



Fostering Linguistic Roadmap for Reversing the Diversity
Crisis and Activating Societal Capital: A Benefits in Europe

Social Media Use and Practices of Young Speakers of Endangered and Minoritised Languages

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Abstract

The rapid expansion of digital communication technologies has transformed the ways in which languages are used, maintained, and transmitted across the world. For speakers of endangered and minoritised languages, social media platforms have created unprecedented opportunities for linguistic expression, community building, cultural preservation, and language revitalisation. Young speakers, in particular, occupy a central role in this transformation because they are among the most active users of digital technologies while simultaneously serving as key agents in language transmission across generations. This report examines the social media practices of young speakers of endangered and minoritised languages, exploring how digital platforms influence language use, identity formation, language maintenance, and revitalisation efforts. Drawing on examples from diverse linguistic communities across Europe, including Welsh, Basque, Catalan, Frisian, Galician, Irish, Aragonese, Breton, and Sámi, as well as our own survey of young minoritised-language content creators conducted in cooperation with ELEN and Fosterlang, the report analyses both the opportunities and challenges associated with digital engagement in minoritized languages. The findings indicate that social media has become a significant domain for linguistic innovation and cultural expression, though structural inequalities, platform limitations, algorithm restrictions, prejudice and discrimination, and persistent linguistic hierarchies continue to shape outcomes. Emerging technologies such as artificial-intelligence-driven translation, speech recognition, and short-form video platforms are reshaping the landscape, yet sustainable outcomes depend on continued community participation, institutional support, and crucially, intergenerational transmission.

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Glossary

Acronyms

- AIArtificial Intelligence

Computer systems capable of performing tasks that normally require human intelligence, including language processing, translation and speech recognition.

- CoECouncil of Europe

International organisation dedicated to promoting human rights, democracy and the rule of law. It oversees the two main Treaties that give some protection to endangered and minoritized languages - the European Charter for Regional or Minority Languages and the Framework Convention for the Protection of National Minorities.

- ECRML European Charter for Regional or Minority Languages

A Council of Europe treaty adopted in 1992 to protect and promote Europe's historical “regional” and minoritised languages.

- ELENEuropean Language Equality Network

The European NGO that works for the protection, promotion, and well being of European endangered and minoritized languages.

- EMLsEndangered and Minoritised Languages

Languages that are both endangered and socially or politically minoritised. The term is used throughout this report to refer collectively to these language communities.

- FCNM Framework Convention for the Protection of National Minorities

A Council of Europe treaty, adopted in 1994 and in force since 1998, that protects the rights of persons belonging to national minorities, including their languages, cultures and identities.

Key concepts

- Code-switching The practice of alternating between two or more languages within the same conversation, sentence or digital interaction.
- Digital activism The use of digital platforms and social media to promote linguistic, cultural or political causes.
- Intergenerational transmission The process through which a language is passed from one generation to the next.
- Language maintenance The continued everyday use of a language by its community across different social domains and generations.
- Language normalisation The process through which a language becomes naturally used across all areas of society, including education, media, public life and digital environments.
- Language revitalization Actions and initiatives aimed at increasing the use, transmission and social presence of endangered or minoritised languages.
- Language technology Digital technologies that process or support human language, including machine translation, speech recognition, text-to-speech systems and AI-powered language tools.
- Linguistic discrimination Unequal treatment or prejudice against individuals or communities because of the language they speak or choose to use.
- Minoritisation The social and political process through which a language becomes marginalised, irrespective of the size of its speaker population.
- Social media influencer A content creator who reaches and engages audiences through digital platforms and can contribute to increasing the visibility and normalisation of a language.

1. Introduction

Globalisation, urbanisation, and the dominance of major world languages have contributed to the decline of linguistic diversity across the globe. UNESCO estimates that roughly 40 per cent of the world's languages — around 3,000 of approximately 7,000 — face varying degrees of endangerment, with many at serious risk of disappearing within the current century (UNESCO, 2011, 2021). Language loss often entails the erosion of cultural knowledge, oral traditions, and collective identities that have developed over centuries. As David Crystal has observed, the death of any language diminishes the sum of human knowledge and the cultural heritage of the species (Crystal, 2000).

At the same time, the digital age has created new communicative environments that challenge traditional assumptions about language vitality. Social media platforms such as Instagram, TikTok, Facebook, YouTube, X, Snapchat, and WhatsApp enable users to communicate across geographical boundaries, create content, and form communities centred around shared linguistic and cultural interests (Boyd and Ellison, 2007; Crystal, 2011). Globally, more than five billion people use social media, and 99 per cent of young people aged 15 to 29 in many European minoritized language territories report that they are users of at least one social network (Olartua F. et al, 2019). The pervasiveness of these platforms means that even small linguistic communities can achieve relatively high visibility if they effectively mobilise digital tools.

Young speakers are particularly important in this context. They represent the digital-native demographic most likely to adopt new technologies and experiment with digital communication practices. Their choices regarding language use online will be an important factor in determining whether endangered and minority languages remain relevant in contemporary social life. Rather than viewing these languages solely as symbols of heritage or tradition, young users increasingly incorporate them into everyday digital interactions such as messaging, gaming, music, and lifestyle content (Seargeant and Tagg, 2014).

This report investigates how young speakers of endangered and minoritised languages use social media, what motivates their practices, and what implications these practices have for language maintenance and revitalisation. The central premise is that social media is not a

neutral channel: it is a distinct sociolinguistic domain in which ideologies, hierarchies, and identities are continuously (re)constructed through user behaviour (Henry et al., 2017). By examining empirical studies, contemporary platform-specific practice, and survey data gathered for this report, it aims to provide an evidence-based assessment of the digital prospects for Europe's minoritised languages and the young people who sustain them.

2. Defining Endangered and Minoritised Languages

An endangered language is generally defined as one whose continued use is threatened by declining numbers of speakers, reduced intergenerational transmission, or increasing pressure from dominant languages (UNESCO 2003). Minoritised languages — many of which are also classified as endangered — are languages spoken by smaller populations within a broader political or social context dominated by another, more powerful language. Examples examined in this report include Welsh, Irish, Basque, the Sámi languages, Breton, Catalan, Galician, Frisian, Scottish Gaelic, Aragonese, and Meänkieli.

Many minoritised languages occupy complex positions. Welsh and Basque, for instance, have official recognition and substantial institutional support, while languages such as Aragonese and Breton lack formal status and face severe marginalisation. Importantly, language endangerment is not solely determined by speaker numbers. Fishman's Graded Intergenerational Disruption (GIDS) framework emphasises that even languages with relatively large speaker populations may be severely endangered if intergenerational transmission has broken down (Fishman, 1991). Conversely, languages with small populations can demonstrate remarkable digital vitality if online communities are active and creative (Belmar and Glass, 2019).

Traditionally language maintenance depends heavily on face-to-face communication, family transmission, education systems, and community institutions (Sallabank, 2015). Modern speech communities, however, increasingly extend beyond the boundaries of the household and the village square. Today, digital communication — through messaging apps, comment threads, group chats, livestreams, and algorithmically amplified short videos — functions as

an additional and increasingly indispensable domain of language use (Deumert, 2014; Belmar and Glass, 2019). The question of what counts as "everyday" language use has therefore expanded: a young Sámi speaker in Oslo, a Welsh learner in Patagonia, and a Basque teenager in a Madrid secondary school, may all engage in regular minoritized language interaction exclusively through digital tools.

The European Charter for Regional or Minority Languages (ECRML), adopted under the auspices of the Council of Europe in 1992, is the only treaty specifically dedicated to the protection and promotion of minoritised languages. State parties to the Charter undertake obligations regarding education, media, cultural activities, and economic and social life. As we discuss in Section 18, however, the Charter predates the social-media era, and the Charter's Committee of Experts has acknowledged that new digital realities require renewed interpretive effort (McMonagle, 2012; Jones et al., 2019; Láncos, 2024).

3. Social Media as a Sociolinguistic Domain, from consumers to creators

Social media differs from traditional broadcasting and print media in several sociolinguistically significant ways.

Firstly, it enables user-generated content. Speakers are not merely consumers of information; they become producers of linguistic and cultural materials (Seargeant and Tagg, 2014). For minoritised languages, this shift is transformative, because content creation displaces the media gatekeeping imposed by broadcasters, publishers, and institutions. Where once a minoritised language needed trained journalists, editors, and engineers to produce media outputs, today smartphones and free platforms enable almost any speaker to publish video, audio, or text in their language.

Secondly, social media supports interactive communication. Users can comment, share, remix, and respond to content in real time, enabling genuine dialogue rather than unidirectional broadcast (Herring, 2013). Comment threads under TikTok and Instagram posts

function as informal practice spaces where speakers can refine vocabulary, test idioms, and receive immediate peer feedback (Cunliffe, 2024).

Thirdly, digital platforms facilitate transnational networking. Members of dispersed linguistic communities can interact regardless of physical location. For young Welsh speakers living outside Wales, for Sámi students studying in Helsinki and Tromsø, and for Catalans around the world, this networked reach turns small populations into global speech communities (Morris, Cunliffe and Prys, 2012; Cunliffe, Morris and Prys, 2013).

Fourthly, social media encourages multimodal communication through text, audio, images, video, memes, and livestreams (Seargeant and Tagg, 2014). For languages whose primary domains have traditionally been oral, multimodal platforms such as TikTok and YouTube, these platforms offer unprecedented opportunities to extend written domains, even where standardised orthography is contested (Jongbloed-Faber et al., 2016).

Fifthly, social media introduces algorithmic mediation. Recommendation systems shape what each user sees, and thereby influence which content can spread and which cannot. Algorithmic mediation is not linguistically neutral; it tends to amplify widely spoken languages while burying content in minoritised languages beneath reach ceilings (Stern, 2017). This algorithmic dimension is one of today's defining challenges.

For endangered and minoritised-language speakers, these features create opportunities to increase language visibility and establish new communicative spaces. Digital communication allows languages traditionally confined to local contexts to circulate globally. Young speakers can create content in their languages, connect with peers, and participate in conversations that extend far beyond their immediate communities. At the same time, the structural features of platforms — interface language, default settings, content-moderation policies, and search algorithms — frequently reproduce hegemonic linguistic orders that disadvantage smaller languages (Dymet, 2019; Papa, 2025).

4. Language Choice and Code-Switching Online

One of the most prominent features of minoritised-language social media use is code-switching — the practice of alternating between two or more languages within a conversation, a single post, or even a single sentence (Gafaranga, 2018; Jie, 2025). Online code-switching is now a near-universal feature of digital multilingualism, with studies showing, for example, that approximately 83 per cent of surveyed Chinese-English bilingual internet users engage in unconscious Chinese-English code-switching in digital contexts (Jie, 2025). Among young minoritised-language speakers, similar patterns are widely observed.

In the Basque Country, Fernàndez San Martín's study of teenagers aged 16 to 18 in Ondarroa found that the dominance of Euskara on WhatsApp and Instagram was clear, yet interference from Spanish and English was also present, alongside what the author terms "eusklish" — a Basque-English mixed code variety characteristic of social network speech (Martin, 2019). In Wales, Cunliffe's TikTok corpus of 200 videos revealed "a complex and richly bilingual content space with considerable intermingling of Cymraeg and English" (Cunliffe, 2024). In Friesland, Frisian bilingual teenagers were asked about their social-media language use, with 87 per cent of mother-tongue speakers reporting that they use Frisian to some extent online (Jongbloed-Faber et al., 2016). The Catalan #estiktokat hashtag study similarly identified a wide repertoire of bilingual and polylingual creative practices, with participants treating Catalan, Spanish, and English interchangeably within a single TikTok (Milà-Garcia and Tudela-Isanta, 2022).

Several factors influence language choice online:

Audience Considerations

Users often adjust language use according to their intended audience. A post aimed at local community members may be written entirely in a minoritised language, while content intended for broader audiences may incorporate a dominant language (Pérez-Sabater, 2022). Pérez-Sabater's study of a Valencian WhatsApp group of English teachers revealed that language choice was "intimately related to audience", with switches between Catalan, English and Spanish signalling in-group solidarity, familiarity, and humour (Pérez-Sabater, 2022).

Platform Norms

Different platforms encourage different linguistic practices. TikTok videos may prioritise spoken language and visual storytelling, often amplifying oral varieties of minoritised languages. Instagram captions and Facebook posts emphasise written communication, including longer captions, image captions, and comments. Elordui and Aiestaran's research on Basque university students on Instagram showed that Instagram in particular operates as a polycentric space in which hierarchies among Basque varieties and among Basque-Spanish-English codes are continuously re-evaluated (Elordui and Aiestaran, 2022; Elordui, 2024).

Identity Expression

Code-switching often functions as a marker of cultural identity. Young users may deliberately mix languages to signal membership in multiple communities. Indonesian adolescents on TikTok use code-switching "to perform identities associated with modernity, global orientation, peer solidarity, and emotional expressiveness, while simultaneously maintaining local affiliation through the use of Indonesian" (Putra and Ambarwati, 2025). Among indigenous Mayan speakers on Facebook, similar heteroglossic practices play a central role in identity projection (Cru, 2014; Moseley and Derhemi, 2023).

Practical Constraints

Limited vocabulary for modern technological concepts can encourage borrowing from dominant languages. Some minoritised languages still lack standardised digital terminology for functions such as "feed", "tag", "streaming", or even vernacular glosses for "selfie". Until local terminology becomes available, code-switching represents a functional workaround rather than a sign of language decline (Moseley and Derhemi, 2023).

Online code-switching frequently demonstrates linguistic creativity and adaptability. As Androutsopoulos has argued, networked multilingualism is not a degraded form of monolingualism but a new mode of communication with its own grammar, pragmatics, and identity-work (Androutsopoulos, 2015). For young minoritised-language speakers, code-

switching online is therefore best understood as a complex practice rather than as a marker of incomplete competence.

5. Identity Construction Through Social Media

Language serves as a powerful marker of identity, and social media provides young speakers with spaces to negotiate, perform, and redefine their identities online and offline (Herring, 2013; Elordui and Aiestaran, 2022). The Basque Country offers a particularly rich example. A survey of 1,133 students (combined with diary and focus-group data from 17 schools across Gipuzkoa and Labourd) found that Basque adolescents post content partly to present a positive image of themselves, with attitudes resembling those of their peers in other Western countries while reflecting Basque-specific externally oriented social identities (Pérez-Sabater, 2022; Bidegain et al., 2023). Crucially, social media identities deviate from the trope of "the small rural village" and instead integrate minoritised languages into the everyday European and global fabric of urban, youthful, modern self-presentation.

For many minoritised language speakers, digital platforms offer opportunities to challenge stereotypes and present contemporary representations of their communities. Traditional portrayals often associated minoritised languages with rural life, older generations, or historical and folkloric traditions. Young content creators increasingly reject these limitations by producing modern content related to gaming, fashion, cuisine, music, sports, politics, and humour (Milà-Garcia and Tudela-Isanta, 2022; Cunliffe, 2024; Lisamaria and Óscar, 2025). This idea was also highlighted during the workshop *How language technologies can engage communities through social media and language promotion campaigns: Online content creation and increasing everyday usage and visibility for our languages*, held at the ELEN General Assembly 2025 in Barcelona, where it was emphasised that promoting minoritised languages in digital environments does not necessarily require the creation of content specifically dedicated to the language or to language learning. The projects presented demonstrated that the everyday and natural use of the language in content related to young people's personal and cultural interests is, in itself, a powerful tool for both language normalisation and identity building. At the same time, it helps to dissociate the language from

exclusively traditional or folkloric representations and reinforces its presence as a fully legitimate language for contemporary digital communication (Pereña et al., 2025).

In Wales, Cunliffe and colleagues also noted that the language has made a niche for itself on social media that is no longer confined to anglicised areas, and that even teenagers in historically less Welsh-speaking regions can now find a daily Welsh-language environment thanks to Facebook (Morris, Cunliffe and Prys, 2012; Cunliffe, Morris and Prys, 2013). The Bidegain cross-border study found that posted content by Basque teenagers deliberately projected externally oriented identities — that is, identities aimed at audiences beyond the immediate peer circle (Bidegain et al., 2023).

This process contributes to the normalisation of minoritised languages. When users encounter these languages in diverse and contemporary contexts, they come to associate them with everyday life rather than solely with cultural preservation. Honeycutt and Cunliffe's Facebook study concluded that the use of Welsh had already been normalised to some extent on Facebook and that the language has established an active presence on Facebook groups and profiles (Honeycutt and Cunliffe, 2010).

Social media also enables individuals to maintain multiple identities simultaneously. A young Welsh speaker, for example, may identify as Welsh only, Welsh and British, Welsh and European, or pan-Celtic, while expressing these identities through different linguistic choices in different posts or platforms. A young Basque speaker in the Basque Autonomous Community might present themselves as Basque and Spanish; the same speaker on Instagram in Madrid may foreground their Euskara identity precisely because the linguistic environment is hostile to it (Olaortua, Sesumaga and Urabain, 2019; Elordui and Aiestaran, 2022). In the digital sphere, linguistic choice becomes a flexible resource for layered identities.

These affordances are not without tension. Valijärvi and Kahn observe that young members of minoritised linguistic communities frequently face a situation of double marginalisation: on the one hand, majority-language assimilation pressures from outside the community; on the other, language purism from older generations within the community (Ackermann-Boström, 2021; Valijärvi and Kahn, 2023). Young Tornedalians, Kvens, and Lantalaïset (speakers of Meänkieli and related varieties in northern Scandinavia) point to exactly this

dynamic on Instagram, where overly pedantic reflections on minority-language learning and language maintenance are contested (Ackermann-Boström, 2021). Digital platforms thus facilitate complex forms of identity negotiation that transcend traditional geographical boundaries but also expose young speakers to new forms of intra-community scrutiny.

This process of identity construction online is not without its challenges, as in some minoritised language communities young content creators must not only deal with external pressures arising from the dominance of majority languages, but also with forms of scrutiny originating within their own linguistic community. On some occasions, speakers, activists and individual academics adopt an excessively prescriptive attitude towards language use, paying disproportionate attention to minor grammatical, spelling or lexical errors instead of valuing the effort to use and promote the language in digital spaces. In this way, although such corrections are often made with the intention of protecting linguistic quality and correctness, when they are expressed constantly or in an unconstructive manner they may end up in persuading young people not to bother using their language on social media.

A clear example of this dynamic can be found in the personal experience of one of the co-authors of this report (Blanca Trull) who, as a content creator in Catalan/Valencian, has publicly defended on several occasions the idea that "the worst language is the one that is not spoken" and has encouraged people to use Catalan regardless of their level of linguistic proficiency. However, a significant proportion of the comments received on her posts have focused not on the content of the videos, but on the variety and accent used and, as a speaker of the Apitxat variety of Valencian, she has received numerous criticisms questioning her pronunciation and her way of speaking. In one of her videos (20 July 2025)¹, she states that "the standard language is a tool, not a club" and argues that "speaking Valencian should be an act of freedom and affection, not a constant examination", further warning that "this purism and this constant tendency to correct people from a position of paternalism and moral superiority causes many people, especially those who are learning the language or are not used to speaking it, to end up speaking Spanish for fear of being judged every time they open their mouths". This video received a wide response from the community, surpassing 270,000

¹ See: <https://www.instagram.com/reel/DMVusiENsQj/?igsh=MnhmdGk3dXk0b2k2>

views and 19,000 likes, as well as generating hundreds of comments in which numerous users shared similar experiences of linguistic insecurity and of having been corrected because of the way they speak, something which, unfortunately, had succeeded in discouraging some of those commenting from speaking the language.

A similar case is that of the Catalan content creator Òscar Senseh, who also publicly denounced that a significant proportion of the comments he receives on his videos focus on correcting linguistic aspects rather than engaging with the content he publishes. So much so that, in one of his videos (4 July 2026)², he laments that, after spending hours preparing content to inform, entertain or make people laugh, "the only comment is that you have mispronounced a word", and criticises the fact that many users turn every post into "a C2 Catalan exam", while also warning that, if every creator publishing content in Catalan constantly receives comments correcting a vowel, a consonant or a word, there will come a point when some will choose to create content in Spanish in order to avoid this constant pressure. Likewise, the video's comment section was filled with testimonies from other speakers describing similar experiences and even stating that they had stopped using Catalan in certain contexts for fear of being constantly corrected.

These two cases do not constitute isolated examples but rather reflect an increasingly common discourse among Catalan/Valencian content creators, which consists precisely in encouraging people to use the language without fear of making mistakes, arguing that the survival of a minoritised language depends, above all, on it being spoken and, although the following testimonies refer specifically to Catalan/Valencian, this reflection is fully applicable to minoritised languages as a whole, since they all share the same challenge: preventing the fear of making mistakes from further reducing their spaces of use.

Another representative example is that of the Alicante-based content creator Pedro Irles, a native Spanish speaker who decided to begin using Valencian out of conviction and linguistic activism. In one of his videos (10 June 2025)³, he explains that "Valencian has never been spoken in my family" and acknowledges that he still feels "fear and embarrassment" when speaking it because he knows he does not do so perfectly but, nevertheless, concludes with

² See: <https://www.instagram.com/reels/DaXljtnqQxV/>

³ See: <https://www.instagram.com/reel/DKtZgsCI3AI/?igsh=MWZhaGFxcDFyenh4dg==>

a message that summarises one of the main ideas defended by numerous content creators working in minoritised languages: "The worst Valencian is the one that is not spoken", a statement that maintains that the everyday use of the language is far more important for its survival than absolute correctness, encouraging other speakers and learners to overcome their fear of using it. The video surpassed 100,000 views and received nearly 9,500 likes, likewise generating numerous supportive comments from people who shared experiences of linguistic insecurity or who stated that they identified with his message.

For many young people, particularly those who do not have full proficiency in the language or who use it as a second language, publishing content on social media already represents an act of public exposure and, precisely because of this, if every post is accompanied by corrections, criticism or debates about the "correct" way of expressing themselves, some users may develop linguistic insecurity and choose to reduce their participation or even stop creating content in the minoritised language. In this way, on some occasions, the fear of making mistakes may become another barrier to the digital normalisation of these languages.

This situation is particularly paradoxical because social media represents one of the few spaces where younger generations use these languages in a spontaneous, creative and everyday way and this is why an excessively critical environment may end up limiting precisely that spontaneity, encouraging some users to resort to majority languages in which they feel less normative pressure or greater freedom to express themselves. Consequently, finding a balance between promoting high-quality language use and creating welcoming and inclusive digital spaces seems essential to encourage the participation of new speakers and content creators, since the visibility of minoritised languages online depends not only on their linguistic correctness but also on speakers feeling comfortable using them without fear of being constantly judged for minor formal details.

6. Language Revitalisation and Digital Activism

Social media has become a significant tool for language revitalisation efforts. Language revitalisation refers to organised attempts to increase language use, strengthen transmission,

and expand domains of communication (Fishman, 2001; Grenoble and Whaley, 2006). Fishman's Reversing Language Shift framework emphasises that successful revitalisation requires sustained intergenerational use in face-to-face contexts; however, that same framework has been productively extended by scholars such as Belmar and Glass, who argue that virtual communities can also act as “breathing spaces” for minoritised languages — places where speakers can practise, perform, and use their language when offline opportunities are limited (Belmar and Glass, 2019).

This strategic dimension of digital activism was also highlighted during the workshop *Create Your Roadmap for Digital Language Activism* (Language Diversity Forum by Linguapax, Barcelona, 2026), which emphasised that digital initiatives aimed at promoting minoritised languages should begin with a prior reflection on the language revitalisation goals pursued by each community. The workshop underscored that digital tools and social media are not ends in themselves, but rather instruments that serve broader objectives, such as increasing the visibility of the language, building digital communities, promoting language learning, and strengthening community participation (Ávila, 2026). From this perspective, digital activism is most effective when it forms part of a clearly defined language revitalisation strategy tailored to the specific needs of each community.

Digital activism complements traditional revitalisation in several respects. Latin American examples include Yucatán Maya on Facebook, where grassroots campaigns engage indigenous youth in horizontal, locally rooted practices that contrast with vertical state-led efforts (Cru, 2014). Indigenous activists in Australia, North America, and the Nordic countries have used hashtags such as #IdleNoMore, #gollegiella, #samegiella, and #aarjel to raise awareness and build solidarity (Moseley and Derhemi, 2023; Valijärvi and Kahn, 2023). In Ireland, the Pop-Up Gaeltacht movement — set up by two friends who had attended Irish-medium schools — has used social media to organise Irish-speaking gatherings in Dublin bars, attracting “a predominantly young crowd of hundreds of new and native Irish speakers” (Brennan and O’Rourke, 2018). Twitter campaigns studied by McMonagle and Ní Bhroin show how the Gaeilge community successfully devises semantically enticing hashtags, see the #Gaeltok hashtag, supported by infrastructure, while competing campaigns without those features fade (McMonagle and Bhroin, 2023).

Young activists frequently use social media to:

- Share educational resources
- Promote language-learning initiatives
- Organise cultural events
- Raise awareness about language issues
- Encourage daily language use
- Create online communities

Hashtag campaigns play an important central role in these efforts. Users can participate in collective activities that increase visibility and foster community engagement. The success factors are now reasonably well understood — successful campaigns tend to be awakened by engaging humour or referential meaning, supported by active and charismatic promoters, and reinforced by existing community infrastructure (McMonagle and Bhroin, 2023).

Digital activism often complements traditional revitalisation strategies. Schools, cultural organisations, and community groups increasingly integrate social media into broader language-planning initiatives (Sallabank, 2015). The participatory nature of social media allows individuals to contribute directly to revitalisation efforts rather than relying exclusively on institutions. As McMonagle has shown, this complements policy-level action: the success of hashtag campaigns for Irish was directly attributable to bottom-up participation rather than state-led stewardship (McMonagle and Bhroin, 2023).

A particularly successful illustration is the Balinese-language Facebook group documented by Stern (Stern, 2017). Through peer pressure and peer modelling, the group enables young Balinese speakers "to use Balinese 24 hours a day, 7 days a week, regardless of official policies, school practices, and family norms. By operating in the shadows outside of government, school, and family structures, this study suggests that social media can be a highly effective, low-cost, and easily implementable way to foster language revitalisation among the crucial young generation" (Stern, 2017). This example is noteworthy because it points to the possibility that digital activism can substitute for, or precede, top-down institutional support.

7. Content Creation and Influencer Culture

The emergence of digital influencers has transformed minoritised-language communication. Where minoritised-language content was once produced primarily by broadcasters like S4C in Wales, ETB in the Basque Country, or TG4 in Ireland, today a growing share of public-facing linguistic content is generated by individual creators working independently (Willis, 2024). Young creators produce content across numerous genres: educational videos, comedy sketches, lifestyle content, gaming streams, music performances, language tutorials, cultural commentary, and political satire (Milà-Garcia and Tudela-Isanta, 2022; Willis, 2023).

Influencers can significantly increase language visibility by attracting audiences who might not otherwise engage with minority-language content. The Catalan hashtag #estiktokat, studied by Milà-Garcia and Tudela-Isanta, surpassed 510 million views on TikTok and was instrumental in normalising the presence of Catalan content on the platform (Milà-Garcia and Tudela-Isanta, 2022). The campaign coalesced around a group of creators who, in semi-structured interviews, recounted how a small cluster of motivated individuals mobilised platform features to create a space of communication and interaction in Catalan (Milà-Garcia and Tudela-Isanta, 2022).

Platforms such as TikTok have proven particularly influential because short form videos lower barriers to participation and facilitate viral dissemination (Willis, 2023). TikTok's algorithmic feed effectively flattens the audience-size asymmetry that disadvantages minoritised language content on YouTube or Facebook: a 30-second Welsh-language video can reach Welsh learners in Patagonia, Welsh-heritage communities in Australia and the USA, as well as Welsh speakers in Cardiff.

Many successful creators combine entertainment with language promotion. Rather than presenting language learning as an academic exercise, they integrate language use into engaging content formats. This approach helps normalise minoritised language use and demonstrates its relevance to contemporary youth culture (Willis, 2023, 2024). In Wales, Cunliffe's TikTok study showed that Cymraeg is being "used, taught, discussed and promoted on TikTok", with creators functioning simultaneously as performers, educators, and activists (Cunliffe, 2024). The same dynamic is visible for S4C's TikTok sub brands, where a less formal,

non-institutional approach significantly outperformed legacy broadcaster content (Willis, 2023).

A new professional layer is also emerging. The *Premis Críts* ceremony in Catalonia⁴, the *La Llista* Catalan directory of content creators⁵, and the *Kuadrillategi*⁶ project in the Basque Country all reflect the maturation of minoritised language influencer ecosystems into recognisable industries with award ceremonies, training programmes, and even small commercial opportunities (Olaortua, Sesumaga and Urabain, 2019; Willis, 2023). Importantly, this does not always require institutional patronage; many of the most successful creators fund their content through brand deals, merchandising, and platform monetisation.

