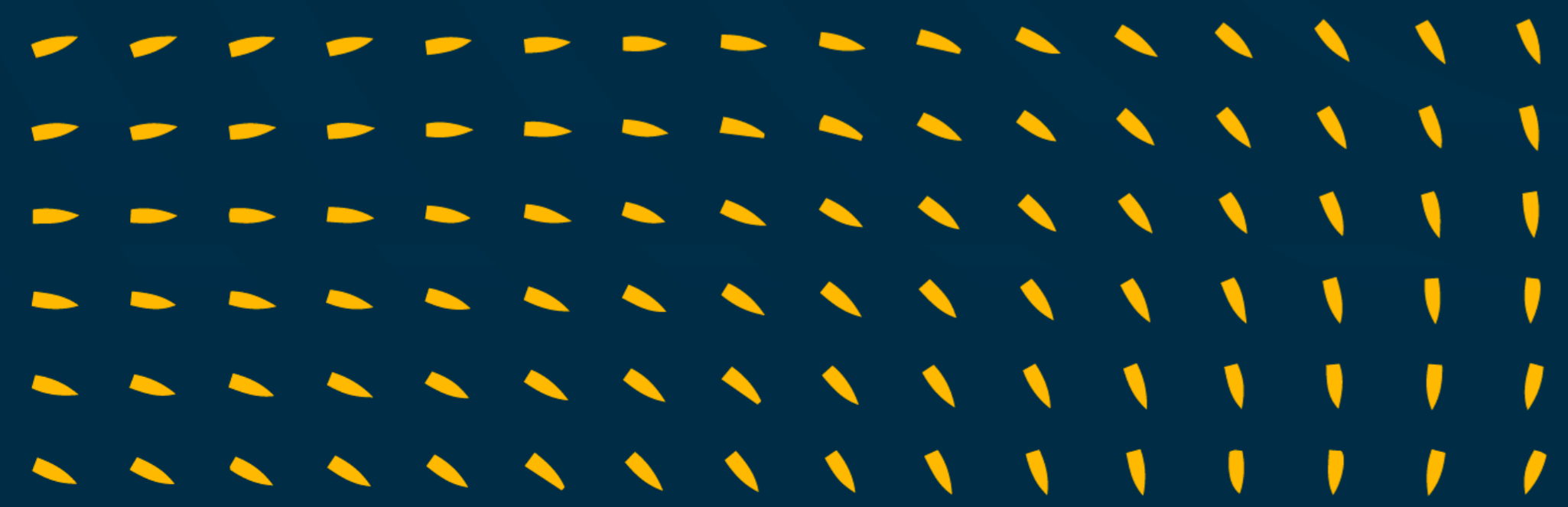




MARITIME HERITAGE AND SUSTAINABLE DEVELOPMENT GOALS CONFERENCE

Book of Abstracts



16 September 2025
Multimedia Hall, Tivat Municipality



MARITIME HERITAGE AND SUSTAINABLE DEVELOPMENT GOALS

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Simone Masserini

Biography

Simone Masserini is a project executive and Chief Sustainability Officer with 20+ years delivering mega-events and large programmes across Europe, Asia and the Americas.

His core expertise lies in decarbonising complex operations, encompassing the establishment of ESG frameworks, leading carbon accounting and life-cycle-based impact assessments, and designing

mitigation roadmaps that are embedded in planning, procurement, and operations.

He has advised and led sustainability strategies for multi-sport events and concerts, including the Special Olympics World Winter Games, the UEFA Champions League Finals, The Ocean Race Europe, and concerts by Coldplay and Depeche Mode, aligning environmental goals with audience, broadcast, and commercial constraints.

Simone couples practice with teaching in several universities and academies in Italy (Bocconi University, SDA Bocconi, Politecnico Milano, IED and RCS Academy), and from 2025 will join, as learning facilitator, the MIT Professional faculty. He teaches applied sustainability, carbon assessment methods and project management, coaching cohorts on real cases.

