

LANGUAGE DIVERSITY WEEK

27.11-1.12.2019 / University of Warsaw

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TIME	ACTIVITY	TITLE	SPEAKER	INSTITUTION
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9:00–9:30	Welcome coffee			
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9:30–9:45	Introduction	Welcome remarks and presentation of the „In our own words” Language Diversity Week	Stanisław Kordasiewicz	University of Warsaw
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9:45–11:45	Workshop 1	Reading and Writing Nahuatl Glyphs	Gordon Whittaker	University of Gottingen
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11:45–12:15	Coffee break			
12:15–13:15	Presentation and discussion	Maya Scribes of the 14th b’ak’tun: Re-inventing hieroglyphic writing in Guatemala and Mexico	Genner Llanes Ortiz	Leiden University



13:15–14:15	Lunch break			
14:15–15:45	Workshop 2	Reading Maya glyphs	Agnieszka Hamann	University of Warsaw



15:45–16:00	Coffee break			
16:00–16:30	Presentation	Restoring the Words of Black Hawk: How a Long-Ignored Book „Dedication” Turned Out to Be the Earliest Record of the Sauk Language	Gordon Whittaker	University of Gottingen

16:30–18:00	Presentation	Our languages in our own words - presentation of minority languages in Poland	Tymoteusz Król Justyna Majerska Anna Maślana Bartłomiej Wanot Adóm Hébel	language activists
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27.11 / WEDNESDAY  
SESSION I / Glyphs and language revitalization



**29.11 / FRIDAY**  
**SESSION III / The role of films in supporting endangered and minority languages**

<b>TIME</b>	<b>ACTIVITY</b>	<b>TITLE</b>	<b>SPEAKER</b>	<b>INSTITUTION</b>
9:00-9:30	Welcome coffee	////////////////////////////////////		
9:30-13:00 (9:30-11:30 Part I / 11:30-12:00 Coffe break / 12:00-13:00 Part II)	Workshop and round table discussion - the role of films in supporting endangered or minority languages	Colours of the Alphabet International Impact Project  The Miracle of Little Prince  Calavria, la terra dei greci di Calabria  In times of rain	Alastair Cole  Marjoleine Boonstra  Freedom Pentimalli Davide Carbone  Armando Bautista Garcia	film director  film director  film directors  script author
13:00-14:00	Lunch break	////////////////////////////////////		
15:00-17:30	Expert discussion on the protection of language rights and a panel of young activists.  Event organized jointly with the Polish Commissioner for Human Rights. (Location: Długa 23/25)	Protection of language rights - discussion          Current situation, challenges and strategies for preservation and development of minority languages in Poland	Silvia Quattrini  Stanisław Kordasiewicz  Marcin Sośniak  Marek Szolc  <b>Moderator:</b> Justyna Olko <b>Language activist:</b> Bartłomiej Wanot Maciej Bańdur Anna Maślana Rafał Rzepka Tymoteusz Król& Justyna Majerska Natalia Małecka-Nowak	Minority Rights Group International  University of Warsaw  Polish Commis- sioner for Human Rights Office  Councilor of the city of Warsaw  University of Warsaw
18:30-19:00	Photography exhibition opening / Kinoteka	In our own words	////////////////////////////////////	
19:00	Official opening of the Film Festival <b>In our own words</b>	////////////////////////////////////		

