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

D4.1.4 - Operative Manual for TEMPUS Exhibitions

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OPERATIVE MANUAL FOR TEMPUS EXHIBITIONS

1. INTRODUCTION

1.1. Premise

The objective of the TEMPUS project is to foster economic development on the basis of the valorisation and economic activation of pilot cities' cultural heritage. In particular, its Work Package 4, titled *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 first exhibition will give 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 second exhibition (in 2021)., will be dedicated to the display of ideas 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 city.

The Maritime and History Museum of the Croatian Littoral Rijeka, as the only museum institution among the project partners, is responsible not only for the organization of the TEMPUS Exhibition in Rijeka but also for 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).

1.2. Overview of the Operative Manual for TEMPUS Exhibitions

In order to guarantee consistency in the three cities' storytelling, WP2 Leader will design a dedicated panel layout, aimed at clearly highlighting the project's main interest, i.e. the port cities' history and their link with the present (entrepreneurial ideas).

Planning and implementation of an exhibition is one of the main roles of a museum curator, beside protection and research of museum objects and their presentation to the public. At the same time, an exhibition is the main "product" of a museum and the main means of communication between a museum and its audience. To create an exhibition, certain tasks and jobs need to be divided into stages. By structuring these stages, it is possible to clearly keep track of the exhibition's development and progress. In addition to the said stages, establishing desired goals and outcomes is also essential for a successful, high-quality exhibition.

In this case, the exhibitions' goal and the desired outcomes are clearly outlined by the TEMPUS project. The goal of the first exhibition is 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.

Therefore, the first exhibition will provide 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. The target group of the exhibition is mostly local entrepreneurs whom the exhibition will motivate to come up with new ideas (related e.g. to innovative services or goods to offer), reinterpreting the examples of successful business ventures from the histories of the pilot cities. This target group should be understood in the frame of the very spirit of the exhibition, which is to nurture new heritage-driven entrepreneurial ideas to be collected by means of the TEMPUS Call for Ideas, with the aim of settling new entrepreneurial activities within the Temporary Uses launched in each pilot area. Hence, this operation calls into play a double level of innovation:

- from the "ideas" point of view, which will be stimulated by a direct engagement with the ports' history enabled by the exhibition;
- from the "entrepreneurial" point of view, intending one's availability to settle in the pilot area, and to contribute to the rise of a new local entrepreneurial ecosystem.

Provided this framework, a wide range of segments of the local entrepreneurial communities should be addressed by the exhibition, with the aim to stimulate their entrepreneurial potential and mindset, such as small and micro enterprises, local associations, freelancers and innovators,

start-ups, etc., that is, all those entrepreneurial actors potentially complying with the double innovation standard sought by TEMPUS.

The second exhibition will showcase the contemporary interpretations of the past conceived by entrepreneurs and innovators, by exposing and commenting the results of the Call for Ideas within the context of the first exhibition.

Although emphasis is placed on the port area of each city, the scope of the TEMPUS project is not limited only to the port basins of Rijeka, Ravenna, Solin, or any other Adriatic city that will possibly replicate the methodology of TEMPUS. It also includes its wider influence on actual territorial relationships, such as other industrial facilities or entrepreneurial activities, each city's economy, the flow of goods and people, commerce, tourism, and cultural diversity.

Process of exhibition development can be divided into 6 stages:

1. planning
2. research
3. interpretation
4. design
5. production
6. implementation.

2. PLANNING

Planning is the first step in creating an exhibition, and it must include all the resources necessary for exhibition production. A precise cost breakdown must first be compiled so funds may be allocated for all the necessary aspects of the creation process, such as object restoration or purchasing materials, as well as hiring external associates, expert personnel such as a designer, contractors, a translator, a proof-reader, etc.

With an exhibition that is part of a project such as TEMPUS, the cost breakdown must also be compared to already allocated project funds.

It is necessary to form an expert team and divide up tasks among the members.

The expert team should include the following:

- a curator- author of the exhibition, content creator,
- designer- visually shape the content
- museum educator - responsible for the educational aspect of the exhibition.
- technical personnel - execution of design plans; adaptation of exhibition space, installation of elements such as stands, panels, lighting and video and audio equipment.