Abstract

10 Lessons from Mega-Events: Building Legacy Beyond the Finish Line

At the final stop of The Ocean Race Europe 2025 in Boka Bay, this keynote unveils a pragmatic blueprint of the (positive and negative) impacts that major and mega events can have on host cities and their cultural institutions. "10 Things I've Learned about Events' Sustainability, Legacy & Impact" is a 20-minute session led by Simone Masserini, who wants to share his experience coming from the Olympic Games, UEFA Champions League finals, global concert tours, Special Olympics, and The Ocean Race Europe Montenegro. Topics such as "Every drop counts", "Starting small and scaling fast (especially in the Balkans)", "Behaviour change through coaching (not policing)", and "Museums as climate classrooms" will take the audience on a brief but intense tour of how events can become a powerful tool for countries to convey and support the necessary change.

THE 10 THINGS:

Legacy is a program with owners, targets and follow-ups
If you don't publish the maths, it's marketing
Stakeholders are a workstream, not a workshop
Start small, scale fast — especially in the Balkans
If it's not in the contract, it's a wish
Design for re-use from slide one
Coach the change, don't police it.
Museums & ceremonies are climate classrooms.
Every drop counts



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Lucy Hunt Msc

Biography

Lucy Hunt is a marine biologist and the Ocean Impact Director of The Ocean Race. She has worked in ocean literacy for over 20 years and is currently directing the core ocean literacy programmes of the Race such as Summits, Learning, Science and partnerships with purpose. These programmes are aligned with UN Ocean Decade Challenge 10: 'to help improve and restore society's relationship with the ocean and create positive action for the ocean', by using the Race's unique sporting platform to convene changemakers and a diverse range of stakeholders.

Abstract

Racing for the Ocean

Nature has been integral to The Ocean Race since we first set sail in 1973. It's at the heart of what we do - the race track that we compete on and the wind that powers our boats - but it is deteriorating fast.

As sailors, we're seeing firsthand the devastating impact of pollution, climate change and industrial overfishing on our ocean. At the same time we have a greater understanding of how important our seas are, not just to the sport we love, but in regulating our climate and providing us with food, jobs and half of the oxygen we breathe.

This is why we are Racing for the Ocean, harnessing the ambition of our round-the-world race, and the unifying power of sport, to be a catalyst for change. The Ocean Race's global platform gives us the opportunity to educate, inspire and accelerate action for our blue planet. Building awareness of how we are all connected to the ocean and shifting our relationship with the marine environment is an important part of our work (and one of the challenges identified by the UN Decade of Ocean Science for Sustainable Development).

We also aim to accelerate commitments and efforts to protect and restore the seas, as well as helping to give the ocean a voice and championing its rights wherever we can. The diverse and far-reaching audiences that we engage with include the sailing community, sports industry, businesses, host cities, governments, children and fans.



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Jaqueline Grawe

Biography

Jaqueline Grawe is the Sustainability Manager for Team Holcim-PRB, where she leads the team's science and sustainability initiatives in close collaboration with The Ocean Race. With a professional background in sustainability and communications, she brings cross-industry experience and a strong focus on environmental responsibility in water sports.

Beyond her role in offshore racing, Jaqueline is also actively involved in volunteer work promoting greater diversity and inclusion in sailing.

Abstract

In offshore sailing, performance and purpose go hand in hand. This session explores how sustainability and citizen science can be meaningfully integrated into high-performance sports. As the team's Sustainability Manager, Jaqueline Grawe will share insights from the Ocean Race campaign, including how the team collects vital ocean data in collaboration with leading scientific institutions. Drawing from her background in sustainability and communications across different industries, she will also touch on the role of storytelling in engaging wider audiences.



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Danilo Nikolić

Biography

Danilo Nikolic is a full professor at the University of Montenegro, specialising in internal combustion engines, fossil and alternative fuels, fuel combustion and exhaust emissions, as well as environmental protection and sustainable development in maritime transport.

Professor Nikolic has held several senior academic and management positions. He served as Rector of the University of Montenegro from 2017 to 2021 and was Dean of the Faculty of Maritime Studies in Kotor from 2011 to 2017. He is the founder and coordinator of the Centre for Research, Innovations and

Entrepreneurship at the Faculty of Maritime Studies, a role he has held since 2016.

In addition to his university roles, Professor Nikolic is an active member of several national and regional bodies. He has been a member of the Scientific Committee for Transport at the Croatian Academy of Sciences and Arts (HAZU) since 2019, contributing to transport research. He is President of the Committee for Oil and Gas at the Montenegrin Institute for Standardisation from 2010 onward, focusing on the introduction of EN and ISO standards. He served as Council President of the Montenegrin Environmental Protection Agency (EPA).

