

# **Routes4U Grant | Phoenicians' Route for EUSAIR**

## **Report on activities carried out**

## Phoenicians' Route EUSAIR Smart Way

The objectives of the project “Phoenicians’ Route EUSAIR Smart Way” was:

- strengthening the trans-national and inter-regional co-operation, increase the knowledge of the tangible and intangible cultural heritage of the areas involved, in particular Italy, Croatia and Greece by working together with the cultural sector;
- increase the knowledge of the tangible and intangible cultural heritage of the areas involved, in particular Italy, Croatia and Greece;
- revitalizing tourism attractions and destinations, and diversifying transnational tourism experiences;
- working on transnational products linked to cultural and tourist thematic itineraries which, due to their nature, cross national borders and respond better to the needs of the market and the trade. This means becoming part of a wider context, as we are on a path of excellence that guarantees the modern traveler standard and quality, hospitality and sense of belonging, according to a view which is more sensitive to the immaterial offers of tourism and consequently bringing the most satisfaction and fulfillment to the traveler. Putting together cultural and tourist realities of the Eusair area countries involved in the Phoenicians' Route, it will give life to an Adriatic Smart Way very competitive on the market and of great charm and attraction especially for tour operators, travel decision makers and travelers. The project will contribute to the objectives of the EU Strategy for the Adriatic and Ionian Region and of its Pillar 4: Diversification of the Macro-regions tourism products and services along with tackling seasonality.
- prolonging seasonality of EU destinations object of interest (Croatia, Greece and Italy – Sicily, Emilia Romagna, Marche and Puglia Regions) and/or enhancing sustainability of tourism offers;

To achieve this goals our project was oriented to experiential and creative tourism that have characteristics favourable to the de-seasonalization and to forms of sustainable tourism, being appealing even in the low season, when leisure tourism is not feasible. Moreover, the association with cultural attractions allows to point to forms of tourism more sensitive to de-seasonalization, sustainability, involvement of local communities, sharing the beneficial effects of tourism among the whole local population that actively participates in creating the integrated and therefore contributes to the creation and development of business in the tourism, cultural and creative sectors.

Following this vision specific objectives of the project was elected :

- identification and selection of 20 museums and / or archaeological sites in Croatia, Greece and Italy (Emilia Romagna, Marche, Molise, Puglia and Sicily) that have a heritage coherent with the themes dealt with by the Phoenicians’ Route;

- processing of data sheets relating to each museum / archaeological site;
- identification of Croatian, Greek and Italian incoming tour operators. Drawing up a mailing list;
- identification and selection of Croatian, Greek and Italian stakeholders. Drawing up a mailing list;
- design and realization of a kit and a corner to be distributed to each museum/archaeological area;
- design and production of promotional material and a connected card;
- identifying a schedule of events for the presentation of the circuit of museums and sites.
- promotion campaign of the structured pathways, information and awareness of media and trade via mailing lists available to the Route;
- marketing actions through the collaboration of tour operators who collaborate with the Route in the 3 countries involved and those of other countries;
- promo-marketing actions through the national and regional tourism boards of the territories concerned;
- development of quality elements in the territories where the attractors so selected are located through collaboration with local stakeholders including: small and medium size enterprises, chambers of commerce, local producers, craftsmen, artists, public local and regional authorities, tourism offices, tour operators, tour guides, tourism fairs, local and national media, cultural centres, museums, festivals, universities, volunteers associations. This is in order to create a sustainable and innovative tourist offer based on creativity and good management involving the communities.
- present the project results and tourism outputs at our General Assembly 2019 that be held in Puglia Region in October.

Projects proposals was structured in line with the objectives of EUSAIR macro-regional strategy. Planned activities are integrated in the context of EUSAIR strategy and contribute to the objectives of the EU Strategy for the Adriatic and Ionian Region and of its Pillar 4 : “Diversification of the Macro-regions tourism products and services along with tackling seasonality” on sustainable tourism and help at enhancing the common identity of the EU Strategy for the Adriatic and Ionian Region. So the project contributes to enhance the visibility and common identity within this specific area. The EUSAIR strategy will promote economic growth and prosperity in the Region by improving its attractiveness, competitiveness and connectivity. It also aims at protecting the sea, coastal and inland environment and ecosystems.

## Activities

Following the assignment of the grant and following the indications of the Grant Agreement, these activities were carried out:

### Network of Museums and archaeological areas

Duration: 3 months

This activity was realized as expected by the identification and selection of 20 museums and / or archaeological sites in Croatia (Archaeological Museum of Zagreb and Archaeological Museum of Vis), Greece (Folklore and historical Museum of Xanthi and Archaeological Museum of Abdera) and Italy (Roman Purifying Cisterns of Fermo, Torre di Palme Archaeological Museum, Maritime museum of Cesenatico, Canne della Battaglia Antiquarium, Archaeological Park of Monte Sannace, Aragonese Castle Archaeological Museum of Otranto, Archaeological Park of Selinunte, Cusa Quarries Archaeological site, Archaeological Park of Pantelleria Island, Archaeological and Landscape Park of the Valley of the Temples of Agrigento, Archaeological area of Mozia and G. Whitaker Museum, Museum of the Sea, maritime traditions and emigrations in Marettimo Island, Archaeological Museum of Panitteri Palace of Sambuca di Sicilia, Grifeo Castle – Regional Museum of Prehistory of Belice in Partanna, Museum of Mediterranean Wefts in Gibellina, Regional Museum of Palazzo D'Aumale in Terrasini). All those museums and archaeological areas link to the themes developed by the Phoenicians' Cultural Route.

After a careful analysis was created a long list of 50 Museums and Archaeological sites in the areas of interest. They were contacted by email and telephone. At the last only 20 have been selected in Croatia (2), Greece (2) and Italy: Emilia-Romagna (1); Marche (2); Puglia (3); and Sicily Region (10).

A detailed mailing list<sup>1</sup> and detailed data sheets for each of the 20 selected museums / sites in order to create a database<sup>2</sup> has been created. Each selected partner has appointed its own delegate who mediated between the Phoenicians' Route project team and the territory where the cultural attractor is located. This figure can be defined as a "territorial facilitator" to establish the supply chain of its territory.

### Branding and coordinated image in line with the Adriatic-Ionian 'brand'

Duration: 3 months

After collecting all the information (descriptions and photographs) from the 20 selected museums and archaeological sites, a kit composed by a panel, a card and promotional publication have been designed and printed.

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<sup>1</sup> Appendix I

<sup>2</sup> Appendix II

The panels and the promotional publication was produced in order to offer a general overview of the Routes4U project, of the EUSAIR Strategy and of the Phoenicians' Route EUSAIR Smart Way in particular. Through these products was presented the circuit of selected museums and archaeological areas to show the international cooperation promoted by the project and the Route, in the field of EUSAIR strategy , to improve quality and innovative approaches.

From the graphic point of view, in order to obtain a coordinated image, the following aspects have been taken into consideration:

- Homogeneity. All graphics components have been made uniform, not to confuse the tourist/user;
- Recognizable. The Routes4U project logos were used correctly to make everything immediately recognizable to people;
- Simplicity. In all the graphic projects a map has been inserted to make clear the location of the museums and the archaeological areas and to facilitate the user in understanding

Graphic projects are attached.

## Design of "Smart Ways"

Duration: 3 months

Thanks to our partners (MultiCulTour – Association of the Mediterranean Cultural Routes and Phoenicians' Route in Croatia; the Xanthi Chamber of Commerce in Greece, Puglia Region, Sicily Region, the Chambers of Commerce in the Adriatic-Ionian area - Forum AIC, Municipalities of Fermo, Otranto, Castelvetro, Campobello di Mazara and Sambuca di Sicilia in Italy), the attractive resources in terms of Sustainable and Creative Tourism in the areas involved have been identified, through networking cooperation activities between the stakeholders were planned to promote a calendar of Capacity Building Meetings to develop the "Phoenicians' Route - Routes4U" quality label, improving the service standards of the companies and territories involved, and, therefore, provide training and employment opportunities, especially for young people (creative enterprises incubators). At the same time allow operators already on the market to produce forms of "lifelong learning". Gaps to fill up new visions of services and good management and technical know-how. The goal which will be obtained with further and continuous work on the territory, is to develop a territorial circuit aimed at creating greater integration between the "territory" and "attractions", not only elements of "high" culture, but also the landscape values, the values of the local community, the crafts, traditions, food and wine, the atmosphere. The development of the road theme is understood as a route to follow by stages with its own and original characteristics, a new mode over which are structured pathways based on slow,

sustainable, creative, experiential, social and responsible tourism. A circuit between different realities, aimed at increasing the visits of sites and areas with lower affluence.

## Strategic and Territorial Marketing

### Duration: 6 months

This action is a mix of territorial marketing actions based on Sustainable and Creative Tourism to promote and sell the "Way" through the territorial quality brand "Phoenicians' Route – Routes4U". The Phoenicians' Route cooperate with many international tour operators and many media partners. This collaboration helps us to create links with tour operator. To this end, a list<sup>3</sup> of Croatian, Greek and Italian incoming tour operators was set up to cooperate in this direction: to develop promotion campaigns of the structured pathways, information and awareness of media and trade via mailing lists available to the Route. A collaboration of some tour operators who cooperate with the Route in the 3 countries involved was promoted to do marketing actions in the next tourism fairs through tourism packages and new proposals linked with the Museum network created by the Project. We will inform you about future results in the next period.

## Communication and Visibility plan

The communication of the project and of the activities carried out was made through:

- the involvement of the Network of Chambers of Commerce in the Adriatic-Ionian area, Forum AIC, that have 41 Chambers of Commerce involved. On July 25th, a collaboration agreement was signed between the AIC Forum and the Phoenicians' Route within the Routes4U project, in order to communicate the project to all the SME members and to contribute to enhance the visibility and common identity within this specific area;
- the project was communicated through the institutional website, the social channels and the Newsletter of the Phoenicians' Route;
- during the Phoenicians' Route General Assembly that took place in Bari on October, 25th 2019, the project was presented to members and to the public (also through a poster) and was organized a press and members presentation.
- the project was also presented during the Macro-Regional knowledge sharing seminar on Perspectives of the EUSAIR strategy: projects, initiatives and stakeholders in the Pillar IV "Sustainable Tourism", that took place in Bari (Italy), November 21<sup>st</sup> 2019.

