Music Blogging: Yugoslav Musical Archives

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Abstract

Imagining, interpreting and appropriating the past in the digital age is a complex and manifold set of practices and processes no longer exclusively based on textual accounts but extensively employing audio-visual components (sound, image, video) in ways quite different than before. Particularly in terms of production, dissemination and consumption of digital content, the interspersing of text-image-sound has become widely used in digital storytelling, information industry etc. At that, such content is also being made available for real time response, comment, critique. Individual agency is crucial in constructing the past, i.e. in re-narrating the past, much more explicitly than before. Among others, uses of digital technologies in renarrating the past span official (museums) and unofficial (digital storytelling, blogging, websites) narrativisations, and problematise the role of national meta-narratives. Particularly in the newly established post-socialist states, which largely experienced an annihilation or revision of their socialist pasts, renarrativisations of the past in the era of ubiquitous media feature prominently. One of the many means available to re-appropriate the past (in the case of the former Yugoslavia) is the emergent medium of photo/video/audio blogging, i.e., blogs that employ video-image-text-audio (textual comments, images, sounds, videos) to renarrate and preserve the disappearing facets of Yugoslav popular culture. The purpose of this paper is to interrogate the potential of such blogging for preserving/archiving the remnants of popular culture and everyday life. To that end the author investigates several blogs, which attempt to preserve/archive Yugoslav audio (and visual) heritage (e.g. http://jugozvuk.blogspot.com/, http://yugoslavian.blogspot.com/, http://kasetomanija.wordpress.com/, http://jugosvirke.wordpress.com/, http://nevaljaleploce.blogspot.com/), in terms of presentation of content, their inter-relatedness to other similar attempts, and in terms of user/visitor response. Additionally, the author investigates the potential of such blogging for wider use in historiography.

Keywords: music blogging, SFR Yugoslavia, history, popular culture

1. Introduction

A wide array of various online representations of the past, from complex and comprehensive websites (e.g. online museums) to a-v (historical) statements (as found for instance on YouTube), and posts and comments on forums and blogs, apply and utilise numerous sets of practices

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and strategies to represent and re-present, i.e. to re/narrate the past. These practices are clearly not all entirely new, or exclusively related to (emanating from) the digital realm, but significantly draw upon both the offline media ecology and to "old" practices and strategies of narrativisation and communication. As it is communication that is at stake in these inter-personal interactions, in many respects online representations of the past are examples of digital storytelling.[1] Blogging, as one of the popular practices for online communication, generally features as a very straightforward example of *media convergence*,[2] in both form and content.

In this paper I discuss a particular sort of blogging – audio-blogging – in relation to the *renarrativisation* of Yugoslav past through the *remediation*[3] of Yugoslav popular music. More precisely, I discuss the role of mu-blogging in the scope of van Dijck's concept of *mediated memories*,[4] in relation to preservation of Yugoslav musical heritage online, and with that the preservation of an important portion of Yugoslav history.[5]

The first part of the paper consists of two brief introductions. Firstly I look into the issue of the internet as a popular archive, as a ubiquitous and widely used tool/medium/technology for preserving immense amounts of data; and secondly into the issue of music as a vehicle for preserving and transmitting the past. The second part discusses the questions of music in cyberspace and more specifically audio-blogging as a practice to preserve the past. Finally, the discussion is rounded up in a case study of three audio-blogs.

2.   The Internet: A Popular Archive

Preservation of the past is an intrinsic characteristic of human existence and indeed a crucial social activity that enables/facilitates preservation of a collectivity over time and space. Throughout history, people have been trying to preserve and represent the past, and then repurpose the interpretations for present uses. Records of the past can thus be found in monuments, paintings, literature, official documents, music, cinema, literature etc. It was not, however, until the age of modernity that (occidental) societies started to go at sometimes ridiculous lengths to preserve their presents for their possible futures. The modern period pedestalled the importance of the archive and took archiving to a new level: "what is not preserved is irreparably lost to time." This motto has been put to use in the nation-building period of the 19th century and is reflected in romantic quest for folk origins, which extensively led to transcribing and documenting ordinary practices in order to establish a link to the ancient past and tradition of a newly imagined nation. Nevertheless, not only due to the technologically insufficient recording equipment and problems of storage, but also because of political, economic and mythistorical circumstances and aspirations, the ideological selection/censorship held sway upon what was to be preserved, how and where (and what was to be left to oblivion).[6] Along with "little

histories"[7] this often excluded significant portions of everyday life with all its trivial, yet fascinating and far from unimportant minutiae.

