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**THE BRIDGES OF MEDIA
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KEYNOTE SPEAKER

MIA DAVID

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Faculty of Technical Sciences, Serbia

Mia David is an architect, curator and set designer. Her main fields of work are contemporary visual art, performing arts, education, and cultural management. She graduated from the Faculty of Architecture in Belgrade and received her master's and doctoral degrees from the Scene Design group at the University of Arts in Belgrade.

She was a partner in architectural studios DSZ and Blok, the founder and editor-in-chief of Kwart magazine, and one of the founders of the non-governmental organisation Blokovi. She worked as a lecturer at the Faculty of Dramatic Arts in Belgrade. From 2010 to 2014, she worked as the acting director of the Cultural Centre of Belgrade. She is a member of the Serbian Chamber of Engineers, the Association of Architects of Belgrade, the Association of Architects of Novi Sad, NUNS, OISTAT and IKT.

Mia is the author of many projects in the fields of architecture, design, set design, and art, as well as newspaper articles published in various media. Berlin, New York, Vienna, Paris, Rennes, Sarajevo, Zagreb, Ljubljana, Frankfurt, Moscow, Trieste, Rome, Venice, and Prague are some of the cities she has exhibited in. She is the curator of numerous exhibitions, most important of which was the national performance of Serbia at the Prague Quadrennial of Performance Design and Space in 2015. She is the winner of many awards and recognitions, including the Biennial of Scene Design Award (2007), Joakim Vujić Award (2007), October Salon Special Award (2014), Gold Medal for Provoking a Dialogue (Prague Quadrennial 2015) and BEFEM Award for Artistic Contribution to Facing the Past and Promoting Peace (2023).

She is the author of radio shows Life as such (Radio B92), Life is where we are (Remarker media) and the web show Spaces of Freedom (Remarker media).

Since 2016, she has been running the Navigator gallery and from 2024. gallery Novembar as well.

She works as an associate professor at the Faculty of Technical Sciences in Novi Sad.

DIGITAL SPACE AS A SPACE OF POLITICAL NARRATIVE

British Prime Minister Margaret Thatcher's quote 'There's No Such Thing as Society' is considered the metaphorical beginning of the ideology of extreme individualism that resulted in neoliberal capitalism we live in today. By reducing everything to commodities, digital spaces gave hope and became perceived as spaces for democratization that could bring a vision of freedom and equality. Many people, unable to afford decent lives in reality, find their escape to the virtual dimension for fulfillment of their desires and search for freedom. Yet, the virtual spaces have long been no longer just a space for entertainment, democratization and liberation, in fact they have transformed into the most valuable marketing tools, both for commercial and political purposes. In addition, the hyperconnectivity and the algorithmic self, in which we all became products (and not simply the buyers), also facilitated the digital spaces to become fertile platforms for fake news and right-wight politics. The talk ponders on whether it is possible to reclaim digital spaces for the sake of widening the scope of political engagement and bettering our society to inspire compassion, equality and human rights.

KEYNOTE SPEAKER

JELENA ĐUREINOVIĆ

University of Vienna

Research Center for the History of Transformations, Austria

Jelena Đureinović is a historian interested in cultures and politics of memory in the 20th and 21st centuries. She is based at the Research Center for the History of Transformations at the University of Vienna. She holds a PhD in History from Justus Liebig University in Giessen, Germany. Her book *The Politics of Memory of the Second World War in Contemporary Serbia: Collaboration, Resistance and Retribution* was published with Routledge in 2020. Her current project, funded through the APART-GSK program of the Austrian Academy of Sciences, investigates the role of memory and legacies of war in the relations between Yugoslavia and anti-colonial liberation movements from Africa, focusing on the agency of Yugoslav Partisans.

DIGITAL TECHNOLOGIES, POPULISM AND POLITICS OF MEMORY: THE CASE OF SERBIA

How do digital technologies transform traditional practices of remembrance and commemoration? Memory has always been mediated, working across different media of memory, such as texts, storytelling, visual arts, popular culture or news. Digital technologies have become crucial for mediating memory and history making, either by transferring narratives, symbols, texts and media formats to the digital sphere or by generating new genres such as virtual, online and interactive museums, maps and archives, podcasts and different forms of digital storytelling. This talk discusses the interplay of digital technologies, politics and memory, focusing on the digital production, transformation and dissemination of dominant historical narratives in today's Serbia. The focus is on the politics of war remembrance in the last decade, with the Second World War and the 1990s wars that followed the dissolution of Yugoslavia, as two central themes of the present-day official memory politics in Serbia. The talk investigates the ways right-wing populists have embraced and employed digital tools to convey their interpretation of the past, the reasons behind and effects that these practices involve.

