. This polyvalence and high motivation maintains optimal staff levels.
- **The pooling of the departments** of communication, works and facilities, sponsorship, management of the cultural gift shops, and administration and finance guarantees substantial economies of scale. Thanks to the centralization of the communication operations, the venues in the Culturespaces network, with its dedicated teams, benefit from the expertise of a personnel that specializes in many fields.

11 %

of the resources allocated to exhibitions and events

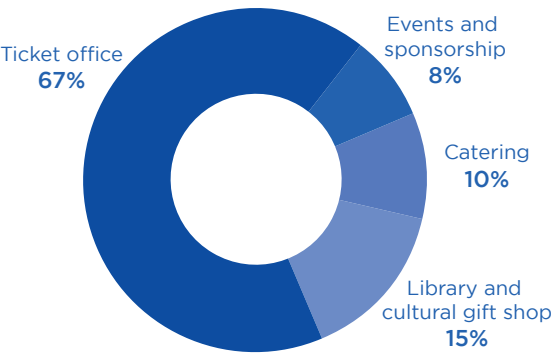
5 %

of the resources allocated to the communication budget

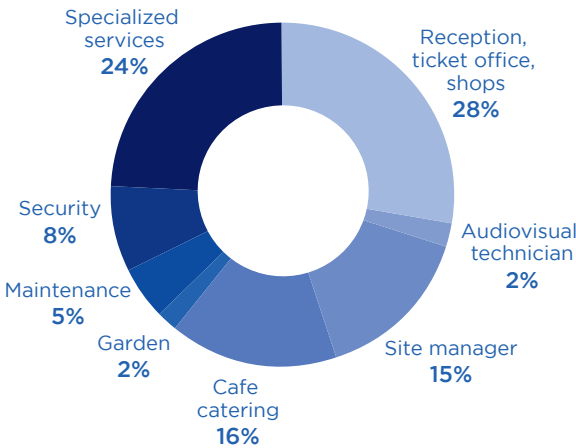
27 %

of the resources allocated to the personnel cost

PERCENTAGE OF THE RESOURCES PER ACTIVITY



PERCENTAGE OF COLLABORATORS PER PROFESSION







## A FOCUS ON WELCOMING THE GENERAL PUBLIC

### A HIGH-QUALITY RECEPTION THAT MEETS INTERNATIONAL STANDARDS

Ever since it was established, Culturespaces has placed great emphasis on the visitor experience: 'the visitor comes first'.

Consequently, at every venue in its network, Culturespaces has introduced a policy of excellence with regard to the reception of visitor and cultural mediation:

- 7 days opening
- free audio guides for the permanent collections (10 languages are available)
- free tour apps and Wi-Fi
- free activity books for children
- reduced admission for families
- multilingual staff dressed in costumes
- impeccable maintenance of the various areas
- systematic quality control

### DIGITAL TOURS

Culturespaces has always been a leading proponent of digital mediation tools.

#### 1990

Culturespaces is the first company to introduce a free audio guide for every visitor at the Palais des Papes in Avignon.

#### 1995

The first Culturespaces website is established.

#### 2009

Tour apps are introduced for smartphones for the permanent collections and the exhibitions.

#### 2014

Culturespaces introduces new features to the tour of the monuments in the city of Nîmes:

- tactile and interactive tables,
- augmented reality,
- 3D films.

#### 2018

Culturespaces introduces a virtual tour of the Antique Theatre of Orange.

#### 2020

Virtual tour of the exhibition Turner at musée Jacquemart-André.



## LA FONDATION CULTURESPACES

### PROMOTING THE SOCIAL INCLUSION THROUGH CULTURE

Aware of the inequalities in access to culture, the Culturespaces Foundation has been implementing educational programs (since 2009) aimed at promoting access to the arts and cultural heritage for children who have limited access to culture.

Thanks to tailor-made projects that provide active, entertaining, and suitable learning for the children in question, the Culturespaces Foundation has enabled them to discover historical and artistic treasures and has helped them to reconstruct their lives through cultural activities.

The Culturespaces Foundation creates unique artistic and cultural experiences that enable children to unleash their creativity. We are committed to stimulating vulnerable children and helping them develop and fulfil themselves creatively.

The educational programs created by the Culturespaces Foundation extend well beyond visits to venues. Our programs are based on an interactive educational approach composed of several parts. Educational and creative workshops are held for the children before and after their visit to the venue, in school time or as an extracurricular activity.

By raising awareness about culture, art, and the national heritage in an inclusive and engaging way, the Culturespaces Foundation has succeeded in reconciling solidarity and creativity. This singular quality means that the Culturespaces Foundation has become a major actor in France in terms of promoting artistic and cultural awareness for vulnerable children.

Every year, the Culturespaces  
Foundation represents:

**10**

Educational and cultural programs

**10 000**

Beneficiary children

**250**

Teaching workshops

**400**

Tailor-made visits of cultural sites

**20**

Compagnies and foundation partners

*fondation*  
**culturespaces**





The marriage of art and digital technology represents a major step towards cultural democratization

Bruno Monnier, President of Culturespaces

## **CULTURESPACES DIGITAL®: USING THE LATEST DIGITAL TECHNOLOGY TO CREATE IMMERSIVE ART EXHIBITIONS**

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Culturespaces has decided to develop digital art centres in France and abroad, in parallel with its traditional activity of managing monuments, museums, and art centres. In addition to the company's experience of organizing traditional temporary exhibitions and acquiring art images, Culturespaces has developed the technology required for immersive digital exhibitions.

In 2012, Culturespaces held monumental immersive exhibitions that used the AMIEX® (Art & Music Immersive Experience) technology in the Carrières de Lumières. This early digital technology, which used fixed images and videos on a large scale—all of which was set to music—was an entirely new and refreshing approach to presenting the works of the great masters.

In 2018, working in partnership with French technology companies, Culturespaces developed a new technology that was more advanced and innovative, in order to meet the requirements of its digital video offering, which has become increasingly immersive and complex. This updated technology, called CULTURESPACES DIGITAL®, comprises 3 activities:

CULTURESPACES DIGITAL® Design: designs and creates digital art centres in France and abroad, designed to receive 500,000 to 1 million visitors per year.

CULTURESPACES DIGITAL® Tech: coordinates the use of specific technologies (video, audio, and software) for the presentation of immersive exhibitions; this cutting-edge technology offers excellence in the dissemination of art.

CULTURESPACES DIGITAL® Studio: produces digital exhibitions that are perfectly adapted to the spaces in which they are held.

