

Business history in Italy and the new digital frontiers: archives and IT sources

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Second part

4. Associations of historical companies: *Les Hénokiens*, *I Centenari* and the *Unione Imprese Storiche Toscane*

A separate evaluation should be made for three portals; “Les Hénokiens”, “I Centenari – Associazione Imprese Storiche Familiari Campane” and “Unione Imprese Storiche Toscane (UIST)”¹, which share common features although one is international while the other two are Italian, with regional emphasis. “Les Hénokiens” is an association of companies, created more than one hundred years ago by Gérard Glotin, chairman of the French company “Marie Brizard”: this association gathers together bicentenary companies, chaired by heirs of the founder, whose family still owns the majority of the capital or some rights to vote². The “Les Hénokiens” portal enables users to access essential information on the history and the activity of the group³, providing also a chronology and a European map of the historical companies.⁴ Moreover, it has an area dedicated to its Italian associates (“Amarelli”, “Fonderia Campane Daciano Colbachini & Figli”, “Confetti Mario Pelino”, “Torrini”, “Cartiera Mantovana”, “Barovier&Toso”, “Ditta Bortolo Nardini”, “Beretta”, “Gruppo Falck”, “Augustea”, “Marioboselli”, “Piacenza Cashmere”, “Crespi1797”, “Lanificio G. B. Conte”, “Garbellotto”)⁵, with specific pages where one finds detailed indications

¹ See *Les Hénokiens*, http://www.henokiens.com/index_fr.php; *I Centenari – Associazione Imprese Storiche Familiari Campane*, <http://assocentenari.it/>; *Unione Imprese Storiche Toscane*, <http://www.storiaimpresa.it/>.

² See *Les Hénokiens*, *Devenir Hénokien*, http://www.henokiens.com/index_dev_fr.php. In the “Les Hénokiens” group, Italian companies are the majority; in fact, out of 38 associated, 15 come from Italy, 10 from France, 4 from Germany, 1 from Holland, 1 from Ireland, 4 from Japan, 1 from Belgium and 2 from Switzerland. The general philosophy of the association is to promote the value of family company concept, as opposed to that of multinational companies. (see *Les Hénokiens*, *Histoire des Hénokiens*, http://www.henokiens.com/index_histo_fr.php).

³ See *Ibidem*; *Les Hénokiens*, *Activités des Hénokiens*, http://www.henokiens.com/index_act_fr.php; *Les Hénokiens*, *Portrait d'un Hénokien*, http://www.henokiens.com/index_mois_fr.php.

⁴ See *Les Hénokiens*, *Au coeur du temps*, http://www.henokiens.com/index_coeur_fr.php; *Les Hénokiens*, *Itinéraire Européen des Entreprises Historiques*, http://www.henokiens.com/index_itine_fr.php.

⁵ See *Les Hénokiens*, *Amarelli*, http://www.henokiens.com/index_amarelli_fr.php; *Les Hénokiens*, *Fonderia Campane Daciano Colbachini & Figli*, http://www.henokiens.com/index_colbachini_fr.php; *Les Hénokiens*, *Confetti Mario Pelino*, http://www.henokiens.com/index_confetti_fr.php; *Les Hénokiens*, *Torrini*, http://www.henokiens.com/index_torrini_fr.php; *Les Hénokiens*, *Cartiera Mantovana*, http://www.henokiens.com/index_cartiera_fr.php; *Les Hénokiens*, *Barovier&Toso*, http://www.henokiens.com/index_barovier_fr.php; *Les Hénokiens*, *Ditta Bortolo Nardini*, http://www.henokiens.com/index_nardini_fr.php; *Les Hénokiens*, *Beretta*,

on the addresses of every company (including links to the websites, almost all with elements of historical and archival interest)⁶ on key moments of its history and of the company in recent years. The portal dedicated to Tuscan companies, at first limited only to the area around Florence and then extended to the entire region⁷, puts together a group of historical activities, with a structure similar to those of “Les Hénokiens”. Besides the description⁸ of the association itself, this portal provides special files of information on the history of each company and their connection to the relative websites⁹. The most significant is that of “Fratelli Alinari”, which puts online the iconographic

http://www.henokiens.com/index_beretta_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>	<i>Gruppo</i>	<i>Falck,</i>
http://www.henokiens.com/index_falck_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>		<i>Augustea,</i>
http://www.henokiens.com/index_augustea_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>		<i>Marioboselli,</i>
http://www.henokiens.com/index_marioboselli_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>	<i>Piacenza</i>	<i>Cashmere,</i>
http://www.henokiens.com/index_piacenza_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>		<i>Crespi1797,</i>
http://www.henokiens.com/index_crespi_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>	<i>Lanificio G. B.</i>	<i>Conte,</i>
http://www.henokiens.com/index_lanificio_fr.php ;	<i>Les</i>	<i>Hénokiens,</i>		<i>Garbellotto,</i>
http://www.henokiens.com/index_garbellotto_fr.php .				

⁶ See *Amarelli*, <http://www.liquirizia.it/>; *Museo della liquirizia “Giorgio Amarelli”*, <http://www.museodellaliquirizia.it/>; *Fonderia Campana Daciano Colbachini & Figli*, <http://www.fonderiacolbachini.it/>; *Confetti Mario Pelino*, <http://www.pelino.it/>; *Torrini, Opificio Orafo*, <http://www.torrini.it/>; *Torrini, Negozio Storico*, <http://www.torrinishop.it/pagina00.htm>; *Torrini, Museo*, <http://www.torrinimuseo.it/>; *Cartiera Mantovana*, <http://www.cartieramantovana.it/>; *Barovier&Toso*, <http://www.barovier.com/>; *Ditta Bortolo Nardini*, <http://www.nardini.it/>; *Beretta*, <http://www.beretta.com/>, <http://www.beretta.it/>; *Gruppo Falck*, <http://www.falck.it/>; *Augustea*, <http://www.augustea.com/>; *Marioboselli*, www.marioboselli.it/; *Piacenza Cashmere*, www.piacenza1733.it/; *Crespi1797*, <http://www.crespi1797.it/>; *Lanificio G. B. Conte*, <http://www.gbconte-galtes.it/>; *Garbellotto*, <http://www.garbellotto.it/>.

⁷ The “Associazione Imprese Storiche Fiorentine (AISF)”, has in fact recently widened its structure, now named “Unione Imprese Storiche Toscane (UIST)”.

⁸ See *Unione Imprese Storiche Toscane, Firenze, L’Impresa Storica a Firenze*, <http://www.storiaimpresa.it/Firenze/pagina011.htm>

⁹ See *Unione Imprese Storiche Toscane, Firenze, Fratelli Alinari*, <http://www.storiaimpresa.it/Firenze/alinari011.htm>; *Fratelli Alinari*, <http://www.alinari.it/>; *Unione Imprese Storiche Toscane, Firenze, Marchesi Antinori*, <http://www.storiaimpresa.it/Firenze/antinori011.htm>; *Marchesi Antinori*, <http://www.antinori.it/>; *Unione Imprese Storiche Toscane, Firenze, Cassa di Risparmio di Firenze*, <http://www.storiaimpresa.it/Firenze/cdrisparmio011.htm>; *Cassa di Risparmio di Firenze*, <http://www.entecarifirenze.it/online/html/asp/index.asp>; *Unione Imprese Storiche Toscane, Firenze, Banca Federico Del Vecchio*, <http://www.storiaimpresa.it/Firenze/bdelvecchio011.htm>; *Banca Federico Del Vecchio*, <http://www.bancadelvecchio.it/>; *Unione Imprese Storiche Toscane, Firenze, Fiorentina Gas*, <http://www.storiaimpresa.it/Firenze/fioregas011.htm>; *Fiorentina Gas*, <http://www.fiorentinagas.it/>; *Unione Imprese Storiche Toscane, Firenze, Fondiaria-Sai*, <http://www.storiaimpresa.it/Firenze/fondiaria011.htm>; *Fondiaria-Sai*, <http://www.fondiaria-sai.it/cmsfs/start.do?site=fondiariaSai>; *Unione Imprese Storiche Toscane, Firenze, Marchesi de’ Frescobaldi*, <http://www.storiaimpresa.it/Firenze/frescobaldi011.htm>; *Marchesi de’ Frescobaldi*, <http://www.frescobaldi.it/>; *Unione Imprese Storiche Toscane, Firenze, Libreria Antiquaria Gonnelli*, <http://www.storiaimpresa.it/Firenze/gonnelli011.htm>; *Libreria Antiquaria Gonnelli*, <http://www.gonnelli.it/>; *Giusto Manetti Battiloro*, <http://www.manetti.it/>, <http://www.manetti.it/itmanetti.html>, <http://www.manetti.it/cop.html>; *Unione Imprese Storiche Toscane, Firenze, G. Masini & Figli*, <http://www.storiaimpresa.it/Firenze/masini011.htm>; *G. Masini & Figli*, <http://www.masinicostruzioni.it/>; *Unione Imprese Storiche Toscane, Firenze, Hotel Porta Rossa*, <http://www.storiaimpresa.it/Firenze/hotelprossa011.htm>; *Hotel Porta Rossa*, <http://www.hotelporatarossa.it/>; *Unione Imprese Storiche Toscane, Firenze, Officina Profumo-Farmaceutica di Santa Maria Novella*, <http://www.storiaimpresa.it/Firenze/officinasmn011.htm>; *Officina Profumo-Farmaceutica di Santa Maria Novella*, <http://www.smnovella.it/>; *Unione Imprese Storiche Toscane, Firenze, Barone Ricasoli*, <http://www.storiaimpresa.it/Firenze/ricasoli011.htm>; *Barone Ricasoli*, <http://www.ricasoli.it/>; *Unione Imprese Storiche Toscane, Firenze, Torrini*, <http://www.storiaimpresa.it/Firenze/torrini011.htm>; *Torrini, Negozio in Firenze*, <http://www.torrinishop.it/>; *Unione Imprese Storiche Toscane, Firenze, Vallecchi*, <http://www.storiaimpresa.it/Firenze/vallecchi011.htm>; *Vallecchi*, <http://www.vallecchi.it/>; *Unione Imprese Storiche Toscane, Prato, Fattoria di Artimino*, <http://www.storiaimpresa.it/Prato/artimino011.htm>; *Fattoria di Artimino*, <http://www.artimino.it/home.htm>; *Unione Imprese Storiche Toscane, Siena, Fiore*, <http://www.storiaimpresa.it/Siena/fiore011.htm>; *Fiore*, <http://www.panfortefiore.it/>; *Unione Imprese Storiche Toscane,*

patrimony¹⁰, giving – through its own digital archives – access to about 300.000 photographs¹¹; moreover, the website provides well-organized links, among which the “Museo di Storia della Fotografia Fratelli Alinari” and the “Museo dell’Immagine”¹². The portal of “I Centenari – Associazione Imprese Storiche Familiari Campane” groups 24 historical companies of the region¹³ using a model similar to that of “Les Hénokiens”. This association, made up of companies each of which is over one hundred years old, puts at the public’s disposal all the digital schedules with the company’s name, address, telephone number, a short history of each activity and links to related websites.¹⁴

Siena, Marchesi Mazzei, <http://www.storiaimpresa.it/Siena/fonterutoli011.htm>; *Marchesi Mazzei*, <http://www.mazzei.it/sezione1.php?Id=1>; *Unione Imprese Storiche Toscane, Livorno, Salomone Belforte & C.*, <http://www.storiaimpresa.it/Livorno/belforte.htm>; *Salomone Belforte & C.*, <http://www.libreriabelforte.com/>. Regarding the “Associazione Imprese Storiche Fiorentine (AISF)”, in the *home page* of the new site, there are no references to the websites of two historical companies, previously inserted: see *Antico Setificio Fiorentino*, <http://www.anticosetificiofiorentino.it/>; *Casa Editrice Leo S. Olschki*, <http://www.olschki.it/>.

¹⁰ See *Fratelli Alinari, Archivi Fotografici*, <http://www.alinari.it/it/archivi-online.asp>; *Alinari Archives*, <http://www.alinariarchives.it/login/index.aspx?languageID=IT>. For a more detailed outline of photography as a source for business history, see D. Bigazzi, *Gli archivi fotografici e la storia dell’industria*, in “Archivi e Imprese”, n. 8, 1993.

¹¹ In fact: “In 2001 the digital archives was inaugurated and continues to grow thanks to the constant increase in the number of images that can be consulted on line. At present, there are more than 200.000 images on the website Alinari Archives and more than 100.000 available in the Education section”. (*Fratelli Alinari, Chi siamo*, <http://www.alinari.it/it/storia.asp>). As highlighted on the website: “The Archives is the heart of Fratelli Alinari. Here we preserve the substantial heritage of portrait painting and records regarding art, history, folklore, environment, industry and society in Italy, Europe and the rest of the world from the second half of 1800s up to now. The content of the archives has also continued to grow with contemporary colored and black and white photographs. Along with the extraordinary materials of the archives Alinari, Anderson, Brogi, Chauffourier, Fiorentini and Mannelli., more recently they have added film negatives and plates from collections such as the Wulz, Michetti, Nunes Vais, Bombelli, Mollino, Betti-Borra, Zannier, Pozzar, Balocchi, Vannucci-Zauli, Unterverger, Tuminello, Muzzani, Miniati, Trombetta, Panatta and Villani archives in Bologna containing 600.000 images from 1914 to 1980. (...) The new photographic campaigns are enlarging the archives which currently preserves more than 2.350.000 historical film and plate negatives, of various dimensions, black and white or colored, 400.000 photocolors, 350.000 other modern prints to which we need to add 900.000 vintage prints for a total of 4.000.000 of images.” (*Fratelli Alinari, Chi siamo, Museo & Archivi, Gli Archivi Fotografici Alinari*, <http://www.alinari.it/it/archivi-fotografici.asp>).

¹² See *Fratelli Alinari, Chi siamo, Museo & Archivi, Museo di Storia della Fotografia*, <http://www.alinari.it/it/museo.asp>; *Museo Nazionale Alinari della Fotografia*, <http://www.alinarifondazione.it/>; *Fratelli Alinari, Chi siamo, Museo & Archivi, Museo dell’Immagine*, <http://www.alinari.it/it/museo-immagine.asp>.

¹³ Here is a complete list: “Industrie Tessili Alois S.r.l.”, “Fratelli Aprea Di Franco S.n.c.”, “Giovanni Ascione e Figlio S.a.s.”, “Michele Autuori S.r.l.”, “Giuseppe Bottiglieri di Navigazione S.p.A.”, “Uberto Bowinkel”, “Theo Brinkmann e Adriana & C. S.n.c.”, “CO.EL.MO. S.r.l.”, “Cianciullo Marmi S.r.l.”, “M. Cilento & F.llo S.r.l.”, “D’Ambra Vini d’Ischia S.r.l.”, “A. D’Andrea S.a.s.”, “De Luca Industria Grafica e Cartaria S.r.l.”, “Don Alfonso 1890”, “Fabbriche Riunite Torrone di Benevento”, “Hotel Jaccarino”, “E. Marinella S.n.c.”, “Ristorante Europeo Mattozzi”, “Pasticceria Pantaleone”, “Pettisani Service”, “Rizzo-Bottiglieri-De Carlini Armatori S.p.A.”, “Ottica Cav. Sacco”, “Serpone S.r.l.”, “Pastificio F.lli Setaro S.a.s.” (see *I Centenari – Associazione Imprese Storiche Familiari Campane*, <http://assocentenari.it/home.htm>).

¹⁴ See *Alois è*, <http://www.casertaweb.org/public/alois/index.htm>; *Fratelli Aprea*, <http://www.fratelliaprea.com/>; *Ascione*, <http://www.ascione.it/>; *Michele Autuori*, <http://www.autuori.it/>; *Giuseppe Bottiglieri di Navigazione S.p.A.*, <http://www.gbottiglieri.com/>; *COELMO*, <http://www.coelmo.it/>; *Cianciullo Marmi*, <http://www.cianciullo.it/>; *M. Cilento & F.llo*, <http://www.cilento1780.com/>; *Casa D’Ambra, Vini d’Ischia*, <http://www.dambravini.com/>; *D’Andrea Biancheria*, <http://www.dandreabiancheria.it/>; *De Luca Industria Grafica e Cartaria*, <http://www.delucacartaria.it/>; *Don Alfonso 1890*, <http://www.donalfonso.com/>; *Fabbriche Riunite Torrone di Benevento*, <http://www.frtb.it/>; *Hotel Jaccarino*, <http://www.hoteliaccarino.it/>, <http://www.hoteltramontano.it/>; *E. Marinella*, <http://www.marinellanapoli.it/>; *Rizzo-Bottiglieri-De Carlini Armatori S.p.A.*, <http://www.rbdarmatori.it/>; *Ottica Cav. Sacco*, <http://www.otticasacco.it/>; *Serpone*, <http://www.serpone.it/>; *Pastificio F.lli Setaro*, <http://www.setaro.it/>. As can be noted on these websites (and from the fact that some are missing), the companies in the association are all family-based, but differ in their importance and in their virtual presence on the Net.

5. The most important companies on the Net, their archives and similar experiences

An in-depth examination is needed of the sources of the Italian companies who have given greater importance to historical memory and to accomplish this, have adopted digitalizing processes. These are some of the most significant experiences within Italian business archives whose offer of digital contents reaches levels of excellence. Beginning with the Ansaldo Foundation website¹⁵ “making available to the international scientific community a vast number of records including paper, photographic and film archives, produced in over 150 years of industrial history by companies in Liguria”.¹⁶ The website, in addition to the areas dedicated to the structure and the organization of the Foundation (administrative and advisory organs, rules, statute, and deontological code), to the activities and the information (notice board, news, chronology, dissertations, research and publications etc.)¹⁷, has a section of archives and collections (archives, collections, photographic archives, film archives, oral sources) that is the most extensive¹⁸ of the website. In fact, in this section, it is possible to retrieve “the archives acquired by various companies, organizations and individuals”¹⁹ with an indication of the name of the fond, the archives and the series or collections, other than the description of the series or collections, their consistency, dates, inventories or lists²⁰. In particular, it refers to the records shared between: Ansaldo Fond and joint archives²¹, the fond of the Borsa Valori in Genoa²²; the Costa Fond²³; the Dufour Archives²⁴; the Finmare Fond²⁵; the Gerolamo Gaslini Fond²⁶; the Ilva Fond and the joint archives²⁷; the Francesco

¹⁵ See *Fondazione Ansaldo*, <http://www.fondazioneansaldo.it/>.

¹⁶ *Fondazione Ansaldo*, <http://www.fondazioneansaldo.it/>. The first page underlines that this is a “wide and growing archival heritage that required the creation of the website, in addition to the traditional instruments for its use. The website is a concise and practical instrument that offers scholars and users a global vision of the archives managed and acquired, and informs the user on the activities and the aims of the institution.”

¹⁷ See *Fondazione Ansaldo, Struttura e Organizzazione*, <http://fondazioneansaldo.it/struttura%20e%20organizzazione.htm>; *Fondazione Ansaldo, Attività e Informazioni*, <http://fondazioneansaldo.it/news/catalog.php?catalogid=6>.

¹⁸ See *Fondazione Ansaldo, Archivi e Raccolte*, <http://fondazioneansaldo.it/archivi%20e%20raccolte.htm>. As indicated in the page of the website presenting this section: “Ansaldo Historical Archives (...) had a broader activity than that normally carried out by a historical business archives; its recognition as a territorial economic archives took place in February 2000 with the creation of the «Fondazione Ansaldo-Archivio Economico delle Imprese Liguri», which received the entire heritage preserved by Ansaldo Historical Archives”.

¹⁹ See *Fondazione Ansaldo, Archivi e Raccolte, Struttura e ordinamento*, <http://www.fondazioneansaldo.it/archivio%20struttura%20e%20ordinamento.htm>. In the same section of the website there is an explanation saying that: “As a starting point of the description, they used the archives. When the structure is particularly complex, with multiple archives linked by bonds to be respected and highlighted, they made use of a superior level: the fond. In the case of particularly complicated archives, they described the series or the collection”.

²⁰ See *Fondazione Ansaldo, Archivi e Raccolte, Struttura e ordinamento*, <http://www.fondazioneansaldo.it/archivio%20struttura%20e%20ordinamento.htm>.

²¹ See *Fondazione Ansaldo, Archivi e Raccolte, Fondo Ansaldo*, <http://www.fondazioneansaldo.it/archivio/fondo%20ansaldo.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Fondo Ansaldo* – *Archivi aggregati*, <http://www.fondazioneansaldo.it/archivio/fondo%20ansaldo%20archivi%20aggregati.htm>.

²² See *Fondazione Ansaldo, Archivi e Raccolte, Fondo Borsa Valori di Genova*, <http://www.fondazioneansaldo.it/archivio/fondo%20borsa%20valori%20genova.htm>.

²³ See *Fondazione Ansaldo, Archivi e Raccolte, Fondo Costa*, <http://www.fondazioneansaldo.it/archivio/fondo%20costa.htm>.

²⁴ See *Fondazione Ansaldo, Archivi e Raccolte, Archivio Dufour*, <http://www.fondazioneansaldo.it/archivio/archivio%20dufour.htm>.

²⁵ See *Fondazione Ansaldo, Archivi e Raccolte, Fondo Finmare*, <http://www.fondazioneansaldo.it/archivio/fondo%20finmare.htm>.

²⁶ See *Fondazione Ansaldo, Archivi e Raccolte, Fondo Gerolamo Gaslini*, <http://www.fondazioneansaldo.it/archivio/fondo%20gerolamo%20gaslini.htm>.

Manzitti Archives²⁸; the Perrone Archives²⁹; the Flavia Steno Archives³⁰; the Giovanni Zoncada Archives³¹. In addition, there is information about the collections of technical and industrial drawings, artifacts and antiques, original shares and bonds, Campostano's photographic lab, and several naval registers³². Finally, this section of the website includes information about the photographic archives, the film archives and the oral sources, with a presentation of each resource and a mention of their fonds and collections³³.

Another important case is that of IRI Historical Electronic Archives³⁴ whose digitalization was achieved through the realization of two projects³⁵. This initiative made it possible to put online

²⁷ See *Fondazione Ansaldo, Archivi e Raccolte, Fondo Ilva*, <http://www.fondazioneansaldo.it/archivio/fondo%20ilva.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Fondo Ilva – Archivi aggregati*, <http://www.fondazioneansaldo.it/archivio/fondo%20ilva%20archivi%20aggregati.htm>.

²⁸ See *Fondazione Ansaldo, Archivi e Raccolte, Archivio Francesco Manzitti*, <http://www.fondazioneansaldo.it/archivio/archivio%20manzitti.htm>.

²⁹ See *Fondazione Ansaldo, Archivi e Raccolte, Archivio Perrone*, <http://www.fondazioneansaldo.it/archivio/archivio%20perrone.htm>.

³⁰ See *Fondazione Ansaldo, Archivi e Raccolte, Archivio Flavia Steno*, <http://www.fondazioneansaldo.it/archivio/archivio%20flavia%20steno.htm>.

³¹ See *Fondazione Ansaldo, Archivi e Raccolte, Archivio Giovanni Zoncada*, <http://www.fondazioneansaldo.it/archivio/archivio%20giovanni%20zoncada.htm>.

