

Privatization: two meanings of.

We know what privatization means. We talk of privatization when public services are run by the private sector. Debate on public-private relationships is an evergreen also in the domain of cultural heritage. If we avoid complaint *and* apology, we can reflect on the lesson of Lesbos.

Here we met a private actor – the Piraeus Bank Cultural Foundation - engaged in providing public access to a very telling part of the local heritage – the “communal machine”. And a similar story can be told in other eight Greek sites.

When the role of privates in the field of cultural heritage means sponsoring Louvre in Abu Dhabi, or something like that, we can say: “Well, it is their business”.

But not in this case. Here it is our business, it is the business of everybody.

In fact, these two days had a participated mood: ceremony included the municipality, the local university, other museums, parks, performers - and buses. It has been a shared opportunity, a common event.

Even if littler, also Micheletti Foundation is a private actor. It is a foundation established in 1981 in Brescia, focused on the ideologies of the 20th century, industrialization and history of environmentalism. In order to widen our public we opened three museums, connected in the network of the *musil* – Museum of Industry and Labour.

This introduces the second meaning of privatization.

You do not find it in the usual dictionaries, but you can find it in the michelettian dictionary.

In this sense, privatization of heritage can mean also that monuments, objects and memories become part of the private experience of people. More: we can say that the common heritage can be alive only if recognized as relevant from individuals and groups. What is common heritage can remain relevant in the public sphere only if it is nurtured by the private world of people. Viceversa, this inner experience will be more than a “personal affair” if it is in touch with the common presence of what is *our* heritage.

We think that this second meaning of privatization is coherent with the lesson of Kenneth Hudson and with the work of EMA, conceptual and material ground of our Award.

We could say that “privatizing heritage” is the most crucial task of all GLAM actors. It is not an easy task: for this reason we reached the XXI year of the Luigi Micheletti Award, and we want to continue. Why? As Micheletti Foundation's representative, I can give only a private answer: because we have a lot to learn! Between the limits of visible (EYE) and the limits of invisible (Micropia), from the ruins of 1WW to the tragedy of 2WW, from Turkey to Portugal, from Denmark to Greece, we learn a lot. Thank you to all you for your private lessons!

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