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# Animating Peace:

A Practice Investigation engaged with  
Peace-building in Cyprus

Myria Christophini

Submitted to the University of Glasgow for the degree of Doctor of Philosophy  
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Myria Christophini

supervised by Gillian Moffat | Prof. Greg Philo | Dr. Laura Gonzalez  
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## **Abstract**

**Keywords:** animation, arts, peace-building, conflict-resolution, Cyprus.

This research investigates the potential of animation to act as a tool for peace-building. It specifically takes the conflict between Greek Cypriots and Turkish Cypriots as case study. It is a cross-disciplinary, value-driven, practice-led inquiry, affiliated with the paradigm of constructivism and the approach of participatory action research. It triangulates the interchangeable qualitative methods of conflict case mapping and assessment, of questionnaires and of reflective animation practice to demonstrate that animation can indeed assist peace-building. The main fields of study that this inquiry deals with are peace research –located within social sciences– and the field of animation, situated within the field of the arts –as opposed to computer science–. Key authors influencing the study include Johan Galtung, Elise and Kenneth Boulding, Carol Rank, Cynthia Cohen, Susan Sontag and Yiannis Papadakis. The values that drive the research derive from the paradigm of positive peace, developed by Galtung. They can be summarised as justice, equality, prosperity, non-violence, cooperation and solidarity. Following exchanges with participants from the two conflicting communities, problems were identified and animation solutions proposed out of which three test-animations were created. These address the themes of inter-communal relationships, language and a shared future. Their impact was then discussed and evaluated by a local audience who suggested amendments. This perpetual, collaborative procedure of action is to be repeated until all needs are met and problems resolved. Primarily my original contribution to knowledge lies in researching a largely neglected area of the arts and peace and in successfully proving that animation can act for the purposes of peace-building. The evidence of animation's potential as a peace-building tool is threefold: firstly, my Action Research approach leads to the identification of specific animation strategies for any ethnic conflict case. Secondly, animation attributes are enlisted that support this function of the medium. Finally, affirmation was gathered from questionnaires.



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Dedication

In loving memory of my mum who I love to eternity and beyond.



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## Preface

Throughout my student life I used art to address the Cypriot conflict. In 2006, I discovered my passion for animation. Fascinated by the medium which has been described as encompassing all other art forms, I wanted to investigate the potential of my practice in facilitating peace (Blair, 1980: intro). Deeply affected by the difficulties and limitations that growing up in a conflict ridden area imposes, I saw it as my duty to employ my skills in assisting peace-building. I wanted to create artworks that were not only used as an opportunity to gather people under one roof, or to reflect upon what has already happened, but to actively imagine alternative ways to improve communication and bring these two communities closer in the future.

Recognising my own limitations and the difficulty of the task, I saw practice-led inquiry as a tangible way to fulfil this desire, as it would give me the opportunity to contribute to peace through art-making. I realised that doctoral research would provide the academic and material support to realistically achieve such a goal. Creating original animations gave me the opportunity to manifest examples which emerged from questionnaires with the communities, provided me with an insight into challenges of the creative process and allowed me to see how such work affected the viewer.

For more than 40 years the crossing between North and South in Cyprus was restricted. Historically, projects in the arts were some of the few arenas available for communication between the two communities (Charalambous, 2009). During that time artists from both sides of the divide worked and exhibited abroad together. Notable projects include a bi-communal exhibition in 1999 in Gotland, Sweden, the 1991 London concert of the poet Neşe Yaşın with the composer Marios Tokkas, as well as the film *Our Wall*, co-written and co-produced by the Greek Cypriot Panikos Chrissanthous and the Turkish Cypriot Niyazi Kiziyurek (Klys.se, 2012; *Marios Tokas meets Neşe Yaşın [...] 1991*, 2009; Chryssanthous, P. and Kizilyurek, N., 1993).

In 2003, with the partial dismantling of the dividing wall and the reopening of the roadblock, art projects functioned as an opportunity for the communities to meet and join their voices



in pursuit of peace (Gold, 2006:1). Numerous peace-promoting events have taken place since. They include the 2005 exhibition *Leaps of Faith* which crossed both sides of the divide in Nicosia, the capital of Cyprus (e-flux, 2005). In 2010 Greek and Turkish Cypriot artists also worked together as a single entity for the Istanbul Bienial with the show *The little Land Fish* (Trautmann, 2010). Many individual artists have addressed the conflict; Lia Lapithi Shukuroglou, Zehra Şonya, Telemachos Kanthos, Hambis Tsangaris, Mahmet Adil, Theodoulos, and Nilgun Guney have all expressed their political opinions and documented their experiences through their art (see Christophini, 2009–present). Bilingual television programmes such as *Biz-Eμεις* or *Gimme6* featured interviews with peace activists, showcased artists and art projects and discussed current social issues (2008–2013; S.F.C.G., 2002). As Daniella Gold observes, these arts-related activities ‘undermine people’s normal defences [...], help create an atmosphere of peace between members of the two communities’ and assist the process of peace-building between warring people (2006:1).

Hopefully my research will not remain the utopian dream of a young woman but will be built upon by others just as I have done with other people’s work. Ultimately, the research is one more endeavour towards the realisation of a collective act on a much larger scale: using our assets for building a permanent culture of peace.



## Introduction

Since 1974 Greek Cypriots and Turkish Cypriots have lived in displaced, segregated communities in the south and the north of the island respectively (Schirch, 2005: 5). Despite an opening in 2003 that allowed a crossing of the border from one side to the other, mistrust and fear still rules the relationship between the two parties. Even though negotiations between the representatives of the two communities have made important progress, as a whole the conflict still seems to have stagnated (Morelli, 2012). As the formal negotiations are not enough to improve bi-communal communication, other alternative strategies need to be sought. Due to the inherent characteristics of the medium, exploring artistic practice that employs animation can be proven promising for the purposes of peace-building.

This thesis presents and evaluates models of animation strategies specifically designed through a process of reflexive dialogue with the two conflicting communities in Cyprus to improve inter-communal communication. It does this to prove that this collaborative method of animation practice can assist peace-building. The study builds on the position that art and new media have the ability to influence the thoughts and perceptions people have of themselves and their environment (Gauntlett, 2005:5). The extent of this influence alters according to a series of internal and external conditions of the artwork. It is not expected to have the direct nature of cause and effect. Therefore, it is not presumed that the direct effect of the screening of animation in Cyprus will immediately and alone lead to peace. Nevertheless, it does expect that if animations are made and distributed properly they would have some influence or stimulus on those who paid attention to them. This influence might be of a conscious or of an unconscious nature and it might take the form of improved awareness of an issue, in fostering peace values in the individual, in attitude changes towards the other party in conflict, and in instigating discussions about the issues with peers and others. This argument is supported by a number of positive results in research into audience effects of T.V. programmes designed for the purposes of peace-building. Such programmes include *Nashe Maalo* at Skobje (Shochat, 2003), the adaptation of *Sesame Street* for the Israel/Palestine conflict (Cole et al.), or the use of animation at schools to teach constructive conflict



resolution in the U.S., Canada and Trinidad and Tobago (Steele, 2008). My research presents concrete examples of animation that have been carefully designed to specifically assist peace-building in the conflict case of Cyprus and relies not only on the medium of animation but also on the collaborative creative process of its creation. My study is created from the point of view of the animation practitioner, it deploys literature from the fields of peace-research and the creative arts and it highlights the collaborative process that leads to the creation of conflict specific peace-animations. It is addressed to artists, peace researchers and others active in the search for peace. The original contribution to knowledge consists primarily in expanding the rather limited field of art and peace by proving the potential of the employed creative practice for peace-building in the local context of Cyprus.

### **Hypothesis**

While the research on the effect of the arts in conflict transformation is limited, initiatives in this field are proven more successful than many standard conflict resolution tools (Gold, 2006). Examples include the use of mental imaging to imagine a different world in Boulding's and Ziegler's future workshops (see Boulding, 1995), the use of creative writing to heal the traumatic experiences of U.S. soldiers in the Operation Homecoming programme (see Nea.gov, 2012) and the learning of each other's folk dances to re-humanise the enemy in former Yugoslavia (see Burns et al., 2003). In the case of Cyprus, where negotiations on an institutional level seem stagnant, the arts have played an important role in the process of rapprochement on a grassroots level (Ungerleider, 1999; Gold, 2006). Since projects in the arts with a peace-building agenda have been proven to assist peace-processes, then a kindred animation practice has real potential to achieve such goals.

A secondary hypothesis relates to the methodology. It argues that implementing carefully designed animation strategies that include regular involvement of members of the society in conflict in the creation of the animations will assist the improvement of their relations. This is supported by the fact that these animations are constantly reassessed and readjusted to satisfy the needs of the audience. This process of discussion between the researcher and the audience could develop into a wholly collaborative research project. To test these



hypotheses, three animation strategies are developed and tested.

### **Research questions**

To examine whether my hypotheses are valid, I established two research questions. To answer them I triangulated the methods of conflict case mapping and assessment, of animation making and of questionnaires. In a chronological and logical order of execution, these questions are:

1. Why is animation practice a good tool for peace-building?
2. What forms can my animation practice take to assist the improvement of the ethnic conflict in Cyprus?

I will answer these questions in different sections throughout this research. Specifically, the first question will be answered in chapter 1, while the second question in chapter 2 and 3.

### **Research methodology**

To answer my research question, I appropriated basic action research methodology and triangulated the methods of conflict case assessment, questionnaires and animation making. In *The Sage Handbook of Action Research*, action research is described as follows:

1. a set of creative responses to practical issues in the lives of organisation and communities.
2. a collaborative engagement that results in new 'communication spaces' in which dialogue and development can thrive.
3. draws on diverse kinds of knowledge that result from the inquiry evidence and from its expression in all kinds of presentation forms that share learning with audiences.
4. is values orientated and in the pursuit of human flourishing.
5. is a living process that develops and changes as those involved in the research further their understanding of the issues in investigation and of their capacity as co-researchers.

(Reason and Bradbury, 2008: 3-4)



As such, my research involves a spiralling and possibly endless process of regular exchange with the people in conflict with the aim to assist the creation of test-animations, their evaluation and further improvement.

### **Mode of Submission**

The submission mode of the thesis is a joint portfolio and textual dissertation. The three short animations entitled *Dance in B'minor*, *Learning each others' language* and *–And this is how some of us think about the future...* are attached in an accompanying DVD that forms the portfolio. The animations are also available online on [www.myriachristophini.com](http://www.myriachristophini.com). The textual dissertation and the portfolio are interrelated and act as integral components of this thesis. The reader is invited to view the three animations in chapter 3.

### **Scope of Research**

The research follows the interdisciplinary tendency of peace studies (Galtung, 1964: 4); it deploys elements from the arts and the social sciences as it adopts the position that in order for my practice to assist positive change it needs to be socially responsible and well informed. The title of this research highlights four important aspects of the project. These are: animation, peace and the relations of the Greek Cypriot and the Turkish Cypriot community. The former two will be defined in the sections below, –the role of animation and the arts for peace building will be further expanded in chapter 1–, while the bi-communal relations will be discussed in chapter 2.

### **Thesis Outline**

The first chapter is a literature review of relevant research projects that address art, animation and peace. A case is made for why animation in particular can assist peace-building. The second chapter introduces a historical background to the conflict case of Cyprus and describes the process and the results of the first questionnaires conducted with both communities on the island. These questionnaires provide an insight into the Cypriot society and the relationship between the two communities. Through their analysis, conflict-related problems are identified and animation solutions suggested. The third chapter addresses the creative process of the three animation examples I developed to find out the potential of animation as a tool for peace-building. It also addresses a second set of questionnaires that examined participants' responses to the animation strategies and points towards



improvements. Finally, in the concluding part of this thesis, I will address the findings and their importance for future research and discuss the original contribution to knowledge.

### **Animation**

'Animation is an animated film.

A protest against the stationary condition. Animation transporting movement of nature directly cannot be creative animation. Animation is a technical process in which the final result must always be creative. To animate: to give life and soul to a design, not through the copying but through the transformation of reality.

Life is warmness.

Warmness is movement. Movement is life. Animation is giving life; it means giving warmth. Animation could be tepid, warm or boiling.

Cold animation is not animation. It is a stillborn child. Practically, animation is a long rubbing of tree against tree in order to get sparkle or perhaps just a little smoke. Take one kilo of ideas –not too confused if possible– 5 dkg of talent, 10 dkilo of hard work and a few thousand designers. Shake it all together and if you are lucky you will not get the right answer to the question.'

Collective statement of Borinoj Dovniković, Ante Zaninović, Zlatko Grgić, Vladimir Jutriša, Aleksandar Marks, Dušan Vuković and Nadeljko Dragić (Holloway, 1972: 9).

The above poem forms the collective statement of the Zagreb's studios on animation. The word animation originates from the Latin verb 'animare', which means 'to fill with breath', 'to bring to life' (Wells, 1998: 10). Fully in accordance with its etymological roots, the definition of the Zagreb studio emphasised the life giving abilities of the medium. It concentrated on the medium's agency to transform reality instead of merely copying it, a quality that could not be better suited for peace-building.

Disney and Metro Goldwyn Mayer character animator Preston Blair defines animation as both an art and a craft; a form where the cartoonist, the illustrator, the fine artist, the screenwriter, the musician, the camera operator and the motion picture



director come together to create a new kind of artist: the animator (Blair, 1980: intro). It is in this tradition that animation theorist Paul Wells, argues that it is 'the most important creative form of the twentieth century' and 'the omnipresent pictorial form of the modern era' (2002: 1).

Another prominent and much quoted definition of the medium comes from the pioneer of experimental animation Norman McLaren. McLaren defined animation as 'not the art of drawings that move, but as the art of movements that are drawn' (Solomon, 1987: 11). For McLaren, 'animation is the art of manipulating the invisible interstices between frames' (Solomon, 1987: 11).

I have chosen to present the above definitions of animation because they are concentrating on animation from the perspective of an art form instead of a computer science discipline. However, such definitions are not quite sufficient to embody my research. To guide the reader, I developed my own definition on how I treat animation. In this research, animation is the time-based art form of creating the illusion of movement with the use of consecutive images of drawings or sculptures – including ready-mades or living beings– in an either 2D or 3D physical and/or digitally generated space with the aim of telling a story. The movement of pictures may be at a fast or a slow pace, and the changes may be constant or slight, flowing or rough.

Having defined animation, I will now move on to explain the second major concept in my research, peace. To do this I will employ the writings of leading peace-researchers, such as Johan Galtung or Kenneth and Elise Boulding.

### **Peace**

The Japanese social scientist Takeshi Ishida (1969: 133) has drawn attention to the fluidity of the word peace and the paradox of wars being fought for the sake of it (1969: 133). For example, the Iraq war and much of the war on terror was justified by the self-proclaimed 'benevolent' urge of the United States, the United Kingdom, and others to assist humanity establish global peace (Rhodes, 2003: 132). In the 2002 publication *The national security strategy of the United States of America*, president Bush justified war with arguments like these:



'History will judge harshly those who saw this coming danger but failed to act. In the new world we have entered, the only path to peace and security is the path of action' (Bush, 2002: 158).

To these I would reply with Roman historian's Tacitus words, that 'they make a desert and call it peace' (Landman and Asongu, 2007: 170). Therefore, for Ishida peace carries the advantage of a flux of important human desires such as justice or wellbeing. He also argues that many wars might have been avoided if the word peace was more clearly defined (1969: 133).

To find a more concrete definition of peace Ishida studied the archetypal meanings of the word in different cultures. For example, he writes that the ancient Hebrew word 'shalom' (שָׁלוֹם), and its Arabic version 'salām' (سَلام) emphasise 'the will of God, justice and prosperity' (1969: 135). The ancient Greek word 'eirene' (εἰρήνη) highlights prosperity and order, while in ancient Rome, the emphasis of 'pax' lay in order and tranquility of mind (1969: 135). The equivalent of peace in far Eastern cultures include words such as 'hop'ing' or 'p'ing ho' (和平) used in China, 'heiwa' (平和), used in Japan and 'śānti' (शान्ति) used in India (1969: 135). If one identifies the foundations of contemporary Western cultures in the ancient Greco-Roman as well as Jewish tradition, Ishida makes it clear that the (far) Eastern, Oriental definition of peace differs greatly from the Western, Occidental one. While the Orient emphasises an inner-self quality, of balance and harmony, the Occident underlines a state in society and the will of God.

Mahatma Gandhi's Eastern conception of peace inspired Berkeley academic and peace activist Michael Nagler. Professor Nagler speaks of peace as a spirit of mysticism: peace, he says, is a society that has fulfilled its dharma – Sanskrit for natural law– and is functioning at its optimum potential (UCBerkeley, 2007). On the other hand, the English word peace has its etymology in the Latin *pacem* –nominative *pax*– which means treaty, agreement to abstain from war (Donald, 1867: 363). Therefore, the usual Western interpretation of the word peace is an absence from war –that is defined as organised violence among collectives– and an absence from threats of war (Galtung, 2010a: 353).



