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## Futures and foresight of Croatian cultural heritage

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**SUMMARY:** In today's challenging time of political instability and climate change, the question of what to expect from the future is asked more frequently than ever. This question occurs in all segments of society, including those segments related to cultural heritage. When we mention the term 'cultural heritage', the first thing that we associate with it relates to the past, our identity, to legacies or to something we have inherited. We identify it mostly with something valuable and something that we must protect. In this paper the protection of cultural heritage will be moved to the future. The main question asked is whether current views on heritage preservation/protection will be valid in the future. This paper is primarily about anticipating the future, and not predicting it, by showing the methods and techniques that identify processes that could affect the future of heritage protection and management in the Republic of Croatia. Research and definition of trends have been carried out, in accordance with which this paper anticipates possible changes in the approach of people towards cultural heritage conditioned by social, economic, technical, ecological and political trends. Based on established trends, several scenarios are developed with certainties and uncertainties. Scenarios lead us to a consensus about what kind of future we want, and they point out the possible problems facing the modern world and their impact on heritage.

**KEY WORDS:** futures studies, foresight, cultural heritage, anticipation, trends, scenarios

**W**hen futurism is mentioned in the art-historian milieu, the first thought of it is Filippo Tommaso Marinetti (1876–1944) and the Italian artistic movement of Futurism at the beginning of the 20th century. In fact, all areas that we deal with in futures studies today have already been implemented in the idea of the Futurism movement relating to war, politics, science, aesthetics, religion, fashion, advertising, sexuality, gender equality and violence.<sup>1</sup> Futurism is known for anarchistic and nationalistic ideas and topics, and also for rejecting traditional values, heritage and institutions (museums,

archaeological sites etc.), as elaborated in the Manifesto of Futurism, the Manifesto of Futurist Painters, and the Technical Manifesto of Futurist Painting.<sup>2</sup> Despite controversy around the values of the Futurism movement, their ideology of glorifying speed and technology, and changing man with machines – as Boccioni said, 'Everything moves, everything runs, everything turns rapidly' – brings us to the present concept of life.

Although the first futurologists were science-fiction writers, which we can trace back to the beginning of the 20<sup>th</sup> century, since World War II there have been many

nonfiction writers that have contributed to the development of futures studies.<sup>3</sup> Alvin Toffler stands out among them, and he commenced his career with the book *Future Shock*, which is still considered one of the most influential books of the 20th century. Toffler wrote the book in 1970, and he foresaw, for instance, that the rapid change in technology would profoundly change the way people interact with each other. Toffler made one of the more prescient of observations: that the illiterate of the 21st century will be not those who cannot read and write, but those who cannot learn, unlearn and relearn.<sup>4</sup> Almost simultaneously with this book, two organizations that are still active today were founded. In Washington DC, the World Future Society was founded in 1966 as a community of futurists and future thinkers in the world. They are active in future thinking through publications, global summits and advisory roles.<sup>5</sup> In Europe, the Club of Rome was founded in 1968, and they drew considerable public attention with the report *The Limits to Growth*, published in 1972. The report suggests that economic growth could not continue indefinitely, because of resource depletion, and that an environmentally sound society had to be a 'no-growth society'.<sup>6</sup>

The terms that appear in research on the predicting of plausible futures are 'futures studies', 'futures literacy' and 'future foresight'. Futures studies, or futures, is a field of study that involves investigation about the future, done by academics and researchers.<sup>7</sup> It is a study of possible, probable and preferred futures and world views.<sup>8</sup> The study emphasizes various anticipatory systems and processes that people use, and why they use them.<sup>9</sup> On the other hand, futures literacy potentially enhances our capability to apply, or the ability to think of, futures by recognizing existing hypotheses about the future and by anticipating alternative futures.<sup>10</sup> Foresight, unlike forecast, is a systematic and structured way of future thinking that refers to the application of futures studies and futures literacy, and it uses a set of activities, techniques and scenarios not constrained by projecting the past.<sup>11</sup> We are talking about a method that can cover a period of 15 to many years, in contrast to previous strategic documents that have typically focused on quarterly or annual periods.

Concern for the recognition and preservation of cultural heritage, in all its forms, relates primarily to views of the past, present and future. As a result, the anticipatory assumptions that are the basis for imagining the future play the main determinant role in understanding what cultural heritage is, which segments of it are worth preserving, and how to guarantee its continuity.<sup>12</sup> The key premise in this process is that the use and value of cultural heritage in the future will not necessarily be the same as today.<sup>13</sup> Also, the assumption that cultural heritage is preserved and valued for all time is clearly far from certain. Alternative perspectives emphasize how

change is both inevitable and a potential positive value in heritage, which also introduces new light on heritage conservation and risk.<sup>14</sup>

### Heritage Futures And Future Foresight: Previous Research

No study on heritage futures has been published so far in Croatia. Croatia has been following and implementing conventions on cultural and natural heritage in its policy towards heritage. However, a strategy that would consider the futures of heritage in relation to current activities has not yet been developed by the institutions responsible for cultural heritage. Therefore, this paper is intended as a suggestion or incentive in developing future strategies.

