FEATURE

Voices from the Field

Library Acquisition Pathways for Indigenous Audiovisual Media

Kathia Ibacache and Arthur Aguilera

There is limited research on how academic libraries acquire Indigenous audiovisual media productions (IAMPs) from Latin American regions, and the representation of these materials is scarce in current vendor offerings. The purpose of this study is to understand how IAMPs are distributed from Latin American regions to universities in the United States. This study reports on interviews with thirteen individuals who work for production and distribution companies. The findings illustrate a distribution network that is difficult to navigate, characterized by complex licensing and underdeveloped relationships. The conclusion of this paper highlights the need for academic libraries to develop reciprocal collaborative partnerships with Indigenous creators and educational distributors to increase the representation of IAMPs in library collections and educational distributor product offerings.

Introduction

Audiovisual media productions under the creative control of Indigenous people from Latin American regions have flourished since the 1980s.[1] Through these audiovisual media productions, Indigenous people take control over their stories, challenging mainstream narratives that see them as subjects of study. However, there is limited research on how academic libraries acquire Indigenous audiovisual media productions (IAMPs) from Latin American regions, and the representation of these materials is scarce in current vendor offerings, compelling libraries to develop alternative acquisition pathways. This study explores IAMPs from a library acquisitions and academic distribution perspective, focusing on the opportunities and challenges associated with expanding acquisition pathways in the United States.

First, we conceptualize audiovisual media productions under the creative control of Indigenous people and survey the literature on acquisition practices for this media. Then, we examine findings from thirteen interviewees involved in the IAMP industry, including producers, *realizadores* (film directors), *colectivos* (Indigenous collaborators), and educational distributors. Our study concludes that gaps in the acquisition and distribution of IAMPs can be addressed by building reciprocal collaborative partnerships with Indigenous creators and educational distributors to increase the representation of IAMPs in library collections and educational distributor product offerings.

Kathia Ibacache (kathia.ibacache@colorado.edu) is Associate Professor, Romance Languages Librarian at University of Colorado Boulder, https://orcid.org/0000-0002-5272-5842.
Arthur Aguilera (arthur.aguilera@colorado.edu) is Assistant Professor, Head of Collection Development and Assessment Section at University of Colorado Boulder, https://orcid.org/0000-0003-1771-4619.

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Background

Conceptualizing Indigenous Audiovisual Media Productions

No audiovisual media production definition encapsulates all moving pictures under the creative control of Indigenous people from Latin America. Some scholars refer to Indigenous audiovisual works as Indigenous media, Indigenous videos, Indigenous films, or *cine indígena*.[2] In 2013, Houston Wood's analysis of Indigenous productions found it was "impossible to develop a single Indigenous perspective able to adequately engage with all the work in Indigenous filmmaking now being produced across the globe."[3] Yet, in 2014, Pamela Wilson et al. defined Indigenous media as "forms of media expression conceptualized, produced, and circulated by Indigenous people around the globe as vehicles for communication."[4]

In conversations with scholar Peter Baker, Kichwa directors Alberto Menuala and Frida Menuala rejected the term "Indigenous" to "distance themselves from the ethnographic label."[5] In 2024, Mixtec filmmaker Dinazar Urbina agreed that "Indigenous peoples are diverse" from "multiple territories and nations," and argued that the category of Indigenous cinema "causes the audience to distance itself from it."[6] Before this, in 2017, Mariana Lacunza referred to breaking free from the "romanticized and paternalist representations" of Indigenous persons, an observation Baker also reiterated.[7]

Purépecha director Dante Cerano highlighted the idea of creative control by differentiating between Indigenous audiovisual artists and *indigenist* films.[8] Citing Juan Bottaso, Francisco Gómez Tarin stated that the view of the *indigenist* supposes a narrative led by a dominant class, which acted as an intermediary for Native people, who, in turn, pushed back against representations created outside their cultural world.[9] He added that many ethnographic or anthropological documentaries reflected a "decontextualized" and external view of the Indigenous.[10] As a rebuttal, when Indigenous communities took control of their stories through audiovisual productions, they responded to years of ethnographic, documentary, and external representations.[11]

Our study builds on librarian Daisy Domínguez's 2004 paper, which defined Indigenous film and video as "produced by and/or under the creative control of native people."[12] Domínguez included films produced by non-Indigenous persons in this definition when these works presented "native peoples' perspectives."[13] In 2024, Javier Muñoz-Díaz, Kathia Ibacache, and Leila Gómez invited librarians to think about the prepositions "by/with" when building a film collection that is Indigenous and that incorporates works that represent collaborations between Indigenous and non-Indigenous partners.[14] Our study complements Domínguez's conceptualization following Amalia Córdova and Baker's notion (done in their 2005 and 2023 publications, respectively) that this media is multifarious in the "production methods, styles, and formats" it uses, the purposes it seeks, the audiences it targets, and the topics it covers.[15]

Acquisition Practices for Audiovisual Materials

Limited research exists on Indigenous audiovisual media acquisition practices from Latin American regions. Libraries have long purchased audiovisual media despite high costs and ever-evolving formats.[16] Current acquisition models require librarians to navigate a "hodgepodge of sources, pricing models, delivery platforms, licensing terms, and limitations."[17] In 2022, an Ithaka S+R study on streaming media acquisitions found that most respondents purchase physical formats and have increased their investments in streaming video subscriptions and single-title licenses, which are primarily sourced by only a handful of vendors, namely, Overdrive (Kanopy), Clarivate (Alexander Street), InfoBase (Films on Demand/Films Media Group), and Swank's Digital Campus.[18] For film and media, Librarian Debora Lee considered this barrier in her 2023 "Indigenous Studies Library Collection Development Toolkit," where she advised readers to consult publicity materials, film festivals, and library subject guides, and to directly engage with film producers to identify materials for this collection.[19]

Distribution of Indigenous Media Productions from Latin American Regions

Seeking to delineate the distribution and production's "international network" for Latin American films, Luisela Alvaray stated that distribution within Latin American regions occurred through television, media festivals, and the internet.[20] Other distribution networks for Indigenous media include transnational Indigenous film festivals, commercial big screens, and media-sharing sites such as Vimeo and YouTube.[21]

Citing Nicholas Garnham, Muñoz-Díaz, Ibacache, and Gómez emphasized that economies of scale favored distributors more than producers because producing an audiovisual work was more expensive than distributing it.[22] Muñoz-Díaz, Ibacache, and Gómez added that financial power and market control based on a few vendors and buyers built an unequal relationship among the audiovisual industry's stakeholders.[23] For these authors, independent platforms struggled financially in this global environment but could progress through a more reciprocal relationship based on fair payment and the diffusion of marginal content.[24]

In these circumstances, Indigenous communities often must set up "horizontal distribution networks" rooted in "reciprocity and mutual obligations" that result in free screenings for Indigenous communities and limited distribution to academic institutions that view the knowledge and culture as "fungible."[25] Discussing Latin American and Spanish online videos, Jesús Alonso-Regalado concludes that communication between libraries and video vendors and developing a "mutual understanding" are crucial to bringing online videos to academic libraries.[26]

Methodology

This research, approved by the University of Colorado Boulder Institutional Review Board (IRB), encompasses thirteen semistructured interviews conducted on Zoom between October 2023 and

November 2024, with an average duration of sixty minutes per interview. The authors emailed invitations and consent forms to each participant (Appendix A). At the end of the interview, the participants received a copy of the Zoom recording and transcript. Interviews were conducted in English and Spanish.

The authors manually transcribed each audio recording to fix errors in the Zoom-produced transcripts. Ibacache transcribed audio recordings in Spanish and then translated them to English. Our thematic analysis adapted coding procedures developed by Clarke and Braun.[27] Individually, we coded the transcripts with observations related to our research examination. Then, in conjunction, we compared our codes, integrated them, and grouped them into themes that best captured the responses (table 1).

