



RISEUP

REVITALISING LANGUAGES AND SAFEGUARDING CULTURAL DIVERSITY

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D5.2 Involvement of local cultural & creative sector: possible strategies and experiences



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Executive Summary

This deliverable will detail the cultural initiatives of RISE UP, as well as the research carried out on cultural and creative centers in the local areas of the languages of study (Aranese, Aromanian/Vlach, Burgenland Croatian, Cornish and Seto). A list and information on exhibitions and activities carried out in recent years related to minority/minoritised languages and their cultural context will be offered, which served as references for the creation of the RISE UP exhibition and artist residency. The deliverable specifies the alliances forged at the local level to cooperate in the realization of exhibitions on site. The curatorial design of the exhibition for each linguistic area is documented and made available online. RISE UP exceeded its original commitment to carrying out two exhibitions in situ, and has made it a priority to bring the exhibition to all five partner communities of the project. This has been possible thanks to the collaboration with local entities, artists and assistants. Images and initial conclusions of the impact on the community for the exhibitions held in situ are included in a dedicated chapter.

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1 Introduction

1.1 Overview

RISE UP is a European project dedicated to fostering the diversity of languages in Europe by amplifying the voices of small linguistic communities. The initiative aims to empower minority/minoritized language communities through the creation of connections between language activists, speakers and new speakers from different communities, the identification of good practices and the development of several resources, including a Digital Toolset.

RISE UP primarily works with five linguistic communities that are spread out over different parts of Europe, and beyond:

- Aranese (Spain, France)
- Aromanian/Vlach (Albania, Bulgaria, Greece, North Macedonia, Serbia and Romania)
- Burgenland Croatian (Austria, Hungary, Slovakia, Czech Republic)
- Cornish (United Kingdom)
- Seto (Estonia, Russia)



Figure 1. RISE UP case study communities

The artistic initiatives carried out within RISE UP have been aligned with those central goals of the project. Within those initiatives, we aimed to:

- Bring people together and connect communities with one another
- Promote and encourage new artistic creations that reflect on current linguistic circumstances, including past and future perspectives
- Generate new gathering, debating and “speaking” spaces for those languages
- Remunerate people for activities, facilitation, and work related to their minority/minoritized language

1.2 Relation to other tasks and deliverables

This deliverable provides a systematic description of the artistic initiatives that RISE UP has been working on. Deliverable 5.2 is related to the following other RISE UP tasks and deliverables:

- WP3's D3.2 develops practical guidelines for revitalisation, translating ecological insights from D3.1 into evidence-based and scalable strategies. D5.2 complements D3.2 by showing how the cultural and creative sector can put some of these strategies into practice through exhibitions, storytelling and artistic initiatives that immerse endangered languages in everyday cultural life.
- WP4's D4.1: presents a collection of practices, activities, tools and methods for the promotion of minority/minoritised languages. This complements D5.2 by providing a theoretical background on the initiatives that have been taken on within the artistic side of RISE UP.
- WP4's D4.2: reflects on the definition of quality criteria for the evaluation of resources that aim at the promotion of minority/minoritised languages.
- WP5's D5.1: provides a systematic description of the five RISE UP pilot case studies, including preconditions, main stakeholder groups, special local requirements and suggested methods.
- WP7's D7.4: provides a detailed overview of specific stakeholders that have been identified, stakeholder group categories that have been established and strategies recommended for engagement. This complements D5.2 by stating different types of relationships that can be established with the communities.

Receives inputs from:

Table 1. D5.2 Input from other tasks and deliverables

Deliverable	Due Date	Input for D5.2
D3.2	M34	Input on strategies for revitalisation and translating ecological insights into evidence-based and scalable strategies
D4.1	M12	Theoretical background on practices, activities, tools and methods for the promotion of minority languages
D4.2	M15	Background information on the definition of quality criteria
D5.1	M12	Background information on the case study communities to feed into D5.2
D7.4	M9	Overview and definition of stakeholders

Provides outputs to:

Table 2. D5.2 Output for other tasks and deliverables

Deliverable	Due Date	Output from D5.2
D4.3	M34	Spontaneous breathing spaces ¹ provided by community members around the exhibitions

¹ Concept introduced by Fishman, Joshua A. (1991) in *Reversing Language Shift. Multilingual Matters*.

1.3 Structure of the deliverable

This deliverable presents the results of the artistic initiatives that have taken place in the course of the RISE UP project up to date, which include an artist residency, a digital audio-visual artwork presented at an international artistic venue, an exhibition that is currently travelling into the five communities that RISE UP focuses on, interviews with minority/minoritized language artists and original artistic works related to minority/minoritized languages.

The deliverable includes the study of previous exhibitions that have taken place worldwide on the topic of minority/minoritized languages, as well as the cultural centres of and initiatives carried out by the five case-study communities. It also includes a detailed chapter explaining the specifics of each stop of the exhibition: venues, alliances reached at the local level to cooperate and translations.

The experience and privilege of working closely with these five communities has generated valuable new insights and knowledge, such as seven guidelines for our further work and future work in this area. The guidelines have already been implemented for “WHAT?!” and they have proven to be of key importance. The deliverable also includes a detailed chapter with images and initial conclusions on the impact on the communities.

Last but not least, this deliverable includes a detailed list of the involvement of the consortium within the general artistic initiatives and the conclusions, presenting the general challenges both in regards to the Guidelines and to the particularities of the project. In the annexes at the end of the document there are the exhibition panels in all the languages that have been translated to, and the questionnaire used for the artists' interviews.

2 Results up to date

So far, the RISE UP project has implemented three main initiatives relating to the cultural and creative sector: the artist residency **Voices of Community**, the creation of **KIELI** and its exhibition in Sónar+D, and the Travelling Exhibition **“WHAT?!”**. Within the frame of the exhibition, we have commissioned five artworks, each from a local artist from one of the communities. Along with these initiatives, the artistic work has also been taken into consideration through the Artist Interviews carried out by WP7 and YEN.

2.1 Voices of Community

From 22nd-29th May 2024, the RISE UP project held the Voices of Community Artist Residency with spoken word artists and singers representing the 5 communities RISE UP focuses on in Barcelona. The artists were:

- **Marina Cuito** (Aranese): her work at the Catalan Institute of Ornithology inspired the #Voices' chosen collaborative theme of “birds”. A passionate musician, Marina has a YouTube channel for her Aranese songs, as well as Aranese dubbings of popular music, like Disney ballads. In her application, she explained that “Aranese speakers do everything they can to ensure that the language does not die, and I will always try to contribute with my small grain of sand to help them.”
- **Brett Hiio** (Seto): at the time of the residency, Brett was about to move on to a Master's programme in Traditional Estonian Music. Now he has concluded his Bachelor's degree with a final concert consisting of traditional Seto music, instrumental pieces and folk-songs. In his application, he wrote that “old folk-songs carry a lot of knowledge. Physical objects tell a story about how people used to live, but older Seto runo-type songs tell us what people were thinking, what they believed in and what they valued.”
- **Fiona O'Clairigh** (Cornish): having worked as a journalist in London for almost 20 years, she now lives in west Cornwall and is a bard of the Cornish Gorsedh. She has written creatively for many Cornish projects, e.g. the Ordinalia and the award-winning Stations of the Cross Lanust. In her application, she wrote: “We are not gate keepers, but we should run happily through the gates, hoping that others, those from our land and those who take an interest, will join us.”
- **Mario Csenar** (Burgenland Croatian): a medical expert by training and vocation, he has also been encouraged by his artistic family to write poems and songs from a young age. He feels both the privilege and the responsibility of keeping the rich cultural heritage of Burgenland Croatian alive, and wrote in his application that “finding what unites us in a world that, at times, feels like it's drifting apart is indeed a challenge - but a worthwhile one.”
- **Daniela Stoica** (Aromanian/Vlach): a full-time professor and Head of the Department of Foreign Languages at the Faculty of Education and Philology at “Fan S. Noli” University of Korçë (UNIKO). Highly multilingually and interculturally attuned, Daniela has a good knowledge of Aromanian and has acted as a cultural ambassador in international research groups and organisations, e.g. the Foundation for Endangered Languages.

They were chosen after handing in an online application and presenting their motivations to the RISE UP Consortium, to meet in Barcelona and spend the week working on voice/audio creations in their respective minority/minoritized languages, and to collaborate on a joint multi-lingual artwork.

On 22nd May, the artists visited [Centre Artesà Tradicionàrius](#), an artistic center dedicated to traditional arts and culture in Barcelona. Carol Duran, the artistic director, welcomed us, showing us the facilities and explaining their work and aims. Afterwards, we had dinner whilst listening to a “Germans Martorell” concert during the concert cycle “La taverna del CAT”.



Figure 2. Voices of Community at Centre Artesà Tradicionàrius

Over the next few days, a workshop was facilitated by Sorbian activist Felicia Touvenot from YEN, in which we talked about what it means to come from a minority/minoritized culture, and participants were presented networking possibilities for minorities. The workshop also provided a space for exchanging ideas and experiences regarding the participants’ language activism, and helped to facilitate a discussion between participants. Creative experiences were shared and discussed with the Aranese musician [Alidé Sans](#) who also recorded a song in Aranese during her time at the Residency ([“Leçons dera agla” - Lessons of the Eagle](#)).

During their time in the city, the artists worked on their individual projects, which consisted of new original works created by them, as well as interpretations of their traditional culture. Amongst them, there were tales and songs inspired by their native landscapes, music, poetry, and folklore, with the

“Leitmotiv” of the works being about birds. Building on the theme, the artists composed [Woodpeckers](#), a collaborative piece mixing their languages with English and sounds of nature.

On 29th May we concluded the residency with a visit to **Primavera Pro**, an established music industry event linked to the **Primavera Sound Festival**. There, the participants learnt about the latest innovations in the music industry, legislation and AI.



Figure 3. Voices of Community at Primavera Pro

2.1.1 Works created

Table 3. Voices of Community – Created pieces

	ORIGINAL TITLE	ENGLISH TITLE	ABOUT
Marina Cuito			
Original works	Eth Pic mejan	<i>The pic mejan</i>	A poem about a bird that makes a lot of people very curious.
	En Garona i a un audèth	<i>There's a bird in Garona River</i>	A song that presents many birds of Val d'Aran.
	Eth fantasma deth castèth de Pijoert	<i>The ghost of Pijoert's castle</i>	The story of a very curious child and a... ghost?

Traditional works	<u>Se canto</u>	<i>If I sing</i>	Aran's anthem
	<u>Eth rossinhòu</u>	<i>The nightingale</i>	A song that talks about a girl that admires the birds
	<u>Eth cant des audèths</u>	<i>The song of the birds</i>	Aranese translation of a Catalan traditional song.
Mario Csenar			
Original works	<u>Folišna kača, kukovača</u>	<i>Cheating and Sly: A Cuckoo's Tale</i>	When greed turns into downfall: love can turn sour – even in the kind-hearted – when pushed beyond the brink.
	<u>Krugi pakla</u>	<i>Circles of hell</i>	The poem paints a bleak, dystopian picture of Mother Earth's path through hell.
	<u>Tri zakoni</u>	<i>The three laws</i>	The poem is a play on Mendel's laws of inheritance. It explores the struggles of an eroding cultural identity and the search for a sense of belonging, which might lead you astray, landing you in the hands of false friends.
Traditional works	<u>Konjac, ja sam ti otac</u>	<i>I'm your dad, little horsy</i>	"Konjac, ja sam ti otac" weaves a tale of a farmer's playful joke on a foreigner who seems never to have seen a pumpkin's true form in the wild.
	<u>Gošpa</u>	<i>Gošpa (house name or dialectal nickname for a local pub in Frankenau/Frankenava (Burgenland))</i>	The poem humorously captures the charm of village life, with the local pub as its beating heart.
	<u>Zašto? Komu?</u>	<i>Why? To whom?</i>	A poem by Lajoš Škrapić. The poetic voice wonders: why write, why speak, if no one is listening, if all will be forgotten?
Brett Hiob			
New adaptations	<u>Kotkas ot's naist</u>	<i>An Eagle Looking for a Wife</i>	About an eagle and an owl and tells a traditional story about how all the birds got holes in their beaks in the first place. An eagle wanted to find a wife and picked out a beautiful owl. The owl was complaining about the hard edges of the nest, in order to make them more

			comfortable the eagle had an idea to gather all the birds together and make them sit on the edge. They drilled holes in the beaks and put a rope or thread through those so the birds would stay neatly put.
Traditional works	<i>Tšaštuškaq</i>	<i>Chastushkas</i>	Traditionally sung for entertaining purposes by young men and often women as well, which sometimes had a double-meaning. The idea was to make others laugh or shock them with your poetic abilities. These Slavic originated short verses were made up individually or remembered from other singers. These verses are allegedly written about birds, but depending on the listener, could also carry some serious life lessons between the lines.
	<i>Kar'alaul</i>	<i>Herder's Song</i>	Traditional song sung by a herder. Herding was done by children or in the earlier days by a village herder. The song is meant to pass time during the long working days and to calm the animals and encourage them to eat. Also to get their attention when it was time to go home in the evening.
Fiona O'Cleirigh			
Original works	<i>Palores</i>	<i>Palores</i>	About the national bird of Cornwall, the chough, and how it represents past and present.
	<i>Gweneli ha Koges</i>	<i>About Swallows and Cuckoos</i>	About how people view and treat people who come to the UK as migrants.
	<i>Hymna dhe'n Oula Gallos</i>	<i>Hymn to the Owl of Power</i>	About memory and legacy, and how they do not last forever, unless one happens to be involved with events that are part of a bigger group memory.
Traditional works	<i>Hungan</i>	<i>Hungan</i>	A traditional lullaby
	<i>An Oula</i>	<i>The Owl</i>	A poem about birds interacting with the landscape.

	<i>An Ahwesydh</i>	<i>The Lark</i>	An old-fashioned song that talks about how great it is to be a ploughboy who has no cares in the world, going around seducing girls.
Daniela Stoica			
	<i>Mănuși albi</i>	<i>White Gloves</i>	A poem by <i>Spiru Fuchi</i> built around the image of the white gloves, seen as a symbol of the rapid modernization of the Aromanian communities giving up on their traditional professions, which used to be done mainly by hand, not even using protection such as gloves. In the second part of the poem the symbol of the white gloves acquires deeper meanings - the white gloves stand for Aromanians' ethnic assimilations. In clear contrast with the white gloves are the red hands, covered with blood, hiding inside the white gloves, thus standing for Aromanians' sacrifices during the battles they fought throughout their history to preserve their identity.
	<i>Cucotlu</i>	<i>The Rooster</i>	A poem by <i>Constantin Belimace</i> written in the form of a curse, but in a comical tone, focusing around the image of the rooster, which, in the traditional Aromanian communities, played the role of the alarm clock. The poet curses the rooster to have his feathers fallen and to become brother with the cuckoo, a useless bird, as he has not woken up the poet's wife.
	<i>Grailu armânescu</i>	<i>The Aromanian Speech</i>	A poem by <i>George Murnu</i> dedicated to the Aromanians' mother tongue, seen as a sign of their ethnic identity. The Aromanian is seen in its spoken variant, since it has been orally inherited from the grandparents, and spoken by the Aromanian shepherds during their nomadism, or inside their traditional houses and diaries. According to the poet, the Aromanian spoken variant is full of wonderful smells (the smell of the spring flowers, of roses) and flavors (the flavor of wild strawberries, of the cheese), but also full of the sad

			memories of the past generations who struggled and sacrificed to preserve their identity.
	<i>Zboarâli</i>	<i>The words</i>	A poem by <i>Mihai Prefti</i> dedicated to the Aromanian dialect, in general and to its words, in particular. According to the poet, it is enough to take one word in Aromanian to discover its musicality and history (or the history hiding behind it) in order to compose a poem.
	<i>Toamna tu arniu</i>	<i>Going to wintering in autumn</i>	A poem by <i>Constantin Belimace</i> written in a very lyrical and sad tone, talks about an important moment in the Aromanians' nomadism: the end of autumn and the approach of winter, when the Aromanian nomads had to leave the mountainous areas where they were grazing their flocks of sheep in order to prepare for wintering. The poem stresses the changes in the weather, the beginning of the long cold rains, the gathering of big crowds of sad people, families, animals going back on the road. The poem ends with an imagined dialogue between the Aromanian shepherd and the mountain, which, unlike the shepherd, remains static and wishes him a safe trip until he returns the following summer.
	<i>Auşlu cărvănar</i>	<i>The old merchant carrier</i>	A poem by <i>Constantin Belimace</i> that has at its centre the image of an old merchant carrier and his horse. They are both getting old and they are going to be soon separated by death. The voice who speaks in the poem belongs to the old merchant carrier, who addresses his horse, whom he considers his brother. In addition, he also addresses himself to the flowers, to nature in general, expressing his hope in an afterlife.
Common creation	<i>Woodpeckers</i>	<i>Woodpeckers</i>	A sweet story about birds' life in the forest in Aranese, Aromanian, Burgenland Croatian, Seto, Cornish and English.
Alidé Sans, Aranese musician	<i>Leçons dera aqla</i>	<i>Lessons of the eagle</i>	An original composition that talks about seeing the world as an eagle does

2.1.2 How the art of Voices of Community was used further

The creations of the Voices of Community residency were used as further materials for the five Travelling Exhibitions: through a QR code, the visitors could visit the YouTube channel where the clips had been uploaded for everyone to enjoy and listen to. Furthermore, photos and video clips taken at the residence were edited and put on social media, disseminating what happened to RISE UP's followers. Last but not least, the residency helped establish good relationships with the artists, who supported the future endeavors of the project with advice on local venues, inviting guests, and recommending other artists from their communities who could most benefit from RISE UP's initiatives. All songs are currently freely available on YouTube (see links above), and will also be presented as a free bundled "album" on the project website in the future under the CC BY-NC SA 4.0 Creative Commons License (<https://creativecommons.org/licenses/by-nc-sa/4.0/deed.en>).

2.2 KIELI and Sónar+D

An important part of the Voices of Community project was to record audio materials for KIELI, a digital art piece co-created by the digital artist Ferran Belda and the curator Alejandro Martin. Each artist was asked to record a list of 20 words that are particularly important across cultures in their respective minoritised languages, which could then be technologically "blended", reflecting the real-life situation of many minority/minoritized languages and their potential evolutions through trans-frontier contact. KIELI was installed at Sónar+D 2024, and visitors were able to interact with it and better get to know the minority/minoritized languages RISE UP focuses on. Additionally, it generated many informal conversations around minority/minoritized languages and identity experiences. Visitors could select the words to be used, before the software mixed them to create a new artificial language. Most of the audio materials produced during the Voices of Community residency were recorded at the Eureka studios, where local audio engineers provided excellent, kind, understanding, and professional support. The opportunity to work in such an environment was a novel and rewarding experience for many of the artists.



Figure 4. KIELI

The goal of bringing **KIELI** to Sónar+D was to internationalize the project, which proved successful as RISE UP was present in a setting where a large, international audience could learn about our work, initiatives, and the artists. It also allowed us to connect with other artists in prestigious artistic venues.

The credits related to Voices of Community and KIELI are the following:

KIELI

- Ferran Belda: Digital artist
- Alejandro Martin: Curator & co-author of the project
- Pere Calopa Piedra: Software engineer
- Src.phag: Graphic Designer

RISE UP - Voices of Community

- Artists:
 - Fiona O’Cleirigh
 - Marina Cuito
 - Mario Csenar
 - Brett Hiiob
 - Daniela Stoica
- Maika Casali Masó: Voices of Community Residency’s coordinator and music producer
- Collaborators: Alidé Sans, Felicia Touvenot
- RISE UP Consortium
- European Union
- Recorded at the Eurecat recording studio

KIELI was one of RISE UP’s earliest artistic initiatives, and presented one of the first learning opportunities for the Consortium. Coinciding with a staff exchange at ESPRONCEDA, the project used the conclusion of KIELI to re-think its artistic vision and approach. This commitment to prioritizing the communities and their artistic expressions over the vision of an external artist, and to fostering safe(r) spaces where community members are not just "represented" but actively present, ultimately led to the development of the seven ethical guidelines outlined later in the Deliverable.

2.2.1 Talking about Voices of Community and KIELI at Utrecht University Online Conference

The residency, KIELI, and the ethical guidelines RISE UP developed as a result were presented at the [Operationalizing Diversity in Creative AI - Data CARE Workshop](#)² that took place on 11th June at Utrecht University. There, Marie Sauer (M&S) and Maika Casali Masó (Espronceda) outlined RISE UP’s ethical guidelines and the results of a Networking event dedicated to AI and minoritised languages (organised as part of RISE UP’s WP7 in May 2025) in the discussion “REMIX: WHAT is creative? WHERE do we create? HOW is creative value (re)generated?” and the focus group “Operationalizing diversity in Creative AI - Computer scientists with AI ethicists”. In these two presentations and discussion rounds, the team further disseminated information about the importance of involving the local cultural creative sector, strategies used and experiences gained.

² Inclusive AI Lab University of Utrecht. (2025). “Diversifying Creative AI and Cultural Value”. https://www.uu.nl/sites/default/files/ProgramJune112025_DataCAREWorkshop2_DiversifyingCreativeAlandCulturalValue.pdf, consulted on 29.09.2025

3 “WHAT?!” The RISE UP Travelling Exhibition

3.1 Curation

The process of designing and curating our Travelling Exhibition began with researching precedents for exhibitions related to minority/minoritized languages. We did not find many, though one must bear in mind that some existing exhibitions might only have been published and advertised in languages that we do not have access to. Having these references helped shape the fundamental concept for our exhibition: how can we adapt to what communities need, what they might respond to positively and what not, what is easy to transport and what not, etc. The following exhibitions were identified during our research:

3.1.1 Planet Word Museum, Washington DC, US³

Planet Word Museum’s goal is “to inspire and renew a love of words, language, and reading in people of all ages²”. A few notes on the exhibited artworks:

- “Speaking Willow”, by Rafael Lozano-Hemmer⁴, is an interactive sculpture made of aluminum, speakers, electronics, LED lights, computers, SD cameras, and patch bays, triggered whenever visitors walk under the tree branches which releases a chorus of 364 murmured language recordings. The piece “celebrates the world’s interrelated linguistic diversity.”²
- Most of Planet Word’s exhibits engage visitors through multimodal interaction: spatial, visual, vocal, audio, and tactile, so that people can experience ideas.
- The aim is to celebrate the power, fun, and beauty of language.
- Linguistic diversity is also the theme of “The Spoken World” exhibit on the third floor, where the museum recommends that guests begin their visit. In this space, iPad stations offering interactive videos are scattered around a twelve-foot-tall LED globe suspended in the middle of the Great Hall.

In these videos, native speakers of thirty-one different spoken and signed languages of the world teach visitors about a unique feature of their language and invite them to pronounce or sign a word.

The Planet Word Museum inspired RISE UP to incorporate multi-media and multi-model elements in our exhibition, spanning QR codes that lead visitors to the audio recorded during the Voices of Community residency, tactile postcards and guestbooks that visitors could interact with, and visual inputs in the form of visual artworks and informational panels on each partner community. The exhibitions themselves were also accompanied by local performances that further provided rich sensory input, such as poetry readings, minority/minoritized language game sessions for children, or dances.

³ Goldfajn, Tal. (2022). “Planet Word: exploring a new language museum in Washington, DC”. *Words Without Borders*. <https://wordswithoutborders.org/read/article/2022-10/planet-word-exploring-a-new-language-museum-in-washington-dc-tal-goldfajn/>, consulted on 26.09.2025

⁴ Lozano-Hemmer, Rafael. (2020). “Speaking Willow”. *Atelier Lozano Hemmer*. https://www.lozano-hemmer.com/speaking_willow.php, consulted on 26.09.2025

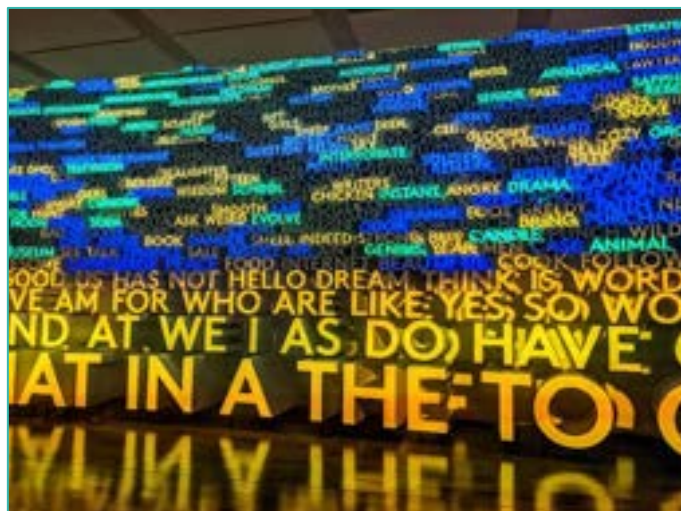


Figure 5. Planet World Museum²

3.1.2 Yugambeh Museum, Beenleigh, Australia ⁵

The Yugambeh Museum works to train societies to get more cultural awareness. It does so through immersive workshops and training sessions designed to deepen understanding of local Aboriginal and Torres Strait Islander cultures, histories, and contemporary social dynamics. They work towards community engagement, also liaising to facilitate respectful and effective community engagement, ensuring that the projects or initiatives are aligned with local indigenous perspectives and values. One of the important aspects of their work is the guidance in cultural heritage, towards protecting and preserving cultural heritage, guiding visitors in respecting the significant sites and traditions of South East Queensland. Last but not least, they also offer language seminars and language lessons.

The Yugambeh Museum inspired RISE UP especially in regards to the approach of the communities: to listen deeply to their culture, histories and contemporary social dynamics to create the texts of the panels and the activities and, especially, to put local perspectives and values at the center.

3.1.3 Canadian Language Museum/Musée Canadien des Langues, Toronto, Canada⁶

The Canadian Language Museum was established in 2011 to promote the appreciation of all of the languages used in Canada and of their role in the development of Canada.

Aims:

- Promoting the appreciation of all the languages spoken in Canada and of their role in the nation's development
- Sharing information about the constantly changing linguistic landscape
- Raising awareness about indigenous languages and participating in reconciliation
- Facilitating dialogue on fundamental language issues at the heart of the Canadian society, such as bilingualism, multilingualism, language endangerment, preservation, and revitalization

⁵ Yugambeh Museum - Language & Heritage Research Centre. <https://www.yugambeh.com/>, consulted on 26.09.2025

⁶ Canadian Language Museum. <https://languagemuseum.ca/>, consulted on 26.09.2025. Images taken from their website.

The Canadian Language Museum/Musée Canadien des Langues inspired RISE UP to share information and debate about the changes that are taking place in the linguistic landscape in the frame of the exhibition. It also inspired our team regarding panel design and the use of QR codes as a platform to share more material for those interested in further knowledge. We also noticed and acknowledged traditional activities embedded in the exhibition as a means of sharing and creating knowledge. Lastly, we also tried to foster dialogue on language endangerment, preservation, and revitalization with the visitors.



Figure 6. Canadian Language Museum⁵

3.1.4 “Badu, bada. The Euskera in a multilingual world” (San Telmo Museum), San Sebastian, Spain⁷

By presenting the realities of the Basque language as a language that is, as San Telmo Museoa states, in “full recovery”⁷, Badu Bada – “it has been, it is” in Basque - is intended as a platform to activate the interest of citizens in their language and its languages, to **reflect** and **debate** on the coexistence between them, and to contribute to a culturally and linguistically richer and more diverse world. Badu Bada is a **changing space**, open to the contribution of citizens in the debate on languages, their survival and coexistence. Their contribution will enrich the exhibition both in the physical and virtual space.

Badu Bada thus becomes, beyond an exhibition space, an appropriate and suggestive environment for developing activities linked to the knowledge, recognition and promotion of minority languages. Thus, activities have been organized that pursue the final goal of the exhibition.

The exhibition is structured into 10 rooms: voices, codes, living language, Basque in a multilingual world, the survival of the Basque language, the Basque people, use - love - learn - teach, enjoy - play, the coexistence of languages, and farewell(s).

⁷ San Telmo Museoa. “Badu Bada. El euskera en un mundo multilingüe”. https://www.santelmomuseoa.eus/index.php?option=com_flexicontent&view=items&cid=2&id=8238&Itemid=141&lang=es, last consulted on 26.0.2025



Figure 7. Badu, bada⁸

Badu Bada inspired RISE UP to work towards and prioritize generating interest in the communities towards their languages, and creating debate on culture and diversity. Also, we decided to implement the idea of the exhibition beyond the physical space and including activities that widened the purpose and result of the exhibition.

3.1.5 Aranés, er occitan de Catalonha (“Arenese, the Occitan of Catalonia”), Catalonia, Spain⁹

This exhibition, organised by the Department de Cultura of the Generalitat de Catalunya, is designed to inform visitors about the history, characteristics, and preservation of the use of the Aranese variant of the Occitan language. The visitor can get to know more about aspects such as the history of the recognition of Aranese, the legal framework for protection and its geographical situation. In addition, one of the aims of the exhibition is to convey how it is currently being disseminated and maintained through the media, culture, education, etc.

It deals with the following aspects:

- The relationship between Aranese and the Occitan area, the places where the Occitan language is currently spoken, and the variants that make it up, including Aranese
- Characteristics of Val d’ Aran
- Approach to Aranese phonetics
- Aranese in figures, with the main indicators on the state of the Occitan language in Aran
- Historical collection of the key events that have marked the evolution and recognition of the Aranese language
- The institutional impulse of the Government of Catalonia and the General Council of Aran to promote the knowledge and use of Aranese

⁸ Rhea, Chelsea. (2014). “Hitz Eta Pitz”. A *Biscay Dossier*. <https://biscaydossier.wordpress.com/tag/euskera/>, consulted on 26.09.2025

⁹ Generalitat de Catalonha. Departament de Cultura Direccion Generau dera Politica Lingüística. (2020). “Aranés, er occitan de Catalonha”. https://lengua.gencat.cat/web/.content/documents/publicacions/publicacions_en_linia/arxius/aranes-llibret-digital.pdf, consulted on 26.09.2025.

- Resources to spread, learn and practice the language
- The state of Aranese in education, the media, and everyday life in Aran
- The manifestations of artistic creation in Aranese and its main literary authors

Aranés, er occitan de Catalonha inspired RISE UP in the conceptualization, design and content of the panels.



Figure 8. Aranés, er Occitan de Catalonha⁸

3.2 The Travelling Exhibition

We are aware that the name of the exhibition may come as a surprise to some: we chose to call it “WHAT?!”, because that word regularly comes up when the RISE UP team and the communities learn about other languages and cultures. “WHAT?!” might come out of someone’s mouth as a sign of amazement, incredulity, or simply expressing the need to hear a word or expression one more time. This happened many times during the conversations between the artists of Voices of Community, and it led to many funny and sweet interactions. In our context it always comes as a request to know more about what is important for people from different communities. Thus, we hoped that along with the exhibition, many curious people would ask the question “what?”, and learn a lot from the responses around them.

For RISE UP’s artistic team, it is of the utmost importance that the minority/minoritized language of the respective community is not only used for the written text of the panels, but that we also provided occasions to hear it, speak it and live it. That is why, along with the exhibition, we organized events and activities where people could share, learn, experience and enjoy the local language(s).

“WHAT?!” is currently still travelling to the five minority communities that RISE UP works with. At the end of 2024, after an invitation and selection process, we commissioned an artist from each of the communities to create artworks that communicate a message, an image, or a feeling to the viewer that they would like to share. For example, artists were asked: What would you say to the community? And what would you like to say to people from outside your community? Along with other questions that we thought through together during the planning and organisation of this initiative, and in individual meetings with each of them, and from those conversations each of the five artists created a piece of art. As stated earlier, we mentored and cared for our artists during the creation of their

artwork, making sure we were there every step of the way, and the feedback we received from our artists has been very positive, including the way in which RISE UP works with and sustains relationships with the community in general.

This exhibition puts minoritised languages in the foreground, celebrates the artists, and centers their communities. Alongside the artwork, there are informative panels about each language, where people can come together to learn about each other's cultures, languages and lived realities. Crucially, these information panels were proof-read and improved by local community members.

The exhibition was organized in collaboration with local venues (sometimes dedicated to that purpose, and in some other cases communities adapted spaces to accommodate us), and/or collaborating directly with local youth organisations to bring the Exhibition to the location. We also have been working with translators from each of these communities to make sure the Exhibition is accessible to as many local people and speakers of those specific minority/minoritized languages as possible. In some communities (e.g. Cornish), we received the feedback that this was the first time that community members had ever been able to attend an exhibition "in their own language", allowing them to take in the artworks and the atmosphere without having to mentally code-switch to a majority language. Conversely, many majority language speakers experienced a degree of what it is like to be marginalized in certain settings for the first time, having to use hand-outs in English or their majority language to interpret the information on the main panels. We also organized activities surrounding the exhibition with the purpose of the aforementioned interactivity, which varied from music to traditional costume to poetry readings. We knew that the language had to be alive at the venues, and had to be there for people to listen to (perhaps for the first time), speak in, and enjoy.

3.2.1 The artworks and the artists

The selection process began with finding artists in each community. Some communities, such as the Cornish, have many artists and creators, but others, as is the case in Val d'Aran, have only a few. It was important to decide where to set the bar in terms of the language: were we seeking someone who did not speak it? Was someone who understood it enough? What was the level of knowledge we wanted? Finally, we decided that we wanted artists who were able to have conversations in their language, which meant that they already had first-hand experiences of being a speaker. Another aspect that we considered was the fact that they lived or not in the region of the community. It was not long until we discarded that factor, as most of the communities are suffering from an economic exodus, and many of the speakers are found in a diaspora. That is the case with Cornish, Aromanian and, to some extent, Aranese and Seto. Last but not least, were we willing to choose someone who was not born within the community but learned the language? We had that in consideration and decided that someone who chose to learn the language and use it for their art was definitely a good option to consider. That is the case with the Aranese artist Ricard Novell. Last but not least, we chose to prioritize artists that were minority/minoritized in other aspects of their life, such as queer, disabled, or marginalized people who expressed their interest in the initiative. This led us to invite some creators that did not even consider themselves as artists, opening a door for them to see themselves and their work in a new light, and we were able to convince them to join even if they had previously struggled with self-appreciation. RISE UP has always tried to be a project which uplifts marginalized voices, and during this selection process, we were very pleased with our choice of artists (and the array of interest shown), and are so proud of the results of the artists' final artworks. As aforementioned, RISE UP commissioned five artworks, one

from an artist from each community. The following descriptions of artworks and biographies were provided by the artists themselves:

Dewgh Genen (Come with us)

Dewgh Genen is a play on the iconic 18th century portrait, by an unknown engraver, of Dolly Pentreath, the so-called 'last speaker of Cornish'. As stated by Lianne, "the myth of Dolly as the epitaph of Kernewek is a convenient symbol for those that would prefer to pretend that we are no longer here. We are here." *Dewgh Genen* visually erases the Dolly myth from the narrative with a blast of colour, light, joy and growth that is our community at its best: untamed and vital. Furze (gorse) and kekezza (Cornish heath) are emblematic wildflowers of Kernow and the hardhead (ribwort plantain) is a 'weed' that is part of many Cornish childhoods, including the artist's own. The text in Kernewek translates as "Come with us" and is a call to action for Cornish and non-Cornish alike: join us on our journey, join us in our language, because the last speaker has not yet been born.

Lianne Wilson: describes herself as a Cornish artist, writer, poet, leftist, activist and chronic dabbler who has trouble saying no to 'just one more' project. She is fiercely queer and queerly fierce. She is disabled, battling CFS/ME, with a side of anxiety. She comes from the moon 'mountains' and alcopop pools of Clay Country, Kernow. She lives in Cardiff, having gone to uni there. In 2023, Lianne was made a bard of Gorsedh Kernow, taking the name Niwlen Ster ('nebula'), a name she uses online. She works in Kernewek, English and sometimes a little Welsh. She is a three times Gorsedh Kernow award winner for her Kernewek writing; her poetry has been published in various zines and a book. Born in 1985, her artwork is influenced by the hauntology of synthwave, '90s kid nostalgia and glitch, sometimes made traditionally, sometimes digitally, often a mix. Her artwork is another vehicle for her activism: more Kernewek being more rebellious in more places seen by more people. She makes some merch with her designs on, some of which raises money for mutual aid. She wants a radical language with "room for *onan hag oll* (one and all), so that folk can live their whole life in if they want."



Figure 9. Dewgh Genen – Lianne Wilson (Photo by Marie Sauer)

Es camins dera lengua (The paths of the language)

A tribute to the paths people followed. Through them they brought the language in and out of Val d'Aran, shared it and made it change.

Ricard Novell (Barcelona, 1961): “Even though I was born in a city, my childhood memories have always been linked to nature. I visited Val d’Aran for the first time when I was one year old. We had camped by the Garonne River. When the clouds dissipated, I could see Betlan’s bell tower, and a bit later, the one in Montcorbau. That town was to be a part of my life from then on. I have lived in Val d’Aran since 1984, and I am lucky to be able to feel its essence every day. As a child, I loved drawing, but I did not pick up a pencil again until the end of the 90’s. From 2001 onward, I have exhibited my works in several locations in the Pyrenees. I also have created many natural and cultural heritage illustrations, which have been placed in information panels that can be seen at various spots in the Pyrenees. In 2009 and 2013, I published a small hiking guide of the “Camin Reiau” and a map of Val d’Aran, alongside several local legends. In 2020, I published *Un viatge fantàstic a traci de creion. Es pòbles dera Val d’Aran*. By now, the fifth edition has been published, and the book has been translated to French and Aranese.”

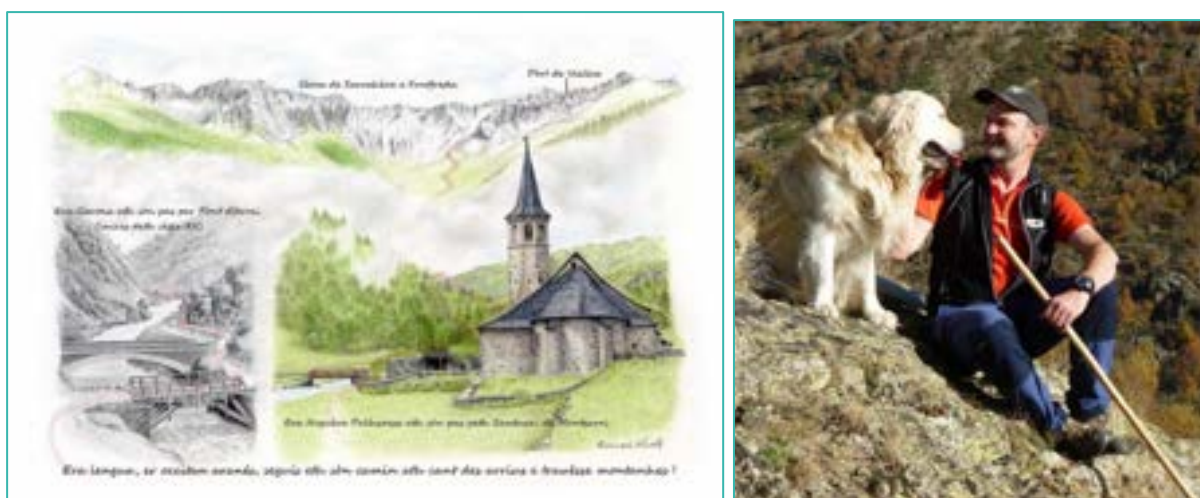


Figure 10. Es camins dera lengua – Ricard Novell (Photo by Pilar Lázaro)

Skupa (Together)

Open your eyes and see - together we are many and together we are strong:

This piece is about how necessary it is to see that we are strong only when we are together. We cannot care just about ourselves, we can only change when we are united, whatever it is that we need to care for (be it the language or traditions, or other important topics such as racism, feminism, etc.) This is the only non-digital artwork that has been created for “WHAT?!” and we are proud to say that it has physically travelled to all the community's locations, whereas the other artworks - which could be digitally reproduced and printed - were replica high quality printed versions of the originals. It is a delicate artwork that demands special care and transportation. However, Viktoria was very thoughtful and created a transportable protective material cover that would facilitate moving Skupa from one country to another. It travelled to each exhibition in the hand luggage of the RISE UP team to make sure it was brought in the best possible conditions.

Viktoria Ratasich (Oberpullendorf, 1997): lives and works in Vienna and runs a Feminist Cross Stitch Club. Ratasich is studying Art Teaching at the Academy of Fine Arts in Vienna. The artist deals mostly with the topics of feminism, language, and the use of social media. Her artistic role model is first and foremost that which surrounds her - the diversity of individuals, different lived realities, and perspectives of society. Feminist Cross Stitch Club is part of her master's thesis - the project started in 2020, and since then she has also held a series of workshops. In 2022, Ratasich and her Feminist Cross Stitch Club were part of the Wienwoche (Vienna Week). In June 2023, she was awarded the Croatian Center (Hrvatski Centar)'s 'Mini METRON' prize for young talent for her work. In March 2024, Ratasich received the 'Burgenländerin-Award' from the magazine 'Die Burgenländerin' in the category of art and culture.”



Figure 11. Skupa – Viktoria Ratasich (Photo by Jenny Browne)

Uduvihmas (Sunk into oblivion)

A tribute to all decaying, forgotten buildings in Setomaa.

Yyhely Hälvin (Põlva, 1993): “I am a visual artist and an art teacher from Setomaa, where I spent most of my childhood. All the mysticism and unique environment of this part of South Estonia is still close to my heart. Maybe because my mother is a local artisan and painter, I started becoming more and more interested in the field of art. After graduating from the Estonian Academy of Arts animation department (2012, cum laude), I became interested in educational topics and soon earned my master's degree in this field from Tallinn University. In my works it is noticeable a mixture of macabre and beauty, I like to create beings and creatures from the unconscious mind. I feel comfortable experimenting with various materials and mediums such as printmaking and watercolor as well as photography, clay or even leather. For me it is important to give something back to our local community and to teach children seems to be most suitable for me. It is not just telling someone what to do, it is a way of learning from the children. So, I came back from the city, currently working in Põlva as an art teacher and at the same time trying to be an artist's soul.”



Figure 12. Uduvihmas – Yyhely Hälvin (Photo by Yyhely Hälvin)

Arădătsinj (Roots)

"Roots" depicts the origins of part of the Aromanian community in North Macedonia, tracing their journey from Moscopole to Krushevo. The artwork symbolically portrays the constant nomadic movement of Aromanians from one mountain to another, always traveling in groups with their closest family members. It showcases the resilience and adaptability of Aromanian communities, preserving their cultural heritage while navigating geographical and historical challenges.

Teano Kardula (Skopje, 1997): "A dedicated and passionate 27-year-old graphic designer from North Macedonia, I am a tireless seeker of creative solutions to design challenges. A University of Sunderland graduate with over six years of experience, I focus on social design, working on projects advocating feminism, social equality, and LGBTIQ+ and minority rights. As a member of the Aromanian minority, I co-founded TYCHE/TIHE, an association promoting Aromanian culture, nearly two years ago. One of the few young Aromanian speakers in North Macedonia, I actively raise awareness about preserving Aromanian heritage and remain committed to advocating for the rights of minority communities."



Figure 13. Arădătsinj – Teano Kardula (Photo by Julia Barbun)

3.2.2 The panels

The exhibition consists of seven different panels: the first is a short presentation of the exhibition, and an invitation for the visitor to gain conscience of the important role of individuals in the care and protection of languages. We thought the most impressive way to do so would be by seeing ones' own reflection, thus we decided to place a mirror on the panel as a way for visitors to see themselves and immerse themselves in the exhibition.

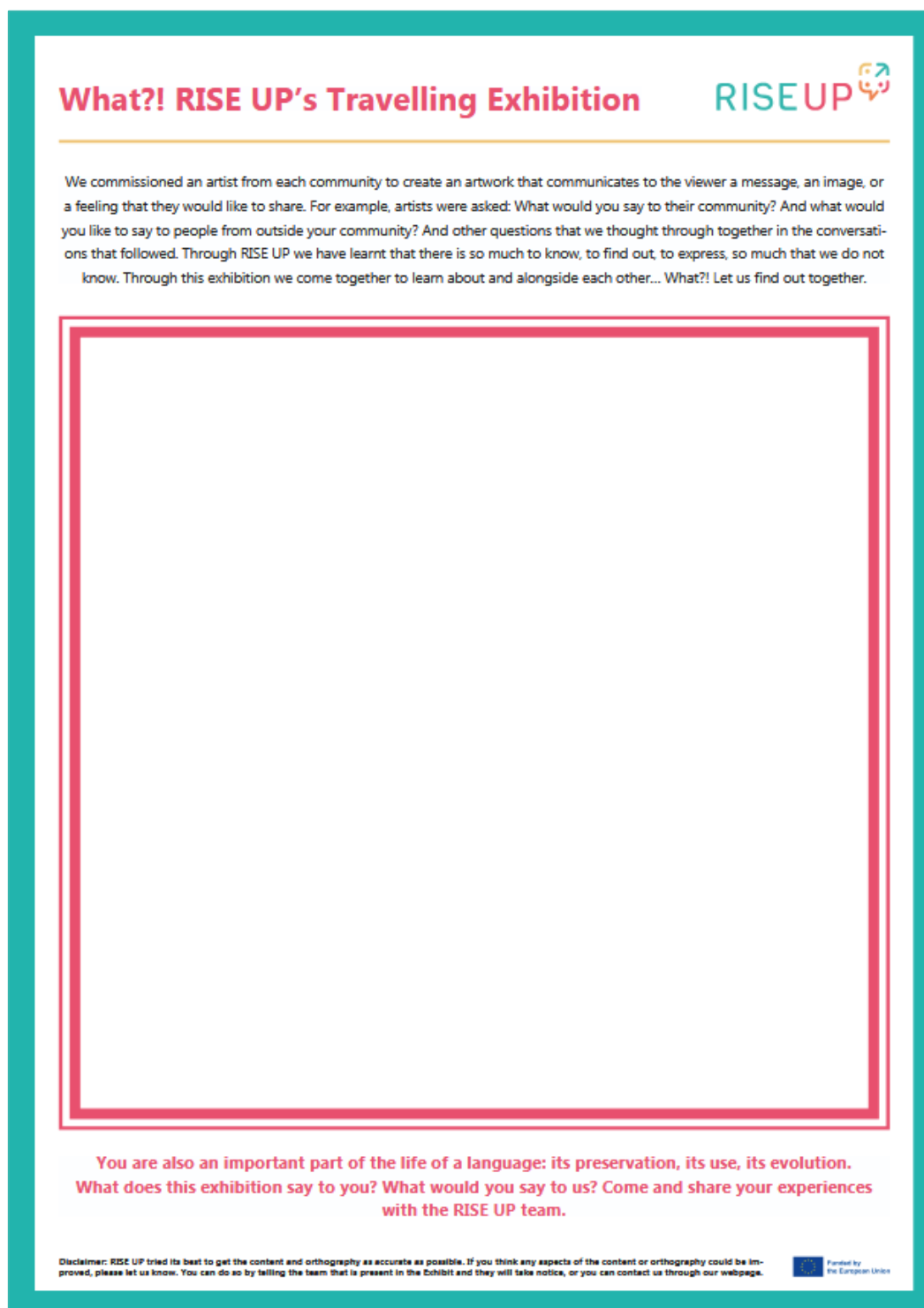


Figure 14. Exhibition Panel – Mirror

The second panel consists of an informative summary of RISE UP, including a linguistic map, an explanation about Voices of Community, information about the European Charter of Regional and Minority Languages, and common terms used to describe languages and their surrounding societies.

RISE UP

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About RISE UP

RISE UP is a European project dedicated to fostering the diversity of languages in Europe by amplifying the voices of small linguistic communities. The initiative aims to empower minority language communities through the creation of connections between language activists, speakers and new speakers from different communities, the identification of good practices and the development of several resources, including a Digital Toolkit.

RISE UP primarily works with five language communities that are spread out over different parts of Europe:

- Aranesa (Spain, France)
- Assurian/Mach (Albania, Bulgaria, Greece, North Macedonia, Serbia and Romania)
- Burgenland Croatian (Austria, Hungary, Slovakia, Czech Republic)
- Cornish (United Kingdom)
- Setsu (Saxonia and Russia)

About #VoicesOfCommunity

In May 2024, the RISE UP Project hosted an Artistic Residency in Barcelona. Artists collaborated, learned from one another and recorded songs, poetry, and other voice creations together and in each of the five community languages. When scanning the QR code at the bottom of the Language Community Profiles, you can listen to the voices of Iliet Hlob Gend, Fera O'Donogh (Cornish), Maria Cesar (Burgenland Croatian), and Daniela Stojic (Assurian), Marina Cuhu and Alide Sans, who visited the resident artists (Aranesa).

About the European Charter of Regional and Minority Languages (ECRML)

From the website of the Council of Europe: "The European Charter for Regional or Minority Languages (ECRML) is the European convention for the protection and promotion of languages used by traditional minorities. The Charter is designed to protect and promote regional and minority languages and to enable speakers to use them both in private and public life. It therefore obliges the States Parties to actively promote the use of these languages in education, courts, administration, media, culture, economic and social life, and cross-border co-operation. Thus, the Charter goes beyond minority protection and anti-discrimination, requiring its States Parties to also take active promotional measures for the benefit of minority languages. The Council of Europe monitors that the Charter is applied in practice." - <https://www.coe.int/en/web/european-charter-regional-or-minority-languages/>

Not all of the countries listed on the following posters have ratified the ECRML – some have signed, but not ratified it, and some have neither signed, nor ratified it.

Language Tree:

- ITALIC
 - LAPINE
 - ROMANIAN
 - GAULIC
 - CELTIC
- SLAVIC
 - SLAVIC
 - WEST SLAVIC
 - SLAVIC
 - EAST SLAVIC
- GERMANIC
 - GERMANIC
 - WEST GERMANIC
 - GERMANIC
 - EAST GERMANIC

In this (non-complete) 'language tree', you can roughly see how the five RISE UP language varieties are related to one another. Could you place all the languages that you know? (It is also interesting to think about how language trees cannot fully represent language contact and how languages have influenced one another – this is a vital part of linguistic eco-systems, particularly for minoritised languages.)

About speaker numbers

As a general linguistic rule of thumb, "speaker numbers" (including those on the RISE UP posters) should be taken with a pinch of salt. Consider the following questions: at which level of proficiency should somebody be considered "a speaker"? Could somebody be considered a member of a language community without being fluent? Should "new speakers" be included? Who counted these "speakers"? At which point in time? Which methods did they use? What were their motivations for counting? And what options were respondents given to choose from?

Nonetheless, RISE UP has included at least some reported figures – there is still a real-life difference between language communities that can report on a few hundred thousand, a few thousand, a few hundred, or a handful of people.

Partners: PRINCE & SPARKS, UNIVERSITY OF EAST LONDON, EUROPEAN COMMISSION, RISE UP PROJECT, HORIZON EUROPE, SOAS, EUROPEAN CHARTER OF REGIONAL AND MINORITY LANGUAGES.

Disclaimer: RISE UP tried its best to make the content and orthography of the profiles as accurate as possible. If you think any aspects of the content or orthography could be improved, please let us know. You can do so by telling the team that is present in the Exhibition and they will take notice, or you can contact us through our website.

Figure 15. Exhibition Panel – RISE UP Summary

The next five panels are dedicated to each community that RISE UP works with. They include information about the language, community, and status of the language, as it is important that the public has scientific data about the situations that each minority/minoritized language faces. We tried to make linguistics appealing to general visitors and people who are not specifically interested in minority/minoritized languages.

As languages are inseparable from communities and societies, we added cultural curiosities from each place we talked about, which included as many pictures as possible taken by community members themselves. Additionally, one can read information about the artists and use a QR code that links directly to the artists' work or social media page. In order to get to know communities' ways of life better, we include the artists' favourite sayings. As language is intricately linked to society and community, we wanted to highlight that this is something we can all relate to, as all of us belong to at least one community and society. In order for the exhibition to relate to the other artistic initiatives that RISE UP has been working on, we added a QR code that directed people to the Voices of Community works which also included pieces in their own minority/minoritized language.

Last but not least, it was very important to us to include a disclaimer. It reads: "RISE UP tried its best to make the content and orthography of the profiles as accurate as possible. If you think any aspects of the content or orthography could be improved, please let us know. You can do so by telling the team that is present in the Exhibit and they will take notice, or you can contact us through our webpage." It was necessary to include it as it is impossible to describe societies in a way that makes everyone feel comfortable, and it is likely that, even with the best of the intentions, being outsiders, there are assumptions we make that are not entirely expressed in a way that suits everyone. It has proven to be a good idea, as people often approached us making suggestions that helped us learn, and also, we could respond to those who did not entirely agree with what was written.

Once all five exhibitions are concluded, RISE UP will upload the panels and all translations to the project website, making them freely and easily accessible to the general public.

ARANESE





Miralh deth cèu - A Mirror of the Sky

About the language & community

- Aranese (Aranés) is a language variety of Occitan that has evolved in Val d'Aran (the Aran Valley) in the Pyrenean Mountains. Administratively, the Valley is part of Catalonia, in Spain, but it has linguistic ties to Gascony and cultural ties to the rest of Occitania in France – until the construction of the Vielha tunnel in 1948, the snowed-in valley could much more easily be accessed from France during the winters. Politically, however, Val d'Aran mostly aligned with the Catalanian-Aragonese Crown because of treaties that allowed the Valley to maintain its community- and family-based system of self-government in exchange for a tribute grain tax (the 'Galin Relau').
- There are now reports of around 3,000 – 6,000 Aranese speakers overall. Aranese belongs to the Gascon branch of Occitan, and it is a matter of debate which Occitan dialects should be considered their own varieties. The valley has been a stable hotbed of multilingualism for centuries and remains one to this day – many of the locals speak up to five language varieties: Aranese, Catalan, Spanish, French, and English, and switch between them as needed. This linguistic eco-system is further enriched by hiking and skiing tourists, as well as by migrants from Central and South America, all of Europe, and the world.
- After having been integrated into the Catalanian province of Lleida in 1834, Val d'Aran lost all its remaining privileges in the two republics and two dictatorships (by Primo de Rivera and Franco) that followed. The Valley's self-organisation was only partially reinstated after recognition of Val d'Aran's 'hecho diferencial' (distinguishing fact) in 1979. Multiple steps finally led to the Catalan Parliament adopting the Law of Aran in 2015, recognising its 'Occitan national reality' and status.
- Movements and initiatives seeking to support Aranese have been hard at work in the Valley – since 2008, the number of people who can read, write and talk Aranese has increased by 14.1%, 11% and 3.2%, respectively. Aranese is also actively taught in schools, is recognised as the official language of Val d'Aran, and the Aranese cultural sector continues to expand, including an active radio station and various publications.

Language Status?

Spain has ratified the ECRM. France has signed, but not ratified the ECRM.
Occitan is recognised as an official language in Catalonia – but not in France. The Red Book of Endangered Languages (UNESCO) classifies all six currently known dialects of Occitan as endangered, and four as severely endangered (Auvergnat, Gascon, Languedocien, Limousin, Provençal, and Vivaro-Alpin).



Did you know?

To usher in the summer, 'Hèstes dieth huec' ('celebrations of fire'), which comprise 'fira Crema der Haro' in Les and 'fira crema deth Taro' ('the burning of Haro and Taro') in Arles, are celebrated in Val d'Aran on June 23 (St. John's). In Les, at night, fire is set to a blessed, 11m+ tall fir tree trunk on the Haro square, with traditional dances, and a kind of 'ball of fire' made of birch tree bark called 'halhes'. On June 29, a newly married couple adorns next year's fir with flower wreaths and asks for fertility. In Arles, a burning fir tree trunk is dragged to the town hall, and people may jump across the dwindling flames. The festivities were added to the UNESCO Intangible Heritage of Humanity in 2015.

About the artist, Ricard Novell (he/him, Barcelona, 1961)

"Even though I was born in a city, my childhood memories have always been linked to nature. I visited Val d'Aran for the first time when I was one year old. We had camped by the Garonne River. When the clouds dissipated, I could see Betan's bell tower, and a bit later, the one in Montcorbau. That town was to be a part of my life from then on. Since 1984, I have lived in Val d'Aran, and I am lucky to be able to feel its essence every day. As a child, I loved drawing, but I did not pick up a pencil again until the end of the 90's. From 2001 onward, I have exhibited my works in several locations in the Pyrenees. I also have created many natural and cultural heritage illustrations, which have been placed in information panels that can be seen at various spots in the Pyrenees. In 2009 and 2013, I published a small hiking guide of the 'Camin Relau' and a map of Val d'Aran, alongside several local legends. In 2020, I published *Un viatge fantàstic a través de crònica. Els pobles dera Val d'Aran*. By now, the 9th edition has been published, and the book has been translated to French and Aranese."

The artist's favourite saying

"Montcorbau capèth, l'ondeman d'la beth": When Montcorbau (an Aranese mountain) wears "a hat", that is: there are clouds on its peak, the next day will be beautiful.

