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On the artists' trail.

Methodologies for the construction of hiking routes in rural areas of the French Massif Central

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Abstract:

In a postmodern context of increasing touristic offer and demand, the artists trails are often seen as a niche, an originality factor and a guaranty of authenticity by local development actors and by visitors. As a subfield of cultural tourism, the artists trails concern places or routes associated to an author or an painters' life, or their artistic production and is a good illustration of the capacity of the art to build places. Art and literature can cause a modification of the local development, and their geography can take an active part in the construction of a social and political space. In the communication we approach tourism valorization of artistic heritage through two examples chosen in the rural areas of French Massif central : a participatory action research that we animated in collaboration with citizen associations that promote literary heritage of Allier, a rural department of France and a project to recreate the itinerary followed by the painter Etienne- Jean Delécluze in his "Voyage en Auvergne" in 1821. In both cases, we will look more particularly at the question of the methodologies used to set up artists' paths, to enhance these heritages by creating hikingtrails.

Keywords: hiking routes ; artists' heritage ; rural tourism ; methodologies ; local development ; French Massif Central (France) ;

Introduction

Based on experiences conducted with local actors in the Auvergne-Rhône-Alpes Region (France), we propose to present various methods used to enhance hiking routes in rural areas, in particular thematic routes, in the footsteps of artists (writers and painters). The reflection is based on several questions: the modalities of developing tourism in rural areas, the processes of heritage development, in particular artistic heritage, in the creation of the imagination of places (Bédard, Augustin and Desnoilles, 2012 ; Bonniot, 2016) and, with an operational objective, the methods that can be mobilized to develop these specific resources (Gumuchan and Pecqueur, 2007 ; Landel, 2007).

Diffuse tourism (also called "green" tourism, "soft" or "slow" tourism) brings together different non-concentrated forms of tourism that exist in non-tourist areas, within multi-purpose economies whose dynamics can be declining or rising (Knafou, 1995). In fact, it is a form of tourism that political bodies, from the local to the European level, are seeking to promote in rural areas in order to take over from an increasingly Malthusian agricultural activity. It is a "tourism of space" (Vitte, 2001) which, not requiring heavy investments, seeks to ensure its development by enhancing a

heritage of natural "supports" conducive to the practice of sports activities (Bourdeau, 1995; Corneloup and Perrin-Malterre, 2009), among which hiking has become in recent decades one of the most practiced activities in France and more widely in Europe.

Old communication and trade trails long associated with agricultural activities, paths, which were a structuring element of agrarian landscapes, seemed doomed in the 1970s due to changes in agricultural activity. Over the next decade, realizing that alienations and removals were endangering these public goods at a time when there was a growing demand for green tourism, French legislators proposed a regulatory tool: promoted in 1983, the Plan Départemental des Itinéraires de Promenade et de Randonnée (PDIPR) aimed to ensure the protection of part of the rural paths through the creation and development of hiking routes (Greveche, 2002). Since then, forced to draw up these plans, the rural departments have all the more willingly contributed to the development of paths and the development of hiking because they saw this new way of practising walking as a lever of development for their rural territories.

As Etcheverria (1999) points out, the geographical deployment of hiking trails clearly illustrates the transition from a logic of production and traffic to a logic of consumption that feeds on regional diversity through landscapes and heritage. This is why the increasing practice of hiking has contributed to the "heritage explosion" (Gravari-Barbas and Guichard-Anguis, 2003; Heinich, 2009), whether it is to patrimonialize nature (Guichard-Anguis and Héritier, 2008 ; Gauchon, 2010), rediscovering the small rural heritage, promoted to the rank of a resource in its own right for the development of territories (Landel, 2007) or enhancing the intangible, artistic or literary heritage (Squire, 1996; Herbert, 1996; 2001; Andersen and Robinson, 2002; Bonniot, 2016 ; Fournier, 2016 ; Fournier and Le Bel, 2018).

In this context, we will present two examples of the construction of artists' itineraries to which researchers at the University of Clermont-Auvergne have contributed, insisting, with an operational and reproducibility objective, on the variety of issues and methods used. In the first example, it was a question of participatory action research (collaborative engineering) to federate the associative actors in order to create a loop on the scale of the department of Allier, a grove region located in the north of Auvergne (France), bringing together several sites associated with writers and different kinds of literary heritages. In the second example, it is a question of precisely reconstructing the itinerary of a artist from the early 19th century, Etienne-Jean Delécluze, who travelled to Auvergne, in order to propose this itinerary as a new thematic hiking offer to visitors and tourists.

1 Reveal the literary heritage of the Allier through a participatory approach

1.1 Context

This first part aims to report on an experiment in participatory action research (Pascal et al., 2015) conducted between 2015 and 2017, the objective of which was to support local actors in their efforts to promote a territorial literary heritage in the Allier department (Auvergne-Rhône-Alpes region, France). The aim was to bring together actors (mainly associations) who share a project to develop a resource that is not yet fully exploited by development strategies. Generally speaking, the territories of the Auvergne region had so far invested only slightly in the enhancement of literary heritage, not because the resource was insufficient, but it remained latent, in "reserve" (Gumuchian and Pecqueur, 2007). In this context, however, the Allier department stands out for the relative importance of the initiatives. In fact, many writers come from or have stayed in the department (from those with an undisputed international reputation such as James Joyce, to those who have only a sometimes very local recognition such as Ernest Montusès, through authors symbolically embodying the social history of the department, such as the peasant writer Émile Guillaumin in Ygrande) and some literary heritages had begun to be recognized (for example, the houses of Émile Guillaumin and Charles-Louis Philippe had the « Maison des Illustres » label awarded by the Ministry of Culture). However, these initiatives remained modest and dispersed. Nevertheless, the department's political actors, in their quest for new development paths for a predominantly rural, economically and demographically fragile territory, had begun to see the benefits. Thus, in 2010, the Vice-President in charge of culture of the Allier Departmental Council brought together some associations involved in the promotion and perpetuation of a writer's work, to discuss with them the possibility of working on the development of a "writers' route". If the project had not then been followed up, it was on the basis of this first census of associations that the partnership between actors and researchers was built when the possibility of applying for the call for research-action projects in the field of social innovation promoted by the Auvergne Region.



