

Godišnji skup Hrvatskog etnološkog društva (Sinj, 18.-20.10.2023.)

PANEL IZLAGANJA: Naila Ceribašić, Joško Čaleta i Tanja Halužan

### **Su-stvaranje diskografske baštine: entuzijasti, etnomuzikolozi i institucije**

Istraživanje u tijeku posvećeno diskografskoj industriji u Hrvatskoj od 1927. do kraja 1950-ih prvom je primjerom znanstvenog projekta na temu za koju su različite subdiscipline domaće znanosti o glazbi prethodno bile nezainteresirane. Istraživanje snimljene glazbe namijenjene tržištu nije se uklapalo (odnosno i nadalje se na uklapa) u standardne ontološke, epistemološke i aksiološke zasade s jedne strane etnomuzikologije, a s druge muzikologije, dok studij popularne glazbe u domaćoj sredini institucionalno i ne postoji. Tim više su se projektni suradnici (profesionalni etnomuzikolozi i muzikolozi) nadovezali na rad poklonika rane diskografije, tj. entuzijasta kolekcionara, čuvara, promicatelja, neakademske kustosa i istraživača diskografske baštine (katkad sve to spojeno u istoj osobi), opetovano potvrđivali njihovu važnost, a i uključili ih kao su-stvaratelje novoga znanja u okviru projekta. Što se tiče njihove važnosti, treba reći da bi bez njihovih zbirki i njihovih javno dostupnih digitalnih presnimki bilo gotovo pa nemoguće provesti više sastavnica projekta. To znači i da digitalna dostupnost primarne građe, što su ostvarili pojedinci entuzijasti neusporedivo više nego li institucije, također čini jedan od preduvjeta istraživanja, povrh pozicioniranja u odnosu na istraživačke kanone u jednoj i drugoj subdisciplini znanosti o glazbi.

Namjera je ovoga panela ocrtati tu novu skupinu (etno)muzikoloških suradnika i propitati implikacije uspostavljenih odnosa u kontekstu današnje opće (i lokalne i globalne) etnomuzikološke naklonosti prema su-stvarateljskim (kolaborativnim) pristupima. Prvo će izlaganje predložiti stanje institucionalnih i privatnih zbirki diskografskih izdanja iz razmatranog razdoblja u Hrvatskoj, propitujući i zašto institucije ishode kao inertne u odnosu na hiperaktivne pojedince. Drugo će se koncentrirati na zbirku Damira Tončića u Državnom arhivu u Splitu, naročito na pitanja kako ona reflektira glazbene i ine preferencije samog njezinog stvaratelja, ali i sredine i vremena, odnosno društvenih okolnosti u kojima je nastajala, te što Tončićev primjer govori o specifičnom kolekcionarskom porivu. Treće će izlaganje tematizirati prijepore istraživačke suradnje entuzijasta istraživača i profesionalnih etnomuzikologa.



## **Co-creating the heritage of commercial sound recordings: enthusiasts, ethnomusicologists and institutions**

The ongoing research dedicated to the recording industry in Croatia from 1927 to the end of the 1950s represents the first example of a scholarly project on a topic in which the various sub-disciplines of domestic music scholarship have so far been uninterested. The research of recorded music intended for the market did not fit (and to a large extent still does not fit) into the standard ontological, epistemological and axiological foundations of ethnomusicology on the one hand, and musicology on the other, while the study of popular music has locally remained uninstitutionalized. Therefore, the project collaborators (professional ethnomusicologists and musicologists) followed even more closely the path of devotees of early commercial recordings, i.e., enthusiastic collectors, custodians, promoters, non-academic curators and researchers of the heritage of commercial recordings (sometimes all these combined in the same person), repeatedly confirmed their importance, and included them as co-creators of new knowledge within the project. Regarding their importance, it should be pointed out that without their collections and their publicly available digitized original recordings, it would be almost impossible to implement several components of the project. This also means that the digital availability of primary material, which was incomparably more achieved by individual enthusiasts than institutions, is also one of the prerequisites of the project, along with its positioning in relation to research canons in one or another sub-discipline of music scholarship.