How to contact the artist:



Voices of Community:



1. <https://www.valdaran.com/en/> 2. <https://www.valdaran.com/en/valdaran-occitan-aranese/>

3. <https://www.valdaran.com/en/valdaran-occitan-aranese/> 4. <https://www.valdaran.com/en/valdaran-occitan-aranese/>

5. <https://www.valdaran.com/en/valdaran-occitan-aranese/> 6. <https://www.valdaran.com/en/valdaran-occitan-aranese/>

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Figure 16. Exhibition Panel – Aranese

AROMANIAN/VLACH





A Wonderful Expression of the Balkan and its History

About the language & community

- Aromanian (Armâneashti/Armâneashti/Româneashti) or Vlach is a language variety that evolved in many areas and cities in the Balkans. It is spoken in so-called "Sprachinseln" (language islands) in Albania, Bulgaria, Greece, North Macedonia, Serbia, and Romania, as well as around the world.
 - The main reasons for the wide geographical dispersion of Aromanians are the many border drawings and re-drawings and re-settlement policies of the territories it is spoken in. This affected Aromanian men's highly mobile lifestyles. As transhumance pastoralists, Aromanians moved seasonally with their herd of livestock until borders closed, and so did Aromanian merchants who travelled between territories as long and as far as they could.
 - Linguistically, Aromanian is a neo-Latin language variety and part of the Eastern Balkan Romance branch. There are reports of around 80,000–200,000 speakers overall. Aromanian has been and is integrating more elements from the languages of its neighbours and/or occupiers than its most powerful related language, Daco-Romanian, better known as Romanian. It shares this characteristic with the closely related and severely endangered Istro-Romanian and the endangered Megleno-Romanian.
- Since Aromanians live in several countries, their and their language's circumstances are strongly shaped by the policies issued in each of them. Aromanian is mainly spoken at home and in the community and is increasingly used online. Several writing standards have been proposed. Today a standard is emerging from within the online community, however, orthographic conventions remain divisive. In the Aromanian RISE UP survey, Aromanian was the variety closest to 90.5% of respondents' hearts.

Language Status?

Serbia and Romania have ratified the ECRM, but do not recognise Aromanians as an ethnic or linguistic minority. Albania, Bulgaria, and Greece have not signed the ECRM, and out of those three, only Albania recognises Aromanians as an ethnic minority. Teaching and religious services are possible in Aromanian in Albania, but support and funds for the language are lacking. North Macedonia has signed, but not ratified the ECRM. However, it officially recognised the Aromanian community as a minority in 1991. Aromanian has been the official co-municipal language in the city of Krushevo since 2006, and Aromanian can be used in court and for teaching. Aromanian is considered 'definitely endangered' by UNESCO's Atlas, 'threatened' by the Endangered Languages Project (ELP) and 'vigorous' by Ethnologue.




© Deen Vreede

Did you know?

Similar to the Western European 'King Cakes', many Aromanians cherish the Orthodox Balkan winter-time tradition of baking a coin into bread – the person who finds the coin will be blessed with luck next year. Usually eaten on January 1 (St Basil's Day), Epiphany (Three King's Day) or Christmas, the coin or other objects can be baked into 'plătsinta', 'vaslopițe' in Greece, 'banica' in Serbia, 'kula' or 'pita' in Albania, 'banitsa' in Bulgaria, 'matsni', 'plătsinta' or 'baklava' in North Macedonia, or other local breads or pies.

About the artist, Teano Kardula (she/her, Skopje, 1997)

A dedicated and passionate 27-year-old graphic designer from North Macedonia, I am a tireless seeker of creative solutions to design challenges. A University of Sunderland graduate with over six years of experience, I focus on social design, working on projects advocating feminism, social equality, and LGBTQ+ and minority rights. As a member of the Aromanian minority, I co-founded TYCHÉ/TSHÉ, an association promoting Aromanian culture, nearly two years ago. One of the few young Aromanian speakers in North Macedonia, I actively raise awareness about preserving Aromanian heritage and remain committed to advocating for the rights of minority communities.

The artist's favourite saying

„Gura edenil + gura apashta” = „The mouth creates + the mouth spoils/destroys”

How to contact the artist:



Voices of Community:



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2. RISE UP is a project of the European Union. It is not an official position of the European Union. It is not an official position of the European Union. It is not an official position of the European Union.

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Figure 17. Exhibition Panel – Aromanian/Vlach

BURGENLAND CROATIAN





Croatian, but different

About the language & community

- Burgenland Croatian (*Gradišćansko-hrvatski*) is a language variety that evolved in Burgenland, the easternmost province of Austria. There is a large Burgenland Croatian community in Vienna, and smaller communities exist in Hungary, Slovakia, and the Czech Republic. This variety is spoken across state borders in multilingual and multi-cultural settings.
- A Slavic language, Burgenland Croatian belongs to the Čakavian branch of Croatian and there are reports of 20,000-65,000 speakers overall. Croatian varieties are distinguished by how they say 'what' - 'že', 'ka', and 'što' lead to Čakavian, Kajunian, Štokavian, respectively. Although Čakavian dominates in different Burgenland Croatian communities, elements of all three are found. Burgenland Croatian retains certain "archaic" structures, words, and phrases, as well as loanwords from surrounding communities. Burgenland Croatian also differs regarding stress and accent, which gives it a unique 'sound' compared to Standard Croatian.
- The 'language islands' of Burgenland Croatian today go back to several waves of migration from Croatia and Bosnia during the 16th century. Mostly, landlords re-located serfs from territories affected by Ottoman invasion to their estates up north desolated by war, economic crises and pandemics.
- Specifically within the last 100 years, many Burgenland Croats have been seeking work outside their villages and have commuted, especially to Vienna. Most recently, some bilingual villages experience an increase of people with different language affiliations. While there are a small number of kindergartens and schools, as well as newspapers, radio and TV shows, fewer and fewer young people speak the language. One of the most important events for younger generations is 'Dan Mladine' (the Day of the Croatian Youth) organised by the 'Hrvatski akademski klub'. Every September, the festival brings together speakers of Burgenland Croatian from different regions. Among the strongholds are several cultural associations, as well as the Catholic Church, including the annual Burgenland Croat pilgrimage to Mariasell.

Language Status?

Austria, Hungary, Slovakia, and the Czech Republic have all ratified the ECRL, and Burgenland Croatian has been implemented as an official language in Burgenland only after an intervention by the Constitutional court in 1990. A standardised variety was developed in parallel and independently from Standard Croatian, and Austria recognised Croatians in Burgenland as an 'autochthonous' regional minority a long time before the ECRL (States Treaty 1955).



© Miroslav Vachta



© Viktorija Ratasich

Did you know?

The village of Stinatz/Stinjski celebrates the "stjepčika svadba" (Stinatz Wedding), an elaborate wedding ceremony in which the *posravnica* (the maid of honour, wearing a colourful skirt and wreath) and the *stabilo* (the groomsmen, wearing a hat with peacock feathers and flowers) lead the bride and groom to the local inn, where the townspeople sing traditional Burgenland Croatian songs and dance. The Stinatz Wedding became part of the UNESCO Intangible Cultural Heritage of Humanity in 2020.

About the artist, Viktorija Ratasich (she/her, Oberpullendorf, 1997):

Feminist Cross Stitch Club is run by Viktorija Ratasich (Oberpullendorf, 1997). She lives and works in Vienna. Ratasich is studying Art Teaching at the Academy of Fine Arts in Vienna. The artist deals mostly with the topics of feminism, language, and the use of social media. Her artistic role model is first and foremost that which surrounds her - the diversity of individuals, different lived realities, and perspectives of society. Feminist Cross Stitch Club is part of her master's thesis - the project started in 2020, and since then she has also held a series of workshops. In 2022, Ratasich and her Feminist Cross Stitch Club were part of the *Wienwoche* (Vienna Week). In June 2023, she was awarded the Croatian Center (Hrvatski centar)'s *Mini METRON* prize for young talent for her work. In March 2024, Ratasich received the 'Burgenländerin-Award' from the magazine *Die Burgenländerin* in the category of art and culture, two years ago. One of the few young Aromanian speakers in North Macedonia, I actively raise awareness about preserving Aromanian heritage and remain committed to advocating for the rights of minority communities.

The artist's favourite saying

'perje sped - onda red'
(*'bake first - then speak'* / *'think before you speak'*)

How to contact the artist:



Voices of Community:



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Figure 18. Exhibition Panel – Burgenland Croatian

CORNISH





Reclaiming a Celtic Language

About the language & community

- Cornish (Kernewek/Kernowek) is a language variety that has evolved in Kernow/Cornwall, where the high cliffs of this southwestern duchy of the United Kingdom (UK) weather the gales of the Atlantic Ocean. Cornish is the only RISE UP language variety that is a reclaimed language, and there are smaller Cornish-speaking communities in London, Cardiff, and around the world. It belongs to the Southwestern Brythonic branch of Celtic, and Cornwall was officially recognised as one of the six Celtic Nations by the Pan-Celtic Congress, following the efforts of Henry Jenner, in 1904.
- Cornish was most vibrant during the Middle Cornish period (AD 1200 – AD 1600) when there were some 39,000 speakers. This number continuously declined after the Prayer Book Rebellion in 1549 – about 4,000 people were killed by King Edward VI's brutal suppression of the Cornish after their refusal to accept the English Book of Common Prayer as the only legal form of worship. It also declined due to there not being a Cornish bible (which was only first published in 2011), the lack of a standardised alphabet, migration to and away from Cornwall, and loosened ties between Cornwall and Brittany.
- Numerous scholars contributed to the 'dassarghyans Kernowek' ('Revival of Cornish') and many also took Celtic bardic names, like Robert Morton Nance ('Mordon' – Sea Wave) in solidarity with their Cornish or Celtic identity. Around 70% of the new Cornish lexicon was sourced from Late and Middle Cornish documents, around 25% are borrowed or adapted from Welsh and Breton, and the remaining 5% are from English – not accounting for Cornish loanwords, e.g. from Latin or Greek.
- A census in 2021 found that 563 people now identify as speakers of Cornish, while a study in 2018 showed other sources suggest that more than 3,000 people have at least some conversational Cornish skills. In 2010, UNESCO officially reclassified Cornish from 'extinct' to 'critically endangered' – as Robert Morton Nance remarked before his death: "One generation has set Cornish on its feet. It is now for another to make it walk."

Language Status?

The United Kingdom has ratified the ECRML. In 2002, Cornish was recognised under the ECRML and it was granted minority status by the UK government in 2014. Many initiatives, including Cornwall Council, especially Akademi Kernewek and the Cornish Language Office, as well as the Cornish Language Board, and Cornish language and grassroots organisations continue to foster the language using a variety of approaches. Books and films are published in Cornish, a vibrant traditional music and arts scene is flourishing, and there are ongoing efforts to teach it in schools. A Standard Written Form (SWF) has been in use since 2008.



Did you know?

A famous Cornish delicacy is the 'pasty' – a shortcrust pastry stuffed with a wide range of fillings, both sweet and savoury. Many different things can be put in a pasty, so it was said that the devil never dared to enter Cornwall, fearing he might end up as pasty filling. With a recipe going back to the 1200s, a crucial part of the pasty is its crimped edge. Legend held that miners, after using it as a handle for their oft-arsenic-covered hands, would throw it away to feed the gnomish 'knockers' living in the mines.

About the artist, Lianne Wilson (she/her/any)

"Lianne is a Cornish artist, writer, poet, leftist, activist and chronic dabbler who has trouble saying no to 'just one more' project. She is fiercely queer and queerly fierce. She is disabled, battling CFS/ME with a side of anxiety. She comes from the moon 'mountains' and alcopop pools of Clay Country, Kernow. She lives in Cardiff, having gone to uni there. In 2023, Lianne was made a bard of Gorsedd Kernow, taking the name Nivulen Star ('nebula'), a name she uses online. She works in Kernewek, English and sometimes a little Welsh. She is a three times Gorsedd Kernow award winner for her Kernewek writing: her poetry has been published in various zines. Born in 1985, her artwork is influenced by the hauntology of synthwave, '90s kid nostalgia and glitch, sometimes made traditionally, sometimes digitally, often a mix. Her artwork is another vehicle for her activism: more Kernewek being more rebellious in more places seen by more people. She makes some merch with her designs on, some of which raises money for mutual aid. She wants a radical language with room for onan hag oll (one and all) that folk can live their whole life in if they want."

The artist's favourite saying

"An lavar koth yw lavar gwir:
Ny vynn nevra dos, ras a daves re hir;
Ras dan heb tavas re gollas y dir."
"A man with no tongue has lost his land"

How to contact the artist:



Voices of Community:



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Figure 19. Exhibition Panel – Cornish

SETO





On the Border of Two Worlds

About the language & community

- Seto (Seto kivi) is a vernacular language variety that has evolved in the Seto region, Setomaa (literally "The Land of the Seto"), which is often said to lie 'katõ ilma vaara piiril' - "on the border of two worlds". Once a distinct region in the Czarist Russian Empire, then a united one in the borders of the Independent Republic of Estonia from 1918, it was split between two Soviet Republics in 1944 - around 75% went to the Russian SFR, and 25% to the Estonian SSR. After Estonia regained independence (1991), the split remained, though the current border was never officially ratified due to territorial dispute. Cross-border contact has been challenging since Russia's invasion of Ukraine.
- There are now reports of approx. 250 Seto left in Russia, 4,000 in Setomaa, and 25,000 - 30,000 speakers with some Seto knowledge in all of Estonia, Siberia (due to a migration wave a hundred years ago), and the rest of the world. Religion plays an important role: unlike their immediate neighbours in Estonia, the Võro, the Seto are not Lutheran, but Eastern Orthodox. Historically, their religious festivities follow "the old", i.e. Julian calendar, and one of their most important traditions is celebrating local church holidays with a shared meal on family graves to commemorate their passed ancestors.
- In contrast to the Lutheran tradition of popular elementary schooling, only a few Seto men received schooling in Russian, until public education became accessible a hundred years ago, though in Estonian. Consequently, Seto was primarily an oral language, and knowledge about the world was passed on verbally from generation to generation. This was a treasure trove for Finnish and Estonian folklorists from the late 19th century onwards, and an extensive archive of Seto poetic verse, song, and folklore has been assembled since then. Out of this nation-building era of 'seposa-igatsus' ("the desire for an epic") also grew the legendary role of "King Peko" who was composed into a Seto epic by singer Anna Vabarna in collaboration with folklorist Paulopriit Voolaine.
- A highlight in the contemporary Seto annual cycle is the 'Kuningriigi päev' ("Kingdom Day"), which attracts around 8,000 people each year - on this day, Setomaa is ceremonially declared a "kingdom", Seto arts and crafts are celebrated, and that year's ceremonial and spiritual spokesperson, the 'Ülemsootska' ("Chief Herald"), is elected, who, so the legend goes, will receive guidance from "King Peko" in their dreams.
- Since the tumultuous 1950s, Seto villages have faced population drainage. Where there were once up to 30 farms, there are now no more than a handful of people. However, interest in Seto culture and the Seto region appears to be growing: the first Seto language kindergarten was set up in 2021, new generations enjoy novel institutions such as the Laelo singing camp, and over the last decades, a number of books have been published in Seto.

Language Status?

Estonia has not signed the ECRM, and does not recognise Seto as a language. "Standard Estonian" is based on North Estonian varieties, while Seto (together with Mulgi, Tartu, and Võro) belongs to the South Estonian branch of this Finno-Ugric (more precisely, a Baltic-Finnic) language. The Seto language is most closely related to Võro, but has a unique, Russian-influenced lexicon and pronunciation. The Seto are actively building relationships with other Finno-Ugric speaking communities in Russia and Scandinavia, while the Seto Council declared the indigenity of Seto in 2017.



© Vabarna



© Vabarna

Did you know?

Seto Laelo is a polyphonic singing tradition with archaic metric poetry in the vernacular that is often performed in public by singers who wear traditional costumes. Seto laelo was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009. There are mostly female choirs, and improvisation and lyric-writing are a mark of particular distinction - composing on a given theme, the best female singer-songwriter is crowned each Kingdom Day. A 3m-tall stone statue by sculptor Elmar Kabaia in Obitssa celebrates these "Mothers of Song" who have retained this art of creative expression through centuries.

About the artist, Yyhely Hälvin (she/her, Põlva, 1993)

I am a visual artist and an art teacher from Setomaa, where I spent most of my childhood. All the mysticism and unique environment of this part of South Estonia is still close to my heart. Maybe because my mother is a local artisan and painter I started becoming more and more interested in artfield. After graduating from the Estonian Academy of Arts animation department (2012, cum laude), I became interested in educational topics and soon earned my master's degree in this field from Tallinn University.

In my works it is noticeable a mixture of macabre and beauty. I like to create beings and creatures from the unconscious mind. I feel comfortable experimenting with various materials and mediums such as printmaking and watercolor as well as photography, clay or even leather. For me it is important to give something back to our local community and to teach children seems to be most suitable for me. It is not just telling someone what to do, it is a way of learning from the children. So, I came back from the city, currently working in Põlva as an art teacher and at the same time trying to be an artist soul.

The artist's favourite saying

Ar' harinõit, sõe pörgoh kah haal!
"If you get used to it then it's also nice in Hell!"

How to contact the artist:



Voices of Community:



1. Information for setoartists.com: content for representation of public culture is accurate
2. The content is for informational purposes only and does not constitute an offer of any financial product or service. The content is for informational purposes only and does not constitute an offer of any financial product or service.
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Financed by the European Union

Figure 20. Exhibition Panel – Seto

3.2.3 Translations

In order to prepare for the exhibition, we tried to gain as much knowledge as possible about every community, and act accordingly to their needs, ethical views and beliefs. It is about listening, entering into dialogue, creating from what we observe and are told, and also our professional and ethical beliefs. In the case of the exhibitions, this means that every community must have the materials available in the main languages of the region, resulting in having them translated in many different languages. We have detailed this process here:

The materials were originally created in English and so, the first translations were the ones from English to Cornish, carried out by the Cornish Language Office. As is usually done with translating fees, we separated between minority/minoritized (and thus more uncommon languages) and majority languages, and paid more to the first group, as it usually happens with less usual languages. We thus hired both professional and non-professional translators, as sometimes there are no qualifications to be had, depending on the language, and in some cases, we decided to prioritize people involved in the maintenance of the minority/minoritized language. We believe in the importance of doing so as it can increase the prestige of a minority/minoritized language and bring a new perspective in regards to it to the community. In the case of the Aromanian, we also counted on a reviewer to make sure the materials were of quality. Independently from their professional background, we paid the same rate to all of them.

The translation process changed depending on the language and the occasion. As stated earlier, the Cornish materials for the exhibition in Cornwall were translated by the Cornish Language Office. The ones for the Exhibition in Skopje were translated into Aromanian by Angel Nikolov, a non-professional translator. He is an activist and Aromanian new speaker involved with the now disbanded youth organisation Vlach Youth Council of Macedonia. Angel collaborated with his father, an Aromanian university teacher, on the translation, which was then reviewed by Anita Čović, from the Aromanian Association Lunjina, based in Belgrade, Serbia. The translations into Aromanian have now been approved by Aromanian community members and speakers from Albania, Bulgaria, Romania and Serbia. We also commissioned translations into Macedonian, which were done by TIHE, the Aromanian youth NGO with whom we collaborated for the exhibition and performances. They stated that it was very likely that some people did not understand the written texts in Aromanian, mainly due to the lack of a standardized written system. This would especially affect elderly people, and we were advised to also provide recordings of the materials, which made the exhibition more inclusive to people with visibility problems. We consider it important that this is regarded as a good practice to have in mind when working with communities with similar characteristics. They took charge of the audio materials, with RISE UP making the recordings available through QR codes next to the panels. The Val d'Aran Exhibition required the materials translated into Aranese, which were translated by the Aranese teacher Montse Pedarros. They were also translated into Catalan and Spanish by RISE UP's Maika Casalí. In the case of the materials that traveled to Dan Mladine, the translations into Burgenland Croatian were done by Theresa Grandits, journalist, activist, and member of Hrvatski Akademski Klub, and into Slovakian by Timofei Shubenkov, a student at the University of Vienna. The translations into Seto were done by translators, Seto activists and cultural practitioners Maarja Sarv and Õie Sarv. RISE UP's Maarja Veisson also provided Estonian translation.

To sum up, the materials were created in English, have been translated into ten different languages, and recorded once in their entirety. All the materials will be posted and shared on the webpage, as we

are well aware that they are great resources for communities with few texts or recordings in their languages.

An important decision about the translations was to not put the panels in the majority/official language of the locations in the same size as the ones of the minority/minoritized language. After careful consideration, we decided that the main protagonist should be the minority/minoritized language, and that the size and the placement sent a clear message. That is why the English, Macedonian, Catalan, Spanish, Slovakian and Estonian materials were printed in A4 and provided as hand-out materials or side supplementary panels. We were convinced it was the right decision when, within the first hour of the exhibition opening in Cornwall, one of the visitors explained with tears in his eyes that it was the first exhibition he had seen entirely in Cornish. Of course, working with so many different communities with the same materials means that there are situations that are new to them. For example, having the big panels in the minority/minoritized language and the other languages in smaller ones is something normal in Val d'Aran. It was surprising, however, in Cornwall. This homogeneity in the format, then, can generate new situations in a positive way.

3.2.4 The postcards

At the beginning of the process of designing the exhibition, and having in mind the digital referents of the exhibitions we have presented earlier in the document, we thought of digital ways that might unite different communities. We thought about how people, when traveling in the past, felt united by the writing and receiving of postcards, and having a little piece of the place that was visited to keep for themselves. We loved the idea of people getting to take some of the artworks home and being able to have something tangible from the other communities, and so, we decided to create our own postcards. Within a safe budget we helped people to talk and to listen to each other even though they were far away from each other. The postcards brought back the real tangible object and were an easy medium that people from all ages know well. It has proved to be a great choice, whilst also avoiding data protection issues and alternatives to technological solutions.





Figure 21. Postcards

Postcards in Cornwall



Figure 22. Visitors in Cornwall playing an improvised game of guessing which artwork belongs to which community with RISE UP's Eva Eppler (UR)

Postcards in Skopje



Figure 23. A visitor in Skopje sending postcards to the other communities

Postcards in Val d'Aran



Figure 24. Visitors inspiring each other on what messages they want to write to other communities



Figure 25. A visitor showing her message in Aranés: "May our languages never get lost"

Postcards at Dan Mladine



Figure 26. Postcards and exhibition materials

3.2.5 The guest-book and the glossary

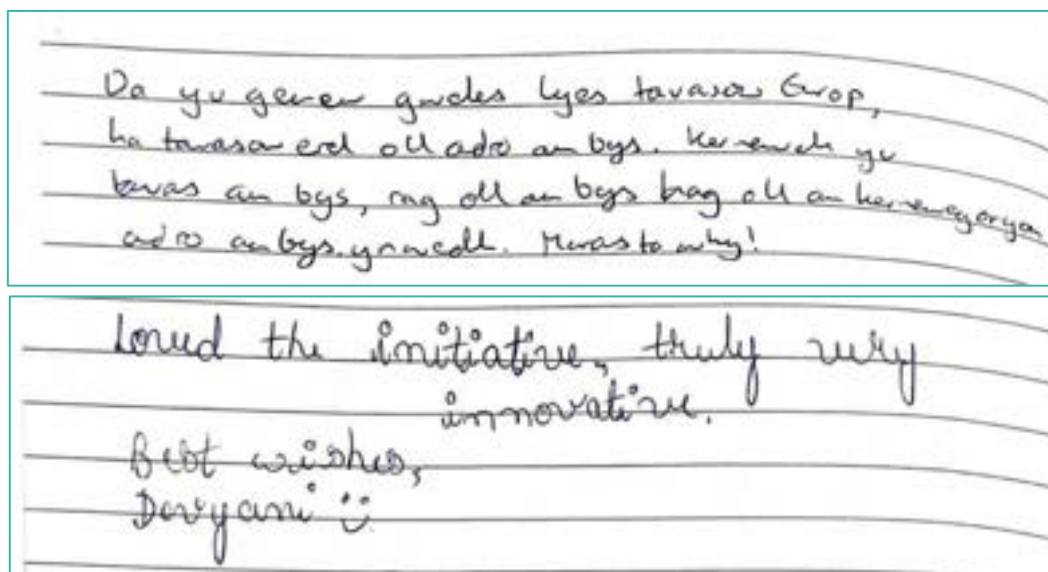


Figure 27. Guest-book messages from Cornwall

Mour ras	- Thank you
dyski	- to learn, to teach
Kewsel	- to talk, to speak
Mour ras	- Thank you
Dew Gern	- Goodbye
Mylle da	- Good Morning
Ab Fella Gern	- How are you
lowen	= happy

Figure 28. Excerpt from the Cornish glossary

Се бизари Куриса Кадриу -
 Дуванка ахилево до Меловаричи
 менски ертанизацие. Ме радуба ишо
 дождов на банка, излонташ Кадри
 икенца е, зблитување" на немогу
 познати јазичи се со цел да не
 се синава - јаз" на јонкају познати
 јазичи.

Vladimir

Love the exhibition and the nice paintings and
 the interest in reviving so many languages ❤️

Figure 29. Guest-book messages from Skopje

3.2.6 The “WHAT?!” Exhibition in Redruth (Cornwall, UK), 1st March 2025



Figure 30. Map showing the location of the 1st “WHAT?!” Exhibition (Redruth, UK)

The [exhibition in Cornwall](#) was hosted by Redruth Community Library, where the staff kindly let us use a room in their premises to hold the exhibition for two days. The venue itself being a pillar of Redruth’s community made it an ideal venue, as it was also accessible to local people, wheelchair users, and anyone else who came through the door. Being in the Redruth Library allowed us to be present at St Piran’s March in Redruth, the celebration of the Cornish National Day. We had said from the beginning that we would like to join an existing celebration of language and culture, hence why we picked St Piran’s day, and centered our event around it. Also, it meant that people who were enjoying the parade could easily visit the exhibition, and many of them stayed longer than anticipated because of the tea and snacks we offered. This allowed us to reach people from all social and economic backgrounds, as well as children, elderly visitors, and disabled people. We were also visited by [The Cornish Language and Culture Society](#), a youth society from the University of Exeter, run by two Cornish learners who promote the revitalisation of Cornish and organise activities. Their presence at the Exhibition was valuable, as they gained new contacts of support for their society.

Given that the exhibition date was specifically chosen in accordance with the RISE UP consortium meeting, most of the Consortium joined the St Piran’s Walk to the Dunes that Sunday. Both are important celebrations for the Cornish community, and we received feedback from the local artist, Lianne Wilson, that our presence at the walk was meaningful and demonstrated that RISE UP actually invested in getting to know and understand the community. Last but not least, we had a meeting with the Cornish Language Office on Monday where we talked about future opportunities for collaboration and discussed the handover of the Exhibition materials.

As we have stated on many occasions, it was important to us that the language was not only read, but also spoken and alive in each location. For this reason, we organized a poetry reading event with Lianne Wilson who, aside from being a graphic artist and our assistant, is also a gifted poet. She recited some of her works that have now been published in the English-Cornish poetry collection [Gwedrow-Mires](#), adding to the still small body of existing modern Cornish literature. It talks about language, childhood,

technology and politics.¹⁰ After the exhibition, the materials were gifted to the Cornish Language Office and *Kowethas an yeth Kernewek* for them to use at any of their future events, e.g. the Cornish Language Week. This handover means that the materials stay in the hands of the community, and within the organisation where our Cornish artist works as a volunteer.

A surprising effect of the exhibition that we had not foreseen was the creation of “teachable moments” and a casual language practice environment. Cornish was spoken in the room in different contexts, and community and non-community members were able to chat and share language skills. Younger speakers networked with older generations, shared experiences and fostered future collaboration and solidarity for their language activism and community events. People tried to learn some greetings in Cornish, so we decided to create a glossary with people’s favorite words so that everyone could take notice of them. Another improvised game that emerged from interactions between the Consortium and the visitors was guessing which community each artwork belonged to. It was heartwarming to see people having fun with the materials we had created with such care and the help of so many people, and to see vivid and marked interest in learning about (other) minoritised language communities. The Consortium seized the opportunity to share their experiences and to learn from the community in turn, e.g. about local economic factors or the vibrant Cornish community in Australia that had until that point barely been present in our desk research. The exhibition being predominantly in Cornish language was an affirming experience for many visitors, as they had never seen their minoritised language prioritised at a cultural event in this way. Promoting their artwork and activism helped the community members feel seen and heard.



Figure 31. Exhibition Banner - Cornwall

¹⁰ Wilson, Lianne. (2025) “Gwedrow – Mires – Bilingual Kernewek/English Poetry”. *Kowethas an Yeth Kernewek*. <https://cornish-language.org/product/gwedrow-mires-bilingual-poetry/>, consulted on 29.09.2025



Figure 32. Lianne Wilson reading her own poetry in Cornish and English in Redruth (Picture by Marie Sauer)



Figure 33. The public listening to Lianne Wilson's reading (Picture by Marie Sauer)



Figure 34. A visitor reading the panels (Picture by Marie Sauer)

3.2.7 The “WHAT?!” Exhibition in Skopje (North Macedonia), 10th June 2025



Figure 35. Map showing the location of the 2nd “WHAT?!” Exhibition (Skopje, North Macedonia)

“WHAT?!” was organized in [Skopje](#) in collaboration with the Aromanian youth NGO [TIHE](#). TIHE was founded by Teano Kardula and Antonio Dimitrovski in 2023, and is an association promoting Aromanian culture. The NGO aims to raise awareness of the preservation of Aromanian heritage, and host events and gatherings for young Aromanians to network and enjoy Aromanian culture. The exhibition was hosted by the [Europe House](#), a comfortable and accessible space in the center of Skopje. The premises had a stage and a sound system, which facilitated the speeches, and poetic and musical performances, and a great space to offer some catering.

The inauguration started with a presentation on the RISE UP project, followed by a presentation of TIHE. This was followed by a speech on language, identity and traditional culture by Ana Martinoska, professor of Macedonian Folk Literature at Ss. Cyril and Methodius University in Skopje. Her specific areas of research interest are Macedonian Folk Literature, Comparative Literature, Cultural and Gender Studies, and Globalization. She talked about language and how it is crucial for the preservation of identity, and reflected on the identity of cultures that have a language but no state, and how this is relevant to Aromanian and Macedonian. It followed the poetry reading with Kalia Dimitrova, a writer who works on poetry, essays, and columns and is the author of the collections “Bo хаосот радост” (In the Chaos of Joy) and “Вештерките денес” (The Witches of Today). Kalia read in Macedonian from her collection and it was translated into Aromanian by Teano Cardula. Last but not least, there was an Aromanian music performance by singer Elena Djika and guitarist and singer Aleksandra Stankoska, both promoters of Aromanian language and culture from the band Bona Dea. They performed traditional Aromanian folk songs with their own arrangements and some personal compositions. Since 2010, they have supported local cultural events and participated in Aromanian gatherings in Macedonia, Romania, and Spain, so we thought they were the perfect fit for this evening. On that occasion, we were also grateful for the extra help of our young assistant from the community, Veronica Gjaku.

The exhibition materials were gifted to [TIHE](#), which felt like the natural thing to do as both founders of TIHE were working closely with RISE UP since early 2024, and planned and co-created this event together with our team. They also worked on the translations, the event curation in Skopje, and the creation of the audiovisual materials, so it felt right that the exhibition materials stay in their hands, to

use and show at future TIHE community events which aim to bring Aromanian youths together to celebrate language and culture. However, the panels and artworks have been reprinted as, by invitation of the [Aromanian Cultural Society](#), the exhibition has travelled to Bucharest, where the biggest Aromanian community lives, and has been showcased on October 3rd, 2025.

The main priority for the Exhibition in Skopje was to make sure that the youth NGO TIHE were included in our planning process from day 1, as they have been working together with RISE UP up and brainstorming potential creative and community event ideas since early 2024. It was therefore all the more amazing that they were so forthcoming in ensuring that about 120 Aromanian community members could join the event, including close family and friends of their organisation. They helped to invite important scholars such as Maria Nikolova, and also musicians Elena Djika and Aleksandra Stankovska, once again enhancing RISE UP's network and presence in the Balkans, connecting to Aromanians young and old, and bringing them together through music and art. RISE UP's strong bond to TIHE will continue throughout the rest of the project duration, and we were happy to be able to co-create such a community-focused event that was popular and well received by local people. We also received the visit of the Aromanian TV news "Scanteau" (Spark) at the Macedonian Radio Television 4 (MRT), a channel where minorities have their news in their own language. They did a radio interview, which we do not have access to, and a [report](#)¹¹ about the occasion and where you can hear Teano Kardula and Anna Martinoska speaking, and Elena Djika and Aleksandra Stankoska performing.

As it had happened in Cornwall, there were some things we could not foresee. The team originally did not understand, for example, why an older lady who was visiting the exhibition cried for a long time and were worried about her until we found out that she was the last Aromanian speaker of her family and she could not have imagined living through an evening where the language was so cared for and dignified. The perspectives of people from the queer community in Skopje also provided valuable inputs and intersectional insights.



Figure 36. Exhibition Banner – Skopje

¹¹ Scanteau Mrt. (2025). "SCANTEAU – SUTSATA "TIHE"". https://www.youtube.com/watch?v=Rx0_xt8D82g, consulted on 26.09.2025



Figure 37. Aromanian music concert with Elena Djika and Aleksandra Stankoska (Photo by Julia Barbun)



Figure 38. Teano Kardula and Kalia Dimitrova reciting Macedonian poetry and translating it into Aromanian for the guests (Photo by Julia Barbun)



Figure 39. Audience listening to the concert (Photo by Julia Barbun)



Figure 40. RISE UP's artistic team presenting the project and inaugurating the exhibition with Teano Kardula
(Photo by Julia Barbun)

3.2.8 The “WHAT?!” Exhibition in Les (Val d’Aran, Spain), 2nd August 2025



Figure 41. Map showing the location of the 3rd “WHAT?!” Exhibition (Les, Spain)

The [exhibition in Les](#) was organized in collaboration with Corbilhuèrs de Les, a local traditional folk-dance group with roots that go further than seventy-five years ago, and Ajuntament de Les. They hosted us during the celebration of “More than seventy-five of traditional dances in Les”, and we were placed in Ajuntament de Les (Les Council), right beside the venue where all the events of the celebration were taking place, so people could come and go easily.

After the inauguration of the Corbilhuèrs de Les photography exhibition RISE UP's exhibition was inaugurated by Maika Casalí, who explained the project and did a short, guided tour presenting the initiatives, communities and explaining lessons learned along the project. Then, Gala Padró offered an Aranese traditional clothing lesson, explaining how the garments were made, the materials used and their function. Also, she modeled the attire herself. Later on, we offered the visitors some snacks and we had an Aranese Storytelling activity for children with the actor [Pablo Remiseiro](#), who is part of the cast of the Aranese series [Èm çò qu'èm](#). He captivated kids and adults with his craft and many stories, some of which were written by him himself. A funny anecdote is that he had so much fun with the young audience listening to his tales that he told stories for a much longer time than we had originally agreed at the beginning, as children were spell-bound by the language and narratives. In the afternoon we played boardgames with Claudia del Olmo. She dynamized the activities and also helped children who spoke no Aranese learn it through games with great skill and patience. The materials were gifted to the [Lengua Viua](#) association, who have been working to keep the language strong and alive for decades.

One of the gifts of the spontaneity of people from the communities in Val d'Aran was the opposite experience we had in Cornwall, where some visitors needed someone to help them write in Cornish. Instead, in Les, visitors wanted to send postcards to other communities and share their favorite words, but some did not speak English. YEN's assistant, Aina Cuito, began teaching bits of English to them, and so, they were able to send their messages.



Figure 42. Exhibition Banner – Val d'Aran



Figure 43. The artistic director of RISE UP presenting the exhibition to the audience of Les
(Photo by Oriol Llauredó)



Figure 44. Catalan children learning Aranese through board games with Claudia del Olmo
(Photo by Oriol Llauredó)



Figure 45. Children listening to the actor Pablo Remiseiro's stories (Photo by Oriol Llauredó)

3.2.9 The “WHAT?!” Exhibition at Dan Mladine, Jarovce (Slovakia), 12-13th September 2025



Figure 46. Map showing the location of the 4th “WHAT?!” Exhibition (Jarovce, Slovakia)

The [fourth exhibition](#) took place in the framework of the 52nd edition of Dan Mladine, the Croatian Festival of Youth, which took place at Hrvatski Jandrof, Jarovce, Slovakia this year. RISE UP had already attended, made valuable connections with the community, and interviewed local artists at Dan Mladine the previous year when it was hosted in Burgenland, Austria. The Hrvatski Akademski Klub (HAK) was enthusiastic about holding the exhibition at their festival, and due to close ties with YEN as a member organisation, the communication and planning went smoothly. It has been important for each exhibition (as in all of RISE UP’s initiatives) that there is a focus on youth inclusion and involvement, and that RISE UP’s work is visible and accessible for young people.

It was an important moment for the young Burgenland Croatians who are part of HAK, as they were able to see the ways in which they had contributed to RISE UP over the last months: this included the Burgenland Croatian translation which was completed by a young person from HAK, and the artwork itself, created by Viktorija Ratasich, who was able to see her piece within the exhibition setting. Festival guests were once again able to write postcards to the other language communities, and there was great joy in finding and getting postcards from the other communities to the Burgenland Croatian community. Given that it is easier to get people’s attention when they are talked to, and the success it represented in Val d’Aran, we also offered an informal guided tour to the visitors.

The RISE UP Exhibition provided a valuable addition to Dan Mladine, which also hosted Croatian bands, a Burgenland Croatian choir and tamburica musicians, speeches, a Dart tournament, arts and crafts tables, and an outdoor seating area for food, drinks, and casual conversation, predominantly in Burgenland Croatian. RISE UP also paid Viktorija Ratasich to run a Feminist Cross-Stitch Workshop, which proved very popular with visitors, was featured on the Austrian news channel for ethnic groups (“ORF Volksgruppen”), including interviews with attendants both in [text](#)¹² and [video formats](#)¹³, and provided another way RISE UP could financially support a community member, whilst adding another

¹² *Volksgruppen ORF.at (HRVATI)*. (2025). “Izložba i djelaonica našivanja na DM”. <https://volksgruppen.orf.at/hrvati/stories/3321710/>, consulted on 26.09.2025.

¹³ *ORF ON (Volksgruppen)*. (2025). “Djelaonica i izložba “Rise up” / EU-Projekt und Ausstellung “Rise up””. *Dobar dan, Hrvati*. <https://on.orf.at/video/14292316/15952203/dan-mladine-u-hrvatskom-jandrofu-52-tag-der-jugend-in-jarovce-dobar-dan-hrvati>, consulted on 26.09.2025.

hands-on and fun initiative to HAK's festival program. The printed materials were then gifted to HAK, and so will be *Skupa*, Viktoria Ratasich's original artwork, after it visits Setomaa.



Figure 47. Exhibition Banner – Dan Mladine



Figure 48. Exhibition at Dan Mladine; RISE UP Team members presenting the exhibition to guests
(Photo by Violeta Heinze)



Figure 49. The artist Viktoria Ratasich presenting her original artwork (Photo by Jenny Browne)



Figure 50. Feminist cross-stitch workshop with Viktoria Ratasich (Photos by Violeta Heinze)

3.2.10 The “WHAT?!” Exhibition in Värskä, Setomaa (Estonia), Oct. 6th until end of November 2025)

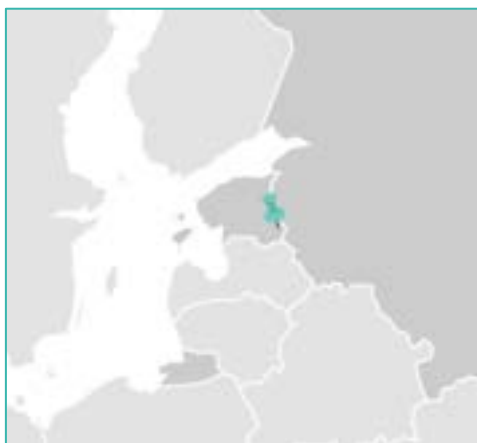


Figure 51. Map showing the location of the 5th “WHAT?!” Exhibition (Värskä, Estonia)

At the time of writing this deliverable, the exhibition is currently visiting [Värskä Cultural Center](#), a cultural and exhibition space celebrating Seto culture. The exhibition opening is taking place on Monday 6th of October, and will remain in the venue until the end of November, making it the longest-standing exhibition RISE UP has presented so far. The Consortium visited the venue last October, during last year’s Seto week, where we saw traditional arts and crafts and shared knowledge with the Seto community. There is catering for the visitors, and after we present the RISE UP project itself and the exhibition journey, the cultural evening program will begin. There will be a performance of the young people’s Seto Choir Mar’atsäuk, followed by performances from the Seto leelo choir Verska Naase and the dancing group Lustiline, both resident in the Värskä Community Center. As for the materials of the exhibition, it is not yet decided which organization they will be gifted to. We have the support of Triinu-Liis Tarros, one of the singers of Mar’atsäuk Seto leelo choir, as a young assistant who will greet visitors and help with the exhibition set up.



Figure 52. Exhibition Banner - Setomaa

3.2.11 Sustainability

It was important for us that the materials went on to have a life of their own within the communities, and we are glad to see that happening even before RISE UP finishes. The Cornish Language Office is in the process of organising the exhibition's involvement in their future events with Kowethas an yeth Kernewek, and artist Lianne Wilson was also keen to take the exhibition materials to different locations. The exhibition has also travelled to the Aromanian Cultural Society in Bucharest on Friday 3rd October, with the support of Eva Eppler and the young Aromanians of the organisation CTArm, who are in YEN's membership and offered to support the cultural evening program. For that purpose, it was important that the materials were of a size that we could travel with, to keep them safe, cut emissions, and make sure that communities would not have to spend a considerable budget sending them with transport companies. That was crucial in the case of the five community exhibitions as Viktoria Ratasich's piece *Skupa* had to travel across Europe and we wanted to make sure that its safety did not depend on any company outside of RISE UP's Consortium. Finally, we wanted as many people as possible to have access to the materials, as they are valuable assets in some communities that, for example, do not have so many good quality written learning materials. Putting the panels in their hands gives us the chance to present future proof of the project, even in the years after RISE UP has finished.



Figure 53. Exhibition Banner – Bucharest

4 Observing, learning and acting: The 7 Guidelines of our work

As previously explained, during RISE UP's first artistic experiences we realized that, even though the **KIELI** and **Sónar+D's** outcomes were positive, there were a few elements that were missing from **Voices of Community**. That is why we used this moment not only to reflect on what worked and what could be improved, but also to listen to the reactions and feedback we gathered, and the impact we made in order to guide the upcoming artistic interventions. Firstly, we wanted to get to know the communities better, very much reflecting on the importance of the social dimension of our work. That is why we started working more closely with YEN, who already had a large network of minority youth organisations, a wide outreach on social media, and have proven to be very sensitive towards the social dimension of the project on many occasions. We decided to articulate our views and ethical needs for approaching communities and how we work together with artists, and so, we asked ourselves what made sense to do within our project scope. That is how we created the 7 Guidelines of our work, that will be thoroughly explained in a further publication:

1. Centering Community

- a. Asking rather than assuming
- b. Putting communities wants and needs at the center
- c. Not being condescending or judgemental
- d. Earning the trust and respect of the community
 - i. Listening to the community's needs, respecting them and not overstepping
 - ii. Knowing the community's dynamics and adapting to them
 - iii. Talking to community members using their language as much as possible, even if it is only hello, thank you and good-bye

2. Nourishing diversity

- a. Making sure that everyone - community members or not, and especially marginalized people - feels welcomed and included
- b. Diversity and transversality:
 - i. Of the messages that come from RISE UP
 - ii. Of people: visitors, artists, organizers

3. Safer spaces

- a. Spaces that accommodate, represent and feel safer to all community members
- b. Relation to Icelandic Villages¹⁴ / Breathing Spaces¹
- c. Creating and providing safer spaces and networks

¹⁴ As described by WP4, a language learning concept that aims to promote informal language learning by training staff of public places on how to best support Icelandic language learners with their everyday language use.

4. Ensuring sustainability

- a. Longevity and positive impact after RISE UP
- b. Quality materials made to last
- c. New artworks
- d. Networks
- e. Dissemination
 - i. Social media: [Instagram](#), [Bluesky](#) and [Linkedin](#)
 - ii. [Webpage](#)
 - iii. Local networks

5. Encouraging self-perception

- a. Making sure community members feel seen, heard, and valued for who they are and their lived realities
- b. Facilitating the space to create new self-narratives
- c. Facilitating the space to create new works and a platform on which to show them

6. Being human

- a. Approaching people and communities “horizontally”

7. Artist care

- a. Listening, supporting and promoting
- b. Financial support

It is crucial to state the importance of the young assistants from each community, who YEN hired to support WP5 in joining the specific exhibition as professionals in the framework of RISE UP. As youth outreach and engagement is a vital part of RISE UP, we did not hesitate to make sure that the inclusion of youth was paramount for this initiative. For all of the exhibitions apart from Dan Mladine in Slovakia with the Burgenland Croatian community and Lianne Wilson in Cornwall, a 16 - 30-year-old supported the Exhibition, and also helped to link the project to the community. At Dan Mladine, the community member who offered support was then unable to arrive until the following day, and we deemed it unnecessary as we were already a big enough team. Furthermore, since we were joining an existing community event, many of the community members already had roles assigned within the festival setting, but were more than happy to interact with us and other exhibition visitors on their own accord. The idea behind the youth support positions was knowing that young people are deeply rooted in their communities, have a great social network, speak the language, and know better than any of us how their community works. Thus, they also have a better understanding and awareness of how local people may interact with the exhibition itself, and what local people who visit the exhibition may need in order to be able to read and understand the information panels. They were also able to provide language support to visitors who perhaps struggled with reading the panels, or to translate feedback between community and team. These assistants, along with the guidelines stated above, have helped the Consortium create many fruitful situations that we could not have possibly foreseen. They were

able to earn money from RISE UP, a large EU project, which they are then able to show on their CVs (we will also provide a participation certificate from RISE UP), and acted as a helpful work experience opportunity for their future working lives.

5 Artist interviews

Fruitful artistic synergies were established between WP5's initiatives and WP7's artist interviews. Following a semi-structured approach (see list of questions in the Annex), interviewers from M&S or YEN entered into deeper conversations with minority/minoritised language artists from RISE UP's chosen communities. So far, three Aromanian artists, two Burgenland Croatian artists, and four Cornish artists have been interviewed, and at least one further interview with an Aranese artists and a Seto artist, respectively, are planned.

On average, interviews last around 1-2 hours and are, if necessary, edited for better comprehensibility and flow. The interviews are also structured in such a way that short-form video content can be created (e.g. shorter questions such as "What is your favourite word?"), some of which has already been shared on RISE UP's Social Media Channels. One of the most recent examples of this includes a supercut of various RISE UP audiovisual materials showcasing all five languages for the European Day of Languages (["What do some of Europe's minority/minoritised languages sound like?"](#)). Once interviews from all five communities are available, they will be released on YouTube, as well as the RISE UP website. On the latter, visitors will also be able peruse artist bios and links to the artists' social media channels.

WP7's artists interviews have proven to be a productive counterpart to WP5's initiatives. Many of the artists that participated in the exhibition events were interviewed in a short or long-form format, or the other way around: many artists were scouted during those interviews and kept in consideration for future performances. The artists were compensated for their time, as stated by the guidelines of the artistic initiatives, and were asked about their relationship towards their language(s), existing artistic initiatives in small minority/minoritized communities, and their perceptions of minority/minoritised languages' past, present, and future.

These conversations provided deeper qualitative insights, and are also highly interesting for social media as they provide individual faces, stories, personal lives and artistic pursuits to otherwise abstract and, at times difficult to conceptualize, "language communities" and "languages". We are very grateful that the artists listed below took the time to introduce us to their artistic processes and helped us to understand how they are connected to their minority/minoritised language background.

While most interviews have been conducted in-person (and at times also on-site, e.g. the Burgenland Croatian interviews which took place in the context of the Dan Mladine Youth Festival in Burgenland), one interview so far has been conducted online, and it is likely that the upcoming Seto and Aranese interviews will be recorded online, as well.

Among the Aromanian interviewees was Alexandra Stankoska, who is a singer and guitarist in the band [Bona Dea](#), together with Elena Djika. She lives and works in North Macedonia and preserves Aromanian language and culture through her music. She joined the RISE UP Consortium for an online interview after performing at the "WHAT!?" Exhibition in Skopje.



Figure 54. Alexandra Stankoska

Her collaborator, Elena Djika, is also a singer in the band [Bona Dea](#). She, too, lives and works in North Macedonia, and was available for an interview on-site in Skopje. She has been active in YEN with the Vlach Youth Council of Macedonia over the last 10 years, and is dedicated to preserving Aromanian language and culture through music.



Figure 55. Elena Djika

Teano Kardula is a graphic designer from North Macedonia and co-founder of the Aromanian youth NGO TIHE, an association promoting Aromanian culture, where RISE UP's exhibition was shown, including Teano's own piece "**Arădătsinj**". She is one of the few young Aromanian speakers in North Macedonia, and uses her position to actively raise awareness about preserving Aromanian heritage.



Figure 56. Teano Kardula

Jelka Zeichmann-Kocsis is a music teacher who has taught generations of Burgenland Croatians through school choir and musical performances. Some of her performances are re-interpretations of existing young adult and children's stories or myths (e.g. the Odyssey), while others are original works. She is pioneering a style of theatre that integrates multiple languages, even giving them narrative significance, e.g. through associating certain languages with certain characters, times, or places.

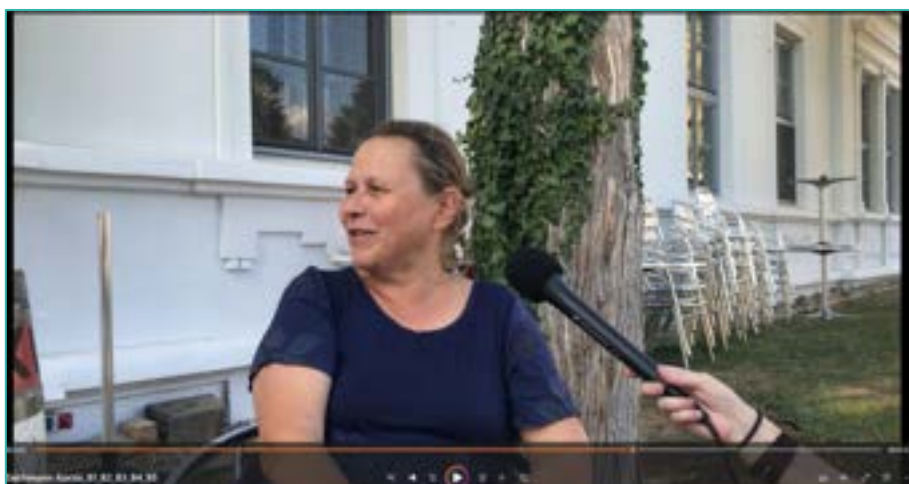


Figure 57. Jelka Zeichmann-Kocsis

Joško Vlasich is a Burgenland Croatian “Urgestein” (“bedrock”) – one of the founders of the Burgenland Croatian rock scene (“Krowodnrock”) through his band Bruji, he has also worked as a teacher, local activist and politician for the Green Party, radio broadcaster (“RADIO MORA”), and creator of KUGA, a Burgenland Croatian cultural center that frequently invites artists from all over the world.



Figure 58. Joško Vlasich

Fiona O’Cleirigh is a bard of the Cornish Gorsedd, and has spent the last years learning Cornish and living in Penwith. She translated song lyrics for the St Just Ordinalia into Cornish, and has translated work for other songwriters and poets. She was part of the Voices of Community artistic residence in Barcelona.



Figure 59. Fiona O’Cleirigh

Katrina Naomi is a poet and performer living in Cornwall whose collection *Battery Rocks* won the Arthur Welton Award. Her new book – [*Dance as if*](#) – is published by Verve Poetry Press in September 2025. She writes bilingual poems in English and Cornish.



Figure 60. Katrina Naomi

Pol Hodge was born in Redruth, Cornwall, and started learning Cornish in London in the 1980s. He became a Bard of Gorsedh in 1991, and has written and performed Cornish language poetry over the last 4 decades.



Figure 61. Pol Hodge

Taran Spalding-Jenkin, born in Cornwall and living in Bristol, UK, is a Cornish spoken word poet and storyteller. Their first poetry pamphlet [Health Hireth](#), is published by Broken Sleep Books.



Figure 62. Taran Spalding-Jenkin

6 About the communities

6.1 Cultural and creative centres in the local areas

In this chapter we present a list of some of the art centres, libraries, museums, archives, personal and community initiatives and cultural associations linked to preservation of languages in each community.

6.1.1 Cornish

- **The Cornish Language Office:** Cornwall Council's Office for Cornish language promotion
- **Redruth Library:** local community library offering a variety of clubs and activities for people of all ages
- **Kresen Kernow** (Cornwall Centre): home to the world's largest collection of documents, books, maps and photographs related to Cornwall's history.
- **Go Cornish:** organisation working with Cornish language teaching and learning
- **Cornish Language & Culture Society:** University-based youth-led organization that supports Cornish language use and the culture of Cornwall
- **Kowethas an Yeth Kernewek:** promotes the Cornish language through a wide range of publications, projects and events
- **Endelienta Arts:** arts promotion and artist residency program in North Cornwall
- **Kesva an Taves Kernewek:** Cornish Language Board

6.1.2 Aranese

- **Conselh Generau d'Aran:** principal governmental institution of Val d'Aran
- **Museus dera Val d'Aran:** network of museums from Val d'Aran
- **Institut d'Estudis Aranesi:** organization working to promote and safeguard Aranese
- **Cultural groups:** in Val d'Aran there are many traditional dancing groups (for example, [es Corbilhuèrs de Les](#), [Es Fradrins de Vielha](#), [era Còlha de Santa Maria de Mijaran](#), [Es Sauterets de Bossòst](#)). There are also choirs (for example, [Corau Quate sons](#)), music bands (for example [Sarabat](#), [Rambalh](#)) and musicians (for example, [Alidé Sans](#))
- **Sports organizations:** in Val d'Aran sport is of utmost importance, and there are many sports associations, sports venues (such as [Baqueira Beret](#)) and sports events (such as the Carlac race)
- **Lengua Viua:** a collective working towards the preservation and promotion of Aranese. Each year they organize the "Corsa Aran per sa Lengua", the race for the language, in which people from all corners of Val d'Aran join together in Vielha to enjoy a concert by the occitan band Nadau
- **Chambra d'Òc:** Aranese cultural organisation

6.1.3 Aromanian/Vlach

- **Consiliul a Tinirlor Armanj:** Aromanian Youth Council in Romania
- **Fara Armânească dit România:** Aromanian Community in Romania
- **Unia ti cultura-a Armanjlor dit Machidunii:** Union for the Culture of the Aromanians in Macedonia

- **Panhellenic Federation of Cultural Associations of Vlachs:** a national-level body with a membership of more than a hundred local Vlach Associations in Greece, fostering the links between Greeks of Vlach descent and representing their interests
- **Scientific Society for the Study of Vlach Culture:** society with the primary purpose of researching, recording and studying all forms of Vlach culture with an emphasis on the language and its geographical varieties
- **Tsentru ti limba shi cultura armaneasca:** Center for Aromanian language and culture in Bulgaria
- **Aromanians United:** as stated in their Instagram account, "Connecting Aromanians worldwide - Culture, Heritage and Community"
- **Europe House, Skopje:** Youth centre used by local minority groups in North Macedonia
- **Consiliul a Tinirlor Armanj dit Machedonii:** Vlach Youth Council of Macedonia
- **Consiliul a Tinirlor Armănj Arbănăshii:** Vlach Youth Council of Albania
- **Sutsată a Armânjilor di Athina:** Aromanian Association of Athens, a local association that teaches Aromanian

6.1.4 Burgenland Croatian

- **Hrvatski centar - Beč:** Croatian Center with a library, kindergarten, language-learning spaces, and cultural events space in Vienna
- **KUGA:** Burgenland Croatian Cultural Center
- **Hrvatsko kulturno društvo u Gradišću:** Croatian cultural association in Burgenland
- **Kulturna inicijativa Stinjaki:** cultural association and archivists of Burgenland Croatian community members, culture, language and heritage

6.1.5 Seto

- **Seto Institute:** coordinates and promotes research on Setomaa and Seto culture
- **Setomaa Muuseumid:** group of museums that includes Värskä Farm Museum, Saatse Museum, Obinitsa Museum. This open-air museum farm provides a great insight into the life of a Seto family a hundred years ago and includes a Setomaa Handicraft shop and restaurant Seto Tsäimaja
- **Setomaa.ee:** general info on Setomaa
- **Setomaa vald:** Setomaa local government webpage
- **Seto Kiri:** publisher of works in Seto language
- **Uusvada cultural village:** society that works for the maintenance of Seto culture

6.2 Cultural initiatives of the communities

The following community initiatives were identified throughout the course of the exhibition and the project's cultural and creative outreach:

6.2.1 Cornish

- **[Movies in Cornish:](#)** School of Film and Television of Falmouth University in collaboration with the Cornish Language Office
- **The Cornish Language Weekend:** language classes, workshops, activities, entertainment and social events over one weekend, organised by Kowethas an yeth Kernewek

- **An Gannas:** Cornish language magazine published monthly
- **Lowender festival:** Celtic festival for the arts, music and culture

6.2.2 Aranese

- **Disney in Aranese:** Marina Cuito, the Aranese artist that attended the Voices of Community residency, translates Disney songs and sings them in Aranese so children in Val d'Aran can listen and sing them in their own language
- **Aran per sa lengua:** a multitudinary rally for the Aranese language organised by Lengua Viua collective (living language). Each year, people from all sides of Val d'Aran go to Vielha, the capital of Val d'Aran, walking, running or the way they can. They wear the same t-shirt of the event, the profits of which fund a concert of occitan music, usually performed by the classic occitan band *Nadau*. There is also the celebration of the Lengua Viua award, which rewards people who make efforts in order to keep and dignify the language. This is an important celebration of language and identity for most people of Val d'Aran.
- **Era Cabana:** a theatrical group from Les that each year represents an original theatrical work in Aranese

6.2.3 Burgenland Croatian

- **Dan Mladine:** a youth festival for burgenland croatians with music, dance and cultural events
- **Hrvatski Akademski Klub:** Croatian Academic Club focused in youth based in Vienna
- **Kolo Slavuj:** Burgenland Croatian folklore ensemble
- **Novi Glas:** Burgenland Croatian Newspaper (online and print) created by the Croatian Academic Club
- **Obzor - udruga za poticanje kreativnog razvoja:** organization that encourages the development and nurturing of mother tongue and cultural identity in children and youth abroad through interdisciplinary educational programs
- **Jezik prez granic:** cross-border initiative from Burgenland Croatian youth to practice language together, host workshops, and make music, network etc.

