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To transform and to grow. Creativity as a cornerstone.

Every year we write a piece of our story, of our present, of our future vision. It’s a continuous relay that allows us to understand more after a full year of activity by looking back, and to plan ahead by looking forwards. 2018 was a year where we sowed some seeds, built our foundations and outlined our new horizons.

In 2019, we have experimented and put it all into test. To lead the Foundation in this new journey as a CEO is at the same time an honour and a great responsibility, an incredibly complex yet exciting challenge. Dealing with education, creativity and culture means to constantly question the ways in which knowledge is produced and shared, as well as asking who uses it and how. In our particular case, we are dealing with unconventional educational systems that can first and foremost inspire new generations to transform themselves, and the communities around them.

Today, more than ever, creativity is considered a cornerstone to produce systemic social transformation. We are aware of that. But we also know that access to knowledge, and therefore to creativity, is not yet equal for all. Mindful of the fact that “the future is a scarce commodity”, we are committed to reach underserved communities with our unconventional educational programs that inspire critical thinking, creative doing and changemaking attitude in young people. Our focus is on the processes that we are co-creating with our partners and through our network, that represents a unique asset/heritage that has grown in time, has consolidated and continues to expand, adding new narratives. This year we have added some crucial milestones to our journey: partners like The Africa Center in New York, with whom we have inaugurated “I HAD A DREAM” exhibition and implemented the first chapter of AtWork Tour “Where is South?”. The Tour then proceeded to Libreville with Mukasa and The National Museum of Gabon, Pfwura Ndzilo in Maputo, UNHCR in Venice, culminating with Tate Modern in London. 2019 also saw our introduction to Constitution Hill of South Africa, with whom we implemented and hosted two AfroCuration events of WikiAfrica Education program.

New unique creative minds have placed their trust in us by donating their notebooks to our Collection, which today counts more than 1300 notebooks: unique and original objects, always surprising in their creativity and diversity. Each of them tells a story, personal and collective, just like our itinerant educational programs that you can discover more in-depth in the following pages.

— Henri Matisse

Creativity takes courage.
In this virtual cycle of giving and exchanging, many other partners and friends share our mission and are building it together with us. You can find them here, between the lines, the images and the pages of Folios that we have co-written together.

It is these results, and the numerous creative pioneers that we collaborate with, that inspire us and propel us forward to keep increasing our initiatives’ impact. Our guiding goal has not changed: to contribute to inspiring a new generation of creative thinkers to reduce inequality and be able to imagine a new collective future.

Henry Giroux, sums up this key idea, talking about the new generations and the importance of overcoming the obsolete and oppressive educational systems through stimulating awareness and agency in young people:

“a discourse of anxiety should give away to a discourse of critique and a discourse of critique should give away to a discourse of possibility a discourse of possibilities means that you can imagine a future very different from the present.”

The essence of our work is to support and inspire this action. The challenge is complex, but it’s one of those challenges that we simply cannot afford not to face.

Thank you for being with us!

— Adama Sanneh, CEO
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.
Activities

We have launched the first AtWork Tour “I had a dream”. The tour involved 5 Countries: USA, Gabon, Italy, Mozambique, UK, where 5 AtWork Chapters took place. The produced notebooks were exhibited in: New York, Libreville, Venice, Maputo and London, in particular at The Africa Center, Musée National des Arts et Traditions du Gabon, Palazzo Querini di Fondazione Ugo e Olga Levi, Museu Nacional de Arte, Tate Modern.

The program has been presented during various events, talks, conferences in Italy and abroad: Luiss Roma, Harvard business school, Design People - Triennale Milano, Assindustria Padova, Scuola Holden Torino, Hangar Torino, Festival della crescita Parma, Book city Milano, Università della Campania Luigi Vanvitelli, Osservatorio Socialis - Macro Roma, Wish Australia, Lenti a pois Italia, Diners, MEM Summer Summit, Columbia University, The Africa Center-NY.

Also, we proceeded to deepen the validation process of AtWork Educational format, starting from a qualitative research and related Monitoring & Evaluation tools.

In this context, we have organized a Training of Trainees (ToT) 3-day workshop, in Milan with the aim to select the next members of the AtWork Faculty.

The WikiAfrica Education program continued in Johannesburg (SA), in partnership with Constitution Hill and Afropunk, through the #Afrocreation Event.