DIGITAL PERSUASION: FAKE-NEWS AND PROPAGANDA USING HISTORICAL THEMES

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The persuasion through new technologies has developed significantly in the last 10 years and today has a much greater impact on the Romanian public than information verified by journalists and transmitted through conventional mass media (radio, TV, print press). In the geopolitical context of the region, with the war in Ukraine taking new dimensions, messages reaching the public through social media platforms such as Facebook and Instagram or through communication platforms like WhatsApp shape the opinions of the Romanian youth. An increasing number of Romanians place trust in narratives promoted online through hybrid attacks - Ukrainian refugees living in luxury, while Romanians receive no assistance from the state, Ukraine will draw Romania into war, NATO has started deploying military vehicles on Romanian territory, mandatory military service will be reinstated, and the Romanian minority suffers due to the authorities in Kiev. These narratives are based on a nationalist component, bringing historical themes into the present and reigniting frustrations that lead many Romanians to alter their attitudes and behaviors, sometimes eroding their trust in state institutions and external partners. Digital persuasion succeeds because it utilizes the intimacy provided by interpersonal interaction in the online space, as the receiver is at home in front of a PC or receives and decodes the message in the comfort of their smartphone-equipped residence. On the other hand, technology offers the possibility for a message to be sent to a large number of people simultaneously.

Keywords: digital persuasion, war, nationalism, historical themes, hybrid attacks

WHAT NEVER HAPPENED: RIGHT-WING NOSTALGIC RHETORIC ON SOCIAL MEDIA

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Over the past decade, right-wing rhetoric has gained popularity in Europe and the US. The number of political parties adopting a right-wing ideology and leaders promoting it has increased significantly and gained more visibility. The impact of their rhetoric is evident in various contexts, such as Brexit, Euroscepticism, NATO's role questioned, and anti-immigrant sentiment on the rise in Western and Eastern Europe. My research involves conducting qualitative research to analyze the role of nostalgia in the narratives of Romanian right-wing populist leaders such as George Simion and Diana Iovanovici-Șoșoacă and of other leaders and supporters of this movement, who have a prominent role in disseminating messages online. I analyze various forms of communication such as speeches given at conferences, public events, protests, and more. Additionally, I examine opinion texts, memes, slogans, and live speeches disseminated on social media platforms such as Facebook, TikTok, Instagram, and the websites of these parties. I analyze how these political leaders use nostalgia to become more persuasive as they associate nostalgia with a sentiment of crisis representative of the present and blame the mainstream political class for it, enhance xenophobic and nationalistic beliefs, inculcate anti-globalist, Eurosceptic, and isolationist feelings, instigate hate speech, and encourage beliefs in conspiracy theories.

Keywords: nostalgia, right-wing populist leaders, social media, crisis

ACCEPTANCE OF VR AND AR BY AUDIENCES OF NEWS MEDIA

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Exploring the use of virtual reality and augmented reality to create immersive experiences for audience. The aim of the current paper is to showcase the use of VR and AR by news media organizations through specific cases and focus groups where the level of acceptance will be measured. More specifically, focus groups will be conducted about the acceptance of integrating Virtual Reality and Augmented Reality in the news stories as a way of attracting the audience. Immersive technology including augmented reality (AR) and virtual reality (VR) is increasingly pervasive in our daily lives. The use of immersive technologies, according to Suh and Prophet, (2018:77), enhances learning experiences, fosters participation in collaborative activity and increases creativity and engagement. Immersive technology as a term is used to refer to several different technologies, such as VR, AR, and mixed reality (MR). Another key feature of immersive technologies is that the media is presented from an egocentric point of view, and surrounds the user. The media is all-enveloping, the user might not be able to watch everything that goes on in the scene.

