

### **2.3 Impact of Artificial Intelligence on Media Content**

AI systems can create text, graphics, and even films based on predetermined criteria and patterns. The creation of headlines, concepts for social media posts, and thumbnail images are also tasks that AI-powered content generating systems assist content creators with. These technologies use image recognition, natural language processing, and other AI techniques to create engaging and excellent content components.

When it comes to news items, the headline is key to capturing the attention of the audience. It is not surprising therefore that AI is increasingly used for detecting fake news, fact-checking, image verification, and video authentication: a natural language processing engine can go through the subject of a story along with the headline, main body text, and the geo-location. Further, AI will find out if other sites are reporting the same facts. In this way, facts are weighed against reputed media sources. Using predictive analytics backed by machine-learning, a website's reputation can be predicted through considering multiple features like domain name and Alexa web rank. The technology has grown in significance as it tries to understand pages' context without relying on third-party signals. Since it can extract and manipulate information from text, NLP could be instrumental in fact-checking online content (Lever 2019). Platforms such as Facebook uses AI to mitigate creation of fake accounts and to detect word patterns that could indicate fake news. It does not attempt or purport to draw its own conclusions about the accuracy of a story.

### **Methodology**

#### **Research Design and Setting**

This study employed a qualitative research design to examine the use of Artificial Intelligence (AI) in journalistic practice at Bayero University, Kano (BUK). The study was conducted within the university's three media units; BUK Radio, BUK TV, and the BUK Publication Unit all of which function as institutional platforms for broadcast and print/digital media production.

#### **Population and Sampling**

The population of the study consisted of all journalists working across the three BUK media units. A purposive sampling technique was used to select participants who were directly involved in news production and media content creation and who possessed relevant experience with digital media technologies. From this population, 12 journalists were selected to participate in the study to allow for in-depth qualitative inquiry and data saturation.

### **Data Collection**

Data were collected through in-depth, semi-structured interviews designed to elicit participants’ experiences, perceptions, and professional practices regarding the use of AI in media operations. The interviews were conducted face-to-face at the respective media units and lasted approximately 30–45 minutes. With participants’ informed consent, interviews were audio-recorded and subsequently transcribed verbatim to ensure accuracy.

### **Data Analysis**

The interview data were analyzed using thematic analysis. The transcribed data were read repeatedly to achieve familiarization, after which relevant segments were coded. Similar codes were organized into themes and subthemes reflecting patterns in journalists’ experiences and perceptions of AI use within the BUK media units. This analytical process facilitated a systematic interpretation of the data in line with the objectives of the study.

Data Presentation and Analysis

**TABLE 1: AI Utilization, Application, and Perceived Benefits**

<b>AI Application Area</b>	<b>Common AI Tools Used</b>	<b>Frequency of Use</b>	<b>Primary Benefits Experienced</b>	<b>% of Respondents</b>
<b>News Reporting &amp; Journalism</b>	Speech-to-text, AI-assisted writing	Frequent / Very Frequent	Faster news production, improved accuracy	76%
<b>Editing &amp; Production</b>	Automated video/audio editing	Frequent	Efficiency, reduced production time	68%
<b>Audience Engagement</b>	Recommendation systems, analytics tools	Very Frequent	Personalization, higher engagement	74%
<b>Advertising &amp; Marketing</b>	Targeting algorithms, analytics	Occasional / Frequent	Better audience targeting, cost efficiency	52%
<b>Editorial Decision Support</b>	Predictive analytics, content optimization	Occasional	Data-driven decisions, consistency	40%

Data from Table 1 shows a strong relationship between areas of AI application, tools employed, and benefits derived. AI is most intensively utilized in audience engagement and news reporting, where it delivers measurable improvements in personalization, speed, and accuracy. The dominance of “frequent” and “very frequent” usage indicates that AI has moved beyond experimentation into routine media operations. Overall, the table confirms that AI adoption is function-driven, with benefits closely aligned to specific operational needs.