Moleskine’s corporate volunteer program has been enriched by the new “Inspiring Mornings” initiative, with the aim of creating a moment of inspiration and an opportunity for personal growth for employees, by listening to a heterogeneous selection of people, themes, experiences and points of view on creativity for social change.

The collection has been enriched with new prestigious author’s notebooks.

On the occasion of the “I Had a Dream” International Exhibition in New York, we launched Folios, the cultural publication of the Moleskine Foundation.”
Activities

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

— Moleskine Foundation
“No matter where we are, there is always a south, and therefore, it is us who are entitled to define the meaning of the “word”, because South starts from me. It indicates a distance between the point that I want to reach and myself.

It is a very intimate notion that can vary according to the place where we think we are standing. In other words, there cannot be any South without the gaze we invest it with.”

— Simon Njami, AtWork Tour “WHERE IS SOUTH?” vision
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.

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

Results
97 young participants have experimented AtWork educational format and are currently part of the AtWork Community online, both on FB and on the At-Work.org platform.
969 members of the AtWork Community (on 12-12-2019)
+ 169 members compared to 2018 (800)

Numbers
97 Participants
97 Notebooks added to the Moleskine Foundation Collection
11.500 visitors at the exhibitions (estimate)

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.
AtWork Chapter 14: New York City, USA

“WHERE IS SOUTH?”

“South is where the transformation starts”
— Kasmire Jones, AtWork New York participant

The workshop took place at the Skowhegan School of Painting and Sculpture, where the participants had a collective discussion about what “South” meant to them, they explored their personal points of departure, what made them who they are and where that point of departure is leading today. The diversity of the backgrounds of the participants allowed for everyone to bring a unique perspective to the discussion from their respective culture, only to see that our human experience is not that different across borders and religions. There was dancing, singing, crying, poetry was read, a critical thinking freestyle performed. “What we found beyond the intellectual linguistic gymnastics was a vulnerability that shattered our complicated lies and pointed to our simple truths of being, love, life, and death. Even through disparate tongues, we were able to find each other in ourselves, to help each of us remember what has been broken and lost.”, says AtWork New York participant Yo-hana Zecarias in her intro text for the exhibition catalogue. “22 people left this basement on June 3rd 2019 not with a book, but a vision and expression of their South. We were given the power of definition, and with it, we re-created stories of creation that located us as the starting point. Why do we hold onto stories and meanings that do not serve us; stories that bind and trap us? In order to be free, you must first understand what is keeping you bound.”
AtWork Chapter 15: Libreville, Gabon

“WHERE IS SOUTH?”

“Today these young people are AtWorkers, they are creative thinkers, they have a different thought, they are discovering themselves, they have no fear, they are able to criticize... They are going back to the origin of thinking; if you think, you create... Today they know who they are and what their identity is...”

— Bunny Massassa Claude, AtWork Libreville partner

The workshop took place at the Institut Français de Gabon, where the participants had a collective discussion about what “South” meant to them. The workshop theme was the starting point for critical thinking. As Yveline Nathalie Pontalier wrote in her intro text for the exhibition catalogue, the theme made them think about a concept they thought they knew – ‘Where is our South?’ Isn’t it where black begins? For most of us, the answer was something we believed we already knew, or the repetition of what we learned at school.” While abandoning preconceived ideas and deconstructing their own beliefs, they were guided “through a labyrinth” and finally discovered a new awareness, a new energy that allowed them to start a journey to “their own South.”

For Bunny Claude Massassa - who was AtWork participant in Kampala in 2018 and who made the implementation of AtWork Gabon possible - it wasn’t an easy path, but when she saw how day by day those young people were transformed by the workshop experience, she had a clear confirmation of the importance of creativity for social change.
AtWork Chapter 16: Venice, Italy

“WHERE IS SOUTH?”

