

COMMUNICATION PROCESS OF CREATING REGIONAL MUSIC INDUSTRY (Case study: former Yugoslavia)

KOMUNIKACIJSKI PROCESI STVARANJA REGIONALNE GLAZBENE INDUSTRIJE (Studija slučaja: bivša Jugoslavija)

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Abstract

The article deals with the history of recording industry organization in Yugoslavia. The author summarizes the Yugoslavian experience, in retrospect, the development of audio-record industry and pop music during the period of socialism. He speaks about the reforming of the system of record companies. The analysis of reference material dedicated to the systematization of information in the history of rock music occupies a special place in the author's approach. The article covers the issues of reforming the regulatory framework of record industry infrastructure after the dissolution of Yugoslavia.

Sažetak

Članak se bavi poviješću glazbene industrije Jugoslaviji. Autor rezimira jugoslavenski iskustvo, u retrospektivi, razvoj audio-glazbene industrije i pop glazbu tijekom razdoblja socijalizma. Govori o reformi sustava izdavačkih kuća. Analiza referentnog materijala posvećenog sistematizaciji informacija u povijesti rock glazbe zauzima posebno mjesto u autorovom pristupu. Članak se bavi pitanjem reforme regulatornog okvira glazbene industrije nakon raspada Jugoslavije.

1. Introduction

At all times, the musical culture was a mirror of mood and state of mankind. Nowadays recording continues to be a critical factor in the formation of electronic culture and an integral part of the intangible cultural heritage of every country.

The music recording in Yugoslavia is a special, distinctive phenomenon in the social structure. Rare sound records keep to excite many people. Therefore, the question is to study the causes of formation and development of institutions in the system of recording of social communication in the second half of the XX century, when socialism was an important issue. Examining the history of popular music in the social communication of the former Yugoslavia includes the study into mainly national peculiarities of musical recordings. Among them there are works by Serbian authors – Duško Antonić, Danilo Štrbac, Petar Janjatović, Živko Ivković, Bogomir Mijatović, Dragan Pavlov, Dejan Šunjka, Alkesandar Žikić, Vladan Stanojević

and some other. All the data serve as theoretical and methodological basis for writing this article, the subject of which was the history of music recording in the system of mass communications in Yugoslavia throughout the period of socialism and the main trends of its transformation in the post-communist period.

2. The Basic Theory of Rare Sound Records

The term "collectibles" (latin "*collectio*" – gathering) means systematic collection of similar items. It is believed that this concept was first introduced more than 2000 years ago by Cicero. The famous orator named a collection of disparate subjects into one by this word. Academicians P. Alexandrov, A. Tikhonov, B. Pontecorvo, G. Flerov, B. Gnedenko are called among the famous Soviet record collectors. M. Peshkov, Y. Perepolkin, A. Belkova, G. Shilov, B. Vladimirskyj, Y. Saltanov and others were also influential collectors in the Soviet Union /1/. In almost all areas of human activity there are

collectors – people who are passionate about collecting various items. From a simple gathering collecting differs, it is study and systematization of materials /2/. Thus, the central task of collecting is finding specific substantive values to the discovery of new information. Collecting can act as a way of knowing the world. In some studies the causes of collecting is often limited by categories of Individual Psychology, which explains everything with such concepts as "tastes" or "interests" /3/. One of the most popular types of collectibles in the twentieth century is filophone (collectible items recording). The term "filophone" (*rare sound records & record collectors*) means collecting art, documentary and other recordings (on phonograph records, tape CD-ROM, etc.). The international Federation of amateur recording was founded in the early 1960s and those times may be considered as the foundation of filophone social and communicative phenomenon. Those people involved in filophone – collecting and systematization rare music tapes, vocal and other sound recordings considered to *filophone-men* (we've derived this term "a filophoneman" as there is no appropriate one to convey the meaning of this realia). The filophone refers to a particular type of leisure activity (hobby). Most foreign scholars consider offering hobby as five categories: collectibles, crafts, amateur, sports, various forms of art /4/. It should be noted that at the first glance the term "*Filophone*" is not identical or near the term "*Melomania*". The first one in a greater degree is placed on the search, storage and cataloging of music media, but the priorities of the second are rather creative features of authors and artists, as well as music works than particular carrier, which actually recorded musical information. Some researchers note that at various stages of the history of collecting a certain sociocultural motivation dominate, but in each case one of the motivations will always be crucial /5/.