Furthermore, several recent language promotion initiatives have demonstrated that involving young people as content creators, and not solely as consumers, constitutes a particularly effective strategy for minoritised languages, an example of which is the Young Frisian project, presented during the workshop *How language technologies can engage communities through social media and language promotion campaigns: Online content creation and increasing everyday usage and visibility for our languages* held at the 2025 ELEN General Assembly in Barcelona. This initiative showed how the active participation of young people in the creation of digital content contributes not only to increasing the visibility of the language on social media, but also to strengthening linguistic confidence, cultural engagement and the participants' own commitment to using their language in digital environments, since young people are those who best understand the formats, trends and communicative codes used by other young people on social media and can therefore produce content that is more relevant and appealing to their peers. In this regard, content creation should not be understood solely as a dissemination tool, but also as a tool for linguistic empowerment and active participation in the processes of normalisation and revitalisation of minoritised languages, especially among younger creators (Pereña et al., 2025).

⁴ See: <https://premiscrit.cat/>

⁵ See: <https://llista.cat/>

⁶ See: <https://www.oarsoarrak.eus/espanol/lineas-de-trabajo/jovenes/kuadrillategi>

8. Community Formation and Digital Networks

Social media enables the formation of linguistic communities that transcend geographical limitations (Castells, 2010). Many minoritized language speakers live in dispersed populations due to migration, urbanisation, or historical displacement. Digital communication helps them to overcome these challenges.

Online communities provide several benefits:

Social Support

Users can connect with others who share linguistic and cultural experiences. This is particularly important for speakers living in diaspora, in urban centres where the local minoritized language community is small, or in areas where they have experienced hostility for speaking their language publicly (Ackermann-Boström, 2021).

Language Practice

Digital interactions create opportunities for regular language use. The *Cada Dia* Welsh study demonstrated that even a relatively short, eight-week online social-learning programme could generate meaningful new Welsh-language practice among geographically dispersed learners (Henry et al., 2017). Studies of multilingual families in Finland, China, and Poland show that children actively create separate WhatsApp group chats in heritage languages with parents and other relatives, maintaining Polish, French, and Swedish language and cultural identities in their absence (Palviainen and Räisä, 2023).

Knowledge Sharing

Community members exchange resources, learning materials, and cultural information. Honeycutt and Cunliffe's network visualisation of Welsh language Facebook groups revealed that a small number of central groups played a significant role in connecting the community, with topic specific sub-networks clustering around regional and thematic interests (Honeycutt and Cunliffe, 2010). Their work suggests that Welsh-language Facebook activity has structural

properties — central nodes, decentralised fall-backs, sub-networks — that are typical of healthy linguistic communities.

Collective Identity

Participation strengthens feelings of belonging and solidarity. The Aragonese-speaking Facebook group studied by Belmar shows that virtual communities can act as “breathing spaces” in which Aragonese speakers create their own language use spaces without depending on government mediation or funding (Belmar and Glass, 2019; Belmar, 2020). The Vlach community of Eastern Serbia operates a Facebook meme page where members practise deliberate translanguaging and build hybrid identity (Huțanu, 2025). Among Hungarian minority communities in Romania, online language use is a domain specific predictor of digital engagement, even where English digital skills predict wider and more advanced online participation (Toró and Tórkés, 2025).

For speakers living outside traditional language territories, online communities may represent their primary source of interaction in the minoritised language. Komito and Bates' study of Polish migrants in Dublin showed that social media provided what they term “virtually local” ties — connections that functionally replicate the dense, supportive, locality-based networks traditionally associated with minoritised-language communities (Komito and Bates, 2009). This finding has been replicated in studies of transnational bilingual families, indigenous overseas communities, and dispersed minoritised language learners (Palviainen and Räisä, 2023; Rácz, 2024).

These digital networks contribute significantly to language maintenance by creating new domains of everyday communication, providing what Lenihan and Jones have called virtual communities in their own right — entities that, although not contiguous, are functionally equivalent to physical speech communities (Lenihan and Jones, 2016).

9. Memes, Humour, and Linguistic Creativity

Humour occupies a central role in youth social media culture (Valijärvi and Kahn, 2023). Minoritised language speakers frequently create memes that draw on shared linguistic knowledge, cultural references, and local experiences. Memes have been characterised by communication scholars as units of popular culture that are circulated, imitated, and transformed by internet users — and minoritized language memes compress highly localised cultural knowledge into reusable, transmittable forms (Valijärvi and Kahn, 2023; Rácz, 2024).

Memes perform several important functions:

- **Reinforcing group identity:** Insiders recognise the references; outsiders do not. Rácz's study of "Rokon Ilonka" and the "UoB" Facebook meme pages of migrant Vojvodina Hungarian migrant communities showed that the humour of these memes is not entertaining for someone without knowledge of the region and its stereotypes, customs, common wisdom, superstitions, and typical characters, yet it is at the same time inclusive, because, online, many people can access it regardless of where they currently live (Rácz, 2024).
- **Encouraging language use:** Memes require creative engagement with the language, including deliberate lexical innovation, phonetic spelling, and code-mixing.
- **Increasing engagement:** Shareable humour drives algorithmic amplification, particularly on Instagram and TikTok, where image-and-text posts are highly circulated.
- **Making language learning enjoyable:** Language-teaching content delivered through memes is consistently more successful than traditional classroom grammar drills in both engagement and retention.
- **Demonstrating linguistic creativity:** Meeteilon speakers (spoken in Manipur, India), studied in 2025, demonstrated that social media platforms served as the new places in which collaborative laughter, inside jokes, and cultural memories continue to keep Meeteilon alive, with rural users retaining older vocabulary and urban speakers engaging in more code-mixing (Pukhrambam and Devi, 2025).

Humorous content often spreads rapidly, increasing language visibility among younger audiences. The adaptation of global meme formats into minoritised languages illustrates how local communities participate in global digital culture while maintaining distinctive linguistic identities (Huţanu, 2025; Mahardika and Irlina, 2025). Memes therefore represent a significant form of contemporary language practice rather than a trivial aspect of online communication.

The relationship between humour and standardisation is also productive. Meme creators frequently deploy non-standard orthography, dialect vocabulary, and untranslatable idioms — features that linguistic purists might dismiss. As demonstrated in Frisian, Welsh, and Basque online communities, teenagers do not always follow the official spelling rules of their languages (Jongbloed-Faber et al., 2016). Such practices can be read as either creative vernacularisation or as a problematic loosening of norms (Elordui and Aiestaran, 2022). Whichever perspective is taken, memes materially expand the range of registers in which a minoritised language can be used.

10. Challenges Facing Minoritised Languages Online

Dominance of Major Languages

Despite numerous opportunities, significant challenges remain. English and other globally dominant languages continue to dominate digital communication (Blommaert, 2010). Algorithms often prioritise content produced in widely-spoken languages, limiting the visibility of minoritised-language materials (Valijärvi and Kahn, 2023; Papa, 2025). Toró and Tórkés' data on Hungarian speakers in Romania show that English, not the local Romanian state language and not Hungarian itself, is the most consistent linguistic predictor of advanced digital engagement — and that online Hungarian language use correlates with only socio-economically less-beneficial activities such as entertainment and social communication (Toró and Tórkés, 2025). In other words, even among minoritised language users with strong native language proficiency, language of choice online determines what kinds of digital participation are open to them.

Limited Technological Support

Many endangered languages lack standardised keyboards, spell-checkers, speech-recognition systems, machine-translation tools, and text-to-speech technologies (Kornai, 2013; Moseley and Derhemi, 2023). Frey, Glaznieks, and Stemle's study of South Tyrolean CMC data shows that the digital presence and usability of an RML through devices is often limited to instances of digital activism and/or by means of cultural initiatives focused on the preservation of cultural heritage, with basic computational tooling like lemmatisers, spell checkers, and lexicons largely absent (Frey, Glaznieks and Stemle, 2016). Furthermore, the European Language Equality project illustrated clearly the Europe-wide lack of digital infrastructure for all European EMLs with the most endangered languages having the least support (ELE. These limitations can discourage digital language use, even among competent speakers.

Small Audience Sizes

Content creators working in minoritised languages frequently face smaller audiences than creators using dominant languages. This can reduce incentives for sustained content production (Stern, 2017). On TikTok, the threshold for algorithmic recommendation is global; for a Basque video to spread as effectively as an English-language video, it must compete within a recommendation pool that massively favours the latter. The Balinese Facebook case study attributes the success of that community in part to its decision to operate outside of government, school, and family structures, effectively engineering solutions for low algorithmic visibility.

Digital Inequality

Access to technology varies significantly across communities. Rural, remote, and economically disadvantaged populations may encounter barriers to participation (Salemink, Strijker and Bosworth, 2015; Robinson et al., 2020). Dymet's research into the Sámi, Meänkieli, and Kven communities found that online presence of these languages was severely limited — not always by motivation, but by connectivity, devices, and bandwidth (Dymet, 2019). Robinson et al. have shown that rural-urban digital inequalities persist across both emerging and

developed economies, with the rural Internet penetration rate in 2017 India 45 per cent lower than urban and in China over 36 per cent lower (Robinson et al., 2020).

Language Standardisation Debates

Online communication sometimes intensifies disagreements regarding orthography, dialect variation, and language norms (Elordui and Aiestaran, 2022; Rácz, 2024). The rise of non-standard spellings, borrowed terms, and emoji-based vernacular can mobilise older speakers against younger ones. While disagreement itself is normal in living languages, the algorithmic amplification of contested content can polarise communities.

The Rise of Hate Speech Against EML Speakers

Online environments frequently reproduce — and amplify — offline discrimination. Young minoritized language speakers, especially those who use their language publicly in online spaces perceived as outside traditional minoritised language territories, often face stigmatisation, mockery, and explicit hostility (Belmar, 2020; Ackermann-Boström, 2021). Troll accounts dedicated to mocking Catalan, Gaelic, Scots, Irish, Welsh, or Basque speakers are not uncommon, and content moderation in minoritised languages is itself a developing field. One well known example is the hate speech and constant misogynistic and anti-Scottish abuse endured by the Scots language poet Len Pennie, in this case with the abuse becoming so bad that she had to leave Twitter.⁷

Similar examples can be found in the Catalan context, where many content creators, journalists and other public figures who regularly use Catalan on social media frequently report receiving hostile comments simply for expressing themselves in this language. Among the most common messages are expressions such as "Speak Spanish", "Nobody understands you" or "Why are you speaking Catalan if you are in Spain?", reflecting a form of linguistic discrimination that continues to be widely normalised in digital spaces today. At the beginning of 2026, for example, the content creator and 3Cat presenter David Rodríguez, known as "David Its Me", publicly denounced the constant Catalanophobic comments he received on

⁷ See for example: <https://www.scotsman.com/news/people/you-think-your-attacks-dont-hurt-me-but-they-do-scottish-poet-speaks-out-about-being-the-victim-of-relentless-online-abuse-3090524>

his social media profiles and, in response, the creator himself explained that he had chosen to block users who spread this type of hate message, stating that he was not willing to allow them to use his platforms to belittle the Catalan language. In this sense, his case constitutes an example of how the simple act of creating content in a minoritised language can trigger campaigns of hostility and harassment on social media.

The normalisation of these types of comments has reached such a point that it has even given rise to initiatives that highlight (and denounce) their everyday nature, a good example being the TikTok profile Montserrat Pujol⁸, whose real identity remains unknown and which began to go viral at the beginning of 2026 by systematically commenting on videos posted in Spanish by Catalan content creators, asking why they were not using Catalan instead. Although it is not clear whether there is a real person or a communication strategy behind the profile, the phenomenon highlighted the double standard that exists in linguistic debates on social media. While it is common for creators who publish in Catalan to receive requests to switch to Spanish, the opposite situation attracted enormous attention precisely because it challenged a practice that many users consider to be normalised, demonstrating the extent to which expectations about which language should be used in digital spaces continue to be deeply asymmetrical.

Cases such as these can be found across virtually all minoritised language communities in Europe and it is a sad fact that online hate speech against minoritised language speakers is normalised across Europe and is so prevalent in many countries that it has had the effect of persuading many speakers to avoid posting in their language altogether. The hate speech ranges from micro-aggressions and slurs to threats of actual physical harm. ELEN and its member organisations have an abundance of evidence for this and it's a form of hate speech that appears to be increasing.⁹ This largely reflects the lack of adequate legal protection that EML speakers can call on, and that the abusers know full well that they will not be punished. The situation underlines the need yet again that discrimination on the grounds of language

⁸ See: <https://vm.tiktok.com/ZNRo6K95C/>

⁹ See for example: https://www.plataforma-llengua.cat/que-fem/en_noticies/137/we-call-on-the-un-to-stop-hate-speech-against-catalan-speakers-on-the-internet-and-in-everyday-life

needs to be addressed by the EU, Member-States and their legal systems and prioritised in the same way that racial and gender discrimination is now prioritised.

Self-Purism and Community Pressure

As noted in Section 5, young speakers may also face purist pressure from older community members and overly pedantic academics who view their online linguistic practices as inadequate. This double marginalisation is documented in Welsh, Meänkieli, Tornedalian Finnish, and several Iberian contexts (Ackermann-Boström, 2021).

Reach Ceilings Imposed by Geo-blocking, Licensing, and Filtering

Many YouTube tutorials, films, music videos, and online classes in minoritised languages are restricted to specific national IP ranges or require local payment services, limiting diaspora access entirely (Cunliffe, Morris and Prys, 2013).

Funding Constraints

Public-body funding for digital content creation in minoritised languages remains limited in most contexts. While broadcasters like S4C, ETB, TG4, BBC Alba, and TV3 have TikTok sub-brands, the production budgets for those branches are a fraction of their TV budgets (Willis, 2023).

Finally, with regard to the experiences presented during the workshop *How Language Technologies Can Engage Communities through Social Media and Language Promotion Campaigns: Online Content Creation and Increasing Everyday Usage and Visibility for Our Languages*, held as part of the ELEN General Assembly 2025 in Barcelona, several additional practical challenges faced by minoritised language communities in digital spaces can be identified. Among these are the difficulties involved in ensuring the continuity and long-term sustainability of digital initiatives, particularly in smaller language communities with a limited number of content creators. The various projects presented demonstrated that the initial motivation and interest of young people in participating in digital initiatives are often high, but that their long-term maintenance largely depends on the existence of adequate support and mentoring mechanisms.

The workshop also highlighted the need to provide specific training in digital content creation and social media, as well as to develop digital tools and resources that respond to the particular needs of each language community. The lack of such infrastructures and training opportunities can considerably limit the participation of new creators and hinder the consolidation of active digital ecosystems in minoritised languages.

Another challenge identified was the need to produce authentic, relevant, and culturally meaningful content for young audiences. The projects presented showed that the mere presence of a language on digital platforms is not sufficient to guarantee its visibility or continued use; rather, it is equally necessary to create content that connects with the interests, communicative practices, and forms of participation characteristic of younger generations. Finally, the importance of building active and collaborative digital communities that enable creators to share experiences, knowledge, and resources was emphasised, thereby fostering the sustainability and growth of language revitalisation initiatives in digital environments (Pereña et al., 2025).

11. Case Studies

Welsh

Welsh represents one of the most successful examples of minoritized language digital engagement. Young Welsh speakers actively use Welsh across multiple platforms, producing content related to entertainment, education, and current affairs (Morris, Cunliffe and Prys, 2012; Cunliffe, Morris and Prys, 2013). In a study of 200 young people aged 13-18 from four Welsh-medium secondary schools, Morris, Cunliffe, and Prys found that almost 90 per cent of respondents used social networking sites regularly, and that their language choice online reflected the language they used with offline contacts — though Welsh-medium schools in more anglicised areas showed social networking sites affording daily Welsh use even where the community was largely English-speaking (Morris, Cunliffe and Prys, 2012).

Government support, educational institutions, and media organisations have contributed to a robust digital ecosystem. The Welsh-language television channel S4C now maintains a multiplatform content strategy, including TikTok sub-brands that adopt a non-institutionalised approach to attract younger audiences (Willis, 2023). Cunliffe's TikTok study of Cymraeg confirmed that the language is being "used, taught, discussed and promoted on TikTok", with significant commenter engagement and intermingling of Cymraeg and English (Cunliffe, 2024).

Honeycutt and Cunliffe's network analysis of Welsh-language Facebook groups identified a small number of popular central groups connecting the broader community, with regional and topic-specific sub-networks flourishing at the periphery (Honeycutt and Cunliffe, 2010). Twitter research cited in Moseley and Derhemi's volume concludes that Welsh has been "normalised" on the platform (Moseley and Derhemi, 2023).

Basque

Basque speakers have developed extensive online communities and digital resources. The Basque Country is unique in that Euskara is the only non-state language of the European Union's most successful bilingual education system; in many Basque-medium ikastolak, immersion schooling produces native teen speakers (Olaortua, Sesumaga and Urabain, 2019). Research in Ondarroa shows that the dominance of Basque on teenage WhatsApp and Instagram is striking, with interference from Spanish and English present but secondary (Martin, 2019). Importantly, even where "eusklish" emerges, it does so within an ecosystem where Basque is the everyday street language — a domino effect, in Fernández San Martín's terms, that reinforces home and online use simultaneously (Martin, 2019).

Elordui's work on Instagram within the *Gaztesare* project documents 30 Basque university students using both monolingual Basque and polylingual code-mixing strategically, with bilingual styles being naturalised as 'social network speech' with which young people recreate multiple multicultural and playful voices (Elordui, 2024). This process — where a specific style of language becomes culturally recognised as appropriate to a particular genre — is a powerful indicator of creative vitality (Elordui and Aiestaran, 2022).

The *Kuadrillategi* project explicitly supports Basque-language use in leisure contexts by providing spaces in which young people can socialise in Euskara over free weekend activities (Olaortua, Sesumaga and Urabain, 2019).

Frisian

Frisian is the mother tongue of 54 per cent of the approximately 650,000 inhabitants of the Dutch province of Fryslân, but is predominantly a spoken language: 64 per cent can speak it well, while only 12 per cent indicate that they can write it well (Jongbloed-Faber et al., 2016). Jongbloed-Faber, Van de Velde, and colleagues' survey of more than 2,000 teenagers aged 14 to 18 found that 87 per cent of mother-tongue Frisian speakers use Frisian to some extent on social media, with peer-group pressure, attitudes, and writing proficiency emerging as reliable predictors of use (Jongbloed-Faber et al., 2016). Frisian has therefore secured a presence on social media, introducing it into the written domain for an extended group of users — a positive sign of vitality (Jongbloed-Faber et al., 2016).

Jongbloed-Faber's follow-up work on WhatsApp engagement showed that teens actively use Frisian in group chats, often combining it with Dutch and English in creative code mixes (Jongbloed-Faber, 2017). The Frisian case demonstrates that even oral languages with relatively weak writing traditions can develop digital literacy in social media contexts.

Catalan

Catalan has seen extraordinary growth on TikTok. The hashtag #estiktokat accumulated more than 510 million views and was founded by a small group of young creators who, through TikTok, normalised the language (Milà-Garcia and Tudela-Isanta, 2022). The hashtag created a Catalan-language presence on the platform, attracting creators across a wide variety of topics including comedy, food, lifestyle, politics, and language tutorials.

Catalan has long had a strong digital footprint, with TV3 maintaining a multi-platform strategy including TikTok sub-brands (Willis, 2023). The ECMI blog study of Catalan broadcaster TikTok output suggested sub-brands that adopted less-formal, non-institutional approaches performed significantly better than legacy content (Willis, 2023).

Galician

Galician on Instagram was the subject of a 2025 sociolinguistic survey with 610 Instagram users, in which Fabro and Loureda reported that although Galician remains a minority language in the digital environment, social media drives its “symbolic revaluation” and its visibility (Lisamaria and Óscar, 2025). The study hypothesised that Instagram increases linguistic awareness, enhances covert prestige, increases linguistic loyalty, and favours the profile of “neohablantes” (new speakers) of Galician — and the data largely supported these hypotheses (Lisamaria and Óscar, 2025).

Aragonese

Aragonese is severely endangered. Belmar's analysis of 72 Facebook posts in an Aragonese-language group showed that the group functioned as a breathing space and a place where speakers can use the language outwith government, school, and family structures (Belmar and Glass, 2019; Belmar, 2020). The Aragonese Facebook community illustrates the principle that even very small languages can sustain identifiable communities online when motivation is sufficient.

Meänkieli, Sámi, and Kven/Tornedalian Languages

In northern Scandinavia, Meänkieli, the Sámi languages, and Kven all face limited digital presence despite active communities. Dymet's research on online presence of these languages underscored the digital language divide and the importance of access to digital services for minority vitality (Dymet, 2019). Ackermann-Boström studied young Meänkieli users on Instagram and found that social media can contribute both to creating community and to metapragmatic reflexions on minority language learning and Meänkieli maintenance (Ackermann-Boström, 2021).

Irish

Irish has experienced remarkable digital revival. Maguire's research on TikTok and Irish-language revitalisation documents significant platform engagement (Maguire, 2021). Twitter campaigns studied by McMonagle and Ní Bhroin revealed that hashtags with community

infrastructure and semantic attractiveness significantly outperformed competing efforts (McMonagle and Bhroin, 2023). The Pop-Up Gaeltacht movement has proven that young Irish speakers are eager to use Irish in informal social settings when promoted via social media (Brennan and O'Rourke, 2018).

Breton

Hornsby and Vigers' study of digital media and Breton revitalisation found that despite unfavourable policy and demographic conditions, young speakers use digital tools to maintain and grow their linguistic networks (Hornsby and Vigers, 2018). The Breton case is particularly significant for highlighting grassroots, bottom-up digital activity where institutional support is limited or non-existent.

12. Case Studies: Social Media Platforms

TikTok

TikTok has rapidly become the dominant platform for minoritised-language engagement among under-30 audiences. Willis's commentary on generational divergence in audience preferences notes that younger audiences favour TikTok and Instagram over Facebook or Twitter, and that minority-language broadcasters are increasingly adapting by creating TikTok-specific content (Willis, 2023, 2024). Successful examples include S4C's less-formal sub-brands in Welsh, TV3's approach in Catalan, and unaffiliated creator-led initiatives like the #estiktokat Catalan hashtag, which has surpassed 510 million views (Milà-Garcia and Tudela-Isanta, 2022).

For Welsh specifically, Cunliffe's 200-video corpus showed that Cymraeg is used, taught, discussed, and promoted on TikTok, with commenting functions supporting intermingling of Cymraeg and English (Cunliffe, 2024). The platform's algorithmic feed effectively flattens the historical audience-size disadvantage facing minoritised languages, in that a 30-second Welsh-language video can reach a global audience of Welsh speakers and learners.

Instagram

Instagram offers a slower-paced, image-rich environment that has proven particularly significant for language and identity work. The *Gaztesare* project's study of 30 Basque university students on Instagram revealed that Instagram is "a fertile space to study the hierarchies among Basque varieties which could reveal a sociolinguistic change among the Basque youth" (Elordui and Aiestaran, 2022). Elordui's analysis of Instagram demonstrates that the platform supports both monolingual Basque and polylingual practices, with users deploying both styles strategically (Elordui, 2024).

Galician research by Fabro and Loureda in 2025 showed that Instagram drives symbolic revaluation, increases covert prestige, increases linguistic loyalty, and favours the profile of neohablantes (Lisamaria and Óscar, 2025). Comparison of Welsh language broadcasting sub-brands confirms mixed trajectories: those adopting a less formal, non-institutional approach significantly outperformed legacy broadcaster content (Willis, 2023).

Facebook

Facebook remains an important social networking platform globally and continues to play a significant but declining role in minoritized language activity. Notable examples include Welsh-language Facebook groups — analysed in Honeycutt and Cunliffe's study (Honeycutt and Cunliffe, 2010) — Aragonese Facebook communities (Belmar and Glass, 2019; Belmar, 2020), Yucatec Maya Facebook activity (Cru, 2014), the Vlach "Vlasi na kvadrat" translanguaging meme page (Huțanu, 2025), and Sardinian Facebook content (Frey, Glaznieks and Stemle, 2016). With its bigger group feature, Facebook is useful for community-level organisation, including language classes and family heritage projects.

WhatsApp

WhatsApp is the principal messaging platform across Europe, particularly for older teens and young adults, yet it tends to be excluded from public discussions about social media. Fernández San Martín's Olartua study in Ondarroa found that WhatsApp traffic among Basque teenagers is dominated by Basque, with secondary Spanish and English interference

(Martin, 2019). Pérez-Sabater's study of Valencian WhatsApp use shows that style of language choice is "intimately related to audience", with switches serving "in-group solidarity, familiarity" and enabling political and ideological signalling (Pérez-Sabater, 2022). Multi-feature messaging platforms like WhatsApp and Telegram are increasingly significant in family language policy, particularly in transnational and multilingual families where heritage languages are actively maintained (Palviainen and Räisä, 2023).

X

X has been particularly significant for hashtag-driven mobilisations. McMonagle and Ní Bhroin examined two competing Irish-language Twitter campaigns, demonstrating that well-designed hashtags with bolstered campaign infrastructure and semantically enticing features attract sustained participation, while poorly conceived ones fail (McMonagle and Bhroin, 2023). X has also been central to Welsh-language normalisation: Jones and colleagues confirmed that Welsh-language use on Twitter had been normalised and that bilingual Welsh-English Twitter users select the language either in order to raise its profile and promote it, or because they want to communicate with other Welsh speakers (Moseley and Derhemi, 2023).

YouTube

YouTube remains relevant for longer-form educational, music, and gaming content. Many creators and broadcasters, including minority-language public broadcasters, have used YouTube to publish educational videos, music performances, and language lessons. Recent shifts in platform algorithms, however, have disadvantaged newer creators.

Snapchat, Discord, and Twitch

These platforms are increasingly significant for younger users but are among the least-studied platforms in minoritized language research. Notably, Snapchat's interface has been translated into a substantial number of minoritised languages, including Welsh, Basque, and Catalan, and Discord servers for minoritized language gaming communities have proliferated.

Platform demographics; the emerging generational divide.

Recent (Ikusiker, 2024) figures from the Basque Country and anecdotal evidence from elsewhere in Europe indicates that Facebook use by young people has rapidly declined. It means that today Facebook is perceived by the young as something that is used by “old” people while youngsters choose to use their own platforms, particularly TikTok and Instagram, which are perceived as being almost an exclusive young people’s domain.

7. Irudia- Sare sozial erabiliena informazioa jasotzeko. Datu orokorra eta sexuaren arabera.

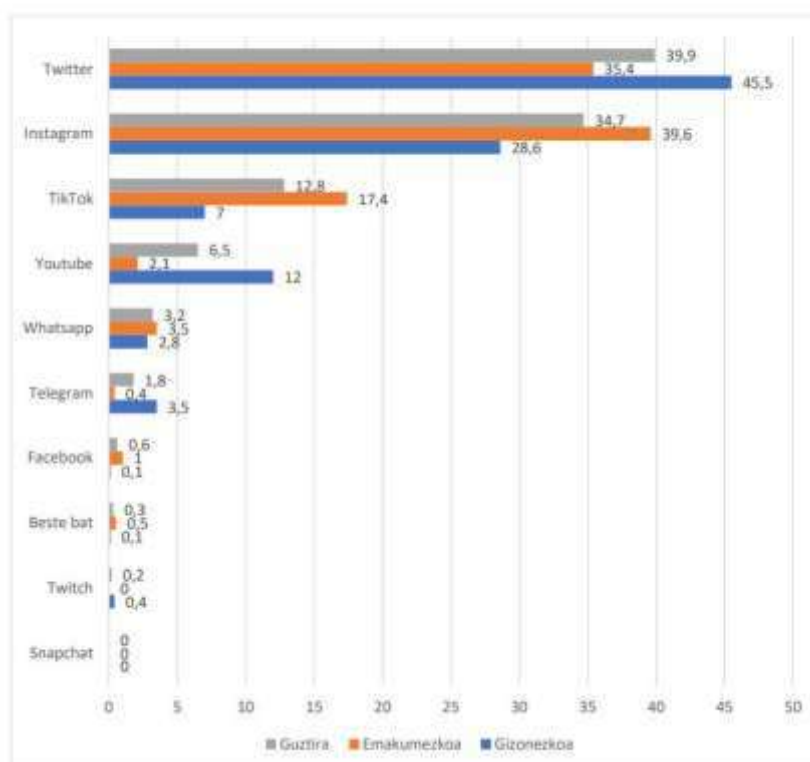


Figure 1. Social media use for obtaining information in the Basque context: overall data and by gender. 2023-2024

Grey: Overall data, Orange: Women, Blue: Men

This sharp decline in Facebook use among young people in the Basque Country reflects a generational shift in digital consumption habits, as although Facebook was for many years one of the main social media platforms, younger generations now perceive it as a platform used mainly by adults or older people, which has considerably reduced its appeal among young people. As a result, platforms such as Instagram and, especially, TikTok have come to

occupy a central role in their everyday digital practices by offering more dynamic, audiovisual and interactive formats that better respond to the preferences of this age group.

Although these data refer specifically to young people in the Basque Country, this trend appears to be applicable to much of the European context, as in most European countries Facebook has ceased to be the main social media platform among young people, who show a clear preference for platforms such as Instagram and TikTok, platforms which, despite having been well established for several years, continue to be perceived as more innovative spaces that are better adapted to current ways of consuming and creating content, characterised by the predominance of audiovisual formats, immediacy and constant interaction. In this sense, the decline of Facebook does not appear to respond to a phenomenon specific to the Basque Country, but rather to a broader transformation in the digital habits of younger generations¹⁰ (Morales-Navarro et al., 2024).