Table 1. Themes Derived from Interviewees

Theme	Description	Quotes
The heterogeneous nature of Indigenous Audiovisual Media Productions resists Western-induced labels	There is no universal definition for "Indigenous cinema." The definition of Indigenous cinema depends on the context in which it is developed, the level of creative control and participation of Indigenous people, and local considerations.	*"No, indigenous cinema seems perfect to me. It is not just a community cinema and it is not an indigenous cinema either. Indigenista is the outside vision of the indigenous world or of cinema. There are many filmmakers who make films about the indigenous world, it is indigenous cinema. It can be anthropological, ethnographic, it can be of any type, but it is not its own indigenous cinema. It is a cinema that comes from an external production"* - CEFREC *"It is sometimes confused with community cinema. Community cinema is not the same as indigenous cinema. I say this because there is great confusion. Sometimes you think that everything is the same; It is not the same. Community cinema, indigenous cinema has a lot of community cinema, but community cinema is any expression of any group that is organized to make cinema. It can be a neighborhood, it can be a school, it can be a group of women, of young people. It can be in the urban area, in the rural area, that is community cinema, which is made together, which is made collectively, but it is not the same as indigenous cinema."* - CEFREC *"That is a discussion, but in reality indigenous cinema is the cinema of indigenous communities. Many will consider Sanjinez cinema as indigenous cinema, it is not bad either because there is a direct participation of indigenous communities. If we were too strict we would say no, but in a broad sense, we would say yes."* - CEFREC *"Retablo is not an indigenous cinema, it is a cinema whose script is designed to be made in another context, but to access the development fund it has been adapted to the Quechua world."* - CEFREC *"We have discussed a lot with other fellow filmmakers; many say indigenous cinema, village cinema, and Kichwa cinema are also talked about a lot. For me, cinema must have an identity. If it does not have that identity it would be a cinema made by indigenous people, basically, or by a Kichwa, or by someone from an indigenous people."* - Realizador 1 *"When [Maria Sojob] was in contact with the Berlin Film Festival, they would select it but only in the category 'Indigenous cinema'. So, she did not accept it because it is not what she wanted."* - Terra Nostra *"The indigenous vision is not the same as what the West has or the Western view. And that has to do with the realities that communities experience."* - CEFREC

Theme	Description	Quotes
		"When we talk about indigenous cinema, we generalize things; ah! It is made by indigenous people! So, that is an indigenous cinema, it is not true. I said that for me, cinema [goes] much beyond that generalization. Cinema must have nuances, it must have narratives, it must have its own searches that can be said to be an indigenous cinema, a cinema of an indigenous people, a Kichwa cinema. As long as that doesn't happen, it is a cinema made by indigenous people, for me." - MULLU *"Alberto Munala, indigenous filmmaker, the first Ecuadorian filmmaker. He puts his films in universities, his script is very traditional, it is a drama, its entire structure, its editing is very traditional for Western cinema. Basically it is a cinema made by an indigenous person, but it is not a cinema that has an identity." - MULLU*
Film training for indigenous creators provides an essential pipeline	There is limited availability of formal film training for Indigenous creators. Film schools that recruit and train Indigenous creators may be vendors libraries can tap into.	*"In all of them, and including the training that is not here. Our work is comprehensive. We strengthen the processes of self-expression, of idea generation, which are generally ideas that come from organizations and communities. For this idea to develop, we do training, we train indigenous filmmakers to develop the proposals that come from the communities."* - CEFREC *"When I started in film, we were trained from the perspective of development to post-production and that was it. In other words, we were never told what came next. This was quite complex, because in fact now that I have had the opportunity to walk several [paths] here in the industry, so to speak, I have understood many things that I didn't know before, that it was called that, but that we empirically did it in my country. What is the point? For example, when we finished shooting before in the first films, for example, we said, and now what? What do we do? Who do we show it to?"* - Realizador 1 *"Many of these people already know how to make films, and sometimes they are looking for collaborations. But, I prioritize having local people on my team to develop their skills since our films become our film schools"* - Terra Nostra *"The film school has not only been designed to provide workshops, which have historically been given within the native communities but also as a sustained, long-term process. In the end, we have a fairly important objective, very macro, but not unattainable. Have the first film school for indigenous and Afro peoples in Ecuador. And that it is universally accessible to our populations."* - MULLU
Indigenous audiovisual media productions span diverse formats, purposes, topics, and genres	Indigenous audiovisual media productions are not a genre in themselves. They manifest in many formats and genres.	*"It is not a genre, it is not another genre of cinema, but it is different from conventional cinema. It responds to other types of collective, community processes, which have other types of purposes."* - CEFREC *"It has many tints, many nuances."* - MULLU
IAMP is more than an Indigenous language in a film	Indigenous Languages respond to cultural heritage construction.	*"It's a difficult question. The Ukamau cinema has been a cinema very close to indigenous communities. There is a book called "Theory and practice of a cinema next to the people." It is a cinema that has had a very direct participation of indigenous communities, it has worked very closely with the indigenous communities, but the director Jorge is Sanjinez, he is not indigenous."* - CEFREC *"...making a film in indigenous languages is not the same as promoting cinema indigenous."* - CEFREC

Theme	Description	Quotes
		"Because cinematographic creation has very strict rules that come from the Western European tradition where literacy is main. So, that is why collective processes of gionization are carried out, collective production processes where there are not necessarily directors. For example, here in Bolivia there are no indigenous film directors. It is not an individual vision, it is a collective vision. So, in that sense, the skills that already come are developed (because there are skills for music, dance, for artistic expression, for painting)." - CEFREC *"Language is important in our work [...], which is a process of constructing narratives, and language itself is an element of people's communication." - MULLU*
Indigenous audiovisual media productions have diverse audiences	There is a strong interest in IAMP reaching a broad audience. Academic audiences are identified as key targeted groups.	*"As filmmakers, we try to make it as wide as possible, the audience of the films. But there is this situation here in Brazil where most of the Brazilian films only have an open door here after they premiere in a country with a special festival."* - Encuadramento *"Yeah, we have 2 different audience. and the more, and both are very important the 1st one is the all the communities, or all the people that are in the avalanches all the indigenous people. and also the other audience is all the public in general."* - 68 voces *"It depends on the story. All this production is done for two audiences, for the indigenous public first, but also for the urban public"* - CEFREC *"I am very interested in young audiences. Because I feel that the new generations, that is, we as young people are losing a lot of our ancestry."* - Realizador 1 *"Our audience is mainly global audiences that are interested in Indigenous peoples and environmental justice so its quite wide. Our intention is that young people can reach the knowledge and stories of a world that seems to have vanished and hasn't. It's there and can deliver great clues for the crisis we are facing and the challenges we are having as a global community nowadays."* - KaboPro Films
Indigenous creators participate in all stages of the film creation process	Indigenous peoples may be involved in all stages of the film creation process, from initial conception through distribution.	Roles include: writer, researchers, storytellers, producers, editor, crew, cinematography, actors, director, feedback on script, reporter, translator, and photographer
Collaborative partnerships generate mutual benefits	Cultivating respectful and reciprocal partnerships between distributors, media creators, and academic institutions is a key goal.	*"...meet the the people there, talk with the elders. and know from them which story they want to share, which story is important for them. So most more people can know about their community, their culture, their language."* - KaboPro Films *"In our latest production, this is a word that is very clear to me, its called 'Ayni' in Kwicha. 'Anyi' means reciprocity. I work with you, your work with me, we respect each other. You give me something, I give you something, we share. This is the ethos."* - KaboPro Films *"I find the distributor in New York interesting because they work on topics that interest us, topics related to education, topics related to history, identity, combating machismo. If an agreement is made, let there be space for contact, talk about motivations and different perceptions of the world, worldviews."* - CEFREC

Theme	Description	Quotes
		"The Javeriana University provided us with technical knowledge like how to handle cameras and the use of microphones, and editing." - Pastás audiovisuals / AKMUEL *"With Terra Nostra, I have a co-production; We own two of my films, Mama and De Aspecto Indigena. We are 50% co-owners. Terra Nostra owns 50%, and I own 50%. So, we decide together what the distribution routes are. As a production house, they [Terra Nostra] have more knowledge of universities or are in contact with other countries. In my case, I focus on the topic of festivals. It is a joint effort because Terra Notra does all the subscriptions?"* - Realizador 2 *"I always try to work in very close relationships with my partners. Listening to them, giving them my experiences and I"m trying to figure out what would work for this specific title."* - Encuadramento *"In the case of what has been distributed to universities in the United States, that money has made it possible to hire a person who is in constant contact with universities. This person speaks English and handles the mail. So, the money that comes in from the universities that pay, we use to pay the salaries of other collaborators."* - Terra Nostra *"In postproduction and distribution, we tend to do it by ourselves but we also work together with the communities when we finish the movies, we try to give back the material to them in many aspects."* - KaboPro Films *"And then we made projections back in their own villages. That was really important for us. To show the film to the whole tribe that were involved in the process."* - Encuadramento *"When we are involved in the beginning of the documentary project, we offer to share the rights of the movies with the author, 50/50. When we sell to the universities in this case a movie, after we shared the rights 50/50 with the authors. So the author is always a co-producer, always."* - Terra Nostra
IAMPs have diverse distribution pathways	IAMP strives to enter established distribution pathways such as film festivals and reach out to commercial distributors, but often has to rely on self-distribution methods.	*"It's very important for us to not only send our movies to indigenous film festivals. If we do this, we are feeding all this tendency that indigenous filmmakers can only show their work in indigenous film festivals. It becomes like a ghetto."* - Terra Nostra
Distribution to universities in the United States is challenging	Due to various obstacles, Indigenous creators from Latin America have difficulty reaching the academic market in the United States.	*"The market in the US is more difficult for non-English films to enter, you know? Even if we premiered in Sundance or premiere in the big festivals in the US, even then, it's difficult for us to get distribution in the US. Its much easier to get distribution in Europe."* - Encuadramento *"For example, I would never know how to offer a film myself to your university. It's not easy for me to find you and to figure out how to offer it to you. And with each university, the idea of contacting each of them is crazy for us".* - Encuadramento *"...educational spaces gives value to [our] work. This helps to eradicate the false idea that we are stupid and don't know how to do things well."* - Realizador 2