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<sup>3</sup> Appendix III

The General Assembly also approved the Bari Declaration, which lays the foundation of a new cultural tourism, emphasizing the role of local communities in the territorial tourist offer and in the cooperation between public and private Mediterranean operators for the development of innovative tourist and cultural products. Due to its nature of "tourism for the whole year", cultural tourism increases tourist seasonality and responds to the needs of new tourists, more and more interested in experiencing the authenticity of local destinations and cultures. This also for the purpose of diversifying the tourism offer and facing the issue of climate change, which is modifying the conditions of use of the entire Mediterranean basin.

## Accomplished results:

1. promotion of knowledge of the historical-archaeological cultural heritage of the concerned areas, first of all by citizens and local communities;
2. promotion of knowledge of the Routes4U project and the Programme of the Cultural Routes of the Council of Europe;
3. networking, promotion and communication of selected cultural attractions (museums and archaeological sites);
4. approach for new public and growth of sustainable cultural tourism in the areas of interest;
5. integrated enhancement of museum and archaeological resources, in order to make the local community responsible;
6. strengthening of transnational and interregional cooperation in involved areas;
7. the foundations for the creation of transnational tourism products connected to cultural and tourist thematic routes (Smart Ways) and in connection with the 4 pillars of the EUSAIR area were laid.

In attach we send the indicators that was used to monitoring the project results:

- number and quality of panels produced for the Museums Network (graphic design);
- Timesheet to track activities of employees;
- Project final report, to highlight all the data of the project (stakeholders, museums and some their communications to join the project, and an example of communication of the project).

Castelvetro, November 25th

Antonio Barone  
Director  
Phoenicians' Route



## APPENDIX I

### General mailing list of museums and archaeological sites in Croatia, Greece and Italy

#### 1) ARENA OF PULA - Roman amphitheater

Address: Carrara Street 3, 52100 Pula, Croatia

Phone no.: 052/351-300

e-mail: [info@ami-pula.hr](mailto:info@ami-pula.hr)

web: [www.ami-pula.hr](http://www.ami-pula.hr)

#### 2) VERIGE - VILLA RUSTICA

Address: Nacionalni Park Brijuni, Brijuni, 52100 Pula, Croatia

Phone: +385 (0) 52 525 888

e-mail: [izleti@brijuni.hr](mailto:izleti@brijuni.hr)

web: [www.np-brijuni.hr](http://www.np-brijuni.hr) / e-mail: [brijuni@np-brijuni.hr](mailto:brijuni@np-brijuni.hr)

#### 3) SPLIT - Archaeological Museum

Address: Regional Section Tusculum, Don Frane Bulića 91, Solin, Croatia

Phone: +385 (0) 21 329 340 / +385 (0) 21212900

e-mail: [info@armus.hr](mailto:info@armus.hr) / [ema.visic-ljubic@armus.hr](mailto:ema.visic-ljubic@armus.hr)

web: [www.armus.hr](http://www.armus.hr)

#### 4) ZAGREB – National Archaeological Museum

Address: 19 Nikola Subic Zrinski Square, P.O. Box 13, 10000 Zagreb, Croatia

Tel: +385 (0)1 4873 000

e-mail: [amz@amz.hr](mailto:amz@amz.hr)

web: [www.amz.hr](http://www.amz.hr)

#### 5) VIS - Archaeological Collection Issa

Address: Zrinsko - Frankopanska 25, 21000 Split, Croatia

Tel: +385 021 / 329-340

e-mail: [info@armus.hr](mailto:info@armus.hr)

web: <http://mdc.hr/split-arheoloski/index.html>

#### 6) BURNUM – Archaeological site

Address: 22305, Ivoševci, Croatia

Tel. +385 (22) 201 777

e-mail: [info@npk.hr](mailto:info@npk.hr)

web: [www.np-krka.hr](http://www.np-krka.hr)



7) XANTHI - Folklore & Historical Museum

Address: Antika 7, Xanthi 671 00, Greece

Tel: +30 2541 025421

e-mail: [fexanthis@gmail.com](mailto:fexanthis@gmail.com)

web: <https://fex.org.gr/>

8) AVDERA - Archaeological Museum

Address: L. Lazaridi Str. 2, Avdira 67061, Greece

Tel: +30 2541051003

e-mail: [protocol@ithepka.culture.gr](mailto:protocol@ithepka.culture.gr)

web: [www.emtgreece.com/en/museums/archaeological-museum-of-avdira](http://www.emtgreece.com/en/museums/archaeological-museum-of-avdira)

9) NAFPLION – Archaeological Museum

Address: Syndagma Square, T.K. 21 100, Nafplio (Prefecture of Argolida)

Tel: +30 27520 27502

e-mail: [efaarg@culture.gr](mailto:efaarg@culture.gr)

web: <http://odysseus.culture.gr>

10) ARGOS – Archaeological Museum

Address: Vasilissis Olgas 2, T.K. 21200, Argos (Prefecture of Argolida)

Tel: +30 27510 68819

e-mail: [efaarg@culture.gr](mailto:efaarg@culture.gr)

web: <http://odysseus.culture.gr>

11) MYCENAE - Archaeological Museum

Address: T.K. 21 200, Mykines (Prefecture of Argolida)

Tel: +30 27510 76585, +30 27510 76802

e-mail: [efaarg@culture.gr](mailto:efaarg@culture.gr)

web: <http://odysseus.culture.gr>

12) THESSALONIKI - Archaeological Museum

Address: 6 M. Andronikou Str., T.K. 54621, Thessaloniki (Prefecture of Thessaloniki)

Tel: +30 2313 310201

e-mail: [amth@culture.gr](mailto:amth@culture.gr)

web: [www.amth.gr](http://www.amth.gr)

13) FERMO - Museum System, Roman Cisterns and Torre di Palme Archaeological Museum

Address: Pinacoteca civica - Piazza del Popolo, 5 - Fermo (FM)

Tel: +39 0734 217140 / 0734 284327

e-mail: [fermo@sistemamuseo.it](mailto:fermo@sistemamuseo.it) - [museidifermo@comune.fermo.it](mailto:museidifermo@comune.fermo.it)

web: [www.sistemamuseo.it](http://www.sistemamuseo.it)

14) CESENATICO - Maritime Museum

Address: via Armellini, 18 - 47042 Cesenatico (FC)

Tel: +39 0547 79205

e-mail: infomusei@cesenatico.it - museomarineria@cesenatico.it

web: <http://museomarineria.comune.cesenatico.fc.it>

15) VERUCCHIO - Archaeological Civic Museum

Address: Via Sant'Agostino 14 – 47826 Verucchio (RN)

Tel: + 39 0541 670222

e-mail: [museoarcheologicoverucchio@gmail.com](mailto:museoarcheologicoverucchio@gmail.com)

web: <https://museoarcheologicoverucchio.com>

16) BARLETTA – Antiquarium of Canne della Battaglia Archaeological Park

Address: Strada Provinciale n. 142 Barletta-Canosa di Puglia - 76121 Barletta (BA)

Tel: +39 088 3510993

e-mail: [pm-pug.museocannedellabattaglia@beniculturali.it](mailto:pm-pug.museocannedellabattaglia@beniculturali.it)

web: [www.musei.puglia.beniculturali.it](http://www.musei.puglia.beniculturali.it)

17) GIOIA DEL COLLE - Archaeological Park of Monte Sannace

Address: Strada Provinciale n° 61 Gioia-Turi Km 4,5 - 70023 Gioia del Colle (BA)

Tel: +39 080 3483052

e-mail: [pm-pug.parcomontesannace@beniculturali.it](mailto:pm-pug.parcomontesannace@beniculturali.it)

web: [www.musei.puglia.beniculturali.it](http://www.musei.puglia.beniculturali.it)

18) OTRANTO - Aragonese Castle

Address: Piazza Castello, 73028 Otranto (LE)

Tel: +39 0836 210094

e-mail: [castelloaragoneseotranto@gmail.com](mailto:castelloaragoneseotranto@gmail.com)

web: [www.comune.otranto.le.it](http://www.comune.otranto.le.it)

19) TARANTO - National Archaeological Museum of Taranto-Marta

Address: Via Cavour, 10, 74123 Taranto (TA)

Tel: +39 099 453 2112

e-mail: [man-ta@beniculturali.it](mailto:man-ta@beniculturali.it)

web: [www.museotaranto.beniculturali.it](http://www.museotaranto.beniculturali.it)

20) FASANO - Egnazia Archaeological Park

Address: Via delle Carceri, 87 - 72010 Fasano (BR)

Tel: +39 080 4829056

e-mail: [pm-pug.museoegnazia@beniculturali.it](mailto:pm-pug.museoegnazia@beniculturali.it)

web: [www.egnazia.eu](http://www.egnazia.eu)

21) POGGIARDO - The Warriors' Park

Address: Strada provinciale 363 - 73037 Poggiardo (LE)

Tel: +39 0833 909863

e-mail: [parcodeiguerrieri@alice.it](mailto:parcodeiguerrieri@alice.it)

web: <https://museidelsalento.it/parco-dei-guerrieri-di-vaste>

22) LECCE - Faggiano Archaeological Museum

Address: Via Ascanio Grandi, 56 - 73100 Lecce

Tel: +39 0832 300528

e-mail: [info@museofaggiano.it](mailto:info@museofaggiano.it)

web: [www.museofaggiano.it](http://www.museofaggiano.it)

23) CASTELVETRANO - Archaeological Park of Selinunte, Cave of Cusa and Pantelleria

Address: Piazzale Iole Bovio Marconi, 1 – Marinella di Selinunte, 91022 Castelvetro (TP)

