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

1. The Italian situation of IT sources for business history

Over the last decade or so, business history – like many other disciplines – has had to come to terms with far-reaching innovations in scientific knowledge, communication and information, brought about by the arrival and rapid diffusion of the *World Wide Web*. These changes have had even greater impact in a field like archival science that uses a complex and stratified memory. For this reason, it is extremely important to analyze the current state of Italian IT sources for business history.

Massimiliano Grandi states that Italy, in comparison to other countries, is not so far behind the times for business archives on the Net as it is in other fields. This evaluation, although made recently, does not totally reflect the technological progress of recent years. Grandi, in his article, pointed out a “great difference in numbers of Italian archival websites in comparison with those of countries like the USA, the UK or Germany”, which become “less unfavorable for our country” if we count “only business archives”. In fact, “in other industrialized nations too, the websites for [business archives] institutions appear to number far less than websites for the archives of public organizations, universities and associations”. Moreover, “in this field Italy’s lag behind other countries is less noticeable, maybe because on the Net the affinity between companies and their territories partially compensates for the differences among various national institutions in being able take advantage of the opportunities offered by IT”¹.

¹ M. Grandi, *Gli archivi italiani di impresa su internet*, in “Imprese e storia”, n. 21, January-June 2000, pp. 154-155. It is also possible to refer to the more general works on primary sources on the Net, including the beginnings of the development of digital archives: see M. Guercio, *Gli archivisti italiani e la sfida*

dell'automazione: *archivi correnti e nuovi documenti*, in "Archivi per la Storia", V, n. 2, 1992; M. Guercio, *Automazione e archivi storici*, in "Archivi e Imprese", n. 11-12, 1995; E. Boretti, *Le fonti e la diffusione dell'informazione: fonti cartacee, fonti elettroniche e Internet*, in P. Costanzo Capitani, E. Moretti, M. Rosati, *La gestione dell'informazione e l'utilizzo di Internet*, Firenze, Ifnia, 1995; A. Valente, R. Sepe, *Internet and italian archives*, in "FID news bulletin", XLV, n. 6, 1995; A. Valente, *Internet e archivi*, in *Gli Standard per gli archivi europei: esperienze e proposte*, Atti del Seminario Internazionale (San Miniato, 31 agosto - 2 settembre 1994), Rome, Ministero per i Beni Culturali e Ambientali, Ufficio Centrale per i Beni Archivistici, 1996; R. Cerri, *Risorse archivistiche in rete*, in "Archivi & Computer", n. 2, 1996; E. Boretti, *Primi elementi di "webografia"*, in "Bollettino AIB", n. 1, 1998, <<http://www.aib.it/aib/boll/1998/98-1-029.htm>>; M. Grandi, *Gli archivi italiani su Internet*, Roma, Scuola Speciale per Archivistici e Bibliotecari, Università "La Sapienza", 1998-1999; F. Valacchi, *Internet e gli archivi storici. I possibili approcci alle risorse disponibili sulla rete e alcune considerazioni in merito ai servizi telematici offerti dal sistema archivistico nazionale*, in "Archivi & Computer", n. 3, 1999, <<http://www.storia.unifi.it/storinforma/Ws/docs/valacchi.htm>>; G. Abbattista, *Ricerca storica e telematica in Italia. Un bilancio provvisorio*, in "Cromohs", n. 4, 1999, <http://www.cromohs.unifi.it/4_99/abba.html>; M. Guercio (a cura di), *Il futuro degli archivi, gli archivi del futuro*, Atti del Seminario di Studi, Cagliari, 29-31 October 1998, in "Archivi per la storia", XII, n. 1-2, 1999; A. Zorzi, *Documenti, archivi digitali, metafonti*, in *I Medici in rete: ricerca e progettualità scientifica a proposito dell'archivio Mediceo avanti il Principato*, Atti del Convegno di Studi, organized by the Archivio di Stato di Firenze in collaboration with the Istituto Nazionale di Studi sul Rinascimento and with the Harvard University Center for Renaissance Studies at Villa I Tatti, Firenze, Archivio di Stato, 18-19 September 2000, <<http://www.archiviodistato.firenze.it/nuovosito/index.php?id=87>>, anche in "Archivi & Computer", n. 3, 2000, <<http://www.storia.unifi.it/PIM/AIM/metafonti.htm>>; G. Abbattista, A. Zorzi (a cura di), *Il documento immateriale. Ricerca storica e nuovi linguaggi*, in "L'indice dei libri del mese", dossier n. 4, May 2000, <<http://lastoria.unipv.it/dossier/index.htm>>; M. Grandi, *Gli Archivi in Internet: risultati di una ricerca*, in "La memoria dell'impresa", n. 4, May 2000, <<http://www.culturadimpresa.org/archivio/newslet/news-04/Grandi.htm>>; S. Vitali, "Archivi on line": qualche riflessione metodologica, in *Archivi storici e archivi digitali tra ricerca e comunicazioni*, edited by the Dipartimento di Studi Storici e Geografici dell'Università di Firenze in collaborazione con l'Archivio di Stato di Firenze, Florence, 20-21 October 2000, <<http://www.storia.unifi.it/storinforma/Ws/archivi/ws-archivi-alia.htm>>; F. Klein, *Riflessioni a proposito di progettualità culturale e digitalizzazione documentaria*, in *Archivi storici e archivi digitali tra ricerca e comunicazione*, cit., <<http://www.storia.unifi.it/storinforma/Ws/archivi/ws-archivi-alia.htm>>; C. Vivoli, *Quale sistema informativo per gli archivi?*, in *Archivi storici e archivi digitali tra ricerca e comunicazione*, cit., <<http://www.storia.unifi.it/storinforma/Ws/archivi/ws-archivi-alia.htm>>; F. Valacchi, *Fonti archivistiche, risorse digitali e digitalizzazione*, in *Fonti digitalizzate. Problemi, metodi, esegesi*, edited by the Dipartimento di Studi Storici e Geografici dell'Università di Firenze in collaborazione con l'Archivio di Stato di Firenze, Florence, 19-20 October 2001, <<http://www.dssg.unifi.it/storinforma/Ws/archivi2/ws-archivi2-prog.htm>>; S. Vitali, *Navigare nel passato. Problemi della ricerca archivistica in Internet*, in "Contemporanea", IV, n. 2, 2001; S. Noiret, *Una lente italiana per accedere alla storia contemporanea in internet*, Florence, Istituto Universitario Europeo, 5 April 2002; G. Bergamin, *Progetti di digitalizzazione: strumenti e obiettivi*, in "Archivi & computer", n. 3, 2002; D. Bondielli, *I sistemi informativi archivistici in rapporto alle risorse telematiche: nuovi progetti a confronto*, in "Archivi & computer", n. 3, 2002; C. Salmini, *Bussole e ami da pesca. I siti archivistici come strumento per la ricerca: come cambia il lavoro dell'archivista*, in "Archivi & computer", n. 3, 2002; F. Valacchi, *Il web per gli archivi e gli archivi nel web*, in "Archivi & computer", n. 3, 2002; A. Zorzi, *Documenti e archivi per lo storico. Qualche prospettiva digitale*, in "Archivi & computer", n. 3, 2002; F. Valacchi, *I siti web come strumenti per la ricerca archivistica*, in "Archivio Storico Italiano", anno CLX, n. 593, July - September 2002, <http://www.storia.unifi.it/asidspt/ASI/Testi_online/valacchi.htm>; F. Chiochetti, *Fonti storiche, fonti digitalizzate, metafonti. Qualche nota su alcune iniziative recenti*, in "Storia della Storiografia", n. 44, 2003; S. Soldani, L. Tomassini (edited by), *Storia e computer. Alla ricerca del passato con l'informatica*, Milan, Bruno Mondadori, 1996; M. Guercio, *Archivistica informatica: i documenti in ambiente digitale*, Rome, Carocci, 2002; S. Vitali, *Passato digitale. Le fonti dello storico nell'era del computer*, Milan, Bruno Mondadori, 2004; A. Criscione, S. Noiret, C. Spagnolo, S. Vitali (edited by), *La storia a(l) tempo di Internet*, Bologna, Patron Editore, 2004; P. Rygiel, S. Noiret (edited by), *Les historiens, leurs revues et Internet (France, Espagne, Italie)*, Paris, Publibook, 2005; L. Spinazzè, *La comunicazione scientifica accademica italiana nel mondo digitale: siti internet, biblioteche digitali, archivi aperti, case editrici universitarie digitali*, Tesi di laurea in Ricerca Storica e Risorse Digitali, Corso di laurea in Informatica per le Discipline Umanistiche, Università degli Studi "Ca' Foscari" di Venezia, Venice, 2005, <<http://eprints.relis.org/archive/00004736/>>; F. Valacchi, *La memoria integrata nell'era digitale. Continuità archivistica e innovazione tecnologica*, San Miniato, Titivillus, 2006.

Nevertheless, the Italian situation shows a lack of proportion. Apart from a few excellent examples, our business archives websites are lagging behind the continuous evolution that is taking place internationally. The distance widens if we examine the portals and the institutional resources, both scientific and academic, that are globally available. In this field, Italy is still at a starting point² and requires a great deal of general coordination and follow-up. Grandi conducted a census of eleven business archives websites in 2000³ (Archivio Storico dell'Italgas, Archivio Storico del Banco di Napoli, Archivio Storico della Banca Commerciale Italiana, Archivio Fotografico della Fratelli Alinari, Archivio Storico Elettronico dell'IRI, Archivio Storico dell'Istituto Luce, Archivio Storico di Telecom, Archivio Storico della Piaggio, Archivio Storico dell'Azienda Trasporti Consorziali di Bologna, Archivio Storico della Cassa di Risparmio di Bologna, Archivio Storico dell'Ansaldo) and current results show a proliferation of electronic sources, which is a positive development in terms of number, but also quality.

From 1980, when the first historical business archives was founded—that of the “Raggruppamento Ansaldo”⁴ – up to now, there has been remarkable development of this field in Italy, also in terms of innovative source processing. Nico De Ianni on *L'archivio storico IRI su Internet (IRI historical archives on the Net)*⁵ explains the differences of context in the field of digital applications, or to be more precise, the number of IT generations in just the last few years. He wrote: “What dismays us is the sense of impotence we feel by just

² Moreover, Grandi himself recognized that “in Italy there is no institution such as the UK *Business Archives Council* which, formed in 1934, now has its own website and a *mailing list* through which everyone interested in business archives, and above all, their personnel, can discuss themes of interest.” (M. Grandi, *Gli archivi italiani di impresa su internet*, cit., p. 155). For the website see *The Business Archives Council*, <<http://www.businessarchivescouncil.org.uk/>>.

³ See M. Grandi, *Gli archivi italiani di impresa su internet*, p. 143.

⁴ See *Fondazione Ansaldo, Archivi e Raccolte*, <<http://fondazioneansaldo.it/archivi%20e%20raccolte.htm>>; *Fondazione Ansaldo, Attività e Informazioni, Fondazione: cronologia*, <<http://fondazioneansaldo.it/fondazione%20cronologia.htm>>. In 2000, on the initiative of the Comune di Genova, the Provincia di Genova and Finmeccanica S.p.A., the “Fondazione Ansaldo – Archivio economico delle imprese liguri O.N.L.U.S.” was created, which is the first Italian economic territorial archives. In 2002, the website of the Ansaldo Foundation was created. (www.fondazioneansaldo.it).

⁵ See N. De Ianni, *L'archivio storico IRI su Internet*, in “Rivista di Storia Finanziaria”, n. 2, January-June 1999, <<http://www.delpt.unina.it/stof/2.htm>>, <http://www.delpt.unina.it/stof/2_gennaio_giugno1999/DeIanni2.2.pdf>.

thinking of the imbalance between the potential of the instrument and its actual use”⁶. At present, that imbalance has diminished considerably and, in contrast to a few years ago, the loss is the effect of the huge quantity of sources available on the Net, at risk of shipwrecking in a wide and unstable (virtual) sea.

Despite several advances and the growth of the usable information, business culture has not yet been sufficiently publicized to the public consciousness in our country. There is also a lack of systematic support – apart from individual initiatives, some of which are really excellent – from public institutions and private operators in the field. This sort of commitment should aim at a strong development in the availability of innovative techniques, suitable materials and a larger record heritage for study and research. Moreover, greater effort should be made to modernize archives and IT sources for business history, as Grandi described simply and clearly in his article: “What could be decisive for the development of both archival websites (whether business and not) and archives in general, is the ability to promote the image of archives in our societies.”⁷ It means, in short, to improve the quality of the Italian archival offer, focusing on both current and potential consumers who use these records sources. We should pay particular attention to “pilot experiences” that have been carried out in the other countries and have engendered a virtuous circle of cultural growth, improvement of services, development of electronic sources and a significant increase in research possibilities. To do this, we can use a new category of complex sources; the so-called “meta-sources”⁸, that allow users to also handle the problems of updating and innovating the existing archival supports in a framework of organic arrangement and unification of the sources. As Andrea Zorzi proposed: “We can – and maybe we should – start talking of meta-sources. This term was used for the first time in 1992 from a French medievalist Jean-Philippe Genet (*Source, Métasource, Texte, Histoire*, in *Storia & multimedia*, edited by F. Bocchi and P. Denley, Bologna, 1994, pages 3-17) regarding the complex totality of texts and databases that a scholar potentially has access to, even when working alone with a computer. Since then

⁶ *Ibidem*, p. 95.