Theme	Description	Quotes
		"And I get in touch with them but then again as my films are more author-driven instead of commercial-driven, they are not always interested." - Encuadramento *"Amazon, Netflix, Hulu, HBO, they are not focused on the academic world."* - Digitalia Films *"We work with Indigenous filmmakers less than we'd like to, but we do in the exchange of emails. We are always searching for films made by indigenous peoples and we work with filmmakers. Not so much with communities, but filmmakers." - Pragda* *"The, I think, for indigenous filmmakers is to find us. Or us finding them."* - Pragda *"Sometimes librarians wrote us asking us for the movie for their library, and we don't know what to say. They would say you need to send a DVD, and for us, it was complicated because to send a DVD from Mexico we have to make a partnership with an organization in the United States, and we don't have this. Now we know that its not necessary to send a DVD, that thanks to people we've met and the information we've received, it's possible to propose the digital site licenses to universities so they can have the file, and then organize a screening."* - Terra Nostra
Distribution wishes and challenges for IAMP creators	Creators want their films to be watched, discussed, and to help enact change. They face challenges distributing their works due to a lack of connection with distribution partners.	*"It is important for Indigenous peoples to inhabit spaces that historically have not been inhabited by us."* - MULLU *"One of the big problems with streaming platforms is that they think they reach everyone, but in reality, they do not because the Internet does not exist everywhere. Not everywhere there is the desire to subscribe to these platforms. Or simply, the bandwidth is not enough. But of course, for the rest of the world with that infrastructure, it will be possible for those people to see the movie. I am split in half; on the one hand, I wanted to because it would also save me some of the emotional and physical work of promoting the film. But, on the other hand, I feel that these films I make are essential for contexts where the internet does not exist or streaming does not exist. You have to carry those films on foot or in vans. Those are the two situations. But I do want to. I would like to find a [streaming platform] that [gives] me this freedom."* - Realizador 2 *"It has been quite a challenge for First Nation people to think about distribution, what this issue is like, and how we can reach other spaces with our films."* - Realizador 2 *"And that they can have this. They they give like a good use to the.: to the material. I have very clear that all these stories are a tool, and also we wanted that this tool could be use wisely to : help to make more efforts to revitalize, learn, wash to know more about the cultures."* - 68 voces *"The issue of distribution rights, that there be clarity without taking away the autonomy of who owns the film. On the other hand, the countries where the film can be distributed, if there is an interest in the territory that has similarities with these stories that can cause an interest in co-productions, in alliances."* - Pastás audiovisuals / AKMUEL *"...there are rules under which an audiovisual production must be respectful of the communities, respectful with the life itself. This are the agreements that we can have with respect for this type of production: credit the communities, the collaborative work, the co-production that we can make with the universities."* - Pastás audiovisuals / AKMUEL

Theme	Description	Quotes
		"Films made by people from First Nations are important in spaces of political influence, such as festivals and universities. There is a belief that we indigenous or native peoples do not know how to do things well. So, the fact that our films reach festivals, universities, and educational spaces gives value to that work. This helps to eradicate the false idea that we are stupid and don't know how to do things well." - Realizador 2 *"Academia has experienced this a lot. There are many anthropological studies about the different peoples of the world, but those studies are written by people who do not belong to those people. In recent years, there has been a greater presence of colleagues from indigenous peoples or people of African descent who are writing their own stories."* - Realizador 2
Distribution wishes and challenges for producers	Producers want to establish relationships with academic institutions and libraries, but are unsure of the best ways to get in contact.	*"We would want to know better on how librarians and universities make their choice to decide to get some movies and the criteria used by librarians to choose these kind of movies."* - Terrra Nostra *"For me, it would be more interesting to each constantly try to reach the educational distribution in the US than to make a sale to Netflix. It doesn't look quite obvious, but it's true."* - Encuadramento *"We are producing the films because we want them to be discussed. We want to tell a story that resonates and people debate about it."* - Encuadramento *"And it's important for us to make these stories travel because it's their own point of view of the story. That's why it's important. It's not a western point of view of their lives. It's themselves telling their stories."* - Encuadramento *"The problem in some countries for instance, Chile, but not only, you contact a big famous festival in Chile for instance, and if you propose to them a film made by indigenous filmmaker, they will automatically send it to the category 'Indigenous cinema'. They will send it instead of selecting it with the other movies of the world, they will send it to a ghetto category. I'm calling this a ghetto category."* - Terra Nostra
Distribution wishes and challenges for educational distributors	Distributors want to distribute IAMPs as part of efforts to build a diverse catalog for customers. Communication and technical challenges hinder this work.	*"It's not ideal for us because obviously we prefer to have as many titles as possible so we prefer to establish agreements with vendors that have an interesting catalog. Sometimes we have to go title by title."* - Digitalia *"Not really. Our audience, our clients, are universities and colleges. And second, public libraries. But mostly universities and colleges. And that's how we select films and documentaries that may be of interest to latin american studies, to film studies, or social studies, etc. That's our audience. Thai is for faculty, for researchers, and students." - Digitialia* *"We are an educational distributor, so our audience is mainly Latin American studies departments, departments that study indigenous peoples." - Pragda* *"The most important thing would be, or is, to include invisible voices in the mainstream of their daily lives or their daily work. Meaning, they work with certain films, usually well-known filmmakers, they have lots of academy awards, and they use documentaries that have been produced by celebrities. It would be wonderful to include content that is equally well done even if the filmmaker is not known. And include that content from minorities in the bigger picture". - Pragda*

Theme	Description	Quotes
		"But we work also with filmmaker sand producers that are truly indpedent. And they don't know so much the ins and outs. So we talk to them, we explain to them what we are going to do with the film." - Pragda *"We have found also in some instances that we have had to say no to some films by indigenous peoples because the pace is so so so so so slow that it would be very hard for us to even sell to a department."* - Pragda *"For indigenous peoples, to process those payments. It's a pain in the ass. Because sometimes they don't have bank accounts. Sometimes its' a friend whose processing payments"* - Pragda

Table 2 lists the organizations that participated in the interview. Table 3 lists all the Indigenous people, languages, and geographic regions mentioned in this study.

Table 2. Organizations and Individuals Who Participated in the Interview

Organization	Geographic Region	Stakeholder Role	Film Training for Indigenous
68 Voces 68 Corazones	Mexico	Non-profit production (Ally)	
The Cinematography Education and Production Center (CEFREC)	Bolivia	Production company (Ally)	X
Digitalia Films	Latin America North America Canada United Kingdom Spain	Educational Distribution	
Realizador 1	Guatemala	Maya Poqomchi realizador, Production	X
Realizador 2	Mexico	Maya Tsotsil realizador	X
Realizador 3	Peru	Indigenous realizador, production, distribution	
KaboPro Films	Chile Bolivia Argentina Mexico Africa	Filmmaker, Production (Ally)	
Catitu Institute	Brazilian Amazon	Non-Governmental Organization (NGO)	X
Pastás audiovisuals / AKMUEL	Colombia	*Colectivos of Indigenous Communication*	
Encuadramento	Brazil	Production company (Ally)	
MULLU	Ecuador, Brazil	*Colectivo of Indigenous realizadores*	X
Pragda	Spain, United States	Educational distribution	
Terra Nostra	Mexico	Production company (Ally)	X

Table 3. List of Indigenous Peoples Mentioned in the Interviews and Their Geographic and Linguistic Attributes

Indigenous People	Language(s)	Geographic Region
Garifuna	Arawakan	Caribbean (Honduras, Belize, Guatemala, and Nicaragua)
Guarani	Guarani	Argentina, Brazil, Paraguay, and Bolivia
Kaqchikel (Maya)	Kaqchikel	Guatemala
Los Pastos	Barbacoan language (vestiges of an extinct language)	Colombia, northern Ecuador
Maasai	Maa	Kenya and northern Tanzania
Mapuche	Mapudungun	Chile, Argentina
Mentawai	Mentawai	Mentawai Islands, including Siberut
Muisca (Chibcha)	Chibcha	Colombia
Paéz, or Nasa	Páez	Cauca, Colombia
Poqomchi' Maya	Poqomchí, K'eqchi'	Guatemala
Ticuna (Tukuna, Maguta, or Tikuna)	Ticuna, Tikuna, Tucuna or Tukuna	Amazon Basin
Toba (Qom)	Toba Qom	Argentina
Tsotsil (Tzotsil) (Maya)	Tsotsil (Tzotsil) (Maya)	Mexico
Tseltales (Tzeltal) (Maya)	Tseltales (Tzeltal) (Maya)	Mexico
Wayuu	Arawakan (Wayuu)	Venezuela, Colombia
Wixárika	Huichol	Mexico
Xingu	Tupi-Guaraní, Arawakan, and Caribbean families, as well as some language isolates	Xingu Indigenous Park, Brazil
Zapatec	Zapotec	Mexico
Quechua	Quechua (in Ecuador, Kichwa) family languages	Andes Mountains, particularly in Peru, Ecuador, and Bolivia.