**SESSION I / GLYPHS AND LANGUAGE REVITALIZATION**  
**Reading and Writing Nahuatl Glyphs**

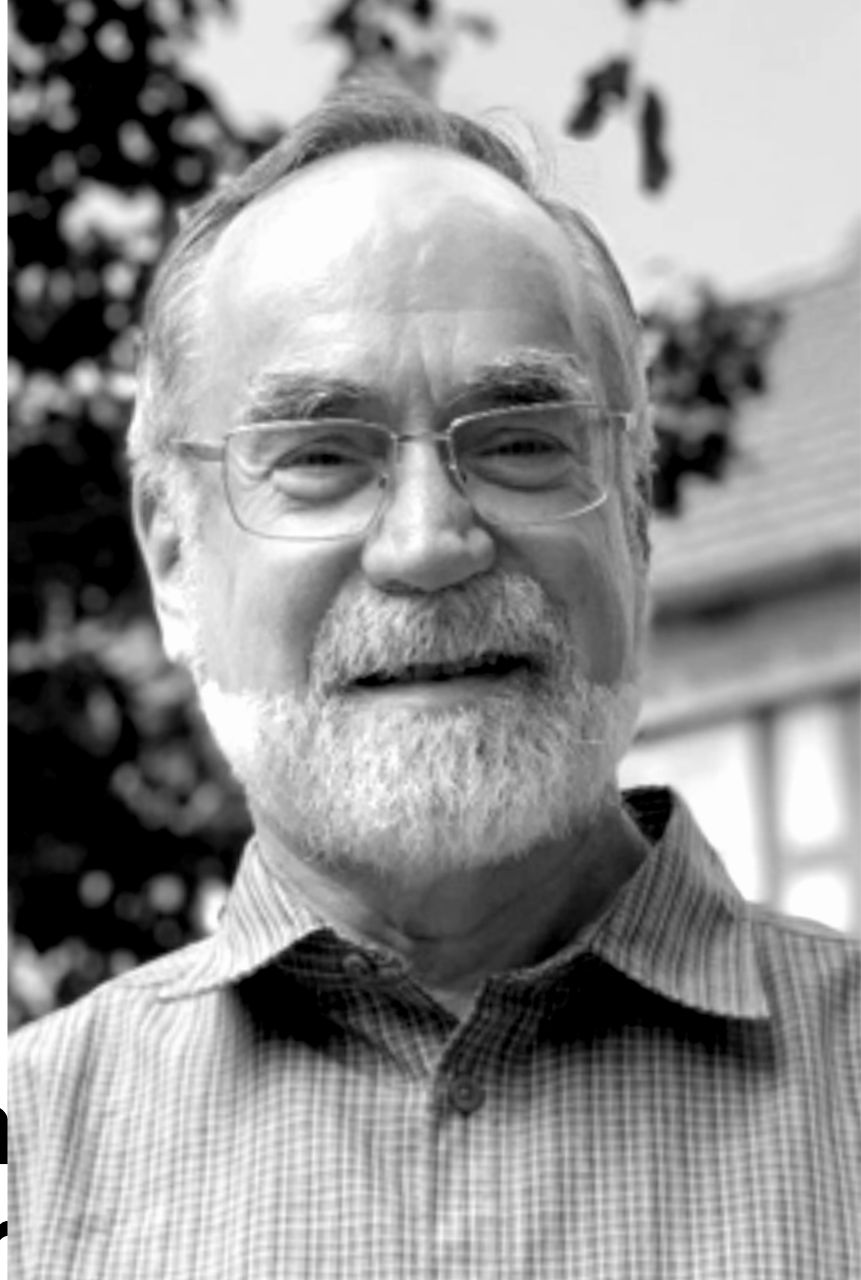
**27.11.2019**

**9:45-11:45**

**120'**

The workshop will offer a hands-on introduction to how Nahuatl glyphs work, taking examples from the history of the writing system. Nahuatl writing is the indigenous system developed by the Nahua of Central Mexico from about the 4th century, the time of Teotihuacan, down to the early 17th century, the terminal Aztec and early colonial periods. It is quite distinct in a number of ways from the system used by the Maya to the south. Unlike Maya glyphs, Nahuatl glyphs have a great flexibility in their ability to represent the phonetic sequences. Maya glyphs are strictly CV (consonant+vowel) in their shape, so a word that ends in a consonant, such as kakaw 'cacao,' has to be written ka-ka-wa. Nahuatl glyphs can handle this better, because there are signs for syllables ending in a consonant. This innovation, and the fact that any logogram (or word sign) can also function as a phonetic sign, makes it possible to write not only Nahuatl but also unrelated languages such as Spanish efficiently with its inventory of syllable signs. Nahuatl writing is also aesthetically pleasing in its use of colour and in its ability to integrate symbolism from iconography. The workshop will experiment with the application of the writing system to the modern Nahuatl language.