⁷ M. Grandi, *Gli archivi italiani di impresa su internet*, p. 155.

⁸ By “meta-source”, we mean “the new configuration of an intermediate dimension in the hierarchy of historical documentation constituted by the creation of new sources (and at the same time of databases that provide new instruments for access to the reproduction of the originals) from the historian through the IT processing of texts, images and data” (A. Zorzi, *Medievisti nelle reti. La mutazione telematica e la pratica della ricerca storica*, in “Quaderni medievali”, n. 44, December 1997, also in *Medioevo preso in rete. Una guida selezionata alle risorse telematiche per lo studio e per la ricerca*, <<http://www.storia.unifi.it/pim/AIM/risorse.htm>>, <<http://www.storia.unifi.it/PIM/AIM/om1.htm>>).

nobody has used this notion, perhaps because it referred to the mere IT dimension of single databases, a perspective that nowadays seems completely outdated in the current networking world. As a matter of fact, Genet wrote before the creation of the Web and the intensive development of hypermediality.

In contrast, I believe that the concept of meta-sources can be developed in reference to archives that are available online, which is the new typology of intangible documentation that historians can use. This notion links the reproduction of records as images with transcriptions or critical editions, informative instruments (document summaries, archival descriptions and inventories, and so on), databases, bibliographies, essays and other miscellaneous materials, as well as the array of continuously evolving research instruments (search engines and special software)⁹. It is from this new threshold that we may begin a thorough analysis of our Italian virtual resources.

2. The Italian portals of business history

The situation of the Italian IT sources for business history and archives is extremely diversified starting from the meta-sources represented by portals. Although we do find some significant sources, the Italian situation cannot be compared with that of other countries that have made the portals a distinguishing instrument for access to IT sources, especially scientific ones.

One interesting example is the complex website of the national archival system¹⁰ that has dedicated a section to the “Italian portal of the world archival resources on the Net”¹¹, with a

⁹ A. Zorzi, *Documenti, archivi digitali, metafonti*, <<http://www.storia.unifi.it/PIM/AIM/metafonti.htm>>, <<http://www.archiviodistato.firenze.it/nuovosito/index.php?id=87>>.

¹⁰ See *Ministero per i Beni e le Attività Culturali. Direzione Generale per gli Archivi*, <<http://archivi.beniculturali.it/>>. In this portal, it is also possible to retrieve some extremely interesting materials for the on-line archives such as, for example, those included in “Forum” (see *Il Forum di ARCHIVI*, <<http://archivi.beniculturali.it/forum/>>). But, more in general, it is possible to retrieve a detailed distribution of the sources and some useful tips for the use of archival resources through the sections dedicated to the archival administration (see *Amministrazione Archivistica Italiana*, <<http://archivi.beniculturali.it/organ.html>>), to the public documentation heritage (see *Il patrimonio documentario statale sul Web*, <<http://archivi.beniculturali.it/Patrimonio/ricerca.html>>), to the more relevant norms (see *Normativa*, <<http://www.db.archivi.beniculturali.it/>>), to the research instruments on line (see *Strumenti*, <<http://archivi.beniculturali.it/strumenti.html>>) and to the library (see *Biblioteca di Archivi*, <<http://archivi.beniculturali.it/notfbiblio.html>>).

specific section on Italian business and bank archives¹². This section of the website includes several links limited to some of the most significant archival resources of the Italian network. At present, this portal is undergoing reconstruction. In addition, among the websites of the Superintendence offices linked to the national archival system, several interesting regional initiatives stand out: the region of Lazio has produced a *Guida agli archivi economici a Roma e nel Lazio (Guide to economic archives in Rome and in Lazio)*, with information concerning the archives of the credit institutions, private economic operators, joint stock companies and ex government-controlled companies, public agencies and ex municipal companies¹³. Piedmont and Valle d'Aosta have a web page dedicated to the inventories of economic archives¹⁴; Campania includes the inventories of the historical archives of the Banco di Napoli¹⁵; Puglia describes activities related to the stewardship of the archives of health authorities, transport agencies, corporations and city-owned enterprises, aid societies and

¹¹ See *RINVII, il portale italiano alle risorse archivistiche mondiali sul WWW*, <<http://archivi.beniculturali.it/link/21.html>>.

¹² See *ARCHIVI - RINVII / in Italia / imprese e banche*, <<http://archivi.beniculturali.it/link/43.html>>. Another section with references to business history is the one concerning the foundations (see *ARCHIVI - RINVII / in Italia / fondazioni*, <<http://www.archivi.beniculturali.it/link/42.html>>).

¹³ See *Soprintendenza Archivistica per il Lazio*, <<http://archivi.beniculturali.it/SARM/attivita.html>>; *Soprintendenza Archivistica per il Lazio, Guida agli archivi economici a Roma e nel Lazio*, <http://archivi.beniculturali.it/SARM/Archivi_economici/Frameset2ArchiviEconomici.htm>.

¹⁴ See *Soprintendenza Archivistica per il Piemonte e la Valle d'Aosta*, <<http://www.sato-archivi.it/>>; *Soprintendenza Archivistica per il Piemonte e la Valle d'Aosta, Progetto Inventari On Line, Tipo Archivio: Economici*, <<http://www.sato-archivi.it/inventari/Esp2.htm>>, <<http://www.sato-archivi.it/inventari/TipArch7.htm>>.

¹⁵ See *Soprintendenza Archivistica per la Campania*, <<http://www.archivistica-na.it/Home.asp>>; *Soprintendenza Archivistica per la Campania, Materiali*, <<http://www.archivistica-na.it/materiali.htm>>; *Soprintendenza Archivistica per la Campania, Archivio Storico del Banco di Napoli (inventari)*, <http://www.archivistica-na.it/materiali/BN_ARC/banco_napoli/Banco_napoli.htm>; *Soprintendenza Archivistica per la Campania, Archivio Storico del Banco di Napoli (breve storia)*, <http://www.archivistica-na.it/materiali/BN_ARC/banco_napoli/Arc_stor_B_N.htm>. In this part of the website it is possible to consult the following inventories: *Patrimoniales del Banco delle Due Sicilie - Affari diversi*, <http://www.archivistica-na.it/materiali/BN_ARC/Aff_div/cerca_aff_div.htm>; *Patrimoniales del Banco delle Due Sicilie - Lettere Ministeriali*, <http://www.archivistica-na.it/materiali/BN_ARC/lett_minist/cercabib.htm>; *Patrimoniales del Banco delle Due Sicilie - Verbali di reggenza*, <http://www.archivistica-na.it/materiali/BN_ARC/verb_reggenza/cerca_aff_div.htm>; *Patrimoniales del Banco delle Due Sicilie - Inventario del Credito Fondiario*, <http://www.archivistica-na.it/materiali/BN_ARC/credito_fondiario/cerca_aff_div.htm>; *Inventario del "Collocamento dei Fondi"*, <http://www.archivistica-na.it/materiali/BN_ARC/colloc_fondi/cerca_aff_div.htm>; *Indice onomastico della clientela degli antichi Banchi Pubblici napoletani durante il decennio francese (1806-1815)*, <http://www.archivistica-na.it/materiali/BN_ARC/clienti_banchi/cerca_aff_div.htm>; *Patrimoniales del Banco delle Due Sicilie - Inventario del servizio di Cassa di Risparmio*, <http://www.archivistica-na.it/materiali/BN_ARC/cass_risparm/cerca_aff_div.htm>.

charitable institutions, insurance companies, social security agencies, and credit institutions¹⁶. Moreover, Veneto has, among the ongoing projects funded by the Direzione Generale per gli Archivi, the recovery of the historical archives of the company “Lanerossi”¹⁷; Sardegna describes in detail a group of private archives – including several belonging to entrepreneurs and enterprises –, and shows an exhibition of 2005, put together with great care, with photographs of mines, and has a photo gallery with images obtained by the private archives¹⁸.

A further website linked to the national archival system is the “Sistema informativo unificato per le Soprintendenze archivistiche (SIUSA)” (Unified IT system for the archival superintendence offices), which “proposes itself as the main access portal for research on public and private non-governmental archival heritage that is preserved outside the State Archives”¹⁹. It is an broad overall source, well structured in its complexity and innovative so that: “the system of web usage of the archival material is the public part of a system of

¹⁶ See *Soprintendenza Archivistica per la Puglia*, <<http://www.sabapuglia.it/home.asp>>; *Soprintendenza Archivistica per la Puglia, Attività, Gli archivi degli enti sanitari, di trasporto, delle aziende autonome e municipalizzate*, <http://www.sabapuglia.it/inventari_ass.asp>; *Soprintendenza Archivistica per la Puglia, Attività, Gli archivi degli enti di assistenza e beneficenza, assicurativi e previdenziali*, <http://www.sabapuglia.it/inventari_ben.asp>; *Soprintendenza Archivistica per la Puglia, Attività, Gli archivi delle banche*, <http://www.sabapuglia.it/archivi_istituti_credito.asp>.

¹⁷ See *Soprintendenza Archivistica per il Veneto, Progetti in corso, Archivio Lanerossi*, <<http://www.archivi.beniculturali.it/SAVE/Progetti.htm>>, <<http://www.archivi.beniculturali.it/SAVE/Lanerossi.htm>>.

¹⁸ See *Soprintendenza Archivistica per la Sardegna*, <<http://www.sacasardegna.org/>>; *Soprintendenza Archivistica per la Sardegna, Gli archivi privati*, <http://www.sacasardegna.org/read_topic.php?id=23>, <http://www.sacasardegna.org/read_topic.php?id=24>, <http://www.sacasardegna.org/read_topic.php?id=25>, <http://www.sacasardegna.org/read_topic.php?id=26>, <http://www.sacasardegna.org/read_topic.php?id=27>, <http://www.sacasardegna.org/read_topic.php?id=28>; *Soprintendenza Archivistica per la Sardegna, Miniere: luci, ombre, identità, territorio*, <<http://www.sacasardegna.org/site/cdl/homepage.htm>>; *Soprintendenza Archivistica per la Sardegna, Galleria Immagini di Archivi privati*, <http://www.sacasardegna.org/galleria_immagini.php?category=Immagini%20Archivi%20Privati>.

¹⁹ *Sistema informativo unificato per le Soprintendenze archivistiche*, <<http://siusa.signum.sns.it/>>. See D. Bondielli (edited by), *SIUSA – Sistema informativo Unificato per le Soprintendenze Archivistiche. Genesi e sviluppi di un progetto*, in “Bollettino d’Informazioni del Centro di Ricerche Informatiche per i Beni Culturali”, XI, n. 2, 2001; M. G. Pastura, D. Iozzia, D. Spano, M. Taglioli (a cura di), *Il Sistema informativo unificato per le soprintendenze archivistiche*, in “Archivi & Computer”, n. 2, 2004. As specified in the home page, the website: “was created as an open system from which and towards which it is possible to export and import information collected through the other systems. In SIUSA there is the description of archival structures with their articulated sequences, the subjects (organizations, individuals and families) who produced the documentation in the course of their activity, and those who preserve the archives. Moreover, there are general schedules that give historical, institutional and archival information helpful to understand the context. In the system there are the data acquired through previous censuses and inventories, national and local, carried out by the archival Superintendence offices at different times and with different analytical degrees. The necessary standardization obeys to locally consolidated descriptive traditions. The data are updated and integrated progressively. SIUSA is a perfect context for the presentation of thematic projects coming from the cooperation of different parties”.

description, storage and management of the data organized according to an analytic and modular conceptual model. The interface was realized entirely using Open Source instruments²⁰. The website is divided into three major categories: archival complexes, producers and keepers²¹, each allowing a form of research with various options.²² The query inside every classification can be executed according to a series of fields that allow a choice from an extensive list of subjects: state, region, territorial public body, functional territorial body, enterprise, credit institution, insurance company, social security agency; aid societies and charitable institutions; health authorities; instruction and research organizations; cultural, recreational, sport and tourist organization; political party, labor organization; professional roll; organization and association of the Catholic church; organization and association of other creeds; person or family.

SIUSA also facilitates research on economic organizations or enterprises and on credit institutions, aid societies and charitable institutions and gives significant results²³ providing a

²⁰ *Sistema informativo unificato per le Soprintendenze archivistiche, Informazioni*, <<http://siusa.signum.sns.it/info.html>>.

²¹ The three different sectors correspond respectively to “fonds and groups of fonds, with their internal divisions. The description of the archival heritage is hierarchic: to a first schedule related to a fond or to a complex of fonds are linked those describing all its subdivisions (subfond/section; series; subseries)”; to “institutions and bodies, people and families that carrying on their activities produced, accumulated, preserved and used the described archival documentation.”; to “private and public bodies, people or families preserving and making the archives described available” (*SIUSA Sistema informativo unificato per le Soprintendenze archivistiche*, <<http://siusa.signum.sns.it/index2.html>>).

²² The archival groups envisage two types of guided query, through a “list of the fonds”, regarding records that constitute aggregates of fonds or fonds, and through a “general list of the complexes” regarding archival groups at all levels (complexes of fonds, fonds, sections, series and subseries); moreover, it is possible to research through “record typologies”. The producers provide three kinds of guided query, “organizations”, “individuals”, and “families”; then there are general search keys related to the “historic and institutional contexts”, “general institutional profiles” and “territorial fields”. The preserving subjects have two kinds of guided query: “region” and “typology”. Every schedule resulting from the research contains – when complete – the following data: title, chronological details, consistency, archival history, records description, ordering, research instruments, subject that produced the documentation and the subject that preserves it.

