Scattered tourism: community mapping for the promotion of eco-museums
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Abstract
The paper has the aim to consider scattered tourism and its different forms, focusing on how community mapping can be used for promoting social values so as natural and cultural heritage. In particular, we consider community mapping used within ecomuseums, whose main function is to address the need of rediscovering the knowledge and the values of a territory for the people inhabiting it, becoming an useful instrument for touristic practice, as for showing paths or itineraries. The analysis considers some Italian ecomuseums, in particular, in Lombardy, in order to investigate how maps can express the vocation of places and put into value local heritage.

1. Scattered Tourism and local development
When considering a particular form of tourism, the one defined by the World Tourism Organisation as "sustainable", there is the need to rethink tourism as a possible motivation for territorial development (Dematteis, 2006). It is a process that triggers territorializing practices that require gradual changes, ensuring the continuation of some traditional material and immaterial entities, such as infrastructures, buildings, typical agro-pastoral products and craft, knowledge and values. It is distant from the forms of tourism as entertainment, in which the cultural and aesthetic values of land are treated as "fossils" to preserve and exhibit. On the contrary, this is a form of tourism that retrieves the territorial stratification created by the local society and enriches it with new forms of exploitation of the territory while respecting the existing local relationship between society and environment and ensuring the maintenance of the evolutionary process of territory and landscape. In fact, the most recent studies on tourism evocate the need to recover on the one hand the social and individual meaning of places and on the other hand, to focus on why some places are chose more than others (Stock, Knafo, 2003, pp. 933).

Sustainable tourism prefers areas less traveled, it is less settled and more distributed over the year, characterized by short stays (Zerbi, Fiore, 2009, cit. p. 171). It is generally accompanied the use of this "aware" model of territory, meaning it an expression of a unique and localized culture1.

The place, therefore, emerges as a reference of the geo-economic competitiveness and development, especially in the wake of the rediscovery of the local territorial systems (Slot, Dematteis, 2001; Dematteis, Governa, 2005)2. Local development, in fact, needs to be located in a local territorial high density and high relational organization with strong competitive advantages. Globalization, based on a generalized mobility (Urry, 2007; Lévy, 2010), played an important role not so much in the homologation of different geographical situations, but rather in strengthening the local scale, or the local, as a set of elements of territorial identity.

From this framework we can derive some specific considerations relevant to the discussion on the relationship between tourism and local development (Staniscia, 2005). Yet, this relationship is not structurally encoded due to the absence of development models that are immediately adaptable to

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1 The "Chart for Sustainable Tourism", issued on Lanzarote in 1995, clearly showed the fundamental principles of this type of tourism, to preserve resources for future generations and create development opportunities, as well as protect vulnerable areas from all types of tourist exploitation. It is a tourism closely linked to the idea of "responsibility" and that approaches to the definition adopted by the "Italian Association for Responsible Tourism": “a tourism useful to implement the principles of social and economic justice and full respect for the environment and cultures. It recognizes the centrality of the local host community and its right to be a leader in sustainable tourism development and socially responsible for its own territory. Opera promoting positive interaction between the tourist industry, local communities and travelers”.

2 On the emergence of place geography has given a wide range of studies on the importance of how people feel and think about place, how they form attachments to it, and how feelings about space and place are affected by the sense of time (Tuan, 2001) and also the importance of the human gaze at places and landscapes (Berque, 2000).
local tourism systems and the duality reappears between historical tourism systems and new destinations (Sistu, 2003). In the first case, we try to lay the foundations for the construction of a model of local tourism development, in which the preferred methodology is a participatory analysis of the various local actors (planners, administrators, professionals, inhabitants). In the second case, the issue of sustainability serves in the construction of new "environmental policy" and is experiencing political and institutional dynamics in the leading role given to tourism development in its multiple meanings. We witness the growth of the so-called "alternative tourism", which is closely related to natural resources and historical and cultural places of destination. On the origin of the forces underlying this process, it should be more than a reflection. Many scholars highlight the effects of growth and development that this form of tourism can lead at the regional and local level. Using a so-called sustainable tourism, oriented to the enhancement and protection of historic and artistic heritage and culture\(^3\), and experimenting with new ways and means to reach and satisfy visitors for a different experience from that offered by the traditional holiday. It is a form of alternative tourism which has different declinations, as for example ecotourism (Honey, 2008), that considers the development and management of tourism such that the environment is preserved, and also cultural tourism (Richards, 2007) which explores different aspects of place, heritage, and tourism and which is for many countries a support for national identity and a means for preserving heritage.