³² See *Fondazione Ansaldo, Archivi e Raccolte, Disegni tecnici e industriali*, <http://www.fondazioneansaldo.it/disegni%20tecnici%20industriali.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Manufatti d'epoca e cimeli*, <http://www.fondazioneansaldo.it/manufatti%20epoca%20cimeli.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Titoli azionari e obbligazionari*, <http://www.fondazioneansaldo.it/titoli%20azionari%20obbligazionari.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Laboratorio fotografico Campostano*, <http://www.fondazioneansaldo.it/laboratorio%20fotografico%20campostano.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Registri navali*, <http://www.fondazioneansaldo.it/registri%20navali.htm>.

³³ See *Fondazione Ansaldo, Archivi e Raccolte, Fototeca*, <http://www.fondazioneansaldo.it/fototeca%20presentazione.htm>,

<http://www.fondazioneansaldo.it/fototeca%20fondi%20raccolte.htm>, <http://www.fondazioneansaldo.it/videodisco.htm>;

Fondazione Ansaldo, Archivi e Raccolte, Cineteca, <http://www.fondazioneansaldo.it/cineteca%20presentazione.htm>,

<http://www.fondazioneansaldo.it/cineteca%20fondi%20raccolte.htm>; *Fondazione Ansaldo, Archivi e Raccolte, Fonti orali*,

http://www.fondazioneansaldo.it/fonti_orali.htm,

http://www.fondazioneansaldo.it/fonti_orali_struttura_ordinamento.html. As mentioned in the website dedicated to the

videodisc: "In 1988 the Ansaldo Historical Archives started a pilot experience in the field of the safeguarding and use of photographic material through the creation of a videodisc that contains about 30000 images belonging to the fonds of Ansaldo, CGE and Perrone, created from the end of the 19th century up to the 1970s. This is a digital instrument that

allows a high quality of the printed image and quick access to a wide range of visual information." (see also L. Borzani, *La fotografia tra documento e monumento: l'esperienza della fototeca Ansaldo*, in "Archivi e Imprese", n. 1, 1990). It's

also important to underline that the film archives "is at present one of the best in Italy because of the quantity of preserved original records" and that: "The research of the film archives highlighted industrial cinema produced by the

companies: a cinema that, apart from its esthetic and visual value, is an important instrument of historical knowledge and analysis, from industrial archaeology to the models of institutional information, from the social behaviors to the

dynamics of work culture. The Ansaldo film fond, consisting of films from 1910 until today, was the central core of this collection. Research was then addressed towards the acquisition of archives belonging to other big Italian companies

such as Italia di Navigazione and Ilva-Italsider. These three fonds are an important historical source in order to reconstruct – through visual documentation – the relationship between Genoa and the shipbuilding industry, mechanics,

war production, iron and steel industry, navigation. Other industrial fonds were included in this archives: those of companies working in the food industry such as Sasso or Dufour, the Donato fond (acquired by Micheletti Foundation),

or the Costa and Lloyd Triestino fonds regarding cargo, passengers and cruise ships". For further information on the archives see A. Lombardo, *L'Archivio Storico Ansaldo*, in "Archivi e Imprese", n. 11-12, 1995.

³⁴N. De Ianni, *L'archivio storico IRI su Internet*, cit., <http://www.delpt.unina.it/stof/2.htm>,

http://www.delpt.unina.it/stof/2_gennaio_giugno1999/DeIanni2.2.pdf.

³⁵ On this point, it is necessary to remember that: "IRI promoted a wide program aimed at the preservation and the valorization of its artistic heritage, declared in February 1993 of high historical interest by the archival superintendence

office of Lazio. This program was divided in two different projects. The first one, begun in 1993 and concluded in

a large part of IRI's documentation formed by three large databases: the General Archives – Red Numbers, which includes the records of the companies controlled by IRI and its finance companies; the Archives II – Black Numbers, collecting the records produced by each IRI's office; all the records of the Institute produced for external communication (annual balance sheets, 4-year programs, yearbooks, “grey literature” and everything else)³⁶. On this point, I'd like to highlight that IRI Foundation's website has a link to the website of IRI's Historical Archives³⁷, which – in addition to detailed information on projects realized by the working group of the “Centro per la ricerca e lo sviluppo di Metodologie e Applicazioni per gli Archivi Storici (MAAS)” of the Consorzio Roma Ricerche and on the archives itself³⁸ – has an online research instrument³⁹ for

1998, referred to the documentary fond that the Institute gave to the Central Italian Archives during the 1980s. The project regarded the filing and the digital acquisition of the entire fond and the creation of the IT instruments and places for the research and the consultation of this material (descriptive files and digital images of the records) through the Net. In 1999 the second project was started. It aimed to make available the wide heritage IRI had in its historical headquarter in Via Veneto: almost 2 km of records which were entirely censused, ordered and described up to 1980. In this way they created a unique IT system integrating the various parts of the archives, the records produced directly from the institute as well as those collected and organized by the institute itself to manage all the companies in the group. They worked on more than 18.000 units described in a database system formed by 90.000 informative files and 1.130.000 images” (*ASIRI – Archivio Storico IRI, Il Progetto*, http://213.199.9.13/archivioiri/progetto/fr_descrizione.html). For a general description of IRI's archives see *L'Archivio Storico IRI*, in F. Russolillo (edited by), *L'IRI nella storia d'Italia. Problemi e prospettive di ricerca*, Rome, Edindustria, 2003.

³⁶ At present, these are the digital records available: all the records preserved in a repository at the Central Italian Archives (from 1933 to 1945-'47); the proceedings and the statutes of the companies included in the Archives with Red Numbers; one third of the annual balance sheets of these companies; important series belonging to the Archives with Black Numbers (board of directors, committees, inspectorate's relations and so on); the series of IRI's balance sheets, of the reports to the Ministero delle Partecipazioni Statali and the magazine “Notizie IRI”. Together with these digital records, there are also consistency and topographic lists. The work of digitalization of the sources was carried out with the two already completed projects. However, there are new activities of reorganization under development in order to finish the transfer of all the materials on the Net in the IRI Foundation website. (see *Fondazione IRI, Archivio Storico dell'IRI*, http://www.fondazioneiri.it/inside.asp?id=14&id_tool=1). In this page of the website, one finds the division of the three databases, which widens the classical definition of “two archives” based on the Red and Black Numbers. (see G. Bruno, *I “due archivi” IRI*, <http://www.maas.ccr.it/Documentazione/xml/File%20introductivo.xml>).

³⁷ See *ASIRI – Archivio Storico IRI*, <http://213.199.9.13/archivioiri/>.

³⁸ In the website, it is underlined that: “The records of the archives are ordered and preserved according to a double criterion, indicated by different colors that originally marked the spine of the binders. This distinction between red and black numbers, formalized in the list drawn up when the oldest records were to be deposited in the Central Archives, represents the formal aspect of the Institute that, since its beginning, applied two different “tracks” thus determining the creation of two archives for industrial reconstruction.:

* the General Archives of corporate practices (red numbers) collects the records ordered according to the object of the practice represented by the different companies controlled by IRI and its finance companies. From the 1950s, they used a filing plan and a system of numeric codification that structure all IRI's participations in a hierarchical structure reflecting the operational and managerial model of the companies of the Group.

* the Archives II with the practices of IRI offices (black numbers) includes all the records produced by the single offices in which the holding has been divided throughout its life. It preserves the official records, the company's books (boards of directors, administrative board, and presidential resolutions), correspondence, bookkeeping entries (ledger books, journals, inventories) and balance sheets of the Institute. The management of these records was totally separated and it was directly entrusted to the office producing it which had to deposit order and eliminate it. The description of the archival material was carried out according to some general standards. The descriptive model selected is that suggested by Isad, based on the principle of multilevel description in which each unit is represented by a specific description and by the description of the parts forming it; the informative structure is divided in areas of information and in general descriptive elements, valid for all the levels of the ladder. All the records were filed up to 1992 when IRI's records were transferred to the Foundation. In that year the Institute became a joint-stock company. The archives between 1992 and 2002 was transferred to the company Fintecna” (*ASIRI – Archivio Storico IRI, L'Archivio, Premessa*, http://213.199.9.13/archivioiri/archivio/fr_descrizione.html).

direct access to the digitalized archival documentation. IRI Historical Archives is the most relevant example in Italy of a single source, both extremely complex and well constructed, that no longer has a traditional organization. The change required advanced methods and the adoption of new electronic sources, not only for the inventory and the description of the fonds, but also wider availability of digital reproductions of the archival records⁴⁰.

In the portal of the “Intesa Sanpaolo” group⁴¹ - including also “Banca Intesa” website⁴² - there is a section dedicated to the unified historical archives created in 2003 as the result of the aggregation of the large documentary patrimony of Cassa di Risparmio delle Provincie Lombarde, Banco Ambrosiano Veneto and Banca Commerciale Italiana⁴³. In addition to the rules for consulting the

³⁹ See *ASIRI – Archivio Storico IRI, Ricerca on-line*, http://213.199.9.13/archivioiri/bancadati/fr_descrizione.html, http://213.199.9.13/asirirossa/Archinauta_NSC.aspx, http://213.199.9.13/asirinera/Archinauta_NSC.aspx. The previous research instrument of the “progetto ASEI” is still online and through it, obtain the reproduction of about 650.000 digitalized records (see *Centro MAAS, Progetto ASEI*, <http://www.maas.ccr.it/maas/asei/asei.html>; *Centro MAAS, Progetto ASEI, La ricerca*, <http://www.maas.ccr.it/maas/asei/asiri.html#ricerca>).

⁴⁰ The digitalization of the records was accurately described: “to work on the IRI archives, we used an IT inventory system of the fonds as XML allowing the digital acquisition of all the original records according to the international rules Isad and EAD. The system reproduces the structure of the fonds inventoried (...). The model employed is a multilevel structure using 4 different levels of files: fond-subfond, series-subseries, archival unit and record unit, according to a succession of combinations reproducing the archival restriction of the records. The records deposited at the Central Archives were filed analytically and entirely acquired in digital format. For the records still preserved at IRI we used a filing regarding the archival unit apart from some typologies of records for which we needed a more precise filing. The digitalization regarded some specific series such as the registers created by the deliberative bodies of the Institute, the records of the board of directors and of the presidency, the four-year plans of the Ufficio Studi, the indexes of the Inspectorate Reports. All the files have registry information (title, chronological examples, composition, collocation) but for the fond and series files there are also historical and institutional information. The archival units have a description of each installment. The record units have a description and a section for the enclosures. The digital images acquired since 1994 required a particular procedure of monitoring which verified their integrity signaling the problems of consultation and we changed the original formats (TIFF, Jpeg) of the single pages in a different format (PDF) more efficient in terms of space and management of the consultation of the record. In total, we analyzed about 1.200.000 pages and only 3 thousand were no longer usable. We created 29.000 record units in pdf format with a dimension from 8.536 to 78.260.332 bytes” (*ASIRI – Archivio Storico IRI, Ricerca on-line*, http://213.199.9.13/archivioiri/bancadati/fr_descrizione.html).

⁴¹ See *Intesa Sanpaolo*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/home/ita_index.jsp.

⁴² See *Banca Intesa*, <http://www.bancaintesa.it/>.

⁴³ See *Intesa Sanpaolo, Archivio Storico*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_archivio_storico.jsp. In this page: “The history of the Group Intesa Sanpaolo dates back as far as 1563. Over the centuries, the bank’s many realities developed profound links and different types of relations with their territories . The records preserved in the banks represent an enormous source of knowledge for the scholars and all this must be available and valorized. (...) The historical Archives represents the living memory of Intesa Sanpaolo: an instrument to understand and enhance its tradition, the development of the branches and the positive effects on the territory”. Moreover, as underlined in the previous section regarding the Historical Archives – recently transferred from “Banca Intesa” website to “Intesa Sanpaolo” portal –: “Following the mergers between Cassa di Risparmio delle Provincie Lombarde (Cariplo), Banco Ambrosiano Veneto (Bav) and Banca Commerciale Italiana (Comit), Banca Intesa is responsible for the management of the most important Italian private bank archives. The records are an essential part of the history of the banking system in the 19th and 20th centuries.. In Europe, the archives of Comit and Cariplo are also considered to be the most relevant for their contents and the completeness of the material preserved. Moreover, Raffaele Mattioli’s papers (1895-1973) are an extraordinary heritage, considered an important testament regarding the intersection between banking and civil culture. Together the records provide data for the study of of thousands of companies, but also for research on the relations between the economic world and the political world and to reconstruct the emergence of the Italian economy at the international level.” (*Banca Intesa, Arte e Cultura, Archivio Storico*, http://209.85.135.104/search?q=cache:lxcQ0gM30SMJ:www.bancaintesa.it/piu/jsp/Editorial%3FContentName%3Dist_ArchivioStorico%26CategoryPath%3D/PIU/Editoriali/InformativaItaliano/Arte%2520e%2520Cultura/Archivio%2520s torico+Banca+Intesa,+Arte+e+Cultura,+Archivio+Storico,&hl=it&ct=clnk&cd=1&gl=it). Finally, for a general picture of the archives of the Banca Commerciale Italiana, see AA.VV., *Banca Commerciale Italiana. Archivio Storico*,

archives, the logistical indications and the contacts with the archivists, this section of the website gives much information on the records patrimony⁴⁴, the genealogy and the historical profile of the three banks, their archival tradition, and other aspects of their rich patrimony of historical and economic resources⁴⁵. The attention is centred on inventories and catalogues⁴⁶, through an IT

Milano, BCI, 1988; F. Pino, *Notizie sul riordino dell'Archivio Storico della Banca Commerciale Italiana*, in "Rivista di Storia Economica", n. 2, 1989; AA.VV., *L'Archivio Storico della Banca Commerciale Italiana*, Torino, U. Allemandi & C., 1990; S. Giglietta, *La collana inventari dell'Archivio Storico della Banca Commerciale Italiana*, in "Rivista di Storia Finanziaria", n. 7, July-December 2001, http://www.delpt.unina.it/stof/7_luglio_dicembre_2001/paginato67-80.pdf.

⁴⁴ See *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_patrimoni_documentari.jsp. On this page: "Banca Intesa historical Archives is the repository of the collective memory of many organizations[public and private], the pivot of many values arising from the historical heritage of three pre-existing banking groups. In fact, Banca Intesa's new identity grew out of the wealth of differences. The Historical Archives holds all the records regarding Banca Intesa assets (clients, personnel, buildings and so on) and the evidence of past procedures (internal rules, circulars, operative handbooks). There are also many legal surveys." Moreover: "Cariplo (with Mediocredito Lombardo), Comit and Banco Ambrosiano Veneto played an extremely important historical role: the first two banks were leaders in the sectors of the Italian credit system, rigorously divided and ruled for many years according to 1936 banking law: saving banks, joint-stock banks, credit institutions. With them, it seems important to analyze a private bank such as the Banco Ambrosiano Veneto which promoted a process of aggregation at the national level. Cariplo and Comit have an old and solid corporate culture and a strong feeling of belonging of many generations; these systems can be interpreted as socio-political microcosms; many various capacities to develop the credit market, the economic and working policies and guide roles in the cultural life of the country. In the culture of Banco Ambrosiano Veneto, on the contrary, there is more attention to income and a greater inclination to innovate services and products. This is a patrimony that cannot be renounced for the research world and that will be essential for the studies of economic, political, social and cultural history of the 19th and 20th century".

⁴⁵ See *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo, Profilo Storico*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo_profilo_storico.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo, Tradizione archivistica*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo_trad_archivi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo, Beneficenza e risparmio*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo_Obiettivi_app.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/bav/ita_bav.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV, Profilo Storico*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/bav/ita_bav_profilo_storico.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV, Tradizione archivistica*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/bav/ita_bav_tradiz_archivi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV, I verbali ritrovati*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/bav/ita_bav_obiettivi_app.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMIT*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/comit/ita_comit.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMIT, Profilo Storico*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/comit/ita_comit_profilo_storico.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMIT, Tradizione archivistica*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/comit/ita_comit_trad_archivi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMIT, Antonello Gerbi*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/comit/ita_comit_gerbi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMIT, Massimiliano Majnoni*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/comit/ita_comit_majnoni.jsp.

⁴⁶ See *Intesa Sanpaolo, Archivio Storico, Inventari e cataloghi*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_inventari_cataloghi.jsp.

integrated system as “GEA-Banca Intesa”, allowing a homogeneous examination of all the fonds⁴⁷. However, for the creation of this database the three different archival patrimonies were kept, using a method of reference that follow the ISAD international rules⁴⁸, which provides for a hierarchical order of filing the records linked to the structure of origin⁴⁹. It is possible to consult these fonds in many ways: through the visualization of the directory of the entire Historical Archives, narrowing the research to archival patrimonies and selected fonds⁵⁰; through the direct examination of the inventory of each fond⁵¹; through queries on the working environment (with a universal or specific research)⁵². The files obtained through this online research do not concern only the text of the inventory (for the folders), but they are especially informative (identification, producer and objects, archival history, access, additional information) and in many cases, provide links to the images of the original source (records or photographs) and other objects. Moreover, there are significant resources immediately available on the Net such as: the minutes, up to 1934, of the main structures of the three banks (Board of Directors of Banca Commerciale Italiana, Banco Ambrosiano and Banca Cattolica del Veneto, Central Committee of Charity of Cariplo); the outstanding

⁴⁷ See *Banca Intesa, Archivio Storico*, <http://gea.bancaintesa.it/archivio/index.htm>. As highlighted: “With the computerization of the working process, increasing knowledge deriving from the Historical Archives is inserted and shared in the IT system for those who will continue this valuable activity in the future. (...)in 1998 the Banca Commerciale Italiana had already developed an integrated IT system for the Historical Archives in order to manage all the activities and save the existing data. It will be possible to simultaneously research the inventories of the fonds opened to the public, the files for the special fonds (bibliographic, photographic and audiovisual materials), the stock book, the lists of transfer of the parcels, the data of the consultation service, biographic data, chronologies of companies and [to seek] answers to several important historical issues” (*Intesa Sanpaolo, Archivio Storico, Inventari e cataloghi*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_inventari_cataloghi.jsp). To this end, the following works are of great relevance: A. Gottarelli, G. Montanari, F. Pino, *Gli studi d'uso dell'Archivio Storico Comit: ricerca storica e servizio di consultazione in un'epoca di accelerata transizione*, in G. Tatò (a cura di), *Le Carte preziose. Gli archivi delle banche nella realtà nazionale e locale: le fonti, la ricerca, la gestione e le nuove tecnologie*, Trieste, Associazione Nazionale Archivistica Italiana - Sezione Friuli-Venezia Giulia, 1999; G. Montanari, F. Pino, *Un sistema informativo integrato per gli archivi storici: le funzionalità di GEA IntesaBci per l'utente Internet e per l'archivista*, in “Archivi & Computer”, n. 2, 2001; F. Pino, *Co-operation while preserving historical specificity: the experience of IntesaBci*, in AA.VV., *Archive Year. Series of Workshops dedicated to Financial Institutions' Archives*, vol. I, “Central Corporate Archives during and after mergers”, Francoforte, EABH, 2004; G. Montanari, *An integrated information system: the Computer Application of the IntesaBci Historical Archives*, in AA.VV., *Archive Year. Series of Workshops dedicated to Financial Institutions' Archives*, vol. II, “Archives and IT Solutions”, Francoforte, EABH, 2004; A. Gottarelli, *Le fonti Comit per la storia d'impresa*, in AA.VV., *Le carte operose. Gli archivi delle imprese nella realtà nazionale e locale: le fonti, la ricerca, la gestione e le nuove tecnologie*, Trieste, ANAI - Sezione Friuli-Venezia Giulia, 2004; G. Montanari, *L'unificazione gestionale degli archivi storici di BancaIntesa*, in AA.VV., *Riforme in corsa. Archivi pubblici e archivi d'impresa tra trasformazioni, privatizzazioni e fusioni*, Bari, Edipuglia, 2006.

⁴⁸ For these rules – in addition to the indications found in *La traduzione italiana delle ISAD (G)*, Italian translation of International Council on Archives - ICA, *ISAD(G): General International Standard Archival Description*, in “Rassegna degli Archivi di Stato”, LV, n. 2-3, 1995, pp. 392-413; see [http://www.mclink.it/personal/MD1431/sito/isaargrp/isad\(ge\).html](http://www.mclink.it/personal/MD1431/sito/isaargrp/isad(ge).html), http://www.ica.org/.biblio/isad_g_2e.pdf, http://www.anai.org/attivita/N_isad/Isad%20-%20traduzione%20vitali.pdf –, it is also possible to use the page dedicated to them in the website of the National archival system (see *ISAD*, <http://www.archivi.beniculturali.it/servizioI/pub/studi/isad.html>).

⁴⁹ In fact, the records are described starting from a hierarchical structure divided in fonds, series, sub-series, folders (or registers), installments, sub-installments and pieces, with a detailed guide regarding the fonds and the series (see *Banca Intesa, Archivio Storico*, <http://gea.bancaintesa.it/archivio/index.htm>).

⁵⁰ See *Banca Intesa, Archivio Storico, Seleziona fondi*, <http://gea.bancaintesa.it/archivio/scripts/GeaCGI.exe?REQSRV=REQSELECT>.

⁵¹ See *Banca Intesa, Archivio Storico, Esplora fondi*, <http://gea.bancaintesa.it/archivio/scripts/GeaCGI.exe?REQSRV=REQEXPLORE&LEV=1>.

⁵² See *Banca Intesa, Archivio Storico, Ricerca universale, Ricerca specifica*, <http://gea.bancaintesa.it/archivio/scripts/GeaCGI.exe?REQSRV=REQSEARCHFORM>; *Banca Intesa, Archivio Storico, Ricerca specifica*, <http://gea.bancaintesa.it/archivio/scripts/GeaCGI.exe?REQSRV=REQSEARCHFORMSPEC>.

iconographic patrimony of Banca Commerciale Italiana; Raffaele Mattioli's assorted records, regarding the saving of Banca Commerciale Italiana in the 1930s and the relationship with the majority shareholder, IRI⁵³. Finally, the section of the portal dedicated to the Historical Archives contains several pages dedicated to publications (guides, inventories and research studies), recommendations (conferences and congresses), and news⁵⁴.

An example of an experience that put the website of the company together with that of the foundation, the archives and the museum is Piaggio⁵⁵. First of all, from the portal⁵⁶ it is possible to go directly to the website of the company with several pages dedicated to the history of the company from the beginning up to the present⁵⁷. The website of the company also contains information regarding the museum and the Historical Archives "Antonella Bechi Piaggio" (contacts and how to access the records)⁵⁸. Another website is dedicated specifically to the "Museo Piaggio – Giovanni Alberto Agnelli"⁵⁹, with the history of the company⁶⁰, a description of the museum and a presentation of the collection of vehicles, engines and mechanical components⁶¹, a link to the

⁵³ See *Intesa Sanpaolo, Archivio Storico, Documenti on-line*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_documenti_online.jsp; *Banca Intesa, Archivio Storico*, <http://gea.bancaintesa.it/archivio/index.htm>.