²³ Carrying out a research on these two subjects it is possible to pick out 67 sources referring to economic organizations or enterprises and 124 sources referring to credit institutions, insurance companies and social security agencies in the category “Complessi archivistici – Lista dei fondi” (“Archival complexes – List of the fonds” Typology: producer), 89 sources referring to economic organizations or enterprises and 150 sources referring to credit institutions, insurance companies and social security agencies in the category “Complessi archivistici – Lista dei fondi” (“Archival complexes – List of the fonds” Typology: producer); 354 sources referring to economic organizations or enterprises and 551 sources referring to credit institutions, insurance companies and social security agencies in the category “Complessi archivistici – Lista generale dei complessi” (“Archival complexes – General list of the complexes” Typology: keeper); 188 sources referring to economic organizations or enterprises and 668 sources referring to credit institutions, insurance companies and social security agencies in the category “Complessi archivistici – Lista generale dei complessi” (“Archival complexes –

series of brief descriptions of the history of every company and a multitude of files regarding the archival documentation (complex of fonds, fonds, sections, series and subseries) of partnerships and companies – with particular reference to the administrative and a accounting records, balances, personnel and deeds of incorporation -, of cooperatives and syndicates, commercial farms, benefit societies, banks, savings banks, pawnshops – with special attention to the minutes of the administrative bodies, company books, accounting records and deeds of incorporation -, insurance companies²⁴.

Other Italian portals like “Archivi & Futuro”²⁵, are the result of a demanding project started by Telecom Italia in collaboration with the Associazione Archivio Storico Olivetti, the Archivio Storico di Telecom Italia and the Archivio Storico di Pirelli that made their wealth of documentation and knowledge available in order to provide the website with enough texts, images and materials. This new source claims the ambitious goal of “relaunching the industrial culture” and “creating a reference that is reliable and accurate, but at the same time simple and usable for those who want to know the history of the companies that have had

General list of the complexes” Typology: producer). At the same time it is possible to pick out 90 sources referring to economic organizations or enterprises and 189 sources referring to credit institutions, insurance companies and social security agencies in the category “Soggetti produttori – Enti”. (“Producers – Bodies”). As well as it is possible to pick out 49 sources referring to economic organizations or enterprises and 34 sources referring to credit institutions, insurance companies and social security agencies in the category “Keepers – Typology”.

²⁴ See *Sistema informativo unificato per le Soprintendenze archivistiche, Complessi archivistici – Lista dei fondi*, <<http://siusa.signum.sns.it/cgi-bin/RSOLSearchSiusa.pl? op=search& entrylevel=11& additionalfield=tipologia& additionalvalue=fondo%20e%20%20iperfondo& ecclesia=NO& selectby=SI& tipofondi=liste>>; *Sistema informativo unificato per le Soprintendenze archivistiche, Complessi archivistici – Lista generale dei complessi*, <<http://siusa.signum.sns.it/cgi-bin/RSOLSearchSiusa.pl? op=search& entrylevel=11& additionalfield=tipologia& ecclesia=NO& selectby=SI& tipofondi=fondi>>; *Sistema informativo unificato per le Soprintendenze archivistiche, Soggetti produttori – Enti*, <<http://siusa.signum.sns.it/cgi-bin/RSOLSearchSiusa.pl? useinternal=& selectbycompilationdate=& op=search&livello=1& func=searchspord& entrylevel=21& additionalfield=& additionalvalue=& language=ita& ecclesia=NO& selectby=SI>>; *Sistema informativo unificato per le Soprintendenze archivistiche, Soggetti conservatori – Tipologia*, <http://siusa.signum.sns.it/tipologia_frame_center.html>, <<http://siusa.signum.sns.it/cgi-bin/RSOLSearchSiusa.pl? op=search&livello=1& func=searchconservatore& entrylevel=8& additionalfield=tipologia& additionalvalue=ente%20economico/impresa& language=ita& ecclesia=NO& selectby=SI>>, <<http://siusa.signum.sns.it/cgi-bin/RSOLSearchSiusa.pl? op=search&livello=1& func=searchconservatore& entrylevel=8& additionalfield=tipologia& additionalvalue=ente%20di%20credito.%20assicurativo.%20previdenziale& language=ita& ecclesia=NO& selectby=SI>>.

²⁵ See *Archivi & Futuro. Conoscere il passato per progettare il futuro*, <<http://www.archiviefuturo.it/cgi-bin/portali/aef/frontend/index.jsp>>.

(and still have) an important role in the life of Italian industry”²⁶. The portal is divided into nine subject areas: technology and research, products and services, work, advertising, business history, people, social activities, cultural initiatives and industrial architectures²⁷. What’s more, part of the site is dedicated to the three archives of its founding companies, with an essential description of the primary sources and a link to two historical websites (Olivetti and Telecom)²⁸. Finally, the section dedicated to the innovations of the portal is extremely useful. It offers a variety of information and updates on business history²⁹. At the same time, the search engine is effective, allowing the user to surf the website to acquire the available documentation³⁰.

Another innovative portal is the one of the “Centro per la ricerca e lo sviluppo di Metodologie e Applicazioni per gli Archivi Storici (MAAS)”³¹ aimed at “creating a valuable virtual headquarters for research concerning the treatment of information repositories. This portal is directed towards individuals and organizations who wish to study descriptive standards, instruments and technical solutions, and to the training of specialized personnel”, developing the analysis “of technologically advanced applications for the preservation, ordering, digitalization and consultation of archival heritages of different natures (paper, iconographic,

²⁶ *Archivi & Futuro. Conoscere il passato per progettare il futuro, Il progetto A&F*, <<http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/progetto.jsp?menuId=1>>.

²⁷ See *Archivi & Futuro. Conoscere il passato per progettare il futuro, Temi*, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=1733448124>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=4>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=7>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=1>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=2>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=5>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=1733427743>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=1733403818>, <http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/sommario_temi.jsp?idMacrotema=8>.

²⁸ See *Archivi & Futuro. Conoscere il passato per progettare il futuro, Gli archivi*, <<http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/aboutus.jsp?menuId=2>>.

²⁹ See *Archivi & Futuro. Conoscere il passato per progettare il futuro, Novità del portale*, <<http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/elencoNews.jsp>>.

³⁰ See *Archivi & Futuro. Conoscere il passato per progettare il futuro, Ricerca Avanzata*, <<http://www.archiviefuturo.it/cgi-bin/portali/aei/frontend/cerca.jsp>>.

³¹ See *Centro MAAS*, <<http://www.maas.ccr.it/>>.

audiovisual and so on) owned by private and public institutions”³². The Centro pioneered many initiatives including: the creation of the IRI Archivio Storico Elettronico (Electronic Historical Archives) (the ASEI project and a second project which was the natural evolution of the previous one)³³, the computerization of the cinema archives of the Istituto Luce, the electronic treatment of the four volumes of the *Guida generale degli Archivi di Stato*, the creation of an XML database of the *Guida agli Archivi delle Camere di Commercio Italiane*, the planning and the establishment of systems for the IT management of the records (and images) for some important archives (such as the Archivio Cinematografico della Cineteca Nazionale and the Archivio Storico dell’IMI), the starting of the retrospective retrieval of the inventory of the Archivio Storico del Crediop and of the inventory of the Archivio Storico dell’Intersind³⁴. From the MAAS website, it is possible to connect to some specific research projects (“Labirinti”, “European CHronicle On-line (ECHO)”, “May Day”) and to the activities of specialized training of the Centro³⁵.

The database “Imita.db”, a project realized by the University of Bologna and the University of Florence represents the Archivio Storico delle Società per Azioni Italiane (Historical archives of the Italian joint stock companies) and it contains the “digital transposition of a serial source formed by a series of volumes published from 1908 to 1926 edited by Credito Italiano, and

³² The Centro MAAS, <<http://www.maas.ccr.it/presentazione/ilcentro.html>>. Moreover, it is necessary to underline that IRI, Finmeccanica, RAI, Istituto Luce, Fondazione Istituto Gramsci, Dipartimento di Economia della III Università di Roma and Soprintendenza Archivistica per il Lazio agreed to the statement of intent for the setting up of the Centro MAAS.

³³ See Centro MAAS, *Introduzione all’Archivio Storico IRI*, <<http://www.maas.ccr.it/cd%20iri.htm>>.

³⁴ See Centro MAAS, *Progetti Realizzati*, <http://www.maas.ccr.it/fr_progettirealizzati.html>.

³⁵ See Centro MAAS, *Progetti di Ricerca*, <http://www.maas.ccr.it/fr_progettidiricerca.html>; Centro MAAS, *Formazione*, <http://www.maas.ccr.it/fr_formazione.html>. The portal explains that: “the Progetto Labirinti (...) aims at the interworking, the shared access and the technological independence of the IT systems of management and consultation of the national archival heritage, starting from the records repositories of the organizations involved in the experimentation”. The “Progetto ECHO (European CHronicle On-line), funded by the European Community within the fifth general program (...) aims to create an open infrastructure for the distribution on the web of digital services and contents regarding audiovisual records (newsreels, documentary films and so on) with a cultural and historical value gathering the materials of some of the most important European audiovisual archives” and the “progetto MayDayNet” aims at “establishing a connection between the complex and articulated inheritance of the 1st May and the current Europe through the languages and the technologies of the IT society”. Among the training programs, the project “Labirinti” gave life to a really interesting website. (See Centro MAAS, *Labirinti - Archivi, Labirinti Della Memoria*, <<http://www.maas.ccr.it/labirinti/>>, <<http://www.maas.ccr.it/labirinti/framehomepagepresentazione.htm>>).

then from 1928 by the Associazione fra le società italiane per azioni (Asipa) (association of the Italian joint stock companies)³⁶.

This source gives significant information on companies (regarding registration of vital statistics and accounting) and on their management (administrators and corporations) regarding all the joint stock companies listed on the Stock Exchange and all those located in Italy with “a corporate capital exceeding a fixed limit that was subject to change from year to year”³⁷. To do this, it is possible to carry out an online study in the database using various criteria: the company name, the ISTAT code, the founding year, the surname of the administrator and the corporate name, the ISTAT sector, the geographic area and the pause in the years of accounting, but also a combination of the first three references.³⁸

The *Italian History Index*, an extremely valuable instrument for the virtual sources of Italian history – edited by the European University Institute in Florence – presents, among the various thematic portals available, the one dedicated to the *Economic, Financial and Business History*. It contains a large number of websites of archives and business history with short descriptions of the content of every IT source.³⁹ In the UNESCO portal of Archives, it is also possible to find an area dedicated to Italian business and labor archives with links to some of the most important websites on this subject⁴⁰. Other sources with suggestions and links to a

³⁶ *Imita.db – Banca Dati delle Aziende Italiane*, <<http://imitadb.unisi.it/>>.

³⁷ *Ibidem*. In the website it is highlighted that: “the limit for the capital is as follows:

1908-1940: (apart from 1914): 1.000.000 Lire

1914: 500.000 Lire

1949-1952: 10.000.000 Lire

1956: 25.000.000 Lire

1958-1961: 50.000.000 Lire

1964-1973: 100.000.000 Lire

1980: 1.000.000.000 Lire

1984: 2.000.000.000 Lire

Up to the volume of 1937 there are some companies that, even if they hadn't reached the limit, joined the Asipa and the Italian companies with the offices abroad that are excluded from the digital archives. For the volumes of 1912 and 1914 the limit is calculated on the capital paid, while for all the other volumes, it is determined in relation to the authorized capital. (*Imita.db – Banca Dati delle Aziende Italiane, Soglie prestabilite*, <<http://imitadb.unisi.it/soglia.asp>>).

³⁸ See *Imita.db – Banca Dati delle Aziende Italiane, Ricerca nella base dati*, <<http://imitadb.unisi.it/index.asp>>.

³⁹ See *Italian History Index: Economic, Financial and Business History*, <<http://vlib.iue.it/hist-italy/economic.html>>.

⁴⁰ See *UNESCO Archives Portal*, <http://www.unesco.org/cgi-bin/webworld/portal_archives/cgi/page.cgi?d=1>; *UNESCO Archives Portal, Archives/Business and Labour Archives/Europe/Italy*, <http://www.unesco.org/webworld/portal_archives/pages/Archives/Business_and_Labour_Archives/Europe/Italy/index.shtml>.

variety of significant sources are: the links of the Centro per la cultura d'impresa and of Museimpresa, the webpage on "Economic, social and technology history" of the Library of the Dipartimento di Scienze della Storia e della Documentazione Storica dell'Università degli Studi di Milano; "Industrie.it", the portal and search engine of online industries, enterprises and companies and "Azienda Italia", the IT database of the *Compendio Nazionale dell'Economia*, set up by the "C.R.E.A. - Centro di Ricerche Economico Aziendali" dell'Università "Bocconi" in Milan⁴¹.

