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**ECONOMIC EXPEDIENCE OF GLAGOLITIC SCRIPT IN
PUBLISHING SECTOR OF CREATIVE INDUSTRY**

**EKONOMSKA KORISNOST GLAGOLJICE U NAKLADNIŠTVU
SEKTORU KREATIVNE INDUSTRIJE**

ABSTRACT

Creative industries are a new appearing sector in western societies. Various EU documents, such as ESSnet Culture (2012), Eurostat (2011) and DZS (2013), define nomenclature categories of various components of this sector, hence publishing sector as well.

The Glagolitic script, as well as Glagolitic tradition, is a Croatian cultural phenomenon unique for its linguistic, graphic, ethnological, anthropological and semiotic characteristics (Lukić and Horvat, 2013). What differentiates Glagolitic from other scripts is the fact that its creator is known (St. Ćiril Constantine), as well as its mission (promoting Christianity) and vision (simultaneous acceptance of both script and faith). It is the only script which justified its regional, global and economic purpose already in the 9th century. These and other unique characteristics of the Glagolitic script are prerequisites of economic expedience as well as may be utilised for the exploitation of the Glagolitic script and tradition in various components of creative industries.

From the standpoint of a cultural property, Glagolitic tradition and monuments testifying to its existence potentially generate those components of creative industries which have been, through cultural and religious tourism, oriented towards the consumption of existing cultural

properties (seeing museums, churches, exhibitions, breviaries, etc.). Besides tourist connection, Glagolitic artefacts contain economic gain reflected in the production of new cultural properties inspired by original, authentic Glagolitic artefacts (the business concept of the brand Croata, boutique Mara, novel AZ, etc.). This paper aims at researching the economic expedience of the Glagolitic script within and outside of creative industries. Main resultssuggeststhat intangible cultural heritage could be both protected and exploited through publishing. In this sense, the paper puts forward the concept of the "production" of books as cultural products based on intangible cultural heritage, i.e. on its exploitation in the context of publishing. Further, the paper implies methodological inconsistencies in statistical nomenclatures referring to creative and cultural industries. The research impetus of this paper may be summed up in the following short syntagm: cultural consumption (of the publishing cultural product) invigorates and broadens national culture and its cultural identity.

Key words: *Glagolitic script, creative industries, cultural product, statistical nomenclature, publishing, economic expedience*

SAŽETAK

Kreativna industrija sektor je u nastajanju o čemu svjedoče dokumenti (ESSnet Culture, 2012; Eurostat, 2011; DZS, 2013) publicirani od strane EU u kojima se definiraju nomenklturni razredi pojedinih sastavnica ovoga sektora, pa tako i nakladništva.

Glagoljica i glagoljaška tradicija hrvatski su kulturni fenomen, jedinstven po svojim lingvističkim, grafijskim, etnološkim, antropološkim, ali i semiotičkim odlikama (Lukić, Horvat 2013). Za razliku od drugih svjetskih pisama, glagoljičko pismo ima poznatog tvorca (sv. Ćiril Konstantin), misiju (promicanje kršćanstva) i viziju (istodobno primanje pisma i vjere) te je jedino pismo koje je već u 9. stoljeću ostvarilo regionalnu, globalnu i ekonomsku opravdanost. Ove i ostale jedinstvenosti nositelji su ekonomske korisnosti i mogućnosti eksploatiranja kako same glagoljice tako i cijele glagoljaške tradicije u različitim sastavnicama kreativne industrije.

Promatrana kao kulturno dobro, glagoljaška tradicija i spomenici koji svjedoče njezino postojanje, potencijalni su generatori onih sastavnica kreativne industrije koji su posredovanjem turizma (kulturnog i religijskog) orijentirani na konzumiranje postojećih kulturnih dobara (posjeti muzejima, crkvama, knjigama, izložbama, misalima itd.). Osim turističke poveznice, glagoljaški artefakti posjeduju ekonomsku korist koja se reflektira u proizvodnji novih kulturnih dobara inspiriranih originalnim, autentičnim glagoljaškim artefaktima (Croatina poslovna koncepcija, butik Mara, roman Az itd.). Cilj rada istražiti je ekonomsku korisnost glagoljice u i izvan kreativne industrije. Glavni rezultati upućuju na mogućnosti zaštite i eksploatacije nematerijalnog kulturnog dobra kroz nakladničko poslovanje. U tom smislu u radu se daje prijedlog modela „proizvodnja“ knjige kao kulturnog proizvoda temeljenog na nematerijalnom kulturnom dobru; tj. na njegovoj eksploataciji u nakladničkom kontekstu. Rad implicira i metodološke prijepore statističkih nomenklatura koje se odnose na kreativne i kulturne industrije. Istraživački poticaj ovoga rada moguće je formulirati u kratkoj sintagmi: kulturna potrošnja (nakladničkog kulturnog proizvoda) oživljava i širi nacionalnu kulturu i njezin kulturni identitet.