This change also has important implications for the promotion and normalisation of minoritised languages on the internet, as while Facebook played a fundamental role during the last decade in the creation of linguistic communities and the dissemination of content in these languages, strategies aimed at promoting their use among young people will increasingly need to focus on those platforms where these users currently carry out their online activity. Thus, the loss of relevance of Facebook, and the speed of its decline, does not necessarily imply a decline in the digital presence of minoritised languages, but rather a shift towards new digital spaces where communication is more visual, immediate and based on short-form content.

Finally, this generational shift in social media preferences was also highlighted during the workshop *How Language Technologies Can Engage Communities through Social Media and Language Promotion Campaigns: Online Content Creation and Increasing Everyday Usage and Visibility for Our Languages* (ELEN General Assembly 2025, Barcelona), where participants pointed out that young people increasingly consume and create content through short-form,

¹⁰ This trend is also reflected in the findings of the ELEN survey of content creators in minoritised languages, the results of which are presented later in this report, as, of the 19 creators surveyed, only three identified Facebook as one of the social media platforms they regularly use and, significantly, these correspond to the oldest participants in the sample. The remaining respondents identified platforms such as TikTok and Instagram as their main channels for content creation and dissemination.

audiovisual, and highly interactive formats, which has important implications for the digital promotion of minoritised languages. In this regard, the workshop emphasised that language revitalisation strategies must adapt to these changing digital habits and focus on the platforms where younger generations are most active (Pereña et al., 2025).

13. Conclusions from the theoretical and literature review

Three analytical conclusions can be drawn from the current literature:

1. **Minority-language creators are strategically multilingual in practice.** Across Catalan, Basque, Welsh, and Galician respondents, intentional code-switching — both within single posts and across posts — was the rule, not the exception. This confirms broader academic findings that minority-language creators see code-switching not as a linguistic failure but as a creative resource and as an audience-design tool (Martin, 2019; Milà-Garcia and Tudela-Isanta, 2022; Cunliffe, 2024; Putra and Ambarwati, 2025).
2. **TikTok is the most significant platform for creator-audience expansion,** but WhatsApp, Instagram, and YouTube remain essential for *retention*: building the durable one-to-many and one-to-one relationships that sustain language practice. This aligns with Willis's observations that generational divergence places TikTok at the centre of media consumption among younger audiences (Willis, 2024).
3. **Respondents across all language communities identified algorithmic reach as their single biggest operational challenge.** This finding argues for stronger policy engagement with platform economics, including potential updates to the European Charter for Regional or Minority Languages to address digital realities (McMonagle, 2012; Jones et al., 2019; Láncos, 2024).

Underlying these conclusions is a striking convergence between creator-reported experience and academic findings: minoritized language digital practice is dynamic, increasingly multilingual, and structurally constrained by the architecture of contemporary platforms.

14. Educational Implications

Social media increasingly functions as an informal language learning environment. Young users acquire linguistic knowledge through exposure to native speakers, educational videos, interactive discussions, community participation, and user-generated tutorials (Crystal, 2011; Henry et al., 2017). *Cada Dia* Welsh's eight-week online social-learning experiment showed that the platform meaningfully supported learners to speak, share, learn, and use Welsh in new ways (Henry et al., 2017).

Informal learning complements classroom instruction by providing authentic contexts for language use. Educators and policymakers increasingly recognise the importance of integrating digital literacy and social media practices into language revitalisation strategies. Successful programmes often encourage students to create digital content in minority languages rather than limiting instruction to traditional educational settings. Examples include university programmes like the Master's in Sociolinguistics of Basque and the Master's in Language Management at the Universitat de Vic; Welsh language digital content summer schools offered in partnership with S4C; and similar initiatives across Catalonia and Friesland.

Notably, even where formal education is constrained, social media can fill the gap. The Balinese Facebook case demonstrated that young people use Balinese 24 hours a day, 7 days a week, regardless of official policies, school practices, and family norms via their Facebook page (Stern, 2017). This kind of shadow learning can position social media as an alternative or supplement to formal schooling, particularly for marginalised or rural communities.

There are also risks to consider. Online platforms hosted on platforms such as YouTube and TikTok may be inaccessible in official school digital infrastructures due to perceived content risks; age-restriction policies like the Australian minimum age legislation referred to in Section 16, may limit young people's access to mainstream platforms altogether (Haque et al., 2025). Educational responses need to anticipate and plan for these constraints.

Section 2

15. The ELEN Survey on Social Media Use by Young Minoritised-Language Speakers

15.1 Analysis of the survey results, Introduction

In order to complement the theoretical framework and literature review discussed above and seeking to contrast some of the hypotheses previously put forward, a report questionnaire was designed and addressed to digital content creators who produce content in different European minoritised languages. The questionnaire consisted of a total of nineteen open ended questions concerning their trajectory as creators, the motivations that led them to use a minoritised language on social media, the opportunities and difficulties they encounter in their activity, the role they attribute to digital platforms in the vitality of their languages, and the impact they perceive both within their communities and on their own identity.

The responses received come from creators working in a wide variety of European minoritised languages, including Galician, Valencian/Catalan, Basque, Scottish Gaelic, Irish, Welsh, Occitan, Cornish, Aromanian, Lemko-Rusyn, Lombard and Piedmontese. This diversity therefore allows us to identify patterns that transcend the specific context of any single language and that recur across linguistic communities with very different historical trajectories, demographic sizes and sociolinguistic situations.

In addition to the survey responses analysed throughout this chapter, the final section also incorporates some reflections drawn from my (Blanca Trull) own experience as a content creator in a minoritised language, which, as it does not form part of the survey corpus, are not treated as empirical evidence but are instead included as a complementary insider perspective that resonates with many of the patterns identified in the participants' testimonies. In my particular case, I create socio-political current affairs content in Valencian/Catalan, and this experience provides an additional interpretative lens through which some of the findings presented in this chapter are discussed.

Given the qualitative nature of the sample, the aim of this section is not to carry out a statistical analysis or to draw generalisable conclusions applicable to all minoritised linguistic communities. Rather, it seeks to identify the main themes emerging from the testimonies of the creators themselves, to analyse the commonalities and differences between their experiences, and to relate these voices to the theoretical framework presented previously.

Finally, regarding the introduction to this section, it is important to note that the analysis presented below does not follow the order of the questionnaire questions but instead adapts its structure to the major themes that emerged throughout the survey responses, organising them in a way that best facilitates the construction of the narrative and the presentation of the conclusions.

15.2. Motivations for creating content in minoritised languages: between normalisation and the occupation of new digital spaces

One of the first aspects that stands out when analysing the participants' responses collectively is that their initial motivations are far from fitting a single profile. Although they all create content in a minoritised language, the reasons that led them to do so are diverse and, in many cases, deeply personal. However, when the surveys are read comparatively, several patterns begin to emerge that help us better understand the different reasons why a young person might start creating content in a minoritised language, what it means today to produce digital content in these languages, and the role these creators play in current processes of language normalisation.

One of the most noteworthy findings is that very few participants spontaneously describe their activity using terms such as preservation, revitalisation or even language activism, concepts that we ourselves had included when designing the questionnaire. As the evidence shows, these concepts appear much more frequently in academic and institutional discourse than in the responses of the creators themselves, who generally conceive of their work as something much more spontaneous or informal. In this sense, one idea runs through virtually all the surveys, although expressed in different ways: the desire to use the language with

complete naturalness in the spaces where younger generations now spend a large part of their everyday lives.

This difference is particularly significant because it changes the way content creation in minoritised languages is interpreted, since from an external perspective it could be understood as a deliberate strategy of language preservation, whereas the creators themselves usually describe it as an everyday act: using the language online because it is the language in which they think, live, or feel most comfortable expressing themselves.

Rodin Kaufmann, a content creator working in Occitan and Catalan, summarises this idea particularly clearly when he states: "I create content in languages I use daily, so I don't really feel there should be a motivation to use ones daily language online. I do understand that there needs to be an online presence for these languages but I truly think that using them with as much normality as can be is the way to keep them being used by other people." (Survey 12, Kaufmann 2026)

A very similar perception appears in other testimonies, such as that of Antón Mazaira, who simply explains that Galician is "the language I have always used, the one in which I think and the one in which I express myself best", and therefore "it would not make sense to do it in any other language" (Survey 2, Mazaira 2026). Likewise, Constança Ramis points out that Catalan is "the language through which I naturally understand and explain the world" and that, precisely for this reason, she felt the need to create content that reflected "our reality, our culture and our way of speaking" (Survey 3, Ramis 2026). This idea is reinforced too by Juan Vergara, co-creator of the Galician podcast *Fóra de Mapa*, who explains that the language choice "did not even pass through our minds" because, as he puts it, "we speak Galician, there are podcasts in Galician, we talk about anything in our language so that was the only option" (Survey 6, Vergara 2026).

Far from considering that using a minoritised language requires any special explanation, several respondents seem instead to question the very need to constantly justify their linguistic choice, since they do not perceive themselves as doing anything extraordinary but simply using, in a natural way, the language with which they identify. This shift is particularly interesting because it places the emphasis not so much on preservation as on normalisation,

so that the immediate objective is not to "save" a language but rather to ensure that it can occupy the same digital spaces as any other majority language.

This idea is expressed particularly explicitly in Sara Seco's survey, where she states that "a normalised language is one that is present in all spaces of society" (Survey 14, Seco 2026). Her reflection summarises one of the clearest consensuses found across the questionnaire responses: a language can hardly be considered fully normalised if it remains absent from the spaces where younger generations consume information, interact with one another and build part of their identity. In this sense, social media cease to be understood merely as technological platforms and instead become another domain of everyday language use. Welmoed Sjoerdstra also introduces this idea particularly clearly when she argues that "one of the most important features of a vital language is that it is present in all aspects of society. This means also on social media and digital platforms" (Survey 19, Sjoerdstra 2026).

Laura Tapiolas, whose work focuses on digital journalism through short form news content on social media, expresses a perspective that closely aligns with many of the motivations identified throughout the surveys, as she explains that her decision to create content in Catalan stems first and foremost from the fact that it is "my mother tongue, the language I feel most comfortable with", while at the same time acknowledging that, being fully aware of its minoritised status, she is also motivated by the possibility of helping "make it grow in the digital sphere" (Survey 7, Tapiolas 2026). Her testimony therefore illustrates how, rather than existing as separate or even opposing motivations, personal linguistic identity and a conscious commitment to language normalisation frequently co-exist, reinforcing one another in the everyday practices of many creators.

Alongside this desire for normalisation, another equally recurring motivation emerges: the perception that certain digital spaces remain practically empty for many minoritised languages. Many participants did not begin creating content because they had previously designed a strategy of language activism, but rather because they identified the absence of particular formats, role models or topics in their respective languages.

This idea can be seen, for example, in the case of Pau Guzmán, who explains that one of the main reasons that led him to open his social media accounts was "the lack of role models covering current affairs in Valencian" (Survey 11, Guzmán 2026). Sara Seco also points out

that she could barely find creators speaking Galician about fashion, beauty or lifestyle (Survey 14, Seco 2026), while Rosie Howell considers that there is still a considerable lack of creative content aimed at adult audiences in Cornish (Survey 13, Howell 2026), and Stephen Rule acknowledges that he decided to create precisely "the kind of content I wish had existed when I was starting out" (Survey 16, Rule 2026).

The same logic also appears in the case of Aromanian, where Michelle explains that many young people feel ashamed of speaking the language and that, moreover, most of the available materials are still very old: "Most of the published dictionaries and grammar books are from the early to mid-1900s" (Survey 9, Michelle 2026). Faced with this situation, she decided to offer short lessons adapted to Instagram's current formats with the aim of providing "bite-sized Aromanian grammar and vocab lessons by promoting words and phrases a beginner can use instantly" (Survey 9, Michelle 2026).

Although the thematic areas are very different, including politics, fashion, language learning, culture and history, the mechanism described by the participants is practically identical: they all identify a gap and decide to fill it. This observation is particularly relevant because it allows content creation to be understood as a spontaneous response to needs identified within the linguistic communities themselves, rather than solely as the result of public language promotion policies.

Furthermore, this idea shows that many creators do not begin with the intention of building large language revitalisation projects but rather by trying to address a specific shortcoming: the lack of resources for learners, the absence of role models in certain fields, or simply the lack of the kind of content that they themselves would have liked to find when they first started using or learning the language. However, this individual initiative ultimately generates effects that extend far beyond its original objective and, as will be shown in the following sections, contributes to strengthening both the visibility of these languages and the communities that develop around them.

Eukene Franco's experience introduces an additional dimension to these motivations by showing that creating content in relation to a minoritised language does not necessarily imply producing exclusively in that language because, although she identifies herself as a Basque creator and her project is deeply rooted in Basque sociolinguistics, she explains that most of

her content is intentionally produced in English in order to introduce minoritised languages to an international audience and to create connections between different minoritised language communities. As she explains, her objective became "to promote minority languages, in general, educate the public, and represent the Basque speakerhood in the international social media" (Survey 18, Franco 2026). Rather than contradicting the motivations expressed by other participants, her testimony expands them, illustrating that language activism can also involve strategically using a majority language in order to increase the international visibility of a minoritised one.

From this point onwards, an important difference begins to emerge among the creators themselves because, although they all use a minoritised language as their means of communication, the questionnaire responses make it possible to distinguish two broad profiles which, although they frequently overlap, respond to partially different objectives.

On the one hand, there are those whose activity revolves primarily around the language itself, that is, whose content consists of teaching vocabulary, explaining grammatical issues, disseminating cultural aspects or providing resources for new learners. Michelle defines the aim of her account as offering "bite-sized Aromanian grammar and vocab lessons" so that any beginner can start using the language immediately (Survey 9, Michelle 2026). Similarly, Pàdraig explains that he creates "Scottish Gaelic learning content for beginners" (Survey 10, Pàdraig 2026), while Stephen Rule states that much of his content focuses on providing the type of materials that he himself would have needed when he first began learning Welsh (Survey 16, Rule 2026). Daniel Fontán also places language learning at the centre of his project, especially for those who wish to approach Galician from abroad and who, as he explains, can hardly find accessible resources in other languages (Survey 4, Fontán 2026).

However, there is a second profile that is equally relevant, consisting of those creators for whom the language is not the subject of the content but simply the language in which that thematically diverse content is produced. In these cases, their posts revolve around current affairs, music, sport, fashion, humour or culture, exactly as they do in any other majority language community. Pau Guzmán uses Valencian to analyse current political and social issues; Rodin Kaufmann mainly shares his musical work in Occitan and Catalan; Alastair Condie talks about Eurovision, sport and aspects of his everyday life; Constança Ramis

combines current affairs, culture and identity, while Antón Mazaira summarises his content by saying that he talks about "the things that cross my mind and that I find interesting" (Survey 2, Mazaira 2026).

This distinction is particularly significant from a sociolinguistic perspective because, while the first group contributes directly to expanding the resources available for learning a language, the second fulfils a different, though equally important, function: demonstrating that minoritised languages can be used to talk about any subject, just like majority languages. In other words, it could be said that, for this second group of creators, the language ceases to be the object of the discourse and simply becomes the medium through which that discourse is produced.

This idea is expressed very explicitly by several participants. Antón Mazaira explains that many people assume that, because he creates content in Galician, he can only talk about the language or about Galicia, when in reality "you can talk about absolutely anything else" (Survey 2, Mazaira 2026). Pau Guzmán expresses a very similar idea when he states that one of his objectives was precisely to demonstrate that "Valencian is a valid language for any subject" (Survey 11, Guzmán 2026), while, from Mallorca, Constança Ramis likewise points out that she began creating content because she felt that there was a lack of digital spaces reflecting "our reality, our culture and our way of speaking" (Survey 3, Ramis 2026), without limiting that presence solely to linguistic issues.

Furthermore, Juan Vergara offers a complementary perspective from the field of podcasting: reflecting on the aims of Fóra de Mapa, he explains that one of the project's objectives has been to "normalise using Galician in order to talk about these more serious topics", referring to subjects such as history, international politics, religion and cultural diversity. Rather than treating Galician as the topic of discussion, the podcast deliberately uses it as the natural language through which complex and specialised subjects can be explored, further challenging the widespread assumption that minoritised languages are only suited to discussing local culture or language-related issues (Survey 6, Vergara 2026).

This thematic shift constitutes one of the most interesting findings emerging from the surveys because it suggests that normalisation does not seem to be achieved merely by increasing the

amount of content that talks about a language itself, but rather by making it possible for that language to appear naturally in conversations that, at first glance, have nothing to do with it.

Precisely for this reason, several respondents insist that one of the main effects of social media is to take the language out of the spaces where it had traditionally remained confined. In this sense, Alastair Condie believes that one of the most important contributions of creating content in Gaelic is to "showcase that this is a normal language which deserves to be alive" (Survey 1, Condie 2026), while Shaun Harte expresses a very similar idea when he states that social media help to "showcase it outside the school setting as a living language" (Survey 15, Harte 2026). Likewise, Michelle explains that one of the most valuable aspects of her posts is that, while young people are browsing Instagram, "they will also come across a post spoken in the language of their grandparents", adding that "these little moments of exposure are crucial in keeping a language relevant" (Survey 9, Michelle 2026).

However, this distinction is not only reflected in the survey responses but also appears in broader discussions among creators working in minoritised languages. Although it does not form part of the corpus analysed in this study, Gàidhlig content creator Etta Maigh, in an interview published by TG4 Bloc on Instagram (3 June 2026)¹¹, captured this idea in a particularly concise way when she stated: "Don't make Gàidhlig the topic, but do normal things and do them in Gàidhlig." Her reflection neatly encapsulates one of the central findings emerging from these surveys: language normalisation is achieved not only by talking about the language itself, but by using it naturally to discuss everyday life, culture, politics, entertainment, fashion or any other subject.

This everyday presence also changes the way language activism itself is understood and, in this regard, it is significant that almost none of the participants spontaneously define themselves as activists and, in fact, some creators seem to implicitly reject that label. Nevertheless, although they do not use that term themselves, the surveys as a whole show that all of them participate, in one way or another and with varying degrees of awareness, in processes of language activism. The difference is that this is an activism built less upon explicit advocacy and more upon everyday practice because, instead of constantly defending why

¹¹ See: <https://www.instagram.com/reel/DZIW4pMNHPT/>

their languages should occupy certain digital spaces, they simply use them in those spaces, so that the very act of using the language becomes a form of advocacy in itself.

It should also be noted that some participants do express this dimension more explicitly, as is the case of Pau Guzmán, who states that he created his account with the aim of "contributing to the normalisation of Valencian on social media" (Survey 11, Guzmán 2026). Constança Ramis also acknowledges that she began creating content because she wanted to "contribute to the visibility and normalisation of the language in spaces where it is often underrepresented" (Survey 3, Ramis 2026), while Daniel Fontán explains that one of his objectives is to combat "social prejudice, harmful stereotypes and depictions of Galician speakers" (Survey 4, Fontán 2026). Michelle likewise considers it essential to present Aromanian in a contemporary context so that young people can once again perceive it as a living and modern language (Survey 9, Michelle 2026).

In this sense, the surveys reveal a particularly interesting phenomenon. Most participants do not create content with the explicit intention of preserving a language; rather, their immediate concern is to use it, make it visible and normalise its presence in spaces where it has so far had very little visibility. However, it is precisely this process of normalisation that ultimately becomes one of the most effective mechanisms of language revitalisation because, by expanding the contexts in which these languages are used, generating new role models and demonstrating that they are fully capable of functioning in every sphere of contemporary life, the creators themselves indirectly contribute to strengthening both their social prestige and their future continuity.

As Constança Ramis summarises in the final response of her survey, "every creator who chooses to use a minoritised language contributes to ensuring that it remains a living, evolving and relevant language for future generations" (Survey 3, Ramis 2026). A very similar reflection appears in Pau Guzmán's responses when he concludes that "digital creators have an important role in the normalisation of Valencian and in ensuring its presence on the internet" (Survey 11, Guzmán 2026). Both statements encapsulate an idea that runs throughout the fieldwork as a whole: the revitalisation of minoritised languages does not depend solely on public policies or institutions, but also on the everyday decisions of hundreds of speakers who

choose to incorporate their languages, with complete naturalness, into the digital spaces where so much of social life is now constructed.

15.3. Beyond content creation: building digital communities in the process of language normalisation

While the initial motivations explain why these creators began using a minoritised language on social media, the survey responses also reveal what happens once that content starts to circulate. One of the most consistent patterns across the responses is that the participants rarely speak about follower numbers, reach or virality as the main indicators of success. Instead, references to the community appear consistently, regardless of the size of their audience or the language in which they create content.

This finding is particularly interesting because it partially challenges the widespread image of the content creator as someone primarily driven by the desire to maximise visibility. Although several participants acknowledge that creating content in a minoritised language may potentially limit the reach of their posts, virtually none of them considers this a reason to abandon their language.

On the contrary, many believe that working for a smaller community creates much closer and more meaningful relationships with their audience. Constança Ramis summarises this idea by pointing out that, although the potential audience may be smaller, "engagement is often more meaningful and loyal" (Survey 3, Ramis 2026). A very similar reflection appears in Alastair Condie's survey, where he acknowledges that he would probably obtain more views by creating content in English, but immediately adds that belonging to a linguistic niche encourages a much deeper relationship with those who follow him: "Having a niche allows for people to engage meaningfully in what you create as they want to see content which reflects them" (Survey 1, Condie 2026). Along the same lines, Pau Guzmán explains that, although "the potential audience is smaller than it would be in Spanish", this is precisely what creates "a very loyal and engaged community" (Survey 11, Guzmán 2026). Rather than regretting the existence of a potentially smaller audience, all three value the quality of the relationships they are able to build.

This community dimension appears repeatedly throughout the surveys and constitutes one of the main benefits associated with creating content in minoritised languages, since many participants state that, thanks to social media, they have been able to connect with people whom they previously had little opportunity to meet. For example, Daniel Fontán explains that he has found "a supportive community of content creators" and that these connections have enabled him to collaborate with creators working in other minoritised languages in order to "fight linguistic and social prejudice online" (Survey 4, Fontán 2026), while Guglielmo describes a very similar experience by saying that he has met "an amazing network of content creators in other minoritised languages", an experience that he compares to "travelling the world without leaving your own room" (Survey 5, Guglielmo 2026).

In other cases, the emphasis falls less on collaboration between creators and more on the relationship established with the audience itself, as in the case of Shaun Harte, who states that his profile "has blossomed into a community in itself" (Survey 15, Harte 2026), while Rosie Howell highlights that publishing content in Cornish has given her "gratitude from the community" and an "improved sense of community" (Survey 13, Howell 2026). Michelle, an Aromanian creator, likewise points out that one of the greatest rewards of her project has been "connecting with other Aromanians globally", in addition to receiving messages from people who say that her posts have encouraged them to learn the language (Survey 9, Michelle 2026).

These experiences show that the content itself actually functions as a meeting point and that, beyond individual videos, posts or podcasts, social media make it possible to bring together speakers who often live geographically dispersed and who, in many cases, had never previously found a space in which to share their interest in the language. This dimension is particularly evident in small communities or those with a significant diaspora, as reflected in Marko Lyszyk's responses when he explains that a large part of his audience consists of descendants of Lemko-Rusyn speakers spread across Europe and the United States (Survey 8, Lyszyk 2026). Similarly, Tomás Ó Foghlúdh, who lives in the Netherlands, uses social media to maintain his connection with the Waterford dialect of Irish (Survey 17, Ó Foghlúdh 2026), while Daniel Fontán points out that many of his followers come from the United States, Brazil and the United Kingdom and are specifically seeking to reconnect with their Galician roots (Survey 4, Fontán 2026).

At this point, it is worth noting that this process of community building, and the importance attached to it, appears both among those who create content specifically about the language and among those who simply use that language to talk about other subjects.

Another aspect that emerges strongly is the collaborative nature of these communities, insofar as social media function not only as spaces for dissemination but also as places of shared learning. Rosie Howell acknowledges that, because she is still learning Cornish, she frequently has to consult more experienced speakers to review her texts before publishing them (Survey 13, Howell 2026), while Marko Lyszyk likewise explains that, whenever he encounters difficulties translating certain words into Lemko-Rusyn, he turns to other speakers to resolve his doubts (Survey 8, Lyszyk 2026). These dynamics show how content production also becomes a collective process of constructing and circulating knowledge, in which creators themselves learn from both their audiences and other creators.

It is precisely because of all these experiences that the survey responses introduce an idea that is only barely addressed in the theoretical framework but emerges very clearly from the fieldwork: the participants do not act merely as content creators, but also play a fundamental role as builders of digital communities. Their profiles connect geographically dispersed speakers, facilitate the exchange of resources, create role models for new learners and establish spaces where using a minoritised language is no longer perceived as an exception. In this sense, the real impact of their work lies not only in each individual publication but also in the network of relationships, conversations and linguistic practices that those publications succeed in generating.

Eukene Franco's testimony also broadens this idea of community building by showing that these digital communities are not necessarily confined to speakers of a single language because, through her project, she has connected Basque speakers with creators and researchers working on Galician, Catalan, Welsh, Irish and even Indigenous languages in North America, describing her account as a space intended "to create a network for us too" (Survey 18, Franco 2026). Her experience suggests that social media not only strengthens individual linguistic communities but also facilitates the emergence of transnational networks of minority language speakers who exchange experiences, collaborate and learn from one another despite belonging to very different linguistic contexts.

Moreover, in several testimonies, this process of content creation even leads to the emergence of new creators. Pau Guzmán explains that numerous people have written to tell him that, after watching his videos, "they have been encouraged to start creating content" in Valencian (Survey 11, Guzmán 2026). Alastair Condie, for his part, encourages anyone considering opening an account by recalling that he could never have imagined that "this silly little account" would eventually lead him to cover Eurovision and Formula 1 for the BBC (Survey 1, Condie 2026). Similarly, Guglielmo insists that there is a "desperate need for visibility and presence of these languages on social media", and therefore encourages other young people to join because "the more, the merrier" (Survey 5, Guglielmo 2026).

Welmoed Sjoerdstra also provides a particularly illustrative example of this multiplying effect from the Frisian context; reflecting on the evolution of the digital ecosystem over the past four years, she explains that when the project Yung Frysk started, "there were almost no people on social media that posted in Frisian", whereas today "more and more people are posting online in Frisian" (Survey 19, Sjoerdstra 2026). Although she carefully avoids attributing this transformation solely to her own project, she believes that Yung Frysk has contributed to making people realise that "they can also create content in Frisian, not only in Dutch or even English". Her testimony offers a particularly clear example of how pioneering creators can gradually lower the psychological barrier for others, encouraging the emergence of new voices within the same linguistic community.

Laura Tapiolas' reflections point towards a similar process taking place within the Catalan-speaking digital ecosystem, as she observes that, since she began creating content, there are now "more people creating content in Catalan" than before, while also noting that an increasing number of journalism graduates are choosing to launch informative social media projects in the language (Survey 7, Tapiolas 2026). Her reflections reinforce the idea that the influence of pioneering creators extends beyond their own audiences, contributing to the gradual emergence of new creators. This aspect is particularly interesting because it allows us to understand impact as a cumulative phenomenon, since each new creator not only produces content but also enables others to find role models, realise that it is possible to use their language on the internet, and decide to begin similar projects. In this way, the effect of an individual account extends far beyond its own publications and gradually contributes to expanding the digital ecosystem of that language.

Another particularly noteworthy and positive finding is that the questionnaire responses show that this impact is not limited exclusively to native speakers. On many occasions, creators receive messages from people who wish to learn the language for the first time. For example, Marko Lyszyk points out that some of his followers do not belong to the Lemko-Rusyn community but are interested in learning more about its history and culture (Survey 8, Lyszyk 2026), while Michelle observes that her posts also attract people who are passionate about linguistics or minority languages (Survey 9, Michelle 2026). Likewise, Rodin Kaufmann states that he has noticed an increasing number of people wanting to learn Occitan after discovering his musical content (Survey 12, Kaufmann 2026).

When discussing the impact of content created in minoritised languages, another element that cannot be overlooked is the ability of these projects to influence the social prestige of the languages themselves. Although most participants acknowledge that many prejudices still persist, they also perceive positive changes compared to the situation a few years ago. In this regard, Antón Mazaira believes that "the typical prejudices against Galician are beginning to disappear" (Survey 2, Mazaira 2026), Pau Guzmán observes that "the prestige of Valencian is improving" (Survey 11, Guzmán 2026), and Constança Ramis considers that Catalan "is becoming more visible, modern and relevant to younger generations" (Survey 3, Ramis 2026). Even Guglielmo, whose assessment of the situation of Lombard is considerably more pessimistic, admits that perhaps "it is changing a bit, one post at a time" (Survey 5, Guglielmo 2026).

This final comment encapsulates an idea that runs through much of the surveys: none of the participants believes that a single account will, by itself, transform the situation of a minoritised language. However, they all agree that the combined effect of hundreds of small, independent projects is gradually transforming the digital landscape of these linguistic communities.