“My South is ‘US’ – In this library there are people we can read to free ourselves and find new awareness.”
— Lamin Saidy, AtWork Venice participant

The workshop took place at the Ugo and Olga Levi Foundation’s Palazzo Giustinian, where 18 refugees and their Italian peers discussed their idea of “South”. The theme of the workshop was the starting point of a deeply emotional and cognitive journey, and one of critical thinking and debate. Landing on the shore and building AtWork in Venice was not an easy task. It required sensitivity, delicacy, commitment, and at times an iron fist. Above all, determination on everyone’s part, first and foremost operators and social workers. Simon Njami has been able to gain the concrete trust of the participants through tireless listening, warmth and toughness, all at the same time. He spurred them on; provoked, accompanied, ridiculed and gratified. Moment after moment, day after day. An alchemic process, personal and collective, which not only transformed the participants but all of us, as always happens when real empathy is ignited.

The message elaborated during the workshop was brought to the Barcolana sailing race in Trieste on October 13, 2019, by the sailing boat Kleronia: “In this historical moment where borders and walls are created to divide us, aggravate madness and fear, revise and/or erase history, we hope that sharing this experience with us will enrich you and spark new discourses that will fill in the spaces that separate us from seeing the world where we live in.”
AtWork Chapter 17: Maputo, Mozambique
“WHERE IS SOUTH?”

““South” is more than just a regurgitated secondhand definition from a revisionist history book, and it is certainly more than what appears at a surface level. “South” is the spark that ignites our flame of curiosity.”

— Jay Zacarias, Editor In Chief, AtWork Maputo catalogue

The workshop took place at the Museu Nacional da Arte (MUSART) in Maputo, where the participants had a collective discussion about what “South” meant to them. The workshop theme was the starting point for critical debate. Starting from the question “Where is South?” and with the help of mentor Simon Njami, the participants began to wonder what this question actually represented: “Is it a location on a map? Is it a political category used to establish division? Is it the brand of a chain of hotels or your favourite clothing store?” Jay Zacarias, wrote in his intro text that: “The truth might be that it corresponds to all of these definitions and none of them simultaneously [...] this is the type of question that requires serious discussion and constant self-reflection.”

The experience of the workshop was enriched by the conversation between the Moleskine Foundation CEO Adama Sanneh and Simon Njami at the Casa de Pancho. Starting from the theme “Where is South?”, they dealt with the issues of personal responsibility, decolonization of knowledge, the role of future generations in producing social change, the importance of critical thinking, always and everywhere.
AtWork Chapter 18: London, UK

“WHERE IS SOUTH?”

“Do you react as a written subject or a writing actor? For many South represents a movement through a gateway, a door leading forwards through life but also a window into the turbulent emotions of the past. It’s metallic, fiery, wet, invisible, musical, hinged, tactile and orange. All at once.”

— Inaki Iriarte, Cristiana Stefanescu, Nuura Axmed, Elisa Cazzaniga, Zeinab Saleh – AtWork London Catalogue Editors

The workshop took place at the Tanks Studios of Tate Modern, where the participants had a collective discussion about what “South” meant to them. The workshop theme was the starting point for critical debate. Starting from the question “Where is South?” and conducted by Simon Njami, the participants began to wonder what this question actually represented: “We all moved as a collective towards an undefined goal. When we started, we had no clear direction, but we connected in fleeting and unexpected ways. The path we lead you on invites you to join us on this journey into the unknown. We found our South for now, but there are many more Souths to find.”

Concurrently to workshop, Moleskine Foundation participated in Glug’s November “Creativity can save the world”, an event held for over 550 creative workers on November 28th in Shoreditch. Attendees were also invited to take part in a creativity challenge, an extension of the London AtWork workshop.
AtWork Faculty

Duration: 3 days
Dates: 30 August – 1 September 2019
Location: Sala Lab – La Triennale di Milano

The AtWork Faculty is an educational body consisting of AtWork workshop conductors. They are the exceptional creative personalities who share the values of the Moleskine Foundation and are willing to contribute their time, expertise and passion to bring AtWork vision to life.

Their diverse backgrounds and sensibilities enrich AtWork format’s offer and prestige, make it replicable in various contexts and allow to deliver up to ten quality AtWork chapters per year in various languages.

In 2019 we conducted the first training of trainers led by AtWork advisor Simon Njami and Moleskine Foundation staff, inviting 5 creative personalities to take part in the immersive training that shared AtWork’s philosophy, method and approach.

The practical tools, theories and guidelines that they received during the 3-day program will be applied in the next year’s Tour as they will be independently conducting AtWork chapters all over the world.

The Faculty will have quarterly calls and a yearly meeting to exchange best practices, ideas and build and strengthen AtWork educational journey and offer.

