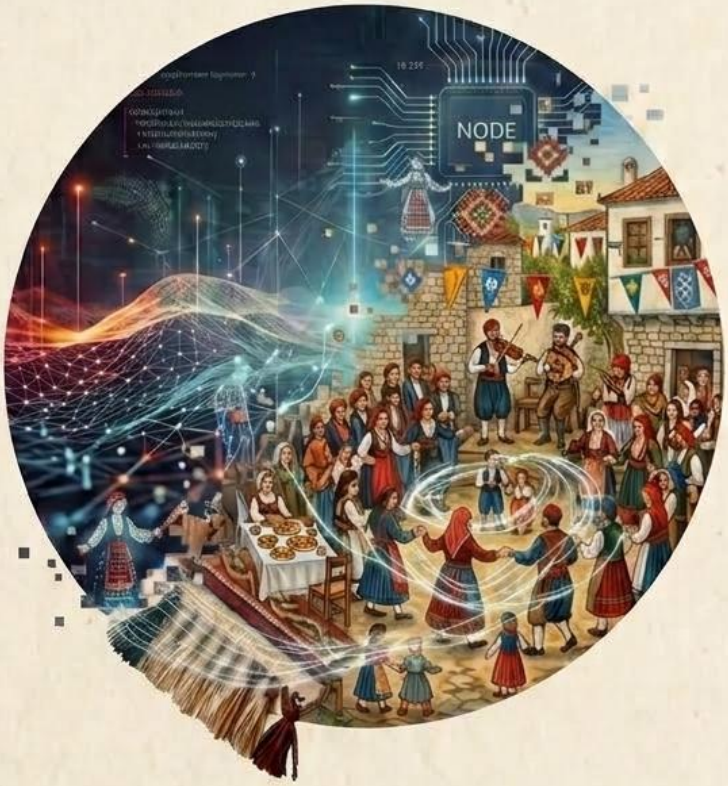
HYBRID WORLDS:
CULTURAL IDENTITIES AND PRACTICES ACROSS DIGITAL AND PHYSICAL SPACES



NOVEMBER 25, 2026
INTERNATIONAL SCIENTIFIC CONFERENCE
ONLINE

BOOK OF ABSTRACTS

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ΕΘΝΟΓΡΑΦΙΚΟ ΜΟΥΣΕΙΟ ΒΟΡΕΙΟΥ ΕΛΛΑΔΟΣ
SASA Institute of Ethnography



HELLENIC REPUBLIC
National and Kapodistrian University of Athens



ЕТНОГРАФСКИ ИНСТИТУТ САНУ

Laboratory of Social Sciences, Department of Pedagogy and Primary Education, School of Education NKUA, Athens, Greece in cooperation with the Institute of Ethnography, SASA, Serbia

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Introduction

The Greek-Serbian Conference entitled "Hybrid Worlds: Cultural Identities and Practices Across Digital and Physical Spaces" is the result of the ongoing collaboration within the bilateral project "Cultural Identities and Social Interaction in the Physical and Digital World: Case Studies from Serbia and Greece," implemented jointly by the Laboratory of Social Sciences, Department of Pedagogy and Primary Education, School of Education, National and Kapodistrian University of Athens (NKUA), and the Institute of Ethnography, Serbian Academy of Sciences and Arts (SASA).

The project commenced in May 2023 and is planned to run for four years, until the end of May 2027. The project coordinator on the Greek side is Dr. Rea Kakampoura, Professor of Folklore Studies and Director of the Laboratory of Social Sciences at NKUA, while the project coordinator on the Serbian side is Dr. Gordana Blagojević, Principal Research Fellow at the Institute of Ethnography SASA.