In this sense, the surveys make it possible to formulate a reflection that expands upon some of the ideas developed in the theoretical framework. Traditionally, many language revitalisation policies have depended on educational institutions, the media or public administrations. However, the testimonies collected here show that, while continuing to call for greater institutional support, speakers themselves have begun to assume a much more

active role in these processes. Digital revitalisation no longer depends exclusively on initiatives promoted from above, but is also being built from below through hundreds of small, everyday actions carried out by individuals who choose to use their languages in spaces where they previously had little or no presence.

In other words, social media are not only providing new channels of communication for minoritised languages but are also redistributing the capacity to act. Each creator fills a specific gap, generates new role models, inspires other speakers and expands, even if only slightly, the spaces where their language can be used naturally.

15.4. Obstacles and challenges in creating content in minoritised languages

Although the surveys present a clearly encouraging picture regarding the growth of content creation in minoritised languages, they also reveal that creators continue to face numerous difficulties that shape their everyday work. First of all, it is particularly significant that, despite belonging to very different linguistic communities and sociopolitical contexts, many of the obstacles described appear almost identically across all the responses. The differences between Galician, Scottish Gaelic, Aromanian, Occitan or Cornish are evident, yet the challenges associated with creating digital content display a remarkable degree of similarity.

First, one of the challenges most frequently mentioned in the responses is the limited technological adaptation of digital platforms to minoritised languages, with the vast majority of participants agreeing that many of the tools that currently make content creation considerably easier in majority languages are still unavailable for their own languages.

In this regard, one of the most commonly cited examples is automatic subtitling. As Alastair Condie explains, one of the most frustrating aspects of his work is having to subtitle all his videos manually: "Subtitling takes so long to the point I don't even do it." He also adds that he would like to include English subtitles to make his content more accessible to learners of Gaelic, but acknowledges that the additional workload is practically unmanageable (Survey 1, Condie 2026). Rodin Kaufmann summarises the same issue much more briefly: "I have to do all the subtitles manually," (Survey 12, Kaufmann 2026) while Constança Ramis expands on

this reflection by pointing out that there is still a lack of "automatic subtitles, moderation systems and recommendation algorithms" fully adapted to Catalan (Survey 3, Ramis 2026). Daniel Fontán likewise denounces the "lack of technological support", reminding us that many platforms still do not provide interfaces or automatic subtitles in Galician (Survey 4, Fontán 2026).

Eukene Franco develops this technological limitation even further by explaining that the current state of language technology often forces creators working in Basque to choose between different audiences (Survey 18, Franco 2026). Since reliable automatic captioning and AI-based tools are still largely unavailable, she points out that creators are frequently pushed either "towards producing in English and creating the Basque subtitles manually, or the other way around", meaning that they must often choose between prioritising the local Basque-speaking community or reaching an international audience. Rather than simply making content production more time-consuming, this technological gap directly affects creators' ability to make their content simultaneously accessible to multiple linguistic communities.

This lack of technological tools not only increases the time required to produce content but also limits its accessibility and dissemination. Paradoxically, while major platforms continuously incorporate new artificial intelligence-based features, many minoritised languages remain excluded from these technological advances, reproducing within the digital environment inequalities that already exist in other areas. Juan Vergara also highlights that the challenge extends beyond the algorithms themselves, arguing that, in his experience, audiences often need to make "an extra effort to find our content and engage with it", not only because recommendation systems tend to favour dominant languages, but also because many potential listeners simply assume that high-quality content in Galician either does not exist or cannot compete with equivalent productions in Spanish or English (Survey 6, Vergara 2026). His reflections illustrate how technological limitations and long-standing linguistic prejudices frequently reinforce one another, making discoverability an obstacle that is both algorithmic and social.

Secondly, alongside these technological limitations, another obstacle shared by many participants is the lack of economic and institutional resources. Although almost all of them

recognise that the situation has improved in recent years, the general perception is that support remains clearly insufficient. Pau Guzmán considers that there is still "a lack of more funding, resources, training and specific support for creators working in Valencian" (Survey 11, Guzmán 2026), while Antón Mazaira regrets that brands rarely invest in creators producing content in Galician because they prefer campaigns aimed at a broader Spanish-speaking audience, making it "almost impossible for creators to generate an income" (Survey 2, Mazaira 2026).

In other contexts, criticism is directed primarily towards public institutions. Daniel Fontán states that "many Galician speakers and Galician content creators are critical of our regional government, due to the lack of support and resources" (Survey 4, Fontán 2026), while Alastair Condie identifies funding as "the biggest issue", since it directly determines the professional opportunities available to creators working in Gaelic (Survey 1, Condie 2026). Rodin Kaufmann places the problem on an even more structural level by arguing that, in the case of Occitan, the main obstacle does not affect creators alone but the linguistic community itself: "what's missing is an official state recognition, and political will to normalise the teaching in every public school" (Survey 12, Kaufmann 2026).

Laura Tapiolas offers a slightly more nuanced perspective regarding institutional support because, while she considers that public support for Catalan-language creators is still limited, she also points out that the situation has begun to improve in recent years, noting that institutional backing "is getting here but just starting" (Survey 7, Tapiolas 2026). She further links this change to the decision of the Catalan public broadcaster (CCMA) to strengthen its digital strategy and invest in digital-native projects, a development that she believes has contributed to increasing both the visibility and professionalisation of Catalan-language content creators.

Another major challenge emerging from the surveys concerns the shortage of materials and resources available for working in certain languages, an issue that is particularly evident in linguistic communities with relatively few speakers or with a limited recent publishing tradition.

As already mentioned, Michelle explains that many Aromanian dictionaries and grammar books "are from the early to mid-1900s" (Survey 9, Michelle 2026), while Marko Lyszyk

laments the absence of dictionaries translating directly between Lemko-Rusyn and English, forcing him to rely constantly on Polish as an intermediary language (Survey 8, Lyszyk 2026). Rosie Howell acknowledges that she still depends on manuals produced by volunteers and on a very limited number of resources for learning Cornish (Survey 13, Howell 2026), while Guglielmo argues, from the Lombard context, that there is a need for more up-to-date grammars, contemporary literature and audiovisual content capable of normalising the everyday use of the language (Survey 5, Guglielmo 2026).

These material limitations are compounded by other challenges arising from the sociolinguistic situation of some languages, particularly in communities where no fully consolidated standard variety exists or where multiple varieties coexist. As a result, content creation itself can become a source of controversy. Illustrating this point, Guglielmo explains that one of his main difficulties is that "each speaker believes that their variety is the correct one" (Survey 5, Guglielmo 2026), leading to constant debates over spelling and vocabulary choices. Daniel Fontán recounts similar experiences within Galician itself, where some users even accuse him of "making up the language" simply because he uses less familiar words or follows the official standard (Survey 4, Fontán 2026). Finally, Antón Mazaira summarises the situation with a particularly meaningful reflection: "when you speak a minoritised language, the way you speak is always put under scrutiny" (Survey 2, Mazaira 2026).

However, the obstacle that appears most frequently throughout almost all the surveys is the persistence of linguistic prejudice and hate speech. Although the intensity of these experiences varies from one participant to another, the majority report having received derogatory comments at some point simply for using a minoritised language online.

The most common messages question the usefulness of these languages or suggest that they should be replaced by the dominant language. For example, Pau Guzmán explains that he has received numerous comments asking him to speak in Spanish (Survey 11, Guzmán 2026), Antón Mazaira mentions the frequent question "Why don't you speak Spanish?" (Survey 2, Mazaira 2026), while Constança Ramis points out that some people consider creating content in Catalan to be "limiting or exclusionary" (Survey 3, Ramis 2026). Rosie Howell likewise summarises some of the most common arguments directed against Cornish, namely that it is a "dead", "useless" or "a waste of money" language (Survey 13, Howell 2026). Michelle, for

her part, describes attacks coming from nationalist sectors that deny the historical legitimacy of Aromanian (Survey 9, Michelle 2026), while Marko Lyszyk states that some users insist that Lemko-Rusyn "is just a dialect of Ukrainian" (Survey 8, Lyszyk 2026).

Moreover, several participants point out that some criticism also comes from within their own linguistic communities. Alastair Condie acknowledges that the comments that affect him the most are precisely those made by other Gaelic speakers: "It's worse when it comes from people who speak the language themselves because it can knock my confidence" (Survey 1, Condie 2026). Daniel Fontán likewise recounts that some Galician users criticise his way of speaking or his lexical choices (Survey 4, Fontán 2026), while Guglielmo explains that disagreements over varieties and orthographies constitute a constant source of conflict (Survey 5, Guglielmo 2026).

Interestingly, despite these negative experiences, virtually none of the participants considers abandoning content creation in their language. On the contrary, many seem to interpret these difficulties as an inevitable consequence of the normalisation process itself. Pàdraig acknowledges having received "tons of hate comments" accusing him of trying to impose Gaelic, but responds by reminding people that "if you're not interested in learning Gaelic, that is totally okay. No one is coming to make you learn Gaelic" (Survey 10, Pàdraig 2026).

Finally, the surveys identify a tension that runs through much of these creators' experience: the balance between authenticity and reach. Many are aware that using a majority language would probably increase the visibility of their content considerably. Nevertheless, almost all of them reject this possibility as their main strategy.

Alastair Condie admits that he would probably obtain more views by creating content in English, but immediately adds that he is "proud of the community I have fostered" (Survey 1, Condie 2026). Constança Ramis explains that some people recommend switching to Spanish in order to reach a larger audience, but states that she is no longer particularly concerned about reach (Survey 3, Ramis 2026). Daniel Fontán summarises this dilemma particularly well when he acknowledges that he could reach more people by using other languages, but adds that "my goal is not to reach more people, but to help my target audience" (Survey 4, Fontán 2026).

Taken together, these difficulties show that content creation in minoritised languages continues to develop within a context marked by significant technological, economic and social inequalities. However, despite the obstacles posed by certain sectors of society, limited resources and restricted opportunities, the respondents also demonstrate a remarkable capacity for adaptation. Far from abandoning their projects in the face of these limitations, they continue to develop strategies to maintain an active presence within the digital ecosystem. This perseverance is probably one of the characteristics that best explains the remarkable growth experienced by content creation in minoritised languages over recent years.

15.5. Co-Author's Reflections

As a content creator in a minoritised language myself (Blanca Trull), specifically in Valencian, one of the first conclusions I have drawn from carrying out this study is the extent to which my own experience coincides with that of the majority of the participating creators. Like many of them, I never experienced the choice of language as a particularly deliberate decision or as the result of a previously designed strategy of language activism; rather, when I decided to start creating content on socio-political current affairs on social media, doing so in Valencian was simply the most natural option. It is the language in which I think, the one in which I express myself most comfortably, and the one through which I feel I can best communicate what I want to convey, which is why, like many of the respondents, I never seriously considered creating content in any other language.

That said, this sense of naturalness co-existed from the very beginning with a very clear awareness of the minoritised situation affecting my language, which is why, although my primary objective was never to become a language activist in the traditional sense of the term, I was fully aware that every post I published in Valencian contributed, however modestly, to increasing its presence in digital spaces where it has historically been far less represented than majority languages. Indeed, one of the main reflections that this study has left me with is that language activism does not always arise from an explicit intention to advocate for a language; rather, it often begins in a much more everyday way, when someone simply decides

to continue using their language where others have stopped doing so or where it is still unusual to encounter it. Talking about politics, current affairs, culture or any other topic in a minoritised language already constitutes, in itself, a form of activism, regardless of whether the person creating that content is fully aware of it or not.

I also fully agree with many of the participants in the perception that creating content in a minoritised language inevitably limits the size of the potential audience that can be reached but that, nevertheless, this quantitative limitation is usually offset by a much closer and more meaningful relationship with that audience. In my experience, people who consume content in Valencian interact much more, actively participate in conversations, show greater appreciation for the work that has been done and ultimately generate a sense of closeness and community that is difficult to find in other contexts. Likewise, we are also aware that, if we created content in a majority language, there would be thousands of similar profiles; by contrast, creating content in Valencian also becomes a distinguishing feature that gives the project its own identity and makes it possible to connect with people who are specifically looking for this kind of content precisely because it is produced in their own language.

In my opinion, something very similar happens with professional opportunities, since although it is true that creating content in a minoritised language may close certain doors, especially those aimed at very broad audiences or national and international campaigns, it simultaneously opens up other opportunities that would most likely not exist otherwise. This is because, although at first sight they may seem limited, there are institutions, media outlets, organisations and projects that are specifically looking for creators capable of communicating in a minoritised language and connecting with these linguistic communities and, fortunately, I believe that this is becoming increasingly common.

Likewise, although one may give up reaching certain sectors of the audience, one also gains access to an audience that consumes this content precisely because it is produced in Valencian and that, in all likelihood, would not show the same level of interest if it were created in Spanish, since competition in the majority language is much greater due to the higher number of people doing exactly the same thing; in this respect, language becomes a distinctive factor that should not be underestimated. In my own case, moreover, a large part of my content focuses on the political and social reality of my own territory, which is why it

would be difficult to speak about our reality, our collective identity or our way of understanding the world while dispensing with the language that best represents that reality.

As far as the challenges are concerned, my experience also coincides with that expressed by the majority of the participants and, like many others, I identify, first and foremost because it is perhaps the most evident issue, the technological limitations: less developed editing tools, inaccurate or non-existent automatic subtitles, and algorithms that systematically prioritise majority languages. Added to this is a lack of institutional and financial support which, although it remains a reality, I believe is beginning to show some signs of improvement, as I personally have the impression that, little by little, different sectors are beginning to recognise the potential of content creation in minoritised languages and that an increasing number of initiatives, funding opportunities and projects aimed at supporting this type of work are emerging. In this respect, I am moderately optimistic about the future and can use my own experience to illustrate this, highlighting my own case as a concrete example in which the volume of paid collaborations related to my content has become considerably high.

Precisely because of everything discussed above, I fully share the view that social media platforms have become an essential tool for guaranteeing the future and the normalisation of minoritised languages, as they are the spaces where younger generations obtain information, interact with one another and build a large part of their cultural references. If our languages remain absent from these environments, they run the risk of being perceived as languages that are only suitable for certain traditional contexts, with lower prestige and confined to the most intimate or family sphere. On the contrary, when they appear naturally in all kinds of content, whether related to politics, humour, fashion, sport or current affairs, they contribute to normalising their use and strengthening their social prestige. Undoubtedly, social media has an enormous capacity to normalise behaviours, ideas and ways of relating to one another that are later transferred to everyday life, which is why ensuring the presence of minoritised languages in these spaces is now more important than ever.

Another aspect in which I fully agree with some of the participants is the optimism regarding the future since, at least in the case of Valencian/Catalan, I have perceived clear growth over recent years. More and more creators are emerging, content is becoming increasingly diverse, formats are becoming more innovative and digital communities are becoming larger and

more active and, in light of this development, I genuinely believe that this process will continue to grow and that the constant emergence of new creators will contribute to consolidating the presence of the language in the digital sphere, further increasing, as has already been discussed throughout this report, both its prestige and its perception as a language that is fully suitable for every sphere of communication.

Another point that I believe is worth highlighting, and which is inevitably associated with being visible and taking a clear position on social media, is the fact of receiving negative comments, criticism or even demands to abandon one's own language in favour of the majority language. In my own case, however, I have never interpreted these reactions as a reason to reconsider the content I create; quite the opposite, in fact, since they constitute, to a certain extent, evidence that the presence of minoritised languages continues to challenge certain discourses based on the imposition of a single language as the only legitimate means of communication and, precisely because I do not share this exclusionary view of linguistic diversity, I understand that provoking discomfort among those who defend such positions confirms, in a way, that language normalisation remains necessary, that there is still a long way to go, but also that we are moving in the right direction.

Finally, although this is an issue that I consider to be of enormous importance, I can state unequivocally that creating content in Valencian has strengthened my sense of belonging to a particular linguistic and cultural community while at the same time allowing me to understand that I am part of a much broader reality that goes beyond my own individual experience and deserves to be cared for and passed on to future generations. I am convinced that linguistic diversity constitutes one of humanity's greatest cultural heritages, even for those who may not be fully aware of it, that every language represents a particular way of interpreting, explaining and relating to the world and that, for this reason, when a language disappears, what is lost is not only a system of communication but also a unique way of understanding reality. Precisely because it is still within our power to help prevent that loss, I believe that continuing to use our languages in every possible space, including digital ones, constitutes a collective responsibility of enormous value that, as young people who are aware of the linguistic realities surrounding us, we can neither ignore nor neglect.

15.6. Discussion and conclusions

The analysis of the survey responses confirms many of the ideas put forward in the theoretical framework of this study, while also allowing them to be refined and expanded through the everyday experiences of those actively involved in creating digital content in minoritised languages. While the existing literature has repeatedly highlighted the potential of social media as spaces for language revitalisation, the testimonies collected here provide a better understanding of how this process materialises in practice and of the specific mechanisms that make it possible.

One of the most significant findings is that the creators themselves rarely resort to the vocabulary commonly used in research on language revitalisation. Concepts such as preservation, revitalisation or even activism appear only rarely and spontaneously in their responses. Instead, they all converge, in one way or another, on a much simpler idea: using their language naturally in the spaces where younger generations spend a large part of their everyday lives. Although they express this idea in different ways, all their reflections ultimately point towards the same conclusion: normalisation precedes preservation.

This observation makes it possible to partially rethink the way language activism is usually understood because, although it has traditionally been associated with political campaigns, social movements or institutional initiatives aimed at defending linguistic rights, the surveys reveal the existence of another form of activism that is much more embedded in everyday life and, probably, much less visible. The participants do not devote most of their efforts to explaining why their languages deserve to exist; they simply use them to talk about politics, music, sport, fashion, history, humour or any other topic.

Another of the study's most relevant findings concerns the role these creators play within their respective linguistic communities. Although most initially present themselves simply as content creators, the questionnaire responses show that their role ultimately becomes much broader. Social media make it possible to connect speakers who are geographically dispersed, facilitate the exchange of resources, create role models for new learners and encourage collaborations between people who, in many cases, would never have met outside the digital environment.

As Antón Mazaira explains, creating content on social media helps to build "a very beautiful network where we share our experiences", and these communities are not built solely around

a language, but also around shared experiences, personal trajectories and a common interest in expanding the spaces where these languages can be used naturally (Survey 2, Mazaira 2026). Interestingly, Eukene Franco explains that this sense of community extended far beyond online interaction because, in her case, what initially began as conversations on Instagram eventually evolved into friendships outside social media, allowing her to build a network of Basque-speaking friends despite living abroad. As she reflects, "some of the online friends passed to the real-life friendship... it has definitely given me people, connections and a feeling of being rooted to the homeland" (Survey 18, Franco 2026).

This illustrates how digital communities surrounding minoritised languages frequently transcend the online environment and become meaningful social networks in everyday life and, in fact, perhaps the most interesting aspect of these communities is that they generate a multiplier effect, since the participants themselves explain that they constantly receive messages from people who have decided to reclaim their language, begin learning it or even open their own social media accounts after discovering content in their language.

This phenomenon makes it possible to understand language revitalisation from a perspective that differs from the one that has traditionally predominated in many studies. The surveys do not describe a process directed exclusively by institutions, but rather an ecosystem built through the initiative of speakers themselves, highlighting the fact that many participants actually began creating content precisely because they perceived those public administrations, the media or digital platforms were not meeting certain needs. Rather than waiting for other institutions to address these shortcomings, they all decided to occupy those spaces on their own initiative.

This observation is probably one of the main contributions of the present study, as it allows us to understand that the digital revitalisation of minoritised languages does not depend exclusively on public policies or large institutional projects. While continuing to call for greater economic, technological and political support, speakers themselves have begun to assume a much more active role in these processes.

In this sense, social media do not replace the role of institutions, but they do redistribute the capacity to act. Whereas in the past the production of content depended almost exclusively on schools, the media or public administrations, today any speaker can contribute to

expanding the digital presence of their language using nothing more than a mobile phone and internet access. As a result, language revitalisation is no longer understood solely as a top-down process but also incorporates a clearly bottom-up dimension, based on the initiative of hundreds of independent creators.

Naturally, this shift does not eliminate the challenges that minoritised languages continue to face, as the surveys clearly show that significant technological, economic and social inequalities persist, together with deeply rooted linguistic prejudices. However, they also reveal a reality that would have been difficult to imagine only two decades ago: small, geographically dispersed and, in some cases, historically marginalised linguistic communities are finding in social media a space where they can connect, produce culture, learn from one another and create new points of reference for future generations.

Ultimately, the testimonies analysed allow us to conclude that creating content in minoritised languages today constitutes much more than a simple communicative activity. Every publication simultaneously contributes to increasing the visibility of the language, strengthening the sense of belonging, building community, challenging prejudice, inspiring new creators and expanding the spaces where that language can be used naturally. Perhaps this is the main conclusion that emerges from the questionnaire responses as a whole: the survival of many minoritised languages depends not only on major political decisions, but also on thousands of small, everyday decisions made by speakers who simply choose to continue using them in the place where so much of social life now unfolds: digital spaces.

16. The Future of Minoritised Languages on Social Media

Several trends that we have identified in the literature review and from the survey are likely to shape future developments.

Artificial intelligence may improve technological support for minoritised languages through translation systems, speech technologies, and language-learning applications (Low, Mcneill and Day, 2022; Kareem and Rahman, 2025; Shompa, 2025). Kareem and Rahman's 2025 study demonstrates that AI tools can speed up data collection, increase global access to endangered

languages, and encourage interactive, personalised learning (Kareem and Rahman, 2025). Nevertheless, AI in its current form poses major challenges: data for minority languages is severely limited, and ethical questions around cultural ownership remain unresolved (Ermolova et al., 2024; Ray, 2024). AI training sets reflect existing global linguistic hierarchies; without deliberate intervention, AI will reproduce and even intensify the digital language divide by privileging already-resource-rich languages (Ermolova et al., 2024; Papa, 2025).

Virtual and augmented reality environments could create new opportunities for immersive language experiences, particularly for dispersed minority speech communities. Such tools remain embryonic for less-resourced languages.

Short-form video platforms are likely to remain important venues for language promotion and cultural expression. Even as new platforms emerge, the affordances TikTok first perfected — algorithmic amplification of novel content, mixed media, low production cost — are likely to persist (Willis, 2024).

Social media minimum-age regulations will significantly shape future ecosystems. Australia's December 2025 ban, which prohibits under-16s from creating or maintaining accounts on major platforms, was based on government research showing that 96 per cent of children aged 10–15 in Australia used social media, with 70 per cent having seen harmful content, around 14 per cent having experienced grooming, and over half reporting cybervictimisation (eClinicalMedicine, 2026). Critics note that the evidence base underlying the ban remains inconclusive, with most studies unable to establish causality and warn that prohibition alone is unlikely to be effective; complementary digital-literacy education is essential (Champion et al., 2025). For minoritised-language communities, the implicit risk is that under-16s will lose access to the very platforms that have proven the most effective at engaging young people in minority-language content. There is also a risk that any new "minor-safe" platform ecosystem will be designed entirely around dominant languages, pushing minoritised languages further to the periphery.

Funding and institutional support will remain a critical variable. Sustained funding for content creators, broadcasters' digital sub-brands, language-tech infrastructure, and digital

outreach programmes will determine whether minoritised languages can compete in algorithmically mediated environments.

Sustainable outcomes depend on active community participation, institutional support, and continued intergenerational transmission. Young speakers will remain central actors in determining how minority languages adapt to evolving digital environments.

Based on the **results obtained from the surveys conducted with content creators**, it can be inferred that the future of minoritised languages on social media will depend not only on technological advances or the development of new platforms but, above all, on the ability of their own communities to continue occupying these digital spaces in an active and natural way. The questionnaire responses present a moderately optimistic outlook, as the majority of participants perceive a gradual increase both in the number of creators and in the diversity of content available in their respective languages, as well as greater visibility and social acceptance than just a few years ago.

Likewise, the testimonies suggest that this growth may generate a multiplier effect, in that the emergence of new creators not only increases the amount of content available, but also provides role models for other young people, encourages the creation of new digital communities and inspires more speakers to use their languages on the internet with complete naturalness. In this sense, the future of minoritised languages in the digital sphere appears to depend, to a large extent, on the consolidation of this ecosystem of creators capable of demonstrating that these languages can be used on an everyday basis to talk about any topic and in any format.

Nevertheless, the survey results also show that this growth will be difficult to sustain without continued support, as the participants consistently point to the need for greater investment in technological tools adapted to minoritised languages, better funding opportunities and greater institutional recognition of the role played by content creators in processes of language normalisation. If these conditions continue to improve, everything seems to indicate that social media will continue to constitute one of the main driving forces in ensuring the visibility, prestige and intergenerational transmission of minoritised languages in the years to come.

17. Emerging Best Practices

Several best practices are emerging from successful minoritised-language digital initiatives:

1. **Language normalisation is achieved by using the language to talk about any topic, rather than making the language itself the main subject of the content.** One of the clearest findings of the survey is that the most successful creators do not necessarily focus their content on teaching or defending the language, but rather on demonstrating that it can be used naturally to talk about politics, current affairs, sport, music, humour, fashion or any other everyday topic. As the Gàidhlig content creator Etta Maigh summarised, "Don't make Gàidhlig the topic, do normal things and do them in Gàidhlig", this being an approach that contributes to the normalisation of minoritised languages by integrating them naturally into the same digital spaces occupied by majority languages.
2. **Identifying and filling existing gaps in the digital ecosystem is more effective than reproducing content that already exists.** Many of the participants explained that they started creating content because they identified the absence of certain formats, topics or role models in their respective languages so that, rather than designing a language activism project beforehand, they simply decided to create the type of content that they themselves felt was missing, demonstrating that responding to the concrete needs of the community can become one of the most effective drivers of digital language normalisation.
3. **Building communities is more important than accumulating large audiences.** The surveys show that creators value the quality of interaction and the sense of community far more than the number of followers or views, in that these communities encourage collaboration between creators, facilitate language learning, strengthen the sense of belonging and even generate personal relationships that extend beyond the digital sphere.

4. **The visibility of new role models generates a multiplier effect.** The survey shows that many participants decided to start creating content after discovering other creators who used the same language as them. In this sense, each new creator not only increases the amount of content available, but also reduces the barriers for other people to start participating, contributing to the gradual growth of the language's digital ecosystem.
5. **Authenticity and the natural use of the language constitute a strength rather than a limitation.** Although the majority of participants acknowledge that using a minoritised language may reduce the potential reach of their publications, almost none consider switching to a majority language to be the solution but rather, on the contrary, the surveys show that the natural use of one's own language encourages the creation of more engaged communities, generates a distinct identity and strengthens the relationship between creators and their audience.
6. **Creator-led initiatives outperform institutional ones.** Where Catalan creators originated the #estiktokat hashtag, and where Basque teens on WhatsApp maintain Basque as their first language, the bottom-up origin provides authenticity and community buy-in (Martin, 2019; Milà-Garcia and Tudela-Isanta, 2022).
7. **Less-formal, non-institutional content wins on TikTok.** S4C TikTok sub-brands that mimic creator conventions outperform more recognisable institutional branding (Willis, 2023).
8. **Hash-tags work best when semantically enticing and infrastructurally supported.** McMonagle and Ní Bhroin's research on competing Irish Twitter campaigns demonstrates that hashtags supported by charismatic promoters and existing community infrastructure sustain engagement (McMonagle and Bhroin, 2023).
9. **Community spaces work even where language is severely endangered.** Belmar's research on the Aragonese Facebook group shows that small but motivated

communities can sustain rich discourse even where formal institutional support is absent (Belmar and Glass, 2019; Belmar, 2020).

10. **Multiplatform presence is essential.** Creators who maintain simultaneous TikTok, Instagram, YouTube, and direct WhatsApp/Facebook contact with their audiences enjoy greater reach and resilience than those relying on a single platform.
11. **Formal education increasingly supplements informal online learning.** Programmes like Cada Dia Welsh, show that ML programmes combined with formal educational institutions can amplify informal online learning (Henry et al., 2017; Lisamaria and Óscar, 2025).
12. **Engaging with diaspora and learners expands audience reach.** Welsh TikTok creators measured their appeal not only among Welsh speakers but among Welsh learners and the global Welsh-diaspora community (Cunliffe, 2024).
13. **AI tools should be deployed cautiously, owned by communities, and oriented around community-defined goals.** Without community partnerships, ethical commitments, and inclusive datasets, AI risks reproducing existing inequalities (Low, McNeill and Day, 2022; Ermolova et al., 2024).
14. **Algorithm-aware content design can help mitigate reach ceilings.** Pairing short-form vertical video with strong metadata, captions, and strategic use of platform features can reduce algorithmic disadvantage, though the structural bias in favour of dominant languages persists (Papa, 2025).
15. **Peer pressure and peer modelling drive cross-generational language transmission.** The Balinese Facebook case showed that peer-modelled use of the language among teenagers can support sustainable revitalisation even when government and family support are weak (Stern, 2017).

18. Recommendations

First of all, with regard to this section and based on the results obtained from the surveys conducted with content creators, a number of additional recommendations can also be drawn which complement those presented above and focus on those aspects that the participants themselves consider to be fundamental for the future of minoritised languages in digital spaces.

