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Bridging and budding: exploring new horizons together

2017: This was a transitional year in which lettera27, a non-conventional cultural incubator with over 10 years’ experience, became the Moleskine Foundation, a non-profit organization that operates alongside the Moleskine Company according to a unique partnership model. As an independent, self-governing association, the Moleskine Foundation embraces the values of the Moleskine Company, bringing them to life through its charitable work. This partnership means that all of the foundation’s costs are covered by the Moleskine Company and 100% of donations can go directly to financing the foundation’s projects!

2018: Over the following year, the Moleskine Foundation began putting down roots by re-launching a few tried-and-tested initiatives. These were structured to be sustainable and repeatable, with clearly identifiable ways of measuring their impact over time. At the heart of the foundation’s work is the use of creativity and education as vehicles for social change: the foundation aims to inspire a new generation of creative thinkers from disadvantaged communities so that they, in turn, can contribute to transforming the outlook of their local area. Ideas and projects developed through critical thinking and connecting with others during the foundation’s initiatives are a catalyst for positive social and cultural transformation.

This very brief outline of the last two years hides a much more complex process. This tough yet exhilarating journey allowed us to fundamentally consolidate and update the original team, gradually boosting the foundation with new skills and new resources. This transformative process gave us a clearer view of our reach, as well as allowing us to increase our audience, network and community.

It has been a great honor to preside over the creation of the Moleskine Foundation, especially as 2018 already produced some surprising results. The AtWork I Had a Dream tour involved 100 talented youths with 100 different dreams and projects in a creative relay that will culminate in an exhibition at the Africa Center in New York in Spring 2019. We also held the first ever WikiAfrica Education Afrocreation event, which saw the involvement of students and teachers from South Africa in a huge co-creation project to give the continent a bigger voice on the world’s fifth most visited website. Our collection of over 1200 notebooks also continued to grow, and we began a corporate volunteering project with the Moleskine HR department. Finally, we held a membership campaign and received cash donations from individuals and institutions, as well as enjoying extraordinary pro-bono donations and activities from our partners.

We are proud of these results, in fact they give us the confidence to seek out new horizons for social transformation. We are developing some challenging goals for the next five years, from the opening of branches around the world (beginning with the US), to the launch of brand-new creativity-based programs aimed at supporting cultural entrepreneurship. We also want to build and activate a vast community of associate members, and to do more to capitalize on the foundation’s collection and assets.

As well as deploying our resources better, this will require a lot of thought, energy and generosity from our backers and partners, from the Moleskine Company, from all Moleskiners, and from our numerous associates and friends around the world.

Thank you for being part of it!

Maria Sebregondi

There is no passion to be found playing small — in settling for a life that is less than the one you are capable of living.

— Nelson Mandela
Moleskine Foundation was launched in October 2017 with a symbolic handover. The transition from lettera27 to Moleskine Foundation was more than just a renaming exercise. It’s symbolic of a long relationship and a process that evolved over 10 years. From the day lettera27 was created, Moleskine lent its support through funding and mutual projects, which forged a deep and intrinsically interconnected partnership. These 10 years of shared values and expertise have allowed us to develop a new and innovative social engagement partnership. Together, we demonstrate how a non-profit organization and a commercial company can work side by side to create greater social impact on a grander scale. Today, the Moleskine company collaborates with the Moleskine Foundation by putting its network, its people and its infrastructure at the disposal of the Foundation.

The Foundation’s organizational structure is truly innovative. The funds made available by the Moleskine company cover all of the Foundation’s structural costs, ensuring long-term sustainability. This means that 100% of all donations received by the Moleskine Foundation can be used to finance unconventional educational projects aimed at bringing about real social change. Moleskine Foundation is committed to inspiring and engaging in critical debate with international cultural protagonists from a vast array of fields.