Tel: +39 338 7853892

e-mail: [parco.archeo.selinunte@regione.sicilia.it](mailto:parco.archeo.selinunte@regione.sicilia.it)

web: <http://selinunte.gov.it>

24) AGRIGENTO - Archaeological and Landscape Park of the Valley of the Temples

Address: Casa Sanfilippo - Via Panoramica dei Templi, 92100 - Agrigento (AG)

Tel. +39 0922 1839996 – +39 0922621611

e-mail: [parcodeitempli@regione.sicilia.it](mailto:parcodeitempli@regione.sicilia.it)

web: [www.parcovalledeitempli.it](http://www.parcovalledeitempli.it)

25) AGRIGENTO - Regional Archaeological Museum

Address: Contrada San Nicola, 12 - 92100 - Agrigento (AG)

Tel. +39 0922 401565

e-mail: [polomuseale.ag@regione.sicilia.it](mailto:polomuseale.ag@regione.sicilia.it)

web: [www.parcovalledeitempli.it](http://www.parcovalledeitempli.it)

26) MARSALA - Archaeological Area of Mozia and G. Whitaker Museum

Address: Isola di Mozia (San Pantaleo) - 91025 Marsala (TP)

Tel: +39 0923 712598

e-mail: [fondazionegwhitaker@virgilio.it](mailto:fondazionegwhitaker@virgilio.it)

web: [www.fondazionewhitaker.it](http://www.fondazionewhitaker.it)

27) MARSALA - Lilibeo Regional Archaeological Museum of Marsala - Baglio Anselmi

Address: Lungomare Boeo, 30 – 91025 Marsala (TP)

Tel: +39 0923 952535

e-mail: [museo.lilibeo@regione.sicilia.it](mailto:museo.lilibeo@regione.sicilia.it) - [parco.archeo.lilibeo@regione.sicilia.it](mailto:parco.archeo.lilibeo@regione.sicilia.it)

web: [www.turismocomunemarsala.com/museo-archeologico-lilibeo.html](http://www.turismocomunemarsala.com/museo-archeologico-lilibeo.html)

28) MAZARA DEL VALLO - Museum of the Dancing Satyr

Address: Piazza Plebiscito (Chiesa di Sant'Egidio) - 91026 Mazara Del Vallo (TP)

Tel: +39 0923 553 269

e-mail: [museo.pepoli@regione.sicilia.it](mailto:museo.pepoli@regione.sicilia.it)

web: [www.regione.sicilia.it/bbcaa/museopepoli/MuseodelSatiro.html](http://www.regione.sicilia.it/bbcaa/museopepoli/MuseodelSatiro.html)

29) TRAPANI - "Agostino Pepoli" Regional Museum

Address: Via Conte Agostino Pepoli, 180 - 91100 Trapani (TP)

Tel: +39 0923 553 269

e-mail: [museo.pepoli@regione.sicilia.it](mailto:museo.pepoli@regione.sicilia.it)

web: [www.regione.sicilia.it/bbcaa/museopepoli/MuseoPepoli.html](http://www.regione.sicilia.it/bbcaa/museopepoli/MuseoPepoli.html)

30) PALERMO - "Antonino Salinas" Regional Archaeological Museum

Address: Piazza Olivella - 90133 Palermo

Tel: +39 091 6116805

e-mail: [museo.archeo.salinas@regione.sicilia.it](mailto:museo.archeo.salinas@regione.sicilia.it)

web: [www.regione.sicilia.it/bbcaa/salinas/](http://www.regione.sicilia.it/bbcaa/salinas/)

31) SAMBUCA DI SICILIA - Palazzo Panitteri Archaeological Museum

Address: Via Panitteri, 1, 92017 Sambuca di Sicilia (AG)

Tel: +39 0925 940239 - +39 0922 552516

e-mail: [comune@comunesambucadisicilia.ag.it](mailto:comune@comunesambucadisicilia.ag.it) - [urpsopriag@regione.sicilia.it](mailto:urpsopriag@regione.sicilia.it)

web: [www.museoarcheologicopalazzopanitteri.it](http://www.museoarcheologicopalazzopanitteri.it)

32) PARTANNA - Grifeo Castle, Regional Museum of Prehistory of the Belice

Address: Castello Grifeo, Piazza Graffeo – 91028 Partanna (TP)

Tel: +39 0924 923571

web: [www.regione.sicilia.it/beniculturali/soprinTP](http://www.regione.sicilia.it/beniculturali/soprinTP)

33) GIBELLINA - Museum of Mediterranean Wefts

Address: Fondazione - Istituto di Alta Cultura OrestiadiOnlus Baglio Di Stefano, 91024 - Gibellina (TP)

Tel: +39 0924 67844

e-mail: [info@orestiadi.it](mailto:info@orestiadi.it)

web: [www.fondazioneorestiadi.it/museo/](http://www.fondazioneorestiadi.it/museo/)

34) MARETTIMO - Museum of the Sea, maritime traditions and emigration

Address: Via Campi, 11 - 91023 Favignana (TP)

Tel: +39 0923 923000

e-mail: [acsrtmarettimo@libero.it](mailto:acsrtmarettimo@libero.it)

web: [www.isoladimarettimo.com](http://www.isoladimarettimo.com)

35) SEGESTA - Archaeological Park

Address: Case Barbaro - C/da Barbaro S.R. 22 Calatafimi Segesta (TP)

Tel: +39 0924 952356

e-mail: [parco@parcodisegesta.com](mailto:parco@parcodisegesta.com)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

36) SANTA FLAVIA - Archaeological Park of Solunto

Address: Via Collegio Romano - località Solunto, 90017 Santa Flavia (PA)

Tel: +39 091 814 0128

e-mail: [parco.archeo.himera@regione.sicilia.it](mailto:parco.archeo.himera@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

37) TERRASINI - Regional Museum of Palazzo D'Aumale

Address: Lungomare Peppino Impastato, 90049 Terrasini (PA)

Tel: +39 091 8810989

e-mail: [museo.arte.riso@regione.sicilia.it](mailto:museo.arte.riso@regione.sicilia.it)

web: [www.museoartecontemporanea.it/museo\\_dAumale](http://www.museoartecontemporanea.it/museo_dAumale)

38) SIRACUSA - "Paolo Orsi" Archaeological Museum

Address: Viale Teocrito, 66 - 96100 Siracusa

Tel: +39 0931 489514 - +39 0931 489511

e-mail: [parco.archeo.siracusa@regione.sicilia.it](mailto:parco.archeo.siracusa@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali/museopaoloorsi/](http://www.regione.sicilia.it/beniculturali/museopaoloorsi/)

39) SIRACUSA - Neapolis Archaeological Area

Address: Via del Teatro Greco - 96100 Siracusa

Tel: +39 0931 66206

e-mail: [parco.archeo.siracusa@regione.sicilia.it](mailto:parco.archeo.siracusa@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali/museopaoloorsi/](http://www.regione.sicilia.it/beniculturali/museopaoloorsi/)

40) SANT'ANGELO MUXARO - Archaeological Area

Address: Necropoli - Sant'Angelo Muxaro - 92020 Sant'Angelo Muxaro (AG)

Tel: +39 0922 919806

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

41) ERACLEA MINOA - Archaeological area and Antiquarium

Address: Contrada Minoa – 92011 Cattolica Eraclea (AG)

Tel: +39 0922 846005

e-mail: [polomuseale.ag@regione.sicilia.it](mailto:polomuseale.ag@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

42) SCOGLITTI - Kamarina Regional Museum

Address: S.P. 102 Km.1 Contrada Cammarana-Ragusa - c.p. n. 60 - 97019 Scoglitti (RG)

Tel: +39 0932 826004

e-mail: [museo.camarina@regione.sicilia.it](mailto:museo.camarina@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

43) NAXOS – Archaeological Park

Address: Via Lungomare Schisò - 98035 Giardini Naxos (ME)

Tel: +39 0942 51001

e-mail: [parco.archeo.naxos@regione.sicilia.it](mailto:parco.archeo.naxos@regione.sicilia.it)

web: [www.parconaxostaormina.com](http://www.parconaxostaormina.com)

44) CATANIA - Roman Amphitheater

Address: Piazza Stesicoro - 95124 Catania

Tel: +39 095 7150508

e-mail: [parco.archeo.catania@regione.sicilia.it](mailto:parco.archeo.catania@regione.sicilia.it)- [poloregionalect.urp.@regione.sicilia.it](mailto:poloregionalect.urp.@regione.sicilia.it)

web: <http://poloregionalecatania.net/>

45) TAORMINA - Greek Roman Theater

Address: Via del Teatro Greco, 40 – 98039 Taormina (ME)

Tel: +39 094 223220

e-mail: [parco.archeo.naxos@regione.sicilia.it](mailto:parco.archeo.naxos@regione.sicilia.it)

web: [www.parconaxostaormina.com](http://www.parconaxostaormina.com)

46) PATTI - Archaeological Area Ancient theater and Antiquarium of Tindari

Address: Via del Teatro Greco – 95124 Localita Tindari (ME)

Tel: +39 094 1369023

e-mail: [soprime@regione.sicilia.it](mailto:soprime@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

47) LIPARI – Bernabò Brea Regional Archaeological Museum

Address: Via del Castello, 2 98055 Lipari (ME)

Tel: +39 090 9880174/594

e-mail: [museo.arche.brea@regione.sicilia.it](mailto:museo.arche.brea@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

48) TERMINI IMERESE - Archaeological area and Antiquarium of Himera

Address: Contrada Buonfornello – 90018 Termini Imerese (PA)

Tel: +39 091 8140128

e-mail: [poloarcheologico.pa.uo5@regione.sicilia.it](mailto:poloarcheologico.pa.uo5@regione.sicilia.it)

web: [www.regione.sicilia.it/beniculturali](http://www.regione.sicilia.it/beniculturali)

49) USTICA - Archaeological Museum

Address: Complesso dei Cameroni - 90010 Ustica (PA)

Tel: +39 349 2807322 – 392 9792883

e-mail: [museoarcheologico.ustica@gmail.com](mailto:museoarcheologico.ustica@gmail.com)

web: [www.museoarcheologicoustica.it](http://www.museoarcheologicoustica.it)

50) PANTELLERIA – Sesi Archaeological Park

Address: Località Mursia – 91017 Pantelleria (TP)

Tel: +39 0923 564003

e-mail: [info@parconazionalepantelleria.it](mailto:info@parconazionalepantelleria.it)

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## APPENDIX II

Detailed data sheets for each of the 20 selected museums / sites

### CROATIA

#### 1) THE ARCHAEOLOGICAL MUSEUM IN ZAGREB



The Archaeological Museum in Zagreb is one of the direct successors to the former National Museum, the oldest museum institution in the Croatian capital, founded in 1836. Since its founding, the Museum has gone through various phases of organizational development. The Archaeological Department was declared an independent institution within the National Museum in 1878.

