Title: The “trompe l’oeil” effect in French cities and the role can play in attracting tourists’ attention

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I hereby declare that the work submitted is mine and that where I have made use of another’s work, I have attributed the source(s) according to the Regulations set in the Student’s Handbook.

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Abstract

France can be considered as a free, in an open place library with a great majority of mural paintings. A small initiative for amelioration of the external façade of some buildings, resulted in a high quality, with great aesthetic art that more and more cities seek to obtain. It is a kind of art, which has the power to unite the public and private sector of a city and assure a smooth cooperation between artists and local community. In spite of the dangers, it continues to expand and engage a fanatic audience.

Yet, literature reviews remain incomplete, leaving many queries with no answers. This research is just a trigger for future study and elaborations on questions like: ‘Should they be part of a city’s cultural heritage?’, ‘Do they have a deeper meaning or they are just drawings on an ugly wall?’, ‘Can they be part of a destination campaign?’, ‘Are they appreciated by the travelers?’. 

It was followed a qualitative method of research and it can be characterized as explanatory, developing from a broader case study- mural paintings in France- to more specific sub-case studies that is the five French cities that host “trompe l’oeil” walls and several mural artworks. There is a special focus on the measures and actions taken by each city in order to promote its wall paintings with the best possible way and how these actions are perceived and rated by the general public.

The research reveals that tourism offices include mural paintings as destinations’ attractions, some cities more than others, yes people’s reviews on TripAdvisor show the expected surprise when meeting the exhibit but they anticipate more. Social media are chosen as a research area, because they are constantly gaining ground as a mean of organizing holidays. More and more people are getting inspired and prefer peer to peer recommendations on TripAdvisor and authentic pictures on Instagram.

**Keywords:** public art, mural paintings, “Trompe l’oeil”, social media, tourism destination.
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Concerning the project, I would like to express my special thank you to the Official Tourism Offices of Cannes, Mulhouse and Angoulême for their immediate response in my email and the delivery of useful information for my study.

Of course, last but not least, my beloved family who never stops to support me in every step and decision I make, who gives me courage and strength to move on and succeed.

All great things come to an end and I am really grateful for what I have learnt already. Hope that the best are in front of us!
**List of Abbreviations**
BD: Bandes dessinées (comics)
E.g.: exempli gratia
Etc: et cetera
I.e.: id est
Pps: Project for public space
UNESCO: United Nations Educational, Scientific and Cultural Organization

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Chapter 1: Introduction

When people are asked about public art, they come to their mind statues, historical buildings and national parks. They think also that paintings can adorn only the walls of a museum or a glorious gallery. They ignore the fact that they are spectators of paintings, of a different kind of art, in a different kind of museums and galleries. They are daily witnesses of street mural paintings, which carry their own significant meaning. In a deeper thought, mural art works have been seen the most times, even from exhibits in the most famous museum and have welcomed a greater audience without even a ticket.

France, in general, is a host country for such open air exhibits and has allowed many of its walls to be transformed from nothing in something. The proper word would be in ‘fairytale’ because they tend to narrate someone’s story, a nation’s, a place’s or a person’s, still is a constructive story.

This article starts with an analysis of public art on public places, mural art as part of public art and comments on the distinction of the notions of ‘place’ and ‘space’. It continues with the mural paintings as place markings for a destination and then follows a historical evolution of frescos, from graffiti to the “trompe l’oeil” paintings in the territory of France with some representative examples from different cities. There is a special mention on the dangers they face along with the role of local community and social media. When all these topics, are explained and analyzed through literature review, follows the data analysis of five case studies of French cities (Lyon, Cannes, Mulhouse, Angoulême, Montpellier), which lead to a fruitful discussion for further recommendations and conclusions.

This project focuses on comparative case studies which have been selected in purpose to present various examples of mural art works, how they are promoted by tourism experts in every city and how they are appreciated by tourists through their reviews on social media (TripAdvisor and Instagram).

The objective of this research is to explore the role of mural paintings with a focus on “trompe l’oeil” walls on city’s cultural identity and if this satisfies the touristic
audience. The main objective is followed by some sub-questions in order to form the different units of the dissertation.

a. Does mural art have any relation to public art?

b. How does mural art affect the tourism destination image of the cities?

c. What is the role of local community and social media concerning the murals?

d. How can murals contribute in the future identity of a destination?

To sum up this section, this research has a twofold purpose. From an academic point of view, it desires to enrich the existing literature on mural art, which lies under the general topic of public art and stimulate a gradual interest and study of this quickly emerging art category. From a touristic point of view, it would like to stress the importance of mural paintings as a cultural product that needs to be preserved and widely spread.

Chapter 2: Literature Review

I. Public art on public places

“The street is actually as good as a place to publish”

Banksy

The theme that is examined in this project is the mural art, its role and its significance in changing, forming and giving a special meaning to a place’s identity. This theme, though, is laid under the general thematic of ‘public art’ and the role of the latter in public places’ regeneration. In a literal interpretation of this phrase, it includes all the art works (sculptures, statues, mural paintings even buildings etc) that have been exposed to an open air space. Selwood (1995) comments the term ‘public art’ as “art intended for the public, created by the public”, even though it is not owned by the public, it is intended for public use. Norman and Norman (2000) share also the same opinion with Selwood. Miles (1997) specifies that public art is “making and siting art outside conventional art spaces” while McCarthy reports that, public art has ‘undergone something of a renaissance in recent decades’ (McCarthy, 2006) and this point of view fits perfectly in this case. It is often an important element of urban
planning, aimed at making cities more vivid, more attractive, “adding richness to the streetscape”, “contributing to ‘an area’s atmosphere and cool image” (Pappalepore, Maitland, & Smith, 2014) while at the same time bringing art closer to the people. Part of public art is mural art which the last decades has gained significant recognition in various places around the world and still, continues to flourish. It is intensively linked with urban issues concerning political, economic, cultural policies till the simple beautification of a physical environment (Norman & Norman 2000). According to MacCarthey (2006), it can contribute in forming a place’s identity and in many cases it is preferred by governments as part of their urban regeneration strategies. Its assets will be further mentioned and analyzed throughout this research. But, before going deeper into this topic, it would be wiser to clarify where these art works happen, that is on public places or spaces?

II. Public places or public spaces?

Space and place are two notions that seem to have the same meaning in a first level but through a more thorough research, it will appear that there is a clear distinction between them. First of all, space is a general notion that refers to something “anonymous” with a more abstract content whereas place has a more complicated connotation, combining both the sense of location along with the sentiments experienced there. It is a “consumed space” according to Sherry and Tuan (Sherry 1998, Tuan 1977, quoted in Visconti et al. 2010). “It is a way of seeing, knowing and understanding the interplay between people and their environment as Sherry wisely points out (Sherry 1998). Moving on to a more recent definition from Cresswell and Hoskins’ (2008), the notion of place evokes two elements: i) “materiality” (in the sense of tangible elements) and ii) “a less concrete” meaning that depends on people’s reactions. By mentioning the word of place both the “object” and the “subject” could be described. It could be summarized that place is a part of space that obtains its meaning with human activity. In other words, it is a subjective portion of space, as it is demonstrated in the figure below (Fig.1).
Through this short distinction, the term “public place” stands out and seems more appropriate and valid to create the basis of the concept of mural art works, giving also, an answer to the initial query.

