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TEMPorary USEs as start-up actions to enhance port (in)tangible heritage

PO3 TEMPUS TOOLKIT (TT)

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CONTENT

1. INTRODUCTION	4
2. THE NEW ENGAGEMENT OF ENTREPRENEURIAL CULTURE ACROSS THE ADRIAATIC SEA	4
2.1. Active engagement of entrepreneurs for fostering the creation of collaborative environments	6
2.2. Awareness raising on the importance of evolving culture through. incremental innovation process	6
2.3. Creation of closer links between the quadruple-helix actor to facilitate the development of a favourable framework of sharing economy	8
3. SUM UP EXPERIENCE GAINED DURING THE PROJECT	10
3.1. Recommendations to overcome the fear of changes	10
3.1.1 TUA storytelling in pilots' cities	12
3.1.2 TUA recommendations to improve local regulations	17
3.1.3 Trigger effect evaluation report	21
3.2. Operating instruments for cultural evolution	25
3.2.1 Operative manual to plan and realize TEMPUS exhibitions	25
3.2.2 Manual for 'Open call for heritage-driven ideas	28
3.3. Operating instruments for incremental and disruptive innovation to be design	32
3.4. Examples of implementations	35
4. CONCLUSSION	50

1. INTRODUCTION

The aim of a TEMPUS Toolkit (TT) is to provide helpful and valuable information to people who will use TEMPUS platform that provides practical guidance and information on TEMPUS project. TT can be easily read and used by the quadruple-helix actors, each consulting the most suitable section: public administrations, academics and researchers, business supporting organization, entrepreneurs, and innovators as well as all other actors, including public.

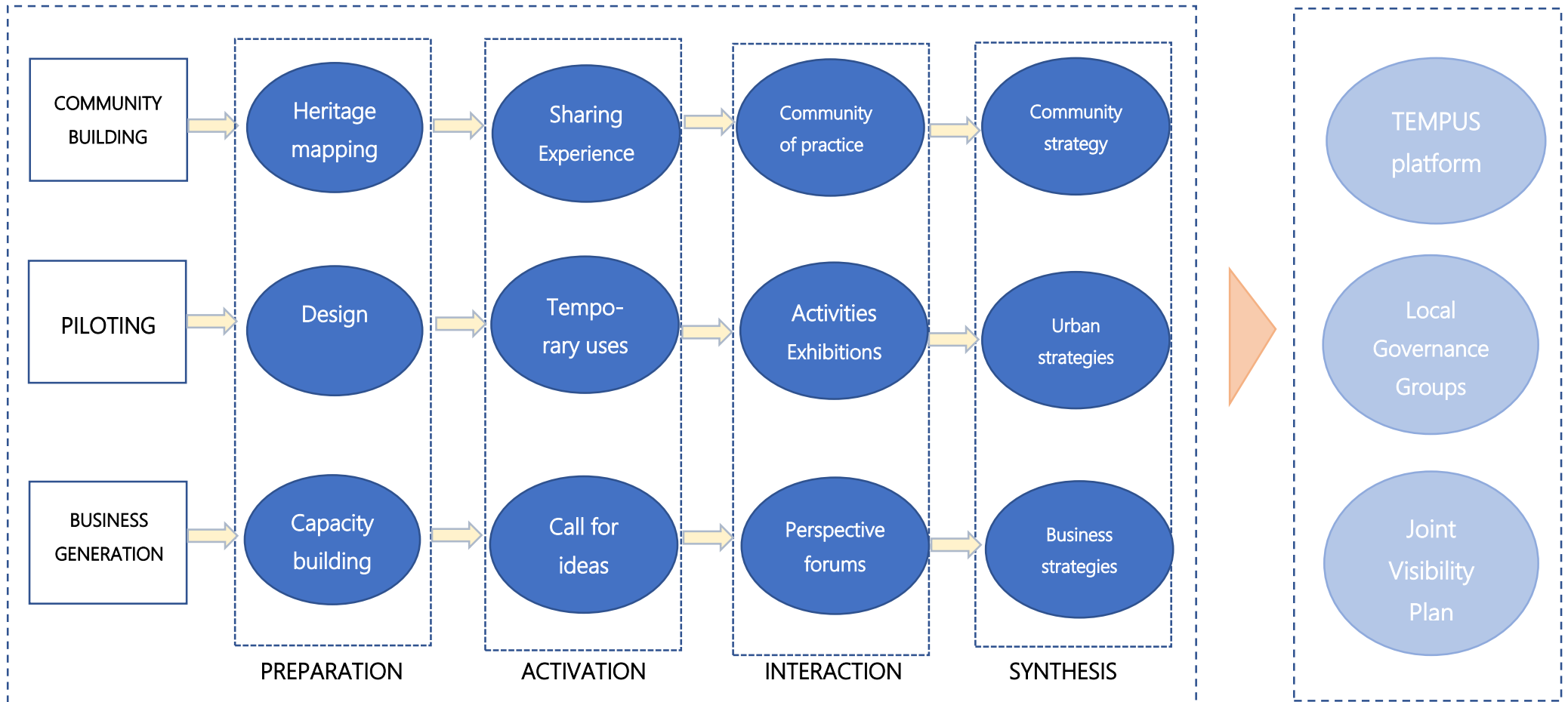
The objective of the TEMPUS project was to foster economic development based on the valorization and economic activation of pilot cities' cultural heritage.

TT is the key instrument for developing the heritage driven entrepreneurial realm in Adriatic port cities and to this purpose it will be produced as a synthesis of many co-collaborative experiences from project activities, aimed to create a strong sense of belonging to port areas and thus developing a firm determination to implement TEMPUS approach. In particular, Local Entrepreneurial Ecosystem Business Strategies form the basis of a set of follow-up interventions, i.e. new cultural heritage management. schemes building on public-private project partnerships; new cultural programmes to valorize port cultural resources; investments (e.g. development of new services/products, start-up and supply chains, opening of visitor centres in port area, renovations) financed by ERDF or other local/regional/national funds and voluntary initiatives. What is more, the durability of the TEMPUS network was envisaged by creating the TEMPUS platform and launching joint cultural/entrepreneurial initiatives and promotion campaigns on the basis of the Visibility Plan indications.

2. THE NEW ENGAGEMENT OF ENTREPRENEURIAL CULTURE ACROSS THE ADRIATIC SEA

To better understand the TEMPUS project and to easily follow the process of implementation of all project activities, the best way is to follow up a schematic overview that is shown below:

Figure 1: Project Approach



The TT aims to encourage the creation of HD entrepreneurial areas in port cities. That means to spread a new HD entrepreneurial culture across the Adriatic Sea and beyond. To achieve this, it is necessary to focus on 4 pillars, which will be explained below.

2.1. Active engagement of entrepreneurs for fostering the creation of collaborative environments

By implementing the project activities, special attention was focused on the inclusion of entrepreneurs to create a collaborative environment in the pilot cities. First activity in the project was engagement the entrepreneurs under the ENTERPRENEURIAL LOCAL MAPS which was a data-driven tool to help plot port cities entrepreneurial ecosystem. Maps were concerning the territory of the county/province to which pilot cities belong (Province of Ravenna, County of Split and County of Rijeka). The mapping has been activated using D4.1.2: Template for the Entrepreneurial Local Maps. Categories were defined to be used to cluster SME, start-ups, professionals (SSP), and the approaches to be followed to perform the mapping. Firstly, PPs identified the most interesting SSP active in CCT industries and secondly; crowd-sourced TEMPUS community being activated for populating the maps. Those maps nourished D4.1.3 Open call for heritage driven ideas, D4.3.2 Selected ICC Enterprise and D4.2.2 the second stage of exhibitions and illustrated how to map the creative and cultural entrepreneurial environment in each pilot area. The results of the Open call for HD ideas were good opportunity for entrepreneurs to apply their ideas that were connected to 4 fluxes of the first exhibition and many ideas were presented and become a basis of the second exhibition of TUA pilots. Also, the entrepreneurs were involved in activity of Perspective Forums where they discussed about the development of pilot cities and made accurate illustration of results reached every meeting, problems aroused, including debates and disagreements, and solutions individuated, decisions taken and related motivations. And at final activity, some entrepreneurs are the members of the Local Governance Group set up on pilot level.

2.2. Awareness raising on the importance of evolving culture through incremental innovation process.

In each project it is important to select target groups to raising up the awareness of issues to be presented. To be aware of the cultural heritage in pilot cities it was a special task and was not easy to reach the target groups. Target group included:

- Local population, younger population/children, tourists,
- Local and regional authorities, public administration bodies (national/regional/local), with the scope of work in the field of cultural property management and those in the

field of tourism potential promotion, and institutions participating in the restoration of selected areas.

- Regional and local development agencies
- Associations, non-governmental organizations,
- Companies and institutions dealing with natural and cultural heritage, its protection and promotion.
- Museums, tourist boards, travel agencies and operators in tourism, employees of "creative industries",
- Education and training organizations, universities, and research institutes,
- Entrepreneurial sector (small and medium enterprises, large companies).

The goal of mainstream communication is to influence the attitude of target groups by promoting a new way of acting and doing business using the potential of former and/or neglected port places, thanks to unconventional urban actions that interweave culture, historical material and intangible heritage with the experience and needs of the entrepreneurial sector. This implies the design and initiation of unconventional temporary use of buildings or locations through the revitalization of heritage with a relatively low budget and a very favorable impact (the so-called low-cost, high-impact approach).

The main communication was based on highlighting the former role and function of these somewhat forgotten and excluded port cities that once played key roles in the economy and life, then on the relationship between these places and the environment then and now, and their potential was pointed out.

It is a particularly difficult and important task when it comes to innovative processes that should contribute to the additional value of the activities undertaken in the project. Achieving innovation is often thought to be an impossible mission, but even small steps that lead to certain changes can be significant and put the project right on the path to innovation that is so necessary in every idea that needs to be something different than what was undertaken.

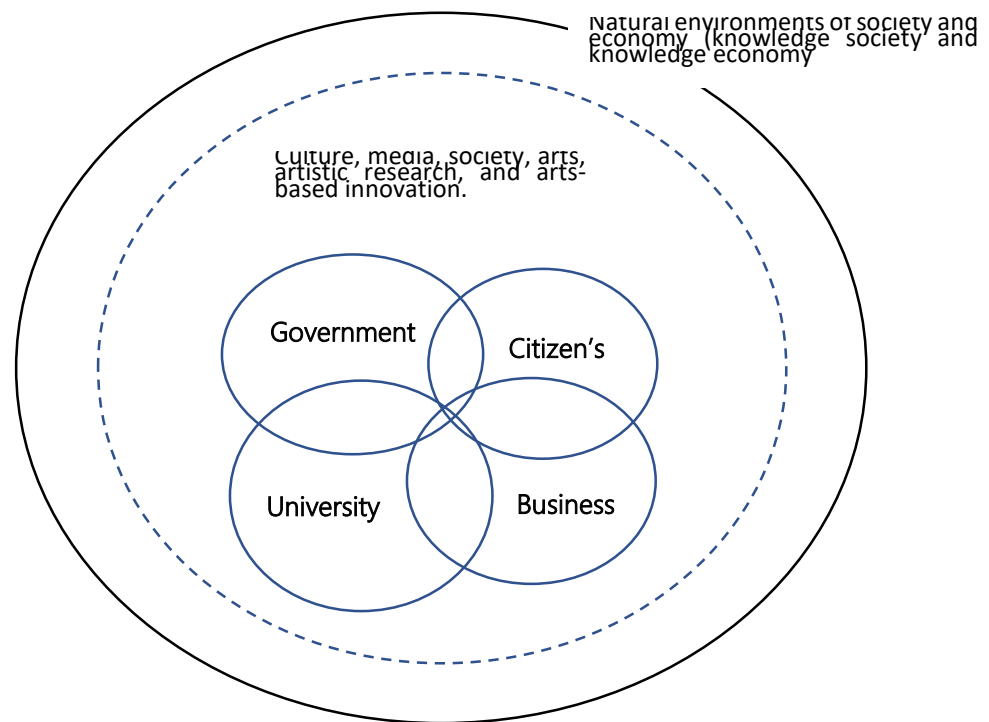
An example in this project were the ideas obtained from the Open call for HD ideas and which contributed to the past being connected to the present and thus creating the necessary innovation. Through the Tempus platform those processes are going to include user from CBC area, and it will enable creation of new innovative projects as well.