This department subsequently became an independent museum in 1939 when the National Museum ceased to exist in its previous form. Since 1945 the Museum is situated in the Vranyczany-Hafner mansion at 19 Zrinski Square, where it remains today.

From the very beginning, the Museum was acquiring archaeological items and collections from private individuals and antiquarians, but as early as the 1880s, its curators began systematic archaeological excavations all over Croatia, acquiring in this manner abundant quantities of archaeological artefacts as well as valuable data for studying many different aspects of everyday life from the prehistoric age to the mediaeval period. Nowadays, field excavations remain the main source of new acquisitions. The most recent museum activities in this field include systematic excavations, conservation and presentation (in the form of archaeological parks) of Roman urban architectural complexes at Ščitarjevo near Zagreb (*Andautonia*) and at Varaždinske Toplice (*Aquae Iasae*) as well as many research projects at various sites, mainly in continental part of Croatia.





The Museum collections consist today of nearly 450,000 objects organised in five different collections (Numismatic, Egyptian, Prehistoric, Greek and Roman and Medieval collection). Among them are some extraordinary artefacts whose significance goes far beyond the limits of local or regional heritage such as:

- the Etruscan Linen Book of Zagreb
- the Roman portrait of a young girl from Salona (presumably the princess Plautilla)
- the eneolithic Dove of Vučedol
- the Psephisma of Lumbarda commemorating the creation of a Greek colony on the island of Korčula
- the first dated inscription of a Slavic ruler, the Branimir inscription from 888 AD.

Address: 19 Nikola Subic Zrinski Square, P.O. Box 13, 10000 Zagreb, Croatia

Tel: +385 (0)1 4873 000

e-mail: [amz@amz.hr](mailto:amz@amz.hr)

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## 2) THE ARCHAEOLOGICAL COLLECTION ISSA, VIS - Collection of the Archaeological Museum Split



The Archaeological Collection Issa is housed in the fort built by Austria during their rule over Dalmatia. The fort is called Our Lady's Battery. It is situated in the centre of the spacious bay of Vis, and by its position it overlooks the surrounding buildings. It was built in the beginning of the 19th century. It played an important role in the Battle of Vis in 1866, when the Italian ships entered the bay,

unsuccessfully trying to conquer the island. It is surrounded by a deep trench, there are embrasures in the walls and there is a spacious court in the centre of the fort. Today it houses a submarine archaeological, ethnographic and Hellenistic collection.

### Submarine Archaeological Collection

Amphorae exhibited in this part were found in the bay of Vela Svitnja that is on the north side of the island of Vis and is the first bay to the west from the entrance to the deep bay of Vis. During years of research, 634 amphorae were brought to the surface, some of them still had a lid in their neck.

On the very entrance to the exhibition area, there is a reconstruction of the ancient three-meter-high anchor with the original lead stock. The tour begins with three information boards on the left that give the data about the placement, founding and the importance of Issa, and about the placement of the ancient port.

Further on, there is a map of the Mediterranean that shows sites where amphorae, exhibited in the line, were manufactured. All of them are of different types, and all were brought to the surface in front of the bay of Vis or in Vis waters. Actually, they show the places in Mediterranean that Vis was in contact with throughout the centuries. First on the left is a Greek amphora dating from the 5th century B. C. manufactured in Corinth, rarely found in Croatia. On display in the right part of the exhibition area are two arms of the ancient anchors on metal shank, found in the bay of Vela Svitnja.

The rest of the exhibition area is occupied with amphorae presented in the same way they had been transported in cargo holds of the ancient ships. The ship's cargo were the Lamboglia 2 Type amphorae, dating from the end of the 2nd century B.C. to the middle of the 1st century B.C. Necks and the first amphorae have preserved stamps. They are mostly placed on handles, some on the rim. A lot of amphorae have a finger mark at the bottom of the handle. Some of the legible marks are MIOPI, PILIPI, L POT, M POT and others. The

amphorae are set five rows in height. This is the only place in Croatia that presents amphorae in this fashion.

#### The Collection of Hellenistic Monuments

This exhibition area is the oldest part of the museum in Our Lady's Battery. It was put on display in 1983. It is placed on the first floor and is reached by a stone staircase leading from the ground floor. This is the largest collection of Hellenistic objects exhibited at one venue in Croatia.

The first section has information boards with data and photographs of the explorers of Issa, earlier private collections, the largest prehistoric barrow on the island, Greek colonization of the Adriatic, Issean colonization of Central Dalmatia, and the placement of the archaeological sites on the island.

Already in the 6th century B.C. Issa is in contact with the Greek world. The remains of those contacts can be seen in Corinthian aryballos, perfume bottles, kantharos of buccero type manufactured in Etruria and terracotta statuette possibly representing a goddess of the afterlife (Cora, Persephone).

In the following showcases are exposed south Italic vases of red-figure style on display. Those are hydria, kernos, lebes gamikos and lekanis. The vessels are dated in 3rd – 2nd century B.C. Further so-called Gnathia ceramics characteristic shapes are: oinochoe, a container for wine, pelike, a container for water and oil, skyphos, a glass, kantharos, hydriae and other forms.

The following are showcases with hellenistic pottery manufactured in Issa: oinochoe, pelike, skyphos, spindle-shaped unguentariums, weights for the loom, ceramic lamps and bottom part of the mould for making the Hellenistic relief pottery etc, then, Campanian ceramics, Alto Adriatico. Adriatic vases were manufactured at the end of the 4th and the beginning of the 3rd century B.C. in the area of Spina and Adria, at the mouth of the river. Black gloss ceramics developed in the second half of the 4th century B.C., in the area of Mediterranean, especially Campania (Italy), therefore its name

In the central showcase of this section a bronze head of the goddess Artemis is exhibited. The head is idealized, look and the face expression reflect calmness. The statue was dated in the 4th century B.C. and represents one of the most important Greek bronze artifacts in Croatia.

In the next exhibition hall there are two showcases in the form of a characteristic tomb in Issa. One of the characteristics of funerary tradition in Issa is that people were buried in family tombs mostly made of stone slabs.

One much damaged inscription is especially valuable. It is exhibited to the right of the entrance to this hall, where Issa is mentioned as Ionius' island. That name also appears in ancient written sources. They say that Ionius was the name of the ruler originating from Issa who ruled in that area.

They are further exposed female jewellery and cosmetic set, as well as a very beautiful oinochoe that was used in ceremonial purposes. At the end of the handle there is a winged siren holding a shell in her right hand. At the bottom of the handle there is one Horae, a personification of spring. The vessel is dated in the 1st century B.C.

Next is a board showing Issean coins. According to the available finds, the mint in Issa was active from the middle of the 4th century B.C. until the end of the 1st century B.C.

The collection ends in terracotta figurines. The centers of production of these figurines were in Tanagra in Greece, Myrina in Asia Minor and in Greek towns in south of Italy and on Sicily. They were also manufactured in Greek towns of Issa and Pharos in the Adriatic. They belong to the 4th – 2nd century B.C.

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## GREECE

### 3) THE FOLKLORE & HISTORICAL MUSEUM OF XANTHI

It's the largest building in Northern Greece, fully restored with such a large volume of murals, ceiling paintings, wood carvings, tarpaulins, as well as the largest number of exhibits. More than 5,000 visitors & students guided tours of the history and culture of the city.



In the Historical and Folklore Museum of Xanthi the visitor discovers the elements and the peculiarities of the area that contributed to the formation of the modern history of the place. The architectural symmetry and the exterior decoration of the building, as well as the wood-carved ceilings, frescoes and wall-paintings make it a jewel.

Here are presented elements of public and private life, the social, economic and religious life of the city and the countryside of the early 20's century.

The exhibitions of the Ground Floor and of the Floor refer to the history of Thrace, the modern history of the city and the life of the ruling bourgeoisie.

The presentation of the Basement constitutes the agricultural and livestock life of Xanthi. While in the second part, the thematic section "Entrepreneurship in Xanthi in the beginning of the 20th century - Professionals - Workers' class. Finally, in the courtyard, there are the two Hammam and the Church of the Holy Hazards.

The Folklore & Historical Museum of Xanthi, which is managed entirely by FEX, opened its doors to the public 1975 with the report taken care of by the Popi Zora and presented exhibits that were gathered and we continue to accept donations of Xanthi and not.

The volunteer work of the members has resulted in a significant collection and an excellent building that has been restored and today is the largest building in northern Greece, fully restored with such a large volume of frescoes, ceilings, wood carvings, tarpaulins and the largest number of exhibits.

This took place in 2000-05 and 2008 -2010 with the implementation of two European programs in cooperation with the Municipality of Xanthi for its restoration and with its support Alexandros S. Onassis Public Benefit Foundation & Lt; of the Ioannis F. Kostopoulos Foundation to complete the work.

His support had preceded him of the AG Leventis Foundation with which FEX preserved the volume of exhibits presented in the permanent exhibition of the Museum.

In 2010 with the donation from Stavros Niarchos Foundation work on the exploitation of the collections and the rich archive continued, documenting it scientifically by issuing eight (8) thematic lists. "Little Stories of Xanthi" FEX 2010). New rooms with thematic units were formed and opened, and their studies were the result of postgraduate studies from universities in Greece and abroad, while the entire exhibition was attended by the staff and scientific associates of the Museum.

The same year and with his support of the Bodossakis Foundation the studies that were preceded by groups of students of the polytechnic faculty of the DUTH. on Digital Security Infrastructure - promoting and improving the operation of the Museum by exploiting new technologies.