3. The Italian periodicals. The centers, the associations, the institutions, the museums and the foundations

An essential source of information, one that is increasingly present on the Net, may be found in several online periodicals of business history, such as "Imprese e Storia" – which replaced "Archivi e Imprese" in 1999 – and the most recent "Culture e impresa"⁴² representing the two most significant examples in these field. On the website of "Imprese e Storia" managed by the Dipartimento di Economia Politica dell'Università degli Studi di Milano-Bicocca, the magazine is presented as: "a six-monthly review dedicated to the history of business and entrepreneurs, organizational and managerial models, the world of work and technology, financial institutions and forms of regulation of the market; dedicated also to the history of Italy's economic, social and political history. It publishes original research and stimulates the comparison among various methodological and disciplinary approaches. A distinctive feature of this periodical is its strong support of the evolution of the subject at an international level. Faithful to its origins, the magazine is a privileged field of information and discussion on the

⁴¹ See *Centro per la cultura d'impresa*, Link, <<http://www.culturadimpresa.org/link/link.cent.htm>>; *Museimpresa*, Info, Link, <<http://www.museimpresa.com/cms.aspx?area=3&menu=52&covermenu=0>>; *Biblioteca del Dipartimento di Scienze della Storia e della Documentazione Storica dell'Università degli Studi di Milano*, *Risorse per la storia in rete*, *Storia economica, sociale e della tecnologia*, <http://users.unimi.it/storia/biblioteca/cataloghi/risorse/storiainrete/sto_economica.htm>; *Industrie.it: portale e motore di ricerca*, <<http://www.industrie.it/>>; *Azienda Italia*, <<http://www.aziendaitaliaonline.it/aziendaitalia/index.jsp>>. These last two search engines provide a great deal of essential information. The first lets the user link to the websites of a large number of Italian companies divided into many sectors. The second one "offers a comprehensive general outline of the productive Italy and is directed not only to the cognitive aspect (...). The database shows the profiles of all the joint stock companies, the agencies, the holding companies, the limited partnerships and the other significant companies that can be selected with many different research keys."

⁴² See *Imprese e Storia*, <<http://dipeco.economia.unimib.it/impresestoria/>>; *Culture e impresa*, <<http://www.cultureimpresa.it/index.html>>.

issues regarding business archives and archivists in order to promote the preservation and the valorization of the historical and cultural heritage they manage. «Imprese e storia» addresses historians, economists, management researchers, social scientists and business and public archivists.”⁴³

In its turn, the online bilingual magazine “Culture e impresa”, promoted by the Ansaldo Foundation in Genoa and the “Centro per la cultura d’impresa” in Milan aims at “the stewardship of the cultural heritage of profit-making organizations and the promotion of business culture”, with the intention of “making historical business documentation available to researchers and to the general public. By making operational procedures more visible, business reduces the sense of distance that is often perceived by its surrounding community”⁴⁴. Moreover, the magazine wants to become the “to be a forum for discussion and exchange of ideas among entrepreneurs, business leaders and researchers grounded in both the cultural significance of these objectives and a scientific approach to company operations” and represents “the occasion to raise the issue of memory as a cultural and ethical basis for business”⁴⁵.

Whereas the website of “Imprese e Storia”, through its archives, enables the reader to consult all the issues of the magazine, but offers only the updated indexes and the English abstracts of a part of the more recent articles⁴⁶, “Culture e Impresa” puts all the issues of the magazine at the readers’ disposal, as well as articles with reviews, news, files and interesting hyper-textual links⁴⁷.

A further publication worthy of attention is the totally online journal “Tafter”, which publishes articles on the economy of culture⁴⁸. Other relevant publications that can be traced

⁴³ *Imprese e Storia*, <<http://dipeco.economia.unimib.it/impresestoria/IT/intro.html>>.

⁴⁴ A. Lombardo, G. Paletta, *I perché di una rivista*, in “Culture e impresa”, n. 1, ottobre 2004, <<http://www.cultureimpresa.it/01-2004/italian/editoriale.html>>.

⁴⁵ *Ibidem*.

⁴⁶ See *Imprese e Storia*, *Archivio*, <<http://dipeco.economia.unimib.it/impresestoria/IT/archivio.html>>

⁴⁷ See *Culture e impresa*, *Archivio*, <<http://www.cultureimpresa.it/04-2006/italian/archivio.html>>.

⁴⁸ See *Tafter. Cultura è sviluppo*, <<http://www.tafter.it/>>. This magazine with articles on the world of business and a focus on business culture aims at representing a “Meeting point and a stimulus for the research on the binomial culture-business, on territorial marketing, on the local development, on the economy related to cultural assets in a broadest sense” (*Tafter. Cultura è sviluppo, Chi siamo*, <<http://www.tafter.it/pagina.asp?id=1>>; cfr.

on the Net are: “Annali di Storia dell’Impresa”⁴⁹; “Archivi & Computer”⁵⁰; “Archivi” and “Il Mondo degli Archivi”, both edited by the “Associazione Nazionale Archivistica Italiana (ANAI)”⁵¹; “Le culture della tecnica”, the magazine of the “Associazione degli Industriali Metallurgici Meccanici ed Affini (AMMA)”⁵²; “Rivista di Storia Finanziaria”, in collaboration with the Sezione di Storia Economica “Corrado Barbagallo” of the Dipartimento di Analisi dei Processi Economico-Sociali, Linguistici, Produttivi e Territoriali of the Università degli Studi di Napoli “Federico II” and the “Centro Interuniversitario di Ricerca per la Storia Finanziaria Italiana (CIRSEFI)”⁵³; “Harvard Business Review”, in its Italian edition⁵⁴.

However, a fundamental online source for the archives and the business history in Italy is a series of portals and websites with references to centers, associations, institutes, museums and foundations whose heritage isn’t just the simple uploading of the paper sources onto the Net, but rather the nucleus of a first complex organization of the field contents on virtual bases. The website of the “Centro per la cultura d’impresa”⁵⁵, an association set up in 1991 on the

Tafter. Cultura è sviluppo, Articoli, Aziende, <<http://www.tafter.it/elenco.asp?idcat=1&idsottocat=20>>, *Tafter. Cultura è sviluppo, Focus, Cultura d’impresa*, <<http://www.tafter.it/elenco.asp?idcat=11&idsottocat=28>>.

⁴⁹ See *Annali di Storia dell’Impresa*, <http://www.associazioneassi.it/User/pubblica_pres_annali.php?testata_id=8&last=last&flash=pubb_annali1>.

In the website corresponding to the publication – edited by “Fondazione ASSI”, the Italian research body on business history – it is underlined that “The Annual Books on Business History are published once a year. They collect various contributions organized in homogeneous sections or according to a miscellaneous style. These are: debates on specific business or industry history themes, translations of particularly interesting foreign contributions, bibliographies, studies and researches”.

⁵⁰ See *Archivi & Computer*, <<http://www.comune.san-miniato.pi.it/ospiti/archivio/archilab/Archivi%20&%20Computer.htm>>.

⁵¹ See *ANAI - Associazione Nazionale Archivistica Italiana, Pubblicazione della nuova rivista «Archivi»*, <http://www.anai.org/pubblicazioni/archivi_2006/archivi-2006.htm>; *Il Mondo degli Archivi*, <<http://www.ilmondodegliarchivi.org/index.html>>, <<http://www.ilmondodegliarchivi.org/index/channelid/112>>, <<http://www.ilmondodegliarchivi.org/index/channelid/63>>.

⁵² See *AMMA, Servizi, Culturale - Storico, Rivista “Le culture della tecnica”*, <<http://www.amma.it/servizi/culturalestorico/campidiattivita/rivistaleculturedellatecnica/index.htm>>. As far as this magazine is concerned until the 8th issue only the indexes are published while, from the following issue its content is entirely online.

⁵³ See *Rivista di Storia Finanziaria*, <<http://www.delpt.unina.it/stof/>>.

⁵⁴ See *Harvard Business Review*, <<http://www.hbritalia.it/default.aspx>>.

⁵⁵ See *Centro per la cultura d’impresa*, <<http://www.culturadimpresa.org/>>. The association aims at the promotion of the “safeguard and valorization of the records of its associates, business culture through the acquisition, the direct safeguard and the valorization of the historical and contemporary documental heritage

initiative of the Camera di Commercio, Industria, Artigianato e Agricoltura in Milan, is a valuable example of a comprehensive resource. The Centro, in order to facilitate the safeguarding and valorization of the historical heritage of enterprise, operates “in the field of archives, industrial archaeology, business museums, scientific research and training” and carries out many activities listed on the site⁵⁶. Among these activities, the initiative for the “establishment of a territorial economic archives for the safeguard of the business archives at risk in the Milan area”⁵⁷ is particularly interesting. This is based on the combining of some first historical business archives preserved in the Centro (A. L. Colombo, Caproni, La Postelegrafonica, Montedison, Unione Esercizi Elettrici, Ordine professionale degli Agenti di cambio, Carlo Erba)⁵⁸.

At the same time, the association organizes training courses, offers a virtual itinerary through the centers of the Milanese economy, and is involved in a wide spectrum of other activities: research studies, publications, online exhibitions, oral sources, the library and the

produced by the companies and the other economic subjects, the creation of territorial economic archives and business museums in collaboration with the local institutions and with the system of representation of the interests, the training of cultural operators capable of deal with the documentary heritage of the companies guaranteeing their safeguard and valorization, and the publication of the results of its activity” (*Centro per la cultura d’impresa, Chi siamo*, <<http://www.culturadimpresa.org/chi.htm>>).

⁵⁶ *Centro per la cultura d’impresa, Chi siamo, Soci*, <<http://www.culturadimpresa.org/chi/soc-up.htm>>. Together with the Camera di Commercio, founding member of the Centro, there are other 25 members, almost totally with business and economic origins.

⁵⁷ As underlined in the website: “The concept of territorial economic archives (or concentration territorial archives) comes from the German experience where, since 1904, the Chambers of Commerce and the entrepreneurial associations have aimed at safeguarding the culture of the local entrepreneurial system and preserving the archives. This need was felt also in other countries where it is cultivated according to modalities changing with the structure of the entrepreneurial system and of the organization of the management of the cultural assets. In the Anglo-Saxon world the Universities have a concentration and preservation function. In France and in Denmark these fonds are entrusted to a specialized branch of the state rules. The reason of it is not to lose the many different business cultures (organizational, technological, scientific, managerial and economic) when the commercial institutions interrupt their continuity. The attention to the enterprise as protagonist of the cultural production is a recent acquisition and comes from the recognition of its economic institutional nature that can influence the distributional, training and decision-making dynamics of the country. Business history is essential to the creation of the identities of the territories and the populations (...). From here, the need to create on the territory economic territorial archives, institutions inserted in the relational system of the entrepreneurial community but, at the same time, linked to independent cultural motivations thanks to which they can intervene to prevent the economic difficulties from creating a second difficulty of cultural origins” *Centro per la cultura d’impresa, Attività, Archivio economico territoriale*, <http://www.culturadimpresa.org/attivita/arch_terr.htm>, <http://www.culturadimpresa.org/attivita/arch_terr_01.htm>).

⁵⁸ See *Centro per la cultura d’impresa, Attività, Archivio economico territoriale*, <http://www.culturadimpresa.org/attivita/arch_terr.htm>, <http://www.culturadimpresa.org/attivita/arch_terr_elenco.htm>.

newsletter⁵⁹. However, the two most interesting aspects of the Centro's activities are certainly the creation of the database on the industrial archaeology of the Lombardy region, and the area of the website dedicated to business archives and museums⁶⁰. In the first case, an interactive map allows the user to gain access to 824 files on industrial archaeology websites with information on their location and classification, their manufactured products and some historical notes. In the second case, a single entry unites the information on business archives and museums with references to further sources: to the reconnaissance census of the business archives of Milan province⁶¹; the photographic archives and the audiovisual archives of the Centro⁶², but especially to the search mask for the lists of business archives and economic agencies active in Italy, which in turn to a direct link with about 80 business historical institutions⁶³.

⁵⁹ See *Centro per la cultura d'impresa, Attività, Formazione*, <<http://www.culturadimpresa.org/attivita/05.htm>>; *Centro per la cultura d'impresa, Attività, Archeologia industriale, I luoghi dell'economia*, <http://www.culturadimpresa.org/luoghi_economia/home.html>; *Centro per la cultura d'impresa, Attività, Studi e ricerche*, <<http://www.culturadimpresa.org/attivita/studi.htm>>; *Centro per la cultura d'impresa, Attività, Pubblicazioni*, <<http://www.culturadimpresa.org/attivita/pubblicazioni.htm>>; *Centro per la cultura d'impresa, Attività, Esposizioni*, <<http://www.culturadimpresa.org/attivita/06.htm>>; *Centro per la cultura d'impresa, Attività, Fonti orali*, <<http://www.culturadimpresa.org/attivita/07.htm>>; *Centro per la cultura d'impresa, Attività, Biblioteca*, <<http://www.culturadimpresa.org/attivita/03.htm>>; *Centro per la cultura d'impresa, Archivio, Newsletter "La memoria dell'impresa"*, <<http://www.culturadimpresa.org/archivio/newslet/news-a.htm>>.

⁶⁰ See *Centro per la cultura d'impresa, Attività, Archeologia industriale, Banca dati di archeologia industriale in Lombardia*, <http://www.culturadimpresa.org/banca_arch.htm>; *Centro per la cultura d'impresa, Attività, Archivi e musei d'impresa*, <<http://www.culturadimpresa.org/attivita/01.htm>>.

⁶¹ See *Centro per la cultura d'impresa, Attività, Archivi e musei d'impresa, Censimento ricognitivo degli archivi d'impresa della provincia di Milano*, <http://www.culturadimpresa.it/attivita/Archivi/archivi_provincia_milano.htm>.

