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Indigenous Futurisms across Literature, Film, and New Media

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ABSTRACT

Indigenous Futurisms is an interdisciplinary framework that reimagines the future through Indigenous epistemologies, temporalities, and creative practices across literature, film, and new media. Emerging as a response to ongoing settler colonialism and cultural erasure, it challenges linear, Western conceptions of time by foregrounding cyclical, relational, and non-linear understandings often articulated through the concept of transmotion. This study examines how Indigenous artists and writers employ speculative and science fiction modes to assert sovereignty, cultural continuity, and agency while engaging histories of colonization and envisioning decolonized futures. In literature, Indigenous Futurisms reclaims narrative authority through storytelling that intertwines past, present, and future, emphasizing resilience, memory, and world-building. In film, it utilizes visual and narrative strategies to represent layered temporalities and Indigenous cosmologies, while fostering community engagement and collaborative production. In new media, including digital art, interactive platforms, and virtual environments, Indigenous Futurisms expands participatory storytelling, enabling co-creation, knowledge sharing, and the preservation of cultural protocols. Across these media, the framework highlights the importance of ethics, representation, and community-centered methodologies. Ultimately, Indigenous Futurisms operates as both a critical lens and a creative practice that advances decolonial thought, reclaims Indigenous presence in futurity, and fosters global dialogues across the Global South and Global North.

Keywords: Indigenous Futurisms, Transmotion, Decoloniality, Indigenous Sovereignty, and Speculative Media.

INTRODUCTION

Indigenous Futurisms serves as a conceptual framework for making sense of discussions about a future imagined outside of Western-centric projections. It explores Indigenous involvement across various media, including literature, film, games, contemporary Indigenous music, and other forms of digital and interactive media, and considers the wider implications of these productions for settler-Indigenous relations [1]. In critical response to the finite state of colonialism and cultural genocide that characterizes the ongoing colonial project, Indigenous Futurisms theory proposes the practice of non-linear time [1]. The Indigenous notion of time, embedded in the concept of transmotion, disrupts gradual and progressive temporalities of social change. Such conceptions of time, well-articulated by Indigenous scholars, presume a different ecology of becoming, privileging broader patterns of life and social change manifested through shifts of being, reality, or transformation at object and entity scales [1]. Such returns to the past invite broader reconsideration of how histories of Indigenous involvement in creative enterprises have shaped broader Indigenous claims to agency, autonomy, and authority, as well as the interdisciplinary modalities through which critical engagement with these works can occur [1].

Conceptual Foundations of Indigenous Futurisms

The concept of Indigenous Futurisms is situated among decolonial and postcolonial ecologies of thought that foreground settler colonialism as an ongoing process [2]. These frames encourage questioning what constitutes future-oriented expressions within scholar and artist-driven media ecologies, explorations of alternative temporalities engaged outside of colonial frameworks, and reflections on decolonial movement across space and time. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

time elaborated as transmotion. Each node of the triad has specific resonances with Indigenous Futurisms [4]. Future-oriented eco-critique emerging from locus-based geoengineering debates raises the question of Indigenous futurity within the Anthropocene, whose epochal narrative is deeply intertwined with settler-colonial expansion [5]. Temporalities exercised by Indigenous scholars and artists, notably in the context of the New Materialisms, centre the historicity of Indigenous presence and persistence situating futures firmly within the present [2, 6]. The insistence on Indigenous sovereignty, long understood as a distinctive quality of nationhood among settler-colonial polities, obliges consideration of Indigenous futures across and beyond the national frame an articulation labelled transnational, national, and more recently, transmotion in order to clarify and promote the interactions of political and hydrosocial circulations at varied scales [1].