Johan Galtung, founder of the Peace Research Institute in Oslo and 'father' of peace studies points out that the modern occidental use of peace as cease-fire needs to be revised (Galtung, 2010a: 354). He emphasises that peace should not only imply a lack of war and lack of direct visible violence, but also include a culture of equality, justice and well-being (Galtung, 2010a: 354). Galtung argues that the word peace is unfortunately used 'both by the naive, who confuse absence of direct violence with peace and do not understand that the work to make and build peace is now just about to start, and by the less naive, who know this and do not want that work to get started' (Galtung, 2004). To highlight this outlook Galtung reports that four times more people die as a result of hidden structural violence such as elitism, classism or racism than from direct violence or war (2010a: 354). A third of the 2 billion people in developing countries starve or suffer from malnutrition, while millions of children die yearly from preventable diseases, due to lack of a £3 vaccination (see Kelly, 1999).

Galtung recognises the strong connection between the word peace with mysticism and the Eastern cultures of China and India. He writes of the feelings of devotion and community that it revokes, which in former ages were connected with religious experiences (Galtung, 1969: 185). It denotes a state of universal love and brotherhood and in the context of our secular world, Galtung insists on using this specific word. Another one might be clearer, but it would be probably lacking in spirituality. However, he insists that the word peace needs to be clarified, modified and expanded from its popular Western meaning (1969: 185). For him, an adequate definition of peace must include among others a culture of harmony, creativity and collaboration.

Peace, writes Galtung, is a relational property between two or more entities (2010a: 352). These entities can consist of persons, groups, nation states or even non-human actors such as the ecosystem. He argues that there are three basic types of relation between the 'self' and the 'other'. The first type is the negative or the disharmonious one. This type of relation describes the situation where what is good for the self is bad for the other and what is bad for the self is good for the other. The second type of relation is indifference; good or bad for the self and good or bad for the other are disconnected. The relationship here is superficial, and distant. Finally positive or



harmonious is a relation where what is good or bad for the self is also good or bad for the other (2010a: 352).

Putting these categorisations in context, Galtung introduces the two most popular conceptions of peace within the field of peace research: 'positive and negative peace' (Galtung, 1964: 2). Negative peace is the condition of a relation between two or more actors where violence is absent; the relation between the two parties is of an indifferent, direct or structural state. It gained its name as it describes a condition that is in absence of something, in this case of direct violence, of war. Positive peace, on the other hand is characterised by harmonious, direct and structural relations. It was originally described as 'the integration of human society' (Galtung, 1964: 2). To achieve this type of peace, it is important that existing institutions are revised to reflect values such as dialogue, cooperation and solidarity among people (Bilgin, 2005: 44). Galtung describes both these conditions as free or almost free from violence. But while in the negative case the system is unstable and a minor insult can lead to its collapse, in the positive case it is more stable and has the capacity to even restore itself if needed (Galtung, 1996: 1).

To avoid misuses of the word peace, Galtung develops three principles or guidelines. The first principle calls for the term peace to be used for social goals that are at least orally agreed to by many, if not by most. This avoids irresponsible use of the word to one's selfish interest. The second principle wants peace to be something tangible and not an abstract idea or a utopian social state. Even if the social goals that make it up are difficult and complex, they should not be unattainable. This guideline reminds that it needs to be a condition applicable in the real world. Finally Galtung declares that peace is absence of any type of violence, even if this is an invisible relationship quality (Galtung, 1969: 167). These principles should assist for the word 'peace' not to become an obstacle in the actual peace process. Therefore, in my research on the Cyprus conflict, peace would not refer to the currently negotiated political agreement to end the conflict, but will extend its meaning to also describe a situation where any form of violence is absent the two Cypriot communities manage to peacefully collaborate, share the same privileges and rights and have the same opportunities. This definition for peace is also backed up by the majority of the participants of my 2009–10 questionnaire which I will discuss in chapter 2.



Another pioneering figure in the world of peace research is the economist Kenneth Boulding. For Boulding, just as for Galtung, peace is also a concept with positive and negative aspects (1978: 3). Kenneth Boulding writes of positive peace as 'a condition of good management, orderly resolution of conflict, harmony associated with mature relationships, gentleness, and love.' Its negative aspect is equated with the 'absence of turmoil, tension, conflict, and war' (1978: 3). He also argues that peace in its positive sense is consistent with non-pathological, controlled conflict and excitement, debate and dialogue, drama and confrontation.

When examining peace, it becomes obvious that violence plays a vital part in its definition as peace and violence are incompatible qualities (Galtung, 1969: 167). Where one exists the other cannot. As such, it is important to address how peace research defines violence.

Galtung describes violence as intentional negative relations between conflicting parties where violent physical or verbal behaviour is visible or obvious (2010b: 315). In its direct form, it has cultural and structural roots and is usually measured by the number of deaths (Galtung, 2004; Galtung and Höivik, 1971: 74). Indirect or structural violence is used to describe invisible offences, in terms of behaviour, caused by unfair or inefficient structures. According to Galtung 'structural violence takes the form of economic exploitation, political repression, and/or cultural alienation within and among countries' (Galtung, 2010a: 354). Possibly because these are conscious policies some states want to engage in, structural violence is not part of the popular Western understanding of peace (Galtung, 2010a: 354).

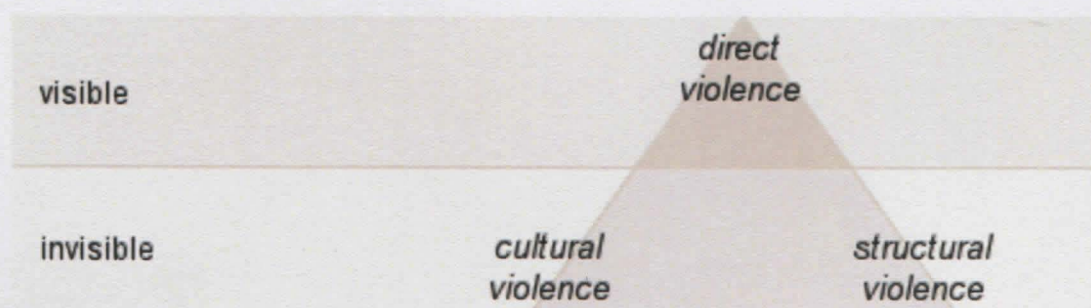


Fig. 1 Galtung, J. (2004). The triangle of violence. Source: Polylog.



When direct or indirect violence is legitimised within a culture it is named cultural; it looks and feels right or at least, as Galtung notes, not wrong (2010b: 315). While direct violence – be it physical or verbal – is visible, indirect and structural violence are not. Therefore they are also referred to as invisible.

Galtung has argued that violence acts in a triangular manner, in which the reasons for one type of violence can be found in another and where all three types of violence circulate in a vicious spiral (Galtung, 2004). This relationship is known in peace studies as the triangle of violence. When direct violence is manifest, one should seek out the invisible causes in social and cultural structures, as violence like peace, does not only happen in the human mind (Galtung, 2004). In the case of the Cyprus conflict, from a basic reading of the island's history, one could easily understand how patterns of violence are perpetuating themselves. For example, Greek Cypriots were oppressed by different colonial powers such as the Ottomans and the British. When they were in a position to rule in their own country, they probably did not regard Turkish Cypriots as equal partners but as a foreign element who previously collaborated with the colonial regime. To simplify history, one kind of violence brought another which in turn generated more harm in a spiral which continues up to today.

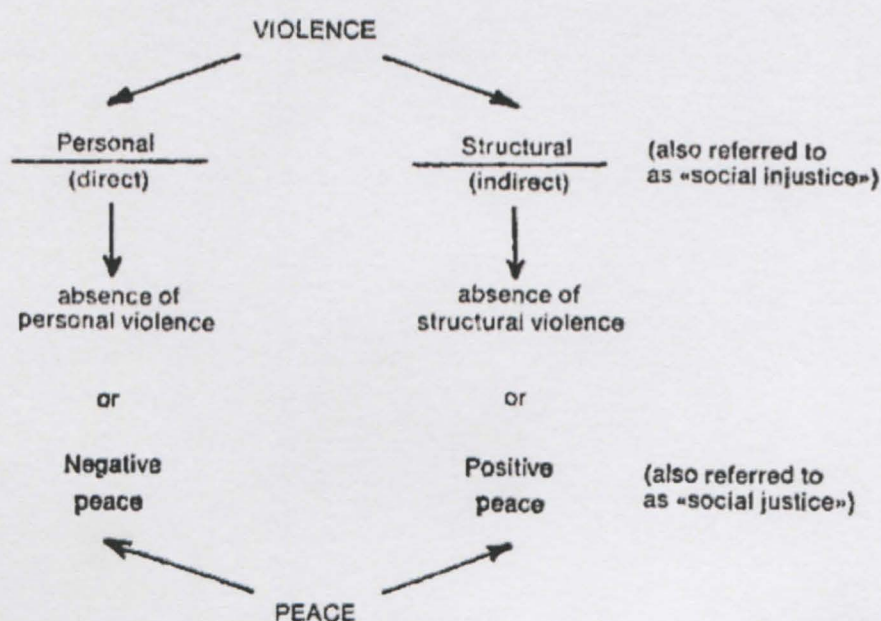


Fig. 2 Galtung, J. (1969). The Extended Concepts of Violence and Peace. Source: Journal of Peace Research.



In the mapping of peace and violence shown above, Galtung draws them as opposites, where the existence of the one annuls the other. Having in mind the triangle of violence, that regards the one type of violence to accompany other perhaps less visible types, figure 2 inevitably comes to the conclusion that negative peace is only possible if positive peace can be realised. Still, Galtung argues that these two conceptions of peace are not co-dependent. Yet if positive peace is the absence of structural violence and negative peace the absence of direct or personal violence, which in turn refers to hidden structural injustice, positive peace has to be depended to negative peace and visa-versa. In my reading, positive and negative peace are essentially two sides of the same coin, and they refer to the absence of a different kind of violence, as well as a different typology of relations, previously explained in this section.

Apart from violence and peace, the other concept that is essential in understanding peace research is the notion of conflict (Galtung, 1996: 9). Demonstrating the importance of conflict in defining peace, Galtung once argued that peace is nonviolent and creative conflict transformation (1996: 9). Even though violence may result from the frustration generated out of a conflict, conflict is not violence and violence is not conflict (PeaceStudentsOnline, 2008).

Social psychologist Morton Deutsch defines conflict as the condition that exists whenever incompatible activities occur (1969: 7). It can take place between a person or organisations or between people within organisations. Deutsch clarifies that conflict does not necessarily mean competition. He stresses that even though competition produces conflict, not all conflict is a result of competition (Deutsch, 1969: 7). In the case of Cyprus, conflict during the 60s was the incompatible aspiration of the two communities; the Greek Cypriot desire for unification with Greece, and the wish for unification with Turkey, return to the previous colonial regime or partition for the Turkish Cypriots (see chapter 2).

The sociologist Paul Wehr argues that conflict disrupts usual relations and its outcome can be unpredictable. It is often regarded as a wrong and as something that must be prevented (Wehr, 2010: 403–7). However Wehr claims that conflict is a powerful and creative connection between social actors and not a breakage in links. For Wehr, conflict is an inevitable part



of internal growing and social exchange. It comes to being when opposites collide and disturb the normal understanding of something (Wehr, 2010: 403–407). It can be beneficial as it can also bring positive change and progress.

Kenneth Boulding shares a similar understanding of conflict. For Boulding conflict is a redistribution of order where some parties benefit while others lose (1978: 10). This conception is similar to the Marxist class struggle where the working class operates as a political force and consciously seek conflict to create classes, as political forces to foster redistribution of capital (see Rummel, 1977). In the case of Cyprus for example, it is not the dissimilar and incompatible aspirations of the two Cypriot communities that led automatically to war but the fact that Greek and Turkish Cypriots resorted to violence instead of applying peaceful conflict resolution instruments such as arbitration, negotiation, mediation and conciliation.

Finally, my research seeks to follow in the tradition of peace building, a concept developed by the peace scholar and activist Ronald J. Fisher. Fisher defines peace-building as the 'developmental and interactive activities, often facilitated by a third party, which are directed toward meeting the basic needs, de-escalating the hostility, and improving the relationship of parties engaged in protracted social conflict' (1993: 252).

This project began regarding peace in its popular and narrow Western understanding. In my mind, peace in Cyprus used to be identical with the political solution of unification. This is a common understanding of peace among both communities. This misconception is understandable if one interprets peace in sense of a treaty, an agreement to end a war. Nevertheless, it soon became clear to me that peace is certainly not as simple as a unification nor any other political solution. The project needed to be expanded to adopt Galtung's positive peace view. The reason for this, was that unification might be the solution on the negotiation table and the one that is in relative accordance to human rights and international law, but it does not automatically equate to a culture of peace. One could easily imagine a world where unification is attained yet violence present. If the project set out to promote unification in the same way that advertisements promote a product, it would have been studying primarily propaganda and not peace. One might of course argue that educating the qualities that make up peace is



also a sort of propaganda. This is indeed a paradox found in any type of education and instruction. My stance here is that respecting human rights and learning to overcome prejudice and ethnic hatred is not just a proclamation of some ideology but a fundamental requirement of life on this planet. Therefore, even though the research emerged from a rather negative understanding of peace, Galtung's peace principles were always kept as a guiding line, and positive peace stayed the ultimate goal. Therefore, the idea of unification is present, yet it functions as a real-world starting point to imagine a shared island and to discuss wishes, fears and anxieties.

With this short introduction on how peace, war, violence and conflict are defined, it becomes clear that peace is a very complicated and often misused term. The concentration here will be on peace in Cyprus as the condition where violence is absent and where equality, solidarity and cooperation rule the relations between Greek Cypriots and Turkish Cypriots on the island. The conflict of Cyprus was chosen for a number of reasons. First, as my homeland, the issue has a strong emotional meaning for me. Moreover, as a Cypriot, I had the privilege of being familiar with the cultural norms of the island and assured both communities that I am not conducting this study for selfish or external interests but out of a genuine care for the subject. Second, it is an interesting conflict to study communication through a mass disseminated medium such as animation as the two communities are still alienated and direct communication is limited. Third, it is a relatively safe conflict to research as direct violence seems stagnated. Fourth and finally, as the research is limited by time constraints, additional conflict cases could only have been examined on a superficial level.



# Chapter 1:

## Into the choppy waters of peace



Fig.1 Goya, F. (1746-1828). This is what you were born for, from *The Disasters of War*. Source: The Metropolitan Museum of Art.

Between 1810 and 1820, the Spaniard Francisco José de Goya y Lucientes (1746–1828), created an iconic anti-war series, *The Disasters of War*. *The Disasters*, writes art critic Robert Hughes, is the first great series which is not intended as a praise for any general, king or nation, but of war as such, and Goya, the first visual artist of such esteem to point out the irrationality of war (2003: 265, 289).

The series is dated between 1810 and 1820 and is comprised of 82 prints (Rank, 2008: 2). Goya's etchings graphically present the horrors of the conflict between the Napoleonic army and the Spanish people during France's occupation of Madrid (Carr-Gomm, 2011: 114). They simultaneously attract with their skilled craftsmanship and aesthetic value yet repulse with their evocation of the war's cruelty.



The series has inspired many prominent artists, including Théodore Géricault (see *The Raft of the Medusa*, 1818–1819), Pablo Picasso (see *Guernica*, 1937), Werner Herzog (see *Aguirre, the Wrath of God*, 1972), Jeff Wall (see 'Dead Troops Talk' –A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986–, 1992), and Jake and Dinos Chapman (see *Hellscapes Rivers of Blood*, 2007). Developing on Goya's legacy, these artists use shock to convey what man is capable of doing to man in an attempt to engender positive change.



Fig.2 Wall, J. (1992). 'Dead Troops Talk' –A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986–. Source: Tate.

Another potent example of anti-war art is a 2001 film created by a group of peace activists from the N.G.O. WITNESS. WITNESS made a live-action documentary to protest against the cruelty of the civil war in Sierra Leone. Their aim was to expose the extent and impact of organised violence against women and act as a kind of 'watchdog' for fundamental human rights (Bratic and Schirch, 2007: 9). The film is titled *Operation Fine Girl: Rape Used as a Weapon of War in Sierra Leone*. It was named after the actual operation led by the Revolutionary United Front rebels during the eleven year war of 1991 to 2002 (Bratic and Schirch, 2007: 9). *Operation Fine Girl* narrates the happenings through live-action interviews of survivors of the atrocities. Although the film does not expose any violence visually, it does manage to captivate the audience through the narration of painful personal experiences of real victims. Rather than the product of someones' fertile imagination, a direct though mediated 'reality' has a powerful effect. Unlike Goya's drawn prints which could induce subconscious



sadomasochistic sentiments, the reality of the subject in WITNESS's documentary leaves little room for such horrid pleasures. However, while the film is well-made and gets its point across, the extent of the agency and affect of the documentary remain unknown as it has not been widely seen or researched.