The first conference resulting from this project was held in November 2024, marking an important milestone in the development of the scientific collaboration between the two institutions. The present conference represents the second conference organized within the framework of the bilateral project, while at the same time constituting the fourth Greek-Serbian conference organized by the Institute of Ethnography SASA. It thus continues and further develops an established tradition of academic exchange and cooperation between Serbian and Greek scholars, providing an opportunity to present ongoing research, exchange perspectives, and explore new approaches to shared scholarly interests.

The central focus of the bilateral project is the study of cultural identities and social interaction in physical and digital environments**,** explored through a series of case studies from Serbia and Greece. Particular attention is given to the ways in which digital technologies have become an integral part of contemporary social life and how they influence the formation, negotiation, expression, and transformation of cultural identities. By bringing

together perspectives from different disciplinary and national contexts, the project seeks to illuminate the complex relationships between digital and physical spaces and the diverse cultural practices that emerge at their intersection.

The conference "Hybrid Worlds: Cultural Identities and Practices Across Digital and Physical Spaces" builds upon these research interests by bringing together scholars whose work addresses the dynamic relationship between culture, identity, technology, and social interaction. The contributions gathered in this book of abstracts reflect the diversity of approaches and case studies emerging from this ongoing collaboration and testify to the importance of interdisciplinary dialogue in understanding the increasingly interconnected worlds in which contemporary cultural practices take shape.

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Dep. of Pedagogy and Primary Education
NKUA

Dr. Gordana Blagojević
Institute of Ethnography
SASA

Εισαγωγή

Το Ελληνοσερβικό Συνέδριο με τίτλο «Υβριδικοί Κόσμοι: Πολιτισμικές Ταυτότητες και Πρακτικές στον Ψηφιακό και Φυσικό Χώρο» αποτελεί καρπό της συνεχιζόμενης συνεργασίας στο πλαίσιο του Διμερούς Μνημονίου Συνεργασίας «Πολιτισμικές Ταυτότητες και Κοινωνική Αλληλεπίδραση στον Φυσικό και Ψηφιακό Κόσμο: Μελέτες Περίπτωσης από τη Σερβία και την Ελλάδα», το οποίο υλοποιείται από κοινού από το Εργαστήριο Κοινωνικών Επιστημών του Παιδαγωγικού Τμήματος Δημοτικής Εκπαίδευσης, της Σχολής Επιστημών της Αγωγής, του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών (ΕΚΠΑ) και το Ινστιτούτο Εθνογραφίας της Σερβικής Ακαδημίας Επιστημών και Τεχνών (SASA).

Το έργο ξεκίνησε τον Μάιο του 2023 και έχει τετραετή διάρκεια, έως τα τέλη Μαΐου του 2027. Επιστημονική υπεύθυνη του έργου από την ελληνική πλευρά είναι η Δρ. Ρέα Κακάμπουρα, Καθηγήτρια Λαογραφίας και Διευθύντρια του Εργαστηρίου Κοινωνικών Επιστημών του ΠΤΔΕ, ΕΚΠΑ, ενώ από τη σερβική πλευρά επιστημονική υπεύθυνη είναι η Δρ. Gordana Blagojević, Κύρια Ερευνήτρια στο Ινστιτούτο Εθνογραφίας της SASA.

Το πρώτο συνέδριο που προέκυψε από το εν λόγω πρόγραμμα πραγματοποιήθηκε τον Νοέμβριο του 2024, αποτελώντας σημαντικό ορόσημο στην εξέλιξη της επιστημονικής συνεργασίας μεταξύ των δύο φορέων. Το παρόν συνέδριο συνιστά το δεύτερο συνέδριο που διοργανώνεται στο πλαίσιο του Διμερούς Μνημονίου Συνεργασίας, αποτελώντας παράλληλα το τέταρτο ελληνοσερβικό συνέδριο που υλοποιείται από το Ινστιτούτο Εθνογραφίας της SASA. Συνεχίζει έτσι και αναπτύσσει περαιτέρω μια εδραιωμένη παράδοση ακαδημαϊκών ανταλλαγών και συνεργασίας μεταξύ Σέρβων και Ελλήνων ερευνητών, παρέχοντας την ευκαιρία παρουσίασης της τρέχουσας έρευνας, ανταλλαγής απόψεων και διερεύνησης νέων προσεγγίσεων γύρω από κοινά επιστημονικά ενδιαφέροντα.

