



ΕΘΝΟΓΡΑΦΣΚΙ
ΙΝΣΤΙΤΟΥΤ ΣΑΝΥ

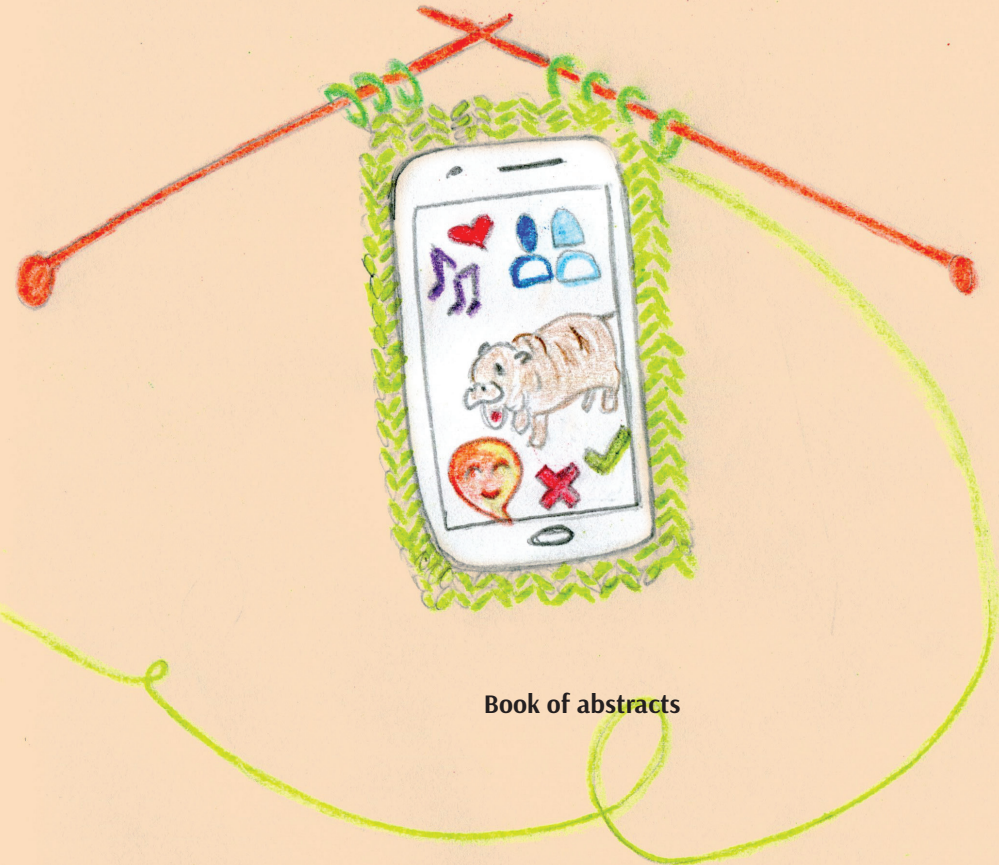


ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
Εθνικών και Καποδιστριακών
Πανεπιστημίων Αθηνών
— ΙΔΡΥΘΕΝ ΤΟ 1837 —

ΣΧΟΛΗ ΕΠΙΣΤΗΜΩΝ ΤΗΣ ΑΓΩΓΗΣ
Παιδαγωγικό Τμήμα Δημοτικής Εκπαίδευσης

Folklore in Contemporary On- and Off- Line World

The Third Serbian-Greek Conference
29th November 2024
Online event



Book of abstracts



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ΙΝΣΤΙΤΟΥΤ ΣΑΝΟΥ



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Εтноγραφски институт САНУ у сарадњи са Лабораторијом
за друштвене науке Одељења за педагогију основног
образовања, Учитељског факултета, Националног и
Каподистиријиног Универзитета у Атини
(Република Грчка)

Фолклор у савременом он- и оф- лајн свету

Трећа српско – грчка конференција

29. новембар 2024.