Ključne riječi: *glagoljica, kreativna industrija, kulturni proizvod, statističke nomenklature, nakladništvo, ekonomska korisnost*

1. Introduction

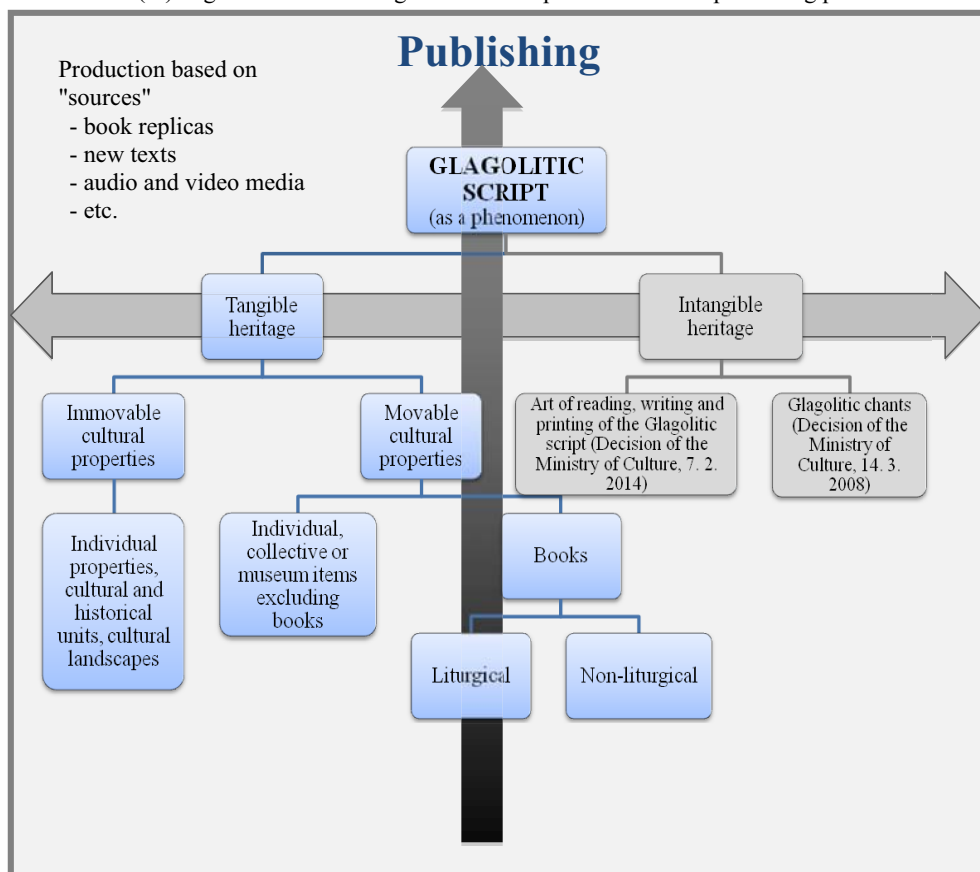
Cultural heritage management poses a challenge to holders of economic and cultural policies aimed at the effective exploitation and consumption of (in)angible cultural heritage/products. In 2014, following the decision of the Ministry of Culture, the Glagolitic script⁹³ was inscribed into the list of intangible cultural heritage of the Republic of Croatia. On 7th February 2014 the Ministry of Culture issued a Decision, stating that *the art of reading, writing and printing of the Glagolitic script possesses attributes of an intangible cultural property*. Recognizing the importance of this decision for the future cultural strategy of the Republic of Croatia, the paper authoresses aim at researching the economic expedience of the Glagolitic script within and outside of creative industries, thus generating a problem discussion on the heritage script as a component of the emerging creative industries in the Republic of Croatia and bringing in their deliberations the simultaneous process of the protection of a cultural property and its consumption - in which the more frequent the consumption of an intangible cultural property is, the more protected it is - into close connection.