**TABLE 2: Challenges, Ethical Concerns, and Job Security**

<b>Issue Category</b>	<b>Specific Concern Identified</b>	<b>Respondent Perception</b>	<b>% of Respondents</b>	<b>Mitigation Approach</b>
<b>Technical &amp; Capacity Challenges</b>	Lack of AI expertise	Major challenge	70%	Training and skills development
<b>Economic Constraints</b>	High cost of AI tools	Major challenge	62%	Organizational investment
<b>Ethical Risks</b>	Misinformation, bias, deepfakes	Serious concern	54%	Human editorial oversight
<b>Data &amp; Privacy Issues</b>	Data misuse and privacy	Moderate concern	58%	Internal policies and regulation
<b>Employment Impact</b>	AI threatening job security	Perceived threat	42%	Human-AI collaboration models

Data from Table 2 reveals that the most critical barriers to AI adoption in the media industry are technical capacity gaps and financial constraints. Ethical concerns, particularly misinformation and deepfakes, are also significant, highlighting the need for strong professional and regulatory frameworks. While a sizeable proportion of respondents perceive AI as a threat to job security, the data suggest that AI is more commonly viewed as a complementary tool rather than a full replacement for human labor, provided adequate safeguards are implemented.

The findings demonstrate a clear balance between opportunities and challenges in AI adoption within the media industry. AI contributes substantially to efficiency, engagement, and innovation, but its full potential is constrained by ethical, economic, and human-capacity issues. These results reinforce the importance of responsible AI integration, guided by ethical standards and continuous professional development.

## **Discussion of Findings**

Findings that emanate from the interviews conducted with respondents from each of the 3 units were then reviewed, grouped and discussed under the following themes to reveal deeper meanings and interpretations.

### **Awareness and Understanding of Artificial Intelligence (AI) in the Media**

The first theme that emerged from the interviews was the general awareness and understanding of Artificial Intelligence (AI) in the media industry. Across the three units, there was a varied understanding of AI's role. Respondents from BUK Radio and BUK TV, particularly those involved in production and broadcasting, acknowledged AI as a useful tool for automating certain tasks, such as content recommendation and video editing. One respondent from BUK TV stated that *"AI helps us with automation in video editing, making the process faster and more efficient"*. However, respondents from BUK Publication Unit seemed less familiar with AI's practical applications. They expressed awareness of AI in media but lacked deep understanding. One editor from the Publication Unit noted that *"We've known about AI but haven't really used it directly in our daily tasks."*

This theme suggests that while AI's presence is recognized in the media landscape, its actual implementation and understanding vary significantly across different departments of the media units at BUK.

### **Usage of AI Technologies in Media Production and Journalism**

The second theme relates to how AI is being used in media production and journalism. The majority of respondents from BUK Radio, TV, and the Publication Unit reported using AI tools to aid in news reporting and content creation. At BUK Radio, AI was particularly helpful in generating script suggestions for radio shows, with one respondent mentioning, *"AI assists us with generating script ideas based on trending topics or popular shows."* Meanwhile, the BUK TV team employed AI in automating certain production tasks like video editing and scene transitions, improving production quality and reducing time. A respondent from BUK TV highlighted that *"AI tools help us edit and polish videos more quickly than before."* However, respondents from the Publication Unit were less inclined to utilize AI in their daily work, with one editorial assistant commenting that *"We still rely heavily on manual processes; AI hasn't yet played a major role in our publishing tasks."*

The findings suggest that AI is more integrated into media production tasks (like video editing and content automation) at BUK Radio and BUK TV, but its application remains limited in the publication sector.

### **Benefits and Challenges of AI Integration in the Media Industry**

The third theme concerns the perceived benefits and challenges of AI integration into the media industry. All respondents, regardless of their unit, recognized the potential benefits of AI, such as increased efficiency, reduced labor costs, and enhanced content quality. A respondent from BUK Radio remarked that *"AI saves time which allows us to focus on more creative aspects."* Additionally, respondents acknowledged that AI could assist in providing more accurate data analysis and personalized content delivery. A BUK TV producer noted that, *"AI helps us analyze viewer preferences, enabling us to tailor content to specific audience segments."*

However, there were challenges highlighted by respondents, particularly around the fear of job displacement and the ethical concerns surrounding AI usage. A respondent from BUK Publication Unit expressed concern, stating that *"We're worried that automation might replace human jobs in media."* Furthermore, some respondents from BUK TV and Radio raised issues with the reliability of AI systems. One respondent mentioned that *"While AI can assist with content, we still need humans to oversee the final product, as AI sometimes misses meanings in the story."*

### **The Future of AI in Media and Potential Growth**

The fourth theme reflects the respondents' perspectives on the future growth of AI in the media industry. All respondents expressed optimism about the future of AI in enhancing media operations. Many believed that AI would continue to evolve and become more integrated into media workflows. A respondent from BUK Radio stated that *"The future of AI in media is promising; we will see more advanced tools to support journalists in news gathering and reporting."* However, there were mixed opinions on how soon AI would fully integrate into the media processes at BUK. A respondent from BUK TV was confident about AI's growing role, saying that *"As AI tools improve, it will become indispensable in every media aspect, from production to distribution."* On the other hand, a respondent from BUK Publication Unit emphasized the need for training and adaptation before AI could be fully effective: *"It will take time and proper training for staff to embrace AI fully."*