Professor Nikolic has extensive international academic experience. He was a visiting professor and Fulbright Fellow at the University of Michigan, W.E. Lay Automotive Laboratory, from 2007 to 2008, where he focused on diesel engines, alternative fuels and exhaust emissions. He was also a visiting researcher at the Japanese National Institute of Advanced Industrial Science & Technology, Clean Power System Group, Tsukuba, Japan, in 2005–2006, and at KEIO University, Department of System Design, Tokyo, Japan, in 2000–2001. He obtained his PhD from the Faculty of Mechanical Engineering at the University of Montenegro, with part of his doctoral research conducted at KEIO University in Tokyo (Influence of diesel fuel quality on emission of NOx and PM from diesel

engines).

Professor Nikolic has led and participated in numerous European and national projects, including coordination roles for Interreg, Erasmus+, HERD and bilateral programs, with a focus on shipping pollution and decarbonization, development of new study programs (on education of seafarers and marine environmental protection) at the universities, enhancing internationalisation of universities, etc.

His scientific work includes significant publications in international journals and books, focusing on topics such as emissions from marine diesel engines, biodiesel applications, and air pollution from ships.

Professor Nikolic can be contacted at the University of Montenegro, Faculty of Maritime Studies Kotor, Put I Bokeljske brigade 44, Dobrota, Kotor, or at his home address in Podgorica, Montenegro.

He is available by phone at **+382 (0) 32 303184** or mobile **+382 (0) 67 615 512**, and by email at **danilo.nikolic@ucg.ac.me** or **dannikol@t-com.me**.

Abstract

EMISSION OF POLLUTANTS AND GHG FROM SHIPPING SECTOR

One of the most significant drivers of global commerce is shipping. However, it also contributes to climate change and local air pollution. This presentation provides a brief overview of the impact of ship emissions on human health and the environment, including the discharge of harmful substances such as nitrogen oxides, sulphur oxides, and particulate matter, as well as GHGs. It delineates the international and European regulations that are intended to enhance the efficiency of ships, as well as the introduction of new technologies and alternative fuels that have the potential to revolutionise the industry in the coming decades. Montenegro is the subject of particular attention, as research conducted in the Bay of Kotor demonstrates the significance of local monitoring systems to monitor cruise ship emissions and facilitate more informed decision-making. Additionally, EU co-financed projects implemented at the University of Montenegro, Faculty of Maritime Studies Kotor, are illustrated to demonstrate how sustainable practices, innovation, and collaboration can assist ports and coastal communities in preparing for a future of more environmentally friendly maritime transportation.



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Thierry Lucas

Biography

Senior Policy Expert in the United Nations Environment Programme
Thierry Lucas, a French national, is an expert in European and international policy on environment and sustainable development. He is a Senior Policy Expert in the United Nations Environment Programme's (UNEP) Brussels Office, working on a variety of topics including biodiversity and ecosystems management in the context of the partnership-building between UNEP and the EU institutions, and key EU stakeholders in Brussels. He was also the coordinator of the global Ad Hoc Open-ended Expert Group on marine litter and microplastics. Mr Lucas has over 25 years of technical and management experience with the UN, including expertise in Africa and Asia. Before working for UN Environment Programme, Mr. Lucas was the project manager of an adolescent health programme in Asia of the United Nations Population Fund (UNFPA).

Abstract

Thierry Lucas is an environmental policy and biodiversity expert with over twenty years of experience at the United Nations Environment Programme (UNEP). He supports countries and European partners in implementing the Kunming–Montreal Global Biodiversity Framework, strengthening policy coherence and regional cooperation. His work focuses on environmental governance, mainstreaming biodiversity across sectoral policies, and supporting international processes, particularly in Europe and Central Asia. Committed to bridging science, policy, and society, he also develops innovative projects linking contemporary art and environmental action.



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Chryssa Bourbou

Biography

Chryssa Bourbou is a curator at the Ephorate of Antiquities of Chania (Hellenic Ministry of Culture). She holds a PhD in Bioarchaeology and a MAS in Cultural Heritage and Museology. Her main professional activities include the investigation of the human-environment interaction in the past, the curation of temporary exhibitions and cultural activities for public outreach, with a special focus on sustainability. She is currently working on her second PhD about the role of museum in climate crisis, and leading the Sustainability and Climate Action Working Group of NEMO.