The first time heritage protection was mentioned for the benefit of future generations was in the World Heritage Convention (UNESCO) of 1972. The Convention is framed as a duty to protect, conserve, present and transmit cultural and natural heritage to future generations. Further on, the Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) highlights and promotes heritage in relation to human rights, communities, cultural diversities and societies, with the purpose of protecting and sustaining it, and transferring it to future generations. The emphasis is on people's experiences and sense of heritage, and their idea of its importance.<sup>15</sup> But the future mentioned in these documents is perceived as present and not future, and it is not clear who the future generations are, or which future they are mentioning.

The study *Towards Future Heritage Management* by the Swedish National Heritage Board (RAÄ) of 2006 was one of the first to address this topic.<sup>16</sup> The main question posed in the study was: 'Which environmental changes are likely to have an impact on cultural heritage and the development of the cultural-heritage field in the period up to 2015?'. Six County Administrative Boards in Sweden took part in the study. The result of the analysis was defined in ten important trends and several significant consequences for development of, and impact on, cultural heritage. The European Foresight Platform organized a workshop, *Future of Cultural Heritage*, in 2012. One of the speakers at the workshop was Riel Miller, UNESCO chair of Futures Studies and Futures Literacy, and he explained to the workshop participants the importance of forward looking for the cultural-heritage sector. The workshop participants applied a future perspective by discussing and anticipating the potential impact of emerging trends on the creation, management, preservation, promotion, use and funding of cultural heritage.<sup>17</sup> Historic England published the report *Facing the Future: Foresight and the Historic Environment* in 2015. Although they used only a five-year corporate cycle, they used foresight to gather sector intelligence, to spot trends and develop a range of possible scenarios. Applying foresight

to the historical environment was in step with UK-government approaches and stimulated debate and engagement within the sector.<sup>18</sup>

The international project *Heritage Futures* was a 4-year research project (2015–2019) that carried out ambitious interdisciplinary research that delivered new theoretical perspectives on understanding of the ways in which current speculations regarding what (and how) to conserve in the present actively shape our material, ecological and social futures.<sup>19</sup> One of the project's results is the book *Cultural Heritage and the Future*, edited by Cornelius Holtorf and Anders Högberg. The focus of contributors' papers, lectures and interviews in the book is a valuable source of reflection on heritage futures, which is mostly on collective heritage in communities and societies.

A lecture by Cornelius Holtorf in the Heritage Futures Webinar was organized by the ICOMOS Emerging Professionals Working Group with the title 'What does the future hold for heritage?'.<sup>20</sup> In this lecture Holtorf deals with the questions 'What does it mean to address heritage futures?' and 'Did you say future?'. Furthermore, at the lecture Holtorf presented and answered the following questions: 'Is the future relevant to heritage?', 'Is the future knowable to all?', 'What are the needs of future generations?' and 'Are we already addressing the future?'. These questions were very important for this research, because they provided a different perception than we have been used to in previous conservation work on preservation of heritage in Croatia.

Ulrikke Voss, in her channel *Walk'n'Talk*, held a discussion with Cornelius Holtorf on the topic 'A science talk about heritage futures and nuclear waste'.<sup>21</sup> In that conversation Cornelius presents the key points about preserving heritage in relation to the future, explaining that heritage experts today consider the value of heritage in preservation. However, in the future we have to preserve heritage with the judgment of the future. Consequently, those judgments will be done by future generations, and we don't know at this point who those generations will be and what their needs will be. In any case, according to Holtorf, we should avoid presentism, because the future will not be like the present; and, if we count fifty years ahead, we could estimate what can change in one generation of people in terms of climate and demographic change, as well as moveability. Since heritage has a big social impact and answers questions on where a person belongs and who that person really is, it is important to address the development of futures literacy in today's society.

ICCROM launched the Foresight Initiative in 2021 to strategically explore the future of cultural heritage, and the study is in its final stage. As part of the study activities, a webinar was organized where Gustav Wollentz, of the Nordic Centre of Heritage Learning and Creativity, explained that the sector is lacking informed awareness

about future change. Since change is unavoidable, it makes foresight an urgent concern in the sector in order to be better equipped to face inevitable major concerns.<sup>22</sup>