This new perspective may be defined SS-Low (Sustainable, Soft, Low and Slow) since it stands to i. a sustainable approach, where tourism has to ensure local development while preserving and enhancing the natural and cultural resources through the participation of local communities; ii. low-impact interventions that leave few traces using micro-processing of the territory; iii. experiences at affordable prices that allow the repetition of the experience of travel, iv. assume that the slow social value against the accelerated everyday life. In this background, we can consider the process of "scattered tourism", which finds its value in the dislocation of its facilities. This is a form of tourism characterised by dispersal of accommodation capacities around a village or other location. The advantages offered by a scattered tourism are reflected in a wider range of quality categories and greater variety of choice. This could attract the attention of a broader circle of potential guests. Many rural locations are facing the problem of decaying architectural and cultural heritage that requires renovation and a fresh impetus. The scattered tourism is one possibility for revitalising rural areas and a way of including decaying structures in commercial activity. This makes it possible to obtain funds for the renovation and revitalisation of these valuable pieces of heritage. This form of tourism can be read on two levels. At a denotative level, emphasising the location it emerges the presence of a sparse distribution of the structures responsible for the recreational function\(^4\). Conversely, at the connotative level, it retrieves the operation of this type of tourism as a real local territorial system that is characterized by the presence of elements, relations and functions which see in the diffusion its main feature.

\(^3\) The most innovative aspect in the evolution of the concept of heritage relates to the inclusion of the intangible elements of culture, or the oral traditions, linguistic, musical productions, traditional foods, social habits, local production and craft. On these intangible items intervened UNESCO, through the "Convention for the Safeguarding of the Intangible Cultural Heritage, signed in Paris October 17, 2003. According to this Convention, the intangible heritage is defined as "practices, representations, expressions, knowledge, know-how - as well as instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history and gives them a sense of identity and continuity, thus promoting how respect for cultural diversity and human creativity. " (Art. 2.1).

\(^4\) Just think to the manifesto of Italian "scattered Hotels" written by Giancarlo Dall'Ara who explains the significance of this category of hotel, insisting on the metric distance between the facilities: "In a nutshell, this is a proposal designed to offer guests the life experience of an historical center of a city or a country, relying on all hotel services, i.e., on reception, care, catering, spaces and services for guests staying in houses and rooms that are located no more than 200 meters the "heart" of the hotel: the building where are located the reception, the public areas, and the dining area. "

Scattered Tourism is characterized by a number of items that we can decline, both in the actors involved in the system (residents, associations, cooperatives, entrepreneurs, producers and local artisans, Municipalities, Mountain Communities) and in tangible and intangible land resources. It triggers a process of local development based on networks that create a very lively connective territory able to recover the social value of sites and to enhance it by triggering business processes in areas that were previously characterized by seasonal tourism activities or by a migration process of the inhabitants towards urban areas.

Scattered Tourism thus provides a possible solution to the problem of finding forms of development starting from local resources that have lost their original function.

1.1. Territory of scattered tourism

Turning to the territory of scattered tourism, using the analysis of territorialisation (Turco, 1988), analyzing different cases located in different local contexts, we can see some constants. At a symbolic level, scattered hospitality especially retrieves two factors: natural resources (examples of this are located in the Vallecamonica 'Eco-museum of the trees of bread "which refers to the chestnut, or that of " Valley of Iron and of the Kings River", or the hotel " Golden Laguna in Grado") or the traditional architecture (the scattered hotel "Two towers relais" at Montemaggiore al Metauro, an ancient village in the Marche, the "Bait and Breakfasts eco-museum of the Taleggio valley near Bergamo, the scattered hotel "Piana dei Mulini" in Molise ...). Toponyms are therefore used to draw visitors to local resources that characterize the sites and make them unique, recovering the history and culture of places.

At the material level, examining the process of reification triggered by scattered tourism it emerges the idea of countering the construction of new artifacts, conversely promoting the restoration of buildings that have lost their function and give them a new function (accommodation, service, etc.). It is therefore created an area of low tourism impact that takes shape within the existing material and that brings back some places that have lost their original function. Finally, at the structural level, scattered tourism builds a network which covers accommodation and/or catering, natural and cultural resources of the same territory, local administrative bodies and institutions involved in land conservation. For this reason, it requires the development of synergies between actors characterized by different means and strategies with a common effort.