Fig. 1 List and location of partners in the department of Allier. Source:

Association Cheminement littéraire en Bourbonnais

In this context, the partners' first objective had a clearly operational purpose: to build a network around emerging initiatives to promote literary heritage in order to make each one more readable, to create synergies and a virtuous circle so that they also become more numerous. The challenges were both economic (developing tourism by adding a literary dimension) and cultural (relying on literary heritage to strengthen the cultural offer in all types of spaces, including in isolated rural areas). But for the department, the territorial challenge also lay in the construction of a new image, reinforced by the affirmation of an attractiveness based on the development of cultural tourism. Indeed, in the context of the proliferation of heritage objects (Choay, 1992), "cultural tourism appears to be a means of avoiding the "perverse effects" and pejorative connotation of tourism", (Cousin, 2006). Cultural tourism is coming to be perceived by some actors as a "good practice", as opposed to a "bad" tourism that would lead to "destruction of heritage, perversion of local economic activity and a dangerous gap between visitors and those visited" (Cousin, 2006). Pierre-Antoine Landel, Laurent Gagnol and Mari Oiry-Varacca (2014) add that by promoting heritage objects presented as representative of a local identity, these tourism projects reveal qualities specific to the territories. In doing so, they make identity a territorial resource.

We therefore propose to revisit this experience in order to shed light on the question of the place and methods of enhancing the value of a territory's literary resources through a participatory approach articulated in the field of , social and territorial innovation, since one of the main effects has been to

enable actors to clearly inscribe their activities, which were originally mainly heritage related, within a local development perspective (Blangy and al., 2010).

1.2 The methodology: participatory action research

The methodological bias of an action research in social innovation adopted here places the literary heritage in the spirit of the Faro Convention (Council of Europe, 2005) which seeks to promote a greater inclusion of civil society in the heritage process. It is more in line with the context of questioning the knowledge of planning that developed from the 1970s (Meyer, 2009). This is reflected in particular by the passage from the primacy of the criterion of antiquity to the one of attachment for patrimonialization of the tangible or intangible objects. In terms of field practices, cultural mapping promoted by UNESCO is a practical application which, according to Abdoulaye Camara and Vincent Negri (2016), constitutes a real epistemological revolution aimed at encouraging the participation of the inhabitants in inventory and classification of the heritage object. Michel Rautenberg has described it as alternative heritage (2003) or heritage from below (2013), while others point to an alternative use of heritage (Bondaz et al., 2012). All these conceptualizations of the relationship between citizens and heritage give importance to the "living word" to which researchers, as planners and political actors, must be attentive if they wish to act in such a way as to obtain optimal collaboration from the populations concerned.

The methodological challenge of the research-action was therefore not to devalue the local claims initiating the project. Identitarian, they carry a common vision of the locality they intend to represent. In this sense, they are rich in lessons. But they also participate almost systematically in an imaginary community (Anderson, 1983). Actors can therefore be led to take liberties with historical facts or literary works, without discrediting the action, but granting it the flexibility perceived as necessary to achieve success. Our work therefore consisted, in keeping with the spirit of participatory research, to be attentive to the way in which the actors formulated themselves the stakes in literary heritage as well as to facilitate exchanges between the actors of the field to establish appropriate strategies, in line with the ways of seeing and making partners.

Specifically, semi-structured interviews were initially conducted individually with each partner. Five focus groups were then organized. They lasted about two hours and brought together fifteen to facilitating meetings, but also contributing to the learning dynamic by informing partners about other literary heritage development experiences, in France and around the world, so that, for example, these crossed views, emerging new perspectives. The following paragraphs describe the process of building the innovative action as developed with the partners.

1.3 Select the resource to value

It is the social actors who put in heritage material or immaterial elements deemed worthy of transmission to subsequent generations (Lazzarotti, 2000). Indeed, heritage "is not an object in itself, but a social and cultural construction that combines time and space" (Coëffé and Morice, 2013: 78). Therefore, the patrimonialization corresponds to a process that is similar to an intellectual, mental and social operation that involves sortings, choices and therefore omissions (Lazzarotti, 2003). Putting in heritage thus becomes an act of power, on the one hand on the object of patrimonialization subject to a right of management, on the other hand on the meanings deemed authentic associated with the object. The balance of power becomes all the more important as the meaning can be attached to an economic value (Graham, 2002). So the first task the partners faced was to choose which literary heritage would be promoted through the project. It was not a question of posing as judges of the quality of literary objects, nor of promoters of works forgotten or not. It was not a question of determining what is or is not "local", therefore considered as potentially authentic; our work has mainly made it possible to make an inventory of the literary resources already mobilized and the assessment of the work already done by the local territorial actors.

The resource is called "mobilized" when a territorial actor has integrated it into its strategy or issues (Gumuchian and Pecqueur, 2007). In this case, however, a number of conditions had to be assessed in order to determine the potential of the resource: the author's reputation, his presence on the territory (in terms of time and / or spatial coverage), his writings on the various localities of the department (in terms of quantity and / or content), if certain elements of his life or work have already been mobilized within or outside the territory, has marked the popular culture, the originality of its contribution vis-à-vis other writers mobilized, in terms of either literary, territorial or tourism (niche market, territorial competition and market). In the end, the partners chose to focus on the legacy of authors already supported by an association (within the meaning of the French law of 1 July 1901 on the association contract). The existence of an actor already carrying action has been perceived as guarantor of a request from the base and pledge of a certain commitment to action. This pragmatic choice also avoided having to make a value judgment on the quality of works and writers. Despite this limit, contacts were established with new partners, which "made it possible to discover literary heritage that we did not know" (testimony focus group 3).