2.3. Creation of closer links between the quadruple-helix actor to facilitate the development of a favourable framework of sharing economy

The **Quadruple Helix** involves representatives from all members of society, public authorities, industry, academia, and citizens. The quadruple-helix is a model of cooperation where, with stakeholders from the public and private sectors and academia, a strong emphasis is placed on citizens and their needs, especially in the development of health, social and other related services. The quadruple helix adds as fourth helix the public, specifically defined as the culture- and media-based public and civil society. This fourth helix includes, for example, sociological concepts like art, the creative industries, culture, lifestyles, media, and values. Emphasizing the importance of bringing together quadruple helix actors, means that academia, business, government, and civil society are strengthen local and regional potentials for development. Everyone in their jurisdiction makes it possible to focus on the necessary development of their area, using all available resources to the maximum to achieve their set vision and goals. Quadruple helix collaborations can constitute a dynamic environment where early risks can be signaled, and early value potential can be realized. By integrating expertise and value-driven behavior from all four helixes, quadruple-helix collaborations are expected to not only succeed more where individual sectors alone would fail but also to create a more responsible innovation environment.

In the link with the TEMPUS project, the same participants in the Quadro-helix who appeared in an indirect or direct way in the project can be recognized, such as the state authority responsible for port areas and maritime assets, i.e. in the areas where the heritage is located in the pilot cities, the local government that brings plans on which development takes place, universities that use their scientific approach to investigate heritage, the business sector that is interested in being an active participant in the cultural and creative industry, and the civil sector that, with their initiatives, work on various cultural programs, etc.

Figure 2: Quadruple-Helix schema



The sharing economy, also known as collaborative consumption or peer-to-peer-based sharing, is a concept that highlights the ability, and perhaps the preference of individuals to rent or borrow goods rather than buy and own them.

The goal of sharing economy is to provide more affordable and accessible options to everyone, all while utilizing otherwise already existing, unused assets and resources. This allows individuals to access valuable goods or services without owning them.

An important criterion of the sharing economy is that it enables individuals to monetize assets that are not being fully utilized. Underutilized assets range from large goods, such as cars and houses, to products such as tools, toys and clothing.

In the case of this project, an important determinant of the sharing economy is that all the heritage that is unused and forgotten should be made available as a temporary use, to those who, with their creative ideas, will put it to use for various cultural programs. The cooperation of the city and state authorities, university and entrepreneurs as well the initiative of citizens and associations will get a new dimension of each heritage with new consumption on the satisfaction of citizens. There are also media and marketing activities that will contribute to the realization of such activities.

3. SUM UP EXPERIENCE GAINED DURING THE PROJECT

TT will sum up the experience gained during the project and will be divided into 4 sections: recommendations to overcome the fear of changes, operating instruments for cultural evolution, operating instruments for incremental and disruptive innovation to be design and examples of implementations.

3.1. Recommendations to overcome the fear of changes.

Even today, we often witness how tangible and intangible heritage in a certain area remains unknown, inaccessible, insufficiently researched and used, so its history and significance remain known only to a narrow circle of experts who deal with heritage. However, in order for such heritage to be recognizable to the general public, we need to have a legal framework and considerable financial resources if we want to preserve it, protect it and put it into operation. With the aim of getting to know the heritage better and the necessary processes of its preservation, protection and use, it includes many stakeholders who, each in their own jurisdiction (from global, national and local), resolve a particular aspect that is to be achieved. We often witness that due to strict conservation rules, material heritage in particular is faced with long-term processes of protection and restoration, and especially its putting into operation, which is an example in Croatia. In addition to the legal framework, there are often examples of insufficient involvement of various stakeholders who do not have enough attention or will to change the situation of some heritage, which often creates Catch 22 situations, where owners/institutions/entrepreneurs prefer (and pay for) not doing anything rather than experiment new approaches.

The TEMPUS project goal was to initiate real change by applying an experimental methodology that encourages the local community to include (use) the diverse and unusual cultural heritage of former urban ports - either in the domain of culture, entrepreneurship or urbanism, through the so-called Temporary Uses Actions, which are focused on the idea of city ports as mixed traditions of history, activities, architecture and culture, and as such enable the creation of new contextual values and thus capitalize on the initiation of a wider scope of valorization and regeneration of "cultural" resources, while at the same time using the potential of the most

important stakeholders, primarily their knowledge and skills and then and the capacity to disseminate final results by actively involving these stakeholders in defining and launching urban strategies.

First of all, it was important to do the mapping of port cities natural and cultural resources with 3 main objectives.

1. To give an overall picture of the (tangible) port heritage in the TEMPUS cities (Ravenna, Rijeka and Solin/Split), in order to accumulate descriptive information to be used both on-site and online and to acknowledge hidden or neglected cultural heritage worthy to be valorized.
2. To define, for each asset, a Valorization and Regeneration Potential through simple and shared criteria, in order to understand to what extent a building/area could be used for temporary activities, as well as the degree of possible mutual relations among each other. This kind of information nourished the co-design process of the Urban Strategy.
3. To collect descriptive information regarding Nature 2000 sites surrounding the target port areas, with the aim of establishing an Exploitation Potential for creating further connections also in support of a better distribution of the touristic flows. All these information are to be stored in the TEMPUS platform.

In order to achieve the stated goals, the following materials/deliverables were created for each pilot city: Template for Cultural and Natural Heritage mapping, Report including data sheets on port heritage and Report including data sheets on Nature 2000 sites as well as Metadata structure for Platform and “Sail-it” map.

Then, followed the pilot testing of temporary uses approach activities. Those activities regards the pilot testing of TUA approach for activating local Cultural Heritage Valorization and Regeneration Processes and feeding TEMPUS methodology. In pilot cities there were running 2 stages: the first encompasses the activation of TU facilities (small-scale infrastructures) and of the initial entrepreneurial activities, according to the ongoing projects promoted by project partners and local networks; and the second regards the up-scaling of Temporary Uses - Entrepreneurial Activity basing on the knowledge produced during the project and on the outcomes of the Call-for-Ideas (in more detail in the point 3.3.2). The Local Shipyard Groups were responsible for the whole testing process, including monitoring and impact assessment, and support Local Action Groups for defining the call framework. Local Shipyard Groups were composed by technical groups, responsible for the execution of the small infrastructural works and for the day-to-day technical follow-up in the pilot cities of Ravenna and Solin. On-site visits,

including the TUA opening events were organized by those two groups for accelerating the evolution of the heritage site into a catalyst of urban life.

3.1.1. TUA storytelling in pilot cities

Pilot city of Ravenna launched the transformation of the Former Agricultural Consortium Area by experimenting with an ensemble of temporary uses intended for the creation of a place for people, practices and artistic languages to meet, exchange and work together. The former Agrarian Consortium, which is part of a larger disused area, is the first private reactivation project implemented on the left bank of the Candiano Canal. Due to its characteristics and location, it represents an ideal venue to promote the encounter between the different contexts and souls of the neighborhood. In fact, the Former Agrarian Consortium is located near the movable bridge that crosses the Candiano, thus linking the left side to the right side of the canal, ideally connecting the suburban residential compartment that arose along Via delle Industrie (left bank) with the multicultural Trieste-Gulli residential compartment (right bank). In this consortium it was decided to implement a Temporary Use Action container-based, and test the effectiveness of business or policy choices aimed at enhancing the value of the asset by establishing pioneering activities within its context. In fact, initially the plan entailed the creation of a space to host a first core of Cultural and Creative Industries and research centers, aiming to create a hub that would bring value and innovation to the area and, above all, enhance the heritage linked to the history of Ravenna's port and the city's relationship with water. The new pilot was conceived in such a way as to create a temporary stage available to the city in which to create, thanks to the experimentation of different cultural practices, the encounter between different artistic languages and the collaboration with and among the cultural and creative realities of the territory, a renewed and collective space, a cultural device in which to meet and confront each other, learn and experiment together. The infrastructural work was limited to the placement of 17 shipping containers arranged to design a versatile, multipurpose space that is suitable for hosting temporary activities and initiatives of different types and duration. Defined by 7 containers positioned in a circle around a rough wooden platform, a circular plaza is formed, to function as a meeting point and junction for everything that can be realized outside and inside the containers. The containers, in turn, in addition to becoming themselves the object of an urban art action and be transformed into an art installation and autonomous work of art, can be used as minimal units suitable for hosting workshops, art ateliers and/or temporary exhibitions. To open the newly created infrastructure to the public and activate it, the rich

program of initiatives, activities, and events “TEMPUS Fugit” has been planned. Maintaining a coherence with the TEMPUS virtual exhibition, the theme of the 4 fluxus to narrate the port (Culture, People, Materials and Technology) has been followed also for the TEMPUS Fugit program. This way, a strong bond has been created also with the physical exhibition, held simultaneously in the spaces of the University’s Department of Cultural Heritage, which is located in the very center of Ravenna. The two events are connected by being guided and organized by the 4 fluxus theme, and, while the exhibition represents artistically the past of the city with archaeological finds, the TEMPUS Fugit conveys, through art, a take on contemporary issues, with a glimpse to the future. In this framework, via public Call to Action, 4 CCIs have been identified to design and carry out a series of complementary temporary actions, starting from broad indications related to each theme (fluxus), not only in the space of the TUA but also in different locations in the city, so as to draw more attention to the TUA Opening. The enterprises identified for the task are the following:

- XX APS (fluxus Culture)
- Rete Almagià (fluxus People)
- Studio DENARA (fluxus Materials)
- WASP (fluxus Technology)

At the end of Tempus Fugit, two important results were obtained: many people asked to use the area for the organization of events, festivals or performances, and the associations involved in its implementation decided to continue the collaboration, participating in the Creative Living Lab call promoted by the Ministry of Culture, giving continuity to the experience. Area Tempus has been activated and all the conditions have been created for its rooting in the urban fabric of the city.

Pilot city of Solin - In ancient times, the river Jadro played a relevant role, since its headwaters were the original water supply for the Diocletian's Palace, which is now an area within the present day city of Split. Salona, the capital of the ancient Roman province of Dalmatia and the predecessor of modern city of Solin is now one of the most important archaeological sites in Croatia. Nowadays, though, citizens have lost their connection with the historic port, mostly due to the industrial and transport infrastructure that created physical barriers in the 20th century. As a result, the City of Solin is hardly perceived as a city with a sea coast.

Through the TEMPUS project, the Municipality of Solin wanted to make a move towards the reconnection of the city to its port as a space to be lived. A Temporary Use Action (TUA) is being

activated in the “Football club Solin” building, located by the promenade along the Jadro’s riverbank, which is still partly used for locker rooms and club rooms of the local football club.

In the late 1950s, temporary wooden barracks were built, whereas, the first solid building with two locker rooms, and two offices, was built between 1962 and 1963. Between 1971 and 1973, a first floor with a terrace for spectators was built on the existing building, and the extension to the southeast towards Dvorine was built in 1977. In the period from 1988 to 1990, the rooms under the terrace were extended.

The TUA intervention area is the first floor of the building, which was previously used as a restaurant, and then abandoned and unmaintained for the last couple of years. This space is now turned into a “community center” with:

- a co-working space that will be made available to local organizations, start-ups associations and young entrepreneurs operating in the field of local heritage valorization;
- public spaces for the organization of conferences, education and cultural events of all those local/regional organizations that lack appropriate spaces in their premises.

All the activities performed in this space will be linked to the communication on the particularities related to the water, the port, and the cement industry that connected, and still connect, the two shores of the Adriatic Sea. This is the first space in town with such a purpose. The renovation works started in February 2022. The initial plan was to renovate the space into a modern polyvalent work and events’ space. To perform procedures that would adapt the space to new users, it was necessary to prepare project-technical documentation, which included the main construction project, interior design, and cost estimates. Based on the prepared documentation, certificates of the competent public legal bodies were requested, and finally, the works begun. The City wanted to arrange the building to obtain an attractive and at the same time simple space that is easily adapted and transformed into spaces for various activities.