As a first point, the results highlight the importance of promoting the creation of content in minoritised languages on any topic rather than content focused solely on the language itself since, as already explained, language normalisation appears to occur more effectively when these languages are used naturally to talk about current affairs, entertainment, sport, humour, fashion or any other aspect of everyday life, demonstrating that they are capable of occupying the same communicative spaces as majority languages.

Likewise, the surveys highlight the need to continue strengthening content creator ecosystems by encouraging collaboration between creators and facilitating the emergence of new role models capable of inspiring others to create content in their own languages so that, in this respect, it is particularly important to reduce the barriers to content creation through greater availability of resources, training and technological tools adapted to the real needs of minoritised languages, since many participants pointed out that the lack of such resources continues to be one of the main obstacles to maintaining a sustained presence on social media.

Similarly, the results highlight the need to recognise the role played by content creators as agents of language normalisation and make evident that, beyond their function as educators or entertainers, they play a fundamental role in that they create new spaces for the use of minoritised languages, build digital communities, provide role models for younger generations and contribute to increasing the visibility and social prestige of these languages. Consequently, public policies and language promotion initiatives should incorporate these creators as strategic actors within language revitalisation processes, promoting stable models of collaboration and continued support capable of guaranteeing the sustainability of their work.

In this regard, the survey also highlights the need to continue advancing the professionalisation of the work carried out by content creators in minoritised languages since, given the important social role they play in promoting the use of these languages, increasing their visibility, creating digital communities and encouraging their use among younger generations, those institutions and organisations with the necessary resources should contribute to providing them with better working conditions, more stable funding opportunities and greater institutional support. Promoting the sustainability of these projects would not only benefit the creators themselves, but would also help to ensure the long-term vitality and digital presence of minoritised languages, allowing initiatives that generate significant social and linguistic value to become consolidated and continue reaching increasingly wider audiences.

More specifically, the following recommendations can also be drawn from this report for particular stakeholder groups.

For governments and policymakers:

1. Update the European Charter for Regional or Minority Languages' media provisions to explicitly address digital realities, including social media, messaging platforms, and algorithmically mediated content distribution (McMonagle, 2012; Jones et al., 2019; Láncos, 2024). Láncos argues that the Charter is "fit for the digital age", but the Charter's text should explicitly address these realities (Láncos, 2024). ELEN and others have been pressing the Council of Europe to give the Charter an update that reflects the digital revolution.
2. Fund minoritised-language AI initiatives: machine translation, speech recognition, spell-checkers, and text-to-speech products for under-served languages, addressing the missing tools identified by the ELE project and Frey's study (Frey, Glaznieks and Stemle, 2016).
3. Fund minoritised/ endangered/ indigenous language content creation programmes, including direct grants to creators, broadcaster sub-brand budgets, and digital-content competitions.
4. Ensure that any social-media minimum-age regulation carves out exceptions and provisions for minoritized language education and cultural transmission.

For platforms:

5. Algorithms: ensure that recommendation systems direct speakers to each other's content and help create and sustain digital language communities. Investments in algorithm engineering (such as language-detection at scale, haystack-based curation, and hashtag seeding for minority languages) would meaningfully improve the digital visibility of minoritised languages.
6. Translate the user interface into more minoritised languages. Despite progress since 2012, the languages available on many platforms remain relatively Eurocentric (Moseley and Derhemi, 2023).
7. Improve content-moderation support for minoritised languages, including policy enforcement in minoritised languages and protection of young speakers against online harassment.
8. Provide translation and accessibility features for minoritised-language content.

For educators:

9. Integrate social-media literacy and content creation into minoritised-language curricula.
10. Partner with content creators to deliver authentic, contemporary, learner-relevant materials.
11. Encourage learners to create their own minoritised-language content rather than only consuming it.

For creators and communities:

1. Document, share, and develop best practices, particularly around creator wellness, monetisation, and resisting online harassment.
2. Build cross-language alliances among minoritised language creators to share tools, insights, and lessons.
14. Support intergenerational mentorship in digital practice, so that older community members familiar with cultural content can accompany digitally skilled young producers.
15. Continue to push for funding equity across platforms.

19. Conclusions

Social media has fundamentally transformed the communicative landscape for endangered and minoritised languages. Young speakers occupy a pivotal position within this transformation, serving simultaneously as technology adopters, content creators, language learners, and cultural ambassadors. Their online practices demonstrate that minoritised languages can thrive in contemporary digital environments when speakers are empowered to use them creatively and meaningfully. Through content creation, community formation, digital activism, and everyday communication, young users expand the domains in which these languages are visible and relevant.

The cross-case patterns are encouraging. Welsh has to a great extent been normalised on Facebook and Twitter, Cymraeg is being used, taught, discussed, and promoted on TikTok, Catalan online content under #estiktokat has accumulated more than 510 million views, Basque remains the dominant language on teenage social media in the Basque Country with creative "eusklish" code-mixing expanding its stylistic repertoire, Frisian has converted its primarily oral dominance into online presence even where the written tradition is lacking, and even severely endangered languages like Aragonese sustain identifiable communities on Facebook.

Nevertheless, challenges related to linguistic inequality, technological limitations, algorithmic bias, and resource constraints remain significant. Across Europe the digital language divide continues to limit the online presence of minoritised languages. Algorithmic recommendation systems structurally favour dominant languages, leaving minoritised-language creators at a persistent reach disadvantage. Limited technological support — missing keyboards, spell-checkers, and speech-recognition systems — reduces EML content creators output.

Addressing these issues requires collaboration among communities, educators, policymakers, technology companies, and researchers. Specific policy needs are pressing: the European Charter for Regional or Minority Languages requires updating to explicitly address digital realities; platform economics must be reformed to ensure minoritised-language content has a fair chance to reach its audience; and AI tools for minoritised languages need to be funded, ethically designed, and community-owned.

Ultimately, the future of endangered and minoritised languages in the digital age depends not only on preservation efforts but also on the ability of younger generations to integrate these languages into the social, cultural, and technological realities of contemporary life. Social media has emerged as one of the most important arenas in which this process unfolds, offering both opportunities and challenges for linguistic diversity worldwide.

The image-and-story share, the short-form video, the meme, the comment thread, the WhatsApp family group, the late-night Twitch stream, the Discord server for a minoritised-language book club — these are today's fully formed communicative spaces. Whether they host thriving conversations in Euskara, Welsh, Catalan, Meänkieli, Frisian, Sámi, or Breton depends entirely on whether speakers are given the resources, encouragement, infrastructure, and platform conditions to sustain them.

In the digital age, linguistic diversity and algorithmic design are, increasingly, the same field. If we are serious about ensuring Europe's linguistic diversity and its linguistic capital, we can no longer afford to leave it to the platforms alone.

Finally, with regard to the results obtained from the surveys conducted with content creators, we can affirm that they provide a complementary perspective to the existing literature by offering insights from those who actively participate in the creation of content in minoritised languages. Overall, the testimonies reflect a moderately optimistic outlook, characterised by a gradual increase in the number of creators, greater thematic diversity in the content produced and a general perception that social media has become one of the main spaces for the normalisation and visibility of these languages. At the same time, the questionnaire responses show that the creation of content in minoritised languages is not motivated solely by language activism, but also by the desire to use these languages as naturally as possible in everyday contexts, demonstrating that they are capable of fulfilling the same communicative functions as any majority language.

Nevertheless, the results also show that the consolidation of this process will depend on the ability to overcome a number of challenges that the creators themselves identify as priorities, such as the need for greater availability of technological tools adapted to minoritised languages, greater institutional recognition of the role played by content creators, and

conditions that allow this type of project to become more professionalised and sustainable in the long term. In this regard, the surveys confirm that content creators have become key actors in the digital future of minoritised languages, not only because of the content they produce, but also because they build communities, create new role models for younger generations and contribute to expanding the everyday domains in which these languages are used in the digital environment.

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Survey 6. Juan Vergara Míguez (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Galician – Galego).

Survey 7. Laura Tapiolas (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Catalan – Català).

Survey 8. Marko Łyszyk (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Lemko-Rusyn – Лемківський / Русинський).

Survey 9. Michelle (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Aromanian – Armăneashce).

Survey 10. Pádraig (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Scottish Gaelic – Gàidhlig).

Survey 11. Pau Guzmán (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Catalan/Valencian – Català/Valencià).

Survey 12. Rodin Kaufmann (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Occitan – Occitan; Catalan – Català).

Survey 13. Rosie Howell (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Cornish – Kernewek).

Survey 14. Sara Seco Rial (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Galician – Galego).

Survey 15. Shaun Harte (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Irish Gaelic – Gaeilge).

Survey 16. Stephen Owen Rule (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Welsh – Cymraeg).

Survey 17. Tomás Ó Foghlúdhá (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Irish Gaelic – Gaeilge/Gaoluinn).

Survey 18. Eukene Franco Landa (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Basque – Euskara).

Survey 19. Welmoed Sjoerdstra (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Frisian – Frysk).

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Appendix I. Survey Transcripts

Survey 1. Alastair Condie (2026). ELEN Survey of Content Creators in Minoritised Languages.
June 2026. (Scottish Gaelic – Gàidhlig)

NAME: Alastair Condie

LANGUAGE: Scottish Gaelic

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I create pretty informal, conversational, fun content in both Gaelic and English surrounding my life, the Gaelic language, Eurovision, and sport. I've done this now for just over 4 years.

2. What motivated you to start creating content in a minoritised language?

I was at uni studying Gaelic and felt my conversational language fall as I was in a class for learners. My friend had just started an account on instagram and she said that I should do the same so I did! I felt it was an important and more informal way for me to use more colloquial Gaelic that could be more useful throughout my life.

I never really thought of it more than a spam page of my thoughts at first.

3. Which platforms do you mainly use and why?

TikTok and Instagram, purely what I was already on.

4. How would you describe your audience? (approximate age, location, interests, etc.)

It's a very random mix to be honest. It feels like a mix of Scottish, Irish, and British followers for both English and Gaelic content, while also picking up lots of internationals with the reach

that Scotland now has. Roughly I engage young people (18-30) who are interested in things like Gaelic, Eurovision or sport.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

I probably would get more views by creating in English but my most successful videos have been in Gaelic. Having a niche allows for people to engage meaningfully in what you create as they want to see content which reflects them. With Gaelic having a small speaker community it is hard to engage fluent speakers, but I am proud of the community I have fostered through my content.

6. What are the main challenges you face when creating content in this language?

Subtitling takes so long to the point I don't even do it. I want to be inclusive to all levels of Gaelic and therefore having English subtitles would be nice, but it is a lot of work to subtitle everything without any sort of automatic subtitler.

Probably that and ideating content, however that's more a personal battle than the language.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

I've got to work with the BBC at events like Eurovision and Formula 1 because of my Gaelic and because I began to post online. Without having done that I'd have never got to work press at Eurovision and meet some of my favourite singers. I've also attended Gaelic events, met some amazing people and just all round got to see more of the language I speak.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

I'd say no but more is coming. Funding is the biggest issue and that curtails support and opportunities that I could probably be offered in English. It is growing with MG Alba now offering As Ur as a program to train and create new Gaelic creators.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

A massive one, it's creating a new community for minority languages to be supported and uplifted. Especially with languages like Gaelic where the communities are so widespread, online communities showcase a new area where Gaelic can thrive and live. It shouldn't replace physical communities and face-to-face conversations but it can support the languages.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

I think Gaelic has begun to grow in visibility through things like social media. Personally I am unsure what I have ever done except translate the Taylor Swift album titles into Gaelic! But I do believe we are working to normalise Gaelic and give it a place that it is outside of the classroom where the language can thrive. That's the most important part of the creation is to showcase that this is a normal language which deserves to be alive.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Just do it! I think I overthink everything I ever do and yet here I am, like if you'd told me 4 years ago that starting this silly little account would get me to the biggest song contest in the world I would've laughed. Like I have seen so many doors open because of creating content, and even if anything I've just found out what I enjoy doing and to me that's the most important part of it all.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I think people are becoming more respectful of learners (so long as they are using the correct grammar etc). There's definitely some people who don't want to see the language go online only and shut down when new speakers come into the language which is a shame. I think the

language is going through another process of modernisation which is always necessary to stay alive!

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

I've had a mix. I've had people say that I'm doing things wrong, and instead of supporting you they just tear you down, and that's from Gaelic speakers themselves. I've also had general comments about Gaelic being a "dead language" and a waste of time. It hurts when I've put so much effort into learning the language and becoming so passionate about it.

It's worse when it comes from people who speak the language themselves because it can knock my confidence and make me uncertain to use the language online.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

I guess? I learned Gaelic as a second language in high school, and even after studying it at university I never really felt part of the community. And while I still don't really feel like I fit in hugely I feel a little bit closer to being part of the circle. So I guess that influences by belonging within the language itself as before I didn't really have any sort of belonging to Gaelic outside of purely learning it. With my identity I'd say it's not changed a huge amount through creating content but maybe has made it a bit easier to be proud of my Gaelic as I am here making physical content in the language.

15. Is there anything else you would like to share about your experience as a creator?

Survey 2. Antón Mazaira (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Galician – Galego)

NAME: Antón Mazaira (@antontisimo)

LANGUAGE: Galego

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

O meu contido é bastante diverso, falo das cousas que se me pasan pola cabeza e que me parecen interesantes, desde a reflexión máis xenérica ata a curiosidade máis detallada.

2. What motivated you to start creating content in a minoritised language?

O galego é a lingua que sempre usei, na que penso e na que mellor me expreso. Non tería sentido facelo noutra.

3. Which platforms do you mainly use and why?

Instagram e TikTok. Son plataformas nas que é “fácil” crear contido, as que máis uso e as que máis se adaptan ao que fago.

4. How would you describe your audience? (approximate age, location, interests, etc.)

A miña audiencia é sobre todo xente nova, máis ou menos da miña idade (18-35). A maioría son de Galicia (galegofalantes ou non), pero tamén hai xente do resto do estado español.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Non sei.

6. What are the main challenges you face when creating content in this language?

Moita xente pensa que, por crear contido en galego, só podo falar da lingua ou de temas relacionados con Galicia. Moitos dos temas que me interesan teñen que ver con esas cousas, pero pódese falar de calquera outra cousa. Despois están os típicos comentarios de: “Por que non o fas en español?”, pero non hai que darlles importancia.

7.What opportunities or benefits have you gained from creating content in a minoritised language?

Nunha lingua minorizada como o galego non hai tantos creadores de contido, polo que só usar o idioma é unha forma de diferenciarse do resto. Isto fai que, dalgunha forma, destaques máis. Ademais, é máis fácil conectar coa audiencia que tamén usa esa lingua e quere ver contido nese idioma.

8.Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Falta que as marcas se fixen e confíen nos creadores de contido en galego. É case imposible para os creadores xenerar ingresos porque ás marcas non lles interesa facer publicidade en galego se poden chegar a máis xente en español, pero eu creo que están perdendo un nicho de mercado.

9.What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

É importante que exista contido nestas linguas minorizadas, darlles visibilidade e facer ver que son tan válidas para crear contido como calquera outra lingua.

10.Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Para moita xente de España, algún vídeo meu foi a primeira vez que escoitaban a alguén falar galego. Dentro de Galicia, noto que, grazas aos creadores, máis xente se anima a falalo no seu día a día.

11.What advice would you give to other young people who want to start creating content in a minoritised language?

Ánimo e adiante!!

12.How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

Penso que están empezando a caer os típicos prexuízos contra o galego que existían, pero aínda queda moito!

13.Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Sempre hai comentarios de “Por qué no hablas en español?”, típico de xente de dereitas que mantén os prexuízos contra o galego. Tamén recibo algún comentario malo por non falar un galego “puro”. Cando falas unha lingua minorizada sempre se pon a túa forma de falar en tela de xuízo.

14.Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Si. Entre os creadores en galego hai unha rede moi bonita na que compartimos as nosas experiencias. Síntome aínda máis parte da comunidade galegofalante!!

15.Is there anything else you would like to share about your experience as a creator?

Grazas pola iniciativa!

Survey 3. Constança Ramis (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Catalan – Català)

NAME: Constança Ramis

LANGUAGE: Catalan

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Constança Ramis and I am a content creator from Mallorca. I create content mainly about language, culture, identity, current affairs and social issues, especially those that affect the Balearic Islands. I work across different formats, including social media videos, podcasts, interviews and cultural projects.

2. What motivated you to start creating content in a minoritised language?

For me, Catalan is my mother tongue and the language through which I naturally understand and explain the world. I started creating content in Catalan because I felt there was a need for more digital content that reflected our reality, our culture and our way of speaking. It was also a way of contributing to the visibility and normalisation of the language in spaces where it is often underrepresented.

3. Which platforms do you mainly use and why?

I mainly use Instagram, TikTok and YouTube, depending on the type of content. Instagram is useful for building a community and encouraging conversation, TikTok allows me to reach new audiences quickly, and YouTube is ideal for longer and more in-depth formats such as interviews, documentaries or podcasts.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Most of my audience is between 18 and 35 years old. Many are from Mallorca and other Catalan-speaking territories, although some people follow my content because they are interested in minority languages, culture, social issues and linguistic diversity. They are generally people who are curious, engaged and interested in discussions about identity, language, culture and contemporary society.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Yes, it can affect visibility, especially because platforms tend to favour content in larger languages with bigger audiences. However, it also helps create a stronger connection with a specific community. While the potential audience may be smaller, engagement is often more meaningful and loyal.

6. What are the main challenges you face when creating content in this language?

One challenge is competing with the enormous amount of content available in dominant languages such as English and Spanish. Another is the lack of tools that fully support Catalan, including automatic subtitles, moderation systems and recommendation algorithms. Sometimes there is also pressure from people surrounding me to switch to a larger language in order to reach more people, even though I do not create content as a full time job I do not care much about reach anymore.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

It has allowed me to connect with a very engaged community and collaborate with people and organisations that share similar values. It has also given me a clear identity as a creator and helped me contribute to cultural and linguistic visibility. Creating in Catalan makes my content distinctive and authentic.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Things have improved in recent years, but there is still a lot missing. We need better technological support for Catalan, more funding opportunities, stronger institutional support and more visibility from platforms. Many digital tools still prioritise major languages and leave smaller language communities behind.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

They play a crucial role. Young people spend a large part of their lives online, so if a language is not present in digital spaces, it risks becoming less relevant in everyday life. Social media can help normalise the use of minoritised languages and show that they are modern, creative and suitable for all kinds of content.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Yes. Many people have told me that seeing content in Catalan encourages them to use the language more confidently online. Others have said they appreciate seeing discussions about local issues from a Catalan-speaking perspective. Even small actions can contribute to making the language more visible and normalised in digital spaces.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

I would tell them not to wait for perfect conditions. Start creating in the language that feels natural to you. Authenticity is more important than audience size. There is value in representing your community and contributing to linguistic diversity online. Consistency and confidence matter much more than speaking a globally dominant language.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

Catalan still does not enjoy the same prestige or visibility as larger languages online, but I think the situation is improving. More creators, musicians, journalists and cultural projects are using Catalan in digital spaces, which helps make the language feel more visible, modern and relevant to younger generations.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Yes, occasionally. Most negative comments are related to the idea that creating content in Catalan is limiting or exclusionary, or suggestions that I should switch to Spanish to reach more people. These reactions usually come from people who do not understand the social and cultural importance of linguistic diversity. Fortunately, they are a minority compared to the positive responses.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Definitely. Creating content in Catalan strengthens my connection to my community, culture and territory. It allows me to express myself in the language that feels most natural and helps me feel part of a broader network of people working to keep the language alive and visible in contemporary society.

15. Is there anything else you would like to share about your experience as a creator?

Every creator who chooses to use a minoritised language contributes to ensuring that it remains a living, evolving and relevant language for future generations.

Survey 4. Dani Fontan (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Galician – Galego)

NAME: Daniel Fontán López (@galicianwithdani)

LANGUAGE: Galician

AGE: 30

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

Boas! Chámome Dani. I'm a historian and a museum guide who creates content in Galician. My content on social media revolves around the Galician language and culture, although I use the English language on my different profiles. Moreover, I like to share about Galicia, and its beautiful locations.

2. What motivated you to start creating content in a minoritised language?

I have lived in the USA, the Czech Republic, Finland, and Italy, so I have had the experience of the typical Galician immigrant, and had to explain where Galicia is, and what Galician was. Furthermore, I noticed on social media that many non-Galician and non-Spanish speakers wanted to learn more about Galicia, the language, and the culture, but couldn't because of a lack of resources in their languages. I decided I wanted to help them.

3. Which platforms do you mainly use and why?

Nowadays, I mostly use Instagram and TikTok, although I rather use the first one, because it feels easy to use, and I find it more aesthetically pleasing.

4. How would you describe your audience? (approximate age, location, interests, etc.)

My audience's age is mostly between 25 and 44 years, although it is also important for the 45 to 54 age group. Top locations are: Galicia/Spain, USA, Brazil, United Kingdom, and Italy. My audience follows me for many different reasons: wanting to connect with their heritage, desiring to improve their basic knowledge of the language, wanting to live in Galicia in the future, etc.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

In my particular case, I feel I could reach more people from Portuguese speaking countries and within Galicia if I use only Galician. Similarly goes with Spanish... Nonetheless, my goal is not to reach more people, but to help my target audience (English speakers that may not have any knowledge of Galician-Portuguese nor Spanish, but might want to have the resources to learn my language).

6. What are the main challenges you face when creating content in this language?

Social prejudice, harmful stereotypes and depictions of Galician speakers, lack of technological support (social media is not always in Galician, subtitles in Galician might not be automatised, etc.), absence of institutional support, etc.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

On social media, I have found a supportive community of content creators and many grateful followers for the content that us, Galician content creators, post. It has also given me the chance to meet other language content creators from all over the world, specifically minoritised language content creators. This has given us the opportunity to collaborate together and fight linguistic and social prejudice online.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Definitely not. There are basically almost no resources for people that want to learn the Galician language online, especially for those with zero knowledge of Galician or Spanish. Many Galician speakers and Galician content creators are critical of our regional government, due to the lack of support and resources.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

Social media and digital platforms are a double-edge sword, because it makes users and content creators easy targets for trolls, threats, etc. But it can allow us to reach farther than before, creating cultural ties and networks with many people all around the world.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Precisely due to the lack of resources, my content is almost always well-received. Galician followers have told me that they used to be bullied for talking in Galician, which made them

stop using it; me making Galician content with pride has helped them to go back to the Galician language, or wanting to improve their Galician skills.

People from abroad have said to me that they want to learn the language and culture to connect with a long-forgotten Galician heritage, or because they want to speak the language of their beloved one, or even just because they feel a cultural connection with Galician and its traditions.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

I would tell them to not feel discouraged due to linguistic social prejudice, which comes from ignorance. I would encourage them to choose a topic or interest, and to find their own voice; if they really like what they are talking about, their audiences will find them, and be appreciative of it.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I could argue that on social media it is almost easier to find people (followers, other content creators, organisations, etc.) that know that there is real value in creating content in a minoritised language, especially due to the lack of resources that sometimes we can find everywhere else.

Unfortunately, it is also easier to threaten and insult people online, diminishing openly the value or prestige of Galician, with no always consequences for the aggressors, and rarely the support of social media platforms.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Most stereotypes and negative comments from social media platforms indicate that speaking Galician is useless; that the language is unimportant; that if you speak you exclusively do it to

political reasons; that the language is only typical of rural areas, and you're unintelligent for using it; that being raised as a bilingual person means being unable to fully function in either language, etc. Moreover, I have also received negative comments from the Galician community for following the 'official norm', or basically for using words some of them have never heard before in their lives, even accusing me of making up the language.

Most of these Galician followers complain in Spanish. That being said, due to the nature of my content and my target audience, I rarely am the object of hate, and most commenters are nice and grateful for the content.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes, I think it does. Growing up, Galician was not easily accessible, as not many people speak it where I live (Mugardos, A Coruña), due to feeling insecure, social prejudice, and harmful stereotypes, lack of prestige, etc. Finding a community of individuals that use it proudly online was a complete lifechanger, and it made me want to learn more, and share more.

16. Is there anything else you would like to share about your experience as a creator?

Survey 5. Guglielmo (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Lombard – Lombard; Piedmontese – Piemontèis)

NAME: Guglielmo

LANGUAGE: Lombard; Piedmontese

AGE: 32

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I create content in Lombard and Piedmontese: mostly carousels with vocabulary banks but I have also created a series to show that you can learn the basics in Lombard in 22 days and I will start the same series for the Piedmontese language soon.

2. What motivated you to start creating content in a minoritised language?

I wanted to showcase my journey to become an active speaker of two of my family languages and I was not satisfied with or there was not enough content in those languages on social media. I wanted to share my values (anti-racism; feminism; ecology; anti-homophobia and anti-transphobia) on these platforms, as I felt that these were absent from the discourse around the Lombard and Piedmontese languages. Moreover, I wanted to show that it is possible to learn something out of being silly (e.g. making content about pop culture themes) without making the languages themselves sound ridiculous.

3. Which platforms do you mainly use and why?

Instagram for carousels and videos and TikTok for videos.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Most of my audience is young and is either interested in minoritised languages or already has some (or a lot of) knowledge on the languages I am using.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Yes, I think that only a small minority of people on social media is interested in the type of content I make: for the languages I am treating, the fact that I use English as a vehicular language and the fact that I am openly talking about LGBTQIA+ rights and more. If I was creating content in a dominant language or if I wasn't that vocal about human rights I would reach another kind of visibility.

6. What are the main challenges you face when creating content in this language?

Mainly it is the fact that the languages I am creating content about are not official and they lack an official standard: this means that each speaker believes that their variety is the correct one and their preferred orthography is the only correct one.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

I have met (online) and got to know an amazing network of content creators in other minoritised languages, each with their own way of doing things, opinions, and struggles related to their language situation. It is like travelling the world without leaving your own room.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

There are very very few resources for my languages. There are some books here and there and I am grateful to those who wrote, published and digitised them, but there should be much more: content that normalises the use of these languages (daily vlog style videos; videos about history, music or culture in general). It would be nice to have a modern-day book, for instance, on the Lombard language grammar; likewise it would be nice to have more original or translate books for my minoritised languages (beyond “The Little Prince” and a few classics) to cater every learner’s level.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

It is wonderful, as it has freed up so many opportunities for every each of us to have a voice and an audience. Mainstream media is at the service of current language ideologies and we rarely (if not ever) have space to talk about these languages freely and without preconcepts.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

At the moment I have not noticed any impact on my languages communities but I am creating content mostly for myself, as a way to keep me trained and focused on my goal.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Just do it! Do not worry about perfectionism: right now the algorithm pace is crazy and your feed does not need to be accurate, aesthetically pleasing and what more. People will forget about your post the day after you published it. Also, there is desperate need for visibility and presence of these languages on social media, so please do join us: the more, the merrier!

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

My languages are mostly and more visibly used for comical effect, nostalgia or sometimes for strong identitarian and exclusive reasons (that is, to exclude everyone who is not fully from either Piedmont or Lombardy). There is a handful of content creator who are sharing content for the love of these languages but I would say that the prestige of these languages is minimal and perhaps it is changing a bit, one post at a time.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Not fully negative, but mainly it is from people either questioning the orthographies I use or the vocabulary I choose, as they are not used to either the concept of languages having different writing standards (and that no writing standard is inherently bad), or to the fact that people may use different words from those that they already know.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

At the moment I don't think it does. I don't feel like I truly belong to either Piedmont or Lombardy; I don't consider myself either Lombard or Piedmontese. I have started and I am

doing my work mostly for myself and to remember the languages of my family and for now it is as good as it is.

15. Is there anything else you would like to share about your experience as a creator?

I am enjoying it because I do not have goals and I don't get frustrated if a post or a videos does not reach many users. It is refreshing and it gives me a sense of lightness and freedom to do it just for myself.

Survey 6. Juan Vergara Míguez (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Galician – Galego)

NAME: Juan Vergara Míguez (Podcast Fóra de Mapa)

LANGUAGE: Galician

AGE: 43

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

Fóra de Mapa is a podcast (only audio) in Galician produced by Juan Vergara and María Sabarís. The podcast is dedicated to religious, linguistic and cultural minorities in Europe like the Sami, Welsh, Silesian or Arbëreshë. In every episode we dwell in a specific region or nation explaining its history, traditions, political situation, etc. Furthermore, we usually include interviews with local experts or Galician experts in the matter. Furthermore, we have 3 other formats, short episodes in which we explore more specific matters linked to these topics (the Gorale minority, the Gallo language, the language question in Greece...), special episodes with topics that are related but are not linked to a region, culture or minority (football and diasporas) and interviews with people who are linked to the podcast and the themes it focuses on.

2. What motivated you to start creating content in a minoritised language?

The pandemic. During that period we had much more time, and we had always been interested in these type of contents. Furthermore, at that time there was a big surge of new podcasts in Galician so we decided to make one. The language choice did not even pass by our minds, we speak Galician, there are podcasts in Galician, we talk about anything in our language so that was the only option.

3. Which platforms do you mainly use and why?

Ivoox, Spotify, Apple podcast and other podcast platforms. We have social media as well, Twitter, Blue Sky, Mastodon, Instagram and Facebook.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Our audience is mainly Galician, but it is surprising that 40% of it does not live in Galicia. These can be members of our diaspora or simply foreigners who understand our language and want to learn about the content we create. As a matter of fact, Galician is easy to understand to both Spanish speaking and Portuguese speaking listeners.