Abstract

«There is no planet B»: How an archaeological museum can raise awareness on the impacts of climate crisis to marine ecosystems

Dr. Chryssa Bourbou, curator

Ephorate of Antiquities of Chania, Hellenic Ministry of Culture

Climate crisis is a real threat to our ecosystems and all sectors should work hard to meet the biggest challenge of our times. Can museums emerge as key players in communicating environmental issues to wider audiences? Can archaeological objects deliver a sustainable message? In this paper, we present lessons learned on how to rethink and revisit permanent exhibitions by using the powerful agency of archaeological objects to tell different stories and inspire new feelings towards contemporary ecological issues. In 2022, the Archaeological Museum of Chania (Crete, Greece) launched the pop-up display "There is no planet B". A total of 14 objects from the permanent collection were linked to the Sustainable Development Goal 14 - Life Below Water, one of the 17 SDGs adopted in 2015 by the member states of the United Nations (2030 Agenda for Sustainable Development). The artifacts, from ceramic vessels and fishing equipment to shark teeth and shells, fulfilled the idea to sound the alarm on the degradation of the marine ecosystem and motivate visitors to reflect on three core issues: the Mediterranean, the endangered species, and before consuming. Further, the pop-up display opened the dialogue on how the museum's exhibition design policy should apply more sustainable solutions.

Exclusive reliance on scientific, economic, or technological information is not enough as a means to persuade people to participate in climate action. By establishing cross-frontier partnerships and networks, museums can act as the best intermediary for communicating to the public about climate crisis. Thus, the role of European museums is of fundamental significance in the creation of new narratives on the topic through the agency of their collections. Together and through their audiences, museums can better communicate climate crisis, making people aware of the interconnections that exist between choices and consequences and of the changes needed.



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Fabio Carella

Biography

Marine and environmental planner, graduate in Planning and Policies for the City, the Territory and the Environment, with consolidated experience in applied research and technical-scientific consultancy in Maritime Spatial Planning (MSP). Currently researcher in MSP, focusing on planning tools and management techniques aimed at regulating marine activities while ensuring the protection of the environment, cultural heritage, and landscape values, and addressing climate

impacts. Served as coordinator for the operational planning phase of the Italian Maritime Spatial Plan for the Tyrrhenian maritime area, supporting the Ministry of Infrastructure and Transport and working in close collaboration with the Ministry of Culture to integrate heritage conservation and landscape management into the MSP process. Since 2020, engaged as an MSP expert in several European projects funded by DG MARE (EC) on marine-environmental management, landscape and cultural heritage protection, and spatial planning solutions.

Abstract

Integrating Maritime Cultural Heritage into Maritime Spatial Planning: The Italian Experience

Fabio Carella and Francesco Musco
Iuav University of Venice (Italy)

Maritime Cultural Heritage (MCH), including both coastal and underwater assets (UCH), is under increasing pressure from port

expansion, submarine infrastructure, tourism, trawling, and other maritime activities. In the Mediterranean Basin, heritage is a defining element for local communities, and its loss would have severe socio-cultural and economic consequences. The EU Maritime Spatial Planning Directive (2014/89/EU) recognises cultural heritage—tangible and intangible—as a key asset to be preserved and promoted within national maritime management plans.

In Italy, the integration of MCH into the Maritime Spatial Management Plans (PGSM) represents a significant innovation. The process is coordinated between the Ministry of Infrastructure and Transport, as the competent MSP authority, and the Ministry of Culture, together with its regional superintendencies. This governance arrangement ensures that cultural heritage considerations are embedded throughout the planning process.

The operational workflow begins with the collection, identification, and harmonisation of data to analyse the spatial distribution of cultural assets. For safety reasons, precise locations of UCH are protected by generating a 1 km decentralised buffer to prevent illicit activities while maintaining open data access. MCH mapping then informs the definition of strategic (national) and specific (regional) objectives, guiding spatial planning choices. Areas with high asset concentration or significant pressures are prioritised over competing maritime uses.

Management measures are defined at both national and regional levels to protect, promote, or mitigate potential conflicts involving MCH. Key recommendations include improving data infrastructures for integrating landscape and heritage into MSP, harmonising national legislation with cultural heritage treaties, developing shared operational methodologies for UCH management, and securing national and EU funding for joint measures and pilot initiatives.