Collectors LPs try to expand their ideas to the nature of musical information audiomatter, carefully examining each instance where you can find something new and special and exceptional (positive aspect). Collectors are respected not only for their own collection, but also for thorough knowledge of general problems in their chosen field. Some collectors want to get to the final point in the formation of the complete collection (figuratively speaking – material finals), for others the actual process of collecting is more interesting, ie active search. Having overcome the excitement of the collection, many collectors think not only about

finding a certain disc, but about the fate of all such collections, and compare it with other phonographic rarities. Quality of audio experience for the collector is only one of a number of safety criteria instance. Thus, for this category of collectors there is no difference between a form of a sound representation. According to V. Ilyin statements, collecting is a compensatory psychological function (sublimation) /6/, i.e. from the imaginary output to an interesting microcosm for a person themselves to a psychological relief from stress. Sometimes collecting music media can take some addictive forms, the most famous of which are "*vinylophilia*", "*audiophilia*" and some similar psychological dependence when a passion turns to obsession, the motive to collect became primary and dominant (negative aspect). Thus, it is not desirable (even dangerous) that collecting as a kind of unprofessional sociocultural activity will grow from recreational plane to dominant behavior. It is the hobby that requires a moderation. The main purpose of the filophone community is an intelligent, spiritual, human development, satisfaction of personal interest (located in different areas of music recording circles), self-education, and even creative self-expression. In native traditions the characteristic "music fan" means a passionate fan of music or singing and has rather a positive coloring. Some researchers state that in the past, music lovers were called those who were fond of music very passionately and selflessly, but in a very shallow way /7/. There is another term that often equates with the term "music lover". This is *audiophile man*. However this category correctly used for fans who are fond of supersound (priorities Hi-Fi or High-End technology rather than musical content or the content of the work). In the private collecting they distinguish democratic and elitist orientation. At the first step of collecting for filophones manovice the priority of items (LPs, CDs, etc.) in this collection is important, but not their value. Later collecting becomes selective, thematic, cataloged, systematic. On the one hand, collecting became a polimotive activity, which reflected the interests of the collector system, and the other – a collector has different ways of organizing their leisure activity. It should be emphasized that the main components of collectibles are always linked /8/. Collecting items of fonograph a person gradually changes from a connoisseur to a master, evolving aesthetic, communicative, creative, and deepens their artistic, historical, scientific knowledge. Collecting is peculiar to all segments of population. The social

status of a person plays a great role in the level of his\her filophone environment affects. With age, the social status of record collector, his educational background, financial capabilities change. Perhaps the adult collector LPs can afford "expensive" collection and also seek the opportunity to purchase rare specimens recording products. Collecting LPs and other items of filophone involves a systematic dialogue with like-minded people, exchanging of information, opinions, experiences, innovations, implications of their research. Therefore collectibles efficiently develop in hobby groups /9/. Thus, a hobby group is a specific form that differs from other social groups of its activity, its nature, originality interpersonal communication, democracy and voluntariness. The main purpose of the filophone communities is an intelligent, spiritual, human development, satisfaction of personal interest (located in different circles records areas), self-education, and even creative self-expression. The material storage is an important component of a phonogram, because phonogram without it can not exist. A form of recording (fixation) disco information can be of three basic types: optical (CD-ROMs), magnetic (CD and cassette audiotape) and electromechanical (gramophone). The most appropriate source of a playback information remains disco vinyl phonograph records. There are many definitions of the term "drive". In our case, the drive offers a round media music audio information, which is made of polyvinyl chloride, in fact, identical to the content concept "vinyl record" or "gramophone". In other cases, when we say something about the optical (digital) media music information another term is used namely – Compact Disc (CD).