It is also important to set out clear deadlines so every member of the team can complete their task on time, and this also goes for the implementation phase so the work can proceed in clear order.

In relation to this, it is important to establish not just the end deadline, but also the deadlines for each segment of exhibition preparation so they can be completed on time.

3. RESEARCH

3.1. General structure of the research

After the planning stage, we begin the research. We start with the information that is known and readily available to us, and then expand our research and add to it. Thus, we should start with relevant scientific literature on the history of ports of Ravenna, Solin or Rijeka to get insight into previous research on the subject, but also to broaden our bibliography list. Similarly, we should explore previous exhibitions on the subject and their respective catalogues. That way we get a general outlook on the subject matter so we can move to specific key points that will form the basis of our exhibition's content. If a project partner responsible for exhibition production is not a museum institution, it should firstly consult a local museum professional specialized in the subject. Since the topic is the ports' history, significance, and their flow of people, goods, and cultures, that is the domain in which we search for relevant data and knowledge. During the research itself, it is necessary to summarize and set apart the relevant facts about the port centre in question right away. It is required to avoid pure factual enumeration of phases in the historical development of the ports; the goal is, rather, to provide the most relevant and most interesting information in order to tell a story.

A selection of the information collected during the research stage will supply 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 categories defined to group the port activities will be the same for all the pilot cities, but specific types of storytelling can be used in order to emphasize peculiarities within a common storytelling framework.

The common denominator of the activities characterizing the life in the ports is that those activities belong to different kinds of flux, since the nature of a port is to act as a territorial hub. For this reason, it is 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

3.2. Detailed description of the research for the first exhibition

- Flux of materials

The exhibition can also focus on the storytelling about the materials used through the iconic objects that contained them (i.e., an amphora of the Roman epoch containing a material exchanged with other territories) or through a building used for the storage of materials, such as a warehouse. Of course, these objects and buildings also tell the story of goods that were locally produced and/or exchanged. So, to build this story it could be useful to find answers to the following questions: what was exchanged (inbound and outbound)? Which goods were locally produced, and how? (e.g.: fishery, shipyard, food, consumer goods, commodities) Which were coming from the inland, and how? Which traded goods remained in the city, and to which target groups they were destined? Which were traded inland? How exchange markets were organized? How the "demand and offer chain" was established?

- Flux of people

In the scope of the exhibition, it would be interesting to report on life histories of people working in or transiting through the port or working on boats and ships. By "people", we could also mean their professions, the services they provided, or the diseases they brought (which can still be told through objects or places).

- Flux of technologies

This section could include the technologies necessary for navigation and port life; it should thus investigate the idea of ports as places for the exchange of innovation as stimulated by the needs of the very port life; such as the evolution in the types of boats (boat objects), in the orientation tools, in the type of fuel used (wind included), in the instruments for port security (defence systems such as walls, towers, fortifications and weapons included), in operational aspects (cranes, warehouses, logistics, etc.), in the ports productive facilities, etc.

- Flux of cultures

This should include the places and cultures with which the port entered into a relationship, and this story can also be told through a specific selection of objects or evidences belonging to other categories, but they have to be linked to the culture of origin (the selection must highlight how a culture is/was visible in the city, i.e., the mahjong played in Ravenna or a specific type of food that remained in the territory). It should also investigate the linguistic aspects of Adriatic ports: which languages were spoken in the port by sailors, merchants, officers, etc.

A final section should frame 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 in particular, interacted, cooperated or conflicted with each other during the history.

These categories can have specific "subsections", which will allow the pilot cities to direct attention to a specific characteristic (or problem) of the territory. The choice of the subsections can also be made by involving the members of the LAGs, which will provide an opportunity to ask for specific entrepreneurial solutions.

3.3. An example of elaboration: The Port of Rijeka

We can use the port of Rijeka to provide an example of the elaboration of exhibition subsections.