Participant Demographics

The participants represent a small sample of creators, producers, and distributors involved in IAMPs from Latin America or educational distribution (table 2). We organize the interviewees into stakeholder groups using terminology provided by the interviewees. *Realizadores* represent filmmakers or directors who work independently or with a production company. We also used the word *colectivo* to denote community and collaborative representation in audiovisual works' creation and decision-making processes. Although sometimes the participants' work crosses over to fulfill broader responsibilities, for example, a producer could also be the *realizador*, for the purpose of this study, we considered them as they identified themselves during the interview. Finally, we referred to educational distributors to describe organizations that target university libraries with their products.

The interviewees had a variety of expertise and work experiences across different geographical regions in Europe and the Americas (table 2). Five interviewees identified themselves as part of production

companies. The *realizadores* (three interviewees) performed production work. Two participants were members of *colectivos*, and one respondent identified as a non-governmental organization (NGO), focusing on creating and promoting productions by Indigenous women from Brazilian territories. Two participants were representatives from educational distributors actively working with academic libraries in the United States.

Limitations

Our study has two limitations. First, finding participants involved in creating and distributing IAMPs was challenging. To address this issue, we relied on contacts from whom we had previously purchased film licenses. We also searched the internet, social media, and related film festival catalogs to gather the names of additional participants and consulted with film scholars for potential contacts. One scholar refused to provide contact information directly, alluding to privacy considerations. Ultimately, we invited fifty-one people to interview.

Second, the first five interviews were conducted in English as initially planned. However, we decided to revise our research design to allow interviews in Spanish because one of the principal investigators was a native Spanish speaker. After we received approval from our institution's IRB, the remaining eight interviews were conducted in Spanish.

Findings

The Heterogeneous Nature of Indigenous Audiovisual Media Productions

> "The indigenous vision is not the same as the West has or the Western view. And that has to do with the realities that communities experience. Sometimes you think everything is the same; it is not the same."—*El Centro de Formación y Realización Cinematográfica (CEFREC)*

There was no consensus on what terminology best reflected IAMPs, because these works represent various productions, persons, and communities. Some terminology refers to cinema from a geographic region, such as Quechua cinema. The *realizador* from the *colectivo* MULLU noted that he never used the term "Indigenous" in the interview, to avoid a term used to stigmatize communities. MULLU also stated that cinema should have an identity based on topic and aesthetic but should not be the only factor when categorizing this media.[28]

Terra Nostra expressed similar sentiments, referring to the "Indigenous" label as a discriminatory term that feels like "a ghetto." Distributors used terms such as Indigenous cinema to capture all media about and by Indigenous people. Creators differentiated between cinema made by an Indigenous community and cinema created by an individual who belonged to a community. Some of the interviewees feared that the labeling of "Indigenous cinema" could lead to an idealistic romantic view of their identities and cultures. CEFREC noted: "Cinema created without Indigenous participation is not Indigenous cinema,

highlighting the need for Indigenous creators to be represented in the film creation process to be considered 'indigenous.'"

Film Training for Indigenous Creators Provides an Essential Pipeline

One feature that set some participants apart was their involvement in providing film training to Indigenous people via workshops and informal school settings. Seven of the thirteen interviewees provided education and skills development for Indigenous communities via a film school (table 2). The interviewees considered film schools a crucial source of training and film creation development for Indigenous people, especially when formal training was scarce in some locations. The Maya stotsil *realizador* noted that it was important to "enhance skills because Chiapas did not have a film school."

Some interviewees noted a symbiotic relationship with a film school, or they had a subsidiary providing training and development for Indigenous filmmakers. In this combined setting, the film school was free to students, and the productions were cocreated with a production company. The production company then sold the films to generate profits and reinvested some of the proceeds into the film school. The work of the producer/*colectivo 68 Voces* exemplified a symbiotic relationship when alluding to the role of community elders in selecting important stories they shared. *68 Voces* also involved children from the community through workshops, in which the kids communicated stories through drawings, which inspired future productions. Referring to film, the *realizador* from the *colectivo* MULLU stated that "it was important for Indigenous people to inhabit spaces that historically have not been inhabited by us."

The interviewees also acknowledge the relevance of training beyond the film schools. A pivotal point gathered in the interviews was that some interviewees knew little about the academic market in the United States and felt it relevant to receive training on licensing, distribution rights, and other postproduction matters.

Indigenous Audiovisual Media Productions Span Diverse Formats, Purposes, Topics, and Genres

> "It is not another cinema genre, but it is different from conventional cinema. It responds to other types of collective, community processes, which have other types of purposes."—*CEFREC*

IAMPs span all formats, including feature films, documentaries, docufiction, short films, and television programs. When referring to the purpose of their work, the interviewees shared common purposes for creating their audiovisual works. Multiple interviewees mentioned the political and social activism nature of their productions, whereas others used this medium to push back against racist stereotypes and cultural assimilation.

Some interviewees noted that these audiovisual works made Indigenous stories visible and raised consciousness for critical topics, such as saving sacred land, supporting judicial proceedings,

safekeeping community memory, strengthening the roots of identity, and raising awareness of Indigenous knowledge. Yet, thematic advocacy was not the only purpose; some interviewees wished to demonstrate that Indigenous film creators could generate quality works of fiction and nonfiction and discuss them in an educational setting. The interviewees also indicated that *cosmovisión* was very relevant to them.[29] Regarding genres, one *colectivo* noted that their audiovisual works represent different aesthetics and genres, including magical realism, comedy, romance, drama, and horror.

IAMPs Are More Than an Indigenous Language in a Film

The interviewees referred to various languages, from Indigenous languages spoken in the South of Chile and Central America to those in the Caribbean and North America. A representative from CEFREC noted a compelling point regarding the use of Indigenous languages in films: "Making a film in indigenous languages is not the same as promoting Indigenous cinema." He was alluding to films made without Indigenous intellectual contributions but that added an Indigenous language to access government funds meant to promote IAMPs.

Our findings on language also highlighted contrasts between the dominant society's spellings and those that Indigenous people accepted. Referring to the views of a stotsil *realizador*, Terra Nostra shared that stotsil was written with an "s" and not with a "z," noting that changing the "s" to a "z" was an alteration (Tzotzil) that anthropologists had created. The *realizador* from the *colectivo* MULLU stated, "Language is important in our work [...], which is a process of constructing narratives, and language itself is an element of people's communication."

Indigenous Audiovisual Media Productions for Diverse Audiences

The producers, *realizadores*, NGOs, and *colectivos* listed general and specific audiences as their primary viewers, but it was the educational distributors who specifically targeted higher-education audiences (i.e., faculty, students, researchers, libraries), as well as academic departments specializing in particular subject areas, such as Anthropology, Latin American Studies, and Indigenous/Native American Studies. *Realizadores* were interested in reaching as broad an audience as possible, observing that it was important that their films went beyond their territories, extending to global audiences that could make an impact through their work. The producer Enquadramento affirmed that "it's important for us to make these stories travel because it's their point of view of the story. That's why it's important. It's not a Western point of view of their lives. It's themselves telling their stories."

Multiple interviewees noted young people and students as their primary audience, especially higher-education students. The filmmaking and production company KaboPro Films stated: "Our intention is that young people can reach the knowledge and stories of a world that seems to have vanished and hasn't." Interviewees also noted the importance of reaching broad audiences to combat the romanticization of Indigenous people and topics.[30] For example, Enquadramento stated: "We think that, not always for good reasons, indigenous projects are always very attractive for foreign audiences. Sometimes because they have this vision that's more romantic or something like that."

Indigenous Creators Participate in All Stages of the Film Creation Process

Apart from the educational distribution companies, all the interviewees engaged with Indigenous people in making and producing audiovisual works, but Indigenous participation varied throughout the stages of the film creation. Indigenous people participated in development and the preproduction and production phases, and others participated in all the stages. Some Indigenous people were involved in the idea formation of a film, screenwriting and storytelling, research, filming, and providing input on the soundtrack. Others were involved in the film's editing, final cuts, and production, or as crew members, cinematographers, actors, directors, reporters, photographers, and translators. Each film process was an opportunity to provide educational experiences where Indigenous creators received film training.

Collaborative Partnerships Generate Mutual Benefits

The NGOs, producers, and *colectivos* indicated a strong commitment to cocreation with Indigenous filmmakers, which they saw as equitable and fair. These collaborations relied on input from Indigenous and non-Indigenous creators (by/with). The most essential elements of these cocreations comprised validating Indigenous people's point of view and stories, making decisions about the production and distribution of the work cooperatively, and securing equal ownership and sharing of profit. The producer KaboPro Films noted: "We respect, we don't steal images and stories. We work together; it's part of our ethos. We learn that with them."