2. Types and methods of scattered tourism: the case of scattered hospitality

Scattered Tourism, as we saw in the previous sections, lends itself to the principle of sustainability, both because it is oriented to the enhancement and protection of historic and artistic heritage and local culture, and because it experiments new ways and means to achieve and satisfy visitors looking for a different experience from that offered by mass holidays. By analyzing some of the structures that make up the tourist phenomenon, namely the attractions (ie the natural heritage - morphology, climate, flora, fauna, location and, therefore, accessibility, ... - and cultural - historical, architectural, ethnic, economic, recreational, commercial, gastronomical, ...) and industry services related to tourism (transport, accommodation / reception, tour operators, ...) declined in the processes of scattered tourism, some common aspects emerge. At the level of attraction, scattered tourism, investing in natural and cultural heritage of a place and makes it the driving force of any business and tourist activities. It relies on the use of tourism of the area of niche products - to be, for example, food and wine quality in rural or in urban areas or industrial archaeology in industrial declined sites - and the attraction of small groups of people characterized by a deep awareness of their being tourists. It follows, therefore, the potential of some forms of promotion and enhancement of local resources, such as eco-museums, that become a place for promoting scattered tourism.

In terms of industry related to tourism, we can see the development of synergies between entrepreneurs and actors not traditionally associated with tourism, or whose business is not tourism-based, but tourism-oriented, that found this activity as a way to reinvest their own competence and
their products or services. These farmers, craftsmen, service providers, create networks to support new types of users and customers.

If we analyze the scattered tourism-related hospitality, it takes the traditional formula of accommodation (hotel[^5], bed and breakfast, holiday home, farm) and reinterprets them in accordance with new criteria relating to the promoter, the figure of the tourist, the relationship with the territory, following the criteria of the relocation and diffusion. As for the promoters, scattered hospitality concerns a new way of conceiving the accommodation system which sees the transition from traditional hotels to form of cooperatives or individual host. In this context, the figure of the tourist loses its qualification as a customer and assume that of a guest who comes into contact not only with the managers of the structure but also with a network of individuals working in the same area providing additional services. It reinforces the synergies existing with neighborhood areas and is cultivates a logic of proximity between the tourist and the host culture and the local dynamics. Finally, with regard to the diverse nature of this kind of hospitality, we can note the presence of buildings even if located within the same settlement, each with its own historical identity or function and acquiring a new specific function (noble buildings used for hotel hospitality, mills and towers used as offices, reception areas or restaurants, stables or barns used as shops, etc...) The scattered hospitality is different from the traditional one for being integrated into the territory and its constituent willingness to resume the local forms of natural and cultural heritage and restore them to revive them with a new function[^6].

3. Scattered museums and their touristic potential: the case of eco-museums

The paradigm of scatter concerns not only the industry and services related to tourism, but, as we have seen, the resources on which this phenomenon is based. Examples are the scattered museums or the eco-museums[^7], categorized by UNESCO as "local museums." The eco-museum experience (De Varine, 2005, Maggi, 2002) outlines an effective relationship with the local heritage, because it manages to reconcile the protection of historical and environmental features of an area, storage and transmission of memory of places and communities, all in the perspective of local development.

Unlike traditional museums that consider the cultural goods outside their territorial context and confined within enclosed areas for their study and conservation, eco-museums provide opportunities for protection and enhancement of cultural heritage that do not coincide with full protection, but are based on active participation and on the empowerment of the community, that becomes more aware of its values and the specificity of its resources. In order to serve sustainable development eco-museums must first be considered as local and their management must be made by

[^5]: For the hotel category, see the website of the Italian scattered Hotels association: [www.albergodiffuso.com](http://www.albergodiffuso.com).

[^6]: A case of virtuous scattered Hospitality, though not yet recognized by the Italian scattered Hotels, is the historical village of Ornica, a small village situated in northern Italy, in a valley of the Orobic Alps in the province of Bergamo. This is an initiative born from the synergy between a contractor and a local women's cooperative managing the reception. This initiative is triggering the development of tourist promotion activities, which affect not only the high season, but attract various clients also interested in experiences throughout the year. See: [www.albergodiffusoornica.it](http://www.albergodiffusoornica.it).