⁶² See *Centro per la cultura d'impresa, Attività, Archivi e musei d'impresa, Archivio fotografico del Centro*, <<http://www.culturadimpresa.org/attivita/Archivi/archivi10.htm>>; *Centro per la cultura d'impresa, Attività, Archivi e musei d'impresa, Archivio audiovisivo del Centro*, <<http://www.culturadimpresa.org/attivita/Archivi/archivi11.htm>>.

⁶³ See *Centro per la cultura d'impresa, Attività, Archivi e musei d'impresa, Elenco degli archivi d'impresa e degli enti economici attivi in Italia*, <http://www.culturadimpresa.org/archivi_impresa/archivi_impresa.htm>. As it is explained in the same page of the website: "This list aims at highlighting the companies and the economic institutions that were able to understand the cultural and social value of its documentation putting it at the public's disposal. The data here listed do not give indications on the documentation but help to get in contact with the archives". Every schedule of the list in fact contains information concerning the name of the company or of the institution, the names of the responsible of the service and the archives, the address, the telephonic contacts, the e-mail and the website, the availability of the archives, possible notes and events, the date of updating of the information.

Another valuable portal is sponsored by “Museimpresa”⁶⁴, the association promoted in 2001 by Assolombarda and Confindustria that “aims at the promotion of business cultural policy through the valorization of the business museum and archives” and that “carries on activities of research, training, development and analysis of in the field of business museology and archives-keeping”⁶⁵. Among the most significant initiatives of the association is the “Settimana della Cultura d’Impresa” (Business Culture Week) – with its fifth edition with the collaboration of Confindustria -, covering a complex timetable of events (conferences, seminars, educational laboratories, guided tours, exhibitions and film exhibitions)⁶⁶. A particularly interesting feature that deserves attention is the “Fondo di storia dell’impresa in Italia dall’Unità a oggi” (Fond of Business History in Italy from the Unification to the Present), a unique collection in our country including more than six thousand volumes and publications dedicated to this subject in Italy⁶⁷. However, the most relevant sector of the Museimpresa website is dedicated to museums and archives, with a map, which will be constantly updated, of the Italian structures, and the collection of records linked to at least one company⁶⁸. In this area, three different types of research are possible among more than one

⁶⁴ See *Museimpresa*, <<http://www.museimpresa.com/default.aspx>>

⁶⁵ *Museimpresa, Associazione, Mission*, <<http://www.museimpresa.com/cms.aspx?template=testo&area=1&menu=1&pageid=143&overmenu=0>>. As it is underlined in the website: “The company is one of the central agent of progress and modernization in the contemporary society: it creates innovation and passes on a set of material signs and values that can be wholly considered as cultural assets; it is a direct expression of ethical and esthetical values, a paradigm of social and cultural development, of knowledge and training”. The “Associazione Italiana Musei e Archivi d’Impresa” (Museimpresa), currently formed by 35 members, “wants to develop the awareness of the national and international entrepreneurial system on these themes and to boost an open and free cooperation in the carrying on of research activities, divulgation, updating and debate on business culture” (see *Museimpresa*, <<http://www.museimpresa.com/cms.aspx?area=1>>).

⁶⁶ See *Museimpresa, Attività, Settimana della cultura d’impresa*, <<http://www.museimpresa.com/cms.aspx?area=2&menu=24&overmenu=0>>.

⁶⁷ See *Museimpresa, Attività, Iniziative, Pubblicazioni*, <<http://www.museimpresa.com/cms.aspx?template=attivita&area=1&menu=30&pageid=130&overmenu=0>>, <<http://www.museimpresa.com/cms.aspx?template=testo&menu=30&pageid=130&area=1&detail=345&overmenu=0>>. The fond of business history preserved in the Library in via Senato in Milan (see *Biblioteca di via Senato, Biblioteca*, <http://www.bibliotecadiviasenato.it/m_Biblioteca/Default.htm>), is, as indicated in the website of “Museimpresa”: “a real and true novelty in the scene of the Italian libraries, it documents the vicissitudes of the Italian entrepreneurial activity and production through the texts and the images of the business celebrative books, of catalogues, brochures, presents, a material frequently outside the usual editorial distribution channels. A significant part of the collection is dedicated to the Repertori (lists of companies with informative schedules, divided in product sectors) and to the Advertising history for the privileged relations that it has with business communication”.

⁶⁸ See *Museimpresa, Musei e Archivi*, <<http://www.museimpresa.com/cms.aspx?area=5>>.

hundred business museums and archives: methodological by field of activity, geographical by province, and brand by division of company brands⁶⁹.

In the association sector, there are several websites to be considered: the renowned “Istituto per la Cultura e la Storia d’Impresa «Franco Momigliano» (ICSIM)”, the “Fondazione ASSI”, the “Associazione Duccio Bigazzi”, the “Associazione degli Industriali Metallurgici Meccanici ed Affini (AMMA)”, the “Fondazione ISEC”, the “Museo dell’Industria e del Lavoro «Eugenio Battisti)”, and a recent arrival; the “Museoweb dell’economia varesina”.

The ICSIM in Terni is an important training center, “undertaking activities for the study, training and promotion of events on the problems of economy, business history and related subjects”⁷⁰. Among its objectives is a project for the creation of a “Museo a cielo aperto” (Open air museum) of industrial archaeology and heritage⁷¹, while its general activity revolves around integrated preparation and updating, diversified initiatives (conferences, conventions, seminars, territorial and thematic paths, prizes and presentations of books), but

⁶⁹ Cfr. *Museimpresa, Musei e Archivi, Ricerca merceologica*, <<http://www.museimpresa.com/merceologica.aspx>>; *Museimpresa, Musei e Archivi, Ricerca geografica*, <<http://www.museimpresa.com/geografica.aspx#risultati>>; *Museimpresa, Musei e Archivi, Ricerca per marchio*, <<http://www.museimpresa.com/marchio.aspx>>. The results of this research are schedules related to every entity, with information concerning the typology, the brands, the addresses, the websites of the companies.

⁷⁰ *Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano”*, <<http://www.icsim.it/>>, <<http://www.icsim.it/istituto/institute.htm>>.

⁷¹ See *Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano”, Archeologia Industriale, i Beni Culturali per ICSIM*, <http://www.icsim.it/beni_culturali/xdef.htm>. This project aims at “creating an open air museum which can be at the same time an operational instrument of a conscious path of industrial monuments preservation, but also a moment of permanent activity of reflection on business history and its testimonies, a real and true cultural institute with a national and international value” (*Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano”, Archeologia Industriale, i Beni Culturali per ICSIM, L’unicità ternana: le ragioni del progetto*, <http://www.icsim.it/beni_culturali/a1.htm>). Moreover: “ICSIM contribution in this field can be divided in three key sectors (...): the training of professional figures that can operate concretely in the field; the setting up of continuous training programs especially through the updating of operators already working in the school and in the public and private sector of the cultural and environmental assets; the collection and the ordering of the records and their putting at the disposal of specialists, administrators, scholars and citizens through repertories and inventories to be used through the modern IT techniques; the cultural promotion on the themes related to industrial archaeological assets and to the industrial heritage through conferences, seminars, moments of reflection that represent a link to the most advanced Italian and European experiences” (*Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano”, Archeologia Industriale, i Beni Culturali per ICSIM, Il ruolo dell’ICSIM*, <http://www.icsim.it/beni_culturali/a2.htm>).

also with the publication of a newsletter and the management of the “Centro di Documentazione sul Patrimonio Industriale” created in 2000⁷².

The “Fondazione ASSI”, “a research institution set up in order to coordinate the activities of a group of scholars from various disciplines and training, who share an interest for history and for the diachronic analysis of business”⁷³, gives – through its website – a series of extremely useful information on its editorial activities, on conferences, seminars and working papers⁷⁴.

The activity of the “Associazione Duccio Bigazzi” for the research on business history and the world of work is described on the Net⁷⁵ with particular reference to the available documentation (Duccio Bigazzi’s bibliography and a thesis fond) and to the initiatives (meetings, publications and scholarships)⁷⁶.

The website of the “Associazione degli Industriali Metallurgici Meccanici ed Affini (AMMA)”⁷⁷, founded in 1919 by Giovanni Agnelli, is a wealth of information and includes several stimulating areas such as the one dedicated to the early historical fond, a collection of

⁷² See *Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano”, Centro Documentazione sul Patrimonio Industriale*, <<http://www.icsim.it/beniculturali/beniculturali.htm>>, <http://www.icsim.it/beni_culturali/a5.htm>. As specified in the first of the two WebPages: “The aim of the Centro is to promote the safeguarding, the valorization and the use of the industrial archaeological heritage in Terni with the perspective of creating a large open air museum as other European cities have already done. (...) The Centro Documentazione sul Patrimonio Industriale is an instrument that allows (...) the orientation and the documentation on one of the most important industrial archaeological site in Italy and in Europe. Terni and Narni reality is an exceptional industrial archaeological park of fundamental relevance for the understanding of the industrialization process in Italy, not only regarding the productive cycles and processes or the plant engineering techniques, but also the style and the architecture used in the planning of the industrial and settling buildings”.

⁷³ *ASSI – Associazione di Studi e Storia sull’Impresa, Chi siamo*, <<http://www.associazioneassi.it/User/assi.php>>.

⁷⁴ See *ASSI – Associazione di Studi e Storia sull’Impresa*, <<http://www.associazioneassi.it/User/index.php>>.

⁷⁵ See *Associazione Duccio Bigazzi*, <<http://www.associazionebigazzi.it/>>. As highlighted in the website: “The Association seeks to promote research and study activity, to favor occasions of theoretical and methodological debates, to contribute to the safeguarding, the knowledge and the valorization of documentary sources. The activities and the initiatives will be principally addressed to young scholars, with the aim of developing the research that Duccio Bigazzi inspired and encouraged with innovative studies and passionate and rigorous teaching activity”.

⁷⁶ See *Associazione Duccio Bigazzi, La documentazione*, <<http://www.associazionebigazzi.it/documentazione.html>>; *Associazione Duccio Bigazzi, Le iniziative*, <<http://www.associazionebigazzi.it/iniziative.html>>.

⁷⁷ See *A.M.M.A.*, <<http://www.amma.it/>>; *A.M.M.A., Chi siamo, Notizie storiche*, <<http://www.amma.it/italiano/chisiamo/notizie.htm>>.

materials – manuscripts, printed volumes, maps and incisions – of technique history dating from 1466 to 1850⁷⁸. Another one is the catalogue of the Piedmont entrepreneurs⁷⁹, a proper electronic archives formed by the essential sources (especially bibliographical) referring to more than seven thousand people and corporate names that carried out economic private activity between 1740 and 1911⁸⁰. This repertory has a search engine that can be consulted by alphabetic letters or names⁸¹. Moreover, together with the magazine “Le culture della tecnica”, there are many publications of the association available on line as “I Quaderni de «Le Culture»”, the series “Documenti”, the series “Archivi di scienza e tecnica”⁸², and a series of prestigious exhibitions⁸³.

⁷⁸ See *A.M.M.A., Servizi, Culturale - Storico, Fondo Antico*, <<http://www.amma.it/servizi/culturalestorico/fondoantico/index.htm>>; *A.M.M.A. - Archivio Storico*, <<http://www.amma.it/italiano/servizi/archivio/libri-macchine/nt-frame-set.htm>>.

⁷⁹ See *A.M.M.A., Servizi, Culturale - Storico, Catalogo Imprenditori*, <http://www.amma.it/italiano/catalogo_imprenditori/intro-imprenditori.htm>. As far as the entrepreneurs database is concerned, in the website is affirmed that: “The research (...) wanted to create a list as completed as possible of the names of the people who carried out a manufactory or commercial activity in Piemonte, with entrepreneurial characteristics; of the places in which they carried out these activities, limiting the research to the borders of Piemonte (apart from some limited extension to the Savoia and the Valle D’Aosta or to some other Italian regions, if the companies in the sample had their headquarters in the Piemonte area); of the product typologies created or handled. The research ended in 1911 – year in which the register of the companies was created – and developed through the systematic examination of all the available sources” (*A.M.M.A., Servizi, Culturale - Storico, Catalogo Imprenditori, Nota Metodologica*, <http://www.amma.it/italiano/catalogo_imprenditori/note-imprenditori.htm>).

⁸⁰ The repertory of the entrepreneurs in Piemonte was created through schedules containing a series of detailed information with the name of the entrepreneurs or the corporate name, the place in which the company works, the year of reference of the source examined, the product typology, the specific products and the bibliographic indications. In some cases, it is possible to find also other elements as the number of people in charge, the quantity and the quality of the machinery, the quantity and quality of the power installed, the patents achieved, the reference to other names, the iconography, the prizes of exhibitions, the selling prices and so on (see *A.M.M.A., Servizi, Culturale - Storico, Catalogo Imprenditori, Nota Metodologica*, <http://www.amma.it/italiano/catalogo_imprenditori/note-imprenditori.htm>).

⁸¹ See *A.M.M.A., Servizi, Culturale - Storico, Catalogo Imprenditori*, <http://www.amma.it/nn-parse.phtm?action=catalogo&url=/italiano/catalogo_imprenditori/catalogo-imprenditori.htm>, <http://www.amma.it/italiano/catalogo_imprenditori/ricerca-imprenditori.htm>.