The intention of this panel is to outline this new group of (ethno)musicological collaborators, and to examine the implications of established relationships in the context of today's general (both local and global) ethnomusicological confidence in co-creative (collaborative) approaches. The first paper will present the state of institutional and private collections of gramophone records from the concerned period in Croatia, questioning why institutions appear as inert compared to hyperactive individuals. The second one will concentrate on Damir Tončić's collection stored in the State Archives in Split, especially the issue of how it reflects the musical and other preferences of its creator, but also the environment and time, i.e., the social circumstances in which it was created, and what Tončić's example says about a specific collectors' urge. The third paper will



focus on the controversies of research collaboration between do-it-yourself researchers and professional ethnomusicologists.

## IZLAGANJA

### 1) TANJA HALUŽAN:

#### **Mjesto institucionalnih i privatnih zbirki šelak gramofonskih ploča u istraživanjima rane diskografske industrije u Hrvatskoj: ishodišta, prožimanja, prijepori i refleksije**

Metodološko uporište istraživanju rane diskografske industrije u Hrvatskoj u okviru dotičnog znanstvenog projekta je, kao što je to inicijalno i planirano, uvelike počivalo na arhivskom radu. To je, prije svega, značilo pronalazak i analizu relevantne građe sačuvane u javno dostupnim arhivima. No, osim što se vrlo brzo pokazalo da je fond gramofonskih ploča u produkciji domaćih diskografskih tvrtki Edison Bell Penkala, Elektroton i Jugoton iznimno razasut, razvidnim je postalo i kako institucionalne zbirke reflektiraju niz manjkavosti u pohranjivanju i očuvanju diskografskih izdanja proučavanog razdoblja, te time dodatno apostrofiraju važnost entuzijastičnih pojedinaca u tom procesu. I dok su s jedne strane današnje glavne institucionalne zbirke u Hrvatskoj nastale upravo preuzimanjem privatnih zbirki zaslužnih kolekcionara (poput primjerice zbirke Damira Tončića pohranjene u Državnom arhivu u Splitu koja će biti detaljno predstavljena u okviru ovog panela), s druge strane one koje su još uvijek u posjedu kolekcionara omogućuju vrijedan komplementaran izvor podataka. Štoviše, ono čime privatne zbirke nesumnjivo nadilaze one institucionalne jest njihova dostupnost: dijeljenjem (vlastitih) digitalnih presnimki putem internetskih platformi poput YouTubea, kolekcionari čine javno dostupnim neizmjeran zvučni fond svima onima s internetskom vezom, doprinoseći na taj način u prvom redu (re)interpretaciji ovog dijela zvučne baštine. Ovo će izlaganje stoga, osim prikaza stanja ovih dviju skupina zbirki diskografskih izdanja i njihovih razlika koje se prije svega očituju u sustavnosti, ažurnosti i dostupnosti, propitati njihove međusobne odnose te ukazati na točke prožimanja i prijepora, a slijedom toga i refleksije u današnjoj kulturnoj i glazbenoj praksi.



## **The place of institutional and private collections of shellac gramophone records in the research of the early record industry in Croatia: origins, permeations, disagreements and reflections**

The methodological basis for the research on early record industry in Croatia within the respective scholarly project was, as initially planned, largely based on archival work. This, first of all, meant finding and analyzing relevant material preserved in publicly available archives. However, apart from the fact that the collection of gramophone records produced by domestic record companies Edison Bell Penkala, Elektroton and Jugoton was extremely scattered, it became clear that institutional collections reflect a number of shortcomings regarding the storage and preservation of records from the studied period, and thus additionally accentuate the importance of enthusiastic individuals in the process. While on the one hand, today's major institutional collections in Croatia were created precisely by taking over the private collections of distinguished collectors (like, for example, Damir Tončić's collection stored in the State Archives in Split, which will be presented in detail in this panel), on the other hand, the collections which are still in the collectors' possession provide a valuable complementary source of data. Moreover, what undoubtedly makes them surpass the institutional ones is their accessibility: by sharing (their own) digital recordings via online platforms such as YouTube, collectors make an immense sound pool publicly available to all those with an Internet connection, thus contributing in the first place to the (re)interpretation of this part of sound heritage. Therefore, in addition to presenting the state of these two groups of collections of gramophone records and their differences, manifested primarily in how systematic, up-to-date and available they are, this presentation will examine their mutual relations and highlight the points of permeations and disagreements, and consequently reflections in today's cultural and musical practice.

