

Endangered and Minority Languages Crossing the Digital Divide

Organized by: K. David Harrison, Swarthmore College, PA; Claire Bower, Yale University, New Haven, CT

Speakers of endangered languages are leveraging new technologies to sustain and revitalize their mother tongues. The panel explores new uses of new digital tools and the practices and ideologies that underlie these innovations. What new possibilities are gained through social networking, video streaming, twitter, software interfaces, smartphones, machine translation, and digital talking dictionaries? How can crowd-sourced translation and localization projects protect intellectual property while providing a technology resource? The panelists present actual and imagined uses and impacts of new digital technologies for a variety of stakeholders: speakers, educators, archivists, linguists, language activists, and technology providers. There are also benefits to science when indigenous languages assume a prominent role in digital technologies. They can provide testing grounds for new media and technological delivery, presenting a level of data complexity often not found in major global languages and thus leading to new discoveries. And they lend greater prominence to traditional knowledge, thus expanding access to the human knowledgebase.

HOW SMALL LANGUAGES ARE THRIVING IN THE DIGITAL INFORMATION AGE

K. David Harrison, Swarthmore College, PA

Technology and the effects of globalization are viewed by some as a threat to small languages. But indigenous language activists, often working in collaboration with linguists, increasingly view digital media as opportunities to expand the domains of their languages, and thus enhance visibility, prestige, and potential transmission. Some of the keys to sustainability for small languages may perhaps be found in these strategies which rely, in Walter Ong's felicitous term, on the "technologizing of the word".

ACCULTURATION CONTINUED: USE OF TECHNOLOGY TO REVITALIZE ANISHINAABEMOWIN

Margaret Noori, University of Michigan, Ann Arbor

In an ever changing world it is imperative that speakers use every available channel. In ancient times it was said the people talked to rocks and animals. Today it is wires and wavelengths that have become animated with the sound of Anishinaabemowin. Rather than focus on any one medium or platform, this talk will explore ways that technology fosters creative, continual pursuit of the simplest, most far-reaching solution. From Facebook to voice recognition to interactive learning tools, find out more about how communities both small and large, private and public, can subvert the tools of daily modern life to keep a language alive.

LANGUAGE LOCALIZATION AND NEW TECHNOLOGIES FOR INUKTITUT

Leena Evic, Pirurvik Center for Inuit Language, Culture, and Wellbeing, Iqaluit, NU, Canada

As a People, we Inuit have always embraced tools and technologies that enhanced our ability to adapt, prosper and communicate with each other in our vast Arctic homeland. The evolution of information and communication technology provides us with a tool to link our communities in a way unimaginable just a generation ago. It is not without difficulty and it requires a continual effort to ensure that our Inuktitut language is incorporated into the latest developments. Pirurvik, meaning "a place of growth", is a unique Nunavut company that has become well known as a leader for technological innovation. We have been involved, not only in developing the technology but in creating the opportunities for people to begin using it. Through outreach to Nunavut communities we have witnessed the enormous potential that is unleashed when Inuktitut speakers see their language on a computer screen. In doing so, Inuit are empowered to think in our language, write in our language and even print in our language. These are all critical pieces of ensuring that smaller languages, like Inuktitut, continue to be used in a wide range of day to day activities. These steps also enable greater numbers of Inuit to participate in and contribute to the global community that is connected through computer technology. With examples relating to the Inuktitut localization of the Microsoft

Windows and Office software and the development of on-line and iOS based language acquisition tools, this talk will discuss the social and technological steps taken to establish Inuktitut's place in the digital world.

Science, Sustainability, and the Arts

Organized by: Thomas Dietz, Michigan State University, East Lansing; Eugene A. Rosa, Washington State University, Pullman

Sound decisions about the complex sustainability challenges of the 21st century must be grounded in science, yet science alone is never sufficient for making decisions that must also involve complex trade-offs and thus engage our values and ethical concerns. Indeed, such decisions strain our routine thinking, requiring us to reflect on concerns that are seldom part of our day-to-day life. Challenging routine thinking is one of the roles of art in contemporary society and a variety of media (photography, bricolage, film, "interventions") have been deployed to this end around issues of sustainability. The session brings together three panelists who work at the intersection of science, sustainability, and art. They will reflect on how artistic work engages with leading issues in sustainability science, including preservation of biodiversity, the human ecological footprint, climate change, and contemporary urban life. Each panelist is an experienced artist who will draw on his or her own work. Each panelist is also a scholar who will reflect on the relationship between art and science and how the link between the two can inform and advance our thinking about sustainability.

ECOLOGIE: THE FUSION OF ART AND ECOLOGY WITH DISCARDS

Eugene A. Rosa, Washington State University, Pullman

Distinguished cultural anthropologist, in her classic book *Purity and Culture*, defined dirt as "matter out of place." Ecologie, adopting the style of assemblage or bricolage, puts matter and objects discarded by humans back into place — into artistic forms via an ecological consciousness. It allows a conscious recognition of the transformation of junk into aesthetic form — and aesthetic context. The style of ecologie will be illustrated in two ways: with the artist's own oeuvre at a micro level and a variety of examples from around the world of ecologie at a macro level.

MESSAGE AND MEDIUM: RE-DEFINING ENVIRONMENTALISM

Joe Zammit-Lucia, Independent Artist, Sag Harbor, NY

Nobody's listening. Sometimes this is what it feels like as we struggle to reach new audiences with environmental and sustainability messages. Fifty years of science based advocacy has brought the issues of sustainability and environmental degradation to the fore and made them part of everyday parlance. Yet, we have not meaningfully moved beyond the 'environmental pollution' narrative of the 60s and 70s and, more recently, progress both at the policy and individual levels seems to have stalled. In today's US of A, no politician who intends to keep the job dare declare unconditional support for the EPA or for the science of climate change. It is tempting to believe that all that is needed is to change the medium through which we communicate our message; that the arts can help us achieve that by softening and 'pretty-fying' our message and taking it to a wider audience. We need to go much further. The arts and the humanities provide a different world view that can help us re-frame the issues, re-cast our message and re-vitalize our ability to reach beyond the already converted. While science has helped us understand, with limitations, the materiality of things, such materiality has no normative consequences. Society's choices are driven not by what things are in a material sense, but rather by what they are in an ontological sense and we make of them as a matter of values within cultural contexts. The arts and the humanities can combine with science to help us re-define the very meaning of 'environmentalism' and to craft approaches that are grounded in human values and can resonate with a broad public.

ART AND SUSTAINABILITY: CONNECTING PATTERNS FOR A CULTURE OF COMPLEXITY

Sacha Kagan, Leuphana University, Lüneburg, Germany

Global unsustainability is confronting us with our fear of complexity. In our search for sustainability, we must learn, not to be afraid of complexity. However, modern science alone is incapable of understanding genuine complexity. This challenge points at the requirement for transdisciplinarity and for the