ANCIENT WRITING, CONTEMPORARY VOICES

DECOLONISING THE MESOAMERICAN QUINCENTENARY

Programme

The British Museum

SDCELAR

June 21-25
Online event
DAY 1  Monday June 21st

WELCOME

15:00 – 15:15
Opening ceremony
Mixtec community ritual on the Mountain of Heaven (Kava Kaandivi, Cerro del Cielo), located between the villages Santa María Apazco and Santiago Apoala (Oaxaca, Mexico), sacred place of origin of the Mixtec Nation (Ñuu Savi, the People of the Rain).

Welcome by Ofelia Pineda Ortiz (Mixtec Lowlands), Ángel Aparicio Miguel and Raquel Criseira López Soria (Mixtec Highlands), Estela López Pérez and Joel Morales Vázquez (Mixtec coastal region)

15:15 – 15:25
British Museum Director's Welcome
Hartwig Fischer

15:30 – 15:50
Mesoamerican Narratives at the British Museum
Laura Osorio Sunnucks and María Mercedes Martínez Milantchi

Santo Domingo Centre curators Laura Osorio Sunnucks and María Mercedes Martínez Milantchi introduce the week-long event, “Ancient Writing, Contemporary Voices: Decolonising the Mesoamerican Quincentenary”, which presents an ongoing co-curated research project undertaken with the Museum’s Mesoamerican collection. This project brings to light multiple academic and creative Indigenous perspectives from three cultural and linguistic groups on three items from corresponding parts of Mesoamerica.
The Mixtec civilization is famous for its ancient pictographic books (codices), which tells the story of the dynasties that ruled the various city-states in Ñuu Dzavui, the Mixtec region, in southern Mexico between the 10th and 16th centuries C.E. The Tonindeye (or Zouche-Nuttall) codex, which comes from the kingdom of Teozacualco (Chiyo Cahnu) and is now in the British Museum, is a spectacular example of those Mixtec pictorial manuscripts and contains a wealth of historical information, including the dramatic biography of the great ruler Iya Nacuua 'Teyusi Ñaña' (Lord 8 Deer 'Jaguar Claw'), who was born on June 21, 1064 C.E.
Thanks to the participation of native speakers of the Mixtec language in research, many pictographic scenes from the Tonindeye (Zouche-Nuttall) codex and other ancient Mixtec manuscripts can now be interpreted as part of Indigenous cultural memory and can be read in the Mixtec language.

16:35 – 16:45
Reflections on the Value of the Codices, History and Heritage of Ñuu Savi for Young Contemporary Communities and Future Generations
María Magdalena Pablo Cruz and Lucas Omar Sorrosa Matías

16:50 – 17:40
Recreation of the History told in the Mixtec Codices
Community Theatre group: “Yo’o Ñuu Savi”

17:45 – 17:50
Closing remarks
María Ofelia Porras Lescas
This session will address different Mixtec texts from the past and present. Several Mixtec creators from different disciplines will be involved in this panel. We will speak about the importance of personal narratives within the decolonial process. From this perspective, we will address some of the personal stories that can be narrated and their meaning. Film director, Nicolás Rojas will talk about his interest in making movies in the Mixtec language. We will screen a short clip from the film "Kii Nche Ndutsa", directed by Itandehui Jansen, who will speak in more detail about this project. Finally, we will listen to a reading of two scenes based on the characters of the Tonindeye Codex by the Mixtec actresses Ángeles Cruz and Yalitza Aparicio.
DAY 2 Tuesday June 22nd

15:55 – 16:15

*The Tonindeye Codex and Mixtec Reality*

Omar Aguilar Sánchez and Izaira López Sánchez

The Codex Tonindeye (Zouche-Nuttall) is part of the literary, cultural, and intellectual legacy of Ñuu Savi, the Nation of the Rain, a historical community in today’s Mexico, that lives, beats, shivers, protests, endures, and fights every day to co-exist in this globalised world. The Codex Tonindeye left these territories five centuries ago, but the places, cities, characters, histories, and narratives remain in Nuu Savi as part of the everyday life of the nchivi savi (People of the Rain). The purpose of this talk is to showcase the cultural continuity of the Ñuu Savi people, the existing bond between the content of the Codex Tonindeye and other Mixtec manuscripts of the Mesoamerican tradition with the living contemporary Mixtec legacy, language, and landscape, studying its historical-cultural heritage as a whole and reintegrating its cultural memory into the Community of the Rain.

16:20 – 16:40

*Rituals in the Tonindeye Codex and the Contemporary Religion of the Mixtec People*

Ivette Jiménez Osorio and Emmanuel Posselt

The Codex Tonindeye (or Zouche-Nuttall) tells part of the story of the Mixtec Nation before Spanish colonization. In its narrative it presents several aspects of religion such as deities, sacred objects, sanctuaries, priests, practitioners, and acts. All these elements are integrated and intertwined through rituals. Many rituals in the Codex were specific to royalty, such as coronations or investments of power, the lighting of the new fire or the act of forging alliances. Even though they are not mentioned explicitly in the Codex, there were other rituals which were likely practiced by the people of the community, for example weddings, offerings, petitions, consultation of oracles, and peregrinations. The aforementioned showcase aspects of cultural continuity with some rituals practiced by contemporary Mixtec communities. Therefore, in this discussion we will address the bonds between precolonial and contemporary rituals and show the importance of the Codex Tonindeye in religious matters.
16:45 – 17:55

Round table - Dialogue with Mixtec Intellectuals:
The Reappropriation of the Tonindeye Codex by the Contemporary Ñuu Savi Community
Gaspar Rivera-Salgado, Silvia Ventura Luna, Miguel Villegas Ventura, Jaime García Leyva, Reyna Santiago Santiago, Raúl López Nicolás, Ofelia Pineda Ortiz and Laura Osorio Sunnucks

This roundtable with activists and Indigenous scholars of the Ñuu Savi (Mixtec) people within the framework of the celebration of the anniversary of the birth date of Lord 8 Deer ‘Jaguar Claw’ will offer the public diverse perspectives on the current importance of the Codex Tonindeye or Zouche-Nuttall and its preservation at the Museum, bearing in mind that this Codex is precisely a pictorial biography of Lord 8 Deer ‘Jaguar Claw’. This roundtable with Mixtec intellectuals will focus on the history, cultural heritage, and rights of Indigenous people and will aim to address two essential questions: (1) In what ways could these ancient Mesoamerican texts at the British Museum, such as the Tonindeye Codex, be reintegrated and reappropriated by Mesoamerican communities? and (2) In the process of decolonization, what could be the potential role of local, regional, national, and international museums?
SECTION 2 - BRIDGING THE MAYA PAST AND PRESENT USING CRITICAL INDIGENOUS PERSPECTIVES

15:00 – 15:45
Welcome
Marina Rosales López and Mario Sebastián Caal Jucub

Lady K’ab’al Xook: Power and Rituality of a Maya Woman on the Lintels of Yaxchilán
Iyaxel Cojtí Ren, Alejandro J. Garay Herrera and Romelia Mó Isém

A series of lintels exhibited today at the British Museum come from the ancient Maya city of Yaxchilán (in Chiapas, Mexico) and compile life episodes of a woman named Ix K’ab’al Xook. Throughout the presentation, the presenters will discuss the content of these lintels and what they reflect about the role of the Maya women in the Classic period (300-900 c.e.). Additionally, the panelists will address different elements of continuity between ancient and contemporary Maya people, taking as a starting point inscriptions and images from these lintels.
15:50 – 16:45
The Emergence of the Hieroglyphic Writing System and Maya Visual Language in Contemporary Times
Guillermo Kantun, Walter Paz, Tepeu Poz and Pop Lainez. Followed by a Q&A session.