III. Mural art as place marking for a destination

Mural art has gained a lot power nowadays, and one of its roles is to act as place marking for some cities like Lyon, which its case study will be analyzed in more details in next chapters. Following the literature review, there are different forms of marking a place according to Borghini et al. (2010) (Fig. 2): i) tags, appearing in New York in the 1970s and depicting mainly nicknames or words with rebellion meaning, ii) *highly stylized writing* for aesthetic reasons, iii) *sticking*, marking symbols on public places so as to be read from broader audience, iv) *stencil mimics*, a technique used widely by advertising industry to pursue branding activities, v) *poetic assault* writing poetry in dull walls, in an effort to give them a meaningful content, and last but not least vi) *urban design*, broadly known and used as an ornamentation technique, that is to ameliorate the aesthetic appearance of buildings and the urban style in general.

People, regardless the historical period, had the need to express themselves, their thoughts, their beliefs, even their oppositions publicly. Place marking is an “evocative form” of place making, “ranging from pure resistance and contestation (David and Wilson 2002, Ferrell 1995, Stenson 1997) to public place beautification” (Banksy 2006). Özsoy & Bayram (2007 in Teguh 2010) suggest that the participation of public
art in urban transformation projects can create a place identity and that sense of place. It constitutes a recognizable and established form and as a result more and more cities adopt and include mural art as part of their destination marketing. One such example is the city of Bristol. Bristol has been famous and gain its wide reputation thanks to graffiti art. Starting as an illegal activity of street artists, ended up as one of its best landmarks. Of course, such a major change does not occur overnight. A useful collaboration between street artists and legal local authorities helped to make Bristol a city worth to be visited for its public art. Berlin is another destination that invested in graffiti. Who has not seen the graffiti on the famous Berlin wall? Even though, Berlin is very famous for plenty of reasons and monuments, it did not renounced this kind of art. On the contrary, it opened a whole museum, dedicated to street art and its creators, with pieces by Banksy and Blek le Rat, satisfying both the audience and the street artists that received a validation of their work.

Street art is no more homeless. It has found home in every city that decided to embrace it, and these cities have been awarded by travelers who search for such destinations. People tend to look for places that never have thought to visit, only to check out their street art exhibits. More and more cities should include in their place-making goals and destination strategies the mural paintings that adorn their neighborhoods.

**From graffiti to the “trompe l’œil” effect in France**

“I’ve always paid a great deal of attention to what happens on walls, when I was young. I often even copied graffiti”.

*— Picasso*

Both graffiti and “trompe l’œil” are forms of the two dimensional visual art, known as mural art, but they should not be confused as the same kind of art.

Graffiti derives from the Italian word “graffio” which means scratch and is a form of visual communication, usually illegal, defined as marking unauthorized public spaces by an individual or a group of people. (Encyclopedia Britannica, 2018). Not all graffiti have the same meaning and have been made for the same purpose.
Some of them, may be art creations of a youth population of a city, some others may be antisocial expression of a (street) gang without any authorization and in a way that threatens the environment, in order to gain public attention, and a third category may be an authorized art work by graffiti artists, aiming at decorate an abandoned dull wall. It could be characterized as a “bottom-up cultural trend” (Pappalepore et al. 2014). Morgan (Morgan 2006 quoted by Teguh 2010) referred to graffiti as “variety of writings on walls and other surfaces ranging from the basic form such as tagging to other, more developed forms such as pieces or murals”.

The “trompe l’oeil” term derives from the French verb “tromper” which means deceive or trick and refers to the creation of “illusionistic effects to stimulate the appearance of three-dimensional objects on a two-dimensional surface” (Merriam-Webster 2018). In a more simple way it is a style of painting in which objects, stories, poems, even historical facts are depicted in such a realistic way, that lead to deceive the human eye. This intriguing phenomenon is widely spread and adapted accordingly all around the world, catching more and more the audience’s attention. France could be considered as a pioneer-country in such type of street-art culture. Lyon, Montpellier, Cannes, Angoulême, Mulhouse are only a few of the French cities that have been transformed to open accessed museums thanks to this technique.

Mural art finds its roots back to the Antiquity, when people used to scratch, curve and draw on walls into the caves to express their thoughts and communicate. France has a great legacy from the past with the caves of Niaux and Lascaux, located in the southwestern part of the country. The second one, constitutes also, part of the UNESCO world heritage sites (inducted in 1979). Since that period, mural art has significantly evolved and developed in its current form. Around the first part of the 20th century, it was born in France the idea to decorate the buildings from their outside part with paintings, but it is not until the 1980s that this initiative came into existence in the city of Lyon. In 1982, the Association for the Artistic Development of the Environment (Association pour le Développement de l’Environement Artistique-ADEA) decided to promote an ambitious program for the creation of thirteen mural paintings in thirteen French cities in an effort to decentralize this kind of art and make
it accessible to a broader audience. As a result, new artistic works appeared in Angoulême, Bordeaux, Boulogne-sur-Mer, Nice etc. Around that time, there was a coordinated effort in Lyon to raise the awareness of large companies to pay more attention on the appearance of their buildings, mainly for marketing reasons. Following that, many groups were formed, composed of architects, engineers, painters, urbanists, designers even students of Fine Arts and transformed not only the appearance of some buildings but also of whole neighborhoods. Lyon was intended to be one of the top five international cities with the most mural paintings along with Mexico, Berlin, Los Angeles and Philadelphia. This is a goal pursued by the leader in this industry “Cité Création”, who is responsible for a great amount of mural art works in Lyon and in various French cities that obtain mural paintings.

I. Discovering some of the frescos

Among their art crafts, there is the wall of “Les Grands Lyonnais” which was an initiative of the Mayor of Lyon (Michel Noir), back in 1994. UNESCO took also part in this project, which was completed after nine months. The next project was created between 1996 and 1998, “La Bibliothèque de la Cité”, extends on five floors and informs the public on the literary heritage of the city and its authors. More than 5000 hours needed to complete this project, using the special technique of ‘marouflage’\(^1\). The most famous wall, though, made by Cité Création, in 1987 and renovated in 1997 and 2013, is “Le Mur des Canuts”. It is supposed to be the longest mural painting in Europe, covering around 1.148 m\(^2\) on a surface of 1200 m\(^2\). It presents the typical neighborhood of Croix-Rousse and the daily life of the ‘Canuts’ in it, during the 19\(^{th}\) century. ‘Canuts’ is the French word for the weavers of silk that used to live in that district of the city. It is part of UNESCO’s project “Integral Study of the silk roads: Roads of dialogue” as well. All these are “trompe l’oeil” walls and a traveler who visits Lyon will have the opportunity to be lost in

them. This city counts more than 100 wall paintings and the Lyonnais have seriously invested on them.