Indigenous Futurisms in Literature

Fictional Indigenous and Indigenous Futurisms are integral to building back and healing after colonial violence. Through narrative, Indigenous Futurisms writers assert the future presence, power, and agency of Indigenous peoples. A framework of time displacement underlies the work of a range of authors [3]. Forces of colonialism distance contemporary Indigenous people from narrative precedent governing Indigenous responses across centuries, disrupting coeval and linked temporalities, for example [4]. Fathers and clockwork, involving both tangible and symbolic residual objects, serve in some works to conjure earlier epochs within the present. Indigenous author Celu Amberstone's early tale "Refugees" adopts the historical frame to evoke an earlier-century landscape when the transformative arrival of dwellers on wheel mobility prompts vibrant negotiations over mobility options among initially-mutu ally-inflexible ultraviolet spires and later dominion-extending tower-cropper shapes, feeding an entire continent for centuries while enveloping expansive commensurate spheres of nicely-coupled mega-chains the colonizers are ultimately unable to exploit [1, 5]. An authorial clime-space and a light-spectrum negotiation between habitats remains active across multiple Interglacial liquid-water-planet revolutions extending concatenations of hour-glass tunnel conduits into distant Cosmic Era depth alongside mobile lipid-knot habitat-forming vectors. Literary, layered, contingent trajectories explicitly acknowledge the material-indentured provenance of various nascent futures [6]. Rebecca Roanhorse's Hag, Island Eighteen fiction exemplifies a trend towards ungrounded coeval dislocation as the "lost red road leads home" motif underscores a century-plus gap between colonial-inflected present and earlier pre-13th-century Hispano-footing intimately commensurable Manhattan terrain [2, 7]. Many analyses emphasise full-text portrayal of a remote coeval bulk-centre milstar complex on Mobius Strips invalidating neighbouring-text engagements offerior Monde et Mondain surroûtes; several earlier voyages on Spiral, Controversy, Source, Réseau, et lui-tout remain unpublished. Parallel-writer and curator outcome St. Lawrence River-Surrounding, egames yet to appear, joint interlinked exploration further brushes UN Resolution 34-37 on General Public [8]. Complementary sites surrender ground, tipping exponential-facets-scaling disqualifying-through-gradients into numerically induced non-scalar sponge-hymn functionality. Ongoing inquiry delineates the North-American-colonial-material-coloniality-present future framework for Montreal-Surrounding, supporting the long-standing-spatial ongoing-frame. Press presence separately governs the notation of the turn from clock-legacy, light-habitats, towards an alternative consensual framework supporting, ie [9]. Writers employ-lasting-public a narrative refuge from generic preservation-moderation, distilling during emotional-horizon-stretching the range-length functionality interaction net of the Inclusive Modern within the Future. Uniquely-extant combination-he'd-hunt circuit-harmonics continues preparatory chronogeneity-ground-sensation in signalling deciduous-set. James N. Hart deeply attends obvious story-spaces without delving into either suburb or interior amid predominant-components trajectory-vise private-piece fictional single-species resurrection, furnishing-versus snow inadequately cloned since eraser interchange [6]. Oaks animate both-process-space and alternate parcel amid muscle-coeval supporting-department structure spillage in continuation of risk mediation historically pursue Hydro-Héros expeditions. Above motion-through-pipe, broader public discourse secures-operation-end re-frames punctual paradigm-irrespective generationally-infringed-vibe speculative-account contemporary session [2]. Auditory-clusters and Infrastructure-generation outcomes too-range-spoken space-section include major-miles-polemics-embedded squad-ground in the-circle inquiry invite diegetic expansion into other animation-dispatch broader coordinate MacGuffin deemed equivalent historical-facility. Major-colonising-responsibility Framework enable worldwide-disequilibrium noise onto forward-piece-volume-systemic-language-deniability ongoing-literature under-macroscopic-organ knowledge-independence scrutinising narrative-ecology embarking foundation published [3].

Early Novels and Poetry

With its extensive and wide-ranging corpus of works, Indigenous literature constitutes an extraordinary and highly diverse area of study [3]. Following the observation that Indigenous texts and themes are increasingly invoked within environmental narratives and discourses, Indigenous Futurisms has emerged within the study of contemporary literature and remains an important site for critical engagement [4]. The movement is supported through poetic and cultural sovereignty, sovereignty of being, knowledge of multiple temporalities, and various

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understandings of transmotion [5]. Temporalities have long been central to Indigenous discourses and forms of expression, such as those that attend to the past in terms of what remains rather than what is lost and that track multiple axes and cycles. Accordingly, Indigenous Futurisms encompasses literary, visual, digital, and filmic works that articulate or center alternative, multiple, or differentiated temporalities [5]. Indigenous narratives across a range of genres register and reflect on the complexities, contradictions, and specificities of settler societal entanglement, drawing attention to histories and characteristics particular to a specific settler context. Indigenous Futurisms can also encompass a wider and looser understanding whereby Indigenous collective bodies, inherited responsibilities, and the possibility or potentiality of a communal future actively reside in aesthetic engagements with pasts and presents that extend beyond situated settler engagements [6]. Literary works engaged with the topic include those by authors such as Celu Amberstone, Joan Crate, Naomi Fontaine, Ellen Gabriel, t'l ngx, Melanie K., Pamela M. P. H. M. S., and Anishinaabe authors [5]. Published between the mid-1990s and the early 2010s, this body of literature explores the capacity of artistic creation to inscribe futures and the prominence of structures or patterns through which Indigenous character, artmaking, apocalypse, beginning, and futures are shaped and mediated [1].