1.4 Explain the stakes perceived by the actors

In four areas, the issues identified by the partners have been convergent and relate to: cultural policies and political attention; the attendance of new visitors and tourists; the school public; the preservation of the identity of the associations.

The associations interviewed almost all feel that they are ignored by cultural policies and face a great deal of indifference on the part of the local elected representatives. They are modest (at most half a dozen active members involved in the activities) and, even more so when they attract few visitors, they can be perceived by policy makers as of little interest. Local communities (municipalities, communities of municipalities) however provide their financial support, especially in real estate: it is for example the municipalities that bear the property costs of the Charles-Louis Philippe Museum (Cérilly), the Musée Émile Guillaumin (Ygrande) or the Espace James Joyce (Saint-Gérand-le-Puy). In fact, literary tourism has become a "commercially significant" phenomenon, noted Nicola Watson (2006) about ten years ago, and it has become even more widespread with the generalization of the Internet (Bonniot-Mirloup, 2016). This is both an opportunity, since there is room for the attraction of new clienteles, but also a challenge, because literature, and a fortiori classic works, can sometimes be seen as outdated (Herbert, 1996; 2001), which was confirmed by some of the partners in the focus groups. Most associations feel the need to modernize works that the public shunned. In fact, in the department, the annual number of visitors to museums or writers' houses is low: only a few hundred at Jaligny-sur-Besbre for René Fallet, at Ygrande for Émile Guillaumin, at Vichy for Valéry Larbaud, at Saint-Laurent. Gérard-le-Puy for James Joyce and Cérilly for Charles-Louis Philippe, even less (a few dozen) in Moulins for Albert Bonneau. In addition, research shows that often, especially when the literary connection to places is not central, the tourists who visit them are not primarily motivated by literary reasons. These can still be a set of secondary motivations, postulates David Herbert (1996), but especially a way to confer a more authentic character to their visit (Bonniot-Mirloup, 2016). Herbert adds that one can educate, inform tourists in order to modulate their motivations. In this respect, territorial marketing can play a role by attributing labels associated with the literary heritage. In their quest to reach a wider audience, the associations would like to focus more on the school environment, particularly primary schools. All partners have, at one time or another, organized activities with the educational sector (literary creations, readings, illustrations of reeditions by students, visits to their writer's house by school groups). However, all consider it difficult to give sustainability to these activities, even if they are as a source not to be neglected to renew and rejuvenate readers' audiences.

Each author has his style, each work his characteristics, each place his personality. Also, when it comes time to work together, the partner associations fear losing part of their identity and their freedom of action. Some have existed for several decades (the Friends of Ernest Montusès was born in 1987, the Friends of Valéry Larbaud in 1957, the Friends of Charles-Louis Philippe in 1936 ...)

and developed modes of operation sculpted by adversity . Some have acquired economic independence (Larbaud). The case of the two associations bearing the legacy of Albert Londres is significant in this respect: one, "Sur les traces d'Albert Londres", builds on its ideological heritage and promotes journalistic good practices and humanism, while another, the "Maison Albert Londres", seeks instead to preserve the architectural heritage and the presence of the author in Vichy by restoring his birthplace. If both partners defend the same heritage, it happens that some of their members see the other as a competitor in the search for funding. "As the sources of income are scarce and projects are numerous, especially in culture, there is necessarily competition," said the representative of an association.

1.5 Define a strategy and priorities for action: towards the creation of a literary route

The interviews conducted in each association and the first focus group highlighted the shared challenges. With regard to these issues, the partners then established priorities for action. All recognized the importance of diversifying their respective offers, in order to broaden the visitor experience and diversify their profiles, first by promoting the authors supported by their partners, then by opening up to other activities (shows, film screenings, for example). Creating a literary itinerary that would bring together all the partners is a proposal that emerged very early on (when the project was written). Among the partners, some have museums or writers' houses (Émile Guillaumin, Charles-Louis Philippe); others offer literary trails (Philippe Valette); some offer both (Georges Sand, Valéry Larbaud, René Fallet, Émile Guillaumin). By emphasizing the idea of a route, the partners wish to attract an audience interested in hiking, but who would like to give an extra boost to their sporting and contemplative experience. The notion of an itinerary, or "path" makes it possible to give a dynamic considered more attractive. Nevertheless, this joint project required some preliminary steps to be organised.

1.5.1 A first step: pooling everyone's activities

Each partner must invest a lot of time in the creation of an activity while its infrastructure or its financial and temporal resources do not allow it, in most cases, to hold the activity more than once or twice per summer season. In addition, the local audience of each partner is relatively limited and some have reported a phenomenon of fatigue of this audience towards their author.

Pooling activities then has several advantages that were mentioned during the focus groups: design costs do not increase, audiences are renewed and "consume" a new cultural product, the dissemination of everyone's actions is increased, everyone's calendar is more full and becomes more attractive for a visitor who can choose different visiting times, visitors' feedback to the same partner is possible since the activities change. This sharing of the calendar can be particularly beneficial to associations that do not have their own space, such as the Friends of Ernest Montusès: their production - in this case

panels on the author's life and work - can be displayed in the partners' homes.