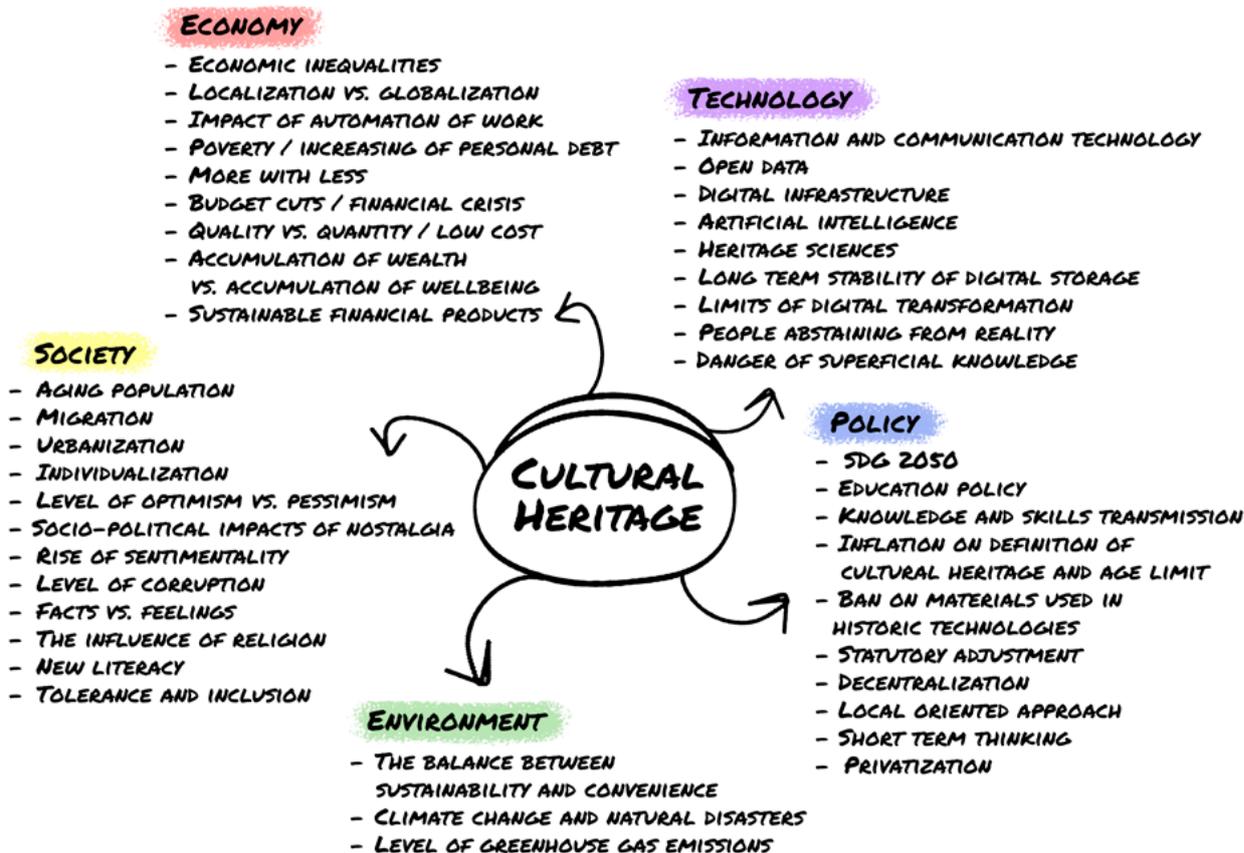
## Methods

This paper is based on methodologies that are common in research on alternative futures – futures studies that take the form of horizon-scanning. It is the foundation of any strategic foresight process, and it involves various methods that are used to move away from biased observations regarding future events and to create probable scenarios. The methods STEEP and 2x2 MATRIX were used to explore the limits of plausibility of the future of cultural heritage in Croatia. Both methods include positive and negative elements. Both methods belong to the intuitive school of thought and deductive reasoning. The significance of deductive reasoning in a broader sense is for predicting future events.<sup>23</sup>

The first method that was used in this research is the STEEP method, which creates an overview of current socio-political movements and trends of today that are present in certain areas of society, technology, the economy, the environment and politics – from which terms the abbreviation 'STEER' is formed (Fig. 1). After trends and events in heritage protection in Croatia have been identified by the STEEP method, the 2x2 Matrix Technique was used to build the four possible scenarios around two critical uncertainties (Fig. 2).<sup>24</sup> The usual tropes in the matrix are certain and uncertain, short term and long term. The futurist speaker and scenario thinker, Richard Watson, uses more positive or sensitive tropes, such as critical uncertainties and weak signals, trends and countertrends. In this research, certainties and critical uncertainties are also used.

First who defined-scanning these areas was Francis Joseph Aguilar, a professor at Harvard Business School, in 1967. In his book Aguilar explains that the study deals with how top management uses information about events in society to predict the company's future pathway. Moreover, Aguilar notes the importance of strategic scanning in order to analyse why events happen. Furthermore, he summarizes that the information – data from scanning these STEEP areas – is a guide in all organizations.<sup>25</sup>

The purpose of cultural heritage is not only preserving building structures and objects of art: heritage also signifies a much greater value in terms of the artist's or architect's (for example, a cathedral builder's) way of thinking, knowledge, experience and courage for the creation of the monument itself. Building structures also have an impact on society and the environment.<sup>26</sup> The point is that heritage buildings do not need scenario planning for themselves as such, but we do. Finally, what we need in scenario planning is to use the creator's skills, such as imagination and independent thinking,



1. Map of cultural-heritage trends (design by I. Atlia, 2022)  
Karta trendova kulturne baštine (I. Atlia, 2022.)

to predict and find a way to transfer monuments to the next generations.<sup>27</sup>