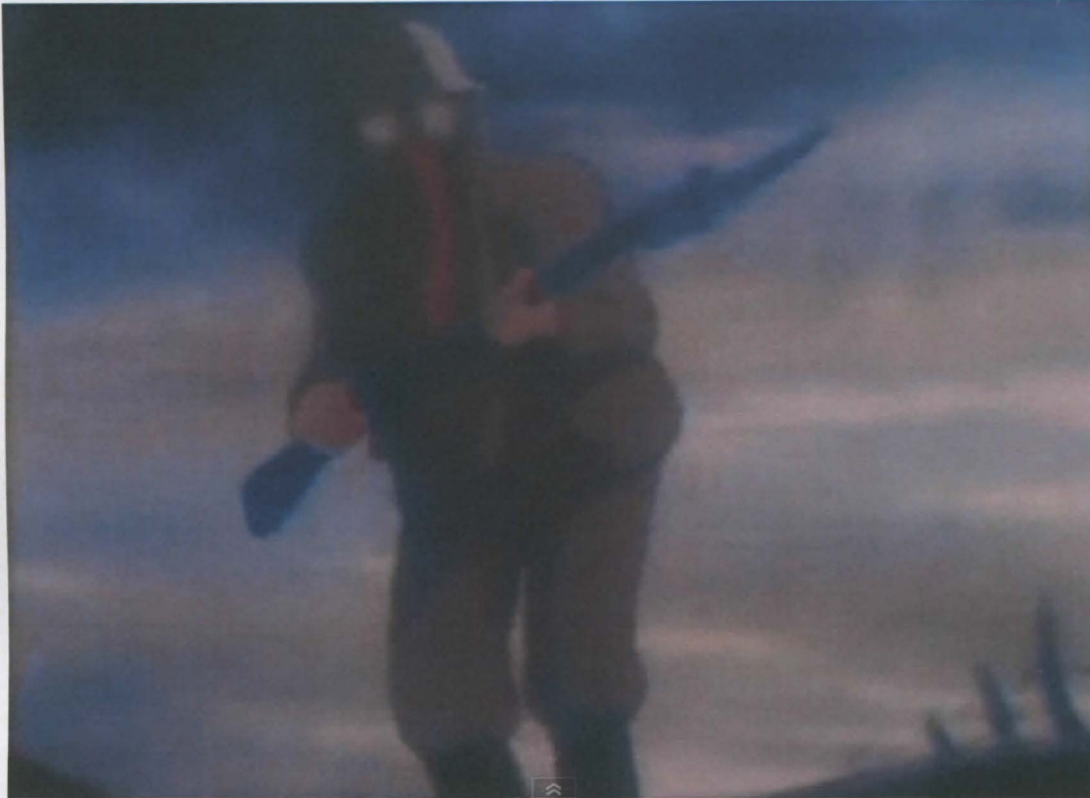


Fig. 3 Haran, H. (1939). *Peace on Earth*. Source: Youtube.

The 1939 Metro Goldwyn Mayer animation *Peace on Earth* is a short film that tells the post-apocalyptic story of a world that is inhabited by anthropomorphised animals –as humans managed to kill each other during a war–. The film uses several techniques to warn against war; the obvious one being alerting against a future extinction. It moralises and reminds of the will of God which punishes if one disobeys. The divine call is also used to motivate building a violent free world from the ashes of the old world.

However, the animation does not only use negative tactics to oppose war. It also presents a thriving peacetime. In this sense it is both a piece of anti-war art and peace art. Specifically, *Peace on Earth* evokes the joys of life through portraying the strong family ties and love that the animal-protagonists share. As the story is narrated at Christmas Eve, the references to the



Christian faith are strong and often. The very narrative begins with a squirrel, the grandfather, who sings 'Peace on Earth good will to men' written to the melody of the Christmas song *Hark! The Herald Angels Sing* (Peace on Earth, 1939). His grandchildren then ask what these men were that the song discusses. In response, the grandfather explains the war and why men don't exist anymore. The animation gained great attention and many awards including an Academy Award nomination (Cartmill, 1996: 172).



Fig. 4 Pratt, H. (1965). Pink Panzer. Source: Listal.

In contrast with *Peace on Earth*, the 1965 anti-war animation *Pink Panzer* follows a different approach to the same subject. This Mirish-Geoffrey-Depatie Freleng production is part of the beloved Pink Panther series that was produced between 1964 and 1980. The short *Pink Panzer* was created a few months after the U.S.A. marines landed in South Vietnam. The animation which stars the Pink Panther and his neighbour concentrates metaphorically on the evils of war and violent conflict (Lehman, 2006: 55). The two protagonists are caught up in a conflict spiral where they want the same things but are not willing to negotiate in a non-violent way. Meanwhile, the voice of an off-screen narrator is constantly undermining their relations by pushing them into further conflict. When war



evidently erupts and the two neighbours are engaged in an actual battle with deadly weapons, it is no surprise that the narrator reveals himself to be a devil. Then, this devil directly addresses the audience before laughing evilly.

Despite some early scenes where the positives of peaceful life are emphasised through actions such as cooperation, relaxation and dedication to hobbies like gardening, *Pink Panzer* protests war by emphasising its negatives. It uses metaphors of violence and conflict, but unlike the *Disasters* it never shows the terrors of physical brutality. Rather it deploys a narration of a simple interpersonal story that escalates in absurdity. It also employs the humour and the aesthetic which made the Pink Panther a success. This simple and more universal character of the conflict story perhaps makes the message more accessible. Even though the story is straightforward, humorous and attracts audience of all ages, it mainly addresses a young audience, for which a more 'realistic' documentary might be too harsh. This lack of specificity on the details of the conflict is also a quality that must have played a role in why both *Pink Panzer* and Goya's *Disasters of War* are still relevant today.

Similar strategies to *Peace on Earth* and *Pink Panther* are present in George Pal's 1942 *Tulips shall grow*, in Norman McLaren's 1952 *Neighbours* and Garri Bardin's 1983 Soviet animation *Conflict – Конфликт*. Both *Conflict* and *Tulips shall grow* use stop motion animation while *Neighbours* uses the technique of pixilation to ridicule war and militarism through metaphors that point to its destructive nature.

On the contrary with these mainly anti-war art examples, peace-art is art that is not limited to opposing war. Rather than taking a stance against violence by exposing, shocking or moralising, peace-art uses positive imagery to promote peace. This kind of imagery is the portrayal of positive values that describe peace, such as life, prosperity or equality and which contrast with negative values of war, such as violence, deprivation or inequality. Peace scholar Dr. Carol Rank has developed this categorisation of peace and anti-war art through fusing Galtung's negative and positive peace with the field of visual arts (2008: 1). In reality, peace art and anti-war art are often conflated. To emphasise peace, one often refers to violence, while to oppose war, peace is often evoked. As it became already obvious in the anti-war art examples examined, this is particularly evident in time-based works –



where the artist has more time to convey a story— rather than in static art works.

The distinction between peace art and anti-war art is even more blurred if one takes into account the representation of trauma in art. While anti-war art often consists of representations of violence, peace art represents trauma as well, but does not portray atrocities simply to oppose violence, but also to assist peace-building. This exposure or the sharing of a deeply distressing experience can act as a therapeutic venting device. It can assist healing, be didactic, engender empathy and contribute to reconciliation. This exploration and communication of suffering seems to form an integral part of healing (see Levine, 1997; Leppanen Montgomery, 1993). Mourning losses, distribution of blame and public recognition of harm is part of the recovery process, while reinventing one's identity creates new opportunities for a shared existence (see Cohen, 2005; Shank and Schirch, 2008). As emancipatory educator Paulo Freire writes: 'to exist, humanly, is to name the world, to change it' (1995 [1970]: 69). Therefore, activities that highlight these processes are used in peace-building efforts in post-war societies. The Truth and Reconciliation Committee in South Africa is probably the most prominent example (see Cohen, 2005).

The sculptor Doris Salcedo is one of the most prominent artists that deal with the issue of trauma as a statement of collective pain, a public recognition of loss and a form of paying condolences to those who are silently suffering. Her work addresses the reality of living with drug wars, random violence and disappearances in her home country of Colombia (Bennett, 2005: 13). It veers between force and sensitivity, violence and fragility to evoke the traumas of those gone and those left behind. Though she does not graphically represent the event that has caused the trauma, her altered, mutilated everyday objects seem to be in pain and speak of the continuing mourning and in so doing they open up the possibility for the viewer's empathic encounter (Bennett, 2005: 65).





Fig. 5 Salcedo, D. (1995). Untitled. Source: Artnet.

However, to recognise that there is benefit and value in representing the miseries of war is not enough in itself to bring enemies closer together. In her book *Regarding the pain of Others*, American intellectual and activist Susan Sontag described how many have held the view that photography depicting the calamities of war would encourage viewers to realise its pointlessness (Sontag, 2004: 12). Yet she points out that despite the proliferation of historic images of such horrors, wars do not seem to have stopped happening (Sontag, 2004: 14).

Sontag does not dismiss the potential of images of atrocities to trigger responses such as a call for peace, a cry for revenge, sympathy or an invitation to challenge the current affairs (Sontag, 2004: 11). On the contrary, she argues that such art can intensify the condemnation of war and assist in the important task of remembering the suffering that exists and of what



humans are capable of doing to each other (Sontag, 2004: 11, 102). But unfortunately there is still too much injustice and pain in the world. She points out that although our remembering of the other's pain is a sign of our humanity, remembering too much would inevitably make one bitter (Sontag, 2004: 103). Therefore, peace in its nature must be an act of letting go, an act of forgetting:

'To make peace is to forget, to reconcile, it is necessary that memory be faulty and limited. If the goal is having some space in which to live one's own life, then it is desirable that the account of specific injustices dissolve into a more general understanding that human beings everywhere do terrible things to one another'

(Sontag 2004: 103).

In agreement with Sontag, I believe that peace art should not only linger on the representation of suffering but also offer a window for forgiveness and future co-operation. Peace art and anti-war art should be a reminder that there are responsibilities and choices. Perhaps fostering awareness that the situation can be different? My interpretation of anti-war and peace art is slightly different from Dr. Rank's clear-cut categorisation. For me, anti-war art is an art that solely concentrates on the absence of direct and visible violence, of stopping war, yet without tactically using art to assist positive peace. It often does this by presenting the horrors war can bring. In contrast Peace art is broader; it can include anti-war art yet is not limited to this. It purposefully works to build up a society that shares the values of positive peace, where invisible structural violence is also absent. Peace art should ideally provide people with skills that lead to a more just, cooperative and peaceful society. Therefore, my work does not only concentrate on the negatives of war but it also aims to support essential peace skills and to encourage the establishment of a platform where non-violent communication can take place.

Peace art can be strategically employed to assist peace-building, particularly where intuition, emotional intelligence and creativity are needed. These qualities, that are more often than not inherent in the arts, are necessary to combat the absurdity and irrationality that exist in intractable conflicts (see Cohen, 2005). Psychologists William Longe and Peter Brecke described how 'in the case of reconciliation following civil wars, an evolutionarily determined, emotionally driven



pattern, not purposeful rationality, transforms aggression into empathy and desire for revenge into desire for affiliation' (2003: 28). Research also supports the view that the arts have the capacity to transform the dynamics of conflicted parties. This is particularly true in cases where the power balance is of an unequal state; by for example escalating – through public awareness– the conflict's intensity so it cannot be ignored (Shank and Schirch, 2008: 218). Michael Shank and Lisa Schirch have suggested a number of strategies for arts to assist building peace. These include waging non-violent conflict, reducing direct violence, building capacity for training and development and transforming the relationship status between the warring parties (Shank and Schirch, 2008: 221).

Peace-building and the arts expert Dr. Cynthia Cohen identified seven main reconciliation elements. She argued that these elements are almost always involved in efforts to establish coexistence and are areas where the arts can play a major role in their facilitation. These elements are:

1. Appreciating each other's humanity and respecting each other's culture.
2. Telling and listening to each other's stories, and developing more complex narratives and more nuanced understandings of identity.
3. Acknowledging harms, telling truths and mourning losses.
4. Empathising with each other's suffering.
5. Acknowledging and redressing injustices.
6. Expressing remorse, repenting, apologising, letting go of bitterness, forgiving.
7. Imagining and substantiating a new future, including agreements about how future conflicts will be engaged constructively.

(Cohen, 2005: 10–11).

I will now describe some representative examples of peace-art. This will be done to clarify the blurred distinctions between peace art and anti-war art.



Diego Rivera's 1933 New York mural *Man at the crossroads looking with hope and high vision to the choosing of a new and better future* falls into the last category of Dr. Cohen's reconciliation elements (Cohen, 2005: 10–11). The mural is often related to the controversy between the artist and his contractor Nelson Rockefeller. The two men disagreed on Rivera's choice to depict Lenin, in the role of the 'worker-leader', as the artist named the figure. (Scott, 2009: 73). Unfortunately, this disagreement led to the destruction of the original art work (Baigell 1999: 7).



Fig. 6 Rivera, D. (1933). *Man at the crossroads looking with hope and high vision to the choosing of a new and better future*. Source: Mexican Muralists.

The mural depicted a large May Day demonstration wherein workers protest against the armed forces. A figure of a worker was situated in the middle, pressing the buttons of the industrial machinery and thus symbolically controlling the future. Despite the scandal surrounding the mural, the art work assists peace as it depicts a future where the workers are mobilised through non-violence against injustice and oppression (Shank and Schirch, 2008: 217). Even though the opposing forces are militantly depicted, the demonstrating masses do not hold guns. They only hold flags, symbols of their unity and ideology. In contrast with Goya, Rivera does not oppose violence by making its results transparent but he proposes a solution against it.

Another good example of peace-art is Ali Samadi Ahadi's 2010 animated documentary *The Green Wave*. The film presents the Iranian green movement during the 2009 re-election of Mahmud Ahmadinejad (Barnes, 2011). The animation fuses the actual comments of bloggers and twitters in a collage with live-action footage and animation. The film stylistically resembles



Ari Folmans 2008 *Waltz with Bashir* which became a global success due to its strong aesthetics and powerful story. Just as in Riveras' mural, *The Green Wave* can be classified as peace-art because it not only informs the world about a political problem but it also celebrates non-violent resistance. This resistance is embodied in the courage of those who peacefully resisted the government. The film can be seen to fit into Cohen's reconciliation principles, in particular in acknowledging and redressing injustices and imagining an alternative future (Cohen, 2005: 10–11). It also assists in non-violently addressing the power balances of the conflict by exposing the happenings to the international community (Shank and Schirch, 2008: 221).



Fig 7 Abahlali baseMjondolo. (2007). The toyi-toyi. Source: Abahlali baseMjondolo | Sekwanele!

During the struggle against Apartheid in South Africa, a protest dance named toyi-toyi played an important role in resistance. As an art form, it united and mobilised the oppressed (Shank and Schirch, 2008: 224). The toyi-toyi, which originated in Zimbabwe, has even managed to temporarily stop direct violence from white security forces against the demonstrators (Shank and Schirch, 2008: 224). In his account of South African



resistance poetry, Jeremy Cronin describes the *toyitoyi* as something between a song, a chant, a war-cry and a poem (1988: 22). He explains how the dance 'involves a lead male voice enchanting a long litany of names' while the crowds repeat each name in praise (Cronin, 1988: 21). While chanting, the crowd dance and imitate the march and gun posturing of the soldiers (Cronin, 1988: 21). After the apartheid era, people used the *toyitoyi* as an effective negotiation tool against employers and the government (Ferguson-Brown, 1996: 188). It is worth noting that Robert Mugabe banned outdoors and indoors dancing of the *toyitoyi* in Zimbabwe in 2004 (Blackstone, 2008). This conveys the potency and fear of the art form.



Fig. 8 Smajlovic, E. (1992–95). From the Series 3 Ladies. Source: The Children's Movement for Creative Education.

The next strong example of peace-art comes from the Children's Movement for Culture and Education (CMCE) in Bosnia and Herzegovina. The group sought to assist war-traumatised children from the Muslim, Serb and Croat communities to engage and work through their feelings, build trust and break down fears through personal artistic explorations and collaborations (Kollontai, 2010: 267-268, Shank and Schirch, 2008: 225). Through such creative endeavours, the programme sought to create a space of coexistence during a period of war (Kollontai, 2010: 268). Both



of CMCE's two art based programmes were shown in the exhibition *Aftershocks: Art and Memoirs of Growing Up in the Aftermath* in the United Nations in New York and all over Europe (Kollontai, 2010: 267). With this exposure, the programme exceeded its original goals to assist healing and improve inter-ethnic relations among the different local communities. It also allowed outsiders to gain a more humane understanding of the conflict which was limited due to one-dimensional mainstream Western media representations (Projectcensored.org, 2010).

An example of peace art that is highly relevant to this research is a 2010 theatre production from Cyprus. A group of educators from the Cyprus Youth Organisation, along with the Cyprus Community Media Centre, facilitated bi-communal theatre workshops (ptkostas, 2010). The theatre work was based on Augusto Boal's *Theatre of the Oppressed*. This theatre method, aims at social change by engaging the oppressed of society in empowering roles through participation. The audience is encouraged to not be passive but active as it is invited onto the stage to change and realise a new plot (ptkostas, 2010):

'Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it'

(Boal, 1992: xxxi).