## **Ethical Concerns and Human Impact**

The final theme emerged around the ethical implications and human impact of AI in media. Several respondents raised concerns about the ethical use of AI, particularly regarding issues such as privacy and the potential manipulation of information. A respondent from BUK Radio pointed out that *“There’s always a risk of AI-generated content being used to spread misinformation or bias.”* Despite the concerns, respondents agreed that AI should be implemented with clear ethical guidelines. A BUK TV respondent stressed that *“AI must be transparent and its use regulated to prevent misuse.”*

## **Summary of Findings**

The analysis of the data revealed several key findings. These include:

- i. AI is recognized and used in varying degrees across the three media units, with BUK Radio and TV utilizing AI more in production tasks, while BUK Publication Unit lags behind in its adoption.
- ii. All respondents recognized the benefits of AI such as increased efficiency and enhanced content creation. However, concerns were raised about job displacement and ethical issues.
- iii. The respondents were optimistic about the future of AI in the media industry but emphasized the need for training and adaptation to ensure successful integration.
- iv. Ethical concerns, particularly related to misinformation and data privacy, were highlighted as important issues that need to be addressed in AI’s deployment.

## **Conclusion**

This study examined the adoption and use of Artificial Intelligence (AI) in the media units at Bayero University Kano (and by extension, the Nigerian media industry), with a particular focus on how AI technologies are reshaping media production, journalism, and audience engagement. Through a thematic analysis of qualitative interviews conducted with selected media practitioners, the study identified key themes such as automation of routine tasks, content personalization, AI-driven news filtering, and ethical concerns surrounding bias and job displacement. The findings reveal that AI has introduced significant improvements in media operations, particularly in content creation, fact-checking, and targeted distribution. Many media professionals acknowledged that AI tools help streamline their work, improve accuracy, and enhance audience reach. However, the study also uncovered concerns regarding ethical implications, including loss of editorial independence, risk of misinformation, and the threat to job security for human workers.

The study concludes that while AI holds transformative potential for the media industry, it should be implemented with caution, guided by ethical standards and regulatory oversight. In order to ensure that AI serves as a tool for progress, rather than disruption, there is the need for adequate training and digital literacy among media professionals. Therefore a balance must be struck between automation and human creativity, ensuring that journalistic integrity and accountability are not compromised.

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## **FILM AS A MEDIUM OF INDIGENOUS KNOWLEDGE PRESERVATION AND CULTURAL IDENTITY**

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### **Abstract**

In the face of globalization and cultural homogenization, film has become an increasingly important medium for the affirmation of cultural identity and the preservation of indigenous knowledge. Film serves as a visual and narrative archive, preserving oral traditions, languages, rituals, cosmologies, and daily activities that make up a community's intangible legacy and guaranteeing its continuation through the generations. Films are not only preserved indigenous epistemologies but also give them new life by converting cultural memory into a dynamic, lived activity that appeals to both younger viewers and audiences around the world. The paper adopts Cultural Identity Theory. The paper employs a conceptual framework to develop a thorough grasp of how film functions as a storehouse of indigenous knowledge and a means of identity affirmation by interacting with theoretical, empirical, and interpretive literature. Peer-reviewed journal articles, book chapters, conference papers, and reliable institutional reports published within the last 20 years are among the works that directly examine the intersections of film, indigenous knowledge, and cultural identity. These works are chosen for inclusion in this review based on their currency and relevance. The paper argues that by giving indigenous peoples the opportunity to tell their stories, assert their agency, and question prevailing images that have historically marginalized them, film serves as a venue of cultural identity creation and affirmation. Film becomes a tool of empowerment and resistance when it is based on community-driven and participatory creation, encouraging pride, intergenerational communication, and cultural sovereignty. The paper concludes that film is one of the most effective and long-lasting mediums for preserving indigenous knowledge and reinforcing cultural identity in an era of growing globalization, technological innovation, and cultural uniformity.