The internet, as it has developed over the last 25 years is in a way a (or at least so far the closest) realisation of the preserving dream. Unlike the classical archive with its limits of access, retrieval and submission of data, the internet offers *relatively* easy access, upload and retrieval of data. This data, however, "suffers" from issues with authenticity and the status of interpretive authority (which is often taken for granted in official, national archives) and is often considered untrustworthy and unreliable, not to mention it is often difficult to keep track of. The content is not necessarily (although it often is) published with an archival agenda. In many respects the internet *is* an archive that keeps record of user/visitor activity online, through IP addresses, posts and comments, images, video, sounds. Moreover, in many respects this archive could be seen as an infrastructure of a collective intelligence, which according to Jill Walker Rettberg "doesn't lie in the individual videos on YouTube, or in each separate blog post we write, it's in the patterns we trace as we move through these media: the order in which we listen to songs, the books we buy after viewing a particular site, the links we make or the links we choose to follow."[8]

This data can be much more than mere tracks of individual conduct; as individuals tend to gather in groups, it also keeps track of a group/collectivity activity and consequently of individual and group history of activities and actions online. But the online cannot be observed without at least a reference to or consideration of the offline (let alone isolated from it), as both environments reflect the goings-on in offline and online spaces and essentially represent an interweaving of personal, social, communicative spaces. The discussion below will develop this point further.

3.   Music as a Record/Archive of the Past

In its form and content music is rather elusive. It emanates from space, develops within time and cannot exist without either. Moreover, it creates a space-time continuum of distinctly different order. Duration of the sound in time, the melody and the lyrics, create specific soundscapes. Here, Michel Chion's ideas about the role of popular song in cinema seem useful. He writes about the specific characteristics of a pop song – it has been limited by the capacity of a circular single record to about three minutes; it has an overture, peak and ending; and most importantly, it is repetitive. Repetitive (think of the round shape of the record, circularity which breeds repetition) in the sense it can be played again and again, thus enabling different words (that fit the same melodic structure) and melody to be consumed ad infinitum.[9] The dramatic structure of the song is interspersed with a refrain, which breaks the temporal linearity and establishes an impression of a circular repetition. Thus, the song becomes a "world" of its own, a space to be invested by an

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individual with mediatised images and personal renditions of realities, past and present, creating an audio-visual landscape. Consequently the song is inscribed into the memory of the listener. As a remnant of the past, with its malleability and openness of interpretation, the song transgresses from the individual level of the performer/listener onto the level of a more common social experience (think of the feeling you get when listening to a dear song on the radio).

Moreover, simultaneously a social and highly private experience, music captures, reflects and produces feelings. For example, it is common, when listening to a dear song related to one's past, to relive at least some of the feeling initially produced by that particular sound and lyrics. The collective aspect of music, the simultaneity of collective reception, positions the music in a way so as to translate the individual experience into the broader social picture. Thus it also works as a social adhesive, presenting platforms of shared experience for various populations. Relevant for the purposes of this paper is the capacity of music to capture space-time and transmit it along the chronological line into the present (and future). The space-time captured within the songscape(s) works in close interaction with one's very private set of experiences and beliefs, whilst also being in constant interaction with the collective realm. Listening to a song can take us back to when we listened to a certain kind of music, it can remind us of what we were doing and/or feeling at the time. Furthermore, the music also has a special capacity to transmit the images (aural and visual) of the world no longer present.

Thus, the question arises of whether music is capable of transmitting more than personal experiences. To put it in a different way, is it ever possible to gain through the music of a certain time access into that specific time from which it comes – that precise historical moment? Due to the massive mediatisation of the quotidian, I think popular music can in fact re-present, if but a fraction, of a scent of times passed.

4.   Music in Cyberspace
The first thing that comes to mind when speaking about music in cyberspace is massive availability of (usually) copyrighted material. Downloading mp3 files and viewing a-v content has in the past 15 year become a popular pastime of netsurfers and has seen a quenching reaction on part of the music industry trying to confine free file sharing and punish the pirates. Nevertheless, free music is still hugely available despite the more flexible policies such as pay-per-song or album as promoted by iTunes.