We want to contribute to shaping the international debate on quality education, art and culture for social transformation, cross-cultural interaction, and other contemporary topics. We also aim to contribute to reversing the dominant North-South knowledge production paradigm, thus opening new geographical, cultural and sociological perspectives. We do this by curating and aggregating content online and by organizing seminars, discussions and panels on relevant topics, as well as pursuing innovative research projects that challenge conventional approaches.
The Moleskine Foundation was officially launched in 2017 during Creating Change – a week-long series of talks, meetings, presentations and events organized by the Moleskine company dedicated to creativity as an instrument of positive social change.

The launch of the Foundation included a press conference, an exhibition and a round-table discussion. The exhibition, entitled *Can Creativity Change The World?*, took visitors on an interactive tour of various Lettera27 projects. The public was invited to share their thoughts around the theme of creativity, inspired by leafing through a collection of notebooks – both physically and virtually. The contents of these notebooks explain the origins and development of several of the Foundation’s educational initiatives, in particular AtWork and WikiAfrica.

The round-table discussion provided an opportunity to examine the topic of creativity as a tool for social change in more detail. It featured an exchange of ideas between Maria Sebregondi and Adama Sanneh, alongside international guests and expert speakers such as Eliza Anyangwe, a journalist working for The Guardian; Heba Y. Amin, a visual artist, researcher and teacher; Nigel Jabari Parker, director of the Global Teachers Institute; Lorenzo Newman, author and co-founder of Learn More; and Simon Njami, curator, writer and co-creator/advisor of AtWork.
Our purpose

We believe that Creativity and Quality Education are key to producing positive change in society and driving our collective future.

We are committed to providing youth with unconventional educational tools and experiences that help foster critical thinking, creative doing and life-long learning, with a focus on communities affected by cultural and social deprivation.

To achieve this, we work at the intersection of three focus areas: innovative education, art and culture for social transformation, advocacy and cross-cultural sensitization.

With a special focus on Africa and its diaspora, the Foundation works closely with local organizations to fund, support and co-create a wide range of distinctive initiatives.

Together with our partners and grantees the Moleskine Foundation strives to catalyse systemic change through an open, participatory and cross-sectorial approach.

Our Approach

Projects and formats
We identify, develop and implement initiatives and we are open to partnerships with third-party organizations.

Grants and co-funding
We identify and support cultural organizations and projects that share the Foundation’s values and which are in line with its objectives.

Content hub
The Foundation gathers and curates a wide variety of content. This might be informative, educational and/or cultural. We take part in research, documentation and communication activities – both independently and in partnership with other organizations.
Plans and Initiatives

We have launched the first AtWork Tour "I had a dream". The tour involved 4 Countries: Italy, Chad, Uganda, Zimbabwe where 4 AtWork Chapters took place. The produced notebooks were exhibited in Rome, N’Djamena, Kampala and Harare, and in particular at Galleria Nazionale di Arte Moderna e Contemporanea; Chad National Museum; Makerere University Art Gallery and National Gallery of Zimbabwe.

The program has been presented during various events, talks, conferences in Italy and abroad: Università Cattolica – Milano, Talent Garden – Milano, St. Andrews University/Lafayette Club – Edimburgo, Public Talk Generosity/curated by Hans Ulrich Obrist at Hangar Bicocca, Festival della Crescita – Trento, Book City – Milano...

We have also commissioned an external agency to carry out important Monitoring and Evaluation work on our AtWork educational format, fundamental to guarantee continuous improvement of both the format itself, and the service received by the participants. In this context, we have organized an experimental Training of Trainees (ToT) day at Harare, Zimbabwe (see more details at Monitoring & Evaluation chapter).

The WikiAfrica Education program was launched in Johannesburg (SA) through the #Afrocreation Event.

The Moleskine Volunteering Program has been launched through some internal calls to action by the Moleskine Foundation, to engage the employees according to their interests and passions.
Initiatives

“We believe that Creativity and Quality Education are key to producing positive change in society and driving our collective future.”