Through a process of cultural revindication, there has been increased effort in Maya communities in Mexico and Guatemala to use and adapt ancient hieroglyphic writing and Maya graphic representations. An example of this is the inclusion of hieroglyphic symbols on the clothes of Maya women from Guatemala. In this presentation, we will address several examples of the recovery of Maya hieroglyphic writing and visual language in different parts of the Maya territory. We will highlight the historical, cultural, and artistic value of these projects.

17:00 – 17:45
Images and Texts that Narrate the Past and Present of Maya History and Culture
Verónica Antonieta Sacalxot Chojolán and Mélanie Forné. Followed by a Q&A session.

"A picture is worth a thousand words". This phrase acquires a different value when it refers to communicating and sharing archeological knowledge and ideas about related subjects in a didactic and interactive way to the public. This panel incorporates two presentations which will focus on the creative development of two female authors in the production of visual narratives and audiovisual content, exploring cultural subjects from academic, communitarian, and feminist perspectives.
SECTION 2 CONTINUED

15:00 – 15:45

Manifestations of Racism in Guatemala: Repression of Maya spiritual practices
Mario Sebastián Caal Jucub, Marina Rosales López, Gaspar Nicolás, Geovi Toledo and Adaluz García. Followed by a Q&A session.

Maya communities in Guatemala practice a spirituality that is rooted in their ancient past. Many of these practices continue to be labelled “witchcraft,” or are referred to using derogatory names by various sectors of society. In this context, Indigenous communities are fighting for their cultural rights.

Unfortunately, the discrimination and rejection of the spiritual practices of Indigenous communities continues to be manifested in a series of conflicts that include the destruction of Indigenous sanctuaries. This has resulted in the persecution and/or death of the practitioners of ancestral spirituality. The participants in this panel will address the critical position of Maya spirituality in Guatemala, discussing some recent incidents that demonstrate the ongoing persecution of these practices.

SECTION 3: THE CONTEMPORARY RELEVANCE OF THE FALL OF TENOCHTITLAN

15:50-16:00
Welcome
Leticia López Cruz, Hñahñu woman from the Mezquital Valley, Hidalgo
Leyza Fernández Vega, Secretary of Culture of Hidalgo
16:00 – 16:40
Renaming and Retranslating an Early Colonial Book: The Xiuhpohualli Codex from Tenochtitlan

Osiris Sinuhé González Romero and Raul Macuil Martinez

This talk aims to bring the public closer to the content of one of the most important manuscripts kept at the library of the British Museum: the Xiuhpohualli Codex or Aubin Codex. The objective of this talk is to explain the historical dimension of this document and reflect upon the aesthetic value of its images, revealing the keys to its reading and interpretation.

The Xiuhpohualli Codex (Aubin) includes 440 years of the history of the Mexica or Azteca people beginning with its origins, narrating from its initial peregrination to the foundation of Mexico-Tenochtitlán (today Mexico City). This codex showcases information about the Mexica governors and tells the story of the arrival of the conquistador Hernan Cortes and his army, also providing valuable information about the early colonial period. The research presented is based on a new translation from Nahuatl to Spanish and a reinterpretation of its name and meaning.
In this session, we will listen to a reading from ancient Nahua manuscripts, mainly those found at the British Museum Library (Aubin Codex, Tepetlaoztoc Codex), in several variants of modern Nahuatl. This reading aims at passing on the content of these manuscripts among the people of contemporary Nahua communities that are direct heirs of this legacy/heritage. The reading will be carried out by researchers, native speakers of Nahua, and experts on paleography and translation of Nahuatl documents such as Raul Macuil, Lourdes Medellin, and Antonia Hernández. Iván Lina and Osiris Sinuhé González Romero, experts on Codex studies and pictographic writing, will also participate. This research team works with the Historical and Cultural Research Centre of Hidalgo.
15:00 - 16:50

Poetic Engagements with Ancestral Culture: Poetry, Music and Fashion
Ethel Xochitiotzin, Crispín Martínez Rosas, Frida Hyadi González, Belem Jiménez Ambrosio

"I will make my verses fly with the aroma of the earth" (poetry in Nahuatl)  
Ethel Xochitiotzin

Trova Recital in Nahuatl
Crispín Martínez Rosas

Runway: Domitzu Creations  
Frida Hyadi González, Belén Jiménez Ambrosio

This space is dedicated to showcase different artistic expressions such as poetry, music, and textile art. All the participants have an outstanding background and are notable for their knowledge of native languages and implementation of ancestral wisdom inherited from generation to generation. The first section will be dedicated to poetry in Nahuatl written by Ethel Xochitiotzin, who has several publications in addition to working on the teaching and consolidation of the Nahuatl language. The second section will include the troubadour Crispín Martinez Rosas, who has recorded two albums in Nahuatl and has participated in different forums both in Nahua communities and at internationally prestigious universities. Finally, in the third section, Frida Hyadi González will present her textile art, driven by techniques she learned from her grandparents and parents. At present, she collaborates with the artisanal gallery Creaciones Domitzu that has worked with institutions such as the Vatican Museum and the Secretariat of Culture of Hidalgo.
16:55 – 17:35
Tlaloc’s Fangs and the Stone Cat: Hñähñu Illustrated Stories Project Inspired by the Collection in the Mexico Gallery at the British Museum in London
Rocio Vera-Flores, Maria Guadalupe Tepetate Pérez, Yarabit Baxcajay López and Mario Francisco Medel Cardoso. Followed by a Q&A session.

After the experiences of learning and teaching the Hñähñu language at the Mfäte Centre of Development and Educational Support, the female lecturers began to think about the design of books to teach Hñähñu based on the cardinal values of our people such as love and respect for nature and the origin of human life. Along the way, they met Mario, who, by being committed to build a better future for his son, showed willingness to learn from their experiences and work on their team to transmit their ideas with his drawings.

The project explores the decolonisation of the content in the teaching and learning of the language and the colonised manipulation of childhood which rejects the knowledge of native communities. They visited the Hñähñu heritage collections which are held at the British Museum as well as the archaeological heritage that originates from Teotihuacan, aiming to promote antiracist conversations and to motivate the study of the history of the Hñähñu community Hñähñu by the Hñähñus themselves.

17:40-17:55
Closing remarks
Josefa González Blanco, Mexican ambassador to the UK
Adaluz García is Q’anjob’al Maya. She is an advocate for human rights and the Mother Earth. She conducts different processes of education for young men and women, stressing Q’anjob’al Maya cosmovision and identity. Additionally, she has collaborated on workshops on political involvement for women. Adaluz has been part of the restructuring of the Ancestral Authorities of the Community of Jolom Konob’ and a representative of the Plurinational Government of the Q’anjob’al, Chuj, and Akateko nations in several sociopolitical spaces. She has participated in workshops about human rights, indigenous communities’ rights, gender, and other relevant subjects.