In the play, which was in English, Greek and Turkish Cypriot youths had the opportunity to get to know each other better and emancipate themselves from the limitations a divided life of conflict imposes. In this manner, it acted as a tool for conflict transformation and capacity building for peace (Shank and Schirch, 2008: 221).

The 2004 joint Palestinian and Israeli animation production *Pace of Peace* can be interpreted as peace-art as it merges imagery of the horrors of war while pointing towards the benefits of peace. The film was created by high-school students under the supervision of the Italians Giulio Gianini and Emanuele Luzzati (traubman.igc.org, 2008). The animation begins with two children –one with a Palestinian flagged t-shirt and the other with an Israeli t-shirt– standing in front of a divided area that is guarded by walls and wire-netting. They look puzzled at each other and while gunshots echo in the background, they shout 'why?' in Hebrew, Arabic and English to each other. Then, they shyly approach each other and join their



hands. This produces some sort of magic energy that reaches up to the sky and the sun. The sun –that has a human face– absorbs this energy and fires it back to them in the form of a camel named POP. POP was also presented in the opening title to be the acronym of 'Pace of Peace.' Then the children happily ride the camel that magically flies over the contested area. On their journey they find many situations where people suffer from the results of the conflict or are engaged in violence. At these instances, the camel spits on them what has to be something like magical saliva. Immediately these people start to cooperate and to engage in peaceful activities. For example, two women that were separated by wire-netting, begin to use the divide to play tennis together. After a while the camel leaves the two children in the newly blossoming desert. The children stand together in the middle of a bridge that seems to be the central point of the partition. Suddenly the closed doors on each end of the bridge magically turn to face each other and open. From these, children run out laughing, clapping and celebrating the two protagonists, the sun and POP the camel. Fireworks that spell peace in different languages are sparkling above.



Fig. 9 Gianini, G. and Luzzati, E. (2004). Pace of Peace. Source: Youtube.

The animation does not simply concentrate on the evils of war but it presents the alternative of a shared life. As it portrays a real life problem but offers unreal, magical solutions to lead to peace, this animation could be interpreted as naïve. However, despite its magical elements, it conveys genuine, concrete feelings from protagonists in the conflict and suggests metaphorical examples of peaceful living.





Fig. 10 Obomsawin, D. (2002). *Elbow Room*. Source: NFB.

It has been quite difficult to select an animation that promotes peace without referring to some form of violence. The 2002 animation *Elbow Room* was created by the artist Diane Obomsawin of the National Film Board of Canada. The work belongs to a group of educational animations that provide useful skills for fostering a culture of peace. It is part of a UNESCO and Justice Canada supported series called *Show Peace* (National Film Board of Canada, 2009). The award winning series aims to act as a conflict resolution and peace tool for all ages and cultures. It uses characters that are not humans and a language consisting of made-up sounds that conveys its messages without being specific (National Film Board of Canada, n.d.). The animations of *Show Peace* address subjects such as managing anger, bullying, conflict styles and negotiation, diversity, tolerance and mediation. All the shorts are also intended to act as learning material for classrooms and are accompanied by extensive teaching guides.

*Elbow Room* tells the story of two office employees who work at the same office yet have completely different outlooks. The story is designed to explore the different ways one can respond to conflict and what one gains or loses from each



one. These conflict styles are denial, aggression, retreat and negotiation. The guide that accompanies the short explains that constructive conflict resolution means expanding one's options to include cooperative conflict management (National Film Board of Canada, 2007: 1). This conflict management style regards both involved parties and goals as equally important. Through negotiation and collaboration cooperative conflict management searches for solutions that aim at a WIN/WIN situation for both positions (National Film Board of Canada, 2007: 1).

*Elbow Room* clearly demonstrates the distinction between peace art and anti-war art. Even though it discusses conflict, it offers concrete non-violent tools to deal with it. Following the same logic, this research does not dismiss the power of imagery or narratives that expose the negatives of violence or war. However, as I am not entirely convinced of their effectiveness, it will not focus on such work. It will promote the necessity for peace values of coexistence and collaboration that aim towards peaceful living and act as a platform for communication.

The next powerful example of peace art is the children's television series *Rechov Sumsum/Shara'a Simsim* (1998–2000). It was an adaptation of the popular *Sesame Street* that addressed the Israel-Palestine conflict. *Rechov Sumsum/Shara'a Simsim* is an amalgamation of educational material with entertainment and a mixture of different types of animation with live action sequences (Cole et al., 2003: 409). It follows its North-American prototype in form, but it has its own set of puppets that are set in two different yet parallel and intersecting Israeli and Palestinian streets (Felsenburg, 2006). The animations assisted peace-building by questioning stereotypes and presenting messages of mutual respect and understanding between the two antagonistic communities (Shochat, 2003: 79). Children that were exposed to the programme have proven to demonstrate pro-social behaviour regarding the conflict and in describing the other community (Cole et al., 2003: 409).





Fig.11 Sesame Street. (1998–2000). Shara'a Simsim. Source: Youtube.

The research that Charlotte Cole and her colleagues did on the effects of *Rechov Sumsum/Shara'a Simsim* is one of the rare studies into the effects of peace art on audiences. It probably exists because it was televised and therefore fits a body of work on the pro-social effects of screened media. Even though there is some limited research –see for example Fogg, 1985; European Centre for Conflict Prevention et al., 1999; Cohen, 2003 and 2005; Lederach, 2005; Gold, 2006; Shank and Schirch, 2008– on how, when and why the arts can be employed to assist peace-building, serious inquiries into the evaluation of their impact are absent (Shank and Schirch, 2008). Moreover, the majority of the studies that do deal with the many peace-art and anti-war art examples are often restrained within the limits of research conducted into a single discipline –usually art-history– and consequently bear scarce results for real world peace-building application. My study contributes to knowledge by expanding on the limited cross-disciplinary inquiry into the subject and by applying observations and peace-research principles onto the plethora of peace-related artworks presented in this chapter.



The examples described above convey of how the arts are employed to assist peace or resist war. There is no doubt that a much larger body of work exists than the few pages presented in this thesis. Nevertheless, these instances were adequate in providing an overview of the field. Other notable examples would include: the fine art of Mona Hatoum, Kara Walker or Willie Doherty, the cartoons of Joe Sacco, the peace or protest murals of Belfast, films of the third cinema such as Santiago Álvarez's *Now!* (1964), docu-dramas such as Ken Loach's *Cathy Come Home* (1966), anti-oppression films such as Alan Parker's and Gerald Scarfe's *The Wall* (1982) animated documentaries such as Marjane Satrapi's *Persepolis* (2007), or Afarin Eghbal's *Abuelas* (2011), political animations like Joanna Quinn's *Brittania* (1994) and Jonathan Hodgson's and Susan Young's *Doomsday Clock* (1987), animations by the Nerve Centre in Northern Ireland, theatre plays such as Aristophanes's *Lyssistrata*, pop songs of John Lennon like *Give Peace a Chance* (1969), bi-communal dance groups such *Dance for Peace in Cyprus* or even symbols and flags such as the nuclear disarmament symbol or the international peace flag. These and many more examples extend the long list of peace and anti-war art.

Now I will move on to explain why art practice involving animation can successfully assist peace-building. I will draw upon characteristics of the medium, theoretical interpretations and examples related to the use of the medium in peace and war contexts. Below is a list of eight reasons for the effectiveness of animation as a strategy in peace building. It is important to note that these can overlap as a film can have more than one of these characteristics.

#### 1. Animation can influence beliefs and behaviours.

Various research supports the view that animation has pro-social effects on audiences (see for example Steele, 2008; Champoux, 2001, 2005; Jennifer et al 2006; Cole et al., 2003). This attribute of animation is supported by the historical use of animation as an organ of propaganda during wartime and as a tool for advertising during peacetime. While some may argue that guiding people into any stance or belief is immoral, it is evidently clear that in conflicts audiences are already politically manipulated. Peace animation may act as a counter-force that emphasises humane and democratic values. Animation can assist in dismantling the effects of previous propaganda, and help people into critical thinking about the



conflict and about their presumed opponents. Moreover, it can influence towards the implementation of appreciating each other's humanity and respecting each other's culture. This is central to Dr. Cohen's first element of reconciliation (Cohen, 2005: 10–11).

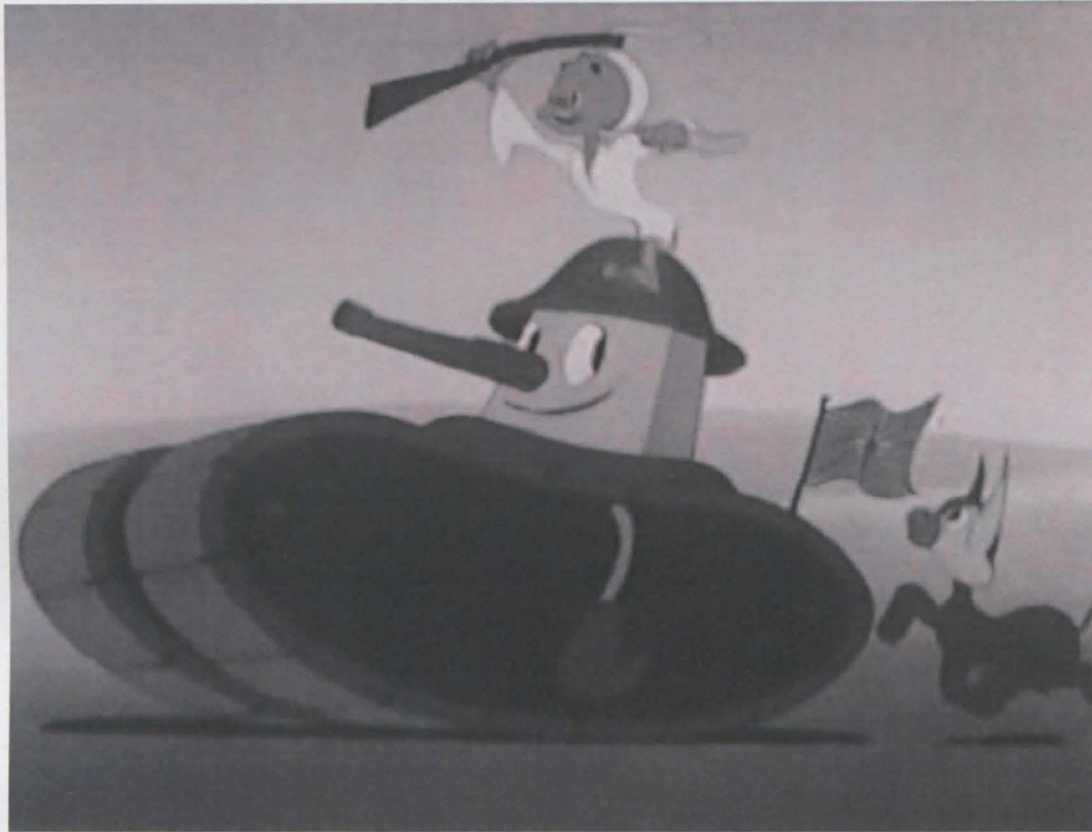


Fig. 12 Halas and Batchelor. (1943). Abu's Poisoned Well. Source: The Lost Continent.

An example of British animated propaganda is the 1943 *Abu* series. It was sponsored by the British Ministry of Information and distributed in the Middle East, with the aim of promoting British ideals and anti-Nazi support in the area (Halas and Wells, 2006: 23). The series was created by Halas and Batchelor who made four, nine minute long, black and white animations which were never shown in the United Kingdom (Southall, 1999: 75). Abu is a young Arab boy who fights his enemies. In this case it is a snake that represents Adolf Hitler and a frog that represents Benito Musolini (Toonhound.com, 2006).



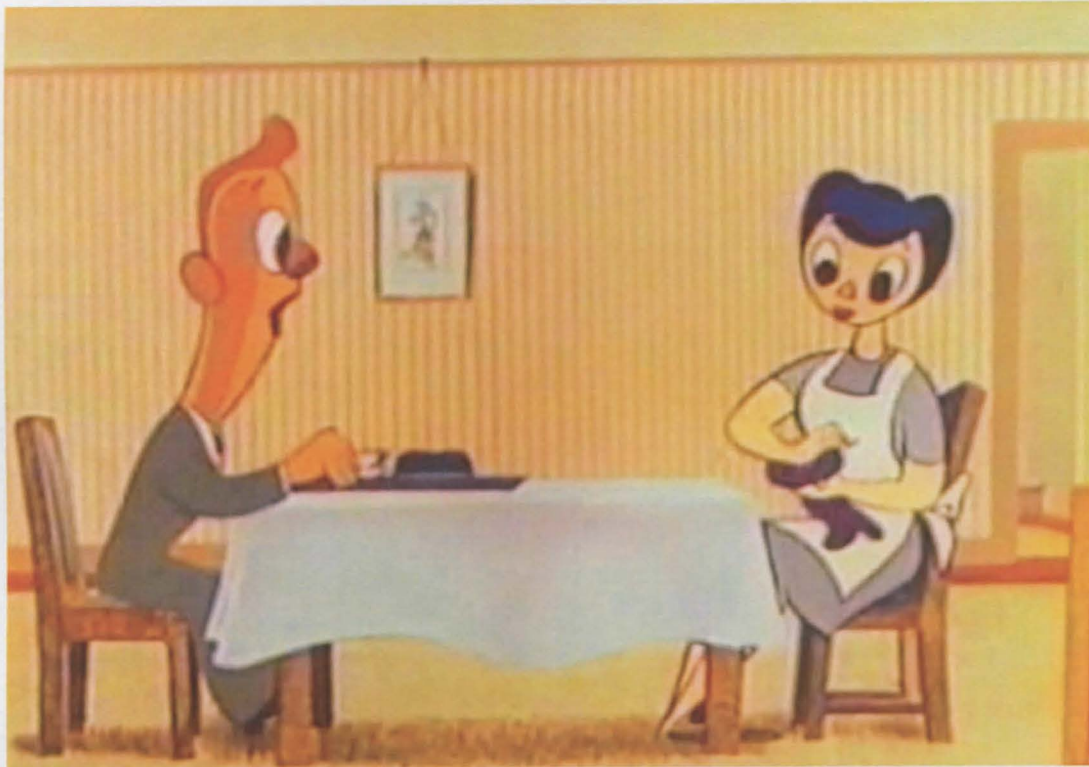


Fig. 13 Halas and Batchelor. (1947). *Charley in Your Very Good Health*. Source: *The Lost Continent*.

Halas and Batchelor put the skills they gained from the propaganda shorts into the production of influential factual animated shorts at home. Their 1947 *Charley* series is a good example of this work. This postwar government-backed series propagates in favour of the emerging socialist ethos of the new British Labour government and their welfare changes (Southall, 1999: 77). Charley – a figure that represents the average Briton – reacts negatively to new legislation but eventually is convinced of its merits by the narrator (Southall, 1999: 79).

According to the animation researcher John Southall, the informative element of the series lie in the explanation of the legislation, while the propagandistic parameters lie in the fact that the protagonist is always convinced about the plans (Southall, 1999: 79). Nonetheless issues such as health care are basic human rights and should not be in the control of each government (O'Rourke and Boyle, 2011: 191). Therefore, I would argue that influencing people for plans that consider human rights and aim at a more egalitarian society should be welcome in a society where manipulation is present on multiple levels.



The same logic behind propaganda clips seems to lie behind the mechanics of advertisement. Animation is an effective advertising tool that tries to convince people about the suitability and consumption of various products. Animation's distinctive and entertaining characters –see the *Smash Martians*, the *Teatley Tea folk* or the *Charmin Bear*– create loyal consumers and iconic products by bringing personality to an otherwise dull product (Animation Nation: the Art of Persuasion, 2005).

