



Project Title: Decolonizing Film Festival Research in a Post-Pandemic World

Funder: New Frontiers in Research Fund

Researcher(s):

Dr. Sheila Petty – Nominated Principal Investigator
University of Regina
306-530-5033
Sheila.Petty@uregina.ca

Dr. Estrella Sendra – Co-Principal Investigator
King's College, University of London
07832670729
estrella.sendra@kcl.ac.uk

Dr. Gabriela Almeida, Collaborator
Graduate Program in Communication and
Consumption Practices (PPGCOM ESPM)
Brazil gabriela.mralmeida@gmail.com

Laura Feal, Collaborator
Hahatay Association, Senegal
Centre Culturel Suñu Xarit Aminata
laurafeal@hahatay.org

Dr. Ben Akoh, Collaborator
Founder/President Manitoba African Film Festival Inc., Canada
bakoh@am-fm.ca

Dr. Rachel Johnson, Collaborator
Film Studies. University of Leeds, United Kingdom
R.Johnson@leeds.ac.uk

Dr. Robin Steedman, Collaborator
Copenhagen Business School, Denmark
Rst.msc@cbs.dk

Dr. Lindiwe Dovey, Collaborator
Screen Studies, SOAS, University of London, United Kingdom
Ld18@soas.ac.uk

Decolonial Test: Part 2

This test has been designed and trialled as an interview guide for students and researchers interested in understandings and practices of decolonisation in the context of film festivals. It should be understood as a flexible guide, to be adapted to different research contexts.

When designing and conducting interviews, we recommend paying attention to your relationship with the interviewee, ensuring care and safety throughout the process of learning through listening.

1. What are the origins of this festival? How did it come into being?
2. Could you tell us about the festival's mission?
3. Festivals require a great deal of work behind the scenes. Could you give us an overview of the festival's structure and the forms of labour that make it possible?
4. How is the festival sponsored, funded, and supported? How do these partnerships shape the festival's management, structure, and programme?
5. Does the festival collaborate with other festivals? If so, what kinds of activities have been developed collaboratively, and how would you evaluate these experiences?
6. Why is the festival hosted in its chosen location(s), and how do you build and maintain audiences?
7. How does the festival team select and curate films? Once selected, what conditions are offered and requested for the films to be screened?
8. Considering the festival's format and budget, how does it support filmmakers whose work is included in the programme?
9. Is there space for debates or parallel activities within the festival? How are these organised, and how are audiences encouraged to participate?
10. How do you position your festival programme within the broader local festival landscape, in terms of themes and aesthetic approaches?
11. In what ways does this festival offer an alternative to everyday forms of engaging with film?
12. Are there any language-related considerations (e.g. subtitles, translation, interpretation)? If so, how are these addressed?
13. Have these questions prompted reflection on decolonial practices within your festival? How do you understand this?

Recommended Citation: Sendra, Estrella & Petty, Sheila (2024). 'Decolonial Test: Part 2.' *Decolonizing Film Festival Research in a Post-Pandemic World*. New Frontiers in Research Fund, Government of Canada. [NFRFR-2021-00161]
<https://research.uregina.ca/dffr/decolonial-tests/>