Flux of technologies

In terms of the technological development of ports, the traditional manner of wharf building and the manual construction of ships were dominant for centuries. Until the First Industrial Revolution and the invention of the steam engine, in the second half of the 18th century, the main users of technology were craftsmen and their guilds. As a medieval port, Rijeka was territorially confined to the narrow space in front of the city walls and the Rječina delta, which used to occupy the area of today's Dead Channel all the way until 1855. Rijeka was a port of import for salt, grain, wine, and fish, and a port of export for lumber, leather, wool, etc. Lumber was the main material used to build ships and wharfs, and there was no significant progress in technological development apart from the work of *calafato* craftsmen, master shipbuilders, and specific craft production workshops.

The main changes occurred with the invention of the steam engine and, consequently, with the development of all the types of industry that came afterwards. The invention of the railway brought

about a new era to all larger Adriatic ports, including Rijeka, and it directed technology from the manual into the industrial domain. The municipal authorities decreed, after the Austro-Hungarian Compromise of 1867, that a new port be built in the following decade, and this caused changes in the technological economy of Rijeka's port basin. The first steamboats in Rijeka, the *Liburno* and the *Hrvat*, were built in the local factory Stabilimento Tecnico Fiumano in the 1870s. The founding of the world's first torpedo factory followed, Robert Whitehead's factory, and the entire technological development in Rijeka's port at the end of the 19th century was based on the installation of new winches that replaced the old hoists that had lower load-bearing capacities. Additionally, the construction of the port warehouses began and full port capacity was attained, which qualified Rijeka as a transoceanic port at the beginning of the 20th century. Technological development continued even after the collapse of the Austro-Hungarian Monarchy, but it was much quicker in Sušak (which became part of the Kingdom of Yugoslavia) than in Rijeka, which was under Italian sovereignty after 1924. New reinforced concrete port structures were built in Sušak, as well as customs buildings and modern warehouses, the Brajdica area was expanded, and the technology used made the full transfer from craft production to industrial production. The bases established in the pre-war period were upgraded during the construction of Rijeka's port after the post-World War II restoration.

Flux of materials

The port area is a separate part of every coastal city. Many cities on the eastern Adriatic coast independently developed their ports, including Rijeka. The development of Rijeka's port began in Antiquity with the Roman city of Tarsatica and continued through the medieval period with the medieval city surrounded by walls and confined to the narrow area of the Rječina delta as its main port area, all the way to the first half of the 20th century, when Rijeka got its modern port enclosed by a breakwater in the eastern part of the city and the Porto Baross port basin (the Sušak basin).

In addition to port activity, shipbuilding and maritime transport activities were also developing in Adriatic cities.

In the second half of the 18th century, Rijeka had already established itself as one of the leading Hapsburg ports, and an extraordinary trader and estates owner, Andrija Ljudevit Adamić, was active in the beginning of the 19th century, striving to establish a steamboat route to Kotor and trading in lumber with the UK. Because of the nearby mountain forests, lumber was the main material used in Rijeka for centuries. As opposed to the ports in Dalmatia, possibly including even Solin, which were focused on foreign craftsmen because of the lack of lumber in their close vicinity because of the bareness of the Velebit and Biokovo mountain massifs, Rijeka was in a better position. Shipyards building wooden sailing ships were cropping up all over the city up until 1883, and numerous *trabàccolo* and *bragozo* sailing ships were transporting lumber from Rijeka to the islands and to Rijeka for various uses. It wasn't until the rise of steamboats that lumber lost its significance and steam power and metal became prevalent. Rijeka didn't have the capacity to construct steamboats

at the time, but it had adequate port capacity to dock long-distance travel steamboats, and so lumber gradually became less relevant, while iron, steel, and gradually, concrete became dominant in infrastructure construction.

Flux of people

People are, after all, today as in the past, at the foundation of port economy, whether it be people in management, shipbuilders, or "ordinary" laborers. The expansion of Rijeka's port at the end of the 19th century, in contrast to the previous small medieval port in front of the city, i.e., in the former Rječina delta, entailed the construction of infrastructure in connection to the port. During the past 200 years, famous shipbuilders were active in Rijeka and its vicinity, such as the Schiavon, Jakovčić, Katalinić, Brazzoduro, and Zanon families. In addition to the construction of ships and port structures, notable personalities were also active, such as Robert Whitehead, the founder of the first torpedo factory, Ivan Blaž Luppis, the inventor of the *salvacosta,* a type of boat with explosives that later on developed into the torpedo, and Milutin Barač, the project designer for the first refinery in Rijeka. Then there were also the builders who worked on the construction of the new port authority buildings, the maritime transport company Adria, Gabor Baross, the Hungarian minister after whom a part of the port area, Porto Baross, was named, and the builders of the Emigrants Hotel, which was built in the first decade of the 20th century and was crucial for passengers of lower economic status who had to wait for longer periods to depart on steamboats from Rijeka to the US.