Protected cultural properties belonging to intangible heritage represent forms of cultural expression of particular significance in a certain area and their concentration i.e. dispersion bears out their historical rootedness, particularly in the traditional culture of intangible cultural heritage of high value or popular and traditional expressions that are significant from the historical, artistic, ethnographic, sociological, anthropological, linguistic or literary point of view (The Ministry of Culture of the Republic of Croatia⁹⁴). The database on the Register of cultural properties of the Republic of Croatia represents the main source of information on all intangible properties protected by the law. The Scheme no.1 represents the theoretical and empirical basis of the paper, in which functions of an (in)angible property - the Glagolitic script and a publisher as the mediator using the Glagolitic script as a cultural phenomenon so as to create a cultural product, are intertwined. In the Scheme no.1 the Glagolitic script has been regarded as a resource in the production of a future (publishing) product.

⁹³ The Glagolitic script is the first Slavic script, created by Constantine Cyril prior to him leaving on his mission to the Moravian Slavs, in 863 (Bratulić, 1995).

⁹⁴ <http://www.min-kulture.hr/default.aspx?id=3639> (accessed on 18th March 2014)

Scheme 1 (In)tangible cultural heritage as the conceptual basis in the publishing production⁹⁵



Source: authors

In terms of it being an intangible cultural property based on which publishers (and other partakers of creative industries) generate final products, the Glagolitic script has been perceived as an intangible cultural property generating in itself the conceptual potential for the (publishing) cultural production, as well as a symbol of "the Glagolitic cultural context" that has been enlisted as (in)tangible cultural heritage of the Republic of Croatia (the church of St. Lucia in Jurandvor, the Baška tablet and the like).

Activities of creative industries show a potential for the conversion of a cultural property (e.g. the Glagolitic script) into a cultural product (e.g. a book⁹⁶) intended for a final consumer, who popularizes cultural heritage (the Glagolitic script) through the consumption of such a product, which in the long term has the potential of being converted into a cultural property

⁹⁵The authoresses have drawn up the scheme following the Register of cultural properties(<http://www.min-kulture.hr/default.aspx?id=6212>) and the decision of the Ministry of Culture pursuant to which the art of reading, writing and printing of the Glagolitic script has been inscribed on the list of intangible cultural heritage of the Republic of Croatia.

⁹⁶<http://www.ljevak.hr/knjige/knjiga-610-az> (accessed on: 10th April 2014)

(e.g. a book as a future cultural property: Scheme no. 4). Hence, creative industries imply processes in which for instance the Glagolitic script may be, in the "hands" of a publisher transformed into a cultural product, and it in turn again into a cultural property spurred with the already protected cultural property.

This paper focuses on the pattern followed by a producer in the exploitation of a cultural property for the purpose of its protection. The consumption of cultural products, for which initial investments are minimal (or often even unnecessary), leads to economic expedience for all partakers involved in the process of creating and shaping of a cultural product based on the Glagolitic script. The authoresses imply various points of view within the Glagolitic cultural context through the production aspect of creative industries, which they set forth on the example of publishing activities.

2. Publishing as a creative industries sector

The cultural and creative sectors are a significant driver of growth and jobs in Europe, a key source of creativity and innovation, as well as contributing significantly to social cohesion and well-being (European Commission, Culture, 2009⁹⁷). Approaches taken with regard to defining cultural and creative industries differ, however two definitions given by two international institutions are often cited- UNESCO's definition of culture dated 2001 and that of the European Commission dated 2010. The UNESCO definition states that 'Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs' (UNESCO, 2001). The European Commission Green Paper (2010) defines the cultural and creative industries as follows:

Cultural industries are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have.