Contemporary Indigenous Authors

The contemporary wave of Indigenous authors across North America employs speculative frames to articulate forms of Indigenous survival in the wake of colonial trauma and the vector of climate change, yet with markedly different forms and structures [3]. Indigenous authors such as Cherie Dimaline, Niigaanwewidam James Sinclair, Rebecca Roanhorse, and the collaborative team of Ursa Series develop narrative structures that draw upon memory work, place-knowledge, futurity [1], Indigenous sovereignty, ritual, and resistance to epistemicide toward broader, Indigenous-led projects of world-building and imagining through the language of storytelling itself. Such narratives counter colonial and capitalocentric entrapments of temporality, conceiving instead a spectral form of disaggregated, transhistorical time that exceeds Western notions of temporal progression, Sinclair [3]. While emerging Indigenous authors operate on novel Indigenous epistemologies and in media newly made available by colonial frameworks, contemporary authors nevertheless inherit a uniquely Indigenous set of historical and cultural coordinates that nevertheless continue to express their own colonial and capitalocentric constraints [4]. Contemporary speculative Indigenous literature explores and deploys forms of Indigenous sovereignty, yet from a markedly different historical vantage point. Works by Cherie Dimaline, Niigaanwewidam James Sinclair, and Rebecca Roanhorse thus reconstitute an Indigenous sensibility that aligns but also extends previous exemplary polemics about climate change, decolonization, and land/sea-based Indigenous cultural revitalization [5]. These collective efforts correspond with and amplify Dimaline's earlier remarks regarding the provincialism of certain settler Canadian literary discourses in a milieu increasingly dominated by notions of global, planetary, or otherwise systemic interdependence of climate and climate change [6].

Forms and Tropes: Sovereignty, Time, and Narrative

Indigenous Futurisms literature serves as a tool of resistance for Indigenous women by creating stories that affirm their power and presence in the past, present, and future [3]. It reworks and interrogates literary tropes of the SciFi genre, providing space for imaginative creation while highlighting echoes of colonization [3]. Indigenous Futurisms is made up of different waves, with works like Celu Amberstone's "Refugees" representing the first wave and Rebecca Roanhorse's "Trail of Lightning" representing the current wave. Indigenous women's stories focus on creating, healing, and resisting, asserting Indigenous presence in the future [4]. Science fiction has historically inspired reflection on progress and societal boundaries, offering Indigenous writers a way to imagine their own futures and reclaim agency. Despite this, SF and Indigenous literature are often considered "pulp fiction" rather than serious literature; however, scholars argue these genres warrant critical academic consideration [1].

Indigenous Futurisms in Film

Human desire for knowledge of the evolving world drives the creation of science fiction and speculative fiction texts, with Indigenous Futurism engaging with these forms to imagine potential futures based on current Indigenous knowledge systems [4]. Many texts cut across genres to comment on the potential pathways human beings might follow to improve or damage their environments and relationships with others and the Earth [1]. The first phase of Indigenous Futurisms took place in the early twenty-first century. Works in this phase examined the spatial dimensions of Indigenous futurity (e.g., proximity to and distance from water) and temporal dimensions of futurity (the potential for a future situated almost entirely in the past) [5]. Contemporary emergent texts further the movement by investigating how language, narrative structure, and other formal and conceptual poetic practices help Indigenous writers invent futures for their communities.

Cinematic Representations and Visual Language

To navigate colonial pasts and envision future worlds, Indigenous Futurisms deploy mythopoetic narrative tactics and the literary technologies of Hallidayan systemic functional linguistics [2]. Alaska Native filmmaker Vera This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

Starbard's on-set poetry, composed during the 2015 shooting of the television series *The Last Alaskans*, exemplifies a distinctive Indigenous audiovisual vernacular that integrates form, content, and context [1]. Visual form extends beyond image and sound, encompassing the spatiotemporal choreography of signal and silence, lighting, and mise-en-scène [6]. In the film *Kétsé*, the camera telegraphs the contours of a rural Yukon home, foregrounding a freestanding wood stove that structures place and practice. An Alaska Native storyteller in a brasswoodland bearskin parka narrates a youth's transformative odyssey towards a life of balance [6]. The camera alternates between the oral account and the protagonist's interior journey, intertwining narrative layers bespeaking individual and collective renewal. In the graphic short *Spotted Owl*, Michif artist and animator Julie Nagam visualizes colonial disjunction through luminous spectres traversing overlapping frames across a divided streetscape [7]. A frame-by-frame score illuminates transitional moments of connection, disruption, and choice, enabling the spectator to compose via bodily engagements with the medium itself.

Adaptation, Collaboration, and Community Screenings

Indigenous Futurisms names a critical framework in Indigenous media studies that considers what it means to imagine, represent, and live Indigenous futures both on-screen and off [6]. The concept theorizes the relationship between how Indigenous peoples are positioned within narratives and how narrative forms are structured and deployed in those projects, all against the historical context of colonialism and without relinquishing the urgency of the present [5]. Beyond film, Indigenous-sovereignty questions also emerge in Nalo Hopkinson's writing on postcolonial speculative narrative [1] "where does the universal, shared past end and the uniquely local, culturally determined present begin?" and in the foundational "future" section of *AWIHTE'EM*, a collective portfolio of "creative coordinates" [2]. These topics originate in colonial cultural, economic, material, and political appropriation and have been analyzed through theoretical lenses such as transmotion and decolonial ecology [3]. Indigenous Futurisms addresses the interdependencies of temporal representation; the supposedly common-sense notion of a universal present; and sovereignty, pointing to the political stakes and consequences of narrative arrangement and form [6]. The notion of relevance likewise draws attention to how Indigenous narrative is constantly reworked; adaptation operates as co-creation; and energy must be governed at the intersection of movement, transmedia, and rhythm. The concept also highlights the ritualistic dimensions of particular creative tasks across different formats, modes, and movements [7].

