

APPENDIX B: Interview Protocol

*** The following questionnaire served as a guide to the of the interviews for Leaders/Organizers, Stakeholders and Artists in Buffer Fringe Festival 2020. Ahead of their interview, interviewees were given APPENDIX A [List of BFF 2020 performances and events] and were asked to share which ones they viewed via web or physically attended. They were also asked to reply beforehand to the introductory information [section A, below].**

A. Introductory Information

- 1) Person Interviewed
- 2) Date of Interview
- 3) Ethnic/Gender Identity
- 4) Organizational/Institutional Affiliation(s) and Role(s) (in and outside of BFF 2020)
- 5) Specific role(s) in Buffer Fringe 2020
- 6) Format of Interview (Zoom, In Person, Other)
- 7) First involvement in Buffer Fringe: Year and Role(s)
- 8) Which previous festivals have you taken part in and/or attended? Please cite years and roles.
- 9) How and where did you hear about Buffer Fringe 2020?

B. Personal Motivations, Connections to AND Overall Experience of BF 2020

- 1) Did you take part in BF 2020?
- 2) Why did you take part in BF 2020?
- 3) What did you intend to achieve?
- 4) To what extent did you achieve your objective(s) and did BF 2020 address your specific needs, agendas?
- 5) Based on the performances and/or events you attended or watched in this year's Buffer Fringe, do you have any reflections about the program? It's repertoire/types of events? Specific examples that stood out? And why?

C. Buffer Fringe Mission and Organizational Identity

MAIN QUESTIONS

- 1) What do you understand to be Buffer Fringe's social, political, artistic agendas? Are these open, stated agendas?
- 2) Do you think that Buffer Fringe was able to/succeeded in furthering these agendas this year? (We can also revisit this question later on in the conversation).

Follow-up:

- 3) Are these agendas consistent with what you understand Buffer Fringe 2020's main or stated mission to be?
- 4) *(For those who have taken part/attended in previous festivals)* Have the BF mission and/or agenda changed or evolved from last year or previous years? If so, what are the discernable

changes or developments?

- 5) How is Buffer Fringe 2020 organized? The role of Home for Cooperation. Decision making etc.

D. Community and Audiences

MAIN QUESTION

- 1) Would you say there is a Buffer Fringe community? Or just audiences? Or both? How would you describe the community and audiences and their significance?

Follow-up:

- 2) If a community, whom is it composed of and what is the community seeking to achieve? Is it essentially made up of who is actively involved in a given year or beyond? Is there ongoing community or audiences, beyond the given festival of a given year?
- 3) Does the festival target specific local audiences? Could they also be considered a community? How are they involved? What is their relationship with the work of the artists?
- 4) Has your understanding of community and audiences been influenced by the pandemic? If so, how?
- 5) Who do BF need to engage with in order to pursue and realize their mission and/or agendas?

E. Pandemic and the Buffer Fringe

MAIN QUESTION:

- 1) How did the pandemic impact the Buffer Fringe program, experience? What happens to a festival when it becomes primarily a virtual festival?

Follow-up:

- 2) What unintended consequences did it bring about?
- 3) Did it fundamentally change the mission, community or target audiences? If so, what changes?
- 4) What was gained and/or lost? When a festival goes into a virtual space does it still connect to local people and issues?
- 5) In previous years, when one experienced (in various roles) the Buffer Fringe on-site, in person, in the Buffer Zone and elsewhere on the island, it was presumably a different experience, artistically, community, and understanding/experiencing the conflict in certain ways. What is the significance of the physical spaces for the festival?

F. Performing/Participating Artists and Presenters in BF Events

MAIN QUESTION

- 1) In Buffer Fringe 2020, who were the artists? Were they those who primarily share the agendas of the Buffer Fringe and specific opinions regarding 'the solution'? i.e. pro-solution

Follow-up:

- 2) What is their professional background or training? Their ethnic and other identities?
- 3) Whose voices are being heard and in what language and what is the significance of this?

- 4) Is it only intended for artists who primarily share the same values and specifically the same critiques and opinions regarding 'the solution'?

G. Buffer Fringe and Displacement Theme

MAIN QUESTION

- 1) How did the Buffer Fringe contribute to expressing and understanding this theme?

Follow-up:

- 2) How do you view the theme of displacement that was selected for this year's festival?
- 3) Why do you think it was selected?
- 4) How was it expressed in the festival? In the program? Or in how you experienced the festival?

H. Buffer Fringe and the Cyprus Conflict/Post-Conflict

MAIN QUESTION

- 1) Did Buffer Fringe contribute to addressing or even impacting the conflict or post-conflict situation in Cyprus and if so how?

Follow-up:

- 2) How would you characterize the Cyprus conflict?
- 3) Does Buffer Fringe contribute to other social or political agendas in Cyprus? If so, how?
- 4) Does Buffer Fringe contribute to peacebuilding?
- 5) Does it seek to spur debate among those who disagree about the dilemmas at stake, who are engaged in the conflict in different ways?
- 6) Does the Buffer Fringe position itself specifically within or about the conflict?

I. Significance and Uniqueness of the Buffer Fringe

MAIN QUESTIONS

- 1) What do you view as the significance and unique elements of the Buffer Fringe this year, overall and in relation to previous years?
- 2) Does the festival create a linkage with other conflicts, if at all, both in content of performances and discourse it generates? The theme of displacement, for example.

Follow up:

- 3) Any reflections about how art/creativity and specifically festivals transform conflicts or interact with or influence conflicts?
- 4) Have you participated in one way or another in other festivals that have some social or political agendas? To what extent does the festival create synergy, with the desire to understand other conflicts?