As fiercely as one might argue that this is an infringement of copyright, intellectual property, it can just as fiercely be argued that p2p file sharing is in fact promoting obscure/marginal musics, making them available to unprecedented audiences (longtail). But this is not all that relevant for this

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discussion. For my purposes it is crucial to show the role of music in online spaces and illuminate the practices of consumption of digitised.

As argued above, music emerges from space (instruments, playback devices), lasts in time for some time and it is then lost (unless replayed), i.e. it leaves no physical trace. This was much more obvious before Edison's recording technology enabled preservation of sound (albeit initially for different purposes than we usually think today) and the "enjoyment" of music in the age of record industry became considerably different. If in the pre-recording musical culture listening was an ephemeral experience, it in the (analogue) recording culture became a repeatable one. Now, in the digital realm, the third, post-record (i.e. digital) musical culture is emerging (or rather it already has emerged).

The object-/carrier-/record-centred listening experience revolved around first buying an LP/cassette, and then playing it and listening to the recorded tracks 'unrandomly,' i.e. consecutively, with optional skipping and audible forwarding/rewinding. The story changed somewhat with CDs with the random/shuffle and repeat (impossible with vinyl records) functions and the programming of the order of played tracks. It could be argued that the need of the listener to 'physically' engage with the playback technology to replay, rewind or skip a track kept the listener closer to the very process of listening to the music. CDs and mp3 (with playlists) on the other hand require more or less one-time engagement in setting up a list which can then be endlessly replayed, thus making music increasingly a soundtrack of our lives. Hence, the digital listener is in a way much more disengaged from the process of listening. Even more so, when we consider the sheer amount of music files in on an ordinary hard drive, it is difficult to keep track. This is further explicated by downloading large amounts of music, which can turn into an obsession of compiling and never really listening to most of the music. On the other hand, the ways and chances to encounter new music are thus greatly improved.

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Downloading music thus is a case in mobility in the sense proposed by Manovich who understands mobility not as "the movement of individuals and groups accessing media from mobile devices, but to something else which so far has not been theoretically acknowledged: *the movement of media objects between people, devices and the web.*"[10] Mobility in this sense subsumes downloading music files, their potentially endless distribution. The interesting aspect in this sort of mobility is twofold: who uploads and who download, i.e. why they do it. The first thought would be clearly that people refuse to pay money for physical sound carriers. This however, is not the whole story, because uploaded music had to be bought at some point, and it completely ignores the motives of uploaders to share music. The use of term sharing in subsequent stages is much clearer though. In this respect it is

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important to acknowledge the reasons why someone uploads music and decides to provide it for free, despite the copyright and potential to be a victim of law trial.

5.   **Audio Blogging as a Past Preserving Practice**

Volim kad dolazite ovde ali bi trebalo više da učestvujete u radu ovog bloga jer je ovo baština jednog vremena i treba da shvatite da je svaki sačuvani zvuk već vaš udeo u čuvanju uspomene i istine o jednoj državi. Dobro, ona je propala ali ipak mislim da ona živi kao ideja i preživeće sve nas koji sada dolazimo i jednog dana, možda pod drugim imenom biće to opet jedna država svih južnih slovena. Dolte mi ćemo da pišemo o tome i postavljamo zvukove te prošle i pretprošle jugoslavije.
Na ovaj sajt ili blog došao je jedan ceo grad velikih dimenzija i hvala vam na tome. Trudićemo se (ja i moji daragi donatori) da ovde bude još lepih stvari

Many blogs that host/gather links to rarred or zipped music files at remote storage sites are in fact very similar. Although focusing on different music genres, periods etc, the technology they use is the same and often is the structure (emanating from the options given by the technology). A mu-blog is usually introduced by a heading explaining in brief what the blog is about, or declares a "blog policy" ("The music that I post up on this site is NOT for commercial use. I'll spare you the legal jargon, but in essence, if you LIKE it, BUY it! - pw for most files: rideyourpony"), after which posts are ordered chronologically, with newest on top of the page. Usually, posts contain a short description of the record, a track list, tags and comment function. Apart from that a mu-blog usually gives option to visitors to "follow" it, and a selection of links to other mu-blogs. A visitors counter is a regular feature included, along with a "whos.among.us" (or similar) feature is used here and there, providing statistics such as number of users "online in past the 24 hours," "what are they copying," and "where they come from" feature which on a map of the world positions the locations of users ("A map showing you where your visitors come from. Flashing pins are people that are online right now."). A mu-blog, much like any other blog, may also provide chronologically ordered menu of older posts (2009>November (13)) sorted in an orderly manner. Quite often such blogs are sponsored.