Similarly, some interviewees noted their interest in relationships built on the values of reciprocity (*Ayni*).[31] KaboPro Films declared: "In our latest production, this is a word that is very clear to me, it's called '*Ayni*' in Kwicha. '*Ayni*' means reciprocity. I work with you, you work with me, we respect each other. You give me something, I give you something; we share. This is the ethos."

The producer Enquadramento raised the issue of representation to highlight that communities represented in a film must approve such representation: "It doesn't make sense to us, at least, to have a film where we arrive like aliens in this region and say, "No, you should do this, and that, and that's it.' No, it doesn't make sense. We need to collaborate, so that's it. The representation that we make should make sense to them, not only to us."

Collaboration also expanded to include conversations with Indigenous communities and research organizations. Collaborative partnerships were present in different stages of film creation and distribution. *Realizadores* advocated for collaborative processes that gave them equal input on the script and autonomy over their knowledge. There was special interest in the postproduction and distribution phases, where it was important for IAMP creators to voice how their media was distributed, including advocating for spaces that provided open and free access to their work, independent of the licensing contract.

Correspondingly, some producers added that these collaborative partnerships necessitated managing expectations. The producers noted the importance of building long-term relationships by being

transparent about how the film would be created and funded, and how profits would be distributed. Regarding academic spaces, the interviewees considered the value of collaboration in generating discussion and reflection beyond politically constructed representation and educational theories and concepts.

Diverse Distribution Pathways

Interviewees distributed their works through multiple avenues. Some respondents sold digital files and hosted university, school, and museum screenings. Others tried to reach nonprofit or government agencies. Two interviewees were able to negotiate having their content broadcast on television. Self-distribution practices included posting the film online on free video-sharing sites like Vimeo and YouTube. The interviewees also noted that distribution improved due to the advances and accessibility of filming technology (cell phones). These digital technological advancements facilitated the transition from physical (DVDs) to digital (streaming) formats, favorably contributing to the distribution process.

Of all the distribution pathways, the interviewees agreed film festivals were crucial for distributing audiovisual works because they created exposure for Indigenous works, leading to higher discovery, financial prizes, and a connection to the educational market. However, there were barriers to the festival pathway. One prominent barrier was the feeling of being boxed into the Indigenous film categories (referring to the "ghetto category"). Recalling the experience of a stotsil filmmaker with the Berlin Film Festival, Terra Nostra indicated that this *realizador* refused to present her movie if the only category available for it was under "Indigenous Cinema." Other barriers were meeting audience expectations and having mixed feelings regarding the importance of Indigenous-focused film festivals.

Distribution to Universities in the United States Is Challenging

Across the board, the interviewees expressed a strong desire to have their works distributed and discussed in educational settings in the United States. The interviewees believed higher education supported collective reflections and advocacy around audiovisual works that functioned as tools to bring societies, cultures, and nations closer together.

The *realizador* from the *colectivo* MULLU suggested that generating debate based on their work was essential to develop conversation in academic studies. Several interviewees perceive the United States to be an influential country. They mentioned that reaching academic audiences provided an opportunity to fight back against folkloric and romantic stereotypes assigned to Indigenous people. The stotsil *realizador* observed: "Educational spaces give value to [our] work. This helps to eradicate the false narrative that we are stupid and don't know how to do things well."

In this sense, IAMP creators and producers viewed their works as knowledge-sharing and advocacy tools, but there were difficulties. The producer Enquadramento commented: "We are producing the films because we want them to be discussed. We want to tell a resonant story, and people debate it." However, they noted, "the market in the US is more difficult for non-English films to enter." Enquadramento continues: "For example, I would never know how to offer a film to your university. It's

not easy for me to find you and figure out how to offer it. And with each university, contacting each of them is crazy for us."

Some participants entered into direct agreements with universities and distributors. *Realizadores* and production companies have reached educational institutions through invited film screenings and exhibitions. Selling digital licenses to universities was less common, but there was much interest in this acquisition method because physical formats were sometimes difficult to produce.

> "Sometimes librarians write to us asking us for the movie for their library, and we don't know what to say. They would say you need to send a DVD, and for us, it was complicated because to send a DVD from Mexico, we have to make a partnership with an organization in the United States, and we don't have this. Now we know that it is not necessary to send a DVD, that thanks to people we've met and the information we've received, it's possible to propose the digital site licenses to universities so they can have the file and then organize a screening."—*Terra Nostra*

Distribution Wishes and Challenges for IAMP Creators

Film creators largely wish to build relationships with distributors and their audiences, but they also seek for their work to be contextualized, valued, and distributed beyond their physical borders. Agency over their stories is vital for the *realizadores*, *colectivos*, and producers, forming collaborations for new productions and knowledge transmission. However, participants also referred to difficulties.

Some interviewees noted the disadvantages of films staying in their own country and difficulties communicating with distributors, affecting opportunities to reach the academic market. The producer Enquadramento declared, "As filmmakers, we try to make the audience of the films as wide as possible. But there is this situation here in Brazil where most Brazilian films only have an open door [in Brazil], after they premiere in a country with a special festival." Other challenges relate to payment and language barriers during the negotiation phase, and the opportunities educational distributors miss out on by not attending film festivals to learn about new audiovisual works that may be relevant to academic audiences.

Participants also referred to restrictive license arrangements and the loss of creative control. Regarding higher education, film creators noted that they were unsure how to distribute films to academic spaces or find distributors who worked with educational institutions. The *realizador* from the *colectivo* MULLU stated: "It has been quite a challenge for Indigenous people to think about distribution, what this issue is like, and how we can reach other spaces with our films." Due to these challenges, all the *colectivos* and *realizadores* rely on self-distribution, with three expressing an interest in developing their own streaming video platforms to disseminate IAMPs.

Distribution Wishes and Challenges for Producers

Producers are interested in the US educational market and understand the importance of alliances with higher education. They value film screenings and invitations to provide lectures. They also appreciate transparency about the acquisition process, look for fairness in academic licensing, and seek

information about including films in classroom activities. Producers also desire to build professional relationships with librarians and to understand their work. Terra Nostra noted: "We would want to know better how librarians and universities make their choice to decide to get some movies, and the criteria used by librarians to choose these kinds of movies." Producers also saw academic support in the form of financial opportunities and the adoption of films in the curriculum.

There are also challenges. Producers dislike competing with large blockbuster film studios and losing artistic control. Similar to film creators, producers encounter geo-restrictions that limit the reach of their work to a specific geographic region, or films receive rejections from major commercial distributors without any feedback.

Distribution Wishes and Challenges for Educational Distributors

The two educational distributors recognize the value of building a diverse catalog with as many Indigenous languages as possible. They view themselves as mediators between the film world and academic institutions. Sometimes, these distributors seek the license of a specific film, while in other instances, they request a broad catalog from a filmmaker or studio. Distributors stated that when there was interest in acquiring IAMPs, they had specific academic audiences in mind, such as constituents from Latin American Studies, Social Studies, and Indigenous Studies.

The distributors also noted that IAMPs were essential for developing transcultural skills, and that distributors could work directly with producers and/or sales agents to acquire films for their platforms. These distributors are aware of libraries' budgetary constraints, recognizing that annual subscriptions provide fair pricing. The distributors also showed interest in including "invisible voices" and keeping films out of "the minority closet." However, there were barriers. One distributor noted that locating IAMP creators and films in an Indigenous language was difficult. Additionally, one distributor (and one producer) reported concerns about film and sound quality, such as features filmed on cell phones. Lastly, language barriers make negotiations and communication challenging.

Although educational distributors noted the importance of including Indigenous voices on their platforms, they recognized issues with purchasing single titles and complicated payment transactions. They emphasized that films in an Indigenous language had to contain subtitles, and MARC records had to be created for customers. One distributor observed: "It's not ideal for us because we prefer to have as many titles as possible, so we prefer to establish agreements with vendors with an interesting catalog. Sometimes we must go title by title."

Several respondents did not have experience with educational video streaming databases, but they had exposure to commercial streaming video providers. The most common challenge was navigating complex and exclusive distribution agreements, which the interviewees saw as limiting the creators' freedom to show the films. The stotsil *realizador* noted:

> "One of the big problems with streaming platforms is that they think they reach everyone, but in reality, they do not because the Internet does not exist everywhere. Not everywhere there is the

> desire to subscribe to these platforms. Or simply, the bandwidth is not enough. But of course, for the rest of the world with that infrastructure, it will be possible for those people to see the movie. I am split in half; on the one hand, I wanted to because it would also save me some of the emotional and physical work of promoting the film. But, on the other hand, I feel that these films I make are essential for contexts where the internet does not exist, or streaming does not exist. You have to carry those films on foot or in vans. Those are the two situations. But I do want to. I would like to find a [streaming platform] that [gives] me this freedom."

Discussion

This analysis focuses on mapping selection criteria; understanding the educational media market from a creator, producer, and educational distributor viewpoint; and examining reciprocal collaborative partnerships.