6.2.4 Seto

- **Seto leelo camps:** camps where young people, children, and adults sing together and learn the traditional singing style of Setomaa
- Page dedicated to **learning Seto Leelo**
- **Newspaper Setomaa:** local newspaper in Seto language
- **Seto Folk Festival:** a music and culture festival with a different theme each year
- **Setomaa Nuursootska:** Seto Youth organization
- **Seto Infoselts:** an NGO promoting Seto language and culture

6.2.5 Aromanian/Vlach

- **Njica Lândârushi:** annual Aromanian language festival/creative competition for children and teenagers (6-17 years), with prizes for music and poetry/monologues. Organised by Aromanian Youth Council of Romania
- **Armănească seară ti tinireatsa:** Vlach Youth Evening of music and culture (Skopje) organised by TIHE

- **Fara armaneasca falcareatulcea:** home of Deadun dance group
- **Saebica (Armănjilji):** Aromanian language, culture and fact social media page
- **Lyric translation** from Romanian to Aromanian and vice versa

7 Involvement of the consortium within the general artistic initiatives

The different work packages were involved in the artistic initiatives to the following extent:

- WP1, Project Management - M&S
 - Assistance on technical matters
 - Coordination
- WP2, Language policies and theoretical background - UTARTU
 - Contacting and advising on how to contact people and venues from the Seto community
 - Help with organizing the exhibition and events linked to it: finding a venue and artists, and identifying the needs that could be met with the events that surround it
 - Assessment of the texts of the exhibition materials
 - Help with understanding the Seto community in order to create artistic initiatives that could be appealing and respectful towards them
 - Help with qualitative interviews with the Seto community
 - Liaising with local community and non-community members
 - Contact and procurement of artists, translators, assistants, and academics
 - Part of the in-situ team of the exhibition, putting up the exhibition and holding the public presentation about RISE UP
- WP3, Linguistic Ecosystems, SOAS
 - Contacting and advising on how to contact the Cornish community
 - Help organizing the exhibition and the events linked to it: finding a venue and artists, and identifying the needs that could be met with the events that surround it
 - Assessment on the materials of the exhibition
 - Help understanding the Cornish community so we could create artistic initiatives that could be appealing and respectful towards them
 - Help with qualitative interviews with the Cornish community
 - Contact and procurement of artists, translators and academics
- WP4, Language Safeguarding and Revitalisation Methods - UNIVIE
 - Contacting and advise on how to contact the Burgenland Croatian community
 - Help organizing the exhibition and the events linked to it: finding a venue and artists, and identifying the needs that could be met with the events that surround it
 - Assessment on the materials of the exhibition
 - Help understanding the Burgenland Croatian community so we could create artistic initiatives that could be appealing and respectful towards them
 - Help with qualitative interviews with the Burgenland Croatian community
- WP5, Local Deployment - RU, Espronceda and a great amount of YEN input:
 - General
 - Contacting the several different communities, including the Aromanian and the Aranese community
 - Organizing the exhibition, finding the right locations, traveling to the locations, putting up the exhibition and coordinating the events linked to it

- Preparation of the exhibition materials
- Creation and assessment on the materials of the exhibition
- Help understanding the communities of the project and those related to them so we could create artistic initiatives that could be appealing and respectful towards them
- University of Roehampton
 - Contact and procurement of artists and academics
 - Contact with translators and interpreters
 - Contact with people and venues from the Aromanian community
 - Advising on how to contact the Aromanian community
 - Exhibition design and production
 - Assessment on the writing of the panels
 - Part of the in-situ team of the exhibition, putting up the exhibition and holding the public presentation about RISE UP
 - Liaising with local community and non-community members
- Espronceda
 - Directing and curating the exhibition
 - Writing of the contents of the panels
 - Contacting the communities
 - Contacting artists and translators
 - Economic management of the artistic residence, KIELI and the exhibition
 - Videographic and photographic materials
 - Exhibition design and production
 - Contact and procurement of artists and academics
 - Contacting assistants
 - Part of the in-situ team of the exhibition, putting up the exhibition and holding the public presentation about RISE UP
 - Liaising with local community and non-community members
- YEN
 - Exhibition design and production
 - Contact and procurement of artists and academics
 - Contact and procurement of youth assistants
 - Advice and support on how to make events youth-friendly and accessible
 - Contacting with all the communities
 - Contacting artists and translators
 - Social media and promotion
 - Assessment on the writing of the panels
 - Part of the in-situ team of the exhibition, putting up the exhibition and holding the public presentation about RISE UP
 - Liaising with local community and non-community members
 - Videographic and photographic materials
- WP7, Communication, Dissemination and Exploitation - M&S
 - Compiling the important data given by the community experts and creating the content of the panels

- Layout of the panels and the dissemination materials
- Visuals of the exhibition
- Dissemination
- Help putting up the exhibition and coordinating the events linked to it
- Creating calls for the artistic initiatives
- Graphic design
- Social media and webpage promotion
- Videographic and photographic materials
- Contacting artists and translators
- Videographic and photographic materials
- Part of the in-situ team of the exhibition, putting up the exhibition and holding the public presentation about RISE UP
- Liaising with local community and non-community members

8 Conclusions

By the time this deliverable is submitted, the exhibition has been created in collaboration with five artists from five different minority/minoritized linguistic communities. It will have been translated into ten languages, brought to five different locations and worked in collaboration with musicians, storytellers, poets and local organizations, youth groups and language activists. The exhibition has even been visited by local politicians, activists, and stakeholders in the area. That is why we consider important to talk about the challenges on following the guidelines that we had established in the fieldwork:

8.1 General challenges in regards to the Guidelines

1. **Centering Community:** making sure the community is at the center of our project, and finding methods to support them. We want communities to get to know us, getting interested and involved in our project, without us (as outsiders) being condescending or judgmental. We want to empower them and amplify their voices and the voices of their community is paramount. Community needs and engagement are prioritized.
2. **Trust and expectations:** we ask for support and help from many different people from different cultural backgrounds. It is often difficult to get to know their codes, their needs, and their wishes.
 - **Listening and linking:** this takes time and trust which sometimes it is not possible to offer and get. It is difficult to link people from different communities if they cannot possibly imagine or think of each other, nor find a reason as to why they should be in contact with one another.
 - **Research fatigue:** many communities have expressed fatigue in regards to research. We have to be very careful to not fall into making them feel that way even if, in our opinion, it is to provide and facilitate initiatives that can be good for them.
3. **Nourishing diversity:** this project works with communities, and so, communities must have an important role in it. We are asking a lot from them, and we have noticed some consequences of this, an example being the aforementioned *research fatigue*. In the system we live in, money is important, so as many people as possible must be paid for their work in supporting RISE UP, ensuring that people from all different backgrounds are included and able to access what we facilitate. In this context, diversity and transversality are central. One of the challenges is making sure that everybody can be paid fairly for their contribution to the project, as there are lots of people involved and from different countries.
 - **Different stakeholders:** generally, communities with minority/minoritized languages are small, thus people often know each other. Also, they tend to have a complex history and social situation. When we visit them as part of the RISE UP project we try to get to know as much of it as we can, but it is never enough, and we always have a bias. That is why it is important to try to involve as many different people as possible, and when we are in the communities, be sure to involve ourselves as an “additional feature” and try to be embedded within or alongside their own celebrations or events

as much as possible. This involves a lot of time and energy, which sometimes is not possible to invest.

- **Translations in many different languages:** in a project with such a link to societies as ours it is important, yet incredibly difficult, to be consequent. That is why, as stated above, we have provided many translations, and even audible materials, to make sure that every visitor could understand and be part of the exhibition.
4. **Safer spaces:** some of the challenges we have met along the way are safety issues related to speaking without necessarily being proficient in the language. This has provided a lot of practical examples in relation to the Icelandic Village. Also, we work towards a safer space, and not just linguistically. Creating safer spaces is a challenge because we are only in these locations for a short period of time, and we cannot possibly know the full spectrum of every delicate situation of the communities. Also, it is a challenge to make sure that, after the project ends, the location to which the exhibition travels to is going to be safe, as that will be out of the project's control, and in the hands of the organisation which the exhibition was gifted to. That is why we make sure to know the values and ethics of each of them.
 - **Creating and sustaining them:** we see each individual as valuable, we celebrate people's talents and individuality. As stated in the previous point, we hand over the materials created with the communities to the community in a way that they can interact with more people in future. It is a challenge to learn from the feedback of collaborators and community members in order to build on, to improve future exhibitions further, and to create something that is up to their expectations.
 5. **Ensuring sustainability:** it is important that the exhibition lasts after the end of the project. That means that we have to create quality materials that last and are durable, and able to be transported further. This includes the artworks, one of which is an original piece.
 6. **Encouraging self-perception:** we work to facilitate the space to create new self-narratives and new artworks, and also the platform to show them. This can be challenging in the context of an exhibition that travels to five different countries and so, must be suited for very different audiences. Also, it is important to normalize the community members' talents as valuable qualities just as they would be valued in any other majority culture.
 7. **Being human:** when organizing an exhibition with such a wide geographical range it is important to not ask too much of collaborators. There is always something that community contacts must give back because human relations are a two-way street, which is vital to have in mind when organizing these kinds of events.
 8. **Artist care:** in regards to artist care, it has been challenging caring for the multiple possible conflicting sensitivities, which often clash between communities. It is important to have some discourse control, which is not always initially understood. It is not a matter of censorship, rather the creation of materials that are suitable for everybody across Europe.

8.2 In regards to the particularities of the project

"WHAT?!", the RISE UP exhibition, is an ambitious endeavour, which our team worked hard to make the most of. Even though the proposal specified that we only needed to bring the exhibition to two of

the five communities, it was important to us that we found a way to bring it to all five of them. We also managed to organise cultural activities in each location so that the language was spoken and alive in the space. This gave some artists the opportunity to be involved in several events. For example, Viktoria Ratasich contributed an artwork to the traveling exhibition, but also facilitated a cross-stitching workshop in Dan Mladine. Also, the Cornish artist and activist Lianne Wilson read some of her poetry in Cornish language at the Cornish exhibition.

As previously stated in the deliverable, the Consortium has become even surer of its conviction, after having been in close contact with minority/minoritized language communities for the past two and a half years, that communities must be heard, represented, and need to be themselves active parts of ongoing initiatives. That is why we have been working on forging alliances and collaborations, not only to make sure that we try to provide what community members want and need, but also because, without them, it would not have been possible to reach people in remote areas, nor would it have made any sense. Also, acknowledging the importance of forming these alliances, we felt the need for individuals to feel close to the other communities, learn more about each other, and create a network of solidarity amongst communities despite their different geographical locations.

We have brought the exhibitions to many locations, and we are proud to have managed to be present in the five communities of the RISE UP project. As we were aware of the language barriers and the need to honour the minority/minoritized language, our inclusion of a capable youth assistant who spoke each region's language and supported communication and information exchange between RISE UP and the exhibitions' visitors was one of the most important aspects of this initiative.

The experiences in this project have allowed us to see the importance of art in its ability to form local national and international alliances. For instance, many community members from each culture were surprised to see that they were not alone, that they faced similar yet different challenges as a linguistic and cultural minority/minoritized community, and were able to draw inspiration from one another. This helped to empower them, laying foundations for future intra- or international initiatives. In order for that to happen, it is important for people from the project to be there and share real-life experiences, hence why the most important take-away for the RISE UP Consortium is that artistic initiatives are so deeply important, but they would not have worked the same way without the social exchange of bringing people together.

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YouTube Playlist of poems, stories, and songs recorded by the Voices of Community: <https://www.youtube.com/watch?v=HnkXdwrf3Og&list=PLFkbEJA5k2YzGI1khMGPEdAVk2oB7gBOd>

LinkedIn of Ferran Belda, New Media Artist behind KIELI: <https://es.linkedin.com/in/ferran-belda-montes-23a22b1230>

Centre Artesà Tradicionari, visited by Voices of Community: <http://www.tradicionari.cat>

RISE UP Social Media Post including Artist Interviews: <https://www.instagram.com/p/DPDwSn3ii5g/>

Aranese

Conselh Generau d'Aran: <https://www.conselharan.org/ca/>

Museus dera Val d'Aran: <https://www.visitvaldaran.com/ca/cat/museus/>

Institut d'Estudis Aranesi: <https://www.institutestudisaranesi.cat/>

Cultural groups: [Corbilhuèrs de Les](#), [Es Fradrins de Vielha](#), [Còlha de Santa Maria de Mijaran](#), [Es Sauterets de Bossòst](#), [Corau Quate sons](#), [Sarabat](#), [Rambalh](#), [Alidé Sans](#)

Sports organizations: <https://www.conselharan.org/category/esports/>

Basqueria Beret: <https://www.baqueira.es/ca>

Lengua Viua: <https://www.facebook.com/p/Lengua-Viua-100068697215137/>

Chambra d'Òc: <https://www.chambradoc.it/chambraDoc.page>

Disney in Aranese (and other songs by Marina Cuito): https://www.youtube.com/watch?v=cr9nIsejE0&list=RDcr9nIsejE0&start_radio=1

Aran per sa lengua: <https://www.conselharan.org/ca/aran-celebra-la-31a-edicio-de-la-corsa-aran-per-sa-lengua/>

Era Cabana: <https://www.3cat.cat/3cat/era-cabana-torne-damb-em-de-poble-e-que/audio/1211109/>

Website of Alidé Sans: <https://www.alidesans.com/>

Aromanian

TIHE: <https://www.instagram.com/tihe.skopje/>

Consiliul a Tinirlor Armanj: https://www.instagram.com/pareia_ctarm/

Fara Armânească dit România <https://faraarmaneasca.ro/>

Unia ti cultura-a Armanjlor dit Machidunii: <https://fuen.org/en/members/Union-for-the-Culture-of-the-Aromanians-in-Macedonia>

Panhellenic Federation of Cultural Associations of Vlachs: <https://vlachs-popsv.gr/>

Scientific Society for the Study of Vlach Culture: <https://eempvlachon.com/>

Tsentru ti limba shi cultura armaneasca: <https://fuen.org/de/members/Centre-for-Aromunian-Language-and-Culture-in-Bulgaria/BG>

Aromanians United: <https://www.instagram.com/aromaniansunited/>

Europe House Skopje: <https://europehouse.mk/>

Vlach Youth Council Macedonia: https://www.facebook.com/groups/35370350682/?locale=de_DE

Consiliul a Tinirlor Armănj Arbănășii: [Vlach Youth Council of Albania](https://www.facebook.com/VlachYouthCouncilofAlbania)

Njica Lândărushi: <https://www.facebook.com/people/Pareia-Ctarm/100064358845287/>

Armănească seară ti tinireatsa: <https://www.instagram.com/p/CzJN4fRoU1s/>

Fara armaneasca falcareatulcea: https://www.instagram.com/fara_armaneasca_falcareatulcea/#

Saebica (Armănjilji): <https://www.tiktok.com/@saebica>

Lyric translation Romanian <> Aromanian: <https://lyricstranslate.com/en/translator/saebastian>

YouTube of the Bona Dea Band: <https://www.youtube.com/@bonadeatrio7424/videos>

Burgenland Croatian

Hrvatski centar - Beč: <https://www.hrvatskicentar.at/>

KUGA: <https://www.kuga.at/>

Hrvatsko kulturno društvo u Gradišću: <https://hkd.at/>

Kulturna inicijativa Stinjaki: <https://www.facebook.com/kistinjaki/>

Dan Mladine: <https://www.hakovci.org/en/dan-mladine/>

Hrvatski Akademski Klub: <https://www.hakovci.org/en/>

Kolo Slavuj: <https://www.hakovci.org/en/>

Novi Glas: <https://noviglas.online/>

Obzor - udruga za poticanje kreativnog razvoja: <https://www.facebook.com/verein.horizont>

Jezik prez granic: <https://www.hakovci.org/hr/taetigkeiten/jezik-prez-granic-sprache-ohne-grenzen/>

Cornish

The Cornish Language Office: <https://www.cornwall.gov.uk/cornishlanguage>

Redruth Library: <https://www.cornwall.gov.uk/libraries-museums-and-archives/libraries/your-local-library/redruth-library-and-information-service/>

Kresen Kernow: <https://kresenkernow.org/cr/>

Go Cornish: <https://gocornish.org/>

Cornish Language & Culture Society:

<https://www.thesu.org.uk/activities/groups/directory/group/13500/>

Kowethas an Yeth Kernewek: <https://cornish-language.org/about/>

Endelienta Arts: <https://endelienta.org.uk/>

Kesva an Taves Kernewek: <https://www.kesva.org/>

School of Film and Television of Falmouth University :

[:https://www.falmouth.ac.uk/departments/school-of-film-television](https://www.falmouth.ac.uk/departments/school-of-film-television)

Fylm K (Screen Cornwall): [FylmK](#)

The Cornish Language Weekend: <https://cornish-language.org/cornish-language-weekend/>

An Gannas: <https://cornish-language.org/an-gannas/>

Lowender festival: <https://www.lowender.co.uk/festival/>

Katrina Naomi's "Dance As If": <https://www.katrinanaomi.co.uk/dance-as-if/>

Taran Spaldin-Jenkin's "Health hiret": <https://www.brokensleepbooks.com/product-page/taran-spalding-jenkin-health-hireth>

Lianne Wilson's "Gwedrow – Mires – Bilingual Kernewek/English Poetry": <https://cornish-language.org/product/gwedrow-mires-bilingual-poetry/>

Seto

Seto Institute: <https://www.setoinstituut.ee/en/home/>

Setomaa Muuseumid: <https://www.setomuuseum.ee>

Setomaa.ee: <https://setomaa.ee/>

Setomaa vald: <https://setomaa.ee/>

Seto Kiri: <https://www.facebook.com/kirjastus.setokiri/>

Uusvada cultural village: <https://uusvada.ee/>

Seto leelo camps: <https://www.facebook.com/laululaager>

Learning Seto Leelo: <https://laul.setomaa.ee/>

Newspaper Setomaa: <https://setomaa.ee/>

Seto Folk Festival: <https://setofolk.ee/>

Setomaa Nuursootska: <https://www.instagram.com/nuursootska/>

Seto Infoselts: <https://seto.ee/seto-infoselts/>

Annex I – Artist interview questionnaire



Questions for Artist Interviews

A) Languages (short answers, for social media)

- Which languages have you learned throughout your life and why?
- How would you introduce yourself in (relevant variety (RV))?
- What happens in your brain when you switch languages?
- For you, what is the most beautiful word in (RV)?
- For you, what is the ugliest word in (RV)?
- Is there an (RV) word that you know of that doesn't exist in other languages?
- Do you know a tongue twister in (RV)?
- Do you remember a song, a poem, or a story that your grandparents or older community members taught you or told you about?
- What can be difficult when learning (RV)?
- What is one of your favourite sayings in (RV)?
(e.g. "Don't judge a book by its cover", "An apple a day keeps the doctor away", etc.)

B) Person (long answers, for YouTube / Website)

- Where are you from? What was it like to grow up in your community – how would you explain it to somebody who has not experienced it?
- Do you have a favourite place in (area where RV is spoken)? Do you have a favourite (RV community) food/recipe?
- What is your job? How would you define success? And what were the highlights of your career?
- If you could go back in time, is there anything that you would do differently?
- What role has your community – both the art community and the (RV) community played in your life?

(Break)

C) Art (long answers, for YouTube / Website)

- Who are three of your artistic heroes and role models? Can you remember a moment that made you fall in love with art/music/...?
- What is one of your proudest artistic achievements?
- What would you consider the "Essential (Your Name)" – like, if somebody could only see/listen/experience five of your artworks, which would you recommend and why?
- Walk me through your creative process – what excites you the most about it?
- What inspired you to create art in/inspired by (RV)?
- Can you describe your artistic style? How has it changed over time? And where do you see your work going in the next ten years? Are there any upcoming projects you're excited about?
- Do you think language and art are connected?

D) Society / Community (short answers, for social media)

- What do people stereotypically associate with (RV) and the (RV community)? How much of that is true?
- What do you wish people would be more aware of when it comes to (RV) and the (RV community)?
- What is happening in the (RV) art scene right now that people should know about? Are there any artists that you think deserve more of a spotlight?
- What are some of the biggest challenges that the (RV community) is facing right now?
- What would be your advice for people interested in becoming minoritised language artists and/or activists? What lessons have you learned along the way?
- What would be your ideal vision for the (RV) community in 20 years?
- What is one last sentence in (RV) that you would like to teach the viewers?

🎥 The interview should be recorded as a video with good audio quality, and not generally transcribed – the main purpose of this interview is to present the artists and their projects for DEC on the website and social media, not to conduct research.

🎥 However, for questions marked in green ... please ask the interviewees to also provide a written answer of the words and sentences mentioned in their (RV), so they can potentially be included in the subtitles.

🎥 This document can also be shared with interviewees so they can think about their responses ahead of time.

🎥 All in all, the interview should last for approx. 1h.

🎥 After the interview, both the interviewer & the interviewee should sign the "Certificate of Participation" and the interviewee should receive a minor financial compensation as a token of RISE UP's gratitude for their time and expertise.



Annex II – Translated Panels

Aranese





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[risupproject](https://www.facebook.com/risupproject) [risupproject](https://www.instagram.com/risupproject) [risupproject](https://www.youtube.com/risupproject)

Sus RISE UP:

RISE UP ei un projecte Europeu dedicat a promòir era diversitat lingüística en Euròpa a través d'amplificar es veus de comunautats lingüístiques petites. Era iniciativa a coma objectiu empoderar comunautats lingüístiques minoritàries a compardir dera creacion de conexions entre activistes lingüístics, parlants e naut parlants de pàis diuers, era identificacion de bones practiques e eth desenvolupament de diuers reconis, entre es quaus i a un Digital Toolkit (borsa d'eines digitala).

RISE UP trebalhe principauments damb cinc comunautats lingüístiques escampades per diuerses parts d'Euròpa:

- Aranés (Espanha, França)
- Aromanes/Vlachs (Albània, Bulgària, Grècia, Macedònia del Nòrd, Sèrbia e Romania)
- Burgenland Croat (Àustria, Ongria, Eslovàquia, Republica Chèca)
- Cornish (Regne Unit)
- Seto (Estònia e Rússia)



Sus "Voices of Community" (Veus de Comunautat):

Eth mes de mai de 2024, eth projecte RISE UP organitzò ua Residència Artística en Barcelona. Amassèc un artista de cada comunautat deth projecte. Collaborèren, apreneren es uns des auts, enregistrèren cançons, poemes e uns altres creacions sonoras en cada ua des sies lengües. S'escaneges eth còdi QR de jos eth perfil de cada idioma, poderàs entèner es veus de Brett Hlob (jerts), Fiona O'Deligh (cornish), Mario Cienar (burgenland croat) e Daniela Stoica (aromanés), Marina Cuius, e tanben d'Alidè Sans, que mos acompanyèc pendent uns dies de residència (aranés).



Sus era Carta Europea des Lengües Regionaus o Minoritàries (ECRML):

Sus era Carta Europea des Lengües Regionaus o Minoritàries (ECRML): Tau e coma ditz era web deth Conselh d'Euròpa: "Era Carta Europea des Lengües Regionaus o Minoritàries (ECRML) ei era convencion europeia entata proteccion e promocion des lengües utilizadas pes minoritats tradicionaus. Era Carta ei desenhada entà protegir e promòir es lengües regionaus e minoritàries e entà permetèr as parlants de hèr-les a servir autan ena vida privada coma ena publica. Per tant, oblige as estats a promòir activament eth sòn usatge ena educacion, es corts, era administracion, es mejans, era cultura, era vida economica e social e era cooperacion transfronteirièra. Atau donques, era Carta va més enlà dera proteccion des minoritats e era antidiscriminacion, ja que requèrís as estats de prèmer part activa enes mesures promocionaus entath benefici des lengües minoritàries/minoritzades. Eth Conselh d'Euròpa garantís que, çò que s'èpòse ena Carta, s'arrie a sèrme ena practica."

<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/>

Era Carta Europea des Lengües Regionaus o Minoritàries non a estat signada per toti es pàis qu'apartenhen enes següents panèus. Quauqu'uns l'an signada mès non ratificada, e d'auti non l'an signada ne ratificada.



Aquest ei un "arbre lingüístic" (incomplet). I pòs veir, de manèra aproximada, coma es variants des cinc idòmes de RISE UP sòn relacionades es uns damb es autres. I poderàs situar totes es lengües que coneixes? Ei interessant pensar en coma es arbres lingüístics non pòden representar deth tot eth contacte lingüístic e coma es idòmes s'an influit entre eni. Aquesta ei ua part vitau des ecosistèms lingüístics, especialments en lengües minoritàries.

Sus eth nombre de parlants:

Coma regla general, eth "nombre de parlants" (enquias qu'incluidim enes postèrs de RISE UP) s'auien de prèmer damb precaucion. Auem de tier en consideracion quauqu'elements: quin nivèu a d'aue quauquams d'un idòma entà que lo pogam considerar "parlant"? Quauquams poderie èster considerat membre d'ua comunautat lingüística sense conèisher e parlar ei idòma damb fluïdesa? Se i auien d'incluidir es "naut parlants" o non? Qui compòr aquest "parlants"? De quina epòca concreta parlan? Quins metòdes s'an utilizat entà dar aquesta chifra? Quina motivacion auien entà hèr eth recompte? E quines opcions dèren as personas que responien as preguntes?

A despiet d'açò, auem incluidit quauques chifres publicades en articles e hòmts considerades de referéncia. Auem de tier en compte qu'ena vida reau i a ua diferéncia entre es comunautats lingüístiques que pòden parlar d'us centenats de milers de parlants, us milers, us centenats o quate gats.



Aviso: RISE UP a hèt tot çò possible entà hèr qu'eth contengut e era ortografia des perfils s'ajon tan prècis e correctes coma a estat possible. Se pensats que i a beth aspecte deth contengut o dera ortografia que podèm millorar, se vos plau, hèt-mos ac a saber. Au poderè hèr en tot parlar damb es equipa que i a era Exposicion e en preparam-los. Tanben nos poderè contactar a través dera pagina web.

ARANÈS





Miralh deth cèu

Sus er idioma e era societat

- Er aranès ei era varianta lingüística der occitan qu'a evolucionat ena Val d'Aran enes Pirenèus. Administrativament, era Val d'Aran ei part de Catalonha, mès a ligams lingüistics damb Gasconha e ligams culturals damb era nèsta d'Occitània, que se tròbe en autr costat dera frontèra. Enquaira construccion deth Tunèl de Vielha er an 1948, era Val rneuada auie un accés molt mès facil per França pendent es iulens. A despiet d'aqò, politicament era Val d'Aran ère restacada principauments damb era Corona catalanoaragonesa a causa des tractats que permetien ara Val de mantier eth sòn sistèma d'autogovèrn basat ena comunautat e era família a cambi d'un tribut en gran (eth galin relau).
- I a informes que parlen d'entre 3.000 e 6.000 parlants d'aranès. Coma s'a dit anteriorament, ei part dera branca gascona der occitan, e i a un cèrt debat sus s'es dialectes d'aguest aurién d'èster considerats lengües pròpies. Istoricament, era Val a estat un punt de trobada de lengües diuerses. Auie en dia non ei estranh trapar aranès que parlen enquia cinc lengües e passien automaticament d'ua ar auta segontes converque: aranès, catalan, castelhan, francés e anglés. Aguest ecosistèma lingüistic tanben recep ua importanta influéncia deth torisme de montanha, atau coma es migrants d'America Centrau e America deth Sud, Euròpa e de tot eth món.
- Dempús d'èster integrada ena província de l'Uldia en 1834, entre es dues republicues e es dues dictadures, era Val d'Aran perdèt toti es privilègis que li quedauen. Era autoadministracion dera Val se reinstaurèc de manèra parcial dempús deth reconeishement deth hecho diferencial (hèt diferenciau) en 1979. Dempús de molti esfòrci, finalment eth Parlament de Catalonha aprovèc era Lei d'Aran er an 2015, ena quau reconeish era sua realitat nacionau occitana e eth sòn estatut.
- Ena Val d'Aran es movements e iniciatives que dian e cerquen suport entara lengua an trabalhèt incansablaments pendent ans. D'ençà 2008 eth nombre de persones que pòden lèger, escriuer e parlar aranès a aumentat un 14,1%, 11% e 3,2% respectivament. Er aranès tanben s'ensenhe activament enes centres educatius, e ei reconeishut coma era lengua oficiala ena Val d'Aran. Eth sector culturau aranès contunhe en expansion, e inclús ua emissora de ràdio atau coma diuerses publicacions.



Situacion dera lengua?

Espanha a ratificat era ECRML, França l'a signada, mès non ratificada.

Er Occitan ei reconeishut coma ua lengua oficiala en Catalonha, mès non pas en França. Eth *Libre Vermelh de Lengües en Perilh* (UNESCO) considèra en perilh es sies dialectes coneishuts der Occitan, (jauvenat, gascon, lengadocien, lemosin, provençau e vivaro-alpin), quate d'eri en perilh sever.



Sabies que...?

Ena Val d'Aran se da era benveguda ar ostiu damb es Hèstes deth huec, que son es tradicionaus cremades deth Haro en Les e deth Taro en Arties, celebrades era vesilha de San Joan, era net deth 23 de junh. En Les, pendent era net, s'alugue un soc d'auec de mès d'11 mètres. Eth Haro passe tot er an quilhat ena Plaça deth Haro, e quan creme, se cremen e hèin a virar es halhes hètes de bedoth e se banen danses tradicionaus ath sòn torn.

Entà Sant Pèic, eth dia 29 de junh, era pareilha de maridats mès recenta deth pòble adome eth nau Haro damb coronas de flors en un rituai que tradicionauments se hège entà demanar fertilitat. En Arties, un soc d'auec alugat s'arrosegue enquair ajuntament pendent qu'era gent saute per dessus des ahlames. Aguestes celebracions se higeren en Patrimòni Imateriau dera Umanitat dera UNESCO er an 2015.



Sus er artista, Ricard Novell (Barcelona, 1961):

Tot e que neish en ua ciutat, es rebremes dera mia enfañesa tode temps an estat restacadi ara natura. Visità era Val d'Aran per prumèr viatge quan auia un an. Aulèm açampat ath cant der amu Garona. Quan es bromes escampèren, poguèr veir eth campanau de Betlan e, un shinhau mès tard, eth de Montcorbau. A compdar d'alavetz aqueth pòble formèc part dera mia vida. È viscut ena Val d'Aran d'ençà 1984, e s'ò alortunat de sènter era sua esséncia cada dia. Quan èra petit mès shautauve dibuïhar, mès non preni un creion enquia finsau des ans 90. D'ençà 2001 è exposat es mies òbres en diuerses parts des Pirenèus. Tanben è hèt fòrça ilustracions patrimonias e naturaus, qu'an passat a formar part des panèus informatius e se pòden veir pes Pirenèus. En 2009 e en 2013 publicuè ua petita guida deth Camin Relau e un mapa dera Val d'Aran, atau coma diuerses legendes locals. Er an 2020 publicuè *Los pueblos del Valle de Aran. Un viaje fantástico a través de Alpiz*. Actualauments, se n'a publicat era cinquau edicion, e tanben s'a revirat ath francés e ar aranès.

Dita preferida der artista:

"Montcorbison capèth, londeman dia bèth": quan eth Montcorbison (montanha aranès) pòrte barret (a broma en tuç), londeman harà bon temps."

Contacte der artista:



Values of Community:



1. <https://www.occitanie.culture.fr/>

2. <https://www.occitanie.org/>

3. <https://www.occitanie.org/occitanie.org/>

4. <https://langues.occitanie.org/occitanie.org/occitanie.org/occitanie.org/occitanie.org/>

5. <https://langues.occitanie.org/occitanie.org/occitanie.org/occitanie.org/occitanie.org/>

6. <https://langues.occitanie.org/occitanie.org/occitanie.org/occitanie.org/occitanie.org/>

Avis: RISE UP a hèt tot çò possible tà qu'eth contengut e ara ortografia siguen tan prescis coma sique possible. Se pensatz que hèth un d'aguests expèctes pòrta melhorac, contactat-mos-es. Aç podètz hèr parlar damb es membres dera equipa que l'a ara exposicion e ne van a grèmer nòts. Tanben podètz contactar damb nosal e trauèr dera nòsta pagina web.



Financed by the European Union

BURGENLAND CROAT





Croat, més diferent

Sus er idioma e era societat

- Eth burgenland croat (Grodjčansko/hrvatski) ei ua varianta lingüística qu'a evolucionat en Burgenland, era província més ar'èst d'Àustria. I a ua grana comunitat burgenland croata en Viena, e n'í a d'altres més petites en Ongria, Eslovàquia e Republica Chèca. Eth burgenland croat se parla a través des fronteres estatus en entorns multilingüistics e multiculturalaus.
- Eth burgenland croat ei un idioma eslav que pertanh ara branca Čakavja deth croat. I a hòms que diden qu'a un totau d'entre 30.000 e 65.000 parlants. Es variants croates se distingüissen pera manera damb era quau diden "quò": 'ta', 'ka' e 'to' son part deth Čakaviè, Kajkaviè e Štokaviè, respectivaments. Tot e qu'eth Čakavian domine en comunautats burgenland croates diuèrnes, en idioma se trapen elements de totes tres variants. Eth burgenland croat mantén estructures, paraules e frases un shinhau arcaiques, atau coma manlèhes de comunautats vesies. Tanben diferissen es accents e es elements que s'emfatizien, hèt que hè qu'age ua sonoritat unica comparada damb eth croat estandard.
- Es "isles lingüistics" deth burgenland croat se remontan as diuèrnes onades migratòries de Croàcia e Bòsnia pendent eth sègle XVI. En generau, es tèrraments reubiquèren as servents de territòris afectats pera invasion otomana cap as sòrs estats en nòrd, qu'èren devastats pera guèrra, crisis econòmiques e pandèmies.
- Pendent es darrini cent ans, fòrça burgenland croats an cercat faïna dehòra des sòns pòbles e se desplacen cada dia, especialment tà Viena. De forma més recenta, quauqu' pòbles bilingües an experimentat un creishement demografic damb gent d'affiliacions lingüistics diuèrnes. Encara que i a un nombre petit d'escoles mairaus e escoles, atau coma diaris, ràdio e programes de television, cada viatge mens gent joèra parla en idioma. Ua des celebracions més importants entàs joèra ei Dan Mladine (Eth dia dera joinessa croata), organizat peth "Hrvatski akademski klub". Cada setmana, eth festiuau amasse parlants de burgenland croat de diuèrnes regions. Entre es baluards dera cultura burgenland croat i a diuèrnes associacions culturals, atau coma era glèisa catòlica, qu'inclús eth pèlerinatge annau tà Mariatzell.

Situacion dera lengua?

Àustria, Ongria, Eslovàquia e Republica Chèca an ratificat er ECRM, e eth burgenland croat a estat implementat coma idioma oficial en Burgenland sonque dempús dera intervencion ena Cort Constitucional en an 1990. Se n'a desvolopat ua varianta estandard en paralèl e de manera independenta ath croat estandard, e Àustria auie reconeishut as croats en Burgenland coma minoritat "autoctona" fòrça abans qu'ac hesse er ECRM (Tractat des Estats de 1955).



© Hrvatska Novica



© Marijagorjanka Novica

Sabies que...?

Eth pòble d'Stinz (Stinjski) orlebre era "Stinjska svadba" (eth maridatge d'Stinj), ua elaborada ceremònia matrimoniala era quau era posnalnica (era dauna d'aunor, que va vestida damb ua pelha acolorida e ua corona de flors) e er stajilo (eth parrin, que pòrte un capèth damb plomes de paom e flors) pòrtan ath nòvi e ara nòvia entars aubèrja locala, a on era gent deth pòble canta cançons tradicionaus de burgenland croat e bare. Eth maridatge d'Stinjatz passic a formar part deth Patrimoni Cultural Immaterial dera Umanitat dera UNESCO en an 2020.

Sus era artista, Viktorija Ratasich (Oberpullendorf, 1997):

Viktorija Ratasich (Oberpullendorf, 1997) ei directora deth Club de Punt de Crotz Feminista. Viu e trebalhe en Viena, e estudie Didactica der Art ena Acadèmia de Bèns Arts. Ratasich centre era sua obra principauement en feminisme, era lengua e er usatge des hilats socials. S'inspire en aquèrb que l'entore: era diversitat enes persones, es realitats e vivències diferents e es diuèrnes perspectives que i a en ua maderisha societat. Eth Club de Punt de Crotz Feminista forme part deth sòn trabalh de finau de màstèr. Eth projecte comencic er an 2020, e des d'alavetz tanben a realizat diuèrni talhièrs. En 2022, Ratasich e eth sòn Club de Punt de Crotz Feminista formic part dera Wienwoche (Setmana de Viena). En junh de 2023, recebec eth premi "Mini METRON" ath joen talent deth Centre Croat (Hrvatski centar) peth sòn prètzhèt. En març de 2024, Ratasich recebec eth „Burgenländerin-Award" dera revista „Die Burgenländerin" ena categoria d'art e cultura.

Dita preferida dera artista:

"Perje speci - onda rei"
("Primer còtz - dempús parla" / "Pensa abans de parlar")

Contacte dera artista:



Voices of Community:



1. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

2. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

3. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

4. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

5. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

6. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

7. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

8. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

9. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

10. "Croatian Language in Austria" (2023) - Available at: <https://www.burgenland.at/en/regions/burgenland/croatian-language-in-austria>

Auò RISE UP a hèt tot çò possible tà qu'eth contengut e era fotografia siguen tan prescis coma algus possible. Se pensatz que beth un d'aquestes expècties pòrte malhòrs, contacta-mos vs. Au pòdètz hèr parlar damb es membres dera equipa que i a era expòsicion e de son e primer edic. Tanben pòdètz contactar damb nosal a través dera nòstra pagina web.



CORNIC





Recuperar ua lengua celtica

Sus er idioma e era comunautat:

- Eth cornic (Kernowek/Kernowek) ei ua varianta lingüística qu'a evolucionat en Cornualha (Kernow), a on es nauti malhs que dan em mar d'aguest ducat deth sud-oèst deth Reiaume Unit sopòrtan es temporals der ocean Atlantic. Eth cornic ei era unica varianta lingüística RISE UP qu'a estat recuperada. Ath delà de Cornualha, i a comunautats que parlen cornic en Londres, Cardiff e per tot eth mon. Pertanh ara branca sud-est britanica des lengües cèltes, e Cornualha siguec reconeishuda oficialment coma ua des sies Nacions Cèltes peth Congrès Pan-Cèltic, gràcies as esfòrcs de Henry Jenner er an 1904.
- Era epòca d'esplendor deth cornish siguec pendent eth Període Cornic - Mèjan (entre 1200 e 1600 DC), quan comptauèram amb uns 39.000 parlants. Aquesta chifra patí un decreishement ininteromput dempús dera Rebellion deth Libre d'Oracions (Prayer Book Rebellion) er an 1549. Dempús qu'era societat se neguissè a acceptar eth Libre d'Oracions en anglès coma unica forma legau de culte, era repression deth cornic per part deth rei Eduard VI acabèc amb uns 4.000 víctimes. Ua auta arissona pera quau era lengua s'anèc perdent siguec eth hèt que non i aguesse ua biblia revinada ath cornic (se'n hec ua revinada en 2011), era manca d'un alfabet estandarizat, era migracion tà Cornualha o dehòra de Cornualha e era pèrta des ligams amb Bretanha.
- Pendent era revenguda deth cornic i a agut nombrosi estudiàries qu'an contribuït ath darrerigheys Kernowek (eth Rensheiment deth cornic). Força d'eri an adoptat eth nòm de lards cèltes, coma ara Robert Morton Nance (morlòn vò deder ondada deth mar), en reconeishement ara sua identitat cornica o cèlta. Per cò-que tanh ara lengua, aproximadaments eth 70% deth riu lexic proven de documents escrits en cornic tardu e mèjan, 25% son manihutes o adaptacions deth galès e eth breton, e eth 5% restant proven der anglès. Cau tier present que tanben i a cèrri manihutes de lengües classiques coma eth latin o grèc.
- Per cò-que tanh eth nombre de parlants, cau distinguir entre aquerl que se considèren ada eri madeish coma parlants e es qu'an quauqua adreia. Segontes un cens efectuat er an 2021, eth primèr grop consist de 563 personas. Respècte ath duxau, un estudi efectuat en 2018 expulca qu'ues 3.000 personas compèren amb un mínim coneishement der idioma. Enquar an 2010, era classificacion deth cornic era UNESCO ère "extinguit". Afortunadaments, aqueth an cambièc er estat actau de "en perill crític". Semble qu'a passat cò-que vaticinaue Robert Morton Nance abans de morir: "Ua generacion a metut eth cornic de pè. Ara li tòque a ua auta de hèr-lo a caminar".

 **Situacion dera lengua?**

Eth Reiaume Unit a ratificat er ECRML. En 2002, eth cornic siguec reconeishut jos er ECRML e eth govèrn deth Regne Unit li concedic er estatus de lengua minoritaria en 2014. I a nombroses iniciatives que continhen fomentant era lengua des d'enfocaments força diuersi. Entre eres i a eth Conselh de Cornualha, era Akademi Kernowek, era Junta dera lengua cornica. Per cò-que tanh ara cultura, eth cornic compde amb publicacions e pel·lucles. Er encastre dera musica tradicionau e es arts sceniques ei força viu, e se hènt plan esfòrcs entà ensenhar-la enes escoles. D'ençà 2008 s'utilize era forma escrita estandar (Standard Written Form, SWF).





 **Sabies que...?**

Un des elements més reputadi dera gastronomia Cornica ei era pasty, hèta amb pasta brisa farcida amb tota sòrta de farciments, autant docí coma salat. Era recepta originau proven deth sègle XII, e ua des sues parts més importants ei eth bòrd empegat, que li da ua forma de mèja lua. Coma que se i pòt mètter lèu lèu de tot, s'acostuma a dider qu'eth demòri non gossau entrar en Cornualha pr'amor qu'auie pòur d'acabar laguens d'ua pasty. Tanben s'expulca qu'es miners (era mineria ère ua profession força estenuada en Cornualha) la hègen a servir coma munge e dempús la lancaven. Perquè ac hègen, s'ère era part més cracanta? Donques perquè auen es mans plés d'arsenic degut ath sòn trabalh. Era part que lancaven, didien, servie entà neurir as knockers, es gripets que viuen laguens des mines.

 **Sus era artista, Lianne Wilson:**

Lianne se definís coma artista, escrivana, activista, poeta e trapuda cronica d'esquermes a qui se li da mau dider que non a "sonque un aute projècte". Enes sues paraules, *ei fencely querer and querely fencie* (ferrojaments querer e estranhaments ferrojats). Discapacitada, ei en luta contra era Síndrome de Fatiga cronica e era encefalopatia mellitus (SFC/EM), amb un bricall d'ansietat. Proven des "montanhes" lunars e es piscines d'alcoòl de Clay Country, Cornualha. Viu en Cardiff, a on anèc tara universitat. En 2023, Lianne siguec nomenada barda de Gorsedh Kernow, en tot primer eth nòm de Nwlwen Sier ("nebulosa"), un nòm qu'utilize en linha. Trebalha en Cornualha, anglès e a viatges un shinhau en galès. A guanhut tres viatges ath primi Gorsedh Kernow pès sòrs escrita en cornic; era sua poesia a estat publicada en diuèrses revistes. Neishuda en 1985, era sua obra ei influenciada pera autologia deth synthwave, eth languiment infantil des 90 e eth glitch, a viatges hèta tradicionalement, a viatges digitalaments, soent ua barreja. Era sua obra ei un aute vecul entath sòn activisme: més cornic, escola més rebèl e en més llocs visti per més gent. Met en mercat quauqu'uns des sòrs dessenh, bèth un des qualis entà recaptar sòs entara ajuda mutua. Vò un languatge radiau amb espaci entà toti (onan hag off) en què era gent pogue viuer tota era vida, se vò.

 **Dita preferida dera artista:**

"Ai lavez luvh yre lavar gath
Tay yvyn neryn dion, 'vay a daves re thir,
Bey dion heth leryn re gyllys y dyl."
"Çi quer-dile era vath dila ei deth,
ua lengua manca longa, ua man manca curta,
mès quauqu'èrri neryn lengua, era sua terna pind."

Contacte dera artista:



Voices of Community:



1. "Cornish Language Project" - <https://www.cornishlanguageproject.org/>

2. "Cornish Language Project" - <https://www.cornishlanguageproject.org/>

3. "Cornish Language Project" - <https://www.cornishlanguageproject.org/>

4. "Cornish Language Project" - <https://www.cornishlanguageproject.org/>

5. "Cornish Language Project" - <https://www.cornishlanguageproject.org/>

6. "Cornish Language Project" - <https://www.cornishlanguageproject.org/>

Avis: RISE UP a hèt tot çò possible tà qu'eth contengut e era ortografia siguen tan prescis coma sigue possible. Se pensatz que beth un d'aguesti espèctes pòria melhorac, contacta: info@rise-up.eu. Ar podètz hèr parlar amb es membres dera equipa que i a era expariacion e ne van a primer nòm. Tanben podètz contactar damb nosalt e trauar dera nòra pagina web.

Financed by the European Union

SETO





Ena frontèra entre dus mons

About the language & community

- Eth Seto (Seto kili) ei ua varianta lingüística qu'a evoluonat ena region de Setomaa (que signifie, de manèra literau, era tèrra des Seto). D'aguesta s'acostume a dider qu'ei "katõ ilma viiere pääl", ena frontèra entre dus mons. Istorically, Setomaa auie estat ua region separada der Empèri Rus. A compdar de 1918 siguec junhuda a ua des frontèras dera Republica d'Estònia, e siguec dividida entre dues Republics Sovietiques en 1944. Alavetz, aproximadaments eth 75% dera poblacion passèc a èster part dera Republica Sovietica Federativa Socialista de Rússia e eth 25% dera Republica Socialista Sovietica d'Estònia. Dempús dera independéncia d'Estònia en an 1991, era division a conshinat, tot e qu'era frontèra actuau non s'a ratificat oficiauments degut a disputes territoriaus. Eth contacte transfrontierèr a estat complicat d'ençà ena invasion russa d'Ucraina.
- Segontes quauqu'i informes, sembla que queden aproximadaments 250 parlants de seto en Rússia, 4.000 en Setomaa, e entre 25.000 e 30.000 personas damb quauqu'i coneishements de seto en Estònia, Sibèria (a causa dera ondata migratòria de hè cent ans) e ena rista deth mon. En aquest contèste era religion a jogat un papèr important: a diferéncia des Võro, es sòns vesins d'Estònia, es seto son istoricaments ortodoxes, non pas luterans. Enes sues festivitats religioses seguissen eth calendari "vieli" (julian), e ua des sues tradicions més importantes ei era de celebrar es tradicions religioses locals damb un minjar enes hòsses familiars entà commemorar as sòns dauanciers.
- Era educacion elementau populara ei ua tradicion luterana. Coma hèt contrastant, enqua que non se hèt accessibla era educacion publica (en Estònia, non en Seto), sonque quauqu'i òmes seto poderen estudiar. Ei per aquerò qu'eth seto ère sustot un idióma orau que se transmette de generacion en generacion. As folcloristes finesis e estonians deth sègle XIX en dauant les semblèc un tresor. Des d'alavetz s'a bastit un archiu extens de poesia seto en viers, cançons e folclòre. Aquesta siguec ua epòca de construccion dera nacionalitat coneishuda coma *veepose-igatsus* (eth desir d'ua epica). D'aquí en neishet eth ròtle dera figura legendària deth Rei Peko, qu'era cantaira Anne Vabama, en collaboracion damb eth folclorista Paulogriit Voolaine, namèc en ua epica seto.
- Ua des celebracions més importantes der an entàs seto ei eth "Kuningriigi päiv" (Dia deth Reiaume), qu'atrè de cap a 8.000 personas cada an. Pendent aquest dia a l'oc ua cerimònia ena quau se declara Setomaa coma "reiaume" e se celèbre era artesanía seto. Tanben s'escuèth ar "õlemsootska" (pregonèr en cap), qu'ei eth pòrtavotz cerimoniau e espirituau dera comunautat. Segontes ditz era legenda, aquesta figura receberà conselh deth Rei Peko en sòms.
- D'ençà dera decada tumultuosa des ans 50 deth sègle XX, es pòbles seto s'an agut d'enfrontar ara pèrta de poblacion. A on antigament i auie agut enqua 30 granges ara i a pòc més de quate gats. A despit d'açò, er interès era region e cultura seto sembla que va en augment. Per exemple, en 2021 se dauic era prumèra escla mairau en seto, es naues generacions pòden gaudir deth campament de Cant Leelo e, pendent es darrières decadas s'an publicat quauqu'i libres ena sua lengua.

Situation dera lengua?

Estònia non a signat era ECRM, e non reconeish eth seto coma lengua. Er "estonian standard" ei basat enes variants lingüistics d'Estònia deth Nòrd, pendent qu'eth seto, amassa damb eth mulgi, tant e eth võro, aparten ara branca deth sud-estonian deth finno-urgic (de manèra més precisa, baltic-finic). Er idióma més a tocar deth seto ei eth võro, més a un lexic e ua prononciacion d'influéncia russa que lo hè unic. Es seto son en trèn de bastir relacions damb unes autas comautats de lengües finno-urgiques en Rússia e Escandinàvia, pendent qu'eth Conselh Seto declaric eth seto coma lengua indígina en 2017.



© Kristi Kaskela



© Viiktorina

Sabies que...?

Eth Seto Leelo ei ua tradicion corau polifonica damb metrica poetica antica cantada ena lengua vernaculària que s'acostume a cantar en public damb era ròba tradicionau seto. S'inscriuec ena Lista Representativa de Patrimòni Cultural Intangible dera Unanitat dera UNESCO en an 2009. Se tracte principiauments de coraus femelines, e era improvisacion e era creacion des letrés son ua mèica de distincion particulara. Cada an pendent eth Dia deth Reiaume se corone ara millor cantautora de seto leelo der an. En Obinitsa i a ua escultura de pèira de 3 mètres de nauada der escultor Elmar Rebane que celèbre aquestes "Mair dera Cançon" qu'an mantengut aquesta disciplina artistica d'expression creativa ath long des sègles.

Sus era artista, Yyhely Hälvin (Põlva, 1993):

Sò ua artista visuau e professora d'art de Setomaa, region a on passèc era mia enfantesa. Manguat eth pas des ans, eth mèn còr encara ei plen deth misticisme e ambient unic d'aquesta part deth Sud d'Estònia. Segunaments m'apropè ath mon der art degut a qu'era mia mair ei artesana e pintora. Dempús de graduar-me en Departament d'Animation dera Acadèmia d'Arts d'Estònia (2012, cum laude), me centrè ena pedagogia e luu obtengui eth mèn mòstèr en aquest encastre ena Universitat de Tallinn.

Eres mien òbres s'i pòt veir ua barreja d'aquerò macabre e aquerò bèth, m'agrade crear èsters e criatures que provien der inconscient. Me sentisqui confortabla en tot experimentar damb materiaus e mejans diuers, coma ara eth gravat e era aquarèl·la, era fotografia, era hanga o tanben eth cuer. Per cò que tanh ar ensenhament, entà jo ei important retomar bèra causa ara nòsta comunautat nauada e ensenhar as mainatges es causes que consideri importantes. Ei per açò qu'anè entà Põlva, a on trebalhi coma professora d'art, en tot transmetre as estudiants era importància d'auei ua arma d'artista. Non se tracte sonque de dider-les què an de hèr, m'agrade ensenhar ath madèish viatge qu'aprenem d'eri.

Dita preferida dera artista:

"Ar" harinõ, sõs põrgoh kah hõl!
Se te i aconumes, tanbe s'està ben en kurfõn!"

Contact de l'artista:



Voices of Community:



1. [Seto kili - The language of the Seto people](#) (documentary film by Kristi Kaskela, 2017)

2. [Seto kili - The language of the Seto people](#) (documentary film by Kristi Kaskela, 2017)

3. [Seto kili - The language of the Seto people](#) (documentary film by Kristi Kaskela, 2017)

4. [Seto kili - The language of the Seto people](#) (documentary film by Kristi Kaskela, 2017)

5. [Seto kili - The language of the Seto people](#) (documentary film by Kristi Kaskela, 2017)

6. [Seto kili - The language of the Seto people](#) (documentary film by Kristi Kaskela, 2017)

Auic: RISE UP a hèt tot çò possible tò qu'eth contengut e era imatge siguin tan precisi coma sigue possible. Se penseto que beth un d'aquest aspectes poïen melhorar, contacta-mos-as. Ar pòdèth hèr parlar damb es membres dera equipe que i a ena exposicion e ne van a prenar nota. Tanben pòdèth contactar damb nosa a trouer dera nòsta pagina web.



QUÉ?! Era exposicion itineranta de



Ta hèr aguesta exposicion demanèrem a un artista de cada comunautat que creísse ua òbra d'art ena quau transmetesse un messatge, ua imatge o un sentiment que volguesse compartir damb er espectador. Per exemple, se les preguntèc: què li diderietz ara vòsta comunautat? E ara gent que non n'ei part? Èth punt de partida sigueren un pielèr de preguntes d'aguest estil e longues converses sus era identitat e era lengua. Pendent eth transcurs de RISE UP auem après qu'i a fòrça tà conèisher, tà descurbir, tà expressar. I a fòrça causes que desconèishem. A trauèrs d'aguesta exposicion mos amassam tà aprèner es uns des auti e es uns ath costat des auti... QUÉ?! Ac vam a descurbir amassa.



Tu tanben es ua part importanta dera vida d'ua lengua: era sua preservacion, eth sòn usatge, era sua evolucion. Què te ditz aguesta exposicion? Què mos dideries? Vene e compartís es tues experiències damb era equipa de RISE UP.

Ara RISE UP a hèt tot q'è possible tà qu'eth contengut e era ortografia siguen tan precis coma ès possible. Se pensatz que hèth un d'aguests aspectes potètz melhorar, contacta-mos-en. Ac podetz hèr parlar damb es membres dera equipa que i a era exposicion e ne vam a prèner nòta. Tanben podetz contactar damb nosal a trauèr dera nòsta pagina web.



Catalan





www.riseproject.eu office@riseproject.eu
risep.eu risep.eu risep.eu risep.eu

Sobre RISE UP:

RISE UP és un projecte Europeu dedicat a promoure la diversitat lingüística a Europa a partir d'amplificar les veus de petites comunitats lingüístiques. La iniciativa té com a objectiu empoderar-les a partir de la creació de connexions entre activistes lingüístics, parlants i nous parlants de diversos països, la identificació de bones pràctiques i el desenvolupament de recursos, entre els quals hi ha un Digital Toolset (una caixa d'eines digital).

RISE UP treballa principalment amb cinc comunitats lingüístiques que es troben a diverses parts d'Europa:

- Aranès (Espanya, França)
- Aromanès/Vlach (Albània, Bulgària, Grècia, Macedònia del Nord, Sèrbia i Romania)
- Burgenland Croat (Àustria, Hongria, Eslovàquia, República Txeca)
- Gàlic (Regne Unit)
- Seto (Estònia i Rússia)





Sobre "Voices of Community" (Veus de Comunitat):

El mes de maig de 2024 el projecte RISE UP va organitzar una Residència Artística a Barcelona en la qual es van reunir artistes de cada comunitat del projecte. Van col·laborar, van aprendre els uns dels altres, van gravar cançons, poemes i altres creacions sonores en cada una de les seves llengües. Si escanejes el codi QR de sota el perfil de cada idioma podràs sentir les veus de Brett Hlob (seto), Fiona O'Leirigh (gàlic), Mario Csenar (burgenland croat) i Daniela Stoica (aromanès), Marina Cuito i Alidè Sans, que ens va acompanyar durant uns dies de residència (aranès).