        Another aspect of mu-blogging that should not be neglected is the origin of the records. From what can be told from visiting these sites it is clear that, in the case of former Yugoslavia music in particular, that the music at stake is relatively old, vinyl music/records which can no longer be bought in a shop nor have they been released on a CD. In many cases the music in question is music practically lost. If it were not for these mu-bloggers who go to second-hand record shops, flea markets, browse old collections of records in the attics etc. in search for rarities and oddities of a musical past. Furthermore, the records are digitised (mp3), classified (album>author>track

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name) the folders compressed and uploaded to one of the numerous filesharing sites (megaupload, drop.io, rapidshare...). On the blog the link is posted to the remote storage site.

Now why would someone want to do this? is the first question that pops to mind. It is a time and money consuming pastime: you need time to find all these records, money to buy them, time to digitise them, and money again to spend so much time doing this for free and still make a living. Yet this is an activity that clearly thrives. It seems there are people who believe musical past should not be forgotten and they invest considerably into making it available worldwide.

This is particularly interesting in view of the fact that this music would otherwise be completely unavailable. In the case of Yugoslav music thus preserved it is all the more important from the perspective of preservation of the past. The country that disintegrated in 1991 plunged into wars out of which several new states emerged (very roughly speaking), in the process of nationalisation/independentalisation of the former republics suffered a considerable memory loss. The newly forming countries tried to eradicate the once common past, supplant it with newly established national(ist) narratives which in essence meant also breaking any links to the former shared popular culture. "Normally" popular pasts tend to find ways into the pop cultural presents, but in this respect this was actively discouraged. It is probably also because of this that the mu-blogs find sufficient audience. They attract an audience from across the former Yugoslavia, but judging by the who's among us feature on jugozvuk.blogspot.com (its counter just turned 500,000 visitors in two years) the majority of visitors are coming from Europe and North America, with some form South America and Australia. Thus, the music and portions of Yugoslav past are preserved and distributed globally and the Yugoslav past, i.e. the music becomes a mediator of memories. Digital media technologies for instance enable listening to the music while simultaneously watching a video or reading a text scanned from an old music magazine.

6.   The Cases of jugozvuk.blogspot.com and nevaljale.blogspot.com
In the section below I will discuss two blogs that aim to preserve parts of Yugoslav musical heritage online, i.e. they mediate memories: both of the blogger and consequently of the visitor (either first or second-hand nostalgia). I will approach these blogs as examples in digital storytelling. The first is Jugozvuk managed by Aktivista. At the beginning the blogger states:

> Uvodimo Vas u svet zvukova stare Jugoslavije, muzika, sport, teatar, politika, literatura, propaganda, reklame i to sve u obliku zvuka. Sve što je nekad činilo Titovu Jugoslaviju govori pred vama svoju priču. Priča o Jugoslaviji ima jako puno i sve su lepe. Priče možete i vi da ispričate a mi da objavimo. JUGOSLAVIJA je uvek pozitivna inspiracija. Here on this

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weblog you can hear and watch the diverse sounds of former
YUGOSLAVIA.[11]

With this statement, Aktivisita delimits the scope and aim of his
endeavours and through this also makes an identity statement, positioning
himself as a dedicated preserver of Yugoslav musical heritage: "Ovde možete
očekivati da nadjete svakakve ZVUKOVE i ZVUČNA OBELEŽJA raznih
dogadjanja koja su krasila tu lepu i moćnu državu. Nekome može zvučati
glupo ali meni ne. Ta Jugoslavija za mene je značila puno. Rodjen sam u njoj
i odrastao u njoj. Svaki božji dan sam provodio u toj Jugoslaviji. Naslušao
sam se svačega, red je da to čujete i Vi." Through referring (nostalgically) to
his personal experience he passionately addresses the visitor trying to
mobilise enthusiastic response. He furthermore explicates the coordinates of
his endeavour: "Biće naravno najviše muzike ali specijalnog tipa, namenske
muzike koja ide uz neku priču ili dogadjaj. Biće tu i retkih živih nastupa
pojedinih velikih grupa sa svih strana države 'Od Vardara pa do Triglava,'
broadening his scope to include "silent sounds," and rare treats. Concluding
the blog policy statement with an invitation for visitors to get in touch and
participate at the creation of the blog, Aktivista implicitly attempts to make it
into an interactive platform: "If YOU do have some trash and trivia from that
time please send me a message," although retaining his manager editor's
position by first asking to contact him via email.