Κεντρικός άξονας του διμερούς έργου είναι η μελέτη των πολιτισμικών ταυτοτήτων και της κοινωνικής αλληλεπίδρασης σε φυσικά και ψηφιακά περιβάλλοντα, όπως διερευνώνται μέσα από μια σειρά μελετών περίπτωσης από τη Σερβία και την Ελλάδα. Ιδιαίτερη έμφαση δίνεται στους τρόπους με τους οποίους οι ψηφιακές τεχνολογίες έχουν καταστεί αναπόσπαστο τμήμα της σύγχρονης κοινωνικής ζωής, καθώς και στο πώς επηρεάζουν τη συγκρότηση, τη διαπραγμάτευση, την έκφραση και τον μετασχηματισμό των πολιτισμικών ταυτοτήτων. Συνδυάζοντας οπτικές από διαφορετικά επιστημονικά πεδία και εθνικά πλαίσια, το έργο επιχειρεί να φωτίσει τις σύνθετες σχέσεις μεταξύ ψηφιακού και φυσικού χώρου, καθώς και τις ποικίλες πολιτισμικές πρακτικές που αναδύονται στη μεταξύ τους τομή.

Το συνέδριο «Υβριδικοί Κόσμοι: Πολιτισμικές Ταυτότητες και Πρακτικές στον Ψηφιακό και Φυσικό Χώρο» αξιοποιεί και εμβαθύνει σε αυτά τα ερευνητικά ενδιαφέροντα, φέρνοντας σε επαφή επιστήμονες, το έργο των οποίων πραγματεύεται τη δυναμική σχέση μεταξύ πολιτισμού, ταυτότητας, τεχνολογίας και κοινωνικής αλληλεπίδρασης. Οι συμβολές, που περιλαμβάνονται στον παρόντα τόμο περιλήψεων, αποτυπώνουν την ποικιλομορφία των προσεγγίσεων και των μελετών περίπτωσης που προκύπτουν από αυτή τη συνεχιζόμενη συνεργασία και μαρτυρούν τη σημασία του διεπιστημονικού διαλόγου για την κατανόηση των ολοένα και πιο διασυνδεδεμένων κόσμων εντός των οποίων διαμορφώνονται οι σύγχρονες πολιτισμικές πρακτικές.

Καθ. Δρ. Ρέα Κακάμπουρα
Παιδαγωγικό Τμήμα Δημοτικής Εκπαίδευσης
ΕΚΠΑ

Δρ. Gordana Blagojević
Ινστιτούτο Εθνογραφίας
SASA

CONFERENCE PROGRAM

25th November 2026

Serbian Time Zone

16:00 – 16:10 Meeting Opening

Prof. Dr. Rea Kakampoura and Dr. Gordana Blagojević, Welcome speech

Presentations

16:10–16:30 — Dr. Myrofora Eustathiadou

From Analog Recordings to Digital Archives: Cultural Memory, Identity and Social Action in the Case of the 'Efstathiadis Archive'

16:30–16:50 — Stavroula-Villy Fotopoulou

Archiving the Intangible: Digital Mediation, Heritage Communities, and Regimes of Recognition in Greece

16:50–17:10 — Dr. Milan Tomašević

Cultural Heritage, Digital Media and the Construction of Rodoverny Identity in Serbia

17:10–17:30 — Chrysanthi (Christiana) Katsarou

Keeping the Circle Alive: The Digital Dancescape of the IkariaDance Project

17:30–17:45 — Discussion

17:45–18:00 — Coffee/Tea Break

18:00–20:00 — Second Session

18:00–18:20 — Dimitris Prousalis

Once upon a Time... in the Modern Era: Oral Storytelling from Physical Presence to Digital Form on YouTube