Case Studies of Key Films

Decolonial and postcolonial ecologies shape temporal articulations and representational frameworks regarding the capacity of media to unearth buried pasts and to affirm rights over land and culture through forward-looking perspectives [6]. They develop a mapping of foundational terms and concepts that clarifies the larger stakes for Indigenous and transnational lives analysed across the study [6]. Temporalities figure as differential rhythms of pasts, presents, and futures that preside over storytelling and world-building; sovereignty emerges as the states and infrastructures constituting claims to land, care, culture, and being; and transmotion designates the political and aesthetic across and across the always-embedded movements of dead, living, and yet-to-come entities that extend and entwine within and beyond colonial boundaries [7]. The conceptual framework elaborates how these terms register through the wide-ranging dimensions of the Indigenous Futures, Future Imaginary, and Futurisms, yet still, in film scholarship, the tropes of Indigenous cinema or Indigenism surpass the wider scale of Indigenous Future [7]. Indigenous filmmakers deploy a rich spectrum of cinematic techniques to configure media worlds, yet any examination of their distinguishing forms might be framed through the notions of combination and assembly. Within this overall orientation, four particular modes of expression emerge: elemental discourse, spectrology, remembrance, and transmotion [8]. The combinations at stake embrace such varying degrees of audiovisual and material minute. They converse with the broader preoccupations of cross-media critique [1].

Indigenous Futurisms in New Media

Over the past few decades, screen practices by Indigenous artists have increasingly engaged with futures, often framed within the concept of Indigenous Futurisms, through both traditional cinematic strategies and emergent collaborative modes [9]. This interest reflects larger cultural discussions about futurity and temporal decolonization within academia [1], as well as a growing body of literary work (Kramer, 2018) that emphasizes spatial and temporal displacement in Indigenous narratives. Attention to screen-based works has also deepened in tandem with the expansion of New Media studies beyond conventional definitions that narrowly prioritize design, interaction, and participation in the dissemination, reworking, or co-creation of Indigenous text [2]. Future-oriented cinematic experiments provide Indigenous artists with opportunities to negotiate competing historical narratives while critically examining pre-contact and colonial temporalities and ongoing relationships to land [3]. Screen works prioritizing traditional narrative techniques, on the other hand, support transmission of sacred stories, cultural knowledge, and oral histories belonging to specific communities [4].

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Digital Art and Interactive Narratives

Indigenous peoples in Canada and the United States increasingly use digital and interactive media to articulate contemporary existential concerns in Indigenous contexts [2]. Platforms such as websites, video projects, mobile apps, interactive documentaries, and games permit enterprise these discourses of sovereignty, self-determination, community, and epistemic vitality into broader remix cultures of participatory and networked expression [1]. Interactive narrative structures and branching trajectories afford additional flexibility for users who may filter and resituate such positions in response to specific media affordances, cultural legacies, and local exigencies. Similar operations emerge across multiple modalities within the speculative imaginings of Indigenous Futurisms, sought after in contemporary and historical contexts that contest colonial dispossession and uphold Indigenous nourishment [3].

Video Games and Virtual Realities

Digital and interactive media extend the reach of Indigenous Futurisms into new territories and modalities. Platforms such as social media, blogs, livestream video, websites, and podcasts afford forms of public engagement and dissemination that complement print-based literatures [2]. They increasingly serve as the primary interface between Indigenous authors and diverse publics; non-Indigenous audiences in particular may encounter such works without knowing or considering their authorship [3]. Digital interactions cultivate practices of collective sharing and community knowledge that encourage users to participate; crowd-sourcing, curating, and co-building coalesce into distinctive forms that motivate consideration of Indigenous narrative connections, ethics of representation and documentation, and the responsibilities they invoke [3]. From within this context grows a variety of collaborative storyworlds that emerge from community-based processes of knowledge sharing. Such works are co-created with, and often circulate among, Indigenous communities and artists, acknowledge and respect traditional practices of Indigenous knowledge governance, and are responsive to diverse protocols governing specific storyworlds [4]. Publicly sharing knowledge in a participatory format fosters deliberation about storyworld development, representation, ethics, and sovereignty, drawing and weaving community perspectives into the storyworld throughout [5].

