

# Exploring Acquisition Models for Latin American Indigenous Audiovisual Media

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# Outline

- Background
- Librarians As Cultural Broker & Call to Action
- Defining Indigenous Audiovisual Media
- Call to Action: Collecting Indigenous Audiovisual Media
- Current U.S. Streaming Market
- Research Project Findings & Takeaways

# University of Colorado Boulder

## Land Acknowledgment

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

- Recognize and amplify the voices of Indigenous CU Boulder students, staff and faculty and their work.
- Educate, conduct research, support student success and integrate Indigenous knowledge.
- Consult, engage and work collaboratively with tribal nations to enhance our ability to provide access and culturally sensitive support and to recruit, retain and graduate Native American students in a climate that is inclusive and respectful.

# Background

**The University Libraries aim to support:**

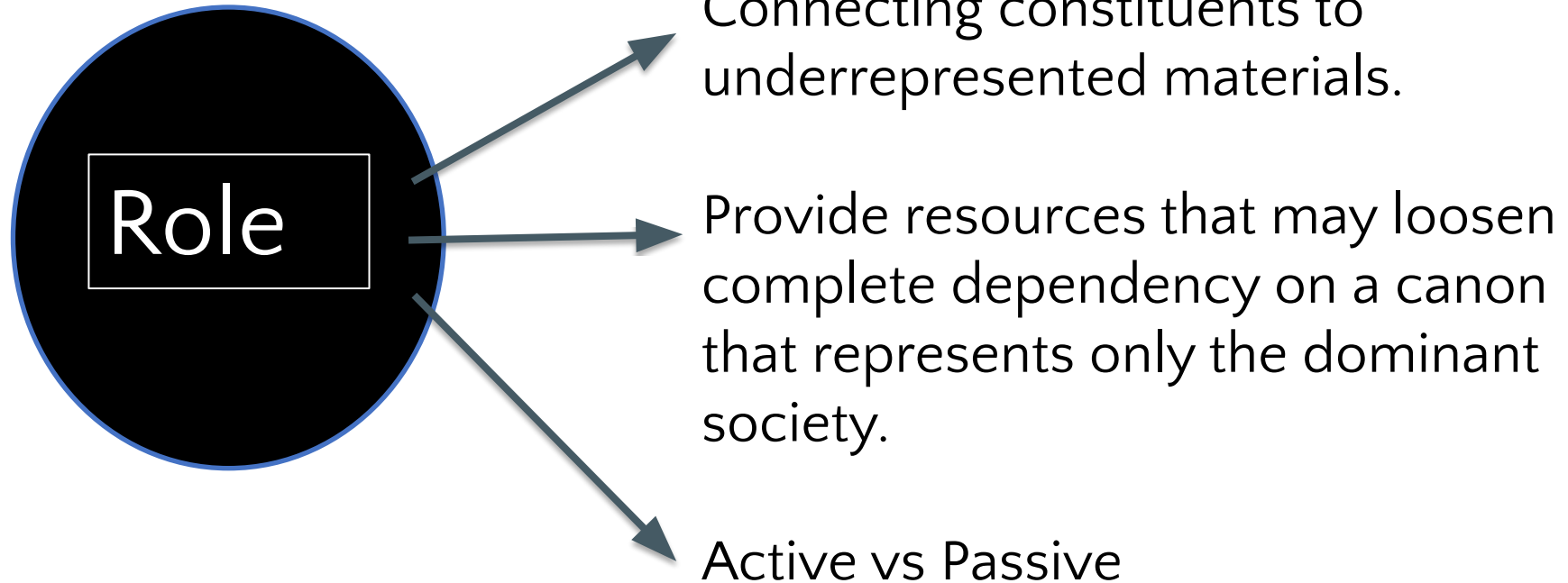
- Center for Latin American and Latinx Studies
- Center for Native American and Indigenous Studies
- Quechua Program
- Spanish & Portuguese Department

**We collect:**

- Animations and short films
- Documentaries
- Major motion pictures
- Non-mainstream motion pictures



# Librarians As Cultural Brokers



# Call to Action

Open path to collect  
non-hegemonic and  
non-traditional  
modes of  
knowledge