By the end of the roof renovation, work was continued on the first floor of the building. New superstructures were built and a complete system of impassable flat roofs over the heated spaces made of Thermopane was installed. A new white ceiling was installed above the multipurpose hall, and facade thermal insulation was made. Moreover, all the installations inside the building have been conducted along with the external shutters. By the completion of the work on the roof, the interior of the space was prepared for the installation of the screed and

the final covering of the space. Through the execution of rough works, the interior decoration of the space began with the delivery of equipment and inventory that enables the use of the space.

Finally, the TUA is currently fully equipped and ready for use. Now, the users have a new modern space at their disposal. Thanks to this TUA, the city of Solin, for the first time, is providing to the city a space specifically dedicated to the nourishment of its cultural and creative entrepreneurial ecosystem supporting the valorization of the local heritage.

Pilot city of Rijeka - The City of Rijeka chose the city center with the port area as a pilot area. This area was chosen, because it directly correlates with the orientation of the project towards the port heritage, while at the same time, due to reasons of accessibility and the projects that are being implemented, it provides added value for the activities in the TEMPUS project. The city of Rijeka is characterized by continuous construction on the coastal part with a small depth of construction, so that the pilot area itself belongs to the most loaded spatial units and is an area of exceptional concentration of various functions: port, traffic, infrastructure, administrative, trade-business, cultural, health, school and higher education, religious, housing and others. Unlike other cities, namely TUA, Rijeka did not decide on infrastructure interventions, but on mapping, monitoring, strategic planning related to the pilot area. During the implementation of the TEMPUS project, there were several turning points, which on the one hand had a significant impact on the pilot area, i.e. the further development guidelines of the pilot area, and on the other hand, on the definition of priorities in the area of implementation of the TEMPUS project.

Creation of a coherent picture of the pilot area, through the scoping out existing and planned activities, unification, mapping and definition of cross-sectional elements of cultural and natural heritage, permanent, temporary and occasional uses of this heritage through various types of manifestations, and defining focal points and projects important for the further development of the area.

- Opening of the ECOC Rijeka 2020 – Using the Port and Port heritage as a temporary stage In the history and present of the city, the port is a symbol of modern and open Rijeka, and the port's values of diversity are reflected in the harmony that is only possible in a port that accepts sails of all colors. In the opening program, Rijeka pays tribute to the workers, the artistic avant-garde and the tradition of the region that surrounds it, and at the same time reminds the fundamental social values on which modern Europe was built.

- Legacy of the CLIC project (funded under HORIZON 2020) SOCIO-ECONOMIC CREATION OF THE CULTURAL CORRIDOR Creating possibilities for new destination uses of cultural heritage buildings and enabling their adaptive reuse in the light of Historic urban Landscape is the main focus of the second objective. For establishing a creative and flourishing ecosystem for the facilitation of stakeholders and local initiatives actions, strengthening their collaboration and participation for co-creation of programmatic, economic and social diversity, the active matching of potential users and building managers is necessary. With the diversity of actions and events, the guidance of initiatives fostering employment opportunities for young in creative, cultural, conservation and circular economy professions is needed. Additionally, public spaces should be regularly offered to citizens for temporary and recurrent actions and installations, promoting socializing and spending quality free time-
- The new plans change the look of the entire pilot area Private concessionaire is starting to build the largest nautical marina in this part of the Adriatic, which will greatly change the look of the city center, i.e. the pilot area. The marina should be finished in 2025.

As already stated above, TUA Rijeka, i.e. the pilot area, had no infrastructure investments, and therefore no classic opening. What was wanted to be achieved and what was achieved through the implementation of the TEMPUS project activities is the creation of a coherent picture of the pilot area, through the unification, mapping and definition of cross-sectional elements of cultural and natural heritage, permanent, temporary and occasional uses of this heritage through various types of manifestations, and defining focal points and projects important for the further development of the area. In order to achieve the above, it was crucial to use already existing projects and initiatives, to form groups made up of experts and interested stakeholders, and to include the conclusions and project results of the TEMPUS project in the strategic and implementation documents of the City of Rijeka (e.g. the budget). Public benefit can also be understood in other senses: cultural, educational, developmental, symbolic, identity etc. The preserved and valorised cultural heritage is therefore one of the pillars of a sustainable society, since it builds national affiliation and strengthens our sense of space, creates favourable conditions for economic prosperity in society, contributes to protection of the environment, actively creates social bonds and contributes to the health and well-being of all. One of the examples of this is the further implementation of the EXPORTDRVO project, which was recognized and conceptually defined in the TEMPUS project. The Exportdrvo Hall was built in 1961, with the explanation that it was the first modern warehouse for housing wooden final products that are transported through the port of Rijeka. The Exportdrvo hall, which has an area

of 5,400.0 m², will become a new old location where the citizens of Rijeka, numerous guests and random passers-by will have the opportunity to enjoy exhibitions, concerts and festivals inside the hall, as well as at the maritime area outside the hall.

3.1.2. TUA recommendations to improve local regulations

In port cities of the European Union, traditional industrial areas, oftentimes built around the port, have widely been rendered obsolete in an increasing pace by the development of technology, by the accelerating change of social needs and lifestyle, as well as by the life cycle of economic activities. Promoting the cooperation between different levels of public authority and property owners interested in the revitalization of areas that are abandoned or with obsolete functions can enhance their economic prosperity and the attractiveness of the city. To facilitate the revitalisation of such areas, TEMPUS has tested the effectiveness of Temporary Uses in 3 pilot cities. The results of this cross-border cooperation, summarised as recommendations, can significantly support the work of the decision makers and professionals creating new conditions in urban development. The recommendations, proposed by Local Shipyard Groups and discussed in meetings, consist in 4 key points: 1. Simplify procedures so as to make operations fast in their implementation 2. Facilitate the implementation of temporary uses also by making them economically appealing. 3. Design temporary uses as climate-neutral facilities as part of the virtuous mechanism of the circular economy. 4. Increase the decision-makers' awareness of the potential expressed by temporary uses as tactical tools for strategic goals to be used in urban transformation processes or territory enhancement (including Cultural and Natural Heritage valorisation).

1. Simplify procedures - The time factor is obviously a key dimension when talking about temporariness: both the implementation and the potential removal of the intervention must be fast. If procedures are overly complicated, this feature is lost. It is nonsensical that temporary installations need to have the same level of red tape as their durable counterparts. This applies especially in case of the most complex typologies of temporary uses, such as Incremental re-activations, Container-based temporary uses, and Tactical urbanism: while some features are comparable to constructions built to last, such as structural and seismic stability and safety, others are very different, such as the duration of the technical systems (HVAC, electrical, etc.) and their distributions, piping and connections. Nonetheless, the bureaucracy for their installation, their compliance and performance requirements are the same, and sometimes the

time needed for their achievement is almost as long as the entire life cycle of the temporary use they are destined to. The organisation of events is also a bureaucratic labyrinth, according to the level of complexity of the event and the number of participants: from insurances to permits for commercial activities, to copyright authorizations, and so on. Urban art actions, on the other hand, have often proven to be simpler to implement: in case of street art, for example, little documents are required other than the wall owner's permit. Another type of procedure that defies the purpose of temporarity with its lengthiness is assignment and contract procedures, such as public procurements and bidding processes. They are normally complicated, and justly so, but concur in obstructing temporary uses, especially when the procedure handlers are not familiar with temporary uses and are not sure of the necessary red tape.

A few suggestions to work with the current regulations and enhance the main feature of temporary uses, which is, in fact, temporarity: 1. drafting a local vademecum to make it easier to navigate the complexity of authorisations and permits required for all types of temporary use. 2. forming a trans-sectoral task force within Municipalities composed of representatives of different Departments (s.a. Urban Planning, Culture and Environment). This task force would be in charge of collecting all the necessary documentation, by collaborating with the public/private and cultural institutions (Ministries, Port Authorities, foundations, etc...) managing Cultural and Natural Heritage, so as to provide stakeholders with all the necessary information.

2. Economic Feasibility - To make temporary use a widespread key element for the reactivation and valorization of spaces and assets, the issue of their economic feasibility must be tackled. Incentives or benefits can be fostered by the Public Administration to promote the adoption of temporary uses also among private entities, or to facilitate their implementation in privately owned areas. For example: opened dialogue with the municipalities about possible tax relief; power supply as an important expense (sponsorships from suppliers can be sought at the local level); suppliers supporting valorization projects promoted by the municipalities could be offered specific local tax relief; and local municipalities could fully or partially bear the cost of temporary utilities, and offer services for temporary uses for free or for a fixed fee. Moreover, funding sources alternative or complementary to the public or private investment alone can be found: for example, crowdfunding campaigns aimed at people (especially citizens) interested in the reactivation of specific spaces in a city.

The economic sustainability of temporary uses is fundamentally related to revenue-generating activities, or even self-financing. In Croatia, the Protection and Preservation of Cultural Property Act provides the possibility for concessions, as a form of acquiring the right to economic use of

cultural assets or the right to perform economic activities in connection with cultural assets. The concession of public space is also allowed in Italy, but for timeframes that are not compatible with temporary uses. If adapted to their specific features, concessions could certainly be used as one way for activating temporary uses. A possible solution would be the creation of specific collaboration and cooperation pacts between public Institutions (s.a. Municipalities or Port Authorities), and citizens or stakeholders for the valorization and management of the cultural asset via temporary uses, with compatible timeframes and procedures. This would make temporary uses more appealing to the public or private investors interested in the reactivation of specific spaces in the city. In fact, temporary uses are intended to trigger a transformation process of a specific area. To this end, although temporarily, they must be kept alive and thriving, and must generate a revenue to self-sustain and to generate the funds for their evolution towards the transformation of the area so as to create an ecosystem of functions (public, profit, and non-profit), well rooted in the area. The actors who should manage this transformative project are non-profit organisations and associations, whether installed in temporary infrastructures, involved in the organisation and/or management of temporary uses, or even simply participating in its aims and purposes. In this perspective, incentives can be granted to those who decide to start such activities. On the other hand, the temporariness of these interventions might scare off investors. For example, following the Italian present regulations, temporary uses, especially structures, are expected to be dismantled after 5 years. If the project does not work or loses its effectiveness due to a variety of reasons, it is dismantled (totally or partially) according to preemptive plans on the life cycle of materials/facilities and their potential future relocation, and another temporary use experimentation can start in its place. This way, investors and entrepreneurs can be more motivated to be involved, by obtaining more guarantees in case of success, and otherwise containing possible losses due to the intrinsically low cost and short lifespan of the temporary use.

3. Environmental sustainability - When implementing certain temporary uses, it is important to take into account the contribution to the protection of nature and the environment considering the overall sustainability (environmental at first, but also social and economic) and the emerging need to develop a “climate-neutral solution 1”. During all interventions in the space, it is necessary to take care not to disturb the surrounding flora and fauna, and preserve the biodiversity, as well as the physical space and its aesthetic values. Taking into account that temporary uses should contribute to the Cities’ economic progress, tourist sector included, given that they facilitate the diversification of social and economic activities in the urban context and contribute to create a milieu rich in proposals and potential relationships, as a byproduct

they also favour a better distribution of tourist flows. In addition to that, the energy-efficiency of the envelope-technical/HVAC system is now a fundamental and indispensable feature to guarantee a climate-neutral temporary use, by virtue of compulsory European legislation. The TEMPUS experimentations have spurred a reflection on how to balance the ratio between energy produced and consumed by the temporary use and also, tangentially, which technical solutions can be adopted in case the intervention is made in off-grid contexts that are not served by power supply. Here follow a few pointers resulting from such reflections: Events / urban art actions / Tactical urbanism for cultural heritage: to supply the necessary electricity, a renewable energy accumulator of the appropriate capacity can be used; Container-based temporary uses: current technology allows to produce/accumulate as much energy as is needed for the temporary use in the space of a container roof; Incremental Re-Activation: different stages of the area's evolution can be accompanied by the same solar panel modules, mounted on different supports according to their location.