# Gordon Whittaker



Gordon Whittaker is Professor Emeritus of Ethnology, Linguistic Anthropology and the Anthropology of the Americas at the University of Göttingen. An Australian, he graduated from Brandeis University in Mediterranean Studies (1973), earned his Ph.D. from Yale University (1980) with a dissertation on Zapotec hieroglyphics, then an upper doctorate (Dr. phil. habil.) from the University of Tübingen (1985) with a study of ritual calendars and writing in early China and Mesoamerica. Whittaker's areas of specialization are the early languages and writing systems of Asia and the Americas. He has published widely on the origins of writing, the typology of writing systems, Nahuatl (Aztec) writing, and on the evidence for Indo-European sign values and loanwords in Mesopotamia.

**SESSION I / GLYPHS AND LANGUAGE REVITALIZATION**  
**Maya Scribes of the 14th b'ak'tun: Re-inventing hieroglyphic writing**  
**in Guatemala and Mexico**

**27.11.2019**

**12:15-13:15**

**60'**

In the late 1990s and especially in the early 2000s, key collaborations between Western scholars and Mayan language speakers made the decipherment of the ancient Mayan hieroglyphic writing possible. After this rapid progress, the knowledge about the ancient Mayan script has been gradually returning to the Maya region where b'ak'tun people from different generations are learning hieroglyphic writing and developing new texts. These new creations are used to communicate their sense of belonging, to reconstruct their histories and, crucially, to strengthen their languages. In this talk, I will discuss some aspects of these cultural and language revitalization efforts, particularly in relation to the work of Maya young people in Guatemala and Mexico. The production of new hieroglyphic writing has benefited from continuous exchanges with Mayanist scholars but it has also developed more or less through social media. These young people are the new Maya scribes in what it would be considered the 14th b'ak'tun (one b'aktun =394.5 years) in the ancient Maya calendar.

# **Genner Llanes Ortiz**



Genner Llanes Ortiz is a Maya scholar from Yucatán, México. He trained as a social anthropologist at the Universidad Autónoma de Yucatan (UADY), and completed a DPhil in Social Anthropology in 2010 at the University of Sussex, in the United Kingdom. His research is concerned with Indigenous knowledge, organizations and performing arts, as well as intercultural dialogue. He has worked collaboratively with NGOs and Indigenous organizations in Mexico, Ecuador, Belize and Guatemala. His research has explored forms of representing Indigenous knowledge in intercultural education in Latin America, and more recently, focuses on Indigenous artistic forms in relation to language revitalization, anti-racism and decolonization. He worked in the “Indigeneity in the Contemporary World” project in Royal Holloway University of London, and also in the Centro de Investigaciones y Estudios Superiores en Antropología Social (CIESAS) in Mexico City.



**SESSION I / GLYPHS AND LANGUAGE REVITALIZATION**  
**Reading Maya Glyphs**

**27.11.2019**

**14:15-15:45**

**90'**

The awareness of the importance of indigenous cultures and languages in the modern world has been growing in recent years. Since all cultures and all languages of the world are equally important and each contributes to the cultural-linguistic heritage of humanity, they all need to be appreciated and safeguarded. Recognizing their achievements and exploring different conceptualizations of the world, which we know only from our own perspective, may significantly enrich our understanding. Thus, the workshop aims to popularize Maya glyphic writing and the achievements of this ancient civilization. It will offer hands-on experience in base-20 counting and reading a logosyllabic script, as well as present insights into the Classic Period (250-900 AD) Maya culture.

# Agnieszka Hamann



Agnieszka Hamann is a cognitive linguist with an interest in the application of cognitive linguistic methodology to the study of the language of ancient Maya texts. She holds a BA in teaching English as a Foreign Language, MA in English philology and is working on her PhD project entitled “Understanding the ancient Maya. Cognitive analysis of the language of glyphic texts of the Classic Period” at the Faculty of Artes Liberales, University of Warsaw, where she has taught courses in cognitive linguistics and Maya epigraphy. She has published articles on conceptual metaphors and metonymies identified in glyphic texts (near-universal and culture-specific conceptualizations, conceptualizations of death in Maya cultures), the grammar of Classic Mayan (theme-orientation and the concept of possession in Classic Mayan), and the multimodality of Maya inscriptions, including the interaction of text and image as means of communication.