At the eastern part of France, close to the Swiss and Germany borders, there is Mulhouse, the second largest city in the Alsace region, after Strasbourg. Mulhouse has also been adorned with “trompe l’oeil” walls and other mural paintings, in a way to expose the history, the culture and the daily life of Mulhusians. The visitor can taste a “hide and seek” adventure there, having as starting and finishing point the “La Réunion” square. Mulhouse counts around twenty mural paintings with vivid colors and interest. Some of them “La réunion à la France”, “Les visages célèbres”, “La Bugatti”, “Le Werkhof” and “Les papillons blancs” which honors the reinsertion of handicapped people in the working community.

In an attempt to explore the southern part of France, a traveler can visit smaller cities but still beautiful and rich in mural paintings, like the city of Cannes. Cannes is worldwide famous for its film festival and its wall paintings are dealing with the same thematic. Since 2002, the town has been transformed into an open-air cinematographic museum, with around 15 mural art works, spread in various locations. They are a tribute on the seventh art and its protagonists, like Marilyn Monroe, James Dean, Charlie Chaplin, Gerard Depardieu etc. Furthermore, Montpellier a few kilometers longer, flirting as a youth student town is an interesting art place too. This town presents a great variety of art works and concentrates most of Borghini’s forms for place marking mentioned previously.

Moving now on the western part of France, somewhere between Bordeaux and La Rochelle, there is a small town, with a great tradition in comics, its name is Angoulême (not so famous comparing to other French towns) and its nickname “the balcony of the southwest” thanks to its geographical location. It is a small town, completely dedicated in comics, with a Comic Museum and the most important Comic Festival in Europe organized there as well. Angoulême, like Cannes, decided
to take advantage of this tradition and expand the comic art on the buildings of its town, post boxes and road signs. With the contribution of Cité Création, Angoulême has 24 mural paintings and has been metamorphosed in a second but open air comic museum. It is an activity that started in the 1980s and continue to flourish till nowadays with great success, especially at the city center areas.

II. Dangers & Maintenance

All these mural paintings are human masterpieces depicted with photographically realistic details that have transformed the locations in more inspiring places and convinced the inhabitants to be proud of their neighborhoods. Nevertheless, no matter how precious they are, they are threatened of a great danger, that of ephemerality. As it is already mentioned, they are art works vulnerable, exposed in open spaces and this leads to face frequently the disrespect of weather, of passers-by (vandalism), even of the time. For this reason, the companies that undertake such projects are committed and responsible for their maintenance and renovation, especially, for the “trompe l’oeil” walls that is a huge project with significant costs. Such company is the Cité Création which undertakes the maintenance of its projects every ten years.

The query if all these mural paintings are highly exploited by the members working for the tourism industry in every of the regions mentioned and appreciated by the travelers visiting them, will be searched and answered further below.

Mural paintings and their relationship to tourism

The choice of a destination is in a large percentage, subjected to the image tourists have of this place and therefore to the perceptions they form because of or thanks to them. This thought has been a lot appraised by the tourism literature, “often it is the mental images people have of places that form the basis evaluation and selection of a destination” (Butler & Hall 1998, Hopkins 1998, Urry 1990, 1995 quoted by Woodside 2006), while Kosslyn (1983) perceives an image as “a representation of the mind that gives rise to the experience of ‘seeing’ in the absence of the appropriate stimulation from the eye”. Place marketing is the domain that deals with this activity that is how to create the image of a place or how to reverse a
problematic image of a destination, in order to be communicated its unique identity. In other words, the story that will help the destination to stand out above other competitors. At this point, the difference of the notions place and destination is not so obvious but it will be clarified with the following connotation. Place marketing has as a broader field the place branding, according to Zenker et al. (2017). Taking this as granted, it will be adapted Kerr’s 2006, Zenker’s and Braun’s (2010) definition for branding in marketing. Destination is only for tourists, whereas place marketing targets all groups, residents, tourists along with enterprises. Therefore, “place marketing could be understood as the family tree whilst destination as one of the branches” (Zenker & Braun 2010 in Zenker et al. 2017).

Mural art as part of a place’s heritage can play a significant role in the image game, depending on its portraits. From a cultural point of view, mural art and especially “trompe l’oeil” walls that are extremely realistic depictions, create a sense of “rootedness”, both in the inbound and the outbound tourists. The walls speak, narrating the story of the past while people feel comfortable and familiar with that. However, mural paintings are not all the same and, thereby, they serve different functions. Koster’s distinction (2008) of murals will help this research in order to classify in a further step the mural paintings mentioned above.

a. **Murals for Public Art**: the motive of these murals is not touristic, it is rather for the promotion of the art and advertising. Their thematic varies as well as their sponsors.

b. **Murals for Youth Development**: It is evident from the title that refers to a specific age group. It could be commented that this type of murals has an educative purpose, as the participation in it guarantees job skills training, a sense of community and historical apprenticeship. These can also be perceived as anti-graffiti murals.

c. **Murals for Community Beautification**: Tend to beautify a building or a general public place. The initial purpose of these mural may not be touristic but in a second level they are identified as such. There is a
great variety of their content, e.g. community events, historical incidents etc.

d. Murals as a Tourism Attraction: they are developed and promoted as a touristic product, to draw travelers’ interest, i.e. to be perceived in the mind of the visitor as a unique destination (place making). They have a heritage-based thematic deriving from what local community thinks to be local heritage and what people desire to see.

France’s mural paintings could be placed in the last two categories (c & d). After 1968, murals had a double tendency in France, political- social role along with an aesthetic one. Over the years the political was changed more to a cultural overview, adding more of their history on the walls. They have also as an objective to educate the audience about the local history. A characteristic example is the wall “Les Grands Lyonnais” in Lyon that presents the different great personalities that were born there like Juliette Récamier, Antoine de Saint-Exupéry etc. The cultural has led to the touristic interest and all the recent mural paintings in France serve a dual purpose: the beautification of many dull buildings, even the revitalization of many abandoned locations and tourism attractions that add value to a region’s image. Many people believe that thanks to these mural paintings, Lyon possessed a place in UNESCO’s World Heritage list, back in 1998.

I. The role of local community and internet

“It takes a place to create a community and a community to create a place”.