A systematic collection of phonograms and audio as a displaying album of the same name is a library. Nowadays private collections of music and other audio material are called libraries. Personal libraries represent personal collections of music books, stored in a variety of physical and digital formats. Discography (from "drive" which is a generic name for tracks regardless of the medium, and "graphy ...") is a full list of sound recordings by a famous artist, usually musical, produced in different forms in the mass circulation combined into a single list with the sign of the name under which the record was distributed. A discography usually include those recordings that have been released in one form or another in the mass circulation on any media. If the list contains only the records selected by some narrower grounds within

the same name (for example, on the basis of an instrumental musician, singer, producer recording volume edition, the author of the text or music, belonging to the record labels, genre, etc.), it is named as a selected discography /10/. Recordings, issued under a certain label often fall into this category. An important feature of a discography is its sorting out. Usually recordings are sorted out by release date and their release/11/. Surely, it is for certain that studying discography will help minimize "white spots" in the history of recording. Let's consider the concept of "collection" as a systematic collection of homogeneous objects of scientific, historical, artistic and similar interest. Rock archives is a storage system, ordering and description of documentary material (including LPs, tape and video recordings, optical media, books, manuscripts, lyrics, notes, drafts, letters, paintings, clothing, photographic images and other attributes) relating to the development of pop and rock music in general and the formation of musical subcultures in the second half of the twentieth century. In the narrow sense the disco archive is a system of storing, organizing and describing only LPs, with all genres (material criterion). But disco archive broadly represents a storage system, ordering and description of documentary materials of all kinds relating to disco as a musical direction, disco as a way of entertainment (hobby) or a subculture, and disco product (genre and activity-sign). Thus, there are some grounds to include filophone, music lovers and collectors to certain types of disco communication with special typological characteristics. By the early 1970s of the last century it became clear that a tape player perfectly complemented vinyl disc and had the ability to play recorded material with little or no damage to its quality and durability. Therefore, in the domestic environment a vinyl player was not enough for music fans. The fact that vinyl disc left a handicap in the soul of audiophile. Actually recording subculture phenomenon is a specific social and communicative phenomenon that differs significantly from other mass phenomena in the sphere of entertainment – the purpose of the activity, its nature, originality interpersonal communication and voluntariness. In the USSR tape subculture developed in three areas – professional (official), semi (illegal) and amateur (leisure). During the 1980s, the Soviet Union there were studios for two purposes: 1) to record music by the musicians themselves or mainly by other authors, and partly – for other additional purposes (e.g., to record phonograms, greetings, etc.) actual-

ly performed at home (home tapes); 2) to record copies of musical works of authors on their official tape cassette or reel (so-called "second" and "third" copies as the "first" copy was considered the direct recording of phonograph records, and the second half of the 1990s – from the CD).

3. The Yugoslavian Rock Music on Soviet Records

«The Melody Firm» has reissued the works of Yugoslavian musicians, the originals of which were recorded in Yugoslavian labels as the firm had no license agreements to produce phonographic products. In 1976, the «The Melody Firm» presented a shellac record of vocal and instrumental group СЕМЕРОМОЛОДЫХ (С60-07165-6). In 1963, the Riga records factory was issued a gramophone record of Yugoslav pop ensemble СЕМЬМОЛОДЫХ in a simple white envelope, in which there were two tracks – «Когда пошел на Бембашу» and «Черные глаза у тебя, девушка». This ensemble was one of the first beat groups in Yugoslavia. The exact name of the group was SEDMORICA MLADIH (sometimes 7 MLADIH or СЕДМОРИЦАМЛАДИХ), and it was created on September 29, 1959, in Belgrade. They played folk-music in variety version and their own compositions in the style of pop-rock (It is better to name it Early Balkans Beat). The group was successfully recorded in the most of Yugoslavian labels, particularly in «ZKP RTLJ», «Jugoton», «PGP-RTB», «Jugodisk». At different times the band members were such Yugoslav musicians as Nebojša Dančević (piano, vocals), Milutin Vasović (guitar, vocals), Ljubiša Stošić (bass, vocals), Branislav Todorović (drums, vocals, 1959-78), Zarija Raković (trumpet, vocals), Ljubiša Milić (trombone, vocals), Vladislav Vasilčić (clarinet, tenor saxophone, vocals, 1959-63), Jova Radovanović (clarinet, tenor saxophone, vocals, 1963-91), Nebojša Kunić (drums, vocals, 1978-91).

It is interesting that the plate, the record similar to a disk that was released in the USSR in 1976, was not released by the Yugoslav labels, so sometimes, the record was included in the official discography of the band, and sometimes it was not. In the second half of the 1970s, some concerts were given in the Soviet Union, particularly in Kharkov. In addition to a very unique, full of humor, author's compositions, bright hits of LES HUMPHRY SINGERS, SWEET and some other stars sounded.