**Keywords:** Cultural Identity, Film, Indigenous, Knowledge, Medium, and Preservation

## **Introduction**

The combination of visual, aural, and narrative elements in film has made it a potent and adaptable medium for maintaining indigenous knowledge and strengthening cultural identity in the twenty-first century. These forms closely correspond to oral and performance traditions. Visual storytelling makes intangible cultural elements readable for both local residents and broader audiences by documenting ceremonies, languages, cosmologies, material practices, and embodied abilities in ways that textual archives cannot (UNESCO, 2022). Films produced with and by Indigenous communities, whether feature narratives, short ethnographic films, community “folk” films, or participatory documentaries, serve a variety of preservation purposes. These include documenting endangered languages and rituals, offering educational materials for intergenerational transmission, and serving as instruments of cultural affirmation that counteract misrepresentation in the media. Community-driven productions frequently prioritize local protocols, timeframes, and epistemologies, turning film from a colonial technology of representation into a medium for political self-determination and self-representation (Semali & Asino, 2013).

Dowell (2006) was of the view that local conservation of knowledge, oral histories, and customs have been documented through community-participatory and folk-filmmaking projects in West Africa and Nigeria. Additionally, television cultural programs have broadcast indigenous practices to audiences both domestically and abroad, thereby placing local knowledge within larger cultural economies (Goge Africa; Gorilla Folk Films; studies on Igbo cinematic representation). Comparably, joint university-community documentary initiatives have effectively documented minority language usage through film and created educational resources that engage young people more successfully than print-only methods. These practical uses demonstrate how cinematic form may transfer living practices into timeless audiovisual materials that are still beneficial for education.

The aesthetic and affective power of film can inspire pride, memory work, and a renewed everyday use of traditional knowledge and speech forms among younger generations. Film not only preserves representational traces but also contributes to identity formation by bringing practices and vocabularies that anchor group belonging to one's attention. Scholars like Usua (2018) warns that film preservation is not neutral, either, and that issues of authorship, access, consent, archiving standards, and potential commercialization must be worked out so that video projects promote community goals rather than replicate extractive documentation techniques. Thus, any endeavor to use film as a preservation technique must be centered on ethical frameworks and community-led standards.

The need of protecting indigenous knowledge systems and cultural practices, which are under attack from industrialization, globalization, and the predominance of Western media narratives makes film a medium for preserving indigenous knowledge and cultural identity. Along with cultural legacy, indigenous knowledge, which includes oral traditions, rituals, ecological practices, spirituality, and languages, represents essential intellectual resources for identity creation, community resilience, and sustainable development. However, as younger generations grow disenchanted with their ancestors' customs and languages, many of these traditions are at risk of disappearing. Film offers a potent medium for capturing and disseminating this knowledge in ways that appeal to modern audiences because of its exceptional capacity to capture sound, movement, and visual symbolism (Nduka & Oyelude, 2019). Film, as opposed to written documentation, maintains the contextual, emotional, and performative aspects of indigenous culture, guaranteeing that future generations can access both material and immaterial components.

Lempert (2012) observed that film also provides a dynamic platform for self-representation and cultural identity affirmation in a time when mainstream discourse frequently marginalizes or misrepresents indigenous groups. Film promotes pride and solidarity both inside and outside of communities by giving them the opportunity to share their own narratives and worldviews, thereby challenging stereotypes. It provides a channel for cultural diplomacy and activism, strengthening ties between generations within the community and giving indigenous voices a platform on a national and international scale. Because it addresses urgent cultural, social, and political demands, examining film as a medium for indigenous knowledge preservation and cultural identity is not only an academic exercise. The paper highlights how cinema may be used to uphold cultural pride, protect endangered traditions, and foster inclusivity in knowledge systems, proving its applicability in modern research and practice.

### **Theoretical Underpinning**

The paper adopts Cultural Identity Theory. The idea of cultural identity provides a collection of complimentary lenses through which people and groups can comprehend how they know themselves, how others see them, and how cultural practice performs and maintains those processes. Through his seminal work, Stuart Hall reframes identity as an ongoing "production" that is historically situated and shaped by memory, representation, and power; identities are not formed by a single origin story but rather by difference, narrative, and the politics of cultural meaning (Urrieta & Noblit, 2018). From the perspective of social psychology, Tajfel and Turner's social identity theory explains that people's self-concept is partially derived from their affiliation with social groups, and that

intergroup processes (identification, comparison, and categorization) affect what cultural markers are considered authentic or valuable. When taken as a whole, these viewpoints imply that cultural identity is socially produced and experientially lived, subject to negotiation in daily activities, institutional and media reinforcement or challenge, and constant rearticulation as societies undergo change.

