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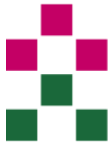
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HANDBOOK ON STORYTELLING



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This handbook on storytelling is the outcome of the storytelling workshop “Be strategic in your job and in your life” that Fondazione 1563 per l’Arte e la Cultura delivered in four editions to the Ph.D students who participated in the ISPAS project.

It means to provide several key tools in order to allow Ph.D students to develop knowledge and professional skills in terms of public speaking, digital communication - with a particular focus on social media- and storytelling.

The ultimate aim of this handbook is helping the Ph.D students to successfully communicate their research (and not only that) in a dynamic and engaging way, that is accessible to a general public.

The handbook also features the three case studies that Fondazione presented during the workshop, which are practical examples of how an academic content/ research project can be turned into an engaging narrative, thanks to storytelling.

For questions and information please email: info@fondazione1563.it or visit <https://www.fondazione1563.it/>



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training course

Storytelling for PHD



Storytelling

- ★ Goals and timing
- ★ Ice Breaking - my memory
- ★ Storytelling definition
- ★ Characteristics
- ★ How can I tell a story
- ★ Q&A

Goals and timing

Goal: we will learn what storytelling is Timing: 4 hours

Our training courses are based on interaction and active participation. The participants are constantly engaged in exercises, debates and practical activities.

A green star will suggest it. 

Theory and practice will be matched.

People will be led to better know their own potential.

My memory



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Let's give a definition of storytelling?

The activity of **writing, telling, or reading** stories.

Sharing stories, sometimes with improvisation, theatrics or embellishment.

The **interactive** art of using **words** and **actions** to reveal the elements and images of a story while encouraging the listener's **imagination**

Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling ethical values.

community = family

**Can you remember any
typical term you use in your
family or community?**





Have your friends or family given you a nickname?

Characteristics of Storytelling

- It is **interactive**
- It uses **words**
- It uses actions such as **vocalization**, physical **movement** and/or **gesture**
- It presents a **story**
- It encourages the active **imagination** of the listeners

Interaction

Two-way interaction between a storyteller and one or more listeners.

The **responses** of the listeners influence the telling of the story.

Different cultures and situations create different forms of interaction.

At its best, storytelling can directly and **tightly connect** the teller with the audience.



Words

Storytelling uses **language**, whether it be a spoken or written language.

The use of language distinguishes storytelling from most forms of other type of communication.

Remember the importance of words choice: cacophony / euphony

Vocalization and movement

Their use **enrich** storytelling starting from text-based interactions.

Not all nonverbal language behaviors need to be present in storytelling. Some storytellers use body movement extensively, for example, whereas others use little or none.

Story presentation

There must be a plot, a story.

Who is/are the protagonists?

What happens in the story? It may look like an improvisation but everything is well planned

When and **Where** the story take place? Give a temporal and geographical frame to help audience to understand.

Why are you telling this story?

Imagination

The more efficient way to communicate your story is to let your audience go deep into an **experience**: elements of the story should come up through their perception, their senses.

The choice of words, pace of the narration, plot, gestures, etc... might be the key to awaken the audience **imagination**

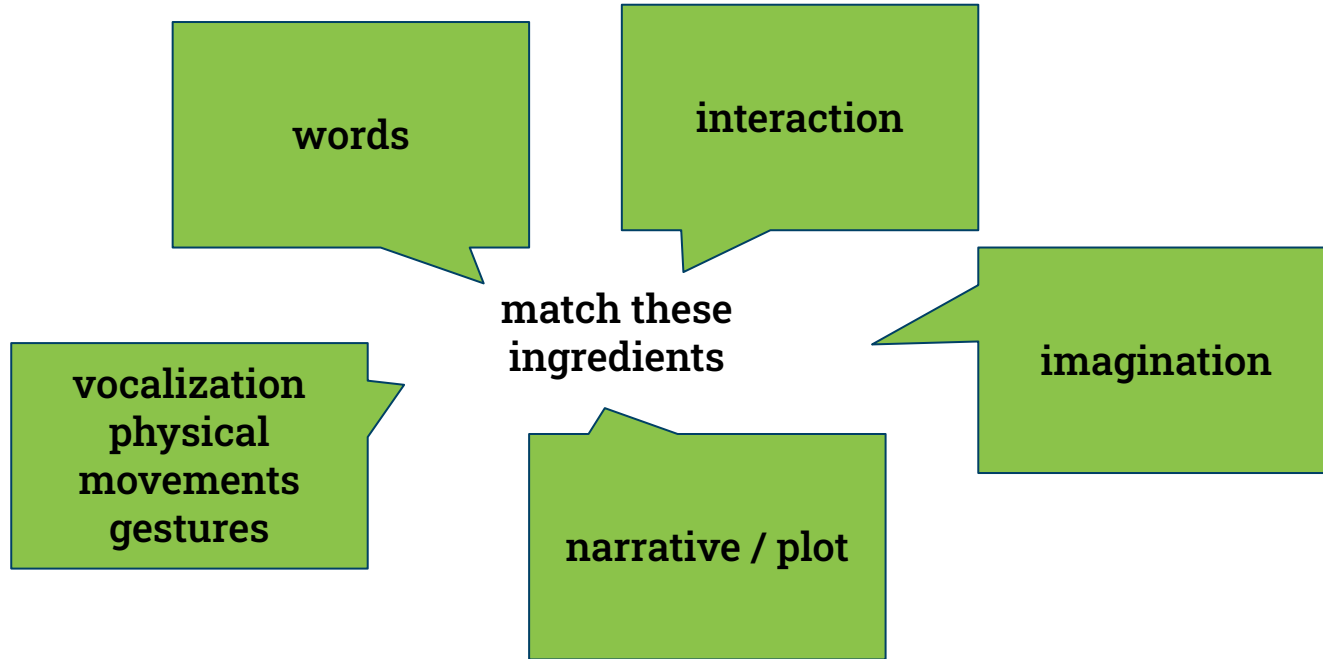
Music

You can use music to enrich your storytelling.

**Be careful on what kind of music you select,
because tracks can bring different effects on people.**



How can I tell a story?



The last ingredient is
you



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Personalization

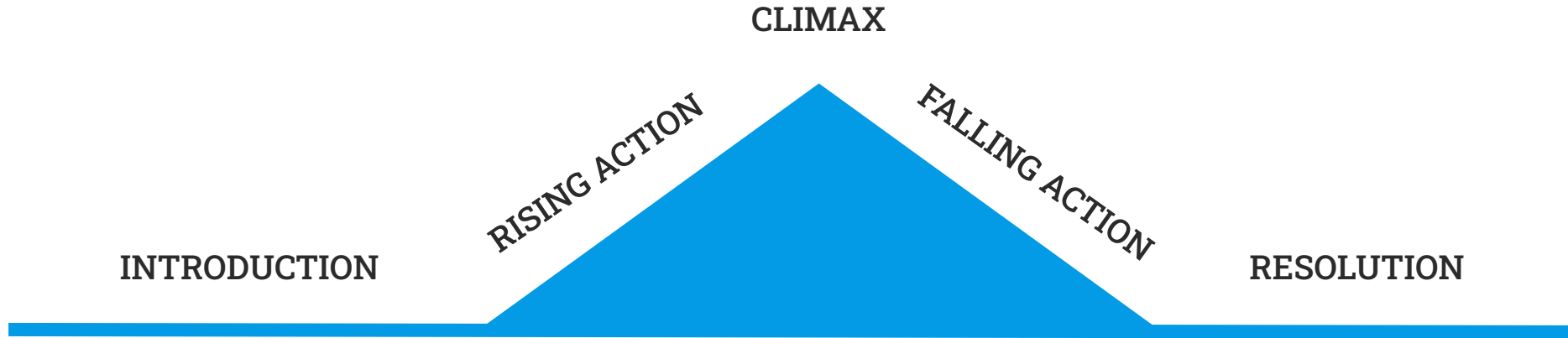
The use of the first person immediately **reduces the distance** with the audience

Tell a **true story**. If you can't do so, at least build a plausible one.

Making storytelling means **giving life to a character** who is interesting in the eyes of audience. The audience must be led to identify totally with the narrator or protagonist, who does not have to be perfect, but credible.

Use **examples, nicknames, typical terms** explaining them.

Piramide di Freytag



A good story

- Builds and releases **TENSION**

Our brain wants to anticipate.... what is going to happen next?

- Gives something **UNEXPECTED**
- Builds **IDEAS** and make you see things in different ways

What happens in our
body when we listen
to a story?



<https://www.dailymotion.com/video/x14ozhm>



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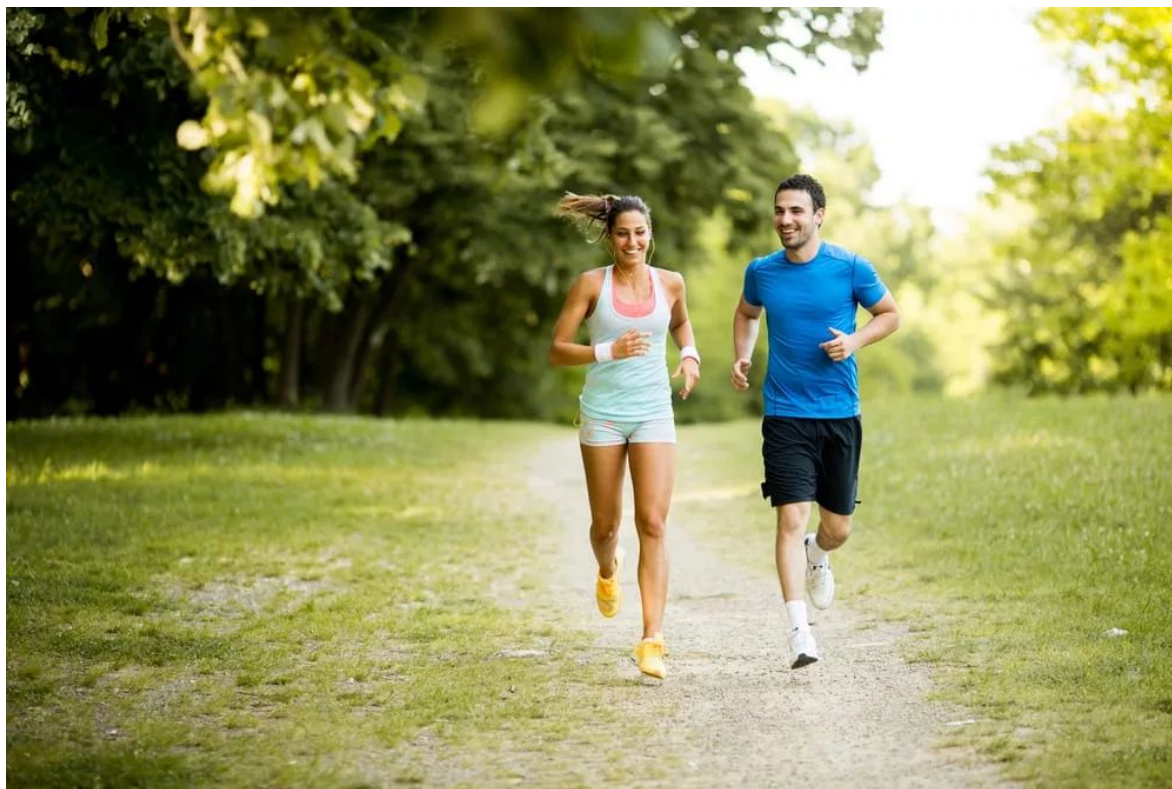
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Angel's cocktail

what	that means	how
ENDORPHINS	creativity + relax + focus	laughter + irony
DOPAMINE	focus + motivation + memory	suspense
OXYTOCIN	generosity + trust + bonding	empathy h2h
SEROTONIN	happiness + good mood	movement

David JP Phillips

Devil's cocktail

what	that means	how
CORTISOL	intolerable + irritable + memory impaired	stress + too many information + scream + anxiety
DOPAMINE	critical + bad decision	

David JP Phillips

What kind of **reaction**
you want to induce?

Let's go back
to your favourite
memory



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What type of sensation
did you feel?

Change point of view

You can see **things** in many **different** ways.



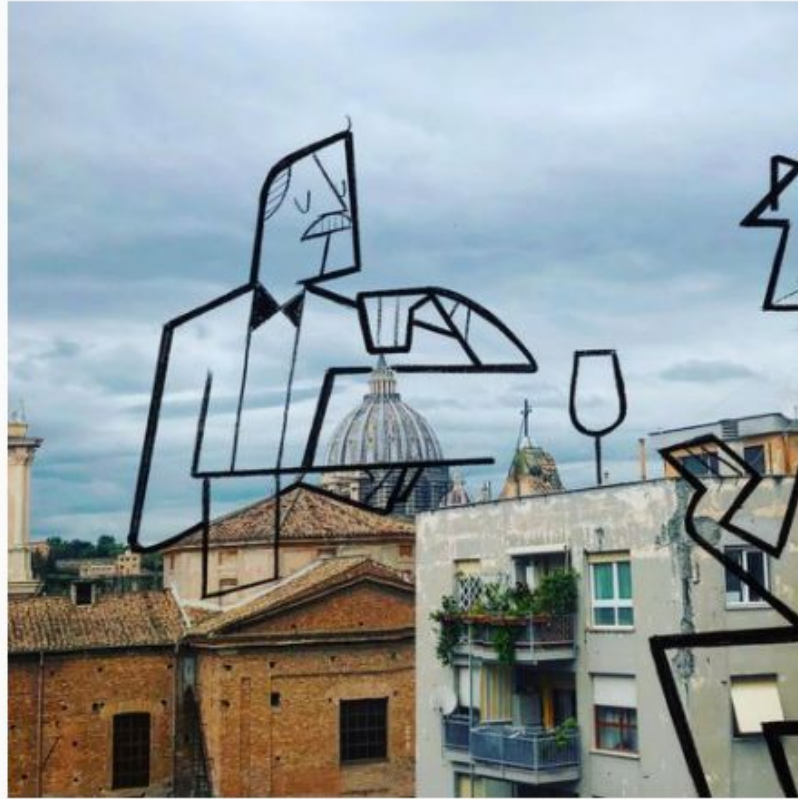
Lucas Levitan

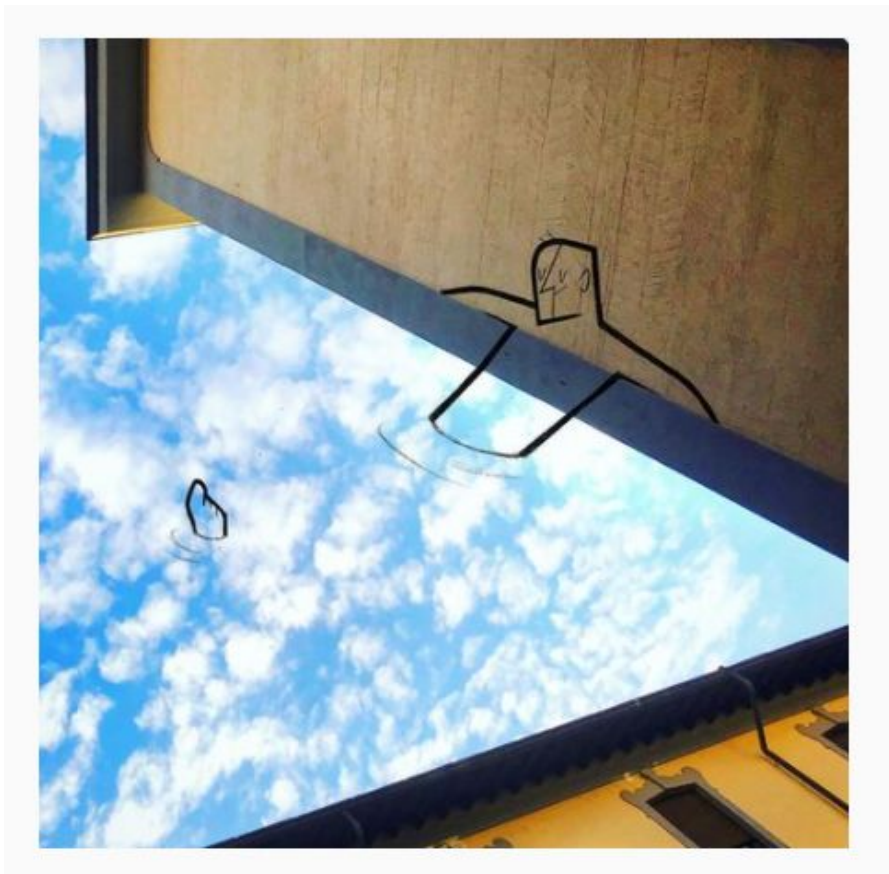


@aaronmarshall + @lucaslevitan

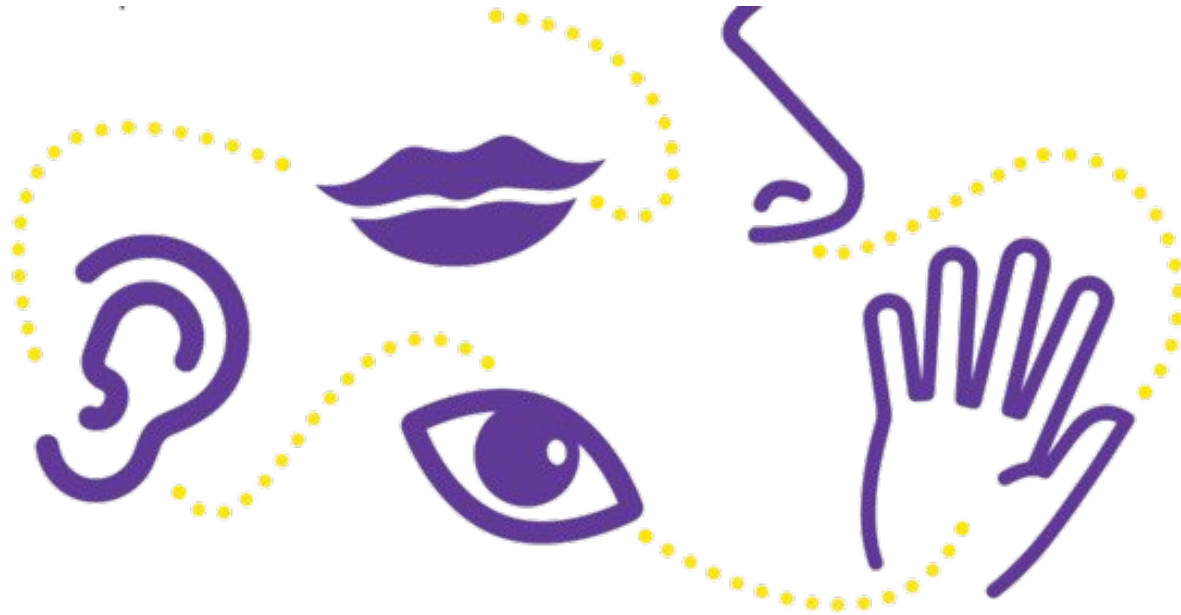


Ale Giorgini





Sensory telling



Perception

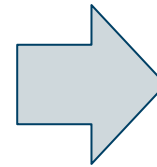
It is the process of identifying, organizing and classifying sensory inputs coming from the external world.

Sensory inputs give significance.

“Nothing is in the intellect, which was not first in the senses”

Aristotle

Senses



Any sensory stimulus received is immediately processed by the amygdala (located deep in the temporal lobe of the brain), which coordinates emotional states that in turn produce an unconscious response. The amygdala also integrates the stimuli with previous individual experiences and, if these are new, learns them.

Trust

While listening to an engaging story you produce oxytocin and you will gain empathy to the storyteller.

The more oxytocin you produce the more trustworthy you look at the speaker.

Engagement

An **engaging narrative** involves senses and imagination, referring to the experience awaking emotions.

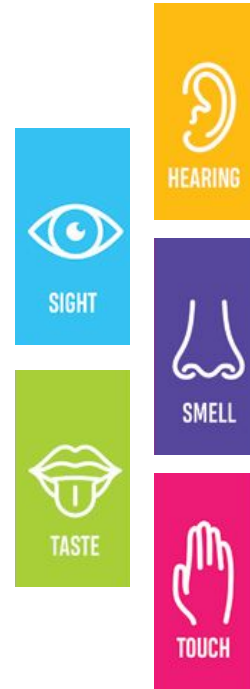


Deprivation

Deprivation of sensory stimuli causes the brain to change its bioelectrical activity. Sensory deprivation is the practice of depriving a human being of the ability to perceive one or more types of sensory stimuli (sight, hearing, touch, smell, taste).

This practice has been used throughout history for different and opposite reasons: as a method of torture and interrogation, or as a medical act.

Dr. John Lilly



Story

If a story is able to engage and recall emotions then it can be

- interesting
- memorable
- persuasive

Online storytelling 1/2

It must be **immediate**. Like advertising it has to convey a message in a few minutes or a few lines.

To do good online storytelling it is essential to know the target audience in depth, to have studied their needs and wishes. Digital storytelling consists of organising selected content into a **coherent system**, governed by a narrative structure. The result is a story made up of multiple elements of **various formats**: video, audio, images, text, maps, infographics.

Online storytelling 2/2

With the strong **visual component** of social media, brands and people have started to tell their stories more and more often through **short moments** that, when put together, create a real story.

The practice of telling stories through **images** - visual storytelling - has become widespread. This technique harnesses the power of images to **engage audiences** on a deeper level with the aim of providing an **immersive experience**

Possible mistakes

Overload the story with too many narrative elements: it is necessary to choose what is useful for the narrative and what is not

Inventing without a basis of reliable sources



Let's create your
story.



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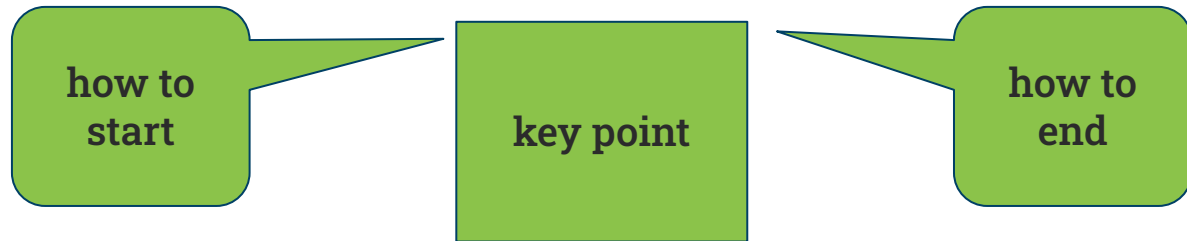


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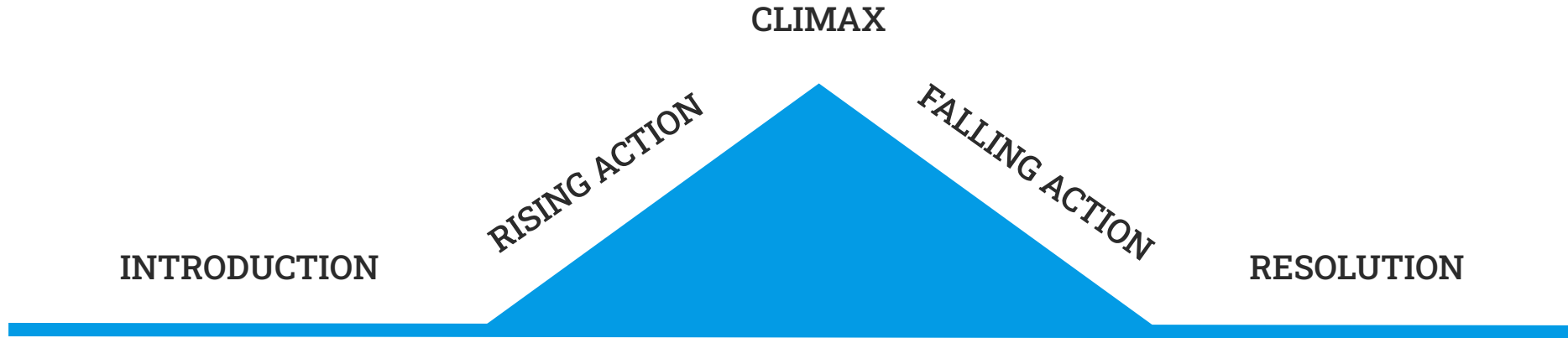
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some tools

images	numbers	quotes	examples
questions	tips	media	anecdote

Piramide of Freytag



A good story

- Builds and releases **TENSION**

Our brain wants to anticipate.... what is going to happen next?

- Gives something **UNEXPECTED**
- Builds **IDEAS** and make you see things in different ways

Remember?

—

Who I am talking to?

What I want to deliver?

Which is the **key message**?

and then...

What kind of emotion I want to induce?

Which tools I can use to deliver the message? words, images, videos, music, movement, objects?



You have 20 minutes to write your story. Then you will be asked to perform it to your audience.

Your speech may be recorded, and then will be analyzed by the group

Observation points

- Was the speech divided into introduction - rising action - climax - falling - resolution?
- Was the tension created?
- Did the story tell something unexpected?
- Did the storytelling inspire you with new ideas and suggestions?
- Will you remember it?
- How was managed the verbal - paraverbal - non verbal communication?

TED



see beyond

<https://www.youtube.com/watch?v=7uP0ReO4n3Q>

storytelling not only data

<https://www.youtube.com/watch?v=uJfGby1C3C4>

ordinary people

<https://www.youtube.com/watch?v=K1axiJto9Tw>

Thanks!

d.romano@mailander.it



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training course

Public Speaking for PHD



Public Speaking - day 1

- ★ **Goals and timing**
- ★ **Ice Breaking - Introducing people**
- ★ **Types of communication**
- ★ **Relation and Content**
- ★ **Public Speaking**
- ★ **Values of an effective Communication**
- ★ **How to create a speech**
- ★ **Q&A**
- ★ **Final survey**

Goals and timing

Goal: we will learn what public speaking is

Timing: 4 hours

Our training courses are based on interaction and active participation. The participants are constantly engaged in exercises, debates and practical activities.

A green star will suggest it. 

Theory and practice will be matched.

People will be led to better know their own potential.

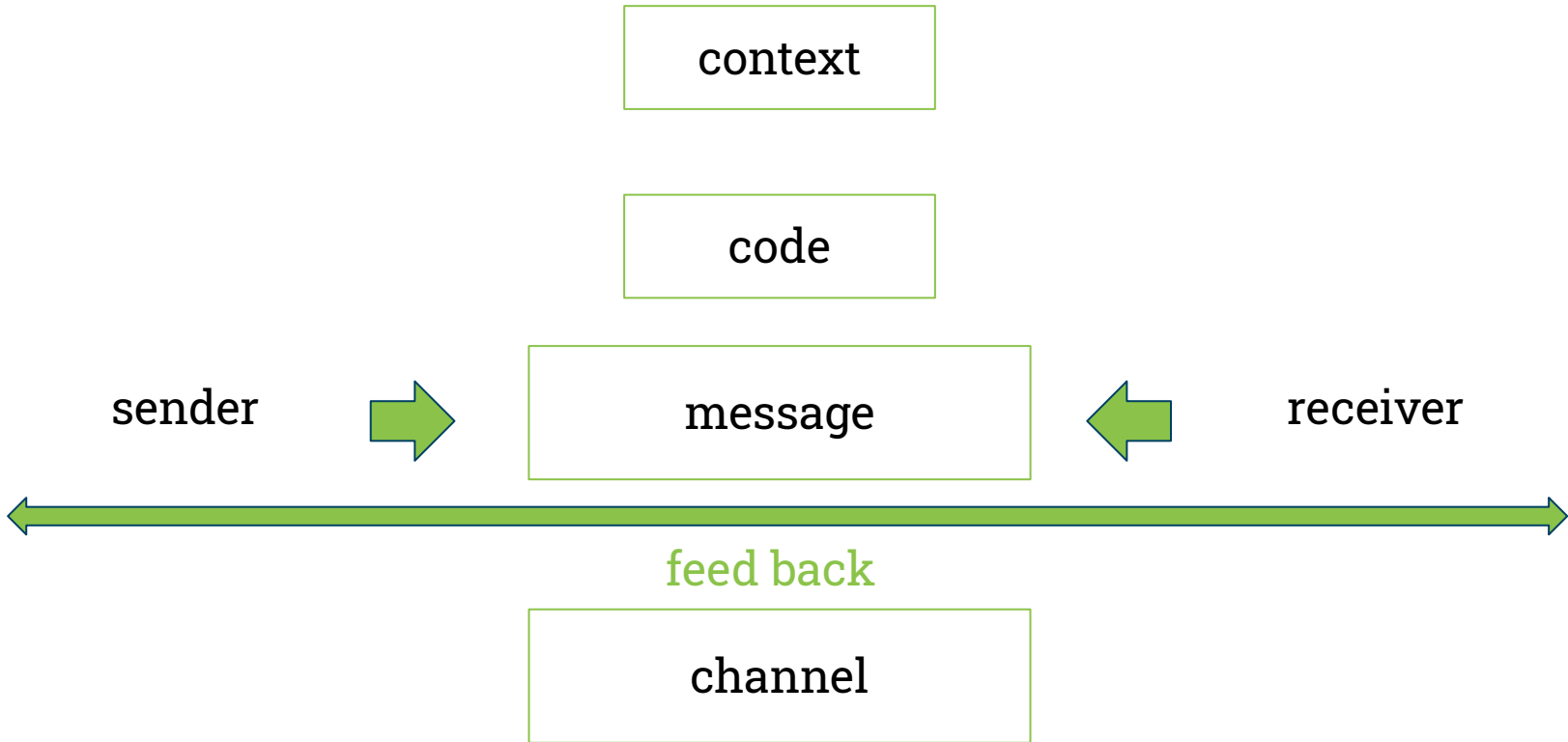


What is communication?

**Give your own definition
Don't use the web :)**

Communication is

A process by which information is exchanged between individuals through a common system of symbols, signs, or behavior.



Types of communication



How many types of communication do you know?

Share your idea.....don't use the web :)

Types of communication

verbal

non-verbal

paraverbal

Types of communication

verbal



**the words we use,
written or spoken**

non-verbal



**all the physical
messages: posture,
gesture, eye contact,
facial expression, etc**

paraverbal



**how words are
delivered:
intonation, volume,
rhythm,
articulation, etc**



Guess!

Which is the %
for each type of communication?

non-verbal 55%
paraverbal 38%
verbal 7%

You cannot not communicate. Every behavior is a kind of communication. Because behavior does not have a counterpart (there is no anti-behavior), it is not possible not to communicate.

Paul Watzlawick

Anything is communication



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Relation and Content



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The communication
is based on a subject
(content) and on the
relation between people

Through
communication we
learn **who we are**
and the way **others**
define us.

A relation is
something we create



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What do we need to build a relation?



Let's find which characteristics are important to create a good relation.

Guess!

What do we need to build a relation?

empathy

listening

attention

What do we need in a relation?

empathy



the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another

listening



to hear something with thoughtful attention : give consideration
to be alert to catch any message

attention



a condition of readiness involving especially a selective narrowing or focusing of consciousness and receptivity

Public Speaking





Which is my goal?

Give your own opinion



Who am I talking to?

Give your own opinion

People are
not a target

The public speaking is a **marketing** action.

A **perfect match** of languages: verbal, paraverbal, non-verbal.

Values

Positive Values

authenticity

honesty

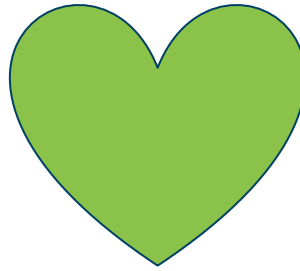
reliability

trust

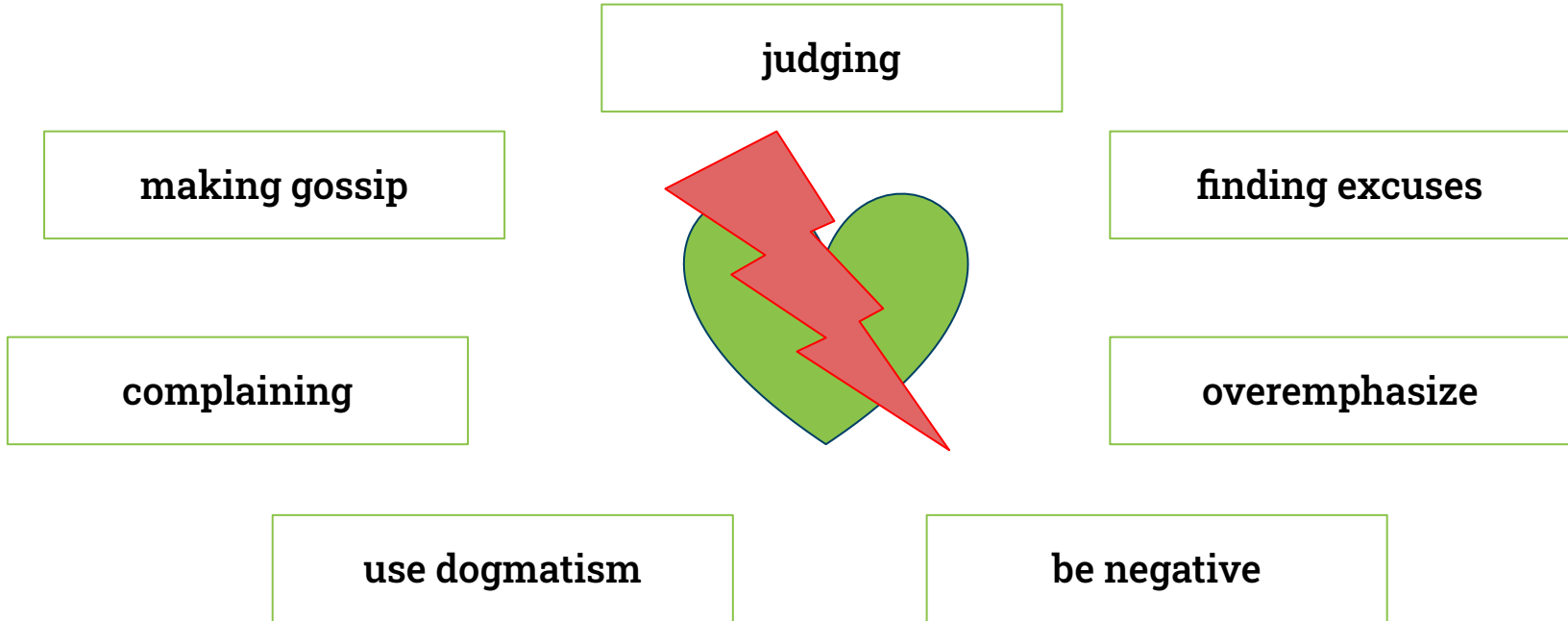
love

vulnerability

listening



Negative Values



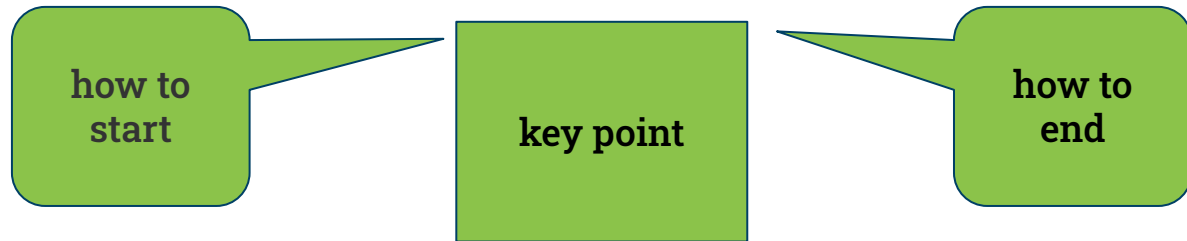
How to create a speech



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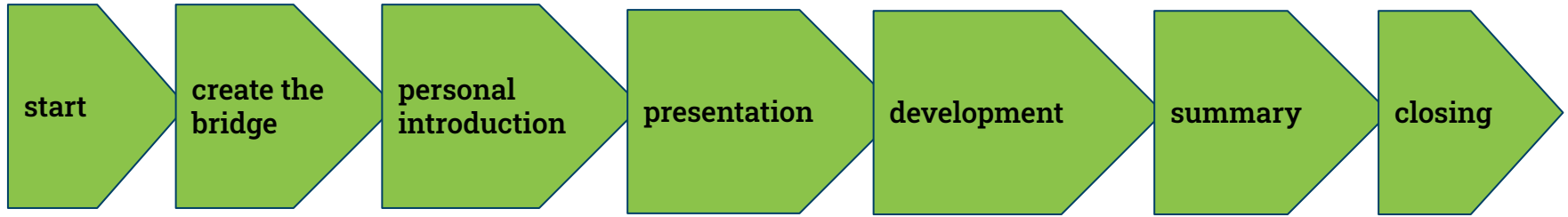
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some tools

images	numbers	quotes	examples
questions	tips	media	anecdote

Speech process



What to keep in mind

Who I am talking to?