Fred Kent

Mural artists, either as part of a company or individually, contribute the most in the creation of a wall painting. They are the ‘masterminds’ that use the power of paint to transform the appearance of buildings, neighborhoods even to reform a city’s lost identity. However, all these would be impracticable without the consent of the local community. The muralists after obtaining the approval of the architects that are in charge, they have to convince the citizens about the benefits of their intervention. In fact, the citizens play an active role by participating in the realization procedure,
they share their opinions, and they express their point of views about the concept, the designs, the colors etc. because no one knows better the area and its history than them. Indeed, many experts claim that engaging the local community in the “art-making process” helps them to develop a “sense of pride and ownership over their place” (Project for Public Spaces- PPS), while Freire (2009 cited in Zenker et al. 2017) shares the opinion that “residents constitute an important part of the place, and by extension, visitors’ experience”. They receive both the benefits of developments in their area and the negative effects of the (over) touristic exposure. If they are not excluded, they could act as “place ambassadors” according to Palmer (Palmer et al. 2013). A great example of public participation is the ‘trompe l’œil’ painting “Le Mur des Canuts” in Lyon. The depictions there follow an evolutionary approach that is for example, in the first version of 1987 there is a mother with her girl going down the stairs, while in the renovated version of 1997 there is a girl-teenager at the same point of the wall, which reveals also the evolution of life. Thus, the local community is integrated into the mural painting.

Nowadays, murals have gained significant publicity through photographers and social media platforms. They stand prestigious always “ready to be seen, photographed quickly, posted and shared on social media”. This indiscriminate exposure has positive as well as negative aspects. First of all, Internet contributes on the problem of ephemerality that the mural paintings face due to various reasons, analyzed already in a previous chapter. Once photographed, they are saved. Moreover, this wide exposure can lead to even more fame and publicity. On the other hand, social media often may have the opposite results and destroy this magic of the unseen and unexpected when visiting a place for a first time. What is more, the ‘posting’ and ‘sharing’ from various people- experts and non- experts- may promote a false message of the mural painting and lead, as a result to misinterpretations. Misinterpretations about the role of the mural art work and the history, expressed through that. If such a
problem arise, it could be solved with organized guided tours. Certified people could explain the real meaning and the symbolism of the features.

Summing up this chapter, it is indicated that public participation and social media can act as promoters of mural paintings, regardless of the few negative aspects. Social impressions by these two factors can be valuable as they seem more natural, free of any advertising content.

Methodology

In this chapter the approaches and the methods used, will be discussed and explained in further details. It is applied a qualitative deductive method with the form of a case study. Qualitative methods allow the author to study a topic in depth and “produce a wealth detailed data on a small number of individuals” (Patton 1991 mentioned by Hyde 2000). It is a case study that investigates a contemporary phenomenon- that of fine mural paintings in a city’s tourism identity and how they are appreciated by travelers- “within its real life context” (Yin 1994 cited in Hyde 2000). According, also, to Yin (1994 cited in Hyde 2000) a case study is the most appropriate approach when “how” or “why” questions are being posed- that is “questions of process”. The basic case study-mural paintings in France- includes several sub- case studies i.e. the various cities that mural paintings adorn and a comparative technique is adopted, in order to come up with more useful observations and result in more concrete recommendations.

Secondary data are collected through thorough literature and documentary research (books, e-books, articles in academic journals and newspapers etc) while primary data are collected using the author’s observations on social media accounts of the paintings (TripAdvisor reviews & Instagram posts), research on the material that is available at tourism offices’ websites, email contact with some of them along with author’s personal observations when visited some of the cities. Although, this approach presents some limitations like absence of demographic data, it will contribute to the project of mural paintings as touristic product and what actions have been made to be perceived as such by the visitors. As a future step, it could be used
other qualitative or even quantitative methods depending on the question arisen and its nature whether it is general or particular.

**Limitations & Challenges**

Like every research, this one would not be an exception, presents some limitations and some challenges too. First of all, it might be considered as a limitation, the author’s enthusiasm and special affection to France, its cities’ history and culture. Thus, there was a great attempt to minimize such feelings, if not possible to eliminate them, in order to come up with a valuable and real, free of any bias project. Moreover, the existing literature of mural paintings in relation to tourism could be characterized as limited but this on the same time could be an opportunity and a challenge for the author to investigate further the subject and develop her own framework.

Another important limitation concerning the data collection was the factor of access. This topic is quiet delicate, as it studies a phenomenon, happening in a different country and its research area could be in depth explored and tested in the territory of France, where the access to people, organizations and documents is direct and easier comparing to those in Greece. Although, there has been an attempt to contact via e-mail significant tourism experts like tourism offices, local guides, mural creators, yet the response was low or the information provided limited to form complete necessary consumptions. Nevertheless, it rests as a future challenge the visit in these French cities to explore further the subject, using other qualitative approaches such as long interviews with travelers and people from the local community, tourism experts and artists, observations on the spot in order to examine their views, impressions as well as the appeal of murals on them. It is a quiet new field with a lot of space for research, so depending on the relevant perspective, various methods could be used to extract the necessary results.

**Chapter 3: Data analysis & Discussion**

**Social Media presence and reviews**

Social media along with other applications and official websites help the reputation of the mural paintings grow as it is not only documented but also
As mentioned previously, social impressions are valuable for many reasons as they do not seem like sophisticated advertising. A social application that specializes on ranking destinations is TripAdvisor. Quoting Barbara Messing, chief marketing officer of TripAdvisor “the reviews are a powerful and significant part of the travel planning experience”, they reinforce the idea that we are becoming more social as travelers and demonstrate their necessity in the hospitality businesses.

Generally, travelers desire and tend to search for pictures and recent reviews in order to have a complete perspective for a destination or an attraction. Especially, the mural paintings which is a visual phenomenon, should be treated accordingly. The table 1 illustrates the presence or absence of the chosen French cities mural paintings on Instagram and TripAdvisor, followed by comments on rankings, rates, reviews and the coordinated attempts of the official management bodies of every city to communicate this phenomenon as part of their cultural marketing.

Table 1: Comparison of mural paintings case studies in French cities

<table>
<thead>
<tr>
<th>Murals of:</th>
<th>Lyon</th>
<th>Cannes</th>
<th>Angoulême</th>
<th>Mulhouse</th>
<th>Montpellier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organized Guided Tours</td>
<td>Yes</td>
<td>Yes (every Wednesday)</td>
<td>Yes (Two tours on foot+ private)</td>
<td>Yes</td>
<td>Yes (two tours on foot+ private)</td>
</tr>
<tr>
<td>Free Guideline Brochures</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Mobile Application</td>
<td>Yes (only for iOS)</td>
<td>No</td>
<td>Yes- Murs bd Angoulême (free)</td>
<td>Yes- Cirkwi (free)</td>
<td>Yes- Mapstr (free)</td>
</tr>
<tr>
<td>Presence on TripAdvisor</td>
<td>Yes -Only 2 walls out of –100 i)Le Mur des Canuts ii) Fresque des Lyonnais</td>
<td>Yes- Les Murs Peints</td>
<td>No</td>
<td>Indirect presence on the Town Hall of the town</td>
<td>Indirect presence at the St Roch square</td>
</tr>
<tr>
<td>Ranking among other attractions</td>
<td>i) #6/229 ii) #11/229</td>
<td>#11/100</td>
<td>-</td>
<td>#6/40</td>
<td>#26/135</td>
</tr>
<tr>
<td>Amount of reviews</td>
<td>i) 1,053 ii) 735</td>
<td>138</td>
<td>-</td>
<td>87</td>
<td>48</td>
</tr>
<tr>
<td>Presence on Instagram</td>
<td>Yes- (@villedelyon)</td>
<td>Yes- (@cannes)</td>
<td>Yes- (@mailricangoule me)</td>
<td>Yes- (@mulhouseofficiel)</td>
<td>Yes- (@villedemonpeller)</td>
</tr>
<tr>
<td>Number of followers</td>
<td>54.3K</td>
<td>19.1K</td>
<td>643</td>
<td>3.813</td>
<td>10.4K</td>
</tr>
<tr>
<td>Number of photos</td>
<td>1,391</td>
<td>965</td>
<td>400</td>
<td>755</td>
<td>234</td>
</tr>
</tbody>
</table>