[^7]: In Italy there is still no national law which would regulate the eco-museums, but on the occasion of the National congress "Towards a National Coordination of Eco-museums: a process to share" held in Catania on 12 and 13 October 2007 within the Conference "Days Eco - Towards a new cultural offer for the sustainable development of the territory "was drawn up a document, the" Chart of Catania "(also known as the" Chart of eco-museums "): "The participants agreed that the Eco-museum is a practice of participatory development of tangible and intangible cultural heritage, developed and built by an organized expression of a local community, within the perspective of sustainable development. " Just to support the National Coordination of eco-museums participants at the conference in Catania have agreed to support the website www.ecomusei.net. Among the drafters of the Chart is also the aforementioned Hugues De Varine. Although there is not a national law, it must be said that in 2009 was presented to the Senate a bill aimed at gaining recognition and developing eco-museums. With regard to regional laws, few Italian regions provided a relevant law on eco-museums. The first region to have enacted a law has been the Piedmont (LR 31/95). It followed the laws of the Autonomous Province of Trento (LP 13/2000), Friuli-Venezia-Giulia (LR 10/2006), Sardinia (DL 14/2006), Lombardy (DL 13/2007), Umbria (Regional Law 34/2007), Molise (Regional Law 11/2008) and are in progress the laws of the regions of Emilia-Romagna, Puglia, Calabria, Abruzzo, Campania and Liguria."
the people, which must be given the right to collectively manage in cooperation with local government: in fact "there is no development without the effective participation and awareness of the community holding its assets" (De Varine, 2005, p. 9).

In terms of eco-museums one cannot ignore their role in economic and social regeneration of a site. We can then focus attention on the relationship between eco-museum projects and tourism, which can become one of the tools that the eco-museum uses to achieve its objectives. On one hand there is the conviction that eco-museum are not made for tourism, but on the other hand tourism can support eco-museums as they can become a channel of economic survival for small touristic sites: we should highlight aspects of the territory that may be of interest to the visitor and tourism must be requalified. We know that tourism has a strongly ambivalence: on one hand it can be a driving force able to promote the economic, social and cultural aspects of territory, but on the other side it can lead to significant doses of risk in terms of environmental degradation and a flattening of cultural identity. For this reason it is important to identify tools that can integrate the concepts of economy and ecology.

Today's eco-museums are connected to "Sustainable Tourism", that usually refers to a type of tourism controlled and managed, that meet the needs of tourists and the same time ensures the conservation of existing resources and promote development.

Eco-museums can function as elements of attraction for an audience eager to discover the identity of an area, which potentially may already have some services needed for a tourist use: the presence of cheap retail financial services, dining, an adequate access guaranteed by good road network. If the territory does not have these characteristics could equip itself with the objective of retraining due to the presence of the eco-museum as a cultural offering. What is important here is that the communities participate and share these projects and do not perceive tourism as something alien and distant from their own interests and thus can guarantee authentic and recognizable cultural identity. We must also ensure that eco-museums are used consciously, for example local governments could use it to create an induced economic and employment opportunities. Or another risk could be to make the eco-museum one of the many "providers of leisure" for tourism purposes, relegating its functions to the background to attract more visitors.

When used appropriately, the eco-museum can favor a conscious tourism and becomes useful to structure an offer that, based on the concepts of environment and identity, do not go against these two factors that are the elements that produce it strength. In contrast, the task given to eco-museums is to create, protect and enhance cultural identity that could serve as a competitive factor in the economy of an area. During the national meeting of the eco-museums held in Biella in 2003 scholars have strongly reaffirmed the conviction and the need for the eco-museum to be, following the philosophy of protected areas and local Agenda 21, a "laboratory of sustainability and a place for the re-interpretation of the dynamics of local peculiarities". In this perspective, tourism is identified as a parameter of sustainable development, able to combine the demands of hospitality with those of better quality of life of communities living in the territory.

As for the Italian context, despite the scattered belief that the business of tourism promotion should not fall within the remit of eco-museums, they have attracted a lot of expectations since they first appeared. From eco-museums, as well as many other actors in the cultural field, the authorities expect a commitment to make a place a visible and attractive destination. Working to improve the quality of territories, eco-museums could offer not only a contribution suited to their nature, but also more useful to domestic tourism, as tourism demand is currently characterized by a lower potential due to the problems of the offer (fragmentation of the legislative apparatus, weak infrastructures, poor value for money). There are four interesting elements to consider when we consider the "quality of the land": identity, landscape, cuisine and hospitality, environmental safety. Ask eco-museums to focus on these issues and implementing innovative practices in these directions would not solve all the problems. However, the multiplicity of Italian territories, visible in the variety of local cuisines, customs, architecture and life styles, is both original and tourism offers a key to the quality of life for residents, although not involved directly in the tourism industry.
4. Starting from the map: community mapping for promoting tourism in eco-museums

The involvement of inhabitants in eco-museum activities is a characteristic of this type of initiative: the participation of the population, together with the idea of "territory" and "heritage" is the basis of eco-museums and legitimize their existence.