Film serves as a site of representation, a transmission medium, and a social activity that can influence identity development when it is viewed through this theoretical lens. As Hall contends, representation is essential to the production of identity, and film is one of the most potent modern representational technologies for achieving that goal. The audiovisual affordances of film image, gesture, sound, and language allow communities to externalize and practice the stories, idioms, and performances through which identity is recognized (Hauser, 2009). According to Tajfel and Turner, movies can enhance ingroup identification by emphasizing shared symbols, such as language, traditions, and rituals, and by providing viewers with emotionally compelling examples of “who we are,” which promotes pride and social cohesiveness. Empirical examples demonstrate this dual ability: Feature films in the Inuit and Haida languages have prioritized community languages, carried out crucial cultural rehearsals on-screen, and inspired educational and revitalization initiatives off-screen, demonstrating how cinematic representation can support intergenerational transmission and community identity (Schwartz et al., 2009).

Film is very helpful for the preservation of indigenous knowledge, as explained by combining cultural constructivist and social identity viewpoints. In contrast to decontextualized lists or transcripts, film can document and re-stage these practices in context-rich form, retaining performative cues, tempo, and relational meanings that textual records erase (UNESCO, 2022). Hall's emphasis on history and difference draws attention to oral narratives, ritual contexts, and historical rupture (such as colonial schooling or forced relocation) that threaten living memory. Films made with community leadership and intended for local distribution fit in well with international frameworks for protecting intangible cultural heritage at the policy level because they are both documentation and an invitation to recreate tradition in the present. These frameworks place a strong emphasis on transmission, community consent, and the need for living practice rather than frozen documentation.

From the same theories, critical cautions are drawn. Hall in Huddy (2001) emphasises on representation and power cautions academics and professionals that cinematic preservation is never neutral: the identity-work that a film does is shaped by the people who control distribution, frame the tale, and highlight particular versions of a practice (Hall, 1990).

According to social identity theory, movies that show a single “definitive” version of a tradition run the risk of essentializing or policing authenticity. They can also minimize internal variety and portray dynamic behaviors as static history that should be preserved rather than as practices that should be experienced. In order for film to support transmission without colonizing representation, ethnographic and indigenous-media scholarship advocates for community-led production models, such as collaborative scripting, elder consultation, language coaches, local casting, and circulation strategies that prioritize community access.

Case studies, like the Haida and Inuit feature films, show how cautious, community-centered filmmaking can minimize these risks while optimizing cultural revitalization results. These films were made with significant community involvement and subsequently inspired language programs and local pedagogies (Schwartz et al., 2011). Film functions as both a mirror and an engine of indigenous knowledge preservation, according to a synthesis of social identity approaches and cultural identity theory. It can both fuel social processes (identification, esteem, transmission) that preserve knowledge across generations and mirror community meanings (representation, memory, language) in situated form (Burns, 2008).

By documenting ritual and knowledge in performance, highlighting indigenous languages and epistemologies, and designing distribution so that films circulate where they do the most cultural work in the community and in educational contexts the combined theoretical frame suggests community-led, historically aware, and power-reflexive film practices. Film can be a catalyst for cultural continuity and identity affirmation when theory and practice are in sync, as demonstrated by empirically supported examples ranging from Haida-language productions to Atanarjuat and Isuma's Inuit cinema and recent region-specific studies of the medium's efficacy in transmitting local knowledge.

## **Methodology**

The study uses a conceptual framework to develop a thorough grasp of how film functions as a storehouse of indigenous knowledge and a means of identity affirmation by interacting with theoretical, empirical, and interpretive literature. In contrast to systematic reviews that mostly rely on empirical aggregation, the conceptual review approach produces an integrated perspective that connects film, culture, knowledge systems, and identity by synthesizing important concepts, theoretical frameworks, and academic disputes. Interpretive and critical lenses inform the review, which draws from media study, anthropology, postcolonial studies, cultural theory, and communication studies. While

simultaneously pointing out research gaps and new areas, this method makes it possible to identify prevailing discourses on film as a platform for cultural sovereignty and as an archival medium of intangible cultural heritage.

Peer-reviewed journal articles, book chapters, conference papers, and reliable institutional reports published within the last 20 years are among the works that directly examine the intersections of film, indigenous knowledge, and cultural identity. These works are chosen for inclusion in this review based on their currency and relevance. In cases where it enhances the conceptual understanding of the subject, literature that addresses the wider functions of film in cultural preservation, identity negotiation, language revitalization, and decolonization of knowledge is also included. If a source uses actual data, theoretical underpinnings, or case studies about indigenous communities in various cultural contexts, it is given priority. On the other hand, works that mainly examine film from the viewpoints of the commercial, entertainment, or technological industries without making reference to indigenous knowledge or cultural identity are disqualified. In order to preserve the review's depth and dependability, non-scholarly resources including opinion pieces, popular media reviews, and works devoid of academic rigor are also excluded.