Alejandro J. Garay Herrera received his archeology degree from the Universidad de San Carlos de Guatemala. At present, he is a PhD candidate in the department of Anthropology of the Americas at the University of Bonn in Germany. His work focuses on the Maya zone, where he investigates anthropological subjects and Maya histories, with special interest in the pre-Hispanic period, ethnohistory, and the contemporary use of pre-Hispanic calendars among the Maya communities of Western Guatemala.

Ángel Aparicio Miguel, originally from San Miguel El Grande, Tlaxiaco, Oaxaca, B.A. in History, and speaker of the Mixtec language. He is currently the Director of the Cultural Centre in his Community. Since 2000 he has studied pre-Hispanic history, focusing specifically on Mixtec culture. In recent years he has worked on the dissemination of the content of the Mixtec sacred books among children and young people. He is also part of a community theatre that creates adaptations of pre-Hispanic codices.

Ángeles Cruz is a Mixtec actress. She has participated in more than twenty films with directors such as Ignacio Ortiz, Lucia Carreras, Jorge Pérez Solano and Francisco Vargas. Her work in ‘Tamara y la Catarina’ won her the Colón de Plata for Best Actress (2017). Her foray into screenplays and cinematography began in 2012 with the short film ‘La Tiricia o cómo curar la tristeza’, a project of her own produced by the Mexican Institute of Cinematography. This short film traveled to a large number of festivals all over the world and earned her more than a dozen awards, among them the Ariel for Best Short Film in 2013. In the same year, she wrote and directed the short film ‘La carta’, which earned multiple awards, including the Public’s Award for Best Short Film in Cologne in the LGTB Film Festival (2016). In 2017, she wrote and directed the short film ‘Arcángel’, attaining several awards including the Coral Award for Best Fictional Short Film (40th Latino American Film Festival, La Habana). ‘Nudo mixteco’, her debut as a director with a screenplay written by her, has been released in 2021 and, so far, it has been awarded with: Canvas Award (MOOOV FILM FESTIVAL 2021); Public’s Award (International Film Festival of las Palmas, Gran Canaria), and a Jury’s Award (San Francisco Film Festival).
Antonia Hernández has a bachelor’s in education from the Universidad Pedagógica Nacional Hidalgo campus. Her mother tongue is the Huasteca variant of Nahuatl. She has collaborated with the production and translation of materials in Nahuatl language for the Instituto Electoral del Estado de Hidalgo (IEEH). She contributed to the book: ‘Tiempo sagrado, tiempo ritual: el Xantolo y el Miccauitl entre los pueblos nahuas de Hidalgo’, published by the Secretariat of Culture of the State of Hidalgo in 2019. At present, she collaborates with the Historical and Cultural Research Centre of Hidalgo (CIHC).

Armando Bautista García was born in the community of Santa Maria Apazco, Nochixtlán, Oaxaca. He did a master’s in philosophy and comparative literature at the Universidad Autónoma de Barcelona with a scholarship from the Ford Foundation. He was a member of the National System of Art Creators in Mexico (2013-2016), where he wrote his first feature film, ‘Tiempo de Lluvia’. He wrote and produced the short films ‘El último consejo’ and ‘Alma y esperanza’ (both directed by Itandehui Jansen, 2012). ‘El último consejo’ won the Jury’s Award at the International Film Festival Viña del Mar (Chile, 2012), the award for best short film at the Film Festival Rodando Films (2012), and the Award for Emerging Talent at the Festival Imagine Native (Canadá, 2013). Additionally, this short film was nominated for the Diosa de Plata Award (2013). Armando Bautista has participated in several international film workshops, such as the Babylon Film Development Program in Cannes, the Cine Qua Non Lab in Morelia, and the Script Station of the Berlinale Talents (2013).

Belem Jiménez Ambrosio, an Otomi-Hñahñu artisan, is originally from San Antonio Sabanillas, Municipio de Cardonal, Hidalgo, Mexico. She graduated in biotechnology from the Universidad Politécnica de Pachuca. Her artisanal vocation is a family legacy in the textile art of embroidery; ever since she was a little girl, she learned to embroider the iconography of the Hñahñu ethnicity. Following this interest, she is a member of the School-Workshop Jat’i Hñahñu. She has also participated in popular art competitions, finishing in the 4th and 5th place in the innovation category in 2009 and 2011. Additionally, she also teaches free embroidering technique classes to children in the region of the Mezquital Valley. She has participated as a speaker at the 2nd Symposia of the Otomi-Mazahua and Pirindica-Matlazinca Cultures in Michoacan 2018 sponsored by the Universidad Nacional Autónoma de México-ENES Unidad-Morelia and at the Diálogos en Hilatura 2019 organised by the National Museum of Anthropology, Directorate of Ethnology and Social Anthropology, Centre INAH-Michoacán. Recently, she has experimented with the areas of textile arts, participating at the Festival of Textile Experiences and Virtual Exhibition of the 2nd meeting of Textile Books and Letters 2020 with the work “El Maíz Otomi,” showing embroidery as an artistic technique which expresses a social function.
**COLLABORATORS**

**Crispin Martinez Rosas** is a troubadour and singer-songwriter in Nahuatl. At present, he has recorded two studio albums with songs in Nahuatl: “Cuando el silencio calla”, recorded in 2010, and “Canin tinemi Maria” in 2018. He has participated in several forums at different Mexican universities such as the Universidad Nacional Autónoma de México, Universidad Veracruzana Intercultural, Universidad Autónoma del Estado de México, Universidad Tecnológica del Valle de Toluca, Universidad Tecnológica de la Huasteca Hidalguense, and Universidad Politécnica de Huatusco. In the United States, he has participated in events at the following institutions: Yale University (New Haven), UCLA (Los Angeles), Stanford University (Palo Alto, California) and the University of Utah (Salt Lake City). He has also been a part of multiple artistic events in various communities of the Huasteca Veracruzana such as Ixhuatlán de Madero, Chicontepec, llamatlán, and Tecomate.