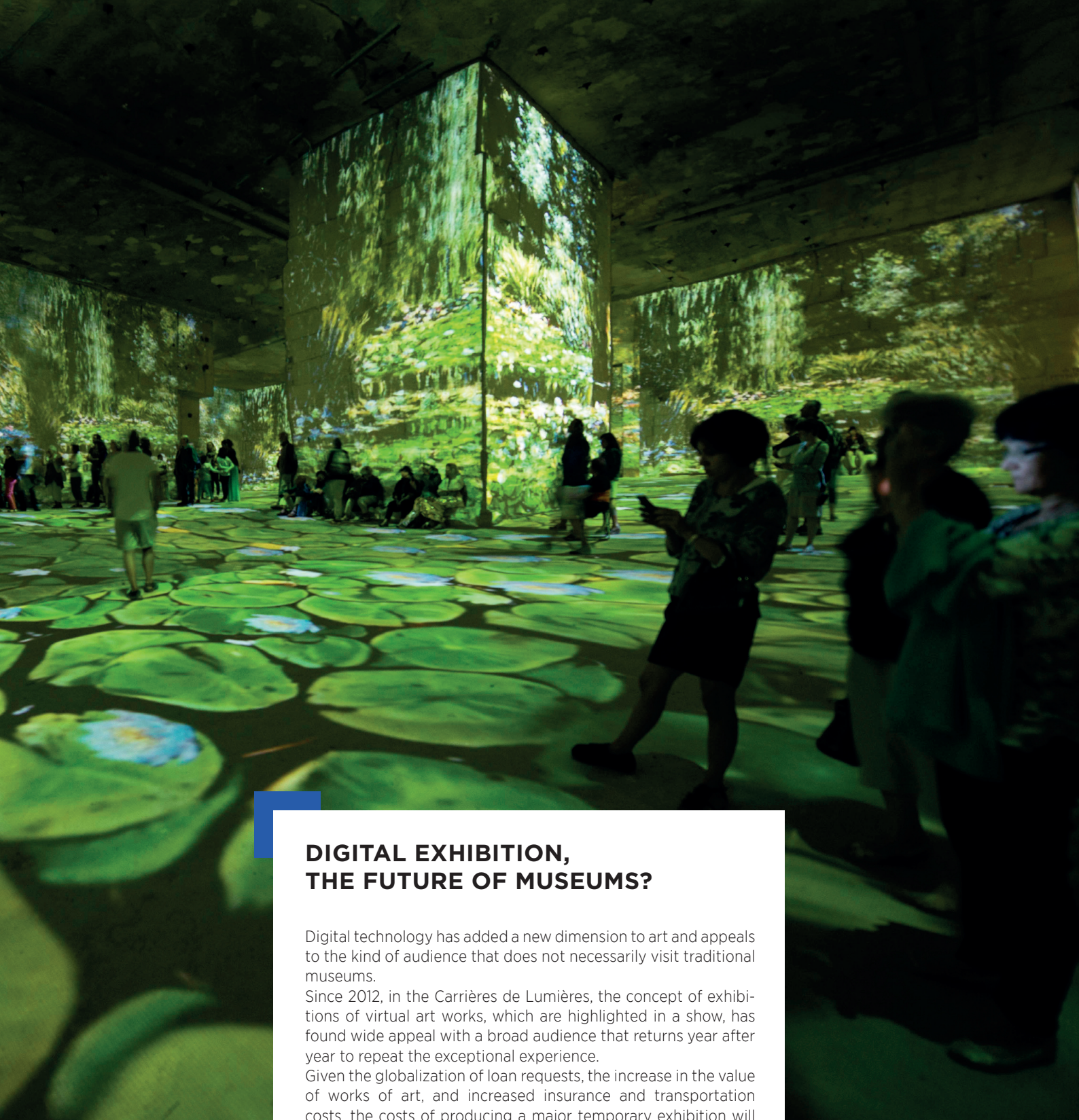
The activity's development is fostered by a specialized digital technology team and a 80-node render farm.

This technology has been implemented in the Atelier des Lumières in Paris, the Bunker de Lumières in South Korea, and the Carrières de Lumières in Les Baux-de-Provence, and in the Bassins de Lumières in Bordeaux.

The new technology is based on a unique system that can create and present "full-video" exhibitions, by integrating the coordination of all the components and via the capacity to adapt the exhibitions to several venues. This technology will soon be employed in the Infinity des Lumières in Dubai, the Hall des Lumières in New York, and the Fabrique des Lumières in Amsterdam.







## **DIGITAL EXHIBITION, THE FUTURE OF MUSEUMS?**

Digital technology has added a new dimension to art and appeals to the kind of audience that does not necessarily visit traditional museums.

Since 2012, in the Carrières de Lumières, the concept of exhibitions of virtual art works, which are highlighted in a show, has found wide appeal with a broad audience that returns year after year to repeat the exceptional experience.

Given the globalization of loan requests, the increase in the value of works of art, and increased insurance and transportation costs, the costs of producing a major temporary exhibition will see a structural rise. This phenomenon will result in a significant increase in admission costs or result purely and simply in the space-out or the abandonment of ambitious projects.

For many museums, the introduction of digital technology for permanent and temporary exhibitions is quite ineluctable.

Bruno Monnier





# THE CULTURESPACES SPECIALISATION

Visitor Experience and Quality

Works and Facilities

Exhibitions

Communication

Major events

Sponsorship

Cultural gift shops

Catering

Events

Upkeep and Maintenance

Administration and Finance





## **VISIT EXPERIENCE AND QUALITY**

### **The promotion of the venues and the creation of a visitor itinerary**

For more than twenty-five years, Culturespaces has been designing visitor-based cultural projects and has successfully built its reputation on the visitors' experience.

The Visitor Experience and Quality Department therefore plays a major role, as it ensures that visitors have the best possible experience, even down to the smallest details. The scope of its operations begins with the organization of the areas and the conception of tour itineraries, and even extends to monitoring in-situ the quality of the services provided for the visitors.

### **The management of the reception and the visit of the public**

We apply a policy focused on excellence at all our sites: open 365 days a year, quality charter, staff training, special rates, free audio guides for permanent collections, free activity booklet for children

[Tour itinerary](#)

[Layout of the interior areas](#)

[Decoration](#)

[Showcasing the areas](#)

[Scenography](#)

[Signage](#)

[Audio guides](#)

[Reception that respects a Charter shared by every venue](#)

[Staff attire](#)

[Quality control](#)





## WORKS AND MAINTENANCE

### The preservation and restoration of the cultural heritage

Culturespaces contributes to the restoration of monuments in close collaboration with the conservation departments of museums and historic monuments, and under the supervision of official institutions (the DRAC, or Regional Directorate of Cultural Affairs, UNESCO, etc.). The Work and Facilities Department is run by a Heritage Architect, who coordinates the works and facilities. He is responsible for assessing the work on the sites, preparing operations with companies, and verifying their execution. He is also responsible for managing heritage risks: all the venues are inspected at least once a year. An external inspection is also carried out by the insurance companies, which monitor the conservation conditions of each exhibition and of the venues once a year.

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**15**

Project per year  
(work, restoration  
and promotion)

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## EXHIBITIONS

### The organization of permanent and temporary exhibitions

With a specialized team, Culturespaces manages the entire process of organizing the exhibitions in close collaboration with exhibition curators, lenders, curators, scenographers, graphic designers, and sometimes the artists themselves. The Exhibitions Department is responsible for organizing temporary Exhibitions. The immersive digital exhibitions are organized by the CULTURESPACES DIGITAL® Department, in collaboration with the Exhibitions Department.

The Cultural Production Manager is in charge of 3 to 4 exhibition managers, a team of exhibition directors, and two iconographers.

### The exhibitions

#### Key figures:

Every year, the Exhibitions Department's 10-strong team produces **6** traditional temporary exhibitions and prepares **12** future exhibition projects.