One of the most notable persons in the infrastructural expansion of the new port in Rijeka was certainly Hillarion Pascal, the builder of the port of Marseilles, who answered the call of Rijeka's municipal authorities and started the construction of Rijeka's new port in the early 1870s.

In the period between 1904 and 1906, the acting US consul in Rijeka, Fiorello la Guardia (later on a famous New York mayor), was instrumental in establishing the links between passenger transport, passengers, and those working in maritime transport that worked routes between Rijeka and the US after 1903. His main task was helping the passengers staying at the Emigrants Hotel and issuing documents for departure from Rijeka to the US. During the mid-20th century, Rijeka's port was in the process of thorough restoration after war devastation, and the first motor ship built there, the *Zagreb*, set out as early as 1948. During the 1960s and the 1970s, thanks to continuous economic growth, the port reached its historical economic peak.

Flux of Cultures (expand to eventually include linguistic aspects)

As Rijeka gradually developed as a port city, the arrival of ever higher numbers of newcomers brought about the influx of different cultures that, alongside historical factors, left their mark on Rijeka and the Kvarner Gulf.

As the basic aspect of the influx of a culture into an area, one can first look at language, which carries with it the culture and the customs of a country. In line with this, the Croatian language and its Chakavian dialect of the local populace existed alongside the actively used Hungarian, German,

and Italian languages, the phrases and words of which were later on partially preserved in the local dialect.

Another aspect that can be looked at is style, primarily the style of construction and urban planning, e.g., structures that are notable city landmarks to this day, such as the Governor's Palace, the Adria Palace, and the city theatre, were all constructed under Hungarian sovereignty. Each period brought about its own elements of style, and so Rijeka saw the rise of its first skyscrapers when it was part of the Kingdom of Italy.

The citizens of Rijeka were the foundation of its culture and multicultural environment, and the development of the port incited the arrival of people from different parts of the monarchy in search of employment, trade, and because of other life circumstances. Many local and foreign artists who were educated in Europe came or returned to Rijeka to live and work there, and each of them brought a slice of some different culture.

The changes in the city's identity and culture can be viewed through the lens of migration, as well as the changes in the structure of the population, the panoramic view of the city, and its identity. In line with this, in the 19th and 20th centuries, Rijeka transitioned from a strictly port-oriented city to a city focused on culture and tourism.

3.4. Research plan for the first exhibition

During the research stage, we can draft a short plan 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:

a. An overview of previous exhibitions on similar topics, cooperation with institutions and museums that have produced similar exhibitions, use of the accompanying catalogues, and reaching out to the curators that created them. Reaching out to maritime museums, e.g., in the case of Solin, the Croatian Maritime Museum in Split, and Museum Classis and TAMO in Ravenna. It is possible to also contact institutions that could possess valuable insights, even if they are not located near the mentioned centres.
b. Cooperation with local institutions and experts (if not affiliated to a specific institution, such as associations or professionals, or if retired), including every institution that could have relevant data on the topic (museums, archives, municipal and port authorities, etc.), such as the Port of Rijeka, the State Archives in Rijeka, the City of Rijeka, and the University , etc. This should be done also by means of direct interviews with experts.
c. Research into historical sources, including the use of historical documents, photographs, technical drawings, and maps relevant to the topic at hand.

Examples include technical drawings of port areas and industrial facilities, photographs and postcards depicting ports and ships, etc., such as the technical drawings of Rijeka's port and the postcards and photographs depicting the port from the time of Austro-Hungary to the present day.

After completing the research, we summarize the results and can move on to creating a concept, a text layout, different sections and subsections, etc. This is how the interpretation of the topic of the exhibition itself begins.

4. INTERPRETATION

During the interpretation stage, we summarize all the data gathered and the results of the research, and create a scenario for the exhibition following the created concept. This is where we start to map out logical sections and subsections, create the texts and make selections of artifacts, photographs and other audio-visual material.