Онлајн дешавање

Књига апстраката



ΕΘΝΟΓΡΑΦΣΚΙ
ΙΝΣΤΙΤΟΥΤ ΣΑΝΥ



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Laboratory of Social Sciences, Department of Pedagogy and
Primary Education, School of Education NKUA, Athens
(Republic of Greece)

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MA

Introduction

The Third Serbian-Greek Conference entitled „Folklore in Contemporary On- and Off- Line World“ is the result of work on the bilateral project “Cultural Identities and Social Interaction in the Physical and Digital World: Case Studies from Serbia and Greece” implemented by the Institute of Ethnography, Serbian Academy of Sciences and Arts (SASA) and the Laboratory of Social Sciences, Department of Pedagogy and Primary Education, School of Education of the National and Kapodistiran University of Athens (NKUA). This project started in May 2023 and is planned to last for four years, until the end of May 2027. The project manager from the Serbian side is Dr. Gordana Blagojević, Principal Research Fellow, Institute of Ethnography SASA and from the Greek side is Dr. Rea Kakampoura, Professor of Folklore Studies, Director of the Laboratory of Social Sciences NKUA

The focus of this bilateral scientific project is cultural identities and social interaction in the physical and digital world, using the example of a series of case studies from Serbia and Greece. Research attention is focused on the use of digital technologies, as an important element of sociality in the modern, digitally connected world.

Dr. Gordana Blagojević
Institute of Ethnography SASA

Уводна реч

Трећа српско-грчка конференција „Фолклор у савременом он- и оф-лајн свету“ представља резултат рада на билатералном пројекту „Културни идентитети и друштвена интеракција у физичком и дигиталном свету: студије случаја из Србије и Грчке“ који реализују Етнографски институт САНУ и Лабораторија за друштвене науке Одељења за педагогију основног образовања, Учитељског факултета, Националног и Каподистријиног Универзитета у Атини (НКУА). Овај пројекат је започео у мају 2023. и планирано је да траје четири године, до краја маја 2027. Руководилац пројекта са српске стране је др Гордана Благојевић, научна саветница Етнографског института САНУ, а са грчке др Реа Какамбура, редовна професорка фолклористике и директорка Лабораторије друштвених наука НКУА.

У фокусу овог билатералног научног пројекта налазе се културни идентитети и друштвена интеракција у физичком и дигиталном свету на примеру низа студија случаја из Србије и Грчке. Истраживачка пажња је усмерена на употребу дигиталних технологија, као значајног елемента друштвености у савременом, дигитално повезаном свету.

др Гордана Благојевић
Етнографски институт САНУ

CONFERENCE PROGRAM

29th November 2024

Serbian Time Zone

17:00 – 17:10 Meeting Opening

Rea Kakampoura and Gordana Blagojević, Welcome speech

Presentations

17:10 – 17:30 Đorđina Trubarac Matić, *Use of the Epic Ten-Verse in Contemporary Communication Within the Serbian Cultural Space*

17:30 – 17:50 Nina Aksić, *From Stall to Wire - Ways to Connect Love Couples Then and Now*

17:50 – 18:10 Maria Kokolaki, *Online Interweaving of Sense of Place and Local Heritage: Challenges and Implications for the Digital Instantiation and Negotiation of Local Identity in Two Cretan Villages*

18:10 – 18:30 Ursula-Helen Kassaveti, *Home Movies as Visual Folklore: Reconstructing the Agia Paraskevi Fair in Lesvos through Digitized VHS Collections on YouTube*

18:30 – 18:45 Discussion

18:45 – 19:00 Coffee/tea break

19:00 – 19:20 Aphrodite-Lidia Nounanaki, *“Web 3.0” memes: utilising deepfake technology to create memes*

19:20 – 19:40 George Katsadoros and Evilena Kardamila, *Digital Folk Narrative Genres in Crisis Management: Student Digital Memes Concerning the Tempe Accident*

19:40 – 20:00 Sonja Žakula, *A Baby Hippo and Female Rage: Memes Featuring Moo-Deng*

20:00 – 20:15 Discussion – Conclusions

Greek Time Zone

18:00 – 18:10 Meeting Opening

Rea Kakampoura and Gordana Blagojević, Welcome speech

18:10 – 18:30 Đorđina Trubarac Matić, *Use of the Epic Ten-Verse in Contemporary Communication Within the Serbian Cultural Space*