Officially, this band split up in May 1999. Speaking about other Yugoslav group interesting to Soviet music lover, we can mention Ансамбль Ангела Владковича ABC – ANGEL VLADKOVIĆ GROUP ABC. Unfortunately, we don't know the correct spelling of his name, because different sources use different versions: A. Vlatković, Angelo Vlatković, Angel Vlatković, A. Владкович, А. Влаткович, Ангел Владкович, Ангеловладкович. The reasons of this are unknown to us as encyclopedias and reference books cannot give the right answer. There is no information about this project. Therefore we have assembled the story of the group «bit by bit». Angelo Vlatkovich had a debut as a composer, having written the music for the short film «Kad Bi Ribe...» (1960). For the first time, the name ABC was used in 1963 on the album Perica Stojančić i KVINTET A-B-C – Lucia (PGP RTB, 1963), containing energetic compositions in the style «beat» and «rock 'n' roll». From 1963 to 1967, Angelo Vlatkovich worked as a professional high-end arranger with such musicians as Nada (Esperanza), Radmila Karaklajić, Ivana Nikolić, Ana Štefok, Vanja Stojković and participated in some other projects, sometimes acting as a composer. In the USSR, from 1971 to 1981, five records were released in various formats (one as an accompanying orchestra, one single and three full length). In total, we have four versions of different designs of records issued in the Soviet Union over the years. Maybe, more of them exist. Different factories that produced phonograph records used several variants of envelopes and names of this band – ABC, «Ансамбль Ангела Владковича ABC» and just «Эстрадный ансамбль ABC».

4. The Structure of Record Labels in the Second Half of the XX Century

«Jugoton» is the state recording and publishing company (both network and music store). This label was one of the largest recording companies in the former Yugoslavia. «Jugoton» was founded on July 10, 1947 in Zagreb (Socialist Republic of Croatia) in place of nationalized factory «Elektroton». In 1990, this company was reorganized and continued its activity in Croatia as the major label under the name «Croatia Records». In 1959, the firm «Jugoton» got its first competitor, Belgrade firm «PGP RTB» (It was later renamed to «PGP-RTS»). «PGP-RTB / PGP-RTS» («Produkcija Gramofonskih Ploča - Radio-Televizije Beograd»).

It was one of the biggest record companies in the former Yugoslavia (Socialist Republic of Serbia). The label was one of the branches of the national media group «Radio-Televizije Belgrade» /12/, and the only real competitor to the Croatian company «Jugoton» in the music publishing. Sometimes on envelopes of licensed discs issued by the company, the manufacturer was mentioned as «Yugoslavia ROTB». After the disintegration of Yugoslavia, the last letter in the new name of the company «PGP-RTS» changed, and the label got the name «Produkcija Gramofonskih Ploča - Radio-Televizije Srbije». The company was a part of the largest public broadcasting corporation in the Balkans «Radio-Televizije Srbije». This corporation has been the member of the European Broadcasting Union since 2001 /13/. Since then, the studio equipment and plants for the production of music media have been significantly upgraded and equipped with electronics to produce CDs. The third largest company in the former Yugoslavia, which was established in 1974, was «ZKP RTLJ / ZKP RTVS» («Založba kaset in plošč RTV Ljubljana» or «Založba kaset in plošč Radiotelevizije Ljubljana»). It was and still remains a leading publishing firm in Slovenia. «PGP-RTB», «ZKP RTLJ» is not a single firm, and represents the branch of the republican group «Radio-Televizija Ljubljana» /14/. The record products of the company «ZKP RTLJ» came out in the form of records and CD-cassettes in 1986 and carried the company's logo. In 1990, the company was privatized and renamed into «ZKP RTVS» («Založba kaset in plošč Radiotelevizije Slovenija»). Since then, it has been the leader in the liberal Slovenian market. «ZKP RTVS» is part of the broadcasting group «RTV Slovenija», whose General Director is Marko Fili /15/. Another record label from Belgrade is «Jugodisk» owned by Nikola Vujović. We should mention that in the history of Yugoslavia records there were two labels called «Jugodisk». The name of the label consists of two parts: «Jugo» - Yugoslavia and «Disk» - disk (record). The first label that had the name «Yugodisk» appeared in 1950, and it published 78 rpm records with Yugoslav folk music and folklore. Unfortunately, the history of the label is not well understood. But we have managed to find additional information. Some sources indicate that the second «Yugodisk» was created in 1974 in Serbia /16/. However, it should be clarified here that in Belgrade, the capital of Serbia and whole Yugoslavia, a record label «Beograd Disk» was set up in 1968, but for some reason

the first three releases were dated 1966 and 1967. Then, under the label «Beograd Disk» three formats of records were produced from 1968 to 1981 – LP, EP and singles /17/. «Beograd Disk» began its activity in the 1980s.