Sobre la Carta Europea de les Llengües Regionals o Minoritàries (ECRML):

Tal com diu a la web del Consell d'Europa: "La Carta Europea de les Llengües Regionals o Minoritàries (ECRML) és la convenció europea que busca garantir la protecció i promoció de les llengües parlades per les minories tradicionals. La Carta està dissenyada per protegir i promoure les llengües regionals i minoritàries i per permetre als parlants fer-les servir tant en la vida privada com en la pública. Per tant, obliga els estats a promoure activament el seu ús en l'educació, les corts, l'administració, els mitjans, la cultura, la vida econòmica i social i la cooperació transfrontonera. Així doncs, la Carta va més enllà de la protecció de les minories i l'antidiscriminació, ja que requereix els estats ser una part activa en les mesures promocionals pel benefici de les llengües minoritàries. El Consell d'Europa garanteix que el que s'exposa a la Carta es dugui a terme en la pràctica." (<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/>) La Carta Europea de les Llengües Regionals o Minoritàries no ha estat signada per tots els països que apareixen als següents panells. Alguns l'han signat però no ratificat, i altres no l'han signat ni ratificat.



Aquest és un "arbre lingüístic" (incomplet). Hi pots veure, de manera aproximada, com les variants dels cinc idiomes de RISE UP estan relacionades les unes amb les altres. Podries situar-hi totes les llengües que coneixes? És interessant pensar en com els arbres lingüístics no poden representar d'una manera totalment fidel els contactes lingüístics i com els idiomes s'han influït entre ells. Aquesta és una part vital dels ecosistemes lingüístics, especialment en llengües minoritàries/minoritzades.



Sobre el nombre de parlants:

Com a regla general, les afirmacions sobre el "nombre de parlants" (fins i tot els que inclouem en els pòsters de RISE UP) s'han de prendre amb precaució. Cal considerar uns quants factors: quin nivell de coneixement de l'idioma cal tenir per ser considerat "parlant"? Seria possible ser considerat membre d'una comunitat lingüística sense conèixer ni parlar l'idioma amb fluïdesa? S'hi haurien d'incloure els "nous parlants"? Qui compta aquests "parlants"? De quina època concreta estem parlant? Quins mètodes s'han utilitzat per donar aquesta xifra? Quina motivació hi havia a l'hora de fer el recompte? I quines opcions es van donar a les persones que responien les preguntes?

No obstant això, hem inclòs algunes xifres publicades en articles i fonts considerades de referència. També cal tenir present que a la vida real hi ha una diferència important entre les comunitats lingüístiques que compten amb centenars de milers de parlants, uns milers, uns centenars o quatre gats.



Avis: RISE UP ha treballat per fer que el contingut i l'ortografia dels perfils siguin tan precisos i correctes com sigui possible. Si creus que hi ha algun error del contingut o de l'ortografia que pot millorar, et en alegem, fes-nos-ho saber. No pots explicar a l'equip que hi ha a l'Exposició i en prendran nota. També ens pots contactar a través de la pàgina web.

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ARANÈS





Miralh deth cèu - Mirall del cel

Sobre l'idioma i la societat

- L'Aranès (Aranés) és la variant lingüística de l'Occità que es parla a la Vall d'Aran, als Pirineus. Administrativament, la Vall d'Aran és part de Catalunya, però té vincles lingüístics amb Gasconya i lligams culturals amb la resta d'Occitània, que es troba a l'altra banda de la frontera. Fins a la construcció del Túnel Vielha l'any 1948, durant els hiverns, l'accés a la Vall era molt més senzill per la banda francesa. No obstant això, políticament la Vall d'Aran estava lligada principalment amb la Corona Catalanoaragonesa a causa dels tractats que l'hi permetien mantenir el seu sistema d'autogovern basat en la comunitat i la família a canvi d'un tribut, el gallin relau.
- Hi ha informes que parlen d'entre 3.000 i 6.000 parlants d'aranès. Com s'ha dit anteriorment, és part de la branca gascona de l'occità, i hi ha un cert debat sobre si els dialectes d'aquest haurien de ser considerats llengües pròpies. Històricament, la Vall ha estat un punt de trobada de diverses llengües. Avui dia no és estrany trobar aranesos que parlin fins a cinc llengües i tinguin la capacitat de passar automàticament d'una a l'altra segons convingui. Generalment, es tracta de l'aranès, català, castellà, francès i anglès. Aquest ecosistema lingüístic també rep una influència important del turisme de muntanya, així com les persones migrants d'Amèrica Central i Amèrica del Sud, Europa i de tot el món.
- Després de ser integrada a la província de Lleida el 1834, les dues repúbliques i les dues dictadures, la Vall d'Aran va perdre tots els privilegis que li quedaven. L'autogovern de la Vall es va reinstaurar de manera parcial després del reconeixement de l'hecho diferencial el 1979. Gràcies a molts esforços, finalment el Parlament de Catalunya va adoptar la Llei d'Aran l'any 2015, en la qual reconeix la seva realitat nacional occitana i el seu estatut.
- A la Vall d'Aran els moviments i iniciatives que donen i cerquen suport per la llengua han treballat incansablement durant anys. Des de 2008 el nombre de persones que poden llegir, escriure i parlar aranes ha augmentat un 14.1%, un 11% i un 3.2% respectivament. L'aranès també s'ensenya activament als centres educatius, i és reconegut com la llengua oficial a la Vall d'Aran. El sector cultural aranes continua en expansió, i inclou una emissora de ràdio així com diverses publicacions.

Situació de la llengua

Espanya ha ratificat l'ECRVL. França l'ha signat, però no ratificat. L'Occità és reconegut com una llengua oficial a Catalunya, però no a França. El Llibre Vermell de Llengües en Perill (UNESCO) considera en perill els sis dialectes coneguts de l'Occità, i quatre d'ells en perill sever (Auvernat, Gasco, Lengadocian, Lemosin, Provençal i Vivaro-Alp).



Sabies que...?

A la Vall d'Aran es dona la benvinguda a l'estiu amb les Hèstes deth hèuc (Festes del foc), que estan formades per l'era crema deth Haro a Les i l'era crema deth Taro a Arties (La crema de l'Haro i el Taro), celebrades durant la revetlla de Sant Joan, la nit del 23 de juny. A Les, durant la nit, s'encén un tronç d'avet de més d'11 metres, l'Haro, que passa tot l'any plantat a la Plaça der Haro. Quan crema, també es cremen i fan girar hahes (falles) fetes de bedoll i es ballen danses tradicionals al seu voltant. Per Sant Pere, el dia 29 de juny, la panella de casats més recent del poble adorna el nou Haro amb corones de flors en un ritual que tradicionalment es feia per demanar fertilitat. A Arties, el Taro, un tronç d'avet cremant s'arrosegia fins a l'ajuntament mentre la gent saltava per damunt les flames. Aquestes celebracions es van afegir al Patrimoni Immaterial de la Humanitat de la UNESCO l'any 2015.

Sobre l'artista, Ricard Novell (Barcelona, 1961)

Tot i que vaig néixer en una ciutat, els records de la meua infància sempre han estat lligats a la natura. Vaig visitar la Vall d'Aran per primera vegada quan tenia un any: havíem acampat al costat del Riu Garona. Quan els núvols van escampar, vaig poder veure el campanar de Betlan i, una mica més tard, el de Montcorbau. A partir d'aleshores aquell poble va formar part de la meua vida. He viscut a la Vall d'Aran des de 1984, i soc afortunat de poder sentir la seva essència cada dia. Quan era petit m'encantava dibuixar, però no vaig tornar a agafar un llapis fins a finals dels anys 90. Des de 2001 he exposat les meves obres a diverses parts dels Pirineus. També he fet moltes il·lustracions patrimonials i naturals, que han passat a formar part de panells informatius i poder veure'ls pels Pirineus. El 2009 i el 2013 vaig publicar una petita guia del Camin Relau i un mapa de la Vall d'Aran, així com diverses llegendes locals. L'any 2020 vaig publicar Los pueblos del Valle de Arán: Un viaje fantástico a través de épox. Actualment, se m'ha publicat la cinquena edició, i també s'ha traduït al Francès i l'Aranès.

Dita preferida de l'artista:

"Montcorbison capèth, l'ondeman da bèth": "Quan el Montcorbison (muntanya aranesa) porta barret (é boira al cim), l'endemà serà bonic".

Contacte de l'artista:



Voices of Community:



1. <https://www.unesco.org/en/repertoire/whl-list> 2. <https://www.unesco.org/en/repertoire/whl-list>

3. <https://www.unesco.org/en/repertoire/whl-list> 4. <https://www.unesco.org/en/repertoire/whl-list>

5. <https://www.unesco.org/en/repertoire/whl-list> 6. <https://www.unesco.org/en/repertoire/whl-list>

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RISERUP

AROMANÈS/VLACH

Una Expressió Meravellosa els Balcans i la seva Història

Sobre l'idioma i la societat

- * L'aromanès (*Armâneash/Româneash/Bărnăneșt*) o Vlach és una variant lingüística que va evolucionar en diverses regions i ciutats dels Balcans. Es parla en "Sprachinseln", illes lingüístiques, sobretot a Albània, Bulgària, Grècia, Macedònia del Nord, Sèrbia i Romania, així com per tot el món.
 - Entre les raons principals per la gran dispersió geogràfica dels aromanesos hi ha el canvi de traçat de fronteres històric i les polítiques del reassestament dels territoris en els quals es parla. Aquests factors afectaven l'estil de vida dels homes aromanesos, que implicaven molt de moviment. Com que eren pastors de transhumància, els aromanesos es movien estacionalment amb els seus ramats de bestiar fins que les fronteres es van tancar. Els va passar el mateix als mercaders que viatjaven entre territoris durant tant temps i tan lluny com podien.
 - L'aromanès és una llengua neolatina i forma part de les llengües orientals o balcàniques. Hi ha informes que parlen d'entre 80.000 i 200.000 parlants en total. A diferència del seu parent lingüístic més potent, el dacoromanès (o romanés), l'aromanès té tendència a integrar elements de les llengües dels seus veïns. Aquesta característica és compartida amb l'istroromanès i el meglenoromanès, ambedós en risc de desaparició.
- * Com que els aromanesos viuen en diversos països, les seves circumstàncies lingüístiques estan marcades per les polítiques pròpies de cada un d'ells. L'aromanès es parla sobretot en l'àmbit domèstic i dins de la seva comunitat. Actualment la seva presència a internet està augmentant. S'han proposat diversos sistemes d'escriptura estàndards, i avui n'està emergint un en la comunitat digital. No obstant això, encara no hi ha un acord sobre les convencions ortogràfiques. En el qüestionari sobre l'aromanès de RISE UP, el 90% dels participants van afirmar que era la varietat lingüística per la qual senten més estima.

Situació de la llengua

Sèrbia i Romania han ratificat l'ECRM, però no reconeixen els aromanesos com a minoria ètnica o lingüística. Albània, Bulgària i Grècia no han signat l'ECRM, i entre ells, només Albània reconeix els aromanesos com a minoria ètnica. A Albània l'ensenyament i els serveis religiosos es duen a terme en aromanès, però hi ha una manca de fons i suport. Macedònia del Nord ha firmat, però no ratifica, l'ECRM. No obstant això, va reconèixer oficialment la comunitat aromesana com a minoria el 1991. Des de l'anys 2006 l'aromanès és la llengua oficial co-municipal a la ciutat de Krusovo; pot ser utilitzada als tribunals i en l'àmbit educatiu. L'aromanès és considerat "definitivament en perill" per l'Atlas de la UNESCO, "amenaçat" en el Projecte d'Illidromes en Perill (Endangered Languages Project) (ELP), i "vigilant" per Ethnologue.

© Doran Karibala

Sabies que...?

De manera similar al tortell de reis, a molts aromanesos els agrada celebrar la tradició hivernal pròpia dels ortodoxos balcànics de posar una moneda al pa abans de coure'l, tal com aquí fem amb el rei i la lava. Segons diuen, la persona que trobi la moneda tindrà sort l'any següent. Normalment, es menja el dia 1 de gener (St. Basil), el dia de Reis (Epifania) o Nadal. El tipus de pastís i el seu nom pot variar: la moneda es posa a "plătinta" o "vaslopta" a Grècia, "černica" a Sèrbia, "xulaq" o "pitë" a Albània, i "banitsa" a Bulgària, "mazniš", "plătinta" o "baklava" a Macedònia del Nord. També es pot posar en altres pans o pastissos locals.

Sobre l'artista, Teano Cardula (Skopje, 1997)

Soc una dissenyadora gràfica de 27 anys de Macedònia del Nord compromesa i apassionada. Soc una cercador@ incansable de solucions creatives dels reptes relacionats amb el disseny. Em vaig graduar de la Universitat de Sunderland i tinc més de sis anys d'experiència en la meua professió. Em centro en el disseny social, treballa en projectes que advoquen pel feminisme, la igualtat social i els drets de les minories i persones LGBTQ+. Com a membre de la minoria aromanesa, fa dos anys vaig cofundar TYCHE/TIME, una associació que promou la nostra cultura. Com a una de les poques parlants d'aromanès a Macedònia del Nord que soc, treballo activament per conscienciar sobre la preservació de la cultura aromanesa, iestic compromesa en la defensa dels drets de les cultures minoritàries.

Dita preferida de l'artista:

"Gurá atadã - gurá aspandẽ" ~ „La boca crea, la boca destrueix"

Contacta de l'artista:

Veuces et Community:

Rise Up! is a European Union-funded initiative supported by the Department for International Development (DFID). The programme aims to help people who are affected by conflict and displacement to rebuild their lives and communities. It does so through a range of activities, including providing financial support, training and advice, and helping them to access services and opportunities in their new locations.

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BURGENLAND CROAT





Croat, però diferent

Sobre l'idioma i la societat

- El burgenland croat (Gradišćanskohrvatski) és una variant lingüística que ha evolucionat a Burgenland, la província més a l'est d'Àustria. Hi ha una gran comunitat burgenland croata a Viena, i hi ha altres comunitats més petites a Hongria, Eslovàquia i República Txeca. El burgenland croat es parla a través de fronteres estatals en entorns multilingüístics i multiculturals.
- El burgenland croat és un idioma eslau que pertany a la branca Čakavian del croat, i hi ha fonts que diuen que té un total d'entre 30.000 i 65.000 parlants. Les variants croates es distingeixen per la manera amb la qual diuen "que": 'ča', 'kaj' i 'što' són part del Čakavian, Kajavian i Štokavian respectivament. Tot i que el Čakavian domina a comunitats burgenland croates diverses, en l'idioma es troben elements de totes tres variants. El burgenland croat manté estructures, paraules i frases una mica arcaiques, així com manlleus de comunitats veïnes. També difereixen els accents i els elements que cada regió emfatitza, fet que fa que tingui una sonoritat única comparada amb el croat estàndard.
- Les "illes lingüístiques" del burgenland croat es remunten a les diverses onades migratòries de Croàcia i Bòsnia durant el segle XVI. En general, els terratinents van reubicar els servents de territoris afectats per la invasió otomana cap als seus estats al nord, que estaven devastats per la guerra, crisis econòmiques i pandèmies.
- Durant els darrers cent anys, molts burgenland croats han trobat feina fora dels seus pobles i es desplacen cada dia, sobretot a Viena. De manera més recent, alguns pobles bilingües han experimentat un creixement demogràfic amb gent d'afiliacions lingüístiques diverses. Mentre que hi ha un nombre petit de guarderies i escoles, així com diaris, ràdio i programes de televisió, cada vegada menys gent jove parla l'idioma. Una de les celebracions més importants pels joves és Dan Mladine (El dia de la joventut croata), organitzat pel 'Hrvatski akademski klub'. Cada setembre, el festival reuneix parlants de burgenland croat de diverses regions. Entre els bakards de la cultura burgenland croat hi ha diverses associacions culturals, així com l'església catòlica, que promou el pelegrinatge anual a Mariazell.



Situació de la llengua

Àustria, Hongria, Eslovàquia i República Txeca han ratificat l'ECRML, i el burgenland croat ha estat implementat com a idioma oficial a Burgenland només després de la intervenció a la Cort Constitucional l'any 1990. Se n'ha desenvolupat una variant estàndard en paral·lel i de manera independent al croat estàndard. Àustria va reconèixer els croats a Burgenland com a minoria "autòctona" molt abans que ho fés l'ECRML (Tractat dels Estats de 1955).



© Hrvatska Rijeka



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Sabies que...?

El poble d'Stinatz/Stinžaki celebra la Stinžakia svadba (el casament d'Stinatz), una elaborada cerimònia matrimonial en la qual la posnálnica (la dama d'honor, que va vestida amb una falldila acolorida i una corona de flors) i l'istadilo (el padri, que porta un barret amb plomes de paó i flors) porten el nuvi i la núvia a la fonda local, a on la gent del poble canta cançons tradicionals burgenland croates i balla. El casament d'Stinatz va passar a formar part del Patrimoni Cultural Immaterial de la Humanitat de la UNESCO l'any 2020.



Sobre l'artista, Viktorija Ratasich (Oberpullendorf, 1997):

Viktorija Ratasich (Oberpullendorf, 1997) és directora del Club de Punt de Creu Feminista. Viu i treballa a Viena, i estudia Didàctica de l'Art a l'Acadèmia de Belles Arts. Ratasich centra la seva obra en el feminisme, la llengua i l'ús de les xarxes socials. S'inspira en allò que l'envolta: la diversitat en les persones, les realitats i vivències variades i les diverses perspectives que hi ha en una mateixa societat. El Club de Punt de Creu Feminista forma part del seu treball de fi de màster. El projecte va començar l'any 2020, i des d'aleshores també ha realitzat diversos tallers. El 2022, Ratasich i el seu Club de Punt de Creu Feminista van formar part de la Wienwoche (Setmana de Viena). El juny de 2023, va rebre el premi „Mini METRON“ al jove talent del Centre Croat (Hrvatski centar) per la seva tasca. El març de 2024, Ratasich va rebre el „Burgenländerin-Award“ de la revista „Die Burgenländerin“ en la categoria d'art i cultura.



The artist's favourite saying

"Perje speci - onda reci"
("Primer cou - després parla" / "Pensa abans de parlar")

Contacte de l'artista:



Voices of Community:



1. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena.

2. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena.

3. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena.

4. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena.

5. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena. Foto: Hrvatski Centar Viena.

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CÒRNIC

RISE UP

Recuperar una llengua cèltica

Sobre l'idioma i la societat:

■ El Còmic (Kernowek/Kernowek) és una varietat lingüística que ha evolucionat a Kernow (Cornualla), on els alts penyes-segats d'aquest ducat del sud-oest del Regne Unit aguanten les tempestes de l'oceà Atlàntic. El còmic és la única varietat lingüística RISE UP que ha estat recuperada. A més a més de Cornualla, hi ha comunitats que parlen còmic més a Londres, Cardiff i arreu del món. Pertany a la branca sud-est britànica de les llengües celtes, i Cornualla va ser reconeguda oficialment com una de les sis Nacions Celtes pel Congrés Pan-Cèltic, gràcies als esforços de Henry Jenner l'any 1904.

■ La època d'esplendor del Cornish va ser durant el Període Còmic - Mitjà (entre el 1200 i el 1600 DC), quan comptava amb uns 29.000 parlants. Aquesta xifra va patir un decreixement continu després de la Rebel·lió del Llibre d'Oracions (Prayer Book Rebellion) l'any 1549. Després que la societat es negués a acceptar el Llibre d'Oracions en anglès com a única forma legal de culte, la repressió del Còmic per part del rei Eduard VI va acabar amb unes 4.000 víctimes. Una altra raó per la qual la llengua es va anar perdent va ser el fet que no hi hagués una Bíblia traduïda al còmic (se'n va fer una traducció el 2011), la manca de manca d'un alfabet estandaritzat, la migració cap a i fora de Cornualla i la pèrdua dels vincles amb la Bretanya.

■ Durant la revifalla del còmic hi ha hagut nombrosos estudiosos que han contribuït al *classemythys* Kernowek (la Renaixença del còmic). Molts d'ells han adoptat el nom de banda celtes, com ara Robert Morton Nance (mordon vol dir onada del mar), en reconeixement a la seva identitat còmica o celta. Pel que fa a la llengua, aproximadament el 70% del nou lèxic prové de documents escrits en còmic tant a mitjà, 25% són manllevats o adaptacions del gal·lès i el 5% restant prové de l'anglès. Cal tenir present que també hi ha certs préstecs de llengües clàssiques com el llatí o grec.

■ Pel que fa al nombre de parlants, cal distingir entre aquells que es consideren a ells mateixos com a parlants i els que en tenen alguna habilitat. Segons un cens efectuat l'any 2021, el primer grup consta de 563 persones. Respecte al segon, un estudi efectuat el 2010 explica que unes 3.000 persones compten amb un mínim coneixement de l'idioma. Fins l'any 2010, la classificació del còmic a la UNESCO era d'"extingit". Afortunadament, aquell any va canviar a l'estat actual d'"en perill crític". Sembla que passat el que vetinava Robert Morton Nance abans de morir: "Una generació ha posat el còmic en peu. Ara li toca a una altra fer-lo caminar".

Situació de la llengua?

El Regne Unit ha ratificat l'ECRML. El 2002, el còmic va ser reconegut sota l'ECRML i el govern del Regne Unit li va concedir l'estatus de llengua minoritària el 2014. Hi ha nombroses iniciatives que continuen fomentant la llengua des d'enfocaments molt diversos. Entre elles hi ha el Consell de Cornualla, l'Acadèmia Kernowek, la Junta de la llengua còmica. Pel que fa a la cultura, el còmic compta amb publicacions i pel·lícules. L'àmbit de la música tradicional i les arts escèniques és molt viu, i hi estan fent molts esforços per ensenyar-la a les escoles. Des del 2008 s'utilitza la forma escrita estàndard (Standard Written Form, SWF).

Sabies que...?

Un dels elements més famosos de la gastronomia Còmica és el *pasty*, feta amb pasta brisa farcida amb tota mena de de farcits, tant dolços com salats. La recepta original prové del segle XIX i una de les seves parts més importants és la vora enganxada, que li dona forma de mitja lluna. Com que s'hi pot posar gairebé de tot, se solia dir que el dimoni no s'atrevia a entrar a Cornualla perquè tenia por d'acabar dins una *pasty*. També s'explica que els miners (la mineria era una professió molt estesa a Cornualla) la feien servir com a màncic; després la llençaven. Per què ho feien, si era la part més cuquent? Doncs perquè tenien les mans plenes d'arsenic degut a la seva feina. La part que llençaven, déien, servia per alimentar els *knockers*, els follets que vivien dins de les mines.

Sobre l'artista, Lianne Wilson

La Lianne es defineix com a artista, escriptora, activista, poeta i manetes crònica d'esquerres a qui se li dona malament dir que no a "només un altre projecte". En les seves pròpies paraules, és *fiercely queer and queerly fierce* (ferotgement queer i estranyament ferotge). Discapacitada, està en lluita contra la Síndrome de Fatiga Crònica amb un polsim d'ansietat. Prové de les "muntanyes lunars" i les "placines fresques" de Clay Country, Cornualla. Viu a Cardiff, a on va estudiar a la Universitat. L'any 2023 va ser nomenada banda de Gorsedh Kernow, i va adoptar el nom de Niwlun Ster (=nebulosa), que també és el seu pseudònim a internet. Treballa en còmic, anglès i, de vegades, una mica de gal·lès. Ha guanyat tres vegades el premi Gorsedh Kernow pels seus escrits en còmic i la seva poesia s'ha publicat a diverses revistes. Nascuda el 1985, la seva obra està influenciada per la "traumatologia del *synthwave*", la nostàlgia juvenil dels 90 i el glitch. Utilitza mitjans tradicionals, digitals i sovint en fa una barreja. La seva obra és un altre vehicle per al seu activisme: treballa perquè hi hagi més còmic, amb esperit més rebel, a més llocs, i perquè cada vegada sigui més present a la vida de la gent. A través de mandats fet amb els seus propis dissenys recapta fons per a ajuda mútua. Busca un llenguatge radical amb espai per a onan hag off (tots i cadascun) on la gent pugui viure la seva vida com desitgi.

Dita preferida de l'artista:

"An lavar keth yev lavar gort;
Ny vyth nevra dou, ny a davek re hie;
Bes den heb lavar re gort y di."
El que dic la vella és de cert,
una llengua manca fanga, una m'ha maneta curta,
però algú sense llengua, la seva terra perd.

Contacte de l'artista:

Voces al Comunitari:

1. <https://www.cornwall.gov.uk/cornwall-council/cornwall-council-cornish-language-board/>
2. <https://www.cornwall.gov.uk/cornwall-council/cornwall-council-cornish-language-board/>
3. <https://www.cornwall.gov.uk/cornwall-council/cornwall-council-cornish-language-board/>

4. <https://www.cornwall.gov.uk/cornwall-council/cornwall-council-cornish-language-board/>
5. <https://www.cornwall.gov.uk/cornwall-council/cornwall-council-cornish-language-board/>
6. <https://www.cornwall.gov.uk/cornwall-council/cornwall-council-cornish-language-board/>

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Projecte de
Rise European Network

SETO



A la frontera entre dos mons

Sobre l'idioma i la comunitat:

- El seto (Seto keel) és una varietat lingüística que ha evolucionat a la regió de Setomaa (que significa, literalment, la terra dels Seto). Se sol dir que cau a "katõ ilma veere pääl", a la frontera entre dos mons. Històricament, Setomaa havia sigut una regió separada de l'Imperi Rus. A partir del 1918 es va unir a una de les fronteres de la República d'Estònia, i l'any 1944 es va dividir entre dues Repúbliques Soviètiques. Aleshores, aproximadament el 75% de la població va passar a ser part de la República Soviètica Federativa Socialista de Rússia i el 25% de la República Socialista Soviètica d'Estònia. Després de la independència d'Estònia l'any 1991, la partició ha continuat, tot i que la frontera actual no s'ha ratificat oficialment degut a disputes territorials. Des de la invasió russa d'Ucraïna el contacte transfronterer ha sigut complicat.
- Alguns informes assenyalen que queden aproximadament 250 seto a Rússia, 4.000 a Setomaa, i entre 25.000 i 30.000 persones amb alguns coneixements de Seto a Estònia, Sibèria (a causa de l'onada migratòria de fa cent anys) i la resta del món. En aquest context la religió hi té un paper important: a diferència dels dels xòns, els seus veïns d'Estònia, els Seto no són històricament luterans sinó ortodoxos. Les seves festivitats religioses es regeixen pel calendari "vell" (julian). Una de les seves tradicions més importants és la de celebrar les tradicions religioses locals amb un àpat a les tombes familiars per commemorar els seus avantpassats.
- L'educació elemental popular és una tradició luterana, i com que a Setomaa són generalment ortodoxos, fins que no es va fer accessible l'educació pública (en estonià, no en seto), només uns quants homes seto van poder estudiar. És per això que el seto era principalment un idioma oral que es transmetia de generació en generació. Als folkloristes finesos i estonians del segle XIX en endavant els va semblar un tresor. Des d'aleshores s'ha creat un arxiu extens de poesia seto en vers, cançons i folklore. Aquesta va ser una època de construcció de la nacionalitat coneguda com a *repose-igatsus* (el desig d'una èpica). D'aquí en va néixer el rol de la figura legendària del Rei Pekko que la cantant Anne Vabarna, en col·laboració amb el folklorista Paulopriit Voolaine, va nomenar en una èpica seto.
- Una de les celebracions més importants pels seto és el *Kuningnigi päev* (Dia del Regne), que atrau unes 8.000 persones cada any. Durant aquest dia té lloc una cerimònia en la qual es declara Setomaa com a "regne" i se celebra l'artesania seto. També s'elegeix l'*ülendsootsika* (pregoner en cap), que és el portaveu cerimonial i espiritual de la comunitat. Segons diu la llegenda, aquesta figura rebria consell del Rei Pekko en somnis.
- Des de la dècada tumultuosa dels anys cinquanta del segle XX, els pobles seto s'han hagut d'enfrontar a la pèrdua de població. A on antigament hi havia hagut fins a 30 granges ara hi ha poc més de quatre gats. No obstant això, l'interès en la regió i cultura seto sembla que va en augment. Per exemple, el 2021 es va obrir la primera guarderia en seto, les noves generacions poden gaudir del campament de Cant Leelo i, durant les darreres dècades s'han publicat alguns llibres en la seva llengua.

Situació de la llengua

Estònia no ha signat la ECRML i no reconeix el Seto com a llengua. L'"estonià estàndard" està basat en les varietats lingüístiques d'Estònia del Nord, mentre que el seto, juntament amb el mulgi, el tartu i el võro, pertanyen a la branca del sud-estonià del fino-ugric (de manera més precisa, al baltic-finès). L'idioma més proper al seto és el võro, però té un lèxic i una pronunciació d'influència russa que el fan únic. Els seto estan construint relacions amb altres comunitats de llengües fino-ugríques a Rússia i Escandinàvia. L'any 2017 el Consell Seto va declarar el seto com a llengua indígena.



© Kristin Ruusmäe



© Ülo Kallumäe

Sabies que...?

El seto leelo és una tradició coral polifònica amb mètrica poètica arcaica cantada en llengua vernacular. Els cantants solen anar vestits amb la roba tradicional seto. Es va inscriure a la Llista Representativa de Patrimoni Cultural Intangible de la Humanitat de la UNESCO l'any 2009. Es tracta principalment de cors femenins, i la improvisació i la creació de les lletres en són una marca de distinció particular. Cada any durant el Dia del Regne es corona la millor cantautora de seto leelo de l'any. A Obinitsa hi ha una escultura de pedra de 3 metres d'alçada de l'escultor Elmar Rebane que celebra les "Mares de la Cançó" que han mantingut viva aquesta disciplina artística d'expressió creativa al llarg dels segles.

Sobre l'artista, Yyhely Hälvin (Põlva, 1993)

Sóc una artista visual i professora d'art de Setomaa, regió a on vaig passar la major part de la meua infància. Tot i el pas dels anys, el meu cor encara està ple del misticisme i ambient únic d'aquesta part del sud d'Estònia. És possible que m'aproximis al món de l'art pel fet que la meua mare és artesana i pintora. Després de graduar-me al Departament d'Animació de l'Acadèmia d'Arts d'Estònia (2012, cum laude), em vaig centrar en la pedagogia i aviat vaig obtenir el meu màster en aquest àmbit a la Universitat de Tallinn. A les meves obres s'hi pot veure una barreja del bell i el macabre. M'agrada crear éssers i criatures que provenen des de l'inconscient. Em sento còmode experimentant amb materials i mitjans diversos, com ara el gravat i l'aquarel·la, la fotografia, el fang o fins i tot el cuir. Pel que fa a la docència, per a mi és important retornar alguna cosa a la nostra comunitat nadiua i ensenyar als nens les coses que considero importants. És per això que vaig anar a Põlva, a on treballa com a professora d'art, i procuro transmetre als estudiants la importància de tenir ànima d'artista. No es tracta només de dir-los què han de fer: m'agrada ensenyar a la vegada que aprendre dels.

Dita preferida de l'artista:

Ar' harinõd, sõs põrgoh kah hääl!
Si t'hi acostumes, també s'està bé a l'infern!

Contacte de l'artista:



Voices of Community:



1. Informació de contacte i d'adreça de correu electrònic de l'artista i de la comunitat. 2. Informació de contacte i d'adreça de correu electrònic de l'artista i de la comunitat. 3. Informació de contacte i d'adreça de correu electrònic de l'artista i de la comunitat. 4. Informació de contacte i d'adreça de correu electrònic de l'artista i de la comunitat.

Nota: RISE UP ha treballat per fer que el contingut i l'ortografia dels perfils siguin tan precisos i correctes com sigui possible. Si creus que hi ha algun aspecte del contingut o de l'ortografia que pot millorar, al teu plaer, ho pots fer saber. No pots explicar a l'equip que hi ha a l'Exposició i al presentador notes. També pots contactar a través de la pàgina web.



Financed by the European Union

QUÈ?! L'exposició itinerant de RISE UP



Vam demanar a un artista de cada comunitat que creés una obra d'art en la qual transmetés un missatge, una imatge o un sentiment que volgués compartir amb l'espectador. Per exemple, se'ls va preguntar: què diríeu a la vostra comunitat? I a la gent que no en forma part? El punt de partida van ser tot de preguntes d'aquest estil i llargues converses sobre la identitat i la llengua. Durant el transcurs de RISE UP hem après que hi ha molt per conèixer, per descobrir, per expressar. Hi ha moltes coses que no sabem. A través d'aquesta exposició ens reunim per aprendre els uns dels altres i els uns al costat dels altres... QUÈ?! Descubrim-ho plegats.



També ets una part important de la vida d'una llengua: la seva preservació, el seu ús, la seva evolució. Què et diu aquesta exposició? Què ens diries? Acosta't i comparteix les teves experiències amb l'equip de RISE UP.

Auta RISE UP ha treballat per fer que el contingut i l'ortografia dels perfils siguin tan precisos i correctes com sigui possible. Si creus que hi ha algun aspecte del contingut o de l'ortografia que pot millorar, si us plau, fes-nos-ho saber. Ho pots explicar a l'equip que hi ha a l'exposició i en prendran nota. També ens pots contactar a través de la pàgina web.



Spanish



RISE UP

www.risupproject.eu | office@risupproject.eu
risup.eu | risup-be | RISE UP | @risup-project

Sobre RISE UP:
RISE UP es un proyecto europeo dedicado a promover la diversidad lingüística en Europa a través de amplificar las voces de pequeñas comunidades lingüísticas. La iniciativa tiene como objetivo empoderar a comunidades lingüísticas minoritarias/minorizadas a partir de la creación de conexiones entre activistas lingüísticos, parlantes y nuevos parlantes de distintos países, la identificación de buenas prácticas y el desarrollo de diferentes recursos, entre ellos un Digital Toolkit (caja de herramientas digital).

RISE UP trabaja principalmente con cinco comunidades lingüísticas que se encuentran en varios países de Europa:

- Aranés (España, Francia)
- Arumano/Vlach (Albania, Bulgaria, Grecia, Macedonia del Norte, Serbia y Rumanía)
- Burgenland Croata (Austria, Hungría, Eslovaquia, República Checa)
- Córnico (Reino Unido)
- Seto (Estonia y Rusia)

Sobre "Voices of Community" (Voces de la Comunidad):
En mayo de 2024, el proyecto RISE UP organizó una Residencia Artística en Barcelona durante la cual se reunió a un artista de cada comunidad del proyecto. Durante esos días, los creadores colaboraron entre ellos, aprendieron unos de otros y grabaron canciones, poemas y otras creaciones sonoras en cada una de sus lenguas. Si escaneas el código QR de debajo del perfil de cada idioma, podrás oír las voces de Brett Hlob (seto), Fiona O'Leigh (córnico), Mario Csenar (burgenland croata), Daniela Stoica (arumano) y Marina Culto (aranés). También podrás escuchar la obra de Alidé Sans, que nos acompañó durante algunos de los días de la residencia.

About the European Charter of Regional and Minority Languages (ECRML):
Tal y como explica la web del Consejo de Europa: "La Carta Europea de las Lenguas Regionales o Minoritarias (ECRML) es la convención europea para la protección y promoción de las lenguas habladas minoritarias que se han hablado tradicionalmente. La Carta está diseñada para proteger y promover las lenguas regionales y minoritarias y permitir a los parlantes utilizarlas tanto en la vida privada como en la pública. Obliga a los Estados a promover activamente su uso en la educación, las cortes, la administración, los medios de comunicación, la cultura, la vida económica y social y la cooperación transfronteriza. Así pues, la Carta va más allá de la protección de las minorías y la antidiscriminación, ya que requiere a los Estados tomar parte activa en las medidas que benefician las lenguas minoritarias. El Consejo de Europa garantiza que se lleve a cabo en la práctica lo que se expone en la Carta."
<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/> La Carta Europea de las Lenguas Regionales o Minoritarias no ha sido firmada por todos los países que aparecen en los siguientes paneles. Algunos la han firmado, pero no ratificado, y otros no la han firmado ni ratificado.



En este "árbol lingüístico" puedes ver, de forma aproximada, cómo las variantes de los cinco idiomas de RISE UP están relacionadas unas con otras. ¿Podrías situar todas las lenguas que conoces? También es interesante pensar en cómo los árboles lingüísticos no pueden representar de forma totalmente fiel el contacto entre lenguas y cómo los idiomas se han influido entre ellos. Esta es una parte vital de los ecosistemas lingüísticos, especialmente en lenguas minoritarias/minorizadas.

Sobre el número de parlantes:
Por regla general, el "número de parlantes" (incluso los que mostramos en los pósters de RISE UP) debe tomarse con precaución. Hay que tener en consideración algunos elementos: ¿qué nivel debe tener alguien de un idioma para que podamos considerarlo "parlante"? ¿Alguien podría ser considerado miembro de una comunidad lingüística sin conocer ni hablar el idioma con fluidez? ¿Deberían incluirse los "nuevos parlantes"? ¿Quién cuenta estos "parlantes"? ¿De qué época concreta estamos hablando? ¿Qué métodos se han utilizado para dar esa cifra? ¿Quién hizo el estudio y qué motivaciones tenía para hacerlo? ¿Y qué opciones de respuesta dieron a las personas que respondieron a las preguntas?
A pesar de esto, hemos incluido algunas cifras publicadas en artículos y fuentes consideradas de referencia. Hay que tener en cuenta que en la vida real existe una diferencia importante entre las comunidades lingüísticas que cuentan con unos cientos de miles de parlantes, unos miles, unos cientos o solo un grupo pequeño de personas.

Partners: MINDS & SPARKS, UNIVERSITY OF SASTU, UNIVERSITY OF VALLÉE, ESPERANZA, SOAS, RISE UP, European Union

Notas: RISE UP ha hecho todo lo posible para que el contenido de los perfiles lingüísticos sea lo más preciso y correcto posible. Si tienes que hay algún aspecto en el que podemos mejorar, por favor, háznoslo saber. Lo puedes hacer hablando con el equipo que hay en la exposición y tomarán nota. También puedes contactarnos a través de la página web.

ARANÉS





Miralh deth cèu - Espejo del cielo

Sobre la lengua y la sociedad

- El aranés es la variedad lingüística del occitano que ha evolucionado en el Valle de Arán, en los Pirineos. Administrativamente, el Valle de Arán es parte de Cataluña, pero tiene vínculos lingüísticos con Gascuña y lazos culturales con el resto de Occitania, que se encuentra al otro lado de la frontera. Hasta la construcción del Túnel de Vielha en 1948, durante los inviernos, era mucho más fácil acceder al valle nevado por Francia. Sin embargo, políticamente, el Valle de Arán estaba ligado principalmente a la corona catalano-aragonesa debido a los tratados que le permitían mantener su sistema de autogobierno, basado en la comunidad y la familia, a cambio de un tributo, el galin raiu.
- Hay informes que hablan de entre 3.000 y 6.000 hablantes de aranés. Como se ha dicho anteriormente, es parte de la rama gascona del occitano. Actualmente, hay un cierto debate sobre si los dialectos de este deberían ser considerados lenguas propias. Hoy en día no es extraño encontrar aranés que hablen hasta cinco lenguas, y que tengan la capacidad de cambiar automáticamente de una a otra según convenga. Las más habituales son aranés, catalán, castellano, francés e inglés. Este ecosistema lingüístico recibe también una importante influencia del turismo de montaña, así como de los migrantes de América Central y América del Sur, Europa y del mundo entero.
- Tras ser integrada en la provincia de Lleida en 1834, las dos repúblicas y las dos dictaduras, el Valle de Arán perdió todos los privilegios que le quedaban. La autoadministración de la región se reinstauró de forma parcial tras el reconocimiento del hecho diferencial en 1979. Después de muchos esfuerzos, finalmente el Parlament de Catalunya adoptó la Ley de Arán en 2015, en la que reconoce su realidad nacional occitana y su estatuto.
- En el Valle de Arán los movimientos e iniciativas que dan y buscan apoyo por la lengua han trabajado incansablemente durante años. Desde 2008, el número de personas que pueden leer, escribir y hablar aranés ha aumentado un 14,1%, un 11% y un 3,2% respectivamente. El aranés también se enseña activamente en los centros educativos, y es reconocido como la lengua oficial en el Valle de Arán. El sector cultural aranés continúa en expansión, e incluye una emisora de radio así como diversas publicaciones.



Situación de la lengua

España ha ratificado la ECRM, Francia la ha firmado, pero no la ha ratificado.

El occitano es reconocido como lengua oficial en Cataluña, pero no en Francia. El Libro Rojo de Lenguas en Peligro (UNESCO) considera en peligro los seis dialectos conocidos del occitano, y cuatro de ellos en peligro severo (auvergnat, gascón, lengadocian, lemosín, provenzal y vivaro-alpino).



¿Sabías que...?



En el Valle de Arán se da la bienvenida en verano con las *Hèstes del huc* (Fiestas del fuego), que están formadas por *Èra crema deth Haro* en Les y *Èra crema deth Taro* en Artes (La quema del Haro y del Taro), celebradas durante la verbena de San Juan, la noche del 23 de junio. En Les, durante la noche, se quema un tronco de abeto de más de 11 metros. El Haro pasa todo el año plantado en la Plaça del Haro, y cuando arde, se quemán y hacen girar las *halhes* (falas), hechas de abedul. A su alrededor se bailan danzas tradicionales. Más adelante, por San Pedro, el día 29 de junio, la pareja de casados más reciente del pueblo adorna al nuevo Haro con coronas de flores en un ritual que tradicionalmente se celebraba para pedir fertilidad. La verbena de San Juan en Artes se celebra de la siguiente manera: un tronco de abeto ardiendo se arrastra hasta el ayuntamiento mientras la gente salta por encima de las flamas. Estas celebraciones se sumaron al Patrimonio Inmaterial de la Humanidad de la UNESCO en 2015.

© Elia Salazar Romero



Sobre el artista, Ricard Novell: (Barcelona, 1961)

Aunque nació en una ciudad, los recuerdos de mi infancia siempre han estado ligados a la naturaleza. Visité el Valle de Arán por primera vez cuando tenía un año, hablamos acampado junto al Río Garona. Cuando las nubes se espacian, puede ver el campanario de Berlan y, al poco tiempo, el de Montcorbau. A partir de entonces, aquel pueblo formó parte de mi vida. He vivido en el Valle de Arán desde 1984, y soy afortunado de sentir su esencia todos los días. Cuando era pequeño me encantaba dibujar, pero no volví a coger un lápiz hasta finales de los años 90. Desde 2001 he expuesto mis obras por numerosas partes de los Pirineos. También he hecho muchas ilustraciones patrimoniales y naturales, que han pasado a formar parte de paneles informativos y pueden verse, también, por los Pirineos. En 2009 y 2013 publiqué una pequeña guía del Camín Raiu y un mapa del Valle de Arán, así como varias leyendas locales. En 2020 publiqué *Los pueblos del Valle de Arán. Un viaje fantástico a trazos de lápiz*. Actualmente, se ha publicado la quinta edición, y también se ha traducido al francés y el aranés.



Refrán favorito del artista:

"Montcorbau capèth, l'ordenari dia bèth": cuando el Montcorbau (montaña aranés) lleva sombrero (tiene niebla encima), el día siguiente será bonito.

Contacto del artista:



Voices of Community:



1. <https://www.occitanie.com/occitan>

2. <https://www.occitanie.com/occitan>

3. <https://www.occitanie.com/occitan>

4. <https://www.occitanie.com/occitan>

5. <https://www.occitanie.com/occitan>

6. <https://www.occitanie.com/occitan>

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Funded by the European Union

ARRUMANO/VLACH





Una Expresión Maravillosa de los Balcanes y su Historia

Sobre el idioma y la sociedad

- El arrumano (Armănește/Armânește/Rămânește) o Vlach es una variante lingüística que evolucionó en varias regiones y ciudades de los Balcanes. Es hablado en Sprachinseln (islas lingüísticas), sobre todo en Albania, Bulgaria, Grecia, Macedonia del Norte, Serbia y Rumanía, pero también por todo el mundo.
- Las principales causas de la dispersión geográfica de los arrumanos son el cambio histórico del trazado de fronteras y las políticas de repatriamiento de los territorios en los que se habla la lengua. Estas afectaban el estilo de vida de los hombres arrumanos, que implicaba mucho movimiento. Al ser pastores de trashumancia, los arrumanos se desplazaban estacionalmente con sus rebaños de ganado hasta que las fronteras se cerraron. Lo mismo les ocurrió a los mercados, que viajaban entre territorios durante tanto tiempo y tan lejos como podían.
- El arrumano es una lengua neolatina y forma parte de las lenguas orientales o balcánicas. Existen informes que hablan de entre 80.000 y 200.000 parlantes en total. A diferencia de su pariente lingüístico más poderoso, el dacorumano (o rumano), el arrumano tiene tendencia a integrar elementos de las lenguas de sus vecinos. Esta característica es compartida con el istrorumano y el meglanorumano, ambos en riesgo de desaparición.
- Dado que los arrumanos viven en diferentes países, sus circunstancias lingüísticas están marcadas por las diferentes políticas propias de cada uno de ellos. El arrumano se habla sobre todo en el ámbito doméstico y en la comunidad, y está aumentando su presencia en internet. Se han propuesto varios sistemas de escritura estándar, y actualmente está emergiendo uno nuevo en la comunidad digital. Sin embargo, todavía no existe un acuerdo sobre las convenciones ortográficas. En el cuestionario sobre el arrumano de RISE UP, el 90% de los participantes afirmaron que era la lengua que sentían como propia con más intensidad.



Situación de la lengua

Serbia y Rumanía han ratificado la ECRML, pero no reconocen a los arrumanos como una minoría étnica o lingüística. Albania, Bulgaria y Grecia no han firmado la ECRML, y de ellos, solo Albania reconoce a los arrumanos como una minoría étnica. La enseñanza y los servicios religiosos en arrumano se llevan a cabo en Albania, pero carecen de apoyo y recursos económicos para el cuidado y uso del idioma. Macedonia del Norte ha firmado, pero no ratificado, la ECRML. Sin embargo, reconoció oficialmente a la comunidad arrumana como minoría en 1991. Desde el año 2006 el arrumano es la lengua oficial municipal en la ciudad de Krilevo, y puede ser utilizado en los tribunales y en el ámbito educativo. El arrumano es considerado "fermentemente en peligro" por el Atlas de la UNESCO, "amenazado" en el Proyecto de Idiomas en Peligro (Endangered Languages Project (ELP)), y "vigoroso" por Ethnologue.



© Zvezda Karibula





Sabías que...?

De forma similar al roscón de reyes, a muchos arrumanos les gusta celebrar la tradición invernal propia de los ortodoxos balcánicos de poner una moneda en el pan antes de cocerlo, tal y como aquí hacemos con el rey y el haba. Según dicen, la persona que encuentre la moneda tendrá suerte durante el año siguiente. Normalmente se come el día 1 de enero (San Basilio), el día de Reyes (Epifanía) o Navidad. El tipo de tarta y su nombre pueden variar según la zona: la moneda se pone en 'plășinta' o 'vasilopita' en Grecia, 'Desnica' en Serbia, 'kula' o 'pita' en Albania, 'banita' en Bulgaria, 'mamik', 'plășinta' u otros tipos de panes o pasteles locales.



Sobre la artista, Teano Cardula (Skopje, 1997)

Soy una diseñadora gráfica de 27 años de Macedonia del Norte comprometida y apasionada. Soy una buscadora incansable de soluciones creativas para los retos relacionados con el diseño que se me presenten. Me gradué de la Universidad de Sunderland y tengo más de seis años de experiencia en mi profesión. Me centro en el diseño social, trabajo en proyectos que abogan por el feminismo, la igualdad social y los derechos de las minorías y personas LGBTQ+. Soy miembro de la minoría arrumana, y hace dos años cofundé TYCHE/THÉ, una asociación que promueve nuestra cultura. Como una de las pocas hablantes de arrumano en Macedonia del Norte que soy, trabajo activamente para concienciar sobre la preservación de la cultura arrumana y estoy comprometida en la defensa de los derechos de las culturas minoritarias.



Refrán favorito de la artista:

„Gura adarë - gura aspardze” - „La boca crea, la boca destruye”

Contacto del artista:



Voces al Community:



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Financed by the European Union

BURGENLAND CROATA





Croata, pero diferente

Sobre la lengua y la sociedad

- El burgenland croata (Gradišćanskohrvatski) es una variante lingüística que ha evolucionado en Burgenland, la provincia más al este de Austria. Hay una gran comunidad burgenland croata en Viena, y existen otras comunidades más pequeñas en Hungría, Eslovaquia y República Checa. El burgenland croata se habla a través de fronteras estatales en entornos multilingüísticos y multiculturales.
- El burgenland croata es un idioma eslavo que pertenece a la rama Čakavio del croata. Hay fuentes que dicen que tiene un total de entre 30.000 y 65.000 hablantes. Las variantes croatas se distinguen por la manera en que dicen "qué": Ča, kaj y što son parte del Čakavio, Kajkavio y Štokavio, respectivamente. Aunque el Čakavio domina en diferentes burgenland croatas, en el idioma se encuentran elementos de las tres variantes. El burgenland croata mantiene estructuras, palabras y frases algo arcaicas, así como préstamos de comunidades vecinas. También difieren los acentos y elementos que se enfatizan, lo que hace que tenga una sonoridad única comparada con el croata estándar.
- Las "islas lingüísticas" del burgenland croata se remontan a las diversas oleadas migratorias de Croacia y Bosnia durante el siglo XVI. En general, los terratenientes reubicaron a los sirvientes de territorios afectados por la invasión otomana a sus estados del norte, devastados por la guerra, crisis económicas y pandemias.
- Durante los últimos cien años, muchos burgenland croatas trabajan fuera de sus pueblos y se desplazan a diario, especialmente a Viena. Más recientemente, algunos pueblos bilingües han experimentado un crecimiento demográfico con gente de afiliaciones lingüísticas diversas. A pesar de que hay un pequeño número de guarderías y escuelas en las que se enseña, así como periódicos, radio y programas de televisión en la lengua, cada vez menos gente joven habla el idioma. Una de las celebraciones más importantes para los jóvenes es Dan Mladine, el Día de la Juventud Croata, organizado por el Hrvatski akademski klub. Cada septiembre el festival reúne a hablantes de burgenland croata de varias regiones. Entre los baluartes de la cultura burgenland croata se encuentran varias asociaciones culturales, así como la iglesia católica, que articula la peregrinación anual a Mariazell.

Situación de la lengua

Austria, Hungría, Eslovaquia y República Checa han ratificado la ECRM, y el burgenland croata ha sido implementado como idioma oficial en la región de Burgenland solo después de la intervención en la Corte Constitucional en 1990. También se ha desarrollado una variante estándar de la lengua en paralelo y de forma independiente al croata estándar. Austria reconoció a los croatas en Burgenland como minoría "autóctona" mucho antes de que lo hiciera la ECRM (Tratado de los Estados de 1955).



© Hrvatski Narod



© Hrvatski Narod

¿Sabías que...?

El pueblo de Stinatz/Stinžaki celebra la Stinžaka svadba, la Boda de Stinatz, una elaborada ceremonia matrimonial en la que la posadrinica (la dama de honor, que va vestida con una falda colorada y una corona de flores) y el stačilo (el padrino, que lleva un sombrero con plumas de pavo real y flores) llevan al novio y a la novia a la fonda local, donde la gente del pueblo canta canciones tradicionales de burgenland croatas y bailan. La Stinžaka svadba pasó a formar parte del Patrimonio Cultural Inmaterial de la Humanidad de la UNESCO en 2020.

Sobre la artista, Viktorija Ratasich (Oberpullendorf, 1997):

Viktorija Ratasich (Oberpullendorf, 1997) es directora del Club de Punto de Cruz Feminista. Vive y trabaja en Viena, y estudia Didáctica del Arte en la Academia de Bellas Artes. Ratasich centra su obra principalmente en el feminismo, la lengua y el uso de las redes sociales. Se inspira en lo que le rodea: la diversidad en las personas, las realidades y vivencias diferentes y las diferentes perspectivas que hay en una misma sociedad. El Club de Punto de Cruz Feminista forma parte de su trabajo de fin de máster. El proyecto comenzó en 2020, y desde entonces también ha realizado varios talleres. En 2022, Ratasich y su Club de Punto de Cruz Feminista formaron parte de la Wienwoche (Semana de Viena). En junio de 2023, recibió el premio "Mini METRON" al joven talento del Centro Croata (Hrvatski centar) por su labor. En marzo de 2024, Ratasich recibió el Burgenländerin-Award de la revista Die Burgenländerin en la categoría de arte y cultura.

Refrán favorito de la artista:

"Peje speci - onda neo" ("Primero cuco- después habla" / Piensa antes de hablar)

Contacto del artista:



Voices of Community:



Notas: RISE UP ha hecho todo lo posible para que el contenido de los perfiles lingüísticos sea lo más preciso y correcto posible. Si crees que hay algún aspecto en el que podemos mejorar, por favor, háznoslo saber. Lo podemos hacer hablando con el equipo que hay en la exposición y tomando nota. También puedes contactarnos a través de la página web.

CÓRNICO





Recuperar una lengua céltica

About the language & community

- El córnico (kernowek/kernowek) es una variedad lingüística que ha evolucionado en Cornualles, donde los altos acantilados del suroeste del Reino Unido aguantan las tormentas del océano Atlántico. El córnico es la única variedad lingüística RISE UP que ha sido recuperada. Además de Cornualles, hay otras comunidades que hablan córnico en Londres, Cardiff y en el resto del mundo. Pertenecen a la rama suroeste británica de las lenguas célticas, y Cornualles fue reconocida oficialmente como una de las seis Naciones Célticas por el Congreso Pan-céltico, gracias a los esfuerzos de Henry Jenner en 1904.
- La época de esplendor del córnico fue durante el Período Córnico - Medio (entre T200 y 1600 DC), cuando contaba con unos 39.000 hablantes. Esta cifra sufrió un decrecimiento continuo después de la Rebelión del Libro de Oraciones (Prayer Book Rebellion) en 1549. Después de que la sociedad se negara a aceptar el Libro de Oraciones en inglés como única forma legal de culto, la represión del córnico por parte del rey Eduardo VI acabó con unas 4000 víctimas. Otra razón por la que la lengua se fue perdiendo fue el hecho de que no hubiera una Biblia traducida al córnico (se hizo una traducción en 2011), el hecho de que no hubiera un alfabeto estandarizado, la migración hacia y fuera de Cornualles y la pérdida de los vínculos con Bretaña.
- Durante el resurgimiento del córnico hubo numerosos estudiosos que han contribuido al dhaserghyans Kernowek (el Renacimiento del córnico). Muchos de ellos han adoptado el nombre de bardos célticos, como Robert Morton Nance (mordorn significa ola del mar), en reconocimiento a su identidad córnica o céltica. Por lo que respecta a la lengua, aproximadamente el 70% del nuevo léxico proviene de documentos escritos en córnico tardío y medio, el 25% son préstamos o adaptaciones del galés y el bretón, y el 5% restante proviene del inglés. Hay que tener presente que también existen ciertos préstamos de lenguas clásicas como el latín o el griego.
- En cuanto al número de hablantes, es preciso distinguir entre aquellos que se consideran a sí mismos como hablantes y los que tienen competencias de un cierto nivel. Según un censo efectuado en 2021, el primer grupo consta de 563 personas. Respecto al segundo, un estudio realizado en 2018 explica que unas 3.000 personas cuentan con un mínimo conocimiento del idioma. Hasta el año 2010, la clasificación del córnico en la UNESCO era de „extinguido“. Afortunadamente, ese año cambió al estado actual de “en peligro crítico“. Parece que ha pasado lo que vaticinaba Robert Morton Nance antes de morir: „Una generación ha puesto el córnico en pie. Ahora le toca a otra hacerlo andar“.

Situación de la lengua

Reino Unido ha ratificado la ECRM. En 2002, el córnico fue reconocido bajo la ECRM, y el gobierno del Reino Unido le concedió el estatus de lengua minoritaria en 2014. Hay numerosas iniciativas que siguen fomentando la lengua desde enfoques muy diversos. Entre ellas se encuentran el Consejo de Cornualles, la Akademi Kernowek y la Junta de la lengua córnica. Por lo que respecta a la cultura, el córnico cuenta con publicaciones y películas. El ámbito de la música tradicional y las artes escénicas en córnico está muy vivo, y se están haciendo muchos esfuerzos para enseñarlo en las escuelas. Desde 2008 se utiliza la forma escrita estándar (Standard Written Form, SWF).




¿Sabías que...?