### **Film as an Archive of Intangible Cultural Heritage**

The audiovisual element of film captures the performative, auditory, and contextual aspects of live traditions that are hard to capture through text alone, making it a unique and increasingly researched kind of archival practice for intangible cultural heritage (ICH). Film, according to scholars and practitioners, is a particularly rich documentary resource for preserving ICH while also advancing educational, revitalization, and repatriation goals. It captures not only the content of traditions songs, stories, dances, rituals, and craft techniques, but also the embodied timing, vocal inflection, spatial arrangement, and interpersonal interactions that imbue those practices with meaning within communities (Sherman, 2008). Thus, audiovisual collections are treated as essential parts of ICH inventory and safeguarding plans in recent policy and professional literature, which emphasizes technological and ethical requirements for their production, curation, and accessibility.

Film as archive is examined via the lenses of audiovisual ethnography and documentary methods in a significant body of recent literature. According to Lawton et al., (2022) films that are produced responsibly can have both mnemonic and transmissive purposes. On the one hand, they can act as a repository for endangered languages, rituals, and oral repertoires. On the other hand, they can be used as an active teaching tool in community

screenings, local language classrooms, and apprenticeship programs where younger practitioners learn through embodied imitation and repeated viewing. According to empirical research, community-centered documentary projects generate more local reuse and revitalization than extractive film projects whose footage is locked in external archives. These projects include elders as knowledge-holders, integrate local narrative frameworks, and share editorial control with community partners. Co-authorship and methodological reflexivity are emphasized in this field of study as best practices for transforming cinema into a living archive as opposed to a static record.

Audiovisual strategies are now being explicitly incorporated into ICH safeguarding guidelines by policy-oriented sources and international organizations. Additionally, recent publications from UNESCO and memory institutions highlight the precarity of audiovisual holdings many collections remain poorly preserved, dispersed, or inaccessible and call for digitization, standardized metadata, and disaster-risk planning to maintain long-term usability. The UNESCO 2003 Convention and its Operational Directives recognize documentary materials (including audiovisual recordings) as part of documentary heritage and encourage States Parties to include audiovisual documentation and technical specifications within safeguarding plans. The archival value of film is connected to preservation infrastructure, sustainable access, and community rights in this policy literature, which also presents film preservation as a component of cultural stewardship that calls for ethical access procedures and local empowerment rather than just technical conservation (Ercole et al., 2016).

The return, contextualization, and reintegration of digital films and recordings into local cultural life supporting ceremonies, language schools, and new creative productions is illustrated by case studies of Indigenous communities that have reclaimed recordings stored in faraway institutions. In addition to addressing historical epistemic displacements, authors characterize digital repatriation as both restorative and forward-looking, allowing communities to manage, annotate, and modify archival film for transmission across generations. To ensure that film archives do not merely transfer power from one group of external gatekeepers to another, the literature warns that digitization alone is insufficient and that negotiated access policies and sustainable local infrastructures (storage, playback hardware, training) are required (Pietrobruno, 2009).

The importance of film in language revitalization and the unique affordances that cinematic formats offer for ICH are the subject of an expanding corpus of scholarly work. By bringing endangered languages into the public eye and demonstrating modern, rather than merely archival uses, feature films, community-produced shorts, and audiovisual

pedagogies have helped to boost interest and proficiency in these languages, according to recent scholarly and journalistic work. These studies demonstrate how movies made in community languages and shared over local and translocal networks can reduce stigma, foster pride, and offer fresh opportunities for language usage to supplement oral apprenticeship and classroom instruction. Scholars like Hou et al., (2022) also highlight ethical conflicts: unless filmmakers collaborate, get free, prior, and informed consent, and include mechanisms for continuous community governance of how footage is used and distributed, cinematic representation may unintentionally essentialize or commodify practices.

Film is framed in contemporary literature as a potent archive media for intangible cultural heritage, one that may be used for teaching, reparative repatriation, and revitalization. It preserves embodied, auditory, and spatial elements that are essential to live traditions. The scientific community today stresses that combining strong technical preservation with community co-ownership, moral standards, durable access infrastructures, and flexible teaching methods is essential to optimizing the archival value of films. It is more likely that video archives will serve as dynamic engines of cultural continuity rather than as static museum exhibits when governmental frameworks (like UNESCO) and memory institutions adopt an integrated approach that supports digitization, local capacity, and negotiated access.