This experience shows how MSP in Italy can reduce spatial conflicts, enhance cross-sector dialogue, and strengthen heritage protection. The adoption of advanced technologies for monitoring and public communication opens new opportunities for more inclusive, adaptive, and culturally sensitive maritime planning.



OPŠTINA TIVAT



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Alenka Černelič Krošelj

Biography

ALENKA ČERNELIČ KROŠELJ, museum advisor, studied at the Faculty of Arts, University of Ljubljana, Slovenia. After graduating in history of art, ethnology and cultural anthropology, she worked in different institutions and was involved in several projects financed with EU funds. Since 2014, she has been the managing director of the Posavje Museum Brežice (Slovenia). She is involved in different strategic and development groups and boards (Posavje Regional Development Agency), organisations and societies focused on developing our society through and with our cultural heritage.

She was a project leader and project leader in partner institutions in several EU, CLLD, Interreg and ICOM SAREC projects with objectives focusing on revitalisation of immovable heritage in connection with movable, tangible and intangible CH with cross-sectoral focus in cultural, creative and innovative tourism.

She is a lecturer at the Faculty of Tourism. She was a Vice Chair of ICOM Slovenia (2017–2022) and member of ICOM Slovenia Supervisory Board (2022–2025), Chair of Slovenian Museums Association (2022–2027), and the Chair of RA ICOM SEE (2019–2022 and 2022--2025). From 2021 she is a member of the Governing Board of IMREC (International Museums Research and Exchange Centre). She is also member of different museum boards and strategic – policy making groups appointed by Ministry of culture of the Republic Slovenia.

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Urška Purg

URŠKA PURG is a museum advisor, social pedagogue, ethnologist and a cultural anthropologist by education. Currently, she is working as a curator in MUZA Museum and Gallery. She has been working in museums since 2010. In this time, she has been working on some large- and small-scale international projects, dealing with difficult heritage, participation, inclusion and oral history. Seeing the museum work from all ends, she managed to gather experiences for her later work, dedicated mostly to international cooperation with contemporary museology approaches to bring museums closer to the audiences in the most innovative ways.

At the same time, she carried out the practical training in Current Museology Course for the bachelor students of the Ethnology and Cultural Anthropology and performed several museology trainings for the young adults and museum staff in Slovenia, Austria and Germany. Moreover, she attended several museology trainings herself in Slovenia and abroad (Austria, Germany, Latvia, USA), to keep up with the current trends in museology, to be able to implicate and use them in her work. She has been a secretary of ICOM Slovenia (2017-2020), later a member of the Executive board (2020-2022), from 2022 on the Supervisory board of ICOM Slovenia; and a member of the Supervisory board of the Slovene Museum Association (2021-2022). She is the Secretary and Treasurer of ICOM SEE (2022–2025).

Contact: urska.purg@nlb-muza.si, MUZA Museum and Gallery, Čopova ulica 3, 1000 Ljubljana

Abstract

Country: Montenegro

Town: Tivat (Boka Bay)

Date: September 16th 2025

ICOM SEE – Regional Alliance and its Role in Sustainable Development in Region

Regional Alliance ICOM Southeast Europe connects museum experts from 11 countries. The Alliance was established in 2005, first as part of ICOM Europe, and since 2008 as to foster the needs of the region that was and is still struggling with social, economic and political differences. We deal with contested heritage and redefining Museum narratives to be more open, inclusive and diverse. We know that museums cannot exist without the voice or in the service of contemporary politics. But we are aware that having a strong independent statement isn't easy as well.

In recent years ICOM SEE joined different projects focused on improving leadership and governance through trainings and at most discussions of experts in different world regions. Can we help each other? Do we have similar or even common challenges even when we are geographical far? ICOM network gives us the opportunity to work in our regions and get the knowledge and skills from the world as well.

We advocate, use and execute SDG's in different fields, mostly for working with the communities, but improving our professional work as well. We will present some cases from SEE Europe and Slovenia, where we come from.

The presentation will include some insights from ICOM SEE's leadership in the Solidarity Project: Effective Museum Leadership in Mitigating Risks in Conflict and Crisis; Guidelines for Developing a Successful Online Director's Forum for Museum Leaders. The project, which has provided museum professionals with practical frameworks and strategies to navigate and mitigate risks during times of crisis.