The blog then consists of posts giving brief description of the posted
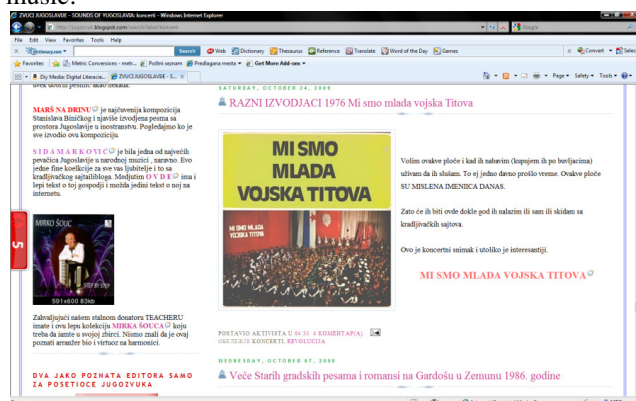music:

Figure 1

In his posts Aktivista uses a first-person, very informal language
(with lots of typos) in creating his narrative, i.e. in creating his digital story.
Typically, he refers both to the Yugoslav past in general, to the posted music,
and he regularly turns towards visitors inviting them to enjoy the music and
reminisce about the good old times. Thus he states: "One great festival from

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former YUGOSLAVIA that took place in Belgrade, its capital city, in 1963. After all this fantastic music is not buried with YUGOSLAVIA, it lives on this blogs, forever I would like or until BLOGGER lives." An aspect that often comes to the fore is his explaining the ways he gets about to aquire the records: "Volim ovakve ploče i kad ih nabavim (kupujem ih po buvljacima) uživam da ih slušam. To ej jedno davno prošlo vreme. Ovakve ploče SU MISLENA IMENIICA DANAS. Zato će ih biti ovde dokle god ih nalazim ili sam ili skidam sa kradljivačkih sajtova."[12] Clearly he does not devote much time to editing the textual posts, the primary goal is to find the music offline, digitise it and make it available online. Apart from buying records at flea markets, Aktivista gratefully lists the so-called donators, who help him by providing links to remote sharing sites to the material uploaded by them. Apart from that, he admits to sometimes taking music from the "stealing sites," i.e. from bloggers who "steal" the music from blogs and invest no time into obtaining the records offline. This is established through inspecting the quality of the files (bit rate, artwork scan) and comparing them against their own work. Mu-bloggers also seem to devote much time into digitising their "artefacts" in high quality. Apart from that there seem to be issues of honesty and dignity involved in creating and maintaining such blogs, where genuine effort is rewarded and doing it the easy way is condemned.

Thus, in a way Aktivista perceives himself to be a messenger of the past, bringing the beauty of the music into the present: "Evo nas opet na BEOGRADSKOM PROLEĆU ali ovaj put u onom iz 1963. nama daleke godine. Pa ipak tada kao da su ovi festivali imali neku unutarnju lepotu i sjaj i muzika je naravno bila izvanredna, prava festivalska [...] Ovog festivala više nema, nema JUGOSLAVIJE ali ostaje onaj izvanredan štimung jednog festivala i jednog doba kad smo čini mi se bezbrižnije živeli."

Figure 2

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       In his storytelling, Aktivista fuses regret for the times passed, nostalgia and his posts are not only a means to preserve the music but also a vehicle for expression of his memories. He does that through post composition: title, cover artwork, text, comment function, and the personal relation he establishes to the posted music. True, the blog offers very little personal information and the recounted memories do not go much beyond cliché statements such as in that "times we seemed to have lived more carefree."[13] Nevertheless, referring to the role of music discussed above, it is the music itself that is the trigger of (although) second hand memories.