**Community Theatre group: “Yo’o Ñuu Savi”**

**Ángel Hernández Bautista** as Apoala, Caretaker of the Water and Lord 9 Wind

**Héctor Pacheco Guzmán** as Apoala, Nu’u Caretaker of the Spirits

**Marco Antonio Bautista López** as Apoala, Ñu’u Caretaker of the night and husband of Lady 6 Monkey

**Antonio Hernández** as Apoala, Caretaker of the subterranean spirit

**Rocky Alvarado Hernández** as Apoala, Carrier of the conch

**Marcelino García Hdz** as Sta. Ma. Apazco, Caretaker of the day and husband of the Primordial Couple

**Rosalia Hernández** as Sta. Ma. Apazco, Wife of the Primordial Couple

**Clemente Morales** as Sta. Ma. Apazco, Ñu’u that delivers the flowery speech

**Lourdes Morales Hdz** as Sta. Ma. Apazco, Ñu’u of death

**Ma. Magdalena Pablo Cruz** as Tilantongo, Mother of Lord 8 Deer ‘Jaguar Claw’ - Lady 11 Agua Precious Bird

**Samuel Robledo Santiago** as Tilantongo, Lord 8 Deer ‘Jaguar Claw’

**Eliseo Reyes Miguel** as Tilantongo, Brother of Lord 8 Deer: Lord 12 Movement Blood Jaguar

**Jennifer Paola Aranda Stgo.** as Tlaxiaco, Princess 6 Mono

**Nicolás Cruz Reyes** as Teposcolula, Lord 10 Eagle Stone Jaguar, father of Lady 6 Monkey

**Reyna Santiago Santiago** as Huamelulpam, Lady 9 Wind Power of Flint, mother of Lady 6 Monkey

**Fernando Juárez** as Coixtlahuaca, Ñuhu 6 Vulture, guardian of the subterranean passage

**Ángel Aparicio Cuevas** as San Miguel el Grande, Lord 8 Deer in his 2nd. marriage

**Dania Cruz Cruz** as San Miguel el Grande, Lady 6 Eagle, 2nd. wife of Lord 8 Deer

**Neyva Delhi Miguel Pérez**, Lady 6 Monkey before Lady 9 Grass

**Donaciano Cruz Ramírez** as San Miguel el Grande, Lord 8 Deer at his death

**Ángel Aparicio Miguel** as San Miguel El Grande, Murderer of Lord 8 Deer

**Reyna Ortiz Concha** as San Miguel El Grande, Great Priestess Lady 9 Grass

**Ubaldo López García** as Apoala, Narrator in Mixtec language

**Teresa de Jesús Hernández Ortiz** as Tlaxiaco, Narrator in Spanish

**Music, Group Yodoquinsi**

**Ma. Ofelia Porras Lescas** as Natura Consultores SC, Producer and Director of the play
**COLLABORATORS**

**Estela López Pérez**, originally from San Pedro Tututepec, Juquila, Oaxaca. She is a housewife and a Mixtec-speaking artisan. She makes shirts embroidered with saa (birds), which are emblematic figures in the community. She is very grateful to her parents, who instilled in her the need to be brave and to defend her roots, since being Indigenous has meant that her family have been discriminated against. Her father wanted her to solely speak Mixtec at home, he would say: DO NOT FORGET THAT YOU ARE INDIGENOUS. Currently, Estela collaborates with cultural rescue, where she gives courses in Mixtec.

**Ethel Xochitiotzin Pérez** is originally from Santa Maria Tlacatecpac, Contla de Juan Cuamatzi, Tlaxcala. She has a bachelor’s in Hispano-American Literature from the Faculty of Philosophy and Literature at the Universidad Autónoma de Tamaulipas (UAT). She won a scholarship from the State’s Fund for Arts and Culture of Tlaxcala in 2000 and from Young Creators in Native Languages in 2008. She is the co-author of the book ‘Ameyal Tlajtolistli/Manantial de palabras’ (Nahuatl Manual of Tlaxcala, 2014). Her poems have been published in ‘Thought and Voice of Indigenous Women (Pensamiento y voz de mujeres indígenas)’ by the INALI. At present, she is collaborating on a narrative workshop and a bilingual anthology with the Programa de Acciones Culturales Multilingües y Comunitarias (PACMYC). She is a Nahuatl language teacher at the Casa del Artista and is certified as a translator in Nahuatl language by the INALI in 2016.

**Frida Hyadi González** is originally from Hidalgo. She works on design and textile production. She learned this craft from her family; her grandparents and parents taught her this practice with her being the third generation dedicated to this practice. At present, she collaborates with the artisanal gallery Creaciones Domitzu, an artisanal gallery with headquarters in the Mezquital Valley that has worked with institutions such as the Vatican Museum and the Secretary of Culture of Hidalgo, among others.
Gabina Aurora Pérez Jiménez is a native speaker of Mixtec and a researcher of Mixtec culture, born in Chalcatongo, Oaxaca, Mexico. She has taught Mixtec language and culture at Leiden University in the Netherlands. Actively involved in several scholarly projects, she has published a Mixtec course book and dictionary, while also contributing as co-author to a set of commentaries on Mixtec pictorial manuscripts, among which is the Codex Tonindeye (Zouche-Nuttall). By participating in meetings at the United Nations and other forums in the 1980s and 90s, as well as by giving lectures and consultancies, she has contributed to raising international awareness about the heritage and rights of Indigenous Peoples.

Gaspar Rivera-Salgado was born in the community of Santa Cruz Rancho Viejo, in the Mixtec township of Tecomaxtlahuaca, Oaxaca. He received his doctorate in sociology from the University of California in Santa Cruz. Currently, he is the Project Director of the Centre of Research and Work Education at the University of California Los Angeles (UCLA), where he teaches courses about international migration, social movements, ‘latinos’, politics and labor, and racial relationships in the United States. His publications include the edited volume with Jonathan Fox ‘Indígenas Mexicanos Migrantes en los Estados Unidos’ (Porrúa, 2004) and “Lost in Translation en el Fil: Actualizing Cultural Humility for Indigenous Mexican Farmworkers in California”, ‘Latino Studies Journal’ (2020, with Sayil Camacho).

Itandehui Jansen was born in Oaxaca, Mexico and studied film directing at the Netherlands Film Academy in Amsterdam. She participated in different international training programs, such as the Berlinale Talent Campus and the Torino Film Lab, and she holds a PhD from the Academy of Creative and Performing Arts at Leiden University. Her films have been screened at international festivals such as the IDFA (International Documentary Film Festival Amsterdam), the Morelia International Film Festival and Washington D.C. Shorts. Her short film ‘The Last Council’ won several international awards and was nominated for the Mexican Film Critics’ Award Diosa de Plata. Her drama feature film ‘In Times of Rain’ won the Award for Best Emerging Feature Film at the Oaxaca FilmFest. At present, she teaches Screenwriting and Directing at the University of Edinburgh.

Iván Lina Ramos has a bachelor’s in mathematics from the Universidad Autónoma Metropolitana (UAM) and a master’s in Mesoamerican studies from the Universidad Nacional Autónoma de México (UNAM). He has participated in translation projects from Nahuatl to Spanish. At present, he is working on a book about teaching mathematics with an intercultural focus. He is the coordinator of the book ‘Mesoamérica: una mirada a través del tiempo’ and collaborates with the Historical and Cultural Research Centre of Hidalgo (CIHC), where he leads the research project ‘Covid-19 pandemic in the native communities of Mexico’ (La pandemia de covid-19 en los pueblos originarios de México).
**COLLABORATORS**

**Iyaxel Ixkan Cojtí Ren** is originally from Chichicastenango, K’iche’ on her mother’s side and Kaqchikel from Tecpán on her father’s. Iyaxel is an archeologist graduated with honors from the Universidad del Valle de Guatemala and her research focuses on the Post-Classic period of the Maya highlands. In 2019, she received her doctoral degree in anthropology from the University of Vanderbilt, Nashville. For her doctoral dissertation, she explored the rise of the political community of the Kaqchikel Maya in the Late Post-Classic from a diachronic and multidisciplinary point of view. For her dissertation, she researched the site called Patz’aq or Chi Awâr, located in the east of Chichicastenango, formerly occupied by the Kaqchikeleb’ before moving to Iximche’. At present, she is a post-doctoral fellow in Dumbarton Oaks where she is cataloging the Kerr Photographic Archive. Soon, she will be joining the Faculty of Anthropology at the University of Texas in Austin as an assistant professor.