The same H. De Varine, father of eco-museums, always stresses the importance of the participation: the idea is to go beyond cooperation with the residents until they become the real actors and initiators of the project. He sees the eco-museum as an instrument for popular participation in land management and community development, therefore, "the eco-museum cannot be imposed from the outside, but it has gradually become the issue of the collective will of a community" (De Varine, 2005, cit. p. 271).

The question is not only to animate the eco-museum and open them to the public at large but to ensure that the public, residents, and leaders become promoters of the project.

The focus on participatory dimension is ensured by all Italian regional and provincial laws governing the matter, as well as by all the regulations of individual eco-museums. However, participation is the decisive factor but it is also difficult to ensure.

Beyond the theoretical definitions and intentions, how can you make an eco-museum participatory? And in general, what it means to participate in relation to the practice of eco-museums? First, participation includes active involvement of local communities and all those involved in the eco-museum experience (stakeholders) in order to make the eco-museum a place for dialogue, interaction, shared construction, knowledge, social inclusion and adoption of cultural heritage.

Talking about participatory methods it may seem like a contradiction: in fact, participation is not something that can be imposed from above or which may be incurred by decree. In many areas there is still need to activate the processes and the role of these methods is just to stimulate participation.

There are specific techniques able to stimulate participation, most of them are of Anglo-Saxon origin and designed within the framework of development cooperation, decentralized cooperation and regional planning. Among the main methods, tested and applied in Italy and abroad, the most famous are: the method of Participatory Learning Action (PLA), the method European Awareness Scenario Workshop (EASW), the method of Parish Maps or cultural mapping; the method of the Theatre of the Oppressed and Theatre Forum, to name a few examples, but also the Research-Action, Planning for real, Searching for the future, Open Space, Participatory Appraisal, Participatory Strategic Planning, Project Cycle Management (PCM). All these methods require a series of operational actions that, especially when used in combination, are intended to facilitate the involvement and local participation.

A common feature of these methods, the community mapping was founded in the Anglo-Saxon world: the idea of Parish Maps in England is processed by "Common Ground", an association engaged in knowledge and appreciation of local heritage through the active involvement of communities. It was in the eighties that Common Ground has initiated the first discussions about the opportunity to read the landscape in a participatory manner and has since continued to support and encourage many local groups, who have decided to "map" their villages, their place of residence. The adjective "Parish" shows that the primary goal is not to consider a place defined by rigid administrative boundaries but rather to privilege "the smallest arena in which life is lived" (Maggi, Murtagh, 2004, cit. p. 18). It is in the sense of "self-defined small territory" that Common Ground has proposed that adjective: the place to which we devote attention is then the only to which we attach particular significance, what we know personally and towards which we feel protective and careful.

The first British maps have been created since the early nineties but the practice has spread mainly over the next decade, thanks to the adoption of the approach by Parish Map "Countryside Agency", which has counted among the methodologies designed to operate on the ground for the active protection of the landscape. At the turn of the millennium, the maps completed or in progress were between 1,000 and 2,000 throughout the United Kingdom8.

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8 For a list of English Parish Maps see the website: www.commonground.org.uk.
The original use by some Italian eco-museums has defined a specificity: in fact the term means the participatory mapping designed specifically in eco-museum contexts. It generally consists of mapping the area and adding an iconography (designs that address both the physical and cultural intangible heritage), or any other product developed or identified by the community. It is an effective, simple, direct, creative instrument, accessible to all, with which the inhabitants of a place have the opportunity to explain what they recognize and wish to pass on to future generations. The map represents a location at the same time personal and collective, which includes involvement, research and commitment, and that may have implications in terms of local development. In addition, serving as a compact between community, public and private, can become an instrument of territorial planning, which assumes a version designed and colorful, with useful symbols to represent the image of how it should be the natural and built landscape, as a result of qualifying projects and decided to set out the process involved. Finally, a map of the community is not necessarily a point of arrival and final drive, but can form the basis for work of a "map" that relates to an increasingly wider area and can respond in time to the needs of a growing community.