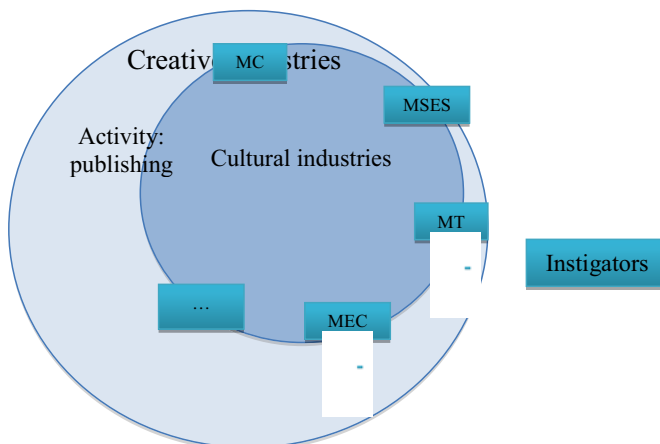
Creative industries are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.

Defining the creative industries sector presupposes having an insight into the nomenclature-based classification of all activities included in the sector. In the Republic of Croatia, those activities belonging to the (future) creative sector are for the time being dispersed in various categories and subcategories of all other activities. Experiences from other countries reveal that creative industries are associated with the knowledge economy and that new technologies, investments in ICT, researches, innovations, education and trainings are of great significance for their development (Bartolčić et al, 2013). Likewise, cultural industries include "those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (Fleming, 1999: 33).

⁹⁷ http://ec.europa.eu/culture/our-policy-development/eurostat-essnet-culture_en.htm (accessed on: 9th November 2013)

Despite their discernible usage in the creative industries sector, there is still no uniform classification of creative industries at the level of the EU or other large conglomerates. In Croatia, all the activities of the future creative industries sector are present, however only cultural activities have been integrated within the cultural sector⁹⁸ and organized under the Ministry of Culture, unlike all other creative activities, the classifications of which are not considered an integral part of creative industries. Hence, from the formal and legal point of view creative industries do not exist in the Republic of Croatia and the establishment thereof will substantially determine the future work of the creative sector, and thus also publishing as one of the activities which are implemented simultaneously in both cultural and creative industries and presuppose a synergetic cooperation of various competent authorities-instigators⁹⁹ for its efficient operation. It should however be borne in mind that the concept of creative industries is wider than the cultural one and that it comprises also those activities operating solely based on market valorisation (e.g. architecture, advertising, design, fashion and the like). Publishing companies operate in both sectors (both in the cultural and creative) and can devise its activities in cooperation with as many partakers in creative strategies (Scheme no. 2).

Scheme 2 Publishing activities in creative and cultural industries



Source: authors

For the purpose of the full comprehension of the Scheme no.2 it is important to note that, according to the current structure, the publisher represent a natural person or a legal entity initiating book publication, bears the costs of its publishing and is in charge of its production and distribution (NSK, 2014¹⁰⁰).

Bartolčić et al (2013) believe that publishing is an industry no society can develop without and that it contributes to the preservation and development of a society's culture, ensures information sharing, enables the development of democracy in the society, etc. Although the creative industries sector, in which publishing holds a position already due to its belonging to

⁹⁸<http://www.min-kulture.hr/default.aspx?id=5> (accessed on: 2nd April 2014)

⁹⁹ In this paper, the term "instigators" refers to competent authorities inviting tenders for the instigation of publishing activities (MC – Ministry of Culture, MSES - Ministry of Science, Education and Sports, MT – Ministry of Tourism, MEC – Ministry of Entrepreneurship and Crafts)

¹⁰⁰<http://www.nsk.hr/isbn/>

creative industries, is not legally regulated and structured in the Republic of Croatia, this paper discusses publishing as a component of creative industries and its role in the creation and exploitation of cultural heritage aimed at creating a cultural product.

In the classification of activities belonging to creative activities, publishing is found among activities utilizing the cultural capital (of a community, society, and nation) and is therefore entitled to *subsidies* (granted by political, economic and cultural decision-makers), however it at the same time generates manufacturing *profit*. In other words, although the publisher is, in the conduction of its business, driven by profit, it at the same time – due to its social and cultural responsibility- also relies on the system of incentives and subsidies. Incentives referring to cultural and creative industries are awarded by European and world instigators (EU strategy 2013-2020, the UNESCO, etc.), national (MC, MSES, MEC, MT) and regional and local fosterers (cities, county and various associations).

Publishing is a sector which is almost forced to develop both sorts of activities, i.e. the production of a cultural product which is prompted/ evaluated in two different ways: a) by institutions of the social community, b) on the market (through sales).