— Moleskine Foundation
“What is a dream if not a fantasy? Still, it would be absurd to reduce this very open notion to a dry definition. In this program, the dream must be understood as a project, as the trigger for changes. At the dawn of any revolution, there is always a «dream».

AtWork aims not only at allowing young people to express their dreams, but attempts to provide them with the right tools that would enable them to achieve them.”

— Simon Njami, AtWork Tour “I HAD A DREAM” vision
Initiatives – AtWork

Objective
To contribute to the creation of a new generation of thinkers, using the creative process to stimulate critical thinking and participants' confrontation.

Results
87 young creative talents have experimented AtWork educational format and are currently part of the AtWork Community online, both on FB and on the At-Work.org platform.
800 members of the AtWork Community + 119 members compared to 2017 (681)

What is AtWork
AtWork is an itinerant educational format, conceived by the Foundation together with Simon Njami, that uses the creative process to stimulate critical thinking and debate among the participants. It contributes to build a new generation of thinkers. The key element of AtWork is a workshop conducted by an artist or a curator on the chosen topic. The topic stimulates the collective discussion and a personal self-reflection on issues such as identity, culture, community, etc. As a final output of the workshop each student produces a personalised notebook, which fixes the process of self-reflection triggered by the workshop. Each notebook takes on its own character and is the reflection of a thought at work. The produced notebooks are exhibited in an art show, co-curated by the students themselves. All the workshop participants become part of the AtWork Community, a group of international artists, students, curators, cultural organisations, intellectuals, who believe that art can be a tool for social transformation.

Moleskine Foundation’s role

- Format provision – delivery of guidelines, good practices and methodology to the partner organisations
- Format implementation – direct, on-site facilitation.
- Communications – sharing and promoting the Tour infrastructure through the Foundation’s channels of communication, building cross-border AtWork community.
- Resources mobilisation – in-kind contribution (human resources) and notebooks donation.
- Network creation – facilitating network of the institutional partners and beneficiaries of the Tour to create a platform of cultural protagonists for social change.
- Editorial Products – publication of the final catalog of the Tour.
- Collection valorization – organization and curatorship of the final exhibition of the Tour together with the implementation partners.

Participants nationality

- Afghanistan
- Moldavia
- Germany
- Albania
- Italy
- Chad
- Gabon
- Ghana
- Namibia
- Mexico
- Eritrea
- Kenya
- Uganda
- Rwanda
- Zimbabwe
- South Africa

Participants nationality

20 Harare
17 Roma
23 Kampala
27 N’Djamena
87 Participants

87 Notebooks Produced

1,400 visitors at the exhibitions (average)
AtWork’s Partners

Together with our partners and grantees the Moleskine Foundation strives to catalyse systemic change through an open, participatory and cross-sectorial approach. With a special focus on Africa and its diaspora, the Foundation works closely with local organizations to fund, support and co-create a wide range of distinctive initiatives.

Galleria Nazionale d’Arte Moderna e Contemporanea — Rome
Rome’s National Gallery of Modern and Contemporary Art hosts 20,000 works – paintings, drawings, sculptures and installations – and offers a great view on art starting from the 1800’s to today. This is the only national museum entirely dedicated to modern and contemporary art. The National Gallery is supported through the special autonomy granted by the Reform of MiBAC (Ministero dei beni e Attività Culturali – Ministry of Cultural Heritage and Activities); it is a place of research and experimentation where one can think about languages, exhibition experiences and the role of contemporary museums.

Djamah-Afrík — N’Djamena
Created in February 2008, Djamah-Afrík (People of Africa) association is a professional theatre company which leads creative, training and reflection activities on themes related to the population, dialogue, and peacebuilding. Its work is based on the arts-population-space relationship, with varied productions in public places involving interactive debate, including theatre forums, theatre for social intervention and cultural mediation.