What I want to deliver?

Which is the **key message**?

What to say? (Verbal)

What to say?

Let's start from the text. First it is useful to write a draft of your speech focusing on:

- words
- mood
- length

Example

“Courage!” he said, and pointed toward the land, “This mounting wave will roll us shoreward soon.” In the afternoon they came unto a land In which it seemed always afternoon. All round the coast the languid air did swoon, Breathing like one that hath a weary dream. Full-faced above the valley stood the moon; And like a downward smoke, the slender stream Along the cliff to fall and pause and fall did seem.”

The Lotos-Eaters (By Alfred Lord Tennyson)

Tennyson is famous for using euphony in most of his poems. He uses long vowels and semi-vowels of soft consonants. The long vowels, such as mounting, soon, languid and slender whereas soft vowels include l, s, f and w sounds that are giving sense of pleasantness.

Example

*“With throats unslaked, with black lips baked,
Agape they heard me call.”*

Rime to the Ancient Mariner (By Samuel Taylor Coleridge)

These lines illustrate cacophony by using the words black, baked and agape, which corresponds with the severity of the situation faced by the Mariner and other people on board.

Tragic or Magic?



Yesterday's workout was very **difficult**.

That child is more than a little **hyperactive**.

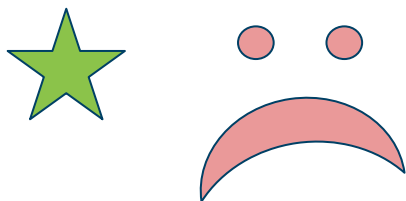
I'm really **anxious** about meeting him.



Yesterday's workout was a **challenge**.

That child is more than a little **energetic**.

I'm really **excited** to meet him.



I don't like vegetables. Nonsense food!

You are not ugly, just strange.

I do not believe in people like you!

I don't have time for this right now

If only we had more time...



let's try

Some suggestion

Filler words “like”, “sort of”, “um” and “you know”

They can be a natural part of your speech

Pay attention to how often and when you use them.

they are known as ‘discourse markers’ and can actually be a positive reflection of politeness.

“um, you know, this is not really what I wanted, it’s like ‘fine’, but nothing special”

Some suggestion

“But....”

Use “but” with caution. If you are often starting sentences with “but” I would suggest that you are too negative’.

If you are using it often in the middle of sentences it basically negates anything positive before it.

Replace it with AND or where possible or drop it entirely.

“this was a good job but you can do better”

“this was a good job and you can even do better”

Some suggestion

Be careful when using slang, technical or specific words

How to say it? (Paraverbal)

How to say it?

intonation

pacing

articulation

tone

volume

voiceprint

How to say it? Exercise



Intonation

Low scale: (talking to a baby) oh my sweetheart, how cute you are!

High scale: The prime minister said the crisis will end by next month

Pacing

Slow: Wow! I am so excited to start with this amazing experience.

Fast: oh! What a marvellous view from this place, an incredible, peaceful panorama.

How to say it? Exercise



Articulation

Bad / Well articulated: *“Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun.*

Tone

Happy: Oh....what a ... marvellous experience...

Angry: I’m FINE, very FINE, so FINE! NEVER been happier than now.

Volume

High: I AM SO SORRY YOU DIDN’T GET THE JOB

Silent: Hi everybody, I’m John, I work in Brighton. I would like to say.....

Non-verbal



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We convince by our presence

Walt Whitman

A good start

We know that the attention of the public is focused on the non-verbal communication, so let's start with it!

Our aspect, the way we act, our clothes, our eye contact, etc ...

The values that activate the Presence are the same of the positive communication.



The **body** says what
words cannot. And it's
partly the language that
we don't want to show

Martha Graham

I am afraid of

Judgement!

I don't know what people may think about me. My own judgement is tougher than the other's.

Solutions



BE KIND

The other's judgement is our judgement so be benevolent to yourself.

BREATHE



Open your chest, make some profound breatings.

**MAKE SOME VOCAL
AND FACIAL EXERCISE**



kkkk, brrrrr, (horse sound), yawn, snort, kiss, ...etc...Tongue movements, eyes gym, etc...

TAKE YOUR TIME

Wait, don't speak, concentrate on yourself for a moment .

Solutions

CREATE CONNECTION

Look at your audience. Stay in a comfortable Position. Be authentic.

SHOW VULNERABILITY

Tell your are in an emotional state. Be honest to people, show your feelings, they will appreciate and do the same.

DON'T ASK TOO MUCH

Do your best but keep in a comfort zone.

look at me



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Remember

Public speaking is a continuous **relation** between the speaker and his public.

Something happens in the present **moment**, around that relation.

It is important to create **effective** speeches, building a relation with your audience and **leave** a message.

You have to deliver something **useful**, something **memorable**

Listening



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Pay attention to feedback

The communication process is made through a continuous flow of feedbacks. Listen with all your senses. Stand in a physical position that shows 'Yes I am listening to you, I am waiting for your feedback'.

People gives feedback even if they don't speak:

- **eye contact**
- **body presence**
- **standing**
- **movement**

Create your story



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Make your story ...



coherent

correct

clear

lean

empathic

(emotional)

The key is a good story. If you have a good story, you have enough emotional beats that you can hit.

Adam McKay

How to do

Projecting

- focus the idea
- write the text (decide the length, the mood)
- follow the phases
- use some tool if you feel confident

Acting

once your story is ready ...

- perform it (if you want with a mirror)
- record it
- watch the video
- make some adjustments

Tell something
interesting
memorable
persuasive

The art of art, the glory of expression and the sunshine of
the light of letters, is **simplicity**

Walt Whitman



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Create your story (exercise)





**You have 30 minutes to write your speech.
Then you will be asked to perform it to your audience.**

**Your speech may be recorded, and then will be analyzed by the group
through an OBSERVATION FORM**



	to be improved	ok	great	details
verbal				
paraverbal				
non verbal				
was it interesting?				
will you remember it?				
was the bridge created?				
feedback management				
use of tools				

Q&A



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Thanks!

d.romano@mailander.it



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training course



Social Media for PHD



Social Media

- ★ **Goals and timing**
- ★ **Meaning of social media**
- ★ **Most used platforms**
- ★ **Social media platforms**
- ★ **Why we use social media**
- ★ **Why brands want to use them**
- ★ **Advantages of using these platforms**
- ★ **Influencer marketing**
- ★ **Q&A**
- ★ **Final survey**

Goals and timing

Goal: we will learn the basics of social media and how to create an editorial plan.

Timing: 4 hours

Our training courses are based on interaction and active participation. The participants are constantly engaged in exercises, debates and practical activities.

A green star will suggest it.



Theory and practice will be matched.



Meaning of Social Media

Social Media are...

...websites and applications that are designed to allow people to share content quickly, efficiently, and in real-time.

While many people access social media through smartphone apps, this communication tool started with computers, and social media can refer to any internet communication tool that allows users to broadly share content and engage with the public.



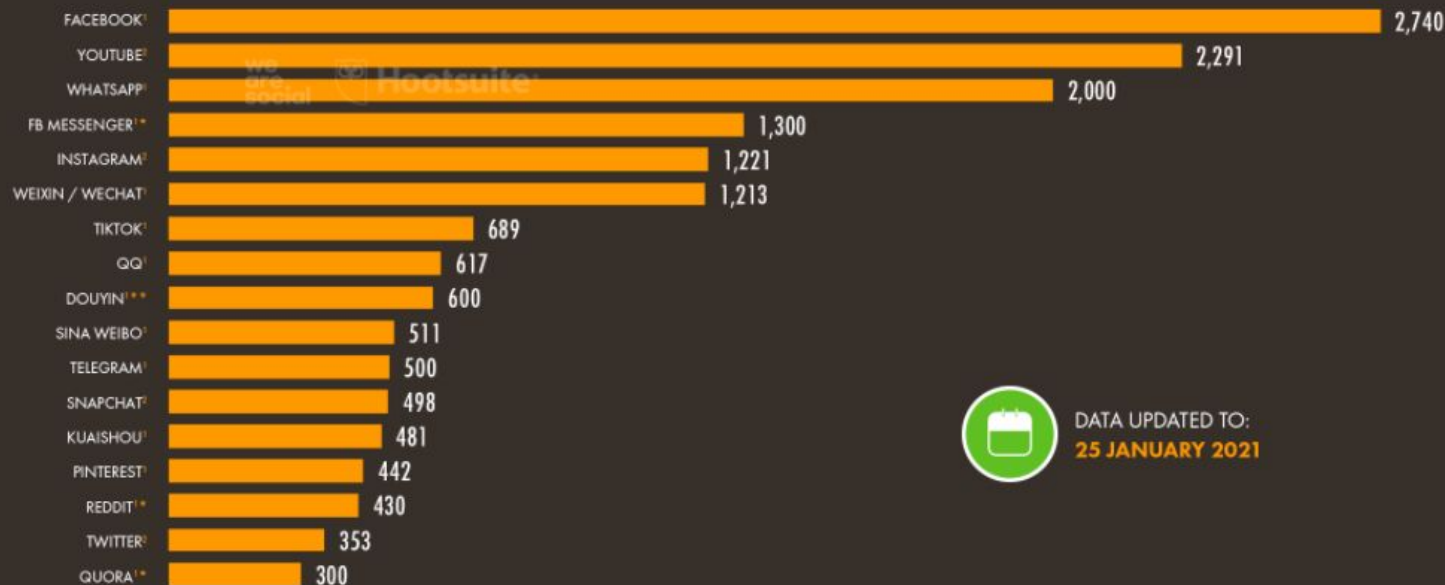


Which social media platform do you use?

JAN
2021

THE WORLD'S MOST-USED SOCIAL PLATFORMS

THE LATEST GLOBAL ACTIVE USER FIGURES (IN MILLIONS) FOR A SELECTION OF THE WORLD'S TOP SOCIAL MEDIA PLATFORMS*



DATA UPDATED TO:
25 JANUARY 2021

93

SOURCES: KERIOS ANALYSIS (JAN 2021), BASED ON DATA PUBLISHED IN: (1) COMPANY STATEMENTS AND EARNINGS ANNOUNCEMENTS; (2) PLATFORMS' SELF-SERVICE AD TOOLS.
NOTES: PLATFORMS IDENTIFIED BY () HAVE NOT PUBLISHED UPDATED USER NUMBERS IN THE PAST 12 MONTHS, SO FIGURES WILL BE LESS RELIABLE. (**) FIGURE FOR DOUYIN USES THE REPORTED DAILY ACTIVE USER FIGURE, SO MONTHLY ACTIVE USER FIGURE IS LIKELY HIGHER.


we
are
social

 Hootsuite®

JAN
2021

SOCIAL MEDIA USE AROUND THE WORLD

USE OF SOCIAL NETWORKS AND MESSENGER SERVICES, WITH DETAIL FOR MOBILE SOCIAL MEDIA USE

 SOCIAL MEDIA USER NUMBERS MAY NOT REPRESENT UNIQUE INDIVIDUALS

TOTAL NUMBER OF
ACTIVE SOCIAL
MEDIA USERS*



we
are
social

4.20
BILLION

SOCIAL MEDIA USERS AS
A PERCENTAGE OF THE
GLOBAL POPULATION



we
are
social

53.6%

ANNUAL CHANGE IN
THE NUMBER OF GLOBAL
SOCIAL MEDIA USERS



we
are
social

+13.2%
+490 MILLION

TOTAL NUMBER OF SOCIAL
MEDIA USERS ACCESSING
VIA MOBILE PHONES



we
are
social

4.15
BILLION

PERCENTAGE OF TOTAL
SOCIAL MEDIA USERS
ACCESSING VIA MOBILE



98.8%

79

SOURCES: KEPIOS (JAN 2021), BASED ON EXTRAPOLATIONS OF DATA FROM: COMPANY EARNINGS ANNOUNCEMENTS; PLATFORMS' SELF-SERVICE ADVERTISING TOOLS; CNNIC; MEDIASCOPE.
*ADVISORY: SOCIAL MEDIA USERS MAY NOT REPRESENT UNIQUE INDIVIDUALS, AND MAY EXCEED INTERNET USER NUMBERS IN SOME COUNTRIES. **COMPARABILITY ADVISORY:** BASE CHANGES AND HISTORICAL REVISIONS. DATA MAY NOT CORRELATE WITH FIGURES PUBLISHED IN PREVIOUS REPORTS.

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are
social

 Hootsuite®

JAN
2021

DAILY TIME SPENT WITH MEDIA

THE AVERAGE AMOUNT OF TIME* EACH DAY THAT INTERNET USERS AGED 16 TO 64 SPEND WITH DIFFERENT KINDS OF MEDIA AND DEVICES

TIME SPENT USING THE
INTERNET (ALL DEVICES)



6H 54M

TIME SPENT WATCHING TELEVISION
(BROADCAST AND STREAMING)



3H 24M

TIME SPENT USING
SOCIAL MEDIA



2H 25M

TIME SPENT READING PRESS MEDIA
(ONLINE AND PHYSICAL PRINT)



2H 02M

TIME SPENT LISTENING TO
MUSIC STREAMING SERVICES



1H 31M

TIME SPENT LISTENING
TO BROADCAST RADIO



1H 00M

TIME SPENT LISTENING
TO PODCASTS



0H 54M

TIME SPENT PLAYING VIDEO
GAMES ON A GAMES CONSOLE



1H 12M

21

SOURCE: GWI (Q3 2020). FIGURES REPRESENT THE FINDINGS OF A BROAD GLOBAL SURVEY OF INTERNET USERS AGED 16 TO 64. SEE [GLOBAIWEBINDEX.COM](https://www.globaiwebindex.com) FOR MORE DETAILS.

*NOTES: CONSUMPTION OF DIFFERENT MEDIA MAY OCCUR CONCURRENTLY. TELEVISION INCLUDES BROADCAST (LINEAR) TELEVISION AND CONTENT DELIVERED VIA STREAMING AND VIDEO-ON-DEMAND SERVICES. PRESS INCLUDES ONLINE AS WELL AS PHYSICAL PRINT MEDIA. BROADCAST RADIO DOES NOT INCLUDE INTERNET RADIO.

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Hootsuite®

Always upgrading



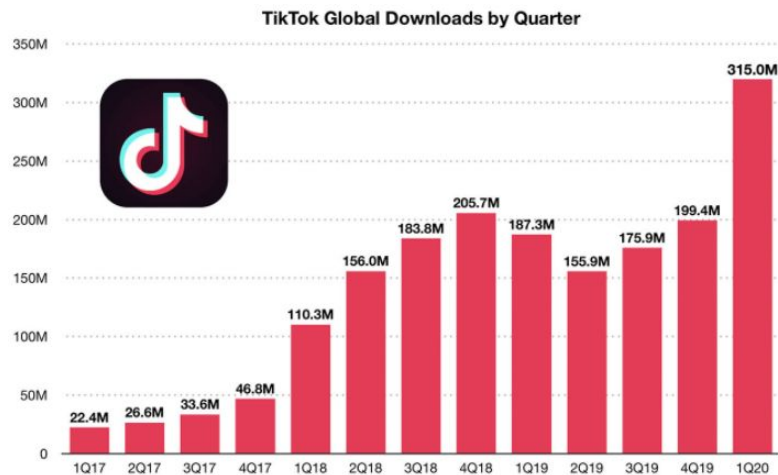
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SHAPING COMMUNICATION

Tik tok



SensorTower

TIKTOK: UTENTI IN ITALIA

I dati essenziali sugli utenti italiani di TikTok nel 2020

UTENTI ITALIANI	UTENTI UOMINI	UTENTI DONNE	TEMPO ONLINE/MESE	INCREMENTO UTENTI 9 MESI
5,4 MILIONI	54%	46%	2H 45M	+457%*

TIKTOK: WE ARE SOCIAL, GENNAIO 2020; AGCOM, MARZO 2020. NOTA: LA FONTE RIPORTA IL GENERE SOLO PER GLI UTENTI IN "MASCILE" O "FEMMINILE"; *INCREMENTO DA GIUGNO 2019 A MARZO 2020

CONTENUTI DIGITALI

Clubhouse: élite social media



**The voice is protagonist
just for Iphone
it is necessary to be invited**

Who is on the social media can:

- **create a 'room' and talk about a specific item**
- **enter in an existing 'room'**
- **ask to get invited**

The facilitator can change item and rules.

The algorithm of Clubhouse decides what type of 'room' will be shown to you. Meanwhile it gets information on you and during the time improve the selection.

Hotline: the Facebook answer to Clubhouse



Facebook is testing a new social media able to offer virtual 'rooms' where people can share and debate. The voice and narration will be protagonist.

Overview



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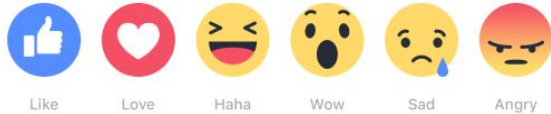
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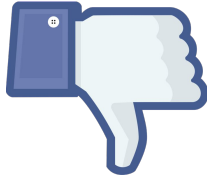


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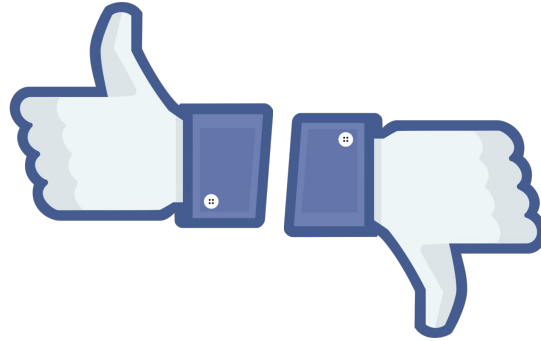
Facebook

Facebook is a social networking to connect and share online with friends. Comments, reaction and shares are the interaction tools that we can use to engage with other users.





In your opinion, why dislike
button is not present? 🤔

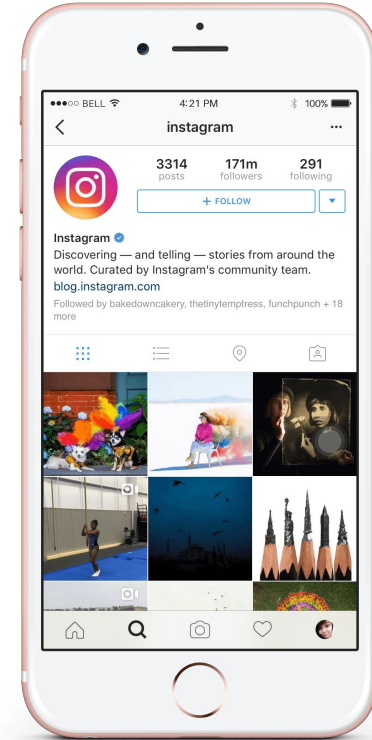


Likes are pushing and addicting people (*best example: Instagram*) whereas negative feedback drives user away, make them angry and sad.

Instagram

Instagram is a social media platform that emphasizes photo and video sharing via its mobile app. You can take, edit, and publish visual content for your followers to interact with thorough likes, comments, and shares.

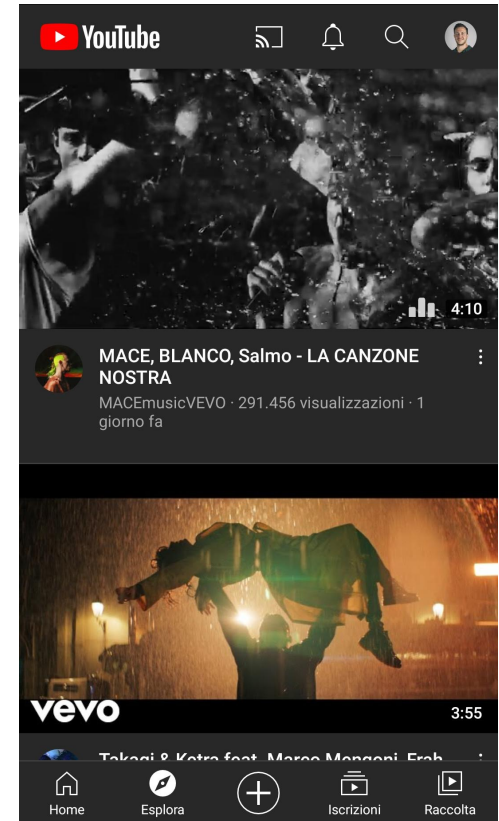
For the younger generation, Instagram is cool. Therefore, if you are not on Instagram, then you are not a part of what they deem as the “cool group’ of society. It lets you into the fad and trends, in addition to keeping you updated with what is popular.



Youtube

YouTube is a video sharing service where users can watch, like, share, comment and upload their own videos. The video service can be accessed on PCs, laptops, tablets and via mobile phones.

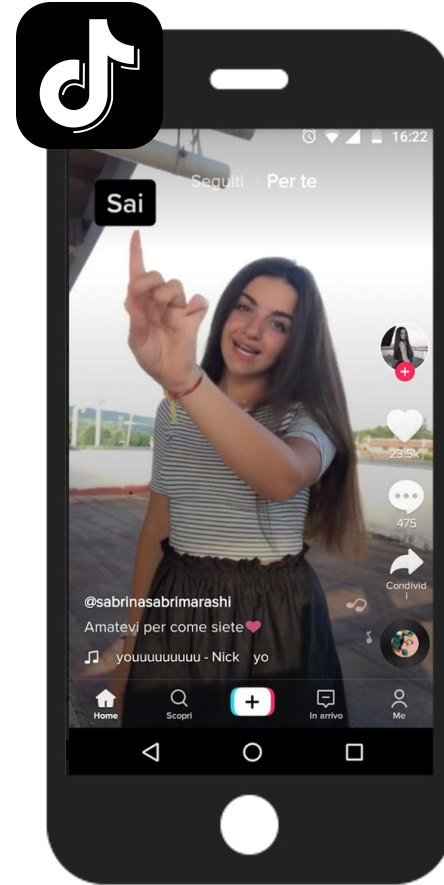
YouTube is a free to use service and a can be a great space for teens to discover things they like. For many young people, YouTube is used to watch music videos, comedy shows, how to guides, recipes, hacks and more. Teens also use the video-sharing service to follow their favourite vloggers (video blogger), subscribe to other YouTubers and celebrities they are interested in.



TikTok

TikTok is a short-form, video-sharing app that allows users to create and share 15 or 60 second videos applying filters and music.

People looking for micro-entertainment and distraction for a few minutes during the day. If a video is interesting or appealing, it is reshared quickly by the algorithm on the 'For You' page and gains millions of views.





Why people use social media?

Why

Reasons can be very different:

- to search contacts
- to get inspiration
- to learn (tutorial)
- for entertainment - to play
- to find a job
- to find images or videos
- to be informed
- to sell
- to talk about us
- etc...

It's not new that we love to talk
about **ourselves**

The feeling we get from self-presentation
increases our **self-esteem**

78% of people say they share because it helps them to stay connected to people.

62% of people say they **feel better** about themselves when people react positively to what they post on social media.

When we like each other's posts,
we **add value** to the relationship,
and reinforce that closeness.

*We feel obliged to give back to people who have given to us, even with a little feedback.

But there is more...



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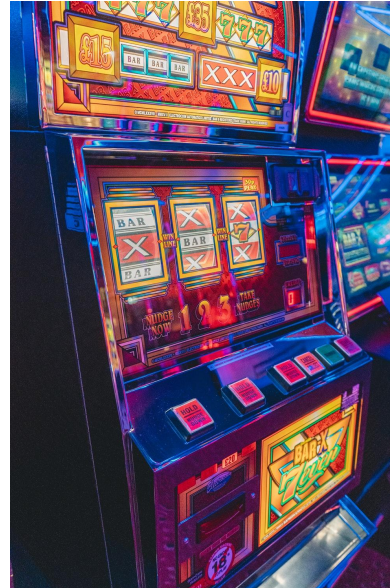


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The majority of people developed an **addiction** to this platform.

But... is it all our fault? 🤔

★ Can you spot similarities?



- ✓ Pull to refresh
- ✓ Infinite scroll
- ✓ Create a routine



Ok! Let's recap

We like **sharing** things on social media
and **receive** feedback.

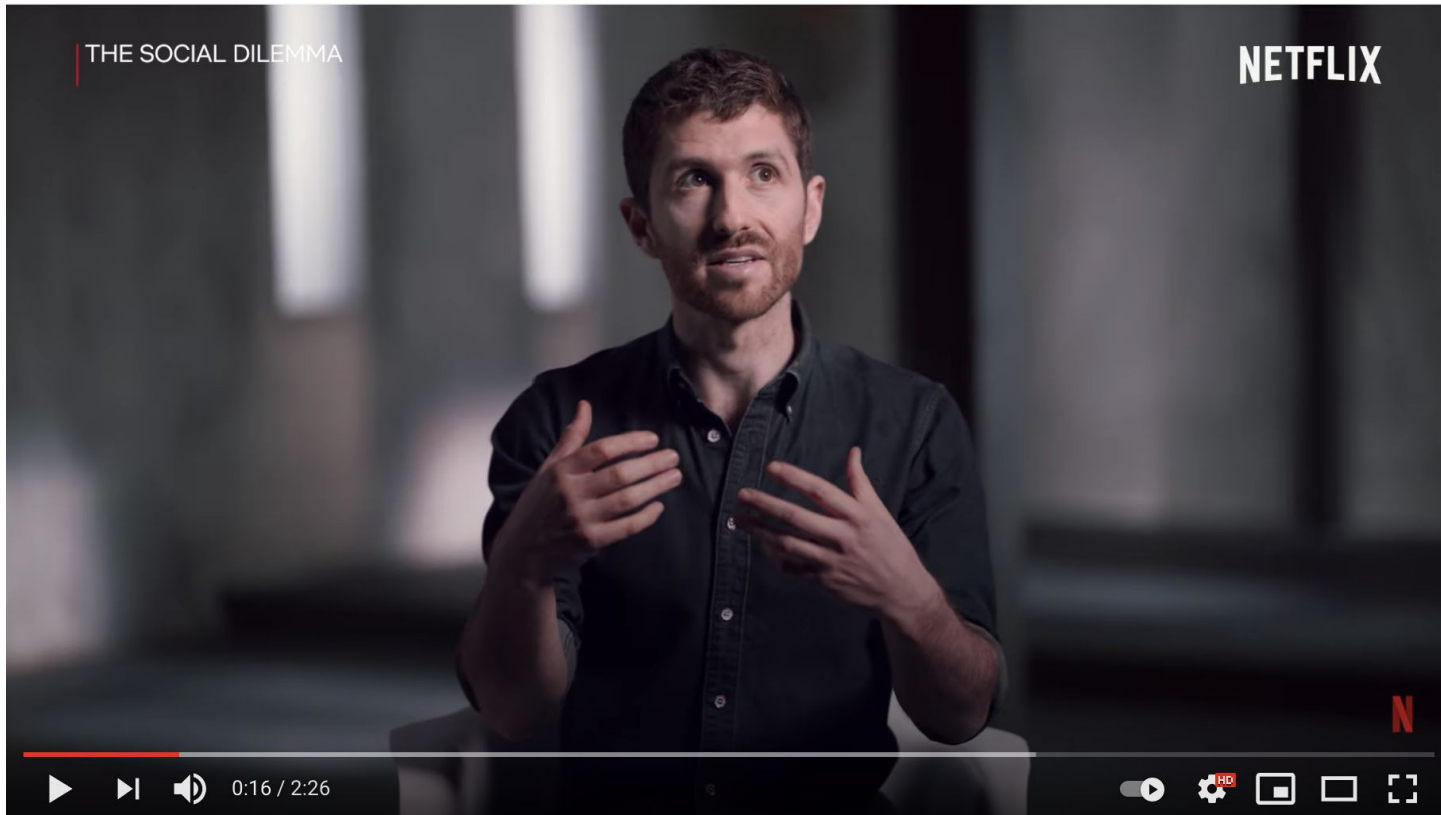
Designers made a great job to create
addiction to these platform.



For which reason Facebook and
other companies want our attention?

THE SOCIAL DILEMMA

NETFLIX





Why brands and companies are willing to grow on social media?

Because our attention is there.



We all live in the *attention economy*.

Brands and companies invest millions of dollars for our attention.

Now every 3 or 4 organic contents 1 is an adv

How did brands communicate before social media?

Think about radio and television...

Companies and brands used to broadcast a message trying to hit as many people as possible.

Bowling model

One way communication



Brand

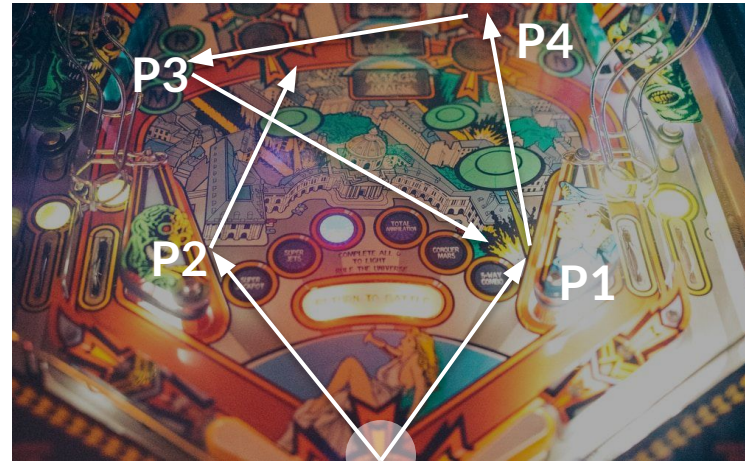


How does brands communicate with social media now?

Today, with social media, things are different...

Companies can deliver a message to a **specific** group of people who in turn can like, comment and share. Users can actively **amplify** the brand message.

Flipper model
Multiple way communication



Brand





What are the advantages of using social media?

Social Media Marketing

Social Media, to date, are the **best marketing tools** to obtain visibility for brands and companies. These tools are the cheapest and allow marketers to **measure performances**

Facebook and Instagram are the platforms with the highest number of users.



Social Media Goals

- 01 | Be known
- 02 | Develop a market position
- 03 | Interact with the community
- 04 | Stimulate the interest of the community



Have you ever bought a product/service
just because a blogger or influencer
recommended it?

Mention of the brand.



 kimkardashian • Segui ...

 kimkardashian • **BALENCIAGA**
HAUTE COUTURE
3 sett.

 simonhuck • ❤️❤️❤️
3 sett. Piace a 2.349 persone
Rispondi

— Visualizza le risposte (45)

 oliviapierson • Angelic 🙄

📍
💬
📌

 Piace a catana_ri e altri 3.915.988

28 AGOSTO

😊 Aggiungi un commento... [Pubblica](#)



shanigrammond • Segui
Brisbane, Queensland, Australia

shanigrammond Morning coffee
8 sett.

+
crescenikram3 Team up? Pm
@crescentreasures
8 sett. Rispondi

shonajoy_
8 sett. Rispondi


brisbaneplasticsurgery Beautiful!
8 sett. Rispondi

♡ 💬 📌

♡
Piace a natalia.tarczydlo e altri 34.626
25 LUGLIO

😊 Aggiungi un commento... [Pubblica](#)


Non declared partnership with a brand. The image shows the product as a part of the message




Cliomakeup ✓
@cliomakeup

- Home
- Post
- Recensioni
- Video
- Foto
- Informazioni
- Community
- Tutte le novita' ;)

Post

 **Cliomakeup**
14 min · 🌐

The best makeup ever!



[BLOG.CLIOMAKEUP.COM](https://www.blog.cliomakeup.com)

Best Kiko Nial Polish 2019: colors and trend to be inspired.

76

👍 💬 ↗️ 🗑️

Non declared partnership with the brand, but sharing of an article.



The jackals are famous on the web for their ironic videos.

They have partnership with brands and add the adv at the end of the video.

WINDAY

CON **WINDAY** SCOPRI LA GIOIA
DI AVERE UN REGALO OGNI GIORNO.

WINDAY

The Jackal – Le PICCOLE GIOIE della VITA

803.999 visualizzazioni • 27 giu 2019

46.360 647 CONDIVIDI SALVA

The Jackal
686.000 iscritti

ISCRIVITI





Could “Kry” be considered an influencer?



Kry

Recensione: 1 settembre 2021

10

Great place for stay and travel around, in reality looks better than pictures.

😊 - Great location and a host. It is a perfect spot to visit Milano, Turin and Aosta. Houses have terraces on both sides so you can always find a shadow or sun depends what you need. Big bathrooms and fully equipped kitchen.



residence



8 nights



Group

Why are Influencers so important?