## 2. Animation is an excellent tool for instruction.

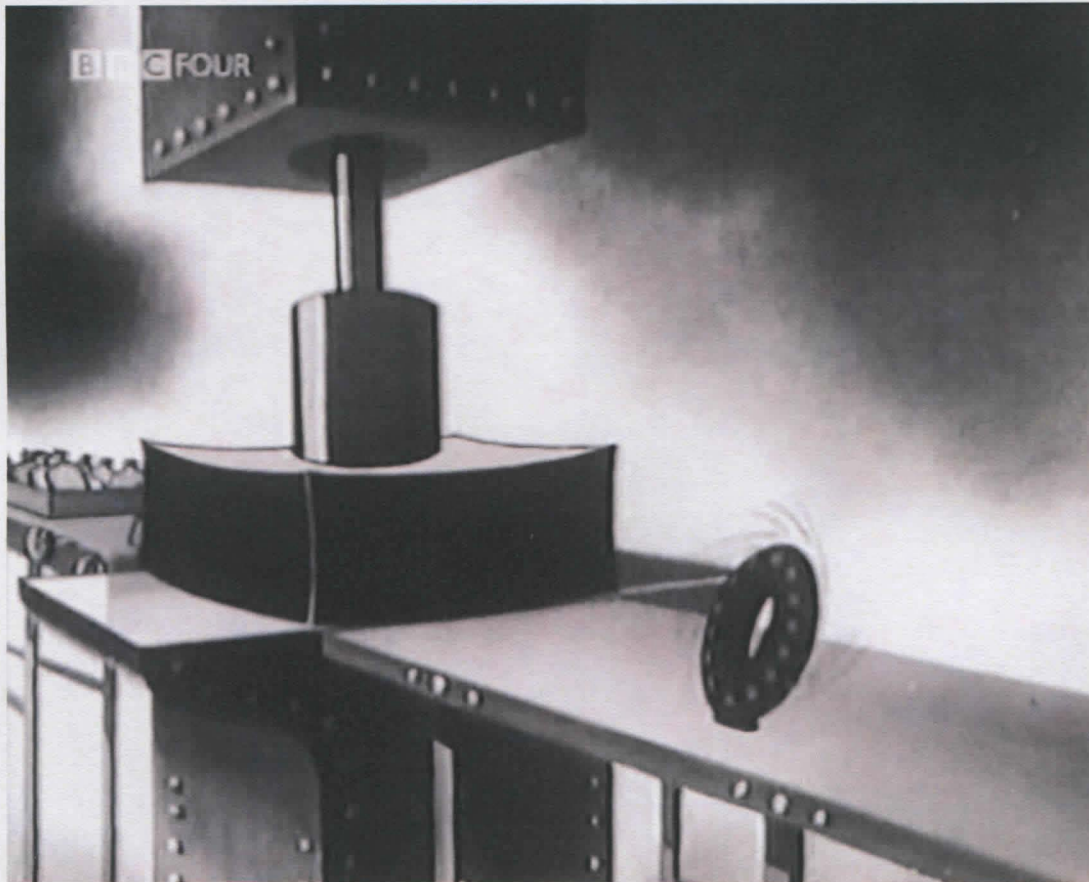


Fig. 14 Halas and Batchelor. (1941). Dustbin Parade. Source: The Lost Continent.

Airlines often use animations to instruct people how to act in the event of an emergency landing. The use of animation can communicate instruction in an appealing yet precise way. At the same time, due to animation's usual lack of indexical and iconic connection, the situation presented, seems distant from the unfortunate events and warns without causing panic (see Lawant: 2011). In contrast with live-action footage that seems closer to reality, animation can instruct without scaring. Moreover, animation's ability to graphically illustrate the



internal mechanisms of an organism, or visualise an abstract idea, also contributes to the instruction quality of the medium. Wells describes this quality of animation as 'penetration', that being 'the ability to evoke the internal space and portray the invisible' (1998: 122). Shank and Schirch suggest instruction can be implemented in art to foster peace by building a capacity for training and development as well as for transforming the relationship status between the warring parties (2008: 221). For example it can provide advice on how to negotiate peacefully, how to behave to avoid violence in heated situations and how to dialogue about the past without insulting the other. Additionally, it can graphically illustrate the internal workings of peace-related institutions and organisations such as UNICEF or the U.N.



Fig. 15 Wlldbrain (2007). Virgin America's Instruction clip. Source: Alanna Cavanag.

A renowned example of British instructional animation is the 1941 Halas and Batchelor's *Dustbin Parade*. The animation instructed its wartime audiences in how to assist the war effort by recycling scrap (Halas and Wells, 2006). It reportedly succeeded where previous live-footage efforts failed because it was not patronising in tone and it was not boring (Animation Nation: the Art of Persuasion, 2005). By giving personality to the



garbage that was needed for bullets and other material, it showed their metaphorical sacrifice for the common good. Another popular instruction animation is the Virgin America safety clip for airlines. The contemporary short was produced by Anomaly N.Y.C. with animation by W!ldbrain's Gordon Clark. The video was originally shown onboard in the winter of 2007. It is both informative and entertaining with beautiful graphics and a funny script (Jerry, 2007). The safety clip was regularly applauded and cheered by the passengers onboard and was widely circulated on the internet (W!ldbrain, 2008).

### 3. Animation is an appealing educational tool.

Animation is especially popular as an educational tool for children, but it is also welcomed by adults. Despite contradictory research on whether the medium is indeed more effective than others (see Höffler & Leutner, 2007; Hidrio & Jamet, 2002; Mayer, 2001; Rieber, 1990, 1991; Rieber, Tzeng, & Tribble, 2004; Boucheix and Schneider, 2009; Harrison, 1995; Kinze, Sherwood and Loofbourrow, 1989; Lazarowitz and Huppert, 1993; Mayer, Hegarty, Mayer & Campbell, 2005; Palmiter and Elkerton, 1993; Pane, Corbett, & John, 1996), animation has certainly the ability to grab attention and can be more entertaining than traditional pedagogic tools (Yong, Jen and Liang, 2003: 20). For peace-building, educational animation can act in many ways. These include teaching and explaining values and regulations of an equal and just society or campaigning for respect of human rights that eventually lead toward's appreciation of each other's humanity and culture alongside acknowledging and redressing injustices. These relate to Cohen's first and fifth reconciliation elements (Cohen, 2005: 10–11).

Some of the most interesting educational animation in the U.K. is produced by the Leeds Animation Workshop. The workshop was set up by a group of Leeds women in the 1970s. They originally gathered with the aim of creating an animation about the need for childcare (Learningseed.com, 2005; Ward, 2005). Today, the group has produced over 25 short films that aim to educate about a broad variety of social issues (Leeds Animation Workshop, n.d.). These issues include learning disabilities, bereavement, child protection, parenting, relationships and many others. Of particular relevance to this research is the 1997, 12 minutes long *A world of difference*, financed by the European Commission. The short addresses racism and bullying at schools.



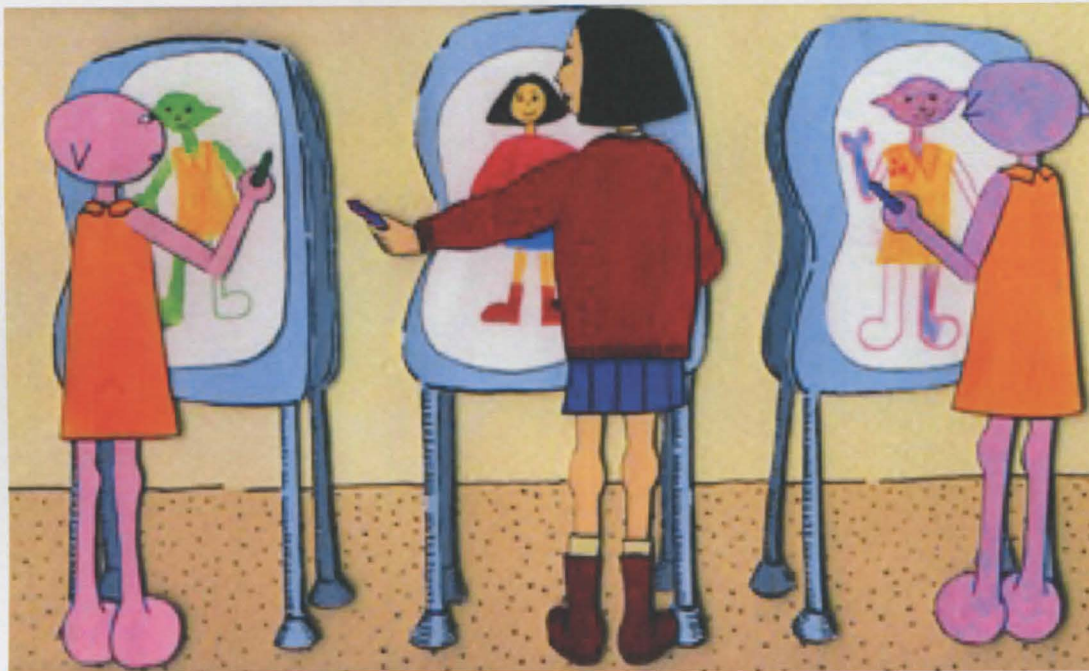


Fig. 16 Leeds Animation Workshop. (1997). *A world of difference*. Source: Art Tattler International.

The plot deals with a young girl, Nataly, who is being intimidated at school. An alien abducts her and takes her to an imaginary planet. There she is appointed to solve the problem of the failing purple students of the class. Soon it becomes obvious to Nataly that it is discrimination against the purple students that makes them fail. Before Nataly returns to earth, she makes the aliens understand that the real problem in their school is the bigotry of the green students towards the purple, instead of a lack of abilities from the purple students. A thought provoking animation DVD and a resource workbook was produced to accompany classroom activity and discussion (Leedsanimation.org.uk, n.d.). Children have the opportunity to watch this short animation and then talk about it in the classroom. In this way, a very serious subject is taught in an entertaining and memorable way that is almost guaranteed to keep the children's attention.

#### 4. Animation and a false notion of innocence.

Animation is associated with innocence due to its prevalence in children's entertainment (Wells, 1998: 19). The misconceived association with the naive and the innocent seems to allow many adults to switch off their mental protection fences and let messages be absorbed more easily. This quality reinforces animation's power to act as a tool for education and direction but also, due to its perceived innocuousness, as a platform for satirical critique (Giroux and Pollock, 2010: 31–39; Wells and



Hardstaff, 2008: 48). In conflict societies where these fencing mechanisms are particularly difficult to break, this quality found in animation can be used to penetrate into people's consciousness and re-humanise the enemy.



Fig. 17 Southpark Studios (2011). Southpark, season 15, episode 1. Source: Wikipedia.

The U.S. animated series *Southpark* is a pertinent example of how the naivety of animated characters fuses with caustic humour to good effect. The sitcom was created by Trey Parker and Matt Stone for the Comedy Central television network (Stratynner and Keller, 2009: 1). In its 30 minute episodes, *Southpark* presents the lives of four school children. It uses satire to problematise a variety of cultural and political issues, such as inequality, racism or religious fanaticism (Gillespie and Walker, 2006). Due to its cute characters, *Southpark* has got away with offending and disrespecting in a way that it may not have been allowed to in other non-animated series (Ali, 2010).

##### 5. The spectacle of animation.

The spectacle of human creativity is usually more apparent in an animated film than in a live-action movie. Live-action can be deceptively seen as a mere recording of life. It is much harder though to classify animation as a simple recording of anything. Whether handmade or computerised, it is still drawings that move, lifeless objects that come alive. Artistic creation is usually more obvious and more impressionable. For peace-building the medium can be used to grab attention.



William Kentridge creates animation as part of his fine art practice. His most prominent work addresses the emotional and political struggle between whites and blacks in his home country, South Africa. In his 1994 animation *Felix in Exile*, Kentridge overlaps charcoal and pastel drawings that skilfully mix with each other and disappear while they become each other. Kentridge uses a single drawing for each scene that he erases, redraws and rephotographs to tell a story full of traces of previous mark-making (Manchester, 2000). The marks open up questions on disappearance from memory and from history. This corresponds with Cohen's fifth reconciliation principle; the acknowledgment and redressing of injustices. (Kentridge, 2006; Cohen, 2005: 10–11).



Fig. 18 Kentridge, W. (1994). *Felix in Exile*. Source: Media Art Net.

The animation tells the story of Felix, 'the humane and loving alter-ego to the ruthless capitalist, white, South African psyche' that is exiled in Paris, and Nandi, a black female land-surveyor (Manchester, 2000). Nandi observes the African land with its disappearing bodies and records the violent traces of its recent history. Felix, sitting naked in a hotel room, worries about Nandi's land-drawings (Manchester, 2000). The two manage to



make a metaphysical connection through a mirror. However, just as her drawings begin to vanish, Nandi slowly fades away and dies. Felix ends up with an overloaded baggage of drawings that are disappearing memories of South Africa's troubled history.

Kentridge described how the film was made at the time of the first democratic elections in South Africa and its subject had to deal with an anxiety about how long the country's Apartheid past would be remembered (Kentridge and Hecker, 2010: 12). His animation technique, his drawing style and the sensitivity with which he treats his political subject cannot fail to affect the viewer. His animations are one more proof of the potential of this medium to act as a tool for peace-building by giving people a means to voice their concerns.

#### 6. Animation, Symbolism and Metaphor.

Animation can use visual symbols and metaphors that can allow the audience to indirectly understand the story and concentrate on the core of the matter (Wells, 1998: 83). Through doing so, it can visually accentuate an aspect that the creator wishes the audience to concentrate upon. A skilful animator can use these tools to produce animations that communicate with a larger audience and deal with the problems of manipulation, stereotyping and discrimination against groups. This attribute of animation can be helpful for peace as it can speak indirectly about a situation, reach the core of the problem and thus avoid possible censorships. It can also assist the viewers in making associations they might otherwise fail to reach.

The Belgian animator Raul Servais achieved international recognition with his 1966 *Chromophobia* (Acquarello, 2006). This is an anti-repression, anti-military short that uses symbols and metaphors to tell the story of how life becomes dull, one-sided and suppressive when diversity and freedom is withheld. In Servais's story, dictatorship and enforced uniformity are unnatural and eventually overturned. Servais uses an abundance of symbolisms and metaphors to make his story universal.



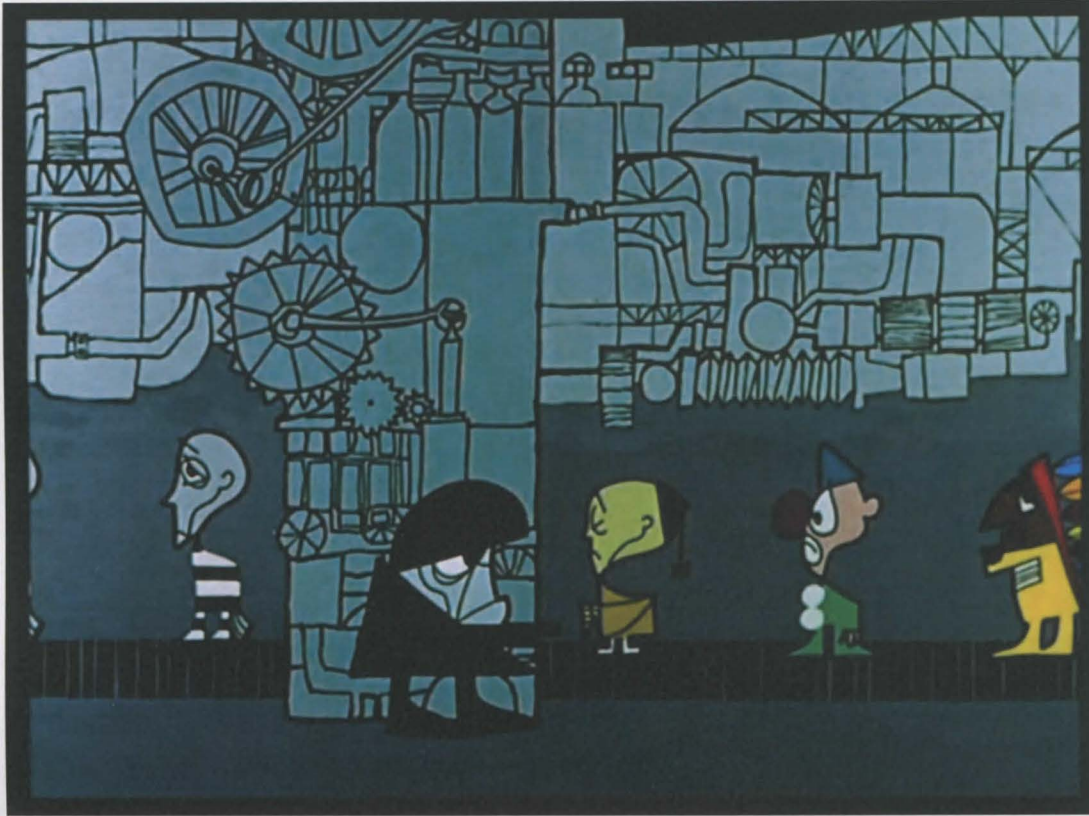


Fig. 19 Servais, R. (1966). *Chromophobia*. Source: *Time Capsules: Screen Gems in Strange Territories*.

For example, the oppressors are all identically dressed in military black uniforms, walk in the same pace and eat together following orders. They dislike colour and anything different to their sense of order. They dislike anything that is different to them, such as colourful butterflies, red dots on dresses, toys, parrots, fishes or art. They shoot at anything with colour and force it to comply with their orders: walk the same way as they do, eat the same way as they do, dress the same way as they do. However, these vacant soldiers cannot go against nature. A red joker manages to trick them with colour and music. Despite the many efforts of the oppressors to stop this revolution of colour, nature and the joker win.

Considering its production time, this animation is most likely referring to the oppression of Nazi Germany, the Stalinist Soviet union or to Mao's first signs of mass repression. Still, Servais chose not to make his subject politically specific and oppose a certain regime. Instead, he referred indirectly to what is wrong with forced uniformity and oppressing freedom of expression. To do this he used conscious symbolic representations that showed only what was necessary for the story. In this manner,



his animation is equally relevant today and can be applied to any subject of repression such as homophobia or racism.

Servais animation also shares similarities with Goya's *Disasters* as he too exposes the harm of war. However, unlike Goya, Servais uses animation to moralise rather than shock. In Galtung's positive and negative peace definitions, peace-building is described as a highly value-laden activity that calls for equality, justice, freedom and cooperation. Animation can use symbolism and metaphor, as in Servais's work, to celebrate these virtues of peace.