reproduced.
Data analysis & Discussion of Lyon

Analyzing the first part of the table, they are presented the actions taken from the host cities as a way to facilitate traveler’s experience. First of all, Lyon is France’s second city for culture, behind Paris. There is established in Lyon the ONLYLYON initiative, considered as an official DMO that brings together 28 public and private partners in order to strengthen the city’s reputation and competitiveness. It combines both the brand and the international marketing program for the city, which piece of it are the mural paintings, as part of the city’s cultural heritage. Included, thus, in their initiatives, they are organized guided tours in the city’s mural paintings either on foot or by bus, with a minimum duration of 2 hours. The tours are available either for individuals or a group of people and the main language is French, but submitting a special request there is the possibility for other languages like English, German, Italian, and Spanish etc. Despite the organized guided tours, there is a great amount of visitors that would prefer a self-guided walking tour in an effort to explore the city’s paintings. For these people, there is available online material that would help them to move around (maps), like it is provided in other cities. Nevertheless, as Lyon aims to be perceived as an innovative city, apart from cultural, it has created a mobile application in collaboration with the agency and Lyon’s My univert.fr, dedicated to the painted walls in order to help its visitors. With this application the users can locate and view the walls in various districts of Lyon, in France and abroad with an augmented reality. It also exposes “before and after” pictures which provide visitors with a better point of view to appreciate the art crafts significance. But still, as it is already written on the table, it is compatible only with I-phones and this creates a significant limitation as all travelers are obliged to carry an I-phone device. What is more, it is not a free application, and users have to pay the amount of 0.79 euros in order to buy it.

Following the research findings, Lyon is considered to be the European capital of mural paintings along with Berlin and one of the five global capitals exposing mural artworks. Lyon owns more than 100 mural paintings across its neighborhoods, but only two of them have an active presence on TripAdvisor’s database, that of “Le Mur des Canuts”, ranked sixth out of 229 attractions and the “Fresque des Lyonnais”,

| Page 22 |
ranked eleventh out of 229. The first fresco counts 1,053 reviews (by the time of composition of this report) of which the 62% rates it as ‘Excellent’, 31% as ‘Very good’ and only 1% as ‘Terrible’. The second fresco counts even less reviews, 735 of which the 60% marks it as ‘Excellent’, the 34% as ‘Very good’ and again only 1% as ‘Terrible’. Although, the murals have a great difference on the amount of reviews the percentage of excellence is pretty close. The impressive part of information, though, is the extremely low percentage of negative reviews, which reveals that the two of them are highly appreciated by the wide audience. Moreover, both of them have gained from TripAdvisor a Certificate of Excellence, thanks to travelers’ consistent positive reviews. Indicatively, are presented some of the latest:

“Wonderful example of street art

Reading through the boards close by explaining the evolution of this magnificent work helps to explain how it all came to be what it is today. Taking photos of each other against the background tricks friends and family into believing that it is all genuine”.

(Sarah B., Guildford, United Kingdom// 11th January 2018).

“Another must-see for street art and urban painting lovers

The painted wall is absolutely amazing, beautifully located and represents famous people who came from Lyon. That's why it is also a nice historical lesson. You can spot the Little Prince!” (ZuZuWa, Warsaw, Poland// 29th November 2017).

The city of Lyon is also apparent on Instagram (@villedelyon), counting more than 54K followers and 1,391 photos. In it, it invites its followers to post their images-experiences from Lyon with the hashtag #monlyon. Although, it is very active and presents pictures from every neighborhood in Lyon, there are only a few pictures of some mural paintings. Amount, rather disappointing, taking into consideration the total amount of murals, Lyon is hosting.

Data analysis & Discussion of Cannes

Although, Cannes is a smaller city than Lyon, still has its tradition on mural paintings since 2002. Cannes counts approximately fifteen wall paintings, all under the general thematic of 7th art. This project was an initiation in order to ameliorate the daily quality of life of Cannois as well as to beautify the different locations. Taking into consideration the details on the table, it appears that the tourism office of the city along with the Palais des Festivals organize throughout the year guided tours in
French and in English, not only for individuals but also for groups, one day per week, every Wednesday. The duration of the tour lasts approximately 1 hour and 45 minutes. Moreover, for those that prefer to discover the city on foot without a guide, there is an online leaflet, providing all the necessary information for every wall painting (address, picture, history details) along with a map of the city at the end, showing all the wall painting points, translated in French, English and Italian. Whoever is interested can download it for free on the official website of the tourism office. Unfortunately, up until now, they do not have a mobile application gathering the above mentioned information.

Continuing now, with the TripAdvisor account, the wall paintings of Cannes have a separate presence there, with the name “Les Murs Peints”. One, though, is the most mentioned and with the most uploaded photos, the fresco “Cinema Cannes”, which reveals great cinema personalities like Mickey and Minnie Mouse, Fred Astaire dancing, Batman and Superman on the hunt for dangerous guys, ‘Rose’ and ‘Jack’ on the most famous scene of Titanic etc. 100 years of cinema art on a wall. All these great personalities hold the 11th position out of 100 things to do in Cannes and 138 reviews in total (until the moment of composition of this report). Comparing to the results of Lyon, they seem pretty low, but it should be taken into consideration that Cannes is a lot smaller than Lyon, with even less murals, 15 while Lyon has about 100. From these 138 reviews, the 44% rates them as ‘Excellent’ while the 47% rates them as ‘Very good’, ‘Average’ 7%, ‘Poor’ and ‘Terrible’ from 1% accordingly. The first two percentages, nevertheless, they are close, they reveal that something misses from Cannes’ walls to touch perfection and satisfy visitors’ expectations. In an author’s e-mail contact with the Tourism Office of Cannes, it was mentioned that the painting walls are part of the city’s cinema culture and there is only a guided tour every Wednesday. Apart from that, there is no marketing effort to integrate them more in the city’s heritage. However, no matter its low ranking among Cannes’s attractions, it has earned a certificate of excellence from TripAdvisor, which it should not be omitted. A visitor’s review that follows reveals its appreciation:
“Brilliant wall art!