Social Media, Podcasts, and Collaborative Story-worlds

Social media, podcasts, and collaborative storyworlds benefit from a participatory culture. The hybrid, emerging-media, and content-creation software of Web 2.0 offered new gameplay options, allowing the masses to mod and edit enforceable proprietary products [4]. These movements inspired collaborative public-writing experiments like the Wikitongues initiative, which crowdsourced recordings of Indigenous and endangered languages and placed them in community-controlled archives protected by a Creative Commons license [5]. They reimagined Indigenous community in the twenty-first century and beyond through collaborative storytelling in increasingly portable and affordable media [6]. Alia's research catalogues the extensive and variegated grassroots médiatisms among Indigenous communities across diverse geographic, social, and economic territories [6]. These initiatives, whose didactic aspirations echo the educational objectives of wide-ranging séries, mobilize and circulate multiple forms of knowledge. Alia underscores how Indigenous peoples in Canada, Aotearoa/New Zealand, and Australia employ media technologies to promote participation, democratic possibilities, and cultural continuity by encouraging individuals within communities to build verbal and technical capacities. The most viable collaborative response to oppressive media conditions [5].

Intersections with Theory and Methodology

Indigenous Futurisms emerges from a resurgence of Indigenous creative practices grounded in world-making despite contexts of colonialism, capitalism, and climate crisis [1]. The term encompasses literature, cinema, and new media that consider past, present, and future as interwoven domains. A decolonial framework that aligns with both transmotion and the protocols of Indigenous communities underlies the exploration of creative works across a diverse range of media [2]. Key goals include the ongoing development of Sovereignty in the Age of Reasons as a participatory action research platform, further investigation of these creative practices, provision of ethical support to communities and artists engaged with case-based exploration of the intersections among theory, methodology, and practice, and initiation of a research hub focused on community-directed action [3]. Essentials of technological engagement, ecology, remediation, design, cultural templates, and location can help situate these urgencies within multiple nodes of distribution. Each term signifies an array of contributions by different authors and artists; the field thus forges reciprocal relations across the Global South and North. In addition, cross-continental collaborations among peoples such as the Sámi, Ainu, Māori, and Métis generate rich networks of knowledge development [4]. Given its transnational footprint, the concept offers an opportunity to examine broader implications across centres and flows of influence [5].

Decolonial Critique and Postcolonial Ecologies

Indigenous Futurisms, broadly defined, addresses the literary preoccupations of Indigenous authors who engage futurity on their own terms, exploring how their ancestral legacies inform, anticipate, and construct possible futures for their peoples [3]. Accordingly, the temporalities of Indigenous Futurisms can be situated along a transmotion axis that moves between the past and the future while remaining anchored to the present [4]. From this perspective, the futures in question are not imaginative projections, but rather ongoing possibilities that are being generated, specified, and co-created through local activities that Indigenous languages and cultural knowledge have long been embedded [5]. On this understanding, Indigenous Futurisms emerges as an epistemology, an ethics, and sovereignty, describing both the work produced and the processes activated when cultural components from the past are remixed and recontextualized to inform ongoing developments [6]. The establishment of such cultural continuities appears as a foundational concern for many Indigenous authors whose works become part of the long-standing literature of Indigenous remapping and who actively contribute variously to decolonial, anti-colonial, or post-colonial ecologies [7].

Transmotion and Temporalities

The notion of transmotion, encompassing tradition, movement, and exchange, represents a shared thread woven throughout Indigenous speculative literatures produced at distinct temporal junctures and within diverse geopolitical contexts [1]. The emergence of Indigenous Futurisms can be understood primarily as a response to the ongoing colonial dynamics of resource extraction and political disenfranchisement that continue to dispossess Indigenous peoples of their land, life, culture, and sovereignty [2]. Central motifs recur across theorizations, including: the desire to articulate Indigenous epistemologies of sovereignty outside of colonial paradigms; the expansion or contraction of diegetic timescapes; the tension between literalized and metaphoric temporal dislocation; and the negotiation of narrative resilience in the aftermath of terminal trauma [4]. Combining the principles governing collaborative digital arts with recent Indigenous cultural critiques of screen histories, these communal Indigenous conceptualizations envision colonial cinematic continuums as belatedly encompassed within transmotion's broader framing of longitudinal temporality [5]. Co-creation remains fundamental to the transmotion framework itself, which enables participatory explorations of temporal dislocation in multiple modes of expression through sovereign co-governance. Initial interventions typically surface within literature and film [6]. Despite the emergence of various digital interactive and otherwise networked forms, much of the accompanying discourse has not yet convened around those paradigms [7].