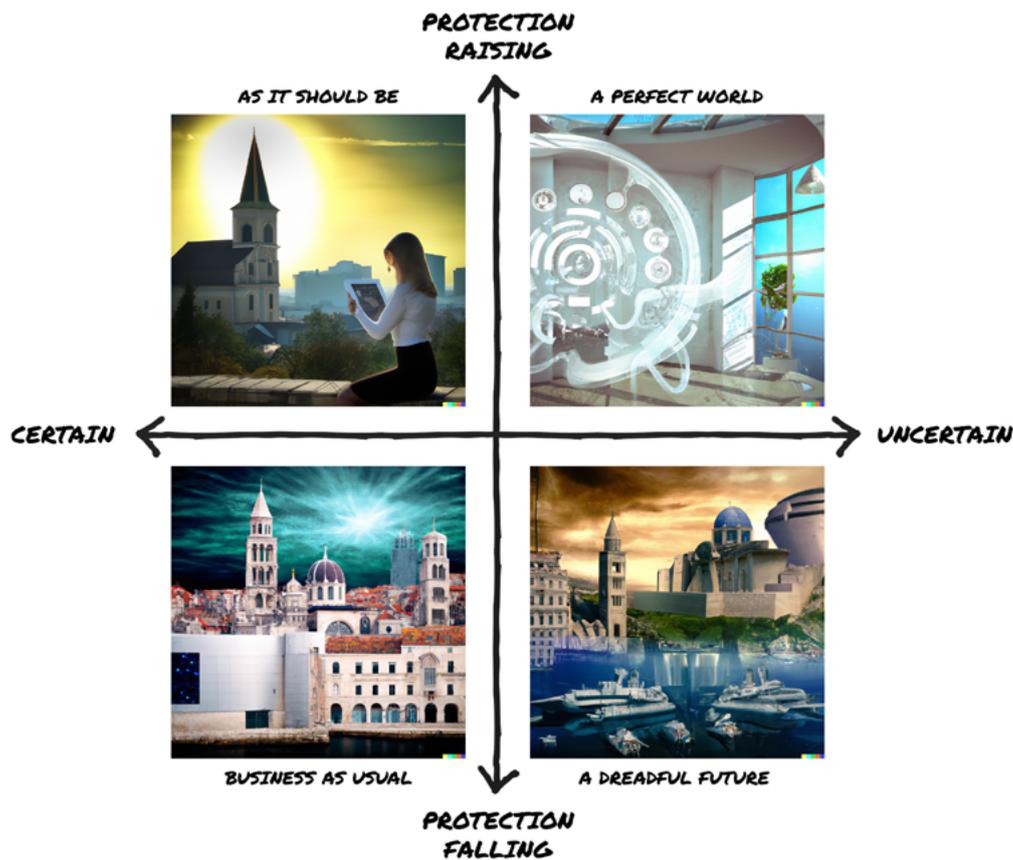
### The Current Situation In Croatia

The protection of cultural heritage in Croatia has a long tradition. Given the richness of the heritage from prehistoric to modern times, the care for it has constantly been present in various instructions, ordinances and codes. Institutionally, heritage protection started in the mid-19th century, as happened in most European countries. Today's organization, methodology, theory and practice is the result of continuous work within the protection service established at that time.<sup>28</sup>

The main institution for heritage protection is the Ministry of Culture and the Media, and it is organized with the Directorate for Protection of Cultural Heritage and its 20 conservation departments throughout Croatia. The current Act on the Protection and Preservation of Cultural Property was passed in 1999, and it has had a number of changes to date. More precisely, since 1999, amendments or additions to the articles of the Act have been made fifteen times.<sup>29</sup> However, there have been some initiatives to compose a new Bill, but they ended up unsuccessful. Along with the aforementioned Act on the Protection and Preservation of Cultural Property, a

number of ordinances have also been passed, such as the *Rulebook on the form, content and manner of keeping the Register of Cultural Properties of the Republic of Croatia*.<sup>30</sup> On 30 June 2022 the number of inscribed monuments and art objects in the *Register of Cultural Properties of the Republic of Croatia* was 9188.<sup>31</sup> Most heritage is protected at the national level; but, rarely, items are protected at the local level, which relates to the responsibilities of financing the preservation of heritage. The financing of an item of heritage by the state relates to its legal protection status, i.e. its entry in the List. Digitization of the cultural-heritage sector is in progress, and it is one of the sector's priorities. For example, Croatian heritage is present in Europeana, the Geportal of the Cultural Property of the Republic of Croatia is active, state archives and national libraries are in the further process of digitization, and the archive of the Croatian Conservation Institute is being digitized.

Recently, fundamental impact was made on Croatian heritage by two major earthquakes that hit Zagreb and central Croatia in 2020. The earthquakes caught us by surprise, but they shouldn't have. Zagreb has had earthquakes, and a fairly recent one happened in 1880. It resulted in the destruction of the city centre, and the city that we know today was built as an after-earthquake



2. Scenario matrix (design by Open AI system DALL-E and I. Atlia, 2022)  
Matrica imaginarija (Open AI sustav DALL-E i I. Atlia, 2022.)

reconstruction and modernization. Buildings in the area hit by the 2020 earthquakes are still under reconstruction, and some of them are severely damaged beyond repair. Some will have to be repaired with controversial materials and methods, taking into account the limited time of use of EU and state funds established especially for consequences of the earthquakes. Damaged moveable and immovable heritage will again unavoidably undergo a change through the conservation and preservation processes.

### Determining Trends In The Heritage Sector

The determination of trends was carried out on the basis of the practical and theoretical experiences of the authors themselves, conversations with experts from the heritage-protection service and the restoration service, as well as earlier studies. It should be noted that the majority of trends established do not differ from previous studies. However, with regard to the historical and geographical specificities of the Republic of Croatia, some additional trends have been determined according to the STEEP method.