Chad National Museum — N’Djamena
The Chad National Museum (Musée national du Tchad) is the national museum of Chad. It is located in the capital city of N’Djamena. The museum was established on October 6, 1962 in temporary quarters under the name of Chad National Museum, Fort-Lamy, reflecting the earlier, colonial name of Chad’s capital. In 1964, it moved to the former town hall, near the Place de l’Indépendance. At the time of the Chad National Museum’s establishment, it had four rooms for prehistory, protohistory, archives, folk arts, crafts and traditions.

National Gallery of Zimbabwe — Harare
NGZ is a statutory body established by the National Gallery of Zimbabwe act (Chapter 25:09) whose principal activities under the act are the establishment, management and control of galleries or museums of art and the fostering and promotion of fine and applied arts generally and inter alia, to promote and market Zimbabwe’s visual art by collecting and conserving finest works of art, artifacts and crafts produced by Zimbabwean artists across the board. It provides exhibition, educational and other related services to the artists and other groups.

Makerere Art Gallery – Kampala
Makerere Art Gallery/Institute of Heritage Conservation and Restoration is a university gallery and research institute at Makerere University in Kampala, Uganda. It is dedicated to the preservation and research of art from Uganda and East Africa as well as to the exhibition of national and international artists. Gallery and institute closely collaborate with the renowned Margaret Trowell School of Industrial and Fine Arts (MTSIFA).

Maisha Foundation
Maisha Foundation is a leadership development organization. We invest in an emerging film industry in East Africa—with the twin goals of creating economic capacity while contributing vibrant new voices to an increasingly international film world. We don’t just make films, we make filmmakers. The Maisha Foundation’s mission is to EMPOWER visionary artists by giving them the tools to tell their stories through film; ENRICH world cinema by bringing new and yet-unheard voices into the global discourse; and ESTABLISH the roots of a self-sustaining film industry in East Africa.
AtWork Chapter 10: Rome, Italy
“\textit{I HAD A DREAM}”

“The creative process has allowed us to be truly ourselves, through our own very eyes, and those of others, sometimes reflecting the latter. Seeing us change... It is an experience that we hope to make ours in order to face our future”
— Valentina Gonzo, AtWork Rome participant

The workshop took place at the National Gallery in Rome and thanks to the open call that was launched for the 2018 Tour the group was extremely diverse. The 17 participants came from completely different backgrounds, from mechanical engineering, to physics, to musicians to artists and geologists, as well from 9 different nationalities. This allowed for a very rich discussion around the topic of the dreams and touched a variety of themes, from personal to social and political. The workshop was a unique occasion for the young creative talents to encounter, exchange and debate with their peers who they would normally wouldn’t have a chance to meet in their daily life. Simon Njami also enriched the workshop experience by giving a special guided tour of the exhibition “I is an Other” that he curated at the National Gallery.
AtWork Chapter 11: N’Djamena, Chad

“I HAD A DREAM”

“AtWork gave me the hope to continue with my journey to become a comics strip illustrator and not give up, not to feel marginalized, but to have confidence in myself and my dream”

— Yangwang Cam-Cam, participante AtWork N’Djamena

It was December 2017 and we were in the middle of AtWork workshop in Douala conducted by Simon Njami when we were approached by Oumaté Abdoulaye Abdul, a cultural manager from N’Djamena, who came all the way from Chad to see what AtWork was all about. He came to us during the break and urged us to bring AtWork to Chad, which he described as culturally hungry and deficient, regardless of numerous young people eager to express themselves creatively. “Stimulating critical thinking in N’Djamena is crucial, we have very little happening here from the cultural point of view, but there is a will and desire to change this”.

It was Oumaté’s personal drive to make a change that allowed AtWork N’Djamena to happen 7 months later. We have got in touch with his cultural organization Djamah Afrik and worked together to bring AtWork to this complex context.