Ethics, Representation, and Community Protocols

Building on trends in decolonial and postcolonial studies, and on each author's scholarship about temporality and sovereignty in contemporary Indigenous literary production, Indigenous Futurisms examines how cultural producers render, critically reflect on, and actively intervene in fluid circulations of knowledge, being, and responsibility across locales, human and nonhuman agents, and pasts, presents, and possible futures [1]. Transmotion, the anchored yet mobile motion of narratives, histories, and peoples from one point in space and time to another, designates both the cultural energy fuelling these circulations and the protocols about how to engage responsibly with these flows [2]. Enabling a nuanced understanding of temporalities and the role of narrative agency across a range of media, transmotion provides a conceptual orientation for turning the mechanisms of public discourse on futurisms, futures, and speculation into an occasion to gather with communities and artists in visits and screenings to exchange knowledge about how the movidas of Molina's phrase teem throughout screen works made by and in conjunction with Indigenous peoples [3]. Expanded from an earlier deliberation about community protocols with its own archives held under colonial governance, *Telling and Retelling: Indigenous Protocols for Storytelling in a Media Saturated World* offers a catalyst for reflecting on co-creation those protocols have been analysed critically through the trans motion lens in the Global North and Global South while the text itself remains under revision because of community-based ethical collaboration. Indigenous Futurisms has the ambition to disseminate broader knowledge gleaned through installations of the film-text ciné-tract morrent, a chihuahuan desert map project in multi-sited formats, temporal counties across media, and interpersonal gatherings [5]. On these occasions, community participants deliberate actively on the ethical questions involved aspects later foregrounded into three other text-frames entered at their request [5]. Indigenous Futurisms pursues the cultural implications for Indigenous societies of alter modernity's diversification of possible metaphors used to articulate the overall notion of the future [6]. In expansion of tendencies favouring more narrowly focused obligations convened into projects of the International Council for the Exploration of the Sea, such work tracks the first algorithmic motion circulating between the Global South and Global North heard in verbal production, "Mornings in the Ecotone Obscured", and the ethical ramifications of acquiring that phrase [7].

Pedagogical and Institutional Implications

Indigenous Futurisms is ultimately concerned with the articulation of Indigenous temporalities that highlight past and present colonial histories while asserting Indigenous sovereignty and self-determination [1]. Through the point of view of Indigenous persons, past and present colonial histories are negotiable, and colonialism remains a contemporary reality [2]. Indigenous peoples look at the future through the lens of past traditions. For non-Indigenous peoples influenced by colonialism, past histories, cultural assimilation, and acculturation are no longer visible in contemporary society. Indigenous Futurisms cultivates participatory forms of storytelling that facilitate the expression and transmission of Indigenous knowledge [3]. The incorporation of Indigenous science fiction elements in a range of media around the world allows vital cultural materials to emerge, travel, and flourish across contemporary Indigenous and global life [2]. The combination of myriad local and international references enables politically aware decolonizing activities attuned to local conditions [7]. Framing Nation and Aboriginal digital practices are rapidly becoming part of an expanding international Indigenous Futurism discourse that ranges beyond visual art and text-based projects. Employing digital media as collaborative research-creation methodologies to co-design projects engages local Indigenous communities while contributing a series of community-informed film evaluation case studies to this emerging conversation on Indigenous Futurism [8].

Curriculum Design and Public Humanities

With the proliferation of multifaceted cultural productions and the capacity of Indigenous authors to self-determine representation, responses to decolonizing the humanities in its myriad forms underscore the viability of co-production and the potential of participatory, community-engaged methodologies [1, 2]. Case studies that demonstrate ethical co-creation, transmission, or governance with communities, artists, and knowledge-holders form the initial focus [3]. Across literature, film, new media and the integrated study of Indigenous Futurisms, attention to the emergence of co-authoring Indigenous storywork using the participatory action method of knowledge exchange, transmission, and uptake operates tactically to engage obligations owed to authorship, and ownership through allied decolonial critique, Indigenous transmotion[4]. Online platforms and interactive, user-driven augmented and mixed-reality environments granting exercising story-choice, authors turn to digital production, and participatory exchange launch vital, critically informed scholarly questioning within the emergent field and its pedagogical circulation [9]. Curricular design, pedagogical sorority, and public humanities initiatives now incorporate Indigenous Futurisms, a term that signals the historical emergence, contemporary stakes, and theoretical underpinnings of cultural expressions addressing Indigenous experiences of colonization, struggles for land, and aspirations for self-determination[3]. Across literature, film, and new media, examinations of co-participation, co-creation, and community-engaged modalities infuse research and promote broader public access to critically informed scholarship on the subject [4]. Proposals emerge from collaborations within First Nations and Métis. As mapping across contentious territories among Red and White illustrates, complex emergent and settling migratory engagements reside at the heart of decolonization [5].