As ICOM SEE lead the Solidarity Project, we are acutely aware of the mounting threats to museums in conflict and crisis zones worldwide. These include natural disasters, armed conflict, political instability, and other emergencies that place both museum collections and staff at significant risk. The Solidarity Project has made great strides in empowering museum leaders to act decisively and strategically to protect cultural heritage and ensure the continuity of museum services. However, museum leaders are not the only ones who need to be prepared for the potential crisis in the museum. As a matter of fact, all museum employees must be trained to face the unexpected. The presentation draws on the expertise and best practices developed through the project, focusing on actionable risk mitigation strategies that can be implemented on the ground.



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Michela Rota

Biography

Michela Rota, Architect and Researcher, PhD in Cultural Heritage in the frame of Science of Sustainability and Museums. Specialized in research, museology, museography and architectural projects with a focus on sustainability. She gives lectures, speech and workshops in different international context. Currently for ICOM Int (International Council of Museums) Board Member of the

Committee SUSTAIN

<https://sustain.mini.icom.museum/who-we-are/about-icom-sustain/> and Member Strategic Planning Working Group. For ICOM Italy she is the Coordinator of the Working Group on Sustainability and Agenda 2030 <https://www.icom-italia.org/gruppo-di-lavoro-sostenibilita-e-agenda-2030/>. From 2008 to 2017 Research fellow at the Energy Department - Politecnico di Torino, Italy. Author of the book "Musei per la Sostenibilità integrata" (EN: Museums for the Integrated Sustainability, Editrice Bibliografica 2022 – 2nd Ed.) and other publications. In the last years she has won several public funding calls on cultural & museums projects. She develops and coordinates research activities on museology for sustainability, strategic projects for the enhancement of museums and cultural heritage and architectural projects for the private and public sector.

Abstract

The speech introduces briefly the methodology of the author to start a path toward sustainable museums, to deepen in the second part how Italian maritime museums contribute to sustainability by reimagining the relationship between humans and the sea. Drawing on theoretical insights from the blue humanities and ecocritical museology, the presentation analyzes some case studies to highlight how these institutions integrate environmental education, marine heritage preservation, and public engagement to address ecological and social challenges. Through diverse curatorial strategies, they promote awareness of ocean-related issues such as climate change, biodiversity loss, and maritime memory. The study highlights how museums can act as platforms for sustainable cultural narratives, fostering critical reflection on our maritime past and future.



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Arman Džaferagić

Biography

Arman Džaferagić is a conservator and restorer, Research Associate at the German Maritime Museum, Leibniz Institute for Maritime History, and Director of the Craft Museum Ovelgönne. He holds a BA in Conservation and Restoration from the University of Sarajevo and an MA from HAWK University of Applied Sciences and Arts Hildesheim funded by a DAAD scholarship. Arman is conducting a cumulative PhD that asks how museums and cultural institutions with limited infrastructure

and expertise can create and use 3D documentation of their collections and evaluates the current state of digitization practices. His work compares low cost mobile applications and consumer cameras with professional handheld structured light scanning and advanced photogrammetry and modeling. The research focuses on accuracy, usability, total cost of ownership, scale and color handling and offline workflows. It delivers step by step guides and checklists that small teams can apply without specialist training. He teaches at the University of Oldenburg and leads trainings with partners in Germany and Southeast Europe, including the Wesermarsch Museum Association, the History Museum of Bosnia and Herzegovina, the University of Sarajevo, and the Balkan Museum Network. His aim is to democratize 3D documentation so that local collections can be preserved and shared alongside national treasures in accessible and sustainable ways.

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Abstract

Bridging the Gap:
Democratizing 3D Digitization for Cultural Heritage through
Collaboration and Low-Cost Innovation

Three-dimensional (3D) digitization is rapidly emerging as a vital tool for preserving and sharing cultural heritage. From virtual exhibitions and remote learning to conservation planning and public engagement, 3D technologies offer museums and heritage institutions new ways to fulfill their mission in the digital age. However, these technologies are often inaccessible to smaller institutions due to cost, infrastructure, or lack of training. This executive summary presents an overview of a practice-based PhD project designed to address this digital divide. The project aims to develop practical, accessible, and sustainable 3D digitization workflows tailored for small museums and under-resourced regions. Its overarching goal is to demonstrate that high-quality digital models of cultural objects can be achieved using a mix of low-cost and high-end tools, provided that thoughtful workflows and collaborations are in place.