## **SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES**

### **Painting the town French: Art, community-building and language activism in rural Louisiana**

**28.11.2019**

**9:30-10:30**

**60'**

Since Fishman's classic work, language revitalization commentators and practitioners have emphasised reinforcing and recovering sociolinguistic domains for the usage of minority languages. From bilingual signage to speaking the language in the supermarket, language activists aspire to the visibility and usability of the language in the community. However, these goals necessitate a certain buy-in from other members of the community, who may not share language activists' interests or ideals. Such (lack of) community cohesion represents a challenge to activists in the West, where social capital and a sense of neighbourhood has long been in decline (Putnam 1995). This presentation examines how artistic practice can be leveraged for language activism by strengthening and expanding social networks, accruing social capital and instilling a sense of community. Specifically, this presentation is a case study in creative placemaking, a practice where businesses, governmental bodies, non-profits and individuals collaborate to (re)develop a community through art and culture (Markusen and Gadwa 2010). It will be shown that creative placemaking may foster the kind of 'civic community' (Putnam, Leonardi, and Nanetti 1994) conducive to expanding the domains of usage of a minority language; this practice, however, is not without its limitations and challenges.

The case study for this presentation is Arnaudville, Louisiana, a historically-French-speaking rural town of around 1,000 people. Over the past decade or so, this small town has come to be known as a hub for cultural and linguistic revival, attracting tourism, funding and academics from across North America and beyond. This local phenomenon is in no small part due to the activities

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### **Painting the town French: Art, community-building and language activism in rural Louisiana**

of a group known as the NUNU Arts and Culture Collective. Drawing on the author's participant observation in this collective since January 2017, this presentation focuses on the effect their creative placemaking has had on language vitality within the town's social networks. The collective has taken the local variety of French (and, to a lesser extent, Louisiana Creole) as a central component in their attempts to create a French-speaking economy driven by local art and culture. At the same time, their activities have been met with ambivalence or hostility from some locals whose skepticism should be interpreted within the context of an increasingly politically-polarised USA.

Little research has been conducted on the socio-political implications of creative placemaking (Salzman and Yerace 2018), none on how this relatively new phenomenon might interact with social movements centred around language revitalization. Focusing on the social and political dimensions of language revitalization movements (cf. Costa 2017), the presentation concludes by taking a critical look at creative placemaking—recently criticised as an example of gentrification (Rich 2017)—asking whether this type of language activism is relevant to Indigenous communities movements outside of 'Middle America'.

**SESSION II / THE ROLE OF ART IN SUPPORTING  
ENDANGERED AND MINORITY LANGUAGES**  
**Painting the town French: Art, community-building  
and language activism in rural Louisiana**

## **Oliver Mayeux**



Oliver Mayeux completed his PhD in 2019 at the University of Cambridge, where he currently lectures in the Faculty of Modern & Medieval Languages & Linguistics, acts as Director of Studies in Linguistics at Fitzwilliam College, and co-convenes the Cambridge Endangered Languages and Cultures Group. His research interests include language contact variation and change in endangered and revitalized languages, the political dimensions of language revitalization and the traumatic effects of language loss. He has been involved in language revitalization efforts for his heritage language, Louisiana Creole, since his late teenage years.

**SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES**  
**We Are HOME: Answering “What is home?” via a multi-modal and multidisciplinary approach to understanding multilingualism and cultural diversity through a communal art installation in Glasgow, Scotland**

**28.11.2019**

**10:30-11:30**

**60'**

“We are HOME” was a multi-modal art installation that was set up during the yearly Refugee Festival that takes place in Scotland, UK, and which aimed to better understand the commonalities that people with different cultures and languages share when answering the question “What is home?”. The installation was open to the public in August 2018, at the Govanhill Baths in Glasgow, Scotland. The Govanhill community of Glasgow has a high turnover rate and has a history of being a highly multilingual and multicultural area given Scotland’s open door policy towards refugees and asylum seekers. To capture a collective sense of what and where ‘home’ is for Govanhill’s children and young people, this installation was created via outdoor pop-up workshops where participants were invited to paint, draw, write or speak about what home means to them using the language they felt most comfortable using. The exhibition presented contributions from approximately 150 local children and young people aged from 6 to 16 who represented the collective named Young Artists of Govanhill. Addressing themes of belonging, family, safety, community and place, the responses of the Young Artists of Govanhill were woven together to create an interactive and collective sense of ‘home’, as only their voices could create, and in this way provided a unique insight to the issues that bring multilingual and multicultural communities together. This exhibition was curated by Kaitlyn DeBiasse and Ebany Dohle.

**SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED  
AND MINORITY LANGUAGES**

**We Are HOME: Answering “What is home?” via a multi-modal  
and multidisciplinary approach to understanding multilingualism  
and cultural diversity through a communal art installation  
in Glasgow, Scotland**

**Ebany  
Dohle**



Ebany Dohle is a linguist and artist who is interested in language documentation and multidisciplinary collaboration. Trained in documentation-based field linguistics, she has worked with indigenous people in different parts of the world including South-East Asia and Central America. She is currently completing a PhD in Linguistics at SOAS, University of London which looks at the influence of society, history and politics on the categorization of plants in the Nahuat-Pipil language of El Salvador.

**28.11.2019**

**12:00-13:00**

**60'**

The transmission of traditional knowledge and practices has been championed in Calabria over the past few decades and has led to significant results in the valorization of the area's cultural heritage. One example particularly worthy of note is the municipality of Bova which has been working for local development by promoting local artisans, traditional housing, local cuisine and many other aspects of the Greko culture in order to promote cultural tourism. These efforts have resulted in the development of a number of economic initiatives that have given the village a new vitality. Bova has been widely acknowledged at the national and international level for its policies of local sustainable development. According to the latest statistics (Grecanica 2018), Bova is the only village in the area that has managed to put a halt to depopulation and increase its GDP, though without any case of repopulation so far.

Looking at the numbers of Greko speakers, however, once most of the older people in Bova had died, only very few speakers remained. Hence, although these activities had a huge impact in terms of local development, they did not affect language transmission in the village. This talk discusses the impact of such cultural and community activities on language revitalization and questions whether the absence of short term results can in fact become an intermediate stage towards a more targeted language revitalization process.



## Maria Olimpia Squillaci



M-Olimpia Squillaci is a postdoctoral researcher of the University of Naples “L’Orientale” and teaches Calabrian Greek at the University “Dante Alighieri”. She was co-investigator of the project “Investigating the future of the Greek speaking minorities of southern Italy” (#SMiLE) for the Smithsonian Institution. Olimpia completed her Ph.D. at the University of Cambridge, where she founded the Cambridge Migration Society. Prior to this, she worked with several Greek minorities among which the Greeks in Mariupol’ and the Greek political refugees in the former USSR. She engaged with the revitalization of Calabrian Greek; she founded the Summer School “To ddomadi Greko” and coordinates the crowdfunding campaign “If you speak me I live”. Her new research interest concerns the ethics of academic research in minoritised contexts.

## **SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES**

### **The role of arts in Semente Escola de Ensino Galego (Galiza)**

**28.11.2019**

**14:00-15:00**

**60'**

Na Galiza en Galego. The Escolas de Ensino Galego Semente are born in 2011 as a non-profit social initiative, like transformative schools of linguistic immersion and the maintenance of minority languages in the face of childhood spanishization (23.9% of children aged 5-14 do not know how to speak Galician according to the latest IGE data published on 9/27/2019) motivated by linguicide political decisions.

The multiple glimpses of conscious linguistic activism, driving the educational project against the extinction of language, conceive language as an indissoluble part of one's culture and as an art in itself with all its creative potential:

¿Que diríamos se o Estado mandase derrubar o Pórtico da Gloria? Pois eu digo que o noso idioma é unha obra de arte mil veces superior á obra do mestre Mateo. Creouna o xenio inviolable do noso pobo e labrouna o amor, a dor e a ledicia de moitísimas xeracións. Unha lingua é máis que unha obra de arte: é matriz inesgotable de obras de arte (Castelao 1944).