Keywords: augmented reality, virtual reality, news media, engagement

COMMUNICATION TECHNOLOGIES AND SOCIAL MEMORY IN THE WORKS OF HAROLD INNIS AND MARSHALL McLUHAN

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Harold Adam Innis and Marshall McLuhan are representatives of the theoretical school of thought in the theory of communications known as technological determinism. Both authors in their positions present a theory about society, more precisely a theory about social changes. The main topic of their interest is defining of the driving factors of social changes. From the point of view of sociology, they offer a theoretical answer to one of the most fundamental sociological questions, the question of the sources and principles of social dynamics. Their positions do not only offer a communicological explanation of the impact of communication media on social organization, but also represent a broader theoretical conception of the nature of social change. Both Innis and McLuhan locate the source of social change in technological innovations. Different types of technologies, according to them, do not have equal impact on society, nor equal ontological status. Communication technology has a central place among all other technologies. James Carey suggests two reasons for these authors' centralization of communications technology—a logical and a historical reason. The logical reason is contained in the inseparability of man from technology, or as Innis says: "Man is in a symbiotic relationship with his technology", while McLuhan replies: "Technology is an extension of human perceptive abilities". Communication media, understood in a broader sense, are an extension of the human mind. On the other hand, the historical reason stems from the historical facts themselves: fundamental technological innovations were first applied in the field of communications. For example, the mechanical age began with the printing press, and the electronic age with the invention of the telegraph. This paper will examine how, according to Innis and McLuhan, development and emergence of different communication technologies affected social change and managing of the collective

memory and culture as a whole in the past. The complex interaction of communication and technology also reveals that sometimes human needs for communication leads to invention of new media technologies, but they can, also, change both communication and social memory in unexpected ways.

Keywords: media, new media, communication, social memory, social changes

HOW TO FACT-CHECK HISTORY: SOURCES, EVIDENCE AND IMPLICATIONS

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This study examines a total of 90 fact-checking articles on history sourced from three disinformation combatting platforms in Serbia - Raskrikavanje (17 articles), FakeNews Tragač (40 articles), and Istinomer (33 articles). The analysis spans five years, from January 2018 to December 2023. All these articles were prompted by false claims regarding specific historical events or processes, spanning from ancient times to the wars of the 1990s in Yugoslavia. The primary aim of the research is to identify the methodologies employed by fact-checkers to scrutinize the credibility of content: which sources they rely on, how temporal distance affects source availability, and what types of arguments are employed to debunk misinformation. The secondary objective is to shed light on the typology of false historical content: which themes and periods are targeted, how misinformation proliferates, and what the discourse of misinformation entails. Through this analysis, we aim to gain insights into the mechanisms of fact-checking in historical discourse and understand the challenges posed by the dissemination of historical disinformation.

Keywords: fact-checking, historiography, disinformation, misinformation

THE INFLUENCE OF DIGITAL TOOLS IN PRESERVING THE MEMORY OF THE TIMISOARA REVOLUTION OF 1989

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This year (2024) Romania celebrates 35 years since the violent fall of the communist regime. The place where the Revolution that overthrew the communist regime began was Timișoara, the country's western gateway to the West, a city that has tried for the last 35 years to keep alive the spirit that animated the crowds who demonstrate on streets in December 1989. Among the ways in which those who then believed in values of freedom and democracy still show to the new generations what is to remember, there are two museum institutions with different specifics, but which gather common memories. The Memorial of the Revolution, through the National Center for Documentation, Research and Information on the Romanian Revolution of 1989 Timișoara managed to gather and in recent years digitize an important data base of documents, photographs, audio-video materials, press collections from the 1990s which now are available to the general public on the institution's website. The Communist Consumer Museum, opened in 2015, has collected hundreds of items of daily life from the communist era, with dozens of people crossing its threshold daily with the aim of remember how life in the communist period was. If the first institution is directly promoted by the county authorities, the second managed to become one of the most sought-after tourist attractions in Timișoara through an organic promotion in the online environment: without having a website, but only a significative presence on social media, a good collaboration with national and international vloggers/bloggers and many favorable reviews on Internet. The present paper proposes a qualitative analysis of the way in which digital methods and platforms manage, through new ways, to keep alive the culture of remembrance the events of December 1989.