## MISSIONS ENSURED

Development and implementation of the cultural program

Planning of the various stages of the production of exhibitions

Negotiation of contracts for the production, conception, and organization of exhibitions

Management of loaned works

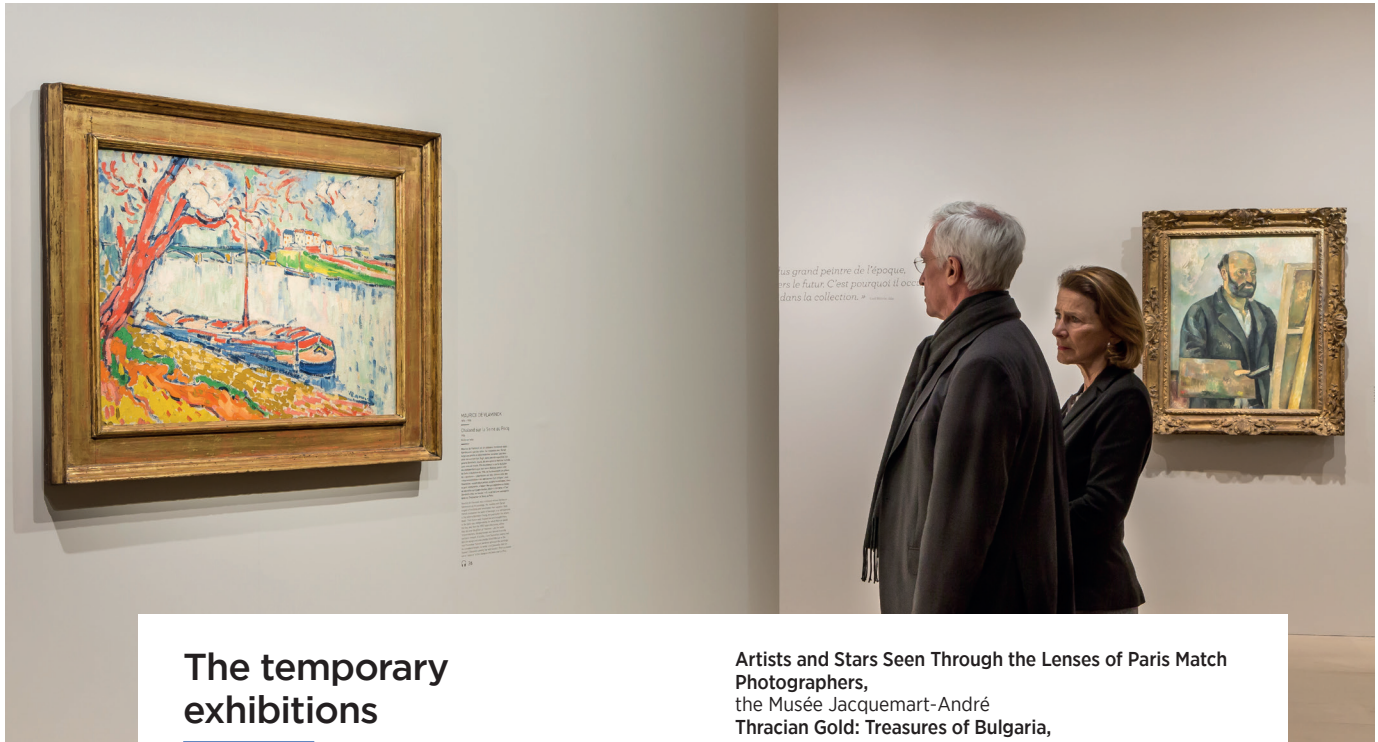
Coordination of the setting up and dismantling of exhibitions (graphics, scenography, the logistics of the works, multimedia installations, encoding, etc.)

Budget management (transport, insurance, the restoration of works, scenography, signs, loan fees, etc.)

Supervision of the production of publications that complement the programs (catalogues, special-edition magazines, etc.)

Negotiation of rights





## The temporary exhibitions

**1993**

Botero in Avignon,  
the Palais des Papes

**1995**

Picasso at the Palais des Papes,  
the Palais des Papes

**1999**

The Splendors of Ottoman Ceramics from the Sixteenth to  
the Nineteenth Century,  
the Musée Jacquemart-André

**2001**

The Italian Primitives, the Musée Jacquemart-André  
Red and Gold: Treasures of Baroque Portugal,  
the Musée Jacquemart-André

**2002**

A Passion for Drawing: Five Centuries of Masterpieces  
in the Krugier Collection,  
the Musée Jacquemart-André  
From Caillebotte to Picasso,  
the Musée Jacquemart-André

**2003**

Larguillière: Painter of the Grand Siècle,  
the Musée Jacquemart-André

**2004**

For the Love of Art: the Origins and Secrets of Edouard  
and Nélie Jacquemart-André's Collection,  
the Musée Jacquemart-André  
Treasures of the Napoleon Foundation: Inside the World  
of the Imperial Court,  
the Musée Jacquemart-André

**2005**

Man and his Masks: the Barbier-Mueller Collection,  
the Musée Jacquemart-André  
David: the Grandeur and Immediacy of his œuvre,  
the Musée Jacquemart-André

**2006**

Goethe's Collection: Two Centuries of French Drawings  
from Weimar Museums,  
the Musée Jacquemart-André

Artists and Stars Seen Through the Lenses of Paris Match  
Photographers,  
the Musée Jacquemart-André  
Thracian Gold: Treasures of Bulgaria,  
the Musée Jacquemart-André

**2007**

Masterpieces From the Weisman Collection,  
the Musée Jacquemart-André  
Fragonard: the Pleasures of the Eighteenth Century,  
the Musée Jacquemart-André

**2008**

Africa and Oceania: Masterpieces From  
the Barbier-Mueller Collection,  
the Musée Jacquemart-André

**2009**

Sir Anthony Van Dyck,  
the Musée Jacquemart-André  
The Italian Primitives. The Altenbourg Collection,  
the Musée Jacquemart-André

**2010**

Bruegel, Memling, Van Eyck ... the Brukenthal Collection,  
the Musée Jacquemart-André  
From El Greco to Dali: Works by the Great Spanish Masters  
From the Perez Simón Collection,  
the Musée Jacquemart-André

**2011**

Rubens, Poussin, and the Painters of  
the Seventeenth Century,  
the Musée Jacquemart-André  
Inside the World of the Caillebotte Brothers.  
A Painter and a Photographer,  
the Musée Jacquemart-André

**2012**

Fra Angelico and the Masters of Light  
the Musée Jacquemart-André  
The Twilight of the Pharaohs,  
the Musée Jacquemart-André

**2013**

Canaletto and Guardi: the two Venetian Masters,  
the Musée Jacquemart-André  
Eugène Boudin,  
the Musée Jacquemart-André



## 2014

**Desire and Sensuality During the Victorian Period,**  
the Musée Jacquemart-André  
**From Watteau to Fragonard, the Fêtes Galantes,**  
the Musée Jacquemart-André  
**Perugino: Raphael's Teacher,**  
the Musée Jacquemart-André

## 2015

**From Giotto to Caravaggio. The Passions of Roberto Longhi,**  
the Musée Jacquemart-André  
**Florence: Portraits at the Medici Court,**  
the Musée Jacquemart-André  
**Canaletto: Rome, London, and Venice.**  
**The Triumph of Light,**  
the Hôtel de Caumont  
**The Collections of the Prince of Liechtenstein,**  
the Hôtel de Caumont

## 2016

**The Open-Air Studio: The Impressionists in Normandy,**  
the Musée Jacquemart-André  
**Inside Rembrandt's World,**  
the Musée Jacquemart-André  
**Ben: is Everything Art?**  
the Musée Maillol  
**Turner and Colour,**  
the Hôtel de Caumont  
**Marilyn: I Wanna Be Loved By You,**  
the Hôtel de Caumont

## 2017

**From Zurbarán to Rothko. The Alicia Koplowitz Collection,"**  
the Musée Jacquemart-André  
**The Hansens' Secret Garden. The Ordrupgaard Collection,**  
the Musée Jacquemart-André  
**21 Rue La Boétie: Picasso, Matisse, Braque, and Léger,**  
the Musée Maillol  
**Pop Art: the Collection in the Whitney Museum of American Art,**  
the Musée Maillol  
**Sisley the Impressionist,**  
the Hôtel de Caumont  
**Botero: a Dialogue with Picasso,**  
the Hôtel de Caumont