⁵⁴ See *Intesa Sanpaolo, Archivio Storico, Pubblicazioni*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_pubblicazioni.jsp; *Intesa Sanpaolo, Archivio Storico, Pubblicazioni, Guide*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_pubbl_guide.jsp; *Intesa Sanpaolo, Archivio Storico, Pubblicazioni, Inventari*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_pubbl_inventari.jsp; *Intesa Sanpaolo, Archivio Storico, Pubblicazioni, Studi e ricerche*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_pubbl_studi.jsp; *Intesa Sanpaolo, Archivio Storico, Segnalazioni*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_segnalazioni.jsp; *Intesa Sanpaolo, Archivio Storico, News dall'Archivio*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/archivio_storico/ita_news.jsp.

⁵⁵ See *Piaggio & C. s.p.a.*, http://www.piaggiogroup.com/home_page.htm.

⁵⁶ See *Piaggio - Gateway*, <http://www.piaggio.com/>. The portal has also some links to the websites of other companies of the group with a great deal of information on their history. (see *Moto Guzzi, Storia*, <http://www.motoguzzi.it/storia/storia1.asp?lin=ita>; *Moto Guzzi, Museo*, <http://www.motoguzzi.it/intromuseo.asp?lin=ita>; *Moto Guzzi, Modelli Storici*, <http://www.motoguzzi.it/modsto/main.asp?anno=20&lin=ita>; *Moto Guzzi, Personaggi*, <http://www.motoguzzi.it/personaggi/todero.asp?lin=ita>; *Moto Guzzi, Video Storico Istituzionale*, <http://www.motoguzzi.it/video/video-storico.asp>; *Aprilia, La storia di Aprilia*, <http://www.aprilia.com/company04.asp>; *Aprilia, Museo*, http://www.aprilia.com/apriliamuseo_ita.asp; *Gilera, Gilera World, Storia*, http://www.it.gilera.com/it_IT/gilera_world/storia/storia.aspx; *Gilera, Gilera World, Moto Storiche*, http://www.it.gilera.com/it_IT/gilera_world/moto_storiche/moto_storiche.aspx; *Nacional Motor S.A.U., Derbi*, <http://www.derbi.com/>).

⁵⁷ See *Piaggio & C. s.p.a., Company, Storia*, http://www.piaggiogroup.com/company/storia/1882_1923/index.htm, http://www.piaggiogroup.com/company/storia/1924_1945/index.htm, http://www.piaggiogroup.com/company/storia/1946_1972/index.htm, http://www.piaggiogroup.com/company/storia/1973_1998/index.htm, http://www.piaggiogroup.com/company/storia/1999_2003/index.htm, http://www.piaggiogroup.com/company/storia/2004_oggi/index.htm.

⁵⁸ See *Piaggio & C. s.p.a., Museo Piaggio Giovanni Alberto Agnelli*, http://www.piaggiogroup.com/museo_piaggio/museo_piaggio.htm; *Piaggio & C. s.p.a., Museo Piaggio Giovanni Alberto Agnelli, Archivio Storico*, http://www.piaggiogroup.com/museo_piaggio/archivio_storico/archivio_storico.htm.

⁵⁹ See *Museo Piaggio – Giovanni Alberto Agnelli*, <http://www.museopiaggio.it/>.

⁶⁰ See *Museo Piaggio – Giovanni Alberto Agnelli, Museo, La storia della Piaggio*, <http://www.museopiaggio.it/storiapiaggio.html>.

⁶¹ See *Museo Piaggio – Giovanni Alberto Agnelli, Museo*, <http://www.museopiaggio.it/museo.html>; *Museo Piaggio – Giovanni Alberto Agnelli, Collezione*, <http://www.museopiaggio.it/collezione.html>; *Museo Piaggio – Giovanni Alberto Agnelli, Collezione Vespa*, <http://www.museopiaggio.it/collezionevespa/collezionevespa.html>; *Museo*

cultural events promoted by the institution⁶². There is also a section dedicated to the “Fondazione Piaggio”⁶³, offering a short illustration of its origin and its aims⁶⁴, with detailed information on the Historical Archives, composed of 13 fonds for a total amount of more than 150.000 documents and 3.700 records⁶⁵ as well as a reference to its publications with particular attention to the “Quaderni” of the Foundation⁶⁶. Finally, it is necessary to mention the official site of “Vespa”, with a history of the scooter, a collection of the company’s main advertising campaigns and an extremely interesting catalogue produced for the 60th anniversary of this motor vehicle⁶⁷.

Another company, “Officine Nazionali di Savigliano” in Turin, which was also the subject of a report during the conference in Spoleto⁶⁸, although it has a significant history in railways and in

Piaggio – Giovanni Alberto Agnelli, Collezione, Collezione Gilera, <http://www.museopiaggio.it/collezionegilera/collezionegilera.html>; *Museo Piaggio – Giovanni Alberto Agnelli, Collezione, Collezione Piaggio*, <http://www.museopiaggio.it/collezionepiaggio/collezionepiaggio.html>. In the first page dedicated to the collection it is underlined that: “the Piaggio Museum was created to preserve and valorize an extraordinary historical memory and aims to recount the history of the company and, through this, the development of the Italian industry, economy and society, showing Piaggio’s most famous and emblematic products. Extraordinary objects that lead through all its parts. The permanent exhibition displays many items of brands like Piaggio, Vespa and Gilera. The Collection includes more than one hundred models of vehicles, engines and mechanical components. Among them there are several rare objects produced for special occasions, such as models Gilera or Vespa for speed records or special acquisitions, such as the Vespa autographed by Salvador Dalí. On these pages, it is possible to visit a limited selection of prestigious models of the Museum”.

⁶² See *Museo Piaggio – Giovanni Alberto Agnelli, Eventi*, <http://www.museopiaggio.it/eventi.html>.

⁶³ See *Museo Piaggio – Giovanni Alberto Agnelli, Fondazione Piaggio*, <http://www.museopiaggio.it/fondazione.html>.

⁶⁴ “In 1994, as part of a project for the reconstruction of Piaggio’s history and the valorization of the company’s historical memory, the Foundation was created in accordance with the wishes of the young Chairman Giovanni Alberto Agnelli, Enrico Rossi –Pontedera Major – and Gino Nunes – Chairman of Pisa Province. Piaggio, Pontedera Municipality and Pisa Province are the three founding members of the Foundation. It was created in order to valorize the relationship between company and culture, company and territory and it has an annual program. It is a point of reference in the local and national debate on current themes (...) as the research on technological innovation, the reconstruction of the industrial relations from the end of the 1800s up to now, the most complex and specific problems regarding European integration (...)” (*Museo Piaggio – Giovanni Alberto Agnelli, Fondazione Piaggio*, <http://www.museopiaggio.it/fondazione.html>).

⁶⁵ See *Museo Piaggio – Giovanni Alberto Agnelli, Fondazione Piaggio, Archivio Storico*, <http://www.museopiaggio.it/archivio.html>; *Museo Piaggio – Giovanni Alberto Agnelli, Fondazione Piaggio, Archivio Storico, Fondi Archivistici*, <http://www.museopiaggio.it/fondiarchivistici.html>. In this last page: “The first project of Piaggio aimed at the recovery of the material historical memory of the company., In 1993, the Piaggio Historical Archives was created. In the last ten years, 150.000 records of the 13 fonds coming from Pontedera and Genoa have been sorted and catalogued”. It’s a collection of 4.000 files, preserving the testimonies of the corporate activity in all its aspects. The archives preserves the paper records for many fields: commercial, accounting, financial and productive. Moreover, there is a collection of sketches, drawings, photographs, films and ads, from the 1930s until now. For a total statement of the archives and the museum, see T. Fanfani, *Una leggenda verso il futuro. I centodieci anni di storia della Piaggio*, Pisa, Piaggio Veicoli Europei, 1994; T. Fanfani, *Le imprese e il “valore immateriale” della cultura. Museo ed archivio storico in un caso aziendale*, in *Alla scoperta delle carte. Gli archivi d’impresa in Italia*, Atti della Conferenza, vol. I, Pontedera, Fondazione Piaggio, 2003; T. Fanfani, *I Musei d’impresa in Italia*, in *Il Museo Piaggio*, Milano, Touring Club Italia, 2003; T. Fanfani, *La Vespa al Museo*, in “Millenovecento”, n. 1, 2003; T. Fanfani, *Un museo per sognare - Collezioni Piaggio Vespa Gilera*, Pisa, Pacini Editore, 2005.

⁶⁶ See *Museo Piaggio – Giovanni Alberto Agnelli, Fondazione Piaggio, Pubblicazioni*, <http://www.museopiaggio.it/editoria.html>.

⁶⁷ See *Vespa Official Web Site, AmoVespa, Vespa Story*, http://www.it.vespa.com/it_IT/amo_vespa/vespa_story/default.aspx; *Vespa Official Web Site, AmoVespa, Vespa Story, Vespa Adv*, http://www.it.vespa.com/it_IT/amo_vespa/vespa_story/vespa_story_adv.aspx; *Vespa Official Web Site, AmoVespa, 60 anni Vespa*, http://www.it.vespa.com/it_IT/amo_vespa/60_anni_vespa/default.aspx.

⁶⁸ This is the Conference on “Archivi d’impresa: stato dell’arte e controversie” promoted by the Società Italiana degli Storici dell’Economia (SISE) in cooperation with the Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano” (ICSIM), which took place on 11th November 2006 at Chiostro di San Nicolò in Spoleto.

other fields⁶⁹, and an extensive archives, has only a few indirect⁷⁰ references on the Net. Its patrimony is yet to be digitalized. Another different evaluation must be made for the websites of the municipal companies, which have another type of content and are vary greatly from one another in their areas of activity (electricity, gas, water, transportation, urban sanitation, milk); these sites include a variety of experiences, with general references to the history and evolution of each company, usually of straightforward informative value⁷¹.

The website of the “Fondazione Istituto Internazionale di Storia Economica F. Datini”⁷², which was discussed during the conference in Spoleto in reference to the archives of the merchant of Prato⁷³, has many resources for scholars and is extremely detailed. In particular, the digitalized images of the iconographic database, the catalogue of the library and online volumes, the indexes of the journals and the newsletter stand out as extremely important and useful online sources⁷⁴. The

⁶⁹ In the 1880 deed of incorporation, there was a specification that the “Officine Nazionali di Savigliano” company’s activity regarded the “building and repairing of railway materials, metal bridges, canopies, mechanical, electrical and aeronautical constructions and wood manufacturing.” (*Torino 1938/45 – La città delle fabbriche. Società Nazionale Officine Savigliano*, http://www.istoreto.it/museo_lab/to38-45_industria/schede/officine_savigliano.htm).

⁷⁰ For example, in addition to the website mentioned in the previous footnote, we refer to a document entitled “Rapports du jury international de l’exposition universelle de 1900”, in the part dedicated to the means of transportation, showing the main characteristics and the charts of some trains built by the Turin company (see *Le Conservatoire numérique des Arts & Métiers, Exposition universelle internationale de 1900 à Paris. Rapports du jury international*, <http://cnum.cnam.fr/CGI/fpage.cgi?8XAE570.3/3/100/598/0564/0568>, <http://cnum.cnam.fr/CGI/fpage.cgi?8XAE570.3/80/100/598/0564/0568>, <http://cnum.cnam.fr/CGI/fpage.cgi?8XAE570.3/81/100/598/0564/0568>, <http://cnum.cnam.fr/CGI/fpage.cgi?8XAE570.3/82/100/598/0564/0568>, <http://cnum.cnam.fr/CGI/fpage.cgi?8XAE570.3/124/100/598/0564/0568>, <http://cnum.cnam.fr/CGI/fpage.cgi?8XAE570.3/125/100/598/0564/0568>).

⁷¹ As far as this is concerned, it’s important to mention some of these websites as examples and with no distinctions as to their activities, referring directly to the pages dedicated to the history of the companies: *AEM*, <http://www.aem.it/home/cms/aem/gruppo/chisiamo/storia.html>; *Gruppo ASM*, http://www.asm.brescia.it/ASMBrescia/it/Il_Gruppo/Storia/index.html; *ACEA*, http://www.aceaspa.it/pagine/ACEA_70.asp; *AEM Cremona*, <http://www.aemcremona.it/index.aspx?m=53&did=36>; *AEM Torino*, http://www.gruppo-iride.it/storia_aem.asp; *Toscanagas*, http://www.toscanagas.it/pag_chisiamo/storia.asp?menu=chisiamo; *Fiorentinagas*, <http://www.fiorentinagas.it/default.asp?s=52&o=125>; *AMGA*, http://www.gruppo-iride.it/storia_amga.asp; *Gruppo Hera*, <http://www.gruppohera.it/bologna/?sub=3&id=2>; *Napoletanagas*, <http://www.napoletanagas.it/Storia.htm>; *Amgas*, <http://www.amgasbari.it/Default.asp?Id=21>; *Salerno Energia*, http://www.salernoenergia.it/web_new/web/_home_dinamico.cfm?cx=contenuti/salernoenergia_cennistorici; *Acquedotto Pugliese*, http://www.aqp.it/portal/page?_pageid=33,187523&_dad=portal&_schema=PORTAL; *ARIN*, http://www.arin.na.it/index.php?id_page=27; *AMAP*, <http://www.amap.it/storia1.asp>; *SMAT*, http://www.smatorino.it/area_istituzionale?id=3; *ATM Milano*, <http://www.atm-mi.it/ATM/Azienda/La+storia/>; *AMT Verona*, <http://www.amt.it/azienda/storia.htm>; *AMT Genova*, <http://www.amt.genova.it/azienda/storia.asp>; *ATC Bologna*, http://www.atc.bo.it/CMS_Software/XMLEngine.asp?md=0&p=0159449088&l=IT; *ATAF Firenze*, <http://www.ataf.net/Template/Contenuto.aspx?LN=it-IT&idC=116>; *ATAC Roma*, <http://www.atac.roma.it/chisiamo/storia.asp?i=34&p=33>; *ANM Napoli*, <http://www.anm.it/default.php?ids=4&>; *CTP Napoli*, <http://www.ctpn.it/pagina.asp?ID=1>; *ACTV Venezia*, <http://www.actv.it/azienda.php?pagina=storia>; *CTM Cagliari*, http://www.ctmcagliari.it/storia_ieri.php; *Ama Roma*, <http://www.amaroma.it/web/web2004/home.cfm?content=chisiamo/storia>; *Gruppo Hera*, <http://www.gruppohera.it/bologna/?sub=3&id=3>; *Centrale del Latte di Milano*, http://www.centralelattemilano.it/fr_stampa.htm; *Mukki – Centrale del Latte di Firenze, Pistoia e Livorno*, http://www.mukki.it/mukki/m?id_sezione=2&id_categoria=36; *Centrale del Latte di Brescia*, <http://www.centralelatte-brescia.it/or4/or?uid=CELATesy.main.index&oid=348>; *Centrale del Latte di Salerno*, <http://www.centralelatte.sa.it/articolo.asp?IDArticolo=2>.

⁷² Cfr. *Fondazione Istituto Internazionale di Storia Economica “F. Datini”*, <http://www.istitutodatini.it/>.

⁷³ Cfr. *Archivio di Stato di Prato, Progetto Datini*, <http://www.archiviodistato.prato.it/datini/>.

⁷⁴ Cfr. *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Banca-Dati Immagini*, <http://www.istitutodatini.it/biblio/images/it/presenta.htm>; *Fondazione Istituto Internazionale di Storia Economica “F.*

heart of the Foundation, “the most important international institution working in the field of preindustrial economic history”⁷⁵, is found in the part dedicated to Francesco di Marco Datini and his archives⁷⁶, even if it is collected elsewhere. Indeed, the “Progetto Datini”, the ambitious initiative dedicated to the digitalization of the collection of letters (1364-1411) and to the achievement of a database including the corporate account books (1363-1416)⁷⁷, was developed by the institution where all the records are kept: the Prato State Archives. The relative website, in addition to a description of the preserved archival fonds⁷⁸, provides a history of the project, detailed news about the creation of a data and images archives and of a computerized database of the published letters⁷⁹. It also contains the link to the page dedicated to the online consultation of the Datini collection of letters, in an experimental version⁸⁰.

An equally important digitalized source is the archives “Mediceo avanti il Principato”, competently planned and realized by Francesca Klein, as an initiative of the Florence State Archives, which “includes the records of the Medici family archives from the 14th century to the half of the 16th, the period before the investiture of Cosimo dei Medici as Duke of Florence (1537)”⁸¹. The complete digital reproduction of these fonds aims at putting the archives “at the disposal of users all around the world” in order to “simplify the development of historical studies

Datini”, *Banca-Dati Immagini, Maschera di Ricerca*, <http://www.istitutodatini.it/biblio/images/it/datini/>; *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Catalogo*, <http://catalogo.po-net.prato.it/dat/campi.htm>; *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, E-Book*, <http://www.istitutodatini.it/ebook/home.htm>; *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Pubblicazioni*, <http://www.istitutodatini.it/collane/home.htm>; *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Biblioteca, Volumi in Linea*, <http://www.istitutodatini.it/biblio/hm/volumi.htm>; *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Indici delle Riviste*, <http://www.istitutodatini.it/biblio/riviste/home.htm>; *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Notiziario*, <http://www.istitutodatini.it/notiz/home.htm>.

⁷⁵ *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Chi siamo*, <http://www.istitutodatini.it/gener/home.htm>. In this page, it is stated that the Institute “was set up in 1967 by Federigo Melis, Fernand Braudel, and an important group of scholars who made up the first scientific committee” and that “its principal aim was to smooth the way towards an international dimension of historic culture, facilitating the comparison among various research methods as well as supporting the training of young scholars”.

⁷⁶ Cfr. *Fondazione Istituto Internazionale di Storia Economica “F. Datini”, Schede, Francesco di Marco Datini*, <http://www.istitutodatini.it/schede/datini/home.htm>.

⁷⁷ As indicated in the website of Prato State Archives: “The Progetto Datini had two main objectives: the creation of a data and images archives through the digitalization of the entire collection of letters preserved in the Francesco di Marco Datini archives (approximately 150.000 letters) and the creation of a database with all the descriptive data regarding the entire Datini archives (collection of letters and account books); The creation of a textual database with the 3.000 published letters preserved in the archives” (*Archivio di Stato di Prato, Progetto Datini*, <http://www.archiviodistato.prato.it/datini/>).

⁷⁸ Cfr. *Archivio di Stato di Prato, Fondi archivistici conservati, Archivi di famiglie o persone, Datini*, <http://www.archiviodistato.prato.it/fondi/famig/home.htm#datini>.

⁷⁹ Cfr. *Archivio di Stato di Prato, Progetto Datini, Archivio numerico di dati e immagini*, <http://www.archiviodistato.prato.it/datini/p1/home.htm>; *Archivio di Stato di Prato, Progetto Datini, Banca dati testuale informatizzata delle lettere edite*, <http://www.archiviodistato.prato.it/datini/p2/home.htm>.

⁸⁰ Cfr. *Archivio di Stato di Prato, Archivio Datini, Corpus lemmatizzato del carteggio Datini*, [http://aspweb.ovi.cnr.it/\(qnji4vryrxeym55g2tzdw45\)/CatForm01.aspx](http://aspweb.ovi.cnr.it/(qnji4vryrxeym55g2tzdw45)/CatForm01.aspx).

⁸¹ *Archivio di Stato di Firenze, Progetto Mediceo avanti il Principato*, <http://www.archiviodistato.firenze.it/rMap/index.html>. On the same page, it is underlined that the archives contains collections of private letters and records coming from the Banco dei Medici and that “This project of the State Archives gave birth to the creation of a database of images (color) of the entire fond, made up of 165 archival units defined as files of letters, installments or entire registers all defined as records”.

and, at the same time, preserve the extremely precious original records”⁸². In addition to the high quality of reproduction of the records (about the economic, commercial and financial activities of the Medici family), other strong points are the versatility of the research instruments and the digital reproductions, which can be enlarged, moved and rotated, thus allowing a better consultation of the records than of the originals⁸³. Moreover, through this fond, it is possible to access the code “Acquisti e Doni”, containing 28 letters to Cosimo il Vecchio, available at the Florence State Archives in digital format⁸⁴.

There are other significant examples of electronic sources for business history, similar in quality and contents to the archives presented during the conference in Spoleto. First of all, the Dalmine Foundation Historical Archives, made up of five different sections (records, photographs, architecture drawings, audiovisual and historical library), collecting the “patrimony of records produced or received by the company and its subsidiaries since 1906, when the company was set up. The archives gives testimonies of Dalmine’s business history, its technological and organizational evolution and its interactions with the territory and the community”⁸⁵. The website of the Foundation⁸⁶, in addition to an original iconographic selection, named “face to face”⁸⁷ and a section dedicated to its many activities⁸⁸, includes an area dedicated to the Historical Archives and its computerized inventory, regarding “the Sections Records and Photographs. The site provides, along with an analytic description of the documentation, its total reordering, when possible, according to the original organization of the records”⁸⁹. The online consultation of the sections and those series inventoried up to now is carried out in two ways: searching through indexes or else, a free research⁹⁰, that allows the user to access accurate analytical files of the single archival units. Furthermore, it is worth mentioning the online availability – through a gallery of images of the factory and the company town⁹¹ – of the corporate photographic patrimony, composed of 15.000 images from the 1920s to the 1980s⁹². The virtual tour is extremely useful and interesting⁹³.

⁸² *Archivio di Stato di Fienze, Mediceo avanti il Principato*, <http://www.archiviodistato.firenze.it/nuovosito/index.php?id=71>.

⁸³ See *Archivio di Stato di Fienze, Mediceo avanti il Principato, Ricerca su Inventario*, <http://www.archiviodistato.firenze.it/rMap/VisRicInv.html>; *Archivio di Stato di Fienze, Mediceo avanti il Principato, Ricerca su Filza*, <http://www.archiviodistato.firenze.it/rMap/VisRicFil.html>.

⁸⁴ See *Archivio di Stato di Fienze, Acquisti e Doni*, <http://www.archiviodistato.firenze.it/Aed/index.htm>.

⁸⁵ *Fondazione Dalmine, Archivio Storico*, <http://fondazione.dalmine.it/archivio/archivio.asp>.

⁸⁶ See *Fondazione Dalmine*, <http://www.fondazione.dalmine.it/>.

⁸⁷ See *Fondazione Dalmine, Album Virtuale*, http://fondazione.dalmine.it/album_virtuale/index.html. In this interactive section of the website, there are some 300 images coming from the Photographic Archives of Dalmine Foundation allowing visitors to reconstruct one century of the company’s history.

⁸⁸ See *Fondazione Dalmine, Attività*, <http://fondazione.dalmine.it/attivita/attivita.asp>. As written on this page of the website: “The Dalmine Foundation promotes activities of study, research, training and dissemination of business history and culture, of technology history and organization, of social history, of industrial archaeology. All the areas of activity aim at valorizing the patrimony of records preserved by the Historical Archives of the Foundation, through projects of partnership with other institutes of research, preservation and training.” This section of the website contains the publications and, in particular, the “Quaderni della Fondazione Dalmine”, a series of monographic studies on themes linked to industrial history and culture. Furthermore, it gives a general picture of the Foundation’s courses, internships, tutoring for dissertations and, in particular, for seminars on diverse topics: business archives and archival activity, valorization of the historical patrimony of the company, sources for contemporary industrial history, photography as a source for industrial history.