“We have nothing to teach anyone... This inner light that belongs to everyone just asks to come out; and provided that we have the necessary intellectual and human tools, our role is to help this light reveal itself and flourish.”

– Simon Njami

Heba Amin (Egypt): artist, teacher, activist
Andrew Tshabangu (South Africa): photographer and educator
Berry Bickle (Zimbabwe): artist
Moise Touré (France): theatre director, actor, writer
Adepero Oduye (USA/Nigeria): actress, film director, singer and writer

“What we mean by education is contained in the etymology of the word, which refers to the action of guidance, of leading the way out of oneself to a world broader than the one we are usually exposed to. Therefore, our efforts are not directed to the establishment of a learning system based on a single transmitter (the teacher) and multiple receivers (the students), but to the creation of a system in which the power relationship is abolished, and only experimentation and what is commonly referred to as “knowledge sharing” are relevant, based on horizontal relationships. As a consequence, I see AtWork as a large, non-institutional university allowing the exchange of views, experiences and contexts. Our project does not intend to promote a univocal view of art theories and creativity, which is far from our intentions, but to establish a resonating environment where specific tools become pertinent even outside their original contexts. Therefore, we are not speaking of learning in the academic and traditional sense of the word, but of knowledge, exchanges and discoveries as sensible and human experiences, far from any presumption of objectivity”

Abstract from AtWork vision – Simon Njami
“It was wonderful and insightful. I did not know how much power I had in my hands to implement change for my community.”

– AfroCuration participant, December 2019

Recognizing early on that knowledge is an essential prerequisite to creativity, the Moleskine Foundation has been promoting the growth of Wikipedia since 2006. Through a collaboration between letterra27 Foundation (today the Moleskine Foundation) and Wikimedia Italia, we conceptualised and launched the WikiAfrica initiative. The intention was to increase the quantity and quality of information that could be found online about the African continent. The WikiAfrica movement took on a life of its own, and has led to the development of over 40,000 contributions including texts, quotes, images and audio and video files.

One of the Moleskine Foundation’s approaches to the program has been working to promote Wikipedia as an educational tool in high schools since 2016. We trained teachers so that they could then help their young students to create content for the 10th most visited website in the world. From 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.

2019 operations were guided by the intent of schools essentially becoming ‘factories of knowledge’, and building on the teacher training and in-class approaches to introducing the Wikipedia platform, whilst making ambitious progress with the event-based learning in the AfroCuration event conceived the year earlier. AfroCuration is a mass Wikipedia editing session where articles are written, improved, or translated. Under a chosen cultural theme, AfroCuration events create a context of creativity, knowledge and activism, in which participants can then deliver on the aims of knowledge production. The immediate tangible outputs are Wikipedia entries on African content by young Africans, under a curated theme, with a focus on using African languages.

Between January and October, we managed to deliver 14 training sessions across 12 schools in the Gauteng province of Johannesburg. Through the support of our implementing partner BRIDGE, these in-school trainings reached a total of 156 beneficiaries; 107 students and 49 teachers. These sessions were to introduce Wikipedia as a learning tool to the schools, encouraging the transition from knowledge consumers to knowledge producers, and become more familiar with the Wikipedia platform in preparation for our AfroCuration events.

2019’s AfroCuration activities were supported by the presence of some notable guests of honour: Joyce Piliso-Seroke, Justice Edwin Cameron, Adv Dumisa Ntsebez, Tembeka Ngcukaitobi, Leon Wessels.

On 5th October 2019, the AfroCuration event theme was ‘We, The People’; focusing on South Africa’s cultural and political heroes involved in the making of the South African Constitution. It was attended by learners and teachers from schools across Gauteng, and brought alive by historical figures who took part in the struggle. Our participants were 120x 15-18 year-old students from African School for Excellence, Unity Secondary School and Harambee Youth Accelerator. These articles were viewed 110K times a month after the event.
On December 29th 2019 the AfroCuration event theme was ‘Writing Black Women into History’. Young South Africans from the Johannesburg Afropunk Army joined us to write about 12 female artists and activists essential to South African culture, some playing important roles in the development of the constitution. This focus was chosen in light of gender inequality and violence in South Africa, and also in response to a deep area of underrepresentation in history.