In terms of age, 63% of our listeners are 45 or older and they are into history, politics and of course language and cultural diversity.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Of course it does, the platforms algorithms do not always help, hiding contents or making them more difficult to find if they are published in a minorised language.

Furthermore, our potential audience is in principle smaller than any other podcast in Spanish (or Portuguese) although we know well we have listeners who do not speak Galician but due to the similitudes with Spanish and Portuguese they can easily follow what we publish and they like it.

But on the other hand, it also differentiates us, making us more unique, and visible to people who actively look for contents in Galician and who are more committed to consuming them. There are thousands of podcasts in Spanish, most of them with a few listeners, while at least in our case, we know that some people will listen to the content just because it is in our language. Although of course, eventually one listens or consumes products that are attractive and with a minimum quality.

6. What are the main challenges you face when creating content in this language?

In our case it is time, we are amateur, we have our own jobs which pay the invoices at the end of the month. Our podcast is a pastime which takes some of our leisure time, even if we enjoy doing it.

In addition to this, we do not have the technical knowledge and material to produce something of extraordinary quality, we record in our homes, with not expensive microphones and we use free apps to record and edit sound.

Another issue is the algorithm that sometimes hide our content as it is not in a dominant language.

Thus, it is also difficult to reach a bigger audience, mainly people who consciously wants to consume content published in Galician is going to listen to us. Our audience needs to do an extra effort to find our content and to consume it. Some times this effort is not just finding an episode when the algorithms do not give it the right visibility, some times it is just a matter of prejudice and habits. Some people, Galician or Spanish speaking, it does not matter, will not look for content like ours in Galician because they will presume it does not exist, or it is of worse quality than something similar in Spanish or English language.

Furthermore, and this is something that has never happened to us, some profiles might have very negative interactions with the content creators, just because of the language they use, using the typical stereotypes (radical separatists, village dwellers, uncultured...).

7. What opportunities or benefits have you gained from creating content in a minoritised language?

The opportunity to reach a lot of people, and in some cases to meet them, receiving positive feedback, exchanging views, making new contacts, participating in the community of content creators and in some prizes, (we won one this year), collaborating with some printed media.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

In our case, in terms of apps we do not have any problems, we know some other content creators struggle to add subtitles to their videos, for the apps do not recognise Galician language automatically, forcing them to dedicate extra time and energy to translating or correcting those subtitles. Furthermore, there could be more support from public administration, especially the regional government and the public media, as a matter of fact it is a pity that there is not much more collaboration with the Galician public radio and TV stations, as this could create synergies between content creators and this traditional media and increase the visibility of our content, reaching new audiences.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

An essential role, as it can multiply the visibility of these, unfortunately their algorithms do not always help. However, in the case of our Galician podcasting community we have a tool developed by Podgalego, the network of Galician podcasts, a bot that publishes automatically information about every new podcast episode which is part of the community.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

I guess we have some impact in the sense we have listeners and fans that learn about formal serious contents like history from specific and usually ignored parts of the world, international politics, languages, even religion with us, in an informal way, but with depth and accuracy and that is not so common when it comes to Galician language content creators, that usually focus on humour or matters that are way more local or regional. So in some way, we “normalise” using Galician in order to talk about these more serious topics, and we do it using an informal Galician with our own dialectalisms.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Creating content in a minorised language will differentiate you from the rest of content creators, and especially if the goal is not to become a professional and to make a living out of this, one can still reach a big audience and inspire others with patience, creativity, some energy in order to reach some standards of quality. And furthermore it is also a nice way to make contacts and acquaintances. And of course, there is the ideological scope within this, giving visibility to your language, breaking stereotypes talking about matters besides cows, cabbage and funerals (Galician joke) and normalising its use in new platforms, and by young people.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

When it comes to Galician I cannot answer this question easily, I do not live in the country, and furthermore I am a conscient user and consumer of contents in Galician, thus, I am not the average citizen. However, one can see plenty of interesting projects covering any topic and more and more content creators are starting to break some barriers starting collaborations with some institutions and firms. That does not mean they have become professional, our language is completely normalised in these platforms and the whole society sees Galician as a language of prestige. But I believe that in the last years a lot of new projects have been created and have achieved a strong success, creators that cover a wide array of topics (comedy, history, football, trends...). Of course, some others have died, many for simple personal reasons, like not having time and energy to dedicate to creating contents.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Not in our case, but we must say that our podcast is the perfect content for people who are interested in linguistic and cultural diversity, so we do not expect to have listeners who do not value those. However, some times we have received criticism from two people

demanding that an episode be 100% in Galician, when our guest is a Spanish speaker... something ridiculous as 99,9% of our audience understands Spanish perfectly.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes and no. On one hand I am happy to help in the normalisation of the language, even if our numbers are irrelevant at the end of the day (1700 subscribers in ivoox and spotify, our episodes have an average of 800 listeners), give more visibility to Galician language, making contents about topics that are not the typical in our language, etc.

On the other hand, and this might be a consequence of living in Brussels, and therefore, not “suffering” the linguistic conflict daily, to me there is no other way, especially with the friend with whom I make the podcast. We have always spoken Galician among ourselves, we have always talked about these things in Galician, for us Galician is our “natural normal language”. Thus, naturally we produce this content in Galician, without thinking about political revindications, community belonging....

The only group whose sense of belonging our podcast has created is the Galician content creators group, as we have made some friendships and acquaintances and with other activists for language rights in Europe that we have met digitally and in person due to our podcast.

15. Is there anything else you would like to share about your experience as a creator?

I am aware that our case is special, we both live in the diaspora, me, Juan Vergara in Brussels, the other co-producer, María Sabarís in London, thus we do not experience the linguistic conflict daily. As a matter of fact, in my case I have many more Galician speaking friends in Brussels than in my hometown, Vigo.

Furthermore, Galician unlike many other regional and minorised languages is official. Even if the situation is becoming catastrophic, the regional government has renounced to actively promote and protect the language, and Galician might be doomed to disappear in a few decades, but still, the language has a series of instruments that many other language would aspire to have, from legislation protecting and granting its use in the administration and

education, public media, some budget for language policy, some relevant sectors where its normalise like football or trade unions, language institutions like Real Academia Galega or Instituto Galego da Lingua, etc. All this helps in the normalisation of Galician language.

Survey 7. Laura Tapiolas (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Catalan – Català)

NAME: Laura Tapiolas Fàbregas

LANGUAGE: Catalan

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I do social media journalism. I cover the news on 9:16 and I do that in Catalan.

2. What motivated you to start creating content in a minoritised language?

It is my mother tongue, the language I feel most comfortable with and I am conscious of the fact that it is minoritised, so if we can help make it grow on the digital sphere, I'm happy to do that.

3. Which platforms do you mainly use and why?

Instagram and TikTok. Mainly Instagram. Because there is the audience i connect the most with and it is the platform i've used personally the most, before starting the content creation journey.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Both men and women from 18 to 60ish, from Catalan speaking territories who are interested in the news, social causes, politics and culture.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Yes. In a way, it is limiting because the universe I can reach is smaller. At the same time, there aren't that many content creators who do what I do in this language, so there is still quite some space to fill, and it is easier to become "relevant", relatively to the size of the audience, and to be able to live from this.

6. What are the main challenges you face when creating content in this language?

I guess the size of the universe and the hate we get some times.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

To be able to become visible on the social and professional sphere quite fast. And work from this, even without having hit 10k followers.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Quite. Maybe institutional support, which is getting here but just starting.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

A big one. Five years ago catalan wasn't present at all on the Internet, it was almost out of everyone's minds to use it on that area. Now, there's a whole bunch of creators living of half-living from it.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

I guess so. There's more people creating content in catalan since I started, and quite some younger creators who finish journalism school try to create informative content in catalan as well.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

To do it. Because it's their language, because it is possible to live from it and because it can also help their brand, to be authentic, to have values, to act choosing a minoritised language.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

Not great, except on our own political and social catalan bubbles. Maybe, a bit, since the Catalan TV Corporation (CCMA) choose to change their digital strategy 2-3 years ago and started putting money and trusting digital native projects.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Yes. Hate comments, degradating comments... From random users on the internet. Spanish nationalists, for what i saw on their profiles.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes. It strenghtens the roots to the place you're at, the linguistical territory. You feel more tied to it, both professionally and personally.

15. Is there anything else you would like to share about your experience as a creator?

Survey 8. Marko Łszyk (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Lemko-Rusyn – Лемківській / Русиньський)

NAME: Marko Łszyk

LANGUAGE: Lemko-Rusyn

AGE: 34

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I create both long and short form videos that showcases Lemko-Rusyn culture, language and history. Both English and Lemko-Rusyn are used.

2. What motivated you to start creating content in a minoritised language?

I always had an interest in history and languages, and over the years, I wanted find a way to help preserve the Lemko-Rusyn language and I decided to create lessons on YouTube on how to learn this language. From that, the channel developed into including videos on culture and history as well.

3. Which platforms do you mainly use and why?

I use YouTube and Instagram as both are popular among my targeted audience. YouTube allows me to post longer videos (10 to 30 minutes), while Instagram allows me to post images and short videos as well as engage more directly with my audience.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Majority of the audience consists of Americans who are of Lemko/Rusyn descent whose age range vary between 20 years old and 60 years old. Others among the audience are those of Lemko/Rusyn descent living in Europe, as well as some who are not connected to the ethnicity, but are interested in the culture.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

In a way, yes. The amount of people of Lemko-Rusyn descent is much smaller than other ethnic groups, and so my content may be considered quite “niche” as I don’t think too many

people who are not of Lemko-Rusyn descent even know what Lemko-Rusyn is and might not even know that it is something to search on social media.

6. What are the main challenges you face when creating content in this language?

While my knowledge of this language has substantially improved over the years, there are still words / phrases that I have difficulty translating so I would have to reach out to other speakers. Also, there are not really any dictionaries that I know of that translate between Lemko-Rusyn and English, so I often need to consult a dictionary that translates between Lemko-Rusyn and Polish.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

Besides being recognized in public, one thing that is really neat is that there were some instances people would reach out to me, and not only were friendships created but also, people would reach out to me with information that would help me come up with ideas for new videos.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

More material (i.e. textbooks / dictionaries) printed in English would help a lot.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

It brings awareness to people that the language exists. Also, if someone . Lastly, it could help inspire others to learn the language, or undergo a project based on the language.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Speak with both the younger and older generations of speakers of that language and learn as much from them as possible.

12.How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

13.Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Thankfully not many negative comments, but when I do receive negative comments, they tend to be from Ukrainians claiming that Lemko-Rusyn is just a dialect of Ukrainian and not its own separate language.

14.Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes – people who speak this language are appreciative of the content I create and that appreciation helps motivate me as I can see that they see is value in the content.

15.Is there anything else you would like to share about your experience as a creator?

Survey 9. Michelle (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Aromanian – Armăneashce)

NAME: Michelle

LANGUAGE: Aromanian (Vlach)

AGE: 27

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I have an instagram page in which I post in Aromanian with an English translation. My posts vary in style. Sometimes I post a group of vocabulary words, like words associated with different seasons. Other times I post idiomatic phrases, or translate quotes into Aromanian.

2. What motivated you to start creating content in a minoritised language?

People in my age group typically speak Aromanian only with their elders. There is a negative connotation associated with the language, making native speakers feel embarrassed to learn or speak it themselves. There are also limited modern resources for curious young learners to refer to. Most of the published dictionaries and grammar books are from the early to mid 1900s. My account's goal is to provide bite-sized Aromanian grammar and vocab lessons by promoting words and phrases a beginner can use instantly.

3. Which platforms do you mainly use and why?

I originally started posting on Tiktok but have now transferred to Instagram. There isn't a particular reason for the switch.

4. How would you describe your audience? (approximate age, location, interests, etc.)

My audience consists of every age range! They are located in the Balkans, which is the area in which my language is spoken: Romania, Greece, Albania, & the Republic of Macedonia.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

I think it's important to breathe fresh air into Aromanian, since it's quickly falling behind in cultural relevance. I hope that by using Aromanian in a relevant & trendy context, younger generations will be motivated to learn & attempt to speak it.

6. What are the main challenges you face when creating content in this language?

I struggle with my own limited vocabulary. Although I grew up speaking Aromanian with my own grandparents, my vocabulary is general.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

I've had the pleasure of connecting with other Aromanians globally. I've also received encouraging messages about how my posts have inspired them to learn Aromanian.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

There are some dated dictionaries that have been uploaded as a PDF. There are also pockets of groups that promote the culture, but overall, there are limited resources and support. There needs to be more media immersed in Aromanian. For example, a podcast or show that speaks in Aromanian.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

It will make resources more accessible for prospective learners. It also creates awareness for those outside of our community that share a passion for history or linguistics.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

People love my posts because it presents Aromanian in a different setting than how people are accustomed to seeing it in. Now, while they scroll Instagram, they will also come across a post spoken in the language of their grandparents. These little moments of exposure are crucial in keeping a language relevant.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Try to use their talents to promote the language! If you are a graphic designer, try to create prints with common phrases used in Aromanian. If you are a writer, write a novel centered around our culture. There is one cooking influencer on Instagram that devoted a video to a traditional Aromanian meal!

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I think that it's still heavily stigmatized & viewed as obsolete.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Yes, mainly from nationalistic individuals that negate the validity of our history and language. All of the comments were all male, and of Greek, Albanian, or Romanian backgrounds.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

It can be nerve-wracking putting yourself out there in an attempt to promote your language, but it's crucial for others to see that there are young people still speaking in Aromanian. It's also nice connecting with others that share the same passion for keeping the torch burning.

15. Is there anything else you would like to share about your experience as a creator?

Nope :)

Survey 10. Pádraig (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Scottish Gaelic – Gàidhlig)

NAME: Pàdraig (@gaidhlig) on TikTok

LANGUAGE: Gàidhlig (Scottish Gaelic)

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

Madainn mhath! My name is Pat or Pàdraig, as I go by on TikTok! I create Scottish Gaelic (Gàidhlig) learning content for beginners, as well as day-in-the-life content as someone who is still on a Scottish Gaelic learning journey.

2. What motivated you to start creating content in a minoritised language?

My grandparents were native Gaeilge (Irish Gaelic) speakers. I started learning Scottish Gaelic to connect more with my Albannach roots. Making content in Gàidhlig was the next phase of my learning journey, and it's been a hit with others ever since!

3. Which platforms do you mainly use and why?

I primarily use TikTok. It's the best way to get across my "bite-sized" lessons. When I become more proficient in Gàidhlig (and have more time), I'd also love to start making YouTube content.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Let me pull up my TikTok analytics! Age breakdowns: 18–24 (23.7%), 25–34 (41.3%), 35–44 (18.3%), 45–55 (9.2%) and 55+ (7.5%). Locations: UK (76%), US (15%), Australia (2.5%), Canada (1.5%), and Ireland (1%). I suspect that a lot of my following are Scottish young adults (unfortunately TikTok only uses the label of UK in the analytics section) or general learners who want to connect with lost parts of their identity.

For example, a lot of people will read road signs, talk with friends and family, and just forget that these words are literally derived from Gàidhlig. For example, the famous "Loch ness monster" Loch means lake in Scottish Gaelic. Once people become aware of these smaller things, it's quite easy to see the quiet influence Gàidhlig has on Scottish culture and traditions. Fun fact: the population from Canada is likely from Cape Breton (an area in Canada where Scottish Gaelic is still spoken today from those who immigrated in the 1800's).

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Definitely! My content is almost solely in Scottish Gaelic. Inherently, a lot of the content revolves around language revitalization. A very large portion of the world has no idea Gaelic languages are still used today! In terms of overall reach, Beurla (or English-speaking content) performs generally better as it has a greater reach, but I still make most of my content in only Gàidhlig.

6. What are the main challenges you face when creating content in this language?

As someone who identifies as a learner, it can be difficult at times to make sure all the content I've posted is representative of fileanta (fluent) speakers mindset. Though, people on TikTok are generally very supportive, and you cannot learn if you are unwilling to make mistake. I accept all the feedback I can get, it only makes you more knowledgeable about your language!

7. What opportunities or benefits have you gained from creating content in a minoritised language?

I've not had any monetary or partnerships deals or anything like that, but I've amassed a few thousand followers over the past few months, and I have been accepted with open arms into the Gàidhlig speaking community!

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

I think it can be improved, for sure. I wish TikTok specifically would allow us to identify accounts that speak specific languages. There is a lot of digging required to find Gaelic-related content. This way you could easily find all Gàidhlig speaking content creators and more easily connect with each other instead of relying on the For You Page or hashtags.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

Social media has revolutionized preservation strategies for languages. Specifically, Gàidhlig has had an uptick in people who speak (or know parts of the language) due to social media creators. It's important to show that it's never too late to begin a language learning journey! Social media creates a new layer of accessibility and helps connect people with more advanced learning tools more easily.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

I receive supportive messages daily. I've had hundreds of people share their personal stories about losing their Irish or Scottish Gaelic through the generations. When I first started making content in Gàidhlig, I never suspected there would be such a large audience who felt similar to me on this topic. I am so glad to be able to provide some visibility for those who want to connect to their roots.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

There will never be a perfect time to make content. Just hit record and see where it takes you! Also, the things that tend to do the best are the ones I never suspect, so just post in your language!

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

This is kind of a two-fold conversation because there are some little "bits" in the Scottish Gaelic learner's community where people have silly catchphrases they've picked up (learners will know exactly what I mean, keep your eyes on Iain). There is another level to this question, that as someone who doesn't quite identify as fileanta (maybe someday!), for how slang has evolved with Gàidhlig online.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Definitely. I've received tons of hate comments about how Gaelic is being pushed onto people. Every Gaelic speaker (of any of the Gaelic-branch languages) has had to deal with this argument at some point or another. If you're not interested in learning Gaelic, that is totally okay. No one is coming to make you learn Gaelic. But please leave the people who would like to, alone!

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

I've felt embraced for my content creation. As a Scottish Irish American, identity is always a very grey area for me. You fit into some boxes, and not others, and then at the end of the day your kind of left in this strange space. I think this is a common experience for people who find themselves "in-between" in terms of their identity and culture. Gàidhlig (and Scots) were only formally recognized as official languages of Scotland less than a year ago. It really goes to show you how much is evolving and changing even now.

15. Is there anything else you would like to share about your experience as a creator?

This was an absolute pleasure to make. It's been a helpful reflection for me as well, as it's coming up on a few months of more "serious" (daily posting) content creation on TikTok. Thank you for the opportunity to participate in this survey! I'd be open to future opportunities with your organization, just let me know!

Survey 11. Pau Guzmán (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Catalan/Valencian – Català/Valencià)

NAME: Pau Guzmán

LANGUAGE: Valencià

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

Soc Pau Guzmán, periodista i creador de contingut en valencià. Cree principalment vídeos d'actualitat política, qüestions socials, llengua i cultura per a TikTok i Instagram, amb l'objectiu d'acostar aquests temes al públic jove.

2. What motivated you to start creating content in a minoritised language?

Em va motivar la manca de referents que tractaren l'actualitat en valencià. Volia demostrar que el valencià és una llengua vàlida per a qualsevol tema i contribuir a normalitzar-ne l'ús a les xarxes.

3. Which platforms do you mainly use and why?

Utilitze sobretot TikTok i Instagram perquè són les plataformes on es troba el públic jove i on els vídeos curts tenen més capacitat d'arribar a molta gent.

4. How would you describe your audience? (approximate age, location, interests, etc.)

La major part de la meua audiència té entre 18 i 35 anys, principalment del País Valencià, però també de Catalunya i les Illes Balears. Són persones interessades en política, llengua, cultura i actualitat.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Sí. El públic potencial és més reduït que en castellà, però també es crea una comunitat molt fidel i implicada.

6. What are the main challenges you face when creating content in this language?

Els principals reptes són la falta de suport, la menor visibilitat dels algoritmes i alguns comentaris discriminatoris.

7.What opportunities or benefits have you gained from creating content in a minoritised language?

He creat una comunitat compromesa, he conegut altres creadors i he obtingut oportunitats professionals.

8.Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Encara falten més ajudes, recursos, formació i suport específic per als creadors en valencià.

9.What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

Les xarxes socials són fonamentals per al futur de les llengües minoritzades perquè és on els joves consumeixen contingut.

10.Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Sí. Moltes persones m'han dit que consumeixen més contingut en valencià o que s'han animat a crear-ne després de veure els meus vídeos.

11.What advice would you give to other young people who want to start creating content in a minoritised language?

Que no tinguen por de crear en valencià. La llengua és un valor afegit.

12.How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

El prestigi del valencià està millorant, encara que continua havent-hi desigualtats respecte a les llengües majoritàries.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Sí. He rebut comentaris demanant-me que parle en castellà o criticant l'ús del valencià.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Sí. Crear en valencià reforça la meua identitat i el meu sentiment de pertinença.

15. Is there anything else you would like to share about your experience as a creator?

Els creadors digitals tenim un paper important en la normalització del valencià i en garantir-ne la presència a internet.

Survey 12. Rodin Kaufmann (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Occitan – Occitan; Catalan – Català)

NAME: Rodin Kaufmann

LANGUAGE: occitan

AGE: 45

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Rodin, I go by the artist name rodín, and I create mostly music in Occitan and Catalan. In addition I create music related content, and sometimes language related content, in both Catalan and Occitan.

2. What motivated you to start creating content in a minoritised language?

I create content in languages I use daily, so I don't really feel there should be a motivation to use ones daily language online. I do understand that there needs to be an online presence for these languages but I truly think that using them with as much normality as can be is the way to keep them being used by other people.

3. Which platforms do you mainly use and why?

I mostly use Instagram, because that's where I've been the longest and I feel the tools are ok, even though I hate how they change the algorithm every month to drive people crazy and dependent.

4. How would you describe your audience? (approximate age, location, interests, etc.)

More men than women, 20 to 40 years old, 70% in Catalan speaking areas, interested in language issues and culture

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

The whole point of my work IS to create in Occitan and Catalan so I don't know how it would affect my reach. It's generating my reach. The thing I do though is communicate in Catalan, as it has a wider audience.

6. What are the main challenges you face when creating content in this language?

I have to do all the subtitles manually.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

I went from 3000 followers to 11K in a year, and still growing. Within these followers are other artists, professionals from the music and media industry.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Concerning Occitan, the issue isn't about creators, it's about speakers. And what's missing is an official state recognition, and political will to normalise the teaching in every public school, the use of the language in the media and basically everything an official language has.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

It gives them visibility, and normalise them in ways most politics haven't.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

I see more people wanting to learn Occitan

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Just do it.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

Not really. It's just more present, but I don't think of it as anything prestige related.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Not really. I don't have a lot of haters. But I do see comments in other posts, mainly related to news in France about whatever new classes that open in Occitan, and 95% of the comments are hate, ignorance, and sometimes even openly violent. I once read that occitans should be put in camps.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

My sense of identity has always been plural and that's what I'm trying to defend. I'm a French German, born in Germany, raised in Morocco, Egypt and Lebanon, and I speak more than 8 languages. So my group is multiple, and I think I talk to people who simply feel different and want to be recognized and respected for that difference.

15. Is there anything else you would like to share about your experience as a creator?

Survey 13. Rosie Howell (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Cornish – Kernewek)

NAME: Rosie Howell

LANGUAGE: Kernewek (Cornish)

AGE: 39

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I'm a freelance comms expert, social media content creator, writer, and campaigner based in Berlin but originally from Kernow (Cornwall).

I produce social media content in Kernewek (Cornish) and English for Mebyon Kernow (a political party seeking self-determination for Cornwall). We're also part of the European Free Alliance.

I also create content that uses Kernewek and English in my own written and creative work. I'm currently researching and writing a book on female characters in Cornish folklore, using both English and Kernewek. I've produced mixed language content for social media, and also in audio-recorded form for the Revive project, on topics like folklore and ocean conservation.

2. What motivated you to start creating content in a minoritised language?

It seemed natural to me, when writing about the politics, language, heritage, and folklore of a Celtic nation to include at least elements of the native language.

Also, the more I learned about Kernewek, the more robbed I felt that I'd never been taught the language of my ancestors. So, learning it, using it, and sharing it with others feels like an act of reclaiming a lost birthright.

3. Which platforms do you mainly use and why?

Instagram, and Facebook for the party content. Published literature and Instagram for my own research and writing.

4. How would you describe your audience? (approximate age, location, interests, etc.)

14+, based in Cornwall or part of the Cornish diaspora – but also Celtic allies. Those interested in Cornish positive impact, Cornish heritage, and folklore. Some conservation fans also.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

I don't have access to much data on this yet (reach analytics etc) but considering that the content includes English translation, it should not. If anything, it elevates its reach as the Kernewek-speaking and learning community are hungry for content.

6. What are the main challenges you face when creating content in this language?

My own limited knowledge of Kernewek. I'm a beginner, so I lose a lot of time to having to look up how to say/write things correctly or trying to get it checked by an expert. I wish I was fluent! Also, limited time to make the content as I don't get paid for it, so need to balance the content creation with trying to find paid work.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

So far: increased Kernewek knowledge and gratitude from the community. So improved sense of community.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Unfortunately not. I'd appreciate:

- Content guidance/inspiration on best practices for creating effective social media content in minoritised languages and bilingually
- There also isn't very much creative/artistic/fun Kernewek literature already out there to learn from (and for people to get excited by/motivated to learn Kernewek in order to better enjoy it)
- Any tools I can use to improve my own Kernewek fluency so I can use it better and save time when communicating to others. Then I can improve my output frequency too
- Kernewek has no adult-focused tools I can use apart from the <https://www.cornishdictionary.org.uk/?locale=en> and some textbooks written by passionate volunteers that I'd have to buy individually. BBC Sounds speak Cornish podcast is good but only has a few episodes and it's basic: <https://www.bbc.co.uk/programmes/p0nhcdhy>
- Some support to be able to afford to dedicate more time to it

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

They're incredibly important, not just for the Kernewek speaking and learning online communities but also for the opportunity to spread Kernewek beyond into more 'mainstream' ones. This gets Kernewek in front of the eyes of those who may not normally see it, thus sparking curiosity and normalising its use.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Yes – a lot of enthusiasm, reshares and mostly positive comments.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

We need to make the content fun, novel (unique) or very interesting. People need to enjoy the language and topics to make it stick. Anything dry won't be seen or shared – 'edutainment' (educational entertainment) is key.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I'm not entirely sure I understand what is meant by 'linguistic prestige' in this question. I feel like the more content is being created about Kernewek, the more awareness is spreading, and people are excited for more.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Yes. In fact I can give you direct examples as I created a carousel refuting common negative comments:





Figure 2. Busting Cornish Language Strategy Myths.

Although this was specifically about a small amount of money being spent on Cornish initiatives, negative comments are always variants of ‘Cornish is 1. stupid, irrelevant, and useless, 2. a dead language, 3. a waste of money, 4. only for old, nerdy hobbyists, 5. a waste of money 6. gives nothing back, 7. we should all speak English because we’re English (although of course, we aren’t).’

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes. It greatly strengthens my sense of identity and belonging to the Cornish community. There is always such passion and enthusiasm from the Cornish community for Kernewek as a whole.

15. Is there anything else you would like to share about your experience as a creator?

No, other than to say that we definitely need more Kernewek content aimed at adults, that makes Cornish cool. Whether that’s books, music, films, experiences, etc. At the moment the main focus is on teaching school kids but what will make these children want to continue Kernewek when they leave school? We need stuff for them, and current older learners, to enjoy and practice with. And also stuff that makes those who aren’t learning it want to start!

Survey 14. Sara Seco Rial (2026). ELEN Survey of Content Creators in Minoritised Languages.
June 2026. (Galician – Galego)

NAME: Sara Seco Rial

LANGUAGE: Galego

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Sara Seco, and I am a digital content creator working in Galician. My main platform is TikTok, where I share content related to lifestyle, fashion, beauty, and daily-life vlogs. I also create content focused on language and cultural outreach, promoting the use of Galician on social media and bringing aspects of Galician language and culture closer to younger audiences.

All of my content is created entirely in Galician. Through my work, I aim to normalise the use of the language in digital spaces and demonstrate that Galician has a place in all types of content, from entertainment to educational and cultural communication.

2. What motivated you to start creating content in a minoritised language?

My motivation for creating content in Galician was closely linked to a controversy that emerged in 2021. At the time, the Galician Government wanted to run a sponsored campaign on TikTok, but the platform reportedly did not allow it because Galician was not recognised as a valid language for advertising purposes.

This situation sparked the #TikTokEnGalego movement, which encouraged people to create content in Galician and increase the language's visibility on the platform. I wanted to contribute to that movement, but by creating the kind of content that I personally enjoyed consuming.

I noticed that many Galician creators were producing content about lifestyle, fashion, beauty, and daily life, but none of them were doing so in Galician. There was a clear gap in that area, and I decided to fill it. That is how I started creating content entirely in Galician, combining my personal interests with the goal of increasing the language's presence in digital spaces.

3. Which platforms do you mainly use and why?

I mainly use TikTok and Instagram, although TikTok is by far my primary platform. Most of my content is created with TikTok in mind, and it is where I have built the largest and most engaged community.