As a result of re-organization, the record company changed its name to «Jugodisk» in 1981 /18/. «Beograd Disk», as a record label, existed from 1968 to 1981, and was succeeded by «Yugodisk». Since 1981, the phonographic production of a «new» «Jugodisk» has been published in two formats - vinyl records and cassette tapes, CDs, and contained the records of Yugoslav artists of various styles: folk music, pop and rock music. As well as other record companies that were Yugoslavia competitors in the international music market, «Jugodisk» had a license to record and release records of foreign performers. Since 1992, the company has stopped the production of vinyl products by switching over to the production of CD-drives. In 2003, the company was bought by a manager in the sphere of show business Nenad Kapor, and since then the label has been acting as a joint-stock company «Jugodisk AD». «Diskoton» (full name «Diskoton production of CDs, Sarajevo») was a record label in Sarajevo (Bosnia and Herzegovina), established in 1973. By this time, the decentralisation was very widespread in Yugoslavia. Each of the former republics of Yugoslavia would have something very «own» at the regional level. So it was in the sphere of recording. Precisely in such circumstances, «Music Radio Television Sarajevo» publishing house established this record company. In 1992, there was a war in Bosnia and Herzegovina, and there was a fight in the building that was a studio and audio-video library of «Diskoton», so this building was completely destroyed by fire. This was the reason of disappearance of most part of the original master tapes with recordings /19/. As a result, the company «Diskoton» ceased to exist due to the destruction of archived master tapes, except those few that were released and issued by the label «Diskoton» at the beginning of the 1990s on CDs. Vinyl and cassette recordings were released under the brand name of «Sarajevo Disk» label. They used to produce the records of Yugoslav pop and folk artists from 1979 to 1989. The highest circulation was 50000 copies. Record label «Suzy» (in Croatian it has a name «Suzy produkcija gramofonskih ploča») is situated in Zagreb, Croatia. The company was formed in 1972. During the 1990s, after the abandonment of socialist objectives and the disin-

tegration of Yugoslavia, this record company was transformed into a limited liability company «SUZY d.o.o.»(LLC).

However, in contrast to such strong competitors as «Jugoton» and «PGP-RTB», which at that time were renamed to «Croatia Records» and «PGP-RTS», «Suzi» continued to work under the same name. During the first decade of the 2000s in collaboration with other contemporary Croatian record labels under the same brand name, some rather unique records were reissued. This company also interests us because of the fact that it worked with pop and rock musicians of the former Yugoslavia, from different regions of the country. Today the label is actively remastering old records, releasing them in the form of CDs, and continues to record Croatian artists and artists from other countries - the republics of the ex-Yugoslavia /20/.«Menart Records» is practically new full-fledged record label, which has partnership with record companies in Croatia and Serbia. This label has appeared in the Balkan region since the mid-1990s. Despite the difficult social and political conditions, it became widely spread across Yugoslavia. In 1994, its office was opened in Slovenia - «Menart Slovenia», in 1997 - a similar office began its activity in Croatia under the name «Menart Croatia». Thus, by the second half of the 1990s, «Menart Records», as the official distributor of «Sony BMG Music Entertainment», obtained exclusive rights to the licensed activity in the sphere of musical production in Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Kosovo, Montenegro and Albania.As an internal label, «Menart» was formed in Slovenia as a company of which major activity was the sale of licensed products with pop music records. The main music styles of the company are pop, rock, folk, rap and electro music. The headquarters of the company is located in Ljubljana. «Menart» didn't produce vinyl discs, and initially was focused on CD and DVD market of ex-Yugoslavia.By the beginning of the new millennium, «Menart Records» has reached the top of Slovenian music industry. In 2008, the label opened its website «mZone.si» /21/, which proposes Slovenian people and foreign users of the resource to «download» music artists from Slovenia. In Croatia, «Menart Records» had the status of the top label. In addition, «Menart Records» supported various interesting projects outside the former Yugoslavia.