The participants added approximately 60K words of content onto Wikipedia with both these events, predominantly in African languages such as isiZulu, isiXhosa, Tshivenda, siSwati, Sesotho, Afrikaans. Our participants for this were 70 18-25 year old’s from the Afropunk Army. These articles were viewed 60K times a month after the event.

AFROPUNK ARMY is a central hub for taking action, volunteering and garnering awareness for critical social justice issues that are dismantling our communities with 3,000+ members in Joburg, the cultural power of the collective drives progressive social change within society. It’s the cornerstone program for the AFROPUNK GLOBAL INITIATIVE (AGI), the civic engagement arm of the AFROPUNK music festival and AFROPUNK online community.
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, Moleskine Foundation President

What’s the story behind the notebook collection?

In more than 10 years of activity we have built a collection of “art notebooks”, unique pieces of work created by different authors and thinkers on Moleskine notebooks and donated to the Foundation to help support its activities. 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.

New Authors 2019
Lorenzo Petrantoni, Carlo Stanga, Libri Finti Clandestini, ARTEPIU’ Venezia, Fabrice Monteiro, Lwando Xaso, Antonio Scarponi

Cities and location

PARIS - Moleskine Store
Dates: 10.2018 - 05.2019
“Le Forum Des Halles Paris”

NEW YORK – Africa Center
Dates: 06.2019 - 07.2019
“I Had a Dream”

NEW YORK – Moleskine Store Soho
Dates: 06.2019 - 07.2019
“I Had a Dream”

Objectives:
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
1,365 notebooks collected from 2006 to 2019

1002 Community Collection

363 Authors Collection

Numbers 2019
7 new author’s notebooks (8 in 2017 and 6 in 2018)

2019

2018

2017

97 new notebooks collected by AtWork Tour “Where is South?”
Moleskine Foundation Collection: New Authors 2019

Antonio Scarponi, 2019

Carlo Stanga, 2019

Fabrice Monteiro, 2019

Libri Finti Clandestini, 2019

Lorenzo Petrantoni, 2019

Lwando Xaso, 2019

Artepiù Venezia, 2019
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 this vein, 2019 saw the launch of our new initiative “Inspiring Mornings” with the invitation of two international speakers- one from the world of ethical fashion, and the other from political culture. The two activists from these fields were: Marina Spadafora and Lwando Xaso, both speakers authored a notebook for the Collection. Furthermore, 15 people volunteered to help set up and organize the in-house Sample Sales event – a 3 days sale of Moleskine products to raise money for some of the Foundation’s projects. The sale was open to all Moleskine employees, friends and relatives, and the numbers were impressive – both in terms of the number of people who came along and in terms of donations made. €15,500 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 on premise, who confirmed their willingness to contribute to the Foundation’s causes.
FOLIOS

Folios is the Foundation cultural publication, aiming to highlight and deepen our programs and initiatives, through the voices and experiences of our partners and beneficiaries. Folios is our compass while exploring and discovering new frontiers, in the field of creativity for social change.

As of today we have published 1 Volume, launched in New York during the “I Had a Dream” International Exhibition:

Volume 1 “I Had a Dream” - The first edition of Moleskine Foundation Folios is a story of our AtWork educational format and its 2018 Tour “I had a dream”: 100 participants, 100 dreams, 100 notebooks. It features the notebooks created by the young creative talents from the underprivileged communities during the Tour’s workshops in Rome, N’Djamena, Kampala and Harare. All of them are the protagonists of “I had a dream” exhibition hosted in partnership with The Africa Center in New York in May-July 2019. The works are in dialogue with the notebooks by the internationally renowned creative minds from the Moleskine Foundation collection, displayed at the exhibition and featured in this volume.

From 2020 Folios will be printed on Favini’s paper Shiro Echo with 100% recycled fibre and vegetable-based ink only, 100% IPA free.

A selection of articles is also published on Medium, a publishing platform with millions of monthly readers.
Thanks to Moleskine® support, 100% of our incomes are destined to finance the Foundation’s Initiatives and programs.
Credits

Photos
AtWork:
Raffaele Bellezza, Rocco Soldini, Brenda Céspedes e Holguer Cruz, Bunny Claude Massassa, Ikapi Henry Junior, Marna Nery, Klick Estúdio, Anna Mainenti/MADE HAND project,
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