We spotted this wall art while wandering around Cannes. It is very well done and we spent a while taking photos and recognizing famous faces! Definitely worth a look if you're in Cannes.” (Bristolian Claire, Bristol, United Kingdom // 21st September 2017).

Searching, now the official account of the town of Cannes on Instagram (@cannes) it derives that, although it has 19K followers and 965 posts and reposts, there is any picture of its mural paintings. Either on purpose or not, it is a town’s cultural thematic and it should not be omitted from social media, especially from Instagram that is a photo sharing platform.

Data analysis & Discussion of Angoulême

Angoulême follows the case of Cannes and commemorates the 9th art in its buildings and neighborhoods. The 9th art refers to the comic art and this town has a great tradition on that, organizing every January the comic art festival, which is the best in Europe. It has around 24 mural paintings, designed by Cité Création. According to the Official Tourism Office, the last decade there has been an augmenting and constant demand from the visitors for the murals of Angoulême, especially from individuals and families. To satisfy this great demand they deliver two organized guided tours on foot, one in the historical center and one exclusively for the murals. A city plan with all the mural points marked on it, is available for free download on the official website of Angoulême as well as a mobile application (Murs bd Angoulême) with a list of the murals, images of them, their location on the map and a few comments about their meaning or creation. It is a custom friendly application, available for free download on Google Play and App store. Even though, it presents only the wall paintings of the town, and not the great variety of Lyon’s application, it is better in the sense that it is free first and foremost, compatible with all smart devices and as a result it can serve and satisfy a wider audience.

Unfortunately, the mural paintings of Angoulême have no presence for the moment on TripAdvisor and this made practically difficult the research for comments on visitors’ acceptance, reactions and reviews. Mrs Judde Brigitte, though, a Tourist Office advisor of Angoulême provided the researcher with some number of visits from another tour proposed by Terra Aventura and there, there are also comments on guests’ experiences with the murals. So, for the year 2016, 1,612 persons had chosen
the tour “Zegraff fait son comic trip” (Zegraff starts his comic trip) while the next year 2017, the visitors reached the amount of 2,604. It is apparent that the numbers are encouraging and according to Mrs Judde, they will keep following an upward trend the next years.

Angoulême is also present on Instagram, reposting personal photos of its guests on its account (@mairieangouleme). The town of Angoulême, encourages its followers to upload their pictures with the hashtags #angouleme and #angoulême in order to share them with a broader audience. The account has 642 followers and 400 posts, for the moment, and there, travelers can find many beautiful pictures of the town’s murals.

Data analysis & Discussion of Mulhouse

Mulhouse possesses also a great collection of twenty mural paintings with a great variety of thematic, colors and meanings. Mulhouse obtained the label ‘City of Art and History’ (Ville d’Art et d’Histoire) and mural paintings contributed on that, according to Mrs. Schuller. The town decided to take advantage of them and include them in its cultural attractions along with other great monuments like the Temple of Saint-Etienne or the old town of Mulhouse. The tourism office of Mulhouse include the mural paintings in their ‘10 Unforgettable Experiences’ list under the title “Ouvrez les yeux!” i.e. “Open your eyes!” and organizes guided tours in order to discover the wall paintings of the town with the help of ‘Greeters’ in the role of guides. Greeters, being local residents, having a special attachment with their region act as promoters and they can communicate the history of murals of Mulhouse in a more unique as well as authentic way. These guided tours are available in French, English, German, Spanish and Italian for individuals and groups as well. Furthermore, Mulhouse taking into account another market segment that of young little visitors composed an

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enjoyable booklet, with questions and riddles on the paintings that kids can answer while they are following the mural traces. Visitors can receive relevant material from the tourism office points as well as they can find it online, on their website. Furthermore, through an email contact with the Official Tourism Office of Mulhouse, they informed the researcher that there is also a mobile application (Cirkwi), organized by them, that the travelers can download free with any smart device and live a unique experience on a self-walking tour across the town’s murals. It is a user-friendly application that reveals the directions of frescos, images of them, accompanied with some basic but useful comments on their history and meaning. The only disadvantage is that it is not translated in other languages than French.

Commenting now the second part of the table about the visitors’ reviews, it is apparent that the murals of Mulhouse have not an independent presence on TripAdvisor, as they should. They earn some glory with the wall painting that decorates the Town Hall of the area and on this category there are some comments for them. The mural art on the Town Hall has its origins back in 1698 and is really distinguishable as it represents some allegoric figures like justice, charity, faith. Taking this as a representative piece of murals, it is ranked on TripAdvisor 7th out of 40 attractions. Although, it is not the first monument, that does not change the view to be among the trademarks of the town. It counts 87 reviews of which the 44% are ‘Excellent’, 50% ‘Very good’ and the impressive part is that there is a total absence of negative reviews (neither ‘poor’ nor ‘terrible’). Of course, thanks to all these positive reviews it has been attributed with a certificate of excellence. A review that mentions the external mural painting of the Town Hall follows:

“Unique!

It was at the end of the walking tour with a very thoughtful and competent guide. It is a very well preserved building with an ornated facade and unique staircase. The main hall gives you the feeling of the epoch. Reminded me of Padova, Italy.” (Daniela P. //10th October 2017)

Mulhouse is, also, very active on Instagram (@mulhouse.officiel) with 3.813 followers and more than 700 posts of pictures revealing the beauties of the town and of course murals are taking part too.
Data analysis & Discussion of Montpellier

Last but not least, there is the case study of Montpellier, which is considered to be a representative city of art paintings as it concentrates different forms of mural paintings, according to Borghini’s et al. distinction, mentioned in a previous chapter. Montpellier is a very “dynamic city for street art” declares Monsieur BMX, being himself a street artist in the city. There is a mutual support among the artists and this reflects on city’s walls. People’s augmented interest led the Metropolitan Tourism Office to organize not one but two guided tours dedicated to this fast emerging sector of city’s identity. The first is “Street art, an overview”, started in spring of 2015 and one year later it was launched a second one “Street Art, a closer look at the Quais du Verdanson”. Visitors can visit the Tourism Office in the Comedy Square and receive all the necessary information along with a useful material or visit its official website and book directly the tour that they are interested in. Apart from these, there is the possibility to try cultural bike itineraries, exploring the street art in Montpellier, organized by a private company called “Urban Bike City Tour”. Continuing this creative research on Montpellier’s promotional activities, there is a mobile interactive application, known as Mapstr that allows the user to pin its location on a map, upload photos and share them with other users. It is not reserved exclusively for street mural art like the previous of other cities, however it could intrigue young people on a self-mural discovery.