Cultural Heritage is a reminder of the past, of history. History is a sequence of events in the past that were connected because some people made choices,

possibilities and decisions, of which some were positive and some negative. As Margaret Heffernan mentions in her book *Uncharted*, it is important to realize that all the events in the past could have been different, depending on decisions people made in the past. In that sense history doesn't repeat itself. This statement can also be related to the future. What will result from decisions cannot be predicted, and what will happen will be a choice.<sup>32</sup> If we apply such a way of thinking to heritage protection in the future, then we come to the decision of what to protect and what not – which, given the large number of monuments and limited financial resources, is the key in thinking about the future of policies relating to heritage protection. Although today we are aware of the value of the heritage we have inherited and tried to preserve, its mere existence today means that the generations before us also recognized its value. Conservation practice has changed over time, but the *values* of heritage have been recognized from the very beginning, and *values* have unquestionably changed as well. The fact is that, for the most valuable heritage items or sites, their institutionalization was not crucial. Their value is woven into every resident who was surrounded by, and grew up with, these monuments, i.e. it is an essential part of identity that spans between local and national level.<sup>33</sup>

One of the biggest challenges in the Republic of Croatia is the ageing and emigration of the population. According to the population census conducted in 2021, Croatia had a record population drop, which has been a constant since 1991. The parameters are shockingly directed towards the further ageing of the population.<sup>34</sup> We are witnessing a change in the structure of the population due to the influx of labour mostly from different cultural histories. Due to climate change and environmental challenges, migration pressure will only increase and cause a shift in global demography.<sup>35</sup>

The development of tourism and the transformation of old city centres into part-time dormitories is a challenge today. The future will be even more worrisome because of the ongoing processes of gentrification of the historical centres. Most of the traditional building materials that were used for historical buildings in Croatia can still be found in their vicinity, but an educated craftsman is increasingly difficult to find.<sup>36</sup> The future workforce will likely be better educated and more capable of adapting to the changing nature of work.<sup>37</sup> However, further disruption in knowledge- and skills-transmission is anticipated in the heritage sector, since it is impacted primarily by the combined effect of Europe's age pyramid, cuts to public budgets, and the digital shift.<sup>38</sup>

Regarding the economic and socio-political circumstances in Croatia, we anticipate further harmonization with European policies and direction. Adala Leeson of Historic England anticipates a positive change in the global economy, with a paradigm shift from the accumulation of wealth to the accumulation of wellbeing. The trend of constant growth is already being questioned, whether it is sustainable or it is the right model. The thesis is emphasized with the belief that today economics is in greater flux, and generating more interesting ideas, than it has been for a generation. In this new economic approach, which focuses on improving individual and social wellbeing, cultural heritage plays an important role, because it does provide a context for human wellbeing.<sup>39</sup> Furthermore, there are indications that cooperation with the financial sector will be provided to incorporate the benefits of heritage conservation (including historic-building reuse) into labels for sustainable financial products, such as green mortgages and green loans, and into whole-life-cycle carbon assessments linked to financing for circular solutions.<sup>40</sup>

Human activity has changed the face of our planet so much that we have entered a new geological period, which is called the Anthropocene, after mankind. One of the main legacies of the Anthropocene is the climate. The era of climate change calls for the elimination of the distinction between natural and cultural heritage.<sup>41</sup> Climate-change measures do have a tendency to reinforce existing social and economic inequalities. How can we

make sure they don't lead to increased inequality, displacement, poverty, gentrification and the de-identification of heritage?<sup>42</sup> Extreme weather events such as droughts, wildfires and floods will be more frequent and fiercer.<sup>43</sup> The sea level will continue to rise in the future, regardless of how much the greenhouse gas emissions are reduced, all with serious impact on cultural heritage. It is already known that the Adriatic coast is severely threatened, and it will be partially submerged; hence all coastal heritage, along with UNESCO world heritage sites, will be at least endangered, if not damaged (Figs 3, 4).

During the COVID pandemic we have witnessed technological advances that have permanently influenced our lives. Growing use and application of information and communication technologies (ICT) has a huge impact not only on everyday life, but also on cultural heritage and the way it is preserved, managed, used and created. This will particularly have influence on content-creation and -management, and long-term stability of digital storage, but it will question the limits of digital transformation. We can anticipate even further development of ICT and a fundamental shift towards artificial intelligence (AI). With the dominance of AI we can expect that current business routines will gradually vanish, and we will have to adjust accordingly.<sup>44</sup> The development of technology will certainly provide newer and more effective ways of solving problems if all other parameters in heritage protection are well set.