In 2018 with the donation from Stavros Niarchos Foundation, the museum renewed its equipment and acquired two new associates as the scientific staff of the museum, a historian and a folklorist.

Today the Museum presents in the best and unique way the modern history of our city. It runs daily and teaches local history to students and to more than 12,000 visitors per year. It has permanent staff, many volunteers and employs scientific associates to implement the programs it organizes. It collaborates with universities and hosts students every year doing their work, giving a new dynamic to the work and planning of the Museum. It organizes educational programs and exploits the spaces and infrastructures beyond the Museum's schedule. It is fully equipped, making it functional and tempting for the visitor and its partners. It is a gem and an important infrastructure for our region.

The Folklore & Historical Museum of Xanthi in its educational activities organizes a series of educational programs. The programs are the result of collaboration with educators, museologists and artists.

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#### 4) THE ARCHEOLOGICAL MUSEUM, ABDERA

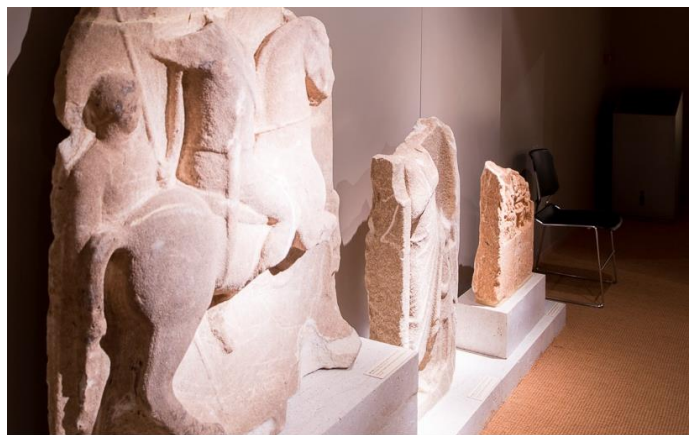
Abdera Archaeological Museum is a museum in Avdira, Greece.

The museum houses archaeological artifacts found in the city which date from around 7th century B.C. to 13th century A.D.



The museum was established in January 2000 and the building was designed by the architects Y. Polychromous and N. Filippidis of the Directorate of Museum Studies of the Hellenic Ministry of Culture.

The exhibition includes objects found in the ancient city and its cemeteries and covers the period from the 7th century BC till the 12th century AD. Its main objective is educational. Displayed mainly the everyday lives of ancient people of Avdira through the objects used by ordinary people in their daily occupations. The exhibition is structured thematically. Each section includes items from all periods of the city's life arranged according to their use. By doing so presents the evolution of the city and become apparent the gradual changes in the lives of residents and the construction method of the same object. Illustrative texts, photographs, drawings, maps and diagrams provide additional information to the visitor. The excavations in ancient Avdira began in 1950. Findings initially housed in the Museum of Kavala. Since 1973 (when the Prefecture of Xanthi incorporated into Prehistoric and Classical Antiquities, of Komotini) housed in the Museum Komotini. To 1976 the Ministry of Culture has taken action to build the Museum of Avdira. The decision for the foundation signed in 1984. In 1985 the Community of Avdira granted for this purpose a plot in the village. Work commenced in 1989 and completed in 1992. Official receipt was made in 1993. In 1994 works began on preparing the exhibition. The years 1995 - 1998 were selected and transferred ancient findings from the Museums of Kavala and Komotini. In 1997, approved from the Central Archaeological Council (CAC) the proposal for the exhibition program. In 1998 - 1999 were the work of re-exposure.



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e-mail: [protocol@ithepka.culture.gr](mailto:protocol@ithepka.culture.gr)

web: [www.emtgreece.com/en/museums/archaeological-museum-of-avdira](http://www.emtgreece.com/en/museums/archaeological-museum-of-avdira)



## ITALY

### 5) ROMAN PURIFYING CISTERNS, FERMO

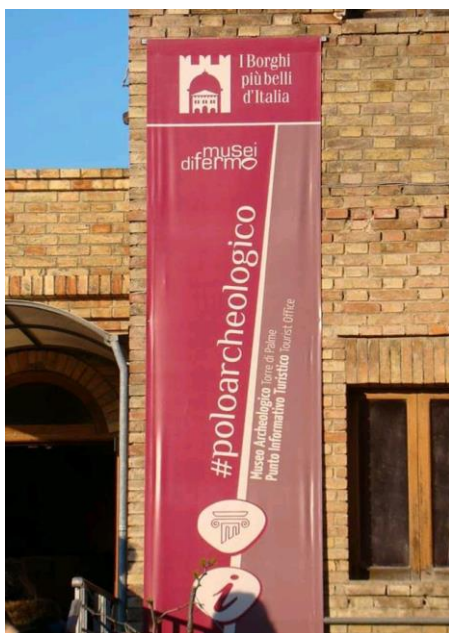


Roman Purifying Cisterns of Fermo are one of the best testimonies of the Roman Age in Fermo. They are located under Piazza del Popolo and they are accessible through Via degli Aceti. The cisterns, probably wanted by Cesare Ottaviano Augusto, date back approximately to the first century B.C. and they are also named "Piscine Epuratorie". The main use of the roman cisterns was to collect, store

and distribute rainwater by means of a sophisticated plumbing.

They are formed by 30 rooms for a total of 2200 mq which make it one of the most important monumental complex of its kind in Europe. Over the centuries, after having a deposit use, they have been in part reused as plumbing. It's not easy to imagine the medieval city of Fermo as a box of hidden evocative roman remains, perfectly preserved.

### 6) THE TORRE DI PALME ARCHAEOLOGICAL MUSEUM, FERMO



The Torre di Palme Archaeological Museum, from 15 April 2019, embellishes the already rich museum tour of Fermo. It is accessed from Piazzale della Rocca, the main entry point to the pretty village. Set up in an elegant neo-Guelph style building dating back to the second post-war period, it winds through three rooms in which the funerary objects of three of the twenty tombs found in the Cugnolo district, on the southern side of the village, are displayed. The museum, which in the future will be enriched with other rooms, bears witness to the importance of the Piceno settlement and the uses and customs of this important population that inhabited the Fermo area before the Roman colonization in 264 BC. In the first room, where the information point and ticket office are located, the oldest tomb of the necropolis,

dating back to the Bronze Age (IX-VII century BC), of a young man, aged between 17 and 21 years, is displayed, buried with his little kit: a copper alloy dagger and a flint artefact. The



second room, the largest, houses the faithful reconstruction of a tomb that belonged to a woman of about 40 years, who lived in the 6th century BC, who was to have a very prestigious role in the community. The third room is dedicated to the remains of an infant tomb dating back to the 6th century BC, probably female.

Numerous are the finds in amber, fossilized resin of some species of prehistoric conifers.

Although small deposits are also known in Italy, most of the amber used in the ancient world comes from the coasts of the Baltic Sea, imported along what is called Amber Road, entering the Mediterranean trade routes.

The Piceno is the Italian territory in which the greatest number of precious amber finds were found, particularly appreciated in the 6th and 5th century BC. In the necropolis of Torre di Palme the ambers are present in seven female tombs and in that of a child. The tomb of the woman in the second room stands out for the quite exceptional amount of jewelry of this material. The deceased was literally covered in jewels and garments



embellished with amber: she wore a large necklace around her neck. These discoveries open up a new panorama on the antiquity of the presence of human communities in Torre di Palme and represent an important discovery also for the entire regional area, with unexpected cultural contacts towards the entire Italian peninsula.

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web: [www.sistemamuseo.it](http://www.sistemamuseo.it)

## 7) THE MARITIME MUSEUM – CESENATICO (FC)



The Maritime Museum of Cesenatico is the only one in Italy (and among the very few in the world) having both a Ground Section displayed inside a pavilion and a Floating Section, with eleven traditional boats of the Adriatic Sea, with their dyed sails that in summer are hoisted daily, of which three are kept sailing to preserve and pass on the intangible heritage of ancient navigation skills.

But above all, the Maritime Museum of Cesenatico is a special museum to be discovered for its inseparable relationship with the ancient channel harbour sketched by Leonardo da Vinci, with the historic center characterized by the places of conservation and sale of fish and houses of fishermen, with the traditional private boats whose restoration was encouraged by the example of the museum and by the free mooring granted by the Municipality. Ultimately, a museum that is the mirror in which an entire community sees its most authentic history and identity reflected and narrated to everyone.



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Web: [www.museomarineria.eu](http://www.museomarineria.eu)



## 8) THE ANTIQUARIUM OF CANNE DELLA BATTAGLIA ARCHAEOLOGICAL PARK

Situated on the site of an ancient Daunia village, the Canne della Battaglia Archaeological Park safeguards valuable artefacts from the Roman, Paleo-Christian, and Medieval eras.

Halfway between Canosa di Puglia and Barletta, the settlement of Canne della Battaglia



stands on the hill that dominates the Basso Ofanto Valley, site of the famous battle in 216 b.C., between the Romans and Carthaginians.

Surrounded by the thick walls that for so many centuries protected the local population from enemy attacks, Canne today offers visitors the chance to admire a rich and fascinating collection of finds dating to Roman, Paleo-Christian and Medieval times.

Make sure to visit the so-called

Cittadella, the ancient village of Dauni with a burial ground in Fontanella, and the enthralling Antiquarium. Archaeological excavations have brought to life artefacts dating to periods ranging from the Copper Age to the Middle Ages. Studying the majestic city walls and visiting the Cittadella and the valuable Antiquarium, you can admire the remains from the Paleo-Christian, Roman and Medieval eras.

The Antiquarium of Canne della Battaglia is located not far away from Barletta and it keeps several archaeological finds, the evidence of the life in Canne from the Prehistory to the Middle Ages.

The museum, not far away from the train station and near the archaeological site, was inaugurated in 1958 and tells the story of those who used to live along the banks of Ofanto river.

Ornaments, coins, grave goods, ceramics, paintings and engravings with geometric patterns are evidence of the life in this area, well-known after the victory of Hannibal against the Romans in 216 BC.