#### 7. Animation can construct inaccessible worlds.

Animation can be a relatively inexpensive reconstruction device for past, distant or imaginary worlds (Wells, 1998: 90; Budd and Kirsch, 2005: 79). When dealing with peace-building, one is often confronted with an unrecorded past or with future possibilities that have not yet happened. Animation can act as a powerful tool for such visualisation, since the constraints of 'reality' do not apply in the creation of animated worlds. In this manner, one can fabricate a world where characters are walking upside down or defying gravity.



Fig. 20 Folman, A. (2008). *Waltz with Bashir*. Source: Groucho Reviews.

For example, *Waltz with Bashir* is a 2008 Israeli animated documentary directed by Ari Folman. The plot of the animation develops around the world of Folman's memories as a soldier in



the 1982 Lebanon war. Animation is a device that allows Folman to tell a story about a world that, like any other memory or dream, is full of metaphysic parameters. At the same time, animation makes the violent scenes in the movie more bearable. Nevertheless, a few minutes before the end of the film, Folman's memory turns over to live-action footage showing the very real disasters of the Sabra and Shatila massacre. Despite a world-wide celebration of *Waltz with Bashir* as an anti-war film, it also received negative criticism as it seemed to excuse some Israeli actions. One of Folman's critics is left-wing Israeli journalist Gideon Levy who writes in Israeli newspaper Haaretz: '...before we sing Folman's praises, which will of course be praise for us all, we would do well to remember that this is not an anti-war film, nor even a critical work about Israel as militarist and occupier. It is an act of fraud and deceit, intended to allow us to pat ourselves on the back, to tell us and the world how lovely we are' (Levy, 2009). At the end of the film, Folman wisely turns to live footage to remind the audience that despite any personal recollection of what has happened, the Sabra and Shatila massacre were very real events that have caused death and suffering to many Palestinians.

8. Animation can transform one thing into another.



Fig. 21 Disney, W. (1937). The Evil Queen's transformation. Source: Fan Pop.



Another characteristic of animation that can turn it into a good tool for peace is that animation can demonstrate metamorphosis. Metamorphosis is a useful characteristic in visualising change of one thing into another (Wells, 1998: 69). A classic use of metamorphosis in animation is the scene where the evil queen in Disney's 1937 *Snow White and the Seven Dwarfs* turns into an old woman. As peace workers are essentially aiming for change in environments of conflict, this device can be particularly useful.

These eight attributes of animation support my case that animation practice can assist peace-building. Of course, there are undoubtedly others –such as animation's capacity for abstraction or exaggeration, its potential to show change over time or the fact that it is a screen-based medium and therefore can easily be disseminated online, in cinemas or on television–yet to address all of them would defy the scope of this research. Despite occasional comparisons to live-action movies, this account should not be read as an advocacy on why animation is better than other media. This research does not argue for animation as the ultimate medium for peace-building. On the contrary, it supports all efforts to assist this cause. It also needs to be stated that animation practice alone cannot bring peace but it can assist in the body of work that aim at its achievement. Finally, as with any other instrument, animation is only the means for the goal, but the ultimate responsibility for its use lies with the users.

This inquiry contributes to knowledge by proving that the animation practice I employed for the conflict case of Cyprus has the potential to assist peace-building. It does this through an evaluation of the medium's attributes for peace-building and through an action research methodology that suggests a list of possible animation strategies for my case study, three of which are developed, analysed and evaluated. Moreover, it concludes in a survey that almost unanimously supports the potency of the medium for peace purposes, a piece of evidence that can assist others develop research in deepening understanding of this area.



## Chapter 2:

### Crossing the Cyprus divide armed with pen and paper

This chapter will commence with an introduction into the conflict in Cyprus. It will move on to explain the methodology, execution and analysis of the 2009–10 questionnaires with participants from both sides of the Cypriot conflict and it will conclude with an assessment of the most prevalent conflict related issues and with suggestions of how animation can be used to assist peace-facilitation in Cyprus.

### The Cyprus conflict



Fig. 1 United States Government. (2007). The Mediterranean basin. (2007). Source: New World Encyclopaedia.

In order for the reader to understand the social and historical circumstances of my case study, it is important to present some background to the conflict. The reader should take into account that despite an effort for a balanced presentation of events, documentation is always mediated and full objectivity is impossible.

The east Mediterranean island of Cyprus is situated opposite Turkey, Syria and Egypt. It has been inhabited since the early Neolithic period and became known around the 3<sup>rd</sup> century



B.C. due to its rich copper mines and the wood of its cedar forests (O'Malley and Craig, 1999: xiii; Delipetrou et al., 2008: 176). It has a remarkably diverse civilisation with contacts and influences from all neighbouring regions. Since its position and wealth were important to various powerful monarchs, it has been ruled by several external powers.

Around 1200 B.C. Greek Achaeans began colonising the island with their language, religion and culture (Valdés Guía, 2005: 66). This marked the beginning of the Greek presence in Cyprus. Political control of the island was exercised by Assyrians, Persians, Egyptians, Macedonian Greeks, the Romans and Byzantines, Saracens, British, Franks, the Venetians and the Genoese (Abboushi, 1970: 64). The Ottoman Empire ruled Cyprus from 1571 until 1878 (Ioannou, 2009: 311). They established a system named 'millet' wherein religious leaders – in Greek known as 'Ethnarchs' – were recognised as the political leaders of their communities (Bates and Rassam, 2000).



Fig. 2 Life Magazine. (1960). Proclamation of the independence of Cyprus. Source: Daily Kos.

Following classic colonial manipulation, an agreement was signed between Britain, Greece, Turkey and representatives of Cypriot Greeks and Turks which led to the proclamation of the independent state of the Republic of Cyprus in 1960 (O'Malley



and Craig, 1999: 74; Dorril, 2008: 556). The newborn state became recognised as a member of the United Nations, the British Commonwealth and the Council of Europe. Britain, Greece and Turkey were to be guarantor powers of Cyprus's sovereignty (Ker-Lindsay, 2011: 27). As a result Britain maintained military bases and important intelligence facilities on Cyprus while Greece and Turkey had the right to keep small military contingents on the island (Ker-Lindsay, 2011: 28).

The constitution did not provide normal bi-communal political cooperation but rather had the effect of creating and enhancing tensions and divisions. At the time the population of Cyprus consisted of about 80% Greek Cypriots, 18% Turkish Cypriots and 2% of other identities (Papadakis, Peristianis and Welz, 2006: 2). According to the constitution which still stands, there was to be a Greek Cypriot President and 70% Greek Cypriot majority in the Council of Ministers and in the Parliament (Emilianides, 2007: 241). A Turkish Cypriot Vice President had a veto but no deputy right. Turkish Cypriots were to have 30% representation in the Council of Ministers and in Parliament (Salih, 2004: 4). In the absence or inability of the Greek Cypriot President, the Greek Cypriot President of the Parliament was to take over (Salih, 2004: 4). In the army the ratio was 60% Greek Cypriots to 40% Turkish Cypriots (Salih, 2004: 4).

The reasons for the current conflict are numerous. The constitution formalises divisions in political life with separate ethnic elections and voting (Hitchens, 1997: 49). Mirroring the realities imposed during its colonial past, education was divided and in the hands of the nationalist oriented religious institutions of each community (Photiou: 2005). The foreign military presence also adds to the tensions. Neither of the communities were in favour of the new state because Greek Cypriots wanted unification with Greece while the Turkish Cypriots wanted the continuation of the old colonial status or unity with Turkey or a geographical and political division of the island (Kizilyurek, 1999: 39; Mirbagheri, 1998: 29).

As a result of all these tensions, extreme right wing organisations started terrifying and terrorising even members of their own community (Papadakis, 2006: 80). On the Greek Cypriot side deviations of the rebel organisation E.O.K.A. that previously fought against the British, gained influence within the Cyprus Government. E.O.K.A. developed an extreme right wing identity and sought for *Enosis*; that being unification with



Greece. In the Turkish Cypriot community, the organisation T.M.T. called for *Taksim* –separation of the island– on the basis of the slogan ‘from Turk to Turk.’ They severely punished any Turkish Cypriot that worked with a Greek Cypriot or bought and used Greek Cypriot products (Bose, 2007: 69; Averoff-Tossizza, 1986: 227). On the very evening of Cyprus’ independence, the Turkish ship *Deniz* was caught transferring weapons to the Turkish Cypriots in Cyprus (Hitchens, 1997: 54).

Armed clashes began in 1963 after serious economic disputes between the representatives of the two communities in the government and parliament. The differences were enhanced by the constitutional claim of the Turkish Cypriots for separate municipalities within the mixed towns and their refusal by the Greek Cypriots (Bahcheli, 2003: 166). The first President Bishop Makarios suggested 13 amendments to the constitution that were denied by the Turkish Cypriot side (Hakki, 2007: 89). Violent clashes occurred on the streets and the Turkish Cypriots left the government of Cyprus.

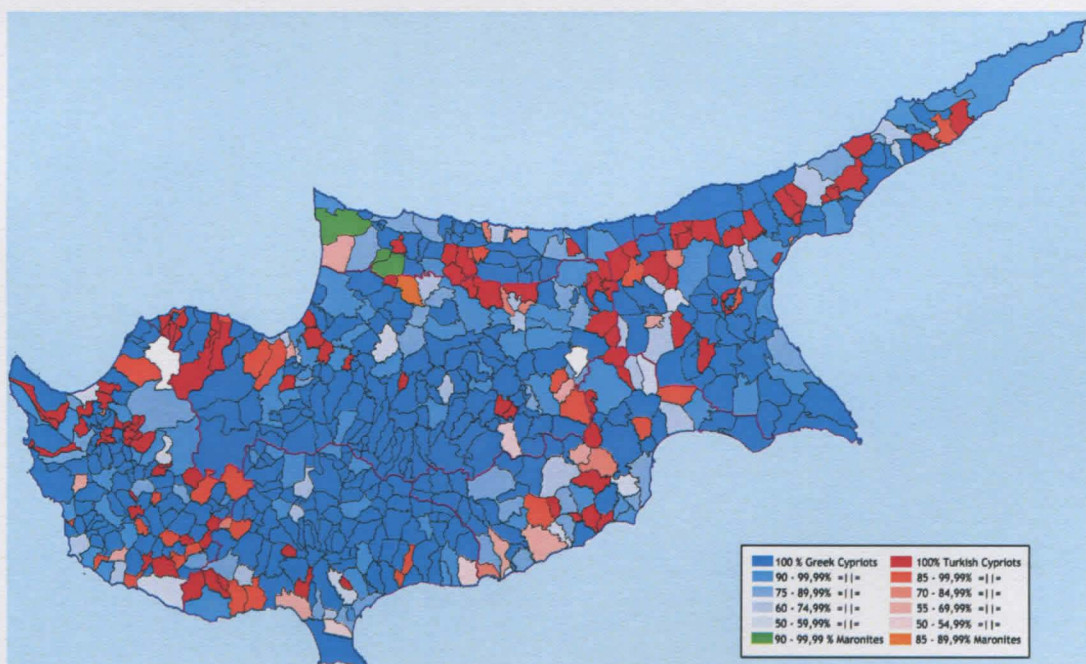


Fig. 3 Hadjilyra, A. M. (2012). 1960 Ethnographic map of Cyprus. Source: Wikipedia.

During the years of the inter-communal violence (1963–67) the Turkish Cypriot minority community suffered more casualties than the Greek Cypriot majority. They were forced either from fear of the Greek Cypriots or by their own Turkish paramilitarists –in pursuit of partition politics– to become refugees and withdraw into dense populated enclaves (Papadakis, Peristianis and Welz, 2006: 2). This marked the beginning of the



physical segregation of the two communities. Before this, the majority of both groups lived in shared communities all around the island. Figure 3 is an ethnographic map of Cyprus that shows the population distribution during the 1960 census. The intensive red coloured areas represent the areas populated purely by Turkish Cypriots and the intensive blue is Greek Cypriot.

Turkey threatened to invade the island after the ethnic conflict (Saint Cassia, 2007: 236). The government of Cyprus which consisted only of Greek Cypriots appealed to the United Nations. Its 186 resolution called for restraint in any action that might worsen the situation or to endanger peace in the Republic of Cyprus. They reconfirmed the sovereignty of the Republic and recognised the Greek manned Cyprus government as the only legal government on the island (Ker-Lindsay, 2011: 37).

Following continued threats by Turkey, the Cypriot government organised a national guard for Greek Cypriots, which was led and trained by continental Greek officers. The Turkish Cypriots organised a corresponding military group which was named the Turkish Cypriot Fighters (Welin and Ekerlund, 2004: 94; Tocci, 2004: 51). The undercover arrival of Greek continental troops led to new severe threats of invasion from Turkey (Hatzivassiliou, 2006: 163). In 1964, local clashes occurred and the Turkish air force bombed the island indiscriminately (Chrysafis, 2003: 27). The decisive intervention of United States President Lyndon Johnson stopped Turkey from invading and forced Greek Cypriot defence Minister General Grivas –the former leader of E.O.K.A.– to withdraw and the Greek troops to return home (Weilker, 1991: 112).

In the years between 1968 and 1974, inter-communal talks had some progress but never reached a successful conclusion (Fischer and Day, 2004: 252). Then in 1967 a military Junta instigated a coup d'état in Athens which greatly affected the uneasy situation in Cyprus. The Greek Cypriot leader Makarios was an opponent of the Greek military regime that had the absolute control of the Cyprus National Guard (Uslu, 2003: 115). Athens thus boycotted Makarios and gave support to the outlawed militant General Grivas (Uslu, 2003: 116).

Makarios' turn to favour an independent bi-communal Cyprus and his abandonment of Enosis, was deemed by Greek Cypriot



fanatics as treason (Fischer and Day, 2004: 253). Grivas' new outlawed terror organisation, E.O.K.A. B', begun to bomb police and governmental offices. In effect, Greek Cypriots were having an internal civil war (Miller, 2009: 184). Makarios' political relations with the Progressive Party of the Working People, A.K.E.L. –the pro-Moscow left Party of Cyprus– annoyed both N.A.T.O. and the United States. He was named the 'Fidel Castro of the Mediterranean' and 'the red priest' (O'Malley and Craig, 1999: 131). During this period the U.S. Secretary of State Henry Kissinger was watching Makarios closely (see for example O'Malley and Craig, 1999; Tatum, 2002, Miller, 2009; Mallinson and Mallinson, 2005). Early in 1974, the Greek Cypriot differences were highly volatile and Makarios was in open dispute with the new Junta leader in Athens. He demanded the withdrawal of all Greek officers from the Cypriot National Guard (Fischer, 2002: 245). In response, Athens ordered a coup d'état against him (Madianou, 2005: 39). Tanks and troops attacked the Cypriot government and police.

In what they termed a 'peace operation', Turkey responded to the situation by invading Cyprus on the 20<sup>th</sup> of August 1974 (Salih, 2004: 23, United States of America Senate, 2004: 6878). As the Turkish air force and ships started shelling, the inner Greek civil war stopped and clashes between Greek and Turkish troops started. This was a battle that the Republic of Cyprus had no chance of winning (Loizos, 1981: 76). At the same time, paramilitary troops and fanatics of both sides committed atrocities and severe crimes against the innocent population (Spilling, 2000: 29). As a result, there were thousands dead, missing, injured or raped and half the population of Cyprus fled their homes and became refugees. The Turkish army occupied 37% of the 9,251km<sup>2</sup> island and while the Greek population was fleeing to the South for safety, the Turkish population went to the North (Athanasopoulos, 2001: 28). The ethnic cleansing, the separation of the people of Cyprus based on race, language and religion became concrete. In 1983 the territory controlled by the Turkish army was declared the 'Turkish Republic of Northern Cyprus' (Mirbagheri, 1998: 127). This area and political entity has no legal international recognition other than from Turkey (Mirbagheri, 2010: 79).

Various United Nations resolutions have condemned the Turkish invasion and the illegal state (for example U.N. Resolutions 353, 365, 367, 541 or 550). They have reconfirmed



the sovereignty of the Cyprus Government and have called for new inter-communal talks that still run presently. These talks have made important progress but have never reached terminal success. In 1977, Makarios and Denktas held discussions and then in 1979 Kyprianou and Denktas reached the 'High Level Agreements' which called for a bi-communal demilitarised federation of Cyprus. This agreement emphasised respect for human rights and the return of the town of Varosha, the Greek Famagusta, to its former Greek inhabitants (United Nations, 2008: 456).