       Jugo zvuk links to several other mu-blogs and I am now just briefly going to refer to a blog ova ploca nista ne valja, ima rupu u sredini [this record is faulty, it's got a hole in the middle] at http://nevaljaleploce.blogspot.com/, a mu-blog managed by Bassta! Pex a.k.a. Gramofonije Plocanovic. Cross-commenting between the two blogs (and some other) suggests some sort of community emerging between the mu-bloggers. However, as compared to Aktivista, Gramofonije took a different approach and makes his blog much more personal by blogging also about his private life, travelling and his band. At the beginning he states:

> "Vinili i svasta nesto - ako ikome ista smeta ili sam prekrsio neka prava, slobodno neka kaze - sve razmatramo, nista ne uvazavamo! Ja preporucujem da se ove ploce/diskovi kupe, ako su nabavljive. [Vinyls and everything else -] If anyone is upset about anything, whether the content or copyright breach/whatever please get in touch. I recommend everyone and anyone and their families go out and buy these records, if available."[14]

He posts quite regularly since 2007, and in his very first post: "Samo proveravam da li sve funkcionise kako valja, pa se bacam na kacenje nasih vinila. Nadam se da ce izbor biti bitno drugaciji nego sto je trenutno na ponudi na netu. Cilj je sto bizarnije - to bolje! Naravno, naslov ne shvatajte preozbiljno - bice ovde i valjalih ploca ;)," making it his mission to post as records as bizarre as possible, both in terms of music and artwork:
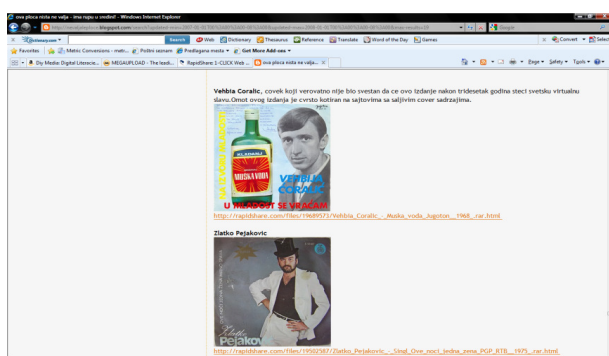
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Figure 3. First image: "covek koji verovatno nije bio svestan da ce ovo izdanje nakon tridesetak godina steci svetsku virtualnu slavu.Omot ovog izdanja je cvrsto kotiran na sajtovima sa saljivim cover sadrzajima."

Figure 4. "Trash-folk najbolje vrste. Svetlana Miljus, meni totalno nepoznata pevaljka, klik-klak i cudna suma ispod pazuha!!!"

Blogging less extensively than Aktivista, Gramofonije often provides more detailed information about the music, giving his personal opinion on the artists and songs, and intertwining it with bits from his personal life as a Yugoslav emigrant to Australia. His blog is much more manageable and transparent, also offering access to posts in chronological ordering, which makes it easier to navigate and follow. In this respect the storytelling on this blog is much more straightforward, with textual narrative supported by music records that clearly are important for the author (not only trashy music is posted), who overtly declares himself to be a fan of certain groups, and in that way establishes a much stronger, more personal relation to the music he posts. Thus, for instance he provides a longer description of the music of bands such as Piloti, Haustor and Paraf,[15] all 1980s punk/new wave

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music which significantly influenced the last decade of the (cultural, social and political) life in Yugoslavia.

Thus it is possible to hear great (amounts of) music which was once a part of everyday life and would perhaps in different historical circumstances remain more entangled into everyday lives of people in Yugoslavia. Be that as it may, the music may have been forgotten in a way, but it is precisely due to enthusiasts such as Gramofonije and Aktivista that significant portions of Yugoslav (not only) pop-cultural past is preserved.

7.   Conclusion

Now this last statement may be a bit exaggerated as it quickly becomes obvious there are problems with archiving these sometimes rather large collections of music (Aktivista claims to have made 1,500 posts). If this music is to be available globally and permanently the archives need to be maintained. The problem with archiving is that these endeavours are solely individual and intimately motivated, and are also funded by these enthusiasts (apart from some compensation they might get from hosting ads). Consequently they are forced to use more or less free and more or less expirable file hosting web providers. Apart from the fact that mu-blogging is a sort of semi-legal activity, the sad reality is that many files are only available for a relatively short period of time and may in 5 years become extinct. Thus for instance, some of the oldest posts on the both discussed blogs are no longer available, and Aktivista noted in a comment that as of January 2010 he will no longer be re-upping the files as his archive has become too difficult to navigate. Re-upping is the usual procedure in cases when the links have expired either to time-out or because of no-visit expiration, and it is mostly done upon request. This means that large collections of music no longer available in shops will be lost. On the other hand, much of pre-digital audio sources, which has not (yet) been digitised, are still unavailable to the public, researchers, as the "major impediment remain[s] the fact that most of our audiovisual memory is in one analogue format or another."[16] And the question is whether it would make sense to make such activities part of larger institutional frameworks for preservation of audio heritage.