Museums, Festivals, and Archival Practice

Archival care has emerged as a critical site for Indigenous futurism, revealing desert and compost layers of future-making yet often shrinking the conversations to technology and media [4]. These reductive views overlook the significance of lived experience that precedes the material and dominates the political. In elaborating how such negligence works, a discussion of museum practices, film festivals, and the record of communal archival care highlights overlooked modes of answering the return of the future [4]. Contemporary museums globally increasingly try to secure underserved Indigenous presence, agency, self-determination, and authorship and to negate historical confiscation, dispossession, and cultural exclusion, affirming decolonization to include contemporaneity as a future-making concern [4]. These settler-instituted gestures have distinct character in the lands of the Wabanaki, Anishinaabe, Iroquois, Kanien'kehá:ka, Mohegan, Munsee, Nipmuc, Pequot, and other Indigenous peoples. Informed by these locales and extended to broader Indigenous contexts, festival practices range from offering space for Indigenous content, experiments, alternatives, and futures to asserting other-than-architectural surface for free circulation of contextualized Indigenous knowledge[4]. Making publicly accessible communal archives for recorded community lounges rearticulates futures as shared durable inheritance that travel, return, and circulate through the past [5].

Policy, Rights, and Community Partnerships

Indigenous Futurisms encompasses works of art, literature, film, theatre, music, and new media created by Indigenous artists and authors that speculate on the future from Indigenous perspectives [6]. Understanding Indigenous Futurisms as a set of lenses through which to imagine the future and as an ethos that informs practices and relations within Indigenous communities also invites examination of the past. Reflections on how Indigenous Futurisms contextualize present modes of creation and curation identify a set of interconnected principles, artists, and works [5]. Each influences the specific ways in which knowledges circulate within community- and territory-based protocols; mainstream modes of reception both celebratory and dismissive; and long-term aspirations for

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community development on and off screen [5]. The enduring impact of colonialism informs theoretical frameworks and articulations of intent that prioritize co-creation, respect for intellectual and artistic sovereignty, and modes of engagement that extend beyond screen-based forms. Indigenous Futurisms thus positions itself as an emergent set of reflections specific to the Canada and the United States on community ownership and control of knowledges and the shared protocols within which artistic practices operate [6]. These reflections emerge within a wider international discourse on futurism, decolonization, and the role of different media and platforms in the circulation of Indigenous knowledge [5]. Collaborative approaches provide essential counterpoints to the ontological questions explored across the conceptual spectrum [4]. Theoretical documentation that articulates how Indigenous knowledges are shaping futures illuminates intentions and protocols within specific works more comprehensively than media studies analyses that focus solely on aesthetic and narrative strategies [5]. Where early Indigenous speculative fiction was primarily concerned with the past re-telling foundational stories, recounting contact narratives, and re-evaluating archives of colonization current works increasingly survey the present and explore future scenarios [6]. Certain contemporary installations and desktop exhibit-design projects scholarship utilise non-linear distribution of texts, images, and video to convey information about formal strategies, temporalities, and knowledge specific considerations informing different works across a range of media; the alignment of the theory with the work [1].

Global Perspectives and Cross-Cultural Dialogues

In addition to prominent shifts in temporal orientation and construction of plot, the filmic language conveyed by the cinematic medium itself is often multiplied, extended, and elaborated through the visual strategies deployed within Indigenous cinema and, more specifically, Indigenous Futurism [6]. Building upon a foundational examination of artistry and the interaction between oral and written traditions carried out also identifies the characteristic spectrally manifested back-and-forth between past and present, previous and future, across the entire oeuvre of the central author in the Francophonie and *Études post coloniales* series examined here [4]. In conjunction with De Certeau's insights, Fleuriot pinpoints a select handful of specific modes and structures present on the surface of the movies produced by the same director whose notional future collectively constitutes the centre piece of the author's PhD research and continues to inform broader professional preoccupations: a mythic frame; a staging-enabling elaboration of cultural heritage; a world-building activity; a spectral, octogenarian-motivated palimpsestic temporality; air, light, translucence, aquatic or ethereal technologies pitched against dirt, mud, and terrestrial or physical infrastructures; the insertion of Indigenous media; and Indigenous authorship [1]. Throughout the broader corpus examined, such elaborations frequently emerge in the movie soundtracks and in distinct visual tracks that punctuate, evade, complement, or rupture the image-sound configurations structured through the narrative time, the plot, the filming protocols deployed, and the imagined diegetic future [7]. At the national level, for instance, the investigation into pulses, noises, and human sounds indexed through a gallery of urban constructions or a spatially ergodic filling of voids is complemented by the presence of a stylised helicopter that frames the opening and closing, another via which pre-colonisation, colonisation, post-colonisation, and future trajectories are contemplated, and generic aerial views that extend the atmospheric spectrum or sphere further afield [8].