Influencers provide insight into their **personal** lives, and interact with their community.

These actions create a relationship and generate **trust** between the consumer and influencer.



There are four types of Influencers.
Let's guess the number of their followers...



**MEGA
Influencer**



**BIG
Influencer**



**MICRO
Influencer**



**NANO
Influencer**

There are four types of Influencers. Let's guess the number of follower...



**MEGA
Influencer**

**Celebrities and
VIP**



**BIG
Influencer**

**>100.000
<500.000**



**MICRO
Influencer**

**>10.000
<100.000**



**NANO
Influencer**

**>1.000
<10.000**

Q&A



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Social Media

- ★ What to remember
- ★ Values, goals, audience, channel
- ★ Rules of the strategy
- ★ The pyramid
- ★ Editorial Plan
- ★ LinkedIn
- ★ Examples and practice (profile, job, network, features, etc)
- ★ Q&A
- ★ Final survey

What to remember

Who I am talking to?

What I want to deliver?

Which is the **key message**?

Which are my values?

Through the online and offline communication, we must - offline e online - send our values in a coherent way. Those principles will be useful to define contents (visual and text), tone of voice, etc ...



Who we are?

Which are my goals?

We have two main goals:

- **communication**
- **business**



Which is my public

Every time we create a content we have to know clearly who we are talking to.



Which channel?

Facebook is good to:

- talk to people over 35/60 years old
- create a narrative based on texts
- tell our life, our personal interests, our experience

Many companies use fb to create a link with a specific public, using all the tools that are useful such as shop, services, etc...

Instagram allows us to:

- talk also to a younger public
- communicate through visual contents with an easy and fast fruition

Many companies use IG to create a link with a specific public, using all the tools that are useful such as guidelines, reels, etc...

Which channel?

LinkedIn is one of the best social media to create a brand positioning in the business field.

It is useful to:

- introduce yourself or your company to the market
- be present and talk about your business sector
- build a personal branding
- talk to other professionals
- build a network with other people in the business market
- find a job

Let's talk about strategy

Where to start?



How to communicate?

Once we have decided values, goals, channels, public, we can define a first draft of **strategy**

The strategy shall involve **online** and **offline** actions to give back the best results.



10 rules for the strategy

1. Studying the market.
2. Studying yourself.
3. Studying the competitors.
4. Defining our goals.
5. Defining our public.
6. Content is the King (distribution the Queen).
7. Being creative
8. Amplifying our communication (megaphone).
9. Social media management.
10. Starting from the results.



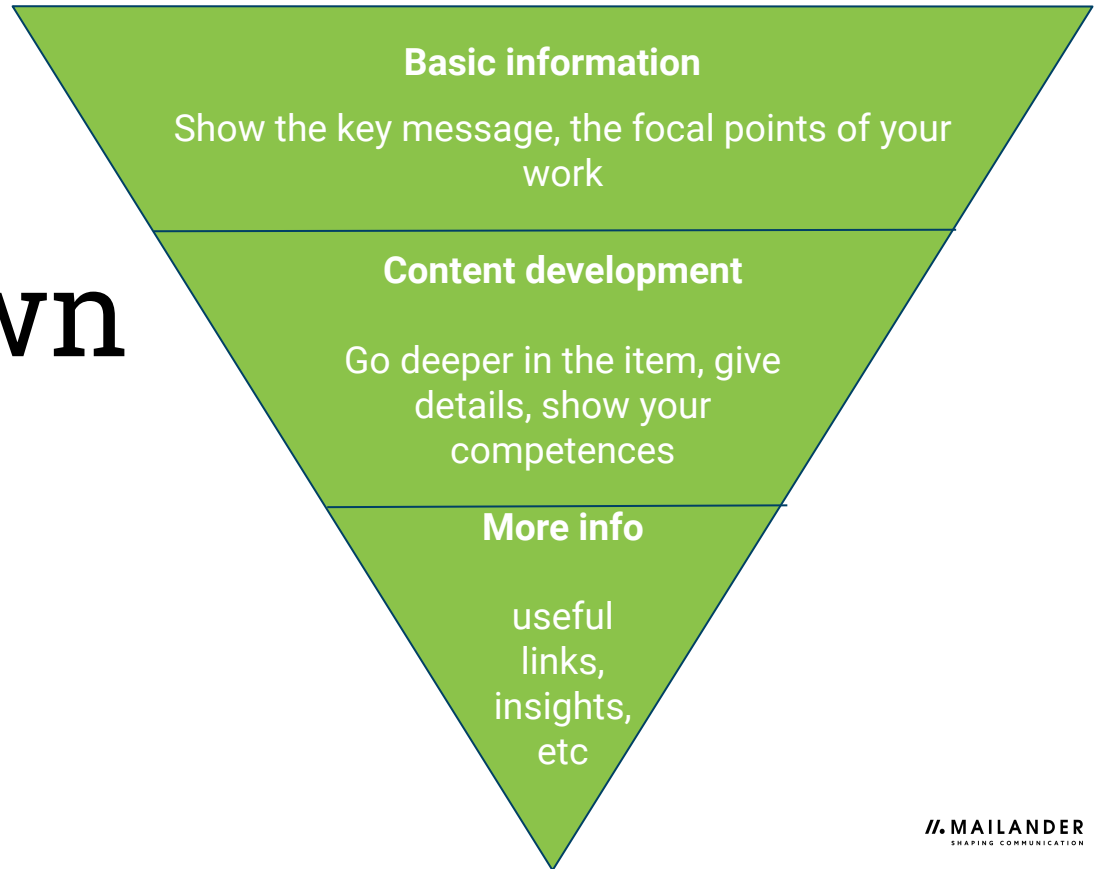
Upside down pyramid

In these years the exposition to input, information and requests is higher.

Our attention is more and more decreasing. We give an average of **3 seconds of attention** to a post.

That's why in online communication we have to remember to deliver at the beginning and in short time the **key message**

Upside down pyramid



What we do on Social Media

01 | Tell

02 | Share

03 | Interact



Editorial plan

It is a document useful to plan the communication.

Which are the advantages?

- we have contents ready to cover a certain number of days.
- we will not risk to forget events or other contents
- while preparing the plan we have time to reflect on what to say, how to say it

Of course the plan can be flexible because the online communication is something that shall be managed also with real time interaction.

Editorial plan

How to prepare it the editorial plan?

Ask yourself :

- do I have a **range** of contents?
- what the **contents** talk about?
- with which **frequency** I want to post?
- in which **days**?
- what **time**?





Let's start from the profile page



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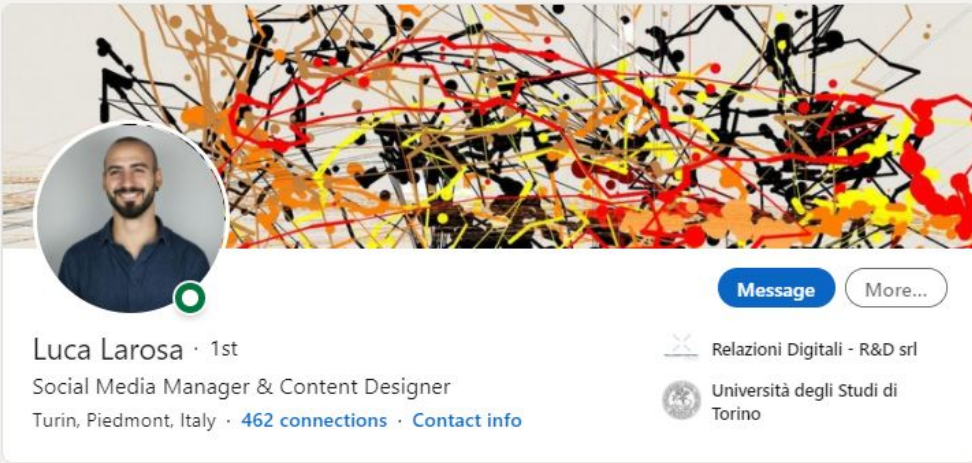


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Luca Larosa · 1st
Social Media Manager & Content Designer
Turin, Piedmont, Italy · [462 connections](#) · [Contact info](#)

[Message](#) [More...](#)

 Relazioni Digitali - R&D srl
 Università degli Studi di Torino

Highlights

 **36 mutual connections**
You and Luca both know Giovanni Santonastaso, Anna Bellato, and 34 others

 **You both work at Relazioni Digitali - R&D srl**
Luca started at Relazioni Digitali - R&D srl 3 years and 8 months after you did
[Say hello](#)



What do you notice?



David Sankey · 3rd

Senior Archaeologist at Museum of London Archaeology

London, England, United Kingdom · [Contact info](#)

500+ connections

[Message](#)

[More](#)



MOLA (Museum of London
Archaeology)



The University of Sheffield



What do you notice?



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Senior Archaeologist at Museum of London Archaeology
London, England, United Kingdom · [Contact info](#)

500+ connections

[Message](#)

[More](#)



MOLA (Museum of London Archaeology)



The University of Sheffield

Featured



Tulla Historic Landscape Character May2010 Final
SlideShare

An introduction to the Historic Landscape Character of the area around Tulla, Clare. And the issues of chang...



Clare Cpd May2010 Hlc Final
SlideShare

A final version of the Historic Landscape Characterisation talk I did at a Continuous Profession...

Featured

Showcase your work by featuring your best posts, documents, media, and websites.

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Interesting option to publish your works



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Mattia Muscatello
SCRIVO | SCATTO | ASCOLTO

Message More...

Mattia Muscatello · 1st
Copywriter & Social media | Writer | Freelancer
Turin, Piedmont, Italy · 462 connections · Contact info

Mailander
SH Scuola Holden

Highlights

36 mutual connections
You and Mattia both know Massimiliano Vairo, Damir Biuklic, and 34 others

You both work at Relazioni Digitali - R&D srl
Mattia started at Relazioni Digitali - R&D srl 4 years and 7 months after you did
Say hello

Show more

Featured

Portfolio document: **Mattia Muscatello PORTFOLIO** (IM A PERSON - SCRIVO, SCATTO, ASCOLTO)

Landscape image

Featured can be integrated with the visual communication

Education

IAAD. IAAD - Istituto d'Arte Applicata e Design

Master, New Media Communication and Interaction Design, 107/110
2017 – 2018

Un master volto a formare professionisti in grado di dialogare attraverso i più moderni environment digitali, insegnando come spiccare in un settore che sta cambiando profondamente il mondo del lavoro, a tutti i livelli. Fasi teoriche, pratiche e sperimentali volte a far acquisire familiarità con i metodi e i processi del new media design.

Lingua: INGLESE

Macroaree:

Creativity Techniques, Art Direction in New Media Environments, Content Editing in New Media Environments, Web Platforms Design, Mobile App Design, Audiovisual Broadcasting Design, Digital PR & Social Media

Attività extracurricolari:

Tutorship

Media (1)



IAAD Master in New Media
Communication



Possibility to add links



Senior Communication Account

Relazioni Digitali · R&D srl

Nov 2014 – Present · 6 yrs 4 mos
Torino

Agenzia di Comunicazione del gruppo Mailander.

- ✔ Prgetti di Comunicazione Integrata
- ✔ Comunicazione Digitale
- ✔ Formazione
- ✔ Sviluppo del potenziale
- ✔ Organizzazione operativa
- ✔ Team management



Comdata Group

9 yrs

Senior Project Manager Estero

2012 – 2014 · 2 yrs

Buenos Aires, Argentina

- ✔ Start-up
- ✔ Training
- ✔ Train the trainers
- ✔ Comunicazione Interna
- ✔ Selezione
- ✔ Coordinamento Operativo
- ✔ Miglioramento Processi
- ✔ Quality Assurance
- ✔ Inglese
- ✔ Spagnolo

Senior Project Manager

2010 – 2012 · 2 yrs

- ✔ Process Improvement
- ✔ Quality Assurance
- ✔ Formazione
- ✔ e-learning
- ✔ Project Management
- ✔ Accounting

Show 1 more role



Responsabile Customer Care Spagna e Francia

Olivetti · Full-time

1999 – 2005 · 6 yrs

- ✔ Inglese
- ✔ Spagnolo
- ✔ Francese
- ✔ Customer Care
- ✔ Help Desk
- ✔ International Help Desk
- ✔ Traduzioni
- ✔ Procedure e Processi
- ✔ Coordinamento



Addetta formazione

C.E.P. Piemonte · Full-time

1997 – 1998 · 1 yr

Torino, Piemonte, Italia

- ✔ Formazione
- ✔ Accoglienza
- ✔ Supporto operativo

Experience



Copywriter & Digital Storyteller

Mailander · Freelance

Jun 2019 – Present · 1 yr 9 mos

Torino, Italia



Social media manager

lilianamalimpensa.com · Freelance

Nov 2020 – Present · 4 mos

Torino, Piemonte, Italia



Copywriter e Digital Storyteller

Relazioni Digitali · R&D srl · Freelance

Jun 2019 – Present · 1 yr 9 mos

Torino, Piemonte, Italia



Redattore

Marketing del Territorio by Mailander · Freelance

Mar 2020 – Present · 1 yr

Torino, Piemonte, Italia



Storia di una libreria
prima e dopo il...



Redattore freelance

Le Rane

2019 – Present · 2 yrs

Torino, Italia

Giornalista musicale, articoli, recensioni, reportage, interviste.



Tanto cchiù nnera d' 'a
mezzanotte nun po' veni...

Show 4 more experiences



which differences?



Search



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My Network



Jobs



Messaging



Notifications



Me



Work

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LinkedIn Success Hub - Need help with your marketing strategy on LinkedIn? Ad ...

Start a post



Photo



Video



Event



Write article

Sort by: Top



Annamaria Testa • 1w

Consulente per la comunicazione

...dunque, succede che a rendere Sanders così visibile sia proprio il suo essere l'unica persona speciale che sceglie di apparire del tutto normale in una situazione a sua volta molto speciale.

See translation



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Peter Dinklage | How to Be Awesome at Your Job

2. How to Create a Life of Meaning and Purpose

Melanie McCoy

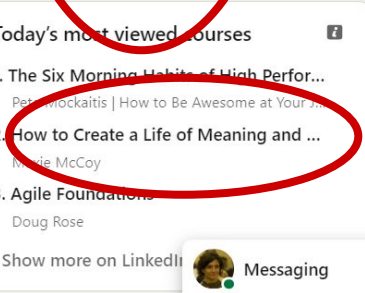
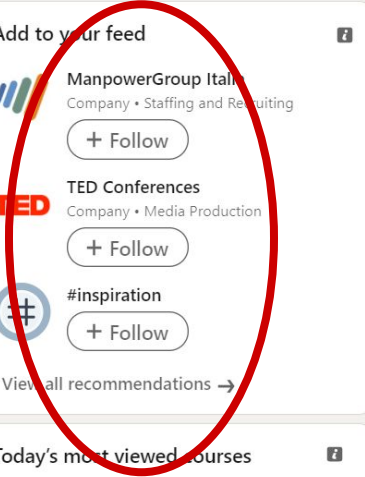
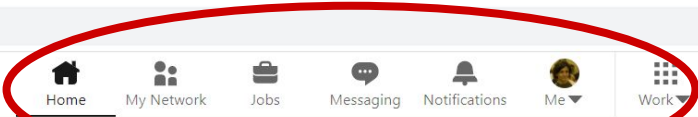
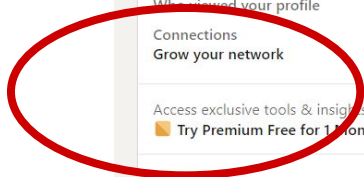
3. Agile Foundations

Doug Rose

Show more on LinkedIn



Messaging





Search



Home



My Network



Jobs



Messaging



Notifications



Me



Work

Try Premium Free for 1 Month



LinkedIn Success Hub - Need help with your marketing strategy on LinkedIn? Ad

view profile



Donatella Romano

- Senior Communication Account
- Training
- Coaching
- Project Management
- Process Improvement
- Lean Approach
- Start-up

Who viewed your profile 20

Connections 400

Grow your network

Access exclusive tools & insights

Try Premium Free for 1 Month

My items

Groups

Events

Followed Hashtags

Discover more

Start a post

Photo

Video

Event

Write article

Sort by: Top



Annamaria Testa • 1st

Consulente per la comunicazione

1w •

...dunque, succede che a rendere Sanders così visibile sia proprio il suo essere l'unica persona speciale che sceglie di apparire del tutto normale in una situazione a sua volta molto speciale.

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2. How to Create a Life of Meaning and ...

Maxie McCoy

3. Agn...

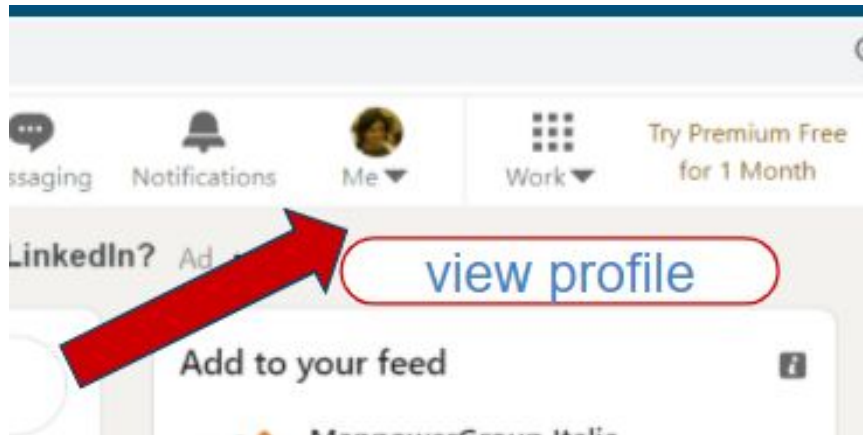
Doug Rose

Show more on LinkedIn



Messaging





When you click on Me - View profile you go to your back-end editor

Create your profile



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Search



My Network



Try Premium Free for 1 Month

LinkedIn Success Hub - Need help with your marketing strategy on LinkedIn? Ad ...



Donatella Romano

◆ Senior Communication Account ◆ Training ◆ Coaching
◆ Project Management ◆ Process Improvement ◆ Lean Approach ◆ Start-up

Turin, Piedmont, Italy · 400 connections · Contact info

Open to

Add profile section

More...

Open to work

Senior Project Manager, Marketing
Communications Manager, Director Of Training...
[See all details](#)

Only recruiters



Relazioni Digitali - R&D srl



Laurea in Lingue e Letterature
Straniere Moderne. Universi...

Edit public profile & URL

Add profile in another language

Your dream job is closer than you think

See jobs

People you may know



Giada Pinna
Communication Advisor
and Event Manager

Messaging

The image shows a screenshot of the LinkedIn mobile application interface. At the top, there is a navigation bar with icons for Home, My Network, Jobs, Messaging, Notifications, and Me. Below this, a search bar is visible with the text "Search by name or company". The main content area displays a profile card for Donatella Romano, a Senior Communication Account. The profile card includes a list of skills: Training, Coaching, Project Management, Process Improvement, Lean Approach, and Start-up. A red arrow points to the "Settings & Privacy" option in the "Account" section of the dropdown menu. Other options in the menu include "View Profile", "Help", "Language", "Manage", "Posts & Activity", "My Posted Jobs", and "Sign Out".

Home My Network Jobs Messaging Notifications Me Work Try Pre for

Donatella Romano
Senior Communication Account
Training
Coaching Project Management
Process Improvement Lean Approach Start-up

View Profile

Account
Settings & Privacy
Help
Language

Manage
Posts & Activity
My Posted Jobs
Sign Out

Search by name or company

more contacts
ort contacts
e synced contacts

See jobs

Linked i

Account preferences

Sign in & security

Visibility

Visibility of your profile & network

Visibility of your LinkedIn activity

Communications

Data privacy

Advertising data

Have questions?
Visit [Help Center](#)

Choose whether you're visible or viewing in private mode Full profile

Story viewing options Change
Choose whether you're visible or viewing in private mode

Edit your public profile Change
Choose how your profile appears to non-logged in members via search

Who can see or download your email address Change
Choose who can see your email address on your profile or in approved apps or download it in their data export

Connections Change
Choose if your connections can see your connections list Yes

Who can see your last name Change
Choose how you want your name to appear Full

Representing your organization and interests Change



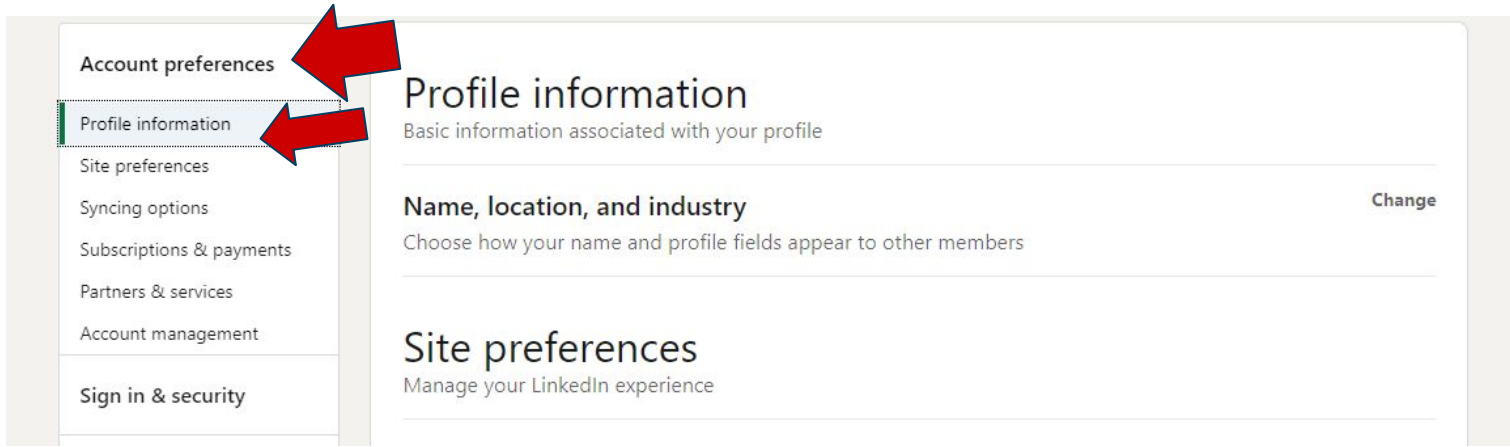
**Modify your url:
no numbers
just name**

g Notifications Me Work Try Premium Free for 1 Month

ience today. Ad ...

Edit public profile & URL ?

Add profile in another language ?



The image shows a screenshot of the LinkedIn account preferences page. On the left is a navigation menu with the following items: Account preferences, Profile information, Site preferences, Syncing options, Subscriptions & payments, Partners & services, Account management, and Sign in & security. Two red arrows point to 'Account preferences' and 'Profile information'. The main content area is titled 'Profile information' and includes the subtitle 'Basic information associated with your profile'. Below this is a section titled 'Name, location, and industry' with a 'Change' link on the right. The text below this section reads 'Choose how your name and profile fields appear to other members'. Below that is a section titled 'Site preferences' with the subtitle 'Manage your LinkedIn experience'.

In this section you have many options to set

Account preferences

Profile information

Site preferences

Syncing options

Subscriptions & payments

Partners & services

Account management

Sign in & security

Visibility

Communications

Data privacy

Advertising data

Have questions?

[Visit Help Center](#)

Profile information

Basic information associated with your profile

Name, location, and industry

[Change](#)

Choose how your name and profile fields appear to other members

Site preferences

Manage your LinkedIn experience

Language

[Change](#)

Select the language you use on LinkedIn

English

Content language

[Change](#)

Select a language for translation

Autoplay videos

[Change](#)

Choose to autoplay videos in your browser

Yes

Showing profile photos

[Change](#)

Choose to show or hide profile photos of other members

Everyone

Feed preferences

[Change](#)

Customize your feed


People also viewed

[Change](#)

Choose if this feature appears on your profile

No


← Edit contact info ✕

Profile URL
[linkedin.com/in/donatellaromano35](https://www.linkedin.com/in/donatellaromano35) 

+ Add website


Phone

Address

Email address
donatella.frida35@gmail.com 

+ Add instant messenger

Birthday

 Birthday visible to: Your network

Apply

How to **search** a new job



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LinkedIn navigation bar: Home, My Network, Jobs, Messaging, Notifications, Me, Work, Try Premium Free for 1 Month

Navigation bar (highlighted): My Jobs, Job Alerts, Salary, Interview Prep, More

Post a free job button

Search for your next job

Search by title, skill, or company | City, state, or zip code | Search

Job searches

- Responsabile formazione e comunicazione (Alert on - Turin, Piedmont, Italy)
- Comunicazione (7 new) (Alert on - Turin, Piedmont, Italy)
- Comunicazione Crossmediale (Alert on - Turin, Piedmont, Italy)
- Comunicazione mark (Alert on - Piedmont, Italy)

When you're searching for a job on LinkedIn, there are a few things you can do to get the most out of your search

Find Jobs on LinkedIn - Best Practices

Try Premium to see jobs where you would be a top applicant

Mirko and millions of members use Premium

Try Free for 1 Month

Recommended for you (highlighted)

Based on your profile and search history

- Amazon: Onboarding Coordinator
- Advice: Account executive del marketing
- Italian Speakers - Remote Transcribers
- UMANA: HR RECRUITER - AREA ASSISTENZA ALI & FAMIGLIA



Search by title, skill, ...

City, state, or zip code

Search



Home



My Network



Jobs



Messaging



Notifications



My Jobs



Job Alerts



Salary



Skill Assessments



Interview Prep



Resume Builder



Application Settings



Post a free job

Suggested job searches

senior account manager

account manager

senior account manager team lead

lead account manager

account manager team lead

executive account manager

manager account management

Remote opportunities

Because you expressed interest in remote work



Practice Lead Professional Services

TIBCO
Italy (Remote)

Actively recruiting

3 hours ago · Easy Apply



Travel Ambassador

Home Based Business and Network Marketing Industry
Milan, Lombardy, Italy (Remote)

Actively recruiting



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Common Questions

26 questions

Categories

See more interview questions by job title X

1 Tell me about yourself.

2 What is your greatest strength?

3 What is your greatest weakness?

4 Why should we hire you?

5 Why do you want to work here?

6 Tell me about a time you showed leadership.

7 Tell me about a time you were successful on a team.

8 What would your co-workers say about you?

9 Why do you want to leave your current role?

10 Describe your most challenging project.

Tell me about yourself.

Practice and get feedback

3,935,586 people viewed this question

Overview

A lot of jobs require someone who can think on their feet or present ideas with crispness and clarity. This question provides employers with an early preview of your core skills, your personality and your ability to respond to an unstructured question.

Unlock sample answers with expert feedback using LinkedIn Premium

Try Free for 1 Month

Sample answer 1

By Jenny Foss, Career Strategist at linkedin-corp
1,705,999 views · Includes video

Unlock

From a very early age I've been a problem solver. I was that kid who would take apart anything so I could see how it worked—and then try to put it back together. As you can imagine, it drove my parents nuts. But even though I...

Sample answer 2

By Marketing & Brand Manager Professional
881,186 views

Unlock

In my current role as the marketing analyst responsible for a shampoo product line, my core responsibility is to assist the marketing manager to prepare the analytics for monthly sales, as well as a sales prediction model. I als...

Sample answer 3

By Product Manager Professional
821,972 views

Unlock

I would describe myself as highly curious and focused on learning in all parts of life, personal and professional. In my professional life, I look for the hardest problems to solve and where I can learn and develop the most. I've...

Common Questions

26 questions

Categories

1 Tell me about yourself.

2 What is your greatest strength?

3 What is your greatest weakness?

4 Why should we hire you?

5 Why do you want to work for us?

6 Tell me about a time you showed leadership.

7 Tell me about a time you were successful on a team.

8 What would your co-workers say about you?

9 Why do you want to leave your current role?

10 Describe your most challenging project.

Sample answer 3

By Product Manager Professional
821,972 views

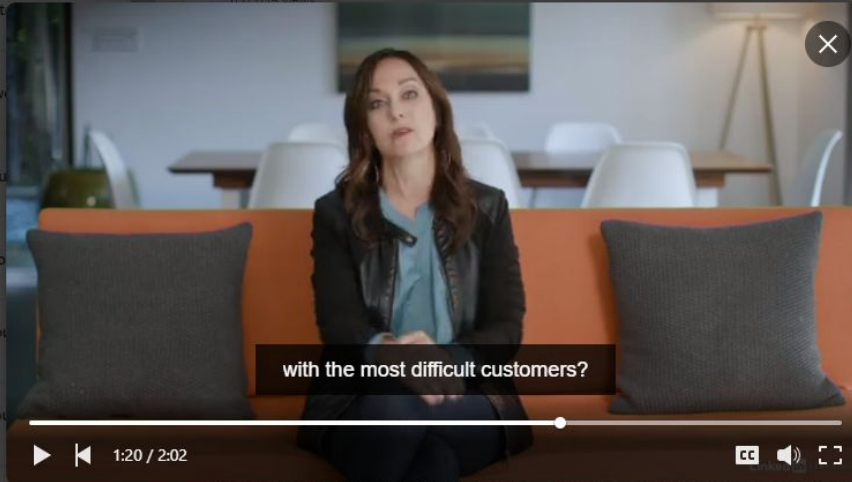
I would describe myself as highly curious and focused on learning in all parts of life, personal and professional. In my professional life, I look for the hardest problems to solve and where I can learn and develop the most. I've...

Unlock

Sample answer 4

By Mechanical Engineer Professional
657,030 views

Unlock



...expertise in firmware
...by career, and find a...

View

...hat'll help you nail the

...es of your career. The
...unstructured question.

Use the job description to prepare...

See more

Tips

Stories

LinkedIn implemented the stories such as Fb and Ig. It is useful to share rapidly contents and ideas.

The story is always at the top of the page on mobile.

Build the network



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Search



Home



My Network



Jobs



Messaging



Notifications



Me



Work

Try Premium Free for 1 Month

LinkedIn Ad Vantage - Play our new choose-your-own-adventure video experience today. Ad ...

Manage my network

- Connections 400
- Teammates 10
- Contacts 842
- People I Follow
- Groups
- Events
- Pages 26
- Newsletters
- Hashtags

Your dream job is closer than you think

See jobs

Add personal contacts

We'll periodically import and store your contacts to help you and others connect. You choose who to connect to and who to invite. [Learn more](#)

donatella.frida35@gmail.com

Continue

Invitations

Manage



Page • Human Resources
Tullio Moretto invited you to follow HRMind

Ignore [Accept](#)



Online events for you

See all



Enabling sustainability for SMEs - future proof your...
Thu, Feb 11, 3:30 PM
113 attendees

[View](#)



Virtual Summit: 2021 Digital Marketing Trends
Tue, Feb 16 - Thu, Feb 18
23,890 attendees

[View](#)



APR Virtual Boot Camp
Wed, Feb 24 - Fri, Feb 26
17 attendees

[View](#)



Raising funds from Capital Venture
Tue, Feb 16, 7:00 PM
61 attendees

[View](#)



Audi e-tron GT world premiere: The Day of Progress
Today, 7:00 PM
10,456 attendees

[View](#)



Multifamily Operations Summit
Wed, Mar 10 - Fri, Mar 12
772 attendees

[View](#)

People you may know with similar roles

See all





Search



Home



My Network



Jobs



Messaging

Ne

Saved contacts

Phone contacts

842 Imported Contacts

Sort by: Recently added

Search by name or company

Assoenology Diverio
Created: 11/3/2016

Aidp Hotel
Created: 10/31/2016

Barbara Faloppa
Created: 10/31/2016

Tullio
Created: 10/28/2016

Babbo
Created: 10/28/2016

torino9@ageallianz.it
Created: 10/25/2016

Invite

Bertolotti Avvocato
Created: 10/25/2016

romano_giovanna@ymail.com
Created: 10/25/2016

Invite

Macjek
Created: 10/25/2016

Imported contacts from your agenda/mobile contact list.



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People you may know with similar roles

See all

A screenshot of a LinkedIn interface showing a grid of eight profile cards. Each card features a circular profile picture, a name, a job title, a brief description, and the number of mutual connections. A 'Connect' button is located at the bottom of each card. The cards are arranged in two rows of four. The first row includes Gabriele Massa (OWNER CAPRI SOMMELLERIE F&B...), Cristiana Bertero (Head of Sales Development Generali...), Luca Romozzi (Helping travel marketers to move travellers from...), and Enrico Bonardo (Director Of Sales Marketing presso...). The second row includes Andrea Omedei (Direttore di filiale presso Intesa Sanpaolo), Federica Conserva (Team Leader TLC - Project Leader), Paolo Gabrielli (Head of After Sales (Global) presso...), and Sandra Albaladejo (Manager Account en Weekendsk). Each card also indicates the basis for the recommendation (e.g., 'Based on your profile') and the number of mutual connections (e.g., '3 mutual connections').

Name	Role	Mutual Connections
Gabriele Massa	OWNER CAPRI SOMMELLERIE F&B...	3
Cristiana Bertero	Head of Sales Development Generali...	3
Luca Romozzi	Helping travel marketers to move travellers from...	4
Enrico Bonardo	Director Of Sales Marketing presso...	2
Andrea Omedei	Direttore di filiale presso Intesa Sanpaolo	38
Federica Conserva	Team Leader TLC - Project Leader	38
Paolo Gabrielli	Head of After Sales (Global) presso...	9
Sandra Albaladejo	Manager Account en Weekendsk	1

Suggestion: start from your contacts then bit a bit connect to others (don't hurry)

People you may know in Greater Turin Metropolitan Area

See all

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Fondazione 1563

Valorizzazione del patrimonio culturale, sostegno alla ricerca, digital humanities
Think Tanks · Torino, Torino · 316 followers



Sara works here · 11 employees

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Videos

About

La Fondazione 1563 gestisce e valorizza l'Archivio Storico della Compagnia di San Paolo e sostiene un articolato programma di ricerca sul Barocco e sulla Global History, anche attraverso un bando annuale per borse di alti studi rivolto a giovani ricercatori umanisti. La pubblicazione digitale dell'imponente materiale storico rappresenta ... see more

See all details



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About

Unfollow


Share in a message

Report abuse

Out

Overview

La Fondazione 1563 gestisce e valorizza l'Archivio Storico della Compagnia di San Paolo e sostiene un articolato programma di ricerca sul Barocco e sulla Global History, anche attraverso un bando annuale per borse di alti studi rivolto a giovani ricercatori umanisti. La pubblicazione digitale dell'imponente materiale storico rappresenta una delle attività più recenti e di ampio richiamo internazionale.