18:20–18:40 — Ioanna Fokou

Folktales, Digital Learning and SDG 5: Promoting Gender Equality in Education

18:40–19:00 — Dr. Krinka Baković

Towards a Situated Cartography: Participatory Visual Mapping in Ethnographic Research on Gaming Experiences

19:00–19:20 — Dr. Sonja Radivojević & Dr. Katarina Mitrović Ražnatović

Between the Global Concept and Local Reality: The Millennial Generation in Serbia

19:20–19:40 — Dr. Srđan Radović

Digital Mapmaking, Ethnicity and Identities in Former Yugoslavia

19:40–20:00 — Discussion – Conclusions

Greek Time Zone

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Prof. Dr. Rea Kakampoura and Dr. Gordana Blagojević, Welcome speech

Presentations

17:10–17:30 — Dr. Myrofora Eustathiadou

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20:40–21:00 — Discussion – Conclusions

Dr. Krinka Baković

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Towards a Situated Cartography: Participatory Visual Mapping in Ethnographic Research on Gaming Experiences

The paper examines the methodological potential of participatory visual mapping in the anthropological study of gaming experiences. Based on my long-term ethnographic research in Serbia (conducted since 2023), gaming experience has emerged as a complex and dynamic process that cannot be fully captured through verbal accounts alone. Therefore, the research advances further by employing the method of participatory visual mapping of video game spaces that players have experienced as particularly meaningful (e.g. *The Witcher 3: Wild Hunt*). The collaboration established between the researcher and participants through this form of situated cartography raises questions concerning the procedural, fragmented and experiential construction of space as it is shaped through players' practices, narratives, affects, and memories. The paper argues that players articulate individual experiences through marking their own in-game paths, specific locations, and interactions. In doing so, they attribute meanings that extend beyond the constrained and static representation of digital environments. The primary aim of the paper is to examine the role and significance of participatory visual mapping in representing and understanding the individual, social and cultural dimensions of gaming experiences in Serbia, which may remain overlooked by conventional ethnographic methods.

Keywords: video games, gaming experience, situated cartography, visual mapping, visual ethnography, participatory approach.

CV



Krinka Baković (1995) is a research assistant at the Institute of Ethnography of the Serbian Academy of Sciences and Arts, Belgrade, and a PhD candidate

at the Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade. Her research focuses on video games and play, political anthropology, visual anthropology, and memory culture. She received the „Dušan Bandić" Award for the best master's thesis (2022) from the Department of Ethnology and Anthropology. She is a researcher on the bilateral project „Cultural Identities and Social Interaction in the Physical and Digital World: Case Studies from Serbia and Greece" (2023–2027), and has served on the Organizing Committee for the Third International Conference on Video Game Studies in Serbia, „Artificial Game," and the Third Serbian-Greek Conference "Folklore in the Contemporary On- and Off-Line World" (2024). She has presented her research at two national scientific conferences: „Anthropology of Literature, Art and Media" (2023) and „Popular Culture, Folklore and Communication" (2025). She is the author of several scientific articles and reviews.

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From Analog Recordings to Digital Archives: Cultural Memory, Identity and Social Action in the Case of the 'Efstathiadis Archive'

The digitization of cultural heritage constitutes one of the most significant challenges of contemporary cultural studies, as it fundamentally transforms the ways collective memory is preserved, accessed, and transmitted. This paper examines the case of the 'Efstathiadis Archive', one of the most important private musical and folklore archives of Pontic Hellenism, comprising audio recordings, manuscripts, photographic material, refugee heirlooms, and oral testimonies of first- and second-generation refugees. The recent digitization, documentation, and online dissemination of a substantial part of this collection provide a fertile field for exploring the relationship between physical and digital spaces in the construction and negotiation of cultural identities.

