

# *festival* **sguardi sui territori**

**Ecomuseo delle Acque** organizes some days of reflection on the relationship between ecomuseums (but also community museums and ethnographic museums) and visual anthropology, a branch of the anthropological sciences aimed at documenting and analysing the visible manifestations expressed by the cultures of a territory. Presentations, conferences, seminars will all be an important opportunity for discussion between insiders, ecomuseum operators, anthropologists, visual anthropologists, video-makers, documentary-makers. Meetings and projections open to the public will also be present.

Generally speaking, the **ecomuseum** represents the evolution of the museum to a territorial dimension. The model is based on the concepts of the new museology that looks at the museum as open to the territory and no longer enclosed in a building, and moves the principles underlying the museum institution from the collection to the holistic heritage, from a disciplined approach to a interdisciplinary organisation, from the public management of cultural assets to forms of active citizenship in favor of the heritage in its broadest sense. In addition, ecomuseums are encouraged to promote and support the inventory and cataloging activities related to cultural heritage in their territories by making local communities aware of the processes of research, exploitation, use and promotion of tangible and intangible assets, including knowledge and practices handed down locally.

In this context, visual anthropology can play a fundamental role in representing and returning coherently the cultural forms and behaviours that characterize and distinguish territories, populations and heritage in their expressiveness, and activities handed down through gesture and body. The ecomuseum researcher, rightly so, is therefore drawn to the acoustic and visual aspects of local culture and to the ways in which these become communicable within different social contexts. They can now also use advanced and reliable technical equipment that make both shooting on the field as well as post - production operations more and more accessible.

This will be an opportunity to deepen various aspects of the theme and answer some of the questions that may specifically affect ecomuseums. Are the ecomuseums really the ideal context for experimenting with new research and analysis methods? Can the anthropologist and the video - maker be the same person? And if this is not possible, how do we reconcile the scientific - interpretative skills of the former with the technical and communicative ones of the latter? How to combine objectivity with authoriality in filming and producing movies? A further topic of reflection will be the fact that the use of cameras to fix various moments of daily life is also widespread in the general public: what is the meaning of this widespread phenomenon? How can we reconcile the scientific needs of visual anthropology with the aspirations of the amateur documentary - makers?

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