⁸⁹ *Fondazione Dalmine, Archivio Storico*, <http://fondazione.dalmine.it/archivio/archivio.asp>.

⁹⁰ See *Fondazione Dalmine, Archivio Storico, Ricerca on line*, <http://fondazione.dalmine.it/archivio/RicercaOnLine.asp>.

⁹¹ See *Fondazione Dalmine, Archivio Storico, Archivio Fotografico, Galleria Immagini*, <http://fondazione.dalmine.it/archivio/ArchivioFotograficoFrame.asp>.

⁹² See *Fondazione Dalmine, Archivio Storico, Archivio Fotografico*, <http://fondazione.dalmine.it/archivio/foto.asp>.

⁹³ See *Fondazione Dalmine, Virtual Tour*, <http://fondazione.dalmine.it/panlink/pagconten.html>.

The Eni portal contains some valuable resources as a short but effective history of the oil company and its brand⁹⁴, or the area dedicated to Enrico Mattei⁹⁵ that provides a schedule of events, information and the legal examination for the centenary of his birth⁹⁶, a biography, a chronology and a bibliography⁹⁷. However the most relevant part of the website is that dedicated to the Historical Archives, a priceless source for the study of Italian (and international) economic history of the last century⁹⁸, where one finds the section of records, with reproductions of the originals, a division according to specific fonds⁹⁹, and a graphic reconstruction of the structure of the record fonds¹⁰⁰.

⁹⁴ See *Eni S.p.A., La Compagnia, La Nostra Storia*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_1_archivio_storico&channelId=-1073755885&menu=false&mncommand=openById&mnparam=lc_1_archivio_storico&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, La Storia di Eni e del Marchio*, http://www.eni.it/eni/realProgram.do?layout=la_compagnia&programName=lc_2_le_tappe&mnselected=lc_1_la_storia_dell_eni_e_del_marchio&channelId=-1073754605&menu=false&mncommand=openById&mnparam=lc_1_la_storia_dell_eni_e_del_marchio&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, La Storia di Eni e del Marchio, Storia del Marchio*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_2_storia_del_marchio&channelId=-1073754613&menu=false&mncommand=openById&mnparam=lc_2_storia_del_marchio&lang=it.

⁹⁵ See *Eni S.p.A., La Compagnia, La Nostra Storia, La Storia di Eni e del Marchio, Enrico Mattei*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_2_enrico_mattei&channelId=-1073754608&menu=false&mncommand=openById&mnparam=lc_2_enrico_mattei&lang=it. At the end of this page, there is a link to the video “Enrico Mattei, la storia”.

⁹⁶ See *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare*, <http://www.eni.it/cultura-energia/index.htm>.

⁹⁷ See *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare, Biografia*, http://www.eni.it/cultura-energia/ita/enrico_mattei_biogr_ita.htm; *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare, L'Eni di Mattei*, http://www.eni.it/cultura-energia/ita/enrico_mattei_cronolog_ita.htm; *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare, Bibliografia*, http://www.eni.it/cultura-energia/ita/enrico_mattei_bibliograf_ita.htm.

⁹⁸ See *Eni S.p.A., La Compagnia, La Nostra Storia*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_1_archivio_storico&channelId=-1073755885&menu=false&mncommand=openById&mnparam=lc_1_archivio_storico&lang=it&sessionId=13747568. As pointed out in this webpage: “Eni and its companies’ history is longstanding and is an integral part of the Italy’s development. With this understanding, Eni collects and preserves different materials that tell our past. Records, images, films, finds and objects facilitate the study of the history of industrial energy from the beginning of last century to the present: the years of autarchy, the period after the Second World War, the economic boom, the energy crisis, and the realization of the large infrastructures for energy transport”.

⁹⁹ See *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti*, <http://www.eni.it/eni/internal.do?RID=@2xOIx0?xoidcmWopk&catId=-1610634559&cntTypeId=1004&portalId=0&lang=it>; *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Fondo Eni*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_fondo_eni_corporate&channelId=-1610634666&menu=false&mncommand=openById&mnparam=lc_3_fondo_eni_corporate&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Fondo Exploration & Production*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_fondo_ep&channelId=-1610634667&menu=false&mncommand=openById&mnparam=lc_3_fondo_ep&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Fondo Gas & Power*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_fondo_gp&channelId=-1610634668&menu=false&mncommand=openById&mnparam=lc_3_fondo_gp&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Fondo Refining & Marketing*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_fondo_rm&channelId=-1610634669&menu=false&mncommand=openById&mnparam=lc_3_fondo_rm&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Fondo Archivi aggregati*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_archivi_aggregati&channelId=-1610634664&menu=false&mncommand=openById&mnparam=lc_3_archivi_aggregati&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Fondo Archivi personali*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_archivi_personali&channelId=-

In this part of the site, one also finds the pages of the Historical Photographic Archives with an iconographic exhibition organized in series¹⁰¹, and those of the Audiovisual Archives with a list of the films and audio materials of the company¹⁰². The portal also provides information about

1610634665&menu=false&mncommand=openById&mnparam=lc_3_archivi_personali&lang=it. In the first of these pages, it is stated that: “The records collected in the headquarters of the Historical Archives in Pomezia is the result of long term research and selection begun in the 1990s. Eni commits itself to secure all the records of the companies received during the years of the Corporation and to reorder all the documentation. It was necessary to examine all the offices, the repositories, the dismantled plants in order to acquire the existing historical patrimony, select it and collect it in one single place of preservation. In this way it was possible to preserve not only the records linked to the history of the Ente Nazionale Idrocarburi, but also those regarding the companies set up at the beginning of the century and linked to the research, production or commercialization of oil products; as well as records reorganized by Eni from other fields when the company was part of the system of Partecipazioni Statali. For this reason, the Eni Historical Archives is a point of reference for the people who wish to understand the origins and development of the Italian oil industry; including the company’s organization and how it conducted business from the time it was set up in 1953 as a State - owned company. The records of the Historical Archives in Pomezia are described analytically, with specific software, kept in containers in an environment where temperature and humidity are constantly controlled. At regular intervals, the deposit Archives gives the Historical Archives the records no longer in use, thereby increasing the historical corporate patrimony. All records more than 30 years old can be consulted.”

¹⁰⁰ See *Eni S.p.A., La Compagnia, La Nostra Storia, Documenti, Struttura dei fondi documentali dell’Archivio storico Eni S.p.A., SpA,* <http://www.eni.it/eni/internal.do?RID=@2smDU|0?xoidcmWopk&catId=-1610634559&cntTypeId=1004&portalId=0&lang=it>.

¹⁰¹ See *Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie,* http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_2_fotografie&channelId=-1610634670&menu=false&mncommand=openById&mnparam=lc_2_fotografie&lang=it. This page of the website states:

“The Eni Photographic Historical Archives has 50 thousand black and white and color photographs, 200 thousand slides, 30 thousand negatives of various formats and types dating back to the past century. It is an extremely valuable photographic patrimony because of its contents, the authors and the photographic studios (...). The abundant assets of this photographic fond cover the history of Eni and many companies through a patrimony whose information can be easily found. As for other kinds of records such as film, a photograph gives information that goes beyond the simple image. (...) The filing of the material of the archives is carried out with the software used for all the records of the historical archives and with a specific photographic file created according to International descriptive standards. The file serves to find information about the image, links to the records archives and the cinema archives or to see a preview of the most important images of the series. The Photographic Historical Archives was set up in February 2005 after having created the perfect conditions for the preservation in Pomezia “. Moreover, see *Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie, Archivio Foto e Storia,* <http://www.eni.it/eni/internal.do?RID=@2xmCe|0?xoidcmWopk&catId=-1610634437&cntTypeId=1004&portalId=0&lang=it>;

Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie, Serie Agip, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_serie_agip&channelId=-1610634671&menu=false&mncommand=openById&mnparam=lc_3_serie_agip&lang=it;

Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie, Serie Anic, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_serie_anic&channelId=-1610634672&menu=false&mncommand=openById&mnparam=lc_3_serie_anic&lang=it;

Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie, Serie Eni, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_serie_eni&channelId=-1610634673&menu=false&mncommand=openById&mnparam=lc_3_serie_eni&lang=it;

Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie, Serie Enrico Mattei, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_serie_enrico_mattei&channelId=-1610634674&menu=false&mncommand=openById&mnparam=lc_3_serie_enrico_mattei&lang=it;

Eni S.p.A., La Compagnia, La Nostra Storia, Fotografie, Serie Snam, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_serie_snam&channelId=-1610634675&menu=false&mncommand=openById&mnparam=lc_3_serie_snam&lang=it.

¹⁰² See *Eni S.p.A., La Compagnia, La Nostra Storia, Audiovisivi,* http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_2_audiovisivi&channelId=-1610634660&menu=false&mncommand=openById&mnparam=lc_2_audiovisivi&lang=it. This page of the website points out that:

“The Audiovisual Archives collects all the cinema and video documentation in different formats produced by Eni and the companies of the group. The material provides an overall idea of the company’s development.

the opening of the Historical Archives and a presentation entitled “L’Archivio storico. Fonti per lo studio della storia energetica italiana”¹⁰³, and a “Web TV” with many interesting materials about Eni, its history and its records¹⁰⁴. Finally, together with further links regarding other subjects (history, instruments, the archives tells and so on)¹⁰⁵ there is a section dedicated to corporate communication¹⁰⁶. The “Italgas” website presents a history of gas in Turin and Italy¹⁰⁷, with an accurate description of gas production from the earliest stage of this company¹⁰⁸. The section dedicated to the Historical Archives is limited to a general illustration of the records and the

The documentaries, produced since the beginning of the 1950s, give an account of the choice of methane, the building of methane pipelines, the technical work, the work abroad, the search for oil in complex areas, the cohabitation and cooperation with different ethnic groups. All of Eni’s history is told in the films – “signed” by famous or less important directors – in which the world of energy is shown. In addition to this material, there is a great deal of other audiovisual material: adverts to launch Supercortemaggiore gasoline (...), audio records of Enrico Mattei’s speeches, the 1950s newsreels and the most recent records of the shareholders’ meetings”. See *Eni S.p.A., La Compagnia, La Nostra Storia, Audiovisivi, Film*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_film&channelId=-1610634661&menu=false&mncommand=openById&mnparam=lc_3_film&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Audiovisivi, Film, Archivio dei Film*, <http://www.eni.it/eni/internal.do?RID=@2x15h|0?xoidcmWopk&catId=-1610634572&cntTypeId=1004&portalId=0&lang=it>; *Eni S.p.A., La Compagnia, La Nostra Storia, Audiovisivi, Materiali sonori*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_3_materiali_sonori&channelId=-1610634662&menu=false&mncommand=openById&mnparam=lc_3_materiali_sonori&lang=it; *Eni S.p.A., La Compagnia, La Nostra Storia, Audiovisivi, Materiali sonori, Archivio audio*, <http://www.eni.it/eni/internal.do?RID=@2wfE|0?xoidcmWopk&catId=-1610634573&cntTypeId=1004&portalId=0&lang=it>.

¹⁰³ See *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare, La Memoria, Inaugurazione archivio storico*, http://www.eni.it/cultura-energia/ita/memoria/programma_archivio_ita.htm; *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare, La Memoria, L’Archivio storico. Fonti per lo studio della storia energetica italiana*, http://www.eni.it/cultura-energia/ita/memoria/inaugur_arch_stor_ita.htm. In this last page, it is highlighted that: “In its Pomezia headquarters, the archives holds about 45.000 folders of records in addition to other materials such as photographs, audiovisuals, technical drawings and objects. The records patrimony can be dated back to the first years of the 20th century, when the core of Eni was first set up. Among the records that were ordered and described there are those created by Eni SpA, from its beginning in 1953, those of the first companies working in Italy at the beginning of the last century such as Agip, Azienda italiana petroli Albania (Aipa), Società petrolifera italiana (Spi), Società nazionale metanodotti (Snam), all companies that merged with Eni SpA, to mention some of the most significant examples”.

¹⁰⁴ See *Centenario Enrico Mattei, Il futuro è di chi lo sa immaginare, Archivio Web TV, La Memoria*, http://www.eni.it/cultura-energia/ita/video/web_tv_archivio_memoria.htm.

¹⁰⁵ See *Eni S.p.A., La Compagnia, La Nostra Storia, Pillole di storia*, <http://www.eni.it/eni/internal.do?RID=@2y5r|0?xoidcmWopk&catId=-1073755865&cntTypeId=1004&portalId=0&lang=it>; *Eni S.p.A., La Compagnia, La Nostra Storia, Strumenti*, <http://www.eni.it/eni/internal.do?RID=@2y5r|0?xoidcmWopk&catId=-1073755865&cntTypeId=1004&portalId=0&lang=it>; *Eni S.p.A., La Compagnia, La Nostra Storia, L’archivio racconta*, <http://www.eni.it/eni/internal.do?RID=@2y8Hd|0?xoidcmWopk&catId=-1073755865&cntTypeId=1004&portalId=0&lang=it>.

¹⁰⁶ See *Eni S.p.A., La Compagnia, Comunicazione d’Impresa*, http://www.eni.it/eni/internal.do?layout=la_compagnia&mnselected=lc_1_comunicazione&channelId=-1073756271&menu=false&mncommand=openById&mnparam=lc_1_comunicazione&lang=it.

¹⁰⁷ See *Italgas, La società, Chi siamo, Storia del gas a Torino*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/storia/default.htm; *Italgas, La società, Chi siamo, La storia del gas in Italia*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/storia/cartina.htm.

¹⁰⁸ See *Italgas, La società, Chi siamo, La produzione del gas*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/storia/produzione.htm. This page underlines that: “Italgas Historical Archives contains the legal and official procedures, the administrative, organizational, operational and technical records of the Società Italiana per il Gas and many other companies which were part of Italgas Group from the 1850s up to 1967, when Italgas entered the system of the Partecipazioni Statali”.

initiatives to preserve the company memory¹⁰⁹, along with some news regarding the historic library, gas precursors and a permanent exhibition of gas [industry-related] objects¹¹⁰.

The portal of “Enel” is a brief, but well-organized history of the company inserted into a general frame of reference¹¹¹. The part dedicated to the “Giuseppe Cenzato” Historical Archives is extremely compact and is limited to a description of the archival sources¹¹². However, the “Enelikon” website¹¹³, representing “a common platform through which it is possible to access various records and information in digital format”¹¹⁴, preserves a large quantity of high quality contents¹¹⁵. In fact, this website has a photographic section linking other photographic archives to Enel’s iconographic database; a section dedicated to historical archives, which “started to collect the digital reproduction of many records preserved in Naples’ archives, starting from the documentation concerning the first hydroelectric projects in the South of Italy”¹¹⁶; a section for the audiovisual files with historical films produced by the main Italian electric groups. Historical archives collect “records of more than 1.200 electric companies working before Enel’s nationalization from 1963, divided into eight territorial archives, currently accessible through a single system of inventory and presentation”¹¹⁷. Among these, the “Giuseppe Cenzato” Historical Archives in Naples, which “includes the records for the Società Meridionale di Elettricità (SME), the Ente Autonomo Volturno

¹⁰⁹ See *Italgas, La società, Chi siamo, Archivio storico*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/archivio+storico/default.htm.

¹¹⁰ See *Italgas, La società, Chi siamo, Archivio storico, La biblioteca storica*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/archivio+storico/bibliotecastorica.htm; *Italgas, La società, Chi siamo, Archivio storico, I precursori*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/archivio+storico/precursori.htm; *Italgas, La società, Chi siamo, Archivio storico, Gli oggetti del gas*, http://www.italgas.it/home_italgas/la+societa/chi+siamo/archivio+storico/t_oggettigas.htm.

¹¹¹ See *Enel S.p.A., Azienda, Chi siamo, Storia*, http://www.enel.it/azienda/chi_siamo/storia/, http://www.enel.it/azienda/chi_siamo/storia/62_92/, http://www.enel.it/azienda/chi_siamo/storia/93_02/, http://www.enel.it/azienda/chi_siamo/storia/02_06/.

¹¹² See *Enel S.p.A., Attività, Novità ed eventi, Archivio, Scienziati-Artisti, Cenzato*, http://www.enel.it/attivita/novita_eventi/archivio/scienziati_artisti/cenzato/. This page of the website states that: “..the Enel Historical Archives in Naples holds a large part of the Archives of Società Meridionale di Elettricità (SME). This company, directly or through some of its subsidiaries and controlled companies, almost entirely managed the production, the distribution and the commercialization of electric energy in all the South of Italy. The entire corporate life of this company are documented by the records of this archives”.

¹¹³ See *Enelikon*, <http://www.enelikon.it/ikproc/index.html>.

¹¹⁴ *Enelikon, Il progetto, Cos’è*, http://www.enelikon.it/ikon/h3.dll/aikon_magazine_int/Fprogetto?group.x=Cos%27%e8. This page of the website states: “Enelikon wishes to broaden the circulation of materials and records from territorial and organizational contexts far from each other, thus facilitating a wider knowledge of the difficulties regarding corporate life. Enelikon is a window on the achievements that describe the history of the Italian electric company and the everyday activity of people and structures that were leaders in the industrialization of our country”.

¹¹⁵ As underlined: “The working project plans the building (...) of a wider contents warehouse opened to internal and external contributions, and the creation of new channels dedicated to «new media», as multimedia products. The aim of this project is not only an increase of the contents; the main challenge is in the ability to offer resources and instruments of management of the large records patrimonies produced and preserved by the company.” (*Enelikon, Il progetto, Gli sviluppi*, http://www.enelikon.it/ikon/h3.dll/aikon_magazine_int/Fprogetto?group.x=Gli%20sviluppi).

¹¹⁶ *Enelikon, Il progetto, I contenuti*, http://www.enelikon.it/ikon/h3.dll/aikon_magazine_int/Fprogetto?group.x=I%20contenuti.

¹¹⁷ *Enelikon, Archivi storici, Mappa archivi*, http://www.enelikon.it/ikon/h3.dll/aikon_storico_int/fstorico?tab_left.x=1;modulo.x=storico;sezione.x=mappa. The territorial archives are. “Giancarlo Vallari” Historical Archives in Turin, “Giuseppe Colombo” Historical Archives in Milan, “Nicolò Papadopoli Aldobrandini” Historical Archives in Venice, “Orso Maria Corbino” Historical Archives in Rome, “Giuseppe Cenzato” Historical Archives in Naples, “Angelo Omodeo” Historical Archives in Cagliari, “Emirico Vismara” Historical Archives in Palermo and “Piero Ginori Conti” Historical Archives in Florence.

and the Società Elettronucleare Nazionale”¹¹⁸, is the only one to have an online link with the inventory, a research system and some thematic itineraries¹¹⁹. The Photographic Archives is divided into three parts, the Enel Archives (with the collections, thematic itineraries and the new acquisitions), the Fond Giulio Parisio and the Fond Larderello¹²⁰. The Audiovisual Archives includes the Enel Archives and other historical fonds¹²¹. Moreover, the “Enelikon” website has a photographic gallery, a film club and a magazine¹²². Inside the Enel portal, there are other significant resources such as the video library, the editorial series “Cultura e industria” – entirely downloadable -, some online journals such as “Emporion”, the fortnightly magazine of geo-economy, the virtual visit to the plants and the itinerary of the electric landscapes¹²³. Finally, it is important to mention the website dedicated to the “Progetto geotermia” with an interesting series of multimedia resources on the history of this source of clean energy, whose exploitation nerve center is in the boraciferous area of Larderello in Tuscany¹²⁴.

The “Telecom” website offers a wealth of information as well as reproductions of finds regarding the company’s history¹²⁵, made up above all, by a detailed chronology¹²⁶, a collection of

¹¹⁸ See *Enelikon, Archivi storici, Napoli*, http://www.enelikon.it/ikon/h3.dll/aikon_asena_int/b0?subcategory.x=gerarchia;modulo.x=storico;archivio.x=Napoli;tab_left.x=2.

¹¹⁹ See *Enelikon, Archivi storici, Napoli, Esplora*, http://www.enelikon.it/ikon/h3.dll/aikon_asena_int/b21423/d21423?subcategory.x=gerarchia;modulo.x=storico;archivio.x=Napoli;tab_left.x=2; *Enelikon, Archivi storici, Napoli, Ricerca*, http://www.enelikon.it/ikon/h3.dll/aikon_asena_int/fstorico?subcategory.x=Ricerca;archivio.x=Napoli;tab_left.x=2;modulo.x=storico; *Enelikon, Archivi storici, Napoli, Percorsi tematici*, http://www.enelikon.it/ikon/h3.dll/aikon_asena_int/fstorico?subcategory.x=Percorsi%20tematici;archivio.x=Napoli;tab_left.x=2;modulo.x=storico.

¹²⁰ See *Enelikon, Archivio fotografico, Archivio Enel, Fondo Parisio*, http://www.enelikon.it/ikon/h3.dll/aikon_ftenel_int/ffotografico?tab_left.x=1;modulo.x=fotografico; *Enelikon, Archivio fotografico, Fondo Parisio*, http://www.enelikon.it/ikon/h3.dll/aikon_parisio_int/fparisio?tab_left.x=2;modulo.x=fotografico; *Enelikon, Archivio fotografico, Fondo Larderello*, http://www.enelikon.it/ikon/h3.dll/aikon_larderello_int/flarderello?tab_left.x=3;modulo.x=fotografico;subcategory.x=fondo%20Larderello.

¹²¹ See *Enelikon, Archivio Audiovisivi, Archivio Enel*, http://www.enelikon.it/ikon/h3.dll/aikon_cineneel_int/faudiovideo?tab_left.x=1;modulo.x=audiovideo;subcategory.x=Archivio%20Enel; *Enelikon, Archivio Audiovisivi, Fondi Storici*, http://www.enelikon.it/ikon/h3.dll/aikon_cineneel_int/faudiovideo?tab_left.x=2;modulo.x=audiovideo;subcategory.x=Fondi%20Storici.

¹²² See *Enelikon, Galleria fotografica, Cineclub*, http://www.enelikon.it/ikon/h3.dll/aikon_galleria_int/fgalleria?tab_left.x=1;modulo.x=galleria;group.x=galleria; *Enelikon, Magazine*, http://www.enelikon.it/ikon/h3.dll/aikon_magazine_int/fmagazine?group.x=editoriali.

¹²³ See *Enel S.p.A., Attività, Education, Videoteca*, <http://www.enel.it/attivita/education/videoteca/>; *Enel S.p.A., Biblioenel, Cultura e Industria*, <http://www.enel.it/biblioenel/culturaindustria/culturaindustria.asp>; *Enel S.p.A., EnelMagazine, Emporion - Quindicinale online di geoeconomia*, <http://magazine.enel.it/emporion/>; *Enel S.p.A., Visita alle Centrali*, <http://www.enel.it/VisitaCentrali.html/>; *Enel S.p.A., Paesaggi Elettrici*, <http://www.enel.it/PaesaggiElettriciHtml/default.htm>.

¹²⁴ See *Enel S.p.A., Geotermia. Cento anni di energia pulita*, <http://www.enel.it/progettoGeotermia/>.