Local young people with completely different backgrounds had a chance to meet, exchange and debate on the topic “I had a dream”, continuing the creative relay started with the AtWork Tour in Rome.
AtWork Chapter 12: Kampala, Uganda

“I HAD A DREAM”

“The first thing I want to do after this workshop is to buy books, read books, study books, not just to read to finish them and say «I read that one!», but to understand and interpret the underlying message in all these books”

— Pamela Enyonu, partecipante AtWork Kampala

The first three days of the workshop took place in a beautiful Maisha Garden, where the participants had a collective discussion about their dreams, their uniqueness as human beings, their personal and professional aspirations. The workshop took place at the same time with the Kampala Biennale of Art 2018, curated by Simon Njami, which enriched the participants’ experience and integrated it into a wider cultural context of the city. On day 4 the workshop group visited the Biennale’s main venue and exchanged their impressions and critiques of the show with the rest of the group. The last 2 days of the workshop were spent at the Makerere Art Gallery, where the final restitution of the notebooks took place on the final day. The presence of the participants from different countries like Kenya, Rwanda, Congo, Gabon made this experience even more particular and allowed the young people with completely different backgrounds to meet, exchange and debate on the topic “I had a dream”, continuing the creative relay started with the AtWork Tour in Rome and N’Djamena.
AtWork Chapter 13: Harare, Zimbabwe

“I HAD A DREAM”

“Discovering identity comes with the realization of the walls you have to overcome for the transformation to begin. These walls can be intimidating mentally or physically. Realizing the dream is the first step of breaking free.”

From the curatorial statement of AtWork Harare “I HAD A DREAM” exhibition by Edzai Nyakunu and Tashinga Majiri

The workshop took place at the National Gallery of Zimbabwe, where the participants had a collective discussion about their dreams, their uniqueness as human beings, their personal and professional aspirations. The specificity of the Harare experience was that the day before the workshop we held a Training of Trainers conducted by Simon Njami with the prominent local contemporary artists and educators, who could potentially become future AtWork leaders. The trainees have then attended the workshop to observe the process in action and to actively participate in it. The students therefore had an opportunity to be guided and assisted by such local talents as Berry Bickle, Kudzanai Chiurai, Dana Whabira, as well as by the National Gallery of Zimbabwe’s education specialist Fadzai Muchemwa and Zeitz MOCAA’s curator Tandazani Dhlakama. The exchange between the artists and the participants enriched the experience and allowed for the creation of exciting and diverse creative outputs on the notebooks.
Monitoring & Evaluation

Analyzing Atwork using qualitative research.

The aim of our research is to understand more about AtWork as an educational program, including its goals, the methodology involved and the impact on participants. More precisely, the aim of this research project is to validate the AtWork approach by identifying its main characteristics and using them to generate theoretical hypotheses.

AtWork focuses primarily on training thinking skills rather than acquiring new knowledge which recent research in educational studies highlights as elemental assets for impactful learning. Critical thinking and the ability to learn how to learn (metacognition) are priority targets in relation to self-regulated learning. In a so-called Input-Elaboration-Output structure, the workshop initiates critical debate and discussion, followed by the elaboration of ideas and definitions around and beyond the given workshop theme. These soft skills of critical thinking and metacognition are becoming increasingly important in contemporary educational programs and are considered as 21st century skills in the scientific literature. They are not targeted at passing exams or succeeding in graduations. They are crucial tools for continued learning in knowledge societies. A 2018 conducted study on the AtWork format emphasized that the collaborative focus of AtWork is key in achieving its learning goals which are in line with scientific findings. They prove that collaboration is key in learning, especially when it comes to developing thinking skills which require social interactions.

Research protocol includes tools useful for the monitoring and evaluation of educational formats:
- an observer in the field to fill out a monitoring and evaluation framework
- a survey distributed to participants at the end of the experience
- a final report at the end of each chapter to summarize the following data:
  - number of applications received
  - number of participants selected
  - motivational letters (relevant extracts)
  - participant’s countries of origin, education/job background and general feedback

The monitoring and evaluation plan was designed by Judith Lenglet, Development Manager of CogInnova, Consultancy, a French association working in the field of cognitive science.