Uno de los elementos más famosos de la gastronomía córnica son las pasties, hechas con pasta tri-ya y con todo tipo de rellenos, tanto dulces como salados. La receta original proviene del siglo XIII, y una de sus partes más importantes es el borde pegado, que le da forma de media luna. Como se le puede poner casi de todo, se solía decir que el demonio no se atrevía a entrar en Cornualles porque tenía miedo de acabar en una pasty. También se explica que los mineros (la minería era una profesión muy extendida en la región) utilizaban la parte con más masa como mango y después la tiraban. ¿Por qué lo hacían si era la parte más crujiente? Pues porque, debido a su trabajo, tenían las manos llenas de arsénico. La parte que tiraban, decían, servía para alimentar a los knockers, los duendes que vivían dentro de las minas.

Sobre la artista, Lianne Wilson

Lianne se define como artista, escritora, activista, poeta y manitas crónica de izquierdas a quien se le da mal decir que no a “sólo otro proyecto”. En sus palabras, es *ferocely queer and queerly fierce* (ferocemente queer y extrañamente feroz). Discapacitada, lucha contra el Síndrome de Fatiga Crónica con una plaza de ansiedad. Proviene de las “montañas lunares” y las “piscinas de refresco” de Clay Country. Vive en Cardiff, donde estudió en la universidad. En 2023, Lianne fue nombrada banda de Gornedh Kernow, adoptando el nombre de Nisalen Sier (=nebulosa), que también es su seudónimo en internet. Trabaja en córnico, inglés y, a veces, un poco de galés. Ha ganado tres veces el premio Gornedh Kernow por sus escritos en córnico y su poesía se ha publicado en varias revistas. Nacida en 1985, su obra está influenciada por la “hauntología del synthwave”, la nostalgia juvenil de los 90 y el glitch. A veces crea de forma tradicional, a veces digital, y a menudo mezclando diferentes medios. Su obra es otro vehículo para su activismo: trabaja para que haya más córnico, más rebelde en más lugares, y que sea cada vez visto por más gente. A través de merchandising hecho con sus propios diseños recauda fondos para ayuda mutua. Busca un lenguaje radical con espacio paraonan hag of (todos y cada uno) en el que la gente pueda vivir toda su vida a su manera, si así lo desea.

Refrán favorito de la artista:

“An lavar kuth, ya lavar gort.
Ny egron merra dda, asti a ddaes no hit;
Bos den heb laca, ne gollas y di.”
Lo que dice el antiguo dicho es cierto,
una lengua demasiado larga, una mano demasiado corta,
pero alguien, oír su lengua, pierde su tierra.

Contacto del artista:



Voices of Community:



1. [Cornwall Council - Cornish Language](#) [Cornwall Council - Cornish Language](#)

2. [Cornish Language - Wikipedia](#) [Cornish Language - Wikipedia](#)

3. [Cornish Language - Wikipedia](#) [Cornish Language - Wikipedia](#)

Autor: RISE UP ha hecho todo lo posible para que el contenido de los perfiles lingüísticos sea lo más preciso y correcto posible. Si crees que hay algún aspecto en el que podemos mejorar, por favor, háznoslo saber. Lo podemos hacer hablando con el equipo que hay en la organización y tomando nota. También puedes contactarnos a través de la página web.



Project by the European Union

SETO





En la frontera entre dos mundos

Sobre la lengua y la sociedad:

- El Seto (Seto keel) es una variedad lingüística que ha evolucionado en la región de Setomaa (que significa, literalmente, la tierra de los Setos). De esta suele decirse que está *al otro lado del mundo* en la frontera entre dos mundos. Históricamente, Setomaa había sido una región separada del Imperio ruso. A partir de 1918 fue unida a una de las fronteras de la República de Estonia, y dividida entre dos Repúblicas Soviéticas en 1944. Entonces, aproximadamente el 75% de la población pasó a ser parte de la República Soviética Federativa Socialista de Rusia y el 25% de la República Socialista Soviética. Después de la independencia de Estonia en 1991, la partición ha continuado, aunque la frontera actual no se ha ratificado oficialmente debido a disputas territoriales. El contacto transfronterizo ha sido complicado desde la invasión rusa de Ucrania.
- Según algunos informes, parece que quedan aproximadamente 250 personas seto en Rusia, 4.000 en Setomaa. También se estima que hay 25.000 y 30.000 personas con algunos conocimientos de Seto en Estonia, Siberia (debido a la ola migratoria de hace cien años) y el resto del mundo. En este contexto la religión tiene un papel importante: a diferencia de los de los vóros, sus vecinos de Estonia, los setos son históricamente ortodoxos, no luteranos. En sus festividades religiosas siguen el calendario "viejo" (juliano), y una de sus tradiciones más importantes es la de celebrar las tradiciones religiosas locales con una comida en las tumbas familiares para conmemorar a sus antepasados.
- La educación elemental popular es una tradición luterana. Como la cultura seto es eminentemente ortodoxa, hasta que no se hizo accesible la educación pública (en estonio, no en seto), solo algunos hombres seto pudieron estudiar. Es por ello que el seto era sobre todo un idioma oral que se transmitía de generación en generación. Cuando los folcloristas finlandeses y estonios del siglo XIX lo conocieron, lo consideraron un tesoro.
- Desde entonces se ha construido un extenso archivo de poesía seto en verso, canciones y folclore. Fue entonces cuando empezó una época de construcción de la nacionalidad conocida como *ajapa-igatsus* (el deseo de una épica). De ahí nació el rol de la figura legendaria del Rey Peiko, que la cantante Anne Vabarna, en colaboración con el folclorista Paulusprits Voodlane, narró en una épica seto.
- Una de las celebraciones más importantes del año por los setos es el *Kuningriigi päev* (Día del Reino), que atrae a unas 8.000 personas cada año. Durante ese día tiene lugar una ceremonia en la que se declara Setomaa como "reino" y se celebra la artesanía seto. También se elige al *ülimeesõnitsa* (pregonero jefe), que es el portavoz ceremonial y espiritual de la comunidad. Según la leyenda, esta figura recibirá consejo del Rey Peiko en sueños.
- Desde la tumultuosa década de los años 50 del siglo XX, los pueblos seto han tenido que enfrentarse a la pérdida de población. Donde antiguamente había hasta 30 granjas, ahora hay poco más de cuatro granjas. Sin embargo, el interés en la región y cultura seto parece que va en aumento. Por ejemplo, en 2021 se abrió la primera guardería en seto, las nuevas generaciones pueden disfrutar del campamento de Canto Leeto y, durante las últimas décadas, se han publicado algunos libros en su lengua.

Situación de la lengua

Estonia no ha firmado la ECRM, y no reconoce el seto como lengua. El "estonio estándar" está basado en las variedades lingüísticas de Estonia del Norte, mientras que el seto, junto con el mulgi, tartu y el vóro, pertenecen a la rama del sur-estoniano del finougrión (de forma más precisa, báltico-finés). El idioma más cercano al seto es el vóro, pero tiene un léxico y una pronunciación de influencia rusa que lo hacen único. Los setos están construyendo relaciones con otras comunidades de lenguas finougriónicas en Rusia y Escandinavia, mientras que el Consejo Seto declaró el seto como lengua indígena en 2017.



© Heino Aulasmaa



© Heino Aulasmaa

¿Sabías que...?

El seto leelo es una tradición coral polifónica con métrica poética arcaica cantada en la lengua vernácula que suele interpretarse en público con la ropa tradicional seto. Se inscribió en la Lista Representativa de Patrimonio Cultural Intangible de la Humanidad de la UNESCO en 2009. Se trata principalmente de un género cantado por coros femeninos, en el cual la improvisación y la creación de las letras son una marca de distinción particular. Cada año, durante el Día del Reino, se corona a la mejor cantautora de seto leelo del año. En Obinitsa hay una escultura de piedra de 3 metros de altura del escultor Elmar Rebane que celebra a las "Madres de la Canción" que han mantenido esta forma de expresividad creativa a lo largo de los siglos.

Sobre la artista, Yyhely Hälvin (Põlva, 1993)

Soy una artista visual y profesora de arte de Setomaa, región en la que pasó la mayor parte de mi infancia. A pesar del paso de los años, mi corazón sigue lleno del misticismo y ambiente único de esta parte del sur de Estonia. Creo que me acerqué al mundo del arte debido a que mi madre es artesana y pintora. Después de graduarme en el Departamento de Animación de la Academia de Artes de Estonia (2012, cum laude), me centré en la pedagogía y obtuve mi máster en este ámbito en la Universidad de Tallin.

En mis obras se puede ver una mezcla de lo macabro y lo bello, me gusta crear seres y criaturas que provienen del inconsciente. Me siento cómoda experimentando con diferentes materiales y medios artísticos, como el grabado y la acuarela, la fotografía, el barro o incluso el cuero. Por lo que hace a la enseñanza, para mí es importante devolver algo a nuestra comunidad nativa y enseñar a los niños las cosas que considero importantes. Es por eso que fui a Põlva, donde trabajé como profesora de arte. Intento transmitir a los estudiantes la importancia de tener alma de artista. No se trata solo de decirles qué deben hacer: me gusta enseñar a la vez que aprendo de ellos.

Refrán favorito de la artista:

Ar' harinõ, sõs põgõh kah hää!
Si te acostumbras, también se está bien en el infierno.

Contacto del artista:



Voices of Community:



Autas: RISE UP ha hecho todo lo posible para que el contenido de los perfiles lingüísticos sea lo más preciso y correcto posible. Si crees que hay algún aspecto en el que podemos mejorar, por favor, háznoslo saber. Si puedes hacer hablando con el equipo que hay en la exposición y tomar nota. También puedes contactarnos a través de la página web.

¿QUÉ?! La exposición itinerante de RISE UP



Pedimos a un artista de cada comunidad que creara una obra de arte en la que transmitiera un mensaje, una imagen o un sentimiento que quisiera compartir con el espectador. Por ejemplo, se les preguntó: ¿qué dirían a su comunidad? ¿Y a la gente que no forma parte de esta? El punto de partida fueron muchas preguntas de este estilo y largas conversaciones sobre identidad y lengua. Durante el transcurso de RISE UP hemos aprendido que hay mucho por conocer, por descubrir, por expresar. Hay muchas cosas que no sabemos. A través de esta exposición nos reunimos para aprender unos de otros y unos junto a otros... ¿QUÉ?! Vamos a descubrirlo juntos.

Tú también eres una parte importante de la vida de una lengua: su preservación, su uso, su evolución. ¿Qué te dice esta exposición? ¿Qué nos dirías? Acércate y comparte tus experiencias con el equipo de RISE UP.

Aunque RISE UP ha hecho todo lo posible para que el contenido de los perfiles lingüísticos sea lo más preciso y correcto posible, si crees que hay algún aspecto en el que podemos mejorar, por favor, háznoslo saber. Le podemos hacer hablando con el equipo que hay en la organización y también por correo. También puedes contactarnos a través de la página web.



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Ti RISE UP (Scoală-n cap):

RISE UP (scoală-n cap) este un proiect european curat și coordonat de diversitatea limbilor trăiește prin creșterea a boaselor njeilor comunități lingvistice. Inițiativa motivează și da curaj a comunităților de limbă minoritară prin crearea legăturii anamice de activități de limbă, zburătorii și nău zburători din comunități diferite, identificarea a bunilor prăvi și dezvoltarea a ma multor resurse, inclusiv un set de hăituri digitale.

RISE UP (scoală-n cap) lucrează prote și prote cu tinte comunități lingvistice și sunt asprindite pite în Europa:

- Arănești/Araneș (Spania, Franța)
- Armănești (Arănești, Văgăria, Gărtia, Machidonia di Arănești, Sărgia și România)
- Croați di Burgenland (Austria, Ungaria, Slovacia, Cehia)
- Cornish (Vășia Unită - UK)
- Seto (Estonia și Arănești)

? Ti "Boasile Comunității":

Tu mai 2024, RISE UP proiectul fu năcchir la ună Reședință Artistică tu Barse-lona. Artiști lucrează deadun, anisură un di alantă și adună cîntăti, poezii și alti creatii di boasile deadun și tu cați ună di atseali tîntă limbi comunități. Cu scanarea a codului QR di la fundul a Profilălor comunități di limbă, puteți s-auscultă boasile aluștoru Brett Hiole (Seto), Fiona O'Leigh (Cornish), Mario Csenar (Burgenland Croați) și Daniela Stoica (Armănești), Marina Cuito și Alide Sans, cari vizitără artiștii rezidenți (Arănești).




Info Ti Cartă Europeană a Limbilor Regionali și Minoritare (ECRML):

Di pi website-ly a Consiliul al Europei, 'Cartă europeană a limbilor regionali și minoritare' (ECRML) este convențiunea europeană tră protecția și promovarea limbilor ufișii di minoritățile tradiționale. Cartă este minduită ta s-aveagă și s-promovează limbile regionale și minoritare și s-da izini a zburător-lor s-li ufișească em tu bana privată, em publică. Ea bagă borgea a vasilelor partisipanti s-promovează activ ufișească aluștor limbi tu învătarea, tu indit-utii di giudic, administratia, media, cultură, bana economică și sobială, și tu cooperarea transfrontaliară. Aști, Cartă nătrează protecția minorităților și anti-discriminari, cîntîndu a vasilelor partisipanti s-șea și misuri di promovari activi tră hănea limbilor minoritare. Consiliul al Europei monitorizează că Cartă este băgată tu pravi." (<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/>)

Nu tu vâșii menționați pi afișii di ma înghios u ratifică ECRML - năcchir u simnă, ama nu u ratifică, și năcchir nu u simnă, năcchir nu u ratifică.



99 Ti numiri di zburători:

Ca ună regulă lingvistică gheșeală a thumbu, „numiri di zburători” (inclusiv atseali di pi afișii RISE UP) lipsește și hăbă luati cu niheam di sari, cum s-dăni pi anglichești. Consideră li aști atribuiți la tui nivel di competență lipsește și hăbă lugușit „năcchir om cari este zburător”? S-poți s-hăbă lugușit vîră om membru a ună comunități di limbă fără s-hăbă curent zburător? Lipsește și hăbă băgati „nău zburători”? Cari s-misură aștești „zburători”? Cîndu? Cari metode ufișească aștești? Cari fură motivașii a lor și misurari? Și tu opțiuni la fură dati a respondenșilor ta s-aleagă? Cum tui s-hăbă, RISE UP includi nai pșan năcchir tui raportați - ari năcchir ună diferență diu bana reală anamice di comunități di limbă cari pot să spună și năcchir tui di năcchir, năcchir tui, ică ună mătă di oamini.












#Remite RISE UP prăvi cît cava ghini și exact ta s-faci comăntii di ortografia a profilă. Ma s-mindute că s-poți s-hăbă vîră luati ma luati di comăntii di ortografia, va plăcîră s-nă spuna. Poți s-aveagă a pșanăli tu este prezenti tu Europa și s-ve s-aveagă, ică poți s-nă fete legătură prăvi hănea anamice.

ARĀNESHTI/ARANEZE





Miralh deth cèu - Unā yilia a tserlui

Ti limbă shi comunitatea:

- Arāneshti (Aranes) este un soi de limbă ocitană și s-a dezvoltat în Val d'Aran (Valea Aran) din Munții a Pinelilor, Administrativ, Valea face parte din Catalonia, în Spania, dar are legături lingvistice cu Gasconia și legături culturale cu alți locuitori Ocitanici din Franța - până la construirea a tunelului Vielha, în 1948, valea care avea multe neajuri putea să-și aprindă multă mai ușor din Franța și să se conecteze la lume. Dar politic, Val d'Aran s-a despărțit de mult de Coroana Catalonă-Aragonă și a rămas în Franța și în Val d'Aran s-a dezvoltat un sistem de autonomie comunitară și familială, în schimb a unei taxe pe vârstă (Galin Reiau).
- Tora are raporturi de aproape 3.000 - 6.000 de vorbitori de limbă Arānescă total. Arāneshti este parte din lumăci găscună a Ocitaniei și este un tribu de dezbateri pe care dialectul ocitanilor lipsește și-și consideră varietățile a lor. Valea este un "loc" stabil a multilingvismului de secole și amăni un până azi - multă de localități aburice până la trinități de limbă: arāneshti, catalană, spaniolă, francezească și englezească, și trec amăni de ești când este anaghi. Acest ecosistem lingvistic s-a dezvoltat și mai are de turismului de primări și școli, dar și de migrații din America Centrală și de Sud, din toată Europa și din lume.
- După ce a fost integrată în provincia Catalonă de Lleida în anul 1834, Val d'Aran și-a pierdut privilegiile amăni în aneale și a rămas în două dictaturi (de Primo de Rivera și Franco) care vinde după. Autoorganizarea a Val d'Aran a fost restabilită după pricinărea a Val d'Aranului "hecho diferencial" (factu de distincții) în anul 1979. Mulți jgjiști dintr-o parte și-au adoptat a Parlamentului Catalan a Nomul al Aran în 2015, pricinărea a "realitatea națională ocitană" și statutul a lui.
- Mineri și inițiative care mureau s-au dezvoltat arāneshti în Valea - din 2008, numărul a numelor care pot s-adhivească, s-anrăpescă și s-afurcă arāneshti crește cu 14,1%, 11% și 3,2%, respectiv. Arāneshti este învățată activ în școli, este recunoscută ca limbă oficială a Val d'Aran, și sectorul cultural arānesc continuă să crească, inclusiv un radio activ și publicații diferite.

Status a limbălei?

Spania are ratificat ECRVL, Franța simă, dar nu a ratificat ECRVL. Limba ocitană este recunoscută ca oficială în Catalonia - dar nu în Franța. Cartă Arosi de Limbi în chinească (UNESCO) clasifică toate dialectele ocitanice ca fiind chineze, și patru ca fiind chineze (Auvergnat, Gascon, Languedocien, Limousin, Provençal, și Vivaro-Alpine).



© Foto: Salvador Romero

Tini shtei?

Ta-s într-o veară, "Hestes deth huec" ("Hestes de foc"), care înseamnă "Era Crema der Haro" în Les și "Era crema deth Taro" ("ardearea a Haro și Taro") în Artes, s-y-urtescu în Val d'Aran pe 23 de ciorăși (Aylo Yaro). În Les, noaptea, s-bagă foc pe un lumăci de ești, arată de 11 de mese, de pi mese de casă Haro, cu giucători tradiționali, și un turli de "topăci de foc" de coaja de oimă, cu nume "Juhies". Pe 29 de ciorăși, un preești de prapăsi-nsură mureșești cu lăci bradului de anlu și yini și căță ta s-alba ficiori. La Artes, un trunchi de brad și ardi s-tradit până de comună, și caminji pot s-ansară pici pini și ardu. Festivitățile sunt adăgati la Patrimoniul Imaterial UNESCO a Umanității în 2015.

Ti artistu, Ricard Novell (Barcelona, 1961)

"Ticara ca mi-am născut în una căsă, aduc aminte de anji ca ficior daimă sunt ligati cu natura. U viduți prota oară Val d'Aran cându aveam un an. Nă curdisim tendăli ninge anlu Garonne. Căndu nioři s-înprindă, videam rula de doput de Betlan, și mheam ma amănă, abia de Montcorbau. Căsbălu abel s-față de atumtea parti de bane mea. Di-tu 1984, am bănat în Val d'Aran și sunt pe mirchi că pot s-u duchescu totă dzuă anjurima aliei. Di cilemar, mi-areșă zuyrăpșarea, dar până la bilită a anlor 90 nu am luată dnuu un cundji. Din anlu 2001 și nint, lucră a mea li expozit pe mai mult locușii de Pirine. Adrai și mulți ilustrății de patrimoniul natural și cultural, care sunt băgati în penele de informații și pot s-veadă în locușii de Pirine. Tu 2009 și 2013, am publicat un rjic ghid de primări și Camin Reiau și una hărtă a Val d'Aran, deidun cu mai mult leghești locali. Tu 2020, publicat un vjăghe fantastic a traci de creion. Es pöbles dera Val d'Aran. Până tora, tu tipușă edisiu tinsă, și cartea fu apridusă în limba francezească și arāneshti."

Graiu vrut di artistu:

"Montcorbison capèth, l'ondeman dia bèth" Căndu Montcorbison (un munt arānes) poartă "cicula", ică niori sunt pe cipita alui, dzuă și yini va s-hibă mureșești.

Cum s-față
ligături cu artistu:



Voices of Community:



1. <https://www.montcorbison.com/> 2. <https://www.montcorbison.com/> 3. <https://www.montcorbison.com/> 4. <https://www.montcorbison.com/> 5. <https://www.montcorbison.com/> 6. <https://www.montcorbison.com/>

Atenție: RISE UP face cîc toate ghizi conținutului și ortografia s-hibă totuși. Nu s-mănușești cîc poart s-hibă ma buni vjăci de conținuturi cîc din ortografia, și plicăre și n-ajung. Peș și școli și penele și sunt prezentați în Expoziția și și pe s-angheșești, și poart s-ligături peș școli și aneale.



ARMĂNEASHTI





Ună Expresii ti mirachi a Balcanlui shi a istoria a lui

Ti limbă shi comunitatea:

- Armăneashti (Armăneashce/Romăneshti) easti ună soi di limbă tsî alînci tu multi locuri shi cîsbădz ditu Balcani. Să zburashti în adhi număstoli „Sprach-inseln” (insuli di limbă) în Arbinushii, Vărgării, Gârtsii, Machidunii di Aratsii, Sărghei, shi România, ama shi în toată lumea.
 - Protoli funjii ti largă arăspîndirea geografică a armănjlor suntu multi puzăpseri a sinilor shi politibî di restabilzari a teritorilor tu cari s-adburashti limbă. Aestu zîjipii avea influență pi bana a armănjlor multu mobîlî. Ca picurări, armănjii s-mutară ti cafi sezonă cu oîi a lor pînă cîndu s-ancîjîră sinuri, idya shi convertiansăljii armănj cari s-dusîd anamisa di teritori cît ma multu shi cît ma alargu puterî.
 - Lingvistic, armăneashti easti ună soi di limbă neo-latîndă shi latsi parti ditu lumachi romănească di Estu/Balkan. Suntu raporturi di aproapea 80.000 - 200.000 di zburdiori total. Armăneashti avu shi ari integratî ma multi elementi ditu limbii a vitînîjlor shi/că a ocupantsilor andica di naima multu sh-adusea cu ea Dacoromână, ma cunoscută ca Română. Ea u âmpartsa astă caracteristică di aproapea lîgturî cu istoromânîu cari easti dip tu chineari shi cu megleoromânîu cari idya easti tu chineari.
- Catse armănjii băneadză în multi vasîli, circumstansibîi a lor shi a limbă a lor suntu modelati di dip di politile adratî tu cafi ună di eali. Armăneashti easti zburîdî naima multu acasă shi tu comunitatea shi easti tut ma multu ulîstîdă online. Ază lasi tu migdani un standard dit anada a comunităljiei online, ama convertibîi ortografîi armăni divizatoari. Tu sondajlu armănescu di RISE UP, armăneashti fu varianta naima aproapea di inimă la 90,5% ditu respondents.

Status a limbăljei?

Sărghei shi România u ratificară ECRM, ama nu pricunoscu pi armănj ca minoritati etnică ică lingvistică. Arbinushii, Vărgării shi Gârtsii nu u simnară ECRM, shi dit astăzi trei, mash Arbinushii pricunosashti armănjii ca minoritati etnică. Ânvîtsarea shi cîntări religioasî suntu posibîlî în armăneashti tu Arbinushii, ama agiutorlu shi fonduri trî limbă lipiescu. Machidunia di Aratsii u simnă, ama nu u ratifică ECRM. Ama ofîsial u pricunoscută comunitatea armănească ca minoritati tu 1991. Armăneashti easti limbă ofîsială co-munitipală tu cîsbăblu Crushuve rica dit 2006, shi armăneashti postî s-hibă ulîstîdă tu giudico shi tu educabîa. Armăneashti easti lugustî ca “difinit tu chineari” di atlaslu UNESCO, “tu chineari” di Proiectul Limbilor tu Chineari (ELP) shi “sănîtor” di Ethnologue.



© Dorina Kurbula

Tini shteaî?

Idya cu „Vasiljka di dulţeamî” (“King Cake”) a vest-evropăljei, multă armănj u tsân tradîtsia ortodoadă balcanică di lămă t-as coacă ună monedă tu pâre - persoana cari va u afîd va s-abiă tîhî tu anlu tsî yini. Di arada măcîră tu dîza di 1 ică 14 di yinar (Dîza a Ayû Vasilj), Epîlania (Dîza a Treil Vasiljeadz) ică Cîrciun, moneda ică alti luguri pot s-hibă coptă tu “plăntînta”, “vasîlopîta” tu Gârtsii, “cevnîtsa” tu Sărghei, “kulac” ică “pită” tu Arbinushii, “banîtsa” tu Vărgării, “muznîk”, “plăntînta” ică “balava” tu Machidunii di Aratsii, ică tu alti pârjii ică pîi locali.

Ti artista, Teano Cardula (Skopia, 1997):

Ună dizainatoară vizuală dedicată shi pasionată, di 27 di anj, di Machidunia di Aratsii, easti ună fîrdî di cumari cîltîtoară di solutii creativi trî provocări dizainlu. Bîtsi la Universitatea di Sunderland, cu cama di shasi anj di experiență, easti concentrată pi dizain sobîal, lucreată la proiecti cari favorizează feminismul, egalitatea socială, shi LGBTIQ+ shi ndrepturi a minoritätslor. Ca membră a minoritatea armănească, fu co-fundătoară a TYCHE/TIHE, asociatsia tsî promovează cultura armănească, aoa shi aproapea doi anj. Ună dîtu pîsărjii tsîni cari zburîscu armăneashti tu Machidunia di Aratsii, scoati tu migdani constitientizarea shi prezervarea a patrimoniulu armănescu shi armăni angajatî trî s-caci reprezentari trî ndrepturi a comunitătslor minoritari.

Grailu vrut artistăljei:

„Gura adarî - gura aspardze”

Cum s-faî lîgturî cu artistă:



Voices of Community:



Atenție: RISE UP Postul cîl cama ghîni cîntăntarea shi ortografia a felîi tsamari. Ma u mîndăscîrîcî cî postî a felîi ma bunî vîrî tsari cî cîntăntarea shi alt ortografia, s-plăcîntîm s-nă spîrî. Pîts cî spîrî a pîrîtsîrîj tu easti prezentî tu Expoziție shi eji va s-anghîpîscîcî, cî postî a felîi lîgturî pîts webste tu amato.

CROATĂ DI BURGENLAND





Croată, ma altă

Ti limbă shi comunitatea:

- Burgenland croată (Gradišćanskohrvatski) este una din limbile ti s-alăți tu Burgenland, provincia mai ma di Estu al Austriei. Tu Viena ari una mari comunitati croată di Burgenland, shi comunități mai rișite există tu Ungaria, Slovacia shi Cehia. Aestă soi este zburăță pînă sinuri di varii tu cadri multilingvistici shi multiculturali.
- Limba slave, Burgenland croată fătă pînă dîtu lumachia Căcaviană a limbălei croată shi ari raporturi di 30.000 - 65.000 di zburători în total. Varietăți croate pîcîadu pînă cum dîc: „bi” - „ča”, „kaj”, shi „lto” duc la Căcavian, Kăcavian, respectiv Shtocavian. Tîi cara că în comunități diferite di croată dîtu Burgenland domină Căcaviană, s-afu elemente di tuti trei. Tu Burgenland croată armănu nîcînti structuri, zboară shi frazi „archaisi”, cum shi zboară împîdmîtati di la comunități di anvăliga. Burgenland croată s-diferă shi tu stresu shi accentu, atsea tîi aji da ună „boats” unică andica di croată di arada.
- „Jesuri di limbă” a Burgenland croatălei aș si toamnă la mai mulți chimari di migrația di Croația shi di Bosnia, tu chîrulu a secolului al 16-lea. Năi ma multu, nicuchiri di loc năpoi advără chîhăadz dîtu teritori zîpîșit di apotrusearea otomană tu casii a lor di aratîi pusturi di polen, crîi economici shi pandemii.
- Concret tu atsei 100 di anj dît soni, multă croată di Burgenland au călțat lucrî năfoara a hoarilor a lor shi s-au dusă, năi ma multu cătă Viena. Di pînă chîro mai năpoi, nîcînti hoari bilingvai au ună creștîri a oamîilor cu pîcîdearea di limbî diferite. Tu chîrulu anda ari un mîmî rișe di grîdînti shi școli, ama shi di revist, emisiuni di radio shi televiziă, tu ma pînă tîni u zburăscu limbă. Un di năi ma importantîi evenimenți tră tîni gheneratîi eozî „Dan Mladine” (Dua tîniilor croate) organizată di „Hrvatski akademski klub”. Căi zîmăciun, festivalul adună zburători a limbălei burgenland-croată dîtu ma multi regiuni. Anamisa di tîlăti suntu ma multi asociatîi culturale, ca cum shi Băsearică Catolică, năi cari shi călțînea anuală Burgenland Croată cătă Maribor.

Status a limbălei?

Austria, Ungaria, Slovacia shi Cehia tuts au ratificat ECRML, shi limbă Burgenland croată fu băgată în practică ca limbă oficială în Burgenland mash după ună intervenția a Tribunalului Constituțional, tu anlu 1990. Ună soi standardizată fu dezvoltată tu paralel shi independent di Croată normală, shi Austria îi pîcîuscu pî croatălei dîtu Burgenland ca ună minoritati regională „autohtonă” cu multa chîro nîti di ECRML (Tratatul di stat 1955).



© Slavica Stojak



© Marijagorčin Stojak

Tîni shtea?

Hoara Stînat/Stînjaki yîntuseashî „Stînjačka svadba” (Stînat Numa), tseremonia di numă arvîntushîță tu cari pînălnica (fîrtatî, cu fustă shi cărîni bîndî) shi stașlo (fîrtat, cu călăbă cu pîan di păpuși shi filici) u duc înveasta shi gramboiu la hurea locală, lu bălîntorîi cîntă shi joacă cîntîrîi tradiționale Burgenland croateshî. Numa di la Stînat agiumi tu componența a Patrimoniulu Cultural Imaterial UNESCO alî Umanitati tu anlu 2020.

Ti artista, Viktoria Ratasich:

Clubu di Cusearea a crutîlei feminin este cîmîndîșit di Viktoria Ratasich (Oberpullendorf, 1997). Băneadză shi lucrează Viena. Ratasich înveastă Educația di Artă la Academia di Artă Musheată dîtu Viena. Artista zburashî năi ma multu tî temî di feminism, limbă shi ulisearea a medii sotsiali. Modelul a lîi artistic eozî prota shi prota atsea tî u anavîgheadă - diversitatea a pînoanilor, fapî ahoryea bănari, shi perspectivî a sotsietatîlei. Clubu di Cusearea a crutîlei feminin este parti alî țelîlei a lîi di masterat - proiectul ahurî tu 2020, shi di atumșea avu shi ună serie di workshopuri. Tu 2022, Ratasich shi Clubu a lîi di Cusearea a crutîlei eura parti di Wienwoche (Săptămîna di Viena). Tu cîrîhar 2023, fu premiată di la tsermî croat (Hrvatski centar) cu premiul „Mini METRON” tră tîni tî lucrî aji. Tu martu 2024, Ratasich amîntă Premiul „Burgenländerin-Award” di la revista „Die Burgenländerin” di categoria artă shi cultură.

Grălu vrut artistălei:

“perje speci - onă reci” (“protă coamî - dăpoala zbură”) / “mînduia nîti că să zburashîță”

Cum s-fățî lîgîtură cu artista:



Voices of Community:



Atenție: RISE UP fătă cît cum ghîri cîntînea shi ortografia a năi tîmîm. Mă s-mîndueashî că pînă s-năi ma bunî lucrî dît cîntînea cî dît ortografia, ș pîcîdîm s-năi șpurî. Pînă s-năi șpurî a pînălei tî eozî pîcîdîm shi dît s-năi șpurî, cî pînă s-năi șpurî pînă șurîșu tî anlu.



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CORNISH

RISE UP

Ow Tasperghenegi Yeth Keltek

Turnari a ună Limbă Seltică:

■ Cornish (Kernowek/Kernowek) este una din limbile celte care aparțin la familia limbilor britanice și irlandeze. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este una din limbile celtice care sunt în pericol de dispariție. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este una din limbile celtice care sunt în pericol de dispariție.

■ Cornish a fost vorbită în regiunea Cornwall din sud-vestul Angliei (UK) până în secolul al XVIII-lea. A fost o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). A fost o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). A fost o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

■ Multă atenție a fost acordată limbii Cornish în ultimii ani. A fost o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). A fost o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). A fost o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

■ Reghiștrarea din anul 2021 arată că sunt identificate 563 de persoane care vorbesc limba Cornish, în comparație cu doar 100 în anul 2011. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

Status a limbăjei?

Vasilia Unită (UK) ratifică ECRML. În 2002 Cornish a fost recunoscut ca limbă minoritară de guvernul britanic. În 2014, multe inițiative, inclusiv Consiliul Cornwall, au creat Academia Kernowek și Biroul de Limbăjei Cornish, care sunt organisme care promovează și susțin limbajul Cornish. Consiliul de Limbăjei Cornish este o organizație care promovează și susține limbajul Cornish. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

Tini shtei?

Ună curjean de muntenească Cornish este "pasty" - ună coaptă de carne și legume, care este o tradiție în regiunea Cornwall. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

Ti artista, Lianne Wilson:

Lianne este o artistă, scriitoare, poetă, stăngășă, activista și cronică cu zori care s-a născut în regiunea Cornwall. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

Grailu vrut artistăjei:

"An lavar koth yw lavar gell. Ny vynn nevra dos, vas a daves ne hit. Bes den heb tavas ne goilas y die." Zborăli-ateali vedjli sunt un zbor de dealăheal, Pridi ună limbă lungă, pridi ună mână scurtă, Ma omli făr de limbă sh-u chru vasile.

Com s-fats
ligătură cu artistă.

Voices of Community:

Atenție: RISE UP este o inițiativă care promovează și susține limbajul Cornish. Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK). Este o limbă celtică care este vorbită în regiunea Cornwall din sud-vestul Angliei (UK).

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SETO





Pi sinurlu di dau lumi

Ti limbă shi comunitatea:

- Seto (Seto kili) este una din soi de limbă vernaculară și s-a dezvoltat în regiunile Seto, Setomaa (ca „Locul a tuturor din Seto”), în care s-a dezvoltat și-află „kanõ äina veene pääl”, „pi sinurlu a dau lumii”. Un kiro eara un region alorvea diti Imperiul Arusec tsarist, daposia una unită tu sinurlu a Republicăiei indigindentă Estonia diti 1918, fu ampartăsată anamisa di dau Republică Sovietitsi tu 1944 - aproape 75% agiurni la SFR arus, lara 25% la SSR eston. După toi Estonia amintă ditiindentă (1991) ampartăti ammasi, că sinurlu di tora nu fură ratificati oficial di itia a disputeliei teritoriale. Contactul transfrontalier este greu di la invadarea alii Ucraină di cătră Ansil.
- Tora ari raporturi di aproape 250 di Seto cari suntu nica tu Ansil, 4.000 tu Setomaa, shi 25.000 - 30.000 di abunitori cu miscalntu shiteati di Seto tu totă Estonia, Siberia (tu cauza a unui hir di migratsie di aia shi una sută di ani), shi tu alanta lumi. Religia gioacă un rol important: andica di vitinji a lor imediat di Estonia, Võro, Seto nu suntu Lutheran, ama istoric ortodox di Estu. Festivităti a lor mighioiei yin după „verdiu”, tu va-s dăcă calindama yudică, shi una diti nai ma importantă tradiți a lor este sărbătoru a băsearicăiei locale cu una measă de adun și mirmintă di familia tră comemorarea a păpănji-lor a lor tricut.
- Tu contrast cu tradiția lutheriană a educatsie elementară populară, mash psân bărbats Seto loară educari în limba rusă, până că educatsia publică agiundea să hiba accesată aia shi una sută di ani, tu cara că în estonă. Di ispeti a aia fu prota shi prota una limbă orală, shi shteaia ti lumi s-trisea cu zbor din bănuri - la bănuri. Aia fu una yshteani tră folclorishili fineshi shi estonit di la bituita a seculu al XIX-lea shi încă, shi di atunbea s-adună una amptă arhiiv di versu poetic, clătic shi folclor. Diti aia epopă shi u-adară natsiunea „eeeposie-igatsus” („vreama tră una epopee”) criscu shi rolul legendar al „Vasiliku Peko” cari fu adritu tu una epopee di cāntătoare Anne Vabarna în colaborari cu folcloristul Paulopit Voolaine.
- Puncta luminos tu ciclul anual contemporan Seto este „Kuningriigi päiv” („Daua a Vasiliei”), cari atrăci amvărta di 8.000 di oamni cari an - pi-aestă diti, Setomaa este declarată tsarmonic „vasilica”, Seto arta shi zăntu suntu yurutsu, shi Puntătoru-atsel tsarmon shi duh di-anu, este aleptu „ülensootsika” („Căntic Herald”), cari, aia dăti legendar, va s-fiea umimi di la „Vasiliku Peko” tu yisli a lor.
- Di greji 1950 ani, horli Seto s-ampulsiră cu fudzearea a bănitoru. Acto lu avea vără kiro până la 30 di fani, tora nu ari ma multu di una mntă di oamni. Cu tui aia, interesu tră cultura shi regionu Seto pari s-crească: protă grădinișă pi limba Seto fu deschisă tu 2021, nai gheneratshil si hānescu di nai instituti pricum campu si clăntari di Leelo, shi tu detsenili di ma nāpoi, tu Seto fură publicati una serie di cărtă.

Status a limbăiei?

Estonia nu simeā ECRM, shi nu pricunashit Seto ca limbă. „Estonia standard” ari la finetlu varietăts estonit di Nordu, shi Seto (de adun cu Mulgi, Tami shi Võro) tūni di kumachea estonă di Sud a alishti limbă fino-ugrică (ma ghini spusa, una limbă finică baltică). Limba Seto este nai ma aproapea ligat di Võro, ama ari una unică lexicon shi pronunțari, di influență rusă. Setonli atar activ ligatari cu ali comunităts di limbă fino-ugrică diti Ansil shi Scandinavia, ma Consiliul Seto declară indigritatea a lui Seto tu 2017.



© Mikk Kaurmaa



© Mikk Kaurmaa

Tini shtea?

Seto Leelo este una tradiția di cāntari polifonică cu poesia metrică arhaică tu limba vernaculară shi s-fati di multi ori tu public di cāntatori cari poartă strāni tradiționali. Seto leelo fu angripit pi Lista Reprezentativă UNESCO a Patrimoniului Cultural Imaterial a Umanității tu 2009. Ari nai ma multu conuri feminini, shi improvizarea shi versuri suntu un semn di alorvea distincții - compoșit pi una temă dată, nai ma bună cāntătoare este ncunată cari Doua a Vasiliei. Una statua di cheatră anală di 3 meatri di sculptoru Elmar Rebane tu Obinina li yurutsuashit aia „Dadi a Cānticu” cari u tūnură eta totă aia arta a expresiei creativ.

Ti artista, Yyhely Hälvin (Põlva, 1993)

Hiu una artistă vizual shi una dăclătsă di artă diti Setomaa, lu earam nai ma mari parti cāntu earam clineană. Tut mistisimul shi fui unică a listei parti a li Estonia di Sud este până tora aproapea di inimă amea. Vihi di ispeti că dada mea este una artisā shi pictorā locală, alurhi s-mi interesează tut ma multu domeniu a artistiei. După toi bitit di la departamentu di animatsii a Academiiei Estonă di Artsă (2012, cum laudie), mi interesu ti subiectu di educatsia shi amintari, pi shcurtu kino, masteratu tu aia dumeri di la Universitate di Tallin. Tu lucrări a mei s-veadi una misticitură di lăntari shi mushuteabă, mi amareashit s-adar shi pricuri di mintea inconsistentă. Mi duchescu confortabilă s-fac experimenti cu lenu tufli di material shi medii cum ti tipusari shi sugrāfie, shi fotografii, loc ngijicos ică nica shi cheali. Ti mini este important s-dau nāpoi tsiva tră comunitatea anostă locală shi s-nvitsām clineanji, pari s-hibă nai ma uidsitu ti mini. Nu este mash spumari a curve ti s-adar, este una tufli di mitsari di la clineanji. Aiahi că, mi-am turnat diti clăubă, lucrānda, în prezenta Põlva, ca dăclătsă di artă shi tu tut atel kiro probescu s-hiu suffe di artistă.

Grailu vrut artistăiei:

Ar' harinot, sōs pōgoh kah hāt
Ma s-ti-nvitsashit, shi-tu cātrāji-i mushat!

Cum s-fati ligatū cu artista:



Voices of Community:



RISE UP este o platformă de colaborare și învățare mutuală între artiștii din Europa. Este o mișcare care are ca scop să ofere artiștilor ocazia de a-și prezenta și valorifica munca în spații publice, să participe la proiecte culturale și să contribuie la dezvoltarea comunității locale.

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Tsi?! Expozitsia pi cali RISE UP



Lom cathi un artistu di la cathi ună comunitati s-adară un lucru di artă cari comunică a nutritorlu un mesaj, ună imagine, ică ună ducheari pi cari va s-lu ampărtească. Ca exemplu: artishtsăli fură ntribats: tsi va s-dzătsets a comunitatijevo avoastă? Tsi vrets s-lă spunets a oaminjlor nafoara di comunitatea avoastă? Shi alti întribări ti cari nă minduim deadun tu muabetsli tsi viniră. Prit RISE UP nvitsăm că ari multu ti shteari, ti aflari, ti exprimari, multi tsi nu li shtim. Prit aastă expoziții n-adunăm deadun ta s-nvitsăm ti shi deadun cu alantsă... Tsi?! Hai s-dizvālim deadun.

Shi tini eshtsă ună parti importantă tu bana a unăllei limbă: avigljeara a ljei, ufilisearea a ljei, evolutsia a ljei. Tsi tsă spuni expoziția aastă? Tsi va nă dzāts tini? Yină shi spuni li experientsāli atali ali pareia RISE UP.

Atentia: RISE UP ferbi cāi cama ghini contānera shi ortografie s hāli tamam. Ma s-mindumtsā cā puati s hāli ma buvi vāri hāli dli contānera icā dli ortografie, ti pācāndes s-nā spunj. Puts sē spunj a paratājei tsi nati prezantā tu Expoziția shi vji va-s angāpnească, icā puati s ljeat sigituri priti webste-lu amestru.


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Macedonian





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За RISE UP:

RISE UP е европски проект посветен на поттикнување на разновидноста на јазиците во Европа преку засолнување на гласовите на малите јазични заедници. Иницијативата има за цел да ги зајакне заедниците на малцинските јазици преку создавање врски меѓу јазичните активисти, говорниците и новите говорници од различни заедници, идентификување на добри практики и развој на неколку ресурси, вклучувајќи и дигитален сет алатки.

RISE UP првенствено работи со пет јазични заедници кои се распространети низ различни делови од Европа:

- Арански (Шпанија, Франција)
- Власки/Аромански (Албанија, Бугарија, Грција, Северна Македонија, Србија и Романија)
- Бургенландски Хрватски (Австрија, Унгарија, Словачка, Чешка)
- Корнски (Обединетото Кралство)
- Сетски (Естонија и Русија)





За „Гласовите на заедницата“:

Во мај 2024 година, проектот RISE UP беше домаќин на Artistic Residency во Барселона. Уметничките соработуваа, учеве едни од други и снимаа песни, поезија и други гласовни креации заедно и на секој од петте јазици на заедницата. Кога го скенирате QR-кодот на дното од профилите на јазичната заедница, можете да ги слушнете гласовите на Брет Хилб (сетски), Фјона О'Клејр (корнски), Марио Ченар (бургенландски хрватски) и Даниела Стопка (власки), Марина Кунто и Алоис Санс, кои ги посетиле уметничките резиденции (арански).





За Европската повелба за регионални и малцински јазици (ECRML):

Од веб-страницата на Советот на Европа: „Европската повелба за регионални или малцински јазици (ECRML) е европска конвенција за заштита и промоција на јазиците што ги користат традиционалните малцинства. Повелбата е дизајнирана да ги заштити и промовира регионалните и малцинските јазици и да им овозможи на говорниците да ги користат и во приватниот и во јавниот живот. Затоа, ги обврзува државите-членки активно да ја промовираат употребата на овие јазици во образованието, судството, администрацијата, медиумите, културата, економскиот и социјалниот живот и прекуграничната соработка. Следствено, повелбата оди подолку од заштитата на малцинствата и антидискриминацијата, барајќи од своите држави-членки да преземат и активни промотивни мерки во корист на малцинските јазици. Советот на Европа ја следи примената на повелбата во пракса.“ (https://www.coe.int/t/e/lang/european_charter/regional_or_minority_languages.aspx) Не сите држави наведени на следните плакати ја ратификувале ECRML – некои ја потпишале, но не ја ратификувале, а некои ниту ја потпишале, ниту ја ратификувале.



Во ова (нецелосно) „јазично древо“ можете приближно да видите како петте варијанти на јазиците од RISE UP се поврзани меѓу себе. Дали би можеле да ги поставите сите јазици што ги знаете?

(Исто така е интересно да се размисли како јазичните дрвја не можат целосно да ја прикажат јазичната интеракција и како јазиците влијаат едни на други – тоа е витален дел од јазичните еко-системи, особено за јазиците на малцинствата.)



За бројот на говорители

Како општо лингвистично правило, „бројот на говорители“ фактично и оние на плакатите од RISE UP треба да се земе со резерва. Размислете за следните прашања: на кое ниво на владеење на јазикот некој треба да се смета за „говорител“? Дали некој може да се смета за член на јазичната заедница без да го говори нејкој јазик? Дали треба да се вклучат „нови говорители“? Кој ги бројат оние „говорители“? Во кој период? Кои методи ги користете? Кои биле нивните мотиви за броене? И каков опции им биле дадени на испитаниците?

Сепак, RISE UP ги вклучува барем некои од пријавените бројки, но сепак постои реална разлика помеѓу јазичните заедници кои што можат да пријават неколку стотици илјади, неколку илјади, неколку стотици или само неколку лица.











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Откажување од одговорност: RISE UP диже се од себе да ги направи содржините и правеност на профилите што е можно поточно. Ако имате дилеми или аспекти од содржините или правеност може да се подобрат, во можност извештае нв. Можете тв да го направите така што да им кажете на членовите на тимот кои се присутни на мрежбата и тв да ја направите забелешката, или можете да не контактирате преку нашата веб-страница.

АРАНСКИ





Miralh deth cèu – Огледало на небото

За јазикот и заедницата:

- Аранес (Aranés) е јазична варијанта на окситанскиот јазик која се развила во Вал д'Аран (Аранската долина) во Пиринејските планини. Административно, долината е дел од Каталонија, во Шпанија, но има јазични врски со Гаскоња и културни врски со остатоци од Окситанија во Франција – до изградбата на тунелот Виџа во 1948 година. Снегот ја одделуваше долината, па јазиките пристани беа многу помалку остварливи преку Франција. Политички, сепак, Вал д'Аран главно беше поврзана со Каталонско-Аранската круна поради договори што ѝ дозволуваа на долината да го поддржува својот систем на самоуправување базиран на заедницата и семејството, во замена за одреден данок на жито ("Salin Real").
- Сега постојат извештаи за околу 3.000 – 6.000 говорители на арански јазик во целост. Аранскиот припаѓа на гасконската гранка на окситанскиот јазик, и постои дебата кои окситански дијалекти треба да се сметаат за посебни варијанти. Долината со векови е стабилно жардиште на повеќејазичност и останува така и денес – многу локални жители зборуваат и до пет јазични варијанти: арански, каталонски, шпански, француски и англиски, и ги менуваат според потреба. Овој јазичен еко-систем е дополнително збогатен од туристите кои доаѓаат на пешачење и скијање, како и од имигрантите од Централна и Јужна Америка, од цела Европа и од целиот свет.
- По интеграцијата во каталонската провинција Љеида во 1834 година, Вал д'Аран ги изгубил сите преостанати привилегии за време на двете републики и двете диктатури (на Primo de Rivera и Franco) што следеле. Само делумно е вратено самоуправањето на долината по признавањето на нивниот hecho diferencial (карактеристичен факт) во 1979 година. Преку повеќе чекори, конечно, Парламентот на Каталонија го усвои Законот за Аран во 2015 година, со кој се признава неговата „окситанска национална реалност“ и статус.
- Дејствија и иницијативи што имаат за цел да го поддржат аранскиот јазик активно работат во долината – од 2008 година, бројот на луѓе што можат да читаат, пишуваат и зборуваат арански пораснал за 14,1%, 11% и 3,2%, соодветно. Аранскиот активно се предава во училиштата, е признаен како официјален јазик на Вал д'Аран, а културниот сектор на аранската заедница продолжува да се шири, вклучувајќи активна радио станица и разни публикации.



Статус на јазикот?

Шпанија ја има ратификувано Европската повеќа за регионални или малцински јазичи (ECRML). Франција ја има потпишано, но се уште ја нема ратификувано. Окситанскиот јазик е признат како официјален јазик во Каталонија – но не и во Франција. Црвената книга на загрозуени јазици на УНЕСКО ги класифицира сите шест досега познати дијалекти на окситанскиот како загрозуени, а четири од нив како сериозно загрозуени (оверњатски, гасконски, лангедокски, тимузенски, провансалски и викаро-алпски).



Дали сте знаеле?

За да го најават доаѓањето на летото, во Вал д'Аран на 23 јуни (Св. Јован) се слават „Nistes deth fuac“ („огнени прослави“), кога ги опфаќаат „Ela Sletta del Naro“ во Лес и „Ela sletta deth Taro“ („славењето на Харо и Таро“) во Артис. Во Лес, на вечер се глуми оган на благословено то стебло од елка високо над 11 метри на плошадот Харо, со традиционални танцери и еден вид „топка од оган“ направена од кора од бреза наречена „fuilhes“. На 29 јуни, новонастанат пар ја украсува елката за следната година со цветни венци и бараат од неа плодност. Во Артис, запалено стебло од елка се влече до општинската зграда, а луѓето можат да скокаат преку запалените пламени. Прославите беа додадени на Листата на нематеријално културно наследство на човештвото на УНЕСКО во 2015 година.



За уметникот, Рикард Новел / Ricard Novell (Барселона, 1961):

„Иако сум роден во град, моите спомени од детството опстојале биле поврзани со природата. Првпат го посетив Вал д'Аран кога имав една година. Кампување покрај реката Гарона. Кога се разотвори облаците, можеше да ја видам камбанаријата на Бетлас, а малку подолго и онаа во Монторбау. Тоа првично стана дел од мојот живот од тој момент натаму. Од 1984 година живеам во Вал д'Аран и имам среќа што секој ден можам да ја чувствувам неговата суштина. Како дете сакав да цртам, но не имдов мотив повторно сè до крајот на дведесеттите. Од 2001 година навлеву, исполнував свои дела на повеќе места во Пиринеите. Исто така, создадов неколку илустрации за природното и културното наследство, кои се поставени на информативни табли на различни локации во Пиринеите. Во 2009та и 2013та година објавив мал водич за пешачење „Camin Real“ и мапа на Вал д'Аран, заедно со неколку локални легенди. Во 2020та година го објавив „Un viatge fantàstic a través de creïon. Els pobles de la Val d'Aran“. До сега е објавено петто издание, а книгата е преведена на француски и на арански.

Омилена изрека на уметникот:

„Monecorbiol carèth, l'ordenan dia bèth“ — Кога Монторбиол (планина во Аран) носи „шапка“, односно има облаци на врвот, следниот ден ќе биде убав.

Како да го контактирате уметникот?



Voices of Community



1. <https://www.montorbiol.com/>

2. <https://www.montorbiol.com/>

3. <https://www.montorbiol.com/>

4. <https://www.montorbiol.com/>

5. <https://www.montorbiol.com/>

6. <https://www.montorbiol.com/>

Напомена: RISE UP вложва максимален труд старание и правеност да бидат што е можно точни. Ако имате дополнителни податоци или информации кои да се подделат, не молиме известете нас. Молиме нас да ги направите така што да не можете да ги користите на членовите на проектот кои се присутни во експлоатација и нив да не пренесат забелешката, или молиме да не известите преку нашата веб-страница.



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АРОМАНСКИ/ВЛАШКИ

RISE UP

Прекрасен израз на Балканот и неговата историја

За јазикот и заедницата:

- Ароманскиот (*Armãnește/Ărmăneasce/Rãmâneşte*) или влашкиот е јазична варијанта што се развила во многу области и градови на Балканот. Се говори во таканаречените „Sprachinseln“ (јазични острови) во Албанија, Бугарија, Грција, Северна Македонија, Србија и Романија, како и низ светот.
- Главните причини за широката географска расправност на Властите се честите цртања и преселувања на границите и политиките за провладнување во териториите каде што се говори влашкиот јазик. Ови влијавоа на животинет миграциски стил на власите мажи. Власите сточари, сезонски се движеле насекаде со дожд; границите не се затвориле, докога власите трговици патувале меѓу териториите толку близо и толку далеку колку што можело.
- Јазично, влашкиот е романтиска јазична варијанта и дал од источната балканската романска гранка. Се проценува дека вспуќно има околу 80.000 до 200.000 говорници. Влашкиот јазик се развива и интегрира повеќе елементи од јазиците на своите соседи илми окупатори откажу неговиот најблиск сроден јазик дигороманскиот, познат како романски. Сваа особина је делн го блиску сродните и сериозно загрозените истеромански и мет лекгормански јазици.
- Бидајќи Власите живеат во повеќе земји, нивните околности (је јазичените) силно се обликувани од политиките што се одвиваат во секоја од нив. Властиот се говори главно дома и во заедниците, а се повеќе се користи и онлајн. Предложени се неколку стандарди за пишување. Денес се создава един стандард од самита онајн заедница, но правопосоните правила се уште предовидуваат дебела. Во истражувањето за власите на RISE UP, влашкиот беше јазичната варијанта што 90,5% од испитуванците најмногу ја сакала.

Статус на јазикот

Србија и Романија ги имаат ратификувано ECRM, но не ги признаваат Власите како етничко или јазично малцинство. Албанија, Бугарија и Грција го немаат потпишано ECRM, а од тие три, само Албанија ги признава Власите како етночно малцинство. Наставата и верските служби се можни на влашки јазик во Албанија, но недостасува поддржката и средствта за јазикот. Северна Македонија го потпиша, но не го ратификуваше ECRM. Сепак, таа официјално ја призна влашката заедница како малцинство во 1991 година. Влашкиот е официјален јазик на општинско ниво во градот Крушево од 2006 година, а може да се користи на суд и во наставата. Влашкиот јазик е сметан за "дефинитивно загрозен" според Атласот на УНЕСКО, "загрозен" според Проектот за загрозени јазици (EJP) и "жив" според Ethnologue.

Дали сте знаеле?

Слично како западноевропскиот „Краљски колен“, многу Власи ја празнуваат православната балканска змска традиција - крснење на паричка во леб. Лицето што ќе ја најде паричката ќе биде благословено со среќа во наредната година. Обично се празнува на Твр Јанури (денот на Свети Василиј), Богојавление (денот на Триете краљеви) или Божић, а паричката или други предмете можат да се крејат во „prišinta“, „vaslopija“ во Грција; „чечеца“ во Србија; „Julius“ или „pile“ во Албанија; „banici“ во Бугарија; „miznik“, „prişinta“ или „baklava“ во Северна Македонија, или други локални лебови и пети.

За уметницата, Теано Кардула / Teano Kardula (Skopje, 1997):

Јас сум посветена и страствена 27-годишна графичка дизајнерка од Скопје, Македонија, постојано сум во потрага по креативни решенија за дизайнерските предизвици. Дипломирам на Универзитетот во Сангерланд имам повеќе од десет години искуство, со фокус на социјален дијалоги проектишто застапуваат феминизмот, социјална еднаквост, како и права на ЛГБТУБК заедницата и малцинските права. Како припадничка на владејачото малцинство, јас сум една од козонамените на здруженето TUGH/TINE, кое ја промовира влашката култура веќе две години. Една сум од ретките млади говорнички на влашкиот јазик во Скопје, активно работим на подготвување на свеста за запчуввање на влашкиот културно наследство и останувам посветена на застапување на правата на малцинските заедници.

Омилена изрека на уметницата:
„Тура адери – тура аспириди“ = „Устата создава – устата уништува“

Како да го контактирате уметникот:

Teano.Kardula@gmail.com
www.teanokardula.com

Voces of Community:

#VocesOfCommunity #RiseUpMacedonia

Категории: RISE UP волонтери максимален труд, поддржината и преводите да бидат што е можно полточнее. Ако васистите дека којси аспекати од содржината или проектот може да се подобри, ве молиме известете нас. Можате тоа да го направите така што да ни канте на членовеите на тимот кои се присутни на мезаблата и там да ја презентирате забелешката, или можете да се конкатентирате преку нашата веб страница.