The central research question of this study concerns the extent to which the transition of a traditional folklore archive from analogue to digital form reshapes the ways in which cultural heritage is perceived, accessed, utilized, and reinterpreted by its communities of reference. In addition, the paper explores the role of digital technologies in the preservation of cultural memory and in the emergence of new forms of social and cultural engagement surrounding archival material.

Methodologically, the research adopts a case-study approach, drawing upon data generated during the processes of cataloguing, classification, digitization, and documentation of the archive. The study further incorporates observation of the archive's online presence and analysis of the interactions between users, researchers, cultural organizations, and members of the Pontic community with the digital content.

The paper argues that digitization should not be understood merely as a technical process of preservation but rather as a dynamic cultural practice that reconfigures communities' relationships with their past. The digital archive functions simultaneously as a site of memory, a platform for

knowledge production, and a mechanism for strengthening cultural identity, enabling younger generations to participate actively in the preservation, reinterpretation, and transmission of cultural heritage. The case of the 'Efstathiadis Archive' demonstrates how digital environments do not replace physical cultural spaces but instead complement and expand them, fostering new forms of cultural continuity, collective participation, and social action in the contemporary world.

Key words: Cultural Identity, Digital Archives. Cultural Memory. Pontic Hellenism

CV



Myrofora Efstathiadou teaches Folklore at the Department of Language, Literature and Civilization of the Black Sea Countries (DUTH). She holds a degree in Preschool Education (AUTH), in History and Ethnology (DUTH), a Master's Degree in Folklore and Humanities (NKUA), a PhD in Folklore (NKUA) entitled: "Traveling to Pontus: a peculiar form of nostalgia tourism" and a Postdoc in the Laboratory of Folklore and Social Anthropology (DUTH) with a national scholarship. (theme: Myths, legends and historical figures in Pontos, common perspectives among Greeks and Turks) She is an accredited educator of the Pontic dialect by the Ministry of Education & Religions of Greece.

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Folktales, Digital Learning and SDG 5: Promoting Gender Equality in Education

This article examines an online professional development programme designed for primary and secondary school teachers with the aim of empowering educators to promote gender equality in the school environment, in accordance with Sustainable Development Goal 5 of the United Nations 2030 Agenda for Sustainable Development. The programme employs the storytelling of traditional folktales as a pedagogical tool, focusing on narratives that foreground the voices of female protagonists, promote respect and cooperation between female and male characters, and challenge gender stereotypes.

Through participation in the programme, teachers' existing perceptions and understandings of gender equality are explored and critically reflected upon. Furthermore, the training seeks to enhance educators' capacity to address gender equality issues in the classroom using online games and interactive digital applications. By integrating storytelling and digital learning tools, the programme aims to foster inclusive educational practices and support the promotion of gender equality within the school community.

Key words: Folktales, Digital Learning, Sustainable Development Goals, Gender Equality, Critical Pedagogy

CV



Ioanna Fokou holds a degree in Education from the University of Thessaly. She has completed two master's degrees at the National and Kapodistrian University of Athens: one in the History and Philosophy of Mathematics, and another in Folklore Studies, where she is currently a PhD candidate in Folklore Studies. She speaks three foreign languages (English, Spanish, Italian) and frequently participates in academic seminars and conferences as a presenter and paper reviewer.

For the past twenty years, she has been an active primary school educator. She currently serves as the Head of the Center for Education for the Environment and Sustainability of Drapetsona and is a member of the Panhellenic Association of Educators for Environmental Education. Additionally, she is a researcher and storyteller specializing in folktales, and a member of the storytelling group Paramythoperasmata ("Folktale Crossings").