Keywords: cultural memories, digital tools, museum institutions, digital archives, social media platforms

INITIATIVE IN THE ABSENCE OF THE STATE: ARCHIVING THE AUDIOVISUAL PAST IN GREECE

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In a country with a turbulent modern history, archives and recorded stories and accounts of the past serve as a vital means of maintaining a historical memory of key moments in the country's history and society. In Greece though, official audiovisual archives are limited and incomplete—limited in large part to that of public broadcaster ERT. Even the existence of this archive is precarious, however: in 2013, the then-government of Greece shut down ERT, and the online digital archive that had up until that point been publicly available, disappeared for a period of time. The archive itself is incomplete—a victim to old practices such as scrubbing tapes, and contemporary problems with funding, staffing, and bureaucracy. Archives of existing private broadcasters are even more limited and are frequently unavailable to the public, while the archives of former private broadcasters that are no longer operating have typically been destroyed. In the absence of comprehensive audiovisual archives, private initiative has played a key role in preserving, to an extent, Greece's audiovisual history. While brick-and-mortar radio museums, at least three of which operate in Greece, focus on preserving physical artifacts, private online museums as well as individuals utilizing platforms such as YouTube, have worked to archive audiovisual material from radio and television stations that are no longer in existence, old television and radio jingles and spots, old television and radio advertisements, and other such digitized artifacts. Private initiative has also, in recent years, begun comprehensively archiving contemporary television programming, such as newscasts. And one innovative private, non-profit initiative (which, notably, used traditional broadcast advertising to publicize its efforts and recruit participants) has gone so far as to recruit individuals of all ages from all across Greece to share oral histories, which are subsequently preserved and made publicly available.

Keywords: Greece, broadcast archives, audiovisual archives, oral history, museums

THE SOCIALIST HERITAGE IN DEMAGOG STUDIO'S VIDEO GAMES

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 Our research aims to indicate how cultural heritage can be effectively implemented in commercial video games outside the context of Serious games and in the narrower sense of games whose purpose is primarily educational. The paper will analyze the representations of socialist tangible heritage in the studio trilogy of Demagog-Highwater, Golf Club-Nostalgia, and The Cub. Neglected brutalist architecture, socialist urbanism, NOB monuments, cars, and other tangible remains from the time of the SFRY are a paradigmatic element in the creation of the post-apocalyptic world in which the action of all three games takes place. Instead of a neutral, "objective" approach to the presentation of cultural heritage and the discourse on its preservation, heritage in these games has the function of evoking the Yugoslav past and taking a critical stance towards its systematic persecution in contemporary Serbian culture, but at the same time also presenting an unknown (or insufficiently known) culture/ heritage to a global audience. Relying on design concepts and models of environmental storytelling and world-building, the authors of this trilogy have created a consistent post-apocalyptic world largely based on current tangible cultural heritage. The Demagog Studio trilogy is an example of how video games, often condemned by the public as trivial entertainment, can serve as an artistic medium, which conveys a message and comments on social trends, without renouncing its commercial character.

Keywords: video games, cultural heritage, world-building, environmental storytelling, Demagog studio

REMEMBERING THROUGH "ROKENROL": YUGOSLAV CULTURAL INDUSTRY MEETS TIKTOK

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Among the products of the cultural industry, music certainly represents a central element of the repertoire of Yugoslav cultural memory (Mazzucchelli, 2012; Vučetić, 2012; Pogačar, 2015). As we know, media have always been related to memory: past and present communities have constructed their collective identities by producing and retaining information that is useful or necessary to remember (Assman, 1992). This information expressed through the media, is used by individuals in order to understand their own experiences on the basis of the frames in which these are developed (Boccia Artieri, 2012). In contemporary times, the mass appropriation of digital technologies by individuals adds complexity to the relationship with memory not only in terms of the productive surplus of memories (Hoskins, 2010), but also from the point of view of practices related to the mediatization of memory (Garde-Hansen, 2011). Bearing in mind the mediation of the platform and the role of mainstream media in providing a repertoire from which to actualise remembrance, the paper attempts to answer the question: through what kind of content is the memory of Yugoslavia represented? To do this, 1540 Tiktok videos featuring the same 1980s Yugoslavian rock song "igra rokenrol cela Jugoslavija" (Yugoslavia is dancing rock'n'roll) were qualitatively analyzed. Data shows three thematic strands illustrating how the track is used in reference to three distinct ways of remembering: through nostalgia; through consumerism; through trauma.