Another question is the role of blogs as digital storytelling media. In most cases, and in the two discussed as well, the attempt to create a narrative, albeit not in classical terms, is clearly discernible, particularly if we see blogging as a descendant of writing a diary. The blogger's ambition to present his/her life, parts of it, or music, to perform and manage identity further supports understanding (mu-)blogs as digital storytelling. Apart from that mu-blogging at least to some extent contributes to community building, through merely passive browsing and downloading to more active commenting and reciprocal linking among blogs. On another level the

interlinked (former Yugoslav popular music) blogs also via the various "visit counters" offers an "ordinary" visitor an impression of a wide network/community of people who are interested/impressed by these collections of music.

Finally, what does such utilisation of a medium mean for understanding, representing, re-presenting of the Yugoslav past? First of all, it enables/facilitates recovering, disinterring and representing and re/narrating the past, or rather aspects of the past that usually escape the grip of historiography. Outside digital media these aspects of the past would thus face a twofold extinction – from historiography and media ecology – which would even further exacerbate the consequences of the collapse of the state and the ensuing emigration for the preservation of Yugoslav history.

Notes

[1] Digital storytelling is here understood in a broader sense than that proposed by Joe Lambert's Center for Digital Storytelling (www.storycenter.org) and includes any online activity that aims to (re)narrate personal, collective, present or historical experience.

[2] H Jenkins, *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.

[3] J D Bolter and D Grusin, *Remediation. Understanding New Media*. Cambridge, London: MIT Press, 2001.

[4] J Van Dijck, *Mediated Memories in the Digital Age*, Stanford: Stanford University Press, 2006.

[5] The term "Yugoslavia" refers here to the former Socialist Federative Republic of Yugoslavia (SFRY) which disintegrated in 1991.

[6] See P Connerton, *How societies remember*, Cambridge: Cambridge University Press, 1989.

[7] Little histories refer to histories of subordinate nations, non-colonising forces, records of local events that barely reach significance on the national level.

[8] J W Rettberg, *Blogging*, Polity Press, Cambridge, 2009.

[9] M Chion, *The Voice in Cinema*, New York: Columbia University Press, 1998.

[10] L Manovich, *Software Takes Command*, online version 11/20/2008.

[11] Aktivista, jugozvuk.blogspot.com; a more detailed blog policy is found at the bottom of the page: "Ovde možete očekivati da nadjete svakakve ZVUKOVE i ZVUČNA OBELEŽJA raznih dogadjanja koja su krasila tu lepu i moćnu državu. Nekome može zvučati glupo ali meni ne. Ta Jugoslavija za mene je značila puno. Rodjen sam u njoj i odrastao u njoj. Svaki božji dan sam provodio u toj Jugoslaviji. Naslušao sam se svačega, red je da to čujete i Vi.
Biće naravno najviše muzike ali specijalnog tipa, namenske muzike koja ide uz neku priču ili dogadjaj. Biće tu i retkih živih nastupa pojedinih velikih grupa sa svih strana države "Od Vardara pa do Triglava". Slobodni ste da se javite i ostavite svoj email ako želite saradnju.
Here on this blog you can find a lot of sounds from YUGOSLAVIA, from theater to music, from sport events to jokes and literature. Feel free to join the biggest collection of different sounds from the state that exists no more. If YOU do have some trash and trivia from that time please send me a message."

[12] http://jugozvuk.blogspot.com/2009/10/razni-izvodjaci-1976-mi-smo-mlada.html

[13] http://jugozvuk.blogspot.com/2010/02/razni-izvodjaci-beogradsko-prolece-1963.html

[14] See <http://nevaljaleploce.blogspot.com/>, 08/02/10.

[15] See <http://nevaljaleploce.blogspot.com/>, 08/02/10.

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[16] D Teruggi, "Can we save our audio-visual heritage?,"
<http://www.ariadne.ac.uk/issue39/teruggi/>, accessed 09/02/10.