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Archiving the Intangible: Digital Mediation, Heritage Communities, and Regimes of Recognition in Greece

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by UNESCO in 2003, marked a significant shift in cultural heritage policy by foregrounding participatory safeguarding, community involvement, and intersectoral approaches to cultural governance. In accordance with the Convention, States Parties are called upon to identify and inventory the intangible cultural heritage present in their territories with the active participation of the communities, groups, and, where appropriate, individuals concerned. Within this broader framework, inventorying is no longer understood simply as an administrative or classificatory exercise, but as a dynamic process linked to recognition, representation, and the negotiation of cultural value. This paper examines the steps taken by Greece following its ratification of the Convention in 2006, with particular emphasis on the inventorying framework adopted at the national level and its most recent development through an Integrated Information System.

The paper focuses on the first outcomes of this digital transition and examines how heritage communities engage with a hybrid inventorying model that combines structured written documentation with audiovisual evidence. Special attention is paid to the ways in which this new environment reshapes the processes through which communities present, document, and frame their living heritage for inscription in the National Inventory of Intangible Cultural Heritage in Greece. The move toward a digitally supported system offers important opportunities, including improved accessibility, greater visibility, more coherent documentation standards, and enhanced possibilities for archiving and dissemination. At the same time, it also introduces new challenges, especially for communities that must adapt to unfamiliar technological tools, navigate segmented forms of knowledge production, and translate embodied, performative, and context-dependent practices into documentary formats that meet institutional requirements.

By assessing the Greek case, the paper seeks to contribute to current discussions on the role of digital infrastructures in the participatory

safeguarding of living heritage. More specifically, it reflects on how Integrated Information Systems may simultaneously support and constrain community agency, depending on the conditions under which they are designed and implemented. In doing so, the paper argues that digital inventorying should be understood not merely as a technical innovation, but as a cultural and institutional transformation that affects the relationship between heritage communities, expert knowledge, and state mechanisms of recognition. The Greek experience offers a useful case through which to consider the broader implications of digital mediation in contemporary intangible cultural heritage policy and practice.

Key words: Intangible Cultural Heritage, Participatory Safeguarding, Digital Heritage Infrastructures, Inventorying, Greece

CV



Stavroula-Villy K. Fotopoulou serves as Director of Modern Cultural Heritage at the Hellenic Ministry of Culture. She studied Archaeology at the National and Kapodistrian University of Athens and holds two master's degrees, one in Contemporary History and one in Folklore, from the same institution. Her postgraduate work has focused on collective memory, cultural heritage management, life stories, and gender. She is currently a PhD candidate in Folklore Studies.

Following her graduation from the National School of Public Administration, she joined the Hellenic Ministry of Culture, where she has served in a range of positions since 1996. Since 2014, she has held her current post and has developed particular expertise in cultural heritage policy, heritage governance, museum management, and Intangible Cultural Heritage. She has represented the Hellenic Ministry of Culture at UNESCO, the European Union, and numerous bilateral and regional forums, contributing to international dialogue on the safeguarding and governance of cultural heritage.

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Keeping the Circle Alive: The Digital Dancescape of the IkariaDance Project

This article explores how a transnational dance community sustains and reconfigures social bonds through digital practices, focusing on the IkariaDance Project, an initiative of cultural tourism dedicated to the learning and immersion in Greek traditional dances on the island of Ikaria since 2004. Drawing on a multi-sited digital ethnography, the study examines interactions within a closed Facebook group, complemented by more immediate communication through WhatsApp and Messenger groups during workshops, as well as online meetings and classes organized via Zoom during the COVID-19 pandemic, alongside in-person seminars on the island. Methodologically, this approach follows the community across its dispersed yet interconnected sites, tracing patterns of interaction across platforms, practices, and moments of co-presence.

Conceptually, the study builds on Appadurai's notion of global cultural "scapes" as fluid and overlapping fields of circulation, and on Papakostas' adaptation of this framework through the concept of dancescape, which foregrounds dance as a dynamic nexus of place, movement, cultural transmission, and meaning-making. In this perspective, dance practices are not confined to a fixed locality but circulate across interconnected social and spatial contexts. Extending this approach, the article examines how such a dancescape is articulated in digital environments.