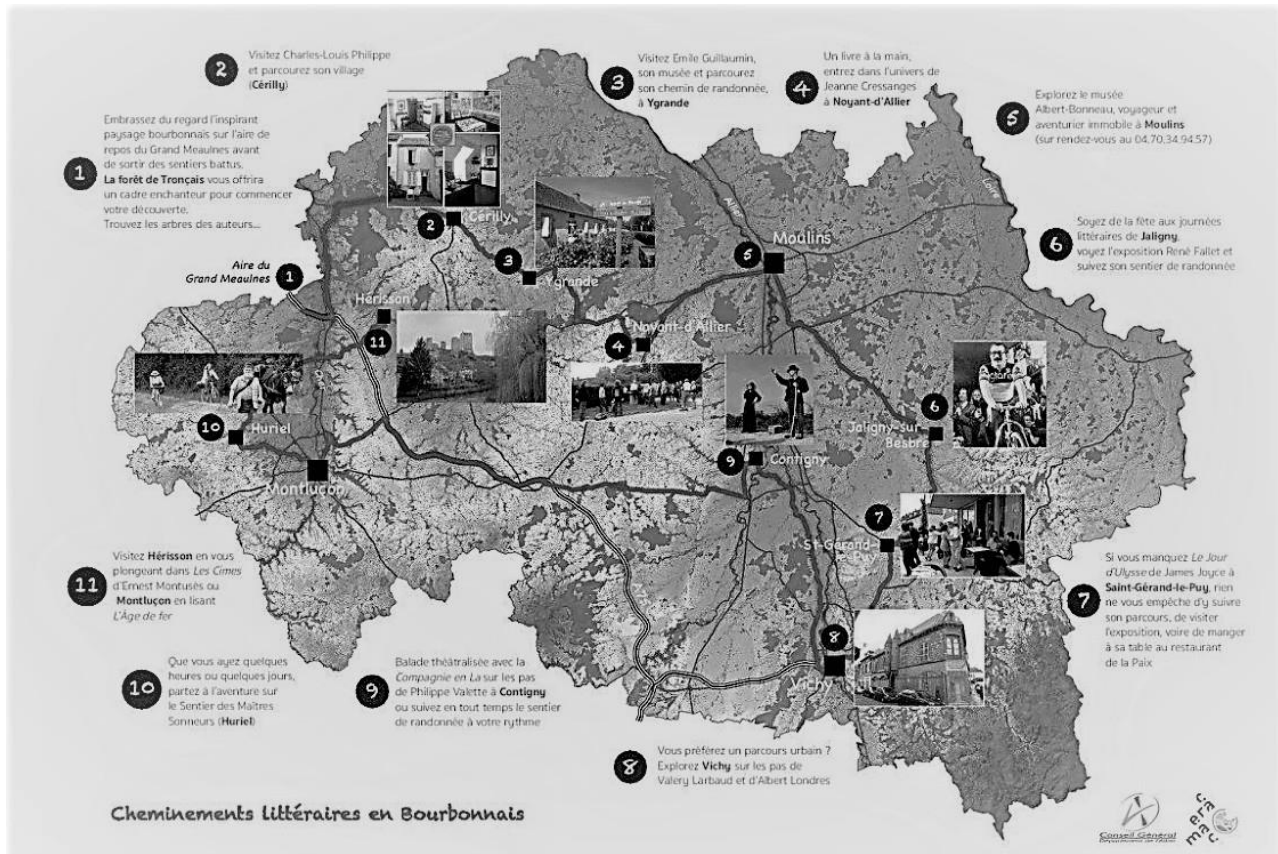


Fig. 2 The literary itinerary linking the partners

Source: Association Cheminement littéraire en Bourbonnais; edited by Van Celst, UMR Territoires, UCA.

1.5.2 Formalize the partnership by creating a federating association

After several months of consultation, the partner associations realized the need to create a new association that would bring them together and be responsible for joint actions, including the itinerary that would have to be developed. This new association, called *Cheminements littéraires en Bourbonnais*, has set itself the main objective of "promoting and enhancing the literary heritage of Bourbonnais, in particular by disseminating and sharing, in the Allier and abroad, the information and events of local associations that carry an author's work" (Statutes of the association declared on 9 May 2016, published in the Journal Officiel de la République Française Lois et Décrets on 28 May 2016). In particular, the new association aims to "create and animate a real literary itinerary in Bourbonnais, in collaboration with the municipalities and associations, capable of generating literary tourism (in synergy with other tourist activities around heritage, outdoor activities, gastronomy, spa, etc.), by these means, enriching the cultural offer of the Bourbonnais". According to its statutes, it also wishes to publicize the various literary prizes awarded in the Allier, encourage the creation of new associations around authors born, residing or living in the Bourbonnais, help there-publication of writers, encourage the development of events around authors in connection with other artistic disciplines (theatre, reading

itineraries on a territory, cinema, comic strips, writing, audiovisual, illustration, etc.), encourage the discovery of authors in schools and universities as well as in media libraries, booksellers, etc. In order to communicate on its activities and the programming of each one a facebook page has been created. In terms of social and territorial innovation (Oural, 2015; Klein et al, 2016), this new structure is important because it gives substance to the learning dynamics established by the project. In addition to networking and sharing the experiences it provides, the association Cheminements littéraires en Bourbonnais is in turn becoming an economic resource. Saskia Cousin notes "a great capacity of elected officials, technicians, but also inhabitants [...] to appropriate the form of discourses on cultural tourism in order to benefit from measures to support territories and local cultures enacted within the framework of decentralization laws and European programmes such as Leader, ERDF or Interreg" (2006 : 26). The new association is precisely designed to promote access to new sources of funding for territorial development. Alone, none of the partners could apply for European subsidies or even those from the Auvergne-Rhône-Alpes region. Their grouping should enable them to use the meshes of a higher geographical level.

2. Rebuilding the travel itinerary of a 19th century artist

The second example is different. This time it is a question of reconstructing as precisely as possible the itinerary of a draftsman, Etienne-Jean Delécluze, who made a trip to Auvergne at the beginning of the 19th century, in order to propose this itinerary as a new thematic route offer to visitors and tourists of volcanic Auvergne.