The stages of elaboration:

a. selection of objects from the collection/archives and selection of historical and documentary photographs

b. construction of a story from the processed data, creation of topic sections and subsections, as well as grouping factual information into categories and processing and presenting them accordingly
c. classification of cultural heritage, e.g., maritime, industrial, or natural
d. determining the target group, i.e., for whom the exhibition is intended (in the case of the TEMPUS project, primarily entrepreneurs) and determining how it delivers the content and the intended message (in cooperation with a marketing/communication expert and a museum pedagogue)
e. marketing and media presence, including in newspapers, newsletters, web portals, social media, and online databases.

When creating sections and subsections that could serve as titles and subtitles for certain parts of the exhibition, we make clear distinctions with the content so it could be presented clearly and in a manner that is interesting to the viewer, e.g., the development of Rijeka's port, throughout history, the exchange of goods and material resources, technologies, people and culture. Every subsection must be designed in such a way that it is understandable in itself, regardless of the rest of the subsections.

The sections and subsections can put emphasis on a peculiarity, significance, or development of a specific port centre. It is not necessary to use a timeline (a chronological overview of development during a specific historical period) in order to tell a story. The size of the featured texts and the

style of writing are as important as the extent to which they correspond to the featured artifacts, photographs, and displays.

While compiling the texts, in addition to the size of the text (normally not longer than 250-500 words in the case of a section), the style of writing and the manner in which certain information is presented are also important. It is necessary to avoid using too many technical terms since our assumption is that the audience doesn't possess the knowledge and insights we do while creating the exhibition. If technical terms must be used, it is recommended to include their definitions or explanations somewhere in the text so the viewer would be able to understand the context. It is at this point that we must start to plan which text font will be used so we can instruct the designer and so the text would be sufficiently visible and legible.

It is 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 needs to be made between the layout of the displays serving as demonstrative displays and the displays that directly refer to the factual information contained in the text.

At this stage, we should already decide, depending on the size of the space, location, security measures, and microclimate conditions, whether we will display original artifacts and photographs or reprints and copies.

In cases where there is classification of cultural heritage, as with the TEMPUS project and the categories of maritime, industrial, and potentially natural heritage, the sections and subsections should clearly state this.

The primary target group of the TEMPUS project are entrepreneurs, who are given insight, through the exhibition, into the utilization potential of port spaces, such as (in the case of Rijeka) port warehouses, the production floors of the Torpedo factory, and the former INA industrial facilities, as well as on the opportunities in terms of new business ideas connected to a contemporary and aware entrepreneurial reinterpretation of past economic ventures and practices.

The marketing/communication expert and the museum educator serve two purposes:

- to optimize the communication strategy of the exhibition, that is its capacity to reach the given objective of triggering new entrepreneurial ideas from the comprehension of port heritage; this will require focusing on the eco-systemic relations between the described fluxes and actors, on the innovation which was triggered in each phase of the past according to historic solicitations, on the capacity of local communities and actors to reinvent themselves and broaden their horizon in order to cope with external changes, and to scout those past changes for new opportunities etc.
- to promote the exhibition, create publications and invitations, and highlight important facts that will interest the audience to come see the exhibition. Without marketing, it is certainly

difficult to achieve high visitor turnout and public visibility of the exhibition, as well as visibility on online portals, in newsletters and on social media.

5. DESIGN

The curator and the designer responsible for the layout of the exhibition must work closely together, as well as the other members of the expert team. The format and the look of the exhibition itself are 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 will certainly need 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. The elaboration also includes different contractors that create (according to designer's ideas and designs) the glass cases, the panels, the lighting, the posters, the folded leaflets (*dépliants*), and everything else for the exhibition. The curator or the exhibition manager oversees the work at this stage and provides instructions so the design would correspond as well as possible to the desired content.

There is a distinction between a specific exhibition design, i.e., the selection of colours and logos, as well as emphasizing specific interesting information found in the researched and interpreted material, and using a template design that fits well with the content, which is also a possibility.

In the case of the TEMPUS project, a template will be used for the design of the panels that will display the texts and the material through which Rijeka, Solin, and Ravenna will be presented in the scope of their respective exhibitions.