## 2018

**Caravaggio's Period in Rome: his Friends and Enemies,**  
the Musée Jacquemart-André  
**Mary Cassatt: an American Impressionist in Paris,**  
the Musée Jacquemart-André  
**Foujita: Painting During the Roaring Twenties,**  
the Musée Maillol  
**Alberto Giacometti: From Classical Modernism to Avant-Garde,**  
the Musée Maillol



**Nicolas de Staël in Provence,**  
the Hôtel de Caumont  
**Marc Chagall: from Black and White to Colour,"**  
the Hôtel de Caumont  
**Masterpieces from the Régis Mathieu Collection,**  
the Cité de l'Automobile  
**My Friend Picasso,**  
the Castle of Les Baux-de-Provence

## 2019

**Hammershøi, the Great Master of Danish Painting,**  
the Musée Jacquemart-André  
**The Alana Collection: Masterpieces of Italian Painting,**  
the Musée Jacquemart-André  
**The Emil Bührle Collection: Manet, Degas, Renoir, Monet, Cézanne, Gauguin, Van Gogh, Modigliani, and Picasso,**  
the Musée Maillol  
**From the Douanier Rousseau to Séraphine: the Great Masters of Naïve Art,**  
the Musée Maillol  
**Masterpieces from the Guggenheim Foundation;**  
**the Thannhauser Collection,**  
the Hôtel de Caumont  
**The Incomparable Bugattis,**  
the Cité de l'Automobile  
**In the Footsteps of Van Gogh,**  
the Castle of Les Baux-de-Provence  
**Hokusai, Utamaro, Hiroshige ... the Masters of Japan,**  
the Hôtel de Caumont

## 2020

**Turner: Paintings and Watercolours from the Tate's Collections,**  
the Musée Jacquemart-André  
**Spirit, are you there? The Painters and Voices of the Beyond,**  
the Musée Maillol  
**Joaquín Sorolla: Spanish Master of Light,**  
the Hôtel de Caumont  
**Gala Dalí: the Surrealist Muse,**  
the Castle of Les Baux-de-Provence  
**Lamborghini - an Icon of Popular Culture,**  
the Cité de l'Automobile

## 2021

**Kandinsky: the Path to Abstraction,**  
the Castle of Les Baux-de-Provence  
**Zao Wou-Ki: Night has Never Fallen,**  
the Hôtel de Caumont  
**Treasures of Venice: the Cini Collection,**  
the Hôtel de Caumont  
**Signac and Colour Harmonies,**  
the Musée Jacquemart-André  
**Botticelli: Artist and Designer,**  
the Musée Jacquemart-André





## CULTURESPACES DIGITAL®

### A world leader in the creation of immersive digital exhibitions

Every year  
CULTURESPACES DIGITAL®

4

major exhibitions devoted  
to the great masters in the history of art

4

short exhibitions and contemporary art  
exhibitions.

Based on the experience acquired in the traditional temporary acquisitions and the acquisition of art images, CULTURESPACES DIGITAL® is responsible for producing diverse digital exhibitions for the digital art centres: long-, short-, and special-format traditional, modern, and contemporary immersive digital exhibitions. The video makers, technical teams, render farms make it possible to create and adapt the exhibitions to the various digital art centres around the world. Its iconographic department manages complex image and music copyright images in France and abroad. CULTURESPACES DIGITAL® has a catalogue of digital exhibitions, produced under the artistic direction of Gianfranco Iannuzzi.





## IMMERSIVE DIGITAL EXHIBITIONS

### The long exhibitions

**Gauguin and Van Gogh: Painters of Colour,**  
the Carrières de Lumières

**Monet, Renoir ... Chagall: Journeys Around the Mediterranean**  
the Carrières de Lumières

**Klimt and Vienna: a Century of Gold and Colours**  
the Carrières de Lumières

**Michelangelo, Leonardo da Vinci, and Raphael: the Giants  
of the Renaissance**  
the Carrières de Lumières

**Chagall: Midsummer Night's Dreams**  
the Carrières de Lumières

**The Fantastic and Wonderful World of Bosch, Brueghel, and Arcimboldo**  
the Carrières de Lumières

**Picasso and the Spanish Masters**  
the Carrières de Lumières

**Gustav Klimt,**  
the Atelier des Lumières

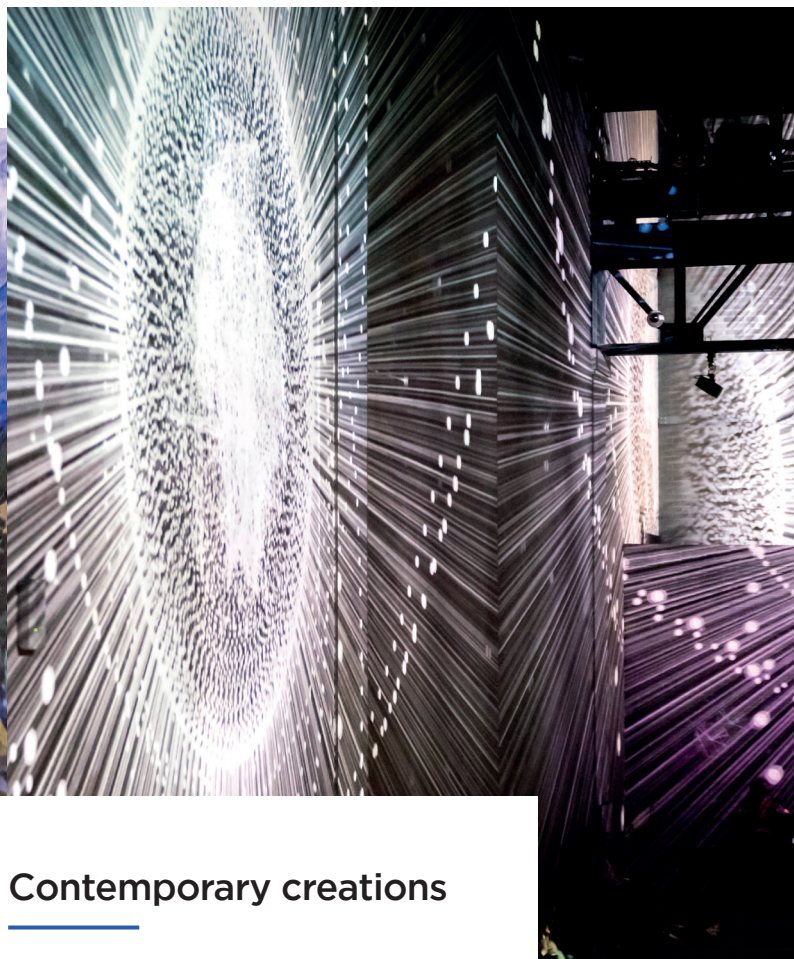
**Van Gogh: Starry Night,**  
the Atelier des Lumières – the Carrières de Lumières