Muu Palaa / La abuela  
Mar

Año de lanzamiento: 2020

# What is Indigenous Media?

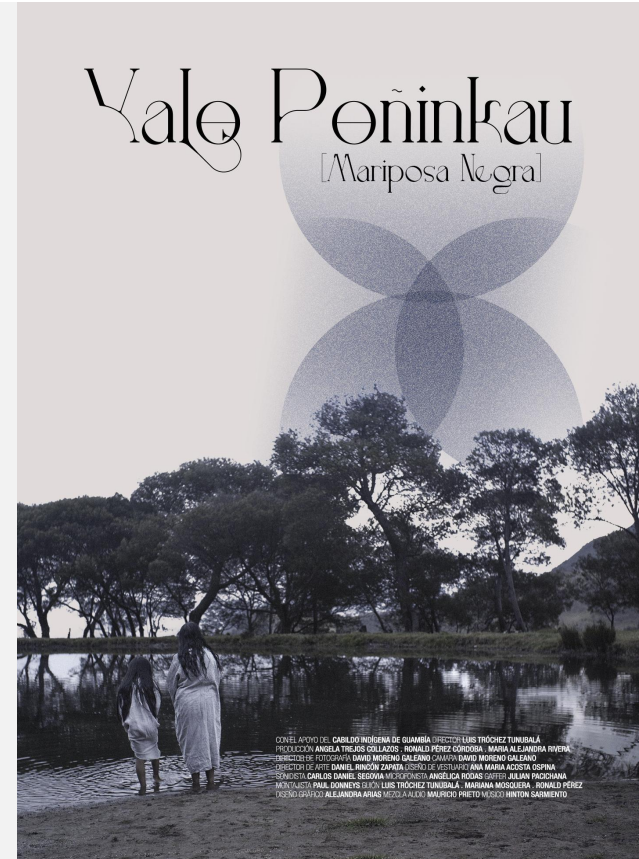
Librarian Daisy Domínguez defined Indigenous film and video as “produced by and/or under the creative control of native people.”





# What is Indigenous Media?

- Creative control
- Indigenous languages
- Indigenous voices
- Non-ethnographical
- Self-Representation





# Availability of Indigenous Media in the Academic Market

01

Subscriptions and  
Limited-Term Licenses

Alexander Street  
Digitalia Film Library  
Films on Demand  
GOOD DOCS

Kanopy  
PRAGDA Stream  
Swank  
Video Bank

02

Physical Formats

Blu-ray  
DVDs

03

Digital Site Licenses

Films on Demand  
Kanopy  
Independent Distributors and Copyright  
Holders

# Indigenous Languages

**Aimara** (Andes and Atiplano regions)

**Ch'ol** (Mexico)

**Guarani**

(Paraguay)

**Quechua** (Peru)

**Ticuna** (Brazil)

**Tzeltal** (Mexico)

**Tzotzil** (Mexico)

**Tukuna** (Brazil, Columbia, Peru)

**Wuayu**

(Columbia, Venezuela)

**Zapotec** (Mexico)



# Research Project Overview

We sought to understand how indigenous audiovisual media from Latin America is distributed to academic institutions in the United States. Through interviews with directors, producers, and distributors, we explored the benefits and challenges of producing and distributing indigenous media to both commercial and academic markets.

# Intended Audiences

- Global audiences, with emphasis on reaching youth
- Film Festivals
- Indigenous Communities
- Organizations working on human rights and environmental justice issues
- Strong desire to reach educational market, public libraries, and government agencies.

# Video Streaming Service Providers

- Alexander Street
- Amazon Prime
- Digitalia Film Library
- Good Docs
- Kanopy
- MUBI
- Netflix
- Pragda STREAM
- Video Data Bank

# Distribution Methods

“The hardest part of the process”

- Film Festivals
- Sales Agents
- Commercial Streaming Market (Netflix, MUBI, Amazon Prime, etc.)
- Educational Video Market (Kanopy, Icarus Films, ProQuest)
- Working with academic institutions directly
- A connection **missing** from academic institutions, US distributors, and Indigenous film creators.

# Distribution Challenges

1. Audience expectations.
2. Captioning and metadata are labor intensive.
3. Categorization can be anti-productive.
4. Geo-restrictions .
5. Highly competitive film festivals.
6. Intellectual property rights & royalty payments
7. Language barriers



# Distribution Benefits

1. Build relationships with academic institutions.
2. Collaborations between distributors and producers.
3. Commercial benefits for Indigenous communities.
4. Connection to educational mission.
5. Film Festivals important for exposure
6. Preservation and promotion of cultural heritage
7. Sales agents.

# Reaching Universities

*“The United States is a very influential country, however, the U.S. market is harder to reach for non-English film”*

*“The United States has the best network for educational distribution, but it is hard to reach them. It is much easier to reach European territories than it is to reach the United States.”*

# ANYI

“Today for you, tomorrow for me”

- ✓ Adoption into the curriculum
- ✓ Giving back to community
- ✓ Marketing & Promotion
- ✓ Mutually beneficial relationships
- ✓ Pay transparency
- ✓ Transparency around library selection criteria

# Takeaways for Academic Librarians

- 1) In Latin America, Indigenous audiovisual works are largely supported from funding from film organizations and governments.
- 2) Evaluate acquisition practices for Indigenous audiovisual media collections
- 3) Librarians as cultural broker
- 4) Establishing a relationship of trust with film creator - What is a fair price?
- 5) Share library access with indigenous communities

# Questions?

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