2.1 The context

In 1821, Etienne-Jean Delécluze (1781-1863), who was a student of David's studio (1748-1825), before becoming a journalist and art critic of the romantic era, travelled through Auvergne for five months. In his memoirs, entitled "Memories of Sixty Years", published in 1862, he stated that he made one hundred and twenty drawings on that occasion. The album *Voyage en Auvergne* presents itself as an imposing volume of 56 cm x 44 cm, but in the end only seventy-two numbered drawings, executed on cardboard sheets of varying dimensions representing landscapes of Auvergne, especially volcanic Auvergne (Monts Dômes, Sancy massif, Cantal), panoramas, geological details, and some views of towns and villages. This is one of the first known testimonies of the enthusiasm aroused by Auvergne among artists at the beginning of the 19th century.

Preempted in 2010 by the Roger-Quilliot Art Museum (MARQ) of Clermont-Ferrand during a sale at Sotheby's, this "*Voyage en Auvergne*" is accompanied by a precious notebook, written by Delécluze, which includes indications and comments relating to the places drawn. This notebook suggests that its author was led in the field by a guide who was very familiar with the interpretations of the time explaining the genesis of volcanoes. This certainly explains Delécluze's obvious interest

in a quasi-scientific approach to the landscape, particularly in its geological aspects, which was then quite original.

For conservation reasons, this album must be placed in reserve. However, digital tools now facilitate research and valorisation. To this end, an agreement, signed in 2013 between the Clermont-Université library and the MARQ, allowed the digitization of the album and the notebook and a multidisciplinary team, composed of geographers, historians, art historians, cartographers, geologists, computer scientists, was set up at the Maison des Sciences de l'Homme in Clermont- Ferrand to geolocate, study and promote these documents (Fournier and al, 2016).

In general, current digital means are essential for studying and geo-referencing drawings. Thanks to scanning, it is now possible to study images at leisure without having to manipulate them, "zoom" on details, etc The objective here is to geolocate the drawings in order to reconstruct the general itinerary and excursions of Etienne-Jean Delécluze in Auvergne. Once established, these trips should be promoted by various local actors who have expressed their interest and contribute to the project (Museums of Clermont-Ferrand and Aurillac, Auvergne Volcanoes Regional Natural Park, Conseil Départemental du Puy-de-Dôme, regional committee of the French Federation of Walking Hikes). This enhancement will take various forms, both material (creation of tourist routes at the end of the project¹) and virtual (digital heritage platform being created). The researchers' work here leads to the transformation of an unknown album into a heritage resource (Gumuchian and Pecqueur, 2007; Landel, 2007).

Le Voyage en Auvergne d'Etienne-Jean Delécluze

Accueil Le programme Delécluze Album Carte

Les dessins de l'album

Affichage de 1 à 10 sur 72 dessins

Lieux: - Tout - Ensembles: - Tout - Familles: - Tout - Page album: Numéro carnet:

Titre album (contient):

Dessin	Titre album	Titre carnet				Suivi
	9. Vue générale des monts Dome et de Clermont-Ferrand	1. Vue générale de la ville de Clermont-Ferrand prise du Puy de Crosail, en regardant de l'Est à l'Ouest	Transcription	Localisation	Analyse	G-C
	11. Retrospect de la vue précédente	2. Le Puy de Crosail et l'Oradon	Transcription	Localisation	Analyse	G-C
	13. Clermont-Ferrand	3. Vue de la ville de Clermont-Ferrand prise de la base de Montaudoux	Transcription	Localisation	Analyse	G-C
	15. Place de Clermont Ferrand	4. La Pyramide de la Rue de l'hôtel Dieu à Clermont. Le Puy de Dôme dans le fond	Transcription	Localisation	Analyse	G-C
	17. Château bien assis, près Clermont	5. Le Château Bien assis	Transcription	Localisation	Analyse	C
	19. Village d'Opme, près Clermont	6. Le village d'Opme à deux lieues de Clermont	Transcription	Localisation	Analyse	G-C
	21. Village à quelques lieues de Clermont ou [voûte] J. Deille	7. Village de Chanonat	Transcription	Localisation	Analyse	G-C
	23. Vue des monts Dome, prise de Riom	8. Vue d'une Partie de la Chaîne des Monts Dôme prise de Riom, c'est à dire dans la direction du Nord-Est au Sud-Ouest	Transcription	Localisation	Analyse	G-C

¹ In anticipation, the local committee of the French Hiking Federation added a page on Delécluze in 2018 in the latest edition of its topoguide on the Volcanoes of Auvergne.

Fig. 3 Digital platform (virtual museum) for the promotion of "Voyage en Auvergne".Source :

<http://delecluze.uca.fr/>

2.2 A methodology that combines academic knowledge and digital tools

2.2.1 Geolocating points of view

Listing which sites Étienne-Jean Delécluze has drawn does not pose much difficulty because of the legends mentioned on the boards, as well as the notes in his notebook. The case becomes more complicated when it comes to finding out from which point of view each of the drawings of his Journey to Auvergne was made, at which exact location it was located. The geolocation of these points of view required the establishment of a methodology that has gradually been refined. First, it seems essential to use the notes transcribed in the notebook attached to the album. He usually describes the place represented, the place where it was located, sometimes the path taken to reach it. To find each place as accurately as possible, old maps are a great help, especially: Cassini's maps (which Delécluze himself had used for his travels or when transcribing his field notes in his notebook); the minutes of Military Staff maps at 1/40,000th, whose production (1820-1866) was almost contemporary to his travels; the plans of the Napoleonic cadastre, also contemporary.

These different maps quite often give an idea of the path Delécluze took to reach the place where he drew. To refine the search, it is then necessary to use complementary approaches, mobilizing digital tools that have revolutionized georeferencing problems. Indeed, when the information provided by the notebook is too vague, we now have the possibility of testing several hypotheses using various digital resources, including, for example, the geoportail site. The latter not only makes it possible to search for recent (National Geographic Institute - IGN) or old (Cassini's map, Military Staff map) maps, but also to overlay them by transparency.