Subsidies and incentives awarded for creative (cultural) industries foster the production and promotion of the (publishing) cultural product as well. The production is fostered through the system of various subsidies and incentives¹⁰¹, and promotion through the organization of various events (e.g. Book Festival, Culturenet programme of Croatian books' translation¹⁰²) and system of awards (e.g. Iso Velikanović Award¹⁰³). In both cases a publisher relies in the cultural production, while developing the initial idea for a publishing product, on cultural heritage. It follows from the aforementioned that a publisher, by uniting literature production which is based on cultural heritage, obtains a financial, marketing and social benefit. Pursuant to the Decision of the Ministry of Culture dated 7th February 2014, the Glagolitic script is an intangible cultural property whose production potential is still unexplored and untapped.

The future of creative industries will largely rely on the ability to monitor its development and evaluate the efficiency in constructing a creative product. The first prerequisite to be ensured is the formation of a statistical and methodological groundwork that would conform to related nomenclatures in the EU¹⁰⁴. This would ensure that the development of creative industries is strategically guided, and thus also the assessment of its effect upon the publishing industry in the Republic of Croatia, economy in general, as well as the culture of the community which is related with the publishing sector in the closest possible manner (through textbooks, monographs and other publications in which the memory of the whole society is preserved/bequeathed/ evaluated).

2.1. Statistical nomenclatures in the publishing sector

Statistical monitoring of creative and cultural industries is aggravated or in certain countries even impossible (for instance Croatia) due to the absence of a uniform statistical nomenclature. The absence of a statistical nomenclature can be grounded in the fact that creative industries is an emerging sector and that there is no solid legal framework behind it.

¹⁰¹ Overview of incentives for books for 2013: <http://www.min-kulture.hr/userdocsimages/Odobreni%20programi%20u%202013.%20godini/potpورا%20izdavanju%20knjiga%20u%2031.07.2013.pdf> (accessed on: 4th April 2014)

¹⁰² Full list of events cofinanced by the Ministry of Culture related to the book and publishing sector: http://www.min-kulture.hr/userdocsimages/Odobreni%20programi%20u%202013.%20godini/Književne%20manifestacije%202013_odobreno%2018.03.2013..pdf (accessed on: 4th April 2014)

¹⁰³ <http://www.min-kulture.hr/default.aspx?id=194>

¹⁰⁴ which are also being developed (Report of the ESS Culture 2012, 133).

Initiatives of statistics organizations (Eurostat and ESS¹⁰⁵) show a tendency towards the creation of parameters of cultural/creative industries and deliberations on a future legal structure by means of which four practices of EU countries currently used in defining key concepts in this domain would be unified (Tomašević, 2013). The economic definition rests on a clear legal precept which assumes on the other hand the theoretical and practical mastery and understanding of the phenomenon under discussion. It is assumed that future unified definitions will be discussed within economic practices. They represent, as already noted, prerequisites for a statistical comparison at European and world level. In the Republic of Croatia, statistical data related to the book and publishing may be obtained using nomenclatures currently in force (National Classification of Activities, NKD 2007) and all inconsistencies arising from statistical analyses of the publishing industry are burdened by non-unified classifications of cultural and creative activities. Publishers themselves believe (Bartolčić et al, 2013) the National Classification of Activities (NKD) to be somewhat misleading for researchers not having first-hand experience and knowledge on how it functions, since a number of publishers have been registered under a code that does not provide accurate information on a company's nature.

Tomašević (2013) notes that systems of constructed and unified nomenclatures represent at the same time the basis for corrective and emergency measures and an argument in the planning of the future of both publishing and the whole sector of cultural and creative industries.