Research started during the first chapter of the AtWork Tour in Rome and has continued throughout the entire “I HAD A DREAM” Tour.
Since 2006, the Moleskine Foundation has been promoting the growth of Wikipedia. Our aim is to increase the visibility of the African continent by adding African content to what is the world’s most frequently consulted encyclopedia. To this end, we created the WikiAfrica, a movement which has led to the development of over 40,000 contributions including texts, quotes, images and audio and video files.

The Moleskine Foundation has been working to promote Wikipedia as an educational tool in high schools since 2016. We help train teachers so that they can then help their young students to create content for the fifth most visited website in the world. In 2018, we doubled our efforts by creating the WikiAfrica Education project.

Designed to involve both students and teachers, this project aims to fill a crucial gap between those producing content in Africa and the content itself. WikiAfrica is about transforming schools from passive receivers of information into direct producers of knowledge. Through this initiative, students are encouraged to contribute to the creation of information regarding their reality and their culture, information that reflects their interests and passions. This means developing and strengthening not only their research and writing abilities, but, more importantly, helping them to exercise critical thinking.

The project involves carrying out regular events to introduce the world of Wikipedia to teachers and students, called #Afrocreation. The first of these events, held in partnership with BRIDGE and WikiZA — the South African chapter of Wikipedia editors — was held at the Sci-Bono Centre in Johannesburg on October 28. 70 people participated in a day of learning, storytelling and presentations on Wikipedia.

Of the 50 teachers who participated in #Afrocreation, 25 went on to volunteer to join the WikiAfrica Education community. These teachers, who get support at monthly BRIDGE workshops, all committed to bringing Wikipedia into the classroom, potentially reaching up to 500 students.

In 2019, Moleskine Foundation will renew its efforts launching a second edition of #Afrocreation. By partnering with Johannesburg’s Constitution Hill, we hope to double our participant numbers and amplify our audience with a nation-wide campaign to get South Africans excited about sharing their stories on the world’s most accessed encyclopaedia.
**Objective**

To preserve, develop, promote and exhibit online and offline the biggest collection of the artists’ notebooks of our times. To promote the talent of each participant to the projects that foster the collection and to disseminate the culture of sharing and gifting that distinguishes it. To contribute significantly to the fundraising of the Foundation through the loans, initiatives and events that can make the most of its attractive potential.

**Results**

- **1,241 notebooks collected** from 3 initiatives: Detour, myDetour, AtWork.

**Numbers**

- **84** AtWork Authors
- **272** Detour
- **572** MyDetour
- **313** AtWork Workshop
- **14** new authors (8 in 2017 and 6 in 2018)
- **87** new notebooks from AtWork Tour “I HAD A DREAM”
- **74** notebooks showed in external events/locations

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**New Authors 2017 – 2018**

Jackie Karuti, Joël Andriamomearisoa, Erminia De Luca, Romaine De Noolleis, Joana Vasconcelos, Pedro Déniz Acosta, Ginette Caron, Dimitri Fagbohoun, Orlando Brito Jinorio, Amira Parree, Susan Kleinberg, Elena Cologni, Maria Grazia Pontorno, Sadikou Oukpedjo

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**Exhibition cities and locations**

- **MILANO** – FM Centro per l’Arte Contemporanea
  - Date: 03.30 – 06.03.2017
  - The White Hunter. Memorie e rappresentazioni africane
- **NEW YORK** – Solomon R. Guggenheim Museum
  - Date: 10.06.2017 – 01.07.2018
  - Art and China after 1989 – Theater of the world
- **WASHINGTON** – Washington Project For the Arts
  - Date: 05.05 – 05.16.2018
  - Alt(e)r Call | No Church in the Wild
- **BERLINO** – Galerie Burster
  - Date: 06.09 – 07.31.2018
  - im–perfection
- **SINGAPORE** – Visual art Centre
  - Date: 07.11 – 07.13.2018
  - Moleskine Trade Show Singapore
- **ROMA** – La Rinascente, Via del Tritone
  - Date: 08.30 – 09.26.2018
  - “I Had a Dream”
- **PARIGI** – Moleskine Store – Le Forum Des Halles Paris
  - Date: 10.10.2018 – 05.2019
- **SAN FRANCISCO** – Museum of Modern Art
  - Date: 11.20.2018 – 02.04.2019
  - Art and China after 1989 – Theater of the world