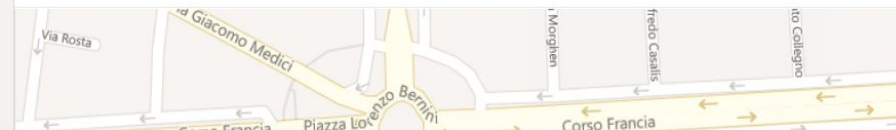
Website	http://www.fondazione1563.it/
Industry	Think Tanks
Company size	2-10 employees 11 on LinkedIn 
Headquarters	Torino, Torino
Type	Nonprofit
Specialties	archivi, cultura, and ricerca

Locations (1)

Primary

Piazza Gian Lorenzo Bernini, 5, Torino, Torino 10138, IT

[Get directions](#) 





Fondazione 1563
316 followers

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316 followers
3d • Edited •

Oggi al via il corso di alta formazione in gestione dei patrimoni artistico-culturali e delle collezioni corporate di Gallerie d'Italia Academy di [Intesa Sanpaolo](#).
...see more

[See translation](#)



Gallerie d'Italia Academy di Intesa Sanpaolo
fondazione1563.it • 1 min read

17

Like Comment Share Send

Be the first to comment on this

Home

About

Posts

Jobs

People

Videos



Create job alert for **Fondazione 1563**

Get notified when Fondazione 1563 posts new jobs that match your interest.

Create job alert



There are no jobs right now.

Create a job alert and we'll let you know when relevant jobs are posted.

11 employees

Search employees by title, keyword or school

< Previous Next >

Where they live + Add

10 | Italy

7 | Turin Area, Italy

2 | Rome Area, Italy

1 | Ferrara Area, Italy

Where they studied + Add

5 | Università degli Studi di Torino

2 | Alma Mater Studiorum – Università di Bolo...

2 | Collegio Carlo Alberto

1 | Università Ca' Foscari Venezia

Show more ▾

People you may know



Connect

Connect

Message



Francesca Boca... · 2nd
Art Historian



1 shared connection

Connect



Giuseppe Fulvio... · 3rd
Postdoctoral Researcher presso
Fondazione 1563

Connect



Nicola Badolato · 3rd
Senior Assistant Professor presso
University of Bologna

Connect



Cecilia Veronese · 3rd
Laureanda magistrale in Storia
dell'Arte Moderna presso...

Connect



Chiara Carpentini... · 3rd
Ricercatore in Storia dell'Arte
presso Fondazione 1563

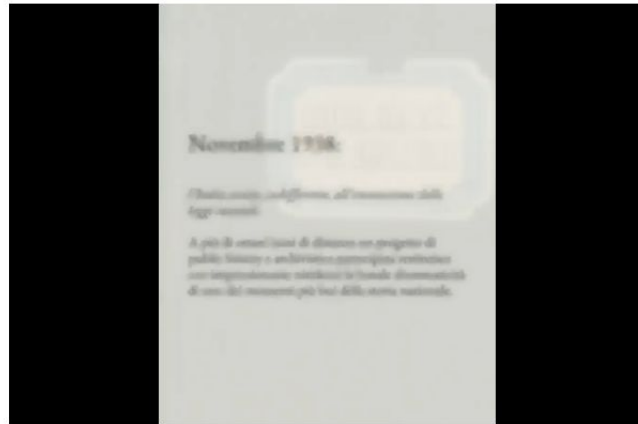
Connect



Sara Piselli · 3rd
Ricercatore borsista presso
Fondazione 1563

Connect

Most recent video



#GiornoDellaMemoria.

Accessibilità, responsabilità,
ricerca, divulgazione.

Il valore della scelta culturale e
civile della Fondazione 1563
nella gestione dell'Archivio
Storico della **Compagnia di San
Paolo** si esplica nelle attività
connesse al suo patrimonio
documentale.

Con il progetto Le Vite le fonti
documentarie narrano la Storia:
history telling, uman ...see more

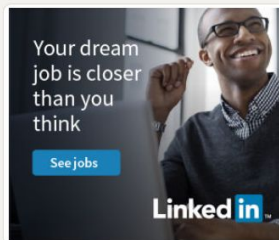
👍❤️ 10 · 1w

👍 Like 💬 Comment ➔ Share

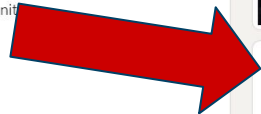
View post

All videos





When you see a page, you are informed on similar companies that may be interesting for you



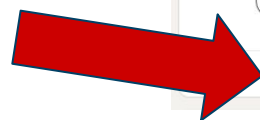
Pages people also viewed

- Compagnia di San Paolo**
 Philanthropy
 8,466 followers
 + Follow
- Fondazione Cariplo**
 Philanthropy
 18,774 followers
 + Follow
- Intesa Sanpaolo Formazione**
 Education Management
 2,061 followers
 + Follow

Pages people also viewed

- Compagnia di San Paolo**
 Philanthropy
 8,466 followers
 + Follow
- Fondazione Cariplo**
 Philanthropy
 18,774 followers
 + Follow
- Intesa Sanpaolo Formazione**
 Education Management
 2,061 followers
 + Follow

See all similar pages



Pages people also viewed



Compagnia di San Paolo

Philanthropy

8,466 followers

+ Follow



Fondazione Cariplo

Philanthropy

18,776 followers

+ Follow



Intesa Sanpaolo Formazione

Education Management

2,061 followers

+ Follow



Intesa Sanpaolo

Banking

352,076 followers



2 connections work here

+ Follow



Fondazione Torino Musei

Museums & Institutions

8,769 followers

+ Follow



Fondazione CRT

Philanthropy

8,623 followers

+ Follow



Centro Conservazione e Restauro "...

Research

8,794 followers

+ Follow



Feltrinelli Education

Professional Training & Coaching

3,009 followers

+ Follow



Regione Piemonte

Government Administration

18,981 followers



Next Fashion School by Carla Secoli

Professional Training & Coaching

144 followers

Let's go back to posts



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Fondazione 1563
Valorizzazione del patrimonio culturale, sostegno alla ricerca, digital humanities
Think Tanks - Torino, Torino · 316 followers

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All Images Documents Videos Ads Sort by: Top

Fondazione 1563
316 followers

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316 followers · 30 · Edited · 🌐

Oggi al via il corso di alta formazione in gestione dei patrimoni artistico-culturali e delle collezioni corporate di Gallerie d'Italia Academy di [Intesa Sanpaolo](#).

Dall'esperienza del [#ProgettoCultura](#) di Intesa Sanpaolo il primo corso di alta formazione per manager culturali. Un corso per professionisti della gestione di patrimoni artistici e culturali di privati, istituzioni non profit e imprese.

Fondazione 1563 per l'Arte e la Cultura della Compagnia di San Paolo sostiene il progetto con 4 borse di studio per candidati meritevoli e partecipa attraverso l'erogazione di alcune docenze sui progetti di digitalizzazione e valorizzazione dell'Archivio storico della Compagnia di San Paolo.

L'iniziativa è un'opportunità innovativa di crescita per giovani professionisti del settore in una prospettiva aggiornata sui temi e sulle sfide del presente.

[See translation](#)

Like Comment Share Send

The text is shown as an abstract. Here it is open.
It shows that there is an editorial plan and the text is coherent with the visual.
It is an external link to describe a training project in partnership with San Paolo.
notice the hyperlink tag to San Paolo and the main # about the event/project.

People can interact with like, comments, sharing the content or sentind to other people

Fondazione 1563

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Oggi al via il corso di alta formazione delle collezioni corporate di

Dall'esperienza del #Progetto

formazione per manager culturali patrimoni artistici e culturali


Fondazione 1563 per l'Arte e

progetto con 4 borse di studio

l'erogazione di alcune docenze

dell'Archivio storico della Co

L'iniziativa è un'opportunità innovativa di crescita per giovani professionisti del settore in una prospettiva aggiornata sui temi e sulle sfide del presente.



- Save
Save for later
- Copy link to post
- Embed this post
Copy and paste embed code on your site
- Report this post
This post is offensive or the account is hacked
- Who can see this post?
Visible to anyone on or off LinkedIn

The 3 dots give us a number of opportunities:

- Save it to go afterwards to read it or share it
- Copy link for any use
- Embed into a website
- Repost it from your profile
- Info about this post



Let's start planning and posting...



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Suggestion

Video cv

setting - where to make the video

text - prepare your speech

length - 2 min, more or less...

key message - your main characteristics, what do you want to deliver to your audience

paraverbal - tone of voice, rhythm, etc...

non-verbal - what to wear, gestures, how to move...

Thank you!

d.romano@mailander.it

NICO EDEL



PALAZZO CARIGNANO-PALAZZO MADAMA-STUPINIGI

TORINO
GIUGNO-OTTOBRE XV

MOSTRA DEL BAROCCO PIEMONTESE

GROS MONTI & C² TORINO

ESENTE DA BOLLO



Fondazione
1563

The 1937 *Piedmontese* *Baroque Exhibition*



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Flying boats...

La peota Bucintoro



ARCHIVIO STORICO LUCE

La peota Bucintoro

GIORNALE LUCE B1062
del 17/03/1937

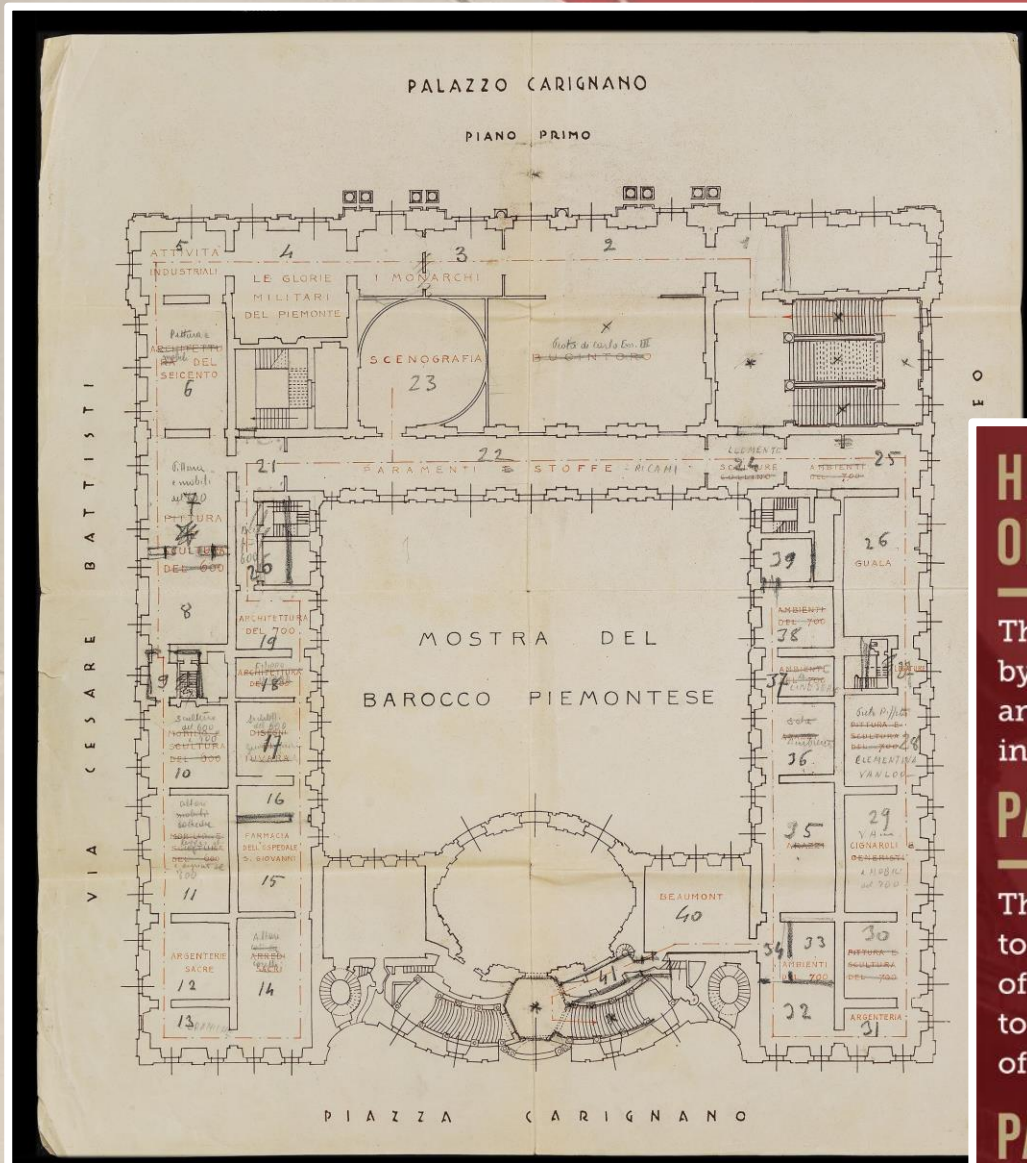
0:00 / 0:49



<https://www.youtube.com/watch?v=1-549EAyDEw>



Three different locations together



HUNTING LODGE OF STUPINIGI

This elegant architectural gem designed by Juvarra is home to the Museum of Art and Furniture, which opened to the public in the mid-Twenties.

PALAZZO MADAMA

The exhibition is also an opportunity to appreciate the recent reorganization of the exhibition spaces that have come to house the collections of the Museum of Ancient Art.

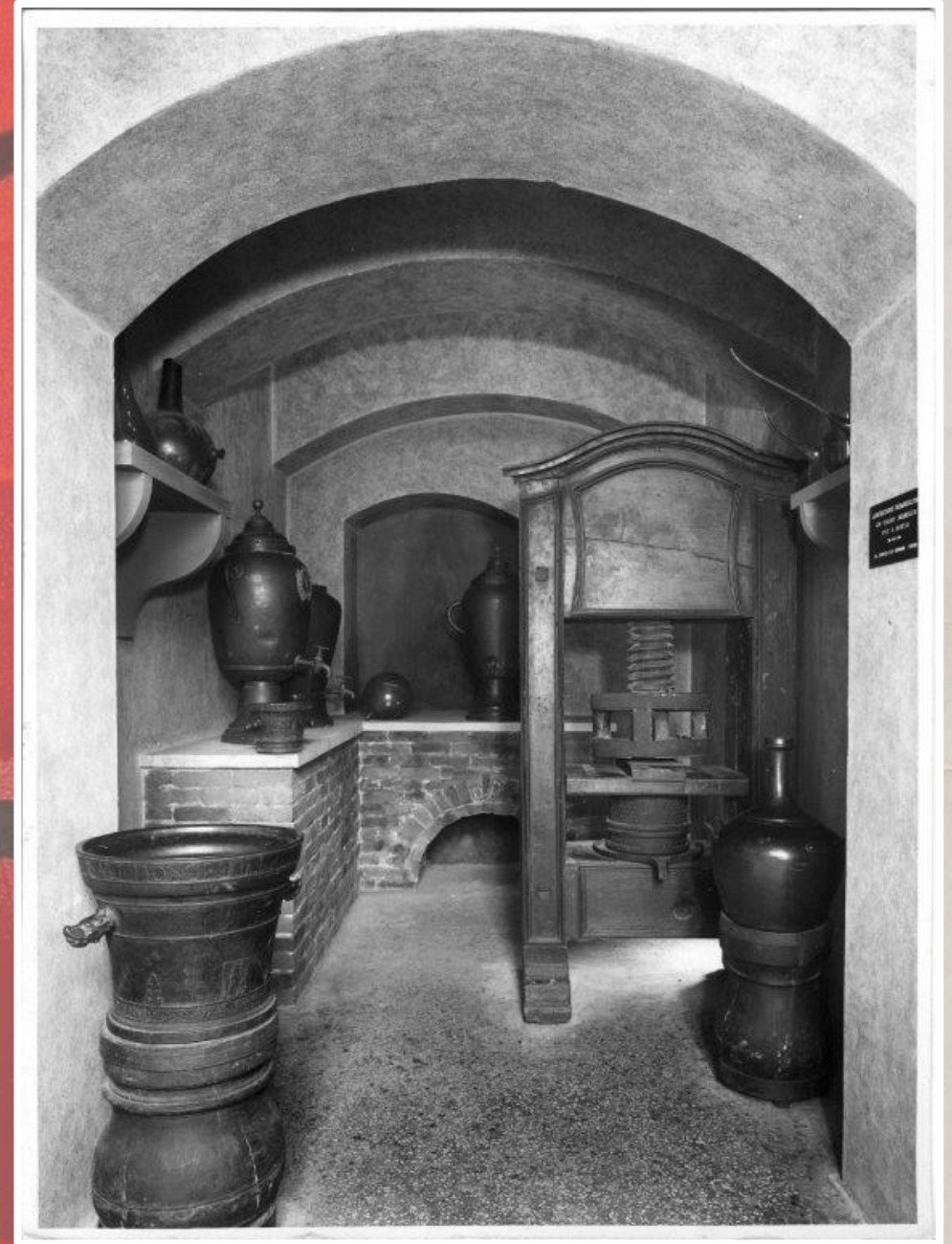
PALAZZO CARIGNANO



Period rooms



Period rooms



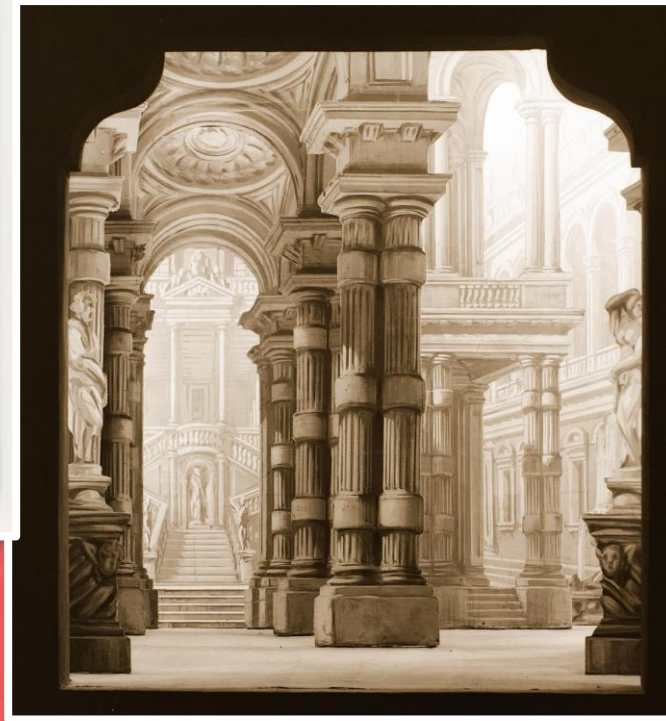
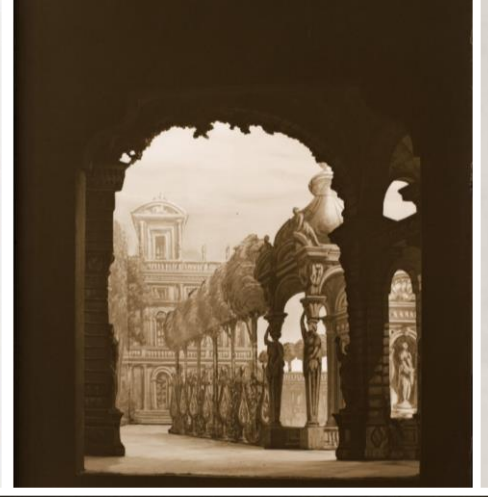
Period rooms



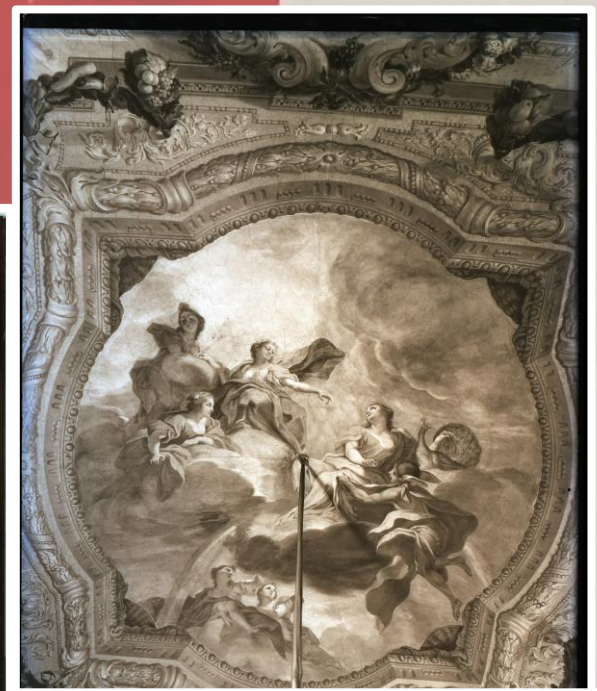
Period rooms



Period rooms



Palazzo Carignano



The Exhibition background

llissimo alla mostra del 1928.
 All'Architetto Juvarra si darà nella mostra un risalto
 mettendogli accanto opere dei

Roma 5 Aprile 1937 *XL*

GR. UFF. MICHELE SEGRE
 82 PIAZZA DI SPAGNA
 ANGOLO VIA CARROZZE

STAATLICHE MUSEEN
STAATLICHE KUNSTBIBLIOTHEK
 (VORMALS BIBLIOTHEK DES KUNSTGEWERBE-MUSEUMS)

16. Januar 1937
 su B1 620 / 1. 37

BERLIN SW 11
 PRINZ-ALBRECHT-STRASSE 77
 TELEPHON: A 4-ZENTRUM-9589
 ANSCHRIFT BITTE UNPERSÖNLICH

An das
 Kunstgeschichtliche Institut der Joh.
 Wolfgang Goethe Universität

MOSTRA DEL BAROCO
 PALAZZO CARIGNANO - PALAZZO
 CIVICO DI CHIARI - MUNICIPI

Disegno della pianta della Chiesa del Vittoriano
 Altra pianta
 Sezioni trasversali e longitudinali
 Progetto della Madonna della Fontana dell'Esquilino

Municipio di Pavia di
 Chiari X

1. Pianta chiesa
 del V. Homo 1781
 37 x 52

2. altra pianta
 id.

3. sezioni
 trasv. 45 x 57

4. sezione longitud.
 id.

5. sez. trasv. 10

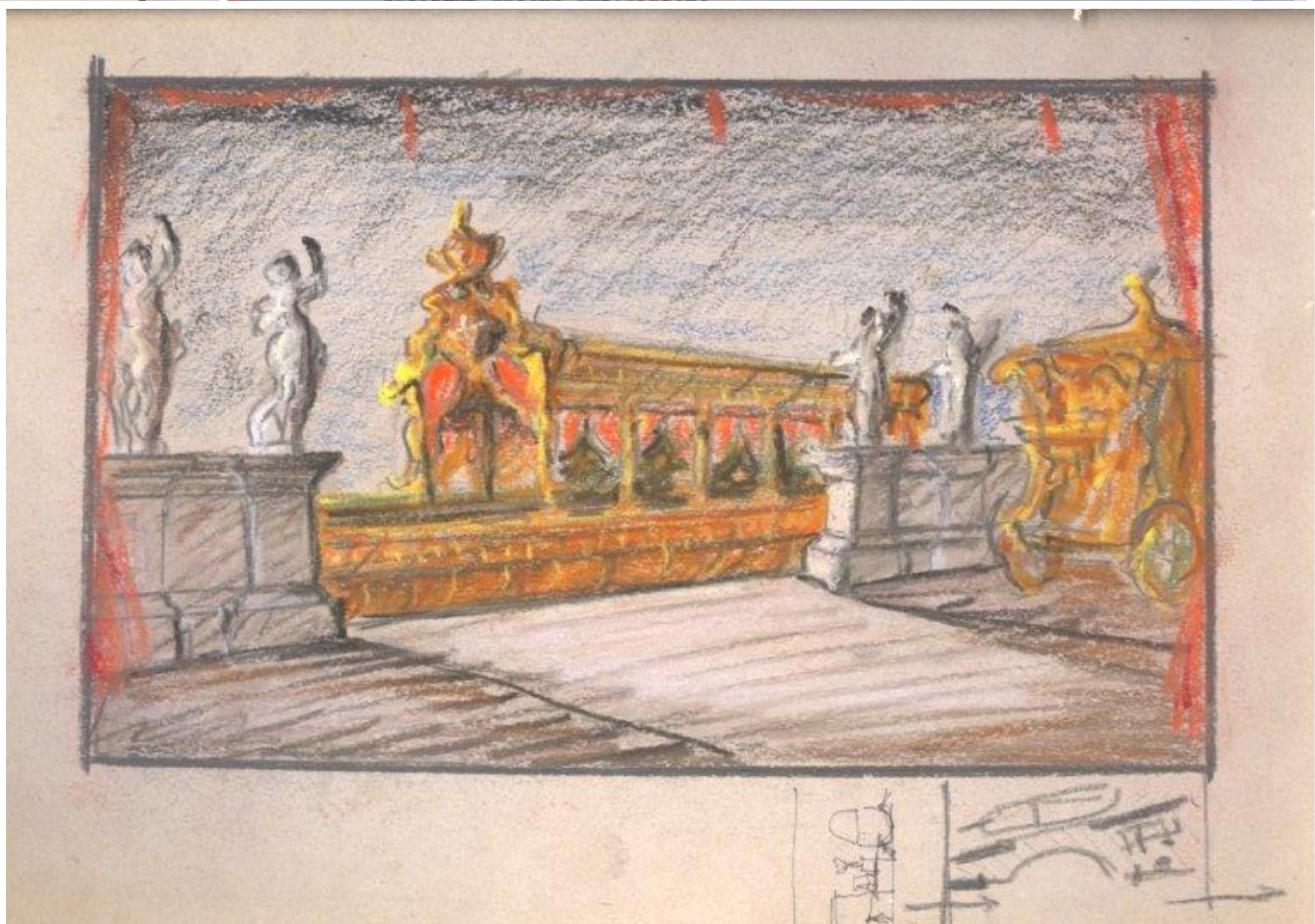
6. Progetto della Madonna
 della Fontana di
 R. Barbieri 1777

Ill. ^{mo} Sig. Dott. Vittor Viale Torino

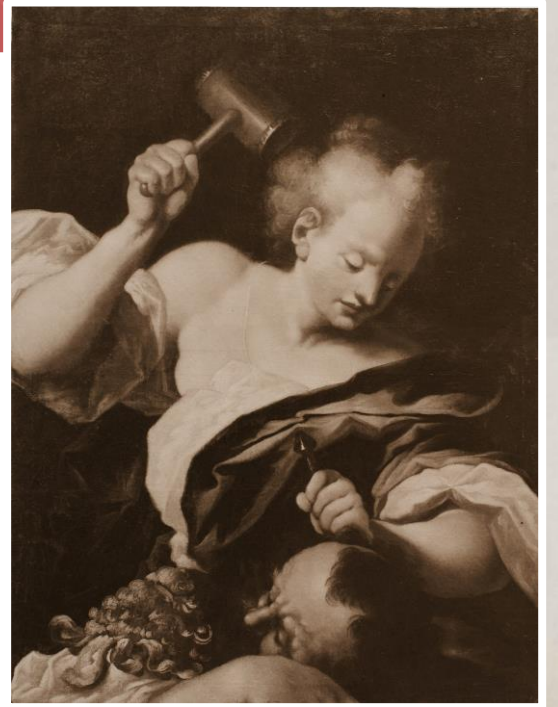
Sono ben lieto ed onorato di aver
 in prestito alla Mostra del Barocco Pien-
 qualche pezzo della mia collezione.

Tra gli oggetti scelti, avrei due ca-
 due lucchese, alcune statue, una
 pietra con bolli originali ep. Barocco Pien-
 S. G. R. il Principe di Piemonte si-
 gnata di consigliarmi anche l'in-
 una grande coppiera con base, ep.
 fine 1700, proveniente da Torino, fo-
 mente di manifattura Piemontese

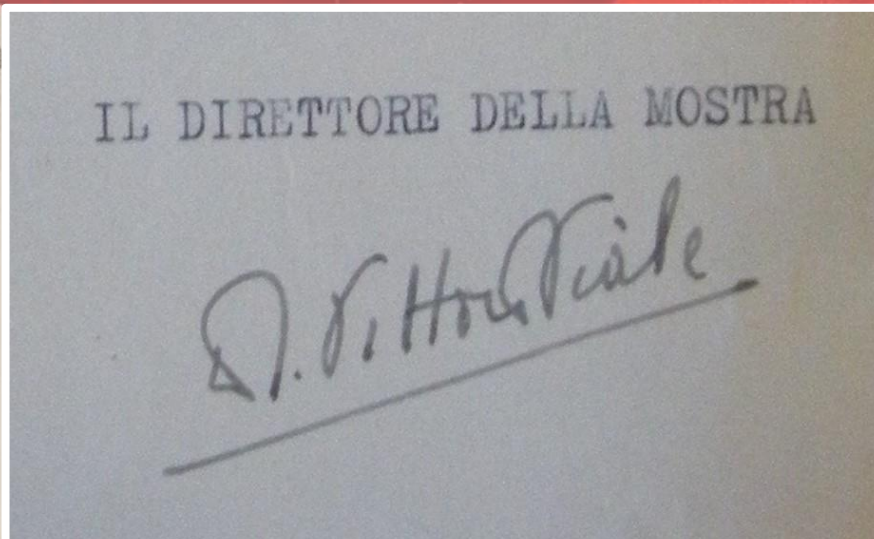
Inoltre avrei una piccola colle-
 di argenti di rito ebraico, sem-



The objects and the photos



The perfect specialist: Vittorio Viale



VITTORIO VIALE IS THE CURATOR

Viale is an archaeologist and art historian and the director of the Civic Museums of Turin since 1930 (a position he held until 1965). He was one of the protagonists of cultural organization between Fascism and Republican Italy.

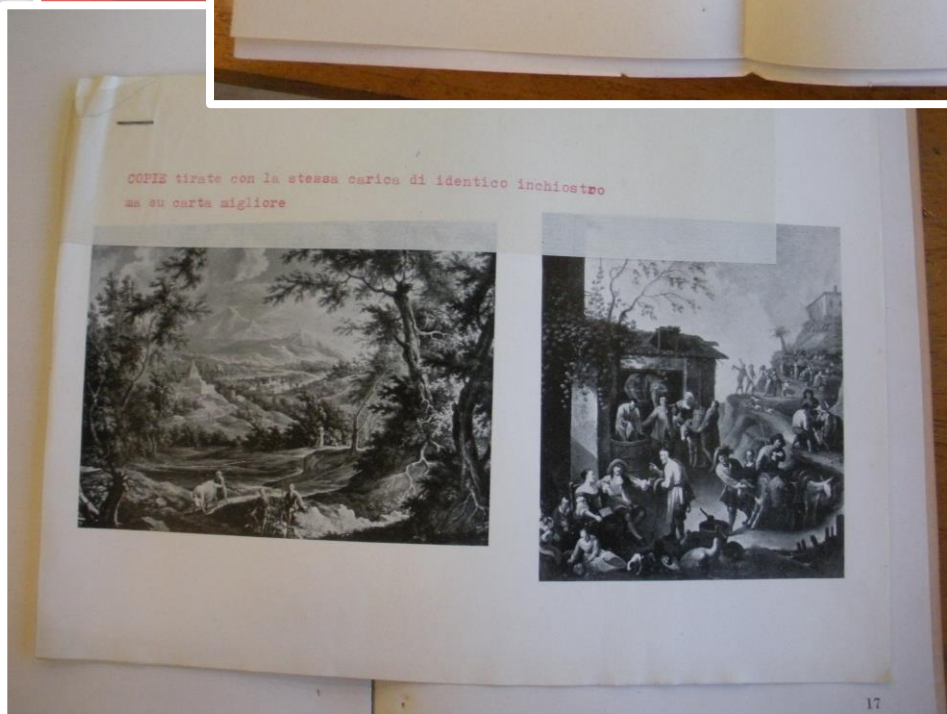
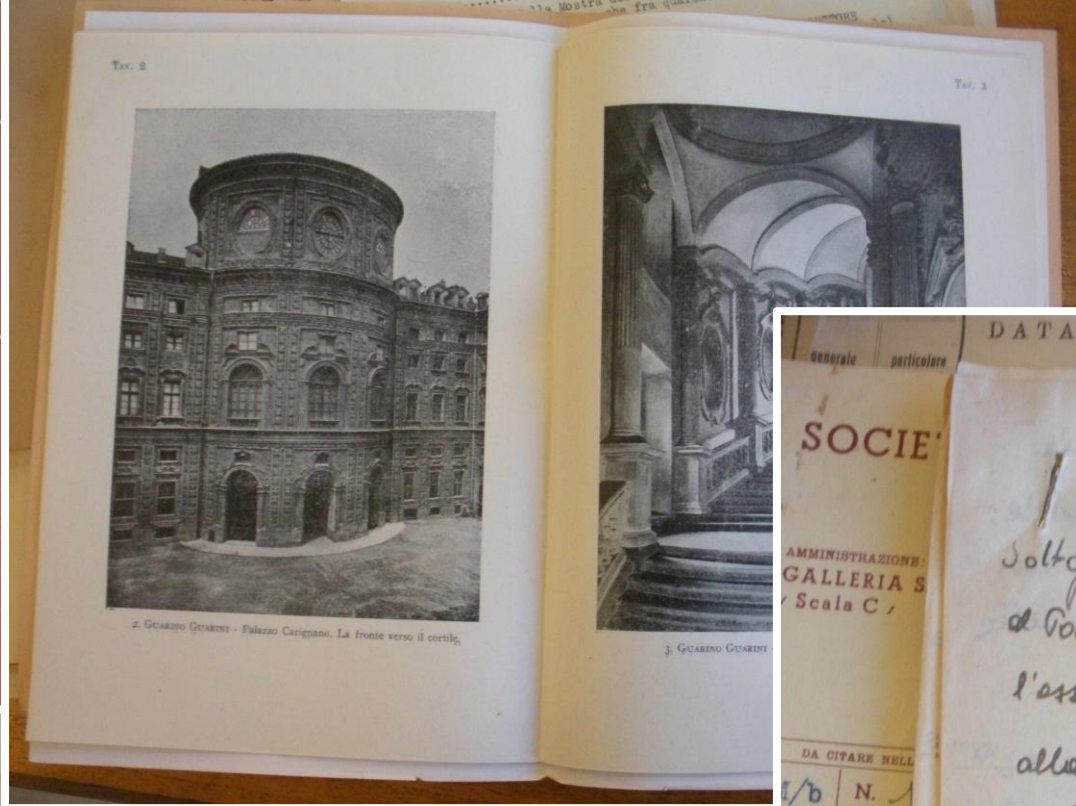
In the most difficult years of the World War, he strived to save from destruction and looting the buildings, collections and objects making up Piedmont's cultural heritage.