18:30 – 18:50 Nina Aksić, *From Stall to Wire - Ways to Connect Love Couples Then and Now*

18:50 – 19:10 Maria Kokolaki, *Online Interweaving of Sense of Place and Local Heritage: Challenges and Implications for the Digital Instantiation and Negotiation of Local Identity in Two Cretan Villages*

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19:30 – 19:45 Discussion

19:45 – 20:00 Coffee/tea break

20:00 – 20:20 Aphrodite-Lidia Nounanaki, “Web 3.0” Memes: *Utilising Deepfake Technology to Create Memes*

20:20 – 20:40 George Katsadoros and Evilena Kardamila, *Digital Folk Narrative Genres in Crisis Management: Student Digital Memes Concerning the Tempe Accident*

20:40 – 21:00 Sonja Žakula, *A Baby Hippo and Female Rage: Memes Featuring Moo-Deng*

21:00 – 21:15 Discussion – Conclusions

Dr. Nina Aksić

Institute of Ethnography SASA

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From Stall to Wire - Ways to Connect Love Couples Then and Now

In the presentation, we will give a brief historical overview of the ways in which young couples could meet i.e. enter into a relationship for the purpose of dating or marriage, in the territory of Novi Pazar and the surrounding villages from the beginning of the 20th century until today. We chose this field because of the multicultural and multi-confessional environment that allows us to compare opportunities in two culturally and religiously different communities. First, in order for the analysis to be more comprehensive and at the same time as grounded as possible, we will follow the genesis of the practice of dating young people through socio-political circumstances, especially through the period of socialism, which significantly influenced the liberalization of family relations, the marginalization of the patriarchal system, and thus brought different and freer attitudes towards bringing young people together. In parallel with what has been said, we will also present the role of two religions within the given topic, with special reference to the importance of religion in the life of Serbs and Bosniaks in this region and in certain time periods during the 20th and the beginning of the 21st century. The third aspect of changes in the way young people connect is the one that influenced their separation due to antisocialization, while on the other hand it gave rise to new ways of connecting couples, namely the emergence of the Internet (applications, social net-

works and dating sites). Therefore, our goal is to show the ways of getting to know young people, the changes that have occurred in that connection over time, as well as the reasons for which these changes occurred, but let's also point out the two common threads that, despite the drastic changes, are not missing, namely the intermediary (once a matchmaker, and today the Internet) and the need for a soulmate. The research is based on materials from existing literature (those concerning the beginning of the 20th century) and on materials collected during field research in the period from 2020 to 2024 (interviews with interlocutors from 1950 to 2001).

Key words: ways to meet a guy and a girl, mediators in matching couples, socio-political and religious influences, 20th century and the beginning of the 21st century, Novi Pazar and its surroundings.

CV



Nina Aksić was born in 1990 in Belgrade. She graduated from The Faculty of Music in Belgrade in 2011. She got her MA in 2013 at the Faculty of Music in Belgrade, and defended her doctoral thesis, *Cultural institutions (libraries, archives, museums) and cultural events in Novi Pazar from 1945 to 1991: archival - museological, documenting and cultural approach*, in March 2018, at the Faculty of Philology in Belgrade, module Culture. She has been employed at the Institute of Ethnography SASA since April 2013.

She authored two monographs, a number of papers in sci-

entific journals, participated in various projects and took part in organizational committees of various scientific conferences. Currently, her work is based on the historical and current cultural-social life of Novi Pazar and cultural policy of SFR Yugoslavia.