⁸² See *A.M.M.A., Servizi, Culturale - Storico, I Quaderni de “Le Culture”*, <<http://www.amma.it/servizi/culturalestorico/campidiattivita/iquadernideleculture/index.htm>>; *A.M.M.A., Servizi, Culturale - Storico, Collana “Documenti”*, <<http://www.amma.it/servizi/culturalestorico/campidiattivita/collanadocumenti/index.htm>>; *A.M.M.A., Servizi, Culturale - Storico, Collana “Archivi di scienza e tecnica”*, <<http://www.amma.it/servizi/culturalestorico/campidiattivita/collanaarchividiscienzaetecnica/index.htm>>.

⁸³ Cf. *A.M.M.A., Servizi, Culturale - Storico*, <<http://www.amma.it/servizi/culturalestorico/>>.

The “Fondazione ISEC”⁸⁴ (even if they have only recently paid attention “to the economic history of the Milan area and in particular, to the evolution of the large industries active since the end of the 17th century”⁸⁵) has among its three research fields the theme of work and business⁸⁶. In its meticulously structured website, one may find news about the publications and the ongoing works of monographic research⁸⁷, on the reordering of some archives (Archivio Storico Breda – Finanziaria Ernesto Breda, Archivio del Bottonificio Binda, Archivio della Famiglia Lucini Passalacqua, Sezione Fotografica dell’Archivio Storico Ercole Marelli, Archivio Storico Italtel)⁸⁸, the library and the newspaper and periodical library⁸⁹, the heritage of the foundation and the online works. The area dedicated to the patrimony that contributed greatly to the archives’ growth with conspicuous finds of industrial history⁹⁰ has two thematic sections (out of three), “Fondi antichi” and “Imprese e fabbriche”, collecting respectively the inventories of the activities of some families in Lombardia and fonds of

⁸⁴ Cfr. *Fondazione ISEC*, <<http://www.fondazioneisec.it/index.php>>. As indicated in this page of the website: “The Fondazione ISEC, Istituto per la Storia dell’Età Contemporanea (Institute for the contemporary history) is a center of study and historical research. It collects, preserves, orders and put at students and researchers’ disposal the archival and bibliographic material on the most important themes of the 20th century history: labor and business history, social and political history. It provides professional advice of specialized personnel for individual research, teaching activities on sources and historiography and for the creation and ordering of historical archives. It organizes conferences, seminars in collaboration with similar Italian and European institutions and it promotes refresher courses for teachers and students of junior secondary schools and secondary schools. According to agreements with Milan universities, finally, it organizes internships for selected students”.

⁸⁵ *Fondazione ISEC, Chi siamo*, <<http://www.fondazioneisec.it/chi/chi.php>>.

⁸⁶ See *Fondazione ISEC, Cosa facciamo, La ricerca*, <<http://www.fondazioneisec.it/cosa/index.php>>.

⁸⁷ See *Fondazione ISEC, Cosa facciamo, Le pubblicazioni*, <<http://www.fondazioneisec.it/cosa/pubblicazioni.php>>; See *Fondazione ISEC, Cosa facciamo, Lavori in corso*, <<http://www.fondazioneisec.it/cosa/lavori.php>>.

⁸⁸ See *Fondazione ISEC, Cosa facciamo, Riordino archivi*, <<http://www.fondazioneisec.it/cosa/archivi.php>>.

⁸⁹ See *Fondazione ISEC, Il patrimonio, La Biblioteca e l’Emeroteca*, <<http://www.fondazioneisec.it/patrimonio/biblio.php>>.

⁹⁰ See *Fondazione ISEC, Il patrimonio*, <<http://www.fondazioneisec.it/patrimonio/index.php>>; *Fondazione ISEC, Il patrimonio, L’Archivio*, <<http://www.fondazioneisec.it/patrimonio/archivio.php>>. In fact, in this part of the website, it is possible to observe that: “From the 1990s the Fondazione worked (---) to find the documentation of large companies in Sesto San Giovanni and Milan, some of which had an important role in the development of the Italian industry. These fonds for the history of the business and economy are characterized by a broad typological variety. Paper records, mechanical drawings of products and plants offer a detailed perspective of the technological transformations and the project culture. The plans reveal the construction of the industrial setting; the photographs recount almost a century of labor history, based on worker’s labor to the era automation; the advertising sketches frequently signed by renowned representatives of the graphics field (it is worth to mention Araca, Boccasile, Huber), are expressions of a communication culture that even now reinforces the international image of Sesto San Giovanni and the area surrounding Milan”.

different natures, including administrative, commercial and technical inventories and records produced by the companies in Milan⁹¹. The field of online works is essentially comprised of the project of digitalization of the photographic section of the Archivio Storico Ercole Marelli (and its relative exhibition), and by the virtual photographic exhibition “La Breda produce. 1886-1994”⁹², two remarkable examples of the opportunities offered by IT sources.

The project “Museo dell’Industria e del Lavoro «Eugenio Battisti»” in Brescia⁹³, promoted by the “Fondazione Civiltà Bresciana” and by “Fondazione Luigi Micheletti”⁹⁴, is the core of an integrated museum system⁹⁵ with an exceptional variety of resources. In the Musil website,

⁹¹ See *Fondazione ISEC, Il patrimonio, Fondi Antichi*, <http://www.fondazioneisec.it/patrimonio/fondi.php?id_gruppo=1>; *Fondazione ISEC, Il patrimonio, Imprese e fabbriche*, <http://www.fondazioneisec.it/patrimonio/fabbriche.php?id_gruppo=3>.

⁹² See *Fondazione ISEC, Marelli*, <<http://www.fondazioneisec.it/marelli/index.htm>>; *Fondazione ISEC, Marelli, Archivio*, <<http://www.fondazioneisec.it/marelli/archivio/index.php>>; *Fondazione ISEC, Marelli, Mostra*, <<http://www.fondazioneisec.it/marelli/marelli.htm>>; *Fondazione ISEC, La Breda produce. 1886-1994*, <<http://www.associazioni.milano.it/isec/mostra%20Breda/pagine/home%20page/index.htm>>, <<http://www.fondazioneisec.it/breda/breda.htm>>.

⁹³ See *Museo dell’Industria e del Lavoro «Eugenio Battisti»*, <<http://www.musil.bs.it/flash.html>>.

⁹⁴ See *Fondazione Civiltà Bresciana*, <<http://www.civiltabresciana.it/>>; *Fondazione Biblioteca Archivio Luigi Micheletti*, <<http://www.brescialeonessa.it/micheletti/index.htm>>. Also the websites of the two foundations are extremely interesting because of the quality of the information they contain. The “Fondazione Civiltà Bresciana” has two relevant initiatives: the “Museo del Ferro”, the first exhibition area of the “Musil”, where it is possible to “appreciate the cultural richness and the knowledge of the craft and post-industrial past” (*Fondazione Civiltà Bresciana, Il Museo del Ferro - La Fucina di San Bartolomeo*, <<http://www.civiltabresciana.it/museo/home.htm>>) and the “Centro di Documentazione per la Storia e l’Arte del Ferro”, aiming at “a gradual recovery and IT registration of the historical documentation pertinent to iron works in the area surrounding Brescia found in public and private archives” (*Fondazione Civiltà Bresciana, Centro di Documentazione per la Storia e l’Arte del Ferro, Il Centro*, <<http://www.civiltabresciana.it/cdf/centro.htm>>; cfr. *Fondazione Civiltà Bresciana, Centro di Documentazione per la Storia e l’Arte del Ferro*, <<http://www.civiltabresciana.it/cdf/home.htm>>). The “Fondazione Luigi Micheletti” allows an articulated virtual tour to the exhibition “Scienza e tecnica nell’industrializzazione italiana”, highlighting the contribution given by Italian researches and inventors to the technical and scientific development during the age of industrialization” (*Fondazione Biblioteca Archivio Luigi Micheletti, Scienza e tecnica nell’industrializzazione italiana, Presentazione*, <http://www.brescialeonessa.it/micheletti/01_inizio.htm>; cfr. *Fondazione Biblioteca Archivio Luigi Micheletti, Scienza e tecnica nell’industrializzazione italiana*, <<http://www.brescialeonessa.it/micheletti/visita.htm>>). Moreover, the website of this foundation presents the online magazine of history, environment, technique and society “altroNovecento” (see *altroNovecento, ambiente - tecnica - società*, <<http://www.altronovecento.quipo.it/>>). Another significant case, linked to the previous one, is the one of the “Fondazione Negri”, which started the digital filing of the 75.000 images in the identically named photographer’s study (more than 38.000 schedules of which were already available online) and took over the archives of the Carrozzeria Borsani in Milan, of the Carrozzeria Orlandi in Brescia and the one, also iconographic, of the Turin journalist and cars historian Carlo Felice Zampini Salazar (cfr. *Fondazione Negri*, <<http://www.negri.it/index.htm>>).

⁹⁵ As indicated on the “Musil” website: “The Museo dell’Industria e del Lavoro «Eugenio Battisti» is one of the most recent examples of extensive and well-integrated museum systems on the territory, focusing on the history of industrial development. With its various exhibition areas and paths, the Musil in Brescia prefigure a regional system according to the example of some of the most advanced European experiences. In the Italian context, it is

there is a hint of the finds that can be seen in the main galleries of the central headquarters of the museum divided into four sections: the 18th century gallery, centered on the contemporary economic development; the cinema gallery, centered on instruments, productions, creativity and cinematographic techniques; the machinery gallery, centered on industrial archaeology, technology history, labor history and business history; the Brescia gallery, centered on the industrial transformation of a specific territory⁹⁶. The activities of the museum revolve around the studies and the projects, completed or ongoing and around the publications⁹⁷. Moreover, the abundant heritage of the museum was collected in two different areas: the collections (inventories and files)⁹⁸ and the documentation (an archives with about 70 fonds, a library, a film library, a newspaper and periodical library, a photographic library, a collection of icons and a media library⁹⁹), with the availability of composite, qualified and wide online hypertext resources.¹⁰⁰

The “Museoweb dell’economia varesina”¹⁰¹, only recently published on the Web, originated “as a development of the census of the archives of the old business in the province of Varese promoted by the Chamber of Commerce in Varese with the contribution of the Lombardy

the first case of dynamic museum that from the very first moment has a central office in a city and a network of branches on the territory” (*Museo dell’Industria e del Lavoro «Eugenio Battisti», Sedi*, <<http://www.musil.bs.it/sedi.html>>).

⁹⁶ See *Museo dell’Industria e del Lavoro «Eugenio Battisti», Gallerie*, <<http://www.musil.bs.it/gallerie.html>>.

⁹⁷ See *Museo dell’Industria e del Lavoro «Eugenio Battisti», Studi e progetti realizzati*, <<http://www.musil.bs.it/ElencoStudi?filtra=inArchivio>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Studi e progetti in corso*, <<http://www.musil.bs.it/ElencoStudi?filtra=inPubblicazione>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Pubblicazioni*, <<http://www.musil.bs.it/pubblicazioni.html>>.

⁹⁸ See *Museo dell’Industria e del Lavoro «Eugenio Battisti», Inventari*, <<http://www.musil.bs.it/inventari.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Schedari*, <<http://www.musil.bs.it/schedari.html>>.

⁹⁹ See *Museo dell’Industria e del Lavoro «Eugenio Battisti», Archivio*, <<http://www.musil.bs.it/archivi.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Biblioteca*, <<http://www.musil.bs.it/biblioteca.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Cineteca*, <<http://www.musil.bs.it/cineteca.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Emeroteca*, <<http://www.musil.bs.it/emeroteca.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Fototeca*, <<http://www.musil.bs.it/fototeca.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Iconoteca*, <<http://www.musil.bs.it/iconoteca.html>>; *Museo dell’Industria e del Lavoro «Eugenio Battisti», Mediateca*, <<http://www.musil.bs.it/mediateca.html>>.

¹⁰⁰ See *Museo dell’Industria e del Lavoro «Eugenio Battisti», Mappa*, <<http://www.musil.bs.it/sezioni.html>>. In particular, in the sections of the website, it is necessary to refer to those regarding the heritage and its documentation.

¹⁰¹ See *Museoweb dell’economia varesina*, <<http://www.museoweb.it/index.html>>.

region and carried out by the Centro per la Cultura d'Impresa¹⁰². The website, apart from giving a first list of business culture museums and institutions locally and a bibliography on business history of that territory¹⁰³, has a research form and a "Museo virtuale delle imprese longeve" with a gallery of every company¹⁰⁴. The virtual museum is an instrument of detailed knowledge, particularly advanced and continuously updated. There are five informative areas for each company: "the company" with the personal data of the company and a hypertextual historical profile; the "genealogy" both of the company and of the family; "the signs of the company" with all the materials regarding business communication; the "Sources" with the descriptive files of the archives and the oral sources and a bibliography; the "News" with an e-mail to which send news, records, images and testimonies on business history¹⁰⁵.