6954



Ongoing projects...



generale	particolare	DATA	CONVENIENZA O DESTINAZIONE	OGGI
----------	-------------	------	----------------------------	------

SOCIE'

7 Settembre 1942

AMMINISTRAZIONE GALLERIA S. / Scala C /

DA CITARE NELLE

1/b	N. /
-----	------

P. C. TORINO

UFFICIO TECNICO

Podeste rivista, l'ha aperto, o di L. 10 tavol sivi co compie mpiti. amentat materi fossero vita ar dea, ch va dell inuato vista

Sottoposta l'unità religiosa di Podestà, le ha approvato l'esecuzione del lavoro alle S.A.T.E.T, viste le difficoltà opposte da Aicame, ed i peggiori propositi della S.A.T.E.T.

Per le deliberazioni il Podestà ha detto di prendere accordi con i soci, qualora fosse necessario il visto delle consulto.

rato di riproporne a Voi la st Voi avete già dato la Vos





GAZZETTA DEL POPOLO



83 V F
TSP W





THE 1937 EXHIBITION ON PIEDMONTESE BAROQUE
HISTORICAL RECONSTRUCTION AND VIRTUAL RENDITION



<https://youtu.be/eru2q8Ebc7Y>



Fondazione
1563

Study Programme on the Age and the Culture of Baroque

2015: research team

Turin Civic Museums' Archives and Photoarchive



Turin Civic Museums Archives and Photographic Archive

THE PHOTOGRAPHIC COLLECTION

1,345 NEGATIVES
ON GLASS PLATES

These include over 400 documents, among which:

Correspondence

notes and handwritten notes by director Viale.

Folders organized by location

containing lists of items for requests and evaluations, and ownership cards.

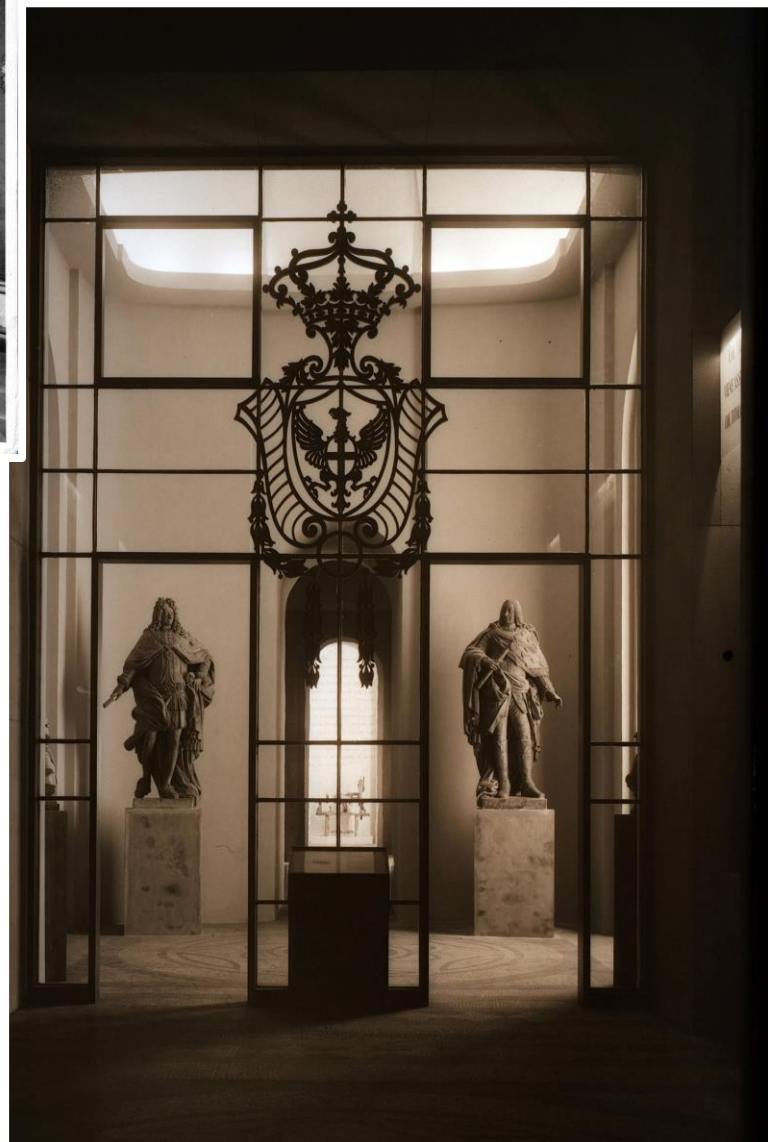
Technical drawings, sketches and plans

regarding the layout of the works in the rooms of Palazzo Carignano.

Receipt books

attesting to the receipt of about 1,300 items.

Photos of the rooms



The Conference



PROGRAMMA BAROCCO

HOME IL PROGRAMMA STUDI E RICERCHE COMUNITÀ STRUMENTI NETWORK

Fondazione 1563

della Compagnia di San Paolo si presenta.

1563: l'esperienza di Roberto Caterino, borsista 2013.

Convegno internazionale "Fortuna del Barocco in Italia. Le grandi mostre del Novecento", Torino, 28-29 novembre 2016.

1563 Mostre del Barocco piem...

1563 La Mostra del Barocco piem...

1563 La Mostra del Barocco piem...

Mostre del Barocco Piemontese del 1937 e del 1963
Introduzione ai video racconti sulle Mostre del Barocco Piemontese del 1937 e del 1963 editi

Mostra del Barocco Piemontese 1937
La Mostra del Barocco Piemontese del 1937

Mostra del Barocco Piemontese 1963



Data management

[Opere](#)[Immagini](#)[Audio/Video](#)[Biblio](#)[Archivi](#)[Testi](#)[Altri contenuti](#)[Indici](#)[Contatori](#)

Opere

[Nuovo record](#)[Cerca in Opere](#)Show **All** ▾ entriesSearch: **action****titolo**

Ant Leggi Aggiorna Cancell	Busti in stucco di Vittorio Amed
Ant Leggi Aggiorna Cancell	Busto di bronzo dorato di Vitto
Ant Leggi Aggiorna Cancell	Busto di Vittorio Amedeo III
Ant Leggi Aggiorna Cancell	Busto in cera colorata di Vittor
Ant Leggi Aggiorna Cancell	Caffettiera e zuppiera n. 1968
Ant Leggi Aggiorna Cancell	Cristina di Francia, principessa
Ant Leggi Aggiorna Cancell	Incisione con Vittorio Amedeo
Ant Leggi Aggiorna Cancell	Incisione con Vittorio Amedeo
Ant Leggi Aggiorna Cancell	Quattro stampe con dediche a
Ant Leggi Aggiorna Cancell	Ramette con ritratto di Vittorio

[Home](#) | [Database in uso](#) | [Esci](#) | Sei collegato come: [admin \(amministratore\)](#) [How To](#)[Opere](#)[Immagini](#)[Audio/Video](#)[Biblio](#)[Archivi](#)[Testi](#)[Altri contenuti](#)[Indici](#)[Contatori](#)

Immagini

[Nuovo record](#)[Cerca in Immagini](#)[\[mappa gerarchia\]](#)Show **All** ▾ entriesSearch: Previous **1** Next**action****titolo****id**

Ant Leggi Aggiorna Cancell		[977]
Ant Leggi Aggiorna Cancell		[978]
Ant Leggi Aggiorna Cancell	"Betty" - incisione	[1216]
Ant Leggi Aggiorna Cancell	"Città orientale" (schizzo per scenografia teatrale)	[286]
Ant Leggi Aggiorna Cancell	(profilo scala grande) [aggiunto a penna: Disegno architettonico per palazzo Carignano]	[1282]
Ant Leggi Aggiorna Cancell	(Quattro vignette) [aggiunto a penna: figure di frati e popolani]	[1179]
Ant Leggi Aggiorna Cancell	(V. Demignot e Claudio Francesco Beaumont) Battaglia di Canne	[1117]
Ant Leggi Aggiorna Cancell	(V. Demignot e Claudio Francesco Beaumont) Cesare e Cleopatra	[1115]
Ant Leggi Aggiorna Cancell	(V. Demignot e Claudio Francesco Beaumont) Nozze di Alessandro	[1116]
Ant Leggi Aggiorna Cancell	1) Emanuele Filiberto 1580. 2) Emanuele Filiberto duca di Savoia	[1241]
Ant Leggi Aggiorna Cancell	3° camera degli Archivi, Le parti del mondo	[239]
Ant Leggi Aggiorna Cancell	4° camera Archivi, soffitto, Giochi olimpici	[256]
Ant Leggi Aggiorna Cancell	[aggiunto a penna: Piatto con scenetta mitologica]	[1016]
Ant Leggi Aggiorna Cancell	[aggiunto a penna: Plan de la forets de Stupinis (incisione)]	[1206]
Ant Leggi Aggiorna Cancell	[aggiunto a penna: Ritratto di un duca sabaudo in armatura e parrucca]	[1264]
Ant Leggi Aggiorna Cancell	[aggiunto a penna: Sopracaminiera in legno intagliato e scolpito raffigurante la battaglia di Guastalla]	[837]
Ant Leggi Aggiorna Cancell	[aggiunto a penna] Cartone, Alessandro davanti alla tomba di Achille	[125]

Data management

Opere

[ID 605] | Modifica | Cancella | Nuovo | Crono | Compilato

TITOLO/SOGGETTO/DESCRIZIONE

Busto di Diana

NUMERO CATALOGO/INVENTARIO

241_6093

SEDE ESPOSITIVA

Palazzo Carignano

NUMERO SALA

7

VISIBILE/RICONOSCIUTA

non visibile nella foto di insieme della sala, ma ricor

AUTORE (INDICE)

Bernardo Falconi

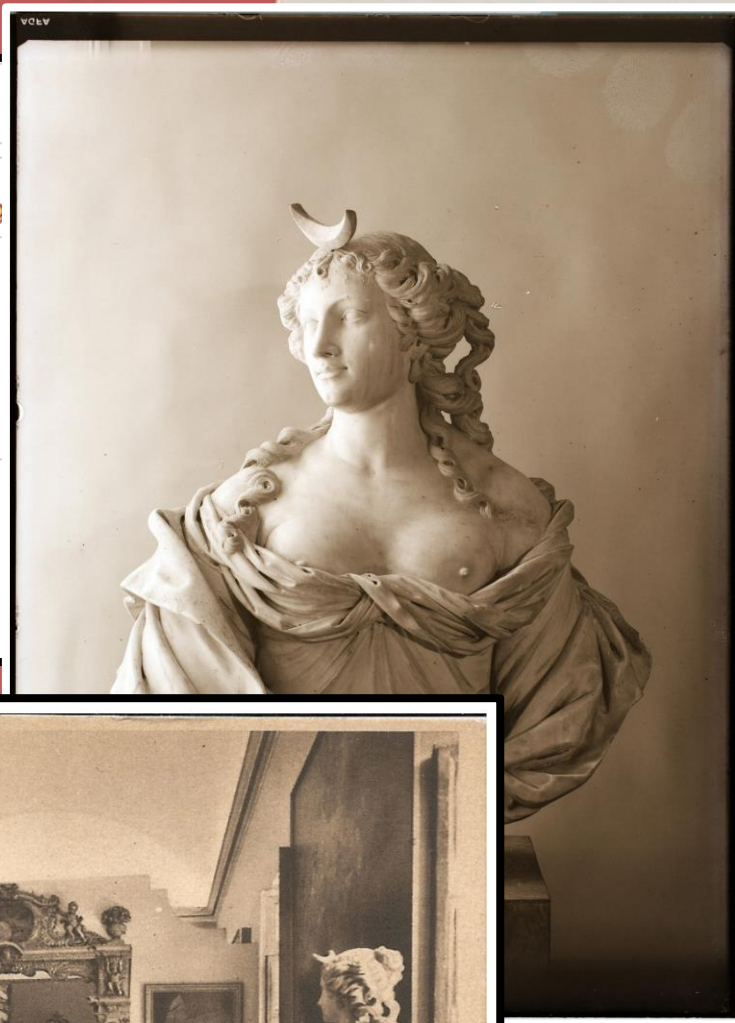
Attribuzioni | Restauri | Esposizioni | Georef | Varianti |

Aggiungi Immagine associata al record corrente Associa immagine g

Immagine 609_IMG_.jpg /
Titolo immagine Busto di Diana
Ordinamento 0
Vai al record associato



Immagine 1425_IMG_.jpg /
Titolo immagine Sala 7, veduta d'insieme, cartolina
Ordinamento 1
Vai al record associato



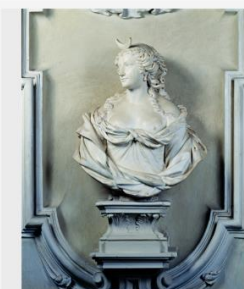
La Venaria Reale RESIDENZE REALI SARDAUDE

VISITA ESPLORA CALENDARIO EDUCAZIONE

Maria Giovanna Battista come Venere (Diana)

BERNARDO FALCONI - XVII SECOLO

Home > Collezione > Maria Giovanna Battista come Venere (Diana)



Autore
Bernardo Falconi

Titolo
Maria Giovanna Battista come Venere (Diana)

Periodo
XVII Secolo

Anno
1669

Tipologia
Scultura

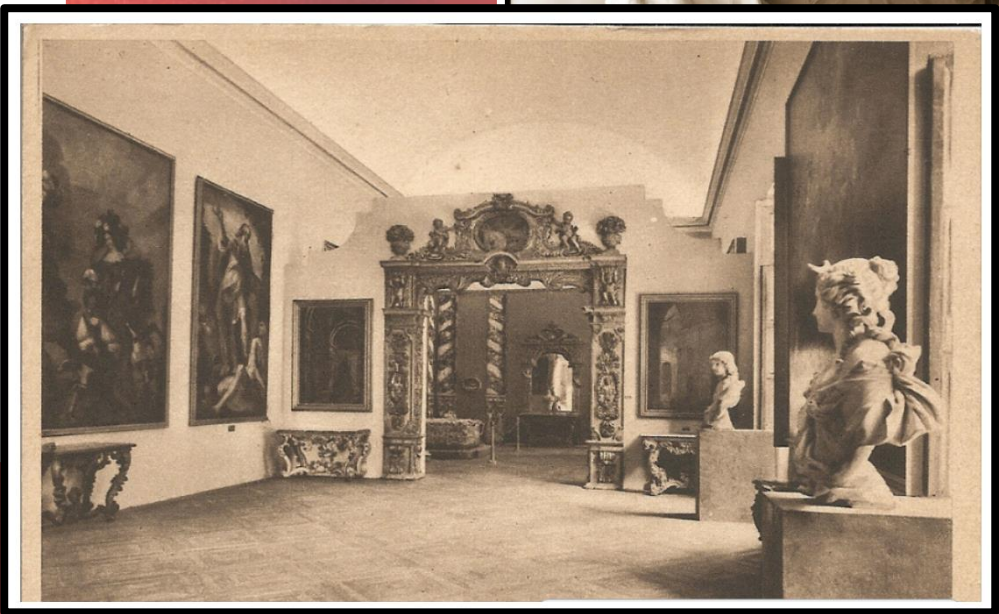

Materiale e tecnica
Marmo bianco

Ente prestatore
Rivoli (TO), Castello - Museo d'Arte Contemporanea

Collocazione
Sala 23 - Sala dei Templi di Diana

Dimensioni
h 100 x l 90 x p 50 cm

Foto dell'opera



Data management

Home | Database in uso | Esci | Sei collegato come: **admin (amministratore)**

How To

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Altri contenuti

Indici

Contatori

Aggiungi georef

Tipo prestatore
Proprietà Castello di Rivoli
Sede Castello di Rivoli

Indirizzo Piazza Mafalda di Savoia, 10098
Località Rivoli
Latitudine 45.069776
Longitudine 7.510178
[\[verifica su Google Maps \]](#)



Fonti archivistiche

[ID 1421] | Modifica | Cancella | Nuovo | Crono | Compilato

AUTORE (INDICE)

Vittorio Viale

AUTORE (RIFERIMENTI)

Vittorio Viale

TITOLO/DESCRIZIONE

AFTM SMO 137, Note concordate

DATAZIONE

1937

COLLOCAZIONE

CITTÀ Torino

ARCHIVIO Archivio Fondazione Torino Musei

FONDO -

COLLOCAZIONE AFTM SMO 137

Varianti | Associa record opera già esistente

Il record è associato al record opera:

Trionfo a grandi mazzi di fiori in latta dipinta
Seggio priorale
Peota di Carlo Emanuele III
Venere Anadiomene, Sala 2, veduta di sala
Statua di re Vittorio Amedeo II
Carlo Emanuele III, marmo
Sala 3, carta reame di Sardegna (1715)
Sala 3, carta reame di Sicilia con Vittorio Amedeo II
Sala 3, carta stati sabaudi al principio del XVII secolo
S. Francesco genuflesso davanti al Crocefisso
Deposizione
Martirio dei francescani in Giappone
Conte Trucchi di Levaldigi in bronzo
Statua di Francesco Maria dei duchi di Broglia
Miracolo del SS. Sacramento
Allegoria della caducità della vita
Soffitto in legno scolpito a mascheroni, facce, fine XVI sec.
Arcone d'alcova in legno scolpito, sec. XVII
Armadio, metà sec. XVII
Gesù cade sotto la croce, bassorilievo di confessionale
Gesù flagellato, bassorilievo di confessionale
Emanuele Filiberto e Cristina di Fleury, marchesa di S. Giorgio
Busto di Apollo
Busto di Diana
Natura morta
Natura morta
Autoritratto
Caccia alla volpe
Riposo di battaglia
Frutta in vaso di porcellana
Frutta in vaso
Frutta e legumi in ciotola
Culla in legno intagliato e dorato XVII-XVIII sec.
Lesene in seta ricamata con base
Pregadio in legno laccato e dipinto
Madia dipinta a fiorami, sec. XVII
Armadio a pannelli e a montanti scolpiti, inizio sec. XVII
Cannelletto a due ante in bronzo situato di fronte all'Altare di San Gaudenzio
Cancello in bronzo situato all'ingresso dello scurolo
Cancellata in bronzo della balaustra del presbitero
Madonna con il Bambino
Statua di angelo custode
Leggio di coro
Abramo e i tre angeli
Davide con gli angeli
Altare scolpito a statue e rilievi
Cattedra del presbitero
Cattedra di chiesa per la predica

PALAZZO CARIGNANO · PALAZZO MADAMA · STUPINIGI

MOSTRA DEL BAROCCO PIEMONTESE

Torino

—
giugno-ottobre 1937

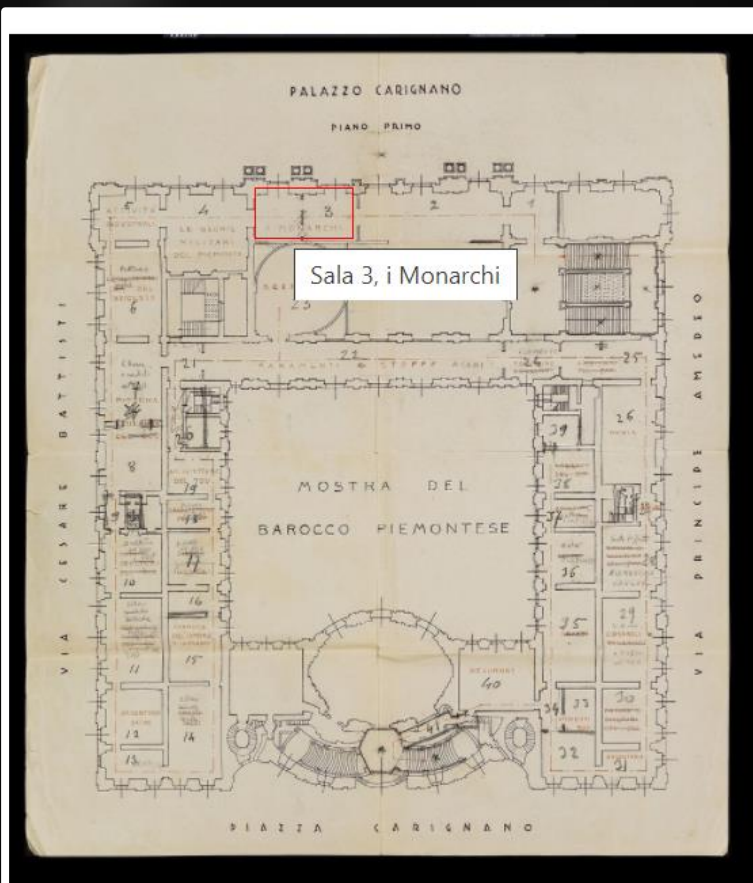
Mostra del Barocco Piemontese

La mostra, ospitata nelle sedi di Palazzo Carignano e Palazzo Madama a Torino, e nella Palazzina di caccia a Stupinigi, compare tra gli episodi che hanno segnato la cultura storico-artistica ed espositiva, non solo torinese, del Novecento. Inizialmente programmata dal 19 giugno al 31 ottobre, fu prorogata, e chiuse i battenti il 5 dicembre 1937.

PALAZZO CARIGNANO

PIANO PRIMO

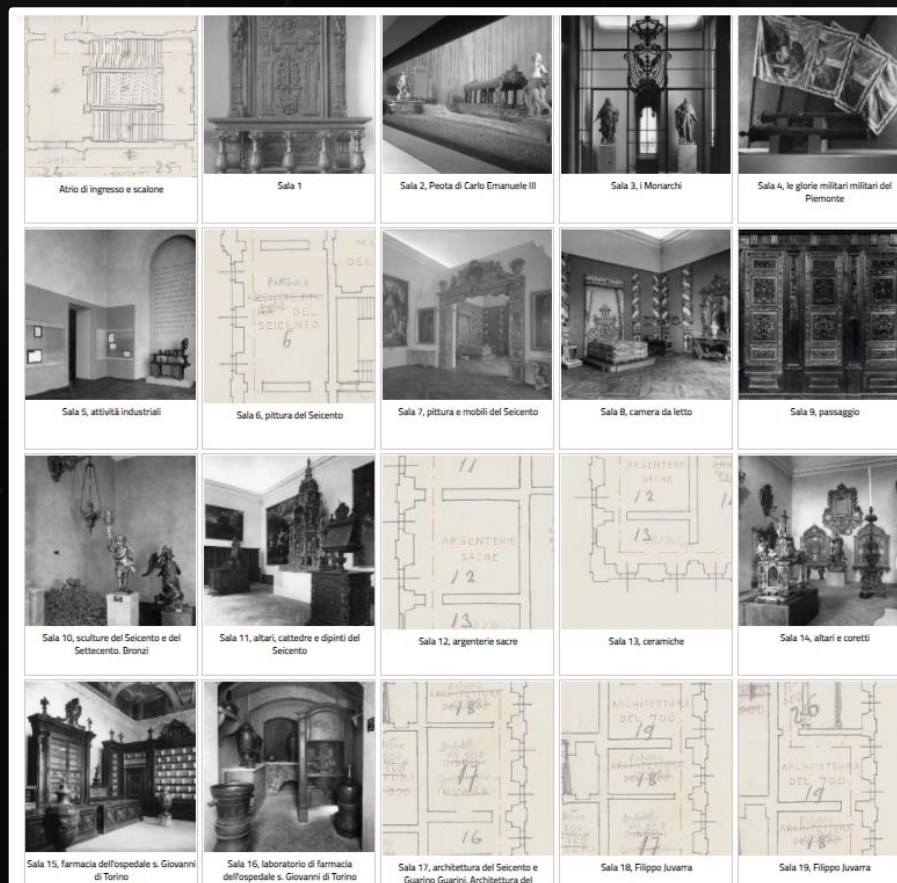
Il percorso espositivo



Palazzo Carignano - Mostra del Barocco Piemontese 1937, pianta 1° piano

Data scatto: 1937

Mostra del Barocco Piemontese. La sala terza con le statue dei primi re, le carte dello sviluppo dello stato, Archivio Fotografico Fondazione Torino Musei



Il percorso espositivo

Sala 36, salotto Rasini

Sala 36, porte e camino da palazzo Rasini
Autore scatto: Paolo Beccaria
Data scatto: 1937

Re Carlo Emanuele III. Architetto fotografico: Riccardo Tabet Maseri

Re Carlo Emanuele III

Sofà con scheletro ligneo intagliato, ecc.

Sala 36, opere non visibili, ma documentate

Re Carlo Emanuele III

Carlo Emanuele I e la duchessa Caterina d'Austria

Poltrona in legno scultoreo e dorato, con sedile e schienale rivestiti di broccato

Cassettone con lavori ad intarsi

Tavolino con intarsi in legni vari, finiture in bronzo, ecc.

Tavolino per caffè o tè decorato a lacca e figurine cinesi

Cassonetto dorato Luigi XIV (Rasini)

Tavolino con intarsi in legni vari, finiture in bronzo, ecc.

Sala 36, salotto Rasini

Re Carlo Emanuele III

Autore: Giovanni Battista van Loo
Autore scatto: Paolo Beccaria
Data scatto: 1937

Il percorso espositivo

Re Carlo Emauele III

Descrizione dell'Opera

Autore	Giovanni Battista van Loo
Tipologia	Pittura
Prestatore	città: sede: proprietà: Umberto di Savoia, Principe di Piemonte
Sede espositiva	Palazzo Carignano
Numero Sala	36
Note	AFTM SMO 134, Registri delle ricevute. G.B. van Loo AFTM SMO 137, Note concordare. Van Loo SAR

Descrizione della Foto

Numero inventario 235_5876

Tipologia	Manoscritti, Documenti
Prestatore	città: Torino proprietà: Archivio di Stato
	Archivio di Stato

fonti archivistiche

AFTM SMO 134, Registri delle ricevute

1936 - 1938

Torino, Archivio Fondazione Torino Musei, AFTM SMO 134

Descrizione: AFTM SMO 134, Registri delle ricevute

Registro delle ricevute n. 1-49; Registro delle ricevute n. 50-100; Registro delle ricevute n. 101-150; Registro delle ricevute n. 511-199 (sic); Registro delle ricevute n. 201-250; Registro delle ricevute n. 251-299; Registro delle ricevute n. 300-349; Registro delle ricevute n. 351-396 (usato sino al n. 371). 8 registri; faldone in discrete

condizioni: "Mostra Barocco. Registri opere e valori assicurativi"

Vittorio Viale, AFTM SMO 137, Note concordate

1937

Torino, Archivio Fondazione Torino Musei, AFTM SMO 137

Descrizione: AFTM SMO 137, "Mostra Barocco. Appunti - Annotazioni varie - Disegni - Fotografie- Elenchi - Bozze deliberazioni - Lettere standard"

"Appunti - Annotazioni varie": spese del Direttore e dei membri del Comitato direttivo, schizzi e note per l'allestimento delle sale; elenchi di oggetti (argenterie, pitture, sculture, stoffe, paramenti sacri, mobili, ecc.); appunti vari e minute di lettere, minute di schede, elenchi di fotografie, indirizzario, appunti per il catalogo e lettere commendatizie. Un manifesto della mostra. Appunti e minute per deliberazioni; bozze di lettere ("lettere standard"). Due tavole "Palazzo Carignano. Piano terreno" con segnato il percorso della mostra e la destinazione delle sale (elocopie, scala 1:200); due tavole "Palazzo Carignano. Piano primo" con segnato il percorso della mostra e la destinazione delle sale (elocopie, scala 1:200); una tavola con particolari di Palazzo Madama (senza indicazioni). Tredici fotografie b/n della visita dei Reali alla mostra, tre fotografie b/n di prelati in visita; tre fotografie b/n di vetri e tavole lignee; fotografia b/n del bucintoro; fotografia b/n di personaggio non identificato; quattro cartoline postali dei Regi Ospedali psichiatrici di Collegno; una cartolina postale di Madonna con bambino. Fascicolo; danni da piegatura (tavole); scatola di legno in discrete condizioni: "Mostra barocco. Appunti dr. Viale. Assicurazioni. Ricevute oggetti restituiti. Registro uscita oggetti. 72"



fonti bibliografiche

Articolo
 Marziano Bernardi, *La mostra del '600 e '700 Piemontese sarà aperta dal Principe il 19 giugno*
 1937
 in La Stampa, 21/05/1937; a. XV, n. 120, p. 7

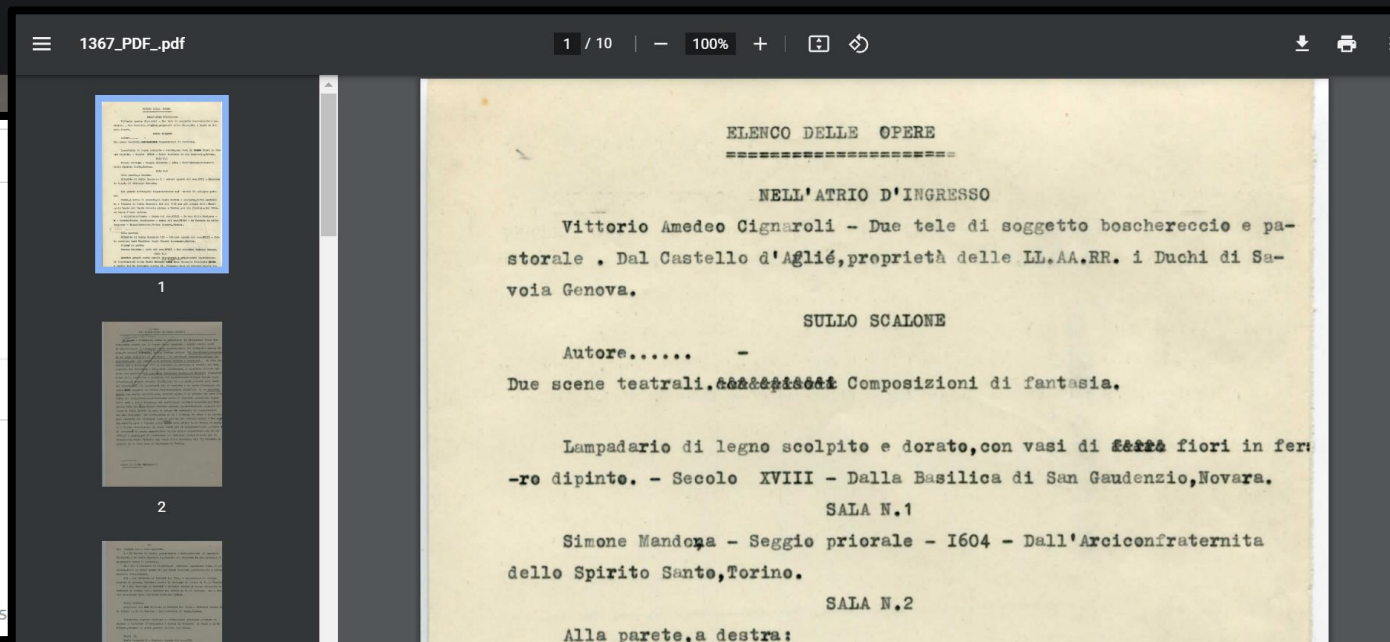
fonti archivistiche

Vittorio Viale, *AFTM SMO 151, Descrizione delle prime 5 sale*
 1937
 Torino, Archivio Fondazione Torino Musei, AFTM SMO 151
 Descrizione: AFTM SMO 151, "Visite e visitatori"
 Corrispondenza, relazioni sull'andamento delle visite, su visite di personalità; notizie sugli orari; disposizione degli oggetti nelle sale; elenchi delle vis

Descrizione della fonte archivistica

Autore: Vittorio Viale
 Titolo: AFTM SMO 151, Descrizione delle prime 5 sale
 Datazione: 1937
 Collocazione: città: Torino
 archivio: Archivio Fondazione Torino Musei
 collocazione: AFTM SMO 151
 Note: Descrizione: AFTM SMO 151, "Visite e visitatori"
 Corrispondenza, relazioni sull'andamento delle visite, su visite di personalità; notizie sugli orari; disposizione degli oggetti nelle sale; elenchi delle visite di comitive e scuole, di personalità pubbliche e private, di giornalisti e di ar

File associati



tipo	titolo	autore
-	Bandiera colonnella e tre standardi del I reggimento di truppe leggere del Piemonte sec. XVIII	-
-	Inventario della dotazione dei reparti di artiglieria nel vol. "Carte antiche di artiglieria", 1726-1756	-
-	Schema dell'organizzazione del comando superiore dell'esercito nel 1784, conservato nel vol. VIII degli Stabilmienti Militari	-
-	Vecchia Torino	-
Allestimenti	Sala terza della mostra del Barocco piemontese. Carta con ulteriori ingrandimenti del Reame di Sardegna	Allestimenti
Allestimenti	Sala terza della mostra del Barocco piemontese. Carta degli stati sabaudi al principio del XVII secolo	Allestimenti
Allestimenti	Sala terza della mostra del Barocco piemontese. Carta del Reame di Sardegna (1715)	Allestimenti
Allestimenti	Sala terza della mostra del Barocco piemontese. Carta del Reame di Sicilia con Vittorio Amedeo II	Allestimenti
Allestimenti	Sala terza, l'albero genealogico dei Savoia nel '600 e '700	Allestimenti
Allestimenti	Bandiere sabaude e cannoni dell'Arsenale di Torino	Allestimenti

MOSTRA DEL BAROCCO PIEMONTESE 1937

IL PROGETTO ▾

LA MOSTRA ▾

IL PERCORSO ▾

LA BANCA DATI ▾

APPROFONDIMENTI ▾



Icons: image, zoom, up, location

Sala 95, salotto Rasini

Re Carlo Emanuele II

Autore: Giovanni Battista van Loo
Autore scatto: Paolo Beccaria
Data scatto: 1957

positivo



Il percorso espositivo

Re Carlo Emauele III

Descrizione dell'Opera	
Autore	Giovanni Battista van Loo
Tipologia	Pittura
Prestatore	città: sede: proprietà: Umberto di Savoia, Principe di Piemonte; Umberto
Sede espositiva	Palazzo Carignano
Numero Sala	36
Note	AFTM SMO 134, Registri delle ricevute. G.B. van Loo, dipinto su AFTM SMO 137, Note concordare. Van Loo SAR

Descrizione della Foto	
Numero inventario	235_5876

Partecipa alla ricerca

Utilizza il modulo sottostante per trasmetterci le informazioni che possiedi su questo elemento