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БУРГЕНЛАНДСКИ ХРВАТСКИ





Хрватски јазик, но поразличен

За јазикот и заедницата:

- Бургенландскиот хрватски (Gradisapoljski/hrvatski) е јазична варијанта што се развила во Бургенланд, најисточната покраина на Австрија. Постои голема заедница на бургенландски Хрвати во Виена, а помали заедници постојат и во Унгарија, Словачка и Чешка. Овој јазик се користи надвор од националните граници, во средини каде што се среќаваат повеќе јазици и култури.
- Како словенски јазик, бургенландскиот хрватски прелаѓа на чакавската гранка на хрватскиот јазик, а се проценува дека има од 30.000 до 65.000 говорници вкупно. Хрватските дијалекти се разликуваат според начинот на кој го изговараат зборот „што“ - „ча“, „кај“ и „што“, и траа соодветно води до чакавски, кајкавски и штокавски дијалект. Иако чакавскиот доминира во различните бургенландски хрватски заедници, присутни се и елементи од сите три варијанти.
- Бургенландскиот хрватски јазик зачувал одредени „архаични“ структури, зборови и изрази, како и зборови од околните заедници. Се разликува и по нагласокот и интонацијата, што му дава уникатен „звук“ во споредба со стандардниот хрватски јазик.
- „Јазичните острови“ на бургенландскиот хрватски јазик, денес потекнуваат од неколкуте бранови миграции од Хрватска и Босна во текот на 19тиот век. Феодалните господари најчесто ги преселувале своите кметови од региони погодени од османлиските освојувања, епидемии и економски кризи кон нивните имоти на север.
- Особено во последните 100 години, многу бургенландски Хрвати барале работа надвор од своите села и мигрирале, особено до Виена. Во последно време, во некои десетиници сепак се забележува зголемување на луѓе со различна јазична припадност. Иако постојат мал број градинки и училишта, како и весници, радиостаници и ТВ емисии, се помалку млади го зборуваат јазикот. Еден од најважните настани за младите генерации е „Ден на младината“ („Dan Mladine“), организиран од „Хрватскиот академски клуб“. Секоја година во септември, овој фестивал ги собира говорниците на бургенландскиот хрватски јазик од различни региони. Меѓу главните столбови се неколку културни здруженија, како и Католичката црква, вклучително и годишната пешанка литија на бургенландските Хрвати до Мармацел.

 **Статус на јазикот:**

Австрија, Унгарија, Словачка и Чешка ја имаат ратификувано ECRM, а бургенландскиот хрватски е воведен како официјален јазик во Бургенланд само по интервенција на Уставниот суд во 1990 година. Стандартизирана варијанта е развиена паралелно и независно од стандардниот хрватски јазик, а Австрија ги признава Хрватите во Бургенланд како „автоктон“ регионално малцинство уште многу пред ECRM (Слогуба од 1955 година).



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 **Дали сте знаеле?**

Селото Стенац (Stenac/Stenjak) ја слави „Стенацката свадба“ („Stenjačka svadba“) — раскошна свадбена церемонија во која ропнатиса (деверушата, обележана во шарена сукња и венци) и стабло (старосветот, со широк укасен со патувајќи пердуви и цевчиња) ја водат невестата и младоженецот до селската гостиница, каде мештаните пееат традиционални бургенландски хрватски песни и играат. Стенацката свадба во 2020 година беше впишана на списокот на нематеријално културно наследство на човештвото на УНЕСКО.

 **За уметницата, Викторија Ратасич / Viktoria Ratasich:**

Feminist Cross Stitch Club го води Викторија Ратасич (Оберплендорф, 1997). Таа живее и работи во Виена. Ратасич студира Уметност на Академијата за ликовни уметности во Виена. Уметницата најмногу се занимава со теми како феминизам, јазик и неговата употреба на социјалните мрежи. Нејзината најголема уметничка инспирација првенствено е она што ја опкружува – разновидноста на поединците, различните животни реалности и перспективи во општеството. „Feminist Cross Stitch Club“ е дел од нејзината магистерска теза – проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. Во 2022 година, Ратасич и нејзиниот „Feminist Cross Stitch Club“ беа дел од манифестацијата Wertwische (Недела на Виена). Во јуни 2023 година, Ратасич ја доби наградата „Mini METRON“ од Хрватскиот центар (Hrvatski centar) за млад талент за нејзиното дело. Во март 2024 година, таа ја прими наградата „Bürgerländerin Award“ од магазинот Die Bürgerländerin во категоријата уметност и култура.

 **Омилена изрека на уметницата:**

„perje spreči - onda ges“ (или: „мисли пред да зборуваш“)

Како да го контактирате уметницата:



Voices of Community:



1. Теза: Viktoria Ratasich, „Feminist Cross Stitch Club“ (2020), магистерска теза, Академија за ликовни уметности, Виена. URL: <https://www.viktoriaratasich.at/>

2. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

3. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

4. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

5. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

6. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

7. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

8. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

9. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

10. „Feminist Cross Stitch Club“ (2020), проектот започна во 2020 година, а од тогаш таа одржа и низа работилници. URL: <https://www.feministcrossstitchclub.at/>

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КОРНСКИ





Повторното враќање на келтскиот јазик

About the language & community

- Корнскиот (Kernowek/Kernowek) е јазичен варијант а што се говори во Кернубарнот, каде келтските корни на оваа војувања во јужноамериканскиот дел на Обединетото Кралство (UK) се користеат со брзина од Атлантскиот Океан. Корнскиот е јазичната RISE UP варијанта на јазик што е повторно оживеан, а има помали корноно-говорни заедници и во Лондон, Кардиф и широк светот. Притоа на јужноамериканските брзина на келтските јазичи, а Корнски официјално беше признаен како једна од шесте Келтски Јазичи од страна на Пам-келтскиот конгрес, по напорите на Џонни Уинер, во 1994 година.
- Корнскиот беше најмногу користан во крајот на Средниот корноски период (1200 – 1600 година), кога имало околу 30.000 говорници. Брзин на говорници постојано опаѓаа по брзината на келтските јазичи во 1549 година – кога околу 4.000 луѓе беше забележано од британската репресора на кралицата Елизабета I поради побуната на Корнците да го прифатат Англискиот моголенин како единствена легална форма на богослужба. Јазикот исто така имаше и поради тоа што немало библиотека на корноски јазик на првпат беше објавена дури во 2011 година, нивностот од стандардизирање келтски, миграцијата во и од Корнвол, како и политичките врски меѓу Корнвол и Британија.
- Бројни научници придојдоа за „drammfulthe Kernowek“ („Прозба на корноскиот јазик“), а многумина од нив знааа и келтски Бардски јазик, како на пример Роберт Морган Њанс („Moray“ – Морски Бард), во знак на солидарност со својата корнока или келтска припадност. Околу 20% од новиот корноски лексикон е превземен од документите на документи и средниот корноски јазик, околу 20% се познати или припадани од велшкиот и британскиот, а останатите 5% потекнуваат од англискиот – без да се сметаат зборовите во корноскиот, на пример од келтскиот или грчкиот јазик.
- Според пописот од 2021 година, 363 луѓа се изјавиле дека се говорници на корноскиот јазик, додека едно истражување од 2018 година покажало дека повеќе од 3.000 луѓа имаат барем малку знаење на разговора војени на јазикот. Во 2010 година, UNESCO официјално го прогласија корноскиот од „изумрен“ во „критично загрозуен“ јазик – како што забележа Роберт Морган Њанс пред својата смрт: „Ден генерација го погуби корноскиот на нок. Сега е ред на друга да го намери да проследи“.



Статус на јазикот:

Обединетото Кралство ја има ратификувано Европската повеќа за регионални или малцински јазичи (ECRM). Во 2002 година, корноскиот јазик беше признаен во рамките на таа повеќа, а во 2014 година му беше доделен статус на малцинство од страна на британската влада. Меѓу иницијативите, вклучувајќи го Советот на Корнвол (Cornwall Council), особено Академијата Келтска и Канцеларијата за корноски јазик, како и Саветот за корноски јазик и други организации и активности на локално ниво, придонесуваат да го меѓуваат јазикот користејќи различни пристапи. Се обврзуваат книги и филмови на корноски, постојат живописна сцена на традиционална музика и уметност, а се спроведуваат експериментални напори за нивно воведување во училиштата. Стандардизирана писмена форма (Standard Written Form – SWF) е во употреба од 2008 година.






Дали сте знаеле?

Почеток корноски донесува а такореченост „davy“ – пиење со крајно тество, полнето со наизменични солени и слатки филмови. Звучајќи се може да се стави во еден „davy“, па така се велело дека Гавелот некогаш не се осомисо да влезе во Корнвол, плашејќи се дека би можело да заврши како пиење за пиење. Рецептот датира уште од 1200-тите години, а клучен дел од пиењето е неговиот карактеристичен завитан риб (stewed eel). Според легендата, рударите го користеле тој риб како рачка, бидејќи живите риба често биле покривени со арсен. Работ постојат филмови, верувајќи дека така ги крилат нивните суштества од рудниците – емоционалните „kroosek“ – кои живеат под земја.



За уметницата Лијан Вилсон / Lianne Wilson:

„Лијан е корнока уметница, писателка, поетеса, левичарка, активистка и кримичен, љубител/говорник јазикот што твора може да каже нејна „уште само еден“ проект. Таа е бескомпромисно квер и квер на бескомпромисно начин. Таа е лице со погрешност, се бори со синдром на кримичен заедница (CFS/ME), придружен со анксиозност. Понесува од месечните „поленинг“ и базилите од алкополи во регионот на планина, Clay Country, во Керноу (Корнвол). Живее во Кардиф, каде што студираше. Во 2023 година, Лијан стана бод на Cornwall-Kernow, земјата го името Lianne (Lianne) „Lianne“ кое го користеа и делата. Работи на корноски (Kernowek), англиски, а понекогаш и малку на велшки. Таа е тројна добитница на наградата на Cornwall-Kernow за нејзиното пишување на корноски (Kernowek); нејзините песни се објавиле во различни публикации. Родена во 1985 година, нејзината уметност е инспирирана од калкулацијата на синтетичкиот, носталгијата по 90-тите и псих ефејтите, понекогаш создадена на традиционален начин, понекогаш дигитално, често како комбинација од двете. Нејзината уметност е уште едно средство за нејзиност активизам: повеќе корноски јазик, поопортунитетски и побутонени, на повеќе места и једно од поголеми број луѓе. Создава и некои проекти со нејзините деца, со кои собира пари за меѓународна помош. Таа поседува родичен јазик со простор за општог објект заедно, во кој луѓето можат да го живеат целиот свој живот, ако сакаат.



Омилената изрека на уметницата:

Старата изрека е вистинита:
Преголем јазик, преголема желба,
Но човекот без јазик го изгубил своето тло.

Како да ги контактирате уметниците:



Voices of Community:



1. Изјавата на РИЗ UP е само информативна и не е обврзувачка. Не е одговорност на РИЗ UP за било која грешка или неточност во овие информации.

2. РИЗ UP не е одговорна за било која грешка или неточност во овие информации.

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СЕТО





На границата на двата света

За јазикот и заедницата:

- Сето (Seto kilt) е разговорна јазична варијанта која се развила во регионот Сето, Сетомаа (букарално „Земја на Сето“), која често се вели дека лежи „kuih ääna veege rääg“ – „на границата на два света“. Некогаш бил посебен регион во царска Русија, потоа обединет во рамките на независната Република Естонија од 1918 година, но во 1944 година беше поделен меѓу две Советски Републики – околу 75% припадници на Руска СФСР, а 25% на Естонска ССР. По повторното стекнување на независноста на Естонија (1991), поделбата остана, иако сегашната граница некогаш официјално не беше ратификувана поради територијален спор. Контактите преку границата се отежнати откако Русија ја нападна Украина.
- Сега има извештаи дека во Русија останале околу 250 Сето, во Сетомаа околу 4.000, и 25.000–30.000 со одредено познавање на сето во цела Естонија. Сибир (поради миграцијата од пред 100 години) и останатиот дел од светот Религијата игра важна улога: за разлика од нивните блиски соседи во Естонија, Воро, Сето историски не се лутерани, туку припадници на Источното православие. Нивните религиозни празници се по „старите“, односно Јулијанскиот календар, а една од најважните традиции им е прославувањето на локалните црковни празници со заедничен оброк на гробовите на семејството, како спомен на нивните починати предци.
- Во спреча со лутеранската традиција на општите основно образование, само мал број сетоски мажи учеле на руски, се додека јавното образование не станало достапно пред околу сто години, но тогаш се учело на естонски јазик. Како резултат, сетскиот јазик главно се користел усно, а значењето за светот се пренесувало од генерација на генерација преку кажиниот збор. Ова претставувало вистинско богатство за финските и естонските фолклористи од крајот на 19 век па наназад, и од тогаш е создадена обимна архива на сетска поезија, песни и фолклор. Од оваа ера на прадеди на нацијата, позната како „eeroine-ajastu“ („Живота за ет“), произлезе и легендарната улога на „Крал Пеко“, кој беше составен во сетски еп од страна на пејачката Ане Ваабарна во соработка со фолклористот Паулуксип Вилалме.
- Еден од најзначајните настани во современиот годишен циклус на Сето е „Kuningriigi päev“ („Ден на Кралството“), кој секоја година привлекува околу 8.000 луѓе – на овој ден, Сетомаа свечено се прогласува за „кралство“, се слават сетските уметности и ракотворби, а се избира и годишниот свечен и дружен говорник, „Uhtsoosõja“ („Главен гласник“), кој според легендата, во сеп ќе добие упатства од „Крал Пеко“.
- Од бурните 1950-ти години, селата на Сето се соочувале со иселување на населението. Каде што некогаш имало до 30 фарми, сега живеат само мал број на луѓе. Сепак, интересот за сетската култура и регионот Сето изгледа дека расте: првата градина со сетски јазик беше основана во 2021 година, новите генерации уживаат во нови институции како кампот за пеење Лело, а во изминатите децении е објавен голем број книги на сетски јазик.

Статус на јазикот?

Естонија не ја потпишала Европската повеќа за регионални или малцински јазици (ECML) и не го признава сетскиот јазик како посебен јазик. „Стандарден естонски“ се базира на северноестонските говори, додека сетскиот (заедно со мулти, тарту и виро) припаѓа на јужноестонската граница на овој финско-угарски говор. Историјата, балто-фински јазик. Сетскиот јазик е најблиски поврзан со виро, но има уникатен вокабулар и изговор со руски алијанија. Сетите активно пратат верски со други финско-угарски заедници во Русија и Скандинавија, додека Советот на Сето во 2017 година ја прогласи автономијата на Сето.



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Дали сте знаеле?

Сето лево е традиција на полифонско пеење со арханно метрична поезија на народниот јазик, која често се изведува во јавност од пејачи облечени во традиционална нося. Сето лево е запишано на Репрезентативната листа на нематеријалното културно наследство на човештвото на УНЕСКО во 2009 година. Пејачите се најчесто жени, а импровизацијата и плувијата на стиховите се посебен аспект на припадниците – најдобрата жена пејачка и авторка на песни се крунисува на овој „Ден на Кралството“, композирајќи ја задатата тема. Преку спомените од 3 метри, дело на скулпторот Елмар Рибане во Обиница, ги слави овие „Мајки на песните“ кои ја зачувале оваа уметност на творечко изразување низ вековите.

За уметникот, Ухеилу Халви / Üheli Hälvil (Пелва, 1993):

Јас сум визуелен уметник и наставник по уметност од Сетомаа, каде што го поминав најголемиот дел од моето детство. Сета мистичност и уникатната атмосфера на овој дел од јужна Естонија сеуште ми се блиски до грлото. Можеби затоа што мојата мајка е локална занаетчица и сликарка, така почнав се повеќе да се интересирам за областа на уметноста. По завршувањето на студентите – анимациони опсек на Естонската академија за уметност (2012, siht teude), се заинтересирав за обрковите темел и наскоро ја стекнав магистерската диплома по оваа област на Универзитетот во Талин. Во моите дела е забележлива мешавина од мирно и убаво, сакам да создавам суштества и фигури од подвеста. Пријатно ми е да експериментирам со различни материјали и техники, како што се графика и акварел, како и фотопрографија, глина или дури и кожа. За мене е важно да ја вклучам нешто на нашата локална заедница, а наставата за деца ми се чини како најсоодветен начин за тоа. Не треба само да им се кажува на децата што да прават, туку тоа е и начин на учење од нив. Затоа се вратив од градот и сега работам во Пелва како наставник по уметност, а во исто време се обидувам да оставам уметничка душа.

Омилената изрека на уметникот:

„Ако се навикнеш, дури и во лекот е убаво“

Како да ги контактирате уметникот:



Voices of Community:



1. Üheli Hälvil, "The Language of the Seta", a collection of Seta folk songs and poems, published by the Estonian Literary Museum, 2018.

2. Üheli Hälvil, "The Language of the Seta", a collection of Seta folk songs and poems, published by the Estonian Literary Museum, 2018.

3. Üheli Hälvil, "The Language of the Seta", a collection of Seta folk songs and poems, published by the Estonian Literary Museum, 2018.

4. Üheli Hälvil, "The Language of the Seta", a collection of Seta folk songs and poems, published by the Estonian Literary Museum, 2018.

Напомена: RISE UP вложува максимален труд поддршката и правата да бидат што е можно поточни. Ако имате дополнителни аспекти од поддршката или правата може да се подготви, во можност имаме да ги направиме така што да им кажеме на членовите на тимот кои се припадници на заедницата и тим да ја пренесе забелешката, или можете да ги контактирате преку нашата веб-страница.



What?! Патувачка изложба на RISE UP



Ние ангажиравме по еден уметник од секоја заедница да создаде уметничко дело кое на гледанот му пренесува порака, слика или чувство што сакаат да го споделат со вас. На пример: уметниците беа прашани: што би ѝ рекле на вашата заедница? Што би сакале да им кажете на луѓето надвор од вашата заедница? И други прашања кои ги разгледувавме заедно во разговорите што следеа. Преку RISE UP научивме дека има многу нешта за да се дознаат, да се откријат, да се изразат, многу нешта што не ги знаеме. Преку оваа изложба се собираме заедно да учиме едни од други и заедно... Што?! Ајде да откриеме заедно.

И ти си важен дел од животот на еден јазик: неговото сочувување, употреба и развој. Што ти кажува оваа изложба? Што би ни рекол/рекла ти? Дојди и сподели ги своите искуства со тимот на RISE UP.

Напомена: RISE UP е само максимален труд, одговорите и правилите да бидат што е можно потонки. Ако имате идеи или аспекти од одговорите или правилите може да се подберат, а не можат да се известат нив. Можете тоа да го направите така што ќе им кажете на членовите на тимот кои се присутни на изложбата и тие ќе ја пренесат забелешката, или можете да не контактирате преку нашата веб-страница.



ARANESKI





Araneski Miralh deth cèu – Zrcalo neba

O jeziku i zajednici:

- Araneski (Aranés) je jezični varijetet okcitanškoga, ki se je razvio u Val d'Aran (Araneska dolina) u Pireneji. Dolina spada pod katalonsku administraciju u Španjolskoj, ali jezično je povezana s Gaskonjom i u kulturnom polju je povezana s ostalom Okcitanijom u Francuskoj – dokonstruktivno u neli 1948. Ijetese je poznim znanstvenicima mogla lagje dostignuti iz Francuske. Politički je Araneska dolina pred svim bila povezana s katalonsko-aragonskom korinom zbog ugovorov, ki su dozvolili dolini da obdrži nje sistem vladke vlade bazirajući na zajednici i obitelji. Zauzvat su platije tribut u obliku poreza na žito ("Galin Relau").
- Polag današnjih iznjeljačev ima araneski danas sve skupa 3000–6000 govorač. Araneski sliži gaskonjskoj skupini okcitanškoga. Debatirase, ki okcitanški dijalektineka valjaju kao posebne varijante. Dolina je bila stabilnogričjevečjezičnosti: araneski, katalonski, španjolski, francuski i engleski su jezici, naki minjaju s imo-tamokake je tri baje. Ovi jezični ekosistemi je zvanatoga obogaćen od turističkih grup, kedoča daju zbog pilačenja i iskljanja, isodmigrantice iz centralne i Južne Amerike, Europe i svijta.
- Popriključku katalonskoj provinciji i Leida 1834. ljeta, Val d'Aran je izgubio svoje ostale privilegije u dvim publikai i dvi diktatatu (Primo de Rivera i Franco), keso slijedile. Popiznanju "hecho diferencial" (značajne razlike) doline 1979. jesamouprava doline bila samodjelomično priznata. Čudakorskov je konačnopejalo do toga, da je katalonski parlament 2015. ljeta adaptirao Zakon o aranimom u kom je priznat „okcitanški nacionalni realitet“ i status.
- U dolini su gibanja inicijative za podupiranje araneskoga bili marljivi – od 2008. ljeta se je broj ljudi, ki znaju čitati, pisati i govoriti na araneskom povećao za 14.1%, 11% i 13.2%. Araneski se isto aktivno podučava u škola, je priznat kot službeni jezik doline Val d'Aran i araneski kulturni sektor nadalje raste, uključujući aktivnu radiostanicu i različne publikacije.



Štatus jezika?

Španjolska je ratificirala ECRML. Francuska je potpisala, ali nije ratificirala ECRML. Okcitanški je službeni jezik u Kataloniji – ali ne u Francuskoj. Črijena lista ugrođenih jezika (UNESCO) klasificira svih šest sada poznatih dijalektova okcitanškoga ugrođenimi, a četiri su jako ugroženi (Auvergnat, Gascon, Lengadocien, Limousin, Provençal i Vivaro-Alpine).



Ste znale?

Da bi se pozdravilo ljetu, priredjuju u dolini Val d'Aran 23. junija, na Ivanje „Hèstes deth huec“ ("svečevanja ognja"), kim sliži "Era Crema der Haro" u Lersu i "Era crema deth Taro" ("požganje Hara i Tara") u Artiesu. U Lersu na liganju u noći na tigu Hara blagoslovijeno 11 metrov visoko stablo jelve uz tradicionalno plesanje i kakovom vnti ognjene kugle imenom "hadhes", ku je načinjena od brezove kore. 29. junija kinči mladi hibri par jelve sljedećega ljeta cvatućimi vijenci i prosit za plodnost. U Artiesu nosu goruću jelvu do vijećnice i ljudi moru skakati prik sve manjih plamenov. Svečevanja su 2015. ljeta došla na UNESCO-ovu listu nematerijalnoga kulturnoga dobra človičanstva.



O umjetniku, Ricard Novell (Barcelona, 1961)

"Iako sam rođen u gradu, moji spominki iz ditištva su svenek bili povezani s prirodom. Pohodio sam Val d'Aran prvi put, kad sam bio ljetu dan star. Mi smo kempirali kod rijeke Garonne. Kad su se oblaci razili, sam mogao vidjeti zvonik Berlana i malo ka lje onoga u Montcorbau. Ov grad je odonda bio dio mojega života. Od 1994. živim u Val d'Aran i ja sam sričan, da morem svaki dan čutiti njegovu eniciju. Kot dite sam rado crtao, ali nisam zao kist u ruke do 1990-ih. Od 2001. i nadalje sam izlagao svoje djelo u različni lokacija Pirenejoj. Ja sam isto načinio čuda ilustracijov o prirodnom i kulturnom jertinstvu, ke se nahadjaju na informacijski ploča na različni mjesti u Pireneji. 2009. i 2013. sam objavio mali petjač za pilačenje kroz "Camin Relau" i kartu doline Val d'Aran uz nekoliko lokalnih legendov. 2020. publicirao sam ün vstopje fantastič o troci de creien. Es pòbles dero Val d'Aran. U međujerimenu je objavljena peta naklada i knjiga je bila prevodjena na francuski i araneski."

Najdraža poslovice umjetnika:

"Montcorbison caplèth, londeman dia blèth": Ako Montcorbison (araneski brigi) nosi "krljaču", to znači, da su oblaci na vrhu, drugi dan će biti lip.

Kako kontaktirati umjetnika:



Voices of Community:



1. [https://www.montcorbison.com/](#)

2. [https://www.montcorbison.com/](#)

3. [https://www.montcorbison.com/](#)

4. [https://www.montcorbison.com/](#)

5. [https://www.montcorbison.com/](#)

6. [https://www.montcorbison.com/](#)

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ARUMUNJSKI/VLAŠKI





Prekrasan izražaj Balkana i njegove povijesti

O jeziku i zajednici:

- Arumunjski (Armănească/Rămânească) ili vlaški je jezični varijetet, ki se razvijao u mnogi regiji i gradi na Balkanu. Govori se na takozvani jezični otok u Albaniji, Bugarskoj, Grčkoj, Sjevernoj Makedoniji, Srbiji i Rumunjskoj kot i po cijelom svijetu.
 - Glavni uzrok za široko geografsko proširenje je povučeno i novopovučeno granic i politika novoga doseljavanja na teritorije, kade se njim govori. To je uticalo na jako mobilni životni stil arumunjskih ljudi. Kot pastiri su se Arumunjski od sezone do sezone selili simo-tamo sa svojim blagom dokle nisu granice bile zatvorene isto kot i arumunjski trčci, ki su tako dugo i tako daleko kot nek moguće putovali po ovoj regiji.
 - Iz lingvističkoga gledišta je arumunjski neo-latinski jezični varijetet i dio istočne/balkanske romanske skupine. Izvješćaji govore o 80.000 - 200.000 govoračic. Arumunjski je integrirao i još svenek integrira već elementov susjednih jezika i/ili se redi po najjačem jeziku u rodu, po dakoromunjskom, ki je bolje poznat kot rumunjski. Ovu karakteristiku dila s unko povezanim i jako ugroženim istrumunjskim i ugroženim meglenorunumunjskim.
- Pokidob živu Arumunjske u nekoliko država, onci i njive jezične okolnosti su pod jakim uticajem politike u svakoj od tih država. Arumunjski se pred svim govori doma i u zajednici i se sive već koristi online. Nekoliko standardov za pisanje se je predložilo. Danas se razvija standard od online zajednice, iako pravopis ostaje neriješen. U anketi RISE UP-a arumunjski je bio on varijetet, ki je bio 90.5% odgovoračic najbliži srču.

Štatus jezika?

Srbija i Rumunjska su ratificirale ECRML, ali ne priznaju Arumunjske etničkom ili jezičnom manjinom. Albanija, Bugarska i Grčka nisu potpisale ECRML, i od ovih trih samo Albanija priznaje Arumunjske etničkom manjinom. Podučavanje i mašne službe su u Albaniji moguće na arumunjskom, ali manjka podupiranje za jezik. Sjeverna Makedonija je potpisala, ali nije ratificirala ECRML. Bilo kako bilo, ona je 1995. oficijelno priznala arumunjsku zajednicu kot manjinu. Arumunjski je od 2006. službeni komunalni jezik u gradu Kruljevo i arumunjski se more koristiti na sudi i u podučavanju UNESCO atlas klasifikira arumunjski kot "definitivno ugrožen" jezik, Endangered Language Project (ELP) ga zove ugroženim i Ethnologue jako ugroženim.



© Dusan Kraljicki

Ste znate?

Spodobno zapadnoeuropskomu kraljevskom kolaču, čuđa Arumunjskov gaj pravoslavnu balkamsku zimsku tradiciju, kade među kovanica u kruh - osoba, ka će najti kovanica, će imati drugo ljeto čuđa sriče. Obično se ov kruh peče 1. januara (Dan svetoga Bazilija), na Tri kraje ili Bošić. Kovanica ili drugi objekti se nahadaju u kruhu, ki se zove "plătsinta", "vasilepita" u Grčkoj, "česnica" u Srbiji, "turlac" ili "pita" u Albaniji, "banitsa" u Bugarskoj, "maznik", "plătsinta" ili "baklava" u Sjevernoj Makedoniji.

O umjetnici, Teano Cardula (Skopje, 1997)

Kot strastvena i pasionirana 27-ljetna grafička dizajnerica iz Sjeverne Makedonije, ja sam neumoma istraživačica kreativnih rješenj za dizajnerske izazove. Kot apsolutnica Sveučilišta Sunderland s prik šest ljet iskustva, fokusirana sam na socijalni dizajn, djelam projekte, ki zagovaraju feminizam, socijalnu ravnopravnost i LGBTIQ+ i ljudska prava. Kot pripadnica arumunjske manjine, suosnovala sam pred dvimi ljeti TYCHE/TIME, organizaciju, ka promovira arumunjsku kulturu. Kot jedna od rijetkih govoračic arumunjskoga u Sjevernoj Makedoniji, aktivno širim svijet o očuvanju arumunjskoga jebinstva i ostala sam se zalagati za prava manjinske zajednice.

Najdraža poslovica umjetnice:

„Gura adaril - gura aspardze“ - „Usta stvaraju - usta zniču“

Kako kontaktirati umjetnika:



Voices of Community:



1. Ova publikacija je rezultat projekta RISE UP, koji je financiran iz sredstava Evropske unije i država članica. Projekt je realiziran u okviru programa RISE UP, koji je financiran iz sredstava Evropske unije i država članica. Projekt je realiziran u okviru programa RISE UP, koji je financiran iz sredstava Evropske unije i država članica.

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Disclaimer: RISE UP je pokušao, da čim boljnije predstavljaju sadržaj i pravopis. Ako mislite, da se bilo ki aspekti sadržaja ili pravopis more poboljšati, prosim javite nam. Morate to reći teamu, ki je nasložen na izdajici i će to zapisati ili morate nas kontaktirati prik web-stranicu.



RISEUP



O jeziku i zajednici:

- Gradisćansko-hrvatski je jezični varijetet, ki se je razvijal od doseljenja Hrvatit v zapadnu Mađarsku, danas pred svim austrijsko Gradisće i Austriju od 16. stoljeća. U Beču gradisćanske Hrvati ce imaju veliku zajednicu, a manje zajednice se moru najti u Mađarskoj, Slovačkoj i Češkoj. Ovim varijetetom govori okolo državne granice u većojćinom i multikulturnom okruženju.
- Gradisćansko-hrvatski je slavski jezik, ki stiči čakavskoi skupini hrvatskoga. Izvježćaji govori o 30.000-65.000 govoraćici ukupno. Hrvatski varijeteti se razlikuje po upotnoj zamjenici 'č', 'ka', 'i' 'bo', odakle isihadaju nazivi čakavski, kajkavski i štokavski. Iako čakavski dominira, se moru u različni gradisćansko-hrvatski zajednica najti elementi svih trih varijetetov. Gradisćansko-hrvatski je očuvao određene arhaične strukture, rđi i fraze, isto kot posjednice od susjednih zajednic. Gradisćansko-hrvatski se isto razlikuje u naglasku i akcentu, ča mu određuje posebni zvuk u prispodobii sa standardnim hrvatskim jezikom.
- Današnji jezični otoki gradisćansko-hrvatskoga povezani su s nekoćikimi vali migracije iz Hrvatske i Bosne za vrime 16. stoljeća. Plemićke obitelji su premjestile svoje kmetle iz područjev, ka su bila pogodjena od otomanske invazije, na svoja imanja dalje na sjeveru, ka su bila pusta zbog boja, gospodarsvenih krizov i pandemijov.
- Osebujno prošlih 100 let čuda gradisćanski Hrvati ce je iskalo djelo izvan svojih sel i je pendalo, osebujno u Beč. U zadnje vrime, nekoliko dvojezičnih sel doživljuje pravi stanovničtva kroz doseljavanje ljudi s drugimi jezičnimi pozadinami. Iako postoji mali broj čuvarnic i škol, isto kot i novine, radio i televizija, sve manje ljudi govori tim jezikom. Jedna od najvažnih priredab za mlade generacije je "Dan mladine", organiziran od Hrvatskoga akademskoga kluba. Svakoga septembra festival okuplja govoraćice gradisćansko-hrvatskoi iz različnih regijov. Med važnimi stupa je nekoliko kulturnih organizacijov i Katolička crkva, ka je nadležna za svakoljetno šidšiće gradisćanskih Hrvatov u Celje.

Austrija, Madžarska, Slovačka i Češka so vse ratificirale ECRM. Građiřanskohrvatski je bio upejal kot službeni jezik u Građiřcu stoga po intervenciji Ustavoga suda 1990. leta. Paralelno s standardnohrvatskim neodvisno je razvijen standardizirani varijetet. Austrija je priznala Hrvatsice u Građiřcu kot avtonomnu regionalnu manjino daleko pred ECRM (Državni ugovor 1955.).



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Selo Stinatz/Stinjak svečuje „stinjačku svadbu“, raskošnu svadbu ceremoniju u kojoj posnudičica u šaroljnoj nošnji s vijencem i stajlo, noseći krjaču s paunovim perjem i kitičima, peljaju svatove na krčmu, pred kom jaču gradišćanskohrvatske jačke i tancuju tance. Stinjačka svadba je 2020. ljeta došla na listu nematerijalnoga kulturnoga naslijeđa UNESCO-a.

Viktoria Ratalić (Gornja Polja, 1997.) pjeva Feminist Cross Stitch Club. Živi i djeluje u Beču. Ratalić studira umjetnost na pedagoškom smjeru na Akademiji likovnih umjetnosti u Beču. Umjetnica se pred svim bavi feminizmom, jezikom i korištenjem socijalnih medija. Nje umjetnički uzor je pred svim to, ča ju okružuje – mnogovrsnost ljudi, različite životne stvarnosti i perspektive društva. Feminist Cross Stitch Club je dio nje master djela – projekt je počeo 2020. i potle toga je isto pjevala seriju djela. 2022. ljeta su Ratalić i nje Feminist Cross Stitch Club bila dio Bečkoga tjedna (Wienwoche). U juniju 2023. ljeta je dostala nagradu Hrvatskoga centra Mini METRON za svoje djelo. U muncu 2024. ljeta je Ratalić dostala „Burgerländerin-Award“ časopisa „Die Burgerländerin“ (Gradišćanka) u kategoriji umjetnosti i kultura.

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"Perje (privol) speci - onda reci"

Kalimat konjunktifatif yang terdapat:



Voices of Community

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Disclaimers: RIDE UP je putnik, da li im želimo predstaviti sadržaj i preporučiti. Ako mislimo, da se bilo bi aspekt sadržaja ili preporuke mogu poboljšati, prosim javite nam. Možete to raditi anonimno. Mi je namislan na toliko i da se sadržaj ili preporuka ne koristiti oris web stranice.



KORNIJSKI





Vrnuti keltski jezik

O jeziku i zajednici:

- Kornijski (Kernowek/Kernowek) je jezični varijetet, ki se je razvil u Kernow/Cornwall, kada se visoke stijene ove južnootpadne vojvodine Ujedinjena Kraljevstva (UK) suprotstavljaju vihorom Atlantskoga oceana. Kornijski je jedini jezični varijetet RISE UP-a, ki predstavlja jezik, ki je bio vrnut. Postoje i manje kornijske zajednice u Londonu, Cardiffu i Sirom svijta. Sili južnootpadnoj bretonske skupini keltskoga i Pan-keltski kongres je oficijelno priznao Cornwall kot jedan od šest keltskih držav 1904. ljeta, zahvaljujući trudu Henryja Jennera.
- Kornijski je bio najživiji tijekom Sridnje kornijske periode (AD 1200 – AD 1600), kada je bilo kih 39,000 govoračic. Ov broj je konstantno padao po buni molitvenika 1549. ljeta – kralj Edward VI je dao oko 4000 ljudi ubiti, ar su kornijski ljudi odbili Englesku knjigu običnih molitav kot jedini legalni oblik klanjanja. Broj je isto padao, jer nije bilo kornijske Biblije (ka je bila po prvi put objavljena 2011.), manjkalo im je standardizirana abeceda. Nadalje je broj padao zbog migracije u i iz Cornwalla i zbog slabih vezov med Cornwallom i Bretonijem.
- Brojnice znanstvenice su pridonesile 'dassergnyans Kernowek' ("povratku kornijskoga") i mnogi su isto tako preuzeli keltska imena bardov kot Robert Morton Nance ("Mordon" – morskai val) kot znak solidarnosti sa svojim kornijskim i keltskim identitetom. Oko 70% novoga kornijskoga leksikona ishadja iz kasnih i sridnjih kornijskih dokumenov, oko 25% je posuđeno ili adaptirano od velikoga i bretonskega i ostalih 5% dohadja iz engleskoga, ne uzimajući u obzir posuđjenice iz latinskoga ili grčkoga.
- Cenzus iz 2021. ljeta pokazuje da se 563 osobe identifikiraju kot govoračice kornijskoga. Studija iz 2018. pokazuje na temelju drugih izvorov a već od 3000 ljudi ima barem konverzacijsko znanje kornijskoga. 2010. ljeta je UNESCO oficijelno preminio status kornijskoga od „izumro“ na „kritično ugrožen“ – kot je rekao Robert Morton Nance pred svojom smot: „Jedna generacija je postavila kornijski na noge. Sada je na drugoj, da ga nauči hoditi.“

Štatus jezika?

Ujedinjeno kraljevstvo je ratificiralo ECRML 2002. ljeta je kornijski bio priznat pod ECRML i vlada UK-a ga je primila u manjinski status 2014. ljeta. Čuda inicijativov, med njimi Cornwall Council, osobujno Akademi Kernowek i Cornish Language Office kot i Cornish Language Bord i organizacije za kornijski jezik i grassroots organizacije, nastavljaju podupiranje jezika pomoću različitih pristupov. Knjige i filmi su objavljeni na kornijskom, dva scena tradicionalne muzike i umjetnosti cvate i postoju nadalje inicijative, da se podučava u škol. Od 2008. ljeta korišćen je standardni pisani oblik (SWF).



Ste znahe?

Poznata kornijska delicatessa je 'pasty' – priko tijesta, ko je porijeno različnima nadi, slatkimi i slanimi. Već ih manje sve se more staviti u pasty, zato se je reklo, da se vrag nikad nije poufao pojti u Cornwall, ar se je bojao, da bi zavrio u pasty. Recept datira najzad u 1200-a ljeta, važan sastojak pastyja je srikani rub. Legenda povida, da su rudnici hasnevali ov rub kot držalo za svoje ruke, ke su čuda puti bile pune arsena. Potom da su hitili rub i krmili tim gromne 'knockers', ki da su živili u rudnici.

O umjetnici, Lianne Wilson:

Lianne je kornijska umjetnica, pisateljica, književnica, živčarka, aktivistica i kronična diletantica, ka ne more reći ne 'još nek jednom' projektu. Ona je žar ko queer i queer žarka. Ona je pačena, bori se protiv CPS/ME, pomalo ju trapi strah. Dohadja iz Moon planin i bazenov alcopopsa iz Clay Country, Kernow. Živi u Cardiffu, kada je pohedila sveučilište. 2023. ljeta Lianne je nastala bard/jačkarica Gorsedh Kernow i preuzela ime Niwlen Steer ('magla'), ime, ko koristi online. Ona djela u Kernoweku na engleskom i koč-tož malo na veškom. Ona je trikrat dobila nagradu Gorsedh Kernow za svoje pisanje na Kernowek. Nje pjesmice su objavljene u različni časopisi. Rodjena 1985. ljeta nje umjetničko djelo je pod uticajem hauntologije synthwavea, nostalgije dileta 1990-ih, koč načinjeno tradicionalno, koč digitalno, koč je mišavina toga. Nje umjetničko djelo je drugi način za nje aktivizam: biti veš. Kernowek, veš nebelistički, u veš mjest, vidjena od veš ljudi. Načinja merch sa svojimi dizajni, s nekočkim od njih sabira pineze za uzajamnu pomoć. Ona kani radikalni jezik s injestom za onan hug od (svakoga i sve) na korn narod more živiti svoj cijeli život, ako kani.

Najdraža poslovice umjetnice:

„An lavar koth yw lavar gwir:
Ny vyns nevna dos 'as a daves ne hir;
Bes den heb tavas ne gollas y dir.“
Stara poslovice je istinska poslovice:
Preduđički jezik, prekroćka ruka,
ali čovik prez jezika je izgubio svoju zemlju.

Kako kontaktirati umjetnicu:



Voices of Community:



1. Kornijski jezik je jezični varijetet, ki se je razvil u Kernow/Cornwall, kada se visoke stijene ove južnootpadne vojvodine Ujedinjena Kraljevstva (UK) suprotstavljaju vihorom Atlantskoga oceana. Kornijski je jedini jezični varijetet RISE UP-a, ki predstavlja jezik, ki je bio vrnut. Postoje i manje kornijske zajednice u Londonu, Cardiffu i Sirom svijta. Sili južnootpadnoj bretonske skupini keltskoga i Pan-keltski kongres je oficijelno priznao Cornwall kot jedan od šest keltskih držav 1904. ljeta, zahvaljujući trudu Henryja Jennera.

2. Kornijski je bio najživiji tijekom Sridnje kornijske periode (AD 1200 – AD 1600), kada je bilo kih 39,000 govoračic. Ov broj je konstantno padao po buni molitvenika 1549. ljeta – kralj Edward VI je dao oko 4000 ljudi ubiti, ar su kornijski ljudi odbili Englesku knjigu običnih molitav kot jedini legalni oblik klanjanja. Broj je isto padao, jer nije bilo kornijske Biblije (ka je bila po prvi put objavljena 2011.), manjkalo im je standardizirana abeceda. Nadalje je broj padao zbog migracije u i iz Cornwalla i zbog slabih vezov med Cornwallom i Bretonijem.

3. Brojnice znanstvenice su pridonesile 'dassergnyans Kernowek' ("povratku kornijskoga") i mnogi su isto tako preuzeli keltska imena bardov kot Robert Morton Nance ("Mordon" – morskai val) kot znak solidarnosti sa svojim kornijskim i keltskim identitetom. Oko 70% novoga kornijskoga leksikona ishadja iz kasnih i sridnjih kornijskih dokumenov, oko 25% je posuđeno ili adaptirano od velikoga i bretonskega i ostalih 5% dohadja iz engleskoga, ne uzimajući u obzir posuđjenice iz latinskoga ili grčkoga.

4. Cenzus iz 2021. ljeta pokazuje da se 563 osobe identifikiraju kot govoračice kornijskoga. Studija iz 2018. pokazuje na temelju drugih izvorov a već od 3000 ljudi ima barem konverzacijsko znanje kornijskoga. 2010. ljeta je UNESCO oficijelno preminio status kornijskoga od „izumro“ na „kritično ugrožen“ – kot je rekao Robert Morton Nance pred svojom smot: „Jedna generacija je postavila kornijski na noge. Sada je na drugoj, da ga nauči hoditi.“

5. Ujedinjeno kraljevstvo je ratificiralo ECRML 2002. ljeta je kornijski bio priznat pod ECRML i vlada UK-a ga je primila u manjinski status 2014. ljeta. Čuda inicijativov, med njimi Cornwall Council, osobujno Akademi Kernowek i Cornish Language Office kot i Cornish Language Bord i organizacije za kornijski jezik i grassroots organizacije, nastavljaju podupiranje jezika pomoću različitih pristupov. Knjige i filmi su objavljeni na kornijskom, dva scena tradicionalne muzike i umjetnosti cvate i postoju nadalje inicijative, da se podučava u škol. Od 2008. ljeta korišćen je standardni pisani oblik (SWF).

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7. Lianne je kornijska umjetnica, pisateljica, književnica, živčarka, aktivistica i kronična diletantica, ka ne more reći ne 'još nek jednom' projektu. Ona je žar ko queer i queer žarka. Ona je pačena, bori se protiv CPS/ME, pomalo ju trapi strah. Dohadja iz Moon planin i bazenov alcopopsa iz Clay Country, Kernow. Živi u Cardiffu, kada je pohedila sveučilište. 2023. ljeta Lianne je nastala bard/jačkarica Gorsedh Kernow i preuzela ime Niwlen Steer ('magla'), ime, ko koristi online. Ona djela u Kernoweku na engleskom i koč-tož malo na veškom. Ona je trikrat dobila nagradu Gorsedh Kernow za svoje pisanje na Kernowek. Nje pjesmice su objavljene u različni časopisi. Rodjena 1985. ljeta nje umjetničko djelo je pod uticajem hauntologije synthwavea, nostalgije dileta 1990-ih, koč načinjeno tradicionalno, koč digitalno, koč je mišavina toga. Nje umjetničko djelo je drugi način za nje aktivizam: biti veš. Kernowek, veš nebelistički, u veš mjest, vidjena od veš ljudi. Načinja merch sa svojimi dizajni, s nekočkim od njih sabira pineze za uzajamnu pomoć. Ona kani radikalni jezik s injestom za onan hug od (svakoga i sve) na korn narod more živiti svoj cijeli život, ako kani.

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SETO





Na granici dveh svitov

O jeziku i zajednici

- Seto (Seto kilt) je razgovorni jezični varijetet, ki se je razvijal v regiji Seto, Setomaa (doslovno "Zemlja Seto"), o koj se čuda pusti govori, da je "katõ ilma veere pääl" - "na granici dveh svitov". Koč kada je bila ograničena regija u carsističkoj Ruskoj, potom ujedinjena u granici neodvisne republike Estonije od 1918., bila je podijeljena 1944. ljeta med dvimi sovjetskim republikami - oko 75% došlo je ruskoj SFR, a 25% estonskoj SSR. Kad je Estonija nastala neodvisna (1991.) je podijeljenje ostalo, lako se trenutna granica zbog graničnih svadov nikad nije ratificirala. Otkad je Rusija napala Ukrajinu, je priogranični kontakt nastao izazovan.
- Postuju živjeti čaje 250 Seto govoračic u Ruskoj, 4000 u Setomaa i 25,000 - 30,000 govoračic sa znarjem Seto u cijeloj Estoniji, Sibiriji (zbog iseljavanja vala pred 100-imi ljeti) i na ostalom svitu. Vjera igra važnu ulogu: Drugačije nego njevi najbliži susjedi Võro u Estoniji, Seto ljudi nisu protestanti, nego istočno-pravoslavni. Njevi crkveni svetki se ređu po „starom“, julijanskom kalendaru i jedna od najvažnijih tradicijov je svečevanje crkvenih svetkov sa skupnim jilom na obiteljskom grobu, kade bi se spomenuli svojih pokojnih.
- Drugačije nego u protestantskoj tradiciji osnovnoga školovanja, samo nekoliko Seto muži je bilo školovano na ruskom, dokle je pred 100-imi ljeti upeljano obrazovanje na estonskom. Posljedica toga je, da je Seto pred svim bio usmeni jezik i znanje o svitu se je usmeno dalje dalo drugoj generaciji. To je bila škrija kineča za finske i estonske folkloriste od kasnoga 19. stoljeća. Potle toga je sabran velik arhiv pjesam, jačak i folklor Seto ljudi. Iz te ere narodne sviti i "veepse-igatus" ("žepje za eposom") izala je legendarna uloga kralja Peko, koga je pretvorila jačkarica Anne Vabarna u suradnji s folkloristom Paulopriitom Voolainem u ep.
- Vrhunac današnjega ljetnoga toka Seto ljudi je "Kuningriigi päiv" ("Dan kraljevstva"), ki privlači kih 8,000 ljudi svako ljeťo - na ov dan, regija Setomaa je svetačno proglašena „kraljevstvom“, umjetnost i rukotvorine Seto ljudi se svečuju i odibira se ljetolnja peljajuća osoba ceremonijov, zvana "ülemsootsika" ("glavni glasnik"). Kako veli legenda će ova osoba dostati tanače od kralja Peka u svoji sanja.
- Od tumažnih 1950-ih ljet, Seto sela su doživla odseljenje stanovništva. Kade je koč bilo ča do 30 seljačkih dvorov, danas živi ne već nego šakica ljudi. Bilo kako bilo, čini se, da zanimanje za Seto kulturu i regiju raste: Prva čuvarnica na Seto je osnovana 2021. ljeta, nove generacije uživaju nove institucije kot jačkarni kemp Leelo i prik desetljeć nekoliko krijg se je objavilo na Seto.

Status jezika?

Estonija nije potpisala ECRL i ne priznaje Seto kot jezik. Standardni estonski se osnuje na varijetetu sjeverne Estonije, dokle Seto (Skupa s Mulgi, Tartu i Võro) sliči južnoestonskoj skupini ugrofinskoga (točnije baltsko-finskoga) jezika. Seto je najbliže jeziku Võro, ali ima posebni leksik i naglasak pod ruskim uticajem. Seto ljudi se aktivno povezuju s drugim zajednicami u Ruskoj i Skandinaviji, ki govore ugrofinskim jeziki. 2017. ljeta je Savjet Seto ljudi deklarirao autohtonost Seto ljudi.



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Ste znate?

Seto Leelo je polifonska jačena tradicija s arhaičnim metričnim stihom na narodnom jeziku, ku čuda pusti prezentiraju jačkarice javno i u nošnji. Seto Leelo je primljeno 2008. ljeta na UNESCO-ovu listu nematerijalnoga kulturnoga jebinstva Čovječanstva. Leelo jaču pred svim ženski ibori i improvizacija i pisanje kitic je posebnost toga. Najbolje ženske jačkarice-pisateljice se kraljuju svako ljeťo na Danu kraljevstva. Tri metri visoka skulptura klesara Elmsara Rebanesa u Obinici je posvećena ovim „majkam jačak“, ke su čuvale ovu umjetnost kreativnoga izražaja kroz stoljeća.

O umjetnici, Yyhely Hälvin: (Põlva, 1993)

Ja sam likovna umjetnica i učiteljica umjetnosti iz Setomaa, kade sam prebavila većinu svojega djetinstva. Mistika i posebna okolica ovoga dijela južne Estonije su mojemu srcu još uvijek jako bliske. Poiskodob je moja majka lokalna umjetnica i slikarica, sam vjerojatno i ja nastala sve već zainteresirana na umjetničkom polju. Po zavjetku estonske Akademije umjetnosti, animacijsko odijenje (2012, cum laude), počela sam se zanimati za obrazovne teme i vri-jeda sam položila svoj master na tom polju na Sveučilištu Tallinn. U mojem djelu je vidljiva mišavina makabrističnoga i lipote, rado stvaram bića i kreature iz nevisvne pariet. Uživam u eksperimentiranju s različitim materijali i mediji kot su to tisak ili vodene farbe isto kot i fotografija, ilovača ili još i koža. Za me je važno, da ča vmem lokalnoj zajednici i čini mi se, da mi odgovara podučavati dica. Nije samo da komu velim, ča neka čini, to je isto način učnje od dica. Tako sam došla najpaz iz grada, trenutno djelam kao učiteljica umjetnosti u Põlvi i istovremeno pokušavam biti umjetnička duša.

Najdraža poslovica umjetnice:

"Ar" harinõit, sõs põngoh kah hää!
"Ako se navikneš na to, onda je u paklu isto lipo"

How to contact the artist:



Voices of Community:



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Ča?! Putujuća izložba RISE UP-a



Mi smo daleko nalog po jednoj umjetnici iz svake zajednice, da stvori umjetničko djelo, ko komunicira gledateljici poruku, sliku ili čut, ku bi rado diilje. Na primjer: Pitali smo umjetnike: Ča bi ti kaniša reći svojoj zajednici? Bila su i druga pitanja, ka smo obdjelale u daljnji razgovori. Kroz RISE UP smo se naučile, da je toliko svega ča se triba znati, ča se more upoznati, izraziti i toliko ča mi ne znamo. Pomoću ove izložbe se svne skupljamo i učimo jedna uz drugu... Ča?! Izviđamo skupa.

Ti si isto važan dio žitka jezika: Čuvanje, korišćenje, razvijanje. Ča ti ova izložba veli? Ča bi nam rado rek:la? Hodi i diili svoje iskustvo s RISE UP teamom.

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Čo je RISE UP?:

Európsky projekt RISE UP spája ľudí, ktorých jazyky nie sú veľké, ale majú veľké srdce. Tento projekt posilňuje malé jazykové komunity v celej Európe, prepája rečníkov, nové generácie používateľov a aktivistov, ktorí žijú a milujú svoj materinský jazyk. Spoločným cieľom je podeliť sa o skúsenosti, objaviť dobré nápady a navrhnúť účinné pomôcky, napríklad modernú digitálnu sadu nástrojov.

RISE UP sa zameriava najmä na päť jazykových komunit, resp. jazykov, roztrúsených po rôznych častiach Európy:

- Arámsky (Španielsko, Francúzsko)
- Anomunský/Vlašský (Albánsko, Bulharsko, Grécko, Severné Macedónsko, Srbsko, Rumunsko)
- Burgenlandský chorvátsky (Rakúsko, Maďarsko, Slovensko, Česko)
- Kornský (Spojené kráľovstvo)
- Setský (Estónsko, Rusko)

About "Voices of Community":

V máji 2024 projekt RISE UP zorganizoval schôdzu umelcov "Artistic Residency" v Barcelone. Umelci sa učili jeden od druhého, spolu tvorili. Pripravili piesne, básne a iné hlasové nahrávky vo všetkých piatich jazykoch. Ak naskenujete QR kód na Profilo jazykovej komunity, môžete počuť hlasy: Brett Hübner (setský), Fiona O'Cleirigh (kornský), Mario Csenar (burgenlandský chorvátsky), Daniela Stoica (anomunský) a Marina Cuito spolu s Alidé Sans, ktoré navštívili umelcov (arámsky jazyk).

Európska charta regionálnych alebo menšinových jazykov (ECRMJ):

Rada Európy vysvetľuje: „Európska charta regionálnych alebo menšinových jazykov je dohovor o ochrane a podpore jazykov tradičných menšín. Štáty, ktoré chceli dať týmto jazykom prioritu, prisľúbili, že umožnia ich používanie v školách, úradoch, súdoch, médiách, kultúre, hospodárstve aj spoločenskom živote - a dokonca aj v spolupráci cez hranice. Charta teda nejde len o ochranu menšín, ale krajiny musia aj aktívne podporovať tieto jazyky v praxi.“

Nie všetky krajiny, o ktorých čítate na týchto paneloch, chceli alebo mohli Chartu úplne prijať - niektoré ju podpísali, ale ešte neratifikovali, iné ani nepodpísali. (<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/>)



V tomto (neúplnom) „jazykovom strome“ vidíte aspoň približne, ako sú jednotlivé jazyky projektu RISE UP k sebe príbuzné. Keby sme mali uviesť všetky jazyky a nárečia sveta, tento strom by bol obrovský a zamotaný, a až tak by neukázal celý príbeh. V skutočnosti sa totiž jazyky navzájom ovplyvňujú oveľa viac, než by ste čakali: menia sa pod vplyvom susedov, priateľov, dokonca aj nepriateľov. Mnohé menšinové jazyky nasávajú do seba nové slová, melódiu reči alebo zvláštne výrazy aj od veľkých jazykov, a zároveň dávajú zo seba niečo späť. Preto je každý jazyk, ožvlášť ten malý, súčasťou živého jazykového ekosystému.

O počtoch hovorcov:

Aj počty hovorcov, ktoré sú na výstavných paneloch (a často aj v knižkách), treba brať s rezervou. Položme si otázky: Kedy je už človek „hovorcom“ jazyka - keď rozumie, alebo až keď plynule hovorí? Má význam zaradiť aj tých, čo sa jazyk učia nanovo? Kto a ako týchto hovorcov počítal? Kedy to bolo? Aké otázky položili? A prečo vlastne niekto počty zisťoval? Napriek tomu má zmysel vedieť, či jazyk má niekoľko stotisíc, tisíc, pár stoviek, alebo už len niekoľko desiatok ľudí. Taký rozdiel je v skutočnom živote naozaj dôležitý.










Upozornenie: Projekt RISE UP sa snažil informácie aj pravopis dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť - povedzte personálu výstavy alebo nám napíšte cez našu stránku.

ARANSKÝ JAZYK





Miralh deth cèu – Zrkadlo neba

O jazyku a komunite:

- Aranese (po aránsky Aramés) je odroda okciténdiny, ktorá sa vyvíjala celé stáročia v údolí Val d'Aran vysoko v Pyrenejach. Administratívne patrí toto údolie ku Katalánsku v Španielsku, no jazykovo je späté s Gascony a kultúrne so zvyškom Okcitanie vo Francúzsku. Až do výstavby tunela Vielha v roku 1948 bolo v zime jednoduchšie dostať sa sem z Francúzska než z iných častí Španielska. Politicky sa však Val d'Aran väčšinou viazal ku Korune katalánsko-aragónskej výmenou za zmluvy, ktoré mu umožňovali zachovať si tradičné rodové a obecné samosprávy. Za to platili „Galin Reiau“ naturálnu daň v obilí.
- Podľa najnovších odhadov dnes hovorí aránsky približne 3 000 až 6 000 ľudí. Aranese patrí do gaskonskej vetvy okciténdiny a vedú sa diskusie, ktoré okciténske nárečia možno už považovať za samostatné jazyky. Val d'Aran je už celé stáročia ohniskom viacjazyčnosti. Mnohí miestni ovládajú až päť jazykových variét: aráncinu, katalánčinu, španielčinu, francúzštinu a angličtinu a podľa potreby medzi nimi prepínajú. Jazykové prostredie obohacujú turisti, migrantské komunity z Latinskej Ameriky, Európy aj celého sveta.
- Po začlenení do provincie Lleida (1834) Val d'Aran postupne stratil všetky zostávajúce privilégia, najmä počas dvoch republík a dvoch diktatúr (Primo de Rivera a Franco). Istá miera samosprávy sa vrátila až po uznaní „hecho diferencial“ („odlišujúca skutočnosť“) v roku 1979. Kľúčovým momentom bolo prijatie Zákona o Arane katalánskym parlamentom v roku 2015, ktorý uznal jeho „okciténsku národnú realitu“ a štatút.
- Miestne iniciatívy na záchranu a posilnenie jazyka prinášajú výsledky: od roku 2008 stúpol počet ľudí, ktorí vedú po aránsky čítať o 14,1%, písať o 11% a hovoriť o 3,2%. Aranese sa vyučuje v školách, má status úradného jazyka Val d'Aran a miestna kultúra žije, resp. vysielajú sa aránske rádio, vychádzajú knihy a časopisy.