¹⁰² *Museoweb dell'economia varesina, Presentazione*, <<http://www.museoweb.it/presentazione.html>>. In this page, it is affirmed that "sixty companies set up before 1950 and owning a historical archives (paper records, photographs, technical drawings, brochures and catalogues etc.) that testify to the longevity and the permanence on the territory of the enterprise. They are mostly family-owned small and medium enterprises." agreed the initiative and that: "the following step was to let all the community know about the historical heritage of these companies through a multimedia presentation that emphasizes the collection's typological variety: archival records, objects, images, buildings, oral testimonies, and anything that helps to interpret the entrepreneurial path." By 'old business' they mean "a profit-making enterprise operating on the market for many years"; moreover, they underline that: "there is no one-way criterion to say when a business can be defined as old. Thirty years begin to be considered as significant; fifty are an important goal given that they usually involve the passing of a generation. Only a few glorious companies are more than one hundred years old and they tend to reunite in associations. The importance of the old companies in the territory comes from their ability to keep working in the market despite the vicissitudes that continuously cause the death or the changing ownership of a business. This birth/death of the companies determines a constant renewal of the entrepreneurial population but also a continuous dispersion of entrepreneurial experiences. Old companies can hoard these skills; or they can accumulate and pass them on to the following generations in the form of information, operative style and values. In the course of their history, the companies created behaviors founded on trust and on the quality of the relationships with clients, suppliers and the local community. Old companies see in the market the field of an economic competition regulated and characterized also by ethical components. Such behavior is inspired by the family tradition which is frequently behind them: on one hand, this allows them to put together the managerial activity with the trust, affection and solidarity of the family; on the other, it pushes the entrepreneurs to safeguard while working the social relationships that the family built on the territory in the past and guarantees a credibility to its members. Concepts recently entered in business culture such as social reputation and corporate responsibility have always belonged to the genetic code of the old companies." *Museoweb dell'economia varesina, Il sistema delle imprese*, <<http://www.museoweb.it/sistema.html>>).

¹⁰³ See *Museoweb dell'economia varesina, Cultura e territorio, Musei e istituzioni della cultura d'impresa*, <<http://www.museoweb.it/cultura1.html>>; *Museoweb dell'economia varesina, Cultura e territorio, Bibliografia*, <<http://www.museoweb.it/cultura2.html>>.

¹⁰⁴ See *Museoweb dell'economia varesina, Il sistema delle imprese, Imprese longeve della provincia di Varese*, <<http://www.museoweb.it/sistema1.html>>; *Museoweb dell'economia varesina, Museo virtuale delle imprese longeve, Visita le gallery*, <<http://www.museoweb.it/mappa.html>>.

¹⁰⁵ In the website presentation, it is highlighted that: "the vicissitudes of the companies develop in a historical gallery formed by the profiles of the single companies and to which it is possible to access through a map of the territory. The research uses many paths: the records preserved in the file of the Business register of the Chamber of Commerce of Varese and other Chambers, the materials held in the business archives, the bibliography, the personal accounts of the protagonists through videotaped interviews. The direct testimony has a central role in the creation of historical profiles. The stories of the entrepreneurs, their families and their collaborators underline

There are numerous other examples that indicate Italy's online presence in the sector of centers, associations, institutions, museums and foundations that deal with business history. However, given their great extent and despite the interesting features of each one, I prefer to limit their mention to a simple list with all the historiographical links, and encourage readers, to browse for themselves and discover the valuable contents of these fine resources.

The following list of websites gives an updated picture of other Italian IT sources and includes the following references: the project, supervised by CSI-Piedmont and the Compagnia di San Paolo, named "Storia e cultura dell'industria. Il Nord Ovest dal 1850" with a full collection of online lessons, with a multimedia system in continuous evolution, dedicated to the themes of industrial culture and industrial sectors history and of the history of three regions (Liguria, Piedmont e Valle d'Aosta)¹⁰⁶; the pages of the "Gruppo Italiano Archivi di Impresa (GLAI)" in the website of the Associazione Nazionale Archivistica Italiana (ANAI)¹⁰⁷; the portal of "Associazione Italiana per il Patrimonio Archeologico Industriale (AIPAI)" and many websites on industrial archaeology¹⁰⁸; the website of the association

the presence of recurrent themes: the entrepreneurial apprenticeship in companies of the territory, the passage from employee to entrepreneur; the superimposition between living and working places; the entrance of the children in the company, frequently employed during the summer for manual work along with trained workers; the generation succession in its positive and negative nuances; the role of the women (wives and mothers) in the running of the company. Through the testimony, the entrepreneur analyses its work and that of its predecessors in light of the values system in which he recognizes himself: every story is a self-description, an ordering of memories and values increased by a coherence research. The decision of inserting film fragments in the story isn't just a technical solution of the multimedia language: it means clearing for the reader a privileged link that the self-description had in the elaboration of the historical profile. The profiles are accompanied by the images of the business archives, the family archives and the archives of the Chamber of Commerce in Varese. These are the photographs of the entrepreneurs, of the transformations of the offices, of the product realized, brochures, catalogues, and paintings. The lateral menu reconstructs the commercial dynamics of the company and puts them together with those of the family. Other information concerns the historical interest of the site, the brand collection and the letterhead (the business signs). The information created by the Museoweb are not one way information: the public can interact with the interested companies and with the scientific curators of the website sending records and reflections on business history." (*Museoweb dell'economia varesina, Presentazione*, <<http://www.museoweb.it/presentazione.html>>).

¹⁰⁶ See *Storia e cultura dell'industria. Il Nord Ovest dal 1850*, <<http://www.storiaindustria.it/index.htm?1>>.

¹⁰⁷ See *ANAI - Associazione Nazionale Archivistica Italiana, GLAI - Gruppo Italiano Archivi di Impresa*, <http://www.anai.org/attivita/N_gruppi/gdl_impresa.htm>, <http://www.anai.org/attivita/N_giai/giai_lista.htm>.

¹⁰⁸ See *AIPAI - Patrimonio di Archeologia Industriale*, <<http://www.patrimonioindustriale.it/PatInd/portale.nsf?opendatabase>>. For the IT sources on industrial archaeology: see *Museo della Cantieristica*, <<http://www.archeologiaindustriale.it/>>, <<http://www.ccm.it/cantieri/>>; *ARCHEOIND, Archeologia Industriale nell'alto Lazio*, <<http://digilander.libero.it/archeoind/>>; *Archeologia Industriale - indice*, <<http://www.istitutodistruzionesuperiore.191.it/arch%5FInd/index.htm>>; *Archeologia Industriale a Roma*,

promoted by Confindustria and the University “Carlo Cattaneo – LIUC” in Castellanza named “Archivio del cinema industriale e della comunicazione d’impresa” with a research form for every catalogue available (industrial cinema, business museums, Caroselli)¹⁰⁹; the website of the “Museo del Patrimonio Industriale” in Bologna¹¹⁰; the website of the “Centro Studi sull’Impresa e sul Patrimonio Industriale” in Vicenza¹¹¹; the pages dedicated to business archives of the “Biblioteca Civica e Archivi Storici Rovereto”¹¹²; the page of “La rivista di engramma” on “I musei aziendali veneti nel web”¹¹³; the website of the cultural association “Il Paesaggio dell’Eccellenza” in Recanati¹¹⁴; the website of the “Fondazione Famiglia Legler”, with a historical database on the enterprises in Bergamo (*Imberg.db*) from the Unity of Italy to 1952¹¹⁵; the website of the “Fondazione IRI”¹¹⁶; the “Forum di Omegna”¹¹⁷,

<<http://www.sturzo.it/archind/recu.htm>>; *Centro Studi Politici e Sociali Franco Maria Malfatti, Terni - Archeologia Industriale*, <<http://www.archeologiaindustriale.org/>>; *Archeometallurgia e archeologia mineraria*, <<http://192.167.112.135/SitoCNR/Metalli/archeomin.html>>; *Archeometallurgia del ferro*, <<http://192.167.112.135/SitoCNR/Metalli/ferro/home.html>>; *Archeologia Industriale – Impianti industriali*, <<http://www.storiaecultura.it/cornucopia/indici/iindu.htm>>; *Fornace Guerra - Gregorj*, <<http://www.venice2.it/gregorj/indexi.htm>>; *Crespi d’Adda*, <<http://www.crespidadda.it/cgi-bin/WebObjects/Vabser.woa/wa/page?id=1050406&lan=ita>>; *Museo dell’Industria e del Lavoro*, <<http://www.sestose.net/servlet/page?pageid=54&dad=portal30&schema=PORTAL30&type=site&fsiteid=33&fid=41632&fnavbarid=12605&fnavbarsiteid=33&fedit=0&fmode=2&fdisplaymode=1&fcalldfrom=1&fdisplayurl>>; *ar’rais. Associazione di Archeologia Industriale del Mediterraneo*, <<http://www.cinet.it/arris/>>; *Centro per la cultura d’impresa, Attività, Archeologia industriale*, <<http://www.culturadimpresa.org/attivita/02.htm>>; *Istituto per la Cultura e la Storia d’Impresa “Franco Momigliano”, Archeologia Industriale, La coltivazione e la lavorazione del tabacco in Umbria*, <<http://www.icsim.it/lettera/lettera7/pag33.htm>>; *Ecomuseo delle ferriere e fonderie di Calabria*, <<http://web.tiscali.it/ecomuseocalabria/>>; *Ecomuseo del Biellese*, <<http://www.ecomuseodelbiellese.it/online/Home.html>>.

¹⁰⁹ See *Archivio del cinema industriale e della comunicazione d’impresa*, <<http://archindhi.liuc.it/home.htm>>; *Archivio del cinema industriale e della comunicazione d’impresa, i cataloghi*, <<http://archindhi.liuc.it/cataloghi.htm>>.

¹¹⁰ See *Museo del Patrimonio Industriale*, <<http://www.comune.bologna.it/patrimonioindustriale/>>.

¹¹¹ See *Centro Studi sull’Impresa e sul Patrimonio Industriale*, <<http://www.studimpresa.vi.it/>>.

¹¹² See *Biblioteca Tartarotti, Biblioteca Civica e Archivi Storici Rovereto*, <http://www.bibliotecacivica.rovereto.tn.it/context04.jsp?ID_LINK=165&area=19>.

¹¹³ See *La Rivista di engramma, I musei aziendali veneti nel web*, <http://www.engramma.it/engramma_v4/homepage/33/link/vallini.htm>.

¹¹⁴ See *Il Paesaggio dell’Eccellenza*, <<http://paesaggioeccellenza.it/>>.

¹¹⁵ See *Fondazione Famiglia Legler*, <<http://www.ffl.it/>>; *Fondazione Famiglia Legler, La Banca Dati*, <<http://www.ffl.it/archivio.asp>>.

¹¹⁶ See *Fondazione IRI*, <<http://www.fondazioneiri.it/>>. I will write later on this website when referring to the Archivio Storico Elettronico dell’IRI. For now, I would simply quote a brief passage from the presentation: “The renewal project for the Foundation’s website began with the aim of putting the enormous quantity of data of the foundation at the users’ disposal, especially scholars, researchers and graduates. These records were acquired by

managed by “Fondazione Museo Arti e Industria di Omegna”, which aims at being a center for the research and the preservation of the historical memory of this enterprise¹¹⁸; the websites of other foundations (“Fondazione Luigi Einaudi”, “Fondazione Arnoldo e Alberto Mondadori”, “Fondazione Giangiacomo Feltrinelli”, “Fondazione Giannino Bassetti”, “Fondazione Edison”, “Fondazione Eni Enrico Mattei” and “Fondazione Giovanni Agnelli”)¹¹⁹; the portal of the “WorldWideMetaMuseum”, which is a meta-museum in continuous evolution¹²⁰; the website of the “Centro Italiano di Documentazione sulla Cooperazione e l’Economia Sociale”, which, together with many sources on the origins and the evolution of the cooperative movement, gives the opportunity to find online historical cooperative archives and their documentary content¹²¹; the websites of the “Centro Interuniversitario di Ricerca per la Storia Finanziaria Italiana (CIRSEFI)” and of the “Anagrafe delle corporazioni in Italia durante l’età moderna”¹²²; the area of the portal of Unioncamere

the foundation after the liquidation of IRI. Through the new website, it is possible to gain direct access to the data and news heritage regarding IRI’s 70 years of history, recently ordered and catalogued in the ARCHIVIO STORICO DELL’IRI, available on the Net. The graphics of the new website are the result of a careful iconographical research work on the field of IRI activity regarding images and communication. (...) From a technical point of view, in order to guarantee a better and faster updating of the information and the data, the website has its own CMS, a system of management of the contents, that will give the users a complete description of all the institutional activities of the Foundation. With the CMS the website becomes a work in progress other than an archives of important socio-economical data on our country, that can be easily consulted” (*Fondazione IRI, La Fondazione, In primo piano*, <<http://www.fondazioneiri.it/inside.asp?id=44&idNotizia=31>>).

¹¹⁷ See *Forum di Omegna*, <<http://www.forumomegna.org/>>.

¹¹⁸ See *Forum di Omegna, Fondazione Museo Arti e Industria di Omegna, Storia*, <<http://www.forumomegna.org/pagine/entita/storia/introf.htm>>.

¹¹⁹ See *Fondazione Luigi Einaudi*, <<http://www.fondazioneeinaudi.it/>>; *Fondazione Arnoldo e Alberto Mondadori*, <<http://www.fondazionemondadori.it/cms/>>; *Fondazione Giangiacomo Feltrinelli*, <<http://www.fondazionefeltrinelli.it/it/>>; *Fondazione Giannino Bassetti*, <<http://www.fondazionebassetti.org/it/>>; *Fondazione Edison*, <<http://www.fondazioneedison.it/>>; *Fondazione Eni Enrico Mattei*, <<http://www.feem.it/Feem/default.htm>>; *Fondazione Giovanni Agnelli*, <<http://www.fga.it/>>.