¹²⁵ See *Telecom Italia, Il Gruppo, La nostra storia*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/browse.do?channelPage=/ep/TIgruppo/TIhistory.jsp&channelId=-8670&tabId=1&pageTypeId=-8661&LANG=IT>. This page of the website states that: “the Telecom Italia Historical Archives, created from the merger between the archives of Sip and Stet, is one of the biggest business archives in Italy and in Europe. It collects and preserves the records patrimony of the companies which were an important part of the economic and industrial history of our country”. In the website it is possible “to find useful information to better know the history of the many companies which formed Telecom. It is a long path that began in the 19th century continues

photographs¹²⁷, a gallery of historical images (brands, activities, operators, workers and technicians, adverts, published material, plants, networks)¹²⁸, and a few “cult” videos¹²⁹. However, the most significant part is that of the Historical Archives with a description of the record and iconographic sources, the library, the newspaper and periodical library, the audiovisuals and the museum assets¹³⁰. In addition, this area contains several pages of short historical reports linked to industrial

through all the 20th century until now. This path sheds light on the evolution of a strategic field of the Italian industry, the one of telecommunications, which changed the life of the Italian people”.

¹²⁶ See *Telecom Italia, Il Gruppo, La nostra storia, Cronologia*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/browse.do?channelPage=/ep/channel/default.jsp&channelId=-9751&tabId=1&pageTypeId=-8661&LANG=IT>.

¹²⁷ See *Telecom Italia, Il Gruppo, La nostra storia, Cult photos*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/browse.do?channelPage=/ep/channel/default.jsp&channelId=-12494&tabId=1&pageTypeId=-8661&LANG=IT>.

¹²⁸ See *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, I marchi*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/browse.do?channelPage=/ep/channel/default.jsp&channelId=-9444&tabId=1&pageTypeId=-8661&LANG=IT>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, Le attività*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=11150&programPage=/ep/program/editorial.jsp>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, Le centraliniste*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=9455&programPage=/ep/program/editorial.jsp>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, Operai e tecnici*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=11151&programPage=/ep/program/editorial.jsp>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, La pubblicità*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=9458&programPage=/ep/program/editorial.jsp>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, Editoria*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=11154&programPage=/ep/program/editorial.jsp>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, Le centrali*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=9457&programPage=/ep/program/editorial.jsp>; *Telecom Italia, Il Gruppo, La nostra storia, Fotogallery, Le reti*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9444&programId=11153&programPage=/ep/program/editorial.jsp>.

¹²⁹ See *Telecom Italia, Il Gruppo, La nostra storia, Cult movies*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/browse.do?channelPage=/ep/channel/default.jsp&channelId=-9753&tabId=1&pageTypeId=-8661&LANG=IT>.

¹³⁰ See *Telecom Italia, Il Gruppo, La nostra storia, L'Archivio storico, Descrizione*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/programView.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9443&programId=10936&programPage=/ep/program/editorial.jsp>. In the page dedicated to the description of the archives, it is underlined that: “the Telecom Italia Historical Archives, opened in Turin in 1998, (...) is an extraordinary source for the study of the two largest network technologies of our country: electricity and telephony. (...) The consistency of the sections forming the archives gives a clear idea of its importance. The record archives is composed of 24 filed fonds, 18.000 archival units and other fonds yet to be filed. The oldest records can be dated back to the end of the 19th century, the most recent ones, at the beginning of Telecom. The iconographic archives contains about 64.000 images. The inventoried part, divided in 26 fonds, collects about 20.000 images (photo prints, negatives and slides) coming from the corporate journals «Cronache dal Gruppo» (Stet) and «Selezionando» (Stipel and Sip). The library contains about 3000 volumes on Italian and foreign telecommunications history. The newspaper and periodical library preserves 38 corporate newspapers of companies linked to the history of Sip, Stet and Telecom Italia, and about 450 newspapers of the fond ASCAI (Associazione per lo sviluppo delle comunicazioni aziendali in Italia). The audiovisual section owns films and corporate video on various formats (film, Betacam, VHS and others), concerning material for the training of the personnel, business communication and advertisements of products and services. The oldest records date back to the period before the Second World War, while the most recent are contemporary. The museum assets consist of more than 1800 objects, filed and put into a database that can be consulted as photographic records by users.

development¹³¹. A more complete description of Telecom Italia Historical Archives can be found on its website¹³² with an explanation of how it was created, a large bibliography and the division of its patrimony in four sections¹³³. The section dedicated to the records archives is the most detailed: it includes a section dedicated to “Gruppo elettrico Sip”, another to the “Gruppo telefonico Stet-Sip” and yet another to the joint archives¹³⁴. A detailed history of the telecommunications industry, from the end of the 19th century until today, can be found in the area “L’Italia al telefono. Società, imprese, tecnologie”¹³⁵.

In contrast, the artistic-historical section of the “Pirelli” website, although it is part of the “Archivi & Futuro” project with Telecom and Olivetti, is less developed in terms of electronic sources, giving only a short history of the group and its traditional activity of tire production, as well as a brief account of the development of the company’s advertising and a photographic archives¹³⁶. Further information and images on the Pirelli Historical Archives can be found in the portal of the virtual museum of histories through images, the “WorldWideMetaMuseum”¹³⁷. The Association of Historical Archives Olivetti, which “aims to organize the large records patrimony it has been entrusted, and at valorizing it in Italy and abroad through exhibitions, studies, publications, conferences, meetings, and many other important initiatives”¹³⁸, publishes a website known for its

They are telecommunication devices and equipment, from the plants to the selectors, from the meters to duplex boxes, from the relays to the test benches, from public and private telephones to the working equipment”.

¹³¹ See *Telecom Italia, Il Gruppo, La nostra storia, L’Archivio racconta*, <http://www.telecomitalia.it/cgi-bin/tiportale/TIPortale/ep/browse.do?tabId=1&pageTypeId=-8661&LANG=IT&channelId=-9752&channelPage=/ep/channel/default.jsp>.

¹³² See *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia*, <http://italiaaltelefono.alice.it/archivio/index.html>. As indicated in the first page of the website: “The iconographic and textual records here reproduced come mainly from the Telecom Italia Historical Archives, in whose newspaper and periodical library and library are preserved a large part of the sources that inspired this work”.

¹³³ See *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, L’archivio documentario*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/archivio_documentario.html; *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, L’archivio iconografico*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/archivio_iconografico.html; *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, La biblioteca e l’emeroteca*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/biblioteca.html; *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, I beni museali*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/beni_museali.html.

¹³⁴ See *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, L’archivio documentario, Gruppo elettrico Sip*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/gruppo_sip/index.html; *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, L’archivio documentario, Gruppo telefonico Stet-Sip*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/gruppo_stet_sip/index.html; *Telecom Italia, L’Italia al telefono, Archivio storico Telecom Italia, Il patrimonio culturale, L’archivio documentario, Gli archivi aggregati*, http://italiaaltelefono.alice.it/archivio/patrimonio_culturale/archivi_aggregati/index.html.

¹³⁵ See *Telecom Italia, L’Italia al telefono, L’Italia al telefono. Società, imprese, tecnologie*, <http://italiaaltelefono.alice.it/cover.html>.

¹³⁶ See *Pirelli, Gruppo, Storia*, <http://www.it.pirelli.com/web/group/history/default.page>; *Pirelli, Società, Pirelli Tyre in breve, Società, Storia*, <http://www.pirelli.it/web/company/about-pirelli-tyre/history/default.page>; *Pirelli, Media, Comunicazione, Pubblicità*, <http://www.it.pirelli.com/web/media/communication/advertising/default.page>; *Pirelli, Media, Archivio Fotografico*, <http://www.it.pirelli.com/web/media/photogallery/default.page>.

¹³⁷ See *WWMM - WorldWideMetaMuseum, Musei, Archivio Storico delle Industrie Pirelli, Presentazione*, http://www.wvmm.org/musei/museo.asp?project=0&museo_id=57&content=&test=; *WWMM - WorldWideMetaMuseum, Musei, Archivio Storico delle Industrie Pirelli, Storie*, http://www.wvmm.org/musei/museo.asp?project=0&museo_id=57&content=2&test=; *WWMM - WorldWideMetaMuseum, Musei, Archivio Storico delle Industrie Pirelli, Immagini*, [http://www.wvmm.org/musei/museo.asp?project=0&museo_id=57&content=3&test=.](http://www.wvmm.org/musei/museo.asp?project=0&museo_id=57&content=3&test=;)

¹³⁸ *Associazione Archivio Storico Olivetti, Chi siamo*, http://www.arcoliv.org/chi_siamo.html.

commitment to the historical memory of the company¹³⁹. The most developed part of the website is dedicated to the archives and “divided into several sections including books, photographs, journals, advertising posters and other material”¹⁴⁰. The main fields (the library, the newspaper and periodical library, the video library, the photo library, the sound recording library, the advertisement library, the family archives, the business archives and the personal profile fonds) are described meticulously¹⁴¹ and in particular, the Olivetti Archives is reported in minute detail with a list of fonds and their presentation¹⁴². The website of the Adriano Olivetti Foundation also contributes to the valorization of an extremely original economic and cultural experience¹⁴³.

The Istituto Luce¹⁴⁴ is further unique Italian experience that puts together historical evolution and technological innovations in the field of communication. The Historical Archives of the Istituto Luce has been completely developed online¹⁴⁵. In fact, the Istituto website points out that: “The Historical Archives of the Istituto Luce is the only archives in the world that makes its patrimony freely available through the Net”¹⁴⁶. The website allows online research (simple or advanced, of the newsreels and documentaries) “giving access to about 100.000 files with personal and content data of each record (from the documentaries to the single newsreel report); from these descriptions it is possible to view the films in one of the provided formats”¹⁴⁷. On the other pages,

¹³⁹ See *Associazione Archivio Storico Olivetti*, <http://www.arcoliv.org/>.

¹⁴⁰ *Associazione Archivio Storico Olivetti, L'Archivio*, <http://www.arcoliv.org/archivio/archivio.html>.

¹⁴¹ See *Associazione Archivio Storico Olivetti, L'Archivio, La Biblioteca*, <http://www.arcoliv.org/archivio/biblio.html>; *Associazione Archivio Storico Olivetti, L'Archivio, L'Emeroteca*, <http://www.arcoliv.org/archivio/emertoteca.html>; *Associazione Archivio Storico Olivetti, L'Archivio, La Cinevideoteca*, <http://www.arcoliv.org/archivio/cinevideo.html>; *Associazione Archivio Storico Olivetti, L'Archivio, La Fototeca*, <http://www.arcoliv.org/archivio/fototeca.html>; *Associazione Archivio Storico Olivetti, L'Archivio, L'Audioteca*, <http://www.arcoliv.org/archivio/audioteca.html>; *Associazione Archivio Storico Olivetti, L'Archivio, L'Eidoteca*, <http://www.arcoliv.org/archivio/eidoteca.html>; *Associazione Archivio Storico Olivetti, L'Archivio, La Famiglia Olivetti*, <http://www.arcoliv.org/archivio/famiglia.html>; *Associazione Archivio Storico Olivetti, L'Archivio, La Società Olivetti*, <http://www.arcoliv.org/archivio/societa.html>; *Associazione Archivio Storico Olivetti, L'Archivio, Le Personalità*, <http://www.arcoliv.org/archivio/personalita.html>. Among these descriptions, the most significant are about the video and photo libraries. As stated in this area of the website: “The importance of the video library is clear from the many sections of the entire collection of about 2000 films. There is a surprising number of works of high quality that are very important in the history of the Italian cinema, as underlined in the book by Adriano Bellotto dedicated to this library (*La memoria del futuro*, Fondazione Adriano Olivetti, 1994). This is the considerable production of industrial cinema and video—in this case, the word *industrial*, refers to several aspects: the client, the documentary nature, the brevity of the films, the contents that were intended not only to advertise but also to show the work environment, the production, the processes and the technologies; [industrial films] even touch on themes such as art, history, society, and the environment. The video library of the Olivetti Historical Archives collects works dating back to the end of the 1940s”. The photo library collects all the “images describing the singular history of Olivetti. There are hundreds of thousands of images, dating covering the entire 20th century, attesting to the company’s development its engagement in the transformation of the territory, starting from the first historical photographs up to the most recent industrial and cultural productions”.

¹⁴² See *Associazione Archivio Storico Olivetti, L'Archivio, La Società Olivetti*, <http://www.arcoliv.org/archivio/societa.html>. As stated on this page: “This is the most extensive section of Olivetti Historical Archives even if a large part of it is incomplete and has not been catalogued. For these reasons, it cannot document some fields and periods of industrial life. This is also due to the continuous evolution of technologies in the activities of research, planning and production, from mechanics to precision mechanics, from IT to telecommunications; stages that, through their development, led to a dispersion or destruction of significant parts of paper (or other format) records. For example, the transfer of entire industrial fields implied the loss of the related archives”.

¹⁴³ See *Fondazione Adriano Olivetti*, <http://www.fondazioneadrianolivetti.it/home.htm>.

¹⁴⁴ See *Istituto Luce*, <http://www.luce.it/istitutoluce/index.htm>.

¹⁴⁵ See *Archivio Storico dell'Istituto Luce*, <http://ricerca.archivioluce.com/h3/h3.exe/a1>.

¹⁴⁶ *Istituto Luce*, <http://www.luce.it/istitutoluce/index.htm>. On this page the browser is told: “You are about to discover a fascinating history—a patrimony in continuous transformation: it traces the evolution from silent to sound films, from black and white to color and from film to digital format”.

¹⁴⁷ *Archivio Storico dell'Istituto Luce*, <http://ricerca.archivioluce.com/h3/h3.exe/a1>. On another page it is stated that: “The Archives of Istituto Luce preserves an enormous film and photographic patrimony made up of records produced

the user can check the availability of electronic contents – the collections available¹⁴⁸ - or browse in a section dedicated to a multimedia encyclopedia (“Raccolta”)¹⁴⁹, or follow a thematic path (“Luce sulla storia”). There are books linked to cinematographic works (“Un libro un film”), cultural and publishing initiatives (“Prisma”), “research studies on rural Italy and on its industrial and urban transformation” (“Viaggio in Italia”), films to be viewed in the virtual screening room (“Sala di proiezione”)¹⁵⁰. The “Community” – a place of comparison for users, either among themselves or with the editorial staff – is further proof of the abundance of this website¹⁵¹. The electronic archives contains many personal accounts of great interest for business history, such as the films dedicated to the “Ermenegildo Zegna” textile industry, or the electrical appliance industry¹⁵².

6. Other banks and Italian insurers online

Another relevant field is that of the electronic sources concerning banks and insurers. In addition to the “Banca Intesa” website, described above¹⁵³, there is other important material to be

by the Istituto (since 1924) and by private collections and audiovisual fonds acquired by different sources. The patrimony is currently made up of 12.000 newsreels 4.700 documentaries and other film typologies. This archives also preserves one million meters of unedited film, comprising the collection of Incom and Luce, currently catalogued and computerized. To this we must add 3 million photographs produced by the Istituto or elsewhere, which are being catalogued and computerized. The various newsreels go from 1928 to 1990 and among them there are the «Giornali Luce», created by the *Istituto nel ventennio fascista*, and a great deal of news from the republican period, purchased later on. The documentary fond includes the subjects produced by the Istituto between 1924 and 1943, the documentaries produced or distributed by the company starting from the period after the Second World War, and all the acquisitions of material produced outside the company (starting from the 1960s)” (*Archivio Storico dell’Istituto Luce, Archivio Luce, Chi siamo*, <http://www.archivioluce.com/help/chisiamo.asp>).

¹⁴⁸ See *Archivio Storico dell’Istituto Luce, Archivio Luce, Contenuti*, <http://www.archivioluce.com/contenuti.asp>.

¹⁴⁹ See *Archivio Storico dell’Istituto Luce, Raccolta*, <http://www.archivioluce.com/raccolta/index.asp>.

¹⁵⁰ See *Archivio Storico dell’Istituto Luce, Raccolta, Luce sulla storia*, http://www.archivioluce.com/raccolta/archivio_luce.asp; *Archivio Storico dell’Istituto Luce, Raccolta, Un libro un film*, <http://www.archivioluce.com/raccolta/Un%20libro%20un%20film.asp>; *Archivio Storico dell’Istituto Luce, Raccolta, Prisma*, <http://www.archivioluce.com/raccolta/prisma.asp>; *Archivio Storico dell’Istituto Luce, Raccolta, Viaggio in Italia*, <http://www.archivioluce.com/raccolta/Campanili%20dItalia.asp>; *Archivio Storico dell’Istituto Luce, Raccolta, Sala di proiezione*, http://www.archivioluce.com/raccolta/archivio_salaProiezione.asp.

¹⁵¹ See *Archivio Storico dell’Istituto Luce, Community*, <http://www.archivioluce.com/community/index.asp>.

¹⁵² See *Archivio Storico dell’Istituto Luce, Raccolta, Luce sulla storia, Ermenegildo Zegna, dalla lana al tessuto*, http://www.archivioluce.com/luce_storia/index.asp?documentID=1212; *Archivio Storico dell’Istituto Luce, Raccolta, Luce sulla storia, Un milione e mezzo di frigoriferi*, http://www.archivioluce.com/luce_storia/index.asp?documentID=482.

¹⁵³ The “Banca Intesa” website is in the portal of the group “Intesa Sanpaolo”, which includes references to the commercial network Sanpaolo, the history of two banks: “San Paolo” in Turin and “IMI - Istituto Mobiliare Italiano” (see *Intesa Sanpaolo, Rete commerciale Sanpaolo*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/servizi/ita_rete_commerciale.jsp; *Intesa Sanpaolo, Chi siamo, Storia, Istituto Bancario San Paolo di Torino*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/chi_siamo/ita_istituto_sanpaolo.jsp; *Intesa Sanpaolo, Chi siamo, Storia, IMI - Istituto Mobiliare Italiano*, http://www.intesasanpaolo.com/scriptIsir0/isInvestor/ita/chi_siamo/ita_istituto_mobiliare_italiano.jsp). On this point, it is important to highlight the website of the “Compagnia di San Paolo”, which gives a summary of its long history and contains a description of the historical Archives of the original company and its inventory, but also of the records of “Opere Pie - Istituto di San Paolo” and the three joint archives, and the historical and archival publications (see *Compagnia di San Paolo*, <http://www.compagnia.torino.it/>; *Compagnia di San Paolo, Informazioni generali, Origini*, <http://www.compagnia.torino.it/informazioni/origini.html>; *Compagnia di San Paolo, Informazioni generali, Origini, Archivio storico*, <http://www.compagnia.torino.it/informazioni/archiviosto.html>; *Compagnia di San Paolo, Comunicazione, Pubblicazioni*, <http://www.compagnia.torino.it/comunicazioni/pubblicazioni.html>). As indicated in the relative page: “The archives of the old Compagnia di San Paolo, which preserves about one hundred parchments

found; for example, in the ABI guide to the sources on the Net—of particular interest for the credit and financial system¹⁵⁴, in the Italian portal dedicated to the banks¹⁵⁵ or in the portal containing a list of all Italian banks¹⁵⁶. Also the institutional website of the “Banca d’Italia” has links for the so-called “useful websites”¹⁵⁷, and it gives access to significant resources about a variety of topics: the history of the institution, its publications and statistics, economic research and international relations, the video gallery, the “Paolo Baffi” library, the Museum of Currency and the Historical Archives¹⁵⁸. In particular, the section of the library includes the general book patrimony, the book fonds and the collection of the “Paolo Baffi” library on microfilms, various catalogues and electronic sources¹⁵⁹. The section of the museum has an introduction, a photographic gallery and several references to the coin collection¹⁶⁰. This section of the archives has an introduction, the description of the archival patrimony and the research instruments available to scholars (“Archea” database, archives guide and other instruments)¹⁶¹.

includes statutes, rules, minutes, balance sheets, legacies, census of the Confraternità, the Monte di Pietà, the Ufficio Pio and the other institutions under its management. Some proceedings, which were left to the archives though a legacy, are older than the Compagnia, dating back to the 14th century. The fond, formed by 283 archival units, 33 meters long, has an analytic inventory and it is completely microfilmed. The records of the Opere Pie – Istituto di San Paolo, between the half of the 19th and the half of the 20th century, consists of 22.000 volumes and files (about 300 meters) and can be consulted through a paper inventory and a database. The fond is divided in sections: Istituto di San Paolo. Funzioni Centrali, Ufficio Pio, Educatorio Duchessa Isabella, Azienda di Risparmio e Credito (formerly Monte di Pietà), Credito Fondiario, Credito Agrario, Opere Pubbliche, and includes three joint archives: Banca Grasso (1874-1972), Cassa di Previdenza per il personale della disciolta Confederazione Fascista degli Industriali (1920-1962), and Banca Popolare San Gaetano (1939-1969)”.

¹⁵⁴ See *ABI, Links*, <http://www.abi.it/jhtml/home/linksEsterni/linksEsterni.jhtml>. For more on this topic, see *ABI, Conoscere le banche, Introduzione*, <http://www.abi.it/jhtml/home/conoscereBanche/conoscereBanche.jhtml>.

¹⁵⁵ See *Portalino, World wide banks*, <http://www.portalino.it/banks/links.htm>; *Portalino, Banche – Casse di Risparmio*, <http://www.portalinoweb.it/pagine/ban.htm>.

¹⁵⁶ See *Comuni-Italiani.it, Lista Banche Italiane*, <http://www.comuni-italiani.it/banche/index.html>.

¹⁵⁷ See *Banca d’Italia*, <http://www.bancaditalia.it/>; *Banca d’Italia, Links*, <http://www.bancaditalia.it/footer/links>; *Banca d’Italia, Ricerca economica e Relazioni internazionali, Link utili*, <http://www.bancaditalia.it/studiricerche/link>.

¹⁵⁸ See *Banca d’Italia, Storia*, <http://www.bancaditalia.it/bancaditalia/storia>; *Banca d’Italia, Pubblicazioni*, <http://www.bancaditalia.it/pubblicazioni>; *Banca d’Italia, Statistiche*, <http://www.bancaditalia.it/statistiche>; *Banca d’Italia, Ricerca economica e Relazioni internazionali*, <http://www.bancaditalia.it/studiricerche>; *Banca d’Italia, Servizi al pubblico, Media ed eventi, Video Gallery*, <http://www.bancaditalia.it/media/videoaudio>; *Banca d’Italia, Servizi al pubblico, Biblioteca*, http://www.bancaditalia.it/servizi_pubbl/biblioteca; *Banca d’Italia, Servizi al pubblico, Museo della Moneta*, http://www.bancaditalia.it/servizi_pubbl/museo_mon; *Banca d’Italia, Servizi al pubblico, Archivio storico*, http://www.bancaditalia.it/servizi_pubbl/arch_sto.

¹⁵⁹ See *Banca d’Italia, Servizi al pubblico, Biblioteca, Patrimonio*, http://www.bancaditalia.it/servizi_pubbl/biblioteca/patrimonio; *Banca d’Italia, Servizi al pubblico, Biblioteca, Cataloghi*, http://www.bancaditalia.it/servizi_pubbl/biblioteca/cataloghi; *Banca d’Italia, Servizi al pubblico, Biblioteca, Risorse elettroniche - Biblioteca Paolo Baffi*, http://www.bancaditalia.it/servizi_pubbl/biblioteca/ris_elet.