4. Policy makers' awareness - In Croatia there is no regulation regarding temporary uses yet. On the other hand, the Italian Region Emilia-Romagna, where Ravenna is located, has recognised temporary uses at the legislative/regulatory level with the promulgation of Law No. 24/2017. It is important to raise the policy makers' awareness not only on the potential of temporary uses as key strategic elements for Cultural Heritage reactivation and valorization, but also on their privileged role in sparking and supporting articulated transformation processes, due to the strategic thinking that must be put into designing temporary uses in order to bring their function to stability, which are important goals for the TEMPUS project. As a result of TEMPUS experimentation, we can conclude that, in order to be able to promote temporary uses of different kinds, even in the absence of specific legislation, it could be possible to proceed on both Adriatic coasts in the direction that the Emilia-Romagna is starting experimentally to pursue, that is to constitute lists of minor Cultural Heritages whose valorization has potentially also a public value (while also being able to accommodate functions that generate revenue), so that the properties included could: 1. have a facilitated procedure for the realisation of events, urban art action, and/or tactical urbanism; 2. participate in calls generally aimed only at public buildings, since their value for the regeneration of the territory is recognized; 3. be supported in a logic of inclusion of more complex processes (such as, in Ravenna, the urban regeneration process of the Darsena District where the pilot area is located).

Temporary uses should be part of local ordinary planning, as means of support for the plans implementation. To this end, it is of the utmost importance to build on the TEMPUS experience

and further the experimentation with temporary uses, drawing the attention of policy makers on tangible results in a short time, eventually integrating this fast, light, cost effective and sustainable instrument as a norm in territory enhancing practices.

3.1.3 Trigger effect evaluation report

Based on what was stated in the previous points, it follows a synthesis of the monitoring activity on each pilot TUAs, made by LSGs and containing a holistic evaluation of the TEMPUS pilots impacts on the urban scale, highlighting positive spillovers in terms e.g. of social behaviour, urban reconnection between city and port areas, number of enterprises and jobs created, chain effect activation of valorization®eneration projects, as well as divergences from expected results. This part contains important lessons learned during the implementation of the Pilots that will be paramount for the work of the Local Governance Group (in maintaining the TEMPUS legacy in time. Together with Guidelines for coordinated operation of Local Shipyard Groups and Guidelines for establishment and operation of Local Action Groups, it contributes to the OP2 TEMPUS Methodology, which is the main tool for boosting the replication of TEMPUS results across the Adriatic Sea and beyond.

For the pilot cities of Ravenna, Rijeka and Solin, as a result of the comparative analysis of the expected reactions and the actual impacts, here follows the description of how positive impacts can be capitalized on and. The very useful resulting indications will be shared with the Local governance Group:

Figure 3: Table of trigger effect evaluation in pilot cities

TARGETS / POZITIVE IMPACT TO BE CAPITALIZED IN PILOT CITIES			
Local Authority	Investments	Cultural and Creative Industry	General Public
PILOT CITY OF RAVENNA			
<p>The project application offers the opportunity to the realities operating in the Darsena to take part in MIPIM 2024 (The Leading Property Market, 12-15 March 2024), allowing them to present their transformation idea in this international level event dedicated to the transformation of the built environment. In preparation to this event, thanks to action O2 a tight-knit work group has formed, comprising investors, LGG, PA, and landlords.</p>	<p>Beyond any optimistic expectation, investors have risen to the challenge of being part of a complex transformation process of the area that includes, among more profitable functions, also the strengthening and development of the TUA as a “cultural device”, undertaking the fine-tuning of the strategic masterplan and participating in the preparation for the MIPIM 2024. More importantly, the investors have recognized the value of the “cultural device” as a first step for the development, in the long run, of an entrepreneurial focal point at the local and supra-local level, enabling and rooting generative economy practices based on the synergy among R&I, creative processes and artistic languages.</p>	<p>The LGG has immediately sprung into action, rapidly identifying funding for the progression of the activities in the area, e.g. the “Creative Living Lab” tender, offered by the Italian Ministry of Culture, and which deadline is on the 17th of May, 2023. Moreover, potential funding had been identified in the renting of the area as a location for events. The funding thus collected are planned to be invested in the appointment of professionals for the transformation of the area in a permanent “cultural device”.</p>	<p>The entire operation met the open appreciation of the press, encouraging the further exploitation of the TUA. Moreover, requests for future use have been abundant and from a variety of sources, e.g. university students, businesses located in the Darsena and in the port area, artists, etc.</p>

PILOT CITY OF RIJEKA			
<p>In 2020 Rijek was declared European Capital of Culture 2020. The slogan was 'Port of diversity' and its programme consists of three main concepts dedicated to Work, Water and Migration which are framed with seven programme lines: 27 Neighborhoods, Brick House, Seasons of Power, Coastlines, Dopolavoro, Kitchen, Sweet and Salt. Culture and tourism give many business possibilities to develop new tourism and other products. This programme and other EU project made a synchronized and harmonized actions to be expanded on the TUA area of joint action, programmatically and institutionally with familiarization with cultural, urban and natural heritage.</p>	<p>TUA Rijeka, as the pilot area, had no infrastructure investments. There were going on many investments to support Rijeka as a capital of culture 2020, e.g., Benčić Art Kvart with reconstruction works for the City of Rijeka Museum, Museum of contemporary and modern art, Children's house and City Library; the reconstruction of the M/S Galeb into multifunctional space etc. The investment in the Exportdrvo warehouse in the port area was made by Rijeka Port Authority for the implementation of many cultural and entertainment programs. All cultural and other programs that take place in Exportudrvo are financed by various organizers such as the City of Rijeka, the Primorje-Gorski Kotar County, private companies, associations and other organizations.</p>	<p>What we wanted and what we have achieved through the implementation of the TEMPUS project activities is the creation of a coherent picture of the pilot area, through the unification, mapping and definition of cross-sectional elements of cultural and natural heritage, permanent, temporary and occasional uses of this heritage through various types of manifestations, and defining focal points and projects important for the further development of the area.</p>	<p>During the implementation of the TEMPUS project, there were several turning points, which on the one hand had a significant impact on the pilot area, i.e. the further development guidelines of the pilot area, and on the other hand, on the definition of priorities in the area of implementation of the TEMPUS project.</p>

PILOT CITY OF SOLIN			
<p>The project application offers the opportunity for reconstruction of FC Solin in the port area and the City of Solin recognized the great potential in this space and decided to renovate it and transform it into a coworking space. This space will be suitable for hosting educational and social events and conferences, it will provide local and regional startups and entrepreneurs with various business services, boost entrepreneurial activity and thus contribute to the City of Solin's perception as an attractive business location.</p>	<p>Construction works covered: reconstruction of the roof, thermal insulation of the facade, installing the external shutters, screed installation and final covering of the space, interior decoration with equipment and inventory that enable the use of space in the manner foreseen by the project.</p>	<p>The opening event was organized, and the TUA renovated space was presented to 44 potential users (entrepreneurs). Moreover, in the near future various events related to Solin's port heritage will be organized (exhibitions, expos, business related events...) which will raise the visibility of this aspect of Solin's cultural identity and connect entrepreneurs who base their work on developing products and services based on port heritage.</p>	<p>Thanks to the reconstruction works and through this pilot, the City of Solin will encourage events and business activities related to Solin's port heritage, which will raise the visibility of this aspect of Solin's cultural identity and connect entrepreneurs who base their work on developing products and services based on port heritage.</p>

3.2. Operating instruments for cultural evolution

Cultural evolution is the idea that cultural change constitutes an evolutionary process. Cultural change constitutes an evolutionary process because cultural traits vary, they are inherited via social learning from individual to individual, and some cultural traits are more likely to be passed on than others.

It is generally recognized that cultural heritage can be a source and opportunity for promoting contacts, exchange and reciprocity between different participants and the public. This is especially true when people dealing with heritage are not considered passive consumers but creators, distributors, and decision makers. The increasing scope of heritage policy facilitates discussion of the social effects of cultural heritage and how it can contribute to strengthening community cohesion, fostering a sense of belonging to the population as a whole and building the capacity of citizens in pluralistic and democratic societies. An important contribution to that debate was initiated by the Convention on the Value of Cultural Heritage for Society (Faro Convention), which changes the paradigm from the protection of individual objects, collections, monuments, and localities, and turns to paying special attention to the interactive nature of cultural heritage, recognizing that it is defined and redefined. by human action and that it should not be perceived as static or unchanging.

During this project there were taken two paths, aimed at valorizing port cultural resources by developing new local entrepreneurial ecosystems deeply rooted in local traditions, intended as source of suggestions, ideas, inspirations, and by creating a port cities' CBC entrepreneurial realm based on cultural and natural heritage protection and promotion. The goal of the former path is to build a bridge between past (storytelling of port ecosystems evolution in time span from Roman to modern ages) and present (contemporary interpretation of the past issued by entrepreneurs and innovators).

Operating instruments for cultural evolution of this project are derived from the experience gained during the exhibition organization and the Call for HD ideas management.

3.2.1 Operative manual to plan and realize TEMPUS exhibitions

First, the **Operative manual to plan and realize TEMPUS exhibitions** was made as base for the organization of all exhibitions in pilot cities under the *Port cities storytelling for heritage-driven*

entrepreneurial innovation, aims at implementing two-stage exhibitions in each of the pilot cities participating in the project: Ravenna, Solin, and Rijeka.

The Maritime and History Museum of the Croatian Littoral Rijeka, as the only museum institution among the project partners, was responsible not only for the organization of the TEMPUS Exhibition in Rijeka apart from producing this Operative Manual for Planning and Implementing the TEMPUS Exhibitions in Ravenna and Solin, with the help of which the project partners lacking personnel trained in the required field will be able to plan and implement similar exhibitions in the other two pilot cities (Ravenna and Solin).

The goal of the **first exhibition** was to build a clear bridge between past, present, and future of the ports, by turning the past into an effective source of new heritage-driven entrepreneurial ideas by means of a proper storytelling approach of ports heritage, and then to show how such an interaction proved to be fertile to the extent of generating an actual and substantial entrepreneurial innovation. This exhibition gave an overview of the commercial, manufacturing and leisure activities of each of the pilot cities with the purpose of encouraging and inspiring local entrepreneurs to offer new services and goods. The goal of the first exhibition was to build a clear bridge between past, present, and future of the ports, by turning the past into an effective source of new heritage-driven entrepreneurial ideas by means of a proper storytelling approach of ports heritage, and then to show how such an interaction proved to be fertile to the extent of generating an actual and substantial entrepreneurial innovation. The first exhibition provided a historical overview of the commercial, manufacturing and leisure activities of each of the pilot port cities participating in the project, with the aim of giving an account of the evolution of port ecosystems during a time span ranging from Roman times to modern ages. Process of exhibition development was divided into 6 stages: planning, research, interpretation, design, production, and implementation. A selection of the information collected during the research stage was supplying content for the exhibition, the goal of which is to tell each port's history through a diachronic description / storytelling about the activities taking place in the ports during different historical epochs (the same ones reported in the template for CH mapping). The common denominator of the activities characterizing the life in the ports was that those activities belong to different kinds of flux, since the nature of a port was to act as a territorial hub. For this reason, it was suggested to title the two-stage exhibition "FLUXES" to include the idea that entrepreneurial innovation is fostered by the interaction between diverse suggestions, knowledge, and experiences. Accordingly, 4 categories of activities have been identified:

- flux of technologies,
- flux of materials ,
- flux of people,

- flux of cultures.

A final section framed all these fluxes into an overall picture describing the evolution of relationships among the shores of Adriatic Sea, that is, by highlighting how Adriatic ports in general and the TEMPUS ports, interacted, cooperated or conflicted with each other during the history.

These categories had specific “subsections”, which allowed the pilot cities to direct attention to a specific characteristic (or problem) of the territory. The choice of the subsections also made by involving the members of the LAGs, which provided an opportunity to ask for specific entrepreneurial solutions.