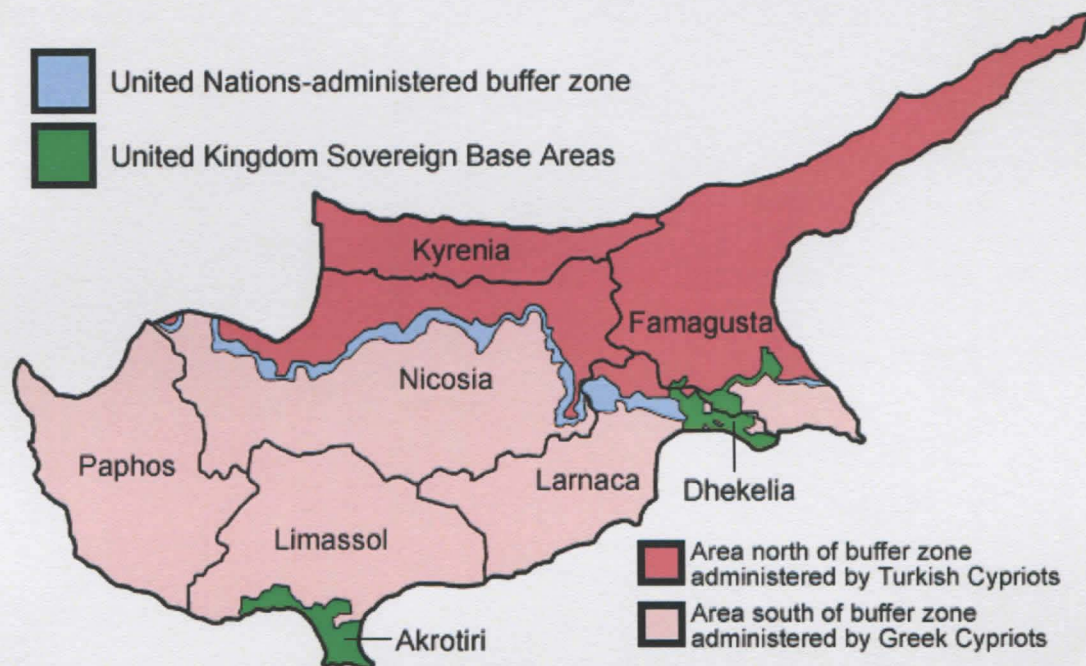


Fig. 4 Golbez. (2005). Post-1974 Cyprus administration areas. Source: Wikipedia.

On 24th of April 2003, an opening on the border allowed direct contact between the two Cypriot communities for the first time in 29 years (Mirbagheri, 2010: xxxvi). In 2004, the Annan plan – a U.N. Secretary General proposal – was put to separate referenda but was only accepted by the Turkish Cypriots (Papanicolaou, 2005: 155). That year also saw Cyprus joining the European community as a whole but communal laws are temporarily restricted in the occupied area (Nugent, 2006: 63). Today, in the North, Turkish Cypriots are in the minority. In an effort to change the demographics of the island, Turkey brought mainland settlers who have more political power than Turkish Cypriots due to their greater numbers (Keating and McGarry, 2001: 213). A Turkish Cypriot publication showed that mainland Turkish settlers in the North were approximately 115,000 when the Turkish Cypriots were estimated at 88,000



(Green and Collins, 2003). Despite this, there is evidence that the number of settlers is much larger. A 1992 report by the Rapporteur of the Committee on Migration, Refugees and Demography of the Parliamentary Assembly of the Council of Europe estimates the settlers to be outnumbering the native Turkish Cypriots by a 2:1 ratio with a number of 160,000 which is constantly rising (Cuco, 1992).

In 2008, in a new series of inter-communal talks, Dimitris Christofias and Mehmet Ali Talat –the leaders on both sides– declared that a solution would include a single sovereignty and citizenship (Kaymak, Lordos and Tocci, 2009: 29). However, in April 2009, the right wing Dr. Derviş Eroğlu of the National Unity Party, (U.B.P.) succeeded left wing Talat of the Republican Turkish Party (C.T.P.). Eroğlu took on the role of the bona fide negotiator of the Turkish Cypriots at the ongoing U.N. hosted negotiations with the Soviet educated President Demetris Christofias, former General Secretary of the left wing Progressive Party of the Working People, A.K.E.L. (Terzi, 2010: 105). The negotiations are still in progress and have yet to come to a successful closure.



Fig. 5 Cyprus News Agency. (2011). Christofias and Eroğlu drinking coffee together. Source: Cyprus Mail.



Unification may not be ideal for the nationalisms of either side but it is a compromise that if implemented correctly would not do great injustice to either side. Taking international law into account, it is the solution that has already been accepted at the High Level Agreements and the one that is currently being discussed. Considering this, the questionnaire discusses the possibility of unification alongside conditions needed to achieve Galtung's positive peace (1964: 2).

After concluding the mapping of the historical background of the conflict, I will now explain how I approached the people of Cyprus and present their points of view on the conflict. This process was very important in order to assess conflict related issues that animation can address.

### **Research methodology**

During December 2009 and January 2010, I conducted questionnaires with 45 Greek Cypriots and 45 Turkish Cypriots. I focused upon the two communities as they are the ones that are principally involved in the conflict. While saying this, two participants from Turkey are included in the Turkish Cypriot group and an Armenian Cypriot is included in the Greek Cypriot group.

The questionnaires consisted of eight open-ended questions and a request for drawings. Their purpose was to identify conflict-related problems which animation could address and get inspiration from. It was important to have a large variety and sample of opinions as I wished to recognise trends. It was also important to have enough drawings and suggestions to choose from for the animations.

I chose questionnaires instead of interviews or focus groups because the idea of a recorder scared and restrained participation. People believed that, in a small society such as Cyprus, they could be identified. Therefore, I conducted the questionnaire in a way that allowed the participants to study the questions in advance without pressure. This gave them the opportunity to reflect and answer intelligently and thoughtfully.

Before the questionnaire I chatted with the participants. In this way, they felt more comfortable. The questionnaires were developed on a one to one basis and in small groups of two or three participants. Usually I was present, but I also received



some filled-in answers from respondents who were friends and relatives of participants.

I believe it was important to learn first-hand how Cypriots think about the divide and the conflict. My lack of trust in second-hand sources could be interpreted as arrogance, but one learns to expect biases after growing up in a conflicted society. Being present in conducting the questionnaires gave me the opportunity to meet people with different perspectives and discuss sensitive issues that would rarely occur otherwise. In my experience, opinions have greater weight when they come from real people whom one has interacted with. I would suggest that all artists and researchers dealing with a conflict-related project should personally meet the subjects of the research alongside reading other peoples work. This proximity allows a relatively realistic approach to the subject. It develops a sense of moral responsibility towards all positions and participants, which may not occur without such connections.

### **Designing the questionnaires**

To understand the theoretical intent of the questionnaires, one must introduce the work of Future Studies pioneer Fred Polak, of Quaker sociologist and early advocate of peace studies as a discipline Elise Boulding, and the imaginings of futurist Warren Ziegler. Boulding and Ziegler have built workshops based on Fred Polak's 1953–1961 *Theory of the Image of the Future as an Agent for Social Change*. After two World Wars, Polak was astonished by the inability of Europeans and Westerners to imagine a completely different future (Boulding, 1995: 95). Explaining her take on Polak's theory, Boulding writes:

'At every level of awareness, from the individual to the micro-societal, imagery is continuously generated about the "not-yet". Such imagery inspires our intentions, which then move us purposefully forward.'

(Boulding, 1995: 95).

In other words, before we act to establish, re-establish, form or re-form our external worlds and our social realities, we enact them in our minds with the help of our imaginations. In his research, the sociologist Karl W. Deutsch observed an abundance of war-promoting imagery over peace promoting imagery in human societies (1966), while researchers Susan T. Fiske, Felicia Pratto and Mark A. Pavelchak (1983) proved that negative imagery of war can promote activism against it.



Boulding asks what would positive imagery of a desired future produce, if negative imagery of an undesired past is capable of triggering positive action. For their peace workshops, Boulding and Ziegler draw on aspiration theories which relate personal images of the future and their present effects on personal performance (see MacClelland et al., 1953; Atkinson, 1957). Boulding writes that human imagination is a problem solving faculty, that incessantly reworks human experience and re-enacts possible responses through the formation of images (1995: 98).

In 1981 and 1982, Boulding and Ziegler held their first experimental workshops aimed at imagining a world without weapons (Boulding, 1995: 99). After the initial experimental efforts, the workshops took a more professional, analytical form that involved discussions with a trained facilitator and a workbook with an elaborate sequence of phases and exercises that addressed a variety of social issues.

My questionnaire is inspired by these futurist workshops, adopting a method that Polok called 'breach in time' (Findlay, 1994). Breach in time involves a drastic time discontinuation between present and future, to which human imagination can nevertheless relate. The participants are asked to leave their present and imagine a future society of 30 years hence. This timeframe is both reachable within the lifespan of the majority of participants and a sufficient time lapse for drastic social change.

The design and administration of these surveys invited participants to imagine a united Cyprus 30 years in the future: a solution that is currently on the table of international negotiations. It is a possibility that requires peaceful cooperation between the two communities. Participants were not forced into unconditionally accepting a future united Cyprus, but were rather asked to imagine such a future as they interpret it, either positively or negatively.

The questionnaire consisted of eight questions. The first two required an imaginative leap into a future united Cyprus and a description of the history of the 30 years that have intervened. The third question addressed the participant's position on an ideal relationship between the two communities. This question both operated as an imagining and it also provided insight into current bi-communal relations and prejudices.



The fourth question requested thoughts of the own community's opinion of the other's actions and behaviour. This question was formulated in the third person after a suggestion by my supervisor Professor Greg Philo, research director of the Glasgow University Media Group. Philo was worried that people might withdraw their real feelings about a situation in order to seem open-minded and progressive. On the contrary, when asked about how others view a situation, they might be more honest. This question is vital when dealing with conflict. As Kenneth Boulding pointed out, compatible self-images allow stable peace to take place (1979: 17). Establishing the parameters that allow compatibility, can only take place when one is aware of how each community views the other.

The fifth question asked how better relations between the two sides could be achieved. Its purpose was to gather proposed solutions to incorporate into my animations. The sixth question was accompanied by a statement of my intent to create an animation with a Greek and a Turkish Cypriot character, and asked for visual and contextual advice for my films. Considering the limited contact Greek and Turkish Cypriots have with each other, it was also necessary to find out whether people had any encounters with the other community as well as their thoughts about these meetings. This query would illuminate if the answers of the participants were based on assumptions or experiences. It was important to leave this question at the end as it may otherwise have influenced their opinion.

Finally, I requested each participant to produce a drawing of a member of one's own community. This served as influence for animation as it provided representations that reflect the perception of the extended self in a community and not the author's personal and perhaps prejudiced portrayal. The intention was to use the drawings directly as characters in animation. However, not all participants felt comfortable with the idea of drawing and left that section blank. Meanwhile others went beyond a mere representation of appearances and illustrated their fears and desires as well as their ideologies. The 2009–10 questionnaire and consent form is attached in the appendices under section A.

In retrospect, the questionnaire was successful in furthering understanding of the conflict, gathering animation inspiration and as a future imagining exercise. Some participants



described how it was the first time they actually thought seriously about a united future. They said that they were usually so preoccupied by fear or the need to defend what they regarded to be theirs that they would not consider peaceful coexistence as a possibility.

The questionnaire was translated into English, Greek and Turkish. Dr. Ahmet Djavit An translated all the Turkish answers, while I rendered the Greek answers into English. It was important to hand out the questionnaire in the participants' native language to enable effortless expression. However, as the translations proved time consuming and expensive, and as most people could speak fluent English, the second set of questionnaires that were carried out later in the research, were written in English.

The participants were given the choice of remaining anonymous, take on a pseudonym or have their true identity revealed. If they chose to anonymity, they were guaranteed confidentiality. They were also informed that the answers and drawings would be used for research and art and that they could be published.

To find my sample I used the method of 'snowball sampling' (see Babbie, 2010: 208; Black, 2009: 226; Kotler and Scheff, 1997: 137). This is a popular method when researching hidden populations that are difficult for researchers to access – for example drug subcultures–. A small number of Greek and Turkish Cypriots were initially approached. They were asked to bring me in touch with others who might be interested in the project. It was emphasised that a large scope of political positions, ages and backgrounds was preferred.

### **Ensuring quality and standard**

The quality of both the preliminary and reception study –both of which followed the same snowball sampling procedure– with participants was a significant concern of mine. It was important that these concerns were not to be taken light-heartedly as the concentration of this research was on peace and not on the promotion of any power objectives of any of the two conflicting parties. In consequence, I took different measures to detect and minimise any possible favouritism that could occur, and therewith ensure that this study is of a very high standard.



First, I decided to base the study at a Scottish Institution, rather than permanently work from Cyprus. This was determined in order to achieve some emotional distance and clarity of mind, which would allow a more objective observation of the conflict and the participants. When I was living in Cyprus, it was easier for me to become absorbed by the Greek Cypriot media system and by the opinions of my friends and family. Even though it does not mean that these opinions and messages were necessarily wrong or biased, I found myself showing easier sympathy towards them, something that was not occurring when I was living in Britain.

To establish participation at my snowball sampling (see Babbie, 2010; Black, 2009; Kotler and Scheff, 1997), I initially approached prominent personalities of both communities. These key people, were respected academics, politicians or activists dealing with the Cyprus issue and were of differing political positions. Their participation in the project proved important in reaching people of differing political stances especially in the more difficult –for me– to access Turkish Cypriot community.

My Action Research approach, embedding spiralling processes of multiple consultations with participants, also assisted in maintaining some level of objectivity, through the insertion of diverse perspectives in the study (see Reason and Bradbury, 2008). Even though my role as a researcher was paramount in taking final decisions, the participants were constantly feeding the study with their input and criticism, and were shaping the animations.

Constantly aware and alert to possible power frailties, I studied each individual case carefully and took appropriate action to counterbalance any biases. If, for example, I disliked the positions or the personality of a participant, I studied the undesired opinion in depth and discussed any dilemma that would potentially affect my political or artistic decision making with several people from both communities and of various convictions. This was done to understand different outlooks and to become familiar with the foreign and the ideologically opposed. Moreover, I made sure to develop close connections with the other community, which also dictated a conscientious handling of people and data. In effect, I found myself empathising with all expressed positions in the questionnaires and made an effort to fairly accommodate them both in my artistic work and in my writings. In the instances where a



selection of opinion was required, such as for example in *–And this is how some of us think about the future animation*, all opinions of all participants was valued and selection was based on how representative and well expressed was the content (see chapter 3).

All ethical procedures of research conduct dictated by the University of Glasgow and the Glasgow School of Art were followed, which were based on guidelines established by AHRC, ESRC and other UK funding councils (University of Glasgow, 2012; The Glasgow School of Art, 2012). Before the dissemination of the questionnaires, their ethical appropriateness was first approved by a research committee of the aforementioned institutions (University of Glasgow, 2012; The Glasgow School of Art, 2012).

### **Method of analysis**

Basic qualitative and quantitative methods were used to analyse the questionnaires. In particular, mathematics was employed to calculate the arithmetic mean of an attribute (see Langley, 1971: 52; Pagano, 2008: 85) and thematic analysis (see Philo, 2007: 101; Holloway, 1997: 152) was used to identify recurring themes among the answers. I coded the participants' identity along the lines of ethnicity, gender, age and profession and used arithmetic mean calculations to identify the participants' general stance to the conflict and attitude trends in age, gender and ethnicity. For the thematic analysis, data familiarisation was required. Apart from conducting the data collection and transcribing it in the research software N-Vivo, I have read through them many times. In result, I identified recurring themes, created a list of conflict-related problems and brainstormed a list of proposals to deal with them through animation. As this is qualitative research and the samples used are too small to be representative, I focused on how negative outlooks may be changed through animation rather than convey the exact proportion of the population who holds differing attitudes.

There are many reasons for possible deviations from the honest opinions of the sample group. My Greek Cypriot identity could have affected both communities responses. Moreover, my gender, age and family's political outlook –in a small island– could also have been a factor. Being Greek Cypriot might have caused some Greek Cypriots to assume that I was sympathetic to their beliefs. Perhaps they felt more comfortable expressing



negative feelings towards the other community. Meanwhile, Turkish Cypriots seemed to try harder to convey their side of the story as they responded with greater seriousness. It is also a possibility that my Greek Cypriot heritage did in fact affect my own judgment and behaviour. Naturally I could empathise more with the Greek Cypriots and thus sought to understand and rationalise any undesirable answers.

I classified the participant's answers into positive, sceptical or negative when categorising their attitude towards the idea of unification. This identification was organised according to the overall wording and understanding of the questionnaire. If, for example, an answer was dealing with the imagining of a united Cyprus but the participation of Turkish Cypriots in the government was not wanted, this opinion would have been categorised as negative as this is not in accordance with the agreement on the negotiation table. Participants who could imagine a united Cyprus but who were expressing doubts about its success and functionality were classed as sceptical.

Categorisation into age, gender and ethnic groups was deployed to give some indication of the participants' background. However, there is no doubt that these categories simplify real life and that reality is far richer than such identification.

People between the ages of 18 and 35 were added into the *younger* persons group. People between the ages of 35 and 59 were in the *middle-aged* category and people over 60 were in the *older* aged group. I did not search for anyone under the age of 18 –the age of legally entering adulthood in Cyprus– due to formal difficulties of such an involvement. In a population sample where access is an issue, searching for the participants and their guardian's approval would have been particularly troublesome.