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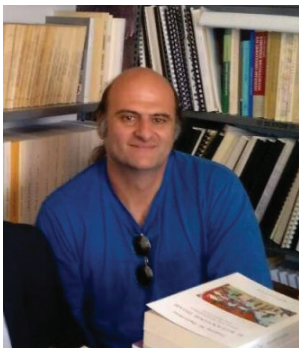
Digital Folk Narrative Genres in Crisis Management: Student Digital Memes Concerning the Tempe Accident

In recent years, online memes have emerged as a significant subject of interest within the field of folklore studies, exemplifying the dissemination of popular culture on the internet. Through online memes, popular culture attains new dimensions and dynamics, targeting individuals belonging to various social groups. One such group comprises higher education students, who, as part of the broader society, possess distinct habits and concerns. Consequently, the online media they employ for self-expression, including online memes, form an integral part of contemporary popular culture and present a fertile ground for scholarly examination. This research concentrates on memes that were disseminated on Greek social media following the train crash in the Tempe region, which resulted in numerous fatalities and injuries. This accident profoundly affected Greek citizens, particularly students, as the majority of the victims were higher education students. Therefore, through internet memes, the concerns, reactions, and emotions of students as internet users in response to this tragic event were captured. The research sam-

ple comprises online memes published between March 2023 and May 2024. These memes were categorized based on their subject matter, mode of content presentation, and period of their publication. Subsequently, a thematic analysis of their content was conducted, integrating the accompanying imagery and the linguistic choices within the meme texts. Findings of our research will hopefully enhance understanding of the digital memes phenomenon, elucidate their connection with popular culture, and provide insights into contemporary modes of student expression via the internet.

Key words: Digital memes, popular culture, humour, students, Tempe accident

CV



George Katsadoros is Professor of Folklore Studies/Folkloristics at the Department of Primary Education of the University of the Aegean. His main research interests include the diffusion and distribution of folkloric genres through modern media and their appliance in Education. He has taken part and acted as a referee in many congresses and journals and has published several works in Greece and abroad.



Evilena Kardamila is a graduate of the Department of Philosophy, Pedagogy and Psychology at the National and Kapodistrian University of Athens. She obtained a Master’s Degree in the field of “Folklore and Education” at the National and Kapodistrian University of Athens and a second Master’s Degree in “Educational Sciences – Education Using New Technologies” at the University of the Aegean. She is a Phd candidate in the field of Digital Folklore at the Pedagogical Department of Primary Education at the University of the Aegean since October 2022.

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Home Movies as Visual Folklore: Reconstructing the Agia Paraskevi Fair in Lesvos through Digitized VHS Collections on YouTube

Visual folklore occupies a privileged place in Greek folk culture as it involves studying ethnographic recordings during field research and representations located in popular media such as film, television, and video. Other valuable visual folklore resources include home videos, i.e., amateur audiovisual recordings shot with VHS cameras and semi-professional videos. The latter are defined as video recordings produced by particular professionals (e.g., photography studios), although they are not always intended for commercial purposes or distributed by relevant audiovisual enterprises. Such videos are predominantly uploaded on platforms like YouTube, which host various amateur or semi-professional digitized VHS collections. One notable instance includes a series of video recordings from the Agia Paraskevi festival in Mytilene village, which were explicitly captured over almost two decades (mid-1980s to late 2000s) by a local electrical goods store (“Radioilektriki”). This presentation aims to illustrate the aesthetics and ideological traits of these semi-professional films, the evolution of the festival and its ritualistic events over the years, the residents’ participation, and their entertainment practices. By highlighting the ethnographic value of semi-professional au-

audiovisual archives, this study further promotes cultural and ethnographic understanding, encompassing all visually recorded changes that signify new conceptualizations of the festival.

CV



Ursula-Helen Kassaveti's academic research in the light of Cultural Studies has focused on different aspects of visual culture, cultural theory, visual folklore, autoethnography, and popular culture in monographs and Greek and foreign journals/edited volumes. She studied Greek Literature at the Athens School of Philosophy and holds a MA in Cultural Studies (UOA) and a MA in History and Folklore (UOA). Her Ph.D. Thesis revolved around the 1980s VHS culture in Greece. She has undertaken extensive research for various academic institutions (National & Kapodistrian University of Athens, Aristotle University of Thessaloniki, the Greek Institute of Small Businesses, University of Newcastle among others). She is an adjunct tutor at the Hellenic Open University, and an audiovisual documentation researcher at Thessaloniki International Film Festival.