Keywords: Tiktok, mediatization of memory, qualitative content analysis, media and trauma, cultural industry

(DIGITAL) FEMINISM, MEMORY AND NARRATIVE BUILDING

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Memory as a multilayered term has been analyzed from different angles by various researchers such as Halbwachs, Rasmussen, Funkenstein, J. Assmann, A. Assmann, Connerton, Nora, etc. Since the introduction of the term collective memory in 1925 there have been many discussions regarding differences between memory and history, but also about distinction between individual and collective memory. Memory studies as an academic field are interested in understanding various forms of memory from individual, autobiographical, social, public, collective, cultural, communicative to digital memory. This paper is focused on addressing intersection between (digital) feminism, memory and narrative building. The aim of this paper is to detect how two women's rights organizations (Centar za ženske studije Zagreb and Centar za ženske studije Beograd) through their Facebook pages build and share narratives, and preserve memories about women's history, women's heritage and women's movement(s) from Croatia, Serbia and/or the Balkans. Research includes the use of critical discourse analysis, feminist critical discourse analysis and content analysis. The sample consists of 82 Facebook posts that were published between 01.09.2023. and 31.12.2023.

Keywords: (Digital) feminism, memory, narrative, Facebook.

CONSTRUCTIVE JOURNALISM: BETWEEN SHALLOW MEDIA AND DEEP LEARNING, BASED ON SOME CASE STUDIES IN CROATIAN JOURNALISTIC ECOSYSTEM

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Although Croatia climbs steadily on the media freedom index, and Croatian public space acknowledges good journalistic work, this ecosystem – and here we introduce the term „journalistic space/ecosystem“ – keeps shrinking and getting more shallow and inadequate. More topics keep being unsufficiently covered, unrecognized or underrepresented; there is a lack of thoroughly researched long-read stories as well as follow-up reporting on development of some important topic after it stops being breaking news. Also, most of the topics on the news portals succumb to a syndrome of negativistic sprint of affairs, scandals, villains-and-victims narrative and doom and gloom prophesying. Assuming that all the most effective initiatives come from a combination of academic and professional/ expert parts of public, this paper deals with inovative models of good journalistic praxis. We lean on a broader theoretical frame and also on the select materials (HR3 radio and N1 TV shows). We propose that Croatian professional journalism is presently in an ambivalent, unhealthy relationship with marketing and political pressures, and facing a deadly financial spiral. One of the ways out is to seriously embrace a more constructive and balanced tone to get the readers back. Journalistic initiative which proves to be more immune to professional scepis and also to have more creativity and potential than many others, is the project of Constructive Journalism from Århus, Denmark. It is the idea that good journalism can pay off (concerning both vital amounts: the one of money and the one of readers), and that it can break the deadly cycle of news avoidance. It deals with core problems in todays journalism: how best to change the way of reporting „from inside“, meaning to report the best obtainable version of thruth; how to empower the public for civic selfconsciousness (voice) with a consistent narrative and how not to wage cannibalistic wars inside itself, collecting clicks at any price – and ultimately repell the public responding with news avoidance and a mental or real exit.

Keywords: constructive news, Croatian journalistic space, news avoidance, sustainability

MEDIA LITERACY AND ARTIFICIAL INTELLIGENCE IN ONLINE NEWS REPORTS IN SERBIAN

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This research paper explores trends and journalism language patterns in online news discourse related to Artificial Intelligence (AI). In this research the method of discourse analysis is applied. The corpus of analysis includes the total of 258 online news articles on Artificial Intelligence (AI) in the Serbian language from Danas (179) and Politika (79), from November 1, 2023 to January 31, 2024. The aim of this paper is to analyse the language use of terminology of AI in Serbian-language news reporting, as part of media literacy. Our results show that journalists use the terminology of AI in different ways: some terms are borrowed from English, without any orthographic adaptation to the system of the Serbian language. Some of the anglicisms are adapted at the level of orthography, and in some cases the terms are translated into Serbian. The articles analysed emphasise the benefits of AI in different areas of human life (such as politics, economics, medicine, culture, music industry), but also indicate negative effects that AI may have. This study signifies the importance of media content creation in terms of language use focused on the language of AI and Serbian translation equivalents, bridging the sides of cultural memory and preservation of language culture in journalism.

Keywords: AI in Serbian-language media, cultural memory, media literacy.