Moreover, regarding peoples’ reactions on Montpellier’s mural paintings, via TripAdvisor presence, are not completely clear, as there is no separate attraction category. Like Mulhouse, Montpellier’s frescos are still deprived of that privilege and there is only a reference for the “trompe l’oeil” painting in the St- Roch square as part of the whole square. Commenting this, it stands on the 26th place out of 135 things to do in Montpellier. Not so disappointing but still far from Lyon’s 6th and 11th place. What is more, it appears to have only 48 reviews, of which it derives that the 51% is ‘Excellent’, 47% ‘Very good’ and fortunately 0% negative reviews. Visitors seem to
appreciate the “trompe l’oeil” painting, adorning the wall opposite the Saint Roch church and most of the times they appear confused which part is real and which is simple illusion. Nevertheless, the low amount of reviews it has earned a certificate of excellence too. A representative review follows:

“Place typique

Entre l'église St Roch, la très jolie fresque de St Roch, les petits restaurants aux terrasses ombragées, les bornes de pierres peintes et les jolies petites boutiques qui l'entourent, cette place est très agréable”. (Monique C., Montpellier, France// 22nd January 2018)

Montpellier, though, appear to be very active in another social media community, known broadly as Instagram. This photo sharing application gain more and more power and it has given visitors the incentive to share their photos from their visit in Montpellier’s wall painting locations. As a result, the followers can see photographed the same place thousands times in a thousand different ways. It is an application that appeals in all generations (Millennials, I Generation), according to one of the ‘manigers’ of the account “@igersmontpellier”. This account does not ignore the official account of the town of Montpellier (@villedemontpellier), which counts more than 10K followers but only 234 shares, of which only a few depict the mural paintings of the town.

**Further discussion and comparisons**

Summing up all the findings of this research, it comes up that the sampled cities and their official bodies make significant efforts to communicate mural paintings as part of their public art and part of their contemporary cultural heritage. Travelers from their side, seem to be more intrigued by this modern kind of public art and willing to explore it, yet destination experts need to try harder. Every destination from the above, seem to include mural art works in their campaign but judging from the presence and reviews on TripAdvisor, visitors tend to recognize only a few or any of them. For example, while the city of Lyon has 100 murals, only two of them exist on TripAdvisor and in fact, as a separate choice of attraction, whilst the famous comic murals of Angoulême have no presence. On the other hand, the traditional murals of
Mulhouse and the diverse of Montpellier have partial through other attractions. Furthermore, all of the destinations provide organized guided tours in various languages for individuals and groups and also distribute guideline material online and on the spot. There is no point of differentiation on that. Almost all of them, except for Cannes, seem to embrace technological advances and as a result, they have created their own or participate in other mobile applications. Angoulême and Mulhouse tend to believe that knowledge is free, for everybody and for this reason they distribute it for free on Google Play and App store, comparing to Lyon that has reserved it only for Apple devices’ holders and with an extra charge. Such an initiative seem more to a discriminatory point rather than a differentiation one. What is more, Lyon with its recent but well-organized DMO ONLYLYON, presents a well established strategic plan for its marketing campaign as a destination, covering all of the sectors/markets, yet its mural culture should have a more active role as part of the city’s heritage, together with gastronomy, cinema and silk-weaving trade. INO, a visual artist, once said that “if you want to learn about a city, then look at its walls” and the author tend to agree with this statement. However, mural paintings, as part of public art, need to be further examined and integrated in every city’s strategy for public art. They are an integral part of city’s identity and as such, they should be perceived and treated.

Indeed, sophisticated mural paintings have the power to change and change a city’s cultural identity because they enrich it while make it more accessible to a wider audience in a free open space, whatever the dangers may face. And these danger tend to be partially faced with the use of social media applications. Networks like TripAdvisor and Instagram create a massive database where mural paintings can be ‘stored’ and ‘protected’ by disappearance. When natural phenomena show their cruel face on the environment, then frescos will be saved as pictures thanks to them. Moreover, social media networks are valuable for another reason as they provide unique experiences. The truth is that IGen travelers seek for such experiences that deliver a different message by means that it is not created for advertising purposes. They promote authenticity and co-creation, and these are two important elements that are dominating and will continue to dominate the tourism sector. Another advantage is that both of them have been developed by consumers and not marketers.
In general, social media networks develop constantly and tend to have a significant role in the market industry. As a result, destinations have to adjust or redefine their strategies according with the new principles in order not only to serve better travelers’ demand but also augment their publicity, the frequency of visits along with their profits. If they will focus on two basic principles, first that they have an unexplored cultural product (mural paintings) and secondly that, “every tourist is different in its unique blend of experiences, motivations and desires” (Buhalis and O’Connor, 2006), then they will come up with a valuable and successful outcome.

Chapter 4: Recommendations & Conclusion

Recommendations

Lyon, Cannes, Angoulême, Mulhouse, Montpellier have great potentials as mural paintings tourism destinations but they all need to develop a polyvalent art masterplan to achieve that and be perceived as such.

As part of this masterplan could be considered various activities. First of all, mural paintings could have a supportive role in the festivals, cities organize every year. For example, Lyon is famous for its Festival of Lights, Angoulême for its Comic Festival, Cannes for its Cinema Festival and murals could be part of that. Unusual guided tours could be organized in order to intrigue visitors’ imagination, like for example a guided tour with a special dress code, or guided tours during night hours with wine, music and colorful lights. For family segments, a hiding treasure guided tour could be interesting where kids will be the protagonists and will have the chance to learn and have enjoyable time with their parents at the same time. Another clever activity, either on paper or as part murals’ mobile application would be the “Spot the difference”, especially in the case of Lyon where murals have undergone more than one restorations. This could also be part of a general gaming category that could be added in all cities’ applications. Apart from photos and reviews, visitors will have the chance to play with murals (puzzle, which mural belong in which city etc.) in a more ‘learn with fun’ concept. These mobile applications could be used for research reasons too. At regular intervals, Tourism Offices could upload questionnaires to count
travelers’ impressions on mural paintings experiences. As a result, they will be alert and prevent any negative comment or inefficiency.

What is more, even this art has not as its main purpose to fill galleries and museum halls, it could participate in selective tourism as well as photo exhibitions and contests, in different areas around the world as a promoting/advertising opportunity (e.g. World Tourism Exhibitions) or as a curating one, in an effort to inspire other places (e.g. lower-level neighborhoods).

Finally, recognizing the positive effects of street art in French cities, it is evident that this kind of art should expand beyond geographic borders. Greece is already hosting and could host even more. Of course, the kind of paintings varies a lot according with the city and the location it is adapted. In Athens and Thessaloniki, for example, graffiti paintings make their appearance and find their place in the city’s neighborhoods. Nevertheless, there is a smaller town with a different cultural identity that has already welcomed a “trompe l’oeil” wall since 2006 and still remains the only of its kind in Greece. In Trikala, Cité Création changed an ugly wall into a colorful one with depictions of everyday life and great personalities that were born there participate, like Vasilis Tsitsanis and Apostolos Kaldaras. More greek cities could apply this kind of art, as a means of redesigning their image as a destination in travelers’ mindset. More precisely, in smaller cities with a bright cultural past, could fit better “trompe l’ceil” walls. As a result, the public art will be decentralized, will change the physical appearance of the destination and will work as a promoter. Nafplio, Xanthi, Kavala have great potentials to support such projects. While on the other hand, in major urban centers could fit better graffiti designs. Apart from the two obvious cities Athens and Thessaloniki that already flirting among the top 99 cities for graffiti for the year 2017 3 (based on the total number of instagram pictures posted with the #graffiti), Volos, Patras, Larisa could undertake successfully such projects.