Mapping Selection Criteria

We start our discussion by referring to IAMPs' heterogeneous nature and its implications on selection criteria when building an Indigenous audiovisual collection from Latin American regions. As librarians involved in the acquisition and collection development of Indigenous-authored materials, we have experienced the intricacies of identifying what an Indigenous audiovisual work is. Is it a film with Indigenous actors directed by a non-Indigenous person? Or a film referring to Indigenous people from an ethnographic and anthropological standpoint? Or films presenting a topic of relevance for Indigenous persons from their perspective, but without their creative control? The questions were endless and somehow tended to disconnect the intellectual contributions of Indigenous and non-Indigenous persons.

We found that several scholars attempted to reinvent definitions for videos and films under the creative control of Indigenous persons without consensus. However, the interviewees gave us a clearer sense of the intricate conceptualization of IAMPs and, in a way, reaffirmed the definition that Domínguez made, acknowledging the contributions of non-Indigenous collaborators (by/with) in the production and distribution process. The interviewees helped us appreciate that, whether referring to long or short features or nonfiction works, animations, stotsil cinema, Quechua films, or community-based videos, as CEFREC noted, "cinema created without indigenous participation is not indigenous cinema." Notwithstanding, libraries should consider that some creators may prefer to separate their works from their identity. This reminds us not to generalize all audiovisual media created by Indigenous creators as a single genre and invites educational distributors to expand beyond the "ghetto" category of the "Indigenous cinema" label.

Acknowledging the complexity of this categorization may help us to consider selection criteria with flexibility as a starting point in the library acquisition process and subsequent educational distribution. However, as we move forward, we could also prioritize the metadata of bibliographic records and include terminology that Indigenous creators use when working with library vendors or developing

acquisition processes. Our findings showed that IAMPs spanned diverse formats, purposes, topics, and genres, all possible variables for selection criteria, and which could appeal to a library collection trying to satisfy curricular and research needs. For example, animations and short fictionalized and nonfictionalized documentaries could easily be introduced in classroom activities because of their brief length, especially if these works cover topics of curricular interest.

Similarly, the interviewees mentioned the presence of social activism as a purpose of their productions, discussing topics such as stereotypes, identity, cultural assimilation, and other issues that courses in the social sciences and the humanities may cover. Notably, Schiwy argued that Indigenous media are tools to "challenge common perceptions" about Indigenous people, a sentiment confirmed by the respondents who referred to their works as tools of empowerment designed for expressing specific messages and fighting back against stereotypes.[32] Promoting IAMPs as a research and reflection tool for campus constituents is one way librarians can argue for their adoption in the curriculum.

Another critical element of selection criteria is the presence of an Indigenous language in audiovisual materials, and more if its role is to assert the cultural heritage the language carries. We sensed the connection of language and cultural heritage when the stotsil *realizador* and Terra Nostra purposefully referred to stotsil cinema, highlighting the importance of language and nation.

However, CEFREC cautioned that "making a film in Indigenous languages is not the same as promoting Indigenous cinema." This assertion revealed the sensitivities of the increased number of famous films that although they include an Indigenous language, it is unclear how much Indigenous creative control they have. This is the case of well-known features such as *Embrace of the Serpent*, *Retablo*, and *Roma*, which have an Indigenous language, but it is unclear how much Indigenous intellectual contributions they had or whether these contributions were remunerated.

Another interesting detail was the spelling reference in the word "stotsil." The distinction of the spelling of the word "stotsil" with an "s," instead of the English spelling with a "z" used by anthropologists, reminded us of the clashes with academia. There is an unspoken view that academia constructs Indigenous people without them. This consideration might sound trivial, but it matters regarding bibliographic records because we should utilize the terminology accepted by the corresponding Indigenous people instead of the terminology constructed by the dominant society.

Selection criteria also consider the target audience. However, in the case of academic collections serving disciplinary studies such as education, the target audience may expand to various ages. While we collect audiovisual works to support higher education members' curricular and research needs, some works, with a target audience of K-12 students, also serve as essential materials that future educators can use in their curriculum development. This was the case of *68 Voces* whose short videos, made with Indigenous children's illustrations and inspired by the community elders, connected with heritage and education.

Age-related audiovisual materials allow academic librarians to discuss IAMPs from an all-age-inclusive target audience perspective. It is more than a question about age-appropriate materials, because academic libraries may or may not serve K-12 students as directly as public and school libraries do.

However, it is a matter of materials that future K-12 teachers may use to create their curricula or classroom activities, as well as materials that faculty and students may utilize in their research projects, even if these materials target younger audiences.

Understanding Distribution from the Creator, Producer, and Distributor Viewpoints

Reciprocal Collaborative Partnerships

Our findings show that IAMPs had diverse distribution pathways, including commercial and educational distributors and free-to-view channels like Vimeo and YouTube. The notion of free access resonated powerfully with the interviewees because sharing audiovisual works was a part of reciprocity wisdom—a way of paying forward to the communities collaborating in the production or simply sharing knowledge openly and without a paywall.

Apart from these platforms, many interviewees agreed that film festivals were crucial for distributing their works because these festivals provided exposure, discovery, and a connection to the educational market. As librarians attend book fairs to learn about new books in the market, attending Indigenous film festivals could be another acquisition path for librarians and educational distributors. This method to find IAMPs requires a budget, intentionality, and planning, especially because academic institutions usually cannot purchase films at the time of their premiere and must wait until the festival circuit has been completed. Nonetheless, attending film festivals offers an opportunity to locate these audiovisual materials and, more importantly, forge relationships.

Another benefit of attending film festivals was uncovering IAMPs' different aesthetics. Cordova noted that many Indigenous works targeted an Indigenous audience with non-mainstream pacing, dialogues, and script formats.[33] This is especially important because established distributors grapple with licensing materials that challenge mainstream aesthetics. For example, a "slow pace" or perceived low film quality may negatively impact a film's chance of being included in an academic vendor's offerings.

Nonetheless, aesthetics opens a window for non-mainstream audiovisual representations, emphasizing the role of librarians, offering access to these works, and inviting distributors to accept these non-mainstream aesthetics in their catalogs, even if they do not align with conventional media representations. There may be times when librarians must expand beyond traditional vendors to establish distribution relationships directly with Indigenous creators and organizations.

The study also revealed that distribution to universities in the United States was challenging without a straightforward acquisition process for finding and purchasing IAMP. On one hand, we learned that traditional film acquisition practices for higher education, such as buying DVDs or licensing streaming video, were novel concepts for Indigenous creators, and cost and technical barriers prevented them from participating in these formats. On the other hand, creators celebrated streaming licenses as a format that allowed them to deliver digital files across borders. Still, nuanced licensing terms and payment structures were challenging to navigate.

Despite these challenges, creators and academic distributors strongly desired to distribute IAMP to academic audiences. Producers, *realizadores*, and *colectivos*' wishes surpassed the mere monetary compensation for their work. What mattered to the interviewees was cultivating a space for open dialogue and reflection. Naturally, creators and producers need money to keep producing films and training, but the nucleus of their work relies on thematic and creative knowledge sharing, followed by discussion.

This juxtaposition between money and knowledge sharing communicates to academic libraries the importance of negotiation over pricing. Instead of the budget being the primary concern in decision-making, one could focus on bringing to universities the representation of different ways of knowing and creative expression at a pace that works with our budgets. This assertion does not refute the importance of budgetary restrictions in academic libraries. Still, it inverts the focal point and welcomes negotiations about the item's price and use from a reciprocal perspective.

Both educational distributors we interviewed appear to have IAMP among their Indigenous collections. Pragda's *Indigenous Peoples* collection features Indigenous people in Latin America, and Digitalia Film Library offers a small number of films tagged as "Indigenous." As of the writing of this paper, Kanopy hosts 707 films labeled Indigenous Studies, and 339 films labeled "Indigenous" (with overlap between the two categories). Alexander Street's *Indigenous Peoples* collection provides access to audio and video resources that broadly include ethnographic films about Indigenous people. This data confirms that educational distributors have a working acquisition model that could easily integrate IAMP. We also acknowledge that a bridge is needed between IAMP creators and producers and educational distributors in the United States.

IAMP creators wanted to understand how librarians acquire films on these platforms and how they could be included in these database products. Additionally, several respondents did not know about distribution rights, how to offer their films to educational video streaming databases, who to contact in academia, how licensing works, or the role of libraries in distribution. Therefore, librarians may play a bridging role, helping creators connect with these database providers or describe the benefits of working with universities directly.

Lastly, a relevant unspoken barrier for distribution was the language barrier between distributors and creators. Surprisingly, we noticed that the interviewees and librarians shared similar challenges related to language barriers during the initial negotiation process and the end stages of payment. We assumed that just like not all librarians spoke Spanish, not all those involved in the selling and distributing of IAMP spoke English. We noticed these language barriers during the interviews, which attested to the importance of having bilingual librarians involved during the acquisition process.

Overcoming this language barrier is indispensable considering creators' and producers' appreciation for transparency regarding academic licensing. This transparency can translate into straightforward license contracts, stipulating a price that includes bank transaction fees and ensuring that IAMP creators do not lose artistic control, a topic of concern to them.