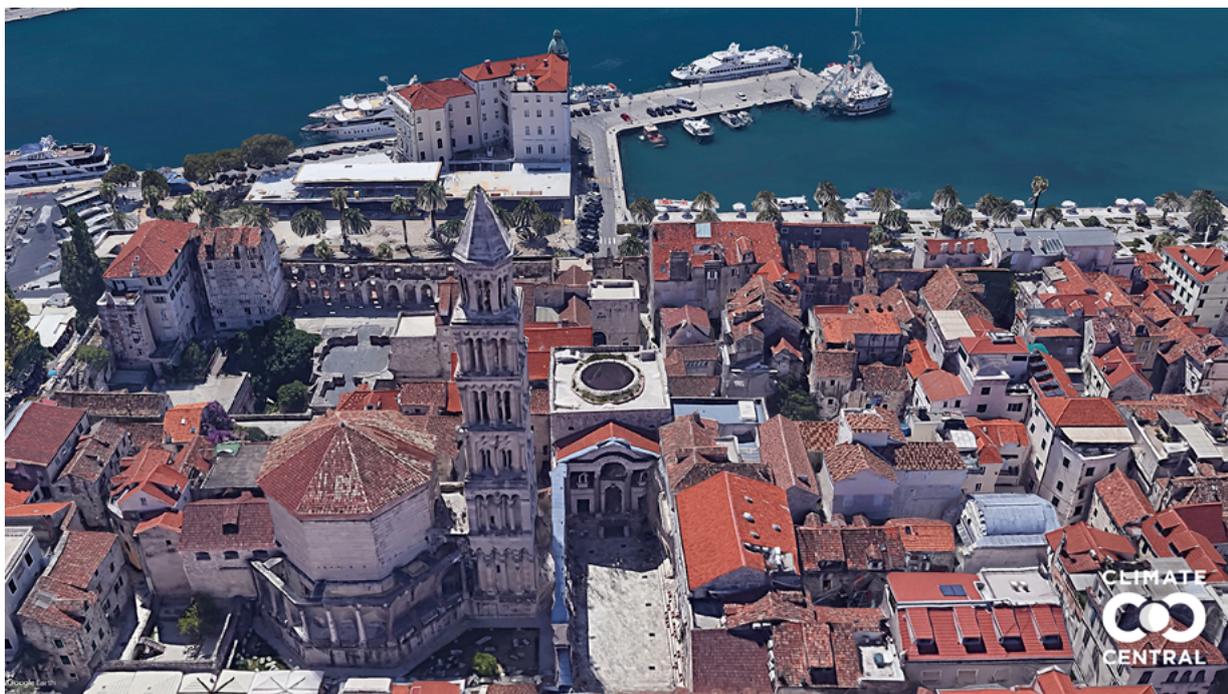
The aforementioned trends are more or less present in all European countries, but what distinguishes the territory of the Republic of Croatia is the destruction of wars and earthquakes. It can be said that the destruction of heritage on Croatian territory is present in historical continuity. This geographic location is the intersection of various religious values and cultures, nationally, confessionally and ideologically. However, although no one is invoking a new war in these areas, in defining the trends, it should be taken into account in futures studies.

## Scenarios Of What Can Or Could Happen

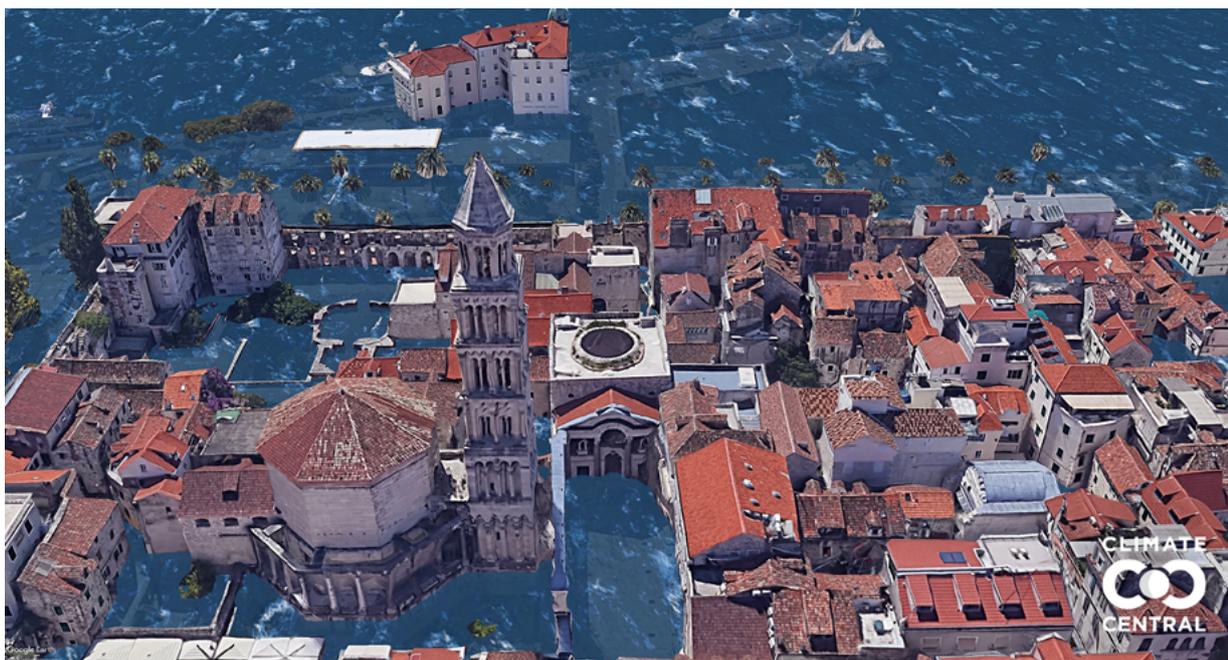
Based on established trends, several scenarios have been developed with certainties and uncertainties. Scenarios lead us to a consensus about what kind of future we want.<sup>45</sup> There are many scenarios, but only a few possible outcomes are described here.

### SCENARIO I 'A PERFECT WORLD'

All monuments have passed the process of documentation and valorization. The law is written very clearly and includes all processes that are important for heritage protection. For example, if you want to renovate a cottage built in 1848, you just have to open a *heritage renovation* application. The application asks for the address, GPS data and a picture of the cottage. You gather all the information



3. Split, Diocletian Palace, sea level today (© Climate Central)  
 Split, Dioklecijanova palača, razina mora danas (© Climate Central)



4. Split, Diocletian Palace, sea level with global temperature rise of 3°C (© Climate Central)  
 Split, Dioklecijanova palača, razina mora s porastom globalne temperature od 3°C (© Climate Central)

and upload it, and a few seconds later you receive a proposal for the renovation. The proposal contains a scan of the cottage, a ground plan, materials which must be used during the restoration process, a list of possible craftsmen and construction firms which are certified by the authorities, the duration of the planned work, and a financial budget. All materials and technologies used

are low-carbon and environment-friendly. Suggestions for interior design are presented, and they are based on your preferences and the financial means gathered by AI. A link to financial institutions with green loans is provided, with an emphasis on special benefits for heritage conservation, since reuse of existing housing further reduces the carbon footprint.