During the research stage, a short plan was drafted containing questions and sub questions we would like the research to answer. This enables us to extract relevant data from the research material more easily. Stages of research: an overview of previous exhibitions on similar topics: cooperation with local institutions and experts, and research into historical sources.

During the interpretation stage, it was summarized all the data gathered and the results of the research and create a scenario for the exhibition following the created concept. This was where started mapping out logical sections and subsections, created the texts and made selections of artifacts, photographs, and other audio-visual material. It was also very important that the text correspond to the featured artifacts and displays in general; the links between the two must match the various sections and subsections, and the two must complement each other. A distinction needed to be made between the layout of the displays serving as demonstrative displays and the displays that directly refer to the information contained in the text.

The curator and the designer responsible for the layout of the exhibition worked closely together, as well as the other members of the expert team. The format and the look of the exhibition itself were important, as well as its layout within the space (and the size of the space), including the layout of glass cases, stands, panels, texts, multimedia equipment etc. The designer needed the curator or the exhibition manager to provide them with artifact dimensions, text sizes, panels and other displays (such as videos, etc.), and the synopsis and scenario for the exhibition so they could use that information to produce the final exhibition layout. In the case of the TEMPUS project, a template was used for the design of the panels that displayed the texts and the material through which Rijeka, Solin, and Ravenna were presented in the scope of their respective exhibitions.

Production and implementation phase was changed according to the COVID-19 pandemic situation, and the first exhibitions were implemented virtually. TEMPUS foresees the

implementation of a third virtual version of the exhibitions foreseen by the project. The Task Force 3 – Platform, was in charge for technical development of the virtual exhibitions, but to succeed, needed the three piloting partners to provide the following materials:

- all the designed panel files.
- files of the single graphic elements and texts included in the panels.
- all multimedia files produced to be displayed in the exhibitions (e.g., videos);
- plan of the exhibitions space with details on the placement of each artifact/panel/monitor/etc.
- min. 3 pictures of each artifact (frontal, sagittal and transversal plane).

The first virtual exhibition was published in January 2021. Part of the first TEMPUS exhibition is an Open Call for Heritage-Driven Ideas results of which was presented at the second TEMPUS exhibition in 2021, merging past and present experiences of TEMPUS pilot cities.

3.2.2 Manual for 'Open call for heritage-driven ideas

One of the ways in which TT seeks to develop new innovative evolving cultures of ports that have great historical and archeological importance was „Open call for heritage-driven ideas“. So, project partners prepared **Manual for “Open call for heritage-driven ideas”** (Call4Ideas) to facilitate the creation of it for each pilot partners. It contained instructions for the implementation of the calls, ready-to-use instruments, and the evaluation procedure for received ideas. To facilitate the proposal of ideas, attention was drawn to the description of the past entrepreneur systems of port cities, as a suggestion for arousing new disruptive ideas.

Call4Ideas was targeted at entrepreneurs, innovators, associations, citizens etc. and aims to develop new ideas for displaying hidden intangible and tangible heritage in port areas that were observed during the two-stage exhibitions in pilot cities by developing new local entrepreneurial ecosystems (LES) rooted in local traditions. The submitted ideas were not only raise the now neglected urban ports, but also facilitated the fact that they are melting pots of traditions, histories, activities, architectures, and cultures. To familiarize the potential innovators, entrepreneurs and interested populace in the history of the urban ports, as well as give them a fresh perspective and new ideas for the TEMPUS project, two-stage exhibitions were hosted in each of the pilot cities. The exhibitions were divided on:

- the first stage exhibition that nurtured ideas for Heritage Driven HD ideas. That allowed visitors and entrepreneurs to gain knowledge about the history and culture of the pilot ports,
- the second was fed by the Open call and show the results of the Call4ideas among other things.

The following suggestions were related to the content of the Call, who can be the proposer of the idea, the way of submitting ideas, the way of promoting the call, the evaluation of ideas, the composition of the jury for evaluating ideas and the publication of results.

The content of the Call included:

- call background
- the subject of the call
- the goal to be achieved
- requirements for applicants
- acceptability of applications
- method of application
- deadlines for submitting applications
- method of submission of applications
- way of selecting ideas
- rewards for applicants
- processing of personal data
- mandatory documentation
- contact for information.

The Call was published on web site and social media of all pilot partners.

The open call was addressed to the cultural and creative industries (CCI) and is closely related to the TEMPUS exhibition, called «FLUXES», i.e., the materials, technologies, cultures, and people described in the virtual exhibition <http://myportheritage.eu>.

The historical information provided through the four flows is the starting point for the Call participants in describing their activities and/or their new product or service concept. In fact, they should emphasize how the applications in question are related to the content of the exhibition. They should:

- specify the flow they refer to and how the activity or idea they report can be linked to it,
- mention a historical anecdote that inspired their activity or idea, regardless of whether it is already included in the stories told in the exhibition or not and cite at least one reference source.

In the Invitation, the possibility of using business premises that each pilot partner defined for their TUA was offered with the possibility to use for one year without payment.

The cultural and creative industry includes traditional artistic fields (visual arts, performing arts, literature, music), tourism, design, fashion, crafts, entertainment, catering and food industry and all sectors with a multidisciplinary nature, creative capacities, design quality and materials combined with local products of excellence, competence and knowledge of small businesses, SMEs, and professionals.

For TEMPUS call participants to be acceptable when submitting proposals, they must meet the following criteria:

- have their legal headquarters or business headquarters in CROATIA with proof of registration in the competent register.
- are not in a state of bankruptcy, are not subject to insolvency or liquidation procedures, their assets are not managed by a liquidator or a court (even voluntarily), are not in an arrangement with creditors or in any other analogous situation in accordance with current legislation with proof of the Statement that was attached invites,
- the participant and the persons who represent him have not been legally convicted of any of the following criminal offenses, i.e., corresponding criminal offenses according to the regulations of the state of the economic entity's headquarters or the state whose citizen is the person authorized by law to represent the participant with proof of the Statement that was attached to the Invitation.

The request for the application of ideas was submitted using the form that was attached to the Invitation, as well as the form for the application of ideas. Along with the request, it was possible to submit documentation attachments such as photos, drawings and more. Each participant can submit up to a maximum of 2 proposals to the TEMPUS CALL, if they relate to two different flows.

Delivery of all documentation could have been delivered electronically to the e-mail address of each pilot city.

The Evaluation Jury was appointed, three members for each pilot city, to analyzed and evaluated the conceptual proposals applied. The submitted proposal met the conditions of the call and was evaluated by the Jury according to the set criteria.

Item evaluated	Maximum score
Economic sustainability - solidity of the company or business idea (in the case of a start-up or business idea)	20
Relevance of the proposal - Interest in the products / services offered by the company and / or in the ideas / prototypes / patents of products / services	20
Consistency of the proposal with the contents of the exhibition	15
Utility and innovation recognized to the solutions proposed by the participants for the enhancement of the natural and / or cultural heritage	10
Value of the activities carried out by the proponents to facilitate the relationship and collaboration between the components of the entrepreneurial ecosystem	10
Time of establishment of the company in the TUA	5
Social impact - potential positive effect of the proposal on the local community	5
Clarity of the proposal	5
Use or offer of KETs - Key Enabling Technologies or FETs - Future Enabling Technologies	2 premium score
Participation in a formal or informal network of companies already established or in the process of being set up	2 premium score
Presence of "under 30" figures inside the structure	5 premium score
Previous participation in various European projects related to the creative economy sector	1 premium score
Maximum score	100

After the assessment of each member of the jury for received idea, the list of total points made based on a jury member and the bearers of the Call made a rank list of best valued ideas.

Selected ideas and their creators were presented at the second exhibition, which was organized on in TUAs pilot cities. Selected participant become member of the TEMPUS community with limited access to the TEMPUS platform area which included a virtual meeting room that provides the Community of Practice with specific interactive tools to exploit the results, to preserve, valorize and promote port heritage and entrepreneurial ecosystem.

3.3. Operating instruments for incremental and disruptive innovation to be design

In Europe, the importance of strategic investment in regional and local cultural development is increasingly recognized. Although nation-states are the primary creators of cultural policies that deal with issues of identity building and their protection, in the contemporary society of global trends, local cultural policies are increasingly exposed to the challenges of finding answers to globalization pressures and creating opportunities for new local practices emerging in cities around the world. Cultural diversity enters the discourse of cultural policy at the end of the 20th century, but since the beginning of the 2000s with UNESCO documents (Universal Declaration on Cultural Diversity, 2001 and Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005) it has become one of the main challenges of contemporary cultural policies and one of the key indicators of the democratic capacity of any cultural policy. For cultural policies at all levels (supranational, national, regional, and local), one of the most important topics today is the relationship of culture to sustainable development, which in the last three decades has become a very prominent topic globally with application in different directions. Thus, in all areas of culture (cultural heritage, art, cultural and creative industries), new arguments, approaches, measures, and mechanisms show the need to achieve sustainability, which transforms many aspects of cultural policy.

Furthermore, the new European agenda for culture (EC, 2018) articulates more strongly than any previous European document the importance of the role of culture in social and economic development, but also in strengthening international cultural relations. Recognizing the social dimension of culture and cultural diversity, the Agenda emphasizes the contribution of culture to strengthening social cohesion and well-being by strengthening the ability of Europeans to actively participate in cultural activities, the mobility of professionals in the cultural and creative sector, and the protection and promotion of European cultural heritage as a common resource.

Recognizing the power of the cultural and creative sector, the Agenda focuses on: education and its connection with building creative and critical thinking; cities and regions as key places of creative and cultural experimentation and social and economic innovation; cultural and creative industries for which it is necessary to improve the conditions of creation, ensure better access to finance and enable internationalization for the overall increase in the number of jobs and

economic growth. The Agenda recognizes further support for the development of international cultural relations in the establishment or continuation of partnership relations with a number of countries and recognizes the importance of providing support to the cultural and creative sector of third countries. In addition to the three mentioned focuses and actions related to each sphere, the Agenda also indicates a number of transversal aspects, through the protection and valorization of cultural heritage and the digitization of culture. In achieving the goals and measures listed in the Agenda, the Commission cooperates with EU member states and conducts a structured dialogue with civil society.

The TEMPUS project aimed to reach a real change, by leveraging the variegated and peculiar legacy of urban ports, and the untapped potential of local communities through their direct involvement in the definition and launch of urban strategies. To this extent, TEMPUS implemented an integrate set of TUAs, focused on the idea of urban ports as melting pots of traditions, histories, activities, architectures and cultures, which allowed creating new contextual values to be capitalized for triggering wider scale Cultural resources Valorization and Regeneration Processes, able to foster wellbeing and the creation of a new sense of living in Adriatic Sea urban ports, deeply rooted on their cultural, urban and entrepreneurial dimensions.

Therefore, it was firstly necessary to create basic documents that enabled highlighting the choice of cultural heritage in pilot ports and cities, a plan for the realization of two exhibitions, elaboration of documents for the development of an entrepreneurial business strategy and guidelines for establish LGG, which followed the same document after the end of the project. That means to set up the TEMPUS project documents that allowed creation of operating instruments for incremental and disruptive innovation, which was designed based on following documents/deliverables:

1. Capacity building session reports for each pilot city collected the lecturers' material, the discussions transcription and the suggestions/ideas/recommendations emerged during WP4 activities. Overall documentation (which feeds the TEMPUS Toolkit) were synthesized in a final report (annex of TT) and will be uploaded to the platform to become an online course. A brief overview of the thematic lectures and discussions that developed during the presentations in the pilot city can be found in the following tabular overview.

In pilot city **Ravenna** the Capacity Building Session has been done using the Design Thinking approach to learn about and test first-hand the potential of the Design Thinking approach in city regeneration processes. During the first day, the group of participants were introduced to the Design Thinking approach through the Double Diamond model, a simple but effective model for breaking down a process characterized by non-linearity, recursiveness and high flexibility. On the second day, the group focused on constructing an open-ended design question, so as to turn a problem into a design opportunity. During the third and final day, participants saw models more related to speculative design and future studies in general, which are useful in combination with the Design Thinking approach to create long-term visions and then design micro-interventions backwards to achieve a desired (future) scenario.