**Izaira López Sánchez** is a Mixtec woman originally from Santo Tomás Ocotepec, Tlaxiaco, Oaxaca, México. She is a Mixtec or Tu’un Savi native speaker and has a bachelor’s in foreign affairs from the Universidad del Mar campus in Huatulco, Oaxaca. Her main interests are cultural dissemination, translation, and literary creation based on Mixtec thought. She has participated in several events and national and international conferences to spread knowledge of her language. She collaborated on the short film ‘Miradas y Voces de los Pueblos Originarios’ with the narrative ‘Ñuu Yute Suji’, a co-project between UNESCO and the University of Seville, Spain. She did an internship at Leiden University, the Netherlands. She is the founder of the project Tu’un Vii “Beautiful Words”, where she creates and makes content in Tu’un Savi on social media, with the intention of generating greater consciousness in young people about the importance of native languages inside and outside Ñuu Savi.

**Jaime García Leyva** is a member of the Ñuu Savi community. He is originally from La Victoria, Xalpatláhuac, Guerrero. He holds a doctorate in anthropology from the University of Barcelona and has a master’s in social anthropology from the CIESAS and a degree in history from the University of Guerrero. Additionally, he is a research professor at the Centre of Investigation of Tropical Diseases at the UAGro, where he is a teacher, advisor, and a researcher of community health and vulnerable groups, interculturality, indigenous communities, and education. He integrates his academic activity with educational processes such as workshops and counselling of indigenous teachers concerning the revindication of their history, language, and culture.
**Jesus Guillermo Kantun Rivera** is an archaeologist from the Faculty of Anthropological Sciences of the Autonomous University of Yucatan (UADY). He specializes in Mayan epigraphy and iconography. He worked as a professor of Maya epigraphy and was the coordinator of the Centre of Maya Studies “Yuri Knorosov” in the Russian State Humanities University from April 2014 to December 2020. Additionally, he was the Professor of Maya Epigraphy at the Faculty of Anthropological Sciences of the UADY from January 2016 to February 2021. Jesus was the curator of the exhibition “The Visible Word: Maya Hieroglyphic Writing” (La palabra visible. Escritura jeroglífica maya), which was inaugurated in September 2019 at the Regional Museum of Anthropology Palacio Cantón.

**Joel Morales Vásquez**, originally from Rio Grande Tututepec, Juquila, Oaxaca. Joel is Primary school teacher, with a Master’s degree in teaching and research. He is currently pursuing a Doctorate in Educational Sciences. At present he holds the the position of Director of Education in the Municipality of Tututepec; where he seeks to strengthen Mixtec culture through mother tongue workshops and workshops for making textiles using a loom and embroidery. He also participates in workshops to promote the Yucu Saa museum, which preserves Mixtec history, in order to reach the the students of Tututepec.

**Kaxho Nicolas** is Q’anjob’al Maya and an advocate for human rights and Indigenous territory. He is an artisan and a social communicator in the community radio Snuq’ Jolom Konob’ of Santa Eulalia, Huehuetenango. Additionally, he also conducts different workshops for young men and women from the Maya Q’anjob’al, Chuj, and Akateko territories which focus on the consolidation of the local Maya cosmovision and identity. Similarly, he has participated in workshops on Maya epigraphy, human rights, indigenous communities’ rights, gender, and others. He has also collaborated on research into Q’anjob’al Maya calendars.

**Laura Osorio Sunnucks** is Head of the Santo Domingo Centre of Excellence for Latin American Research at the British Museum. Previously she was Mellon Postdoctoral Curatorial Fellow for Latin America at the Museum of Anthropology (MOA), University of British Columbia, where she created a field collection and curated the exhibition “Arts of Resistance: Politics and the Past in Latin America”. She has also worked on the Indigenous and Minority Fellowship Programme at UNESCO Paris and in Anglophone education at the Louvre Museum. She holds a PhD in Mesoamerican heritage from Leiden University. This ongoing work with Maya specialists in Yucatan applies local philosophies concerning archaeological sites, historic materials and places to the interpretation of pre-Colombian and viceregal art from the area.
Leticia López Cruz is originally from El Tephé community and has a bachelor’s degree in Ethnohistory at Escuela Nacional de Antropología e Historia. Since 2006 she has been working on the cataloging, digitisation and paleography of El Tephé’s historical archive. In 2013 she published “Documentos para la historia de la capilla de El Tephé, Ixmiquilpan, Hgo”. In 2017 she was supported by PACMYC to publish “La relatoria de los gobernadores otomíes de El Cardonal, Tlazintla e Ixmiquilpan en el siglo XVIII” (Códice Tephé-Tlazintla). Leticia has worked translating hñähñu language for radio scripts, cultural magazines, books, documentaries and audio projects at the National Autonomous University of Mexico (UNAM). She also creates bilingual learning capsules for the National Institute of Indigenous Peoples (INPI), broadcasted on “La Voz del Pueblo Hñahñu” radio. She has coordinated and led the restoration projects of El Tephé’s chapel, Ixmiquilpan.

Liana Ivette Jiménez Osorio and Emmanuel Posselt Santoyo are archaeologists from the Escuela Nacional de Antropologia e Historia in Mexico and received their doctoral degrees from Leiden University, the Netherlands. At present, Liana Ivette is completing a postdoctoral fellowship at the Institute of Aesthetic Research at the Universidad Nacional Autónoma de México (IIE-UNAM). Liana and Emmanuel’s main interest is to develop an archaeology in correspondence with indigenous communities, highlighting the importance of integrating pre-colonial and colonial data with contemporary cultural practices of the descendant communities. Their main research subjects are living legacy, religion, narratives, landscape, and cultural continuity.

Lourdes Medellín has a bachelor’s in history from the Universidad Autónoma del Estado de Hidalgo-Instituto de Ciencias Sociales y Humanidades. She is a native speaker of the Nahuatl language, specifically of the Huasteca variant. She has participated in several workshops on the reading and paleography of Nahuatl documents, organised by the Archivo General de la Nación and the University of Warsaw, Poland. She is a Nahuatl to Spanish translator and the author of the chapter: “El xantolo en la huasteca hidalgense” in ‘Tiempo sagrado, tiempo ritual: el Xantolo y el Miccauiltil entre los pueblos nahuas de Hidalgo’ published by the Secretariat of Culture of the State of Hidalgo in 2019. She collaborated on the documentary “Panta Rhei” (2018) by the photographer Daan Paans and did the translation and the voice-over for the informative video “Náhuatl, variante de la Huasteca (Huejutla, Hidalgo) - Covid en tu Lengua” coordinated by the ENA.