Reciprocal Collaborative Partnerships

A recurring theme in all the interviews was collaborative partnerships rooted in trust and fairness, invoking the notion of *Ayni* (reciprocity). For IAMP creators, this meant working with Indigenous and non-Indigenous allies to develop stories, fund them, and produce them collaboratively. For librarians, *Ayni* could manifest in establishing equitable and fair negotiation practices where our decisions are made cooperatively and transparently. Another way librarians can invoke the theme of *Ayni* is by ensuring bibliographic records capture the names of directors, photographers, languages, filming locations, and Indigenous communities.

To some extent, academic librarians are well positioned to practice reciprocity by sharing knowledge about the library acquisition process, including license agreements and pricing structures. In addition, reciprocity may also mean that librarians can connect creators with educational distributors for information about film distribution's technical and curatorial aspects in the United States. From an acquisition viewpoint, contemplating collaborative partnerships opens a path to assessing materials under the creative control of Indigenous people and by/with produced works. For academic libraries, this consideration implies more than assessing subject matter and format; it unlocks conversations about knowledge creation and representation in our collections of works conceived and created outside the norm.

Conclusion

This study represents the first examination of IAMPs from Latin American regions through an acquisition and educational distribution perspective within the United States. By focusing on the opportunities and challenges, we hope to start a new conversation about acquisition pathways and deepen our understanding of the complexities surrounding IAMPs. As films continue to enter the higher-education curricula in various subjects, we hope this study offers a glance into the views of some of the creators and producers of IAMPs and academic distributors. Indigenous creators and educational distributors face many difficulties that impact the ability of libraries to purchase and provide access to IAMPs. For librarians, examining these views and challenges may be a starting point to bridge the gap in acquiring and distributing IAMPs from a better-informed position, guided by the principles of reciprocal and collaborative partnerships.

Acknowledgments

We wish to thank all study participants for sharing their experiences, expertise, and dreams. We also thank Daisy Domínguez Singh, Amalia Córdova, and Freya Schiwy for helping to identify distributors and creators of IAMPs.

Credit Statement

Kathia Ibacache: Conceptualization, data curation, formal analysis, investigation, methodology, project administration, writing—original draft, writing—translations, and writing—review and editing. Arthur

Aguilera: data curation, formal analysis, investigation, methodology, writing—original draft, and writing—review and editing.

Appendix A

English Invitation to Participate

Hello!

You are invited to participate in a research semi-structured interview conducted by two librarians at the University of Colorado Boulder, a research institution in the United States of America.

The purpose of this interview is to collect data examining how producers, directors, or distributors of Indigenous cinema from Latin American countries work with university libraries and academic streaming video providers in the United States of America. This research involves no risk to the subjects. The information gathered in the interview may be published for scientific purposes. Your personal identification will be kept confidential to the extent the U.S. law allows.

This interview should last about thirty minutes and will be conducted through Zoom and recorded to analyze responses.

It is assumed that, by participating in the interview, you consent to participate in this study voluntarily. You can terminate your participation at any point during the interview.

Please see the attached Informed Consent for more information about this study, and what you can expect if you participate. If you agree to the terms in the document, please respond to this email so we may schedule an interview time.

Sincerely,

Kathia Ibacache & Arthur Aguilera
Co-Investigators
University of Colorado Boulder

Spanish Invitation to Participate

Hola!

Le invitamos a participar en una entrevista semi-estructurada de 30 minutos conducida por dos bibliotecarios de la Universidad de Colorado Boulder, la cual es una institución de investigación en los Estados Unidos.

El propósito de esta entrevista es reunir datos para examinar cómo los productores, directores, o distribuidores de películas indígenas en Latino América trabajan con bibliotecas universitarias y proveedores de servicios de transmisión de video (video streaming databases) de índole académico en los Estados Unidos.

Esta investigación no tiene riesgo para los entrevistados. La información recopilada en la entrevista podrá publicarse con fines científicos. Su identificación personal se mantendrá confidencial en la medida que lo permita la ley de los Estados Unidos.

Esta entrevista debería durar alrededor de 30 minutos y será conducida en Zoom y grabada para que los co-investigadores puedan analizar las respuestas.

Asumimos que al participar en esta entrevista lo ha hecho de forma voluntariamente. Sin embargo, usted puede cancelar su participación en cualquier momento.

Por favor vea el documento adjunto que tiene el consentimiento informado para obtener más información sobre este estudio y lo que puede esperar si participa. Si acepta los términos del documento, responda a este correo electrónico para que podamos programar una cita para la entrevista.

Sinceramente,

Kathia Ibacache & Arthur Aguilera
Co-Investigadores
University of Colorado Boulder

ENGLISH CONSENT FORM

IRB Protocol Number: 23-0414

Investigator: *Arthur Aguilera, Kathia Ibacache*

Key Information

You are being invited to participate in a research interview conducted by Arthur Aguilera and Kathia Ibacache, librarians and researchers at the University of Colorado Boulder. The interview will be conducted through Zoom and will not exceed 30 minutes.

Purpose of the Study

The purpose of this research is to examine how Indigenous Cinema is distributed to academic institutions in the United States of America. We are interested to learn about the challenges and the benefits for Indigenous cinema's directors, producers, and distributors from Latin America to establish communication and film acquisition opportunities with the university library film market in the United States.

This study investigates the strategies, communication pathways, and challenges directors, producers, and distributors involved in Indigenous cinema encounter when offering these films and entering the US video streaming databases and the university market.

We intend to provide the wider profession with an understanding of the current challenges and opportunities to offer access to these films.

This study will benefit librarians with collection development responsibilities by expanding their understanding of the procedures, practices, and barriers to access Indigenous cinema from Latin America and possible recommendations to curtail this issue.

We expect that you will participate in a 30-minute interview. The interview will be recorded for notetaking and data validation purposes.

Voluntary Participation and Withdrawal

Whether or not you take part in this research is your choice. You can terminate the interview at any time and it will not be held against you. Any notes or interview footage that is recorded will be deleted if you withdraw from the study.

Confidentiality

Information obtained about you for this study will be kept confidential to the extent allowed by law. The information from this research may be published in academic publications; however, your identity will not be given out.

Questions

If you have any questions, concerns, or complaints, please contact Arthur Aguilera (arthur.aguilera@colorado.edu) and Kathia Ibacache (kathia.ibacache@colorado.edu).

This research has been reviewed and approved by an IRB. You may talk to them at (303) 735-3702 or irbadmin@colorado.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research subject.
- You want to get information or provide input about this research.

Consent

Please respond to the email solicitation email to give your written consent to participate. You will be asked to give verbal consent at the beginning of the interview.

SPANISH CONSENT FORM

Permiso para participar en un estudio de investigación con humanos

IRB Protocol Number: 23-0414

Investigadores: Arthur Aguilera, Kathia Ibacache

Información Importante

Está invitado a participar en una entrevista de investigación realizada por Arthur Aguilera y Kathia Ibacache, bibliotecarios e investigadores de la Universidad de Colorado Boulder. La entrevista se realizará a través de Zoom y no excederá los 30 minutos.

Propósito del Estudio

El propósito de esta investigación es examinar cómo se distribuye el cine indígena a las instituciones académicas de los Estados Unidos. Nos interesa conocer qué desafíos y beneficios han tenido o considerado los directores, productores y distribuidores de cine indígena de América Latina para establecer oportunidades de comunicación y venta de películas con el mercado cinematográfico de las bibliotecas universitarias en los Estados Unidos.

Este estudio investiga las estrategias, las vías de comunicación y los desafíos que enfrentan los directores, productores y distribuidores involucrados en el cine indígena al ofrecer estas películas y entrar al mercado de los proveedores de servicios de transmisión de video (US video streaming databases) de Estados Unidos y al mercado universitario. Tenemos la intención de brindar a la profesión en general una comprensión de los desafíos y oportunidades actuales para ofrecer acceso a estas películas.

Este estudio beneficiará a los bibliotecarios que incluyen en sus responsabilidades el desarrollo de la colecciones al ampliar su comprensión de los procedimientos, prácticas y barreras para acceder al cine indígena de América Latina y entregar posibles recomendaciones para reducir este problema.

Esperamos que participe en una entrevista de 30 minutos. La entrevista será grabada para tomar notas y validar los datos.

Participación y Retiro Voluntario

Su participación en esta investigación es voluntaria. Usted puede terminar la entrevista en cualquier momento y no se le reprochará. Cualquier nota o material de entrevista grabado se eliminará si se retira del estudio.

Confidencialidad

La información obtenida sobre usted en este estudio se mantendrá confidencial en la medida permitida por la ley. Los datos revelados en la entrevista y del estudio podrán publicarse en publicaciones académicas; sin embargo, su identidad no será revelada.

Preguntas

Si tiene alguna pregunta, inquietud o queja, comuníquese con

Arthur Aguilera (arthur.aguilera@colorado.edu) and Kathia Ibacache (kathia.ibacache@colorado.edu).