In pilot city **Rijeka** there were presented several thematic lectures e.g., 'About the Tempus project', 'A selection of ideas under Open call for HD ideas', 'Organization of the first and second exhibition in Rijeka', 'Temporary use of the Exportdrvo building', 'Development of the Port of Rijeka for tourism purposes', and 'The significance of the port of Rijeka throughout history and the present'. Through the presented topics, the participants could learn about the approach to the valorization of cultural heritage, possibilities for a temporary use as start-up actions to enhance port (in)tangible heritage and the possibilities for its further development.

In pilot city **Solin** there were presented several thematic lectures e.g., 'About the Tempus project', 'Organization of the first and second exhibition in Solin', 'Temporary use action (TUA Solin)', 'Using the heritage of Solin for further tourism purposes', and 'The significance of establishing the entrepreneurial ecosystem in Solin'. Through the topics presented, the participants could learn about the approach to the valorization of cultural heritage and the possibilities for its further development.

2. Template for the Entrepreneurial Local Maps described the categories to be used to cluster SMEs/start-ups/professionals (SSP) and the approaches to be followed to perform the mapping: top-down in the first phase that project partners identified the most interesting SSP active in CCT industries; crowd-sourced in the second one: TEMPUS community will be activated for populating the maps.

3. Guidelines for building Entrepreneurial ecosystems business strategies was prepared based on the experiences carried out in pilots, this cutting-edge document, which feeds the Toolkit and will be annexed to it, contained instructions on the stages to be performed to progressively

develop entrepreneurial ecosystems by starting from a small (but interlinked and synergic) entrepreneurial nucleus. Based on this guideline, each pilot city made their Entrepreneurial ecosystem business strategies.

4. Guidelines to establish Local Governance Groups (LGG) was prepared based on the experiences carried out throughout the project thanks to the Perspective Forums (PFs), LAGs and LSGs meetings, this document (an annex of TT) gave indications on how to set-up and manage the process aimed at defining and establishing an effective and capable LGGs to be able to continue to contribute to the monitoring the prepared strategies and ideas from project activities.

3.4. Examples of implementations

During the implementation activities of TEMPUS project, project partners has delivered some experience carried out in pilot cities that contribute to the finalization of the project tasks. A synthesis of documents/deliverables that made as examples of implementation are the following:

1. Entrepreneurial Local Maps were created as data-driven tool to help pilot port cities' entrepreneurial ecosystem. Maps included the territory of the county/province to which pilot cities belong: Province of Ravenna, County of Split and County of Rijeka. The mapping has been activated using D4.1.2: Template for the Entrepreneurial Local Maps. To make the Entrepreneurial Local Maps was important because they nourished Open call for heritage driven ideas to selected ICC Enterprise and later, chosen ideas were the basis to prepare the second stage exhibitions.

A close relation between the two-stage Exhibition, the Open Call and the TUAs is needed to achieve challenging goals, considering that:

- The first exhibitions show historical information about the evolution of port activities, from the roman age to the XX century. It is an opportunity to understand how to coherently develop contemporary yet deeply rooted in the local context's products or services. This narrative strengthened the concept that both disruptive and evolving innovations were based on (conscious or unconscious) knowledge.
- The Open Call for HD ideas gives the opportunity to some CCIIs to establish their headquarters in the TUA, to start creating a collaborative entrepreneurial ecosystem. By

integrating competences, skills, expertise, products, services, and ideas, the CCIs were able to support the implementation of the Adriatic Sea urban ports pilot heritage-driven urban and entrepreneurial strategies.

- The Entrepreneurial Local Map helped to better compose the first business nucleus, by facilitating the selection of the most needed, effective, and useful activities supporting the local territory and the further development of the CCI entrepreneurial ecosystem. At the same time, since it is one of the most relevant information to be specified in the Open Call text, the TUA's available spaces have been clearly defined.
- The second exhibition meagered historical information and entrepreneurial products, services, prototypes, and ideas collected through the Open Call.
- The data collected with the mapping as well the chosen ideas were published in SAIL-IT MAP per pilot cities.

There were created two questionnaires (one in Italian and one in Croatian language) send to all the enterprises and professionals working in the cultural and creative sectors to define an overall picture of the local CCI presence, focusing the attention on their problems, needs, perspectives and availability to collaborate. The questionnaire was promoted and distributed by partners from pilot cities. There were 78 enterprises from CCI answered the questionnaire, mostly individual enterprises, Ltd and professionals from Italian side and individual enterprises, Ltd and cultural institutions from Croatian side. All enterprises, Italians, and Croatians were established from 2010 to 2020 year and most present activities were in tourism, multimedia/ICT and artistic. According to their answers, all enterprises are doing business locally and regionally. Also, they change their product or services in 59% of the cases in Italy and in 63% of the cases in Croatia. All the enterprises collaborate with others to satisfy the market demand, in Italy in tourism, multimedia/ICT and artistic and in Croatia in tourism. Most needed services for Italian and Croatian enterprises were opening the new markets, internationalization, and support for applying to competitions.

2. Two-stage exhibitions description was made under the activity Creation of interactive exhibitions on port cultural evolution, and pilot cities organized two-stage exhibitions based on Operative manual to plan and realize TEMPUS exhibitions (D4.1.4). According to the manual it was provided the structure to realize a comparable storytelling of port cities history and to build a clear bridge between past and present.

2.1. The first virtual exhibition gave an overview of the commercial, manufacturing and leisure activities of each of the pilot cities with the purpose of encouraging and inspiring local entrepreneurs to offer new services and goods. Exhibition was presenting the 3 pilot cities:

Rijeka, Ravenna and Solin by four fluxes. The fluxes of technologies, culture, people and materials presented the past of each port and their evolution through centuries. The exhibition could be seen on link <http://myportheritage.eu>.

The exhibition of the pilot Ravenna in the fluxes of technology highlighted the following: Ravenna, city of water, looks like a large fish opening its mouth into the sea, at the mouth of the canal that opens between Marina and Porto Corsini, on whose bank, the Candiano, the many productive activities, fruit of intelligence and technologies, attest. The port history of Ravenna begins at least in the early Roman imperial age with the construction of the Augustan port of Classe as the seat of the Praetorian fleet and intended to control piracy in the Adriatic. Written sources describe it's a basin so large that it can accommodate up to 240 ships. Ports of Ravenna became the crossroads of goods and people who would not have had the opportunity to meet otherwise, and the ports were also the scene of exchanges and enrichment for the naval industry. The warehouses go hand in hand with ports and are key element of any port, ancient and present. Ravenna preserves the memory of numerous representations of the ancient, medieval, and modern world. The best example is the globe that was built by Vincenzo Maria Coronelli, currently kept at the Classense Library in Ravenna. The globe was built in the last decade of the 1600s and represents the zodiac signs and constellations known until then.

The fluxes of materials highlighted the following: A natural material that has always crossed times and places is wine. Famous from Roman sources, Ravenna wine was sometimes served without water, alluding to the fact that drinking water was rarer and more expensive than the wine itself. Polybius tells us that vitis spionia is a good variety of vine as it thrives in the mists and is very productive, therefore a large quantity of wine is produced in these places. Sources mainly speak of the absence of drinking water in Ravenna, but which at the same time testifies to a great production capacity of wine, so that surpluses could be traded and sent elsewhere.

The fluxes of cultures highlighted the following: Ravenna is a real living organism, which has taken shape over time thanks to countless cultural flows and influences, the same ones that today make us decide whether to live or just visit a city; because it stimulates our tastes, responds to our needs, improves our lifestyle. The cultures that have settled over time tell us about Ravenna, just like any other city. We often take it for granted when we promote a territory, yet the little big stories that draw cities are there to remind us where we come from and perhaps, where we would like to go. Ravenna was chosen as the seat of the port and the Augustan military fleet by virtue of its strategic position, geographically determined by the view of the Adriatic and the confluence of rivers and streams of varying capacity that found an outlet here

to the sea. The large port basin of the *classis ravennatis* was also connected with the hinterland through endolagunar routes, canals and infrastructures.

The fluxes of people highlighted the following: Ravenna is fortunate to be a tourist destination not only for the 8 important UNESCO sites, but also for the 9 beaches that outline its 35 km of coastline, a coast that knows how to tell us, even after centuries, about landings and people who have arrived in Ravenna and from which they have left. Like tourists in the contemporary age, several people in the past have crossed the Ravenna territories. The establishment of an imperial fleet near Ravenna, by the emperor Augustus is remembered by many sources and although the artificial basin in which the Roman ships could be accommodated remains unknown, as well as its precise location, it is necessary to imagine it was of a large and expensive public work, both in economic and demographic terms. They had to move many highly qualified craftsmen, who were only partially among the sailors, useful for the maintenance operations of the ships. These activities required continuous supplies of materials, such as large quantities of timber, pitch to waterproof hulls, hemp for the rigging and canvas for the sails.

The exhibition of the pilot Rijeka in the fluxes of technology highlighted the following: When it comes to the technological development of ports, the traditional way of building piers and manual construction of ships prevailed for centuries. Until the first industrial revolution and the invention of the steam engine in the second half of the 18th century, the main bearers of technology were craftsmen and their guilds. The main changes followed the invention of the steam engine and consequently the development of all other industries. The emergence of the railway then inspired a new moment in all major ports on the Adriatic, including the Port of Rijeka, as manual technology was directed towards the industrial one. In 1867 the city authorities decided to start the construction of a new Port of Rijeka in the next decade which also stimulated changes in the technological economy within the basin of the Port of Rijeka. At the same time an innovation was created in Rijeka, the torpedo, and the factory Stabilimento tecnico Fiumano was built. By the end of 19th century, technological development was based around installing new cranes and replacing old ones. Technological development continued even after the collapse of the Austro-Hungarian monarchy, though much faster in the Port of Sušak which was a part of the Kingdom of Serbs, Croats, and Slovenes, than in the Port of Rijeka which was annexed by Italy in 1924. After the second World War, Port of Rijeka went under thorough reconstruction and in the 1960s and 1970s, thanks to constant economic growth, the Port of Rijeka experienced the greatest economic peak in its long history.

The fluxes of materials highlighted the following: As a medieval port, Rijeka was confined to a narrow area in front of the city walls and the Rječina river delta, which was in area of today's Mrtvi kanal (Dead canal) up until 1855, it handled the import of salt, wheat, wine, fish and the export of timber, leather, wool, etc. In the second half of the 18th century, Rijeka became one of the leading Habsburg ports, while at the beginning of the 19th century, the outstanding businessman Andrija Ljudevit Adamić traded with Great Britain and tried to introduce a steamship transportation line to Kotor. For centuries, timber was the principal material in Rijeka due to the proximity of Gorski Kotar and its forests. As time went on and technology progressed, timber lost its importance as steamships started to prevail, and steam drive and metal started dominating as iron, steel and subsequently, concrete dominated in the infrastructure construction. After industrialization, Rijeka exported several domestic industry products such as sugar, cigarettes paper, flour and tobacco, and imported coal, phosphates and rice.

The fluxes of cultures highlighted the following: The culture of Rijeka is the fruit of an unusual combination of Mediterranean and Central European culture. Its position at the crossroads of the influential spheres of the great powers of the Venetian Republic and the Habsburg and Austro-Hungarian monarchies, however, made its political history unstable and its culture dynamic. We can view the change in the identity and culture of the city through migration, the change in the composition of the population, and the change in the city's vista. With the rapid development of the port in the 19th century, the population came to the city from different parts of the Monarchy for employment or trade. Each government left its mark on the city's horizon, so under Hungarian rule, buildings were created that are still important symbols of the city such as the Governor's Palace, the Adria Palace or the Theatre. While in the time of the Kingdom of Italy, Rijeka got its first skyscrapers. Many Rijeka and foreign artists who study all over Europe come or return to Rijeka to live and create here and each of them brings something from other cultures. As the city of Rijeka gradually developed as a port city, the arrival of ever-growing numbers of new inhabitants also meant the arrival of various cultures, which alongside the overall historical background, also left their mark on Rijeka and the Kvarner Gulf. Alongside Croatian and the Chakavian dialect of the local population, Hungarian, German and Italian were also in active use, their phrases and words would be partly preserved in the local dialect later on. Although aforesaid languages were used as the languages of municipal authorities, in maritime activities, the toponyms existing in and around Rijeka confirm that since the Middle Ages, the brunt of the local population was consistently of Croatian origin.