Lucas Omar Sorrosa Matias, originally from Villa de Tututepec, Juquila, Oaxaca. He is currently in 2nd grade of secondary school. He is in charge of the youth group at the Yucu Saa community museum, where he gives tours and organizes a youth group to who deliver workshops taught by the Union of Community Museums of Oaxaca via zoom.
COLLABORATORS

Maarten E.R.G.N. Jansen (Dutch nationality) is an emeritus professor of ‘Heritage of Indigenous Peoples’ and ‘Mesoamerican Archaeology and History’ at the Faculty of Archaeology, University of Leiden, the Netherlands. Recently, he was also appointed as Distinguished Emeritus Professor for Mesoamerican Studies at the University of Bonn, Germany. Combining cultural historical research with ethnographic fieldwork in the Mixtec region, he has published extensively on the interpretation of ancient Mexican visual art, particularly the Aztec and Mixtec pictorial manuscripts, as well as the famous treasure of Tomb 7 of Monte Albán (Oaxaca). He has also researched alphabetic texts written in Mixtec during colonial times.

Maria Guadalupe Tepetate Pérez is a young Indigenous Hñähñu woman from the Mezquital Valley, educator by vocation and profession, founder and representative of the Centre of Development and Educational Support Mfáte. She has a bachelor’s in educational sciences from the Autonomous University of the State of Hidalgo. Professionally, she has worked as a teacher and instructor in indigenous rural communities of the Mezquital Valley. She has designed, given, and evaluated educational courses in person and online. Most recently, she is working in higher education. In 2019, alongside other young people, she started a cultural advancement project for the teaching and learning of the Hñähñu language and culture, aiming at its promotion and acknowledgement at a national and international level. This project operates following the premise that teaching is the most effective way to pass on culture and strengthen the identity of indigenous communities.

Maria Magdalena Pablo Cruz, originally from (Santiago Tilantongo), Nochixtlán, Oaxaca. She holds a B.A. in Biology, and graduated from the Technological Institute of the Valley of Oaxaca. She is currently pursuing a master’s degree in Development of Solidarity Projects. Currently, she belongs to a group of communities from the Mixtec region that are a Community Theatre. This collective creates plays based on sacred Mixtec books (pre-Hispanic codices). In this play she proudly plays the mother of the great Lord 8 Deer ‘Jaguar Claw’, Lady 11 Water ‘Precious Bird’. This work aims to share the history of Mixtec people with current and future generations, so that they will be inclined to protect them and feel proud of belonging to the great Ñuu Savi Nation. In coordination with Natura Consultores S.C. Maria Magdalena has participated in workshops about the history of her ancestors with elementary school children in several Indigenous communities of Ñuu Savi.

Maria Mercedes Martínez Milantchi is Project Coordinator for the Santo Domingo Centre of Excellence for Latin American Research at the British Museum. She holds a Bachelor of Arts from Yale University and an Erasmus Mundus masters in ARCHaeological MATerial Sciences (University of Evora, Sapienza University & Aristotle University) with a focus on pre-Columbian Caribbean archaeology. Previously, she has experience working and researching at the Smithsonian’s Office of International Relations & Museum Conservation Institute, the Yale Art Gallery, and the Peabody Museum of Natural History. Her current research focuses on the archaeology and materialities of European/Indigenous encounter as part of the Corazón del Caribe project based on Mona Island, Puerto Rico.
**COLLABORATORS**

**María Ofelia Porras Lescas.** from San Agustín Etlá, Oaxaca. María Ofelia is the director of Natura Consultants S.C., consultant on the Mixtec Ecotourist Network “Ichi Ñuu Savi” A.C., and cultural developer for the nation of Ñuu Savi. She has a bachelor’s degree in management and a master’s in rural tourism and cultural development. She has worked with Indigenous communities for twenty years, advising them to seize their biocultural resources for their own benefit through sustainable Indigenous tourism. In 2015, she started working as a cultural developer, motivating, and organizing the participation of communities in their cultural development. She works to spread the content of the sacred books (Mixtec pre-Hispanic manuscripts) within the Ñuu Savi nation and to create awareness of the value of this incredible heritage. She has promoted a pre-Hispanic tourist route, where the sacred places and the living cultural traditions can be shown to the world.

**Marina Rosales Lópeze.** resident of Cobán, Alta Verapaz (Guatemala), has a bachelor degree in pedagogy with a specialization in bilingual intercultural education. She has been a professor at the following universities in Guatemala: Universidad de San Carlos de Guatemala, Escuela Superior de Educación Integral Rural Mayab’ Saqarib’al, and Universidad Rafael Landívar. She has taught courses on bilingual intercultural education and Mayan language and culture, pedagogy, among others. She has been a teacher at the primary level at the Javier de la Verapaz Lyceum and has worked for over 20 years training teachers at the Instituto Normal Mixto del Norte “ERP” of the Ministry of Education, teaching courses about human rights, bilingual education, and Maya culture. She has participated in national and international workshops about education, Maya culture, and epigraphy. She has been a spiritual guide for more than 15 years, supporting her community and promoting Maya spirituality. Her merits include the acknowledgement of several cohorts of bilingual teachers in the Intercultural Bilingual Education (EBI) programs.

**Mario Francisco Medel Cardoso** has a bachelor’s in social communication from the Universidad Autónoma Metropolitana Unidad Xochimilco. He is a plastic artist and caricaturist. He has worked for Televisa, Plaza Sésamo, Televisión Educativa, TV Azteca, Grupo Elektra, Argos Publicidad, De Haro Publicidad, Santitos and international companies like Marvel, Hewlett Packard, John Deere, and Samsung to implement their brand in advertising and marketing campaigns in Mexico. At present, he researches, writes, designs, and draws comics about the history of chemistry for LASER laboratories and a series of comics titled Microbial Chronicles for Bio-Academy (‘Luis Pasteur, Galileo, Journey into the insides of the human body’, among others). In the beginning, this project was directed at children and adolescents, however, it soon was adapted by university professors to encourage the study of sciences in Mexico.
Mario Sebastián Caal Jucub is Q’eqchi’ Maya, originally from Coban, Alta Verapaz (Guatemala). He has a Master degree in intercultural bilingual education and a bachelor degree in linguistics. He has participated in national and international educational workshops for adults, long-distance education, intercultural bilingual education, linguistics, and epigraphy. He has been a professor at the following universities in Guatemala: Universidad de San Carlos de Guatemala, Universidad Rafael Landivar, and Universidad Mariano Galvez de Guatemala. He has taught courses on interculturality, intercultural bilingual education, and especially Maya language and culture. He has worked as a teacher at different levels at the Ministry of Education. He has occupied administrative and technical positions at Alta Verapaz. Currently, he works in the I’x B’alam Asociation as a pedagogical advisor to the Maya Program from UNICEF. In this position he works with women collectives and supports indigenous organizations such as the Mayan Languages Academy of Guatemala, and ADICI. He has been a spiritual guide for more than 20 years. His merits include being awarded the Orden Nacional Francisco Marroquin.