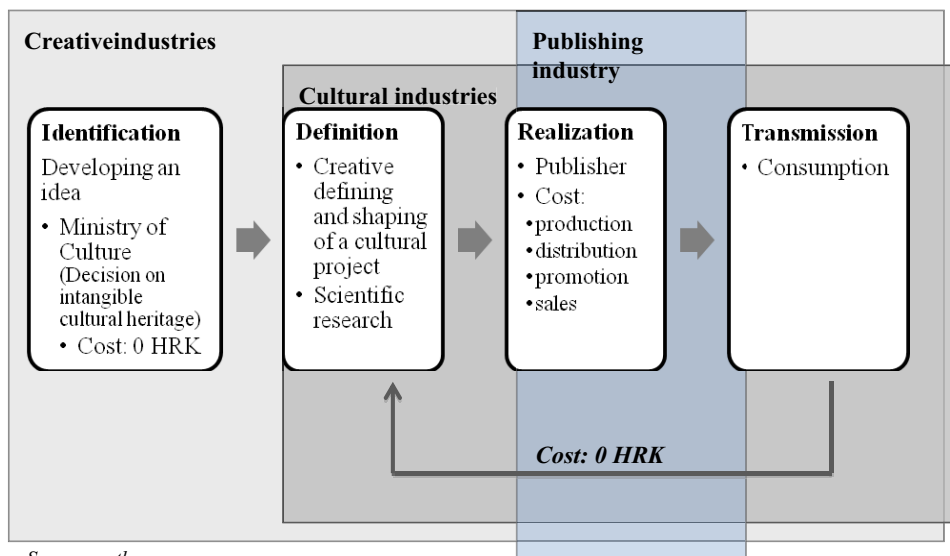
3. Creation of a cultural product through publishing

Discussing a cultural product necessarily includes deliberation about production within cultural and creative industries. According to KEA, 2006, in: Švob-Đokić et al, 2008: 58, "cultural/creative industries involve the production of cultural properties (film, video, book and other products of the publishing industry, music products, etc.), new information and knowledge reproduced through the utilisation of new (communication) technologies." It should be noted that a publishing cultural product possesses a significant feature which, in addition to its tangible value, holds an intangible value as well, primarily discernible in its distinct effect on the society. One of the ways in which a publisher influences a society is the popularisation of cultural heritage through its consumption i.e. "consumption" of publishing products. In its strategies (2011), the Ministry of Culture stated that utilising cultural heritage may generate profits, a part of which is reinvested into its protection, thus contributing to the sustainability of cultural heritage and simultaneously enabling addition financing from sources other than budget.

Economic utilisation of cultural heritage affects the raise of the awareness and understanding of its importance to the preservation of cultural identity, community and social cohesion. In this regard, cultural heritage is observed seen through two forms: cultural tourism and entrepreneurship based on cultural heritage. The Decision of the Ministry of Culture further states that "management of production and reestablishment of a cultural property through its consumption should encourage the participation of the community and groups inheriting a property in the identifying, defining, realization and transmission of a property." The said has been taken into consideration by the authoresses of this paper in the drawing up of Scheme no. 3, which illustrates the flow of production exploitation of a cultural property in the function of its protection. The scheme is designed using the example of a publishing company.

¹⁰⁵European Statistical System

Scheme 3 Production exploitation of cultural properties aimed at its protection set forth on the example of a publishing company



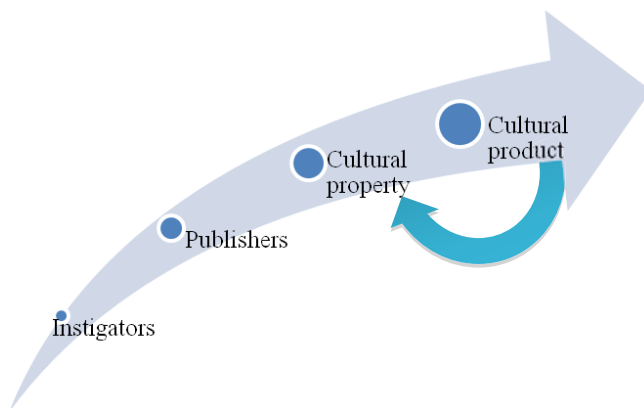
As partakers in cultural industries, publishing companies define their cultural projects, run them through the production of publishing products and take care of their distribution as a prerequisite for consumption. Unlike some other products, a publishing cultural product manages to receive subsidies from instigators (MC, MSES, MT, etc.). Instigators' subsidies are directly related to subsidies for the promotion of culture (tenders for subsidies to publishers in books' releasing), but also to promotional activities affecting books' distribution, marketing and sales. Although the publisher receives subsidies for the production of cultural products, it can autonomously dispose of the profit generated from a realized cultural product. Taking into account the role of the publisher in a social - cultural context, the said synergy of instigators and publishers results in a very specific production and business circle in which production exploitation of a cultural property is utilised for the purpose of its protection. Cultural identities without their "consumers" disappear sooner or later, while their frequent consumption leads to the reestablishment of cultural resources. The authoresses of this paper observe the economic expedience of the Glagolitic script through its protection in terms of publishing.