Nome *

Cognome *

Email

Informazioni sull'opera

Comunicaci eventuali informazioni sull'opera descritta nella scheda

Riferimenti bibliografici

Comunicaci eventuali informazioni di tipo bibliografico

La Banca Dati

Show entries Search:

tipo	titolo	autore
Disegni	"1706 - Chiesa di S. Filippo a Napoli", OLIVERO 1937	
Disegni	"1° e 2° progetto per la sagrestia di S. Pietro a Roma", OLIVERO 1937	
Disegni	"Album con disegni architettonici e scenografie, 1707 - 1715", OLIVERO 1937	
-	"Altre ragguardevoli opere di pittura tra le quali: quadri di Cristiano Vehrln, di Lorenzo Pecheux, di Antonio Coypel, del Van Loo e di Daniele Seyter"	
-	"Amedeo di Castellamonte, Sainte-Chapelle, Chambéry", fotografia, LACROIX 1937	
Stampe	"Betty" - incisione	
disegni	"Castello di Rivoli. Bel disegno originale conservato nella Biblioteca Naz. di Berlino, c. 1723", OLIVERO 1937	
disegni	"Castello di Rivoli. Foto di schizzo - Idee per Salone. Foto dal vero", OLIVERO 1937	
Disegni	"Chiesa del Carmine a Torino. Foto di schizzi e pianta", OLIVERO 1937	
Disegni, Scenografie	"Città orientale" (schizzo per scenografia teatrale)	
Disegni	"Disegni di altari (anche a colori) dal 1725. Altare di S. Giuseppe", OLIVERO 1937	
Disegni	"Disegni di ornati e targhe, 1734", OLIVERO 1937	
Disegni	"Disegni originali. N. 2 progetti di facciata per la chiesa di Napoli, 1706"	Filippo Juvarra

MOSTRA DEL BAROCCO PIEMONTESE 1937

IL PROGETTO LA MOSTRA IL PERCORSO LA BANCA DATI APPROFONDIMENTI

Ricerca

Titolo Autore

Tipologia Prestatore

Sede espositiva N. di sala

Visibile / riconosciuta Tipologia immagine

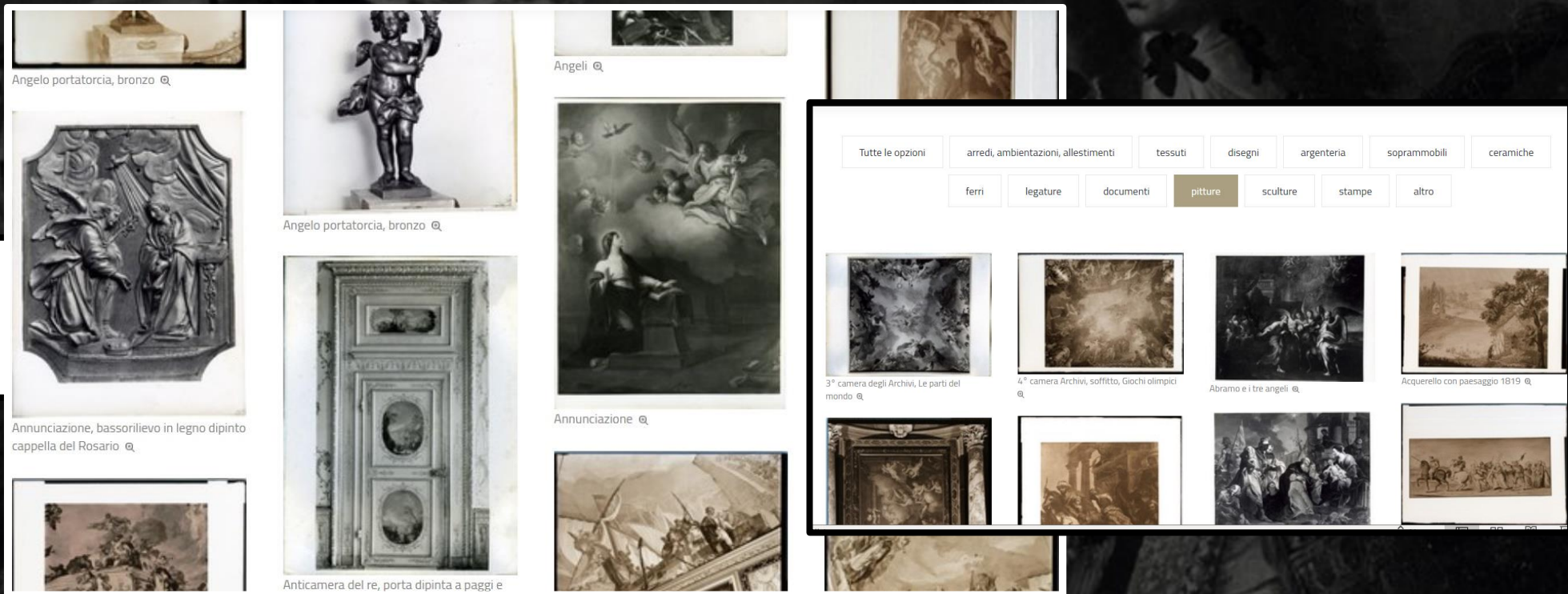
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Banca dati

Digital Library

DIGITAL LIBRARY



Angelo portatorcia, bronzo 🔍

Angelo portatorcia, bronzo 🔍

Angeli 🔍

Annunciazione, bassorilievo in legno dipinto cappella del Rosario 🔍

Anticamera del re, porta dipinta a paggi e

Annunciazione 🔍

3° camera degli Archivi, Le parti del mondo 🔍

4° camera Archivi, soffitto, Giochi olimpici 🔍

Abramo e i tre angeli 🔍

Acquerello con paesaggio 1819 🔍

Tutte le opzioni

arredi, ambientazioni, allestimenti

tessuti

disegni

argenteria

soprammobili

ceramiche

ferri

legature

documenti

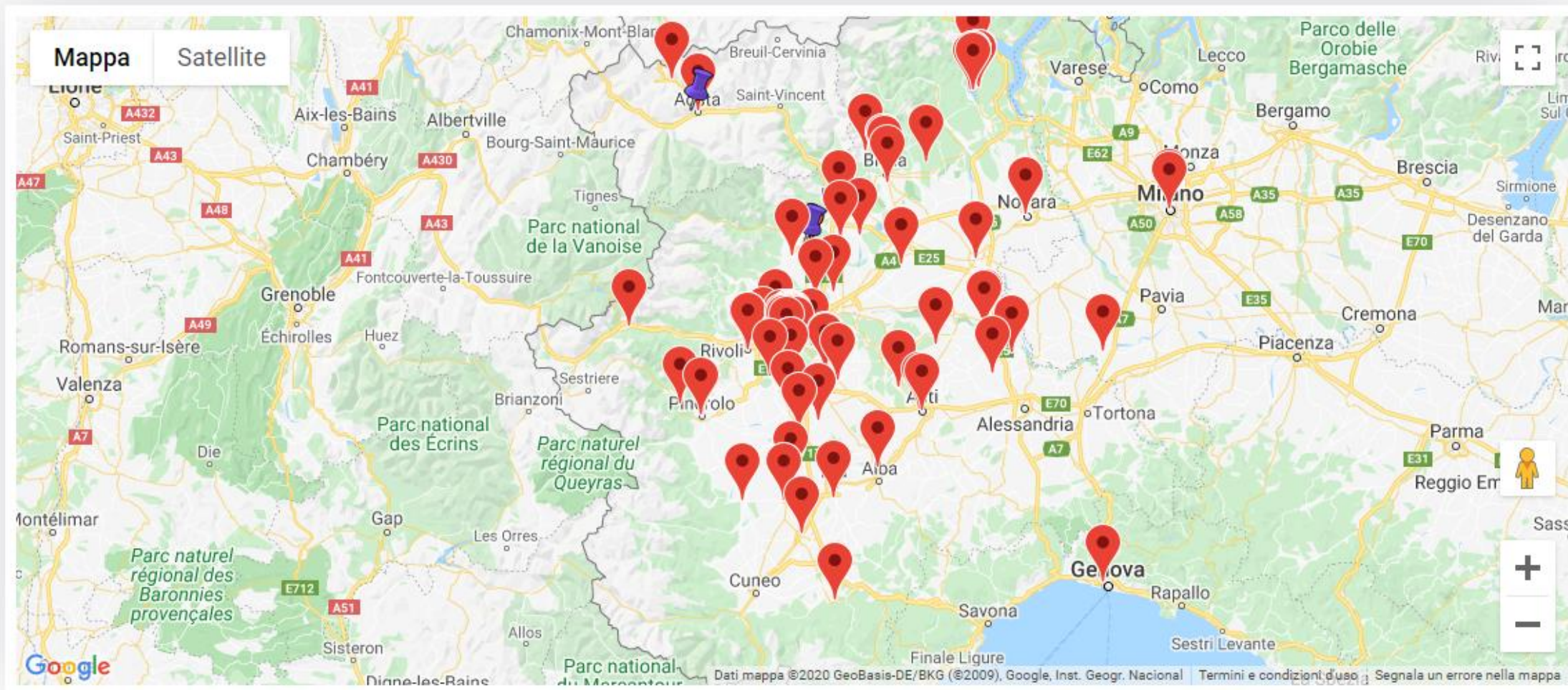
pitture

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altro

MAPPA (PRESTATORI)



MOSTRA DEL BAROCCO PIEMONTESE 1937

MOSTRA DEL BAROCCO PIEMONTESE 1937

IL PROGETTO ▾ LA MOSTRA ▾ IL PERCORSO ▾ LA BANCA DATI ▾ APPROFONDIMENTI ▾ 🔍 ☰

APPROFONDIMENTI

LE SEDI

I PROTAGONISTI

I TEMI

IL PUBBLICO

MOSTRA DEL BAROCCO PIEMONTESE 1937

IL PROGETTO ▾ LA MOSTRA ▾ IL PERCORSO ▾ LA BANCA DATI ▾ APPROFONDIMENTI ▾ 🔍 ☰

I PROTAGONISTI

Al successo della Mostra del Barocco Piemontese 1937 curata da Viale contribuiscono studiosi, collezionisti, professionisti ma anche fotografi e creativi

La mancata pubblicazione del catalogo della *Mostra Barocco Piemontese 1937*, oltre a sbiadirne i contorni, ha sottratto evidenza a quella densa geografia collaborazioni che Viale aveva saputo disegnare fin dai suoi primi anni di attività come direttore.

Studiando i documenti dell'Archivio FTM, emergono i nomi di chi allora aveva contribuito, in maniera più o meno diretta, all'impianto scientifico della mostra Olivero, che Viale ringrazia in una lettera del 1936 per aver fornito "l'elenco degli Architetti ed Ingegneri del seicento [...]. Mezza mostra è così, merito suo, l'architetto Chevalley, generoso prestatore di argenterie, libri e disegni; naturalmente Pietro Accorsi, non solo prestatore, ma anche intermediario, si pensi della camera di Sanremo, e poi ancora Werner Abegg; Lorenzo Rovere; Augusto Telluccini; il conte Carlo Lovera di Castiglione, delegato dall'arcivescovo Ma tutta la **minuta e capillare rete di conoscitori sparsi sul territorio**. Ad affiancare Viale per le soluzioni di allestimento in mostra il giovane ingegnere Augusto conosciuto ai tempi della *Mostra storica in Palazzo Carignano: settembre - ottobre 1935*, e divenuto poi collaboratore fisso anche per le esposizioni Gotic Piemonte (Torino, Palazzo Carignano, 17 settembre 1938-18 giugno 1939) e *Vercelli e la sua provincia dalla romanità al fascismo* (Vercelli, Museo Leone), rapporto amichevole con Albert Eric Brinckmann, con cui Viale e Rovere pubblicano nel 1937 il volume *Filippo Juvarra*.

Infine, **Paolo Beccaria** è il fotografo a cui viene commissionata la campagna fotografica organizzata in occasione della mostra e **Nico Edel** l'artista che realizza la locandina.



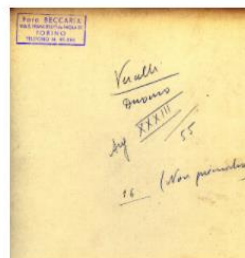
Giovanni Chevalley



Maurilio Fossati



Nico Edel



Paolo Beccaria



Vittorio Viale



Werner Abegg

MOSTRA DEL BAROCCO PIEMONTESE 1937

IL PROGETTO

LA MOSTRA

IL PERCORSO

LA BANCA DATI

APPROFONDIMENTI

MOSTRA DEL BAROCCO PIEMONTESE 1937

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1563 La Mostra del Barocco Piemontese del 1937, tra ricostruzione s...

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I TEMI



Mostra del Barocco piemontese del 1937, di Sara Abram



Vedi in pdf

Mostra del Barocco piemontese del 1937, di Sara Abram (in Fortuna del Barocco in Italia. Le grandi mostre del Novecento, a cura di Michela di Macco e Giuseppe Dardanello, 2019, Sagep Editori, Genova)

La *Mostra del Barocco piemontese*, inaugurata a Torino nel giugno del 1937, compare tra gli episodi che hanno segnato la cultura storico artistica ed espositiva, non solo torinese, nel corso del Novecento. La sua considerevole fortuna deriva dalla capacità di restituire concettualmente e visivamente una stagione culturale e figurativa per molti aspetti misconosciuta, oggetto di studi vecchi e nuovi, ricerche, documentazione e finalmente avviata verso un progressivo assestamento storico-critico entro un

La Mostra di

storica e res

MOSTRA DEL BAROCCO PIEMONTESE 1937

IL PROGETTO

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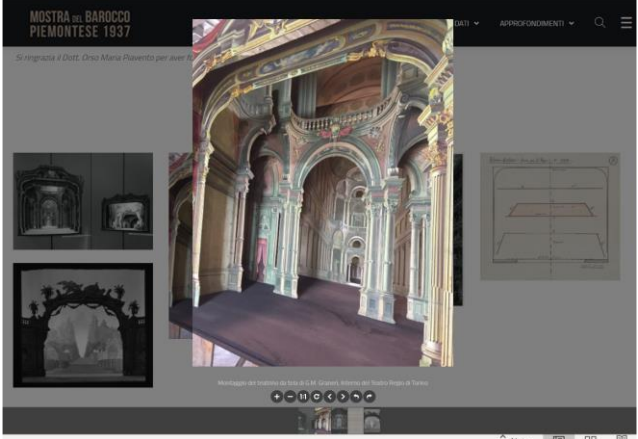


Approfondimenti

I TEMI



Scenografia





Werner Abegg

Werner Abegg (Zurigo, 9 dicembre 1903 – Berna, 13 luglio 1984), erede di una famiglia di industriali tessili di Zurigo da tempo attivi in Svizzera, inizia negli anni Venti del Novecento il suo apprendistato presso il Cottonificio Valle di Susa, azienda di famiglia di cui diviene presidente nel 1937, al suo definitivo trasferimento in Svizzera.

Proprio a Torino Werner Abegg si forma come **collezionista di arte antica**, dedicando particolare attenzione alle arti decorative (avori, stoffe, tessuti che costituiscono ancora oggi il nucleo e l'oggetto principale della missione di tutela e valorizzazione della **Fondazione che porta il suo nome**) e centro di restauro specializzato.

Werner Abegg è stato inoltre uno dei più importanti sostenitori del Museo Civico di Torino tra gli anni Venti e gli anni Sessanta del Novecento, in stretta collaborazione e di stima con il direttore Vittorio Viale: tra il 1930 e il 1960 Abegg dona al museo diverse opere (mobili, dipinti, ceramiche) e nell'Associazione Amici del Museo nel 1947, fornisce consiglio e aiuto e talvolta anche cimentandosi nel difficile ruolo di mediatore, come nel caso della trattativa per l'acquisto del dipinto di Macrino d'Alba, in cui si offrì di anticipare a nome del museo la somma di denaro richiesta.

Anche verso Torino i signori Abegg hanno sempre mostrato grande affetto: nel 1983, poco prima della morte di Werner, donano alla città la villa in collina, la "**vigna di Madama Reale**", acquistata nel 1927.



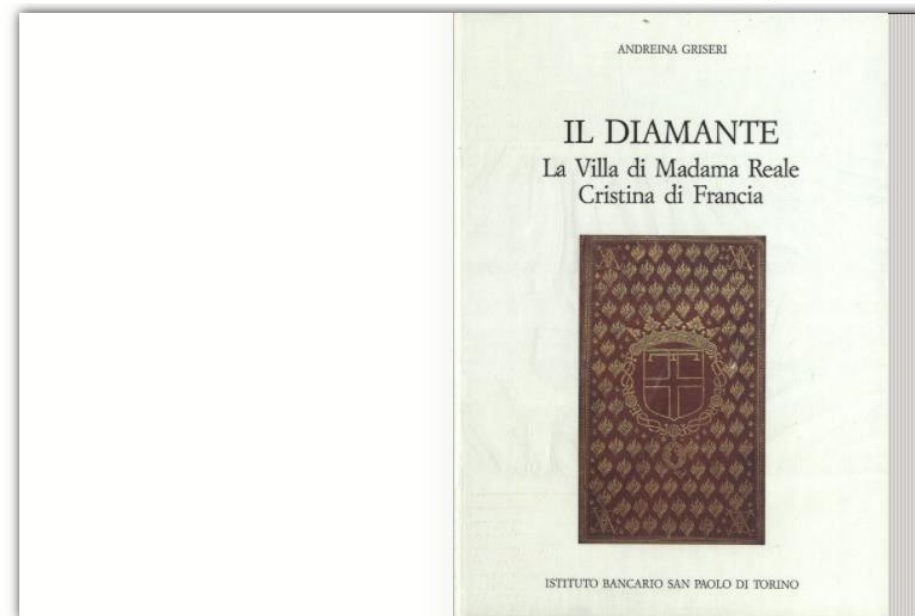
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in

Il diamante. La Villa di Madama Reale Cristina di Francia



Page 1 of 372

In collections





The Peota moved to CCR_Venaria, 2011,
Then showcased in *La Barca sublime*, Reggia di Venaria, Scuderie
Juarriane, 6 November 2012 – 2 June 2014

NICO EDEL



PALAZZO CARIGNANO-PALAZZO MADAMA-STUPINIGI

TORINO
GIUGNO-OTTOBRE XV

MOSTRA DEL BAROCCO PIEMONTESE

GROS MONTI & C² TORINO

ESENTE DA BOLLO



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The 1937 *Piedmontese* *Baroque Exhibition*

Thank you!



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I'm here today to tell you a story about a boat, actually a flying boat.
Have you ever seen a flying boat?
It happened. In Turin. It was winter 1937.
Let me show you...

<https://youtu.be/1-549EAvDEw>

The Boat you've just seen in the video is the Peota, the royal yacht commissioned in Venice in 1731 by the Duke of Savoy and King of Sardinia, Charles Emmanuel III. The Peota traveled by land and air, as the local newspapers said back then. It moved slowly towed on wheels through the city centre.

It got to Palazzo Carignano where was lifted up to the first floor and showcased in one of the rooms of the *Piedmontese Baroque Exhibition*, the great exhibition on the 17th and 18th century piedmontese art, held from June to December 1937.

Definitely it was no small feat to bring to the exhibit such a large art piece as the Peota is, that is 16-meter long, around 3-meter wide and 6 tons in weight. But the *Piedmontese Baroque Exhibition* wasn't small feat itself, it reached even higher achievements.



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The exhibition achieved to put three different locations together: in fact, it encompassed Palazzo Madama and Palazzo Carignano in Turin, and the Hunting lodge in Stupinigi, that today is roughly 45 mins from Turin city centre.

Connecting several museums and cultural institutions seems obvious today, but surely it wasn't in 1937, especially because those locations at that point in time had different purposes and owners.

The Stupinigi hunting lodge had been a Savoy royal house property until 1919 and opened to the public in the mid-Twenties as Museum of Art and Furniture while Palazzo Madama, that was a Savoy residence as well, has housed the collections of Turin Civic Museum of Ancient Art since the Thirties.

At the time of the exhibition, we said 1937, the Hunting lodge and Palazzo Madama were already museums, in a way their collections were complementary to the artworks on view in Palazzo Carignano, that hosted in 56 rooms a rich and extensive overview on the Piemontese artistic production of the 17th and 18th centuries.

Nearly two hundred thousand visitors in six months could see more than three hundred art pieces among painting, sculpture, architecture, scenography, furniture and objects, metalwork, gold and silverware, documents, and bindings.



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In order not to get the visitors bored, the exhibition alternated traditional displays to period rooms that aimed to showcase works of decorative art in an authentic setting.

The room with the Peota we saw before, is an example, it was intended to hark back to a river landing to suggest the pleasant life in the countryside, but there were many more period rooms: the 17th century bedroom that you are looking at now,

the reconstruction of the S. John Hospital's pharmacy in Turin and its own laboratory,

a typical piedmontese living room with tapestry and marquetry furniture, a throne room,

a living room in the Chinese taste, the refectory from the Sanctuary at Vicoforte,

a room with 5 small reconstructions of theatres, to display stage designs.

The exhibition revealed to the visitors the frescoed ceilings at the first floor in palazzo Carignano and the apartments at the ground floor, then just restored and opened to public for the first time.

The backgrounds coming out from the archival documents tell about thorough studies and granular research on territory, they are testimony to a tight network and relationships with loaners of all sorts, from simple country priests to rich collectors and antiquarians.



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More than thirteen hundred items got to the exhibition site in Palazzo Carignano, not all of them were supposed to be showcased, but still, that is for sure a large amount of objects to gather!

A broad photographic campaign was commissioned to document the layout of the rooms and the items on display, the Palazzo architecture and frescos, and the artworks' original settings.

Organising the exhibit was a highly complex task that was successfully accomplished with great passion and vision by who had been defined “the perfect specialist”: Vittorio Viale.

Viale was the exhibit curator and the director of the Civic Museums of Turin from 1930 until 1965, 35 years is a long career indeed.

He was the very first specialist who managed the civic art collections in Turin. In 1914 he graduated in History of Ancient Art at the University of Rome and, after serving during the IWW, he got specialised in Archaeology in Rome and Athens.

He took part in archaeological excavations in the middle East and worked as civil servant for the Ministry of Cultural Heritage in central Italy. Back to Turin, he was appointed as director of the local Civic Museums.

Before Viale, the museum direction was an honorary role, no wage was envisaged, instead Viale was the first one to get paid for his job, we can definitely say that is a real change that points out a shift from the amateur environment to professional.

To hit his goal of realising a great exhibition, Viale set up and well-structured organization, he got local and national politics involved, he wove a broad scientific and operational network that strongly backed him up.



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At that point time the fascist regime was getting stronger and stronger and the propaganda, through culture and education, was spreading out an autocratic idea of the country, those features contributed to some extents to the success of the exhibition, on both sides of critics and audience.



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Indeed the exhibition's success and the local administration's willingness enabled Viale to dive headlong into a second great exhibition straight after the Baroque one, this time around focused to *Gothic and Renaissance in Piedmont*, held between September 1938 and June 1939.

In December 1937, while the *Piedmontese Baroque Exhibition* was still going under dismounting, the first loan requests for the new exhibit were sent out. In the meantime, Viale is super busy with the Baroque exhibition catalogue: he gets in touch with printers, studies layouts with 3-color and black and white imagery, considers publishing a catalogue with a large number of pictures and a small number of written pages that instead keep on growing, he ponders over adding ads in the catalogue to keep the publishing costs low.

But the catalogue making process is very slow... the curator complaints not having enough time and peace of mind to write, the printing test pages are disappointing, the printer is fed up with the non-stop changes of plans and the keep-growing number of pages... and the *Gothic and Renaissance in Piedmont exhibition* must be organized following the schedule, the relevant catalogue must be written, new projects overlap...



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And the war hits the city.

Bombardments strike heavily, in 1942 a bomb destroys the stockrooms where the paper for the Baroque catalogue is stocked.

Obviously, there is no money to buy new paper.

New and more urgent issues need to be addressed... and the Baroque exhibition catalogue will never be printed.

But the 1937 exhibit was doomed to be forgotten?

Were just the title and a faint idea of the content the only elements supposed to be remembered?

Let me show you something that will answer those questions:

<https://youtu.be/eru2q8Ebc7Y>



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Well, the answer is of course not.

The Baroque Exhibition couldn't be forgotten.

The exhibition is a fundamental element to understand the critical reception of the Piedmontese Baroque in the 20th century, hence the Fondazione 1563, in the framework of its Study Program on the Age and culture of Baroque, has devoted many efforts to reconstruct the exhibition profile and content, in this way we hope to be able to give scholars and specialists as well as a broader audience a small fraction of the city history and culture back.

The research project focused on the 1937 exhibition got started in 2015 with the main purpose of identifying the exhibition itinerary and the showcased art pieces that should have been described in the unlucky catalogue.

A well sorted research team delved into Turin Civic Museums' Archives and Photographic archive

The Archival fonds relevant to the exhibition is a mine of information, with more than 400 items, among which it is worth to notice: director Viale's correspondence, notes and handwritten notes by director Viale; folders organized by location containing lists of items for requests and evaluations, and ownership cards, technical drawings, sketches and plans regarding the layout of the works in the rooms of Palazzo Carignano, and finally receipt books, attesting to the receipt of the items.



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Those documents map the territory very precisely and record the Baroque artistic production in Piedmont with granularity.

The photographic campaign, we talked about before, produced 13 hundred and 45 negatives on glass plates, these are sources of fundamental importance, especially the photos that represent the layout of the rooms, in fact crossing these with documents, newspaper and magazine reviews, we identified the exhibit itinerary and nearly three hundred items on display. Gradually the exhibit was getting his profile back.

The first outcomes of the research were presented at a conference held in Turin in 2016 and focused on the Fortune of the Baroque through the great exhibitions of the 20th century, and the conference proceedings have been also published, but that was just the beginning.

At that point in time, we asked ourselves how to manage such a wealth of knowledge we gathered through research, how to preserve it, to communicate it, to reach a broader audience?

To us the answer was a 2-step process:

1. digital management of data.
2. Dissemination.



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The digital management of data is an important shift from archival documents to digital. We set up a one-to-one relational data base: each artwork has its own record with detailed information, and it's linked to its own image coming from the 1937 photographic campaign.

This is the list of records; we can narrow down to a record, for instance the portrait of Diana the Goodness.

The record collects the data we retrieved from the archival research, for example

- of course the artwork's title and author,
- the glass plate id number,
- in which venue and in which room it was on view in 1937
- whether it is visible in the photos of the room.

The artwork record is linked one to one to its photo and also the photo has its own record

More images can be connected, like promo postcard or vip visitors' photos, here you can see a promo postcard

And then you have the details of loaner and the current location, with the geo references.



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Also, you can have external links, for example links to museum online catalogue, to digitized books, or to archival sources, and this is a very useful tool, because you can see that each archival source can be linked to many artwork's records, this way it becomes a sort of summary of the items retrieved in the documents. This is a useful data management system that can be easily understood by a specialist or by someone who works in the field and is able to read such structured data.

But how to make this database more readable and understandable?

How to reach a broader audience and not necessarily experts of Baroque?

And here we are at the second step of our process: dissemination that we aim to realize with this dedicated website.

<http://mostrabarocco1937.fondazione1563.it/>

The website hosts the research main goals meaning the reconstruction of the exhibition itinerary and catalogue.

The rendition of the exhibition itinerary is displayed on the floor plan of the Palazzo Carignano venue. This floor plan is a document of utmost importance, retrieved in the Archive, it doesn't represent the finalized set up, but it is the most reliable version of it and plus it has Viale's handwritten notes.

It gives an immediate overview on the exhibition size and in the same it is the main point of access to the project because it leads directly to the rooms that you can explore 2 ways:

1. by clicking on the floor plan and selecting the room that you are interested in

2. from the images gallery that shows the photos of the rooms when available, when they are not there is just a fraction of the floor plan



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When you are in the room, you can explore all the items that had been recognized, here we have 2 options too:

1. by pinpointing the item on the picture
2. from the gallery as we seen before, please be aware of the colors that highlight different type of photos, the B/N ones are scans from Gelatine Silver Prints found in the Photographic Archive and dated back to the exhibition, the sepia ones are scans from the glass plate negatives digitally converted to positive. By clicking on the object in picture or in the gallery, you can reach the record, this is a preview and then there is the full record, the data and info are retrieved from database we've seen before.

The archival source as well as the book references are clickable.

The archival source record shows all the items that are mentioned in the document, and it shows the digitized document when available.

The same goes for the book reference, you can retrieve all the art pieces mentioned in the book or in the newspaper or magazine review, and the digitised document.

Also you can zoom the picture and, as you can see, the resolution is high



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Each record allows audience to be involved and take part to the research, clicking here a form is available to be filled in and it gets to the website curators' team with its id number automatically embedded.

Basically, the rendition of the exhibition itinerary is a sort of visual translation of the database from which all the data are tracked down, it is a kind of guided tour and an easier access point, but there are other ways to access the info:

- Database
- Digital library
- Map

The database can be searched by simple and advanced masks, for example you can search an art piece by room, author, provenance, whether the object was on view or not and whether it is visible in the photos of the rooms.

For example, you can search all the paintings on view, not visible in the photos of the rooms, but retrieved from the documents.

The digital library collects all the photographic campaign images, they can be sorted by objects' type, it is possible to select a picture and open the full record. And eventually there is a map with provenance, it serves many purposes, for example it visualizes immediately the loaners' network, or it can reveal the spreading of baroque collections, the critical fortune of the artworks, and their circulation.

The rendition of the exhibit itinerary and the recontraction of the catalogue are the core of the project, but there is much more on the website that hosts them, in fact it was pivotal to us explaining the context, the network, the historical moment.



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In depth studies such as short bio of scholars who supported in many ways the exhibition and his curator.

Let's see Werner Abegg's bio, there are link to other resources, for example to digitised book repository such as byterfly of which Fondazione is a provider.

Also there are brief papers on the venues, on the catalogue, on the photographic campaign and there are scientific papers free to download, video and so on, I invite you to browse and have a look.

To wrap it up, I'd like to underscore the website is the ultimate outcome of the research, it aims to be a multi-level access point to the wealth of knowledge gained through primary research, but also it is a way to present how we used archival sources to tell a story and give back a fraction of history to a broader audience while offering in-depth analysis and new studies to scholars.

And...Finally...let me come back to our Poeta, do you remember it?

We say the royal yacht at the begging of our journey.

Oh well, let me tell you with the Poeta, that here in Turin we love looking at things from unusual points of views and acting differently, for example we enjoy making boats fly



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Case history

The Egeli archival
fonds.

A workshop on the
history of the
Twentieth century

Storytelling workshop. Be strategic
in your job and in your life.



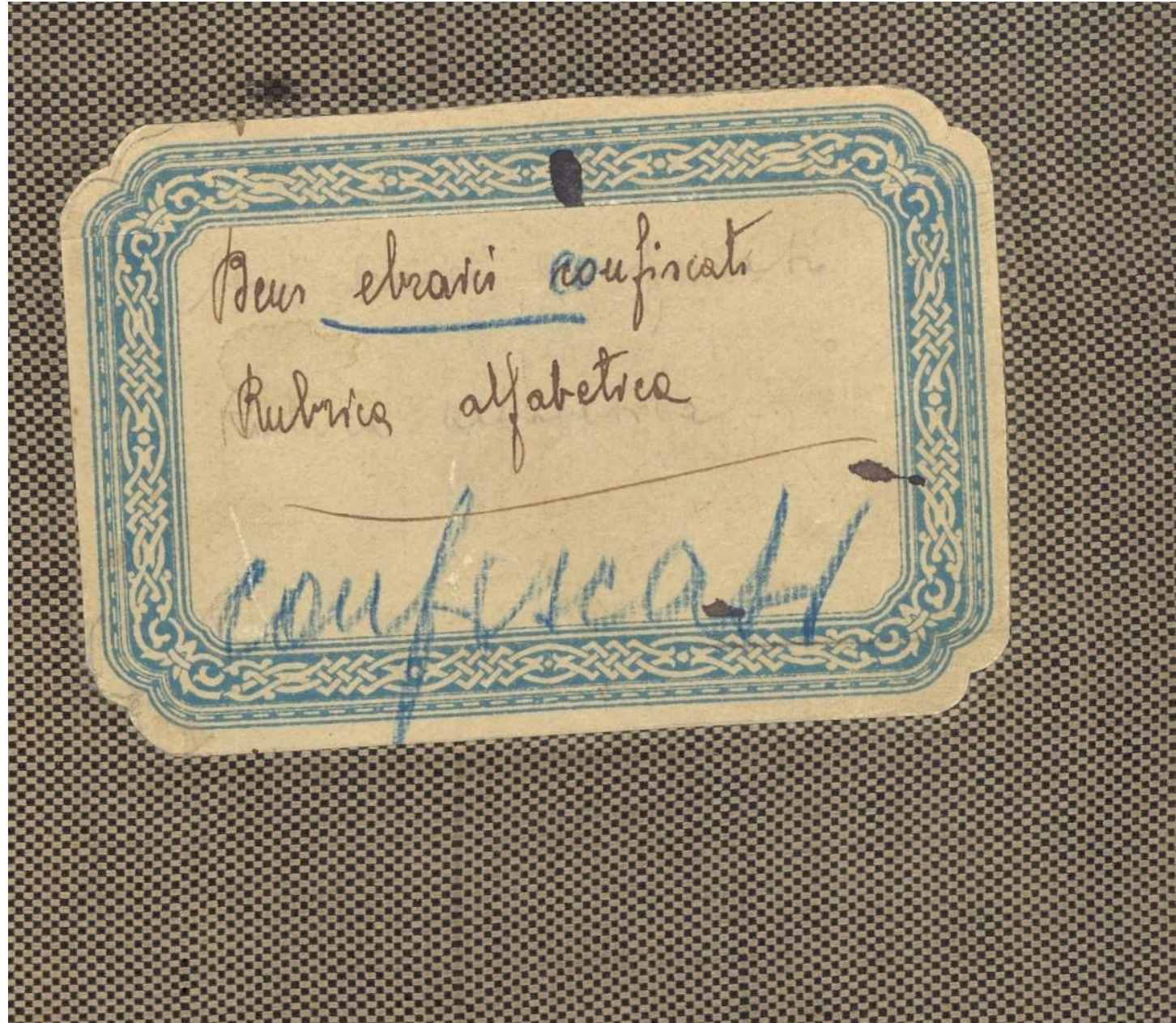
Fondazione
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Arte e Cultura

September 28,
2021



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The archivist and the lives

When you guide a user in an archive search, usually the goal is succeeding in finding information, news or at least a clue, an indication that could encourage him or her to continue the search.

In some cases, however, this logic doesn't really work and while you type on the keyboard the name that the user indicated you, you wonder which answer he/she would prefer to get. As you type, you think about the neutrality of your position, trying to stay one step behind, which is not always easy.

The lady in front of me is smiling in a kind way, she is a little bewildered by where she is: the study room of a Foundation that deals with culture, art and history, which manages an important documentary heritage, spanning many centuries, in which she recently discovered that also a piece of her personal history could be preserved. On the web, she learned of the existence, between the two linear km of papers preserved in the Historical Archive of the Compagnia di San Paolo, of a nucleus of documentation dating back to the 1940s, witnessing a dark and tragic period of Italian history, which also affected her family.