Research Objectives:

- Investigate and compare low-cost and high-end 3D scanning and photogrammetry tools in real museum contexts;
- Develop step-by-step digitization workflows suitable for small institutions;
- Evaluate tool performance in terms of usability, accuracy, cost, infrastructure needs, and offline capabilities;
- Create training materials and disseminate results to empower a broad community of practice;



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Dragan Radović

Biography

Born on January 8, 1966, in Bijelo Polje, where he completed his primary and secondary education. He graduated from the Department of Art History with Archaeology at the Faculty of Philosophy in Skopje in 1991. Since 2000, he has been working at the Public Institution Museums and Galleries of Podgorica as a curator in the Department of History, Culture, and Art. He holds the title of Museum Advisor.

He is the author of numerous exhibitions, among which the following stand out: “Templo – The Iconostasis of the Đinovski Brothers” (2024), “Touch of Fire – A Story about Glass from the Museums of Montenegro” (co-author, 2018), and “Tradition of Multiculture” (co-author, 2006).

He is the editor of the archaeological journal “Nova antička Duklja”. He has published several scholarly and professional papers.

He is the author of the books “Archaeology in Montenegro – Bibliography” and “Monuments in Podgorica” (co-author).

He has participated in numerous scientific conferences in the country and abroad.

President of the Museum Society of Montenegro

Abstract

Maritime heritage of Montenegro, challenges of presentation

The eastern Adriatic coast has, since ancient times, been a place of turbulent historical events and cultural transformations. The part of the coast that today belongs to Montenegro has been inhabited since the period of ancient Greek colonies and, through various historical epochs, bears witness to a rich economic, cultural, and artistic continuity. The task of museums on the Montenegrin coast is to preserve, present, and promote maritime tradition and heritage, thereby positioning Montenegro on the cultural map of maritime nations.

Museum institutions on the Montenegrin coast are mostly housed in adapted or repurposed buildings that themselves stand as examples of the highest achievements of architecture from past epochs, offering insight into the richness of tradition and the continuity of maritime culture. However, while these palaces with Baroque and Neoclassical elements are architectural and artistic testimonies of the glorious moments of a rich and developed culture, their adaptation does not provide adequate and museologically justified conditions for exhibitions. This represents a serious limitation in showcasing museum displays intended to represent Montenegro's maritime tradition.

A new, modern approach to complementing museum exhibitions with digital and video content—including various forms of 3D animation, digital reconstructions, and other contemporary presentation methods—represents a serious and justified way of presenting museum collections and maritime heritage. This enables museum professionals to overcome the limitations imposed by the spaces in which they work.



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Luka Mitrović

Biography

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Date of Birth: 31.10.1961

Nationality: Montenegrin

Professional Experience

- Independent Advisor I, Institute for Hydrometeorology and Seismology, Department for Climate Change (current).
- Teaching Associate, Mediterranean University – Faculty of Tourism (2007 – present). Lectures in Tourist Regions of the World and Tourist Geography of Montenegro.

- Director, Institute for Hydrometeorology and Seismology (2004 – 2021). Led management, strategy, and international representation (WMO, IHO, ECMWF, EUMETNET).

- Assistant Minister, Ministry of Environment and Spatial Planning (2004 – 2021). Coordinated environmental policies, strategies, and cooperation with government and NGOs.
- Lecturer & Teaching Assistant, University of Montenegro, Faculty of Philosophy, Department of History and Geography (1987 – 2005). Courses: Climatology, Geomorphology, Pedology, Biogeography.

Education

- PhD Candidate, University of Banja Luka, Faculty of Natural Sciences and Mathematics – Geography (2020 – present).
- Master of Geographical Sciences, University of Belgrade, Faculty of Science (1993). Focus: Karst Geography and Hydrography.
- Graduate Professor of Geography and History, University of Montenegro, Faculty of Philosophy (1987).