### **Film as a Tool of Cultural Identity Formation and Affirmation**

Findlay (2016) observed that through the mobilization of story, performance, language, and spectatorship, film serves as a powerful tool for the creation and affirmation of cultural identities by creating and disseminating images of a people's identity and potential. A foundational frame is provided by theoretical approaches to representation and identity, particularly Hall's contention that identities are "productions" that arise via discourses, history, and struggle rather than fixed essences. Film is one of the medium where identity production occurs, providing selective narratives and symbolic resources that help communities understand and assert themselves (Pegrum, 2008). Filmmakers provide recognized markers that viewers challenge, or remix in their own acts of identification when they highlight common lifeways, ritual practices, or vernacular speech.

Contemporary scholarship shows that film works along at least three interlocking pathways to shape identity: representation (what is shown), circulation (who sees it and where), and reception (how audiences interpret and integrate what they see). At the level of representation, filmmakers who center marginalized languages, aesthetics, and

epistemologies can contest hegemonic portrayals and supply counternarratives that affirm dignity and continuity. Indigenous film movements and community-led productions, exemplified by works such as Isuma's *Atanarjuat (The Fast Runner)*, have been widely studied for their capacity to recuperate oral histories, animate local cosmologies on screen, and reposition community members as active cultural agents rather than passive objects of anthropological gaze. Such films do identity work by validating local knowledge systems and by modeling modes of speech, gesture, and social relation that viewers can internalize as part of collective belonging (Halverson, 2010).

It is important to consider circulation because the networks and websites that distribute films influence who has access to identity resources and how those resources are valued. Film that speaks to migration, hybridity, and the negotiation of home offers templates for the formation of hybrid identities and allows translocal publics to practice belonging across borders. Diasporic and transnational cinemas demonstrate how film can support long-distance identities by providing shared narratives and affective touchstones for scattered communities (Rorrer, A. S., & Furr, 2009). The identity narratives that acquire legitimacy and visibility are also influenced by industry and policy environments, such as national cinema policy, streaming platforms, and festival circuits. According to recent studies of cinema policy and industry discourse, formal support for cultural diversity and inclusion in film finance and distribution is a crucial structural lever for expanding the number of people whose identities are publicly affirmed and whose experiences are shared.

Audience-centered research and reception studies show how viewers actively participate in identity affirmation. Instead of merely accepting depictions, viewers interpret cinematic texts in opposition to daily activity, memory, and public discourse. Locally distributed films and serial narratives, for instance, can create positive group esteem, model alternative subject stances, and encourage community pride, even when mainstream media perpetuates stereotypes (Southcott, 2009). By emphasizing stories that represent viewers' social realities and histories, locally created and diasporic content, according to scholars tracking current Black narratives on global platforms, opens up new avenues for recognition and belonging. Similarly, personal documentaries by diasporic filmmakers, like Rosine Mbakam's portrait films, demonstrate how small-scale and autobiographical filmmaking can reframe intergenerational and transnational relationships, providing forms of identity work based on relational memory rather than outside approval.

Appreciative explanations of the identity-making power of film are complicated by significant cautions raised by ethical and methodological literature. Although it can

empower, representation can also essentialize: A single image of “authentic” identity fixed in a film runs the risk of privatizing contentious activities as unchanging legacy and preserving internal variation. Inequalities in production and distribution power who writes, who funds, who directs, and who makes money can influence which identities are emphasized and which are diminished. The field encourages community-led production methods, participatory techniques, and governance structures that put local decision-making ahead of extractive authorship in order to mitigate these hazards. For example, rigorous cooperation (including language work, elder consultation, and community ownership of archival video) is frequently advised in the Indigenous context to guarantee that film confirms identity on community terms instead of imposing external frames.

The catalytic power of film when connected to other cultural infrastructures is also highlighted by empirical research conducted in a variety of circumstances. Movies that are specifically made to be re-used in classrooms, language revitalization initiatives, or community screenings frequently yield quantifiable results in terms of intergenerational transmission, ritual involvement, and linguistic competency. On the other hand, films that are restricted to foreign archives or only flow through international art circuits might not have much of an effect on domestic identification practices. Therefore, in order to optimize film's ability to affirm and maintain cultural identities, academics advocate for integrated strategies that incorporate production, local distribution, pedagogical adaptation, and policy assistance (Pegrum, 2008).

Film is a potent, multifaceted tool for forming and affirming cultural identities, according to current scholarship. However, the impact of this tool is dependent on representational decisions, distribution channels, audience behavior, and ethical production connections. They are resonant sites of recognition: archives of memory, models for modern identity, and tools for collective affirmation when films are made with community agency, distributed in settings that are significant to their target audiences, and connected to supportive cultural infrastructures. Film runs the potential of reinforcing stereotypes or serving as a spectacle detached from actual cultural practice when such prerequisites are not met. The literature indicates that future research should keep recording results in real-world communities and evaluating how new distribution channels (festival circuits, streaming, and social media) alter the political economy of film identity-making.