GENDER DIMENSIONS OF THE EMOTICON USE IN DIGITAL COMMUNICATION

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The subject of this research is the different use of emoticons between women and men in everyday communication - different meaning ascription to emoticons, distinctions in the frequency of use, as well as (in)congruence in changing the primarily chosen meanings through interaction with others. Differences in interpretation are attributed to several factors including the different display of emojis on different platforms, essentially ambiguous forms, the recipient's acquaintanceship with the sender, the culture of the media platform where they are used. However, one factor that hasn't been taken into consideration so far is the user's gender (Herring & Dainas, 2018: 1). The research is based on the theory of symbolic interactionism, and since emoticons are symbols, it can provide a framework for comprehending how women and men use emoticons, what meanings they initially attribute to them, how different those meanings are and how much they change through interaction (Lu & Wu, 2022: 709). The aim of the paper is to determine whether there are differences in the use of emoticons between male and female students. The research questions that the paper tried to answer are: How often do students use emoticons? Which ones do they usually send and why? Do they notice different interpretations of certain emoticons in relation to the opposite sex? Does the ascription of a meaning change through interaction and how often? The method that was applied was an in-depth interview in which the participants talked about the emoticons used on communication platforms and social networks. Interviews were conducted with ten male and female students and they were processed using the method of thematic analysis. Research results show that female students send emoticons more often than men do, but the difference is not significant. Girls avoid sending "love" emoticons to the opposite sex (non-partner relationship) because they are not sure how it could be taken, while guys send exactly those emoticons to girls. Neither gender can express sadness and anger through emoticons, and guys use winking emoticon more for flirting purposes while girls don't. The

general conclusion is that gender is not the only criteria that affects the use of emoticons in communication, but primarily the generation gap and communication with the elderly, closeness to the recipient and the context of the interaction.

Keywords: digital communication, gender, emoticons, students

POLITICAL AND CIVIL CONFLICTS IN POLITICAL CARTOONS: HOW THE US PRESS PORTRAYED THE WAR IN THE FORMER YUGOSLAVIA?

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Media framing of war and conflicts in the former Yugoslavia during the 1990s has been in focus of regional and international scholarship for decades. However, the aspect of how these conflicts have been portrayed in political cartoons in the international press has been rarely researched. Previous analyses of the narration of the Balkans' civil war through Western European political cartoons showed that Croatia and Serbia have been regarded as major powers blamed for the country's disintegration, while Bosnia was exclusively seen as a victim (Jovanović, 2000). Taking into account the importance and relevance of political cartoons as a powerful tool for building public opinion and narrating the war, this paper examines the portrayal of ex-Yugoslav countries and their political leaders during the 1990s war and conflicts through influential political and editorial cartoons published in the US press. The paper builds on the mixed-method research of 104 cartoons published between 1991 and 2000 in the mainstream American newspapers. In this paper, political cartooning is not observed merely as symbolic art providing a record of events or portrayals of specific actors, but also as representation of what and how the most influential US cartoonists and media editors felt was newsworthy in a specific historical moment to boost specific war narratives about the Balkans. Therefore, the analysis provides the basis for discussion on how powerful media depictions and political cartooning matter not only in the context of political and societal memory of the conflicts in the former Yugoslavia, but also in relation to contemporary geopolitical events.

Keywords: political cartoon, US press, Yugoslavia, Serbia, media

PROMOTING AND PRESERVING LOCAL CULTURAL IDENTITY DURING TIMISOARA - EUROPEAN CAPITAL OF CULTURE

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Cultural identity is one of the most important topics of nowadays societies, in the context of globalisation and digitization (Jensen, L. A., et all, 2011, Niezen, R., 2008). In our opinion, digital media can have an ambivalent effect on cultural identities: on the one hand, digital communities can spread and promote the identity of local and regional cultures but, on the other hand, this spread itself can have a negative impact, by weakening and/or diluting its specificity. Taking these challenges into consideration, European initiatives such as Cultural Capitals have aimed to exploit the benefits of digital media and actively use digital instruments as an amplifier of cultural identity and an interactive archive of cultural history. In this study, we try to evaluate the degree to which this has been done during the events and initiatives carried out by the organisers of Timisoara, European Capital of Culture 2023. We are particularly interested in assessing what kind of events have been organised in order to present and represent different aspects of local cultures: specifics, traditions, rituals, people and memories. And last, but not least, we want to see what kind of digital instruments, narratives and platforms have been used in order to communicate and preserve the aforementioned cultural components in an efficient manner.