From 1939 to 1945 the San Paolo banking institute of Turin managed on behalf of EGELI, the national real estate management and liquidation entity, that was created following the enactment of the Fascist Laws, seized Jewish properties and goods in the territory of Piedmont and Liguria.

There are hundreds of paperworks focused on city apartments and rural properties, described by analytical inventories, where all the objects of the daily life of those families, furniture, objects, decorations were listed and estimated. From the wooden table to the fork, from the single bed to the chipped bowl, each paperwork was identified by a number, a name and an address: each paperwork corresponded to a life, to many lives, indeed.

It is in these lists, that are now digital, obtained through a rigorous inventory of the documents, that I search for the name that the lady tells me. While the system is looking up the database, I am experiencing the same wait feeling that she is experiencing. I finally find the match. It is a moment of relief but at the same time of anxiety.

I go down to the deposits, I take the folder that contains the paperwork, I open it, I extract the file. I weigh it: it's quite bulky. I wonder if it is also rich in information. Will the information correspond to what the lady is looking for or expecting? I go back to the study room and I give her the file, explaining its organization, which documents she can find there, dwelling on the bureaucratic, long and complex passages that the papers testify. The produced documentation passed by various offices of different entities, the signatures at the bottom of the dispositions and communications are by administrators, officers, experts, tenants and obviously the owners, who I understand may be her family.

I linger for a moment while I leave the weight of the file in her hands, our eyes meet and I smile at her as if to reassure her and I say, "If you need anything, I'm in the next room".

Then I take a step back, I leave the study room, I go back to my desk. I leave the lady alone with a piece of her family history. I feel close to her, it happens to me every time because I feel that those lives belong to a common history.

I am thinking about all the activities that revolve around the archives such as storing, inventorying, studying, connecting documents and the extent to which all of them aim to reach the same goal: making the source accessible and therefore allowing knowledge. How important is it to do something and communicate it in order to make people aware of their right to access archives and learn new information?



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Guaranteeing access to sources is a guarantee of democracy and a tool to increase knowledge and awareness. Because when you enter the archive, you are ideally given a magnifying glass to be able to search, but also “a piece of mirror, in which you can look at yourself”, as citizens, as a community, as individuals and human beings. The reflection is so much simpler, and at the same time complex, if the research has its roots in a not too distant past, in events so dramatic that their consequences are still tangible.

The requisitions and confiscations witnessed by the documents of the Egeli fund represent only one of the consequences of the approval in 1938 of the "measures to defend the race" issued by Mussolini: such as the expulsion from schools of children and young people, the expulsion of teachers from university teaching, the expulsion of employees and professionals from the public administration, the marginalization from the civil community of women and men who until the day before had been neighbors and colleagues in the office. The repercussions of anti-Jewish policies on Italian society and on the country's economic and cultural life can be traced in the archives of a variety of institutions, precisely because these rules affected the person as a whole, in all his/her activities and in his/her work and social relationships.

Understanding the complexity of the existing relationships between the archives is a useful tool to understand the facts and the context that caused them: the mechanisms, the phases, the involved actors, that emerge very clearly from the documents. The history of the whole nation is made up through the lives of individuals.

How to communicate this complexity to a widest audience? The project *From papers the Lives* was born precisely with this purpose, it is a digital humanities and a public history project that includes people's participation. The documents are the focus of the entire project: the papers of the EGELI fund are a link between documentary resources coming from different archival contexts, each of which adds a useful detail to the complex and tragic Lives and the stories of those who personally experienced expropriations and confiscations. Thirty profiles of people are currently published on the dedicated website, including official documents, correspondence, images, testimonies from the many (to date more than forty) public and private involved archives, located in Turin, in Piedmont, but also abroad.



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Through this project, the lady who is now sitting in the study room, with her eyes immersed in the file, has found a trace of her past in the Foundation's archive. She discovered it in an unexpected and at the same time expected way because the need for knowledge is strong especially when it is strongly related to a personal history.

I go back to the study room, the lady has read the file. The address on the back of the folder was that of the house where she was born, where she spent her childhood: she never knew that it had belonged to others for a certain period, she never knew that the objects within those walls had one day been observed, described and listed by an accountant who worked in a bank. After the war, her father and mother never talked about it with their children. Was it too painful? Maybe yes, and all the energies had to be used to start over. They didn't say it and the children didn't ask.

She passes me the file and looks at me with a look that I have seen many other times when people find out about their story: it is a mixture of emotion and gratitude.

My small contribution every time makes me understand that our work of restitution towards the community is a precious asset. The fact that the archive is an instrument of democracy is clearly revealed and so it is the civil and social responsibility of those who keep it to ensure protection and accessibility to the source.

"I've never asked my father any questions about that period, I'm surprised. Who knows why ... Now I can't do it anymore. These documents, somehow, answered on his behalf. " And she pauses to read again the list of furniture, among which she manages to identify his brother's toys and the lamp in the living room. And then she is moved when she reads her father's signature on the return report, and the memory of something that was so familiar has to deal with such a different present.



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First room on the right

- 1 fork
- 5 pots and an aluminum plate (very used)
- 8 glass jars
- 1 empty bottle
- Second bedroom
- 6 old straw hats for ladies
- 1 painting, an oil landscape with a frame without glass
- 1 old carpet
- 1 old pair of men's gym shoes
- 1 mountain stick
- 1 geographical atlas
- 2 souvenir albums of a dead relative
- 1 baby bed in white painted iron
- 1 wrought iron chandelier
- 1 built-in wardrobe with numerous books of various kinds

It is hard to remain indifferent. One is necessarily involved as a person: how many questions have we not asked? For how many questions are we running late now?



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The Egeli archival
fonds

On the right: an
excerpt of the
Gazzetta Ufficiale
del Regno d'Italia,
Rome, February 11,
1939: creation of the
EGELI.

Conto corrente con la posta Anno 80° - Numero 85

GAZZETTA UFFICIALE

DEL REGNO D'ITALIA

PARTE PRIMA Roma - Sabato, 11 febbraio 1939 - Anno XVII

DIREZIONE E REDAZIONE PRESSO IL MINISTERO DI GRAZIA E GIUSTIZIA - UFFICIO PUBBLICAZIONE DELLE LEGGI - TELEFONI: 50-107 - 50-433 - 53-914

CONDIZIONI DI ABBONAMENTO

La Roma, sia presso l'Amministrazione che a domicilio ed in tutto il Regno (Parte I e II)	Anno	6m.	Trim.
Alcetero (Paesi dell'Unione postale)	L. 108	63	44
La Roma, sia presso l'Amministrazione che a domicilio ed in tutto il Regno (solo Parte I)	»	»	»
Alcetero (Paesi dell'Unione postale)	»	72	45
	»	120	100
	»	120	100

Abbonamento speciale ai soli fascicoli contenenti i numeri dei titoli obblighi garantiti privilegiati per il rimborso, annuo L. 45 - Istituto L. 100. Gli abbonati hanno diritto anche ai supplementi ordinari. I supplementi straordinari sono fuori abbonamento. Il prezzo di vendita di ogni puntata della « Gazzetta Ufficiale » (Parte I e II complessivamente) è fissato in lire 7,50 nel Regno, in lire 8 all'estero.

Per gli annunci da inserire nella « Gazzetta Ufficiale », veggansi le norme riportate nella testata della parte seconda.

La « Gazzetta Ufficiale » e tutte le altre pubblicazioni ufficiali sono in vendita al pubblico presso i negozi della Libreria dello Stato in Roma, Via XX Settembre, nel palazzo del Ministero delle Finanze; Corso Umberto, 294 (angolo Via Marco Minghetti, 23-24); in Milano, Galleria Vittorio Emanuele, 3; in Napoli, Via Chiaia, 5; in Firenze, Via degli Speciali, 1; e presso le Librerie depositarie di Roma e di tutti i Capoluoghi delle provincie del Regno. Le inserzioni nella Parte II della « Gazzetta Ufficiale » si ricevono: in ROMA - presso la Libreria dello Stato - Palazzo del Ministero delle Finanze. La sede della Libreria dello Stato in Milano: Galleria Vittorio Emanuele, 3, è autorizzata ad accettare solamente gli avvisi consegnati a mano ed accompagnati dal relativo importo.

SOMMARIO

CASA DI SUA MAESTA' IL RE E IMPERATORE

Avviso di Corte Pag. 730

Ministero dell'Africa Italiana: Ricompense al valor militare. Pag. 730

LEGGI E DECRETI

1938

LEGGI 22 dicembre 1938-XVII, n. 2141. Conversione in legge del R. decreto-legge 7 giugno 1938-XVI, n. 1095, riguardante la concessione alle LL. EE. i Marescialli d'Italia Emilio De Bono e Rodolfo Graziani, a titolo di riconoscenza nazionale, della corrispondenza a vita del trattamento economico da essi goduto quali comandanti superiori in Africa Orientale Pag. 731

PRESENTAZIONE DI DECRETI-LEGGE AL PARLAMENTO

Ministero delle Finanze: R. decreto-legge 10 dicembre 1938-XVII, n. 2074, recante disposizioni integrative del R. decreto-legge 2 giugno 1937-VI, n. 1046, modificato e convertito in legge con la legge 14 giugno 1938-VI, n. 1470, concernente la garanzia dei crediti all'esportazione soggetti a rischi speciali. Pag. 747

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Ministero delle comunicazioni: Conferma in carica della Commissione di vigilanza sulle radiodiffusioni per la città di Firenze Pag. 747 Conferma in carica della Commissione di vigilanza sulle radiodiffusioni per la città di Milano Pag. 747 Sostituzione del delegato del Governo presso il Consiglio di amministrazione dell'I.T.A.R. Pag. 747 Ispettorato per la difesa del risparmio e per l'esercizio del credito: Autorizzazione al Credito Romagnolo, con sede in Bologna, a sostituirsi alla Banca nazionale dell'agricoltura, con sede in Roma, nell'esercizio della filiale di Borello, frazione del comune di Cesena (Forlì) Pag. 748

CONCORSI

Ministero delle Finanze: Direzione della banca edita dai concorsi

DISPOSIZIONE DELL'ART. 2, SECONDO QUANTO È DISPOSTO NELLA LETTERA A) DEL PRIMO COMMA, LETTERA d).

CAPO II.

Ente di gestione e liquidazione immobiliare.

Art. 11.

E' istituito un Ente denominato « Ente di gestione e liquidazione immobiliare » avente sede in Roma, col compito di provvedere all'acquisto, alla gestione e alla vendita dei beni di cui all'art. 4.

All'Ente anzidetto è assegnata una dotazione di venti milioni da stanziarsi con provvedimenti del Ministro per le finanze sul bilancio del Ministero stesso.

L'Ente è amministrato da un Consiglio composto dal presidente e da altri 9 componenti, nominati con decreto del DUCE, Primo Ministro Segretario di Stato.

Il presidente ed uno degli altri componenti sono nominati su proposta del Ministro per le finanze.

Gli altri componenti sono proposti rispettivamente dal Ministro per l'Interno, dal Segretario del P.N.F., Ministro Segretario di Stato e dai Ministri per la grazia e giustizia, per l'agricoltura e le foreste e per le corporazioni, dall'Ispettorato del credito, dalla Confederazione fascista degli agricoltori e dalla Confederazione fascista degli industriali.

Con decreto del DUCE, Primo Ministro Segretario di Stato, sono nominati tre sindaci effettivi, uno scelto tra i magistrati della Corte dei conti, con funzioni di presidente, uno su proposta del Ministro per le finanze ed uno su proposta

The San Paolo Banking Institute managed, on behalf of EGELI (the national real estate and liquidation entity), the expropriation of Jewish properties, that followed the enactment of **the Fascist laws in 1938.**

Monalieri - strada Rebano -		Orasca -	107 To	Milasso 2	Corino	Debedetti
Madama Cristina 8 -	Torino	Muggia Achis	110 To	Moncalieri - v. Petrarca 14		Enedi Jac
Monghen 38	Torino	Pisale Ciniseppe	117 To	Montanaro - e. v. Mayhenta 95		M. Levi
Mancini 8	Torino	Ottolenghi Guido e G.E.	119 To	Moro Polo 29	Torino	Debedetti
Maroni 33	Torino	Olivetti Ester ved. Turley	130 To	Mascini 20	"	Olivetti
Madama Cristina 74	Torino	Verona Lidia	136 To	e. Monalieri 23	"	Torino
Mascini 20	Torino	Olivetti Isabella	148 To	Monguero 68/6	"	Segre
Maroni 3	Torino	Vita Eugenio	164 To	Mascini 2	"	Joà Rea
Milasso 2	Torino	Ada Kalabrega	170 To	Mad. Cristina 6	"	Muggia
Masena 65	Torino	Debedetti Adriana	174 To	Maria Vittoria 24	"	Basini
" 65	"	Levi Lidia in Singoli	176 To	Mascini 2	"	Anton
" 65	"	Furst Morati Gemma	177 To	Mercanti 2	"	Ottolenghi
" 65	"	Morati Beaupard Elena	178 To	Moncalieri - P. E. Nubi	"	Muggia
Mascini 10	"	Debedetti Roberto	184 To	Madama Cristina 6	"	Joà Prof
Monghen 31	"	Segre Etone	191 To	Masena 92	"	Levi an.
id.	"	Perarolo Natale	192 To	Madama Cristina 54	"	Bloch Feli
Marcini G. 13	"	Deangeli Amigo	197 To			
Muti Etone 31	"	Creys dott. Massimo	205 To			



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Headquarters of the San Paolo Banking
Institute, via Monte di Pietà, Torino (1961)





Archivio Storico della Compagnia di San Paolo

Due chilometri lineari di documentazione della Compagnia di San Paolo, dall'antica confraternita cronologica di 450 anni. 4 biblioteche per un totale di 10.000 volumi, 6 fondi archivistici inventariati 60.000 unità archivistiche. 430 anni di storia on-line, 400.000 pagine digitali accessibili e scaricabili

Esplora il patrimonio | D.A.C

Cerca

Archivio Storico della Compagnia di San Paolo (Complesso archivistico)

- **III - Gestioni Egeli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino, 1939 - 1997 (Fondo)**
 - Istituzione e funzionamento, 1939-1950 (Serie)
 - + Carte relative alla convenzione con l'Egeli, 1939-1945 (Serie)
 - + Circolari Egeli, 1940-1944 (Serie)
 - + Norme interne, 1940-1950 (Serie)
 - Gestione e riconsegna dei beni, 1869-1997 (Serie)
 - + Corrispondenza, 1935-1962 (Serie)
 - + Repertori delle pratiche, 1911-1965 (Serie)

chrome



The files belonging to the Egeli fonds as they look today in their current binders, located in the actual Historical Archive, piazza Bernini 5

Research tools

Geolocation

Text

Esplora il patrimonio | D.A.C.

RISULTATI PER: **jona** RAFFINA LA RICERCA

Tutti i fondi | jona ✕ Continua la ricerca

FILTRI ATTIVI: III - Gestioni Egli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino ✕ ✕ Elimina tutti i filtri

FILTRA PER DATA

da gg/mm/aaaa a gg/mm/aaaa

1 - 20 di 35 risultati < > Per rilevanza

III - Gestioni Egli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino

Levi itala fu Giulio Giacomo vedova Jona; Jona Davide e Giulio fu Gioberti. 1944 - 1945 |

III - Gestioni Egli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino (35)

Jona Angelo 1941 |

SOGGETTI

TIPOLOGIE

FASCICOLO (35)

III - Gestioni Egli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino

Ottolenghi Jona 1945 |

III - Gestioni Egli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino

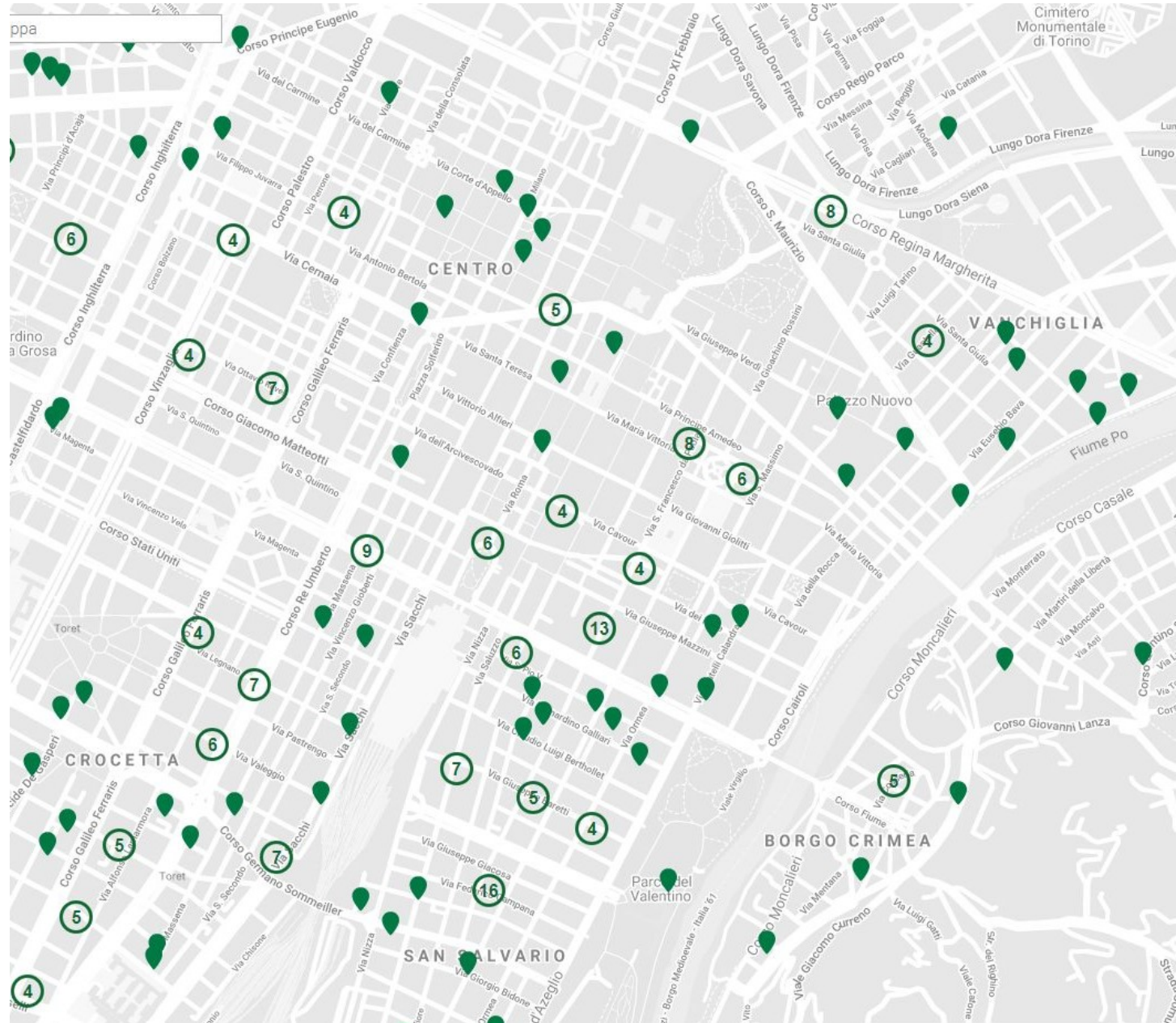
Jona Ippolito 1944 - 1945 |

III - Gestioni Egli - Ente di Gestione e Liquidazione Immobiliare dell'Istituto di San Paolo di Torino

Jona Amadio



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From papers to lives

It is a **digital humanities** and a **public history** project.

It is an example of a narration based on **documents** that immediately disclose their **archival source**.

It connects documents that are present in other **national and international archives** too to build **bibliographic paths** focused on the documents that belong to the Historical Archive of Compagnia di San Paolo.

<http://le-case-e-le-cose.fondazione1563.it/>



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The goal is not to trace complete biographical profiles, but to collect all the useful fragments to help understand who these people were, their personal stories, how they reacted to what happened to them.

It is a narration based on **research** and on the selection of documents, starting from the papers of the **EGELI funds**.



Archivio della segreteria dell'Ordine degli avvocati di Torino, [Archivio dell'Unione delle Comunità ebraiche italiane - Roma](#), [Archivio dell'Unione Femminile Nazionale - Milano](#), [Archivio di Stato di Genova](#), [Archivio Nazionale Cinematografico della Resistenza - Torino](#), [Archivio Storico Politecnico di Torino](#), [Archivio storico del Comune di Torre Pellice](#), [Archivio Storico della Comunità Ebraica di Casale Monferrato](#), [Archivio storico del Liceo Gioberti di Torino](#), [Archivio storico dell'Osservatorio astronomico di Capodimonte - Napoli](#), [Archivio storico dell'Università degli Studi di Catania](#), [Archivio storico La Stampa](#), [Associazione Fotografia Storica - Torino](#), [Biblioteca del Conservatorio "G. Verdi" di Torino](#), [Biblioteca digitale della Fondazione Giangiacomo Feltrinelli - Milano](#), [Biblioteca e Archivio storico INAF – Osservatorio Astrofisico di Torino](#), [Biblioteca Nazionale Braidense - Milano](#), [Civico Archivio Fotografico di Milano](#), [Istituto Storico della Resistenza di Alessandria](#), [Istituto Storico della Resistenza e della Società Contemporanea in Valle d'Aosta](#), [Museo Nazionale della Montagna – Club Alpino Italiano Sez. Torino](#), [National Institute for Holocaust Documentation - Washington](#), [Società di studi valdesi - Torre Pellice](#), [Archivio Storico Intesa Sanpaolo](#), [Archivio storico del Liceo Berti](#), [Archivio Storico Quirinale](#), [Archivio Comune Chivasso](#)

The participatory dimension

The **Jewish community** is actively involved in the project, since the members of the Jewish families provide important information, thanks to the **documents** they own and thus allow to verify certain information and to open up **new research perspectives**.



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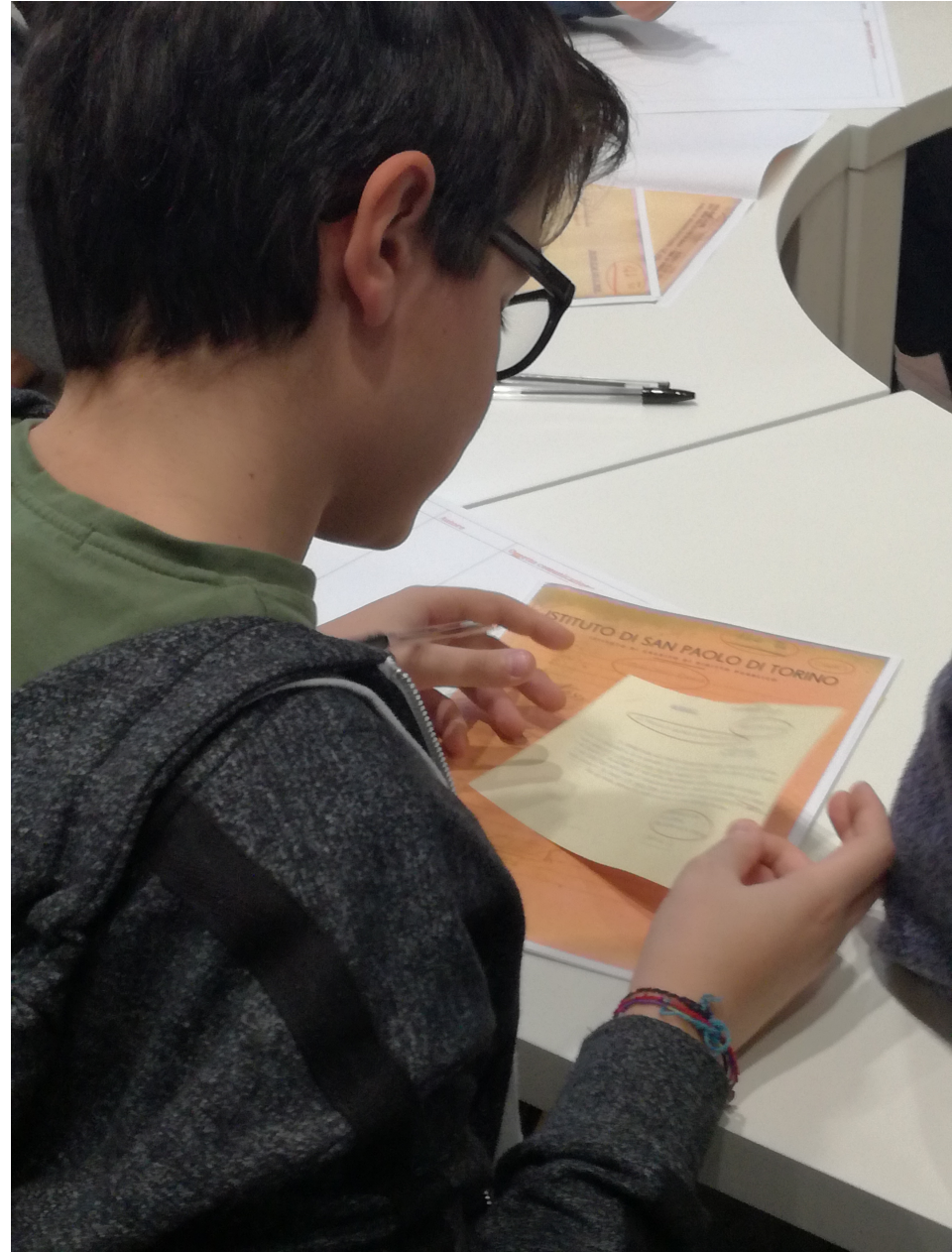
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Education activities

The exhibition *Le case e le cose* was visited by eleven classes belonging to 5 different schools in Torino: 230 students were guided in the **visit to the exhibition and the historical archive**, some of them participated in a **workshop** focused on the documents of the Egeli fonds.

Several schools joined the project *From papers to lives* and were able and will be able to **publish their research** on the website of the project.



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THEN AS NOW, STORIES TO GIVE VOICE TO IMAGES

What do the students of the Educatorio Duchessa Isabella have in common with the students of Generation Z?

They all tell their everyday life, their emotions, their dreams (the ones of Generation Z do it with more digital tools) and, if they could meet, despite the diversity of their time, they could certainly identify with their stories. Writing and posting were/are ways to tell the world who you are, leaving a mark to overcome the barriers of time.

An album of photographs is kept in the historical archive of the Compagnia di San Paolo. Its cover features an engraved name in gold letters, Maria Tabacco. It is the name of a pupil of the Educatorio Duchessa Isabella. Who was that student? What was the Educatorio Duchessa Isabella? If the Archive did not exist, it would be more difficult to answer.

The preserved documents help us in our research: Maria Tabacco, born in Trofarello, near Turin, on September 10, 1899, entered the Educatorio Duchessa Isabella on October 16, 1911. She was a student exempt from paying the Educatorio fee and left it on July 12, 1917.

Her album features the faces of students and teachers, it was made for the academic year 1911-1912 by the Parisian studio "Jean David - Edmond Vallois, successeur", that was specialized in photographic shootings for schools.

The shooting was not commissioned by the Educatorio, which only authorized, in May 1912, the Maison Vallois to take pictures to sell them to students who had requested them: 117 photographs were taken, and 106 albums were made.

One of these remained in the institute, the one of Maria, who for some reason did not collect it.

The album, introduced by an elegant cover page, features three photographs of the exterior of the building, six interior rooms of the boarding school, two classrooms and thirteen photographs with group portraits.

From the general group in the garden to the photo of the Director surrounded by the teachers

from the sullen children at the kindergarten

To the students of the elementary school,

From the students of the Complementary School

To the ones of the regular course

The presence of the director Ida Belloni in almost all the groups, alongside the teachers, seems to indicate not only the hierarchical organization but also the emotional cohesion of the school. The Educatorio Duchessa Isabella was a school dedicated to female education, the students were only young girls when they entered the school and were young women when they finished it.

But let's go back to the stories of the girls, the ones that I will tell you and that I have carefully chosen so that you can get to know them a little better and, through a series of photographs, give voice and character to their faces, observe the environments in which they lived, focus on some fragments of their lives.

In order to do this, I will use their written words, subtracted from the past to cross the limitations of the boxes that preserve them and realize that they are still present and will be the future. These are stories that do not want to teach us anything but tell today's young people about things they have in common with young people of yesterday and remind adults of their school times.

THE WALK

Every Thursday and Sunday we used to go out for a walk that lasted from about 2 to 4 in the afternoon; as soon as we finished lunch and without taking the usual break we would rush up to the dormitories to wear the uniform. Some of us were shouting: "city, city", some others were shouting: "countryside, countryside" to express individual preferences on the itinerary to follow.

Campagna meant C. so Tassoni, Pellerina [...], then Tesoriera, Corso Francia.

"City" had various, long paths, we used to walk fast to Piazza Statuto, then Via Garibaldi, Piazza Castello, Via Po, Piazza Vittorio.

Before going out, the Director and the deputy director used to check that each of us was neat and clean; some of us, who did not want to wear the blue dress under the coat, kept it tightly closed in front as we walked so that it would not let us see the black apron; if we hadn't had time or desire to polish our shoes, we would rub each one along the calf.

Along the way we were attracted by the shop windows, by the movie posters, by passers-by. We had naughty ideas, such as pretending to recognize a passer-by [...] or else we rang the bells of the houses, especially the ones in via Duchessa Iolanda, almost out of spite of being at the end of the walk.

MATH CLASS

The professor of mathematics and physics is called Teresa O., she begins to leaf through the register: if she scrolls numerous pages, those whose name has already been passed breathe a sigh of relief and finally the chosen victim advances towards the chair, visibly excited; if she answers well we are all safe, otherwise the Professor goes through all the names in the register following their order and dismisses those that answer in the wrong way with a sharp: "You got four, go to your seat" which we now know well, until the blessed creature's turn comes and she manages to expose the required concept.

FORBIDDEN THINGS

[...] It is forbidden to smoke but the "oldest ones" do it in the basement and when Miss Boffa smells the smell of cigarettes, she gets so angry that makes you lose the willingness to do it (only for a short time!).

It is also forbidden to have a snowball fight or collect snow to eat it, but we collect it on the windowsills of the dormers and eat it in the bowl with sugar and cocoa.

And yet we must refrain from singing inappropriate songs, lighting fires, but who stops us from burning the old notebook sheets? There is a small terrace that seems to have been made especially for this.

[...].

THE SECRET DIARY

Dear mother, as soon as you can come and see me, please bring me a diary, I mean a special hardcover notebook that you will find in stationeries, and a sketchbook with many pages.

[...] The diary is not what we use to write lessons or homework, but it is like a friend to whom we tell the most important things of our daily life to remind them when we are grown up; the diary is secret, it is written secretly and is kept in a place where no one can find it: therefore have you understood what the notebook I asked you for must be?

On the other hand, the scrapbook is intended to collect the memories of our classmates at the end of school [...]. This album is not a secret one and when I get home, I will show it to all of you.

Please, mom, don't forget these two things, they are more important than the usual snacks you bring me.

The enthusiasm of leaving school to go for a walk, the panic of the interrogation, the fascination of the forbidden things, the diary to whom to tell the secrets, do you identify with these things, do you remember them?

A short journey in the universe of some girls traced by moments of real life unknowingly consigned to history, daily thoughts that re-propose the reality of a past time that always seems current and consolidate the bond between generations, guarded by an archive that allows people not to forget.

And in the archive we find several other documents that allow us to reconstruct the life within the Educatorio: the entry, the permanence and the departure of the students, the assignment of places in the Institute, the social background, the admission requirements and rules of conduct, pupils' equipment, the discipline, the daily life between study and free time, the relationships with the family, awards and punishments, the teaching subjects, grades registers and the educational staff.

Among the documents, the photographs show us some moments of that world, they allow us to visit the places where the activities of students and teachers took place.

Earlier I told you that this shooting was not commissioned by the Educatorio, which only authorized the photographic studio to take the photographs to provide the students with souvenir photos of their class and the institute, while four other photographic campaigns were carried out between 1898 and 1935 for propaganda purposes in order to illustrate the modern rooms of the boarding school, the classrooms and equipped laboratories, the palace and the garden. These images are also interesting because they document the way in which the Educatorio intended to present itself, with programs and courses that met the needs of families and society, in spaces designed according to the new school building models.

Many of these images were published in brochures advertising the school to support the enrollments of the students, today those photos could exploit the potential of digital communication such as social networks and the then Director of the Education would be an Instagrammer ante litteram!

Because sharing is the best way to communicate

THE EXHIBITION "THE COMPANY OF WOMEN"

The link with the present day that we wanted to highlight starting from the narration of some of the students' stories taken from the documents kept in the Historical Archive has found other opportunities for enhancement, including the documentary exhibition "The Company of Women. From unsafe virgins to bank ladies", organized and curated by Fondazione 1563 on the occasion of the Archivissima 2019 festival, whose theme was #go beyond barriers, which investigated the role and condition of women in the activities of the Compagnia di San Paolo from its birth in 1563 to the early 1960s', which shows an emancipation process that continues today. The documents from the Historical Archive tell us about the lives of the protagonists and allow us to trace the evolution of women's education. You can visit the exhibition itinerary and download the catalog on the dedicated website:

<http://la-compagnia-delle-donne.fondazione1563.it/>



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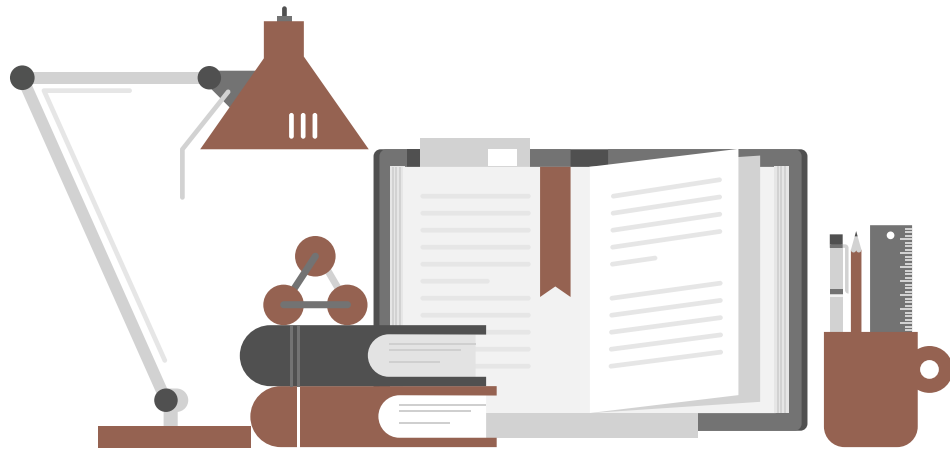


Then as now

Stories to give voice to images

Storytelling Workshop
Be strategic in your job and in your life

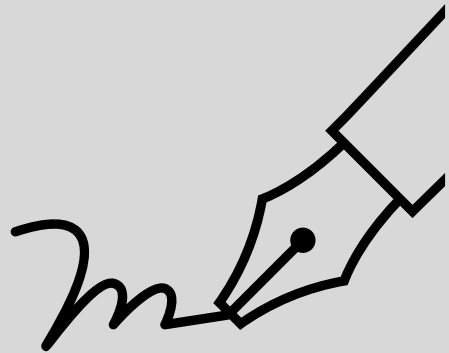
September 28, 2021



**What do the students of the Educatorio
Duchessa Isabella have in common with the
students of Generation Z?**

Telling...