I consider myself very much a "TikTok girl." I enjoy the platform's fast-paced and creative nature, as well as its ability to connect creators with audiences who share similar interests. TikTok has also been particularly important for reaching younger generations and for increasing the visibility of Galician in digital spaces. I also use Instagram, partly because most brands expect collaborations to include content on that platform as well. For this reason, Instagram has become an important complement to my work, allowing me to maintain relationships with brands while also staying connected with my audience through different formats. However, TikTok remains the platform where I feel most comfortable and where my content has had the greatest impact.

4. How would you describe your audience? (approximate age, location, interests, etc.)

My audience is relatively young and predominantly female, with women representing around 70% of my followers. Most of my audience is based in Spain (76.9%), particularly in Galicia, with Vigo, Santiago de Compostela, and A Coruña among the main cities represented. I also have a significant number of followers in Madrid and Barcelona. One particularly interesting aspect of my audience is its international distribution. Around 5% of my followers are based in Romania, which is considerably higher than the proportion located in Portugal (0.4%), despite Galician and Portuguese being closely related languages. This is something I find both surprising and fascinating.

In terms of interests, my audience is mainly drawn to lifestyle, fashion, beauty, and everyday-life content. At the same time, many of them value seeing Galician used naturally in digital

spaces and appreciate content that reflects both their personal interests and their linguistic and cultural identity.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

In my experience, creating content in a minoritised language does not necessarily limit the reach or visibility of my work. If a piece of content is engaging and genuinely connects with people, the language itself is not the determining factor in its success.

Audiences respond to authenticity, creativity, and relevance, regardless of the language being used. The same applies to brand collaborations. Brands are primarily interested in reaching the right audience. If your community aligns with their target market, they will work with you regardless of the language you use. Ultimately, what matters most is the value and engagement that a creator can offer, rather than the language in which the content is produced.

For this reason, I have never felt that creating content in Galician has been a disadvantage. On the contrary, I see it as an advantage, as it helps me stand out and differentiate myself in a crowded digital environment. It has allowed me to build a distinctive identity and connect with an audience that values seeing its language represented naturally in digital spaces.

6. What are the main challenges you face when creating content in this language?

One of the main challenges I face when creating content in Galician is the lack of editing tools and applications that properly support my language. For example, I have to add subtitles manually because most editing apps do not automatically generate them in Galician. The only tool I have found that does this, Mojo, does not match my preferred style or aesthetic, so I rarely use it.

As a result, the main difficulties I encounter are related to time and workload. Creating content in Galician always requires significantly more effort, and in practice it takes me about twice as long compared to creating content in other languages. This additional time investment can be challenging, especially when producing content regularly.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

Creating content in Galician has brought me several important opportunities and benefits. One of the main ones is differentiation: working in a minoritised language has helped me stand out in a very saturated digital environment, especially within lifestyle, fashion, and beauty content.

It has also allowed me to build a strong and distinctive identity as a creator. Using Galician consistently has helped me connect with an audience that values seeing their language represented naturally in everyday digital spaces, which has led to a very loyal and engaged community.

In addition, it has opened up opportunities for collaboration with brands and institutions that are interested in supporting cultural and linguistic diversity. More broadly, it has given my work a sense of purpose beyond entertainment, as I feel I am contributing to increasing the visibility and normalization of Galician among younger generations.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

In my experience, there are not enough resources, tools, or institutional support available for creators working in Galician. While there is growing awareness of the importance of supporting minoritised languages in digital spaces, the practical infrastructure still falls short. One of the main gaps is the lack of language integration in digital tools and platforms, especially for content creation and editing. Features such as automatic subtitles, voice recognition, and interface localisation are often unavailable or poorly adapted to Galician, which creates additional barriers in the production process.

I also think there is a lack of visibility and structured support for creators who use minoritised languages, particularly when it comes to funding opportunities, training, and collaborations with platforms or brands. More targeted investment in these areas would make it significantly easier to create high-quality content consistently in Galician.

In this sense, I believe it is also important for the Galician government to actively support and prioritise creators who produce content in Galician. In many cases, collaborations and contracts tend to go to creators who work in Spanish, which reinforces existing inequalities in visibility and opportunities. Supporting Galicianlanguage creators would be a key step toward strengthening the presence of the language in digital environments.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

Social media and digital platforms play a crucial role in the promotion and future sustainability of minoritised languages. They are currently one of the most powerful spaces for language visibility, especially among younger generations who consume most of their content online.

These platforms can help normalise the use of minoritised languages by making them present in everyday, informal, and entertainment-based contexts, rather than limiting them to institutional or educational settings. A normalised language is one that is present in all spaces of society, and therefore Galician must also be present on social media in order to achieve that status. This normalisation is key for language vitality, as it shows that these languages are not only part of heritage, but also fully usable in contemporary digital culture.

At the same time, the impact of these platforms depends greatly on whether they actively support linguistic diversity. Algorithm design, language recognition systems, and content moderation tools all influence how visible content in minoritised languages can be. When these systems do not properly include or prioritise smaller languages, it can limit their reach and growth potential.

Overall, I believe digital platforms have enormous potential to support the future of minoritised languages, but this requires both creator-driven effort and structural commitment from the platforms themselves.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Yes, I have definitely noticed an impact of my content on my community and on the visibility of the language.

Many people write to me saying that they are learning Galician through my content, which is something I find very meaningful. Others tell me that they have started to feel more confident speaking Galician because of my content and the content of many other Galician creators who are also active online.

Some followers have even told me that they decided to start creating content in Galician after seeing creators like me using the language naturally on social media. This kind of feedback shows me that representation really matters and that seeing the language used in everyday digital contexts can encourage people not only to use it more, but also to create in it themselves.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

My advice to other young people who want to start creating content is to focus first on making the kind of content they genuinely enjoy watching. It is much easier to stay consistent and motivated if you are creating something that feels natural and aligned with your own interests.

I would encourage them not to approach it with too many expectations or pressure for immediate results. If they remove that pressure, they are less likely to feel frustrated, and they can simply enjoy the process of creating content because they like it. That enjoyment is what ultimately makes content sustainable in the long term.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

Yes, I do think there has been a change in recent years. From a couple of years ago onwards, more people have started creating content spontaneously in Galician on social media, without it feeling forced or exceptional.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Although less and less over time, negative comments are still part of the everyday experience of being a content creator in Galician. As pioneers in creating content in the language, many of us initially faced frequent reactions such as “speak in Spanish,” “do it in Spanish,” or comments like “you’d reach more people if you spoke Spanish,” as well as more disrespectful insults.

These types of comments mainly came from users who did not value the presence of Galician in digital spaces or who assumed that larger languages were the only valid option for reaching an audience. Most of these comments, however, come from people from Galicia or from people living in Spain. Over time, the frequency of these reactions has decreased, but they have not disappeared completely. Despite this, there is now a greater acceptance of Galician content online compared to the early stages.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes, I do feel that creating content in Galician has a strong influence on my sense of identity and belonging to a community. Working professionally as a content creator also makes me feel that I am contributing to the social prestige of Galician. By using the language in a visible, contemporary, and professional digital context, I am helping to reinforce the idea that Galician is fully valid in all spaces, including those related to entertainment, lifestyle, and digital culture.

It has also helped me become part of a wider community of Galician creators and audiences who actively support and value the presence of the language in digital spaces. This sense of belonging is something very meaningful to me, as it goes beyond content creation and becomes a shared project of visibility, representation, and cultural pride. Overall, creating content in Galician has strengthened both my personal identity and my feeling of belonging to a collective effort to normalise and promote the language.

15. Is there anything else you would like to share about your experience as a creator?

I would like to finish by expressing my appreciation for initiatives like this one. I think it is very important that research projects focus on understanding the realities of creators who work in minoritised languages, as this helps give visibility to our experiences and the challenges we face. Being a creator in Galician has been a very meaningful experience for me, both personally and professionally, and I am grateful to be able to contribute in my own way to the presence and normalisation of the language in digital spaces.

Survey 15. Shaun Harte (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Irish Gaelic – Gaeilge)

NAME: Shaun Harte (Mac Airt)

LANGUAGE: Gaeilge

AGE: 28

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

I'm Shaun, I'm 28 from Waterford, Ireland and I make bilingual English/Irish lifestyle content.

2. What motivated you to start creating content in a minoritised language?

I began creating my content as a way to reconnect with the language myself after an accidental almost 10 year hiatus. Creating content helped me stay consistent with using Gaeilge

3. Which platforms do you mainly use and why?

I use Instagram and TikTok because those are the platforms that I use as a consumer also.

4. How would you describe your audience? (approximate age, location, interests, etc.)

60% Irish, and the other 40% spread predominately between UK, Australia, Canada and a small percentage dotted around various countries. Aged between 25-34 accounts for around 40% of my following, with 35-44 accounting for 28% and a bell curve either side of those brackets.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

I'm not too sure.

6. What are the main challenges you face when creating content in this language?

Not creating content that is off putting for the average learner.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

It has given me my career as a result so everything has come from creating content in a minoritised language.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Not sure.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

I think it helps to normalise the language – specifically Irish – and showcase it outside the school setting as a living language.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Yes, so many people have messaged me to say they have returned to Irish, integrate cúpla focal where they can etc.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

There's room for everybody so just start.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I think with Irish the general consensus is speak whatever Irish that you have and don't be too worried about the mistakes which is an amazing attitude.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Thankfully, no.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Yes, and to clarify the extent of it, I wouldn't be creating content at all if it wasn't using Irish. It has connected me with my community and my page has blossomed into a community in itself.

15. Is there anything else you would like to share about your experience as a creator?

No.

Survey 16. Stephen Owen (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Welsh – Cymraeg)

NAME: Stephen Owen Rule

LANGUAGE: English, Cymraeg, Français, Gaeilge, Kernewek, Gàidhlig, Gaelg, Brezhoneg_

AGE: 37

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Stephen Rule, though many people know me as Doctor Cymraeg. I'm a Welsh teacher, author and content creator from north-east Wales. Just don't use the 'i'-word with me... 'influencer'! Ych a fi!

I create educational and entertaining (I hope!) content about the Welsh language, including short-form videos, podcasts, books, online courses, and social media posts. Most of my content is in Welsh or bilingual Welsh-English, although I also create some English-language content aimed at people who are interested in learning Welsh.

I also post in and about the other 5 Celtic languages too.

2. What motivated you to start creating content in a minoritised language?

I learned Welsh as a young adult, so I've always been aware of the barriers that can exist for learners. I wanted to create the kind of content I wish had existed when I was starting out.

I also felt that Welsh content online often fell into two categories: either highly academic or aimed exclusively at fluent speakers. I wanted to create something more accessible, welcoming and practical for everyday people.

Honestly, when I started posting videos, I had no idea that quite so many people would share my interest in them – they were largely just a way for me to document all the reasons I love the Welsh language.

3. Which platforms do you mainly use and why?

I mainly use Facebook, Instagram, TikTok and bits of YouTube.

Each platform definitely serves a slightly different purpose and engages different audiences; something that's been rather interesting to experience. Short videos work well on Instagram and TikTok, while Facebook allows for slightly longer discussions and community engagement (as well as far more interesting comments from people who've got more fingers than brain cells!). I also run a newsletter and online learning platform, which allow me to build longer-term relationships with learners.

4. How would you describe your audience? (approximate age, location, interests, etc.)

My audience is quite diverse, to be honest. It includes fluent Welsh speakers, learners at all levels, parents raising children through Welsh, teachers, and people who simply have an interest in Welsh language and culture.

Most are based in Wales, but I also have followers from elsewhere in the UK and from Welsh communities overseas... as well as interested parties from across the globe. It's so bonkers and humbling at the same time. One of the most encouraging things is simply seeing people from very different backgrounds brought together by a shared interest in the language.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Yes, both positively and negatively.

The potential audience is naturally smaller than it would be for English-language content. However, people who engage with Welsh-language content are often highly invested in it. I've found that this can create very strong communities and levels of engagement that larger creators sometimes struggle to achieve.

6. What are the main challenges you face when creating content in this language?

One challenge is balancing the needs of different audiences. A fluent speaker, a new learner and someone with only a casual interest in Welsh may all encounter the same piece of content.

Another challenge is the limited availability of Welsh-language tools, resources and technology compared to larger languages. Although things have improved significantly, there is still a gap.

I'd guess also that balancing the actual type of content I create and how to weigh that up, be those jokes, history, etymology, grammar... I love them all, but some definitely get more engagement than others.

7.What opportunities or benefits have you gained from creating content in a minoritised language?

It has opened doors that I never expected. I've had opportunities to work with broadcasters, schools, universities and organisations across Wales. More importantly, it has allowed me to connect with thousands of people who are learning Welsh and to play a small rôle in their language journeys.

8.Do you think there are enough resources, tools or support available for creators in your language? What is missing?

Things are improving, but there is still room for growth. I'd love to see greater support for Welsh-language creators in areas such as discoverability, AI tools, subtitles, speech recognition, and analytics. Many digital tools are built with major world languages in mind, and smaller languages often have to catch up later.

9.What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

Social media and digital platforms play a crucial rôle in the future of minoritised languages, but perhaps not for the reasons people often assume.

When the first Welsh book, Yny Lhyvyr Hwnn, was printed in 1546, the people involved probably didn't realise they were doing anything revolutionary. They were simply using the newest communication technology available to them. Yet by putting Welsh into print, they

helped secure its future in an entirely new medium. The same thing happened with newspapers, radio, television and, more recently, the internet.

I think every generation faces the same question: does our language belong in the newest spaces people are using? If the answer is yes, the language adapts and survives. If the answer is no, it risks becoming associated only with the past.

For many young people today, social media is not separate from real life. It's where they socialise, learn, create, laugh, argue and form communities. If Welsh is absent from those spaces, it becomes easier to view it as something confined to classrooms, official documents or special occasions. When Welsh is visible online, it becomes part of everyday life.

One of the most exciting things about social media is that it lowers the barriers to participation. You no longer need a publishing house, a television channel or a radio station to reach an audience. Someone with a phone and an idea can create content that reaches thousands of people and helps normalise the language for others... even idiots like me!

I often say that previous generations fought to get Welsh onto road signs, into schools and onto television screens. Those battles mattered enormously. Our challenge now is to ensure that Welsh continues to thrive in the digital spaces where people increasingly spend their time. In that sense, creating Welsh-language content online is not something entirely new. It is simply the latest chapter in a story that began centuries ago when someone decided that Welsh deserved a place in a brand-new technology called the printing press.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Yes. One of the most common messages I receive is from people who have started learning Welsh, returned to Welsh after many years away from it, or gained confidence to use it more often because of my content. I think visibility matters. The more often people encounter Welsh online, the more normal and accessible it becomes.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Don't wait until your Welsh is perfect. Mine STILL isn't! Create the content that you would want to watch yourself. Be consistent, be authentic and don't underestimate the value of simply using the language publicly. A language grows when people use it, not when they wait until they feel qualified enough to use it.

I genuinely believe that around 10% of people mad enough to follow me have never even heard of Cymraeg. They just see someone who loves something... and love sells. People love love, and rightly so. More love in the world, please. And, if you can share your love whilst bringing Cymraeg along too, we're onto a winner!

12.How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I think it's improving. When I first started creating content, Welsh-language content felt relatively niche. Today there are far more creators, podcasts, videos and online communities using Welsh confidently. There's still work to do, but Welsh increasingly feels like a language that belongs online rather than a language trying to find its place there.

13.Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Yes, occasionally. Not that it bothers me massively!

The negative comments generally fall into two categories. The first comes from people who disagree with Welsh language policy, the value of supporting Welsh, or the rôle of Welsh in public life. Although some of these comments can be critical, many come from people who are genuinely willing to discuss their views. I actually find those conversations interesting, even when we disagree strongly. The second category consists of people who simply want to provoke a reaction. Every content creator encounters them sooner or later. I've found that the best response is usually good humour and kindness rather than confrontation. In many cases, I'll thank them for engaging with the content and move on. After all, every comment helps the algorithm decide that people are interested in the video. I must admit, I've fallen into the trap of being a sarcastic, working-class chav from a council estate (which is,

essentially, who am I anyway) and given a bit of that back at times. Tends to shut down their rhetoric remarkably swiftly!

I've also received criticism from within the Welsh-speaking community itself, usually around dialect differences, vocabulary choices or differing views on how Welsh should be taught and promoted. That's perhaps inevitable in any passionate language community.

Overall, though, the positive responses vastly outweigh the negative ones. Most people, whether they agree with me or not, are simply interested in talking about language, identity and culture, which makes for far more rewarding conversations.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Absolutely. As someone who learned Welsh rather than growing up speaking it, creating content has helped me build connections with people across the Welsh-speaking world. I've been a terrible sufferer of imposter syndrome for many years, but creating content in Cymraeg and sharing it to people who say lovely things about it doesn't half make me feel wonderful.

I suppose it's reinforced the idea that Welsh belongs to everyone who uses it. I've met people from a wide range of backgrounds who all have different relationships with the language, and that diversity is one of its strengths.

15. Is there anything else you would like to share about your experience as a creator?

One thing I've learned is people often underestimate how much impact small pieces of content can have. A sixty-second video might seem insignificant, but if it encourages someone to use a Welsh word for the first time, return to learning the language, or feel more confident speaking it, that can be genuinely meaningful. That's always the minimum goal for me.

For minoritised languages, visibility matters. Every post, video, conversation and comment helps demonstrate that the language is alive, relevant and worth using.

Survey 17. Tomás Ó Foghlúdha (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Irish Gaelic – Gaeilge/Gaoluinn)

NAME: Tomás Ó Foghlúdha

LANGUAGE: Irish Gaelic (Gaeilge/Gaoluinn)

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Tomás Ó Foghlúdha, a Political Science student in The Hague (NL), and have been living in Amsterdam since I was 9. My family is very connected to Irish politics as well as the Gaeltacht (Irish language region in Ireland), especially in County Waterford.

My dad's family is from the Rinn Gaeltacht which is where my interest in specifically Waterford Irish (Gaoluinn na nDéise) comes from. My content is half Irish/half English for comprehensive purposes as well as to reach a wider audience that may not be familiar with the dialect as it is one of if not the least spoken in Ireland.

2. What motivated you to start creating content in a minoritised language?

Pure interest and a feeling of responsibility to uphold the dialect's existence in any way I could while not actively living in Ireland. My cousins grew up in Galway and speak Galway Irish, so I intend to upkeep spoken Waterford Irish in the family as well.

3. Which platforms do you mainly use and why?

Instagram and Cogar. Instagram for general accessibility and cogar for community.

4. How would you describe your audience? (approximate age, location, interests, etc.)

18-35, Ireland and other popular destinations for Irish immigrants, the Irish language and media, and a sense of community and interest in the versatility of the Irish language.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

It limits the amount of interactions definitely, but as Irish becomes more visible and popular, so will my account and thus Waterford Irish along with it. I don't mind having a small account, but I hope to see Waterford Irish more widely recognisable within the Irish language community as it is greatly undervalued. Of course, the goal of my account is to make the dialect more visible, while boosting the Irish language as well.

6. What are the main challenges you face when creating content in this language?

Lack of external resources to compare my knowledge to as well as lack of other accounts online to converse with on the topic of the dialect. Regarding Irish, there are lots of accounts these days so interacting with them is not a problem. I do think that the Irish language community (and the biggest names therein) lack a certain desire to mingle with non-Irish speakers which may put non Irish speakers off Irish. This is incredibly apparent in niche art, although acts such as Kneecap have helped to bridge the gap internationally. That's why I try to be inclusive with my content and cater to both English and Irish speakers, I suppose.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

For my efforts as an independent Irish language learner and enthusiast, I have received a small sponsor for an t-Ard Dioplóma a léiriú na meán agus teilifíse in the Rinn Gaeltacht for next years course, which is crazy.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

In the language yes, in the dialect no. The dialect is not popular with young people as Irish has been standardised greatly by the government. This has left older communities in the area to their own devices and consequently, media in the Waterford dialect is not aligned with the youths interests. I would thus like to make more youth-focused content, but I don't have the capacity for that at the moment due to school and work.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

A massive role. The role of community in real life has diminished greatly due to globalisation and a diminished need for social cohesion in the direct surroundings. Media has played a massive role in this change. For example, I am as aware of Filipino languages and Navajo language rights as my own - visibility and accessibility are boosted heavily by media, especially social media. It ALSO provides a platform for communities to grow on social media like never before. In this manner, language rights mobilisation becomes less centralised but more accessible to a wider, more interested and aware group of people who previously would have lacked knowledge thereof.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

The language has become more well-known and discourse on dialects across the island have become more prominent within the Irish language community with more space for such discussions to occur. My content specifically has not made a big impact yet, but I intend to carry on promoting the dialect in order to bring awareness of the dialect to those who see my content. If I get at least one person to learn the Waterford dialect, I'll be happy.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Find the gap: what IS NOT being discussed or promoted within your language? Focus on filling that gap and create innovative content that provides people new information and allows for a new perspective on the language.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

Irish is becoming popular in most spaces to do with creativity. Introducing it to pop culture has not worked very well in the past (I would argue), however, since COVID, the application of pop culture references to Irish has been widely successful through social media. The

prestige that has come with this is not academic or based on socio-economic status, but involves a larger, very well connected community that thrives on innovating the language through new methods and new perspectives.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Not yet.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

It has definitely made me closer to my Dad's (Waterford) side. I intend to spend time in the Rinn Gaeltacht in the coming years, although I would never have thought to do so before.

15. Is there anything else you would like to share about your experience as a creator?

I am proud of it.

Survey 18. Eukene Franco Landa (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Basque – Euskara)

NAME: Eukene Franco Landa* (*"Franco Landa" is the surname(s))

LANGUAGE: Basque

AGE: 29

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Eukene, I am a Basque researcher, with my main focus on sociolinguistics. I study how language ideologies shape linguistic decisions in minority communities, especially, in the Basque-speaking one in the homeland, and in the US diaspora. I have a divulgation Instagram account called @minoritylanguage, inspired on the term “translanguaging”, meaning, in this case, “the act of speaking a minority language”. It’s a project created with the objective of sharing about minority ethnolinguistic cultures. Although I present myself as a Basque speaker who researches and promotes Basque, most of my content is in English, except for the one directed to just my community, since the objective is for the international world to come into contact with minority language speakers, and to create a network for us too. I do participate in different podcasts and interviews in Basque, English and Spanish. So, my public “personae” is a Basque creator that participates in those three languages. It is to note that I have been living in Miami, USA, since 2022, when the project was created, hence making it in English also allowed me to connect with the local Indigenous community, among others, the Miccosukee.

2. What motivated you to start creating content in a minoritised language?

As I was reading for my Qualifying Exams, during my Ph.D., I learned so much about other languages, and I thought that it could be of interest to other speakers of minority languages, if it was presented in a more digestible way, such as slides, videos and so on. During covid confinement, I started sharing what I had learned in the course of History of the Basque language, during my BA, in quiz format in Instagram stories, and what I realized is that many people from outside the linguistics or academic world actually was very interested in the development of or languages and the cultures we had coexisted with. This was done through my personal account. When the confinement was over, I stopped, but many acknowledged that they had enjoyed it. I did not want to use my personal account to share academic content, which is why almost 2 years later, I decided to create this other account, where I could freely share anything, without having to consider if I was being “too annoying”. However, it is to note that while during covid my content was in Basque and then translated to Spanish (the target was people living in the Southern Basque Country), in the Minority Language project, I decided to create mostly in English, with the exception of when it is a very specific content only relevant to the Basque-speaking community. It became more of an

account to promote minority languages, in general, educate the public, and represent the Basque speakerhood in the international social media. Although originally it was thought to share about minority languages, it is true that most of the content centres in Basque and my own experiences as someone coming from a family who lost the language two generations ago and now speaks it fluently.

3. Which platforms do you mainly use and why?

I mainly use Instagram, although I have also extended it to LinkedIn, and I have appeared as the public personae of Minority Languages in podcasts in Youtube and Spotify. I am currently also working on developing my own Youtube channel to foster conversations with other minority language speakers, but the first podcast won't be posted until September or so.

Overall, Instagram was my first choice because it was my favourite platform, and because it allows several formats: slides, short reels, long videos, quick 24h stories... It allowed me to follow other creators or minority language speakers and create an online community with whom I can text, share photos and have public or private discussions. It has it all. I created the LinkedIn version, so that my work could be recognized as part of my work too, since I consider it to be my bridge between the academia and the society, and it connected me with community institutions led by older people who would have never heard of my community work in Instagram.

4. How would you describe your audience? (approximate age, location, interests, etc.)

My audience is mostly in the 25-40 age ratio, located in western Europe and the US. In general, they belong to a minority ethnolinguistic community (Basque, Galicians, Catalans, Welsh, Irish, Miccosukee...) or they have special interest on languages (i.e., polyglots), history, indigeneity and so on.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

Well, as stated before, most of my content is English, so that helps. However, I am aware that the topics I talk about are extremely niche, hence, yes, that goes against the algorithm.

Nevertheless, minority languages, soicollinguistics, language ideologies, revitalization... are the main topics I wanted to post about, and I was aware that it was not going to be trendy. Luckily, although it has granted me great opportunities to go to talk to events, participate in podcasts, etc, this is a complement to my work, and I was not counting on it for my survival. I do think that the platform could connect us minority speakers better, but it is not made to create community necessarily, so I understand.

6. What are the main challenges you face when creating content in this language?

As mentioned, most of my content is in English, with some in Basque, so my main challenges relate more to the topic than to the language itself. First, there is a lack of reference: there is nothing similar out there talking about minority languages in this way, so I have had to invent the format from zero, always making sure I publish with sources and that I am not speaking for the community. Second, it is a very niche topic, so the challenge is making it attractive and finding the right public among the few who are genuinely interested. Finally, one of my goals was to create a platform where minority language speakers from different communities could debate in the comments, but this does not always happen: many prefer to share their experiences with me privately, since these often involve traumatic experiences related to language loss.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

The project has turned me into a sort of referent within my community. I have been invited to community radio talks, to speak at summer camps with the US Basque diaspora (where Basque-American kids come to learn the language) about the diaspora experience, and to other institutional events. I have also acted as a representative of our community in podcasts in English and Spanish, both in podcasts and also in academic settings (i.e., guest lecturer to talk about Basque). Additionally, although the original objective was to build a bridge between academia and society, the project has connected me with other researchers working on related topics. In that sense, the fact that the content is so niche has actually helped me reach a very specific, engaged audience — perhaps with a broader topic, that connection would have been lost. We will never know.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

What is missing, mainly, is language technology. Content created in hegemonic languages can now be translated with AI, voice-dubbed, or given automatic captions. For Basque, there is no tool that can recognize the language accurately and generate captions correctly, so one is pushed towards producing in English and creating the Basque subtitles manually, or the other way around. As a result, we can only reach Basque community members who are multilingual, or we are forced to leave out either the international audience or Basque speakers if we decide not to produce subtitles — which are recommended by Instagram itself, so that users do not have to rely on audio to watch the content.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

They play a really important role, mainly in terms of visibility. There are many people who have never encountered a real person speaking Basque — someone they can actually talk to and ask questions. The main advantage of social media is that one no longer has to be in the land to learn the language, or to learn about the land: content with subtitles allows people to hear the language alive and stay connected to the territory without necessarily knowing Basque. Platforms also make it possible for minority language creators from different communities to find each other, follow each other, and encourage each other — the kind of connections that would be impossible outside of social media.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

Yes. Many of my followers are English speakers who are learning Basque, and although it was never the main objective, I have become someone they can ask questions to — about grammar, resources, and so on — serving as a connection point for learners from all over the world. Many people have learned about the history and standardization of Basque through my page, and I believe this has encouraged them to take up the language or to improve it if they already spoke some. On a personal level, I have also come into contact with many other

minority language creators. I was hoping to find an online community when I created the account — I was thinking more in terms of debates in the posts, but it turned out even better: we have developed online relationships where we can talk about current issues, minority languages, or even personal life. That would have been impossible outside of social media — or if my topic had been, say, cuisine.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Try to surround yourself with other minority language creators, both from your own community and from others, even if their topic is not the same as yours. It will help you grow, find support, and learn from one another — often we support each other simply out of empathy, even when our topics are unrelated. Also, create a separate account rather than using your personal one, so you can develop the public persona you want to be. From that account, don't be afraid to comment on and support others publicly — bridges start building up in unexpected ways. Lastly, don't be afraid to ask for collaborations, or to acknowledge that you are open to it.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

It is changing in two ways. Inside the Basque-speaking community, creating content in Basque has become more and more normalized. Before, the dominant ideology was “the more the merrier” — producing in Spanish or French would take you places. Now we are seeing many Basque content creators who later end up working in TV, or as actors, singers, and so on, to the point that Basque content creators in their twenties now hold annual meetings. So inside the community, I would say prestige is growing. In comparison to the rest of the country, however, there is still some critique, especially when creators switch: those who create in Basque from zero simply don't reach Spanish monolinguals, but creators who started in Spanish and later decided to make some content in Basque have faced backlash. In my case, I was very transparent from the beginning about the objective of the account, and I think I have the right public: when I publish in Basque, they understand it, and if they are interested, they ask questions or I upload a summary. It has never been a problem in that sense.