To geolocate a drawing, the axis of the point of view, defined from the relative position of the reliefs represented, will first be searched. Then, using geo-referenced points placed on the period maps (Military Staff maps, Cassini map, etc.) to assess the conditions of accessibility to the site, several areas will be delimited as hypotheses. These can then be "traversed" at ground level using a digital terrain model (DTM), i.e. a 3D representation of the topographic surface, in order to find the point of view as close as possible to that illustrated by Delécluze. This use of a DTM makes it possible to disregard the evolutions that have affected the landscapes since his journey in the 19th century (wasteland, urbanisation). Sometimes, the evolutions are such that it would be impossible to find, from the field, the place where the artist had settled to sketch the places. DTM can be used "naked" or "draped" by one of the cards mentioned above.

2.2.2 Difficulties related to 19th century artistic techniques

Applied to some drawings, the methodology appears to be quite operational and it is quite easy to identify the landscapes drawn, both on old maps and on aerial photographs and the digital model. In many cases, the geolocation of points of view is more complex. Indeed, at that time, the artists did not paint outdoors: after having sketched the whole composition on the spot, and taking into account the colours, most often in the form of annotations, they executed the final version in the studio, retouching it, sometimes long after their "field visit". Sometimes artists also reconstructed the landscape they wanted to show from various points of view, close but different. The Voyage en Auvergne contains several examples of this type, illustrated for example by the view of Lac Pavin. The indications provided by Etienne-Jean Delécluze concerning the location of this representation of Lake Pavin are imprecise. Different possibilities had to be tested according to the methodology previously described, until a point of view was found that allowed a panorama as close as possible to that proposed by Delécluze. Two hypotheses could be retained; the first location (hypothesis 1), located very high on the peaks, corresponds to a view from Mont Paillaret (1740 m), the only location allowing the view of the lake with the artist's framing. This point of view seemed ultimately unlikely due to the difficulties of access to this site and its distance from the lake, 5 km away. The second location (hypothesis 2) corresponds to the "Rampant" of Mont Dore, cited by the artist. This glacial escarpment, located at an altitude of 1290 m on the left bank of the Couze, seems ideally located. But then the waters of the lake are not visible, masked by the rim of the crater closest to the observer! On the drawing, the crest of the ledge lowers opportunely, in a very unnatural way, to show the waters of the lake. These findings suggest that in reality the artist reconstructed the landscape from two views, one showing the lake but with an uninteresting perspective, the other well balanced but without the lake. This example illustrates the recurrent difficulty of locating the precise location of the shooting and the paths used.

2.2.3 Reconstructing itinerary sections or excursions

The ability to reconstruct Delécluze's precise itinerary depends on our ability both to move from the location of what he sees to that of the place from which he sees it, and to identify the roads or paths by which to connect these points. However, the information provided by the artist sometimes makes it possible not only to find the exact points of view, but also to reconstruct the routes. This is illustrated by the successive drawings representing the Dent du Marais (n°31) and Lac Chambon(n°32). Delécluze's location when the drawing of Lac Chambon was made does not pose much difficulty and leaves no doubt. The adequacy between the 3D view (fig. 3.3) and its drawing (fig. n° 3-4) is almost perfect. This same location also seems to correspond well to that chosen for the representation of the Dent du Marais, even if the conditions to be respected, according to its notes, are very restrictive: Lake

Chambon is "to the left"; "The volcano named the little Tartaret is on the right and out of the picture"; "the waters escaping from the lake flow from left to right", the river Chambon described as being "between the meadow and the rocks" in the foreground of the drawing. It remains to be seen which road Delécluze was used to get to the site. The notes in the notebook show that he left Murol for Le Chambon. At the time, two itineraries were available to the traveller to make this journey: the first one bypassed the Tartaret hill and Lake Chambon to the north, while the second one bypassed them to the south. Delécluze's position at the time he drew Lake Chambon would attest that he opted a priori for the path south of the lake. However, the realization of the drawing that precedes it in the album (La Dent du Marais, drawing n°31) and the associated notes suggest a second hypothesis. Indeed, Étienne-Jean Delécluze mentions that he was in a meadow when he drew the Dent du Marais (drawing n°31) and that the following image, representing Lac Chambon (n°32), is part of "the continuation of the meadow represented in the previous issue". In addition, he had previously mentioned in his notebook that it is this "prairie that leads from Murol to Lac Chambon", which suggests that he crossed it. Examination of the Military Staff map and the Napoleonic cadastre shows that Tartaret Hill was at the time covered with a very large parcel of grassland (probably open / unfenced communal land) accessible by a path bypassing the hill from Murol to the north. This meadow does indeed join Lake Chambon: it is reasonable to think that it would have passed through this meadow and not by the path that bypasses Tartaret to the south, which makes it possible to reconstruct its probable route there (fig. n°3- 5).