¹⁶⁰ See *Banca d’Italia, Servizi al pubblico, Museo della Moneta, Introduzione*, http://www.bancaditalia.it/servizi_pubbl/museo_mon/intro; *Banca d’Italia, Servizi al pubblico, Museo della Moneta, Foto Gallery*, <http://www.bancaditalia.it/media/fotogallery/museomoneta/museomoneta>; *Banca d’Italia, Servizi al pubblico, Museo della Moneta, Approfondimenti sul museo: la moneta metallica*, http://www.bancaditalia.it/servizi_pubbl/museo_mon/approfondimenti.

¹⁶¹ See *Banca d’Italia, Servizi al pubblico, Archivio storico, Introduzione*, http://www.bancaditalia.it/servizi_pubbl/arch_sto/intro; *Banca d’Italia, Servizi al pubblico, Archivio storico, Patrimonio*, http://www.bancaditalia.it/servizi_pubbl/arch_sto/patrimonio; *Banca d’Italia, Servizi al pubblico, Archivio storico, Strumenti di ricerca*, http://www.bancaditalia.it/servizi_pubbl/arch_sto/strumric.

The “Banca di Roma” of the “Capitalia” group¹⁶², is a significant example, especially the part of its website dedicated to the Historical Archives¹⁶³. This unified archives, holding the records of Monte di Pietà di Roma, Banco di Santo Spirito, Cassa di Risparmio di Roma and Banco di Roma provides the following: a reconstruction of the events linked to the preservation of the records patrimony of the various banks; the inventories of the fonds; the initiatives of safeguarding and valorization of the materials; the studies and the publications; the ways of consultation and the cultural events¹⁶⁴. The page dedicated to the archival inventories, “made up of 18 volumes with introductions from historical and economics perspectives, for a total of more than 5000 pages”¹⁶⁵, has a detailed description of the various stages of the filing, ordering and inventory activities and includes the lists of the fonds of the four banks¹⁶⁶. The page of the studies and the publications has a bibliography for each bank, extremely interesting albeit, not exhaustive¹⁶⁷. Finally, we should not

¹⁶² See *Capitalia*, <http://www.capitalia.it/index.htm>; *Capitalia, Profilo Capitalia*, <http://www.capitalia.it/pages/prof01a.htm>. The recent merger between Unicredit and Capitalia, with the subsequent creation of a banking group second only to HSBC in Europe, will have effects that cannot yet be evaluated on the organization of the archives and the historical memory of the various banks of origin. In the meanwhile, for the “Capitalia” group, in addition to the website of the “Banca di Roma”, it is possible to examine the records of other banks: see *Banca di Sicilia, L’Azienda, La Storia del Banco*, https://www.bancodisicilia.it/f_storia.htm; *Bipop Carire, Chi siamo, La storia*, http://www.bipop.it/chi_siamo/storia.shtml; *MCC, Profilo, La nostra storia*, <http://www.mcc.it/mappa/selezionato.php?page=profilo/storia.html>.

¹⁶³ See *Banca di Roma, La vostra banca, Archivio Storico*, <http://www.bancaroma.it/site/labanca/archivistorico/>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio*, <http://www.bancaroma.it/site/labanca/archivistorico/archivio.html>.

¹⁶⁴ See *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Vicende dell’Archivio*, <http://www.bancaroma.it/site/labanca/archivistorico/vicende.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Inventari*, <http://www.bancaroma.it/site/labanca/archivistorico/inventari.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Tutela e valorizzazione*, <http://www.bancaroma.it/site/labanca/archivistorico/tutela.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni*, <http://www.bancaroma.it/site/labanca/archivistorico/studi.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Consultazione e Regolamento*, <http://www.bancaroma.it/site/labanca/archivistorico/consultazione.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Eventi culturali*, <http://www.bancaroma.it/site/labanca/archivistorico/eventi.html>. In the page dedicated to the changing situation of the Archives, it is pointed out that: “Since 2003 all the historical records belonging to the four archives whose history has been summarized here, are in a unified office in Piazza del Monte di Pietà, 33. On these premises, there is also the Exhibition Room of the Historical Archives where the most significant records of the extensive patrimony of the Banca di Roma are displayed. The total consistency of the records preserved is of about 2500 linear meters”.

¹⁶⁵ *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Inventari*, <http://www.bancaroma.it/site/labanca/archivistorico/inventari.html>.

¹⁶⁶ See *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Inventari, Monte di Pietà di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/montepietainventari.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Inventari, Banco di Santo Spirito*, <http://www.bancaroma.it/site/labanca/archivistorico/bancospinventari.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Inventari, Cassa di Risparmio di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/cassainventari.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Inventari, Banco di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/bancoinventari.html>.

¹⁶⁷ See *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Monte di Pietà di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/montepieta.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Banco di Santo Spirito*, <http://www.bancaroma.it/site/labanca/archivistorico/bancospirito.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Cassa di Risparmio di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/cassarisparmio.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Banco di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/bancoroma.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Banca di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/banca.html>.

overlook the multimedia CD-ROM, edited by the Historical Archives of the Banca di Roma, with a video of the archives, a synoptic table and the history of the four banks that encompasses an account of their changing fortunes over the years, the biographies of the founders, a list of the managers, information about their historical headquarters and other useful information¹⁶⁸.

The “UniCredit” portal – one of the main European financial groups¹⁶⁹ – includes historical references, analysis and research, an online weekly magazine, and the link to the website of the cultural patrimony, which offers a detailed reconstruction of the company’s history¹⁷⁰. This website is divided into three sections dedicated respectively to: “I nostri tesori”, with a presentation of the four areas of the cultural patrimony of the bank (historical archives, museum, records center and library; “Le origini del gruppo”, with a detailed corpus information, in-depth analysis and images about the history of nine Italian banks (Credito Italiano, Caritro, CariVerona, Cassamarca, Cassa di Risparmio di Carpi, Rolo Banca 1473, Cassa di Risparmio di Torino, Banca dell’Umbria and Cassa di Risparmio di Trieste) that converged into Unicredit; “Viaggi nella nostra storia”, which shows a selection of subjects and testimonies of the past, with impressive images (“Un’opera editoriale nell’Italia del 1920”; “La propaganda del risparmio nel 1920”; “C’era una volta in Sardegna”; “Il Calendario: lo specchio dei tempi”; “La banca è un albero”; “Albero genealogico”)¹⁷¹. The patrimony of the Historical Archives is carefully described, but it is also possible to download a list of the fonds available and information on ways to consult it¹⁷².

The most important Historical Archives, that of the “Banco di Napoli”¹⁷³, is in the website of the “Istituto Banco di Napoli” Foundation, whose origin is strictly linked to the history of the

<http://www.bancaroma.it/site/labanca/archivistorico/bancaroma.html>. As indicated on the first page: “The studies and publications listed, although they do not provide a complete picture of what has been published on the history of Monte di Pietà di Roma, Banco di Santo Spirito, Cassa di Risparmio di Roma, Banco di Roma and of Banca di Roma, nonetheless offer a useful bibliographic support for the research. The selected texts include: complete works and reports of historical and economic interest; articles and chapters of miscellaneous volumes; doctoral theses; master’s theses; dissertations written with the help of the archival records preserved in the Historical Archives; specific archival contributions regarding training and evolution of the historical archives that were converged into the Banca di Roma Historical Archives”.

¹⁶⁸ See Archivio Storico della Banca di Roma, *Viaggio attraverso cinque secoli di memorie nelle carte dell’Archivio Storico della Banca di Roma*, Roma, 2001 (see *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Eventi culturali*, <http://www.bancaroma.it/site/labanca/archivistorico/eventi.html>).

¹⁶⁹ See *UniCredit Group*, <http://www.unicreditgroup.eu/DOC/jsp/navigation/index.jsp?parLocale=it>; *UniCredit Group, Il profilo, UniCredit in breve*, http://www.unicreditgroup.eu/DOC/jsp/navigation/gruppo_content.jsp?parCurrentId=0b00303980002313&parCurrentPage=unicredit_in_breve.html&parLocale=it; *UniCredit Group, Il profilo, Mission e valori*, http://www.unicreditgroup.eu/DOC/jsp/navigation/large_include_content.jsp?parCurrentId=0b00303980000e1e&parCurrentPage=nostra_visione.html&parLocale=it; *UniCredit Group, Il profilo, Storia*, http://www.unicreditgroup.eu/DOC/jsp/navigation/include_content.jsp?parCurrentId=0b00303980000ef2&parCurrentPage=storia.html&parLocale=it; *UniCredit Group, Studi, Analisi e ricerche*, http://www.unicreditgroup.eu/DOC/jsp/navigation/large_include_content.jsp?parCurrentId=0b0030398025019b&parCurrentPage=home_page_ufficio.htm&parLocale=it; *UniCredit Group, Media Center, Uninews*, http://www.unicreditgroup.eu/DOC/jsp/navigation/large_include_content.jsp?parCurrentId=0b0030398030b4d4&parCurrentPage=uninews.html&parLocale=it.

¹⁷⁰ See *UniCredit Group, Sostenibilità, Sviluppo culturale, Patrimonio culturale*, http://www.unicreditgroup.eu/DOC/jsp/navigation/include_content.jsp?parCurrentId=0b0030398031ae68&parCurrentPage=patrimonio_culturale.html&parLocale=it. In this page it is stated that: “UniCredit group has longstanding origins. It is the result of a broad and complex history, of experiences and events dating back to the birth of each bank that converged into the Group, leading to the creation of a truly European bank”.

¹⁷¹ See *Patrimonio Culturale, UniCredit*, <http://www.patrimonioculturale.unicredit.it/>.

¹⁷² *Ibidem*.

¹⁷³ See *Intesa Sanpaolo, Chi siamo, Storia, Sanpaolo Banco di Napoli*, http://www.intesasanpaolo.com/script/Isir0/isInvestor/ita/chi_siamo/ita_banco_napoli.jsp.

bank itself¹⁷⁴. The section dedicated to the archives contains a precise description of the records, which are divided into patrimonial records and account books of client deposits¹⁷⁵; a short historical reference¹⁷⁶; two research studies on the Servizio emigrati and on the Sacro Monte e Banco dei Poveri¹⁷⁷. The first study is about the creation of the inventory of the “complex correspondence, divided into lists, charts, and enclosure that were, exchanged among the general management of the Banco di Napoli and the branches, the foreign correspondents, the departments, the consulates and all the institutions that in some way had a crucial role in the management of the emigrants’ remittances”¹⁷⁸, a service which had been entrusted to the most widespread bank of Southern Italy¹⁷⁹. The inventory is also linked to two analytical indexes with the names of the emigrants and those of the institutions working with the Banco di Napoli for the management of the emigrants’ remittances¹⁸⁰. The second study, beginning with the reordering of the fond of the account books of

¹⁷⁴ See *Istituto Banco di Napoli – Fondazione*, <http://www.ibnaf.it/>. Regarding the Istituto, it is emphasized that: “[the Foundation’s] activities also include the management of the exceptional record patrimony of the historical Banche Pubbliche Napoletane and of the Banco di Napoli (16th-20th centuries) preserved in the Historical Archives (...), which is a fundamental point of reference for the city of Naples and all of Southern Italy” (*Istituto Banco di Napoli – Fondazione, L’Istituto, Chi siamo*, <http://www.ibnaf.it/frame/framesetchisiamo.html>).

¹⁷⁵ While “the first records concern the management of the profitable patrimony of the banks and the relative accounting, records with no accounting nature, the other records concern the activity of collection of the bank deposits and issues. (...) They are account books documenting the deposits made in the banks. They had an analytical form.” (*Istituto Banco di Napoli – Fondazione, L’Archivio Storico, I Contenuti*, <http://www.ibnaf.it/frame/framesetarchivioicontenuti.html>). In other words: “Its fonds can be divided in patrimonial records and account books of clients’ deposits, referring respectively to the internal life of the banks or to the relations they had with the clients. The conclusions, the dispatches, the agencies, the orders reflecting the management of the banks are part of the patrimonial records. There are also the Journals, the Pandette, the *libri maggiori di terze*, which list the revenues of the goods owned by the banks and the revenues of feudal taxes. The *apodissari* (account books of client’s deposits) are made up of deposit receipts and policies. The deposit receipt was a negotiable and transferable title, a money substitute which was invented by the public banks of Naples from the the mid 16th century. The policies were used by the person who deposited the money so as to have it at his disposal.” (*Soprintendenza Archivistica per la Campania, Materiali, Archivio Storico del Banco di Napoli*, http://www.archivistica-na.it/materiali/BN_ARC/banco_napoli/Arc_stor_B_N.htm).

¹⁷⁶ See *Istituto Banco di Napoli – Fondazione, L’Archivio Storico, La Storia*, <http://www.ibnaf.it/frame/framesetarchiviolaistoria.html>. This summary finishes with a comment according to which the records “we received are of high interest” and “the patrimony currently preserved in the Archives consists of 2.478 units for the patrimonial records and 276.595 units for the account books of deposit”.

¹⁷⁷ See *Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche*, http://www.ibnaf.it/frame/aem_fsetricmenu.html.

¹⁷⁸ *Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche, Servizio emigrati*, http://www.ibnaf.it/frame/aem_fsetemigranti.html.

¹⁷⁹ “The law 1st February 1901, n. 24 gave permission to the Banco di Napoli to safeguard, use and transfer the savings. This law had two purposes: a) to destroy the activity of private bankers which tended to monopolize emigrants’ savings; b) to ensure the transmission of the remittances to Italy without dispersion or misappropriation. This inventory is structured keeping in mind the complex system that the Banco di Napoli had set up in order to provide adequate and honest management of the emigrants’ remittances. The 4th series collects all the record material regarding the organization of the emigration service, so that the circulars that the General management sent each day to its branches can be considered as extremely important. Also in this series are the *Relazioni Generali* on the organization, the management and the preservation of the emigrants’ remittances. These are records produced by the General management in cooperation with its foreign correspondents which can be considered as a cross-section of the economic and social conditions of those years. The abovementioned *Relazioni*, because of their importance, were sent from the General management to all the public and ethical institutions who provided services to the emigrants” (*Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche, Servizio emigrati*, http://www.ibnaf.it/frame/aem_fsetemigranti.html).

¹⁸⁰ While the index of the emigrants “was divided according to the geographical areas of residence, with the name of the emigrant, his/her address in the USA and the reference number of the series and folder where the name appears”, the general index “has three references: the name of the institution or of the correspondent, its ranking, and the folder” (*Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche, Servizio emigrati, Indice emigrati*,

deposit of Sacro Monte and Banco dei Poveri led to the creation of a sort of register divided into two sections: with a name index and a place index¹⁸¹. Furthermore, on the website of the Archival Superintendence office of the Campania region, it is possible to consult the inventories of the Banco di Napoli Historical Archives¹⁸².

Some other important IT sources for this field two banks: “Monte dei Paschi di Siena” and “BNL”, whose websites provide a good deal of historical and archival information¹⁸³. The “Monte dei Paschi di Siena” has a multimedia source, with texts and images, but also a summary of its own history in an audio format¹⁸⁴. The area of the website dedicated to the historical archives has a collection of images and records that cover the most important stages of the bank up to the present¹⁸⁵. The user can link these resources to the website of the “Fondazione Monte dei Paschi di Siena”, with all the historical information it contains¹⁸⁶. In addition to historical material, the “BNL” website presents, a section dedicated to the Historical Archives with a description of the records and their inventory, from information on the management of the materials and their consultation¹⁸⁷. The contents about the available photographic patrimony and the exchange of

http://www.ibnaf.it/frame/aem_fsetemigranti1.html; *Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche, Servizio emigrati, Indice generale*, http://www.ibnaf.it/frame/aem_fsetindicegen.html).

¹⁸¹ “The first section, entitled *Il palazzo Ricca-Cuomo: i lavori di fabbrica e di manutenzione nella sede del Banco e nelle sue dipendenze (secc. XVII-XVIII)*, collects records covering two centuries on the artificers who intervened for the artistic valorization of the monument. The second part, entitled *Il quotidiano bancario*, collects information about fixed and extra expenses, object appraisals, the organization of religious celebrations as well as charitable and social assistance activities” (*Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche, Sacro Monte e Banco dei Poveri*, http://www.ibnaf.it/frame/amb_fsetintroduzione.html; see *Istituto Banco di Napoli – Fondazione, L’Archivio Storico, Le Ricerche, Sacro Monte e Banco dei Poveri, Indice onomastico e toponomastico*, http://www.ibnaf.it/frame/amb_fsetindiceon.html).

¹⁸² See *Soprintendenza Archivistica per la Campania, Materiali, Archivio Storico del Banco di Napoli (inventari)*, http://www.archivistica-na.it/materiali/BN_ARC/banco_napoli/Banco_napoli.htm. The following inventories can be consulted through various categories (by text, year, date, number collocation, or name): Patrimoniale del Banco delle Due Sicilie - Affari diversi; Patrimoniale del Banco delle Due Sicilie - Lettere Ministeriali; Patrimoniale del Banco delle Due Sicilie - Verbal di reggenza; Inventario del Credito Fondiario; Inventario del Collocamento dei Fondi; Indice onomastico della clientela degli antichi Banchi Pubblici napoletani durante il decennio francese (1806-1815); Inventario del servizio di Cassa di Risparmio; Fondo Patrimoniale del Banco delle Due Sicilie. Matricole 1881-1913.

¹⁸³ See *Monte dei Paschi di Siena, La Banca, Storia*, <http://www.mps.it/La+Banca/Storia/>; *BNL [Gruppo BNP Paribas], Identità, Storia*, <http://www.bnl.it/pagina.asp?Page=49>.

¹⁸⁴ See *Monte dei Paschi di Siena, La Banca, Storia, Il primo Monte Pio*, <http://www.mps.it/La+Banca/Storia/IlPrimoMontePio.htm>; *Monte dei Paschi di Siena, La Banca, Storia, La nascita del Monte*, <http://www.mps.it/La+Banca/Storia/La+nascita+del+Monte+dei+Paschi.htm>; *Monte dei Paschi di Siena, La Banca, Storia, La riforma dei Lorena*, <http://www.mps.it/La+Banca/Storia/La+riforma+dei+Lorena.htm>; *Monte dei Paschi di Siena, La Banca, Storia, Dal XIX° al XX° secolo*, <http://www.mps.it/La+Banca/Storia/La+banca+dal+XIX+al+XX+secolo.htm>.

¹⁸⁵ See *Monte dei Paschi di Siena, La Banca, Archivio*, <http://www.mps.it/La+Banca/Archivio/>, some of the most interesting records of the Historical Archives of the Monte dei Paschi di Siena, can be found in this part of the website, each record with a precise description, and a selection of captioned images of the bank from the end of the 19th century up to the present, (see *Monte dei Paschi di Siena, La Banca, Archivio, Documenti*, <http://www.mps.it/La+Banca/Archivio/Documenti/Default.htm>; *Monte dei Paschi di Siena, La Banca, Archivio, Galleria fotografica*, <http://www.mps.it/La+Banca/Archivio/Galleria+fotografica/default.htm>).

¹⁸⁶ See *Fondazione Monte dei Paschi di Siena, La Fondazione, Introduzione*, <http://www.fondazionemps.it/ita/introduzione.asp?id=1>; *Fondazione Monte dei Paschi di Siena, La Fondazione, Cenni storici*, http://www.fondazionemps.it/ita/cenni_storici.asp?id=2.

¹⁸⁷ See *BNL [Gruppo BNP Paribas], Identità, Storia, Archivio storico*, <http://www.bnl.it/pagina.asp?Page=75>; *BNL [Gruppo BNP Paribas], Identità, Storia, Archivio storico, Documentazione*, <http://www.bnl.it/pagina.asp?Page=388>; *BNL [Gruppo BNP Paribas], Identità, Storia, Archivio storico, Gestione archivio*, <http://www.bnl.it/pagina.asp?Page=83>; *BNL [Gruppo BNP Paribas], Identità, Storia, Archivio storico, Consultazione*, <http://www.bnl.it/pagina.asp?Page=86>.

letters between Vilfredo Pareto and Maffeo Pantaleoni are particularly interesting¹⁸⁸. There are many other IT sources about the credit field, beginning with the sites of other banks¹⁸⁹, or cooperative credit banks, of rural and artisan banks, of people's banks and savings banks¹⁹⁰; not to mention other important resources regarding banking foundations¹⁹¹.

As far as the insurers are concerned, in addition to the websites of each company with historical and archival information¹⁹², we should not forget the value of an IT source like that of the

¹⁸⁸ See *BNL [Gruppo BNP Paribas], Identità, Storia, Archivio storico, Documentazione, Il patrimonio fotografico*, <http://www.bnl.it/pagina.asp?Page=81>; *BNL [Gruppo BNP Paribas], Identità, Storia, Archivio storico, Documentazione, Il carteggio Pareto-Pantaleoni*, <http://www.bnl.it/pagina.asp?Page=79>. As explained in these pages: "the records preserved in the historical archives of BNL are comprised of a large quantity of paper records and a considerable photographic patrimony. These are hundreds of images which trace the path of the Bank and its contribution to the history of the 20th century, a period of sweeping changes in the economic, social and cultural fields. The iconographic section collects a significant collection of posters with the first institutional and advertising campaigns". In addition: "Among the records of particular interest preserved in the Historical Archives we cannot forget the letters that Vilfredo Pareto (Paris 1848-Cligny, Geneva 1923) sent to the colleague and friend Maffeo Pantaleoni (Frascati 1857-Milan 1924) between 1890 and 1923. In this period the two famous economists exchanged useful information for their studies as well as impressions and thoughts regarding a civil society in its transformation (the industrialization of the country, the open market, protectionism, socialism and fascism)".

¹⁸⁹ See *Comuni-Italiani.it, Lista Altre Banche*, <http://www.comuni-italiani.it/banche/bv.html>; but also: *Banco di Sardegna, Il Banco, Storia, Le Origini*, http://www.bancosardegna.it/il_banco/storia/origini.jlcm; *Banco di Sardegna, Il Banco, Archivio Storico, Cenni Storici*, http://www.bancosardegna.it/il_banco/Archivio_Storico/cenni_storici.jlcm; *Banco di Sardegna, Il Banco, Archivio Storico, Inventario*, http://www.bancosardegna.it/il_banco/Archivio_Storico/inventario.jlcm; *Banca Antonveneta - ABN AMRO, Chi siamo, La Storia, La storia di Antonveneta*, <http://www.antonveneta.it/chi-siamo/lastoria/storia-antonveneta.aspx>; *Gruppo Banca Sella, Chi siamo, Storia del Gruppo*, https://www.gruppobancasella.it/shb/chi_siamo/il_gruppo/la_storia.jsp.