**Monet, Renoir, and Chagall: Journeys Around the Mediterranean,**  
the Atelier des Lumières – the Bassins de Lumières

**Dalí: the Endless Enigma,**  
the Carrières de Lumières – the Atelier des Lumières

**Cezanne, the Master of Provence,**  
the Carrières de Lumières





## The short exhibitions

**George Méliès the 'Cinemagician'**  
the Carrières de Lumières

**Alice in Wonderland. A tribute to Lewis Carroll,**  
the Carrières de Lumières

**Imaginary journey. A tribute to Jules Verne,**  
the Carrières de Lumières

**Flower Power and Pop Culture,**  
the Carrières de Lumières

**Hundertwasser,**  
the Carrières de Lumières – the Atelier des Lumières

**Imaginary Japan: Pictures of the floating world,**  
the Carrières de Lumières – the Atelier des Lumières

**Gaudí: the Architect of the Imaginary,**  
the Carrières de Lumières - the Atelier des Lumières

**Yves Klein: Infinite Blue,**  
the Atelier des Lumières - the Bassins de Lumières

**Vassily Kandinsky: the Odyssey of Abstraction,**  
the Carrières de Lumières

**Paul Klee: Painting Music,**  
the Bunker de Lumières

**Imaginary Japan: Pictures of the Floating World,**  
the Infinity des Lumières

## Contemporary creations

**Colours x colours - Thomas Blanchard and Oilhack**  
the Atelier des Lumières

**Terra Magnifica - Yann Arthus-Bertrand**  
the Atelier des Lumières

**Poetic\_ai - Ouchhh**  
the Atelier des Lumières

**Verse - Thomas Vanz**  
the Atelier des Lumières

**Everything - Nohlab**  
the Atelier des Lumières

**The Last Sentinels - the Jimmy Nelson Foundation**  
the Atelier des Lumières

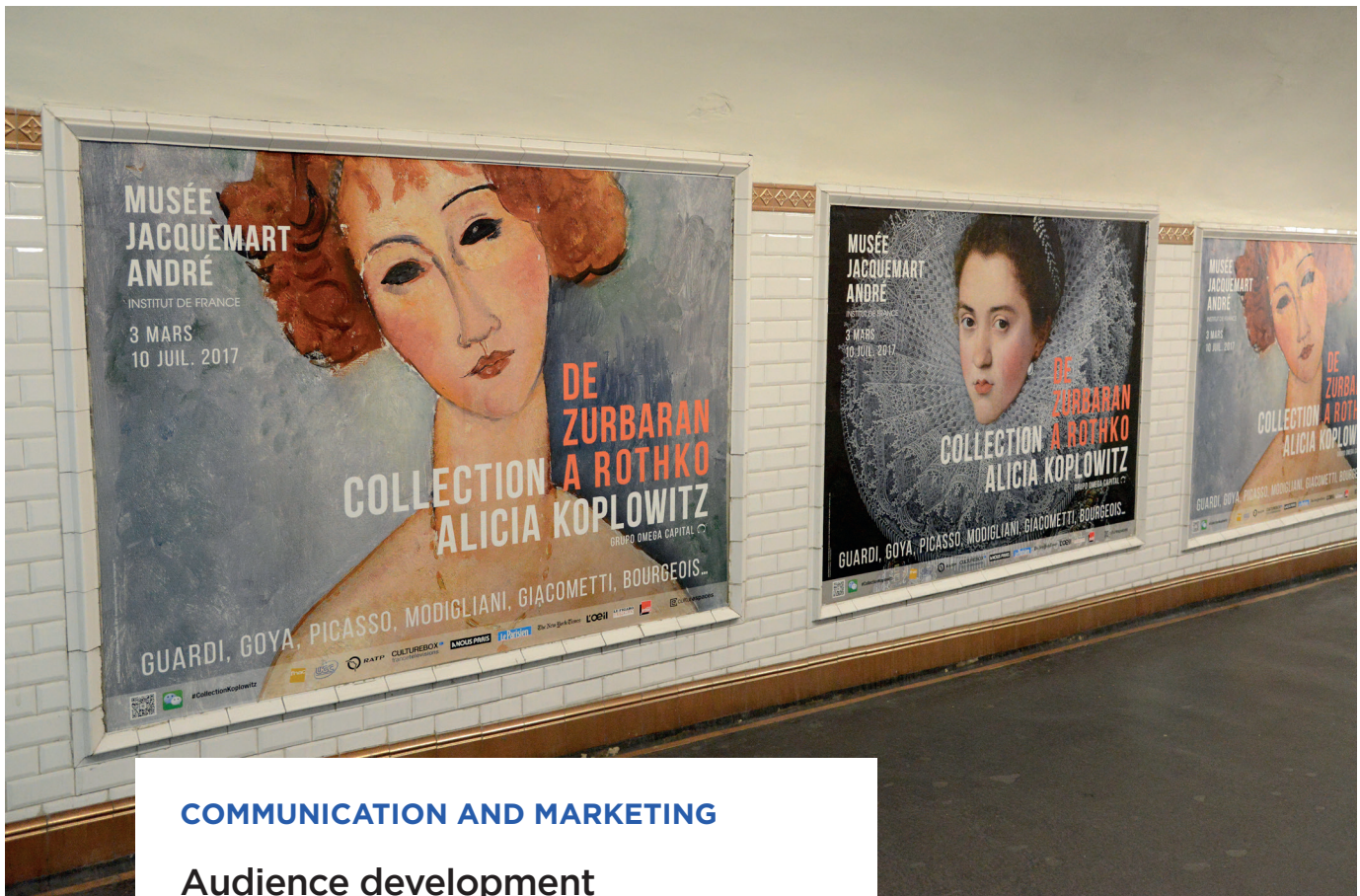
**Everything - Nohlab**  
the Bassins de Lumières

**Memories - Spectre Lab**  
the Bassins de Lumières

**Destination Cosmos**  
the Atelier des Lumières - the Bassins de Lumières

**Verse - Thomas Vanz**  
the Infinity des Lumières





## COMMUNICATION AND MARKETING

### Audience development and communication

To encourage visitors to come and discover the museums and monuments in the Culturespaces network, the Communication and Marketing Department analyses the characteristics of each audience group in order to define a communication policy that is adapted to each venue.

The Department promotes the venues in the Culturespaces network among:

- **individual visitors:** designing and conducting advertising campaigns (posters and ads in the press, on the radio, and in social networks, etc.), designing tools and strategies in order to improve the services offered and our visitor loyalty rate (CRM).
- **groups of visitors and school groups:** the creation of sales material intended for groups (the tourism industry, company committees, and school groups), the sending of e-mails and newsletters, and participation in trade fairs.
- **companies:** the reservation of areas for private use and the organization of events.

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#### Each year:

More than  
**4,15 M€**  
is invested in communication

**10,5**  
Million unique visitors  
on the Internet sites

**50**  
Poster campaign and 18 radio  
advertising campaign

**3 800**  
Press mentions

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## THE 'GRANDS JEUX ROMAINS (‘ROMAN GAMES’)

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### **2010**

Les Grands Jeux Romains

### **2011**

Les Grands Jeux Romains

### **2012**

Les Grands Jeux Romains - The Trojan War

### **2013**

Les Grands Jeux Romains - Caesar's Triumph

### **2014**

Les Grands Jeux Romains - The Accession of Augustus

### **2015**

Les Grands Jeux Romains - Hannibal

### **2016**

Les Grands Jeux Romains - Cleopatra

### **2017**

Les Grands Jeux Romains - The Celtic Queen

### **2018**

Les Grands Jeux Romains - Spartacus

### **2019**

Les Grands Jeux Romains - Barbarian King

## MAJOR EVENTS

### The organization of major historical re-enactments

For ten years, Culturespaces has organized in the Nîmes Amphitheatre, the largest historical re-enactments about Antiquity in Europe. For a three-day period, every year, the 'Grands Jeux Romains' ('Roman Games') welcome around 500 volunteer re-enactors from all over Europe. This event attracts more than 35,000 visitors every year.

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**3**

Days

**500**

Re-enactors

**35 000**

Visitors

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## SPONSORSHIP

### Sponsorship contributes to the development of the venues

The Sponsorship Department is pursuing a strategy of developing the resources in the various venues in the Culturespaces network. The funds raised make it possible to fund temporary exhibitions, renovation work but also the teaching and social programs.

## RÉCEPTIONS

### The organization of business and private events

In line with its desire to keep the French heritage alive, Culturespaces hosts private receptions and business events in its network of venues, which are consistent with each venue's characteristics. Conferences, meetings, general meetings, and prestigious soirées provide opportunities to bring the business world into that of art and heritage.