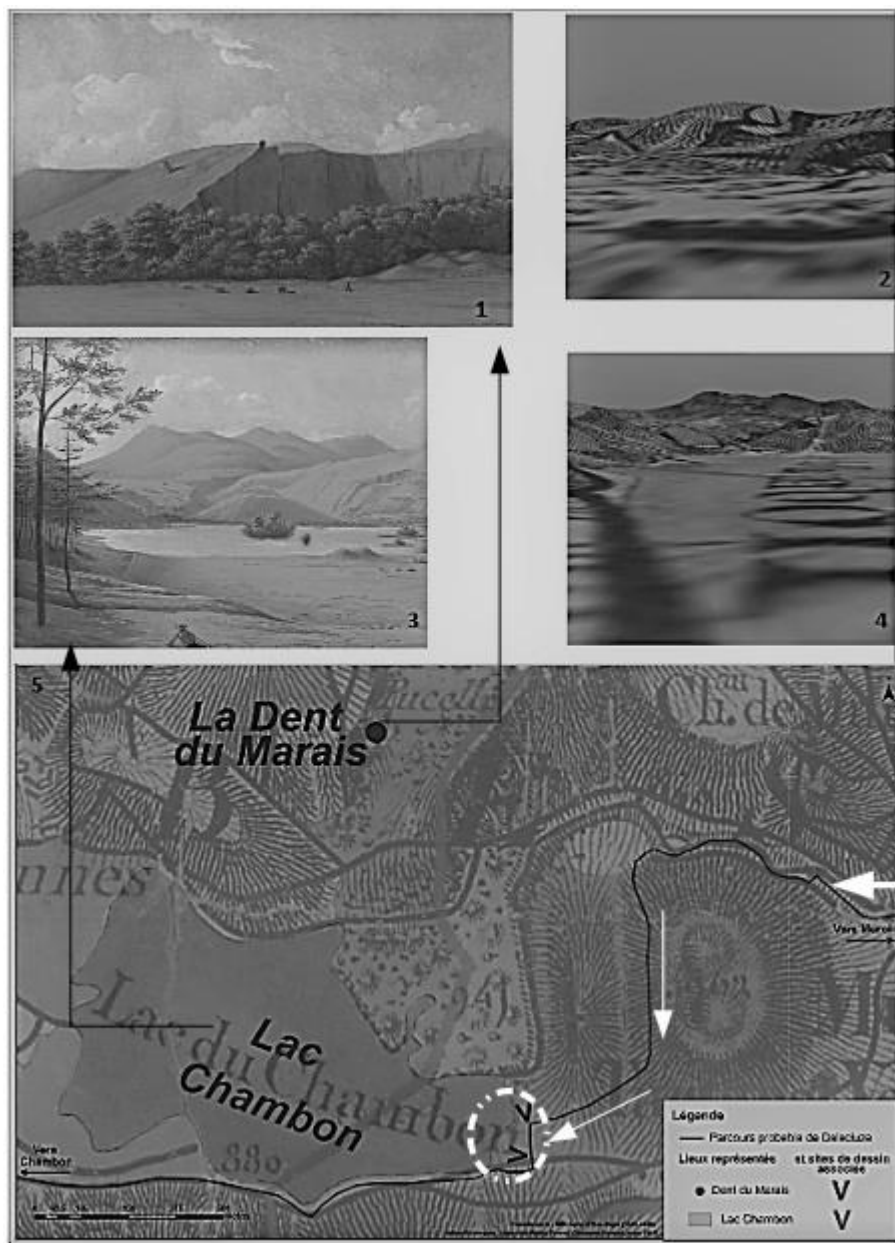


Fig. 3 Reconstruction of the Delécluze itinerary between Murol and Lac Chambon

Source : Étienne Jean Delécluze, Voyage en Auvergne [album de 72 dessins réalisés entre 1821 et 1855], Ville de Clermont-Ferrand, musée d'art Roger-Quilliot inv. 2010.9.1 (planches n°31 : Dent du Marais et n° 32 : Le Lac Chambon). Modèles numériques de terrain de la Dent du Marais et Lac Chambon (Fournier et al, 2016).

2.3 Reconstructing Etienne-Jean-Delécluze's itinerary means taking an interest in the choices and constraints of traveller-tourists

2.3.1 Visit the volcanic mountain with Delécluze

However, there are few sections, such as Murol to Chambon, that can be easily rebuilt. While Delécluze comments on each of his drawings in his notes, a contrario he rarely mentions his

movements from one point to another. It is essentially from the traces of the represented and commented stages that we must operate, often by extrapolating, to reconstruct the entire itinerary. Well-known urban views or picturesque sites are the safest sources for placing fixed points. But locating the intermediate places in rural areas is much more complex.

The difficulty of moving from the location of certified stopping and transit points to the establishment of links between them appears all the more complicated as Delécluze alternately uses roads and paths. It is also understandable that he does not compose his trip only according to the ease and speed of movement, but by taking into account a certain number of points of interest - already - of a tourist nature. Thus in Cantal, as Vincent Flauraud (forthcoming) has studied, he makes several excursions. The author notes that if he had favoured the post office roads, recommended by the printed guides of the 18th century, he would not have climbed the Plomb du Cantal, would not have approached the Col de Cabre. He also observes that the linear system of the route is also interrupted at the beginning of his stay in Cantal when Delécluze travels to the south of the department, to Chaudesaigues, before turning back. The natural phenomenon of natural warm waters rising at 82° C in this village is mentioned in the first printed tourist guides as a curiosity of major interest, "worth a visit". We can also imagine that the scientists knowledgeable in geology with whom he met during his stay in Clermont-Ferrand may have encouraged him to make this visit.