Jazykový status?

Španielsko ratifikovalo Európsku chartu regionálnych alebo menšinových jazykov (ECRML), Francúzsko ju podpísalo, ale neratifikovalo. Okciténdina má v Katalánsku postavenie úradného jazyka, vo Francúzsku nie. Podľa UNESCO Červenej knihy ohrozených jazykov sú všetky známe nárečia okciténdiny ohrozené, štyri z nich vážne ohrozené (Avergnat, Gaskonsčina, Languedocien, Limousin, Provensál a Vivaro-alpské).




Vedeli ste, že...?

Každý rok na Svätého Jána (23. jún) sa vo Val d'Aran konajú „Hèstes deth huec“ – Oslavy ohňa. Zahŕňajú Era Crema der Haro v Les a Era Crema deth Taro v Artes. V Les sa večer podpáli požehnaný jedlový kmeň (viac ako 11 metrov) na námestí Haro, znie hudba, tancuje sa a hádžu sa ohnivé „halhes“ vyrobené z brezovej kôry. O 29. júna mladomanželka odobíja budúcoročný strom kvetinovými vencami a prosia o plodnosť. V Artes sa horiaci kmeň ťahá k radnici a odvádzenci skáču cez dohasínajúce plamene. Tieto oslavy boli v roku 2015 zapísané do Zoznamu nehmotného kultúrneho dedičstva UNESCO.

1 O umelcovi: Ricard Novell (Barcelona, 1961)

„Hoci som sa narodil v meste, moje detské spomienky sú vždy späté s prírodou. Po prvý raz som navštívil Val d'Aran, keď som mal len rok. Stanovali sme pri rieke Garonne. Keď sa rozplynuli oblaky, uvidel som zvonice v Betlan a neskôr aj v Montcorbau – a odvtedy je toto miesto súčasťou môjho života. Od roku 1984 tu žijem a mám šťastie, že môžem jeho podstatu cítiť každý deň. Ako dieťa som rád kreslil, no čerpadlo som poriadne chytil až koncom 90. rokov. Od roku 2001 som vystavoval po rôznych častiach Pyrenejí, vytvoril množstvo ilustrácií prírodného a kultúrneho dedičstva pre informačné panely. V rokoch 2009 a 2013 som vydal malé turistické sprievodce „Camin Reiau“ aj mapu Val d'Aran so zbierkou miestnych legiend. V roku 2020 vyšla kniha *Un viatge fantàstic o troci de creïon. Es pòbles dera Val d'Aran*, ktorej už vyšiel piaty náklad a bola preložená do francúzštiny a aránciny.“

Obľúbené príslovie Ricarda Novella:

„Montcorbison capèth, londeman dia bèth“ – keď má hora Montcorbison „klobúk“ z oblakov, nasledujúci deň bude krásny.

Ako kontaktovať:



Voices of Community:



1. <https://www.ribeirodelarodado.com/>
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AROMUNČINA / VLLACH





Jazyk, v ktorom dýcha história Balkánu

O jazyku a komunite:

- Aromunčina (Armăneashti/Armăneasche/Rrămăneshti) Aromanian (Armăneashti / Armăneasche / Rrămăneshti) alebo vlachčina – je jazyková odroda, ktorá sa formovala v rôznych oblastiach a miestach Balkánu. Dnes sa hovorí v takzvaných „jazykových ostrovoch“ (Sprachinseln) v Albánsku, Bulharsku, Grécku, Severnom Macedónsku, Srbsku a Rumunsku, a tiež v diaspóre po celom svete.
 - Takéto rozptýlenie má svoje historické dôvody: stáročia hranice nakreslili a prekršovali mapu regiónu a s nimi prichádzali presídľovacie politiky. Aromani boli známi svojím pohyblivým spôsobom života ako pastieri transhumanti putovali sezónne so stádami do rôznych krajov, až kým štátne hranice tieto cesty neuzavreli. Aj aromanskí obchodníci cestovali naprieč územiami, kým im to okolnosti dovoľali.
 - Z jazykovedného hľadiska patrí aromančina medzi novolatinské jazyky, konkrétne do východnej (balkánskej) románskej vetvy. Odhaduje sa, že dnes má približne 80 000 – 200 000 hovorcov. Aromančina do seba prijala (a stále prijíma) viac prvkov z jazykov susedov či bývalých panovníkov, než jej najbližší príbuzný dakorumunčina (bežnejšie známa ako rumunčina). Podobný vývoj zaznamenali aj príbuzné avárskehozrodené jazyky istrorumunčina a meglenuromunčina.
- Keďže Aromani žijú vo viacerých krajinách, ich jazyk a životné podmienky silno ovplyvňuje politika každého štátu. Najčastejšie sa aromančina používa doma a v komunite, jej prítomnosť na internete však rastie. Existuje viacero návrhov pravopisných štandardov. Ten, ktorý sa postupne presadzuje, vzniká priamo vo vnútri online komunity. Aj tak však pravopis nie je jednotný. V prieskume RISE UP bola aromančina tou jazykovou varietou, ktorá bola „najbližšie srdcu“ až 90,5% opýtaných.

Jazykový status?

Srbsko a Rumunsko ratifikovali Európsku chartu regionálnych alebo menšinových jazykov (ECRML), no Aromani tam nie sú uznaní ako etnická ani jazyková menšina. Albánsko, Bulharsko a Grécko Chartu nepodpisali; z týchto troch len Albánsko uznáva Aromanov ako etnickú menšinu. Vyúba i cirkevné obrady v aromančine sú v Albánsku možné, ale chýba im finančná a inštitucionálna podpora. Severné Macedónsko Chartu podpísalo, ale neratifikovalo; oficiálne uznalo aromanskú menšinu už v roku 1993. Od roku 2006 je aromančina spoliuzradným jazykom mesta Krusovo, dá sa používať na súde a vo vyučovaní. Podľa Atlasu ohrozených jazykov UNESCO je aromančina „rozhodne ohrozená“, podľa Endangered Languages Project „ohrozená“ a podľa Ethnologue „vitalná“ (t. j. stále aktívne používaná v komunite).





Vedeli ste, že...?

Podobne ako vo viacerých krajinách západnej Európy pri pečení „King Cake“, majú aj Aromani svoju zimnú tradíciu – do chleba alebo koláča sa zapečie minca. Ten, kto ju nájde, bude mať šťastie počas celého budúceho roka. Obvykle sa tento chlieb podáva 1. januára (na sviatok sv. Bazila), na Zjavenie Pána (Tria kráľi) alebo na Vianoce. Názvy a podoby sa líšia podľa krajiny: v aromančine plitsinta, v Grécku vasilopita, v Srbsku česnica, v Albánsku kulač alebo pite, v Bulharsku banica, v Severnom Macedónsku maznik, plitsinta alebo baklava.

O umelkyňi, Teano Cardula (Skopje, 1997)

„Som 27-ročná grafická dizajnerka zo Severného Macedónska, neustále hľadám tvorivé riešenia pre vizuálne výjvy. Študovala som na University of Sunderland a už viac ako šesť rokov sa venujem najmä sociálnemu dizajnu a projektom, ktoré podporujú feminizmus, sociálnu rovnosť a práva LGBTQ+ a menšinových komunit. Ako príslušníčka aromanskej menšiny som takmer pred dvoma rokmi spoluzaložila združenie TYCHE/TIHE, ktoré propaguje aromanskú kultúru. Som jednou z mála mladých hovorecok aromančiny v Severnom Macedónsku a aktívne pracujem na tom, aby sa tento jazyk a dedičstvo zachovalo.“

Obľúbené príslovie Teano Cardula:

„Gura adarë – gura asparde“ – „Ústa tvoria – ústa kazia.“

Ak kontaktovať:



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BURGENLANDSKÁ CHORVÁTČINA





Chorvátčina, ale inak

O jazyku a komunitě

- Burgenlandská chorvátčina (gradišćarskohrvatski) je jazyková varieta, ktorá sa vyvinula v historickom západnom Uhorsku, ktoré dnes zahŕňa predovšetkým rakúsky Burgenland, a to po prisťahovaní Chorvátov v 16. storočí. Veľká komunita burgenlandských Chorvátov žije vo Viedni, menšie skupiny sú v Maďarsku, na Slovensku a v Česku. Tento jazyk sa používa cez štátne hranice, v prostrediach, kde sa stretávajú rôzne kultúry a jazyky.
- Burgenlandská chorvátčina patrí k slovanským jazykom, konkrétne k čakavsko-dialektovej vetve chorvátčiny. Odhady hovoria o 30 000 až 65 000 hovorcov (v samotnom Burgenlande je podľa posledných údajov približne 19 000 hovoriacich). Rozdiel medzi chorvátskymi nárečiami spoznáte aj podľa toho, ako povedia „ča“: či, kaj alebo što – príve „ča“ je typické pre čakavčinu, ktorá dominuje aj medzi burgenlandskými Chorvátmi, no v jazyku nájdete aj prvky ostatných dvoch hlavných nárečí. Zachovalo sa v ňom množstvo archaických výrazov a štruktúr, ako aj prevzaté slová zo susedných jazykov (nemčina, maďarčina). Jedinečný je aj prízvukom a metódou reči zvukovo sa od štandardnej chorvátčiny rozlišuje.
- „Jazykové ostrovy“ burgenlandských Chorvátov vznikli vďaka niekoľkým vlnám migrácie z Chorvátska a Bosny v 16. storočí. Väčšinou šľachtici presťahovali poddaných zo zničených území po osmanských vpádoch na zdevastované a vyľudnené panstvá na severe.
- Za posledných sto rokov veľa Burgenlandských Chorvátov hľadá prácu mimo svojich dedín a dochádza najmä do Viedne. Niektoré dvojjazyčné dediny ožívajú novými obyvateľmi z iných jazykových skupín. Hoci existuje niekoľko materských škôl, škôl, novín, rádii a TV relácií, mladých hovorcov jazyka je čoraz menej. Pre mladú generáciu má veľký význam Dan Mladine („Deň chorvátskej mládeže“), ktorý každý september organizuje Hrvatski akademski klub. Festival spája mladých hovorcov burgenlandskej chorvátčiny z rôznych krajín. Dôležitou oporou je niekoľko kultúrnych spolkov aj katolícka cirkev; každoročne tiež prebieha púť Burgenlandských Chorvátov do Mariazellu.

Jazykový status?

Rakúsko, Maďarsko, Slovensko aj Česko ratifikovali Európsku chartu regionálnych alebo menšinových jazykov (ECRML). Burgenlandská chorvátčina je úradným jazykom v Burgenlande až po zásahu ústavného súdu v roku 1990. Štandardizovaná podoba vznikala nezávisle od štandardnej chorvátčiny. Rakúsko uznalo Burgenlandských Chorvátov za „autochtonnú“ menšinu už štátnou zmluvou z roku 1955.



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Ďalšie ste, že...?

V dedine Stinatz/Stinjak sa slávi špeciálna svadba – Stinjačka svadba. V tejto bohatej svadobnej tradícii vedú nevestu a ženicha posačnica (rudovo-sukňová družička s vencom) a stačilo (mladý s klobúkom s pávimi pierkami a kvetmi) do miestneho hostinca, kde sa spievajú a tancujú burgenlandsko-chorvátske piesne v miestnom nárečí. Stinjačka svadba bola v roku 2020 zapísaná do Zoznamu nehmotného kultúrneho dedičstva ľudstva UNESCO.

O umelkyni, Viktorii Ratasich (Oberpullendorf, 1997, žije vo Viedni):

„Feminist Cross Stitch Club“ vedie Viktoria Ratasich, ktorá študuje výtvarné vedomosti na Akadémii výtvarných umení vo Viedni. Vo svojej tvorbe sa venuje najmä feminizmu, jazyku a spoločenským témam, často s využitím sociálnych médií. Jej najväčšou inšpiráciou je rozmanitosť ľudí a pohľadov okolo nej. Feminist Cross Stitch Club vznikol v roku 2020 v rámci jej diplomovej práce; odvtedy organizovala sériu workshopov. V roku 2023 získala cenu „Mini METRON“ od Hrvatského centra za mladé talenty v oblasti umenia a v marci 2024 získala ocenenie „Burgenländerin-Award“ za umenie a kultúru.

Obľúbené príslovie Viktorie Ratasich:

„perje speći – onda reći“ — „najprv upeč, potom hovor“ (alebo: „dvakrát merať, raz rozprávať“).

Ako kontaktovať:



Voices of Community:



1. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

2. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

3. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

4. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

5. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

6. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

7. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

8. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

9. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

10. Účastníci projektu RISE UP sa snažia informácie aj pravosti dať čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – povedzte personálu výstavy alebo nám napíšte cez našu stránku.

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KORNČINA





Reclaiming a Celtic Language

O jazyku a komunite:

- Cornish (Kernewek/Kernowek) je keltský jazyk, ktorý sa vyvíjal v regióne Kernow/Cornwall, juhovýchodného vojvodstva Spojeného kráľovstva, kde vysoké útesy odolávajú vetrom Atlantiku. Cornish je jediným jazykom v projekte RISE UP, ktorý je „obnoveným jazykom“ (reclaimed language). Menšie komunity hovoriace po kornishky žijú aj v Londýne, Cardiffe či v rôznych kútoch sveta. Patrí do juhozápadnej britonskej vetvy keltských jazykov. Cornwall bol oficiálne uznávaný ako jedna zo šiestich keltských krajín Pan-Celtic Congressom v roku 1904, najmä zásluhou Henryho Jennera.
- Najživší bol jazyk v období strednej kornishtiny (približne 1200–1600 n. l.), keď nim hovorilo asi 39 000 ľudí. Pokies prílieh po tzv. Prayer Book Rebellion v roku 1549 – potlačenie povstania kornishských odporcov povinného Anglikánskeho modlitebníka (Book of Common Prayer) viedlo k smrti asi 4 000 ľudí rukou armády kráľa Eduarda VI. Úpadok pokračoval kvôli absencii prekladu Biblie do kornish (prvý úplný preklad až v roku 2011), chýbajúcemu jednotnému písmu, migrácii a oslabeniu vzťahov medzi Cornwallom a Bretónskom.
- Na tzv. dastertghyans Kernowek (Obnovenie kornishského jazyka) sa podieľali viacerí jazykovedci a aktivisti, mnohí prijímali keltské básnické mená, ako, napríklad, Robert Morton Nance („Mordon“ – Vína mora) na znak súľadarity s keltskou identitou. Asi 70 % novej slovej zásoby čerpal z dokumentov neskorej a strednej kornishtiny, približne 25 % tvoria prevzaté alebo adaptované slová z waleštiny a bretónčiny a zvyšok z angličtiny (okrem historických výpožičiek z latinčiny či gréčtiny).
- Podľa sčítania ľudu v roku 2021 sa 563 ľudí označilo za hovorcov kornishského jazyka, pričom prieskum z roku 2018 uvádzal, že viac než 3 000 ľudí má aspoň základné konverzačné schopnosti. V roku 2020 UNESCO preklasifikovalo Cornish z „vyhynutého“ na „kriticky ohrozený“. Ako poznamenal Nance: „Jedna generácia postavila cornish na nohy. Ďalšia ho má naučiť kráčať.“

Jazykový statuss?

Spojené kráľovstvo ratifikovalo Európsku chartu regionálnych alebo menšinových jazykov (ECRML). Cornish bol pod Chartu oficiálne zahrnutý v roku 2002 a v roku 2014 získal status menšinového jazyka. Jeho rozvoj podponuje Cornwall Council, najmä Akademi Kernewek, Cornish Language Office, Cornish Language Board a viaceré komunitné a grassroots iniciatívy. Vydávajú sa knihy a filmy v cornish, rozvíja sa bohatá hudobná a umelecká scéna, jazyk sa vyučuje v školách. Štandardizovaná písaná forma (SWF) sa používa od roku 2008.




Vedeli ste, že...?

Stávnou pochúťkou z Cornwallu je pasty. Je to pečené cesto plnené sladkými alebo slanými náplňami. Hovorí sa, že do pasty možno dať čokoľvek, a že diabol sa do Cornwallu nikdy neodvážil, aby sa náhodou neocitol vo vnútri. Recepty siahajú do 13. storočia a typickým znakom je zvlásnený, zvrásnený okraj cesta. Legenda uvádza, že baníci držali pasty za tento okraj, aby sa vyhnuli prehltnutiu arzénového prachu z rúk, a potom ho odhodili ako pokrm pre banských šotatkov „knockers“.

O umelkyňi: Lianne Wilson:

„Som kornishská umelkyňa, spisovateľka, poetka, aktivistka a tak trochu večný začínáč nových projektov. Som queer, otvorená a hrdá. Žijem s chronickým únavovým syndrómom (CFS/ME) a úzkosťou. Pochádzam z mesačných „hór“ a trileťavých jám krajiny ilu (Clay Country, Kernow). Žijem v Cardiffe, kde som aj študovala. V roku 2023 som sa stala bardkou Gorsedh Kernow a prijala meno Niwlén Sêr („hmlovina“). Tvorím v Kernewek, angličtine a občas aj trochu waleštiny. Moju tvorbu ovplyvňuje hauntológia synthwave, detstvo 90. rokov a digitálny glitch. Za políciu v cornish som trikrát získala cenu Gorsedh Kernow, publikovala som v rôznych zinových vydaniach a časopisoch. Časť mojej tvorby má podobu merchandise dizajnov, z ktorých predaj podponuje komunitnú vzájomnú pomoc. Chceme, aby Kernewek bol radikálny jazyk, v ktorom môže každý žiť celý svoj život, ak chce.“

Oblúbené príslovie

„An lavar koth yw lavar gwir:
Ny vynn neva dos vas a daves re hir;
Bes dien heb tavas re goñas y dix“
„Staré príslovie je pravdivé:
Príde dlhý jazyk, príde krátka ruka,
Kto nemá jazyk, stratí svoju zem.“

Ako kontaktovať: 

Voices of Community: 

1. Informácie o jazyku, kultúre, histórii a súčasnej situácii v Cornwallu sú dostupné na stránke Cornwall Council. 2. Informácie o jazyku, kultúre, histórii a súčasnej situácii v Cornwallu sú dostupné na stránke Cornwall Council. 3. Informácie o jazyku, kultúre, histórii a súčasnej situácii v Cornwallu sú dostupné na stránke Cornwall Council. 4. Informácie o jazyku, kultúre, histórii a súčasnej situácii v Cornwallu sú dostupné na stránke Cornwall Council.

Upozornenie: Projekt RISE UP sa snaží informácie aj prístupnosť dať čo najprístupnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – poveríme personálu výskumu alebo nám napíšete cez naše stránky.

 Funded by the European Union

SETO





„Na hranici dvoch svetov“

O jazyku a komunite:

- Seto (Seto kilt) je miestna jazyková odroda, ktorá sa vyvinula v regióne Setomaa („Krajina Seto“). O ňom sa hovorí, že leží „kašš ilma veere pääst“ „na hranici dvoch svetov“. Kedysi bol Setomaa jednotným územím v cárskom Rusku, od roku 1918 patrila k nezávislému Estónsku, no v roku 1944 bol rozdelený medzi dve sovietske republiky: približne 75 % pripadlo Ruskej SFSR a 25 % Estónskej SSR. Po obnovení nezávislosti Estónska (1991) rozdelenie zostalo, a keďže sporné úseky hranice neboli nikdy oficiálne ratifikované, kontakty medzi oboma časťami sú komplikované, najmä po ruskej invázii na Ukrajinu.
- Dnes sa odhaduje, že v Rusku žije asi 250 Seto, v Setomaa približne 4 000, a 25 000 – 30 000 ľudí v celom Estónsku, na Sibíri (kde vznikla komunita po migračnej vlně pred sto rokmi) a vo svete má aspoň čiastočnú znalosť seto. Základnú úlohu v identite Seto zohráva náboženstvo: na rozdiel od susedných Vëro sú historicky pravoslávni (nie luteráni). Svoje sviatky slávia podľa „starého“ juliánskeho kalendára a jednou z najdôležitejších tradícií je spoločné stolovanie na hrobách predkov počas miestnych chrámových sviatkov.
- V minulosti, na rozdiel od luteránskej tradície ľudových škôl, iba málo ľudí zo Seto dostalo vzdelanie (v ruštine) až pred sto rokmi sa sprístupnila verejná výučba v estónčine. Jazyk Seto bol preto predovšetkým ústny – poznanie sa odovzdávalo z generácie na generáciu osprávaním. Tento „poklad“ začali od konca 19. storočia systematicky zbierať fínsky a estónski folkloristi a vznikol rozsiahly archív veršov, piesní a príbehov. Z éry národného obrodenia a túžby po vlastnom epose („Leepse-igatsus“) vznikla aj legenda o Kráľovi Pekovi, ktorú do podoby setského eposu spracovával spevák Anne Vabarna spolu s folkloristom Paulopriitom Voolainem.
- Vrcholom dnešného ročného cyklu je Kuningriigi päev („Deň kráľovstva“), na ktorý každoročne príde približne 8 000 ľudí. V tento deň sa Setomaa symbolicky vyhlási za „kráľovstvo“, oslavujú sa remeslá a tradície a volá sa nový šlemsootsa („hlavný hovorca“ a duchovný líder), ktorý, podľa legendy, dostáva vo sne rady od Kráľa Peka.
- Od búrlivých 50. rokov 20. storočia zažívali setské dediny útlak obyvateľov: tam, kde kedysi bolo až 30 hospodárstiev, ostalo len pár ľudí. Napriek tomu zdúvam o región a kultúru rastie, v roku 2021 otvorili prvú materskú školu so setským jazykom, mladí si obľúbili napríklad Leelo Singing Camp, a v posledných desaťročiach vyšlo viacero kníh v jazyku Seto.

 **Jazykový status?**

Estónsko nepodpisalo Európsku chartu regionálnych alebo menšinových jazykov (ECRML) a Seto neuznáva ako samostatný jazyk. Standardná estónčina vychádza zo severoestónskych nárečí, zatiaľ čo Seto (spolu s mulgičinou, tartulinou a vëročinou) patrí do juhoestónskej vetvy balto-finských jazykov (podskupina ugrofinských jazykov). Seto je najbližšie jazyku Vëro, no má osobitnú slovnú zásobu a výslovnosť ovplyvnenú ruštinou. Seto aktívne nadväzuje kontakty s inými ugrofinskými komunitami v Rusku a Škandinávii a v roku 2017 Setská rada vyhlásila Seto za pôvodný národ.



© Elinor Kuusik © Vabarna

 **Vedeli ste, že?**

Seto-leelo je viac hlasný spev so starobyľou veršovou formou, ktorý sa často spieva verejne v tradičných krojoch. Seto-leelo bol v roku 2009 zaradený do Reprezentatívneho zoznamu nehmotného kultúrneho dedičstva UNESCO. Prievodní skupiny tvoria prevažne ženy, dôležitou súčasťou je improvizácia a tvorba textov – každoročne na Deň kráľovstva korunujú najlepšiu autorku piesní na danú tému. V Obinitsa stojí trojmetrová kamenná socha od sochára Elmara Rebaneho, ktorá vzdáva poctu „Matkám piesní“, ženám, ktoré toto umenie udržali stáročia.

 **O umelkyni: Yyhely Hälvín (Põlva, 1993)**

„Som vizuálna umelkyňa a učiteľka výtvarnej výchovy zo Setomaa, kde som prežila väčšinu detsstva. Mýtika a jedinečné prostredie tohto juhoestónskeho kraja mi zostali v srdci. Možno preto, že moja mama je miestna maliarka a remeselníčka, som sa od detstva čoraz viac ponárala do umenia. Po ukončení odboru animácie na Estonian Academy of Arts (2012, s vyznamenaním) ma začali zaujímať témy vzdelávania a na Tallinn University som získala magisterský titul v tejto oblasti. Rada kombinujem krásu s jemne macabro so záhadnými bytostami z podvedomia. Experimentujem s grafikou, akvarelom, fotografiou, hlinou aj kožou. Pre mňa je dôležité niečo vrátiť komunite. Učenie detí nie je len o odovzdávaní vedomostí, ale aj o učení sa od nich. Preto som sa vrátila z mesta a teraz pôsobím v Põlve ako učiteľka umenia a zároveň si udržiavam „umeleckú dušu“.“

 **Obľúbené príslovie Yyhely Hälvín:**

„Ar“ harinõit, sõi põrgoh kah hää!“
„Keď si zvykneš, aj v pekle je dobre!“

Ako kontaktovať:



Voices of Community:



1. Informácie o Seto kulte a jazyku sú dostupné na stránke setokultuur.ee a na stránke setojazyk.ee.
2. Informácie o Seto kulte a jazyku sú dostupné na stránke setokultuur.ee a na stránke setojazyk.ee.
3. Informácie o Seto kulte a jazyku sú dostupné na stránke setokultuur.ee a na stránke setojazyk.ee.

4. Informácie o Seto kulte a jazyku sú dostupné na stránke setokultuur.ee a na stránke setojazyk.ee.
5. Informácie o Seto kulte a jazyku sú dostupné na stránke setokultuur.ee a na stránke setojazyk.ee.

Upozornenie: Projekt RISE UP sa snaží informácie aj prepájať ďalej a najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť – poraďte sa s osobou zodpovedajúcou za obsah alebo nám napíšte na našu stránku.



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ČOOO?! RISE UP's Travelling Exhibition



Do každej komunity sme pozvali jedného umelca, aby vytvoril dielo, ktoré divákovi odovzdá myšlienku, obraz alebo pocit, ktorý by chceli zdieľať. Pýtali sme sa napríklad: „Čo by si chcel/a povedať vlastnej komunite?“ „A čo ľuďom mimo nej?“ A spolu sme nachádzali ďalšie a ďalšie otázky. V RISE UP sme sa naučili, že o jazykoch a komunitách je vždy čo objavovať, spoznávať a vyjadriť, a že je toho ešte kopec, čo nevieme. Prostredníctvom tejto výstavy sa stretávame, aby sme sa učili spolu a jeden od druhého. Poďme to zistiť spoločne.

Ste aj vy súčasťou Života jazyka. Záleží na vás, či sa jazyk zachová, používa a vyvíja. Čo vám táto výstava hovorí? A čo by ste povedali vy nám? Príďte sa podeliť o svoju skúsenosť s tímom RISE UP!

Upozornenie: Projekt RISE UP sa snaží informácie aj prenosť ďalej čo najpresnejšie. Ak si myslíte, že niečo by sa dalo upraviť, dajte vedieť - povedzte personálu výstavy alebo nám napíšte cez našu stránku.



Cornish





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A-dro dhe RISE UP:

RISE UP yw ragdres europek omnes dhe genertha an diversita a yethow yn Europa dhe greffe an levow a gemenethow a yeth vyghan. Amkan an ragdres yw dhe reythhe kemenethow a yeth le-ustys dre wruthyl mellow ystra gweythresoryon yeth, kowsoryon ha kowsoryon nowydh dhyworth kemenethow dyffians, an aswonow a braktiow da, ha'n displegyans a nebes awodhow, y'ga mynk Kunteliyans Toullys Betyel.

RISE UP a ober kyns oll gans pypm kemeneth a yeth hag yw les dres rannow dyffians a Europar:

- Azanek (Spain, Pow Frynk)
- Anomaniek/Vlach (Albani, Bulgari, Pow Gnek, Makedoni Gledh, Serbi ha Romani)
- Kroatek Burgenland (Ostri, Hungari, Slovaki, Cheki)
- Kemewek (Ruvaneth Unys)
- Seto (Estoni ha Russi)

A-dro dhe "Voices of Community"

Mis Me 2024, Ragdres RISE UP a odyas Anedhyans Artydhek yn Barcelona. Artydhyon a gesoberas, dydi an eyl dhyworth an gila ha sonoriha kanow, bandhonieth, ha gerlansow lev enl war-barth hag yn pub pypm yeth kemenethel. Der arhwilas an kod QR a-barth woles dhe'n Profyls Kemeneth a Yeth, hwi a yll koslowes orth lev a Brett Hicob (Seto), Fiona O'Leirigh (Kemewek), Mario Csenar (Kroatek Burgenland) ha Daniela Stoica (Aromaniek), Marina Cuito hag Alidé Sans, neb a wodrigas orth an artydhyon yn annedh (Azanek).



A-dro dhe'n Chartour Europek rag Yethow Ranndiryel ha Minoryta (ECRML)

Dhyworth gwelaiva Konsel Europa: "An Chartour Europek rag Yethow Ranndiryel ha Minoryta (ECRML) yw an akordyans europek rag an difreians hag avonyans a yethow devydyhes gans minoryts hengovek. Desirys yw an Chartour dhe dshlles hag avonyans yethow ranndiryel ha le-ustys ha dhe allosegi kowsoryon dhy' demydhya y'ga bewmans ha privedh ha poblek. Ev a yni ytho an Statys Kevrennek avonyans yn fewek us a'n yethow ma yn adhyksars, kortys, menystrans, media, gorisogeth ha beinans sosyal, hag yn kasoberyans treusoryon. Yndelma, yth a an Chartour dres difreians ha gorthdislavyans, owh yria y Statys Kevrennek kemeres musoryow avonyanssek strik a-barth les a yethow le-ustys. Konsel Europa a worwel bos an Chartour gweythys yn praktis."

<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/>

Ny wrug oll an poryow diskwedhys yn skrisallow a dheu fatho an ECRML - nebes anedha re'n sinas, mes ny'n fasthas, ha nebes na'n sinas na'n fasthas.



Y'n wydhen yeth (andhien) ma, hwi a yll gwelw ogas lowr fatel yw an pypm yeth RISE UP kalmys an eyl dhy' ben. A yllowgh hwi gorra omma oll an yethow a aswonowgh?

(Yth yw ymwedh dhe les dhy'n prederi a fatel na yll gwydh yeth representya keltav yeth yn tien, ha fatel awedhyas yethow an eyl hy ben - herin yw rann vneek a ekosystemow yethel, yn arbennik rag yethow le-ustys.)

A-dro dhe niverow a gowsoryon

Herwydh usadow ow tochyas yeth, y kodh dhy'n aswon "niverow a gowsoryon" (y'ga mynk an re war an skrisallow RISE UP) avel neppyth diantel. Predereagh a'n govynnaw a sear dhe by nivel a alios y kodh dhy'n aswon nebonan avel kowser? A yll nebonan bos aswonys avel esel kemeneth yeth heb bos feth? A godh dhy'n nivera "kowsoryon nowydh"? Pw a niveras an "kowsoryon" ma? Pieu? A by method a wrussow i demydh? Pyth o aga moyjans a nivera? Ha py dewisiow a rosow dhe wortheboryon?

Byttegyns, RISE UP re gomprehendyas dhe'n lyha nebes niverow deriys - yma hwith dyffians gwr ystra kemenethow yeth a yll deriwas a nebes kans a vilyow, nebes milyow, nebes kansow, po domas a dus.





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Hekkerans: RISE UP a asowys y welfa gul dalgh ha lytherennans an profyls mar oww avel porybyl. Mar brederowgh neb roon a dhalgh po lytherennans dhe alios bos greffhes, govengh ni mar plug dhe wadhwes. Hwi a yll y welfa arth y dheriwas dhe'n mayn y'n Disubwadhyan, hag i a wra y welfa, po hwi a yll keltaw arthgh der agas gelawes.

ARANЕК





Miralh deth cèu - Gweder-mires an Ebron

A-dro dhe'n yeth & kemeneth

- Aranek (Aranés) yw varien yeth a Oksitaneq re eplegyas yn Val d'Aran (Nans Aran) y'n Pyrenyow. Yn venystrek an Nans yw nans a Gataloni, yn Spayn, mes yma dhodho kevrennow yethel gans Gaskoni, ha kevrennow gonisogethel gans remenant a Okitani yn Pow Frynk – bys dhe'n drehevians a Goufondh Vielha yn 1948, an nans enryshes gans engh a allas bos hedrys enya yn feur dhyworth Pow Frynk dres an gwaow. Yn politek, byttagyns, yth yw Val d'Aran alinyes dre vras gans an Gurun Gataonek-Aragonek awos kevambosow a asas an Nans gwitha y system a omwovermans, selys war gemeneth ha taylor, avel kescharj rag toll reon trubyt (an 'Galin Relau').
- Yma lemmyn derivasow a a-dro dhe 3,000 – 6,000 gowser a Aranek kowal. Yma Aranek dhe'n skori Gaskonek a Oksitaneq, hag yma mater a dhadhel a by ranneythow Oksitaneq y kodh dhyon avel varien hy honan. An nans re beu magwa sad a lenyethogeth dres kansledynnyow, hag a bes yndella y'n jydh hedhyw – meur a'n drigoryon a gews bys dhe bymp varien a yeth: Aranek, Katalonek, Spaynek, Frynikek, ha Sowsnek, ha charjya yntredha pan yw res. An ekostystem yethel ma yw enrychhas pella gans tomyni wandra ha skia, kellys ha gans divroegyon dhyworth Amerika Dyghow. Europa oll, ha'n bys.
- Ewngernys yn provins katalonek Ueida 1834, Val d'Aran a gollas y lryvylejys oll eus hwath dhodho y'n dhiw repoblek ha'n dhiw durantieth (gans Primo de Rivera ha Franco) a sewyas. Diakorys yn nann veu omstreans an Nans saw wosa asworvos a 'hecho diferencial' (fakt diblansi) Nans Aran 1979. Lias kamm a ledyas yn tivedh Senedh Katalan dhe adoptya Lagha Aran 2015, owth aswon y 'votiva gemedhek oksitaneq' ha'y sawla.
- Y feur movyansow ha nagdresow a assay skoodhya Aranek owth oberi bys y'n Nans – a-dhia 2008, river a dus a yll redya, skrifa ha kewsel Aranek re gressyias dhe 14.1%, 11% ha 3.2%, y'n order na. Dyskys yw Aranek yn fewek yn skolyow ynwedh, hag aswonys yw avel yeth sodhogel Nans Aran. Rannjygh gonisogethel a bes lesa, ow komprehendya gonsar radyo bewek, ha dyllansow dyffrans.



Sawla an yeth?

Spayn re fasthas an ECRMIL. Pow Frynk re'n sinas, mes ny fasthas an ECRMIL.

Aswerys yw Oksitaneq avel yeth sodhek yn Kataloni – mes nynn yw yn Pow Frynk. An Lyver Rudh a Yethow Peryllys (UNESCO) a glass oll an hwegh ranneyth a Oksitaneq aswonys a-lemmyn avel peryllys (Auvernyek, Gaskonek, Langedokek, Limousineq, Provensek, ha Vivanti-Alpineq), ha peder anedha avel peryllys yn sewr (Auvernyek, Langedokek, Limousineq ha Provensek)



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A Wodhyewgh?

Rag dri an hui, 'Hestes deth huec' ('golyow tari'), hag yw 'Era Crema der Haro' yn Les hag 'Era crema deth Taro' ('Leskars Haro ha Taro') yn Arles, yw golyes yn Val d'Aran an 23a a vis Metheven (Nes Golowan). Yn Les, yn nos, yth enowir ben sybweidhen benygys, 11m+ hy hirdet, yn Plasen Haro, gans donsyoryon hengovek, hag oghena 'bel dan', gwns a rusk besow, henways 'hulhes'. An 25ves a vis Metheven, dewbries nowydh a worr galions bleuyow yn sybweidhen a'n vledhen a dheu, ha pyni llythter. Yn Arles, drayles yw ben sybweidhen enowys dhe hel an dre, ha tus a yll dreslemmet an flammow ow lehe. Kaworys veu an golyow dhe artach antavadow denies UNESCO 2015.



A-dro dhe'n artydh, Ricard Novell (Barcelona, 1961)

"Kyn feur genys yn cita, kevrenys dhe natur re beu pub prys ow hovyow a fioholeth. My a vyosytas Val d'Aran yn kynsa pan en unn bloodh. Ni re gampsas nyb an Auson Garona. Pan lehas an komol, my a yll gweles tour kloeg Bedan, ha nebes diwettha, an hui yn Montcorbau. Y fedha an dre ma rann a'm bewtans alenna rag. A-dhia 1984, trigys re beu yn Val d'Aran, ha feusik ow kiewes y deythi pub dydh. Avel fioh, my a gara delinya, mes ny guntels pluven bilomm bys diwedh an bledhynnyow 90. A-dhia 2001, my re dhikwedhas ow gweythiow yn nebes tylleryow y'n Pyrenyow. My re wrug ynwedh meur a lyennasow a entadh naturek ha gonisogethel, ha re beu gorys yn panellow kedhiow a yllir gweles yn tylleryow dyffrans y'n Pyrenyow. Yn 2009 ha 2013 y telles gid gwandra byghan a'n 'Camin Relau' ha mappa Val d'Aran, nyb nebes hembwedhiow leel. My a dhellos 2020 Un vlatge fantastic a traci de creion. Es pobles dera Val d'Aran. Bys lemmyn dyllys re beu an pympes dyllans, ha'n lyver treyllys yn Frynikek hag Aranek."



Lavar meurgerys an artydh

"Montcorbison capeth, londeman dia beth". Pan wra Montcorbison (menydh arand) gwiska "hatt", hemm yw: yma komol war y berin, teg vydh temos.

Fafel kevtevir orth an artydh:



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1. <https://www.iberianlanguages.com/>

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6. <https://www.iberianlanguages.com/>

Hughermyn RISE UP a asayes y wella gul dalgh ha lytherennas an profyls mar am am panyghyl. Mar brederowgh noll rom a dhalgh yu lytherennas dhe allen has gweith, gawegh ni mar plug dhe wellow. Hag a yll y well arth y dherow dhe'n mapel y'n Dikwedhyns, hag i a mra y wella, yu hag a yll kevtevir orth an artydh.



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AROMANIEK/VLACH





Maner marthys a gows a'n Balkan ha'y istori

A-dro dhe'n yeth & kemeneth:

- Aromaniek (Armãneashts/Armãneashts/Rãmãneash) po Vlach yw varien yeth hag a esplegyas yn meur a rann-dryow ha ditys y'n Balkanow. Kewys yw yn "Sprachinseln" (deil yw henwys, enesow yeth) yn Albani, Bulgari, Pow Grek, Makedoni Gledh, Serbi, ha Romani, keffys ha dres an bys oil.
- An pennachistonyow rag an keskar doroniethel ledan a dus Aromaniek yw an lies delinyans ha dastelinyans or, ha'n polisis dasanedhyans a'n tredhow le may yw kewys. Hemma a nasys an bewedhow gwayadow dres eghen a wer aromaniek. Avel bugelyoryon dreustrevans, tus Aromaniek a omwoya pub seson gans aga gre bestes bys pan dhegas an oryon, hag yndella y wre gwiboresow aromaniek neb a vyajyas yntra tredhow hira ha pella gallens.
- Yn yethel yth yw Aromaniek varien yeth nowdyd-Latin ha rann a skomm Romanek a'n Est/Balkan. Yma lemmyn derivasow a a-dro dhe 80,000 – 200,000 gowser kowal. Y feu hag yma Aromaniek oeth ewogernyska moy a elvennow dhyworth yethow a'y gembrevogyon ha/po kavanedhoryon es an yeth an moyha allasek keskelmys dhodho, Dakoromanek, aswonys gwell avel Romanek. Er a gvenn an nas ma gans Isioromanek, keskelmys yn ogas ha peryllys yn servut, ha Meglenoromanek peryllys.
- Pan drig tus Aromaniek yn lies pow yth yw aga hestudhyow ha kesstudhyow aga yeth shupyes krev gans an polisis dyllys yn pub anedha. Dre vras yth yw Aromaniek kewys tre hag y'n gemeneth, ha demydhys moy ha moy warinen. Profyes re beu lies funn skrifys. Yn jrdh hedhyw yma standard ow sordya dhyworth an gemeneth warinen, byttegyns usadow lytherennans a bis dberthek. Yn arwithrans aromaniek RISE UP, yth o Aromaniek an varien an moyha yn ogas dhe'n golon a 90.5% a worthedydhon.

Savla an yeth?

Serbi ha Romani re fadhas an ECRML, mes ny aswonons tus Aromaniek avel minoryta na yethel. Ny sinas Albani, Bulgari ha Pow Grek an ECRML, hag a'n tri ma, myns yw saw Albani a aswon tus Aromaniek avel minoryta ethelek. Postybyl yw adhykans hag oferen yn Aromaniek yn Albani, mes y fyll skoodh hag arghasans rag an yeth. Makedoni Gledh re sinas, mes ny fadhas an ECRML. Byttegyns, yth aswonas yn sodhogel an gemeneth aromaniek avel minoryta 1991; Aromaniek re beu yeth ketiujesek sodhogel yn cita Krujevo a-dhia 2006, hag y hyllir gul demydh a Aromaniek yn breusys ha rag adhykans. Aswonys yw Aromaniek avel 'peryllys yn levi' gans lyver mappys UNESCO, 'godhys' gans an Ragdres Yethow Peryllys (ELP) ha 'trett' gans Ethnologue.




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A Wodhyewgh?

Haval orth an "Desen Vyghtern" a Europa a'n West, meur a dus Aromaniek a jers hengov gwas Balkan Ewngrytyk a bobas bath yn bara – neb a giv an bath a vydh benyngs gans feus y'n vledhen a dheu. Dell yw utys, dybrys yw Kalan Gernver (Good Basil), Stool (Good an 'Vyghternedh) po Nadelik, an bath ha takow erel a yll bos perbys yn 'plätsinta', 'vaskopita' yn Pow Grek, 'desnica' yn Serbi, 'kulač' po 'pita' yn Albani, 'banitsa' yn Bulgari, 'maznik', 'plätsinta' po 'baklava' yn Makedoni Gledh, po baraow po hogennow levi erel.

A-dro dhe'n artydh, Teano Kardula (Skopje, 1997)

desiner grafek synys ha paisyonek, 27 bloodh aga cox, dhyworth Makedoni Gledh, hwitther dibowes a remedis awnek rag chalenys desin, Gradhesik Fernskol Sunderland gans moyes hwegh bledhen a brevians, my a fogeli orth desin socyal, oeth oberi yn ragdresow a avons benolegerieth, pader socyal, ha gwiryow LGBTQ+ ha minoryty. Avel esel minoryta aromaniek, my re gestfondyas TYCHE/THE, kowethas a avons gonisogeth aromaniek, nans yw ogas ha diw vledhen. Avel onan a'n niver isel a gowsoryon Aromaniek yowynk yn Makedoni Gledh, my a dhrehaw ormedhows a witha etach aromaniek ha preya omres dhe avonyia gwiryow a gemenethow minoryta.

Lavar meurerys an artydh

„Gura adarë - gura aspardze” - “An ganow a wa - an ganow a dhiswa.”

Fotel kesbew orth an artydh:



Voices of Community:



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Hysperrans, RISE UP a mapys y wella gul dalgul ha lytherennans an profyls mar ewi avel gowsthyl. Mar brederowgh neb nans a dalgul po lytherennans dhe allos bos gowsthas, gowsthas y mar plug dhe wothow, hval a yll y wyl orth y dharas dhe'n mapyl yn Skopje, hag a wa y werys, po hval a yll koweth artydh der agan galians.



KROATEK BURGENLAND





Kroatek, mes ken

A-dro dhe'n yeth & kemeneth:

- Kroatek Burgenland (Gradišćanskohrvatski) yw variem yeth a esplegyas yn Burgenland, rannvro a'n moyha est a Ostri. Yma kemeneth kroatek Burgenland bras yn Wien, hag yma kemenethow bygharna yn Ungari, Slovaki ha Cheki. Kewrys yw an variem ma dres oryon stat yn sawlaw leiyethel ha liesgonisogethek.
- Avel yeth slavek, Kroatek Burgenland yw rann an skorn Chakaviek a Groatiek hag yma derivasow a 30,000-65,000 gowser kowal. Dyffranshes yw variemnow a Groatiek dre fatel gewir 'pyth' - 'č', 'kaj', po 'lto' a led dhe Chakaviek, Kajaviek, Shtokaviek, y'n order na. Kyn hwarthev Chakaviek yn kemenethow dyffrans a Groatiek Burgenland, y kevir elvennow a'n tri oll. Kroatek Burgenland a with nebes "hen" gesweythow, geryow ha lavarow, keffrys ha geryow degemerys dhyworth kemenethow a's kerghyn. Kroatek Burgenland a var ynwedh ow tochyas poslev ha leiyeth, ha hemm a'n re "ion" umik kehevelys dhe Kroatek Standard.
- T'enesow yeth' Kroatek Burgenland hedhyw a dhasewyn nebes tonnow a dhiwars dhyworth Kroati ha Bosni dres an 16ves kansbledhen. Dre vras, perghenogyon a dhaswedhas kethyon nasyes gans an omsettyans Ottoman d'ruga ferghenogethow dhe'n north ha re bia ynyal gans bresel, barnasow erbysek ha pandemogow.
- A-j dhe'n diwettha kans bledhen, yn korparek, meur a Groatyon Burgenland re beu ow hylas ober yn mes d'ruga threvow, hag a deryajyas, yn arbenik dhe Wien. An moyha a-dhiwedhes, nebes trewow diwyethek a brev kresoyans a dus gans omeselyansow yeth dyffrans. Kynth yw river byghan a fiojhaow ha skolyow, keffrys ha paperyow nowodhow, towlennow radyo ha pefwlok, le ha le tus jowynek a gwas an yeth. 'Dan Mladine' (Dydh Yonkers Groatiek), dygthyes gans an 'Hrvatski akademski klub' yw onan a'n hwarvosow a'n moyha dhe les dhe'n henedhow jowynek. Pub mis Gwynngala y tre war-barth an gool kowsoryon a Groatiek Burgenland dhyworth rannidryow dyffrans. Yn mysk an krevlaow yma nebes kowethyansow gonisogethel, keffrys ha'n Eglis Katholik, ow komprehendya an pergherimes kroatek Burgenland bys yn Mariazell.

Savla an yeth?

Ostri, Ungari, Slovaki re fathas oll an ECRM, ha ny veu Kroatek Burgenland kowlwrys avel yeth sodhogel yn Burgenland mamas wosa melynys lys an korf lagha 1990. Displegyes veu variem savonegys yn ketuet hag amserghet a Groatiek Standard, hag Ostri a aswonas Kroatyon yn Burgenland avel minorya rannidryel 'genek' termyn hir kyns an ECRM (Kwambos an Statys 1955).



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A Wodhyewgh?

Trevellos Stinatz/Sinjaki a solempen an "Sinjaka svadba" (Demedhyans Stinatz), solemprita komplek demedhyans may led an posnalina (an voren dhemedhyans ow kwika louten ha garlont liwas) ha'n stačilo (an gwas prias, ow kwika hatt gans pluvennow payon ha bleuyow) a led an benyn ha gour prias dhe'n tavem leel, le may kan an vutjys kanow Kroatek Burgenland hengovek, ha dontya. An Demedhyans Stinatz a dheuth ha bos rann an Ertach Gonisogethel Antavadow Denses UNESCO 2020.

A-dro dhe'n artydh, Viktoria Ratasich: (Oberpullendorf, 1997)

An Klub Treuswi Benolek yw dygthyes gans Viktoria Ratasich (Oberpullendorf, 1997). Hi a drig hag oberi yn Wien. Yma Ratasich ow tyski Dyskas Art y'n Akademi Art Fin yn Wien. An artydh a dhyght dhe vras gans testernow a venolegerieth, yeth, ha'n devnydh a vedla sotyal. Hy fatron rol yw yn kynsa an pyth a's kerghyn - an diversita a unigynnow, boskapow bewys dyffrans, ha'n golokvaow a gemenethow. An Klub Treuswi Benolek yw rann a'y hwithrans mester - dallet a wrug an ragdres 2020, hag alenna rag y symis hi kevres hweljiow. Yn 2022, Ratasich ha'y Klub Treuswi Benolek o rann an Wienwoche (Seythen Wien). Mis Metheven 2023, res veu hi an pewas Kresen Groatiek 'Mini METRON' a roas jowynek rag hy ober. Mis Meurth 2024, y kameras Ratasich an 'Burgenländerin-Award' dhyworth an lyver termyn 'Die Burgenländerin' yn klass a art ha gonisogeth.

Lavar meurgerys an artydh

"peje speci - onda reci" treyls yn ogas dhe "predereugh kyns kowal."

Fatel kevteror orth an artydh:



Voices of Community:



1. "Kroatek Burgenland" yw variem yeth a esplegyas yn Burgenland, rannvro a'n moyha est a Ostri. Yma kemeneth kroatek Burgenland bras yn Wien, hag yma kemenethow bygharna yn Ungari, Slovaki ha Cheki. Kewrys yw an variem ma dres oryon stat yn sawlaw leiyethel ha liesgonisogethek.

2. Avel yeth slavek, Kroatek Burgenland yw rann an skorn Chakaviek a Groatiek hag yma derivasow a 30,000-65,000 gowser kowal. Dyffranshes yw variemnow a Groatiek dre fatel gewir 'pyth' - 'č', 'kaj', po 'lto' a led dhe Chakaviek, Kajaviek, Shtokaviek, y'n order na. Kyn hwarthev Chakaviek yn kemenethow dyffrans a Groatiek Burgenland, y kevir elvennow a'n tri oll. Kroatek Burgenland a with nebes "hen" gesweythow, geryow ha lavarow, keffrys ha geryow degemerys dhyworth kemenethow a's kerghyn. Kroatek Burgenland a var ynwedh ow tochyas poslev ha leiyeth, ha hemm a'n re "ion" umik kehevelys dhe Kroatek Standard.

3. T'enesow yeth' Kroatek Burgenland hedhyw a dhasewyn nebes tonnow a dhiwars dhyworth Kroati ha Bosni dres an 16ves kansbledhen. Dre vras, perghenogyon a dhaswedhas kethyon nasyes gans an omsettyans Ottoman d'ruga ferghenogethow dhe'n north ha re bia ynyal gans bresel, barnasow erbysek ha pandemogow.

4. A-j dhe'n diwettha kans bledhen, yn korparek, meur a Groatyon Burgenland re beu ow hylas ober yn mes d'ruga threvow, hag a deryajyas, yn arbenik dhe Wien. An moyha a-dhiwedhes, nebes trewow diwyethek a brev kresoyans a dus gans omeselyansow yeth dyffrans. Kynth yw river byghan a fiojhaow ha skolyow, keffrys ha paperyow nowodhow, towlennow radyo ha pefwlok, le ha le tus jowynek a gwas an yeth. 'Dan Mladine' (Dydh Yonkers Groatiek), dygthyes gans an 'Hrvatski akademski klub' yw onan a'n hwarvosow a'n moyha dhe les dhe'n henedhow jowynek. Pub mis Gwynngala y tre war-barth an gool kowsoryon a Groatiek Burgenland dhyworth rannidryow dyffrans. Yn mysk an krevlaow yma nebes kowethyansow gonisogethel, keffrys ha'n Eglis Katholik, ow komprehendya an pergherimes kroatek Burgenland bys yn Mariazell.

Hugherow: RISE UP a asowys y wello gol dalg ha lytherowans an profiys mar ewn owl postygh. Mar brevedough rak tova a dhalgh po lytherowans dhe ofen bos gwellow, gowegh ni mar plug dhe woflow, ha a yll y woi orth y dhasewyn dhe'n mapel y'n Diskowdhyans, hag i a wez y wez, po ha i yll kevterow orth der agan gwasow.



KERNEWEK





Ow Tasperghenegi Yeth Keltek

A-dro dhe'n yeth & kemeneth:

- Kernewek yw varlen yeth re enplagys yn Kernow, le may porth alyow ughel an dhuketh a'n soth-west a'n Ruvaneth Unys (RU) awelyow an Kymvor Atlantek. Yth yw Kernewek an unnik yeth RISE UP yw dasperghengys, hag yma kemenethow byghanza a Gernewegoryon yn Loundres, Kardydh, ha dres an bys oll. Rann an skoren Vrythonek a'n Soth-West a Geltaek, hag asowys veu Kernow yn 1904 avel ornan a'n hwegh Kenedhel Geltaek gans an Keskussulyans Pan-Keltek, dhe strivys Herry Jenner.
- Kernewek o an bewekka dres an oos Kernewek Kres (OK 1200 – OK 1600) pan o ogas ha 35,000 gowser. Yth esa an niver ma ow lehe pub prys wosa Rebellyans an Lyver Pysadow 1549 – ledhys veu ogas ha 4,000 dhen gans lettyans garow Myghtem Edward VI a'n Gernowyon wosa i dhe skorya amyttya an Lyver Pysadow Kemmyn Sowsnek avel furv unnik a wordhyans. Lehe a wrug ynwedh awos fowt a Vibel Kernewek (ry veu dyllys Bibel Kernewek vyth kyns 2011), fowt a lytherennek savony, divroans dhe hag a Gernow, ha kolmow anstroth ynter Kernow ha Breten Vyghan.
- Lies skolheyk a gevros dhe'n 'dassperghyans Kernewek' ha lies a gemeras ynwedh henwyn bardhek, kepar ha Robert Morton Nance ('Mordon') yn kess-kodhyans gans aga honanieth kernewek po keltek. Ogas ha 70% a'n gerlyver nowydh Kernewek a dheuth dhyworth skrifennow a Gernewek Dhiwedhes ha Kres, ogas ha 25% yma chevisys po aselwys dhyworth Kernek po Bretonek, ha'n remanant, 5%, dhyworth Sowsnek - ry gomptir geryow degamerys dhyworth, rag ensampel, Latin po Grek.
- Niveryans 2021 a gavas 563 a dus dhe omason avel Kerneweger, ha pennfertynyow erel ow profya bos skryeth dhe'n lyha a Gernewek keskwsek dhe voy es 3,000 a dus. Yn 2010 y tasklassas UNESCO dhyworth 'difeudhys' dhe 'beryllys sewar' - dell leveris Robert Morton Nance kyns menwel, "Unn henedh re worras Kernewek a'y sav, Lemmyn yth yw rag ornan aral dh'y wul kerthes."

Savla an yeth?

An Ruvaneth Unys re fasthas an ECRML. Yn 2002, yth aswonis Kernewek yn-dann an ECRML, ha grontyes veu savla minoryta gans an govemans RU 2014. Yma lies kowethas, yga mynk Konsel Kernow - yn arbennik an Akademi Kernewek ha Sodha an Yeth Kernewek, kelfrys ha Kevsa an Taves Kernewek, ha kowethasow a yeth Kernewek an bobel a bes maga an yeth ow kul devnydh a dhygityansow dyffrans. Dylls yw lymow ha tilmow yn Kernewek, yma gwelka ilow hag artys hengovek ow florydha, hag yma assays a bes dh'y dhyksi yn skolyow. Yth usir Furf Skolys Savonek (SWF) a-dhia 2008.





A Wodhyewgh?

Tamm dent a yri yw an 'pasti' - hogen gresen vnew stoffys hag eghennow ledan a voos orth aga lenwel, ha hweg ha sawrek. Lies ken tra a yll bos gomrys yn pasti, hag ytho y leverir an joel na vedhas bydhoweth entra Kernow, awos owa a omgavos y honan yn pasti. Ha recayt a-dhia an bledhynyow 1200, rann droboyntel an pasti yw y amal gogrygha. Henwydh herhwedhel, tus bal wosa y demydhya avel domla rag aga diweuv defolys yn fenowgh gans arsenyk, a wre y dewel dhe-ves rag maga an gravlostow usi ow triga y'n hwelyow.

A-dro dhe'n artydh, Lianne Wilson

"Artydh, skiffet, bardh, kledhydh, gweythreser ha truffer kronyk kernewek yw Lianne, mayth yw kales dhedhi skorya 'unn ragres moy hepken'. Kwir fers yw hi ha fers kwir. Evredhek yw, ow batalya orth Syndrom Sowellter Kronyk (CFS/ME), gans amulsand a ahwer. Hi a dheu dhyworth an 'loorvenydh' ha'n alkopopfolow a Rannir Pri Gwynn, Kernow. Hi a drig yn Kardydh, wosa bos ena yn pennskol. Gwrys bardh an Orsedh Kernow veu hi yn 2023, ow kemeser henwyn Nialan Ster, henwyn a dheunydh warlinen. Hi a ober yn Kernewek, Sowsnek ha breweythyow tamen Kernek. Hi a wayryas tryngweyth penwas Gorsedh Kernow rag hy skrifans kernewek, dylls re beu hy bardhonieth yn nebes lyvrow tarmyn. Genys 1985, delenwys yw hy artweyth gans an hantologiet a synthwex, floghineth an bledhynyow 90 ha glichya ('glitch'), breweythyow gwrys yn hengovek, breweythyow besyeth, yn fenowgh kemmysk. Hy artweyth yw mayn aral rag hy gweythresans: moy a Gernewek ow pos moy trelwelek yn moy a dyleryow, gwelys gans moy a dus. Hy a wre nebes gwara ha'y desinyow warnedha, nebes ariedha a sev arghans rag kemesers. Hi a vynn kavos yeth wreythyel ha spas rag ornan hag oll may hylt tus bewa aga bewrans oll ymi mar mynnos."