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1

Circle of individual sponsors

2

Endowment funds

More than

20

Sponsoring companies

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4,5 M€

Turnover, excluding tax

450

Reception organized

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## CULTURAL GIFT SHOPS

### The management of the cultural gift shops

The Shop division focuses on two activities: the development of product lines and acquisitions. It conceives and designs publications and related product lines that are adapted to each venue, and is responsible for the daily management of more than 1,500 products on average in each of the 10 cultural gift shops, ensuring that all the visitor's expectations are fulfilled.

In order to meet the new market demand and the requirements of our visitors, an online shop has been created with a catalogue of around 700 products, which is regularly enhanced with new products.

**10,5 M€**

Turnover, excluding taxes

**17 €**

Average basket



## CATERING

### The management of the cafés, tearooms, and restaurants

In order to enrich the visitor's experience, the Catering Department develops and runs all the restaurants and tearooms at the venues. Sharing a meal or delicious pastries in an exceptional setting also makes for a successful visit.

**6,8 M€**

Turnover, excluding taxes

**430 000**

Average number of customers



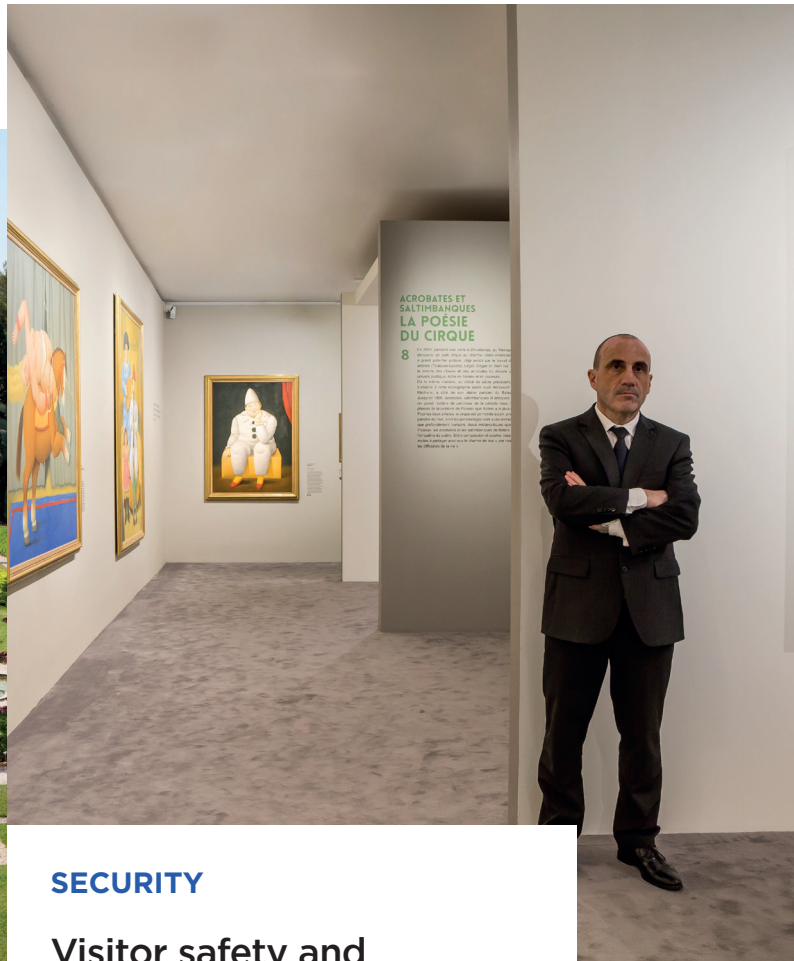


## GARDENS

### The creation, development, and maintenance of the gardens

Culturespaces uses its own gardeners to create, restore, develop, and maintain a wide variety of gardens: French and English gardens, rose gardens, exotic gardens, Japanese gardens, and so on.

Over the years, Culturespaces has adopted rational and environment-friendly methods to provide the public with access to the gardens.



## SECURITY

### Visitor safety and venue security

Thanks to its security service, Culturespaces does everything possible to ensure the safety of visitors and the security of the collections and venues: the venues are staffed by security personnel, and equipped with video surveillance, anti-intrusion devices, and fire safety systems, and there is a security committee for the temporary events.

## MAINTENANCE

### The upkeep and maintenance of the establishments

Thousands of people visit the venues every day and they require regular upkeep and maintenance.

Attention to detail and constant monitoring reflect Culturespaces' high standards in terms of maintaining the cleanliness and smooth functioning of the venues, and their availability and suitability for visitors.





## ADMINISTRATION

### The administrative and financial departments

To ensure greater operational efficiency, all the administrative and financial departments are located in Culturespaces' head office.

- The **Human Resources Department** is responsible for recruitment, career management, social issues, human relations, and salaries. It is the main partner for dialogue with representative and trade union organisations, and is involved with the employees' representatives, the Works Council, and the occupational health & safety committee (CHSCT).
- The **Accounting Department** is responsible for the consolidation of the venues' accounts.
- The **General Secretariat** is responsible for reporting, management control, legal and financial issues, general services (insurance, etc.), and the monitoring and funding of investments.
- The **management of financial risks** is carried out externally by the auditor and via regular inspections by the ENGIE audit department, and internally via:
  - > an audit of the venues once a year, carried out by an accounting firm;
  - > an inventory of the coffers and cash registers once a year;
  - > an inspection of the cash registers once a month;
  - > and daily flow control.





**THE  
CULTURESPACES  
NETWORK  
OF VENUES**





## **JACQUEMART-ANDRÉ MUSEUM**

PARIS

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- Owned by the Institut de France
- Entrusted to Culturespaces in 1996

### **Masterpieces in a splendid mansion**

Located near the Champs-Élysées, the Jacquemart-André residence contains the finest private collection of works of art in Paris.

The mansion's lavishly furnished rooms contain objets d'art and master paintings by Uccello, Mantegna, Botticelli, Van Dyck, Rembrandt, Fragonard, Reynolds, and so on.

The museum has become a major cultural venue in Paris, thanks to the success of the temporary exhibitions and the promotion of the mansion and its collection.



## **EPHRUSSI DE ROTHSCHILD VILLA & GARDENS**

SAINT-JEAN-CAP-FERRAT

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- Created by the Académie des Beaux-Arts and the Institut de France
- Entrusted to Culturespaces in 1992

### **A sumptuous palace and the finest gardens in the Côte d'Azur**

Located on the summit of Cap Ferrat, between Nice and Monaco, this magnificent palace was built by Béatrice Ephrussi de Rothschild during the Belle Époque.

It houses the Baroness's extensive collections of art: porcelains from the Royal Manufactory of Sèvres are displayed alongside Gobelin tapestries, works of the great masters, and rare pieces of furniture.

The Villa is surrounded by nine magnificent gardens ornamented with colonnades, waterfalls, pools, flower beds, shaded alleys, and rare species of tree: there are Florentine, Spanish, French, exotic gardens, the Jardin Lapidaire, a Japanese garden, a Provençal garden, a rose garden, and lastly, a Sèvres garden.