The analysis highlights how digital platforms function as an extension of embodied cultural practice, enabling participants from diverse geographical contexts to maintain a shared sense of belonging. The Facebook group operates as a semi-private "digital home," where members exchange dance-related content, memories, and cultural representations of Ikaria throughout the year, with intensified interaction around seminar periods. These patterns reveal a cyclical dynamic of community life, where physical co-presence on the island generates peaks of digital activity, followed by ongoing but less intense interaction that sustains connections across distance. In parallel, messaging platforms facilitate informal, real-time communication, reinforcing intimacy, coordination, and immediacy during periods of co-presence.

Particular attention is given to the role of digital tools during the COVID-19 crisis, when Zoom workshops and virtual gatherings allowed the community

to preserve continuity, reinforce emotional ties, and adapt embodied practices to mediated environments. These practices reveal the resilience of the community and the capacity of digital media to support collective cultural expression in times of disruption, while reshaping the temporal and spatial conditions of participation.

The study argues that the IkariaDance Project community exemplifies a hybrid social formation within a digital dancescape, where online and offline interactions are deeply intertwined across multiple platforms and temporal cycles. Through these layered practices, participants co-construct a sense of place, identity, and cultural continuity that transcends geographical boundaries, while reaffirming the centrality of physical co-presence in dance. This case contributes to broader discussions on digital ethnography, transnational communities, and the mediation of traditional cultural forms in contemporary digital environments.

Key words: Digital ethnography, Dancescape, Transnational dance community, Cultural transmission, IkariaDance Project

CV



Chrysanthi (Christiana) Katsarou is a philologist and a trainer of Greek language and culture. She works at the French School of Athens (Lycée Franco-Hellénique Eugène Delacroix). She holds degrees in Greek Philology (National and Kapodistrian University of Athens), Theatre Studies (Kazakos Drama School), and Folklore Studies and Greek Culture (MSc, National and Kapodistrian University of Athens). As a PhD candidate in the field of Folklore Studies at the National and Kapodistrian University of Athens, her research investigates cultural tourism practices and international participation in Greek traditional dance. Her work focuses specifically on the IkariaDance Project, an initiative she has coordinated since 2004. She has extensive experience as a cultural and dance educator, having conducted workshops in educational institutions, at the General Secretariat for Youth (Ministry of Education), and in cultural associations in Greece and internationally, including Europe, the United States, Canada, and Israel.

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Once upon a time…in modern era: Oral storytelling from physical presence to digital form on YouTube

Oral traditional storytelling in modern era, is present the last almost forty years in Greece, under a new form of entertainment, expression, and creativity of the verbal art: The mobilty of storytelling performance. Development and progress changed the conditions of everyday life for the locality of traditional and isolated communities of the past, especially in the Greek province, and new ways opened to communicate with the world. The necessity of oral storytelling was kept as a basic human need of expression and pedagogy, and the figure of the traditional folk storyteller was enriched by the presence of modern now days storytellers who not only transmit intangible heritage, but also combine a variation of material of textuality under new forms, terms and conditions. The appearance and expansion of web and internet connection seems to influenced and changed the means of education, knowledge, information and various forms and abilities of art creation and expression. The traditional forms of oral storytelling are noticed being influenced by technological advance and the effect of internet. The old context of co-existence encounters, of the folk storyteller with the living audience in common time and space, interacting and creating the atmosphere of the storytelling session, also part of the relation of the nowdays modern storyteller as well, seems to be transformed under the influence of the web-internet use, and the multimodality of expression of human communication. This paper aims to present the form, quality, and substance of oral storytelling in the digital way of the YouTube platform, through the perspective of Autoethnography.