The present contribution tries to show the relationship between the Galician language and arts as a way of being, to exist and to resist as a differentiated people from an alive, dynamic musical, linguistic and literary tradition in permanent transformation to continue building a co-educational, intercultural and integral school that contribute to (re) construct communities and it could be a mirror in which new and forgotten identities are maybe reflected at it happens in our particular example from "linguistic colonialism" (Calvet 2006). We analyse the expansive school character valuing transformative linguistic and artistic practices in order to live in

## SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES

### The role of arts in Semente Escola de Ensino Galego (Galiza)

Galician, co-creating and living in more humane, egalitarian, fair, free, critical and happy society.

Root music or “maternal musical language” reconsidered by different ethnomusicologist from the XIX-XX century like Kodály (Hein 1992), Bartók (1931) or at the galician context Casto Sampedro (1982) and the fundamental work by Dorothe Schubart and Antón Santamarina (1982) work plays a key role in a double direction at Semente project.

#### **From school to the streets**

At the school traditional songs from many popular Galician songbooks or recordings of oral tradition are part of the daily life as well as the creation of improvised cantigas inspired in tradition but some times remaked to sing our world, like inspiration to create for example an educative feminist batuke for the general 8th march strike or another kind of projects on improvised oral poetry (regueitubeiras), traditional dances based on improvisation and the collective creation that enter the school and took to the streets at various times of the year cycle (magosto, winter solstice, carnival, 8th March, 25th April, Letras Galegas, summer solstice, recovered celebrations at littles neighborhoods...), times around the intergenerational collective celebration, at the struggles permanent integration into the neighborhood-city context as one of the pedagogical principles of the project.

#### **From the streets to the school**

At the same time, the Galician Teaching Semente Schools develop projects such as Vivas and Convidadas (Compostela, course 2018/2019), through which various artistic proposals (musical, theatrical, narrative...) have passed in galician, contributing to the creation of living artistic references in their own language.

From these perspectives, arts opens up possibilities for transforming transversely collective, cultural and linguistic galician reality.

## **SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES**

### **The role of arts in Semente Escola de Ensino Galego (Galiza)**

Art-Language.  
Art-connection.  
Art-Creation.  
Art-memory.  
Art-Struggle.  
Art-Resistance.  
Art-life.  
Art-Root.  
Art-emotions.  
Art-Social transformation.  
Art-expression.  
Art beauty.  
Art-Love for humanity.  
Art-love to the Earth.  
Art-Freedom.  
Art-critical thinking.  
Art-building of another reality.  
Art-building after (un)learning.  
Art-conscious choice.  
Art-shock. Art-Own-Universal.  
Art-Resistance again.  
Art-Expansive.  
Art-horizons...  
Art-permanent fight...

# Patricia Gamallo



Teacher and musician. Degree in Galician Philology. Degree in Hispanic Philology. Teacher of Primary Education (Musical). Diploma of Advanced Studies in General Linguistics at Universidade de Santiago de Compostela (Galiza) where has been developed predoctoral research projects about Linguistic Diversity and Alternative Libertarian School Models in cooperation with galician educational centers and teaching galician language and literature in several departments and institutions (Cursos Internacionais USC, Secretaría Xeral Política Lingüística Galega, Galicia Acolle...).

She takes part of Semente Educational Project first like primary teacher and currently from the Pedagogical Comision at the same time she is a nomad teacher at galician public educational system. In the last years she develops an intense career as a live musician with the projects of Galician roots music, Adufeiras de Salitre, on the recovery and dignity of this Galician frame drum and the feminist project Habelas Hainas.

She is taking part in permanent activism for linguistic revitalization from root music and education to being “sementes de vencer” as transforming agents from this required “another place”.

# Thais Núñez



Double degree in social work and teaching at the University of Santiago de Compostela, where he developed a master's degree in Education, Gender and Equality, specializing in educational intervention.

In recent years he has designed his own educational projects and worked as a teacher, managing working groups with adult and child groups. Always linked to awareness in co-education, diversity, language, culture and feminism.

Currently, she teaches in the Galician Semente Schools, with the impulse to improve the society of which she is a part through education. In parenting is the secret to changing history and building a better world.

She believes that feminism is a way of being in the world and is a strong advocate for co-education as a tool for creating a just and egalitarian societies. He really feels this is his calling and sees the work in the Galician Semente Schools.

**SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES**  
**The New Contemporary: Indigenous American Art - ways of breaking through stereotypical thinking about Native Art**

**28.11.2019**

**15:00-15:30**

**30'**

Native American artists are constantly reimagining their narratives, and addressing context, community, and intersection with other artists. Based on few examples (James Luna (Payómkawichum/Ipi), Wendy Red Star (Apsáalooke (Crow)), Steven Paul Judd (Choctaw/Kiowa), Frank Buffalo Hyde (Onondaga/Nez Perce), Virgil Ortiz (Cochiti Pueblo) and others). I examine how their art undermines the conventional view on a stereotypical image of Native Arts and how their strategies are opening a new view on "Urban Indians".

## Marta Ostajewska



dr Marta Ostajewska (°1980, Poland) performer and visual artist, PhD researcher at the University of Warsaw (Artes Liberales). Her M.A. in Multimedia Design was received from School of Arts in Ghent. She graduated also at the University of Lodz (Theory of literature) and defended her artistic PhD at the Academy of Fine Arts in Wrocław (Performance Art). Her artistic activities were presented in several galleries and at the international theater's stages. In 2019 she was a fellow researcher at the Smithsonian Institution in Washington, DC (Recovering Voices). She has participated in many international projects, among others, in the artistic residency "Human Hotel: Copenhagen" in Denmark and in the international festivals (BIO50 in Ljubljana, RIAP2014 in Quebec City, Canada, PAB2015, PAB2017 in Bergen, Norway). She is editor-in-chief of the magazine "Afterimages". She publishes her artistic works and theoretical texts related to the modern art scene, site-specific art and performance art.



## **SESSION II / THE ROLE OF ART IN SUPPORTING ENDANGERED AND MINORITY LANGUAGES**

### **Public Scholarship and Digital Humanities: Embroidering Women's Rights: Textile Art and Social Justice**

**28.11.2019**

**15:00-15:30**

**30'**

The Digital Humanities program of the Americas Research Network (ARENET) funded and coordinated the creation of “Bordando Mis Derechos”/Embroidering My Rights. This documentary film, written and produced by William Beezley and Dan Duncan, focuses on the efforts of Nahua women from Coyomeapan in the Sierra Negra de Puebla to create community awareness about women’s human rights.

The indigenous women organized a collective and created embroidered images, roughly 48 X 24 inches, to portray their fundamental rights to democracy, freedom of expression, right to vote, a life without violence, an education, a healthy environment, access to technology, and equality.

Inspiration for the film originated with a 2018 display of 27 embroidered cloth pictures of silk and woolen yarn, exhibited at the Museo Nacional de Las Culturas Populares in Mexico City. The project was supported by the Mexican National Human Rights Commission and the non-governmental agency Mexican Society for Women’s Rights (Semillas).

**SESSION II / THE ROLE OF ART IN SUPPORTING  
ENDANGERED AND MINORITY LANGUAGES  
Public Scholarship and Digital Humanities: Embroidering  
Women's Rights: Textile Art and Social Justice**

## **Greta de León**



Greta de León is the Executive Director of The Americas Research Network (ARENET) since 2003. Under her direction, ARENET has initiated, coordinated, and secured funding to support the work of researchers in over 30 international, multi-disciplinary research projects focused on biological, cultural, and linguistic diversity, colonial architecture, and diverse dimensions of history and culture. Organized a series of scholarly symposia, conferences and workshops, as well as exhibitions, concerts, and other public events oriented to the general public. During the same period, awarded over 180 research fellowships and travel grants.

Created the first fellowship program to explore the diverse dimensions of U.S.-Mexican transnationalism and the BJM Grant Program to support research in South America. Over 800 scholars, students and members of local communities affiliated with 150 institutions, have participated in these activities.



2019 | INTERNATIONAL YEAR OF  
**Indigenous Languages**

Film festival **In our own words** is an official event of the International Year of Indigenous Languages 2019.

## Organisers



UNIVERSITY  
OF WARSAW



Center for Research and Practice  
in Cultural Continuity



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No 778384.

## Honorary patrons



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