3.1. Protection and exploitation of the Glagolitic script through publishing activities

The Glagolitic script as a cultural property is to be researched and creatively transformed into a publishing cultural product. As noted in the Scheme no.3, the consumption of cultural properties itself reflects the culture and leads to a twofold expedience for a publisher. The publisher achieves the first one by generating profit through the consumption of a cultural product (a part of profits is obtained from fosterers for the creation of a cultural product and the rest from the sales of the produced cultural product). The second expedience the publisher obtains is long-term and is reflected on the creation of the publisher's image with the

possibility of its cultural product being transformed into a cultural property through a long-term consumption thereof (Scheme no. 4).

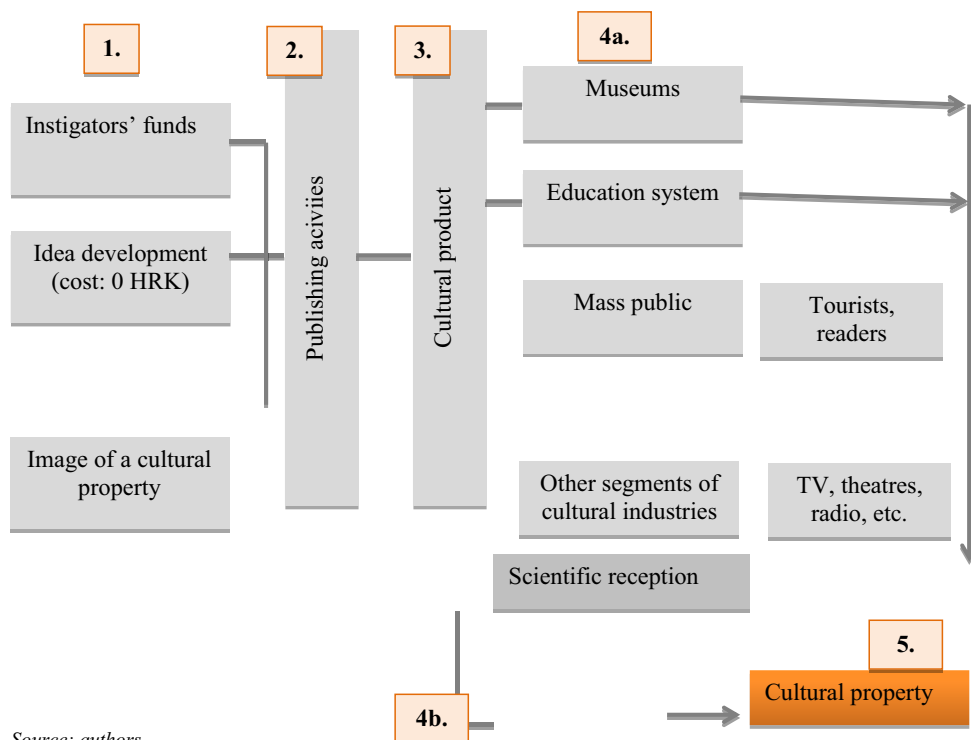
Scheme 4 Process of cultural product creation based on publishing activities



Source: authors

If applied on the Scheme no.4, the creation of a cultural product based on the Glagolitic script as an intangible cultural property within the framework of publishing activities would suggest that the publisher addresses its instigators on the open tender and submits a cultural product shaped based on the Glagolitic script as a heritage script. Should such a publishing product take hold (through the sufficient circulation and notable public and scientific reception), so would its frequent consumption be ensured and in turn prerequisites for the cultural product's transformation into a cultural property created. However, it should be taken into account that the creation of a cultural product based on the Glagolitic script should be customized to the segment (of consumers) being approached. The publisher shall then, depending on the chosen segment of *performance* (production, distribution, marketing and sales), customize the cultural product. Although the Glagolitic script is both an intangible and tangible cultural property and can be - depending on a publisher's emphasizing of the first, second or both of these two features thereof - managed differently, which at the same time suggests various forms of its exploitation, it is crucial for publishers to set the book as the imperative within which *the living culture does not disappear, that is the cultural consumption (of a publishing cultural product) revives and expands the national culture and its cultural identity*. The Scheme no. 5 illustrates in detail the exploitation of the book as a cultural product based on the Glagolitic heritage- an example of a protected intangible cultural heritage of the Republic of Croatia.