Internationally, I do think Basque is gaining prestige, and we can see it in digital spaces: in the US Basque diaspora, many don't speak the language, but there is a lot of merchandise with Basque sentences or customs that sells well in the US, and many people contact me saying their parents spoke Basque even though they don't and they are taking interest on the language now, after decades of not being able to speak it. I would say the global perception is changing.

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

As I said before, I mostly create in English. But when I create in Basque and do not provide a translation, in general, everyone takes it well. I am lucky to have a public formed of allies. We all understand that our language won't always be public; sometimes it stays in the community. That said, I am aware this is not the general experience: backlash does exist, mainly directed at creators who built an audience in Spanish and later decided to introduce content in Basque. Because I was transparent from the start about the account's objective, and because my audience understands the project, I have been spared that kind of reaction. (Sorry for the repetition from 12)

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Definitely. Creating content about Basque and minority languages, and in Basque, has strengthened my sense of identity, especially because it happened while I was living abroad — it became a way to stay rooted even from a distance. Having a page where I talk about my community, my language, and its struggles has meant, in a way, not forgetting where I come from. It also opened bridges: it granted me the opportunity to connect with the local Indigenous community in Miami, and with other Basques in the US and around the world. Before, I felt quite isolated — I grew up in a town very close to the border where the majority socializes in Spanish. Thanks to this platform, I now know many Basque-speaking people who are my age, and overall, a large Basque online community I talk with weekly. It has been an unexpected way to remain rooted in the homeland from abroad, and it has been nice to be

recognized abroad for my work. It has definitely given me people, connections and a feeling of being rooted to the homeland. Some of the online friends passed to the “real life” friendship, which I never thought could happen. Thanks to this project, I have more Basque-speaking friends whenever I come back home. That has definitely be an unexpected, but the best outcome of creating ML.

15. Is there anything else you would like to share about your experience as a creator?

It would be nice to have something like a convention of minority language creators, although I’m not sure if I’d qualify.

Survey 19. Welmoed Sjoerdstra (2026). ELEN Survey of Content Creators in Minoritised Languages. June 2026. (Frisian – Frysk)

NAME: Welmoed Sjoerdstra

LANGUAGE: (West) Frisian

QUESTIONS

1. Please introduce yourself briefly. What type of content do you create and in which language(s)?

My name is Welmoed Sjoerdstra, I do not create content myself but I coordinate the project Yung Frysk in which at team of young Frisians that study media related subjects in their education create online content. The goal of this content is to enthuse young Frisians about the Frisian language and culture, inform them of relevant information in the region and normalize making online content in Frisian. Our social media accounts are:

<https://www.instagram.com/yungfrysk/>

<https://www.tiktok.com/@yungfrysk>

<https://www.youtube.com/@yungfrysk/videos>

2. What motivated you to start creating content in a minoritised language?

I think it's important that Frisian is present in all aspects of people's lives in Fryslân, so also in the online sphere. Over the years I personally am less and less motivated to be active on social media because of the problematic aspects such as the algorithm deciding what you see and also deciding what you don't see, as a user. But still as there are still many (young) people on social media, Frisian should have a place on there.

Another motivation is the fact that it's made possible that we can work on a project like this thanks to government subsidies for the Frisian language.

3. Which platforms do you mainly use and why?

We post mainly on TikTok and Instagram, and also on YouTube. Our main focus is on TikTok and Instagram. This is because the algorithm on TikTok is very suitable for reaching new people on the for you page. Instagram is very suitable for tying your target group to you: on Instagram, people usually explicitly choose to follow your account. We also post on YouTube since YouTube also offers sharing short form content like TikTok and Instagram does. Sometimes we also post longer videos on YouTube, but not consistently enough to be picked up by the YouTube algorithm. Since our project is based on working together with young Frisians during their internship, making longer videos (+10 min) that are suitable for YouTube is a bigger challenge and not always possible.

4. How would you describe your audience? (approximate age, location, interests, etc.)

Our target group is young people in Fryslân, ages 16-22.

On TikTok our followers are 56% female, 44% male. 32% is aged between 18-24. 35,9% is between 25 and 34. 15,3% is between 35 and 44. 10,5% is between 45 and 54. 6,3% is 55+.

On Instagram our most reached audience is 54% female, 46% male. Ages: 33,9% is between 25 and 39. 20,7% is between 18 and 24. 15,3% is between 35 and 44. 12,8% is between 45 and 54. Most of them are from the Netherlands (93,5%) and we have no information on whether they are from Fryslân or not.

5. Do you think creating content in a minoritised language affects the reach or visibility of your work? In what way?

In our case, we create content in Frisian which is subtitled in Dutch. That way we reach not only Frisian-speaking people, but also Dutch-speaking people in the whole of the Netherlands.

Something that also influences the reach of our work are comments about the language. Especially when we first starting creating content in Frisian (which was very very rare at the time) many people left negative comments. However, especially on TikTok, more interactions (such as comments) in a short period of time result in a better reach. The TikTok algorithm interprets more comments in a short period of time as a positive sign for a video and when that happens the video is shown to more people on their FYP. So in a way we have that working for us 😊

6. What are the main challenges you face when creating content in this language?

Especially at the start of the project, Frisian on social media such as TikTok was very rare which resulted in many negative comments. Students that we have worked with in our content team have struggled with this: it is not easy to be excited about content you create only for people only to respond so negatively. Another challenge is that I personally would also have liked to create content in Frisian only (no Dutch subtitles, but Frisian subtitles) but then we would not have reached so many people as we do now.

7. What opportunities or benefits have you gained from creating content in a minoritised language?

We are being acknowledged by many organisations in our region as trendsetters and innovators in content creation in general, which also happens to be in Frisian. That is very motivating for us. Other organisations interested in reaching a young audience have been reaching out to us for advice on this. Also, more and more organisations are reaching out to us with interesting stories we can create content about.

8. Do you think there are enough resources, tools or support available for creators in your language? What is missing?

I don't think there are many resources for creators in Frisian but there are resources being developed. I think the project Yung Frysk is an important resource for creators in Frisian. Another development in this is the minor Frisian journalism at NHL Stenden University of Applied Sciences in Leeuwarden. This minor exists for 2 years now and is continuously being developed. Also, there are many developments in vocational education on supporting new creators in the Frisian language. One example of this is a movie project in which over the course of 6 years, 3 short films are created working together with students. The first movie and information about this project is here: <https://www.wekkerdefilm.frl/>

Important in these examples is that our regional broadcaster Omrop Fryslân plays a role in all of them. Whereas I think that is great and an important sign that a stronger position of Frisian in media is needed, I think more organisations in our region need to realise this and help in creating more resources tools and support.

Even though there are developments, I think we still have a long way to go to be able to say that Frisian has a strong position in our regional media.

9. What role do you think social media and digital platforms play in promoting and supporting the future of minoritised languages?

I think one of the most important features of a vital language is that it is present in all aspects of society. This means also on social media and digital platforms. I personally want to be less active on social media. But there are many Frisians that are active on there. For that reason I think it's important that Frisian also plays a role on social media.

10. Have you noticed any impact of your content on your community or on the visibility of the language? If so, what kind of impact?

When we started creating content in Frisian, there were almost no people on social media that posted in Frisian. I think there were three in total at the time: Omrop Fryslân (the regional broadcaster), de Fryske flogger and Raptiel. The last content creator even only posted about Frisian in a mocking way.

Now, 4 years later, more and more people are posting online in Frisian. I cannot say it is thanks to us that this is happening but I do think we have made people realise that they can also create content in Frisian, not only in Dutch or even English.

11. What advice would you give to other young people who want to start creating content in a minoritised language?

Don't think you cannot do it and don't be afraid to do it in YOUR Frisian (most Frisians are not able to write perfectly in Frisians). It's better to do it in broken Frisian, than not at all.

12. How would you describe the linguistic prestige of your language on social media and in digital spaces? Do you feel it is changing in any way?

I feel like there used to be a lot of ignorance around people online about the Frisian language. When we first started posting content in Frisian, most comments were people disliking the language or asking 'what language is this?' 4 years later I think people in the Netherlands are more neutral towards it and I think Frisian-speakers might be more proud of their language than they were. I think this is a positive development that is going on at the same time as many other developments for the Frisian language, e.g. the development of good Frisian education in the very big project Taalplan Frysk 2030 (Language Plan Frisian 2030, <https://taalplan.frl/>).

13. Have you ever received negative comments or reactions when creating content in a minoritised language? If so, what kind of comments were they and who were they mainly from?

Yes, especially when we first started creating content. They were from people from the Netherlands, but I can't tell whether they are from Fryslân or from other parts of the Netherlands.

14. Do you feel that creating content in a minoritised language influences your sense of identity and belonging to a community or group? In what way?

Personally I really like coming across someone online and seeing them speak Frisian. It makes me wonder where they're from and whether I know them. I know from my friends that they also really like that.

15. Is there anything else you would like to share about your experience as a creator?

Appendix II. Workshops Transcripts

- How language technologies can engage communities through social media and language promotion campaigns: Online content creation and increasing everyday usage and visibility for our languages. Fosterlang at the ELEN General Assembly – November 2025
 - Focus group coordinator: Monica Pereña | Moderator: Justyna Olko.
 - Speakers / Content creators: Blanca Trull Armengol (Catalan), Welmoed Sjoerdstra (Frisian), Dessie Donnelly (Irish).
 - NGOs: Jordi Alabern (Plataforma per la Llengua); Ernest Montserrat (Òmnium Cultural); Albert Badosa (HIGA); Louis Albert Becker (YEN), Jordi Garrell (CIEMEN), Kasia Wojtylak (Warsaw Univ.)

https://youtu.be/_6OorJfgOR8

Blanca Trull:

Hi everyone, good afternoon. My name is Blanca Trull and I'm a content creator on social media. I create political content videos on my personal profile — sometimes on my own, sometimes with my partner — and now I'm also helping to manage ELEN's and fosterlang's social media accounts. Today I'm here to tell you a bit about my experience although what I've ended up preparing sounds more like a political rally speech than anything else, but, that's it, let's start... I'll do my intervention in Catalan, because that's the language I feel most comfortable speaking in.

Good morning again everyone, I am Blanca Trull and for just over a year now we could say that I have been a content creator on social media, as I said before. Normally, I make my videos together with my partner and they tend to address current sociopolitical issues from a critical perspective. Some videos we make on our own initiative and others are commissioned by organisations and associations that share our way of understanding the world, as is the case with Acció Cultural del País Valencià or Plataforma per la Llengua, organisations present here at the assembly.

Our project was born out of the desire to talk about the world around us, to analyse it, to denounce what we consider unjust, and to do so, obviously, in our language: Valencian, which is simply the name we use for the Catalan we speak in the Valencian Country.

Ours is not a communication project planned with marketing strategies or audience segmentation studies, which is why I will not be able to speak to you about our activity on social media in a technical, theoretical or instrumental way. Our content comes from a much

more experiential and intuitive place, it comes from our own experience and it is our way of doing digital activism: sharing how we see the world, how we experience it, and how we try to change it, always using our language because we are clear that it is an essential part of who we are personally and of who we want to be as a society.

We are living at a time when a large part of the cultural battle is fought on social media. It is there that narratives are decided, discourses are imposed and perceptions of the world are created. And in this highly competitive space, minoritised languages are also fighting to survive. That is why, for us, creating content in Catalan is a way of fighting that battle day by day. When everything seems focused on generating quick entertainment, we try to go further and contribute something.

We do not seek to be objective, because neutrality, in this context, is also a political choice. But I will also say this: creating content in a minoritised language, no matter how trivial the subject may be, is already a political action and one loaded with symbolism. Because choosing to do it in Catalan or in any other minoritised language means choosing to exist in that language. It means occupying space and asserting that we have the right to occupy that space.

Therefore, we could say that, in our case, our content has a double dimension and that every time we upload a video to social media we are fighting a double battle (a fact that, at the same time, means receiving double the criticism from those who do not think like us):

- on the one hand, we fight the linguistic battle of a minoritised language against a majority language,
- and on the other, the cultural battle to contest the political narrative about our country, our identity and our language.

Because yes, when I say that what we normally do is criticise the current political situation that we do not like, most of the time what we specifically criticise are political decisions taken regarding the language that only contribute to further endangering its survival and to continuing to relegate it to a secondary position and to the domestic sphere.

And the fact is that the sociopolitical situation regarding Catalan in the Valencian Country is not as good as it is in Catalonia. We currently have a government that constantly attacks Valencian, that makes us vote in schools on whether we want our sons and daughters to have the right to study in their mother tongue or not, a government that is taking away our Valencian public television from us day by day, making it increasingly less public and less Valencian, that wants Valencian to stop being considered an official language in Alicante (the south of the Valencian Country) but that, at the same time, gets angry if it is not explicitly requested that Valencian be made official in the European Union, as if it were not already implicit under the designation of Catalan...

And worst of all is that we still have to fight every day to dismantle the erroneous and maliciously instilled idea that Catalan and Valencian are different languages. For decades, political efforts have been made to separate us, to make us believe that we speak different languages, when in reality we share the same language and the same struggle.

Our content tries to combat this narrative and reconstruct the idea of a shared linguistic community, through everyday life and through the language of social media.

Because for us it is essential to make knowledge and reflection regarding the language and the other issues we address accessible. We understand social media as a space for democratising information, since there are very necessary debates —about language, culture, rights or identity— that often remain within academic or activist circles.

And that is why what we try to do is, precisely, bring those reflections into a format that is more approachable, more visual and more direct, so that they reach people who might never go to a conference or a workshop. It is a way of bringing complex ideas closer to a wider audience, of helping more people understand why it is important to speak their mother tongue, to speak it out of habit but also with the awareness that, by doing so, they are engaging in activism.

I am not a linguist or a philologist and I cannot speak about the language as such, but I am a sociologist and political scientist and I know that any decision we make is political. Choosing to speak a minoritised and endangered language is political, a very necessary form of politics. And above all, what I am is a speaker of a minoritised language, an ordinary person concerned about the disastrous prospects for the future of something so essential to the construction of my identity and to the construction of the political project that I believe in and defend as the language I speak is.

Social media is a new public square, and if we are not present, someone else will tell our story for us. That is why, fortunately, projects like ours are emerging more and more frequently, not with the aim of replacing academia or institutional debate, which are also very necessary, but of complementing them and making them more accessible, lively and popular.

Because the future of a language, especially a minoritised one, is something we choose and build day by day, all of us together, by defending it, speaking it and asserting its importance; on social media, in the streets and whenever necessary.

Thank you very much!

[Part of the transcript has been omitted for relevance.]

Welmoed Sjoerdstra:

My name is Welmoed Sjoerdstra. I am a Frisian speaker from the north of the Netherlands, and today I will briefly speak about a project I have been working on for the last three years, and which will continue for at least another four years. It is called “Young Frisian.”

Young Frisian is a language promotion project targeted at young people between 16 and 22 years old. It is a collaboration between our organisation, which works on everything related to the Frisian language across different age groups and educational projects, and the regional broadcaster.

We decided to work together with the goal of encouraging young Frisians to engage with the Frisian language and culture—to speak it, write it, read it, and integrate it into their daily lives.

Rather than only being active on social media and trying to reach young people directly, we wanted to work with people in that age group. So we started collaborating with students in creative education programmes, who came to us for internships at our organisation and at the regional broadcaster.

Through these internships, they helped us achieve the goal of engaging young Frisians with their language and culture, because who better understands young people than young people themselves?

We developed this through a series of internships, with different students contributing over time, and this is what it resulted in.

On the slides, you can see what it looks like. We started with a broad question: how can we introduce young Frisians to their language? We explored different types of online content—images, informational social media posts, short videos, and more.

Because of the expertise we had working with the regional broadcaster, who are also very active on social media, we realised that short-form content, especially short videos on TikTok, were particularly effective thanks to the algorithm and the way it reaches our target group.

As a result, we could reach a large number of young people through these platforms.

In the end, we developed a system within the project where around six students at a time work on producing online content during their internship. They usually start without knowing how to edit videos or having much knowledge of Frisian language and culture, but during their internship they learn these skills.

By the end, they can call themselves content creators, and they also gain a lot of knowledge about the language and culture.

This has resulted in a kind of dual language promotion. On the one hand, we have quite a large reach. We are mostly active on Instagram, TikTok, and YouTube, and especially on TikTok because the algorithm works very well for us.

These are some figures from a one-month period, between 15 September and 12 October. During that month, we reached over one million people: around 400,000 on TikTok and around 700,000 on Instagram.

To put that in perspective, there are around 450,000 Frisian speakers, depending on how you count them. So in one month, we reached more than double that number through our content in Frisian.

During that same period, we also gained around 1,000 new followers. Even after three years of working on this project, I was initially afraid we might reach a maximum audience and plateau, but we are still growing and people continue to find it interesting.

We are even reaching audiences outside the Frisian-speaking region, across the rest of the Netherlands, the Dutch-speaking territory, where we inform people that other languages exist in the country as well.

This is a very important result for us. At the same time, what matters most to me is that the students who do internships in the project learn a lot about the Frisian language and culture, because they come into contact with it directly.

They often don't realise it at first, but after a couple of months they start to think, "Oh, this is actually really interesting," or "I didn't know this about the language." This helps build more positive attitudes towards the language in a more meaningful way than just seeing a single video.

The videos and content that the students produce are based on their own interests and what they think their peers will enjoy. If you analyse the content, you will find that most of it falls into a few categories.

We make a lot of funny content, content in the Frisian language, content about the Frisian province and culture, but the most important thing is that the Frisian language is present.

We also make relatable content, things that people in the province can identify with culturally. We produce relevant content, and because we work with a broadcaster, we are able to find news that is interesting for young people.

We also try to make inspiring content that makes them reflect on which language is important to them—whether that is Dutch, Frisian, or both, and what that means for them.

And then I have some videos, but I am not sure if they will work.

I don't think so. Maybe I can send them later in a broader group for anyone who is interested. These are some examples of videos that they produce. For example, there is a TikTok trend where a word is shown in different languages, and one of our students thought we could simply include Frisian as well.

It is very simple—you would think, “How did I not think of this?” But it works, because we reach thousands of people with it.

So, because the teams are constantly rotating due to the internships being only a couple of months, they are always new teams. However, they usually become really good friends very quickly, and they end up finding things out together and collaborating informally.

For example, one student first did an internship with Fisk, and later wanted to do more work with language, so she then joined AU, where she is now helping develop projects further.

We have found that this helps them learn more about language in a very positive way, and they carry that experience with them for the rest of their lives. We hope this happens for all of them, although we have seen it in a number of cases.

At this point, a question was raised: is one of your goals to form future content creators, or is it mainly focused on the process of creating content?

The response was that this is indeed one of the many goals of the project. Another important goal is to show people online that creating content in the language is possible at all, because before the project started there was very little content. Now, more and more people are starting to post online, and while it is difficult to say whether this is directly because of the project, it is something we like to believe has contributed to it.

Thank you, and congratulations.

[Part of the transcript has been omitted for relevance.]

- Create Your Roadmap for Digital Language Activism. Language Diversity Forum by Linguapax – June 2026
 - Eddie Ávila (Rising Voices / Global Voices)

<https://youtu.be/cnv0sezJYE>

Eddie Ávila:

Well, thank you everyone for coming to this workshop, which we're calling Create Your Road Map for Digital Language Activism. My name is Eddie Ávila. I work with Rising Voices, with the organization Global Voices, and for the past, well, let's say 20 years, we've been working with communities in Latin America, helping and supporting them as they want to use digital tools for their language work.

[Part of the transcript has been omitted for relevance.]

Out of those workshops, a group of students began thinking about how they could promote Aymara on the web. They formed their own community organization and collective and started using every digital tool imaginable. They began contributing to Wikipedia, uploading videos to YouTube, localizing software, using social media and maintaining blogs. They were really pioneers at that time.

Some of the volunteers also launched a Global Voices site in Aymara. Global Voices is a platform where we share news from all around the world and currently have sites in around 50 different languages. People choose to translate stories from around the world into their own language because they want information to be available in that language.

By the way, we also have a Global Voices site in Catalan. The editor was here yesterday—he's a young student who is really excited about it—and it was really cool to meet him because I'd never met him before.

This is another way for individuals to create pathways for their language to be represented online.

Out of this network, we started digging a little deeper into the idea that digital activism is not just about communicating, chatting online or creating content. There is a more intentional act behind it.

Some of my colleagues referred to a framework—I can't remember exactly which one—that classified digital activism according to three main objectives. One is helping to elevate the status of the language so that people can develop different attitudes towards it. Another is creating more content and more information in the language. And the third is helping to generate a new generation of speakers.

So, why "digital activism" as a term?

This came out of a conference we held back in 2014 in Oaxaca, Mexico, where we started to see more and more digital initiatives in different languages, especially in Mexico. We wanted to launch an open call for participation to invite people to come together, meet one another, and share their stories and experiences.

My colleagues in Mexico said: "Why don't we call this Digital Activism for Languages?"

It may seem a little controversial because, in some countries, being an activist may have negative connotations—being a troublemaker, someone who protests or causes problems. But that really doesn't capture the spirit of what we're talking about. It's about people wanting to see change for their language and for their communities.

I think some people may resist the term, but many more really embrace it. We've heard it over the last few days here: language activists—not just digital activists, but all kinds of activists. I think the term is becoming more and more commonplace in linguistic circles.

Another important part of digital activism is wanting to share experiences and skills with others. I think that's really important because it helps build the next generation. Those first activists we worked with in Bolivia back in 2007 were students at the time. Now, almost 20 years later, many of them have families, jobs and other responsibilities. There really needs to be a next generation to carry the torch.

Elevating the status of a language means making it commonplace and seeing it in more spaces online and on websites. I remember how amazed people used to be when they saw someone writing in Quechua or Aymara on their Facebook wall. Thankfully, nowadays, that's much more commonplace and not nearly as surprising as it once was.

I also remember some of those young Aymara speakers telling us that people would say their languages belonged to the past—that if you wanted to get ahead, you needed to know Spanish, English or other languages. For young people to see their language reflected in something as present-day as the internet sends a really powerful message and helps them understand that their language is functional in many more domains.

Another important aspect is creating resources in the language—whether in text, audio, video or other formats—and making that information available to more people. I remember the Aymara students saying, "I'm doing this because I don't want the next generation to find the same vacuum of information that I found." In that sense, they're laying the groundwork for the future.

Obviously, many of today's language technologies and language models are built on data and information. The more content that is available in a language, the more possibilities communities will have to decide how they want to use it. Without that content, there will inevitably be many gaps.

Probably the most difficult objective is understanding how digital activism can actually contribute to creating new speakers. I don't think anyone is under the illusion that simply watching TikToks will make you fluent in a language, but digital activism can certainly be part of a broader strategy. There are more and more online applications and educational resources that help pave the way for new speakers, and changing attitudes towards a language is undoubtedly part of that process.

So, up until this point, who has heard the term "digital activism for languages"? Has anyone used it in their own work?

Mariona, would you like to talk about that? Do you consider yourself a digital activist, and if so, why?

Mariona Miret (Workshop attendee)

You caught me a little bit off guard with that question! But yes, when I started my activism, it was mostly online because that was the only way for me to see what people working with other languages were doing.

I'm talking about ten years ago. Some activists were very active on Twitter, Facebook as well—Instagram, not so much at that moment. I started following different accounts and realised that there were already established activists with thousands of followers. People really valued the way they showcased their language and culture—as a window into different worlds and cultures.

That showed me that there were people who had naturally become influencers. Many of them probably never intended to become one, but as they continued sharing content, more and more people started following them. That inspired me to get involved and, more or less, do the same.

I think each person finds their own path and their own style in terms of what and how they want to share things online.

This is a reference back to that first gathering in Oaxaca, Mexico, in 2014. That's the really cool logo for the event that a local artist designed.

Again, we put out an open call without really knowing who would respond. We received about 150 applications for just 25 places. It was an open space where people could present their projects, meet one another and network.

I think what we heard time and time again was, "I thought I was the only person interested in this. I thought I was the only person doing this." Seeing other people like themselves was a great source of motivation.

[Part of the transcript has been omitted for relevance.]

Eddie Ávila:

Tools are constantly changing. If we were to recommend a specific video editing tool or podcasting platform, that information would become outdated very quickly. Internet years are a bit like dog years—one year online can feel like ten years in real life because everything changes so fast.

Just as a quick survey, does anyone remember this logo?

—No, I don't.

—Yes, Vine.

So, Vine was essentially a precursor to TikTok and Instagram Reels, where people could create short-form videos. It's no longer active, and unless people backed up their content, anything they uploaded there has probably been lost.

And this one?

—MySpace.

MySpace isn't even that old—maybe six or seven years before people really started moving away from it. It was similar to Facebook in that users could customise their own pages and upload content. A lot of bands used it to promote their music, and it was all about connecting people.

And this one?

—Blogger.

This platform was called Blogger before it was purchased by Google and became Blogspot.

And this one—although the name is visible—you can imagine it was a video hosting platform called Blip.tv. I uploaded videos there myself, and when I checked recently, the entire website had disappeared. Everything that had been uploaded is no longer available.

These examples simply illustrate how quickly digital tools change. Recommending that communities adopt a specific tool can become outdated almost immediately.

That's why my colleague and I envisioned this resource as something focused less on tools and more on approaches, strategies and tactics.

The resource is divided into eight different tactics that explain how different communities are currently using digital media and digital platforms in their language work.

We're not suggesting that these are the only tactics or approaches. Rather, they are intended as a starting point.

As I mentioned earlier, communities like the Aymara activists in Bolivia were present on every platform—YouTube, Facebook, Twitter and Wikipedia. However, because many language activists are volunteers, they have limited time and limited resources.

We've heard that many people want to make sure that what they're doing matches their goals and objectives for their language work. For example, if their goal is to create a larger corpus in the language, TikTok might not be the right tool or strategy. But if they want to reach young people or children, perhaps Wikipedia isn't the best place to start.

So, it's really about matching their objectives—which, of course, communities should define for themselves—with appropriate strategies to help them get there.

The first approach is what we call Facilitate (Facilitar). Basically, this means creating the necessary conditions for a language to be used and thrive online.

This can include everything from creating keyboards that some languages need in order to be used digitally to helping provide internet access. Many Indigenous communities live in places where internet connectivity is poor or expensive, so we've seen different strategies emerge to address these challenges.

[Part of the transcript has been omitted for relevance.]

The next tactic is what we call Multiply. Originally, we called it "Viralize", but we received very valuable feedback from some of our partners reminding us that, historically, many Indigenous communities were devastated by viruses introduced from outside. The term therefore carried difficult historical associations, so we listened to that feedback and changed the name to "Multiply".

The underlying idea remains the same: getting language content in front of as many people as possible.

This includes creating memes, videos and working with influencers. Many content creators want their work to reach as many people as possible, whether that audience consists of speakers of the language or people who are simply interested in learning about it.

TikTok, for example, has proven particularly interesting. Mariona mentioned the rotating Twitter account we created for language activists, and we're now experimenting with a rotating TikTok account for digital language activists across Latin America. We're already seeing many more comments and interactions than we ever saw on Twitter, which provides valuable insight into who is watching and engaging with the content.

This tactic is all about finding ways to place language content in front of as many people as possible.

[Part of the transcript has been omitted for relevance.]

The next tactic is called Normalize (Normalizar). As I mentioned earlier with the Aymara example, this approach focuses on making it increasingly common and natural to see a language being used in many different contexts and formats.

The idea is to help language communities ensure that their language is present in as many places as possible so that it becomes second nature to encounter it online.

[Part of the transcript has been omitted for relevance.]

Another tactic focuses on Recovering, which is closely related to language documentation and the digitisation of language materials. It is also about deciding how these materials should be made available and how communities wish them to be used.

This involves using digital technologies to return language materials to the hands of the communities themselves, allowing them to determine how they should be preserved, shared or accessed. Documentation projects, digital archives and similar initiatives all fit within this category.

[Part of the transcript has been omitted for relevance.]

One of my favourite tactics is Imagine. This is where language activists find entirely new formats and creative ways to represent and use their languages.

This can include music, hip-hop, animation, dubbing popular television programmes, comics and many other artistic expressions. Some dubbing projects are particularly impressive because they require voice acting and creative adaptation rather than simply speaking over existing content.

This tactic often captures people's imagination because it allows them to experience their language in new and unexpected ways.

[Part of the transcript has been omitted for relevance.]

The next tactic is called Defend It, which focuses on advocating for languages through campaigns and by using digital media as a tool for language activism.

[Part of the transcript has been omitted for relevance.]

The next tactic is Protecting. This focuses on what happens once linguistic information is online or has been digitised. It asks what kinds of protocols can be put in place to protect that information and ensure that communities retain access to it and autonomy over how, where and by whom it is used.

[Part of the transcript has been omitted for relevance.]

One of the most important lessons we have learned is that people first need to understand why they want to engage in digital language activism and whether it is the right strategy for their community.

There is often a narrative suggesting that languages must be present online or they will be left behind. Although much of our work focuses on digital tools, we also recognise and respect that some communities may decide that this is not the right moment for them to prioritise digital initiatives. They may have other linguistic or cultural priorities that are more important at a particular stage of their revitalisation process.

[Part of the transcript has been omitted for relevance.]