### **2) JOŠKO ČALETA**

#### **Zbirka gramofonskih ploča Damira Tončića u Državnom arhivu u Splitu**

Cilj izlaganja je predstaviti značajnu zbirku gramofonskih ploča Splitsanina Damira Tončića koja je pohranjena u Državnom arhivu u Splitu. Damir Tončić (pl. Sorinjski) godinama je prikupljao gramofone i stvarao zbirku gramofonskih ploča iz tri različita



tehnološka razdoblja: više od tisuću primjeraka šelak gramofonskih ploča na 78 okr. u min. iz akustičnog razdoblja (1898–1925) i električnog razdoblja (1925–1960) te osamstotinjak vinilnih ploča na 33 i 45 okr. u min. iz razdoblja 1950–1995.

Damir Tončić je samo jedan od kolekcionara zahvaljujući kojima je sačuvan važan dio glazbene i izvedbene povijesti, naime sama snimljena glazba. Kao pasionirani kolekcionar nije propuštao prilike za nabavkom novih ploča, za što je utrošio nemale iznose, a sve u svrhu prikupljanja željene građe. Isto tako, komunicirao je s drugim istaknutim kolekcionarima i bio član raznih društava i udruga ljubitelja glazbe u Hrvatskoj, bivšoj Jugoslaviji i Italiji, pritom kontinuirano ukazujući na potrebu utemeljenja nacionalnog zvučnog arhiva. Njegovom smrću zbirka je dana na čuvanje Državnom arhivu u Splitu (zbirka fono gradiva HR DAST 627; voditeljica Vendi Ganza).

Tončićeva zbirka svjedoči o kulturnoj raznolikosti i ljudskoj kreativnosti kroz prizmu diskografske produkcije i recepcije tijekom 20. stoljeća te istovremeno pridonosi jačanju svijesti o diskografskim izdanjima kao važnom dijelu kulturne baštine. Osim toga, otvara i pitanja o prirodi kolekcionarstva: Što je to što potiče ljude poput Tončića da postanu kolekcionari? Što je tako privlačno u posjedovanju toliko mnogo ploča? Zašto ljudi skupljaju brojne predmete (u ovom slučaju gramofonske ploče) i brinu li što će se dogoditi nakon njihove smrti?

### **Collection of gramophone records of Damir Tončić in the State Archives in Split**

The aim of the paper is to present a significant collection of gramophone records collected by Damir Tončić, a native of Split, which is stored in the State Archives in Split. Damir Tončić (of the noble family Sorinjski) collected gramophones for years, along with gramophone records belonging to three different technological periods: more than a thousand copies of shellac gramophone records at 78 rpm from the acoustic period (1898–1925) and the electric period (1925–1960) and about 800 vinyl records at 33 and 45 rpm from the period 1950–1995.

Damir Tončić is just one of the collectors thanks to whom an important part of musical and performative history has been preserved, namely the recorded music itself. As a passionate collector, he did not miss opportunities to acquire new records, for which he spent considerable sums, all for the purpose of collecting the desired material. He also communicated with other prominent collectors and was a member of various societies



and associations of music lovers in Croatia, former Yugoslavia and Italy, while continuously pointing out the need to establish a national sound archive. After his death, the collection was handed over to the State Archives in Split (collection of phonographic materials HR DAST 627; curator Vendi Ganza).

Tončić's collection bears witness to cultural diversity and human creativity through the prism of production and reception of commercial recordings during the 20th century, and at the same time contributes to raising awareness about record releases as an important part of cultural heritage. In addition, it also raises questions about the nature of collecting: What is it that encourages people like Tončić to become collectors? What is so attractive in possessing so many records? Why do people collect numerous objects (in this case gramophone records) and do they worry about what will happen after they die?