Lavar meurgerys an artydh:

"An lavar koth yw lavar gwir:
Ny vynn nevra dos, vas a daves re hir;
Bes den heb tawas re gollas y dir."

Fatel kastevir orth an artydh:



Voices of Community:



Hagkonnys: RISE UP a asowys y welk gul dalg ha lytherennans an proflys mar owa avel popyth. Mar brederowgh nat owa a dalg ha lytherennans dhe owa bos gwelias, gowegh ni mar plig dhe wofrow. Thal a yll y wul orth y dhelew dhe'n mayl y'n Diskowdhyans, hag i a wra y nerys, pe hui a yll kastevir artys der ager gwlans.

SETO





Y'n Or a Dhew Vys

A-dro dhe'n yeth & kremeneth:

- Seto (Seto kilt) yw varien yeth teythiek re esplegyas y'n rannir Seto, Setomaa (ger rag ger "Tir an Seto"), hag yw desedhys, dell leverir yn fenowgh, "katõ ilma veene pääl" – "y'n or a dhew vys". Kyns rannir diblans a'n Emperoureth Russek Tsarek, era onan unys y'n cryon Repoblek Estoni anserghyk dhyworth 1918, renrys veu yntra diw Repoblek Sovyetek yn 1944 – yth eth a-dro dhe 75% dhe'n RKS Russek (Repoblek Keffhysiek Sotsyalidh Russek), ha 25% dhe'n RSS Estoniiek (Repoblek Sotsyalidh Sovyetek Estoniiek). Wosa Estoni dhe dhaskenneres hy anserghogeth (1991), an fols a remarynys, kyn na veu an or a-lemmyn bythkwith fasthes yn sodhogel drefen kedrynn divedhel. Kales re beu omgestava a-dreus dhe'n or a-dhia an goryskynnans a Ukrayn gans Russi.
- Lemmyn, y teririr bos a-dro dhe 250 Seto getys yn Russi, 4,000 yn Setomaa, hag yntra 25,000 – 30,000 a gowsoryon a wor nebes Seto yn Estoni oil, Siberi (drefen torn a dhiwans nans yw kansbledhen), ha remanant an bys. Kryjans a wari rann boslek dihalval orth aga nensa kentrevogyon yn Estoni, an Võro, nyns yw an Seto Lutheran, mes y'ga oos Ewngryjyk a'n Est. Aga golyow kryjyk a saw "an kalender koth", hemm yw an kalender julian, hag onan a'ga hengowryon an moyha posek yw dhe solempria dy'golyow eglos leel dhe rann bos war vedhow aga theylu rag kofhe aga hendasow dremerys.
- Dihaval orth an hengow Lutheran a adhyksians elvennek poblek, nyns esa mamys nebes tus Seto adhyksys yn Russek, bys gan dheuth ha bos hedhadow adhyksians poblek nans yw kansbledhen, kynth o hemma yn Estoniiek. Yn sawians, Seto o dre vias yeth kewys, hag aswonrys a'n bys a veu treuskorrys war anow a henedh dhe henedh. Krun a dresor o hemma rag hwethoryon lien gwerin a-dhia benn an nowsagwes kansbledhen, ha kuntellys re beu kovskrif efan a weis prydydhyek, kanow, ha lien gwerin a-dhia nana. Yn mes a'n oos kenedhlogethiek a "expose-igatsius" ("an hwans a epyk") a devis ynwedh an rann hengowiek a "Vyghtern Peko" a veu komposys yn epyk Seto gans kanores Anne Vabarna ow kesoberi gans hwitherer lien gwerin Paulopriit Voolaine.
- Golowboynt y'n kylgh bledhynnyek Seto kevos yw an "Kuningiligi päiv" ("Dydd an Ruwaneth"), hag a denn a-dro dhe 8,000 dhen pub bledhen – y'n jydh ma, y teklair yn tevosek bos Setomaa "ruwaneth", solemprys yw artys ha kreftow Seto, hag ethols yw leveryas devosek ha spyrysel a'n vledhen na, an "Ulemsootska" ("Pennkannas"), neb, henedh an herihwedhel, a vydh gidy gans "Myghtern Peko" hag i oeth hunrosa.
- A-dhia an bledhynnyow hanterkans tervansus, gwelgow Seto re gollas meur a'ga foblans. Le mayth esa kyns bys dhe 30 bargaen ti, ny geir lemmyn namoy es domas a dus. Byttegrys, yma les ow levi a-dro dhe worisogeth Seto ha'n rannir Seto, dell hevel: an kynsa skol-veythrin yeth Seto a veu setys yn 2021, didheuryis yw henedhow nowydh gans fondyansow nowydh kepar ha kamp kana Leelo, ha dres an diwettha degvledhynnyow, nebes lynow re beu dyflys yn Seto.

Savla an Yeth?

Ny wrug Estoni sina an ECMIL ha ny wra hi aswon Seto avel yeth. "Estoniiek Savonek" yw setys war variemnow Estoniiek Kledh, mes Seto (war-barth gans Mulgi, Tarta, ha Võro) yw rann a'n skoren Estoniiek. Dyghow a'n yeth Fynn-Ougrek ma (rag bos moy kowal, Fynn-Baltiek). An yeth Seto yw an kar ogassa dhe Võro, mes hi a's teves genia ha leveryans unnik, awedhys gans Russek. Yma an bobel Seto ow trehevel kiskolmow gans kremenethow emel a geis Fynn-Ougrek yn Russi ha Skandinavi, ha Konsel Seto a dheklaryas bos Seto teythiek yn 2017.**



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A wodhyewgh?

Leelo Seto yw hengow kana liesdonik a wra demydh a vardihoeth, antemus hy gwerseth, y'n yeth kewys hag yw performys yn fenowgh gans kanoryon neb a wis dillas hengowiek, Seto Leelo a veu keworrys dhe'n Rol Kannasek UNESCO a'n Entach Gonsogorthel Antavadow Denses yn 2009. An brassa rann a geuryow yw benow, ha dysmygwari ha skifa geryow kan yw anowdh a vii arbennek – ow komposja war thema provys, kuruns yw an gwella kanores-komposdhes pub Dydh an Ruwaneth. Delow a ven, 3m hy harder, gans gravityones Elmar Rebane yn Obinitsa a solempen an "Mammow a Gan" ma neb re withas an art a geskomunians awenik ma dres an kansbledhynnyow.

A-dro dhe'n artydh, Yyhely Hälvin (Põlva, 1993)

Artydh gwelesek ha dyskador art ov vy dhyworth Setomaa, le may speris vy an brassa rann a'n floghoeth. Yma oll an gevinieth ha kerghynnedh unnik a'n rann ma a Estoni Dhyghow hwath ogas dhe'n kolon. Martesen drefen bos ow mamyn kreftores ha lymnones, materiyow artweythel a dhalathas dos ha bos dhe les dhyrm. Wosa gradhya a'n asran vewheans Akademi Estoniiek a Artys (2012, gans bri), bestennow adhyksansel a dheuth ha bos dhe les dhyrm hag yn skon my a dhendylas ow mestrieth y'n desten ma dhyworth Pennskol Tallinn. Ym oberow yma kemyskans hewel a hakter ha tekter, da yw genev gerutyl tus ha kroaduryon a'n brys diswar. Attes ov vy ow kul prevyansow gans demydyhoyow ha media divers kepar ha prytyansow ha dowliw keffrys ha skeusenieth, pri po ledher hogen. Ragov posek yw daskor neppyth dh'agan kremeneth leel ha dyski feghes a hevel bos gwiw dres egheh ragov. Nyns yw hemma hepken mater a dherivas dhe nebonari pyth dhe wul, yth yw fardh a dhyksi a'n feghes. Ytho, ny a dhehwels a'n cita, oeth oberi y'n eur ma yn Põlva avel dyskador art hag yn kettermyn oeth assaya bos enev artydh.

Lavar meurgetys an artydh:

Är harinõ, sõs põrpon kah hää!

Fatal kevtevir orth an artydh:



Voices of Community:



1. Hengowiek "Seto kilt" a-dro dhe 250 Seto getys yn Russi, 4,000 yn Setomaa, hag yntra 25,000 – 30,000 a gowsoryon a wor nebes Seto yn Estoni oil, Siberi (drefen torn a dhiwans nans yw kansbledhen), ha remanant an bys. Kryjans a wari rann boslek dihalval orth aga nensa kentrevogyon yn Estoni, an Võro, nyns yw an Seto Lutheran, mes y'ga oos Ewngryjyk a'n Est. Aga golyow kryjyk a saw "an kalender koth", hemm yw an kalender julian, hag onan a'ga hengowryon an moyha posek yw dhe solempria dy'golyow eglos leel dhe rann bos war vedhow aga theylu rag kofhe aga hendasow dremerys.

2. Lemmyn, y teririr bos a-dro dhe 250 Seto getys yn Russi, 4,000 yn Setomaa, hag yntra 25,000 – 30,000 a gowsoryon a wor nebes Seto yn Estoni oil, Siberi (drefen torn a dhiwans nans yw kansbledhen), ha remanant an bys. Kryjans a wari rann boslek dihalval orth aga nensa kentrevogyon yn Estoni, an Võro, nyns yw an Seto Lutheran, mes y'ga oos Ewngryjyk a'n Est. Aga golyow kryjyk a saw "an kalender koth", hemm yw an kalender julian, hag onan a'ga hengowryon an moyha posek yw dhe solempria dy'golyow eglos leel dhe rann bos war vedhow aga theylu rag kofhe aga hendasow dremerys.

3. Dihaval orth an hengow Lutheran a adhyksians elvennek poblek, nyns esa mamys nebes tus Seto adhyksys yn Russek, bys gan dheuth ha bos hedhadow adhyksians poblek nans yw kansbledhen, kynth o hemma yn Estoniiek. Yn sawians, Seto o dre vias yeth kewys, hag aswonrys a'n bys a veu treuskorrys war anow a henedh dhe henedh. Krun a dresor o hemma rag hwethoryon lien gwerin a-dhia benn an nowsagwes kansbledhen, ha kuntellys re beu kovskrif efan a weis prydydhyek, kanow, ha lien gwerin a-dhia nana. Yn mes a'n oos kenedhlogethiek a "expose-igatsius" ("an hwans a epyk") a devis ynwedh an rann hengowiek a "Vyghtern Peko" a veu komposys yn epyk Seto gans kanores Anne Vabarna ow kesoberi gans hwitherer lien gwerin Paulopriit Voolaine.

4. Golowboynt y'n kylgh bledhynnyek Seto kevos yw an "Kuningiligi päiv" ("Dydd an Ruwaneth"), hag a denn a-dro dhe 8,000 dhen pub bledhen – y'n jydh ma, y teklair yn tevosek bos Setomaa "ruwaneth", solemprys yw artys ha kreftow Seto, hag ethols yw leveryas devosek ha spyrysel a'n vledhen na, an "Ulemsootska" ("Pennkannas"), neb, henedh an herihwedhel, a vydh gidy gans "Myghtern Peko" hag i oeth hunrosa.

5. A-dhia an bledhynnyow hanterkans tervansus, gwelgow Seto re gollas meur a'ga foblans. Le mayth esa kyns bys dhe 30 bargaen ti, ny geir lemmyn namoy es domas a dus. Byttegrys, yma les ow levi a-dro dhe worisogeth Seto ha'n rannir Seto, dell hevel: an kynsa skol-veythrin yeth Seto a veu setys yn 2021, didheuryis yw henedhow nowydh gans fondyansow nowydh kepar ha kamp kana Leelo, ha dres an diwettha degvledhynnyow, nebes lynow re beu dyflys yn Seto.

Nyskennys: RISE UP a aspas y wella gul delgh ha lytherennans an profiys mar awn avel poryghyl. Mar brederowgh neb rann a dhalgh ha lytherennans dhe ofes bos gweffas, gowegh y mar plog dhe wodhows, hui a yll y wul orth y dherivas dhe'n mapel y'n dikaderyn, hag i wa y wotrys, pa hui a yll testas artthyn der agan gwlans.



Pyth?! Diskwedhyans-Viajya RISE UP



Ni a appoynnyas artydh a bub kremeneth rag gwruthyl artweyth hag a geskomun orth an mirer messach, aven po omglewans a vynnons i kevrenna. Rag ensampel, y hwovynnir orth artydhyon: Pandr'a wrusses leverel dhe'th kremeneth? Ha pandr'a vynnnes leverel dhe dus yn-mes dha gemeneth? Ha govyynnnow erel a wrussyn ni prederi war-barth y'n keskowsow a sewyas. Dre RISE UP ni a dhyskas bos kemmys dhe wodhvos, dhe dhiskudha, dhe dhiskwedhes, kemmys nag yw godhvedhys genen. Der an diskwedhyans ma ni a dheu war-barth dhe dhyski an eyl a-dro dh'y gila ryb y gila. Pyth?! Gwren ni y dhiskudha war-barth.

**Ty yw ynwedh rann bosek a'n bewnans a yeth: hy gwithans, hy devnydh, hy esplegyans.
Pyth a lever an diskwedhyans ma dhiso? Pandr'a wrusses leverel dhyn? Deus ha kevrenna dha
brevyansow gans an para RISE UP.**

Hepkorrans: RISE UP a assayns gwella gyllyn gul dhe'n dalgh hag ongraf bos mar gewar dall yw possybil. Mar tybydh y huka bos rannow an dalgh po ongraf gwellhes, lever dhyn mar plig. Ty a jil y wul dre dherivas orth an para y'n Diskwedhyans hag i a wea y verkyas, po kestave orthyn der agas gelaevs.


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Seto

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KORNI





Keldi keele ello herätäminö

Keelest ja kogokunnast:

- Korni (Kernowek/Kernowek) om keelejago, mia om välä kasunu¹ Kernow/Cornwall piirkunnah Suurbritanniah, edeläpuulö hertsogi maavaltsunaleh, koh kongö kalju saiva² vasta Atlanti ookeani tuuli. Korni kili om ainumanö RISE UP keelejago, mia om vahtoist opit kil. S'ood välgokist korni kiilt kõnölös³ mitmō kogokunna⁴ üle ilma (London, Cardiff). Korni kili om edeläpuulö bretooni keldi keele hano. Cornwall oli kuvnist keldi rahvust ainumanö, midä aamõdõgult tunnusteti Pan-Keldi kongressil rahvas, minõdini⁵ jousi Henry Jenneri tõi läbi 1904. aastagal. Korni (Kernowek/Kernowek) kili om Kernow/Cornwall piirkunnah Suurbritanniah, Edelä-Inglismaa, koh kongö kalju⁶ hoitva⁷ ar⁸ Atlanti ookeani tuuli.
- Korni kiilt oli kõgō elojovvulöshöp korni keskmälse aol (AD 1200 – AD 1600), ku oli nii 39 000 kõnölöja. S'oo nummör nakas 1549. aastagal Prayer Book Rebellion mäisüst päälē alapoolō minemä – 4000 inemist tapoti kunigas Edward VI korne maaha surbmisõga peräst tuud, ku nä olo-ös nõuh vasta võtma English Book of Common Prayer umas päälmätses sääduses. Tuu oli tagasi tougat ka tuuperäst, et näi olo-ös Korni piiblit (mia anti edimäist kõrda välä 2011), kehviä normi perrä tähestik, välä rändäminö Cornwalli ja säält tagasi, kehviä jäänö⁹ läbi auminö¹⁰ Cornwalli ja Britanny vahöl.
- Pall'o¹¹ opat inemist¹² sei tuud, et korni kili vahtoist ello herätä¹³ (daseinghyans Kernowek) ja pall'o¹⁴ vōti¹⁵ Keldi lauljōd (bardic) nime¹⁶, ni ku¹⁷ Robert Morton Nance (Mordon – meeläinö), et näidada¹⁸ umma ütsehoitmist Korni ja Keldi hindäsolömisõga¹⁹. Nii 70% Korni vahtoist sõnaraamadu siust vōdōdōi vilmäse ja keikmäse ko korni papōndōst, ni 25% laneti val siäni veli ja bretooni keele ja vilmäse 5% jago inglise keele perrä – siih olo-öi loet korni laisõnna, näitõsän ladinä vai kreeka keelest.
- 2021. aastaga inemisi kokkoluõtmise perrä oli 563 inemist, kiä²⁰ panni²¹ hinnast kirja ku korni keele kõnölöja²², samal aol ku 2018. aastaga uumistõi²³ näädäs tōisi lāstis, mia²⁴ ütli²⁵, et inäbä ku 3000 inemist mõistva²⁶ mälnevis²⁷ muudu korni keeleh kõnölöda²⁸. 2010. aastagal somō UNESCO korni keele ümbe ku hāõnā²⁹ ja terävalt ohustōt – ni, ku Robert Morton Nance inne kuulmist ütli³⁰, „Üts sugupōlv om korni keele jälgu päälē aitanu³¹. No³² om tōdōsōi vala k' avvu³³“.

Keele sais?

Suurbritannia om kirevānō³⁴ Euruupa piirkundō ja välgokōsi kiili harta (ECML)³⁵ 2002. aastagal tunnustōdi korni kiilt Euruupa piirkundō ja välgokōsi kiili harta perrä ja 2014. aastagal anti Suurbritannia valtsusō puult väheboje sais. Mitmō³⁶ ettevõtmisō³⁷, sääl hulga Cornwalli valtsusō, päälmätselt Kernoweki Akadeemia (Kernowek Akademi) ja Korni Keele Kontor (Cornish Language Office) ja niasmata ka³⁸ korni Keele Nõvvokogo (Cornish Language Board) ja korni keele hainajurō organisatsioon³⁹ jakkasō⁴⁰ keele mitund muudu pruukmōs aitamist. Raamatit ja vime andas välä korni keeleh, elojovvulinō perimõslik muusiga ja kunst hātses ja vil tētās tuud, et kiilt koolih opada⁴¹. 2008. aastagal päälē kasutōdas normi perrä kir'otamist (Standard Written Form, SWF).




Kas tiidset?

Kuuta korni siuk paisty – soolanō vai mukō tūdet kinnine piirak. Tuu piiragu sisse vōit pääsiigu kõkkō panda⁴² ja om üt, et vanahav julga-as kunagi⁴³ Cornwalli sisse tulla⁴⁴, ta pelās, et timmä võidas piiragu sisse panda⁴⁵. Piiragutegemis oppus aastagal 1200 kõnölös, et piiragu man om kõgō tähtsāp hōste küdset viir. Muistōd jutus kõnölös, et peräst tuud ku māl-kabja⁴⁶ oli⁴⁷ sõnōn⁴⁸ piirakut, et hoita⁴⁹ kāsi, ku nä anseviga kutōt tōinista handa kumbō⁵⁰, sis nā perästpōolō anni⁵¹ tuu pääsāhtjōd, kiä eli⁵² oodōh.

Kunstnigust, Lianne Wilson:

„Lianne om Korni kunstnik, kinotaja, luulõtaja, kurapoolinō, aktivist ja aeluju kinotaja, kinkōt om rassō üldä⁵³ „ōi⁵⁴ viit ütele tegemisōlō. Tä om jovvulōit hānsak ja hānsakut jovvulinō. Tä om tēvise viaga⁵⁵, võitōs pikāolōs übipalanisō tunnustōga⁵⁶ (entselafomelōit) ja hērvusega⁵⁷. Tä tuō Kernow linast ja vōit hindāle nimest Nielen Ster (nebula), nini miä⁵⁸ tä pruuk internetih. Tä tege tuud kernveki, inglisi ja veidebā veli keeleh. Tä om saanu⁵⁹ kol⁶⁰ kõrda Gorsedh Kernow arvuhinna uma kernveki keeleh kir'otusi iist; timä luulõtusi om välä ant välkōt mõõtu raamatidōna (zine). Sündōnō⁶¹ 1985, timä kunsti om mõotanu⁶² hauntology of synthwave muusiga, 1990. aastidō nostalgia ja jukōrus, mõntkōrd vannamuudu tēt, mõntkōrd digitaalidōit, sagōhōhe siāteh. Kunst om timä võrkusō edesi toukaja inäbā kernveki om mālsumilne ja tā om inäbā kohusih pall'oskōd inemisi puult nätt. Tä tege uma kujondusōga⁶³ ksaami, mõnō⁶⁴ kogōis⁶⁵ ütides hōrvuses. Tä täht radikaalōit kiilt, kohes niasasi⁶⁶ ütš ja niasmata ka⁶⁷ kōik, minō perrä vōisi⁶⁸ inemisi tälve hingega⁶⁹ ellā⁷⁰, ku nā tahtva⁷¹“.

Kunstnigu meelülinō ütēlūs:

Vana ütēlōmōi omi digiti ütēlōmōi.
Lānēt pāk kil. Ikonit kōkkōid kōis.
A māl ilma keelōis⁷² ja ilma kēlōis⁷³.
„An laze loth yre laze gani.
My yvri nena ilas, yet a laze yre hi.
Bes ilen hāt laze yre gōlās y iln.“

Kult saia⁷⁴ kunstniguga⁷⁵ ühendōit:



Voices of Community:



¹ Kernowek/Kernowek (Cornish) is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ² The Cornish language is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ³ The Cornish language is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ⁴ The Cornish language is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ⁵ The Cornish language is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ⁶ The Cornish language is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ⁷ The Cornish language is a Celtic language spoken in Cornwall, UK. It is a member of the Brythonic branch of the Celtic languages. ⁸ The Cornish language is a Celtic language spoken in Cornwall, UK. 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RISEUP



Vytautėliuomenė: R226 LP grovėmė tėtė nė bėbė kė' aai, šė mėtėvė sėu ja kvėstamėm moud sėbė' nė tėpėr', ku su. Ka mėtėltė, šė mėu vėlė' sėb vėl pėvėlėvė sėb', sė amė' moudė sėbė' sėb vėlėvėl vėl bėvėvė' moudė' sėbė' moudė'.

Estonian

[illegible]

ARANI KEEL





Miralh deth cèu – Taeva peegel

Keel ja kogukond

- Araní (aranés) keel on üks oksitaani keelkujudest, mis kujunes välja Arani orus (Val d'Aran) Pürenees. Halduslikult kuulub org Kataloonia koosseisu Hispaania, kuid keeleliselt on see seotud Gaskoonia ja kultuuriliselt Prantsusmaa poolele jääva Oksitaaniaga. Kuni Viieha tunnele rajamiseni 1948. aastal pääsen talviti lumme mattunud orgu märksa hõlpsamini Prantsusmaa poolele. Poliitiliselt aga kuulub Val d'Aran enamasti Kataloonia-Aragóni kuningriigi alla tinnu lepingutele, mis lubasid orul säilitada oma kogukonnal ja perekonnal põhineva iseseisva valitamisviisi vastutasuks viimaks (nn Galin Relau) eest.
- Praeguste andmete järgi räägib arani keelt kokku umbes 3000–6000 inimest. Arani keel kuulub oksitaani keele gaskooni harusse ja vaieldakse selle üle, milliseid oksitaani murdeid tuleks pidada omaette keeleks. Org on sajandeid olnud mitmekeliseks kerkuseks ja on seda ka praegu, nii et paljud kohalikud valdavad kuni viit keelt (arani, katalaani, hispaania, prantsuse ja inglise keelt) ning kasutavad neid kõnes vastavalt vajadusele. Arani oru keelekoost loogiat rikastavad veel muika- ja suusatustid ning siserändajad Ladina-Ameerikast, mujalt Euroopast ja kogu maailmast.
- Pärast liitumist Kataloonia Lleida provintsiiga 1834. aastal kaotas Val d'Aran kõik oma senised privileegid kahe sellele järgnenud vabariikliku perioodi ja kahe diktatuuri jooksul (Primo de Rivera ja Franco ajal). Oru isevalitamine taastati vaid osaliselt pärast seda, kui 1979. aastal tunnustati Val d'Aranit hecho diferenciali. Aastal 2015 võttis Kataloonia parlament lõpuks vastu Arani seaduse, mis tunnustab asjaolu, et Arani orus on oksitaani keelel eriline tähendus identiteedimarkerina.
- Araní orus on hoogvalt tegutsenud kohaliku keelt toetavad liikumised ja algatused ning 2008. aastaga võrreldes on arani keelt lugeda oskavate inimeste osakaal kasvanud 14,1%, kirjutada oskavate inimeste osakaal 11% ja keelt kõnelda oskavate inimeste osakaal 3,2%. Arani keelt õpetatakse koolides, see on Val d'Aranis ametlik keel ning edasi areneb ka arani kultuurielu. Samuti tegutses aktiivne raadijaam ja ilmub mitmesuguseid väljaandeid.

Keele staatus

Hispaania on Euroopa regionaal- ja vähemuskeelte harta ratifitseerinud. Prantsusmaa on sellele alla kirjutanud, kuid mitte ratifitseerinud. Oksitaani keel on Kataloonias ametlik keel, Prantsusmaal aga mitte. UNESCO ohustatud keelte punases raamatus on kõik kuus praegu teada olevat oksitaani keelkogu märgitud ohustatuse, neist neli raskesti ohustatuse (Auvergne'i, Gascogne'i, Languedoci, Limousini, Prov'nce'i ja Vivarais'i alpi).



Kas teadsid?

23. juunil (jaanipäeval) tähistatakse Val d'Aranis Hélois deth huec'i (tulepöhi), mille hulka kuuluvad Lesis toimuv Era Crema der Haro ja Artes'i toimuv Era crema deth Taro (Haro ja Taro põletamine). Lesis süüdatakse öösel Haro väljakul põõsitud ja õmmistatud üle 11 meetri kõrgune kuusepuit, tähtsaks traditsioonilise tantse ning süüdatakse kaskedest valmistatud tulekerad (huilhen). Üks vaster abielupaar ehib 29. juunil järgmiseks aastaks mõeldud kuuse pargadega ja palub viljeid. Artes'i lohistatakse põlv kuusetoet raele ja ette ning inimesed võivad üle leekide hüppata. Need pidustused kanti 2015. aastal UNESCO väimse kultuuripärandi nimekirja.

Kunstnik Ricard Novell (sündinud Barcelonas, 1961):

„Kui sündisin linnas, on minu lapsepõlvemälestused alati seotud loodusega. Käisin esimest korda Val d'Aranis üheaastasena. Ootisime Garonne'i jõe ääres. Kui pilved hajusid, nägin Betlani kellatorni ja pisut hiljem Montcorbisoni oma. Sellest ajast peale kuulus see küla minu ellu. Alates 1984. aastast olen elanud Val d'Aranis ja mul on õnn iga päev selle õhkkonda tunnetada. Lapsena armastasin joonistada, kuid hiljem ei võtnud pliiatsit kätte enne 1990. aastate lõppu. Alates 2001. aastast olen näidanud oma töid mitmel pool Püreneeide piirkonnas. Olen loonud ka palju loodus- ja kultuuripärandi illustatsioone, mis paiknevad teabepaneelidel eri paigus Pürenees. Aastatel 2009. ja 2013. avaldasin väikese reisijuhi Camin Relau kohta ja Val d'Aranis kaarti koos kohalike legendidega. Aastal 2020 ilmus minu raamat Un viatge fantastic a traci de creion. Es pöbles dera Val d'Aran. Praeguseks on sellest ilmunud viies trükk ning raamat on tähtsitud prantsuse ja arani keelde.“

Kunstniku meelisütlus:

„Montcorbison capèth, londeman dia beth“ – Kui Montcorbison (arani mägi) „kannab müsi“, et selle tipus on pilved, tuleb järgmisel päeval ilus ilm.

Võta kunstnikuga ühendust:



Voices of Community:



1. <https://www.montcorbison.com/>

2. <https://www.montcorbison.org/>

3. <https://www.montcorbison.com/>

4. <https://www.montcorbison.com/>

5. <https://www.montcorbison.com/>

6. <https://www.montcorbison.com/>

Märkus: RISE UP projekti olene pöödnud kirjutasid kunstnikud ja teadlased ja valisid õigeks oma parimate teaduste katalaani. Kui sulle tundub, et mõni sisuline või digitaalne puudub või on valesti loendatud, palun anna meile teada. Saad sellest rikkida meie veebilehele vabalt avaldada või võtta meiega ühendust meie veebilehel teada.



Funded by the European Union

AROMUUNI KEEL





Balkani ja selle ajaloo suurepärane väljendus

Keel ja kogukond

- Aromuuni keel (Armâneashî/Armâneasche/Prîmîneştî) on keel, mis kujunes välja mitmes Balkani piirkonnades ja linnades. Seda räägitakse niinimetatud keeleraartel Albaanias, Bulgaarias, Kreekas, Põhja-Makedoonias, Serbias ja Rumeenias ning üle ilma.
 - Peamine põhjus aromuuni kogukonna laialdasele geograafilisele levikule on riigipiiride muutused Balkani ajaloos ning ümberasustamised piirkondades, kus aromuuni keelt on räägitud. See mõjutas aromuuni meeste väga liikuvat eluviisi. Rändarjakasvatajadena liikusid aromuunid hooajaliselt koos oma karjaga, kuni pürid suvel. Samamoodi liikusid ka aromuuni kaupmehed, kes reisid eri piirkondade vahel nii kausi ja nii kaugele kui võimalik.
 - Aromuuni keelt loetakse romaani keeleks ning see kuulub idaromaani/Balkani romaani alanõlma. Arvatakse, et kõnelejaid on kokku umbes 80 000–200 000. Võrreldes oma levinuma sugulaskeele dakoromaani keelega, mida nimetatakse ka rumeenia keeleks, on aromuuni keel ajalooliselt võtnud üle rohkem elemente oma naabrite ja/või vallutajate keeltest ning teeb seda tänini. Sama võib öelda ka selle lähedaste ning samuti ohustatud sugulaskeele istrorumeenia keele ning megrorumeenia keele kohta.
- Kuna aromuunid elavad mitmes riikides, erinevad kogukondade ja nende keelekuju olulises määral riiklike poliitiliste erisuste tõttu. Aromuuni keelt räägitakse peamiselt kodus ja kogukonnas, kuid üha enam kasutatakse seda ka veebis. Välja on pakutud mitu erinevat õigekirja. Praeguseks hakkab veebi-kogukonnas kujunema teatud ühtne kirjavõte, kuid õigekirja puudutavad küsimused tekitavad endiselt lahkarvamusi. RISE UP koostööle vastanud aromuuni kogukonnas liikmetest pidas 90,5 % aromuuni keelt endale kõige südamelähedasemaks keeleks.

Keele staatus?

Serbia ja Rumeenia on ratifitseerinud Euroopa regionaal- ja vähemuseelte harta, kuid ei tunnusta aromuuni etnilise või keelise vähemusena. Albaania, Bulgaaria ja Kreeka ei ole hartat allkirjastanud ning neist kolmest tunnustab ainult Albaania aromuuni etnilise vähemusena. Albaanias on aromuuni keele õpetamine ja jumalateenistused selles keeles võimalikud, kuid selleks puuduvad toetus ja rahastus. Põhja-Makedoonias on hartat allkirjastanud, kuid ei ole seda ratifitseerinud. Samas tunnustati teatavat aromuuni kogukonda vähemusena aastal 1991. Krulevo linnas on aromuuni keel olnud üks ametlikult omavalitsuse keeltest aastast 2006 ja aromuuni keelt võib kasutada kohtus ja õppetöös. UNESCO atlas klassifitseerib aromuuni keele kindlasti ohustatuks, the Endangered Languages Project (ELP) klassifitseerib selle ohustatuks, kuid Ethnologue elujõuliseks.




Kas teadsid?

Balkani aromuunide seas on levinud õigustõke kombe, mis sarnaneb Lääne-Euroopas mitmel pool levinud kolmekuningapäeva loogile. Nimelt peidetakse kas esimesel jaanuaril, kolmekuningapäeval või jõulude ajal küpsetise sisse münt. Münti leiupal on järgmisel aastal palju õnne. Küpsetiseks, mille sisse münt või mõni teine ese peidetakse, on Kreekas tavaliselt plätsinta või vasilopita. Serbias Desnica, Albaanias kulaç või pite, Bulgaarias banitsa, Põhja-Makedoonias marmik, plätsinta või baklava või mõni teine kohalik sai või pirukas.

Kunstnik Teano Cardula (Skopje, 1997):

Olen Põhja-Makedoonias pärit 27-aastane graafiline disainer, kes otsib kirkult ja põhendunult loomingulisi lahendusi disainiprobleemidele. Olen õpetanud Sunderlandi ülikooli ning mul on kuus aastat töökogemust. Keskendun sotsiaalsele disainile ja töotan projektide kallal, mis edendavad feminismi, sotsiaalseid võrdusi ning LGBTIQ+ ja vähemuste õigusi. Aromuuni kogukonna liikmena austasin ligi kaks aastat tagasi ühingu TYCHE/T3HE, mis edendab aromuuni kultuuri. Olen üksi vähemest noorest aromuuni keelt kõnelevatest inimestest Põhja-Makedoonias ning tõstan aktiivselt teadlikkust aromuuni pärandi hoidmisest ja olen põhendunud vähemuskogukondade õiguste eest seismisele.

Kunstniku meelisütlus:

„Gura adarë - gura aspartarë“ - „Suu loob - suu hävitab“

Võta kunstnikuga ühendust:



Voices of Community:



Märkus: RISE UP projektis olenev põlvkondlikult ühtselt keelekogukondadele teadvustuse ja võltsu ühtselt oma partnerite teadmisega kuhast. Kui sulle tundub, et mõni sülvus või õigekirja puudub kokkuvõttes võiks olla paremini lahendatud, palun anna meile märku. Saad sellest rääkida meie sõlmidele mõtuse avamisel või võtta meiega ühendust meie veebilehel kaudu.



Funded by the European Union

BÜRGERHORVAADI KEEL





Horvaadi keel, aga teistmoodi

Keel ja kogukond

- Bürgerhorvaadi keelekuju (Gradišansko-hrvatski) kujunes välja Austria kõige idapoolsemal liidumaal Burgenlandis. Suur bürgerhorvaadi kogukond elab Viinis ja väiksemad kogukonnad on ka Ungaris, Slovakkias ja Tšehhis. Seda keelt räägitakse erinevates riikides mitmekeesetes ja mitmekultuurilistes keskkondades.
- Bürgerhorvaadi keel on staavi keel, mis kuulub horvaadi keele Čakavi harusse, ning arvatakse, et seda räägib kokku 30 000–65 000 inimest. Horvaadi keele variandid eristavad selle järgi, kuidas öeldakse sõna „mis“ – „ta“, „ka“ ja „to“ viivad vastavalt tsakavi, kaikavi ja štokavi keelekuju. Kuigi tsakavi keelekuju domineerib erinevates bürgerhorvaadi kogukondades, esineb erinevates bürgerhorvaadi kogukondades elemente kõigist kolmest. Bürgerhorvaadi keeles on säilinud teatud „arhaalsed“ struktuurid, sõnad ja väljendid ning samuti leidub laenu sõnu ümbritsevatelt kogukondadest. Bürgerhorvaadi keel eristub standardsest horvaadi keelest ka rõhkude asetamise poolest, mis annab sellele oma erilise kõla.
- Tänapäeva bürgerhorvaadi keelesaared põhinevad mitmest 16. sajandil toimunud rändelajast Horvaatia ja Bosnia aladelt. Peamiselt kolisid maaomariid püüdes ümber Osmanite sissetungi alla jäänud maadelt oma põhjapoolsetesse valdustesse, mis olid varem sõja, majandus kriisi ja pandeemiatega tõrjuda jäänud.
- Eriti viimase saja aasta jooksul on paljud bürgerhorvaadid olnud tööl kodukülalt kaugemal ja läinud eelkõige Viini tööle. Päris viimasel ajal on mõnedes kahekeelsetes külad kasvunud erinevaid keeli emakeelena rääkivate inimeste arv. Kuigi on olemas bürgerhorvaadikeelsed lasteaiad ja koolid, ilmuvad ajalehed ning leidub raadio- ja teleaastaid, räägib seda keelt üha vähem noori. Noorte jaoks on üks tähtsamaid sündmusi „Dan Mladine“ (horvaadi noorte päev), mida korraldab „Hrvatski akademski klub“. Igal aastal toob see festival septembris kokku bürgerhorvaadi keele kõnelejad eri piirkondadest. Keele edasiandmisel on oluline roll ka kultuurühingutel ning katoliku kirikuga seotud traditsioonidel, sealhulgas iga-aastasel bürgerhorvaadi palverännakul Mariazell.

Keele staatus?

Austria, Ungari, Slovakkia ja Tšehhi on ratifitseerinud Euroopa regionaal- ja vähemuskeelte harta. Bürgerhorvaadi keel sai Burgenlandis ametliku keele staatuse alles pärast Konstitutsioonikohtu sekkumist aastal 1990. Standardiseeritud keelekuju töötati välja horvaadi keelest iseseisvalt ja sellega paralleelselt ning Austria tunnustas bürgerhorvaadi kogukonna staatust piirkondliku vähemustahvuse juba enne harta loomist (1995. aasta riigilepinguga).



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Kas teadsid?

Štrnati/Sirjaki külas on tuntud pulmakkompe Širjaki švadba (Štrnati pulmadi, mille käigus pojalt naise (põlvkonnas vanaema ja pärga) ja staalo (suamees) paabulimussulgedega ja lilledega kaunistatud müstisil juhatavad pruudi ja peigmehe kohaliku kõrtsi, kus külaelanikud kuulavad traditsioonilisi bürgerhorvaadi laule ja tantsivad. Štrnati pulmadi kanti aastal 2020 UNESCO vaimse kultuuripärandi nimistusse.

Kunstnik Viktoria Ratasich: (Oberpullendorf, 1997):

Viktoria Ratasich (Oberpullendorf, 1997) on feministliku Täikimisklubi eestvedaja. Ta elab ja töötab Viinis. Ratasich õpib kunstipärase õpetajaks Viini Kujutava Kunsti Akadeemias. Kunstnikuna tegeleb ta peamiselt feminismla, keele ja sotsiaalmeedia kasutamisega seotud teemadega. Tema kunstiliseks eeskujuks on eelkõige tema ümbrised – inimeste mitmekesisus, erinevad elustilid, tegelikkused ja vaatemugad ühiskonnale. Feministlik Täikimisklubi on osa tema magistratööst. Projekt sai alguse aastal 2020 ja sellest ajast alates on ta korraldanud mitmeid töötubasid. Aastal 2022 võtsid Ratasich ja tema Feministlik Täikimisklubi osa Wienwoche festivalist. Juunis 2023 pälvis Ratasich oma 100 eest Horvaadi Keskuse (Hrvatski centar) noore talendi auhinna „Mini METRON“. Märtsis 2024 omistati Ratasichile ajakirja Die Burgenländerin poolt Burgenländerini autasu kunst ja kultuuri valas.

Kunstniku meelisütlus:

“perje ipeci - onda reci”
(“nimelt kõpseta, siis räägi” / “mõtle enne kui ütled”)

Võta kunstnikuga ühendust:



Voices of Community:



1. Viktoria Ratasich on kunstnik, kes tegeleb feministliku kunstiga. Ta elab ja töötab Viinis. Ratasich õpib kunstipärase õpetajaks Viini Kujutava Kunsti Akadeemias. Kunstnikuna tegeleb ta peamiselt feminismla, keele ja sotsiaalmeedia kasutamisega seotud teemadega. Tema kunstiliseks eeskujuks on eelkõige tema ümbrised – inimeste mitmekesisus, erinevad elustilid, tegelikkused ja vaatemugad ühiskonnale. Feministlik Täikimisklubi on osa tema magistratööst. Projekt sai alguse aastal 2020 ja sellest ajast alates on ta korraldanud mitmeid töötubasid. Aastal 2022 võtsid Ratasich ja tema Feministlik Täikimisklubi osa Wienwoche festivalist. Juunis 2023 pälvis Ratasich oma 100 eest Horvaadi Keskuse (Hrvatski centar) noore talendi auhinna „Mini METRON“. Märtsis 2024 omistati Ratasichile ajakirja Die Burgenländerin poolt Burgenländerini autasu kunst ja kultuuri valas.

2. Viktoria Ratasich on kunstnik, kes tegeleb feministliku kunstiga. Ta elab ja töötab Viinis. Ratasich õpib kunstipärase õpetajaks Viini Kujutava Kunsti Akadeemias. Kunstnikuna tegeleb ta peamiselt feminismla, keele ja sotsiaalmeedia kasutamisega seotud teemadega. Tema kunstiliseks eeskujuks on eelkõige tema ümbrised – inimeste mitmekesisus, erinevad elustilid, tegelikkused ja vaatemugad ühiskonnale. Feministlik Täikimisklubi on osa tema magistratööst. Projekt sai alguse aastal 2020 ja sellest ajast alates on ta korraldanud mitmeid töötubasid. Aastal 2022 võtsid Ratasich ja tema Feministlik Täikimisklubi osa Wienwoche festivalist. Juunis 2023 pälvis Ratasich oma 100 eest Horvaadi Keskuse (Hrvatski centar) noore talendi auhinna „Mini METRON“. Märtsis 2024 omistati Ratasichile ajakirja Die Burgenländerin poolt Burgenländerini autasu kunst ja kultuuri valas.

Markus RISE UP projektis võeti arvesse järgmisi keelekogukondade vahetuid ja valda õiguste oma partnerite teadmisega. Kui sulle tundub, et mõni sõna või sõnaga seotud sõna või sõna ei ole siin, siis palun kirjutada meile teada, et me saame selle sõna või sõna lisada meie sõnastikku. Saad selle sõna või sõna teada meile teada, et me saame selle sõna või sõna lisada meie sõnastikku.



KORNI KEEL

Taaselustatud keldi keel

Keel ja kogukond:

- Korni keel (Kernowek/Kernowek) on keelekuju, mis kujunes Cornwallis (Kernow), Ühendkuningriigi edelanurga hertsogkonnas, mille kõrged kaljud tõttuvad Atlandi ookeani torme. Korni keel on RISE UP projekti fookusest alates taaselustatud keelekuju. Väiksemaid korni keelt rääkivaid kogukondi leidub Londonis, Cardiffis ja mujalgi maailmas. Korni keel kuulub keldi keelte briti harusse. Keldi kongress võitis Cornwalli 1904. aastal Henry Jenneri pingutuste tulemusena ametlikult oma liikmeks ja seega tunnustas korni keele kõnelejate rahvusdikk identiteeti ühena kuuest keldi rahvast.
- Korni keele kuldäga jäi aastatesse 1200–1600, mil keele kõnelejaid oli korraga umbes 39000. Korni keele kõnelejate arv hakkas pidevalt langema pärast kuninga Edward VI protestantlike reformide vastu korraldatud ülestõusu aastal 1549. Edward VI väed sunnivad ülestõusu järelt maha ja tapid sealjuures umbes 4000 inimest, kui korni keele kõnelejad ei sooritud võima karistusele ingliskeelset anglikaani palveraamatut ainsa seadusliku allikana jumalateenistuse läbiviimisel. Korni keele hälbumisele aitas kaasa ka kornikeelse piibli ja standardiseeritud tähestiku puudumine, sisesõrime Cornwalli ja sealt väljaränne ning Cornwalli ja Bretagne'i nõrgenenud sidemed. Kornikeelse piibel avaldati esimest korda alles aastal 2011.
- Paljud traditsioonid panustasid korni keele taaselustamise (klassseghyans Kernowek). Samuti võtsid paljud endale keldi bardinimed, et väljendada solidaarsust korni või keldi identiteediga. Heaks näiteks sellest on Robert Morton Nance (mordoni – meelaine). Umbes 70% uuest korni keelekuju sõnavarast pärineb hiliskornikeelsetest ja keskikornikeelsetest dokumentidest, umbes 25% on laenuvõrd või kohandatud korni ja bretooni keeltest ning ülejäänud 5% inglise keelest. Sealjuures ei arvestata korni keele laenuvõrd ladina või kreeka keeltest.
- Rahvaloendus aastal 2021 leidis, et 563 inimest peavad end korni keele kõnelejaks, samas kui ühe 2018. aastal läbi viidud uuringu põhjal arvatakse, et rohkem kui 3000 inimest oskavad vähemalt mingil määral korni keeles vestelda. Aastal 2010 sedastas UNESCO ametlikult, et korni keel on kriitiliselt ohustatud, mitte enam välja surum keel. Nagu Robert Morton Nance enne oma surma märkis: "Üks põlvkond on korni keele järele aidanud. Nüüd on järgmise põlvkonna ülesanne panna see käima."

Keele staatus?

Ühendkuningriigi on Euroopa regionaal- ja vähemuskeelte harta ratifitseerinud. Selle alusel tunnustati korni keelt 2002. aastal ning aastal 2014 andis Ühendkuningriigi valitsus sellele vähemuskeele staatus. Instituutsioonid nagu Cornwalli maakonnandukogu (Cornwall Council), samuti just korni keele edendamisele pühendunud instituutsioonid Akademi Kernowek, Cornish Language Office ning Cornish Language Board ning kogukonna seest võrrelnud organisatsioonid ja ühendused jätkavad korni keele edendamist mitmel moel. Korni keeles avaldatakse raamatuid ja filme, rahvamuusika ja kunstniku õlmaliseb ning samuti püütakse õpetada korni keelt koolides. Alates 2008. aastast on kasutusel ühne standardiseeritud kirjakool.

Kas teadsid?

Cornwalli sümbel on kuulus hõrgutus pasty – muretsaigast pinukas, mida võib täita nii soolaste kui magusate täidistega. Sisuliselt võib pasty sisse panna peaaegu kõike, mistõttu räägiti, et kurat ei julgenud kunagi Cornwalli siseneda, sest kartis, et temagi võib pinukasse sattuda. Retsept ulatub tagasi 1200. aastatesse ning pasty oluline tunnus on selle pakis lamineer. Räägitakse, et kaevurid kasutasid pinuka serva tõlgu hoidmiseks, et toit ei puutuks kokku nende tageli arsevega kaetud kättega, ja viskard siis serva kaevandustes elutsevatele pika-pikkudele, keda kutsuti koputajateks (knockers).

Kunstnik Lianne Wilson:

Lianne on Cornwalli kunstnik, kirjanik, kuletaja, vasakpoolne, aktivist ja krooniline arjaarmastaja. Keel on raske ära öelda üksikisikule ühele projektile. Ta on raevukalt kväär ja kväärilt raevukas. Lianne'il on puue, ta kannatab kroonilise väsimuse sündroomi (misalgsile enesetapomõeldi) ja lisaks ka ärevuse all. Ta on pärit korniliku kuumaastliku ja mürjõte tikide poolest tuntud mahajäetud kaevanduspõlvkonnast Clay Country Cornwallis. Lianne elab Cardiffis, kus ta käib ülikoolis. Aastal 2023 kuulutati Lianne Gornedh Kernow' bändi ning ta võitis kunstnikunimeks Nialen 'Ster (süükogu), mida kasutab veebis. Ta kirjutab korni, inglise ja vahel ka veidi korni keeles. Kornikeelsete kirjatõde eest on ta kolmel korral võitnud Gornedh Kernow auhinna. Tema laulel on avaldatud erinevates zine'ides. Olles sündinud aastal 1985, põlmit Lianne oma kunsti mõjutusi syntheave'i haustoloogist, nõstalgilisest igatsusest lapsepõlve 1990. aastate järele ja glitch-esteetikast, kasutades vahel traditsioonilisi vahendeid, vahel digitaalseid, sageli mõlemad. Tema kunst on ühtlasi ka tema aktivismi väljendus. Rohkem korni keelt on mõnemeelse, kui seda näeb rohkem inimesi enamates kohtades. Lianne valmistab ka mõningaid oma kujundusaga tooteid ja neist mõne abil kogub ta raha vastastikuseks abiks. Tema sooviks on radikaalne keel, milles on ruumi igatühe ja kõigi (onag hag oil) jaoks ning milles inimesed saavad soovil korral elada kogu oma elu.

Kunstniku meelisütlus:

"An lavar both pe lavar gort.
Ny eym neta dya, ays a dyaer n dy.
Bys dya hys lavar n gylas y dy.
Vavellinas koodid dyaer.
Kyl keel lya pakk, ays lylhena kalya.

Age men, kyl pavalas keel, ays kalyas oma meel

Võta kornilugu
ühendust:

Voices of Community:

Märkus: RISE UP projekti alane pilotoonid kirjutasid keelekogukondade toetusel ja valisid õigeks oma peamine teadmisel vahetaks. Kui sulle tundub, et mõni sünlise või õigeks tootud sõnaga võiks olla paremini lähenetud, palun anna meile märku. Saad selleid sõnaga meile mõeldud sõnastik või võtla meiega ühendust meie veebilehel kaudu.

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SETO KEEL





Kahe maailma piiril

Keel ja kogukond

- Seto keel (Seto kili) on keelekuju, mis kujunes välja Setomaal, mille kohta tihti öeldakse, et see asub katõ ilma veere pääl – kahe ilma piiril. Setomaa kuulus Tsaari-Venemaa koosseisu, seejärel aastast 1918 iseseisva Eesti Vabariigi koosseisu. Aastal 1944 jagati Setomaa nii, et 75% sellest läks Vene NSV-le ja 25% Eesti NSV-le. Eesti iseseisvuse taastamise järel (1991) jäi Setomaa lõhestatus püsima, ehkki praegust piiri pole piirivaidluste tõttu ametlikult ratifitseeritud. Peale Venemaa täienahulist sissetungi Ukrainasse on piiriline kontakt muutunud keerulisemaks.
- Praegu arvatakse, et Venemaal elab veel umbes 250 setot, Setomaal umbes 4000 ning kogu Eestis, Siberis (sajanditaguse väljarände tõttu) ja mujal maailmas kokku 25 000–30 000 inimest, kes oskavad mingil määral seto keelt. Seto identiteedimarkerina on väga oluline roll vene õigustus, mis eristab setoid vahetuteist naabritest võrokestest, kes on traditsiooniliselt olnud luterlased. Seto usupühad järgivad vana, vt Jukuse kalendrit. Üks olulisemaid seto traditsioone on kirkupühade tähistamine pere ühise toidukorraga lähikundade lähedaste haudadel esivanemate mälestuseks.
- Kui luteri traditsioon alatas kaasa alghariduse laialdasele kättesaadavusele ka lihtsahva hulgas, siis Setomaal said haridust vaid vähesed mehed ja seda vene keeles, kuni kõigile kohustusliku ühtluskooli loomiseni umbes saja aasta eest, mil aga hakati haridust andma eesti keeles. Seetõttu on seto keel eelkõige suuline keel ning teadmis maailmast anti põlvest põlve edasi suuliselt. See tegi Setomaalt alates 19. sajandi lõpust eesti ja soome folkloristide jaoks tõelise aardelauka. Sellest ajast saadik on salvestatud ulatuslik seto regilärside, laulude ja folkloori kogu. Rahvustiku liikumise ajastu repose-igatsusest kasvav välja ka legendaarse seto kuninga Peko kuju, kellest kujunes seto eepose kangelane laulja Anne Vabarna ja folkloorist Paulopriit Voolase koostöö.
- Kaasaegse seto aastaringi üheks tippündmuseks on **Kuningriigi päev**, mis toob igal aastal kokku umbes 8000 inimest. Sel päeval kuulutatakse Setomaa pidulikult kuningriigiks, hinnas on seto kunsti ja käsitöö ning valitakse järgmise aasta tseremoniaalne eestkõneleja, **Ülemsootska**, kes legendi järgi saab ürenägudes juhiseid kuningas Pekolt eneselt.
- Alates tormilistest 1950. aastatest on seto külad pidanud silmitsi selima elanikkonna kahanemisega. Kui kunagi oli külas kuni 30 talu, siis nüüd elab seal vaid küpnatüis inimesi. Samas on huvi seto kultuuri ja Setomaa vastu kasvanud. Aastal 2021 loodi esimene setokeelne lastelaanühim, uus põlvkond naudib selliseid ettevõtmisi nagu keelolaager ning viimastel aastakümnetel on seto keeles avaldatud mitmeid raamatuid.



Keele staatus?

Eesti ei ole alikirjastatud ega ratifitseeritud Euroopa regionaal- ja vähemuskellete hartat ning ei tunnista seto keelt eraldi keeleks. Eesti kirjakeel põhineb soome-ugri (täpsemalt läänemeresoome) keelte hulka kuuluvatel Põhja-Eesti keelekujudel, samas kui seto keel koos muigi, tartu ja võro keelega kuuluvad sellele lähedalt suguluses olevale Lõuna-Eesti keelekujude hulka. Seto keel eristub oma kõige lähemast sugulasest võro keelest eriliselt, vene keelest mõjutusi saanud sõnavara ja häälduse poolest. Setod on loonud aktiivselt suhteid teiste soome-ugri keeli rääkivate kogukondadega Venemaal ja Skandinaavias ning 2017. aastal otsustas Seto Kongress määratleda setod põlvrahvana.




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Kas teadsid?

Seto keele on arhailine mitmehääline setokeelne laulutraditsioon, mis kanti 2009. aastal UNESCO vaimse kultuuripärandi nimekirja. Leekat iseloomustab improvisatsioon ja laulusõnade väljamõtlemine. Tänapäeval tegutsivad enamasti naiskoorid ning igal Kuningriigi päeval võisteldakse etteantud teemal laulmises ja kroonitakse parim naislaulja ja laulusõnade improviseerija sõnolind. Skulptor Elmar Rebane on loonud kolme meetrise Seto Lauluima kuju Obinitsas lauljate mälestuseks, kes on seda loomingulist eneseväljenduse kundi sajandeid hoidnud.



Kunstnik Yyhely Hälvin (Põlva, 1993):

Olen kunstnik ja kunstõpetaja Setomaalt, kus veitsin suurema osa oma lapsepõlvest. Selle Lõuna-Eesti piirkonna müstika ja ainulaadne keskkond on endiselt mulle südamelehedane. Töenäoliselt kaasas minus huvi kunsti vastu seepärast, et mu ema on kohalik käsitöölaine ja maalikunstnik. Pärast Eesti Kunstiakadeemias animatsiooni eriala lõpetamist (2012, cum laude), hakkasid mind huvitama haridusküsimused ja peagi sain selles vallas magistrikraadi Tallinna Ülikoolist. Minu töodes on olulisel kohal hirmuäratava ja ilusa segunemine. Mulle meeldib luua olendeid ja olevusi aiateadusest. Katsutan meelusti tööd erinevate materjalidega näiteks nagu graafika, vesivärvid ja fotograafia, savi või hoopis nahk. Mulle on oluline, et saaksin anda kohalikele kogukonnale midagi tagasi ja laste õpetamine tundub mulle selleks kõige sobivam viis. See ei seisne pelgalt juhendamises, mida keegi peaks tegema, vaid on ka võimalus lastelt õppida. Seetõttu hulin ma suurest linnast tagasi, töötan praegu Põlvas kunstõpetajana ning püüan samal ajal jätta ka kunstnikuhingeks.



Kunstniku meelisütus:

Ar' harinõd, sõs põngõh kah hää!
Kui ära harjud, siis on põngõs kah hea!

Võta kunstnikuga ühendust:



Voices of Community:



Märkus: RISE UP projekti sihtme pöödnud kirjeldada keelakogukondade tutvustamist ja valdada digitaalse oma parimate teadmiste kohaselt. Kui sulle tundub, et mõni sihtme või digitaalne puudub või on paremini lähenetud, palun anna meile märku. Saad sellest rõõmsa meele mõeldajate näituse osana või võtta meiega ühendust meie veebilehel kaudu.



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Mis?! RISE UP projekti rändnäitus



Tellisime igast kogukonnast ühelt kunstnikult teose, mis edastaks vaatajale sõnumi, kujutluspildi või tunde, mida nad soovivad jagada. Näiteks küsiti kunstnikelt: mida tahaksite öelda oma kogukonnale? Mida tahaksite öelda väljaspool oma kogukonda? Järgnenud vestlustes jõudsime ühiselt veel teistegi küsimusteni. Olleme RISE UP projekti käigus õppinud, kuivõrd palju uut on võimalik avastada ja väljendada, sellist, mida me veel ei tea. See näitus toob meid kokku, et üksteise kohta õppida ja ühiselt... midagi teha? Uurime seda koos.

Sina oled samuti oluline osa keelest, selle hoidmisest, kasutamisest ja arengust. Mida ütleb see näitus sulle? Mida ütleksid sina meile? Palun jaga oma kogemusi RISE UP projekti meeskonnaga.

Märkus: RISE UP projekti olene põlvnool kirjutada keelekogukonnade tutvustused ja valida õigaks oma parimast teadmisest kolmest. Kui sulle tundub, et mõni keeleline või digitaalne puudutus võiks olla paremini lahendatud, palun anna meile märku. Saad sellest rääkida meie esindajatele näituse avamisel või võtta meiega ühendust vestluse teel.



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