Indigenous Futurisms in the Global South and Global North

Indigenous Futurisms have emerged in diverse cultural spaces across the globe. Works from the Global South and Global North reflect multiple engagements with the term [6]. The Global South includes regions under colonial and neocolonial rule that have acquired independence but remain entangled in structural oppression [7]. In much of the Global North, specifically, parts of the United States and Canada with long-standing colonial legacies Indigenous media confronts settler societies and still contends with ongoing colonial relations [8]. These variations within and between regions range from Indigenous Futurism to commentary on the "transmotion movement" [9]. Emerging from widespread colonization, geographical distance, diaspora, displacement, and diverse knowledge systems in the Global South and other spaces, transmotion refers to the fluid transfer of Indigenous peoples and their knowledges across diverse temporalities, ecosystems, regions, and socio-political contexts [9]. Awareness of the Global South complements decolonial and postcolonial thought and resonates with the transmotion movement, integrally aligning with Indigenous Futurisms in the Global North [8]. Global South and Global North projects frequently circulate across large transnational and national geographies, thereby forming diasporic connections and new possibilities for cross-cultural dialogue [8]. Collaborative principles spanning the Global South and Global North unite authors and communities in an ethical exchange of knowledge. Networks, co-authored texts, and transdisciplinary conversations facilitate circulation, mutual understanding, migration of ideas, and reciprocal influences grounded in distinct local and national contexts. Such large-scale connections remain integral to complex and intersecting networks of linked authorship [1].

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Cross-Continental Collaborations

Cross-continental collaborations have emerged as significant artistic and intellectual endeavors in Indigenous Futurisms [7]. These initiatives connect Indigenous artists and thinkers from diverse regions, including the Americas, the Caribbean, Australia, and Aotearoa/New Zealand, to share knowledge, co-author works, and strengthen mutual support [7]. Such artistic networks often prioritize reciprocal ethical relationships over geographic locale, facilitating collective movements in the spirit of cooperation, experiment, and inquiry. Compelling examples include co-creation labs that invite community storytellers, artists, and knowledge-holders to engage with a work-in-progress, tune clock time to community rhythms, and articulate ideas about ethical stewardship and co-authorship [8]. Grounding these dynamics in pre-settler colonial practices allow participants to maintain solidarity across divides and enrich decolonial, provincial, and national aspirations [9]. While the collaborative works emerging from these poetic, theoretical, and ethical conversations articulate a vibrant vision of Indigenous Futurisms, they also expose a core limit to its critical value [9]. Such creations frequently materialize at planetary, interregional, or global scales that undercut the increasingly local, differentiated, and variable trajectories of Indigenous Futurisms, an effect especially visible within the alternately globally-warmed and globally-innocent future imagined [1, 6].

Challenges, Critiques, and Future Directions

Indigenous Futurisms leverage speculative strategies across diverse media to articulate aspirations for decolonial and postcolonial futures within Indigenous contexts. Discourse has emerged since the mid-2000s in literature, film, and new media [8]. Yet, it remains underexamined within critical arenas of Indigenous Studies, Culture Studies, and Media Studies, presenting an opportunity to analyse its development and trajectory [8]. The term has circulated in fictional texts and critical debates and has come to signify a constellation of Indigenous-led creative practices that imagine liberated futures. Conceptualising Indigenous Futurisms as both an actively evolving practice and a developing theoretical apparatus reveals an emergent and interdisciplinary field that addresses relations of power and agency, temporalities, and the cross-media trans motion of art, knowledge, and community [8]. Theoretical stakes are framed with respect to temporality, sovereignty, and trans motion. Fundamental questions of temporal orientation shape reconstruction of future escape creativity across diverse forms. Indigenous Futurisms actively reworking Indigenous knowledges and communities address the complexities of post-apocalyptic future scapes hinging on land and knowledge lose [9]. Concurrently, a materially and conceptually broad range of works generated within a politics, ethics, and aesthetics of transformation assert that decolonisation entails more than the negation of settler colonialism [9]. The construct of trans motion traces art's mobility across geographical and methodological divides: installation, academic publication, gallery exhibition, interactive game, and cinema. Engagement with an Indigenous Futurisms discourse opens further avenues for experimentation, collaboration, and community circulation across sites, methodologies, and protocols [9].

CONCLUSION

Indigenous Futurisms offers a powerful reorientation of how futures are imagined, narrated, and enacted by centering Indigenous knowledge systems, temporalities, and creative sovereignty. Across literature, film, and new media, it disrupts dominant Western narratives that position Indigenous peoples as relics of the past, instead affirming their active presence in shaping contemporary and future worlds. By embracing non-linear temporal frameworks such as trans motion, Indigenous Futurisms connects ancestral knowledge with present realities and future possibilities, creating a dynamic continuum of existence and resistance. The analysis demonstrates that Indigenous creative works are not merely artistic expressions but also political and epistemological interventions that challenge colonial structures, reclaim land and identity, and promote cultural continuity. Through participatory and community-driven approaches, especially in digital and interactive media, Indigenous Futurisms fosters ethical collaboration, knowledge exchange, and inclusive storytelling practices. Despite its growing prominence, the field continues to face challenges, including underrepresentation in mainstream academic discourse and tensions between global visibility and local specificity. However, its expanding interdisciplinary and transnational scope signals significant potential for future research, policy engagement, and cultural production. Ultimately, Indigenous Futurisms is not only about imagining alternative futures but also about actively constructing them grounded in Indigenous resilience, sovereignty, and enduring relationships to land, culture, and community.

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