The fluxes of people highlighted the following: People were and still are at the core of the port economy, whether they are authorities in the administration and management, shipbuilders, or just “regular” workers. The expansion of the Port of Rijeka at the end of the 19th century entailed the construction of infrastructural facilities that were connected to the port. During the last 200 years, famous shipbuilders, such as the Schiavon family, the Jakovčić family, the Katalinić family, the Brazzoduro family, the Zanon family, etc., have been active in Rijeka. In addition to the shipbuilding activities and port facilities, the Port of Rijeka also witnessed the work of many notable figures, such as Robert Whitehead, the founder of the first torpedo factory, Ivan Blaž Luppis, the inventor of salvacosta, Milutin Barač, the designer of the first Rijeka refinery, the builders of the new port administration buildings and Adria, Gabor Baross, the Hungarian minister after whom a part of the Porto Baross port area was named, and the builders of the Emigranti Hotel which was built in the first decade of the 20th century and was crucial for low-income travellers who had to stay in Rijeka while awaiting ships to America. Hillarion Pascal, the builder of the Port of Marseilles, certainly deserves a lot of credit for the infrastructural expansion of the new Port of Rijeka. Through the hard work of the sailors and crew members, the conditions were met for large long-distance ship companies to rise precisely in the area around Rijeka, and for the whole industry related to fishery, sailing and commerce to enrich the economy of our region in years long past as in recent years.

After the virtual first exhibition was organized, an exhibition was organized in Rijeka on pedestals in Korzo Street in order to make it more accessible to the public of the pilot city.

The exhibition of the pilot Solin in the fluxes of technology highlighted the following: The scope of Salona and its economy required a firm dock, especially for transport of materials such as stone. The port probably occupied the coastal zone on the stretch from the amphitheatre to Our Lady’s Islet, which formed the Salonitan portus in the narrower sense, where the landing space for ships was incorporated into the urban unit under the walls. It is possible that it also occupied the area up to Vranjičko blato located outside the narrow city port. This would mean that the Salonitan port exceeded the scale of the port centres of the usual coastal settlements, which opened space for various industrial, caulking and shipbuilding shops. The importance of the sea for the inhabitants of Solin was still unquestionable, although the fall of Salona and the pressure of Split led to decadence of the port of Solin, where the mud of the Jadro River was constantly deposited. Old Croatian ships were smaller in size, and a single type was used for a variety of purposes, from trade to robbery. From the 12th century, larger sailing ships intended

for long voyages began to appear, three-masted and later in the 14th century, two-masted merchant sailing ships. With the arrival of the Venetian administration in central Dalmatia, shipbuilding was limited, but even then, the documents often mention domestic ships such as barciusium, fregadun, fregata, galleons, argosies, caravels, barques etc. One of the main technological elements of the area and a significant factor in the economy of Solin in the early Middle Ages were mills. In the area of the Solin basin, they appeared already in the Antiquity, and due to their importance, they were mentioned in many documents issued by the Croatian rulers. With the development of mills, more recently there was also a trout farm on the island of Jakažinec, and oil storage development, due to the favourable position in the Solin basin.

The fluxes of materials highlighted the following: In its commercial beginnings, the port of Salona was only an emporium. The sea opened the Solin basin to the world of the ancient Mediterranean economy. New intermediaries, Roman merchants, connected Salona with the market of the Apennine Peninsula workshops. The trade of goods was greatly facilitated by the construction of a port complex with numerous docks and warehouses. Also, the development of trade links with other cities in the Mediterranean and the distribution of goods along local routes in the hinterland encouraged the formation of local workshops and the local consumption. These elements made Salona an import-export “magnate” that diverted and processed a variety of goods from all parts of the Empire. In the production of luxury items, the processing and dyeing of textiles stands out, with rather expensive purple color, which also ensured the demand of wool. The province of Dalmatia also gained wealth by extracting and processing metals such as gold, silver, and iron, as evidenced by the ancient contemporaries, and it was in Salona that the imperial governor of provincial mines sat. After the fall of Salona, its urban center never experienced its revitalization. The new inhabitants knew the value of the Salonitan stone. A document from 950 AD brings us a picture of Salona as an old city, with an agrarian landscape within its walls. Walls, ramparts, and sarcophagi protruded from the field, which were used as watering cans for the cattle and stone vessels for oil. In the 15th century, cape Glavice in Solin was used as a place for loading the stone from Salonitan ruins aboard ships. During the wars with the Ottomans, in 1647, the Venetian proveditore Foscolo demolished much of the Salonitan ruins to prevent the Ottomans from using its the area for defense. In those operations, the completely preserved amphitheater was destroyed. In this way, the Salonitan ruins became a kind of Venetian quarry, who used the local stone to restore the fortress of Klis after its final return to Christian hands. The main agricultural product in the Middle Ages and even in the New Age was wine that was intended for the market. Revenues from olive oil were also high, although the susceptibility of olive trees to harsh winters reduced their

popularity. In addition to wine and oil, other agricultural products were grains, dried figs and local maraska cherry. The development of the industry appeared with the establishment of the Adriaportland cement plant in St. Kajo and cement plant in Majdan. Exploitation of marl, which was exported to Italy, also developed. Asbestos cement and concrete were used in the construction and extension of the homes of the Solin inhabitants, while stone, once the most important building material, became a feature only of the homes of wealthier ones. Energy from the plants was used for mills, lightning and later for parts of the plant. In 1993, a limited liability company Trout Farm was established, which set up a modern trout hatchery in Jakažinac, in twelve pounds.

The fluxes of cultures highlighted the following: The Illyrian tribes, living in hillforts, and organized according to the principle of clans and tribes, gradually accepted the cultural influences of the newly arrived Greeks, who opened the area of Salonitan Bay to the wider Mediterranean through trade and communication links. The Greek influence among the Illyrians can be traced, for example, in the manner of building the walls, which began to be built with huge, megalithic blocks. This was only the beginning for Greek art and customs reached the indigenous population in various forms, from the way of decorating ceramic dishes to military equipment. Even the deities of the Illyrian population were depicted with Greek contents. However, the most important novelty in the Bay in the 4th and 3rd centuries was the development of trade and production, as the Greeks and Illyrians laid the foundations for the development of the port. The arrival of the Roman population, in addition to taking over the business, also brought the Roman urbanism and architecture, with the appearance of recognizable elements of a Roman city in Salona. In the Roman colony of Salona there were spas, both private and public, a forum with a capitol temple, as well as two places of entertainment, a theatre, and an amphitheater, depicting the diversity of the ancient culture. The building in which the Cultural Centre Zvonimir has been located since its founding in 1991, was erected by the Falcon Society in Solin 1931 in the very center of the town along the Jadro River, then calling it the Falcon Society Centre. At that time, social life took place in the Centre, and today, in that building that has retained its original form, the Public Institution of Culture Zvonimir Solin operates. It is the central place of cultural activities in the city. One of the important events organized by PI Zvonimir is the Solin Cultural Summer. Through more than twenty-five festival summers in which countless music, drama, dance, art and literary programs have been produced. The festival itself has become a recognizable cultural tradition of the city of Solin, a place of creation and encounter of new ideas and concepts.

The fluxes of cultures highlighted the following: The beginning of the 7th century brought changes in the population of Salona and its surroundings, but agricultural and livestock activities survived. The Mediterranean climate and the variety of terrains enabled medieval farmers to cultivate agricultural species such as fruit, trees, olives, vines and grains. They most often cultivated the land on behalf of their rulers, of who stand out Trpimir, Muncimir, Mihajlo Krešimir and Zvonimir. The rolay estates covered most of the Solin basin, which is why classical serfdom developed there. During the 15th century, when Split was ruled by Venice and Klis by the Hungarian ruler, the development of the Solin basin diminished, and such cold relations are testified by the decision of the Venetian Doge Foscarini, who did not allow Petar Talovac, Croatian ruler, and Klis prince, to arrange a port in Solin to supply the fort. The growth of Salona continued until the 7th century and the invasion of the Avars and Slavs, which lead to a change in the composition of the population, which means that the ancient Salona as such ceased to exist and will never be restored to its original extent. The indigenous population left the city and fled to the islands and Diocletian's Palace, while Croats settled along the eastern walls. After the 9th century and the baptism around the former Salona, the most important center of the medieval Croatian state emerged, as evidenced by the remains of sacral buildings. Until 20th century industrialization, the people of Solin lived on farming, including wheat, corn, barley, oats, and potatoes, as well as viticulture and olive growing, livestock including cows, bulls, sheep, or chickens among others.

2.2. The second exhibitions were organized on basis of Operative manual to plan and realize TEMPUS exhibitions and the Manual for the "Open call for heritage-driven ideas". Those exhibitions gave the contemporary interpretations of the past conceived by entrepreneurs and innovators, gathered through a dedicated Open Call for Heritage-Driven Ideas utilizing the cities' port heritage from an entrepreneurial point of view, thus strengthening the link between past and present of the pilot cities.

3. Manual for the "Open call for heritage-driven ideas" contained instructions for the implementation of the calls (including ready-to-use instruments s.a. free tools, with annexed manuals), as well as of the evaluation procedure (incl. jury composition). Attention was drawn to the description of the past entrepreneur systems of port cities, as a suggestion for arousing new disruptive ideas. The Manual was translated in Croatian and Italian language to facilitate the publishment for pilots' cities in Croatia and Italy. Each pilot city published a **Call for heritage-**

driven ideas (Call4ideas) to received ideas related to heritage in ports, which were to be linked to one of the set fluxes from the first exhibition. Based on the Call to Action, local stakeholders with ideas related to the heritage of the pilot ports and fluxes from the first virtual exhibition myportheritage.eu were selected.

Pilot Rijeka published the Call4ideas in 2021. In the open deadline, 10 applicants submitted proposals for 11 ideas related to the heritage of the port of Rijeka and those ideas were related to flows of technology, culture, and people. PP4-PORIN checked the documentation of the received ideas and made a Checklist of the requested documentation. An Excel table was prepared with the name of the idea, the name of the applicant and the name of the flow to which the idea refers, as well as the criteria for assigning a point value to the evaluation of ideas so that all members of the Evaluation Jury could give individual evaluations. A Jury of three members, representatives of the partners, was appointed and they analyzed and evaluated the conceptual proposals according to the criteria for TUA RIJEKA. In accordance with the available spaces and the needs to launch the first entrepreneurial core of the ecosystem to support Cultural and Creative Enterprises, there was no need for the offered spaces (Co-working space in business incubator of PORIN). The best rated ideas were:

1. The man at the center of the way of life and work in Rijeka of the applicant LAG Terra Liburna from Opatija (people flow),
2. Cultural time machine through the past of the city of Rijeka, submitted by the Dante Institution for Adult Education from Rijeka (culture flow),
3. Memorial room MARINA applicant Arhipelag d.o.o. from Mali Lošinj (technology flow).

All 11 submitted ideas, in terms of quality and content, were presented at the second exhibition, which was organized on stands in Korzo Street in the center of Rijeka, to enable all citizens to view the exhibition and submit ideas for TUA Rijeka.

Pilot Ravenna published the Call4ideas in January 2023 due to late start of the works on small scale infrastructure. The Call has been published and promoted by C.N.A. together with Certimac, i.e. the two partners of the Tempus Project engaged in the creation of the new Ravenna pilot. To set up the space for temporary use at the Darsena (which resumed the themes of the Exhibition Fluxes), CNA RAVENNA and Certimac promoted the CALL TO ACTION to select subjects interested in carrying out the design activities (at the container- based in Darsena). In the open deadline, 16 applicants submitted proposals for 21 ideas related to the heritage of the port of Ravenna and those ideas were related to flows of culture (9 ideas), technology (2 ideas),

material (3 ideas), and people (7 ideas). For each flow, the three candidates with the highest score were selected, from whom the economic offer was requested (criterion for making the final selection of the subject). The subjects selected following the Call to action were requested by C.N.A. or Certimac, to send their economic offer and a presentation of the activities. Thus began the second phase of the selection of the Call to Action. The subjects were evaluated according to the following criteria:

- Contents, organization and management of the activities proposed in the technical offer,
- Consistency of the technical offer with the objectives of the TUA Ravenna and with the contents of the reference flow of the Fluxes exhibition,
- Cost-effectiveness of the economic offer.