Mélanie Forné was born in France. At the moment, she is an illustrator, after being an archaeologist in Guatemala for 14 years while working on multiple research projects on Maya sites. As a researcher, she felt an increasing concern about the existing distance between the academic world and the general public, considering that research results were limited to the academia. This was how she decided to start a new path: working as an author of comic strips and illustrator. Mélanie believes that images and stories have an enormous potential for communication and education. Her most notable publications are the series of comics ‘Las historias de Ixtz’unun’ (‘Prensa Libre’ 2011-2013), the ‘Popol Wuj’ (‘Prensa Libre’ 2015), and several comic strips for children about Guatemalan archaeological sites such as Kaminaljuyu’. Raxruhá Viejo, and Ucanal. She has also collaborated with the National Museum of Archaeology and Ethnology, the Museum Quai Branly (Paris, France), and her drawings have been exhibited in several countries such as Guatemala, France, El Salvador, and the United States. More of her work can be found on her online portfolio: https://melanieforne.com/

Miguel Villegas Ventura, also known as Una Isu, was born in Nuu Yuku–San Miguel Cuevas, Juxtlahuaca, located in the Mixteca Baja of Oaxaca, Mexico. Uma Isu is a Ñuu Savi trilingual ra artist (Mixtec) and Indigenous migrants’ rights activist, an organiser, a language instructor of Tu’un Savi (Mixtec) and a dancer who has been featured on several TV shows such as Univision (Here and Now), National Geographic, La Jornada, Radio Bilingüe, Excélsior TV and Imagen TV. His work has been documented at universities such as El Colegio de la Frontera Norte (COLEF), University of California Los Angeles (UCLA), and Stanford University. He has been mentioned in the following published books: ‘Voces de jóvenes indígenas oaxaqueños en el Valle Central: Forjando nuestro sentido de pertenencia en California’; ‘Raciallinguistics: How Language Shapes Our Ideas About Race’; and ‘Revealing Rebellion in Abiyala: The Insurgent Poetics of Contemporary Indigenous Literature’. The anthropology courses offered by Professor Lynn Stephen at Oregon University use Una Isu’s songs as a window into understanding problems related to the history of migration and the relationship between Mexico and the US, the immigration in Mexico and Central America, and the movements and cultures of farm workers.

COLLABORATORS
**COLLABORATORS**

**Nicolás Rojas Sánchez** is from San Juan Mixtepec, Juxtlahuaca, Oaxaca, Mexico. He is a Ñuu Savi filmmaker, director, screenwriter, and independent producer. In 2008, he capped his studies in communication sciences with the film 'Snuu viko: El lugar de las nubes y algunas palabras perdidas', which obtained an award at the Morelia International Film Festival in 2008 for Best Indigenous Movie. In 2014, he won the prestigious Cinematographic Mexican Ariel Award for his short film 'Música para despúes de dormir', which has been featured at more than 35 film festivals around the world. In 2019, he shot 'Tuyuku (Ahuehuete)', winner of the Ojo Award for Mexican Short Documentary at the Morelia International Film Festival. In 2020, he made 'Ñuu kanda' (People in movement) and, at present, he is developing the feature films 'El hombre que salió bajo tierra' and 'Welcome to Yosonuviko'.

**Ofelia Pineda Ortiz** from El Jicaral Coicoyán de las Flores, Santiago Juxtlahuaca, Oaxaca, Lowland Mixteca. Ofelia is a researcher and has a bachelor’s degree in foreign affairs; the title of her thesis was: “The Paradiplomacy of Textile Art: A Strategy for the International Recognition of the Traditional Huipil from El Jicaral, Coicoyán de las Flores, Oaxaca”. She collaborated on the audio book “Sacred Word for Healing” (Palabra sagrada para sanación) promoted by the Ministry of Cultures and Arts of Oaxaca. Additionally, she is a representative of the project Ita Kikuu (Embroided Flower) of PACMYC for the elaboration of textiles and the rescue of the iconography of the community of El Jicaral. Coicoyán de las flores.

**Omar Aguilar Sánchez** is Tee savi (Mixtec), from Santo Tomás Ocotepec, Oaxaca, Mexico. He has a PhD from Leiden University, the Netherlands and is an archeologist graduated from the Escuela Nacional de Antropología e Historia. He focuses on the study and understanding of the historical and cultural legacy of the people of Ñuu Savi (People of the Rain or Mixtec People), with a special focus on the Mixtec pictorial manuscripts. He has won the 2016 INAH Award and the National Youth Award in 2019, he conceptualized and co-created the app “Mixtec Codices". He is co-founder of the “Colectivo Nchivi Ñuu Savi” (People of the Community of the Rain) and director of the digital project "Mixtec Codices". Furthermore, he is a member of the project COLING and a fellow of The Americas Research Network (ARENET).

**Osiris Sinuhé González Romero** has a bachelor’s in philosophy from the Universidad Nacional Autónoma de México (UNAM) and is a PhD student in archeology at Leiden University. His studies on Nahuatl language have allowed him to examine the historical sources and conduct field studies in Nahua communities from Hidalgo, Tlaxcala, and Mexico City. At present, he contributes to the Historical and Cultural Research Centre of Hidalgo (CIHC). His doctoral thesis, titled ‘Tlamatiliztli. La sabiduría del pueblo nahua (filosofia intercultural y derecho a la tierra)’, will be published by Leiden University Press.
COLLABORATORS

Pedro Geovi Toledo Toledo is a Q’anjob’al Maya born in the municipality of Santa Eulalia (Jolom Konob’), Huehuetenango, under the energy of Ajaw 9 Watan, he is a spiritual guide or aj b’e. At present, he is a law and civil-law notary student at the Universidad Mariano Gálvez in Guatemala. Since 2014, he organizes workshops on youth and indigenous communities’ rights, Maya writing, spirituality, and the use of native language. He is a member of the network of Maya Interpreters and an enrolled member of the Mayan Languages Academy of Guatemala within the Q’anjob’al Linguistic Community. He is actively concerned into preserving his Maya cultural heritage.

Pop Ajpu Lainez López is an Indigenous Maya-Mam artist. He identifies with his name, that is comprised of two terms: Pop, woven mat, and Ajpu, blowgunner. He is a dentist, a painter, and a musician with a particular interest in art and a special focus on the Maya writing system and its revitalization. At present, he creates interactive videos to deepen the knowledge of the Maya hieroglyphic system in a thorough way, seizing every artistic space to redeem it on a national and international level. Some of his work can be found in museums and murals throughout Guatemala City.

Raquel Criseira López Soria, originally from San Miguel El Grande Tlaxiaco, Oaxaca. She is the administrative head of the Cultural Centre in her Municipality and is conducting research on pre-Hispanic gastronomy.

Raúl López Nicolás is from San Pedro Tututepec, Oaxaca. He is a representative of the community museum “Yucu Saa”. Raúl is an engineer in community development. He was always interested in rescuing his cultural roots in Tututepec from falling into oblivion. He has sought to promote the tequio and its traditions which are disappearing inside the community. At present, he oversees the museum as a service to the community, meaning he does not receive any compensation for this job. Through the State and National Union of Community Museums (Unión Estatal y Nacional de Museos Comunitarios) he has participated in meetings to implement improvements surrounding the traditional customs of communities. Additionally, he is part of the network of Community Museums of America (Museos Comunitarios de América). In 2019, the museum he directed was set to become the headquarters for the International Summit of Community Museums; however, this event was cancelled due to Covid-19.
COLLABORATORS

Raul Macuil Martinez is a native speaker of the Mexican or Nahuatl language, specifically the dialectical variant from Tlaxcala. He was the student of and assistant to the late Professor Luis Reyes García in Tlaxcala. He has a bachelor’s from the Faculty of History of the Universidad Autónoma del Estado de Tlaxcala, holds a PhD in archaeology from Leiden University and is a member of the National System of Researchers of the National Board of Science and Technology (CONACyT). At present, he collaborates with the Historical and Cultural Research Centre of Hidalgo (CIHC).