6. PRODUCTION

At this stage we produce all exhibition materials which are to be placed in the exhibition space. Final quotes and cost breakdowns are requested from the contractors and purchase orders are created. For the first TEMPUS exhibition external services are required for design, translation, proof-reading, printing, exhibition space adaptation, production of elements such as stands, cases, panels.

7. IMPLEMENTATION

When everything that has been ordered is produced according to the synopsis and the concept provided, the implementation and placement of the exhibition into the exhibition space is started with the help of technical personnel. The curator or exhibition manager gives out final instructions for the placement of panels, glass cases, objects, etc. Upon completion of this final stage, the exhibition is implemented in the exhibition space and is ready for opening.

8. ROADMAP TO THE FIRST TEMPUS EXHIBITION

8.1. Exhibition structure and layout

Given the limited finances and non-museum spaces, we seriously doubt that it's possible to exhibit museum objects requiring transport, showcases, security personnel, specific microclimatic conditions and insurance.

Therefore, we propose that the exhibition consist of 10 freestanding panels with design determined by the visual identity of the project, or RERA's template. The first and second panel will be the same for all three pilot cities, the first giving information about the Tempus project itself, the second panel introducing the TEMPUS exhibitions, their purpose and the goals we want to achieve.

The other 8 panels form the central content of the exhibitions, which will be broken down by theme;

- Historic overview and development of the pilot cities' ports –historical contexts, main features and peculiarities
- Maritime and industrial heritage, port warehouses, docks and other port infrastructure, port related industries, etc.
- FLUXES; flow of goods, people, technology, culture

Information on these topics will be obtained from mapping and research to determine which maritime and industrial heritage will be displayed (warehouses, buildings, docks, industrial facilities, etc.), founding and development of ports, their most significant historical periods, etc.

Video content creation also requires time and money, but it would greatly improve the overall quality and appeal of the exhibitions. Videos could show archival footage, short expert interviews (talking heads) and participants in pilot cities' history like clerks, port and factory workers of the 20th century.

The University of Bologna (UniBo) has made a key contribution to the structure of the exhibition through the text on "fluxes" or flows. When an initial exploration of the history of pliot cities' ports is made, it will be clearer which flows are most relevant to to what pilot city and the fluxes content will be formed accordingly.

TEMPUS exhibitions primarily seek to engage entrepreneurs, so design and content of the exhibition have to stress opportunities and potential in pilot cities' economies through inspiration from the past. Therefore, the interpretation of the past needs to be direct, simple, dynamic, appealing and reinforced with clear examples of past successful entrepreneurial endeavors. Highlighted success-stories of the past could be illustrated with easily intelligible key data. Interpretation texts should be short, informational but inspirational as well. We need to try to find parallels between moments in history and our own times, so the visitor can relate to it and also Include personal stories of notable and "ordinary" citizens though history.

8.2. Exhibition development timeline

As the exhibition opening is scheduled for the end of September, we have five months to complete the activities. The most time-consuming activities are research and interpretation (content creation)

based on the research. These two activities take three to four months and are followed by design phase which will take about a month and a half. Design phase partially overlaps the interpretation phase because design is visual communication and therefore its contribution is important for interpretation development through collaboration with the authors of the exhibition, the curators. Design is also crucial to the creation of marketing materials so by starting during the interpretation phase it gives more time to the designers as they can start working on segments that are already defined early on in the interpretation phase. During later stages of design phase, part of our TEMPUS teams can start preparing the necessary procurement: possible external experts, production of panels, printing of materials for the exhibition space, printing of catalogues and *depliants* so that procurements can start swiftly as soon as input from designers is given.

Production of panels and printed material should begin in August so that everything is ready for implementation in early September since the opening is scheduled for the end of the month. With this schedule we leave some room for possible delays and for summer vacations, if there will be any, given the situation of long-term work from home brought by the COVID-19 virus pandemic.