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**What is Moleskine Foundation Collection?**

This collection of original notebooks began as a cultural project in 2006 as part of the Moleskine Detour/myDetour initiative. It is continuously growing and evolving. These notebooks are not envisioned as an art collection, but rather as a compendium of creativity. The authors are all creative thinkers from a range of backgrounds including art, design, architecture, writing, cinema, music, perfume, food, photography, journalism, curatorship, philosophy and education. Each notebook donated helps generate further contributions. This “creative relay” travels the world, appealing to people’s creativity, generosity and instinct to share. All of the pieces in the collection are notebooks creatively interpreted by different individuals: diverse artists using the same expressive blank canvas as a starting point for their work. This is the only rule given to creators from a variety of walks of life, geographies and backgrounds.

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**Moleskine Foundation Collection**

“Every notebook tells a different story, contains a dream or project, a way of life and a different way of interacting with the world for each person. There are those who approach the “notebook rule” from the inside, and those who attack it from the outside, people who caress it and people who assault it — celebrating it with glory or through rejection.”

— Maria Sebregondi

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**Initiatives – The Notebook Collection**
In February 2018, the Moleskine Foundation and the Moleskine company launched a corporate volunteering program. This on-going program highlights our shared values, with participation based on the personal interests, professional skills and knowledge that each individual can bring to the Foundation.

Corporate volunteering IS GOOD FOR YOU! As well as providing inspiration, bringing people together and encouraging team spirit within a company, it also shines a light on people’s unique interests and talents – often beyond the professional skills required in a person’s job.

Getting people involved with the Moleskine Foundation adds social, local and global value to each employees’ day-to-day work, resonating with people’s values and giving everyone the chance to play a role in the Foundation’s projects. Corporate volunteering adds to our shared vision and goals by opening new horizons, creating new communities and building new understandings.

The aim is to create informative, educational and fun moments in which we can work together on the Foundation’s diverse projects, while also sharing opinions and news.

In its pilot phase, 6 Calls to Action were published, inviting Moleskine employees to collaborate on 6 activities: adding subtitles to videos; photographing artists’ notebooks from the collection; creating graphics and layouts for communication materials; translation and proofreading; carrying out interviews to monitor and evaluate the AtWork educational format; displaying artists’ notebooks in the Foundation headquarters.

11 people answered these initial calls to action, each one making a timely and effective contribution that met the Foundation’s needs.

Furthermore, 13 people volunteered to help set up and organize the in-house Sample Sales event — a sale of Moleskine products to raise money for some of the Foundation’s projects. The sale was open to all Moleskine employees and the numbers were impressive — both in terms of the number of people who came along and in terms of donations made. Around €8,000 was raised for the Foundation in total. This was far more than we had dared to expect and was all down to the generosity of Moleskine employees who more than showed their willingness to contribute to the Foundation’s causes.
Business Model

A unique model

Thanks to Moleskine® support, 100% of our incomes are destined to finance the Foundation’s Initiatives and programs.

Credits

Photos
AtWork: Mattia Panunzio, Bichabe Bantola, Ntale Bahana, Unique Pictures,
WikiAfrica: Siphosihle Mkhwanazi
Miscellaneous: Raffaele Bellezza, Rocco Soldini, Enzo Broggini, Raffaella Carillo.
Video shooting e editing: Luca Dimoon

Artwork
Can Creativity Change the world?
Courtesy MaM Gallery

Acknowledgements
Moleskine
D’iteren
BBDO
MMLEX
Interbrand

Art Notebook by Elena Cologni, “Notes on Care” developed as part of CARE from periphery to centre art project.