¹²⁰ See *WWMM, WorldWideMetaMuseum*, <<http://www.wmmm.org/index.asp>>.

¹²¹ See *Centro Italiano di Documentazione sulla Cooperazione e l’Economia Sociale*, <<http://www.cooperazione.net/>>; *Centro Italiano di Documentazione sulla Cooperazione e l’Economia Sociale, Risorse online, Network*, <http://www.cooperazione.net/risorseonline_network.html>; *Centro Italiano di Documentazione sulla Cooperazione e l’Economia Sociale, Risorse online, Network, Database nazionale degli archivi cooperativi*, <<http://www.cooperazione.net/networkfind.asp>>.

¹²² See *Centro Interuniversitario di Ricerca per la Storia Finanziaria Italiana (CIRSEFI)*, <<http://www.dssi.unimi.it/dipstoria/biblio/cirsefi/index.html>>; *Anagrafe delle corporazioni in Italia durante l’età moderna*, <<http://www.dssi.unimi.it/dipstoria/corp40/home.html>>.

on “Gli Archivi e le Biblioteche delle Camere di Commercio”¹²³, with a “Guida agli Archivi Storici delle Camere di Commercio Italiane”¹²⁴.

¹²³ See *Camere Cultura, Gli Archivi e le Biblioteche delle Camere di Commercio*, <<http://www.camerecultura.it/>>. In this page of the website it is highlighted that: “For more than two centuries of their history, the Italian Chambers of Commerce amass an extremely rich documentary heritage. The archives and the libraries of the Chambers are extremely important sources for the knowledge of the territorial economic development and of the national and local economic history. (...) This website enables you to access in-depth information on the Chambers’ documentary heritage and to understand how to consult it as well as the principal ongoing initiatives for its valorization”.

¹²⁴ See *Camere Cultura, Gli Archivi Storici delle Camere di Commercio Italiane*, <<http://www.camerecultura.it/GuidaArchiviStorici/index.htm>>.

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

by Amedeo Lepore

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://assoccentenari.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*, http://www.henokiens.com/index_beretta_fr.php.

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. 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 Campano 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.torrimuseo.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/fiorentinagas011.htm>; *Fiorentina Gas*, <http://www.florentinagas.it/>; *Unione Imprese Storiche Toscane, Firenze, Fondiaria-Sai*, <http://www.storiaimpresa.it/Firenze/fondiarai011.htm>; *Fondiaria-Sai*, <http://www.fondiarai-sai.it/cmsfs/start.do?site=fondiaraiSai>; *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.hotelportarossa.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/sezionel.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.”, “COELMO. S.r.l.”, “Cianciullo Marmi S.r.l.”, “M. Cilento & F.ilo 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.ilo*, <http://www.cilentol780.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.frb.it/>; *Hotel Jaccarino*, <http://www.hoteljaccarino.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/Delanni2.2.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, II 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%20introduttivo.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 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:ixcQ0gM30SMJ:www.bancaintesa.it/piu/jsp/Editorial%3FContentName%3Dist_ArchivioStorico%26CategoryPath%3DPIU/Editoriali/InformativaItaliano/Arte%2520e%2520Cultura/Archivio%2520storico+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. Gaglietta, *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/stof7_luglio_dicembre_2001/paginato67-80.pdf.

⁴⁴ See *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari*, http://www.intesasnpaolo.com/script/sir0/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.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo, Profilo Storico*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo_profilo_storico.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo, Tradizione archivistica*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo_trad_archivi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, Cariplo, Beneficenza e risparmio*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/cariplo/ita_cariplo_Obiettivi_app.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/bav/ita_bav.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV, Profilo Storico*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/bav/ita_bav_profilo_storico.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV, Tradizione archivistica*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/bav/ita_bav_tradiz_archivi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, BAV, I verbali ritrovati*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/bav/ita_bav_obiettivi_app.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMMIT*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/comit/ita_comit.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMMIT, Profilo Storico*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/comit/ita_comit_profilo_storico.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMMIT, Tradizione archivistica*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/comit/ita_comit_trad_archivi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMMIT, Antonello Gerbi*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/comit/ita_comit_gerbi.jsp; *Intesa Sanpaolo, Archivio Storico, Patrimoni documentari, COMMIT, Massimiliano Majnoni*, http://www.intesasnpaolo.com/script/sir0/isInvestor/ita/archivio_storico/comit/ita_comit_majnoni.jsp.

⁴⁶ See *Intesa Sanpaolo, Archivio Storico, Inventari e cataloghi*, http://www.intesasnpaolo.com/script/sir0/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/script/Isir0/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/isaargp/isad\(g\)e.html](http://www.mclink.it/personal/MD1431/sito/isaargp/isad(g)e.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/serviziol/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*, <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/script/Isir0/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, Intesa Sanpaolo, Archivio Storico, Pubblicazioni, Guide, Intesa Sanpaolo, Archivio Storico, Pubblicazioni, Inventari, Intesa Sanpaolo, Archivio Storico, Pubblicazioni, Studi e ricerche*, http://www.intesasanpaolo.com/script/Isir0/isInvestor/ita/archivio_storico/ita_pubblicazioni.jsp; http://www.intesasanpaolo.com/script/Isir0/isInvestor/ita/archivio_storico/ita_pubbl_guide.jsp; http://www.intesasanpaolo.com/script/Isir0/isInvestor/ita/archivio_storico/ita_pubbl_inventari.jsp; http://www.intesasanpaolo.com/script/Isir0/isInvestor/ita/archivio_storico/ita_pubbl_studi.jsp; *Intesa Sanpaolo, Archivio Storico, Segnalazioni*, http://www.intesasanpaolo.com/script/Isir0/isInvestor/ita/archivio_storico/ita_segnalazioni.jsp; *Intesa Sanpaolo, Archivio Storico, News dall'Archivio*, http://www.intesasanpaolo.com/script/Isir0/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](http://www.motoguzzi.it/storia/storia1.asp?lin=ita;); *Moto Guzzi, Museo*, [http://www.motoguzzi.it/intromuseo.asp?lin=ita](http://www.motoguzzi.it/intromuseo.asp?lin=ita;); *Moto Guzzi, Modelli Storici*, [http://www.motoguzzi.it/modsto/main.asp?anno=20&lin=ita](http://www.motoguzzi.it/modsto/main.asp?anno=20&lin=ita;); *Moto Guzzi, Personaggi*, [http://www.motoguzzi.it/personaggi/todero.asp?lin=ita](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, 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 Mayor – 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 Chiostrò 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&cid=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.smat torino.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>; *ATAF Roma*, <http://www.ataf.roma.it/chisiamo/storia.asp?i=34&p=33>; *ANM Napoli*, <http://www.anm.it/default.php?id=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&cid=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/htm/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/\(qjji4vryxrxeym55g2tzdw45\)/CatForm01.aspx](http://aspweb.ovi.cnr.it/(qjji4vryxrxeym55g2tzdw45)/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 records⁸². 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 Firenze, Mediceo avanti il Principato*, <http://www.archiviodistato.firenze.it/nuovosito/index.php?id=71>.

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

⁸⁴ See *Archivio di Stato di Firenze, 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=@2xOlx|0?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.*, <http://www.eni.it/eni/internal.do?RID=@2smDU|0?xoidcmWopk&catId=1610634559&cnfTypeId=1004&portallId=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&cnfTypeId=1004&portallId=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=@2xd5h|0?xoidcmWopk&catId=1610634572&cntTypeId=1004&portallId=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&portallId=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&portallId=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&portallId=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&portallId=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 Volturmo

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 Elettromucleare Nazionale¹¹⁸, 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*, 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*, http://www.enelikon.it/ikon/h3.dll/aikon_galleria_int/fgalleria?tab_left.x=1;modulo.x=galleria;group.x=galleria; *Enelikon*, *Cineclub*, http://www.enelikon.it/ikon/h3.dll/aikon_cineclub_int/fcineclub?tab_left.x=1;modulo.x=cineclub;group.x=cineclub;dati=; *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 *WWM - WorldWideMetaMuseum, Musei, Archivio Storico delle Industrie Pirelli, Presentazione*, http://www.wwm.org/musei/museo.asp?project=0&museo_id=57&content=&test=; *WWM - WorldWideMetaMuseum, Musei, Archivio Storico delle Industrie Pirelli, Storie*, http://www.wwm.org/musei/museo.asp?project=0&museo_id=57&content=2&test=; *WWM - WorldWideMetaMuseum, Musei, Archivio Storico delle Industrie Pirelli, Immagini*, http://www.wwm.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/emeroteca.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/istitutoluca/index.htm>.

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

¹⁴⁶ *Istituto Luce*, <http://www.luce.it/istitutoluca/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.archivioluca.com/help/chisiamo.asp>).

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

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

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

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

¹⁵² See *Archivio Storico dell’Istituto Luce, Raccolta, Luce sulla storia, Ermenegildo Zegna, dalla lana al tessuto*, http://www.archivioluca.com/luce_storia/index.asp?documentID=1212; *Archivio Storico dell’Istituto Luce, Raccolta, Luce sulla storia, Un milione e mezzo di frigoriferi*, http://www.archivioluca.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/archivioso.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 through 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 *Banco 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/montepietastudi.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/bancospistudi.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/cassaristudi.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Banco di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/bancoromastudi.html>; *Banca di Roma, La vostra banca, Archivio Storico, L’Archivio, Studi e pubblicazioni, Banca di Roma*, <http://www.bancaroma.it/site/labanca/archivistorico/bancaromastudi.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.intesasampaolo.com/scripts/sir0/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 Pubblici Napoletani 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/framesetarchiviocontenuti.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 consistsof 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_fsetemigranti.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): Patrimoniales del Banco delle Due Sicilie - Affari diversi; Patrimoniales del Banco delle Due Sicilie - Lettere Ministeriali; Patrimoniales del Banco delle Due Sicilie - Verbali 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 Patrimoniales 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.fondazionempis.it/ita/introduzione.asp?id=1>; *Fondazione Monte dei Paschi di Siena, La Fondazione, Cenni storici*, http://www.fondazionempis.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>, <http://www.comuni-italiani.it/banche/bv2.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=cccgaddklmgkfhcefecejgdfidgnk.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=cccdaddklmgkfhcefecejgdfidgnl.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=cccdaddklmgkfhcefecejgdfidgnl.0.

²⁰¹ See *FIATGROUP, Il Gruppo Fiat, Fiat S.p.A., Storia*, <http://www.fiatgroup.com/main.php?w=1&tl=Gruppo%20Fiat&egs=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=cccgaddkmedihmcefecejgdfidgnm.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=cccgaddkmedigkjcefecejgdfidgnk.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/cgi-bin/pbrand.dll/ALFAAS_ITALIA/aboutus/aboutus.jsp?BV_SessionID=@@@@1483445514.1179167172@@@@&BV_EngineID=cccdaddkilmgkfhcefecejgdfidgnl.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=cccdaddkmedhjdecfecejgdfidgnj.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=cccdaddkmedhjdecfecejgdfidgnj.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=cccdaddkmedhjdecfecejgdfidgnj.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=cccdaddkmedhjdecfecejgdfidgnj.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=cccdaddkmedhjdecfecejgdfidgnj.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=cccdaddkmedhjdecfecejgdfidgnj.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=cccdaddkmedhjdecfecejgdfidgnj.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.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@@&BV_EngineID=cccdaddkmedhjdecfecejgdfiidgnj.0&categoryOID=-1073772632&contentType=PB_GEN_CNT2;

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

²¹⁵ See *Archivio Storico Alfa Romeo, Documenti, Tesi*, http://www.archivistorico.alfaromeo.it/cgi-bin/pbrand.dll/ALFAAS_ITALIA/documents/documents.jsp?BV_SessionID=@@@@0677517811.1179167828@@@@&BV_EngineID=cccdaddkmedhjdecfecejgdfiidgnj.0&categoryOID=-1073792966&contentType=PB_GEN_CNT2; *Vodcast, Alfa Romeo, Alfa Romeo, una tradizione che continua I*, <http://vodcast.alfaromeo.it/?watch=E6MJ7DJ3AQK7S4YHHK8EJW2X3>; *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/archivistorico/regolamento_ita.htm; *Same Deutz-Fahr Group, Archivio Storico, Mission e Funzioni*, http://195.103.16.109/archivistorico/mission_ita.htm.

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

²²⁰ See *Same Deutz-Fahr Group, Archivio Storico, Una storia in movimento*, http://195.103.16.109/archivistorico/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.glaugusta.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 Saronese*, <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.unoerre.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 Tarsialignea*, <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/cultura-nascita.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/verbanoexpress/>; *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 Ogliaresi*, <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.salvatorreferragamo.it/web/itadonnacronologia.html>; *Salvatore Ferragamo, Museo Salvatore Ferragamo*, <http://www.salvatorreferragamo.it/web/itadonnacronologia.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

Fontana²³¹ “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 On-line”, 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&cid=113>; *Balnea Museum, Gallerie, Special Exhibitions*, <http://www.balnea.net/default.asp?cmd=category&cid=6>; *Balnea Museum, Gallerie, Rimini e Riviera*, <http://www.balnea.net/default.asp?cmd=category&cid=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/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/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/it/esposizionepermanente/default.htm>; *Touriseum. Museo provinciale del Turismo, Esposizione permanente, Percorso museale*, <http://www.touriseum.it/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 Chiostro 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.museoica.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>).