### **Film as a Medium of Language Revitalization**

Film's audiovisual format incorporates phonology, prosody, embodied performance, and communicative settings that are essential for learning and for preserving endangered

languages, making it a significant and versatile tool for language revitalization, according to contemporary literature. Filmic materials are regarded as both archival records and active pedagogical resources in community programs because scholars contend that recorded speech alone omits important paralinguistic cues—gesture, timing, spatial relations, and call-and-response structures—that film preserves and that learners need to approximate naturalistic competence (Brand et al., 2002). Thus, as part of integrated language-revitalization toolkits, film is included alongside curricula, immersion classes, and community media in empirical and policy literature.

There are specific examples of how feature, short, and community-produced documentaries have facilitated apparent increases in domain expansion, prestige, and intergenerational use, as highlighted by an expanding corpus of case-study research. Some well-known examples include Inuit-language films like *Atanarjuat: The Fast Runner*, which emphasized Inuktitut in a narrative that was received by the general public and has been criticized for normalizing and celebrating Inuit oral traditions; more recent examples include the Haida-language film *Edge of the Knife*, which was created with extensive community workshops and elder consultation with the specific goal of reclaiming Haida linguistic practice and offering new domains for use. The aforementioned projects are frequently cited as examples of how cinematic prominence and the ensuing prestige effects can lower stigma, inspire students, and produce culturally relevant language models for young people (Nugroho et al., 2022).

Film has three operational affordances for revival practice, according to the research, which go beyond prestige and modeling. First, movies allow for immersive input: narratives that place speech in the context of action and ritual offer contextualized examples of grammar, register, and discourse structure that are easier to understand and retain than word lists or transcripts. The second way that cinema facilitates scaled pedagogies is by allowing the reuse of recorded scenes and dramatized dialogues in schools, community viewings, and digital repositories. This makes high-quality naturalistic input accessible even in areas with a limited number of fluent speakers. Third, cinema facilitates the expansion of the creative domain: by incorporating language into genres such as drama, animation, and dubbed global blockbusters, filmmakers and language activists develop new social applications for the tongue, such as digital media, commentary, and entertainment, which aid in transforming a language from "heritage" into modern usage (Beckett, 2022).

Studies on reception and impact also provide cautious but encouraging results: community screenings, the use of dramatized narratives in immersion curricula, and the incorporation

of filmic scenes in schools have all been linked to higher motivation to use the language in public, better listening comprehension, and increased engagement. The literature cautions against assuming straightforward causal consequences, though: Instead of being used as a stand-alone solution, cinema usually produces quantifiable results when paired with more comprehensive revitalization strategies, such as teacher training, intergenerational programming, policy backing, and regular use platforms. Therefore, evaluation studies require mixed-methods assessments that monitor changes in attitudes and self-reported behavior as well as long-term transmission indicators, conversational ability, and real domain use (Ma & Yu, 2025).

The potential and drawbacks of film-based revival are both highlighted by current discussions around popular localization initiatives. Cultural control, linguistic accuracy, and whether commercialized content replaces locally rooted narratives are some of the issues raised by widespread dubbing and localization, such as the Māori-language dubs of major animated films and collaborations between cultural media companies and international studios. These practices have also increased visibility and everyday exposure for young speakers. In order to ensure that greater exposure results in normative language use rather than merely entertainment novelty, scholars advise that high-profile dubbing be combined with investments in domestic productions, language teaching, and community governance.

Chang (2016) observed that film is positioned in current research as a potent element of modern language-revitalization ecosystems because it allows for educational reuse and domain expansion, provides appealing language models, and preserves embodied speech practices. Intentional, community-centered production, integration with more extensive educational and policy resources, and meticulous outcome evaluation are all necessary for a film to be effective. Longitudinal assessments of film-integrated programs, comparisons of community-led and externally funded production models, and design principles for sustainable digital infrastructures that recycle and recirculate filmic materials where they can most effectively revitalize are among the future research priorities highlighted in recent studies.

### **Film and Decolonization of Knowledge**

In contemporary literature, film is viewed not only as a medium of aesthetic expression but also as a site for the decolonization of knowledge, which entails challenging Eurocentric epistemologies, recovering marginalized knowledges, and developing modes of representation and circulation that respect community sovereignty. Film serves as a