### 3) NAILA CERIBAŠIĆ

#### **Su-stvaranje znanja o diskografskim izdanjima: suradnja i prijepori suradnje**

Suradnja s entuzijastima istraživačima – tj. *do-it-yourself* (DIY) istraživačima – diskografske industrije kao novom skupinom etnomuzikoloških suradnika je u bitnome drukčijeg karaktera i donosi drukčije izazove nego li je to u slučaju klasičnih etnomuzikoloških terenskih suradnika (nositelja određene lokalne tradicije). Usprkos snažne i dugovječne identifikacije s predmetom istraživanja, on je izvan samih DIY istraživača, podjednako kao i etnomuzikologa. No razliku čini širi kontekst same istraživačke strasti, to da su DIY istraživači najčešće ujedno i kolekcionari, arhivisti, kustosi, tonmajstori koji digitaliziraju zapise, su-stvaratelji digitalnih repozitorija i sl.; dakle, tako svestrano uključeni u proizvodnju diskografske baštine da se može reći da nalikuju klasičnim etnomuzikološkim terenskim suradnicima. Etnomuzikolozi su pak novopridošlice bez navedenih dodatnih umijeća i aktivnosti. Njihove akademske kvalifikacije ne mogu nadoknaditi taj “manjak”. Riječ je i o različitim krajnjim ciljevima: za DIY istraživače je to rast interesa i podizanje svijesti u javnosti (uključujući napose i državne te vodeće kulturne i znanstvene institucije) o vrijednosti diskografske baštine, što je dio njih odavno već konkretizirao i zahtjevom za utemeljenom nacionalnog zvučnog arhiva; ciljevi projekta o kojemu je ovdje riječ su pak skromniji, no svakako usmjereni na razumijevanje diskografske industrije u kulturnom i društvenom kontekstu, što DIY



istraživačima i nije odveć bitno. Još i važnije, ako se izuzme sama diskografija (u užem značenju sustavnog i cjelovitog skupa osnovnih podataka o pločama i snimaka) triju zagrebačkih tvrtki, koja jest izrađena u okviru projekta, i ako se izuzmu same (pre)snimke u mjeri u kojoj jesu dostupne, najveći dio preostale građe čine tek krhotine podataka koje treba valjano povezati kako bi se došlo do (koliko je moguće) pouzdanog specifičnog zaključka, iz takvih gradilo one općenitije, itd. Transparentnost procesa saznavanja pokazuje se upravo neizostavnom, no malokoji entuzijast istraživač joj pridaje pozornost. Prijepori suradnje na tom novom istraživačkom polju bit će potkrijepljeni primjerima, žargonski rečeno, *rekla-kazala* i *bla-bla* tumačenja, oba u kontekstu digitalne demokratizacije znanja koja je ovdje nesumnjivo na djelu.

### **Co-creation of knowledge about commercial sound recordings: collaboration and controversies of collaboration**

Collaboration with do-it-yourself (DIY) researchers of the recording industry as a new group of ethnomusicological collaborators is of a different character and brings different challenges than in the case of classical ethnomusicological field collaborators (bearers of a certain local tradition). Despite a strong and long-standing identification with the research subject, the latter is outside the DIY researchers themselves, similarly to the case of ethnomusicologists. But what makes the difference is the wider context of their research passion, the fact that DIY researchers are often also collectors, archivists, curators, sound engineers who digitize records, co-creators of digital repositories, etc.; they are so comprehensively involved in the production of recorded music heritage that they can be said to resemble classical ethnomusicological field collaborators. Ethnomusicologists, on the other hand, are newcomers without the aforementioned additional skills and activities. Their academic qualifications cannot compensate for this “deficiency”. The difference also refers to different ultimate goals: for DIY researchers, it is the growth of interest and the raising of public awareness (including especially the state and leading cultural and scholarly institutions) about the value of the heritage of commercial sound recordings, which some of them have long ago made concrete by requesting the establishment of a national sound archive; the goals of the project in question are more modest, but certainly aimed at understanding the recording industry in its cultural and social context, which is not too pertinent for DIY researchers. Even more important, if we exclude the discography (in the sense of a systematic and complete set



of basic data about records and recordings) of three Zagreb-based companies, which was realized within the project, and if we also exclude the (re)recordings themselves (as far as they are available), the largest part of the remaining material consists only of fragments of data that need to be properly connected in order to reach a certain specific (as accurate as possible) conclusion, from such to build more general ones, etc. The transparency of the learning process has proven to be indispensable, but DIY researchers usually pay little attention to it. The controversies of collaboration in this new field of research will be exemplified by a kind of *hearsay* and *blah-blah* interpretations, both of which occur in the context of the digital democratization of knowledge that is undoubtedly at work here.