Conclusion

There has been a significant attempt to explore the multivalent phenomenon of mural art paintings as part of public art, their contribution on a city’s cultural identity,

how they are exploited by every destination and how they are appreciated by travelers. The five sub-case studies chosen illustrate all these in various ways, their advantages and disadvantages, their deficits and the areas of improvement, cause there is always room for improvement.

Through the years, there has been significant evolution of mural art paintings’ type, purpose and meaning. They have been criticized and condemned as an indicator of criminality in some places while in some others have been used to make political statements, as a mean to ameliorate deteriorated locations, or just to beautify an area. From graffiti to “trompe l’oeil” paintings, all they have earned their place in society and ended up to be used as part of a city’s tourism destination marketing.

Visitors, from their point of view, appear to enjoy such open air cultural attractions for their multilateral role as they learn about a city’s history and traditions and also they have the chance to take beautiful pictures and upload them on their social media accounts. Especially on the “trompe l’oeil” paintings, they can get lost with the mural protagonists, they become part of the painting themselves.

In total, it is about a great effort and work. Regardless of the initial purpose of their creation, mural paintings well earned a place in the cultural heritage of every city and France’s generally. Apart from adorning a dull wall, they narrate a story, a story from the past, from daily life, someone’s history. They are there, asking for attention, to take life through somebody’s photos or through a guide’s storytelling. They are more than simple colors on a wall. It is about a mural art evolution, a direct communication of the past to the present. Murals designed from people for the people!

Fig.8 Trompe l’oeil painting in St Roch square, Source:Author’s own
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**Videos**


*My Street art city, ma ville en lumière – Montpellier*, 2014, (video file) Available at: [https://www.youtube.com/watch?time_continue=53&v=K-meF1VX0gA](https://www.youtube.com/watch?time_continue=53&v=K-meF1VX0gA), (Date accessed: 25 January 2018).
Appendices

List of the top 99 cities for graffiti, based on the total number of Instagram pictures posted with #graffiti during summer 2017. Source: Bombing science website.

Quick look on the mobile applications

Mulhouse’s mobile app format
**Angoulême’s mobile app format**

**Lyon’s mobile app format**
Maps for walking tours in mural paintings provided by tourism offices

• Map for Angoulême, source: Angoulême Tourism Office

• Map for Cannes mural tour, Source: Cannes Tourism Office
• Map for Mulhouse mural walking tour, Source: CirkWi application operated by Mulhouse Tourism Office.

Photo Gallery of extra Mural Art works!

The Town Hall of Mulhouse. City’s landmark. Source: @mulhouseofficiel instagram account

“Le pot Beaujolais” mural in Lyon, part of the “Grands Lyonnais” painting. Source: Author’s own

Trompe l’oeil wall and street art in Montpellier, Source: Author’s own
Buster Keaton (left) and Cinema Cannes (right)
Source: Cannes Tourism Office website

Dr. Latscha wall, Source: Mulhouse Tourism office

Street art on a pavement in Mulhouse,
Source: @Mulhouseofficiel Instagram account
Some Mail responses from tourism experts

• Tourism Office Angoulême

Bonjour,

Je vous transfère quelques exemples de commentaires des géocacheurs qui ont fait le parcours Terra Aventura. Ce parcours comprend plusieurs murs peints. C’est essentiellement par ce biais là que nous avons des commentaires sur les murs peints. En effet lorsque nous conseillons le circuit des murs peints les touristes ne reviennent pas nous donner leurs impressions.

Nombre de géocacheurs sur notre parcours urbain intégrant des murs peints :

En 2016 et 2017, 4216 personnes ont fréquenté le parcours “Zegraff fait son comic trip !”

- 2016 : 1612 personnes


Bien cordialement

Brigitte Judde
Conseillère en séjour
• Tourism Office Mulhouse

Bonjour,

Nous avons bien eu votre demande et vous en remercions. Concernant les murs peints nous pouvons vous envoyer qqs informations papier si vous le souhaitez. Il vous suffit de nous communiquer votre adresse postale. Vous pouvez télécharger l’appli cirkwi pour smartphone il y a une application sur les murs peints qui est bien faite.

Nous avons également une de nos Greeter qui est spécialisée sur les murs peints. Il s’agit de Jacqueline Schuller qui a écrit un livre sur les murs peints en vente chez nous au prix de 20€. Ce serait peut être une bonne idée de prendre contact avec elle pour une balade greeter sur le thème des murs peints si vous avez l’occasion de venir à Mulhouse. Ceci pourrait vous être de grande utilité. Pour réserver un greeter il faut aller sur le site www.greeter-mulhouse.com et là vous pouvez choisir un greeter pour une balade. Vous pouvez également prendre contact avec elle pour des informations?

Je vous souhaite une bonne journée

Patricia

Greeter Jacqueline Schuller  Mulhouse

Bonjour, "

j’ai écrit un livre sur ce sujet: "Mulhouse, murs peints et street art" dans lequel se trouvent 137 photos commentées; Le commentaire porte sur l’histoire de la ville en rapport avec le mur peint, l’interview des artistes, …Il coûte 21 euros 50, je peux vous l’envoyer si vous voulez à voir pour les modalités de paiement ou vous pouvez le commander chez un libraire. Mulhouse a obtenu le label : ville d’art et d’histoire, les murs peints ont été un des critères pour l’obtention de ce label.

bien amicalement
Representative TripAdvisor reviews

• Review for Lyon’s mural painting

🌟🌟🌟🌟🌟 Reviewed November 29, 2017
Another must-see for street art and urban painting lovers
The painted wall is absolutely amazing, beautifully located and represents famous people who came from Lyon. That's why it is also a nice historical lesson. You can spot the Little Prince!

Thank ZuZuWa

• Review for Cannes mural painting

🌟🌟🌟🌟🌟 Reviewed 2 weeks ago via mobile
Wonderful example of street art
Reading through the boards close by explaining the evolution of this magnificent work helps to explain how it all came to be what it is today. Taking photos of each other against the background tricks friends and family into believing that it is all genuine.
Great fun!

• Review for Cannes mural painting

🌟🌟🌟🌟🌟 Reviewed September 21, 2017
Brilliant wall art!
We spotted this wall art while wandering around Cannes. It is very well done and we spent a while taking photos and recognising famous faces! Definitely worth a look if you’re in Cannes.