8.3. Exhibition development timetable

PHASE	DURATION	REQUIRED PERSONNEL	OUTPUTS

PLANNING	13.04. – 17.04. 2020.	RAVENNA – UniBo (all) RIJEKA – PPMHP (all) SOLIN – Solin (all), PPMHP (all)	Budget and cost prediction, personnel and assignments, exhibition space, schedule of procurement, external experts
RESEARCH	20.04. – 30.06. 2020.	RAVENNA – UniBo (2) RIJEKA – PPMHP (2) SOLIN – Solin (2), PPMHP (assistance)	Mapping results analysis, literature, past exhibitions and catalogues on the subject, interviews
INTERPRETATION	01.07. – 31.07. 2020.	RAVENNA – UniBo (2) RIJEKA – PPMHP (3) SOLIN – Solin (2), PPMHP (2)	Synopsis/interpretation brief, texts, visuals selection, marketing material creation
DESIGN	20.07. – 30.08. 2020.	RAVENNA – UniBo (EXT)	Exhibition layout, panel design,

		RIJEKA – PPMHP SOLIN – Grad Solin, RERA	catalogue and depliant design, poster design
PRODUCTION	31.08 – 14.09. 2020.	RAVENNA – UniBo RIJEKA – PPMHP SOLIN – Grad Solin	Procurement of panels (must begin earlier), production and printing of panels, catalogue and depliant
IMPLEMENTATION	15.09. – 25.09. 2020.	RAVENNA – UniBo (3) RIJEKA – PPMHP (3) SOLIN – Grad Solin (2+EXT),	Interior finishing, placement of panels, glass cases, objects etc

9. FROM PHISICAL TO VIRTUAL EXHIBITIONS

TEMPUS foresees the implementation of a virtual version of the exhibitions foreseen by the project.

The Task Force 3 – Platform is in charge of the technical development of the virtual exhibitions, but, in order to succeed will need 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).

10. CONCLUSION

As Work Package 2 leader, Maritime and History Museum of the Croatian Littoral was tasked with the production of this manual and it did so with significant contribution of TEMPUS project partners. We have outlined the stages of exhibition development from planning, research, interpretation, design, production and finally, to implementation. Further, we gave more detail on each stage, stressing its role and importance, but also on activities needed to successfully navigate the process. The document ends with a roadmap of activities leading to successful staging of TEMPUS exhibitions.

Tempus pilot cities are harbour centres with considerable maritime and industrial heritage which this project intends to revitalize through entrepreneurial innovation. In order to do that, we will present pilot cities' past commercial, manufacturing and leisure activities with the first TEMPUS exhibition.

We have decided to categorize those activities as different kinds of fluxes, since the nature of a port is to act as a territorial hub. We have identified 4 categories of activities: flux of technologies, flux of materials, flux of people and flux of cultures.

In order to produce the content, each pilot city's project partner responsible for exhibition production will have to undertake its own research activities. Since the first exhibition's opening is set for late October, we have scheduled the research stage to begin in late April or early may.

Research must start with general relevant info and then move to specifics that will form the basis of our exhibition's content. Partners need to research relevant literature, archival resources, past exhibitions on the subject and their catalogues as well as conduct interviews with experts.

After the research we summarize all gathered data and create an interpretation following the created concept of fluxes. We develop our theme further, create sub themes and start to work on texts and selection of artifacts, photographs and other audio-visual material. The Manual gives further guidance on writing interpretative texts, using visuals as well as the overall interpretation structure having in mind the primary target group, local entrepreneurs. Accordingly, the whole interpretation must be simple and dynamic because it is not intended for the regular museum visitors.

The design section of the manual provides guidelines on how to collaborate with the designer to visually communicate the main message within the limited framework of a common design template that will be used in all three pilot cities. Since the first TEMPUS exhibition will not be

hosted in a museum space, we recommend avoiding the use of museum objects that require transport, showcases, security, specific microclimatic conditions and insurance. Instead, we propose the use of printed panels and multimedia content that are better suited for non-museum spaces.

Lastly, the Manual provides an exhibition development timeline that lays out all the needed activities and their schedule. Since the exhibition opening is set for the end of September, we proposed that the its development begins with research in May and ends with its installation in mid-September. Part of the first TEMPUS exhibition is an Open Call for Heritage-Driven Ideas results of which will be presented at the second TEMPUS exhibition in 2021. merging past and present experiences of TEMPUS pilot cities.