To understand and learn more about the contents of the exhibition, there are scale models, graphics and educational panels.

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Web: [www.musei.puglia.beniculturali.it](http://www.musei.puglia.beniculturali.it)



## 9) THE ARCHAEOLOGICAL PARK OF MONTE SANNACE



In the middle of the Murge, in the area of Gioia del Colle, halfway between Bari and Taranto, the hill of Monte Sannace surrounds one of the richest areas of the Apulian territory: probably the old town of Thuriae, surely one of the most important ancient town in Peucetia.

After an inhabitation during the Neolithic age, on the hill of Monte Sannace, a permanent settlement is

documented from the VIII century BC, which continues, with brief interruptions, until the Roman period (I century BC).

The building which are still now in this place refer especially to the main building period when the built-up area was richer, between VI and III century BC. During this period the settlement undergoes a gradual change: from a village of huts to a wide fortified urban centre.

Inside the Archaeological Park of Monte Sannace (state property - Polo Museale della Puglia) there are two routes devoted to a specific subject, one archaeological and the other naturalistic.

The archaeological itinerary includes a lot of break points in the lower area of the city and on the acropolis by allowing the view of the main monuments which characterize the ancient city.

The panoramic and naturalistic itinerary involves autonomously hills and plain, passing through the



archaeological excavations, the “trulli” and the small rural buildings, in an intact landscape of Mediterranean scrub and ultra centenarian oaks.

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e-mail: [pm-pug.parcomontesannace@beniculturali.it](mailto:pm-pug.parcomontesannace@beniculturali.it)

Web: [www.musei.puglia.beniculturali.it](http://www.musei.puglia.beniculturali.it)

## 10) THE ARAGONESE CASTLE – ARCHAEOLOGICAL MUSEUM

Keeping vigil over Italy's most easterly town, The Castle of Otranto is a fascinating fortress that looks eastwards in memory of past Saracen attacks.

The Aragonese Castle, formerly Otranto's defensive stronghold, is now a beacon of culture and knowledge, hosting international exhibitions and events.



After having been damaged in 1067 during a siege, the fortress was repaired and modified. But it was after the historical Saracen attack of 1480 that the defensive structure was reinforced and equipped with cannon towers.

Wandering between the imposing walls, you'll be able to appreciate the various architectural details, such as the towers (Alfonsina, Duchessa, and

Ippolita), the Punta di Diamante (Diamond Tip) Bastion, and the Sala Triangolare. This Triangular Hall was created using innovative defensive techniques and is considered one of the most important examples of military architecture of that time.

In the sale of ground floor, it is possible to retrace the history of Otranto and its monuments.

Inside the wonderful archaeological museum, a permanent exhibition entitled "The places of Prehistory. Porto Badisco and the Grotta dei Cervi", projects the visitor into a world that since the last century was closed to historians and enthusiasts: the one that opened with the sensational discovery of the Badisco cave, in February 1970. It will be possible to visit mediated the Deer Cave, a



Paleolithic site with its depictions dating from the Neolithic through the means of virtual reality and 3D movies. It will also expose many of the archaeological finds and restored on the occasion of our project. Approximately 250 exhibits, selected by two hundred cassettes of materials, are illustrated in a path that has Also Relates to other prehistoric otrantine.

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## 11) THE ARCHAEOLOGICAL PARK OF SELINUNTE AND CAVE DI CUSA



Selinunte - Selinus - actually wasn't a huge city. It was a reasonable-sized town, but the scale of its temples indicate Selinunte had ideas high above its station. Founded in the seventh century BC by Greeks from Megara Hyblaea, itself a colony of Megara in Greece, Selinus was spread over a couple of low hills on the seashore. The town probably reached its peak in the sixth and fifth centuries

BC, the era when its grand temples were constructed. In 409 BC Selinus was attacked, defeated and destroyed by the Carthaginians. There were later attempts to re-fortify the citadel, but the town's greatest days were over.

After earthquakes shook the remaining buildings to bits in the Middle Ages, the site of Selinus was forgotten until its rediscovery in the sixteenth century. In the early nineteenth century English archaeologists began the work of excavation, which still goes on today.

On entering the archaeological park, the first sight you see is the grandest. The large Doric temple known as Temple E was re-erected in the 1950s and stands proudly on a rise. It is an impressive evocation of Sicily's Greek past, and, unusually, visitors can climb into the temple itself to get a real sense of the scale and history of the building.

Behind Temple E are two more temples - this low hill would have been a sacred site outside the town centre. These temples are much more ruinous. The furthest from the entrance, Temple G, was a massively ambitious project that may never have been finished. It would have been one of the biggest temples of the ancient world, and the mound of masonry is still impressive today. Clambering



among the sections of column is a memorable experience - it is interesting to get an idea of Greek construction techniques from the blocks of carved stone, to marvel at the scale and ambition of the building, and at the force of its ultimate destruction, at the hands of the Carthaginian conquerors and of later earthquakes.

From this eastern part of the site, visitors cross a shallow valley where Selinunte's port once stood, and climb up to the heart of town on another low hill. The acropolis and more temples (one partially re-erected) were in this part of the city; the earliest part of Selinunte

to be built and also the last to be inhabited by the survivors of the Carthaginian siege. At its heyday the town's main residential areas covered the level ground inland from this hilltop; parts of the street layout have been excavated, though the ruins aren't as striking as those in the main hilltop cluster.

On the western hill is a small museum which exhibits finds from the site and helps give an idea of how the temples - brightly painted and decorated - would have looked. Unfortunately, the best portable remains, including the metopes - sculpture panels from the temple frieze - are now in the archaeological museum in Palermo, which is likely to be closed for restoration until at least 2012.

Some of the extant ruins at Selinunte are very poignant. After the big defeat in 409 BC, defensive walls built of existing masonry were thrown up in a desperate attempt to defend the nucleus of the city. A row of twelve narrow openings in the fortifications were supposedly designed for lines of men to run out in the town's defence in the event of a military assault; not an enviable job.

By a stream you will find the remains of a very early sacred site, the Malophorus sanctuary. There is a simple temple here, sacrificial altars and a carefully constructed water course. This was evidently an important site used over a long period. Archaeologists found thousands of votive offerings, mostly terracotta figurines, here, and much of the Selinunte material exhibited in the Palermo archaeological museum is from this part of the site.

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## 12) THE CUSA QUARRIES ARCHAEOLOGICAL SITE



Campus Belli is the name given by the Romans to the place where the battle between Segesta and Selinunte took place, in Campana San Nicola district, a name which was then extended to the the town. Expanses of cultivated fields predominantly of olive groves and vines characterise the landscape of Campobello di Mazara. The countryside and agricultural life has always characterised the history and

economic vocation of the town. Today, this tradition is remembered by the Museo della vita e del lavoro contadino - Museum of rural life and work which offers the visitor examples of ancient trades and agricultural traditions which are no longer in use. However, it is to the presence of the historical Cusa Quarries that Campobello owes its fame. From this extraordinary place, where fascinating archaeology is united with a beautiful natural landscape, the people of Selinunte extracted the elements used to construct the enormous columns which supported their temples. Here, the extraction work seems to be unfinished, in a suspension of time which makes the site extremely fascinating and suggestive. Thanks to the dozens of column sections that still pepper the quarries (in various stages of completion), the Cusa Quarries provide us with a tangible idea of how the temples at Selinunte (and presumably elsewhere) were built, and how the local craftsmen and engineers set about fashioning their masterpieces.

Here's a brief description of the process:

- a circle of a specified diameter was traced on top of the stone mass.
- the quarriers began chiselling downwards around the circumference until they reached a depth of up to around 2.5m (the height of the columns sections varied). The result was a perfect cylinder surrounded by a gap in the stone of about 45-60cm wide.
- using metal tools, the base of the cylinder was chipped away at until it could be levered from the mother stone underneath.
- so the column section was ready to be taken to the construction site (pulled by oxen) where it would be refined, adjusted, embellished and hoisted into position.

The result was one of Magna Graecia's most impressive collection of temples.

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### 13) THE ARCHAEOLOGICAL PARK OF PANTELLERIA ISLAND



The island has an archaeological heritage of inestimable value. The discovery of important sites dates back to the second half of the nineteenth century when, under the direction of the Service for the archaeological heritage of the Superintendency for Cultural and Environmental Heritage of Trapani, several Italian and European universities have started a systemic

and continuous study of Pantelleria archaeological heritage.

There are four main archaeological areas:

- the prehistoric village of Mursia
- the acropolis of San Marco
- the Punic-Roman sanctuary of the Venere lake
- the late Roman settlement of Scauri.

Beyond the extent of such a heritage, it is worth noting its peculiarity: the geographical position of the island makes Pantelleria a focal point in the trade routes and in the war events of the ancient Mediterranean civilizations; moreover, it is difficult to find another place in the world where everyone could walk peacefully among the remains of prehistoric cities still perfectly preserved.

Leaving aside the Acropolis of Cossyra, located in the northern part of the island and therefore outside the Park area, we will focus on the other areas, which bring to mind much more distant eras, as in the case of the village of Mursia (1900-1700 BC), located in the North-Western coast. Its exceptional state of preservation makes it possible to understand

how the village was built: facing the sea, it was bordered by a mighty wall and inside by archaic dwellings, similar to huts; adjacent to the fortified village there is the necropolis, the city of the dead, with more than fifty sési, tombs built in stone in the shape of a dome. The ancient inhabitants lived on agriculture and pastoralism, they had many cultural affinities with the neighbouring people of North Africa,



due to their intense commercial exchanges: the population based its development on the export of obsidian and ceramics imported from the Aegean and objects of Egyptian and south-eastern Mediterranean origin were found.