### SCENARIO II 'AS IT SHOULD BE?'

The heritage-protection service is a separate institution managed by professionals. Legal regulations very clearly explain the procedures and methods of heritage protection for all participants. Protected heritage represents, according to clearly-set criteria, the most valuable monuments and sites at the local and state levels. Every individual is aware of the importance of heritage protection, and all actions are directed towards its preservation. The heritage sites have been repaired using traditional techniques with the help of modern technology and the experience of conservators. Most heritage buildings, if they are not privately owned, have their own sustainable role in society. The financing of the heritage is transparent, and everyone participates, from the owner, through the local community, to the state. A database with heritage documentation, possibilities and proposals for adaptation can be found on the official website of the Heritage-Protection Service. Conservators approve, assist and monitor all procedures on protected heritage.

### SCENARIO III 'BUSINESS AS USUAL'

The heritage sector consists of several regional conservation departments and the Directorate for the Protection of Cultural Heritage. There is mutual cooperation, but only in the matter of approving the financing of the preservation of heritage. Conservators are without real powers and the ability to act, regardless of their expertise. Evaluation criteria and principles of preservation are uneven. In public procurement procedures, cheaper contractors of questionable expertise are selected, the wrong building materials and modern methods are used, such as the 3D printing of architectural profiles. Financial resources are insufficient and badly distributed. The law has yet again been amended, and is less and less understandable. The regulations are confusing and partly incomprehensible. The problem is with access to information on cultural heritage. It is difficult to choose the right information from the widespread superficial knowledge and the mass of wrong information available on social-media platforms, today the main sources of information. AI is influenced by corporations and rich donors who also co-finance ICT adaptation of the heritage sector, but all processes are therefore under the influence of donors: that is, they can make decisions about priorities and veto the decisions of conservators, which sometimes happens. All this leads to an even greater polarization of society, which is under long-term political extremism. In the protection service, there is dissatisfaction among the employees due to long-term neglect of their professional problems.

### SCENARIO IV 'A DREADFUL FUTURE'

The new Croatian population is not interested in cultural heritage, because it does not represent them; nor is there

adequate information on heritage in order to convey the message about its value to the new population. Legal regulations and the heritage-protection service have not adapted to the new requirements and challenges, and they cease to represent any professional body or authority. It occurs occasionally that the heritage is being dismantled; like the old castle whose stone was historically used as a new building material, the materials from monuments and sites are used to build the mansions of the rich. The traditional skill of building has been lost and cannot be restored using traditional methods. The transfer of knowledge in the profession has been interrupted, and there are fewer and fewer experts in the sector, because the study programmes and vocational education have been cancelled due to unprofitability. All this causes high costs of preservation and reconstruction, and the state budget for it has been drastically reduced. The few employees in the sector have to choose which heritage can be preserved and which cannot. This difficult job is made 'easier' by climate change, such as the rise in sea level, which is why most coastal cities are under the sea. A new earthquake has demolished the still-not restored buildings from the 2020 earthquake; there are no experts who have worked on previous earthquakes; a new reconstruction methodology is being worked on, and international financial assistance is being sought again. The whole process is repeated due to the loss of continuity of knowledge transfer in the heritage service.

The scenarios are a mixture of certainties, uncertainties, probabilities and predictions based on observed trends; but, above all, they are the thoughts of the authors themselves. The noticeable result of these scenarios is that the more ideal the scenario, the smaller the role of people. It seems that the higher use of technology shows less emotional engagement of participants. However, the people are the ones that have been protecting heritage throughout the centuries. Therefore, it is of utmost importance that, in future planning scenarios for heritage protection, all the heritage-sector stakeholders participate, because in the end heritage belongs to all of us. As futurist Amy Webb states, scenario planning isn't about future decisions that will need to be made, but about the future of the decisions we make today.<sup>46</sup>

### Conclusion

The aim of future foresight is to be prepared for forthcoming uncertainties. This paper seeks to emphasize that we have a choice as to how we will observe and anticipate the future, whether the future will be bright and positive or dark and negative. The trends presented in the paper show us that we already know more about the future than we think, and we should certainly use that knowledge, and accordingly use the foresight method as a standardized model for anticipatory reality. The positive and negative

scenarios that were constructed about heritage protection, presented in this research, could be an example or a preparation for the future. In scenarios reflecting climate change and global developments, policies and laws shape how people and organizations interact and behave with cultural heritage. In discussion with heritage professionals, specific time lengths should be used, which could significantly change the way individuals and institutions think about heritage. Future generations should recognize this and find an adequate way in which the heritage should be preserved. This kind of thinking is

necessary to raise our consciousness about the future of the heritage sector<sup>47</sup> – especially at a time when a large part of Croatia is threatened by earthquakes, floods and sea-level rise caused by climate change, and the frequency of these changes is increasing alarmingly. So far, future foresight has shyly been accepted in business and science in Croatia, and it is time for the cultural-heritage sector to join in. Future foresight is widely discussed in European and world heritage organizations, and the next step should be for the Croatian heritage sector to embrace this methodology. ■