Dr. Maria Kokolaki

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Online Interweaving of Sense of Place and Local Heritage: Challenges and Implications for the Digital Instantiation and Negotiation of Local Identity in Two Cretan Villages

This presentation draws on the concept of sense of place with respect to the augmented use of new communication technologies. It focuses on the case of the villages Sissi and Vrachassi (the old commune of Vrachassi) of Eastern Crete, Greece, that undergo significant changes since the late 20th century, mainly under the impact of tourism. It is based on a hybrid methodology, of onground-offline research as well as online observation in local community Facebook pages, Facebook groups, websites and blogs. Moreover, news websites (newspapers and information sites) and official websites of the broader area, such as those of the County and the Bishopric, are also taken into consideration.

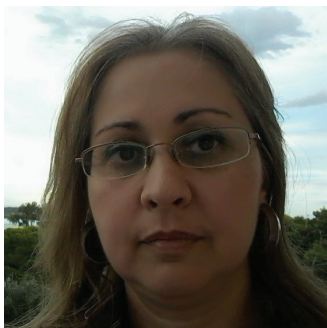
Sense of place suggests a multilevel connection between people and their physical environment, the place they inhabit, which is culturally shaped and imbued with multiple meanings, shared feelings and experiences. It also suggests local identity construction and agency of the local population. In our globalised and interconnected world, although new communication technologies create a new spatiotime where sense of place seems disrupted, at the same time they provide novel capabilities and allow for innovative and intriguing ways of representation and articulation

of local particularities. They may also grant visibility and interest to localities through their 'exposure' to a broader audience, thus contributing to local sustainability.

Within this context, the presentation will focus on how sense of place is ascribed and/or extended in virtual/online environments, by examining online construction and representation of distinct elements of natural and cultural heritage. It will further explore whether, to what extent and how local communities and people within online environments may choose, emphasise and utilise those elements that they endow with special interest, significance and value, sometimes also with intense idealisation and nostalgia.

Key words: Sense of place, local heritage, Crete, online environments

CV



Maria G. Kokolaki is currently working as Laboratory Teaching Staff of Anthropology of Education, pedagogy and teaching approaches in the Department of Primary Education of NKUA. She holds a B.A. in Philology from the Philosophical School of Athens University (NKUA), a M.A. in Social Anthropology from the University of Kent, UK and a PhD in Anthropology from the same University. She also attended a MA programme in Greek Folklore at the Philosophical School of NKUA. She was an Honorary Research Associate (2011-2014) at the School of Anthropology and Conservation of the University of Kent. From 2014 she was

affiliated as external research associate with the Centre of Social Anthropology and Computing (CSAC) of HRAF Advanced Research Centres (EU). She is member and former President of the Greek Society for Ethnology.

Dr. Aphrodite-Lidia Nounanaki

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“Web 3.0” Memes: Utilising Deepfake Technology to Create Memes

In the digital popular lore of social networking, commentary on current events and behaviours perceived negatively by users is often expressed through a ‘new’ genre of folklore: memes. However, like many elements that spread through social media, memes became a ‘trend,’ and trends frequently ebb and flow or are replaced by new ones. As a result, memes are now sometimes considered outdated.

A defining feature of digital lore, though, is its adaptability to new technologies. With the advent of Web 3.0, memes, which were once static and text-based, have evolved their morphological features. Animation has become the dominant mode, and memes are now predominantly shared through platforms like TikTok and vertical videos on various social media. A current trend in this evolving meme culture is the use of deepfakes.

Deepfake technology, a type of artificial intelligence, is used to create highly convincing fake images, videos, and audio recordings. The term “deepfake” comes from a combination of “deep learning” and “fake.” Despite its often threatening implications and the technical expertise it requires, deepfake technology has recently been used frequently to parody or comment on politicians and figures involved in current affairs.

This practice has led to the creation of a new type of meme that, while retaining the central characteristics of ‘traditional’

memes, has evolved by leveraging cutting-edge technology, thus ensuring the genre remains dynamic and relevant in the digital vernacular.