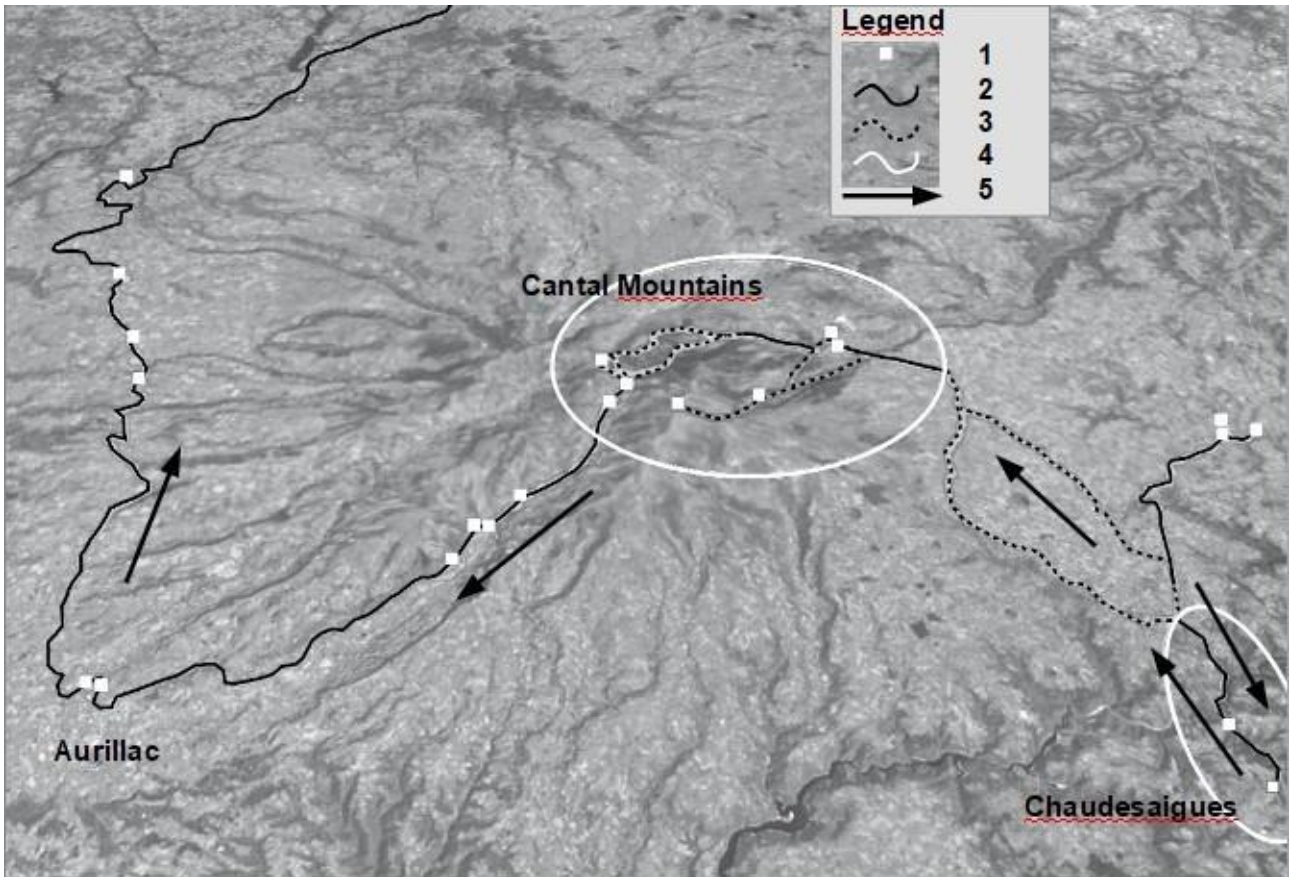


Fig.4 Delécluze's itinerary in Cantal.

Legend: 1/ drawn stops 2/ proven itinerary 3/ hypothetical itinerary 4/ geographical area explored 5/ direction of travel .

Source : after Vincent Flauraud (forthcoming)

The map proposed by Vincent Flauraud to recreate Delécluze's itinerary in Cantal then attempts to account for these junctions. But he adds that these gaps must also be analyzed for themselves because they are mostly concentrated in the heart of the volcanic massif, and correspond to the space most densely named by the artist-traveller in his records. The most intensely lived space is also the most densely travelled space. The 19th century traveller seems moved by a form of enthusiasm to discover these places. But isn't the same true for the current tourist? Indeed, the heart of the Cantalien volcano remains the most densely developed by hiking trails (Fournier, 2012).

2.3.2 Travelling in Delécluze's time

Beyond this particular case, studying Delécluze's movements is also a way of examining the practices and behaviours of travellers at the beginning of the 19th century, which preceded the rise of tourism (Bertho-Lavenir, 1999). Daniel Roche (2011) notes how, from the 17th century onwards, the first printed travel guides, which were few in number but regularly reissued, essentially

promoted two types of locations: cities and roads; and tourist descriptions are often ordered according to their layout. Very early on, therefore, travellers' journeys, having no other purpose than to visit the regions they were travelling through, may have been pre-determined by the travel guides they used, the authors who had preceded them, hence a certain recurrence in the places visited.

However, there are certain elements that could argue in favour of a greater margin of freedom for tourism pioneers in choosing their itinerary: the summary nature of the route descriptions and, above all, the rarity of precise maps in these travel guides; the poor quality of the road network (particularly in the Massif Central); the use of travel modes that allow them to bypass this difficulty and travel as they please (walking, carrying by horse). In the end, in the case of Delécluze, the roads appear to be of little importance in the selection of the route (Flauraud, forthcoming). Restitution of the precise itinerary is therefore also a way of better understanding the way in which the traveller establishes his tour, negotiating with the models proposed to him, the physical constraints he faces, and the curiosities that animate him.

Conclusion

Beyond the methodological questions that have been developed here, these examples highlight the current interest of local actors in the enhancement of artistic heritages, perceived as a real resource for the development of territories, even when they are little known personalities, as we have seen both with the example of the associations of the Allier department and with that of the draftsman Etienne-Jean-Delécluze. In fact, through these artistic heritages, they hope to distinguish their territories and/or activities in a context of increased competition. The context is favourable because these initiatives meet the growing demand from tourists for experiential practices (Camus, 2014; Gombault and Bourgeon-Renault, 2014) for which the visitor is called upon to play an active role and is no longer confined to a place of the spectator, a passive witness to the landscape. This phenomenon can be seen as a way to better control an environment where the supply of tourism products is exploding. The construction of "in the footsteps" itineraries, especially when it comes to hiking, is well adapted to this demand. The immersive experience becomes a guarantee of authenticity and allow to make a selection from the offer. Through it, the visitor would aim to be transformed, through the realization of new practices for him or the experimentation of new perceptions (Camus, 2014). Tourists "want to buy feelings and not products", writes Birgit Trauer (2006: 183). Herbert (1996) then suggests that artists are not necessarily the main motivation for the visit, but that they participate in the construction of a geographical imagination. Indeed, observe Corneloup and Perrin-Malterre (2009), the tourist asks more than before for "scenery that makes him want to live cultural experiences through the intense encounter with nature, others and locals [...] in search of this friendly and human rurality".

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