¹⁹⁰ For these institutions, given the large number of websites, we only refer to the main portals and directories (see *Credito Cooperativo, Il Credito Cooperativo*, http://www.creditocooperativo.it/template/default.asp?i_menuID=2387; *Credito Cooperativo, Il Credito Cooperativo, Chi siamo, Un pò di storia*, http://www.creditocooperativo.it/template/default.asp?i_menuID=2397; *Credito Cooperativo, Il Credito Cooperativo, Chi siamo, Banche da 120 anni*, http://www.creditocooperativo.it/template/default.asp?i_menuID=2398; *Comuni-Italiani.it, Lista Banche di Credito Cooperativo*, <http://www.comuni-italiani.it/banche/bcc.html>, <http://www.comuni-italiani.it/banche/bcc2.html>, <http://www.comuni-italiani.it/banche/bcc3.html>; *Comuni-Italiani.it, Lista Casse Rurali e Artigiane*, <http://www.comuni-italiani.it/banche/cra.html>; *Kub, Lista siti Banche: Credito Cooperativo e Casse Rurali*, <http://www.kub.it/dir/975630/>; *Comuni-Italiani.it, Lista Banche Popolari*, <http://www.comuni-italiani.it/banche/pop.html>; *Kub, Lista siti Banche: Popolari*, <http://www.kub.it/dir/975632/>; *ICBPI, Le Banche Popolari*, <http://www.icbpi.it/main.asp?tipo=5&ID=113>; *Comuni-Italiani.it, Lista Casse di Risparmio*, <http://www.comuni-italiani.it/banche/cr.html>; *Kub, Lista siti Banche: Casse di Risparmio*, <http://www.kub.it/dir/975633/>). In addition, it is important to mention the website of the "Associazione delle Casse di Risparmio Italiane e delle Fondazioni di Origine Bancaria", presenting, among the other things, a short historical profile of the savings banks (see *ACRI - Associazione di Fondazioni e di Casse di Risparmio Spa, Casse Spa, Storia*, http://www.acri.it/2_cass/2_cass0001.asp).

¹⁹¹ See *ACRI - Associazione di Fondazioni e di Casse di Risparmio Spa, Fondazioni, Presentazione*, http://www.acri.it/3_fond/3_fond0050.asp; *ACRI - Associazione di Fondazioni e di Casse di Risparmio Spa, Fondazioni, Storia*, http://www.acri.it/3_fond/3_fond0002.asp; *ACRI - Associazione di Fondazioni e di Casse di Risparmio Spa, Fondazioni, Link alle Fondazioni*, http://www.acri.it/3_fond/3_fond0028.asp.

¹⁹² See *Gruppo Generali, Chi siamo, Storia*, <http://www.generali.com/generalicom/sezione.do?idItem=1135&idSezione=1134>; *Gruppo Generali, Chi siamo, Storia, Il tempo del Leone*, <http://www.generali.com/generalicom/sezionePop.do?idSezione=2638>; *Assicurazioni Generali S.p.A., Chi siamo, La Storia di Generali Italia*, <http://www.generali.it/generaliit/sezione.do?idItem=1602&idSezione=1601>; *Assicurazioni Generali S.p.A., Chi siamo, La Storia del Gruppo Generali*, <http://www.generali.it/generaliit/sezione.do?idItem=1604&idSezione=1603>; *Assicurazioni Ina Assitalia, Chi siamo, La nostra storia*, <http://www.inaassitalia.it/PortaleInaWeb/sezione.do?idItemMenuPrinc=167&idItem=2321&idSezione=2296&idBisogn o=&lft=105>; *Assicurazioni Ina Assitalia, Chi siamo, Archivio storico*, <http://www.inaassitalia.it/PortaleInaWeb/sezione.do?idItem=213&idSezione=11528>; *Reale Mutua Assicurazioni, Chi*

“Fondazione Mansutti”, which owns a library and an historical archives “based on the history of the insurance, documented - from its origins until today – from the economic, juridical, technical, and social point of view”¹⁹³. Its website includes: detailed information on the foundation’s patrimony of books¹⁹⁴; a section dedicated to the records of the archival fond, based on the company’s insurance policies¹⁹⁵; a gallery of posters preserved in the archives¹⁹⁶; the so-called “Quaderni di sicurtà” and the catalogue of the library that comprises “a sort of bibliographic encyclopedia of insurers”¹⁹⁷.

7. Other electronic sources for companies, archives and museums in Italy

Up to now, the situation has outlined the presence of a large number of companies with remarkable historical and archival online resources – and yet one notices the unexpected absence of some of the most important Italian companies. This is largely due to the inconsistent development and use of IT sources, but also to the varying levels of importance those companies and other organizations ascribe to the preservation of historical memory and the valorization of business culture—with consequent differences in policy. Another reason may be that, while new companies

siamo, La Storia, http://www.realemutua.it/index_ie.html?http://www.realemutua.it/chi_siamo/lastoria.html; *Reale Mutua Assicurazioni, Chi siamo, Il Museo Storico*, http://www.realemutua.it/index_ie.html?http://www.realemutua.it/chi_siamo/museo.html; *Toro Assicurazioni, Chi siamo, Storia*, <http://www.toroassicurazioni.it/index.asp?IDCAT=8>; *RAS, Chi siamo, RAS e il Gruppo, Storia della società RAS*, <http://www.ras.it/chi-siamo-ras/ras-gruppo-ras/storia-societa-ras>; *Alleanza Assicurazioni, Alleanza da vicino, Storia, Le principali tappe*, <http://www.alleanzaassicurazioni.it/pagine/pagina.aspx?ID=Storia&L=IT>; *Cattolica Assicurazioni, Chi siamo, Storia e valori*, <http://www.cattolica.it/default.aspx?idPage=404>; *Sara Assicurazioni, Informazioni istituzionali, La Storia*, http://www.saraassicurazioni.it/opencms/opencms/SaraAssicurazioni/SaraAssicurazioni/chi_siamo/storia.

¹⁹³ *Biblioteca Mansutti, la Fondazione*, <http://www.bibliotecamansutti.it/home.php?ID=FOND>.

¹⁹⁴ See *Biblioteca Mansutti, la Fondazione, la Biblioteca*, <http://bibliotecamansutti.it/home.php?ID=BIBL>; *Biblioteca Mansutti, la Fondazione, i libri*, <http://bibliotecamansutti.it/home.php?ID=LIBR>. In the page of the library it is pointed out that: “The library owns about four thousand printed items about insurance history dating from the 16th century to the present. The collection of this precious material began 50 years ago and since then, we have continued to seek out old texts, and, at the same time, continuously update contemporary publications on insurance history”.

¹⁹⁵ See *Biblioteca Mansutti, la Fondazione, le polizze*, <http://www.bibliotecamansutti.it/home.php?ID=POLI>. As underlined in this page: “The records of the archival fond is made up of more than 2500 policies collected from all over the world. It is sufficient to cite a few examples to understand the importance of the materials. From the oldest policy dating from 1582, completely handwritten – in which Bartolomeo Corsini insured the transport by sea of a cargo from the port of London to the port of Livorno - to the contracts that (at the beginning of the 17th century) first began to use a standard pre-written form . There are other policies, especially English, from the end of the 18th century decorated with elegant engravings; the policies on the life of the slaves; and the French ones against the risk of being called to fight or others, more recent, to invest the savings of the Balilla. Finally, it is important to mention some collections of maritime policies that provide precise information on the insurance practices of the time. We would also mention the policies (from the second half of the 18th century) of the cod-fishing ships from St. Malo to the coasts of Canada; those of the Compagnia del Commercio working in Genoa between 1780 and 1800 and more than 250 policies with which, in seven years (1853-1860), 56 companies from Malta alternated to cover the ships sailing from La Valletta”.

¹⁹⁶ See *Biblioteca Mansutti, la Fondazione, i manifesti*, <http://www.bibliotecamansutti.it/home.php?ID=MANI>.

¹⁹⁷ “In the Middle Ages, the term “quaderni di sicurtà” referred to the account register on which the commercial companies recorded the essential elements of their insurance contracts, either as insured parties or insurers. *Quaderni di sicurtà* is also the title of the catalogue of the works published in 1996 owned by the library: more than 1700 files representing the starting point of our book patrimony. Marina Bonomelli, who looked after the filing, put all the entries into a single alphabetical list: authors, titles, curators, secondary authors, with different files, all cross-referenced. The most significant texts are illustrated by black and white or color photographs. Then there is also a list of the companies, agencies and institutions mentioned in the books and a chronological list and a subject list divided into two levels whose entries are categorized by geographical area, chronological data and themes” (*Biblioteca Mansutti, la Fondazione, i Quaderni di sicurtà*, <http://www.bibliotecamansutti.it/home.php?ID=QSIC>).

are set up with a website from the very beginning, older companies may find it more difficult to use the net to become known and to communicate.

Despite these shortfalls, it is valuable to complete the overview of IT instruments for business history and archives by examining other websites. Some of these are less important than the abovementioned sites or they are about less well-known entrepreneurial activities. However, given the significance of the conclusions that may be drawn from these evaluations, I will mention some further examples with no claims to giving a complete list of the available sources.

The “Fiat” portal, although very extensive and advanced, does not contain information about its archival records commensurate with its dimension and its history¹⁹⁸. The international website has a brief reconstruction regarding the evolution of its logo and a brief history of the company from 1899 up to the present¹⁹⁹ and a page of links to the “Fiat Clubs” all over the world²⁰⁰. The “Gruppo Fiat” website provides a more complex and complete description of the development of the company, (with reproductions of posters of the time, biographies of some personalities, a gallery of car models, and a historical documentary for each decade of the company)²⁰¹. In a further “Fiat” website, one finds pictures of the brands and the cars produced over more than a century²⁰². Information regarding the Historical Archives and some iconographies linked to the city, the people, the products, and the productive activity of the largest Italian company, can be found in an IT inventory “Immagini di Storia”²⁰³, created by a company that deals with “projects in the field of cultural elaboration and application of new communication technologies”²⁰⁴. Among the IT sources about the car industry within the orbit of “Gruppo Fiat”, we should mention those regarding “Lancia” and “Alfa Romeo”²⁰⁵. While the website of the former offers only a brief

¹⁹⁸ See *Fiat*, http://www.fiat.com/cgi-bin/pbrand.dll/FIAT_COM/home.jsp?BV_UseBVCookie=no, http://www.fiat.it/cgi-bin/pbrand.dll/FIAT_ITALIA/home.jsp, http://www.fiat.it/cgi-bin/pbfiat.dll/FIAT_ITALIA/home.jsp.

¹⁹⁹ See *Fiat, The Fiat brand, The Fiat brand today*, http://www.fiat.com/cgi-bin/pbrand.dll/FIAT_COM/fbrand/fbrand.jsp?BV_SessionID=@@@@0335137114.1179177701@@@@&BV_EngineID=cccgaddkmedigkjcefecejgdfiidgnk.0&categoryOID=-1073762967; *Fiat, The Fiat brand, History of Fiat*, http://www.fiat.com/cgi-bin/pbrand.dll/FIAT_COM/fbrand/fbrand.jsp?BV_SessionID=@@@@0902510992.1179177793@@@@&BV_EngineID=cccdaddkllmgkfhcefecejgdfiidgnl.0&categoryOID=-1073762968.

²⁰⁰ See *Fiat, Fiat Worldwide, Fiat Club*, http://www.fiat.com/cgi-bin/pbrand.dll/FIAT_COM/fiatuniverse/club.jsp?BV_SessionID=@@@@0902510992.1179177793@@@@&BV_EngineID=cccdaddkllmgkfhcefecejgdfiidgnl.0.

²⁰¹ See *FIATGROUP, Il Gruppo Fiat, Fiat S.p.A., Storia*, <http://www.fiatgroup.com/main.php?w=1&tl=Gruppo%20Fiat&gs=Storia>.

²⁰² See *Fiat Auto Press, Archivio Fotografico*, <http://www.fiatautopress.com/index.php?method=gallery>.

²⁰³ See *Immagini di Storia, I luoghi, Torino, Archivio Storico Fiat*, <http://www.immaginidistoria.it/luoghi1.php?id=18>. As stated in this page: The “Fiat Historical Archives has its headquarters in a Liberty style building, which was the first enlargement (1907) of the workshops in Corso Dante where the company was created. It preserves more than 5 thousand linear meters of records, from 1900 to the 1980s, regarding the various aspects of the industrial history of the Gruppo Fiat (administration, finance, personnel, production, communication, study office, technologies, planning) and of its products (cars, commercial vehicles, tractors, trains, airplanes, marine engines). To all this, we must add an iconographic patrimony of almost one million of photographs, photographic plates, negatives; thousands of posters and advertising sketches; more than 200 hours of digital films and video. A library of three thousand volumes on the history of Fiat, of the means of transport, of the companies and of the work concludes the content of the center”. The images of these pages have dates and captions.

²⁰⁴ *Zadig, L’Azienda*, <http://www.zadigweb.com/Azienda.html>; inoltre, see *Zadig, Progetti realizzati, Internet*, <http://www.zadigweb.com/web.html>.

²⁰⁵ See *Lancia*, http://www.lancia.it/cgi-bin/pbrand.dll/LANCIA_ITALIA/home.jsp?BV_UseBVCookie=no; *Alfa Romeo*, http://www.alfaromeo.it/cgi-bin/pbrand.dll/ALFAROMEO_ITALIA/home.jsp?BV_UseBVCookie=no.

description of various aspects of the corporate history²⁰⁶, the latter presents a reconstruction of its evolution from the company's origins up to the present²⁰⁷ as well as a specific website for the Historical Archives²⁰⁸. This last IT source is interesting for its accuracy, its readability, its detailed contents and its innovative purposes²⁰⁹. In fact, the Alfa Romeo Historical Archives contains a great deal of information regarding the creation of the archives itself²¹⁰, on its inventory methods and on the records preserved ("photographs, technical publications, books and films, and an important collection of testimonies regarding its corporate life: balance sheets, folders, technical characteristics of the products and advertising"²¹¹), on its activities to valorize the patrimony of records and the guidelines for consultation²¹². Furthermore, there is a precise description of the archival series and their consistency²¹³, with particular attention to the photographs, the technical publications, the drawings, the library and the film library²¹⁴. In other pages, there is a list of

²⁰⁶ See *Lancia*, *Storia*, http://www.lancia.it/cgi-bin/pbrand.dll/LANCIA_ITALIA/history/history.jsp?BV_SessionID=@@@@0053546682.1179177550@@@@&BV_EngineID=cccgaddkmediihmcefecejgdffidgnm.0.

²⁰⁷ See *Alfa Romeo*, *Storia*, http://www.alfaromeo.it/cgi-bin/pbrand.dll/ALFAROMEO_ITALIA/history/history.jsp. Alfa history is told through the references on the evolution of the logo for each decade, the diversification of the vehicles, the results of car races, the shifting fortunes of the main personalities and of the company itself. In the website, there is a bibliography on corporate history (see *Alfa Romeo*, *Storia*, *Bibliografia*, *Bibliografia storica*, http://www.alfaromeo.it/cgi-bin/pbrand.dll/ALFAROMEO_ITALIA/history/history.jsp?BV_SessionID=@@@@1970797909.1179162416@@@@&BV_EngineID=cccgaddkmedigkjcefecejgdffidgnk.0&com.broadvision.session.new=Yes&categoryOID=-1073750377&Failed_Reason=Session+not+found&Failed_Page=%2fALFAROMEO_ITALIA%2fhistory%2fhistory.jsp).

²⁰⁸ See *Archivio Storico Alfa Romeo*, <http://www.archivistorico.alfaromeo.it/>, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/home.jsp.

²⁰⁹ As underlined in the website of the archives: "Alfa Romeo has always focused on business history as an essential component of the evolution of the modern society and the development of business culture. This interest has two aims: to satisfy the growing involvement of the scientific/cultural world towards the history of the Brand, and to support the need of keeping the corporate image alive through its past. For this reason, in 1969, the chairman of Alfa started the creation of the Alfa Romeo Historical Archives. (...) After years of continuous and profitable work, the historical archives is a living and constructive reality" (*Archivio Storico Alfa Romeo*, *Chi siamo*, *Intro*, <http://www.archivistorico.alfaromeo.it/>).

[bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@1483445514.1179167172@@@@&BV_EngineID=ccdaddklmgkfhcefecejgdffidgnl.0&categoryOID=-1073790841&contentType=PB_GEN_CNT1](http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@1483445514.1179167172@@@@&BV_EngineID=ccdaddklmgkfhcefecejgdffidgnl.0&categoryOID=-1073790841&contentType=PB_GEN_CNT1)).

²¹⁰ See *Archivio Storico Alfa Romeo*, *Chi siamo*, *Storia*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@2099333263.1179166743@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073790842&contentType=PB_GEN_CNT1.

²¹¹ *Archivio Storico Alfa Romeo*, *Chi siamo*, *Metodologia*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@0790500676.1179166062@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073790867&contentType=PB_GEN_CNT1.

²¹² See *Archivio Storico Alfa Romeo*, *Chi siamo*, *Attività e Mission*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@2099333263.1179166743@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073790865&contentType=PB_GEN_CNT1; *Archivio Storico Alfa Romeo*, *Chi siamo*, *Norme per la consultazione*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@2099333263.1179166743@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073790868&contentType=PB_GEN_CNT1.

²¹³ See *Archivio Storico Alfa Romeo*, *Documenti*, *Intro*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073772629&contentType=PB_GEN_CNT2.

²¹⁴ See *Archivio Storico Alfa Romeo*, *Documenti*, *Foto*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073772630&contentType=PB_GEN_CNT2; *Archivio Storico Alfa Romeo*, *Documenti*, *Pubblicazioni Tecniche*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@@&BV_EngineID=ccdaddkmedhjcefecejgdffidgnj.0&categoryOID=-1073772631&contentType=PB_GEN_CNT2;

dissertations that have made use of the archives, and it is possible to see – and download – two films entitled “Alfa Romeo, una tradizione che continua”²¹⁵.

A quite important website is that of the “Same Deutz-Fahr” group, a leading worldwide industry for tractors, diesel engines, threshing machines, and agricultural machines, with headquarters in Treviglio²¹⁶. This website has a section dedicated to the industrial history with a useful timeline²¹⁷ and an entire section dedicated to the Historical Archives with information about how to access it, the company’s mission and its purposes²¹⁸. The site has also a search engine that locates information, data and reproductions from the large records patrimony (balance sheets, patents, calendars, catalogues, films, scale machinery and models, photographic material, projects and technical drawings, technical publications, advertisement, and so on)²¹⁹. Moreover, the archives has made some corporate films available that can be seen directly from the website²²⁰. Finally, I’d like to bring to the reader’s attention the section dedicated to the historical museum of the group with a representation of “some of the most important stages of the agricultural mechanization (...) with original iconographic and textual material”²²¹.

There are some other interesting websites for the motor vehicles industry such as that of the “Gruppo Pininfarina”, “one of the main suppliers in the motor field of Design, Engineering and Production of niche car services”²²². This website provides a film on the origins and the evolution

Archivio Storico Alfa Romeo, Documenti, Disegni, http://www.archiviostorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@&BV_EngineID=ccdaddkmedhjdecfecejgdffidgnj.0&categoryOID=-1073772632&contentType=PB_GEN_CNT2;

Archivio Storico Alfa Romeo, Documenti, Biblioteca, http://www.archiviostorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/biblioteca.jsp?BV_SessionID=@@@@0677517811.1179167828@@@&BV_EngineID=ccdaddkmedhjdecfecejgdffidgnj.0&categoryOID=-1073772634; *Archivio Storico Alfa Romeo, Documenti, Cineteca*, http://www.archiviostorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@&BV_EngineID=ccdaddkmedhjdecfecejgdffidgnj.0&categoryOID=-1073772636&contentType=PB_GEN_CNT2.

²¹⁵ See *Archivio Storico Alfa Romeo, Documenti, Tesi*, http://www.archiviostorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@&BV_EngineID=ccdaddkmedhjdecfecejgdffidgnj.0&categoryOID=-1073792966&contentType=PB_GEN_CNT2; *Vodcast, Alfa Romeo, Alfa Romeo, una tradizione che continua I*, <http://vodcast.alfaromeo.it/?watch=E6MJ7DJD3AQK7S4YHHK8EJW2X3>; *Vodcast, Alfa Romeo, Alfa Romeo, una tradizione che continua II*, <http://vodcast.alfaromeo.it/?watch=USVAZQ6FT399SBD8FYZE7ASMMZ>.

²¹⁶ See *Same Deutz-Fahr Group*, <http://www.samedeutz-fahr.com/it/>.

²¹⁷ See *Same Deutz-Fahr Group, La nostra storia*, <http://www.samedeutz-fahr.com/it/museum.php>; *Same Deutz-Fahr Group, La nostra storia, Quattro ruote che lavorano*, http://www.samedeutz-fahr.com/museum_it.html. As stated in these two pages: “the history of Same Trattori is the history of a genius and, at the same time, of a company that managed to gain a central role on the international scene. 75 years passed since the young Francesco Cassani presented the model of a tractor that anticipated the characteristics of the first four wheel drive tractor and a diesel engine manufactured in 1952. Although complicated, the development made continuous progresses towards entrepreneurial maturity, a path fueled by an extraordinary technological insight, a profound interest towards the real problems of the client, strong ambition and the continuous search for solutions to lessen the hard physical labor of farmwork. Over the years, the group became international with factories in Italy, Germany, Poland, India, and distribution companies in the main countries”.

²¹⁸ See *Same Deutz-Fahr Group, Archivio Storico, Modalità di accesso*, http://195.103.16.109/archiviostorico/regolamento_ita.htm; *Same Deutz-Fahr Group, Archivio Storico, Mission e Funzioni*, http://195.103.16.109/archiviostorico/mission_ita.htm.

²¹⁹ See *Same Deutz-Fahr Group, Archivio Storico*, <http://195.103.16.109/archiviostorico/>.

²²⁰ See *Same Deutz-Fahr Group, Archivio Storico, Una storia in movimento*, http://195.103.16.109/archiviostorico/filmati_ita.htm.

²²¹ *Same Deutz-Fahr Group, Museo Storico*, <http://195.103.16.109/museostorico/index.asp>.

²²² *Pininfarina, Il Gruppo*, <http://www.pininfarina.it/index/gruppo>.

of the company²²³ and a section dedicated to the history, the individuals and the models, with a timeline, the biographies of the people who brought the brand to success, the history of its sophisticated design and the collaboration with other industries²²⁴. The “Museo dell’Automobile” in Turin has, on the Net, a small historical reconstruction, a description of its collection formed by models of 80 different brands, various articles, an account of its record center and an internal search engine²²⁵. The “Ducati” website has a textual and photographic history and an extensive list of the contents of the museum of this company, which was first set up to produce industrial components for radio equipment and then became one of the most famous Italian motorcycle industries²²⁶. The history of “MV Augusta”, created as an aeronautical industry and becoming one of the most famous motorcycle industries all over the world, is told in the historical reconstruction of its website²²⁷ and in the pages dedicated to the corporate museum²²⁸.

We will now analyze a few other corporate museums whose IT sources are more or less developed²²⁹. At the same time, we will consider some specific Italian fields of Italian industry that

²²³ See *Pininfarina, Pininfarina racconta, Pininfarina Video*, http://www.pininfarina.it/repository/multimedia/Video/01_video_welcome/index.htm.

²²⁴ See *Pininfarina, Storia & Modelli*, <http://www.pininfarina.it/index/storiaModelli.html>; *Pininfarina, Storia & Modelli, Timeline*, <http://www.pininfarina.it/index/storiaModelli/timeline>; *Pininfarina, Storia & Modelli, Biografie*, <http://www.pininfarina.it/index/storiaModelli/biografie>; *Pininfarina, Storia & Modelli, Modelli Pininfarina*, <http://www.pininfarina.it/index/storiaModelli/modelli>; *Pininfarina, Storia & Modelli, Collaborazioni*, <http://www.pininfarina.it/index/storiaModelli/collaborazioni>.