The archaeological site of Venere Lake, in the northern part of the island, includes a large sanctuary dating back to Roman times. The temple is in Ionic style, but its architectural structure presents Punic elements, given that it is based on a previous construction. It consists of a rectangular plan cell, where once there was a statue of the deity; of an area in front of the cell, where the sacrificial rites were performed and of a large staircase leading to the part in front of the temple. From the comparison with other sanctuaries of the time in the Mediterranean Sea, it is assumed that the sanctuary is dedicated to fertility and water, then to the Punic goddess Tanit and later to the Latin goddess Venus. The last major archaeological site is the late Roman settlement of Scauri: this place was inhabited as early as the third century AD, but only in the fifth century it became one of the maximum productive and commercial centres of the Mediterranean Sea. In the seabed of the harbour a shipwreck was found with numerous ceramic objects, testifying to the strong productive and commercial activity of the ceramic, while on the coast an entire fishing village was brought to light, made of houses and roads clinging to the terrace of the place.

Other interesting archaeological sites are scattered around the island and represent tombs carved into the rock, irregularly or anthropoid shaped. They are associated with the Byzantine occupation of the island and could all be dated to a period from the 6th to the 9th century AD.

The largest of these burial grounds is in Contrada Zighidí and served the underlying village of Contrada Monastero. But the most striking are the tombs of Ghibbiúna, in the Serraglia area above Ghirlanda. The tombs are carved from the stones of a small promontory enclosed in a holm oak forest. A silent place, almost magical, in which to take a break discovering the scents carried by the wind.

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## 14) THE ARCHAEOLOGICAL AND LANDSCAPE PARK OF THE VALLEY OF THE TEMPLES, AGRIGENTO



The archaeological area of Agrigento, the Valley of the Temples, is on the southern coast of Sicily and covers the vast territory of the ancient polis, from the Rupe Atenea to the acropolis of the original ancient city, as well as to the sacred hill on which stand the main Doric temples and up to the extramural necropolis.

Founded as a Greek colony in the 6th century BCE, Agrigento became one of

the leading cities in the Mediterranean region. Its supremacy and pride are demonstrated by the remains of the magnificent Doric temples that dominate the ancient town, much of which still lies intact under today's fields and orchards. Selected excavated areas reveal the late Hellenistic and Roman town and the burial practices of its early Christian inhabitants.

Agrigento has a special place among classical sites in the history of the ancient world because of the way in which its original site, typical of Greek colonial settlements, has been preserved, as well as the substantial remains of a group of buildings from an early period that were not overlain by later structures or converted to suit later tastes and cults.

The city of Akragas, defined as the “most beautiful city of those inhabited by man” by the Greek poet Pindar, was founded by colonists from Gela and Rhodes in 580 BC. The settlement sits atop a plateau not far from the coast, sheltered to the north by the hills of Rupe Atenea and Colle di Girgenti, to the south by the so-called Collina dei Templi - hill of the temples, and surrounded by the rivers Akragas and Hypsas. Its port (empóron) is located at the mouth of the two rivers where the fishing village of San Leone is found.

Between the middle of the sixth century and the end of the fifth century BC, the city was the site of feverish construction; indeed, the majority of the remains visible today and the imposing 12-kilometre wall with its nine gateways date to this period. From the tyrannies of Phalaris and Theron through to the arrival of democracy expounded by the philosopher Empedocles, Akragas grew from a small settlement to a large city state with a population of over 200,000 inhabitants.



Destroyed in 406 BC by the Carthaginians, prosperity did not return to the city until the rise of Timoleon in the late third century BC. During the Punic Wars, the Carthaginians defended the settlement against the Romans, who seized control of the city in 210 BC.

During the Roman era, the city - renamed Agrigentum - underwent a period of monumental urban redevelopment as new public buildings - including at least two temples, the theatre and the bouleuterion - were built, with the new constructions centred around the hill of Saint Nicolas, where the town's Museum of Archaeology now stands. The most opulent villas in the nearby Hellenistic-Roman quarter also date to this period. The wealth of Agrigentum's residents most likely relied on the mining, refining and trade of sulphur, as documented by various inscriptions.

In late antiquity and the Early Middle Ages, the Valley of the Temples was occupied by a sprawling Christian burial ground that extended both underground and in the open air.

During the Muslim conquests of the Arabs, Berbers, Spanish, Egyptians, Syrians and Persians between 829 and 840 AD, it is believed that the settlers withdrew to Colle di Girgenti (derived from Arabic word Gergent or Kerkent), where the medieval and modern city was later developed.

During this period, the Valley of the Temples was inhabited in a sporadic manner and became the site of agricultural production and craftsmanship, with various ceramic workshops documented by the presence of several kilns. Over the centuries, the old monuments of the ancient city were steadily deprived of their brickwork for use in the construction of the buildings around Girgenti and the ancient harbour of Porto Empedocle.

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Web: [www.parcovalledeitempli.it](http://www.parcovalledeitempli.it)



## 15) THE ARCHEOLOGICAL AREA OF MOZIA AND G. WHITAKER MUSEUM



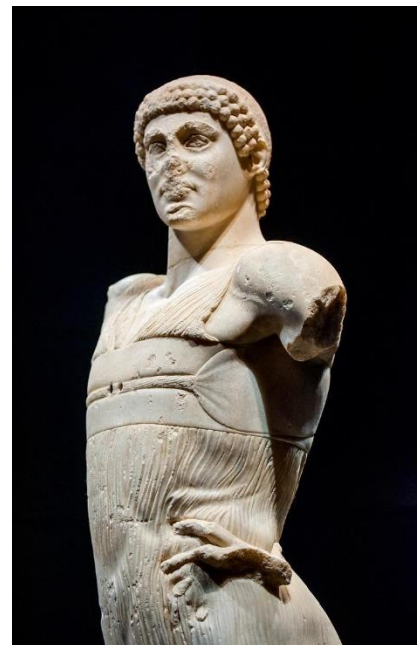
Mozia is a memorable archaeological site in western Sicily, between the towns of Trapani and Marsala. The site covers an island, the San Pantaleo Island, situated in a striking location in a kind of shallow lagoon lined with the salt flats and windmills that are a characteristic of this coastline. Out to sea you can glimpse the Egadi Islands.

The island's terrain is flat and rural, and excavated stretches alternate with woodland, vineyard and field. It makes a good day or half-day excursion, with a small museum and extensive ruins to visit.

Mozia is also called Mothia, Motya and other variations on the original Phoenician name of the ancient town, which was an important colony of Carthage, the Phoenician-founded city in north Africa. The Carthaginians were crucial in the ancient history of Sicily, building, conquering and losing settlements, generally fighting (though sometimes allied) with the various Greek cities in Sicily. However, it is quite rare and exciting to see such extensive Carthaginian ruins in Italy, and so much evidence of Phoenician culture.

Mozia was destroyed by the Greeks of Syracuse (modern Siracusa) in the fourth century BC, after which the surviving inhabitants developed a new city site on the Sicilian coast nearby, on a headland which was more defensible. The new town was called Lilybaeum, and became the modern town of Marsala. Meanwhile the waters around Mozia, sheltered from the sea by longer islands, silted up into a kind of shallow lagoon. A number of ancient shipwrecks have been found nearby, including Phoenician (Punic) warships which were probably fleeing to the shelter of Lilybaeum after the Romans defeat of the Carthaginians in naval Battle of the Egadi Islands in 241 BC. One of these shipwrecks is on display in Marsala's archaeological museum.

There was a thriving salt-extraction industry along the mainland shore, but the history of the island, now called San Pantaleo, was just about forgotten when an English exporter of Marsala wine, Joseph Whitaker, bought the land in 1902 and began excavating. It was Whitaker's enthusiasm which led to the rediscovery of Mozia's past, and the museum on the island, named after him, is still run by the Fondazione Giuseppe Whitaker.



The museum on Mozia is a good place to begin your tour of the island, since the best finds are here, and it helps give context to the ruins. Some of the museum cabinets display the collection of Joseph Whitaker: small ex-votos, lamps and other bits and pieces grouped together with careful little labels, conjuring up images of that worthy gentleman sitting and carefully sorting and admiring his treasures. A collection of ancient beads is displayed, strung together into a necklace, the label tells us, by Miss Delia Whitaker. The museum's highlights include terracotta masks and funeral stele, some featuring stylised images of women in triangular skirts. The museum's greatest treasure, though, is a marble statue, the Youth of Mozia ('Giovanetto di Mozia'), also known as the Charioteer. This is a Greek work dating to the fifth century BC and is a real masterpiece.

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## 16) THE ARCHAEOLOGICAL MUSEUM PANITTERI PALACE



The Archaeological Museum Panitteri Palace, is located in the charming eighteenth-century palace that takes its name from the noble family sambucese Panitteri. Today it is owned by the Municipality and includes a visit itinerary divided into two sectors relative to the archaeological site of Monte Adranone. The tour begins with the visit of "First Room", where you can admire the topographic classification

and historical and archaeological site, and then in the following rooms in the museum showcases there are finds from the various sectors of the site of Monte Adranone: on a hill a short distance from Sambuca di Sicilia, remain the impressive ruins of a Center, who lived between the 8th and 3rd century BC in an area between the area of influence and sicana elimo-Punic. From these various cultures descended the complex pattern of this site, due to its prominent position played also an important strategic significance both in more archaic stage in relation to the location of Selinuntia odòs, the road connecting Selinunte with Akragas, allowed selinuntina penetration both in Hellenistic period, when it became, arguably, the cornerstone of that system of strongholds built by Carthage in defense of its own borders eparchy in Sicily. It is proposed to identify the site with the Adranon mentioned by Diodorus in relation to the first Punic War, the Romans tried in vain to conquer: the attendance still stop to 3rd century. BC The wide archaeological area extends on the terraces of the hill from the southern slopes where was the necropolis, with different typologies: burial chamber tombs hypogean, including the so-called tomb of Queen, referring to the VI-V century. BC and chest, covered with marl blocks dating from the 4th century. BC in defense of the town was built starting from the 6th sec. BC a mighty wall, which underwent several stages of history building Center: are the remains of the monumental South Gate and North Gate, flanked by turrets. At the foot of the Acropolis was a sacred area with a rectangular building, bipartite: the presence of two betile reveals religious punic membership. The same connotation has tripartite Temple erected on top



of the Acropolis, with the central compartment open layout, whose plant undergoes changes during the long life of the site, also in relation to the establishment of the worship of Baal-

Hammon and Tanit Carthaginian influence zones. South suburban area around the middle of the fourth century. BC built the grandiose complex intended to workshops, crafts and agriculture. In non-urban area at the South Gate structures remain a small Hellenistic sanctuary dedicated to Demeter and Kore.