A participatory map is configured as the result of the work of a group of people who collectively reflect on local circumstances (Casti, 2006; Burini, 2010a; 2010b), i.e. on the aspects relating to the area that make the place where you live different and worth to be placed on a map in order to ensure its existence.

4.1. Community mapping and tourism: the case of Lombardy

In Italy were initiated many community mapping projects especially in the regions of Piedmont and Lombardy. If we take the case and analyze the Lombardy province of Bergamo, there are two community maps that relate to the “Eco-museum Val Taleggio” and the "Eco-museum of Orobie". Let’s analyze them by recovering the cartographic semiosis (Casti, 2000) which considers the map a communicative system able to transfer deep social values.

The paper map produced by the Eco-museum of Orobie (Figure 1) at the semantic level is direct and easily understandable even to the eyes of those not familiar with the places and the items listed: it meets the requirements of a map of the community, and it is a tool accessible to all and easy to read. The map has analogical icons on the map showing environmental, architectural and cultural heritage (for example, a fox, churches, clubs are represented). Denomination is accompanied by figural analogical surrogates (pictures) positioned in small circles and other analogical or digital surrogates of smaller size, in order to show the natural, cultural and social aspects of territory.

In addition, the promoters have created a version useful as a communication system to visitors and potential visitors for two reasons: first, in terms of content, by showing local and regional knowledge and values, it represents the itineraries of the eco-museum with clear mapping of the icons, and secondly in relation to the support system, since they reproduced the maps in paper folding, easily distributed to visitors and potential visitors. The only limit of the map is that being only on paper, it provides a limited amount of information and cannot be continually updated and accessible by a tourist internet surfer.

The map of Val Taleggio (Figure 2)\(^9\) instead presents a less immediate structure: it is a satellite photo and there are no drawings or photographs, but mostly abstract symbols that need to be in the range of a legend, which clearly threatens the immediacy of reading. It is an ortophoto reworked by figural and abstract icons (eg "house" means the huts, the "star" means landscape value) that reproduce the places that have a social value to the local community.

As for the support used, the product is in the internet and with its interactivity it can serve as a stimulus for web users, who have the opportunity to interact directly clicking on the map and have a surplus of information. The advantages are a continuous updating and deepening of the content. However, at the content level it is not easily accessible by someone inexperienced who does not know the area.

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\(^9\) For the analysis of its realisation see Grasseni, 2010.
In both cases, one aspect to consider is that related to the pragmatics on the actual use of the map. At a pragmatic level, the maps should serve as tools for development and growth but also after its completion, there is a lack of information and eco-museums do not insist on its importance. They are used in promoting eco-museums but they are not used in the promotion of the territory and for tourism activities in the Alpine valleys.

Conclusions

By the analysis of new forms of scattered tourism, the importance and potential of eco-museums emerge, as scenarios within which to promote experiences of scattered hospitality. It therefore opens the way for experiments that might create an alliance between community mapping and tourism development of the territories are represented. In this context, one useful perspective comes from the experience gained in the SIGAP Strategy, a research methodology developed by the team of geographers at the University of Bergamo in the Diathesis Cartographic Laboratory, that has been applied in research projects both in Italy and in some countries in sub-Saharan Africa. It provides support for the creation of participatory tools useful for planning to: a) retrieve the territorial organization and local and regional values, b) communicate these values through a multi-scale participatory mapping; c) build tools of capitalization and decision support systems. This methodology has the specificity to provide an answer to the difficulty of identifying methods and tools able to follow the principles of sustainability and participation, and to translate them in operational content-based GIS (Geographic Information Systems) based local populations knowledge and, therefore, consistent with the objectives and guidelines established by international organizations (UNESCO, IUCN, EU). This methodology has the specificity to provide participatory mapping tools essential for informing on the various stages of planning that could be applied in the context of eco-museum. The challenge is to rethink community mapping as a possible communication systems useful to facilitate the use of local knowledge not only for the residents but also for visitors in scattered tourism projects.

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Figure 1 – Detail of the community map of the Eco-museum of Orobie
Figure 2 – Detail of the community map of the Eco-museum Val Taleggio (www.ecomuseovaltaleggio.it)