²²⁵ See *Museo dell’automobile*, <http://www.museoauto.it/>. see *Museo dell’automobile di Torino*, http://www.racine.ra.it/orione39/attivita/ipertesti/Una_gita_a_Torino/home_auto.htm. There are also other museums like this one: see *Museo Nicolis*, <http://www.museonicolis.com/website/main.htm>; *Museo dell’Automobile, San Martino in Rio (RE)*, <http://www.museodellauto.it/>; *Museo delle Auto della Polizia di Stato*, <http://www.museoautopolizia.it/>; *Museo di Macchine “Enrico Bernardi”*, <http://www.unipd.it/musei/macchine/collezioni.html>. The “Museo Fisogni” website is quite unique with reproductions of industrial finds dedicated to gas pumps. (see *Museo Fisogni*, <http://www.museo-fisogni.org/>).

²²⁶ See *Ducati, Tradizione, Le cronache della leggenda*, <http://www.ducati.com/it/heritage/index.jhtml>; *Ducati, Tradizione, Il Museo Ducati*, <http://www.ducati.com/it/heritage/museo/introduzione.jhtml>. There are some other websites referring to motorcycle companies: see *Museo Morbidelli*, <http://www.museomorbidelli.it/index.htm>; *Moto Morini, Storia*, http://www.motomorini.com/storia-intro_ita.asp; *Benelli, Azienda, Storia*, <http://www.benelli.com/storia.asp>.

²²⁷ See *MV Augusta, Company, La storia*, http://www.mvagusta.com/_vti_g1_hist1.aspx?rpstry=3_.

²²⁸ See *Gruppo Lavoratori Anziani Augusta MV*, <http://www.glaagusta.org/museo/index.shtml>; *Museo Augusta*, <http://www.dgualdo.it/museo-agusta.htm>.

²²⁹ See *Museo Virtuale – Il Regio Museo Industriale*, <http://www2.polito.it/strutture/cemed/museovirtuale/luoghi/3-01/3-1-08/3-1-08.htm>; *Museo Virtuale – Il Regio Museo Industriale Italiano di Torino*, <http://www2.polito.it/strutture/cemed/museovirtuale/nome/1-02/1-2-03/1-2-0308.htm>; *M.I.L.S. – Museo delle Industrie e del Lavoro del Saronnese*, <http://www.saronno.org/milsaronno/default.htm>; *Museo Italiano della Ghisa*, <http://www.museoitalianoghisa.org/default.asp?L=IT>; *I “Magli” di Sarezzo*, <http://www.comune.sarezzo.bs.it/fucina>; *Museo della Filigrana*, <http://www.museofiligrana.org/index.htm>; *Museo della Carta e della Filigrana*, http://www.museodellacarta.com/home_page.html; *Museo della Carta di Pietrabuona - Pescia*, <http://www.museodellacarta.org/>; *Museo della Carta - Amalfi*, <http://www.museodellacarta.it/>; *Museo della Figurina - Modena*, <http://www.comune.modena.it/museofigurina/index.html>; *Tipoteca Italiana fondazione, Museo del Carattere e della Tipografia*, <http://www.tipoteca.it/>; *Museo Bodoniano*, <http://www.mb-museobodoniano.it/index-flash.htm>; *Museo Tipografico Rondani*, <http://www.museotipograficorondani.it/>; *Museo della Plastica*, <http://museo.cannon.com/museonew/primaReale.asp>; *Museo della Paglia e dell’Intreccio “Domenico Michelacci”*, <http://www.museopaglia.it/>; *Museo Artistico Industriale*, <http://mai.museum.com/italiano/index.html>, <http://martind.scie.remuna.org/>; *Museo Internazionale delle Ceramiche in Faenza*, <http://www.micfaenza.org/index.htm>; *Il Museo della Ceramica di Montelupo*, <http://www.museomontelupo.it/mu/1/museoceramica/museoceramica.asp>; *Museo della ceramica*, <http://www.museogrottaglie.it/>; *Museo Storico Aziendale Gori & Zucchi*, <http://www.unoaerre.com/jsp/it/museo/index.jsp>; *Museo Bulgari*, <http://www.bulgari.com/splash.php>; *Mario Buccellati, Il Museo Aziendale, La Collezione di Lorenzo Buccellati*, <http://www.mariobuccellati.it/collezione/collezione1.htm>;

have adopted digital resources. In the fields of fashion and textile, there are many important websites such as: “Gucci”, with a timeline of the company from its origins up to now; “Salvatore Ferragamo”, with a corporate chronology and a section dedicated to the museum that collects and displays its creations; “Missoni”, with a section dedicated to the 50th anniversary of the company with photographs and films; “Gianfranco Ferré”, with a virtual museum of its collections with videos and images; “Benetton”, with a timeline and films dedicated to the 40th anniversary of the group; “Ermenegildo Zegna”, with a descriptions of the company’s history and the woolen mill, with texts and photographic galleries; “Zucchi”, which has put together a web collection of the printing blocks used to handprint on cloth between 1785 and 1935²³⁰. The “Fondazione Micol

Museo dell’Orologeria Pesarina, http://www.valpesarina.org/orologi/museo/museo_home.htm; *Museo dell’Orologio da Torre “Roberto Trebino”*, <http://www.trebino.it/>, <http://www.dpsonline.it/trebino/museo.asp>; *Museo della pipa di Brebbia*, http://www.brebbiapipe.it/museo_storia.php; *Museo del Cavallo Giocattolo*, <http://www.museodelcavallogiocattolo.it/>; *Museobottega della Tarsialigna*, <http://www.alessandrofiorentinocollection.it/afc/ita/museo.html>; *Museo della Tarsia di Rolo*, http://www.museodellatarsia.it/servizi/notizie/notizie_homepage.aspx; *Sagsa S.p.A., Spazio Museo Sagsa*, <http://www.sagsa.net/SAGSA.HTM>; *Museo del Tessuto*, <http://www.museodeltessuto.it/>; *Fondazione Chierese per il Tessile e per il Museo del Tessile*, <http://www.fondazionetessilchieri.com/>; *Museo della Lana*, <http://www.regione.abruzzo.it/museum/museo.html>; *Museo del Costume Raffaello Piraino*, <http://www.museopiraino.it/>; *Villa Foscarini Rossi, Come è nato il museo*, <http://www.villafoscarini.it/culturana-scita.php>; *Museo dell’Arte del Cappello di Ghiffa*, <http://www.museodellartedelcappello.it/index.htm>; *Museo dell’Ombrello e del Parasole*, <http://www.gignese.it/museo/ombrello/index.html>; *Il Museo dell’Occhiale*, http://eyesway.com/Contents/home_museo.php; *Musei del cibo*, <http://www.museidelcibo.it/>; *Museo del Confetto “Giovanni Mucci”*, <http://www.museodelconfetto.it/>; *Museo Nazionale delle Paste Alimentari*, <http://www.museodellapasta.it/>; *Museo dell’Olivo*, <http://www.museodellolivo.com>; *Lungarotti, Museo dell’Olio*, <http://www.olio.lungarotti.biz/>; *Lungarotti, Museo del vino*, <http://www.vino.lungarotti.biz/>; *Museo del vino - Caldaro*, http://www.provinz.bz.it/volkskundemuseen/Wm_it_0.htm. It is to mention a portal dedicated to crafts museums of the various Italian regions (see *Musei dell’Artigianato*, <http://www.musei.confartigianato.it/Progetto.asp>). Finally, in the field of transports, - in addition to the historical-archival records of the portal of “Ferrovie dello Stato” (see *Ferrovie dello Stato*, <http://www.ferroviedellostato.it/>; *Ferrovie dello Stato, Gruppo Ferrovie dello Stato, La nostra storia*, <http://www.ferroviedellostato.it/ferrovie/v/index.jsp?vgnextoid=d3d2ecb4439ab010VgnVCM1000002f2af90aRCRD>), a due rilevanti fonti specifiche (see *Treni & Dintorni*, <http://www.treni-dintorni.com/trenidintorni/homepage.htm>; *La mia Ferrovia*, <http://www.miaferrovia.it/>) and to the online railway bibliography (see *Bibliografia Ferroviaria Italiana*, <http://www.trenidicarta.it/>) –, there are some interesting museal websites (see *Il sito del Museo Ferroviario Piemontese*, <http://www.museoferroviariopiemontese.com/default.asp>; *Il Museo Ferroviario di Trieste Campo Marzio*, <http://www.retecivica.trieste.it/museofer/>; *Museo Ferroviario Ligure*, <http://www.museoferroviarioligure.it/>; *Il Museo Ferroviario Sardo a Cagliari*, <http://web.tiscali.it/sardegnavapore/museo.htm>; *AMFV/Associazione Museo Ferroviario Valdostano*, <http://www.amfv.it/>; *Il Museo Ferroviario di Cuneo*, <http://www.dlfcuneo.net/museo.html>; *Associazione Verbano Express - Museo Ferroviario del Verbano*, <http://xoomer.alice.it/verbanoeexpress/>; *Musei e Siti Archeologici, Museo Ferroviario Nazionale di Pietrarsa*, http://www.laportadelvesuvio.it/musei_pietrarsa.htm; *Museo Nazionale dei Trasporti*, <http://www.laspezia.net/mnt/main.htm>; *Museo Europeo dei Trasporti Ogliari*, <http://www.museo-ogliari.it/>).

²³⁰ See *Gucci, About Gucci, History*, <http://www.gucci.com/int/uk-english/about-gucci/history/>; *Salvatore Ferragamo, Cronologia*, <http://www.salvatoreferragamo.it/web/itadonnacronologia.html>; *Salvatore Ferragamo, Museo Salvatore Ferragamo*, <http://www.salvatoreferragamo.it/web/itadonnamuseo.html>; *Missoni, Storia*, <http://www.missoni.com/ita.html>; *Gianfranco Ferré, History, Gallery*, <http://www.gianfrancoferre.com/ita/win.html>; *United Colors of Benetton, Sito Stampa 40 Anni, 40 Anni di Storia*, http://www.benettongroup.com/40years-press/ITA/40_years_timeline.html; *United Colors of Benetton, Sito Stampa 40 Anni, Video*, <http://www.benettongroup.com/40years-press/ITA/videos.html>; *Ermenegildo Zegna, Zegna Group*, <http://www.zegna.com/?page=ZegnaGroup.HP>; *The Zucchi Collection of Antique Handblocks 1785-1935*, <http://www.zucchicollection.org/pages/index.php?language=it>. In this last website, it is stated that: “the significance of the Collezione Zucchi is not limited to the collection of handblocks for printing on cloth, their filing and preservation, their exhibition in museums. In fact, a series of initiatives dedicated to (...) people at all levels made this patrimony available to the public”. However the site also emphasizes the fact that: “These handblocks belonged to an important English textile company, David Evans & Co., who collected them for over 150 years from the leading print shops throughout the world”, and that: “The 12.000 drawings of the collection testify from 1785 to 1935, the most different and refined European trends in one of the most vital periods for its culture. 56.000 handblocks to print on cloth, which

Fontana”²³¹ “has the material availability of the clothes produced by the Fontana sisters from the 1950s to the present, as well as related materials that impart historical and cultural value: fashion-plates (illustrations), embroidery and swatches, and an extensive photo archives of famous people wearing these clothes”²³². This source provides abundant information – both online and on a CD-ROM – on the “records of 50 years of fashion that rendered the concept “made in Italy” famous all over the world”; there is also detailed information on the contents of the Historical Archives of the foundation²³³.

There are other examples to be analyzed from the “made in Italy” in fields other than fashion: i.e. the development of design. First of all, the website of “Museo del Design Italiano Online”, which allows to access to an Historical Archives²³⁴, made up of “more than 7000 files dedicated to companies, designers, products and entrepreneurs; here is a unique instrument to valorize both the history and the current affairs of Italian design, from 1945 until today”²³⁵. A conceptually advanced website with a striking mix of texts and images is that of “Kartell”, the company set up in 1949 to produce plastic household objects. This site includes a photographic archives, a video, and a section dedicated to the museum where the visitor finds a reconstruction of the company’s evolution and identity. It is also possible to “visit” the structure, and look for records according to the product, the designer and the technology²³⁶.

Other significant IT sources are: “Alessi”, considered one of the most important companies of Italian design; “Fimag – Gruppo Guzzini”, which provides a fair amount of information for each operative company; “Venini”, with photographs and texts on work techniques as well as on corporate happenings²³⁷. Finally, the “Richard Ginori” website is not only an IT source of [one of Italy’s oldest porcelain companies], but has also become an outstanding example of accuracy, elegance and efficiency, paying particular attention to the section dedicated to the company’s manufacturing history in Sesto Fiorentino, and to the link with the “Museo di Doccia”²³⁸. Some other interesting examples are related to more contemporary fields such as tourism and new technologies. In the first case, it is worth mentioning the original example of “Balnea Museum –

currently represents the largest library of this kind in the world” (*The Zucchi Collection of Antique Handblocks 1785-1935, Manifestazioni ed eventi*, <http://www.zucchicollection.org/pages/knowhow.php>; *The Zucchi Collection of Antique Handblocks 1785-1935, Il passato ritrovato, Introduzione*, http://www.zucchicollection.org/pages/past_intro.php; *The Zucchi Collection of Antique Handblocks 1785-1935, Il passato ritrovato, La collezione*, http://www.zucchicollection.org/pages/past_collection.php).

²³¹ See *Fondazione Micol Fontana*, <http://www.micolfontana.it/index2.html>.

²³² *Fondazione Micol Fontana, La Fondazione*, <http://www.micolfontana.it/fonda.htm>.

²³³ *Fondazione Micol Fontana, 50 anni di moda – il fascino del made in Italy*, <http://www.micolfontana.it/>. In this page, it is stated that: “The historical archives is the treasure of the Foundation, based on clothing created by the Fontana sisters in the period between 1950 and 1990; there are about 100 garments chosen among the most significant for the history of the atelier”.

²³⁴ See *Museo del design italiano on-line*, <http://www.designitaliamuseo.it/site/default.asp?lang=it>; *Museo del design italiano on-line, Archivio del design italiano*, http://www.designitaliamuseo.it/site/archive_search.asp.

²³⁵ *Design-Italia Official Web Site, Museum of Italian Design*, <http://www.design-italia.it/italiano/museo.htm>. Moreover: “The criteria for selecting the published contents provides for the presence of: files of Italian companies, products of Italian companies designed by foreign designers and projects by Italian designers”. Other similar websites include the “Collezione Permanente del Design Italiano”, the “Fondazione Anna Querci per il Design” and the “Fondazione ADI per il Design Italiano” (see *Collezione Permanente del Design Italiano*, http://www.triennale.it/triennale/permanente/home_.html; *Fondazione Anna Querci per il Design*, <http://www.fondazioneannaquerci.it/>; *Fondazione ADI per il Design Italiano*, <http://www.fondazioneadi.org/>).

²³⁶ See *Kartell*, <http://www.kartell.it/global.aspx?idLingua=IT>.

²³⁷ See *Alessi, L’Azienda, Storia*, <http://www.alessi.com/azienda/storia.jsp>; *Fimag – Gruppo Guzzini, Il Gruppo*, <http://www.fimag.it/ita/ilgruppo.htm>; *Fimag – Gruppo Guzzini, La Storia*, <http://www.fimag.it/ita/lastoria.htm>; *Venini*, <http://www.venini.com/venini.html>.

²³⁸ See *Richard Ginori 1735.Com*, <http://www.richardginori1735.com/>; *Richard Ginori 1735.Com, Storia*, <http://www.richardginori1735.com/ita/storia/storia.html>; *Museo di Doccia*, <http://www.museodidoccia.it>.

Museo Virtuale dei Bagni di Mare e del Turismo Balneare”, formed by “ten galleries, 120 rooms, 3000 works such as paintings, engravings, posters, photographs and vintage finds, to document the evolution of people’s relationship with sea bathing and beaches”²³⁹. It has many iconographic collections, a library and a search engine²⁴⁰. Another important website is that of “Touriseum”, the website of the tourism museum in Merano²⁴¹, which gives a significant picture of “two centuries of tourism history in Tirol, from both the tourists’ and the local inhabitants’ point of view”²⁴². In the second case, we can refer to a few Italian websites, usually museums, dealing with the history of computers and technological innovation. First of all, the portal “Musei-it.net – Musei e Nuove Tecnologie”, with many resources and, in particular, with a list – for each Italian region - of the companies specialized in creating IT and multimedia applications for museums, galleries, libraries and other cultural institutions²⁴³. The website “Computer Museum.it” is dedicated to computer and IT history²⁴⁴, but it also has an exhibition of the most famous PCs and a chronology of four generations of electronic machinery, a media library of the historical images of Apple advertisements, a technical archives with more than one thousand models produced from 1970 to 2000²⁴⁵. Furthermore, it is worth mentioning five websites about IT evolution with a wide range of information, linked to the milestones in this field and of their respective activities: the “Museo Virtuale dell’Informatica” of the Consiglio Nazionale delle Ricerche; the “Museo dell’Informatica e del Calcolo Scientifico”, by AICA and CILEA; the “Museo *on line*” of the portal “Tecnoteca.it”;

²³⁹ *Balnea Museum*, <http://www.balnea.net/museum/index.html>. The museum has an extensive collection of records and in general: “It pictures an historical view from the first therapeutic baths on the Channel at the half of the 18th century and from the birth of sea towns in Europe, Australia, South Africa and the USA, until the explosion of mass tourism in the 1950s.” (*Balnea Museum, Informazioni e link, Mission*, <http://www.balnea.net/default.asp?cmd=mission>).

²⁴⁰ See *Balnea Museum, Gallerie*, <http://www.balnea.net/default.asp?cmd=category>; *Balnea Museum, Biblioteca*, <http://www.balnea.net/default.asp?cmd=doc>; *Balnea Museum, Visite e mappa, Ricerca*, <http://www.balnea.net/default.asp?cmd=search>. The galleries are divided into three well-developed sections: “Esposizioni permanenti”, “Mostre temporanee” and “Rimini e Riviera” (see *Balnea Museum, Gallerie, Gallerie permanenti*, <http://www.balnea.net/default.asp?cmd=category&id=113>; *Balnea Museum, Gallerie, Special Exhibitions*, <http://www.balnea.net/default.asp?cmd=category&id=6>; *Balnea Museum, Gallerie, Rimini e Riviera*, <http://www.balnea.net/default.asp?cmd=category&id=9>). The library is divided into three areas: “Documenti” – with many facsimile volumes –, “Saggi e articoli” and “Scaffale riminese” (*Balnea Museum, Biblioteca, Documenti*, <http://www.balnea.net/default.asp?cmd=doc&type=documenti>; *Balnea Museum, Biblioteca, Saggi e articoli*, <http://www.balnea.net/default.asp?cmd=doc&type=saggi%20e%20articoli>; *Balnea Museum, Biblioteca, Scaffale riminese*, <http://www.balnea.net/default.asp?cmd=doc&type=scaffale%20riminese>). The search engine guides the user to the creation of a personal path inside the archives.

²⁴¹ See *Touriseum. Museo provinciale del Turismo*, http://www.touriseum.it/index_it.asp

²⁴² *Touriseum. Museo provinciale del Turismo, Chi siamo*, <http://www.touriseum.it/chisiamo/default.htm>. As observed: “The Museo del Turismo Castel Trauttmansdorff is a provincial museum dealing with the theme of regional tourism in its different aspects: as an economic section, as a social phenomena, as an occasion for encounter and cultural exchange, as an impulse and a result of social changes, as a cause of environmental and cultural changes and so on. These aspects are outlined in the museum from the point of view of historical analysis as well as for their current importance” (*Touriseum. Museo provinciale del Turismo, Chi siamo, Linee guida*, <http://www.touriseum.it/chisiamo/lineeguida1.htm>). Moreover, it is to highlight the importance of the section of the website dedicated to the permanent exhibition and the accuracy of the transposition of the museum path on the Net. (see *Touriseum. Museo provinciale del Turismo, Esposizione permanente*, <http://www.touriseum.it/esposizionepermanente/default.htm>; *Touriseum. Museo provinciale del Turismo, Esposizione permanente, Percorso museale*, <http://www.touriseum.it/esposizionepermanente/percorso.htm>).

²⁴³ See *Musei-it.net - Musei e Nuove Tecnologie*, <http://www.musei-it.net/index.php>; *Musei-it.net - Musei e Nuove Tecnologie, Aziende*, <http://www.musei-it.net/aziende.php>.

²⁴⁴ See *Computer Museum .it*, <http://www.computermuseum.it/index.asp>.

²⁴⁵ See *Computer Museum .it, Museo*, <http://www.computermuseum.it/museum/index.htm>; *Computer Museum .it, Storia*, <http://www.computermuseum.it/history/index.htm>; *Computer Museum .it, Mediateca*, <http://www.computermuseum.it/media/pub.asp>; *Computer Museum .it, Archivio*, <http://www.computermuseum.it/archive/index.htm>.

the “Storia Informatica e dei Computer”, by a private operator; the “FWT UNESCO Computer Museum. Museo Didattico di Storia dell’Informatica”, currently underway in Padova²⁴⁶.

We could go on indefinitely, following the path of the various groups divided according to corporate field, or else, finding specific unique initiatives on the Net, in order to give a more detailed picture of the situation of business archives and history in Italy. However, IT sources develop so rapidly, even in the narrowest fields, as to go beyond the possibilities of this present report. Furthermore, we should consider the evolution of knowledge and its ‘contamination’, thanks to new IT and communication technologies that lead to the broadening of the spectrum of analysis and the dialogue among different fields of knowledge, including those on historical reconstruction. This does not make the work on Italian websites less efficient. Although it cannot be compared to work carried out in more technologically developed countries, IT development in business culture in Italy has showed remarkable consistency and variety. In conclusion, it seems that Italy has started to move faster and in the right direction. However, a better coordination of efforts is essential in order to gain a better overall strategy rather than the start-up of many disconnected initiatives. This field is extremely interesting, not only for archivists and IT workers, but also for economic and business historians. In fact, scholars in this field now have at their disposal new techniques and new materials that can put together traditional paper sources with electronic ones. We find before us a fascinating and demanding target, requiring a full and conscious use of this new frontier.

* This article is the anticipation of a broader work, currently in progress, based on a presentation by the author during the conference “Archivi d’impresa: stato dell’arte e controversie”, promoted by the Società Italiana degli Storici dell’Economia (SISE) in cooperation with the Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano” (ICSIM), which took place on 11th November 2006 at Chioistro di San Nicolò in Spoleto.

²⁴⁶ See *Museo Virtuale dell’Informatica*, <http://museoinf.isti.cnr.it/>; *Museo dell’Informatica e del Calcolo Scientifico*, <http://www.museoai.it/>; *Tecnoteca.it - Museo on line*, <http://www.tecnoteca.it/museo/>; *Storia Informatica e dei Computer*, http://www.windoweb.it/edpstory_new/edp.htm; *FWT UNESCO Computer Museum*, <http://musi.fwtunesco.org/index.html>. Another website of an interesting museum is that of the “Museo Virtuale Glauco Pegorini”, exhibiting typewriters, calculators and office materials of the past with particular reference to the “Olivetti” brand (see *Museo Virtuale Glauco Pegorini*, <http://typewriter.gammac.net/Default.aspx?tabid=62>).