Scheme 5 Exploitation of the book as a cultural product based on the Glagolitic heritage



Source: authors

From the economic point of view, the conceptual potential of the Glagolitic script contained at the source of a new cultural product is a value for which no costs have to be borne. As any other cultural property so is the Glagolitic script also available for everyone's use and a production of such a publishing cultural product based on the Glagolitic script shows economic expedience already in the first step of publishing activities – in the (non-)financing of a product's development idea. A publisher at the same time receives funds from an instigator for the production of a cultural product inspired by a cultural property and takes up all benefits the cultural property carries in its image. The second step includes all other publishing costs commonly borne by the publisher (for instance editorial and author royalties, graphic and visual design, language editing, proofreading, reviewer's honorarium, printing costs, etc.) and the third step the publishing production of the product itself. The latter step implies the necessity of a nomenclature-based separation of all significant features of publishing activities necessary for the production of a cultural product and it is at the same time significant in recording the distributions of a cultural product, its consumption place i.e. market valorisation. The next step (4a) includes, along with the market valuation, the public reception (educational system, museums and other cultural segments of cultural industries). Shall the publisher receive a notable market and public reception, their publishing product will experience scientific reception (4b) as well, which in the long-term leads to designating that publishing cultural product as a new cultural property (step 5).

4. Discussion

The global society increasingly economizes with cultural diversities. Cultural diversities can be effectively recognized upon the examination of the registers of tangible and intangible heritage. In the Republic of Croatia, the Glagolitic cultural context is inscribed into tangible and intangible cultural heritage. Through the inclusion of the art of reading, writing and printing of the Glagolitic script into intangible cultural heritage (MC, 07.02.2014) the Glagolitic script has become an attractive economic conceptual source in matter and manner. In this sense, publishing is brought into the focus of attention, particularly if taken into account that it represents the manufacturing potential of an emerging sector - the creative industries sector.

Inconsistencies in the creative industries sector arise precisely from the fact that creative industries are an emerging sector. It is therefore marked by unsystematic statistical nomenclature, overlapping in the categorization and enumeration of finished products regardless of whether products are categorized by the criterion of their pertaining to a certain production branch or by the profit gained through sales turnover. Publishing, as well as other future branches of the creative industries sector is facing the challenge of organizing and adapting its activities to this emerging sector, within which there is space and interest for the exploitation of cultural heritage. This is supported by the current standpoint taken by the competent authority with regard to needs for the fostering of sustainable development of intangible cultural heritage¹⁰⁶. Another issue publishing nomenclatures face is the absence of national working groups (bodies) that would deal with issues of national (Croatian) culture, examine nomenclatures and devise measurement customized for the need of cultural/creative industries, i.e. gather more detailed data on cultural/creative industries with the purpose of a review and clearer systematisation of the data.

Economic expedience achieved through the consumption of the Glagolitic script as a cultural property in the production of a publishing product includes a number of benefits for the publisher. In addition to getting an opportunity to partake in foresters' tenders for the creation of cultural products inspired by a cultural property, the publisher, when producing these products, generates a positive image of a cultural property which it incorporates into a product and it does not bear any costs for the development of an idea. In addition, when distributing and promoting its cultural product, the publisher receives stimuli from the wider social community. On the other hand, the usage of a cultural property for publishing purposes results in the creation of a cultural product that may become, in the long term, a cultural property and the process of a cultural product creation itself can, based on the same protected cultural property alone, begin anew and hence contribute to the economic expedience of publishing activities.

¹⁰⁶ Arguments laid down in the said document (Ministry of Culture, 2011) include, among other: equal inclusion of representatives of all levels and sectors (state and competent institutions, museums, non-profit organisations, associations, local government and local community) in the planning of utilising intangible heritage for the purpose of its preservation; inclusion of intangible heritage into new business practices (particularly opportunities provided by the electronic and Internet environment), which would ensure a better perceptibility of intangible heritage and prompt the younger generation, upon which the transmission and preservation of that heritage depends.

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