Reyna Santiago Santiago is from San Martín Huamelulpam, Oaxaca. She is a representative of the Museum “ITALULU”. Reyna is originally from San Martín Huamelulpam, a community from the Greater Ñuu Savi Nation, located in the Mixteca Alta. She is 63 years old and is a farmer. When she was 22 years old, she started serving her people by acting as a councilor and occupying religious positions. Between 2001 and 2003, she oversaw the Education and Culture Council and was a member of the Council for the Surveillance of Communal Assets. She was trained in several archaeological aspects of the community museum through workshops organised by the Regional Centre of Oaxaca of INAH. Additionally, in 2018, she received a certificate in reading and interpretation of Mixtec Codices. At present, she is still seeking to broaden her knowledge and improve her services as a cultural guide of sacred places. Likewise, she volunteers in primary schools, engaging children with cultural subjects of the community and teaching them about the pre-Hispanic Mixtec Codices.

Rocio Vera-Flores is a Hñahñu woman whose life path has been drawn within a region between Mineral de la Reforma, Pachuca, Epazoyucan, and Tulancingo in the State of Hidalgo. She has a bachelor’s in archeology (2006-2012) from the Faculty of Anthropology at the Universidad Veracruzana in Xalapa, Veracruz. She started her education as an archeologist with the Labrada Archeological Project in the region of Los Tuxtlas (2007-2013). After her father passed away in 2011, she decided to devote her research to territorial subjects in the central region of Mexico. She got her master’s in social sciences with a specialisation in municipal development (2014-2016) from El Colegio Mexiquense, in Zinacantepec, Estado de México. At present, she is a PhD student (2018-) at Leiden University, the Netherlands. Professionally, she devotes her full time to research, education, public policy, and the learning of the Hñahñu language.

Romelia Mó Isém is a Poqomchi’ Maya speaker, linguist, and Maya epigraphist. She has participated in projects documenting the Poqomchi’ and Sakapulteko Mayan languages. She is one of the founders of the Sak Chuwen group, which facilitates Maya epigraphy courses in Guatemala offered to the public since 2011 until the present. Currently, she works as a researcher in the education field at the Ministry of Education in Guatemala and is the professor of a course on Maya epigraphy at the Universidad de San Carlos de Guatemala.
**Silvia Ventura Luna** works as an instructor of Tu’un Savi (Mixteco) and as a trilingual interpreter at the State University of California, Channel Island. Silvia has a master’s in anthropology from the University of California, Riverside. Her graduate degree took her to conduct her research in her own community, Nüü Yukü, San Miguel Cuevas, Juxtlahuaca, Oaxaca and in Fresno, California. She narrates some of her findings in her article ‘The migration experience as it relates to cargo participation in San Miguel Cuevas, Oaxaca,’ (‘International Migrations’, 2010). As a doctoral student she works and has taught courses about transnationalism, identity, and gender. She lives in Los Angeles, California and is originally from Nüü Yukü.

**Tepeu Poz Salanic** is originally from Zunil, Quetzaltenango, a town which belongs to the K’iche’ Maya linguistic group of Guatemala. He is a researcher of his own cultural heritage and he is a member of the Kaqulja Collective of Maya ball players. He works as a graphic designer, reflecting the ancient Maya writing in his graphic style.

**Verónica Antonieta Sacalxot Chojolán** is an audio-visual filmmaker and writer in training. She founded the Lemow Collective, a group of women filmmakers, artists, and communicators from Guatemala. Verónica is the director of the independent audio-visual production company Ixmayab. She was selected in Talents of Guadalajara and has been recognized for her directing at the Guadalajara Film Festival in 2015. Her book ‘Tayasal’ has been published by the ‘Editorial Cultura’ from Guatemala and was presented at the International Book Fair of Guatemala (FILGUA) in 2019.

**Walter Paz** is of Kaqchikel origin, ajtz’ib’ (Maya scribe), graphic designer, student, researcher, and teacher of Maya art, music, and hieroglyphic writing. He is interested in the recreation of Classic Maya texts and art in combination with Kaqchikel language, culture, and thought. His main works are made with digital illustration tools and are published on virtual platforms, imitating an open gallery for everyone, as a model of contemporary Maya art. Since 2012, he leads workshops on the teaching and use of the Maya writing system, contributing to its diffusion in different environments (Maya speakers and non-Maya speakers). However, he prioritizes the Maya communities of different regions in Guatemala.
**Yalitza Aparicio** was born on December 11, 1993, in the city of Tlaxiaco, Mexico, where she studied to become a teacher. It was almost by accident that she auditioned for the role of Cleo, protagonist of the film ‘Roma’ (2018) directed by Alfonso Cuarón. Her extraordinary performance made her the first indigenous woman ever to receive an Academy Award® nomination in the Best Actress category. Yalitza was also the first indigenous woman to appear on the cover of Vogue Mexico. Since her cinematic debut, she has advocated for different social causes such as gender equality, the rights of indigenous people, and constitutional guarantees for domestic workers. This steadfast activism has given her a voice both in Mexico and the rest of the world. Yalitza is now a worldwide symbol of justice, resistance, and change. In October of 2019, Yalitza was appointed as Ambassador of Good Will for Indigenous People by UNESCO. She recently took part in a round table organized by the Sorbonne University in Paris on women’s rights, as well as the 4th World Conference on Women’s Shelters based in Taiwan. In parallel, Yalitza has committed to endorse culture in her country of origin and has promoted projects such as “Semilleros”, which encourages the artistic development of children and teenagers in her hometown.

**Yarabí Baxcajá López** was born in the community of Los Reyes, Cardonal Hidalgo. Her family is indigenous and consists of seven people: her parents Gilberto Baxcajá Cerón and Francisca López Baxcajá and her brothers Marialuisa Hernández López, Deyanira, Anayeli, and Gil Gabriel Baxcajá López. In 2008, when she was in high school, she joined the Instituto Hidalguense para la Educación de los Adultos (IHEA) as a tutor tasked with teaching Hñähñu language classes to adults. She was part of the IHEA for 5 years. In 2014, she restarted her high school studies and finished them in 2017. Afterwards, she joined the Consejo Nacional de Fomento Educativo (CONAFE) as a State Educational Assistant during the school periods of 2017-2018, 2018-2019, and 2019-2020. At present, she is pursuing an undergraduate degree with a concentration in primary education at the Universidad Pedagógica Nacional’s Pachuca campus, while being part of the Centre of Development and Education Support Mfâte (founded in 2019) as a coordinator of Cultural Advancement. She feels very proud of being part of this centre because its goal is to preserve Hñähñu culture and broaden its reach.