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## Sažetak

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### FUTUROLOGIJA I STRATEŠKO PREDVIĐANJE HRVATSKE KULTURNE BAŠTINE

Pogled u budućnost ili predviđanje budućnosti oduvijek je intrigiralo i fasciniralo ljude. Postoje mnogobrojni primjeri koji se i danas prakticiraju, poput pokušaja predviđanja budućnosti iz graha ili promatranja i čitanja obrisa taloga kave. U današnje izazovno vrijeme klimatskih promjena i bezbrojnih političkih nestabilnosti, što očekivati od budućnosti, pitanje je koje se sve češće postavlja. U pronalaženju odgovora pomaže nam nova disciplina, futurologija, koja sustavno proučava moguće, vjerojatne i željene budućnosti. Pitanje kakva će budućnost biti te što u njoj možemo očekivati javlja se u svim segmentima društva, pa tako i u segmentima vezanim uz kulturnu baštinu. Prva je asocijacija na pojam kulturne baštine prošlost, naš identitet, ostavština ili nešto što smo naslijedili. Većinom ga poistovjećujemo s nečim vrijednim i nečim što moramo čuvati. Zaštita kulturne baštine u ovom je članku premještena u budućnost. Temeljno pitanje koje se postavlja jest hoće li sadašnji pogledi na očuvanje/zaštitu baštine vrijediti i u budućnosti. Primarno je riječ o naslućivanju budućnosti, a ne o njezinu predviđanju, i to pomoću metoda i tehnika koje identificiraju procese koji bi mogli utjecati na budućnost zaštite i upravljanja baštinom u Republici Hrvatskoj. Prikazani su mogući problemi s kojima se suočava suvremeni svijet te njihov utjecaj na baštinu. Rad se temelji na metodologijama uobičajenima u istraživanju alternativne budućnosti, na futurologiji koja promatra horizont. Temelj je to svakog procesa strateškog predviđanja te uključuje različite metode koje se koriste za odmicanje od pristranih promatranja budućih događaja i stvaranje vjerojatnih scenarija. Metode STEEP i 2x2 MATRIX korištene su za istraživanje granica moguće budućnosti kulturne baštine u Hrvatskoj. Utvrđivanje trendova provedeno je na temelju praktičnih i teorijskih iskustava samih autorica, razgovora sa stručnjacima iz službe zaštite baštine, restauratorske službe, kao i ranijih istraživanja. Na temelju utvrđenih trendova napravljeno je nekoliko imaginarija s izvjesnostima i neizvjesnostima. Imaginariji su mješavina izvjesnosti, neizvjesnosti, vjerojatnosti i predviđanja temeljenih na prepoznatim trendovima, ali iznad svega, oni su razmišljanja samih autorica.

Uočeno je da što je imaginarij idealniji, to je uloga ljudi manja. Čini se kako veća uporaba tehnologije uključuje manji emocionalni angažman sudionika. No, ljudi su ti koji kroz stoljeća štite baštinu. Stoga je iznimno važno da u budućim imaginarijima planiranja zaštite kulturne baštine sudjeluju svi dionici sektora baštine jer baština pripada svima nama. Imaginariji nas vode do sporazuma o tome kakvu budućnost želimo. Ovim se radom želi naglasiti da imamo izbor kako ćemo promatrati i naslućivati budućnost, hoće li budućnost biti svijetla i pozitivna ili mračna i negativna. Trendovi predstavljeni u radu pokazuju nam da o budućnosti već sada znamo više nego što mislimo te bismo to znanje svakako trebali iskoristiti, a u skladu s time i metodu strateškog predviđanja kao standardizirani model stvarnosti koju naslućujemo. Pozitivni i negativni imaginariji o zaštiti kulturne baštine, prikazani u ovom istraživanju, mogli bi biti primjer ili priprema za budućnost. U imaginarijima koji odražavaju klimatske promjene i globalni razvoj, politike i zakoni utječu na način komuniciranja ljudi i organizacija te na njihov odnos prema kulturnoj baštini. U razgovoru sa stručnjacima za baštinu treba koristiti određene vremenske okvire koji bi mogli značajno promijeniti način na koji pojedinci i institucije razmišljaju o baštini. Budući naraštaji to trebaju prepoznati i pronaći odgovarajući model zaštite baštine. Ovakav način razmišljanja nužan je za podizanje naše svijesti o budućnosti sektora baštine, osobito u vremenu u kojem je velik dio Hrvatske ugrožen potresima, poplavama i dizanjem razine mora zbog klimatskih promjena čiji utjecaj alarmantno raste. Za sada se strateško predviđanje budućnosti u Hrvatskoj sramežljivo prihvaća u gospodarstvu i znanosti, a vrijeme je da se prihvati i u sektoru kulturne baštine. O strateškom predviđanju budućnosti već se naveliko raspravlja u europskim i svjetskim organizacijama za baštinu, stoga bi sljedeći korak trebao bi biti da i sektor hrvatske baštine prihvati ovu metodologiju.

KLJUČNE RIJEČI: futurologija, strateško predviđanje, kulturna baština, naslućivanje, trendovi, imaginarij