Key words: Digital folklore, memes, deepfakes, digital popular lore, TikTok

CV



Aphrodite-Lidia Nounanaki holds a PhD on Folklore Studies from the Pedagogical Department of Primary Education, National and Kapodistrian University of Athens, the title of which is: Greek contemporary legends on the internet. Her research interests revolve mainly around digital folklore and the diffusion of contemporary popular narratives through the internet, social media and in the digital world. She is actually researching on digital humour (e.g., memes), but mostly on issues of the occult (contemporary legends, conspiracy theories, ghost lore, creepypasta) and their diffusion through the internet and social media. She has participated in various Greek and international conferences and publications. At the time she is also conducting post-doctoral research at the University of the Aegean on “The function of myth in the conspiratorial way of thinking” and is working at the Hellenic Folklore Research Centre, of the Academy of Athens, at a digitization and documentation program.

Dr. Đorđina Trubarac Matić

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**“Heroic Decasyllable” in the Contemporary
Communication
in Serbian Language**

The so-called “heroic decasyllable” is a distinctive element of the Serbian traditional decasyllable epics presented to the European scholarship and broader public through the collections of Vuk Stefanović Karadžić in the first decades of the 19th century. Today, thanks to the comparative studies of Slavic and classical Greek metrics (Roman Jakobson) we know it represents one of the oldest types of Indo-European verse and one of the oldest artefacts of the untangible culture of Serbian people that is still vividly used among contemporary Serbs as a mean of non-literary communication. Apart from its traditional usage, the “heroic decasyllable” has gained today a new ground thanks to the breakthroughs in ITC technology, widely spread usage of internet platforms and social networks for interpersonal communication, communication among social groups and the interchange of ideas. Our aim is to present and discuss the complexity of contemporary phenomena related to the communication in heroic decasyllable among the modern Serbian and Serbian-Montenegrinian populations and to analyze the interrelation of this linguistic tool of expression with the variety of thematic fields which is dominant-

ly covered when this register is used. Finally, we will observe these phenomena from the pragmatic perspective in order to point out the key functions of the current communication in heroic decasyllable in Serbian language.

Key words: Serbian language, asymmetric (heroic) decasyllable, social criticism, digital channels of communication, humour

CV



Djordjina Trubarac Matić is a Senior Research Associate at the Institute of Ethnography of the Serbian Academy of Sciences and Arts. She obtained her BA at the Department of Iberian Studies at the Faculty of Philology, at the University of Belgrade in 1998 and continued her professional formation in Spain, finishing her postgraduate studies in Medieval, Comparative and Oral Literature at the Complutense University in Madrid, where she obtained her Magister and her PhD degrees. She is the author of four monographs and around 30 scholarly articles. From 2023 she is the editor-in-chief of *Folkloristika - the Journal of the Association of Folklorists of Serbia*. Her research interest are Folklore Studies, Linguistic Anthropology, Semiotics of Culture, Digital Humanities, Comparative Literature etc.

Dr. Sonja Žakula

Institute of Ethnography SASA

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A Baby Hippo and Female Rage: Memes Featuring Moo-Deng

Born in summer 2024 at Khao Kheow open zoo in Thailand, Moo-Deng (eng. Bouncy pork) is a female baby pygmy hippopotamus whose photographs and videos have become a viral sensation online. Aside from being visually adorable, Moo-Deng is a lively and reactive calf, who often vocalizes, changes facial expressions and bites her handlers on the legs. Seeing as “she stops yelling only when she’s biting”, Moo-Deng has become a global icon of female rage. This paper will analyze memes that feature Moo-Deng as ways of articulating female rage which becomes socially acceptable through visual association with a cute animal.

Key words: Moo-Deng, pygmy hippopotamus, memes, female rage.

CV



Sonja Žakula, PhD has been employed at the Institute of Ethnography SASA since 2011. She completed her doctoral thesis, *Zoos in Serbia: an anthropological perspective* in 2017. Her main research interests include human-animal relations, digital anthropology and punk studies. Recently, she

has developed an interest in urban spaces as multispecies spaces, as well as worked on interdisciplinary publications with archaeologist colleagues on topics ranging from theorizing human-animal relations in the past and present to representations of human evolution in popular culture. She has also developed an interest in canine-assisted ethnography which she plans to develop further in the future.

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