Esta investigación ha sido revisada y aprobada por un IRB. Puedes hablar con ellos en (303) 735-3702 or irbadmin@colorado.edu si:

- El equipo de investigación no responde a sus preguntas, inquietudes o quejas.
- No ha podido comunicarse con el equipo de investigación.
- Quiere hablar con alguien además del equipo de investigación.
- Tiene preguntas sobre sus derechos como sujeto de investigación
- Quiere obtener información o proporcionar comentarios sobre esta investigación.

Consentimiento

Por favor, responda al correo electrónico de solicitud para dar su consentimiento por escrito para participar. Se le pedirá que dé su consentimiento oral al comienzo de la entrevista.

Notes

1. Peter Baker, "Imaginaries of Abya Yala: Indigenous Filmmaking in Latin America from a Multimodal Semiotic Perspective," *Latin American and Caribbean Ethnic Studies* 18, no. 3 (2023): 378, https://doi.org/10.1080/17442222.2022.2149230.
2. Baker calls it Indigenous film and media, "Imaginaries of Abya Yala." Baker adds that several Indigenous filmmakers refer to their cinematic productions as intercultural cinema or intercultural communication, which denotes communication among people from different cultures, 381; Juan Francisco Salazar and Amalia Córdova call it Indigenous video, "Imperfect Media and the Poetics of Indigenous Video in Latin America." In Pamela Wilson and Michelle Stewart, eds., *Global Indigenous Media*: *Cultures*, *Poetics*, *and Politics* (Durham, NC: Duke University Press, 2008), https://doi-org.colorado.idm.oclc.org/10.1215/9780822388692. Freya Schiwy calls it Indigenous media, "Indigenous Media and the Market," *Indianizing Film*: *Decolonization, the Andes, and the Question of Technology* (Ithaca, NY: Rutgers University Press, 2009), https://doi.org/10.36019/9780813547138-010. Carolina Soler calls it "cine indígena," "Cine indígena en Latinoamérica, un acercamiento a sus implicaciones sociales y políticas," *XI Congreso Argentino de Antropología Social* (2014).
3. Houston Wood, "Dimensions of Difference in Indigenous Film," in *Native Americans on Film: Conversations, Teaching, and Theory*, ed. Elise Marubbio and Eric L. Buffalohead (Lexington, KY: The University Press of Kentucky, 2013), 35.
4. Pamela Wilson, Joanna Hearne, Amalia Córdova, and Sabra Thorner, *Indigenous Media* (Oxford Bibliographies, 2014), doi: 10.1093/obo/9780199791286-0229.
5. Baker, "Imaginaries of Abya Yala," 378, 391.
6. Dinazar Urbina, "Caminos del Cine Indígena. Del Esteroetipo a la Autorrepresentación," *II Lab for the Development of Film Projects for Indigenous and Afro-descendant Filmmakers of Latin America at the Morelia Film Festival*, 22nd ed. (2024), https://moreliafilmfest.com/en/caminos-del-cine-indigena-del-estereotipo-la-autorrepresentacion-was-held-part-22nd-ficm?form=MG0AV3.
7. Mariana Lacunza, "Latin American Film in the Digital Age," in *The Routledge Companion to Latin American Cinema* (Routledge, 2017), 367; Baker, "Imaginaries of Abya Yala," 378.
8. Salazar and Córdova, "Imperfect Media and the Poetics of Indigenous Video in Latin America," 39–40.

9. Francisco Javier Gómez Tarin, "Cine e indigenismo: la imagen externa: Tarahumara (Luisc Alcoriza, 1964) como muestra," *Contacto Interlingüístico e Intercultural en el Mundo Hispano* 2, no. 10 (2001): 2, https://arquivo.bocc.ubi.pt/pag/tarin-francisco-cine-indigenismo.pdf.
10. Gómez Tarin, "Cine e indigenismo," 2.
11. Salazar and Córdova, "Imperfect Media and the Poetics of Indigenous Video in Latin America," 45.
12. Daisy Domínguez, "Indigenous Film and Video in Latin America: Starting Points for Collection Development," in *Women in Latin American Studies*: *Reshaping the Boundaries*, *Papers for the Forty-Ninth Annual Meeting of the Seminar on the Acquisition of Latin American Library Materials*, ed. Angela Carreno (Michigan, 2004), 82.
13. Domínguez, 82.
14. Javier Muñoz-Díaz, Kathia Ibacache, and Leila Gómez, *Indigenous Materials in Libraries and the Curriculum*: *Latin American and Latinx Sources* (Routledge, 2024), 26. "By/with" is a terminology coined by Javier Muñoz-Díaz to refer to works that were the product of collaborations between Indigenous and non-Indigenous persons and works that, although they were authored by an non-Indigenous person, they were made from an Indigenous perspective.
15. Amalia Córdova, "The Money Problem," *Cultural Survival Quarterly* 29, no. 2 (2005); Baker, "Imaginaries of Abya Yala," 378–9.
16. Audiovisual works were identified as "useful artifact[s] for learning" despite advancing technology and high costs of film for academic communities, Mitchell Whichard, "Collection Development and Nonprint Materials in Academic Libraries," *Library Trends* 34, no. 1 (1985): 37, 49.
17. deg farrelly, "Issues in Academic Library Streaming Video," *Journal of Digital Media Management* 5, no. 2 (2016): 170.
18. Danielle M. Cooper, Dylan Ruediger, and Makala Skinner, *Streaming Media Licensing and Purchasing Practices at Academic Libraries*: *Survey Results* (Ithaka S+R Research Report, 2022), 6.
19. Debora Lee, "Indigenous Studies Library Collection Development Toolkit," University of Saskatchewan (2023), 13, https://hdl.handle.net/10388/14484.
20. Luisela Alvaray, "Transnational Networks of Financing and Distribution: International Co-productions," in *The Routledge Companion to Latin American Cinema*, eds. Marvin D'Lugo, Ana Lopez, and Laura Podalsky (London: Routledge, 2018), 253.
21. Baker, "Imaginaries of Abya Yala," 385, 389–391.
22. Muñoz-Díaz, Ibacache, and Leila Gómez, *Indigenous Materials in Libraries and the Curriculum*, 279.
23. Muñoz-Díaz, Ibacache, and Leila Gómez, 279.
24. Muñoz-Díaz, Ibacache, and Leila Gómez, 279–80.
25. Freya Schiwy, "Film, Indigenous Video, and the Lettered City's Visual Economy Revisited," in *A Companion to Latin American Literature and Culture*, 2nd ed., ed. Sara Castro-Klaren, (Hoboken, NJ: John Wiley & Sons, 2022), 596.
26. Jesús Alonso-Regalado, "Latin American and Spanish Online Videos: Vendor Offerings for US Academic Libraries," *Collection Building* 29, no. 1 (2010): 35.
27. Victoria Clarke and Virginia Braun, "Teaching Thematic Analysis: Overcoming Challenges and Developing Strategies for Effective Learning," *The Psychologist* 26, no. 2 (2013): 120–123.

28. Scholars have referred to Indigenous artists using "new technologies" to express various communication and artistic production styles connected to "local aesthetics"; see Pamela Wilson and Michelle Stewart, "Introduction: Indigeneity and Indigenous Media on the Global Stage," *Global Indigenous Media: Cultures, Poetics, and Politics* (Duke University Press, 2008), 2, https://doi-org.colorado.idm.oclc.org/10.1215/9780822388692.
29. *Cosmovisión* is defined as a notion that helps us understand cultural diversity and the existence of the "other," based on the relationship Indigenous people have with Mother Earth, the supernatural, and their conception of work and community; see Samuel Luis Villela Flores, "Cosmovisión Indígena," *Universidad Nacional Autónoma de México*, https://www.nacionmulticultural.unam.mx/edespig/diagnostico_y_perspectivas/diversidad_etnica/1%20DIVERSIDAD%20ETNICA%20Y%20LINGUISTICA/4%20COSMOVISION%20INDIGENA/Estado%20del%20desarrollo%20(Cap%2013).pdf.
30. A sentiment against the romanticization of Native Americans has been felt by Indigenous people throughout the Americas. Citing Pawnee/Yakama artist Bunky Echo-Hawk, Pamela Wilson and Michelle Stewart noted that mass media has been used to romanticize Native Americans, promoting "negative stereotypes," and to try to convince people that Native Americans are something from the past; see Wilson and Stewart, "Introduction: Indigeneity and Indigenous Media on the Global Stage," 3.
31. According to Américo Mendoza-Mori, the Quechua term *Ayni* denotes reciprocity and collaboration, and is an ontology that people in the Andes practice; see "Indigenous Knowledge Systems and Public Humanities: *Ayni* as Community Engagement," *PMLA* 140, no. 1 (2025): 161, https://doi.org/10.1632/S0030812925000082.
32. Freya Schiwy, "Indigenous Media and the Politics of Knowledge," *Indianizing Film*: *Decolonization*, *the Andes*, *and the Question of Technology* (New Brunswick, NJ: Rutgers University Press, 2009), 39.
33. Córdova, "The Money Problem," 18.