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Web: [www.museoarcheologicopalazzopanitteri.it](http://www.museoarcheologicopalazzopanitteri.it)

## **17) THE GRIFEO CASTLE - REGIONAL MUSEUM OF PREHISTORY OF BELICE**



The Grifeo family commissioned the castle in the fourteenth century. It belonged to them until 1890, the year in which it was sold to the Adragna family of Trapani. Although various transformations have altered the original appearance, the solemn aspect of an ancient embattled fortress remains with three large wings arranged around a spacious courtyard. The courtyard's interior central portal gives access to the reception hall, also

known as the “Sala delle Armi” (Hall of Weapons) or “Sala del Trono” (Throne room). Today the ancient furnishings are mostly no longer present and the space is now the Civic Museum of Prehistory of Lower Belice. The reception hall leads to the ancient castle stables from which it is possible to visit the garden, the wine cellars and the basements entirely carved into the rock.

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## 18) THE MUSEUM OF MEDITERRANEAN WEFTS, GIBELLINA

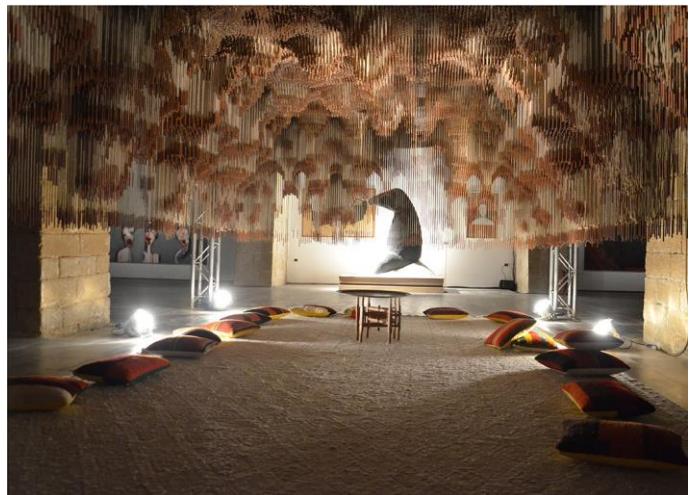


The Baglio di Stefano in Gibellina, which houses the Orestiadi Foundation, in the baronial house contains the “Museum of Mediterranean Wefts” which has costumes, jewels, artistic fabrics, ceramics and manufactured articles of the material culture of the peoples and cultures of the Mediterranean area: Sicily, Egypt, Tunisia, Palestine, Morocco, Albania and so forth.

The museum/workshop is the outcome of years of researches, meetings, debates, studies and seminars promoted by the Orestiadi Foundation, but it is still a guiding idea, a limit idea, whose strength lies in its processual, interdisciplinary, cross-border character.

It seems to us that today the present-day situation, characterized by profound migrations, can present similar characteristics; Sicily and Italy can go back to being a place of meetings, of passage of peoples, of sedimentation of elements coming from different cultures than our own.

Besides, what artistic elements have peoples had, do they have or can they have if, though being bathed by the same sea, they seem culturally to be different? We have sought, through comparisons between art objects realized in these places, the characteristics that unite these people, the common elements more than the differences, at a historical moment in which the west seems to reject contributions from and understanding of Middle East or North African cultures.



Achille Bonito Oliva writes:

The Museum of Mediterranean Wefts in Gibellina represents a correct and open interpretation of Mediterranean history that flows from Spain, France through Italy through the Arabic countries. This museum presents together traces of high culture and others of material culture, somewhere between individual imagination and daily collective living ... the space in front of the Di Stefano Houses becomes a container of signs of a cultural anthropology outside all hegemonic logic and logic of supremacy of the west over the east or of the north over the south.

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Web: [www.fondazioneorestiadi.it/museo/](http://www.fondazioneorestiadi.it/museo/)

## 19) THE MUSEUM OF THE SEA, MARITIME TRADITIONS AND EMIGRATION, MARETTIMO

From Portugal to California until the Alaskan waters the original fishermen of the island of Marettimo were able to always practice "the art of fishing". Today in the Museum of the Sea, Maritime Traditions and Emigration run by the CSRT "Marettimo", these memories are preserved.

It 'a small museum, but full of history. The story is told from tools that you are exposed, now largely abandoned, that hold all the "art of fishing" of this seafarers. The photos, articles, publications and documentaries do the rest: what little it takes to tell the epic story of who in the late 1800s and early 1900s, began to emigrate to "very distant lands" as many did from all the 'Italy and especially from the south.

The Marettimo people have done nothing but follow the route of the fish and then first began to move - even rowing boats and sailing - North Africa (Bizerte, Tripoli, Benghazi, Tunis, Bona, Sfax were the preferred destinations), Portugal (Lisbon, Porto, Matosinhos, Lagos, Olhão) where they continued to be "master" the art of salting of blue fish and later in America. For the new continent, where they settled more numerous, frequently clandestinely they embarked on large sailing ships and during the crossing had a way of showing their expertise Mariners, helping the crew on deck. They landed near New York City, Ellis Island, where for a few months not fit to do any work. Some went to Milwaukee near Chicago and worked to unload coal, wood, bluefish.

The specificity of our fishermen is that even now only practice the activity with craft tools, as they are formally defined by the industry rules. Small nets, "mbardate" the trammel nets, pots cane and branches of wild olive and mastic, or "tartarune" that are routinely kept in order by the fishermen mending their nets as they



learned from their parents. However, some techniques have been abandoned, because cheaper and overruled by the advancement technology. With the museum you are compiling an inventory of all the tools once used, allowing the visitor to appreciate and share the skills, efforts, tenacity of these fishermen. The museum is therefore not just a simple "box culture"

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## 20) THE REGIONAL MUSEUM OF PALAZZO D'AUMALE, TERRASINI



The Regional Museum of Palazzo D'Aumale was born in April 2001 by an agreement stipulated between the Sicily Region and the Municipality of Terrasini which lent Palazzo D'Aumale owner of Palazzo D'Aumale, venue of the Museum.

The Museum has a conspicuous heritage constituted by the ethnographic and naturalistic

collections acquired from time, beyond that from marine and terrestrial archaeological finds recovered during the excavations campaigns in the territory. It is therefore a multidisciplinary museum divided into three technical sections: Archaeological, Ethno-anthropological, Naturalistic, the latter comprising a geo-paleontological sector.

The Museum has among its main objectives that of cultural promotion to be implemented through the enhancement, dissemination and use of its goods. To achieve these goals, a series of activities have been started concerning:

- the conservation of the Goods, through a first reorganization of the collections;
- didactic activity, through the realization of the first phase of the "School-Museum" project; intended to foster communication between the school world and the world of culture;
- setting up of the museographic itinerary of the various Technical



Sections, through the realization of temporary thematic exhibitions;

- the dissemination, through the production of DVDs (on traditional shipbuilding, on the Sicilian cart, on the symbols of popular art) and publications of informative material on the activities of the Museum (Brochures related to the exhibitions, pertaining to the collections, concerning Palazzo d'Aumale, shipbuilding).

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## APPENDIX III

### Mailing List of Croatian, Greek and Italian incoming tour operators

Adriatic Travel & Trade, [www.adriatictravel.eu](http://www.adriatictravel.eu); [tomislav.klaric@adriatic-tts.hr](mailto:tomislav.klaric@adriatic-tts.hr)

Adriatours [www.adriatours.hr](http://www.adriatours.hr); [adriatours@zg.t-com.hr](mailto:adriatours@zg.t-com.hr)

Ban Tours, [www.bantours.hr](http://www.bantours.hr), [incoming@bantours.hr](mailto:incoming@bantours.hr)

Blagec turizam, [www.blagecturist.hr](http://www.blagecturist.hr); [blagec@kc.t-com.hr](mailto:blagec@kc.t-com.hr)

D&I-Turist PA: [www.dii-turist-pavlakovic.hr](http://www.dii-turist-pavlakovic.hr); [dii-turist-pavlakovic@ka.t-com](mailto:dii-turist-pavlakovic@ka.t-com)

Dubrovnik Sati [www.dubrovniksati.com](http://www.dubrovniksati.com); [info@dubrovniksati.com](mailto:info@dubrovniksati.com)

Event.- S, [www.events.hr](http://www.events.hr), [amir@events.hr](mailto:amir@events.hr)

FreeFly Tour SAS, [www.freeflytour.com](http://www.freeflytour.com), [info@freeflytour.com](mailto:info@freeflytour.com)

Ilirija TA, [ilirijabiograd.com](http://ilirijabiograd.com); [tourist-agency@ilirijabiograd.com](mailto:tourist-agency@ilirijabiograd.com)

Kompas Zagreb, [www.kompas.hr](http://www.kompas.hr); [kompas@kompas.hr](mailto:kompas@kompas.hr)

Kvarner Express International Split, [www.kvarner-express.com](http://www.kvarner-express.com); [info@kvarner-express.com](mailto:info@kvarner-express.com)

Maestral; [vilma@maestral.hr](mailto:vilma@maestral.hr); [www.maestral.hr](http://www.maestral.hr)

Perfecta travel, [www.perfecta-travel.com](http://www.perfecta-travel.com)

SICICLA Eco Tourism, [www.sicicla.it](http://www.sicicla.it); [info@sicicla.it](mailto:info@sicicla.it)

Sicilvision Srl, [www.sicilvision.it](http://www.sicilvision.it); [sicilvision@sicilvision.it](mailto:sicilvision@sicilvision.it)

Svijet putovanja, [www.svijetputovanja.hr](http://www.svijetputovanja.hr); [info@svijetputovanja.hr](mailto:info@svijetputovanja.hr)

Top Kinisis Hellas, [www.topkinisis.gr](http://www.topkinisis.gr); [hellas@topkinisis.com](mailto:hellas@topkinisis.com)

Ventula Travel DMC, [www.ventula-travel.com](http://www.ventula-travel.com)