Key words: Oral Storytelling, modern era, digital form, storytelling community

CV



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Between the Global Concept and Local Reality: The Millennial Generation in Serbia

Over the past several decades, the concept of generations has become increasingly prominent in the discourse of the social sciences and humanities, emerging as an indispensable framework for describing social reality and processes of change in contemporary society. Although the concept of generation may refer to an age group within a given population connected by a shared cultural, political, and historical identity, as well as collective memories and cultural representations, technological development has increasingly become a marker for distinguishing between generations. This widely adopted, technologically grounded conceptualization of generations (from Baby Boomers to Generation Beta), originating in American sociology and marketing research, has gained broad acceptance not only in the media and popular culture but also in academia. It rests on the assumption that technological changes over time function as key markers shaping the specific experiences of each cohort. However, grounded in the perspectives of Western societies and the *Global North*, and treating technological progress and digitalization as universal criteria, such a classification often overlooks local contexts.

This paper seeks to critically examine the applicability of the concept of generations in anthropology, as well as the possibilities and limitations of applying globally accepted generational characteristics and assumptions about generational experience to the local context. Drawing on ethnographic material primarily collected for the purposes of our individual research on the Millennial generation in Serbia, we bring together and discuss individual research insights. In doing so, we examine how the lived, local experience of this generation converges with or diverges from the ways in which the Millennial generation (Generation Y) has been canonically represented and conceptualized on a global scale. In this regard, the paper approaches the concept of generations from an anthropological perspective, focusing on how

the generational experience of Millennials in Serbia is constructed and shaped within the local context.

Keywords: generations, generational experience, Millennials, Serbia, ethnography, technology

CV



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Digital mapmaking, ethnicity and identities in former Yugoslavia

From its very beginnings, ethnographic, or ethnic mapmaking formally represented a segment of demographic cartography that mapped the distribution of ethnic, religious, linguistic and other communities. Since its inception also characterized by political undertones, ethnic cartography has transitioned into the digital sphere in the 21st century, and is now being pursued not only by geographers and other cartographic professionals, but also by amateurs (so-called 'grassroots' or volunteer mapmaking). In this presentation, I will discuss some insights regarding the contemporary digital amateur cartography representing ethnicity, primarily in former Yugoslavia, including its relation to border thinking and spatial imagination. As is mostly the case with professional ethnic/ethnographic cartography, digital vernacular mapmaking does not empirically translate ethnicity onto territory, but rather produces more than it (re)presents the spatial distribution of ethnic or other communities. Both historic (analogue) and contemporary (digital) maps of ethnic distribution serve ethno-territorial discourse and its traditional goal of purporting population homogeneity in a certain territory and its visual representation of an even and congruent spatial spread of a particular identity.

Key words: cartography, ethnic maps, digital mapmaking, former Yugoslavia

CV



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Cultural Heritage, Digital Media and the Construction of Rodoverny Identity in Serbia

This paper examines the role of digital media in the formation and maintenance of contemporary Slavic neopagan communities in Serbia. Known as Rodoverny, members of this movement seek to revive and reinterpret pre-Christian Slavic religious and mythological traditions while simultaneously constructing new forms of collective identity. The study explores how digital platforms and social media networks, particularly Facebook, facilitate the circulation of knowledge, symbols and narratives related to Slavic cultural heritage, enabling the emergence of a dispersed yet interconnected community.

The research combines a review of ethnological and anthropological literature on Slavic religion and neopaganism with discourse analysis of online content. Particular attention is paid to the use of academic and folkloristic sources in the process of reconstructing tradition, as well as to the relationship between online interaction and offline communal practices.

The paper argues that digital technologies do not merely support communication among Rodovernys but constitute a crucial environment for the production, transmission and legitimization of religious knowledge and collective identity. By examining the intersection of cultural heritage, digital communication and contemporary religiosity, the study contributes to broader discussions on identity formation in the digital age and the transformation of religious communities in networked societies.

Keywords: Rodoverny, Slavic neopaganism, digital religion, cultural heritage, identity, Serbia.

CV



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