Thus, in the former Yugoslavia by the mid-1990s, there were eight companies that produced records:

«Jugoton / Croatia Records», «PGP-RTB / PGP-RTS», «Komuna», «ZKP RTLJ / ZKP RTVS», «Jugodisk», «Diskoton», «Suzy» and «Menart Records».Brand «Helidon» was not a full-fledged record label. It was the name of the music department of the Slovenian publishing house «Založba Obzorja Maribor», founded in 1950, where the first Slovenian records were released in 1960. Vinyl discs produced under this brand name were based on technological Croatian label «Suzi». By the 1980s, the Yugoslav phonographic market received tape cassettes with the records of its own production. In the 1990s, the Slovenian brand «Helidon» began to produce CDs. In 1987, a Serbian record-label «Komuna» was founded in Belgrade. At first, it manufactured and released vinyl records. Since 1994, before the war, the label «Komuna» switched over to the production of CDs, releasing classic of Yugoslav rock music.

Speaking about 1990s, we should also mention other record companies formed on the territory of the former Yugoslavia. In northern Serbia in Kikinda, the label «FIVET» was established at the beginning of the 1990s by Raka Đokić. Since 1992, cassette tape recordings were only produced (DRAGANA, BEKI, MANDA, RUŽ, Zlata Petrović, Lepa Brena, etc.), but by the end of the year, the same releases were published in a CD format. In the 1990s, the turbo-folk label «ZAM» was the sublabel of the company. The company «FIVET» existed till 2001. In 1992, a Serbian label «ZAM» (Zabava Miliona) produced compact cassettes. And in a year (in 1993) the first CD was released under this label there. In 1994, this small company has gradually moved to its own production of the CDs until 1996. Latest releases of this label (KEBA) are dated by 2002.Phenomenon of filophone is one of the most important forms of social and cultural interaction on meta-level (organization) and micro-level (interpersonal communication). Filophone communication tends to a dialogue between different subcultural components and in rock music it often occurs between people in information and limited recreational space. Filophone communication can be realized by legal and illegal conditions in the latter type the priority role always play "audio piracy" (the first obligatory link), distribution of counterfeit audiomusic products (the second obligatory link), the consumption of illegal audio production (the third mandatory link) and finally the sharing of some instances "pirated" audio (the fourth optional link). Regarding the last link we can say that one of the kinds of social interaction is

the communication which is a sequence of discourses. The perception of audio production (phonograph records, tape recording, CD, etc.) is not the ultimate authority in the characteristic of discourse. This product can be exchanged through time, sold, donated and then its communicative action passes to a new object. There is a possibility of recurrence. But the subject (filophone collector, music lover) can stop this moment, leaving a copy of audioproduct to himself. Actually recording subculture phenomenon is a specific social and communicative phenomenon that differs significantly from other mass phenomena in the sphere of entertainment – the purpose of the activity, its nature, originality interpersonal communication and voluntariness. In the USSR tape subculture developed in three areas – professional (official), semi (illegal) and amateur (leisure). During the 1980s, the Soviet Union there were studios for two purposes: 1) to record music by the musicians themselves or mainly by other authors, and partly – for other additional purposes (e.g., to record phonograms, greetings, etc.) actually performed at home (home tapes); 2) to record copies of musical works of authors on their official tape cassette or reel (so-called "second" and "third" copies as the "first" copy was considered the direct recording of phonograph records, and the second half of the 1990s – from the CD). Prior to the 1980s, the Soviet Union formed the social and informational phenomenon "the magnetic tape recorder subculture", which has been characterized by its psychocommunicative features. The structure of Soviet music lovers in general was the overall scope of filophone phenomenon in the USSR. The main elements of this framework were individuals involved in collecting different attributes associated with rock music. Combining these subjects of filophone interaction based on their status characteristics in different groups and subgroups (supporters of jazz, blues, rock and roll, art rock, punk rock, heavy metal, «new wave», disco and pop music, and many others.) led to the formation of the overall environment of Soviet music lovers to sufficiently different genres picture where there was a chain of people involved in the system, which relied on the interests of collectors. Under such conditions, a mechanism began to operate which, using the term in social psychology, was noted as a "channel traffic reports". Modern collectors LPs form their collection from various sources (auctions, antique shops, flea markets), but the main circle is formed of the filophone serving in-