Areas of Expertise

- Climate change and climatology
- Environmental policy and sustainable development
- Physical geography (karst, geomorphology, biogeography)

Abstract

Topic Title: Vulnerability and impact of climate change on the coastal area of Montenegro

The Integrated Coastal Zone Management Program of Montenegro (CAMP) states that the coastal area of Montenegro covers the administrative boundaries of six coastal municipalities (Herceg Novi, Kotor, Tivat, Budva, Bar, and Ulcinj, excluding parts of NP "Skadar Lake" and NP "Lovćen") with a total area of 1,591 km², as well as Montenegro's inland waters and territorial sea with an area of about 2,500 km². The coastal area is the most densely populated and developed part of Montenegro. Current climate change significantly affects the natural and cultural heritage of the Montenegrin coast.

Climate change will primarily lead to an increase in air and sea temperatures, more frequent and intense storms, as well as an increase in the frequency, intensity, and duration of droughts. This will cause increased evapotranspiration, a decrease in surface and groundwater levels, rising sea levels, saltwater intrusion along riverbeds, and more frequent flooding. All of this is expected to worsen hydrological conditions in the coastal area, reduce water supply, and, considering the projected population growth in the region, increase demand for water. The expected changes will additionally negatively affect coastal ecosystems. Unfavorable changes in the habitats of these ecosystems may occur due to rising water temperatures, weakening of thermohaline circulation, and increased erosion of sandy beaches.



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Dušan Medin

Biography

Dušan Medin is an archaeologist and cultural manager, currently pursuing parallel PhD studies in Archaeology at the University of Primorska (Slovenia) and in Theory of Arts at the University of Donja Gorica (Montenegro), where he also works as a teaching associate at the Faculty of Culture and Tourism and the Faculty of Arts. He is Executive Director of the Association for Cultural Development "Bauo" in Petrovac na Moru, through which he has initiated and managed numerous projects in cultural heritage, arts,

cultural and creative industries. He has authored and edited a wide range of publications, articles, and reviews, focusing on Montenegrin cultural and heritage, as well as gender studies. Actively collaborating with national and international institutions, his work emphasizes linking heritage, management, tourism, and creative industries through innovative community development models.

·Hydrology, meteorology, oceanography, seismology

Abstract

Underwater Cultural Heritage of Montenegro:
Current State, Challenges, Perspectives

Abstract: Underwater cultural heritage in Montenegro represents one of the most significant, yet at the same time one of the least explored, segments of the country's overall cultural patrimony. Its abundance, diversity, and chronological scope testify to the remarkable continuity of life, trade, seafaring, and cultural interactions in the Adriatic and the wider Mediterranean. This

heritage encompasses layers ranging from prehistoric traces and the earliest epochs, through the ancient and medieval periods, and extending into modern times.

It can be classified into several thematic and typological categories, including remains of immovable heritage such as architecture and infrastructure (submerged fortifications, piers, and docks), numerous amphorae deposits and anchorage sites that bear witness to intensive maritime trade and the transport of goods, individual archaeological finds, material remains from more recent times—shipwrecks, aircraft, submarines, and other vessels that mark the turbulent history of the 20th century.

This presentation highlight several selected examples that illustrate the condition and potential of underwater heritage, with a particular focus on the territory of the Municipality of Budva. Numerous sites and artefacts have been recorded in this area, yet unfortunately, they have not been systematically studied, nor adequately protected or presented to the public. As a result, these sites remain vulnerable to various forms of misuse and damage—from unregulated excavations and illicit removal of objects, to unintentional destruction caused by construction works or tourism-related activities. Such processes lead to the irreversible disappearance of invaluable testimonies of the past, thereby depriving us of the possibility to reconstruct and better understand important aspects of the cultural, economic, and social history of Montenegro and the Mediterranean.

Despite the many challenges—ranging from the absence of systematic research, insufficient legal and institutional protection, to limited financial and professional capacities—the potential for progress is enormous. The valorisation of underwater heritage can bring multiple benefits: the advancement of scientific and interdisciplinary research, the development of cultural and archaeological tourism, the strengthening of local community identity, as well as the international visibility of Montenegro as a country rich in diverse heritage.

The task before us is to ensure that this heritage is systematically documented, researched, protected, and presented in innovative ways—through museum exhibitions, educational programmes, and digital platforms—so that its value may be recognised, safeguarded, and transmitted to future generations

Keywords: **Montenegro, Underwater Cultural Heritage, Archaeology, Cultural Heritage Management, Institutions**