## **HÔTEL DE CAUMONT ART CENTRE**

AIX-EN-PROVENCE

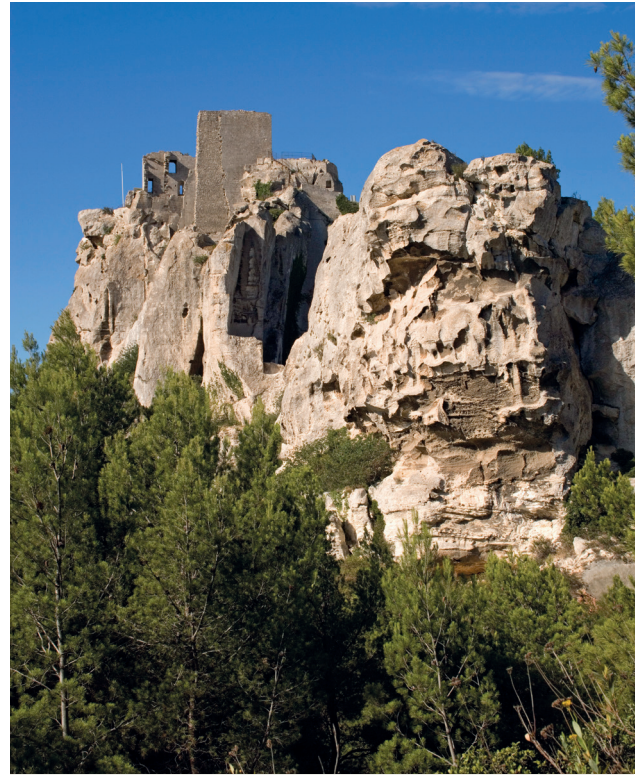
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- Created by Culturespaces
- Opened in 2015

### **An art center in an eighteenth-century mansion**

Listed as a Historic Monument, the Hôtel de Caumont is one of Aix-en-Provence's finest private mansions and dates back to the eighteenth century. Located near the Cours Mirabeau thoroughfare, in the Mazarin district, it has been completely restored in order to house a new Art Centre (since May 2015). Extending from the Cour d'Honneur to the French gardens and the historic rooms, the itinerary recreates the refined atmosphere of the eighteenth century.

The Art Centre holds major temporary exhibitions devoted to major artists in the history of art, from the fourteenth century to the present day.



## **CASTLE OF LES BAUX-DE-PROVENCE**

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- Owned by the village des Baux-de-Provence
- Entrusted to Culturespaces in 1993

### **A major medieval site in Provence**

Standing on an outcrop in the upper part of the famous village of Les Baux-de-Provence, the castle is one of the finest historical sites in France.

The tour of the castle immerses the visitor in the turbulent history of the Lords of Les Baux and provides insight into the daily life in the castle in the Middle Ages.

In 2021, the courtyard of the former Quiqueran Hospital will be turned into a medieval-style enclosed garden, providing information about the everyday lives of the inhabitants of Les Baux-de-Provence through their use of gardens and thus providing access to knowledge about the virtues of plants.





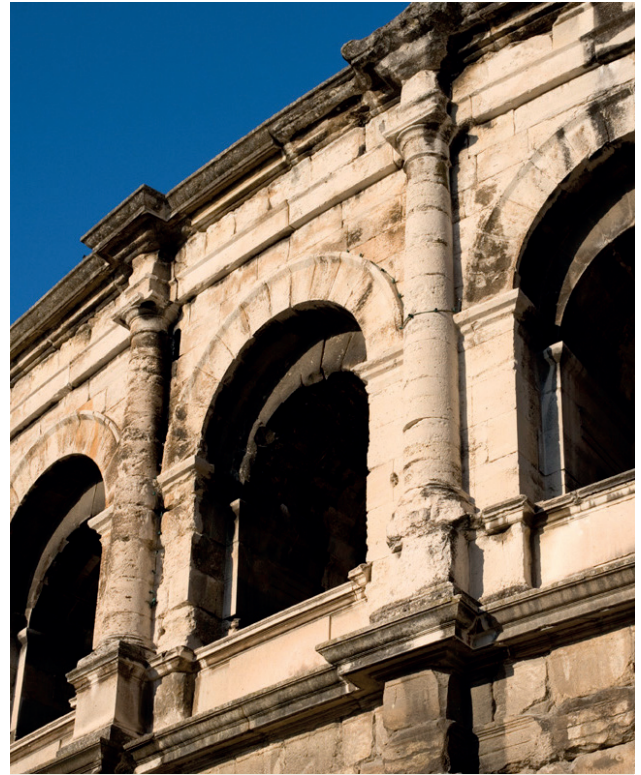
## **ROMAN THEATRE AND ART AND HISTORY MUSEUM ORANGE**

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- Owned by the City of Orange
- Entrusted to Culturespaces in 2002

### **The finest surviving Roman theatre in Europe, which is classified a UNESCO world heritage site**

Located in the heart of Provence, the large Roman theatre, built in the first century CE, is an exceptional example of Roman architecture. One of the world's largest festivals of lyrical art, the Chorégies of Orange, is held every year in the theatre, which is listed as a UNESCO world heritage site. Located opposite the theatre, the Art and History Museum retraces the history of Orange, from antiquity to the twentieth century. It contains the oldest Roman cadastre (land register), the decorative remains of the theatre, and paintings and furniture from the seventeenth to the twentieth century, and the contemporary period.



## **AMPHITHEATRE, MAISON CARRÉE, AND TOUR MAGNE NÎMES**

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- Owned by the City of Nîmes
- Entrusted to Culturespaces in 2006

### **A fascinating tour of three major Roman monuments**

Built at the end of the first century AD, the amphitheater in Nîmes is the finest surviving Roman amphitheater. Since 2010, Culturespaces has organized 'Les Grands Jeux Romains' ('Roman Games'), a spectacular historical re-enactment that attracts more than 35,000 spectators every year. A tour of the Maison Carrée, the only fully preserved ancient temple in existence, and the Tour Magne, which offers visitors breathtaking views of the city, complete the visitor's immersion in Roman culture.



## **CITÉ DE L'AUTOMOBILE**

### **MULHOUSE**

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- Owned by the Association pour la Gestion du Musée National de l'Automobile in Mulhouse
- Entrusted to Culturespaces in 1999

## **The largest automobile museum in the world**

The Cité de l'Automobile contains the largest collection of cars in the world: 400 cars are on display—including the famous Bugatti Royale—in a museum with a surface area of 25,000 m<sup>2</sup>. The itinerary explores the history of the automobile from 1878

to the present day, illustrated by exceptional models. In 2011, Culturespaces inaugurated the 'Autodrome', a racing track that hosts many events throughout the year.





## **CARRIÈRES DE LUMIÈRES**

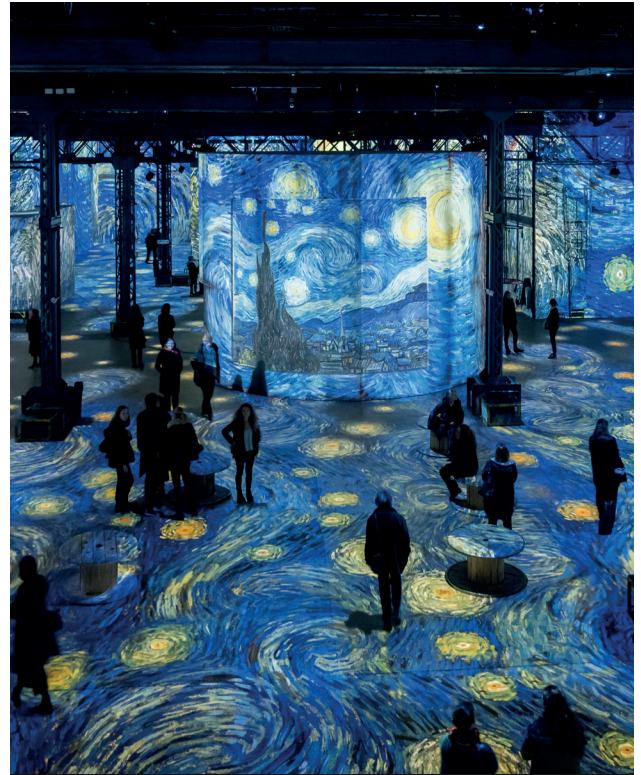
### **LES BAUX-DE-PROVENCE**

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- Owned by the village des Baux-de-Provence
- Entrusted to Culturespaces in 2010
- Opened in 2012

### **An incredible immersive experience in the world of art and music**

In the heart of the Alpilles mountain range, the monumental Carrières de Lumières present immersive exhibitions that are unique in the world. Projected onto the immense walls, pillars, and floor, masterpieces by major artists are brought to life to the sound of music before the visitors' eyes.