dividual micro-society. Collecting LPs and other artifacts recording serves different purposes: pragmatic, aesthetic, economic, sacral, research and more. We also agree that, collectibles are a reliable money investment as before, and now even at a greater extent. In modern conditions the recording is the most important factor in shaping *e-culture*. In Ukraine, nowadays there is no scientifically developed discography fund LPs. Meanwhile, in some foreign countries gramophone are gathered as well as books in libraries, special archives, and a discography is recognized as one of the auxiliary historical disciplines. As a promising direction we define the development of effective anti-counterfeit recording by legal means of simultaneous creation and efficacious implementation of the legal framework of communication in using phonograph records in the new information-psychological space.

5. The Final Findings

Our main conclusion is that a single global system of records does not exist, as there is no universal model of rock music. Sound recordings of rock music in every country are unique, unique and original, with its inherent national traditions and other key features and characteristics. In other words, we can say that the national music recording is, in equal proportions, social, political, musical and cultural face of the region.

Phenomenon of filophone is one of the most important forms of social and cultural interaction on meta-level (organization) and micro-level (interpersonal communication). Filophone communication tends to a dialogue between different subcultural components and in rock music it often occurs between people in information and limited recreational space. Filophone communication can be realized by legal and illegal conditions in the latter type the priority role always play "audio piracy" (the first obligatory link), distribution of counterfeit audiomusic products (the second obligatory link), the consumption of illegal audio production (the third mandatory link) and finally the sharing of some instances "pirated" audio (the fourth optional link). Regarding the last link we can say that one of the kinds of social interaction is the communication which is a sequence of discourses. The perception of audio production (phonograph records, tape recording, CD, etc.) is not the ultimate authority in the characteristic of discourse. This product can be exchanged through time, sold,

donated and then its communicative action passes to a new object. There is a possibility of recurrence. But the subject (filophone collector, music lover) can stop this moment, leaving a copy of audioproduct to himself. Yugoslavia has tried to create a market of multidirectional recording industry. The major labels and trademarks were: «Jugoton» – «Croatia Records», «PGP-RTB» – «PGP RTS» – «Yugoslavia ROTB», «Suzy», «Založbakasetinplošč RTV Ljubljana» – «ZKP RTLJ», «Beograd Disk» – «Jugodisk», «Diskoton», «Menart Records»). In socialist Yugoslavia there were at least three schools of rock, each of them represented by quite distinctive bands, the music of which was determined by regional features - Belgrade, Sarajevo and Zagreb. The filophone interaction between people is generated and maintained by making typical the circumstances of communication in this field (code of conduct). The development and adoption of collective norms are the result of typing the content of mental states of filophone-men and music fans. So melomania in its communication content is a special type of the filophone communication (a social interaction of collectors), where the main communicative tool supports collecting (as an active action). Communication in filophone community (purchase, sale, exchange, overwriting disks, today's Internet environment added to this network communication of filophone-men) is a special disco-level communication. Filophone information (total) includes specific species and subspecies information (components) which function in filofonic community (from the message about finding a rare media music information to the time and place of the collectors' meeting the next time, etc.) when communicators, i.e. people who are in communication interactions, represents different types of corporate collectors, audiophiles and autonomous actors-consumers who, for various reasons, individually perceive information messages (radio, television, listening to LPs at home, oral communication, acquaintances, rumors etc.). On the basis of this material we can make a conclusion that original and developed phenomenon of musical recording was formed in the closed information system. The majority of information resources is connected with the popular music of the socialist past of the country.

The information revolution which has changed the society nowadays, in the twenty-first century. The most active and systematic work in this sphere was made by record companies in Croatia. But we can

not ignore some of the legal issues connected with the digital restoration of phonographic rarities. Contemporary society is considered as a medium of a record institutionalization, where special place belongs to the actual problems connected with sound recordings, new forms of music, using Internet technology «upload-download», and traffic records of various kinds, including vintage rock rarities. We propose practical ways of resolving the issues raised, at a legal level.

Notes

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