The following subjects were selected:

- CULTURE FLOW: XX APS
- PEOPLE FLOW: ALMAGIA NETWORK
- MATERIALS FLOW: DENARA
- TECHNOLOGY FLOW: WASP

During the month of March 2023, many activities has been done by the selected candidates to start up the activation of TUA PILOT in Ravenna, in collaboration with local partners C.N.A. RAVENNA, Certimac, Unibo. All the activities connected to the activation of TUA PILOT and to the opening of it, has been communicated with the title “Tempus fugit”, as a slogan of the schedule of organized events. The second-stage exhibition named Fluxus” was organized by the University of Bologna, on 1st of June 2023 in Ravenna, Agolo via degli Ariani-via Armando Diaz.

Pilot Solin published the Call4ideas at the at beginning of 2023 twice, by City of Solin and RERA, due to late start of the works on small scale infrastructure. In the open call deadline, 1 applicant submitted proposal for 1 idea related to the heritage of the port of Solin, that is, idea related to flow of technology. Selected proposal at the local level will have opportunity to use the TUA Solin space for one year without payment. Selected idea will be presented at the second exhibition, which will be organized on in TUA Solin. So, City of Solin decided to organize the second exhibition utilizing the cities’ port heritage from an entrepreneurial point of view. The ideas were closely related to the first TEMPUS exhibition, called «Fluxes», i.e., the materials, technologies, cultures, and people described in the virtual exhibition <http://myportheritage.eu>. The historical information provided through the four fluxes were the starting point for the ideas, therefore, the introductory panels of the exhibition presented inspiring facts related to the cultural heritage of the city of Solin, as well as the fact that it is an important generator of jobs

and an incentive for economic activities, as it contributes to the quality of life, and provides an incentive for education and lifelong learning. The ideas that were presented are: People at the center of life and work in Solin, Cultural time travel through the past of Solin, Digitisation of Solin's heritage, Museum of Solin's industrial heritage, Making souvenirs of the endemic species of soft-mouthed trout. This exhibition was the first of its kind in Solin, as the visitors could see how the cultural heritage can be reinterpreted and used as an inspiration to develop new services and products.

4. The organization of **Perspective Forums**, which included the participation of LAGs members (at least one from Academy and one from third sector), delegates of LESs, PA spokespersons and PPs, brought to the set-up of Local Governance Groups (LGGs), which will be in charge, after the end of the project, of the further development of both the LES in pilot cities —by scaling up the TUAs— and the CBC entrepreneurial realm —by implementing the Visibility Plan (A5.3).

Each pilot city organized 5 meeting of Perspective Forums and made reports by facilitators and included e.g., the ad hoc description of the Port Cities Urban Strategies and Local Entrepreneurs Ecosystem held at the beginning of the process, and the accurate illustration of results reached every meeting, problems aroused, including debates and disagreements, and solutions individuated, decisions taken and related motivations. Perspective Forums meeting were coordinated by pilot cities of Rijeka, Ravenna, and Solin/Split. Pilot city prepared the plan of organization of Perspective Forums that included:

1. Introductory thematic presentation and lecturer's proposal
2. Determine the date of five meetings
3. Determine the facilitator of the meeting
4. Making the invitation and meeting participants
5. Proposal of topics for elaboration
6. Preparation of reports on conducted meetings.

All meeting of Perspective Forums in pilot cities were organized from February until to March 2023.

The Perspective Forums meetings in pilot Rijeka were attended with total of 47 persons - representative from city administration, partners, university, and entrepreneurs. The selected

topics for introductory presentations at each meeting ('General introduction of the TEMPUS project', 'A selection of ideas under Open call for HD ideas and organization of the first and second exhibition in Rijeka', 'Temporary use of the Exportdrvo building', 'Development of the Port of Rijeka for tourism purposes' and 'The significance of the port of Rijeka throughout history and the present') enabled the presentation of the current situation, problems and new possibilities and ideas that will certainly change the present of the area where the project was implemented. Some important opinions and problems as well as some ideas expressed out by participants were, e.g., Problems: the impact of COVID-19 on the implementation of TEMPUS project and cultural activities program in Rijeka, especially during European Capital of Culture Rijeka 2020, were very present, more visibility recognition is needed for small cultural activities, if there is need to organize various activities to have in mind that on maritime heritage and others on maritime property must have the permission of the Rijeka Port Authority. IDEA PROPOSALS: - the idea is to create a virtual world of Rijeka as a port city with the interactive possibility that the visitor can follow the movement of ships, i.e., the arrival at the port, the transshipment of cargo or passengers, the activities of port workers, forwarders, shipping companies, etc. - the idea is 'Cuisine that combines the sea and life in the ports', i.e., typical dishes that can be obtained in catering facilities located around the port of Rijeka, - the idea is to create a 'Virtual aquarium' since there is no aquarium in Rijeka, so the population and guests can get closer to the sea world of the Rijeka aquarium. SOLUTIONS: - The art district in Benčić area is an example of how to attract people with targeted content, - the Exportdrvo building is an example of how to make good use of multifunctional space for temporary use in the function of various programs, -- the new project of ACI Marina Rijeka, on the former port area known as Porto Baross will be an attraction in the centre of the city, - there is more and more interest in Rijeka as a tourist destination, - cruise ships come several times a year, so Rijeka also becomes a cruise destination, - old cranes situated on Mololongo that have special lighting, helps to be every day more and more recognized as touristic attraction.

All the thoughts presented will be a good basis for monitoring future activities that will contribute to the development of the city of Rijeka, as well as new ideas and projects for future financing and implementation, especially monitoring tangible and intangible heritage as well as the temporary use of locations with new content.

The Perspective Forums meetings in pilot Ravenna were attended with total of 45 persons – representatives from partners, university, associations and entrepreneurs. The starting point for organizing the Perspective Forum meetings was the new pilot of TUA RAVENNA. The new pilot

aims to create a temporary stage for city and citizens, in which to experiment and implement the different opportunities offered by temporary uses in order to restore visibility and bring attention to areas to be revitalized. The new type of pilot becomes a methodologically relevant and easily replicable experience, collecting and recounting a catalog of possibilities in which to actively involve the CCIs for the valorization of a cultural asset. The options tested also become concrete suggestions for implementing the strategy defined within the LAG and reported in OP1. During the meetings there were presented topics e.g., Presentation of the Tempus project and the TUA Ravenna, - Presentation of the participants in the working group, - Presentation of the objectives of the Perspective Forums, - Illustration of the objectives of the LGG and future prospects, Inspection of the TUA Ravenna area to view the spaces, - Proposals for organizing events at TUA RAVENNA in March 2023, Collection of technical and organizational needs of suppliers, - Definition of the permits to be requested from the institutions, - Communication plan of the activities, Reports and assessments of the activities carried out during YOUR OPENING, - First evaluation of the participants on the participation in the LGG, - Definition of roles and working groups for the management of TUA Ravenna and LGG. In last meeting in order to proceed towards full operation of the area, it was agreed to divide the participants into three distinct work groups: 1. Agreement group, with the aim of proposing to all interested parties a draft document that serves as an agile frame of reference for collaboration between members of the LGG and with external subjects. 2. Permits group, in charge of drafting an effective handbook in which to summarize the necessary permits and the relative procedures, organizing the information according to the different types of activity. 3. Program group, focused on the collection of data relating to the use proposals coming from the group and from external subjects, in order to define the principles that will guide the selection of the practices/activities to be implemented in the Tempus Area, start the composition of the program for the coming months and choose those activities that can be implemented even in this moment of transition, a prelude to the signing of the agreement. In this regard, the creation of a GForm to collect information on the initiatives that third parties would like to carry out in the Tempus Area can be a very useful tool for collecting data useful for fine-tuning both the handbook and the principles that will guide the establishment of our cultural device. In summary, the working groups will define the management methods of TUA Ravenna.

The Perspective Forums meetings in pilot Solin were attended with total of 41 persons - representative from city administration and partners. The participants pointed out some results, problems aroused, including debates and disagreements, and solutions individuated, decisions taken, and related motivations as follows: PROBLEMS: The impact of COVID-19 on the implementation of TEMPUS project and SSI works on pilot site in Solin were very present, - the

project provided a good basis for starting new activities which complement the existing ones in Solin, - there is a lack of people for greater involvement in project activities, - there is a lack of interest in the published Open call for heritage driven ideas, - it is necessary to have a coordinated effort of public and private actions in order to carry out cultural heritage valorisation and regeneration process, - industrial heritage of Solin is an important part of Solin's heritage and it represents unused cultural resource and the public is unaware of its importance. SOLUTIONS: - it is necessary to raise the awareness of citizens and local stakeholders for participation in project activities to personally contribute to the changes,- the project provided a good basis for starting new activities which complement the existing ones in Solin, - include the regional and local news portals newspaper and associations of entrepreneurs in order to increase the reach of the information and the interest of the public for involvement in the project activities and the Open call for heritage driven ideas, - in addition, the port heritage will give an impetus to the cultural and creative industry as it will offer new space for the development of the innovative cultural activities, - in the TUA location the local entrepreneurs will be able to attend education and workshops to increase their knowledge and skills, as well as find accommodation for their offices. Also, entrepreneurs will get new content for innovation processes resulting in disruptive innovations based on the port heritage that will contribute to the growth of the tourism, cultural and creative industries, - the special emphasis must be placed on establishing cooperation with stakeholders from the cultural and creative industry who will develop innovative products and services related to the City of Solin port heritage. IDEAS: - implementation of various new cultural routes to achieve synergy between the mapped cultural and natural heritage of the City of Solin. Possible routes e.g., A historical walk through the City of Solin's ancient and medieval sights and a History of the City of Solin industrial development.

4. CONCLUSIONS

TT is the key instrument for developing the heritage driven entrepreneurial realm in Adriatic port cities and to this purpose it was produced as a synthesis of many co-collaborative experiences. An interactive version of TT (including capacity building sessions material) will be published in the reserved area of the TEMPUS Platform. TT importance is about its durability and its transferability.

OP Durability: TT is the key instrument for developing the HD entrepreneurial realm in Adriatic port cities and to this purpose it produced as a synthesis of many co-collaborative experiences that was described before, aimed to create a strong sense of belonging to port areas and thus developing a firm determination to implement TEMPUS approach. In particular, Local Entrepreneurial Ecosystem Business Strategies form the basis of a set of follow-up interventions, i.e. new cultural heritage management schemes building on public-private project partnerships; new cultural programmes to valorize port cultural resources; investments (e.g. development of new services/products, start-up and supply chains, opening of visitor centres in port area, renovations) financed by ERDF or other local/regional/national funds and voluntary initiatives. What is more, the durability of the TEMPUS network is envisaged by creating the TEMPUS platform and launching joint cultural/entrepreneurial initiatives and promotion campaigns on the basis of the Visibility Plan indications.

OP Transferability: TT was elaborated thanks to the feedbacks received by 3 different and multifaceted pilots; as consequence, TT can be applied in flexible and easy way in many other Adriatic port cities. Furthermore, the people centred approach adopted throughout the project will lead to a high level of contextual transferability. TT, published as an interactive tool in the platform, will be disseminated for wide target audiences via the PPs networks, and at the final event. Mid-term and final results will be also promoted at external conferences and other events (e.g. fairs) attended by project partners and communicated and rolled-out at external thematic events of the IT-HR Programme and of related projects. Finally, attention will be paid to the linguistic issue: basic language will be English, but a translation of the OPs will be provided at the service of those local entities where the language might constitute a strong barrier.