## **ATELIER DES LUMIÈRES**

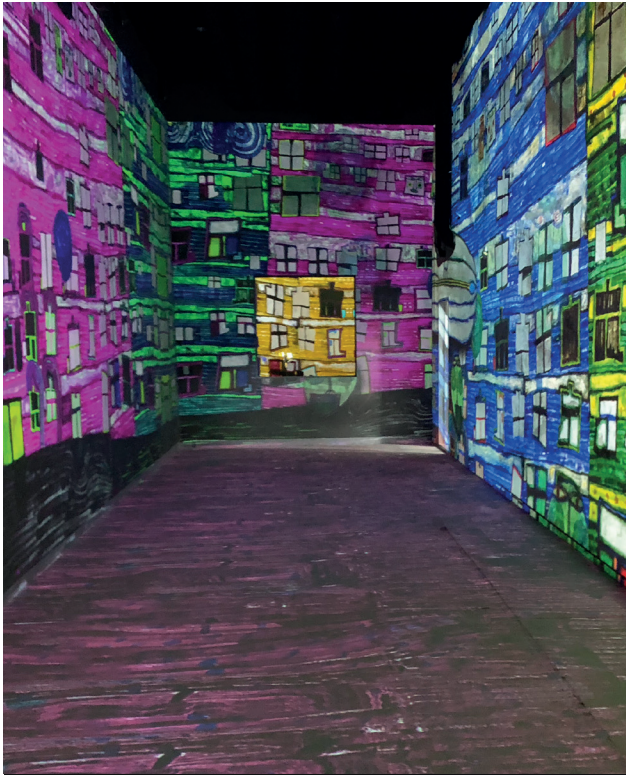
### **PARIS**

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- Private property
- Opened in 2018

### **The first digital art center in Paris**

In the eleventh arrondissement, Culturespaces has created a new digital art center ex-nihilo in a completely restored nineteenth-century foundry. The exhibitions are projected onto the floor and walls, which are more than ten meters in height, in the Halle of the Atelier. Its industrial architecture is highlighted by the building's original metallic structure and the presence of elements that are characteristic of the old foundry: a tall brick chimney, a pool, a tank, and a storeroom. There will be some interactive areas to ensure that visitors have an even more dynamic experience.



## THE BUNKER DE LUMIÈRES

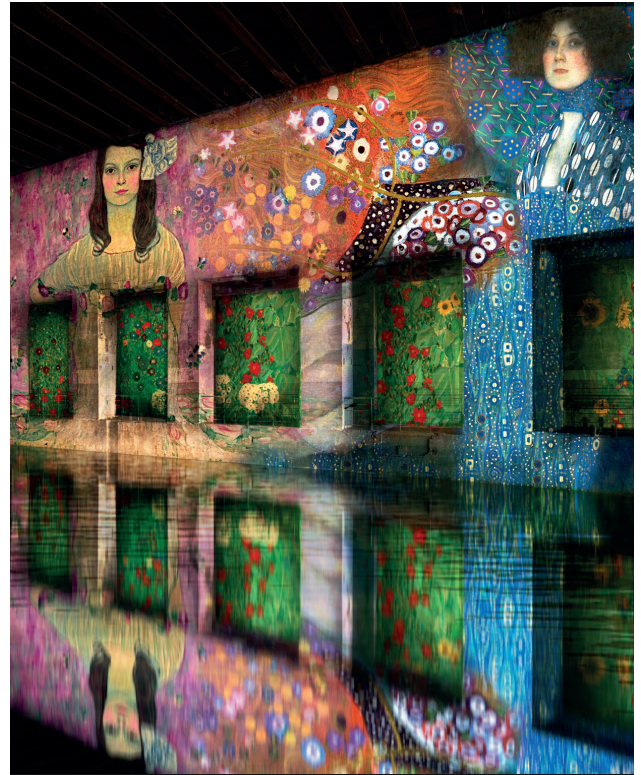
JEJU, SOUTH KOREA

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- Private property
- Opened in 2018

### A digital art centre in partnership with Tmonet

The new venue is located in a former command bunker beneath a hill in Jeju, an island in the Pacific Ocean that is an hour's flight away from Beijing, Seoul, and Ōsaka, and attracts 16 million visitors a year. In a very compartmentalized scenic space, visitors walk through increasingly large rooms and eventually enter a large area, in which there is an interplay of reflections and perspectives. This first partnership is part of a drive to develop CULTURESPACES DIGITAL® centers abroad.



## THE BASSINS DE LUMIÈRES

BORDEAUX'S SUBMARINE BASE

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- Owned by the City of Bordeaux
- Opening in 2020

### A new venue devoted to immersive digital exhibitions in Bordeaux's submarine base

The Bassins de Lumières, located in Bordeaux's former submarine base, holds monumental immersive digital exhibitions devoted to the major artists in the history of art and contemporary art. The Bassins de Lumières, which opened in 2020, is the largest digital art centre in the world.





## THE INFINITY DES LUMIERES

THE DUBAI MALL, DUBAI

- private property
- opened in June 2021

**Culturespaces has brought the future of art to the city of the future, Dubai, with the opening of its fifth CULTURESPACES DIGITAL® art centre, the Infinity des Lumières, in partnership with Infinity Art.**

Inspired by the infinite desert and founded with the desire to provide everyone with endless opportunities to be at the very centre of art, and completely immersed and connected to it, the Infinity des Lumières brings art to life with 58 loudspeakers and 130 video projectors that project 3,000 moving images onto a surface area of 3,300 m<sup>2</sup>. The entrance of the art centre has an amazing immersive digital façade, the largest (200 m<sup>2</sup>) in the Dubai Mall.



## THE HALL DES LUMIERES

NEW YORK

- private property
- opening in 2022

**Located in Manhattan near the City Hall in New York, this new art centre will provide visitors with new monumental experiences.**

It has been created in collaboration with the company IMG, which will use its expertise in organising major cultural events, such as the Frieze art fairs and the exhibition "Tutankhamen: the Pharaoh's Treasure."

In the former Emigrant Industrial Savings Bank, in an area with a surface area of 3,000 m<sup>2</sup> on two floors, visitors will be immersed in images and music.

In this remarkable historical monument, the digital exhibitions will be perfectly adapted to the building's rich decor (marble, columns, counters, stained glass windows, sculptures) to provide unique sensorial experiences that are accessible to all.



## THE FABRIQUE DES LUMIERES

WESTERPARK, AMSTERDAM

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- private property
- opened in April 2021

**After the success of the Atelier desLumières - Paris, a new digital art center for digital art in Amsterdam in the the former Westergasfabriek factory.**

The Westergasfabriek was built in 1885 by the Imperial Continental Gas Association; it was subsequently converted into a cultural venue in 1967. Located in Westerpark, ten minutes away from the historical city centre, the Fabrique des Lumières will use unique cutting-edge technology to create immersive exhibitions devoted to some of the most famous artists in the history of art. The exhibitions will be designed to complement the unique architecture of the venue, with its 17-metre-high walls and 2,800-m<sup>2</sup>-surface area. In addition to immersive exhibitions that focus on traditional and modern artists, an exhibition space will be devoted to more contemporary works.





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