Keywords: digital media, cultural identity, digital archives, European Capital of Culture

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THE REPRESENTATION OF THE YUGOSLAVIAN PAST AND THE YUGOSLAV WARS IN A SPECIFIC ONLINE SPACE OF THE HUNGARIAN YOUTH FROM VOJVODINA

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With the recent structural change of the public sphere (often described with the term web 2.0), an increasing number of contemporary memory discourses are taking shape today in the online media space defined by different social media platforms. The organizational logic of this media space enabled the development of interpretive memory discourses that evaluate certain historical periods differently, in the most diverse contexts, without significant institutional control. According to the literature, as a more or less positive effect, this process led to the democratization and liberalisation of the memory discourses, however, due to the filter bubble effect, more and more users are getting locked into certain memory communities. Our presentation attempts to capture a specific way of commemorating among young Hungarians from Vojvodina. A numerous internet memes of the “VajdaságHub”, which has been operating since 2017 and has more than 12,000 followers on Instagram, reflected in an ironic-carnavalesque manner on various aspects of the Yugoslavian past and the Yugoslav Wars. In our research, we examine these internet memes with content analysis. According to our views, this cultural practice of youngsters from Vojvodina can be identified as a specific form of processing the past.

Keywords: Yugoslavian past, Tito, Vojvodina, internet memes, online memory discourses, Instagram

„DÉLVIDÉKI MÁRTÍRIUM 1944–1948” - CULTURAL TRAUMA IN THE MIRROR OF ITS DIGITAL ARCHIVE

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The study is focusing on representations of executions in Vojvodina in the period between 1944-48 documented by the digital archive of the Vojvodina Hungarian Cultural Institute (<http://martirium.vmmi.org/index.php?page=tajekoztato>). Our research question is how to understand requests for interpreting memories by memory entrepreneurs who were self-proclaimed advocates of Vojvodinian Hungarian political interests in the nineties of the past century, as well as how to interpret the work of these memory representations in the context of history-politics of Eastern European states (cf. Miller 2012). Further, how the memorial work of these entrepreneurs, as well as the digital archives as part of it, is conveying a specific representation of the past, and how are these factors all together contributing to the manufacturing of cultural memory. In our constructivist approach we have chosen Jeffrey C. Alexander's cultural trauma model as a starting point. According to his interpretation „...cultural trauma is first of all an empirical, scientific concept, suggesting new meaningful and causal relationships between previously unrelated events, structures, perceptions, and actions. But this new scientific concept also illuminates an emerging domain of social responsibility and political action. It is by constructing cultural traumas that social groups, national societies, and sometimes even entire civilizations not only cognitively identify the existence and source of human suffering but 'take on board' some significant responsibility for it” (Alexander 2004). Relating to the concept above, the study approaches executions between 1944 and 1948 as a cultural trauma for Vojvodinian Hungarians. By analyzing the digital archive titled „Délvidéki mártírium 1944–1948”, the study aims at representing the memorial work of memory entrepreneurs within the Vojvodinian Hungarian community.

Keywords: cultural trauma, Vojvodinian Hungarians, digital archive, executions.

THE ROLE OF DIGITAL PLATFORMS IN THE PRESERVATION OF THE ETHNIC IDENTITY OF SERBS IN ROMANIA

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The aim of the present study consists in the interdisciplinary analysis of the role of digital platforms in preserving the ethnic identity of the Serbs in Romania. Our research on this topic is sustained, on the one hand, by the social, cultural and patrimonial importance of the symbolic values related to the ethnic identity of the Serbs in Romania, as this community has complex interdependencies both with the Romanian culture, and with the central and south-eastern European culture. On the other hand, our research is based on the growing importance of technologies and digital platforms in the context of conveying and preserving the Serbian cultural memory and heritage, and also in communicating news and events of interest to the Serbian community in Romania. The study will begin with the presentation of several aspects regarding the cultural relevance of the subject. In the second part of the study, we will apply qualitative research methods to highlight the particularities of digital platforms such as websites, digital archives and social media, whose purpose is to disseminate and, implicitly, to preserve the ethnic identity of the Serbs in Romania. In addition, we will try to assess their impact on the target audience. In the final part of the study, we will draw some conclusions regarding the discussed subject and, depending on the results, a series of recommendations concerning the usage of online tools in conveying and preserving cultural identities.

Keywords: ethnic identity, cultural heritage, Serbian community in Romania, digital platforms

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