Dear Diary



Social networks



no 1
primo foto

EDUCATORIO

DUCHESSA ISABELLA

MARIA TABACCO'S
ALBUM

== TORINO 1911-1912 ==



Jean David - Edmond Vallois successeur. Educatorio Duchessa Isabella. Garden and general group, 1912



Jean David - Edmond Vallois successeur. Educatorio Duchessa Isabella. Director and internal teachers, 1912



Jean David - Edmond Vallois successeur. Educatorio Duchessa Isabella.
Kindergarten children, 1912

Elementary schools





Classe 3^a Complementare

J. David, phot.



SECONDARY SCHOOLS



Classe 3^e Normale



Classe 2^e Normale



HIGH SCHOOLS



J. David, phot. - Vallois, successeur, 60, Rue de Rennes, Paris

Corso Commerciale

The walk

Every Thursday and Sunday we used to go out for a walk that lasted from about 2 to 4 in the afternoon; as soon as we finished lunch and without taking the usual break we would rush up to the dormitories to wear the uniform. Some of us were shouting: "city, city", some others were shouting: "countryside, countryside" to express individual preferences on the itinerary to follow.

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Jean David - Edmond
Vallois successeur.
Educatorio Duchessa
Isabella. Dormitory, 1912



***BERNARDO PASTA.
EDUCATORIO DUCHESSA
ISABELLA.
OUTPUT WINTER UNIFORM,
1911***



Math Class

The professor of mathematics and physics is called Teresa O., she begins to leaf through the register: if she scrolls numerous pages, those whose name has already been passed breathe a sigh of relief and finally the chosen victim advances towards the chair, visibly excited; if she answers well we are all safe, otherwise the Professor goes through all the names in the register following their order and dismisses those that answer in the wrong way with a sharp: "You got four, go to your seat" which we now know well, until the blessed creature's turn comes and she manages to expose the required concept.

***The classrooms
of the school***



Forbidden things

[...] It is forbidden to smoke but the "oldest ones" do it in the basement and when Miss Boffa smells the smell of cigarettes, she gets so angry that makes you lose the willingness to do it (only for a short time!).

It is also forbidden to have a snowball fight or collect snow to eat it, but we collect it on the windowsills of the dormers and eat it in the bowl with sugar and cocoa.

And yet we must refrain from singing inappropriate songs, lighting fires, but who stops us from burning the old notebook sheets? There is a small terrace that seems to have been made especially for this.

[...].



The secret diary

Dear mother, as soon as you can come and see me, please bring me a diary, I mean a special hardcover notebook that you will find in stationeries, and a sketchbook with many pages.

[...] The diary is not what we use to write lessons or homework, but it is like a friend to whom we tell the most important things of our daily life to remind them when we are grown up; the diary is secret, it is written secretly and is kept in a place where no one can find it: therefore have you understood what the notebook I asked you for must be?

On the other hand, the scrapbook is intended to collect the memories of our classmates at the end of school [...]. This album is not a secret one and when I get home I will show it to all of you.

Please, mom, don't forget these two things, they are more important than the usual snacks you bring me.



Jean David - Edmond
Vallois successeur.
Educatario Duchessa
Isabella. Parlor, 1912



Educatorio Duchessa Isabella. Facade

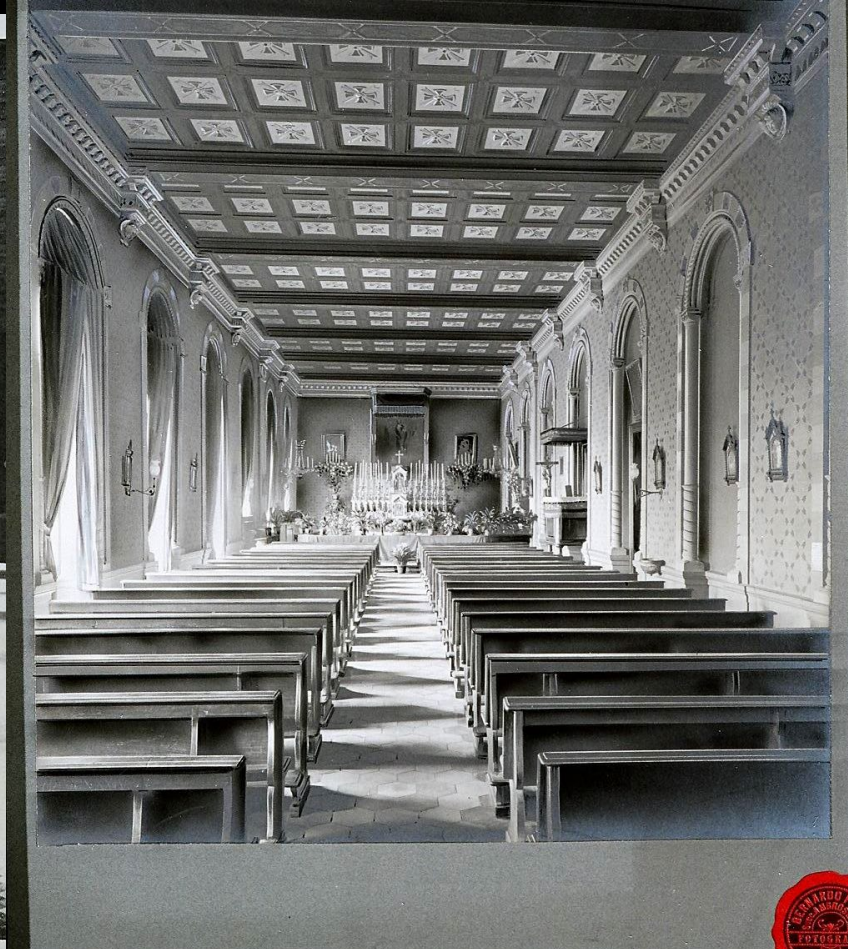




*Gibelli Arte Riproduttiva. Educatorio
Duchessa Isabella. Theatre, 1935 ca.*



*Jean David - Edmond Vallois successeur.
Educatorio Duchessa Isabella. Hall for dances
and parties, 1912*

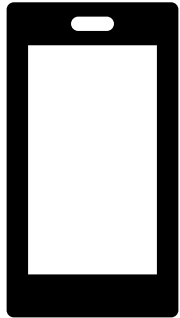
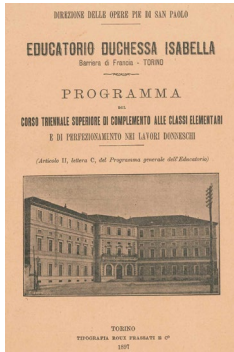


*Gibelli Arte Riproduttiva. Educatorio
Duchessa Isabella. Chapel, 1935 ca.*





DINING HALL
WASHROOMS
CABINET FOR
MEDICAL
CONSULTATIONS
INFIRMARY



Many of these images were published in brochures advertising the school to support the enrollments of the students, today those photos could exploit the potential of digital communication such as social networks and the then Director of the Education would be an Instagrammer ante litteram!

Fondazione
1563
per l'Arte
e la Cultura

Archivissima
il Festival
degli Archivi

#superalebarriere



An example of enhancement of the
documents kept in the Historical Archive of
Compagnia di San Paolo

<http://la-compagnia-delle-donne.fondazione1563.it/>

la Compagnia delle donne

Dalle vergini pericolanti alle signorine della banca

DIGITAL LIBRARY PROJECT

The photographs of the Educatorio make up one of the collections of the Digital Photo Library project of Fondazione 1563. As said before, Fondazione is an independent body overseen by Compagnia di San Paolo, and it is responsible for the conservation, management and promotion of the historical archive of the Compagnia. The archive conserves a photographic collection that traces the history of the San Paolo Banking Institute of Turin, providing documentation of its credit activities, as well as its philanthropic, editorial and cultural initiatives in Turin, in the Piedmont area and in the world. In addition, the Fondazione has also purchased important private archives and libraries, such as the professional archive of the engineers Giuseppe and Bartolomeo Gallo (Gallo's Fonds), constituted by the collection of drawings and projects related to their professional activity, that is a significant resource to study the history of ecclesiastical architecture in Piedmont in the 19th and 20th century, and Jolanda and Angelo Dragone's Fonds for modern and contemporary art, an archive containing the books and papers of the art critic from Turin.

A part of this heritage has merged into Fondazione's digital photo library project, giving rise to an important access point to the precious digitized heritage that currently offers over 13,500 images.

Foundation 1563 gives great importance to the heritage of images considering this a fundamental resource for the study and advancement of research in many humanities and the main tool for the dissemination of knowledge through narrative forms and digital tools.

In addition to being essential to have inventories for any iconographic research. Fondazione believes that only access to historical sources through the tools offered by digital can broaden the audience of scholars and support research paths.

Pursuing this aim, it has systematically developed its own digital photo library, born also from the desire to enrich online research tools and is supported by Digital Archives and Collections (DAC), the information system that makes the historical heritage accessible on the web, through the online publication of all inventories made.

The project seeks also to respond to problems of sustainability and access, by making assets and information available to a larger number of people, and by facilitating interoperability.

The process of enhancement of photographic materials started with sorting, cataloging, inventorying, conditioning, until the digitization, and online publication and are available on our website.

The Photolibrary project is an important resource for the advancement of studies and research in many disciplines, for history telling and public history projects.

The Photo Library offers the visitor tools useful for his exploration, which we will talk about shortly. We first briefly present the collections organized as Digital Galleries.

The digital photo library is currently divided into the following collections:

- The Educatorio Duchessa Isabella
- The Monte di Pietà
- Headquarters of the San Paolo Banking Institute of Turin - Palazzo Turinetti di Pertengo
- The San Paolo: agencies and branches in the area
- Art photography: the artistic monographs by San Paolo
- Giuseppe and Bartolomeo Gallo: architectural drawings and projects

Two of these collections, first, 'The San Paolo: agencies and branches in the area', and second, 'Giuseppe and Bartolomeo Gallo: architectural drawings and projects', have been geo-referenced so that one can search for photographs by using a map.

EDUCATORIO DUCHESSA ISABELLA

The Educatorio Duchessa Isabella collection, starting of our storytelling, is the gateway to the extraordinary photographic campaigns carried out between 1893 and 1935 by various photographic studios to illustrate the inauguration and then the activities of the school in the new building of the Educatorio where hospitality and education were offered to girls of "civil condition".

From the very beginning, in fact, Compagnia di San Paolo paid particular attention to the protection of young women, through the provision of gifts and hospitality in the Casa del Soccorso (1589) and in the Casa del Deposito (1683), two institutions that over time, transformed into real educational institutes for girls who could access them by taking advantage of free seats or by paying the tuition.

The purpose of the Educatorio Duchessa Isabella - this was the name it assumed in 1883 - was "to train expert teachers and educated mothers", through a good religious, moral, intellectual and physical education, without neglecting women's work.

MONTE DI PIETÀ

The collection documents the spaces of the Monte di Pietà in Turin, erected for the first time in 1519 under the patronage of the city, but suppressed after a short time, it was later reopened by Compagnia di San Paolo in 1579, after having obtained from pope Gregorio XIII and from Duke Emanuele Filiberto the authorization for its reconstitution, in this way the Company started the free loan on pledge to save the weaker classes from usury.

Many photographic campaigns were carried out between 1902 and 1940 documenting the facade of the building and the different rooms, from the central hall with an elegant balcony and a large window as ceiling, to the basement, to the safety deposit boxes, on the first floor. with the hall of council meetings.

HEADQUARTERS OF THE SAN PAOLO BANKING INSTITUTE IN TURIN - PALAZZO TURINETTI DI PERTENGO

The Palazzo Turinetti di Pertengo was part of a major project in the city's design that, between the 16th and 18th centuries shaped architectural configuration to Turin, which became the capital city of the Savoy state in 1563. The palace was enlarged in the 18th century and had a succession of owners belonging to the Turinese nobility. In 1942 and 1943 the aerial bombings of Turin severely damaged the square, and the Palazzo Turinetti suffered serious damage. In 1951 the building became the headquarters of the San Paolo Banking Institute with the approval of the Bank of Italy. In addition to acquiring suitable headquarters the institute needed space for a new bank, conference rooms, cultural spaces, offices and shops. In 1955 the architect Arturo Midana worked on the renovation of the building and the adjacent Caffè San Carlo; he oversaw the restoration of the Baroque facades as well as the palazzo's interior. The architect Mario Dezzutti became involved, and in 1961 he completed the new and modern bank headquarters, which were built in the internal courtyard of the building, with a very modern glass and steel wing. The renovation of the old courtly offices was carried out in tandem with the modernization of the banks services. All this is well-documented by photographic campaigns carried out by various studios, while the destruction caused by war-time bombing and the work of post-war reconstruction is attested by the photographs probably commissioned by the Institute's Technical Service in support of the restructuring activities.

SAN PAOLO: AGENCIES AND BRANCHES IN THE AREA

The photographs document the territorial expansion of the San Paolo Banking Institute in Turin, starting from 1931, when it took over the deposits of the Italian Agricultural Bank in Piedmont and Liguria, acquiring ten agencies in the city and 110 branches, until the 1970s when it obtained the authorization to operate in all regions, counting 260 branches, compared to 115 in 1946 to establish itself as an international banking group in Europe and in the world.

The historical archive preserves a rich photographic collection, as yet only partially digitized, of the institute's branches and agencies located in Piedmont, Liguria, Lombardy, Puglia and in Rome from the mid-1940s to the 1960s. On the occasion of inaugurations and renovations, the bank's technical service commissioned photographs to record work undertaken.

ART PHOTOGRAPHY: THE ARTISTIC MONOGRAPHS OF THE SAN PAOLO 1951–2006

The photographs in this collection are the result of one of the many cultural initiatives promoted by the San Paolo Banking Institute in Turin to enhance the artistic heritage, first at a regional and then at a national level.

From 1951 to 2006, this initiative led to the publication of 57 volumes of art, which still play a significant role in the history of publishing and art photography in Italy, also thanks to the collaboration of famous photographers to whom photographic campaigns were commissioned.

The first fourteen were edited by the art critic Marziano Bernardi; then art historians, archaeologists, architects, superintendents, museum directors, university professors would go on to edit the others. The books were intended to have broad public appeal and to address topics relating to the region; but as the bank's territory expanded so did the ambit of material covered.

The process of enhancing the photographic material accumulated for these publications, has involved restoration, cataloguing, inventorying. The fond is made up of photographic materials preparatory to the artistic editions which include both the images used for publication and those discarded (about 8,000 art photographs).

More recently, Fondazione 1563 has made all the volumes available online, and it is now possible to browse a dedicated repository, which is freely available to all.

GIUSEPPE AND BARTOLOMEO GALLO: DRAWINGS AND ARCHITECTURAL PROJECTS

In order to complete the overview of the collections making up the digital photo library, it is important to mention Giuseppe and Bartolomeo Gallo's documentary fond, which holds over 6,000 drawings documenting professional work carried out by one of the main architectural firms in Piedmont specializing in religious architecture, during the past century. This fond does not belong to the history of the San Paolo Banking Institute but was purchased from Gallo's heirs. It consists of two separate but closely linked fonds: the archive of the engineer Giuseppe Gallo (1860-1927) and that of his son Bartolomeo Gallo (1897-1970), who was an engineer too. He took over numerous sites under construction and began, ex novo, the construction of other churches, often on the basis of plans sketched out by his father. Gallo's fond obtained the declaration of historical interest from the Archival Superintendence for Piedmont and the Aosta Valley.

The first acquisition, relating to the private archive of Giuseppe Gallo (1860-1927), consisting of drawings, files relating to the construction sites, four volumes of copy letter books and photographic and printed material, was supplemented in 2006 by a second one, focused on the drawings of his son Bartolomeo (1897-1970), together with numerous photographic prints from the 1960s. More than 4,700 drawings have been digitized to improve storage and consultation.

Giuseppe e Bartolomeo Gallo's fond is part of the Portal of the Architects' Archives of the National Archival System (SAN) which serves as an access point to thousands of documents held by the historical archives. The portal collects and enhances the documentation coming from the archives of the professional firms of architects and engineers and offers an important resource for research into the history of architecture, landscape, cities and infrastructure in the region.

In addition, Fondazione 1563 has been engaged with the national project run by the Ministry of Cultural Heritage and Activities and Tourism: the Census of collections and photographic archives in Italy, coordinated by the Central Institute for the Catalog and the Documentation in collaboration with Camera – Italian Center for Photography in Turin and with the support of the Directorate-General for contemporary art and architecture and urban suburbs. Accurate documentation underpins national policies for the protection and enhancement of photographic heritage. It will serve to identify links between different photographic fonds and the possibilities of co-operation between institutions at a national level.

THE TOOLS OF EXPLORATION

Photographs are sorted by collections. Groups of images are linked to metadata and relevant documents; information about the photographers, and photographic techniques and relevant publications are recorded as well.

Through the 'explore the collections' search function each user is able to apply search filters to find the collection, monograph, typology, author, technique, and subject of each digital object. Thus a photograph's inventory/cataloguing card, may be properly contextualized through being linked to a broader documentary context.

The goal is to allow a wide range of users, whether familiar with this material or not, to access information in a way that allows them to tailor their own research path so as to assign content and context to the digitized archival material of their own choosing.

The search tool then allows the user to retrieve the metadata in addition to identifying descriptive summary in downloadable and printable formats (it is possible to download the photographs in jpeg and png format, dimensions 1422x793 pixels and the complete card of the image).

All images and data are subject to the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license, but we are now reviewing the licensing system because many photographs are now in the public domain.

THE FUTURE

The photographic heritage of the Historical Archive of Compagnia di San Paolo, covering pupils, teachers, faces, classrooms, halls, buildings, squares, churches, monuments, works of art is constantly being augmented with new digitization projects that are feeding into a resource of exceptional historical value. Fondazione 1563 plans to enrich the digital photo library with the digitization of inventory books and paper catalogues and with subsequent cataloguing and digitization of further images. Online exhibitions and the improvement of the portal of the digital photo library and of the historical archive are further steps aimed

to making the visual history of Compagnia di San Paolo, the San Paolo Banking Institute of Turin and other acquired funds available to a broader public.

The Photo Library aims to be a cultural mediator between its photographic heritage and the public, offering search keys that help users find what they are looking for and discover new paths.



Fondazione
1563



ispas

paths to successful
innovations

**The digital
Photo Library of the
Fondazione 1563
per l'Arte e la
Cultura
della Compagnia di
SanPaolo**



The digital photo library consists of over

13,500 images

which trace the history of the San Paolo Banking Institute in Turin with its credit, philanthropic, editorial and cultural activities

The inventories are available online on the historical archive website

<http://archiviostorico.fondazione1563.it/>

The digital photo library makes the rich iconographic heritage of the historical archive accessible online

<http://fototeca.fondazione1563.it/>

Preservation Digitization Enhancement

All phototypes have been filed with the indication of the caption and the photographer, the data relating to the type and size of the used media

The photographs have undergone holding maintenance and digitization. The phototypes presented different conservation problems related to serious chromatic alterations

The digital images were acquired in accordance with standards, where necessary they were also subjected to a color restoration operation using a scanner function

To ensure chemical and physical stability, the original phototypes were placed in new envelopes and these inside boxes. The fond is currently stored in a strictly air-conditioned environment



The Educatorio Duchessa Isabella



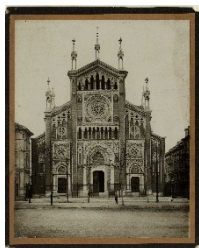
The Monte di pietà



Headquarters of the San Paolo Banking Institute of Turin - Palazzo Turinetti di Pertengo



The San Paolo: Agencies and branches in the area



Giuseppe e Bartolomeo Gallo: architectural drawings and projects



Art photography: the artistic monographs by San Paolo

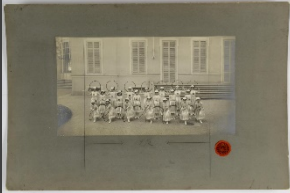
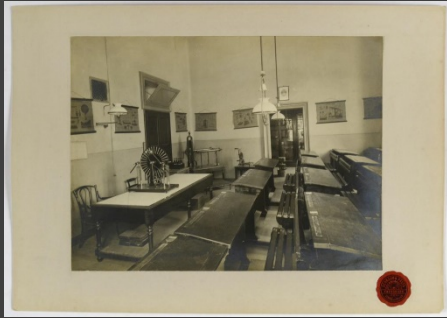
6 Digital Galleries

Trova i luoghi



Map of places

- San Paolo's agencies and branches
- Giuseppe and Bartolomeo Gallo's Fond

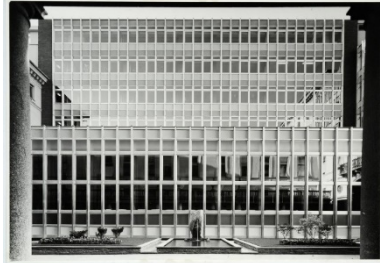


The
Educatario
Duchessa
Isabella



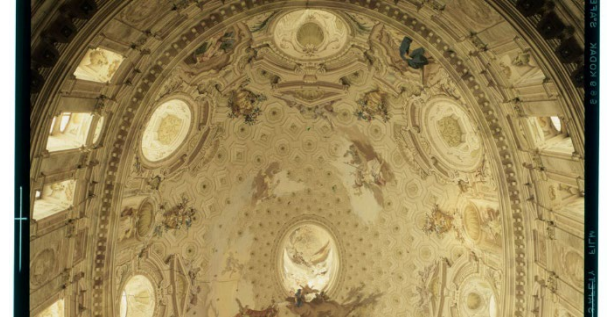
The Monte di pietà

Headquarters of the San Paolo Banking Institute Palazzo Turinetti di Pertengo



The SanPaolo: agencies and branches in the area





Art photography: the artistic monographs by San Paolo, 1951-2006



Editorial series of artistic monographs project

- The digitization activity has not only affected the photographs but has continued with the digitization of the volumes of the art series.
- The 57 books are accessible and downloadable online on the website:

<http://www.byterfly.eu/>

The repository allows:

- full text research
- filters on search results
- zoom
- download



DigiBESS EU
Pubblica l'Archivio e la Ricerca Open Access

Search term:

Providers: Collections

Le monografie artistiche dell'Istituto Bancario San Paolo di Torino, 1951-2006

Le monografie artistiche dell'Istituto Bancario San Paolo di Torino, 1951-2006
Fondazione: 1961 con l'Ateneo e la creazione della Compagnia di San Paolo
La Compagnia di San Paolo, fondata nel 1563, ha una lunga tradizione di impegno sociale e culturale. In questi anni ha pubblicato una serie di monografie artistiche che documentano la storia dell'arte e dell'architettura del territorio torinese, con particolare riferimento alle opere di Carlo Madama e del Gruppo di Palazzo Madama. Le monografie sono state realizzate in collaborazione con gli studiosi torinesi e con il contributo della Compagnia di San Paolo, che ha voluto così rendere accessibili a tutti gli studiosi e ai visitatori le opere d'arte e l'architettura del territorio torinese.

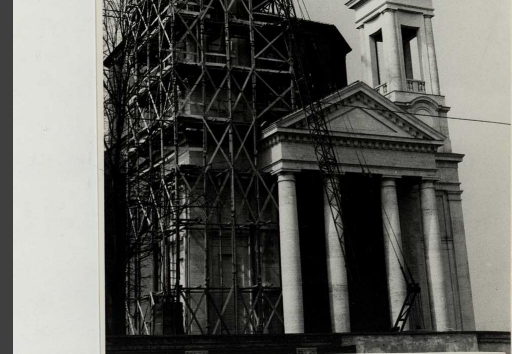
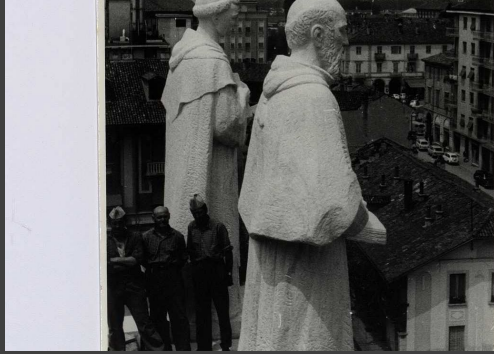
• Dicendi: 1950-1959

Ventiquattro capolavori della Galleria Sabauda di Torino
di Annalisa Marzano
1961

Ventiquattro opere della Galleria d'Arte Moderna di Torino
di Annalisa Marzano
1959

Il Museo Civico d'Arte Antica di Palazzo Madama a Torino

Giuseppe e
Bartolomeo Gallo:
architectural
drawings and
projects



ARCHIVI DEGLI ARCHITETTI



sei in: [home](#) » [partner](#) » [scheda partner](#)

Cerca nel Portale

[il portale](#)

[partner](#)

[progetti](#)

[cronologia](#)

[protagonisti](#)

[percorsi](#)

[galleria multimediale](#)

[trovarchivi](#)

Fondazione 1563 per l'Arte e la Cultura della Compagnia di San Paolo

partner

[fonti archivistiche](#)

[oggetti digitali](#)

[link](#)



Fondazione 1563 per l'Arte e la Cultura della Compagnia di San Paolo

La Fondazione 1563 per l'Arte e la Cultura della Compagnia di San Paolo - già Fondazione dell'Istituto Bancario San Paolo di Torino per la Cultura, la Scienza e l'Arte e successivamente Fondazione per l'Arte della Compagnia di San Paolo - è un ente strumentale privato, costituito con atto pubblico in data 6 maggio 1985, della Compagnia di San Paolo, una fondazione culturale operativa, che svolge attività di ricerca e alta formazione nel campo delle discipline umanistiche, promuovendo studi e ricerche sull'età e la cultura del Barocco. Dal 2012 ha assunto mediante una convenzione la responsabilità della conservazione, dell'ordinamento e della valorizzazione culturale dell'**archivio storico della Compagnia di San Paolo (1563-1991)**. Frutto di oltre quattro secoli di storia dell'ente, che ha percorso la storia italiana, in particolare quella di Torino e del Piemonte, nel proprio lungo cammino da monte di pietà a gruppo bancario internazionale, da congregazione assistenziale all'attuale fondazione l'archivio comprende i fondi dell'antica Compagnia di San Paolo (1563-1852), delle Opere Pie (poi Istituto) di San Paolo (1853- 1931) e dell'Istituto bancario San Paolo di Torino, istituto di credito di diritto pubblico (1932-1991). La consistenza totale è di circa 2 km lineari.

La Fondazione ha inoltre acquisito fondi archivistici e bibliotecari di grande valore quali l'archivio professionale degli ingegneri [Giuseppe Gallo](#) e [Bartolomeo Gallo](#) (**Fondo Gallo**), testimonianza dell'architettura sacra del Piemonte tra Otto e Novecento e il **Fondo Jolanda e Angelo Dragone** (in deposito presso l'Archivio di Stato di Torino-Sezioni



< Censimento delle raccolte
fotografiche in Italia >

memoria identità futuro

<http://www.censimento.fotografia.italia.it/>

Exploring the Digital Photo Library



<https://fototeca.fondazione1563.it/>

HOMEPAGE

Foto: archivio della Compagnia di San Paolo

Foto: archivio della Compagnia di San Paolo

Fototeca digitale

Il progetto
Contatti
Perseone Istituzionali
Trova i luoghi

Costituita da oltre 13.500 immagini, che ripercorrono la storia dell'Istituto Bancario San Paolo di Torino con le sue attività educative, filantropiche, editoriali, culturali. Un grande progetto a la portata grafica degli maggiori Cataloghi e servizi online.

L'Educatore Duchessa Isabella

ESPLORA LA COLLEZIONE >

Sede di via Monte di pietà

ESPLORA LA COLLEZIONE >

Sede centrale dell'Istituto Bancario San Paolo di Torino - Palazzo Turinetti di Portogruaro

ESPLORA LA COLLEZIONE >

Il San Paolo: agenzie e filiali sul territorio

ESPLORA LA COLLEZIONE >

Giuseppe e Bartolomeo Gallo: disegni e progetti di architettura

ESPLORA LA COLLEZIONE >

Fotografia d'arte: le monografie artistiche del San Paolo 1951-2006

ESPLORA LA COLLEZIONE >

CHI SIAMO

Linea programmatica
L'esperienza
Mission e trasparenza
Banco
Comitati
La storia
Stato e attività
Dazione di noi

ARCHIVIO STORICO

Introduzione
Storia della Compagnia
Formazione
DAC
Comunicazioni

PROGRAMMA BAROCCO

Il programma
Spazi e luoghi
Comunità
Strumenti
Rete

FOTOTECA

L'Educatore Duchessa Isabella
Il Monastero di Pinerolo
Sede centrale dell'ISTP di Torino
Il San Paolo: agenzie e filiali
Fotografia d'arte: le monografie artistiche
Giuseppe e Bartolomeo Gallo

PUBBLICAZIONI

Quotidiano Ambrosiano Torinese (QT)
Quotidiano Ambrosiano Spinese (QS)
Quotidiano Fondazione per l'Arte
Quaderni di Ricerca
Atti degli Atti Editoriali
Quaderni Roma e Firenze
Gli anni fuori collina

Foto: archivio della Compagnia di San Paolo

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Powered by Archival

Foto: archivio della Compagnia di San Paolo, Torino Servizi S.p.A. - info@fondazione1563.it
Codice Fiscale: 07028000712 - 02021 - Codice Privacy | Privacy Policy

Menù

Direct access to the collections

The homepage presents a preview of the digital images belonging to the collections

PHOTOGRAPH INFORMATION

The screenshot displays a digital museum interface. At the top, a dark blue header contains the text "1595". Below this, a large image of a painting titled "Fiori" by Jan Davidsz de Heem is shown. The painting depicts a still life of various flowers, including pink and white roses, purple and yellow pansies, and other blossoms, arranged in a dark, shadowed setting. Below the image, a blue sidebar contains a list of metadata fields: Data, Descrizione, Dimensioni, Procedimento e supporto, Caratteristiche del supporto, Datazione, Periodo, Scuola, Genere, and Altri. To the right of the sidebar, the main content area displays the title "Jan Davidsz de Heem, 'Fiori', 1648" and a list of related digital objects, including a portrait of a man, a group of figures, a religious scene, and a nude figure. At the bottom, a navigation menu includes sections for "CHI SIAMO", "ARCHIVIO STORICO", "PROGRAMMA BAROCCO", "FOTOTECA", and "PUBBLICAZIONI".

Image

Metadata

In the middle of the page, information related to the object is presented (e.g., description, date, size, procedure and support, subjects, etc.)

Digital objects browsing

Possibility of easy access to the previous and to the next digital object allowing the user to continue the visit in a simple way

PHOTOGRAPH INFORMATION

Davidisz de Heem, "Fiori", 1648

da su archivio storico →

Data

1955

Note alla data

Datazione dedotta

Dimensioni supporto primario

17,7x12,7 cm

Medimento e supporto

Gelatina ai sali d'argento su

fotocolor

Gelatina ai sali d'argento su pellicola,
fotocolor



Ventiquattro capolavori di Vercelli



Insights

- Photographic technique
- Photographer
- Reference monograph

Ente strumentale della Compagnia di San Paolo

Fototeca digitale

Inizia la tua ricerca...

CHIEDI FILTRI

DATA

COLLEZIONI

Fotografia d'arte: le monografie artistiche del San Paolo 1951-2006	(54)7
Giuseppe e Bartolomeo Gallo: disegni e progetti di architettura	(3)5
Il San Paolo: agenzie e filiali sul territorio	(56)4
L'Educatore Duchessa Isabella	(9)9
Sede centrale dell'Istituto Bancario San Paolo di Torino - Palazzo Turinetti di Perengo	(1)23
Sede di via Monte di pietà	(4)9

MONOGRAFIE

Antologia artistica del monregalese	(8)8
Antologia monumentale di Chieri	(1)28
Arte nell'Antico Marchesato di Saluzzo	(4)52
Arte romana in Piemonte	(1)79
Barocco piemontese	(1)16
Capolavori d'arte in Piemonte	(3)3
Castelli del Piemonte	(1)09
Città ossel: Egitto. La vita quotidiana	(2)05

CHI SIAMO

Linea programmatiche
Le persone
Norme e trasparenza
Bandi
Contatti
La sede
Notizie ed eventi
Diceno di noi

ARCHIVIO STORICO

Introduzione
Sede della Compagnia
Patrimonio
DAC
Convenzioni

PROGRAMMA BAROCCO

Il programma
Studi e ricerche
Comunità
Strumenti
Notizie

FOTOTECA

L'Educatore Duchessa Isabella
Il Monte di Pietà
Sede centrale dell'IBSP di Torino
Il San Paolo: agenzie e filiali
Fotografia d'arte: le monografie artistiche
Giuseppe e Bartolomeo Gallo

PUBBLICAZIONI

Quaderni Archivio Storico (8)3
Quaderni Archivio Storico (5)3
Quaderni Fondazione per l'Arte
Quaderni di Ricerca
Atti della Sede del Barocco
Quaderni Borse e Premi
Edizioni fuori collana

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Fondazione 1563 per l'Arte e la Cultura della Compagnia di San Paolo, Piazza Remini 5, 10138 Torino - info@fondazione1563.it
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Research

Full text research: allows you to retrieve information according to typical search engine strategies

Filters

- Collection
- Monograph
- Typology
- Author
- Technique
- Subject

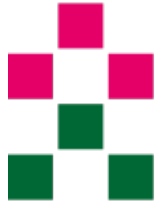
The digital photo library of the Fondazione 1563 allows you to consult the individual photo information such as: date, size, procedure and support, subjects, etc.

The glossary provides useful definitions relating to printing processes developed throughout the history of photography



MEMORY

Photography is an important tool for the recovery and study of historical memory, it is a document that testifies to those who were not present public and private historical events, social and cultural transformations, lifestyles, etc. thus offering a privileged perspective to build one's own opinion



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Thank you!

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fototeca.fondazione1563.it

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