For the analysis, a coding system was developed, where ethnicity and gender were apparent. Greek Cypriots were assigned the code 'GC' and Turkish Cypriots were identified by 'TC'. 'FE' stood for female and 'MA' for male. A number at the end of the coding system enumerated participants of each community. I did not develop an additional age group coding, as I separated my candidates into folders of age categories in my research software.



## Analysis

Following I will present the analysis of the 2009–2010 questionnaires. The results will not directly correspond to the questions asked, but will exhibit instead the most prevalent themes, backed up with quotations from the participants' answers. This decision was taken as people were originally asked to express themselves with the intention to discover themes and trends. By using the participants own words, the analysis stops being a presentation of facts and figures and gains a more intimate, humane character that highlights emotions.

From a first arithmetic mean analysis, it became evident that the clear majority of Turkish Cypriots and a slight majority of Greek Cypriots were positive towards the idea of unification. It was also revealed that although almost all Turkish Cypriots have had some contact with Greek Cypriots, with many quoting lifelong friendships, many Greek Cypriots –in particular the younger females– have never had any significant contacts with the other community. Moreover, it could be the case that since the majority of negative Greek Cypriots never had any contact with Turkish Cypriots, the opportunity of acquaintances could possibly change their stance towards the issue. In fact, some participating Greek Cypriots were inspired to get to know people from the other side and some of them started contacts and friendships.

I will begin the analysis of the Greek Cypriot responses by addressing their perceptions about their own and the other community. In general, there were two major trends. The first one was seeing their own community as the sole victim of the conflict and the other community as the villains. The other tendency was recognising partial fault in the Greek Cypriot community, especially in their educational system and criticised their stance towards Turkish Cypriots. These people usually described Turkish Cypriots as identical to them and believed that both communities are the victims of Turkey's expansionist policies and of the interests of other foreign superpowers.



positive Greek Cypriots
  negative Greek Cypriots
  skeptic Greek Cypriots

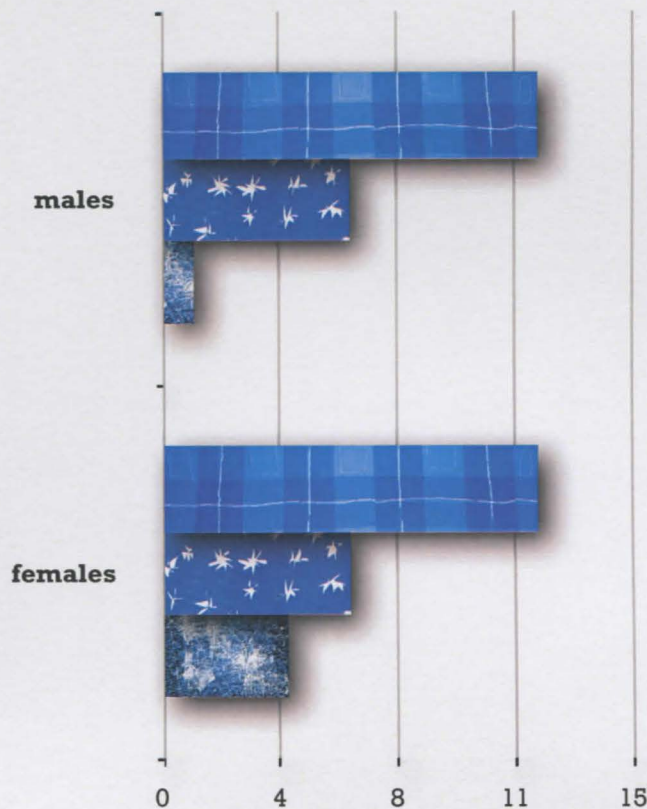


Fig. 6 Author. (2010). Attitudes of Greek Cypriot participants towards unification.

In their drawings, Greek Cypriots typically drew a member of their community as a man who wears a golden chain or a cross around the neck, has his shirt open to display his masculine hairy chest and who likes souvla, a traditional kind of barbecue. It is a sketch that makes fun of the Cypriot stereotype. An example of this is figure 7. It is accompanied by the following text:

–English original–

‘My character’s name is Panikkos and he is a typical Greek-Cypriot who only thinks about football, food, his political party and “easy” life’.

(GC\_FE\_01).





Fig. 7 Author. (2010). Drawing of a young Greek Cypriot female depicting a member of her community (GC\_FE\_01).

Other, drawings depicted the Greek Cypriot as being dark, short and well fed. Some were just drawings of stick people entitled accordingly as 'human'.

Negative Greek Cypriot perceptions of Turkish Cypriots involved describing them in derogatory terms such as 'barbarians' (GC\_FE\_38; GC\_MA\_03; GC\_MA\_14), 'dangerous' (GC\_FE\_12; GC\_MA\_46), 'hostile' (GC\_FE\_38), 'provocative' (GC\_FE\_38), 'invaders' (GC\_FE\_26; GC\_FE\_42), culturally 'backward' (GC\_MA\_33; GC\_FE\_38), 'violent' (GC\_MA\_08), 'lazy' (GC\_MA\_46), 'a burden', (GC\_FE\_44) and with 'no morals' or intention to compromise since their only interest is to have 'good times' (GC\_FE\_22). The following answer reasonably sums up the worst perceptions Greek Cypriots have for the other community:

–English original–

'The majority is suspicious of the other community. Often bad slang words are used such as dogs, homosexuals,



barbarians, ultra-nationalists, occupiers, ottomans, dirty, gypsies. They believe that they are of a lower status, often dehumanising them and blaming them for all wrong doing'.

(GC\_MA\_03).

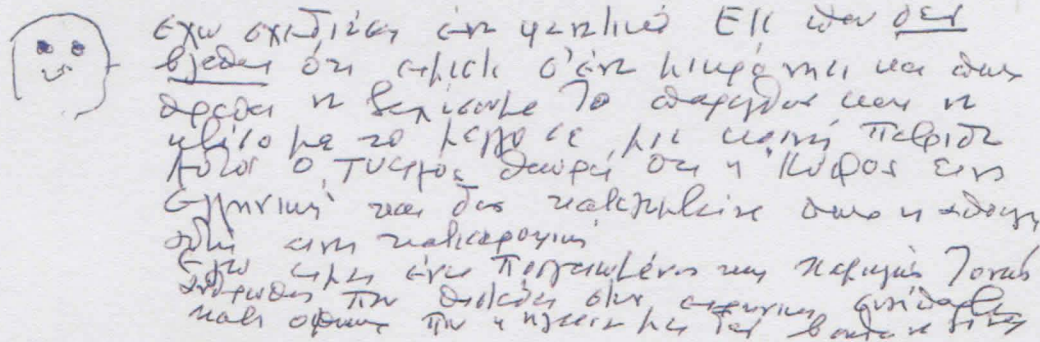


Fig. 8 Author. (2010) Drawing of a Greek Cypriot male depicting a member of his community (GC\_MA\_36).

However, this discriminatory stance would regularly be criticised among Greek Cypriots of all ages. In his drawing (figure 8) one older Greek Cypriot man drew the face of a person and wrote underneath:

‘Έχω σχεδιάσει ένα φανατικό Ελληνοκύπριο που δεν βλέπει ότι είμαστε σ’ ένα μικρό νησί και πως πρέπει να ξεχάσουμε το παρελθόν και να κτίσουμε μια κοινή πατρίδα. Αυτός ο τυφλός θεωρεί ότι η Κύπρος είναι Ελληνική και δεν καταλαβαίνει πως η σκέψη αυτή είναι καταστροφική’.

Author’s translation:

‘I drew the face of a fanatic Greek Cypriot who is blind because he cannot see that we are a small island and that we have to forget our past and build our future as a shared country. This blind man believes that Cyprus is Greek and he cannot understand that this thought is destructive.’

(GC\_MA\_36).

These results show that ‘blindness’ as a state of mind is indeed an appropriate description, as those who did not have any contact with the other community were the people that were most willing to criticise and humiliate them. For example, the majority of younger Greek Cypriot females had no contact with Turkish Cypriots, yet misinformed about their nature and their



rights, described them with a strong sense of authority. Such descriptions included:

‘Ψυχρές. Δυστυχώς κουβαλούν από αιώνες την “κουλτούρα” του βάρβαρου λαού. Δεν πρόκειται να αλλάξει τίποτα. Εκμεταλλεύονται και γαλεύουν την Κυπριακή κυβέρνηση, ενώ ο Ελληνοκύπριος δεν έχει να φάει. Φυσικά γι’ αυτή την κατάσταση φταίει η Κυπριακή εκάστοτε κυβέρνηση’.

Author’s translation:

‘[My relations with the other community are] Cold. Unfortunately they carry for centuries the “culture” of a barbarian folk. Nothing will ever change. They take advantage and milk the Cypriot government, while the Greek Cypriot does not have enough to eat. Of course this is the fault of each Cypriot government’.

(GC\_FE\_38).

Another example of a clearly discriminatory agenda is the following suggestion from a young Greek Cypriot female on how to portray the characters in my animation:

–English original–

‘If that were to be humorous then the Turkish Cypriot person would look more savage and wild and the Greek Cypriot would be the civilised but definitely naive [sic]’.

(GC\_FE\_06).

Once again a young person draws a misinformed and chauvinist description of the other community. Yet when she was asked of her encounters with Turkish Cypriots, she wrote:

–English original–

‘I have never had ANY encounters with people from the other community [sic.]’

(GC\_FE\_06).

A similar answer is the following by a young Greek Cypriot male, who wrote that thankfully he has not met a person from the other side:



–English original–

‘I believe the opinion [of my community about the Turkish Cypriot community] is that Cypriots cannot live together with Turks. They [=the actions of the Turkish Cypriot community] would be described as violent and racist actions with the only purpose to eliminate Cypriots from Cyprus [sic]’.

(GC\_MA\_08).

As the above answer indicates, some Greek Cypriots tend to refer to their own community as simply Cypriots. The Turkish Cypriot community on the contrary is often addressed as Turkish Cypriots or Turks. This conveys an attitude of *us and them* as well as a belief that Turkish Cypriots do not really belong to Cyprus. Another possibility is that some might use this term to differentiate themselves from Greeks of Greece or even from Turkish Cypriots without having any discriminatory agenda in mind. A Greek Cypriot female used this terminology to explain why she believed Greek Cypriots view the Turkish Cypriot community the way they do:

–English original–

‘In my opinion most Cypriots are against the Turkish Cypriots just because of what happened 36 years ago. They do not agree with most of the actions that go on’.

(GC\_FE\_04).

The tendency to refer to their community as simply ‘Cypriots’ also reflects an attitude of some Greek Cypriots, particularly left wing A.K.E.L. followers who do not identify themselves as Greeks, but as Cypriots. This self-identification with Cypriot-ness instead of Greek-ness is the official political line of the left wing party A.K.E.L. and was originally introduced to the island by the British during their rule to curb the Greek influence (Papadakis, Peristianis and Welz, 2006: 80). Figure 9 is a drawing that conveys misplaced fears of Greek Cypriots should unification occur. It represents a young Greek Cypriot male who thinks:

‘Είμαι άνεργος 2 χρόνια. Χρειάζομαι δουλειά’.

Author’s translation:



'I am unemployed for two years. I need a job'.

(GC\_MA\_33).

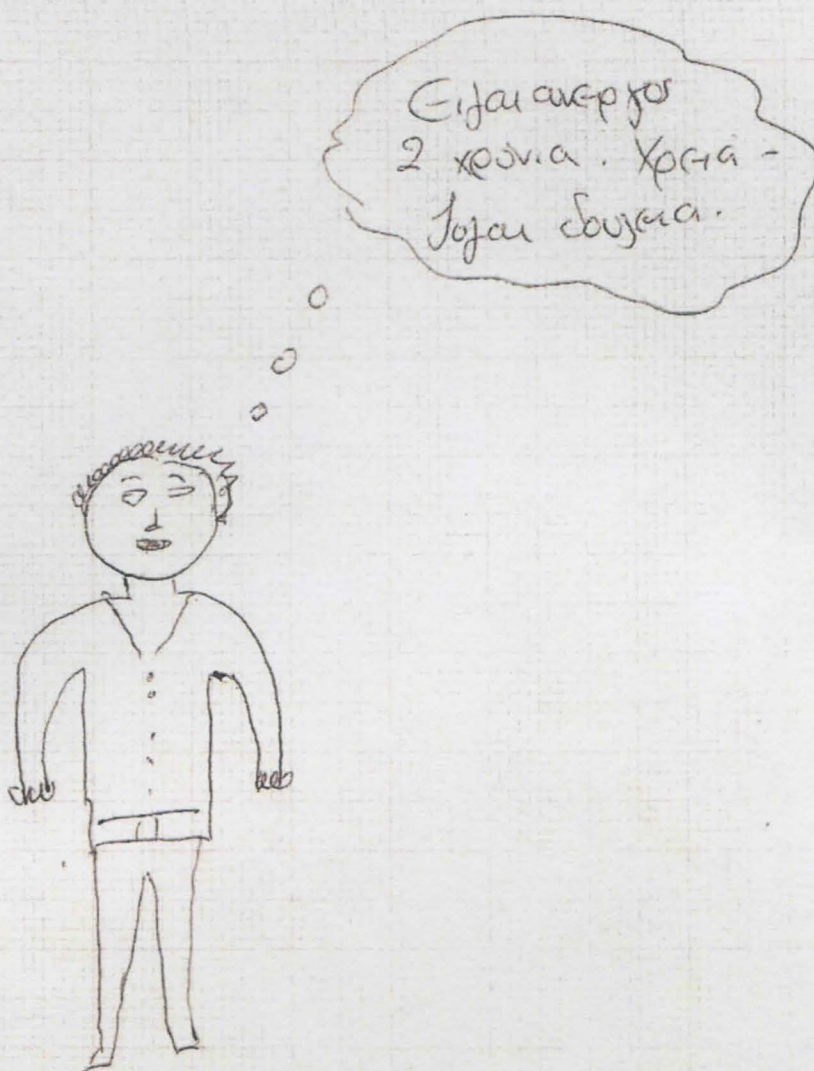


Fig. 9 Author. (2010). Drawing of a young Greek Cypriot male depicting a member of his community (GC\_33\_male).

Underneath his drawing, this man wrote:

‘Ο πρωταγωνιστής μας είναι ένας μεσήλικας οικογενειάρχης που έχασε την δουλειά του απο ένα Τουρκοκύπριο ο οποίος ζήτησε πιο χαμηλό μισθό’.

Author's translation:

‘Our protagonist is a middle-aged family man that has just lost his job from a Turkish Cypriot that has asked for lower salary’.

(GC\_33\_male).



This comment represents a common Greek Cypriot misconception that only Greek Cypriots are the legitimate citizens of the Republic of Cyprus. Turkish Cypriots are considered by some to be a foreign element that does not deserve the same rights and treatment as they do. This attitude is also apparent in the answer this Greek Cypriot gave when asked to describe the ideal relationship between the two communities:

‘Τουρκοκύπριοι στην Τουρκία  
Ελληνοκύπριοι στην Κύπρο’.

Author’s translation:

‘Turkish Cypriots in Turkey  
Greek Cypriots in Cyprus’.

(GC\_FE\_32).

Another opinion which one might come across in Cyprus is the following:

‘Η τωρινή γνώμη των Ελληνοκυπρίων για τους Τουρκοκύπριους είναι ότι δεν είναι κοινότητα! Είναι άνθρωποι που ζουν κάτω από ένα στρατιωτικό καθεστώς, καταπιέζονται από τους έποικους και διοικούνται από την Τουρκία. Τοπικά, μένουν σε κλεμμένες περιουσίες και έχουν ίσα δικαιώματα με τους Ελληνοκύπριους και καθόλου υποχρεώσεις. Πρακτικά, είναι κάτι σαν ‘οικονομικά παράσιτα’ σε αυτό το στάδιο. Η σχέση των Ελληνοκυπρίων με τους Τουρκοκύπριους στην καθημερινή ζωή θα πρέπει να είναι όμοια με αυτή των υπολοίπων Ευρωπαίων με μουσουλμανικές μειονότητες στις χώρες τους.’

Author’s translation:

‘The current opinion of Greek Cypriots for Turkish Cypriots is that they are not a community! They are people living under a military status quo, oppressed from settlers and being governed by Turkey. Regarding their location they are living in stolen houses and have equal rights with Greek Cypriots and no obligations. Practically they are something like “economical parasites” at this stage. [...] The relation of Greek Cypriots with Turkish Cypriots has to be



similar to the one of the rest of Europeans with Muslim minorities in their countries'.

(GC\_FE\_40).

As the opinion above elucidates, Greek Cypriots believe that these derogatory views of Turkish Cypriots derive from the hurt of their community from the Turkish invasion. This explanation is adequately formulated below:

–English original–

'My community's opinion of the other side is that they are invaders, gypsies, dirty and they basically don't like them. People in my community are angry and deeply hurt since 1974. What keeps them going is being racists and to hate the other side, because they don't know how to deal with the situation otherwise'.

(GC\_FE\_42).

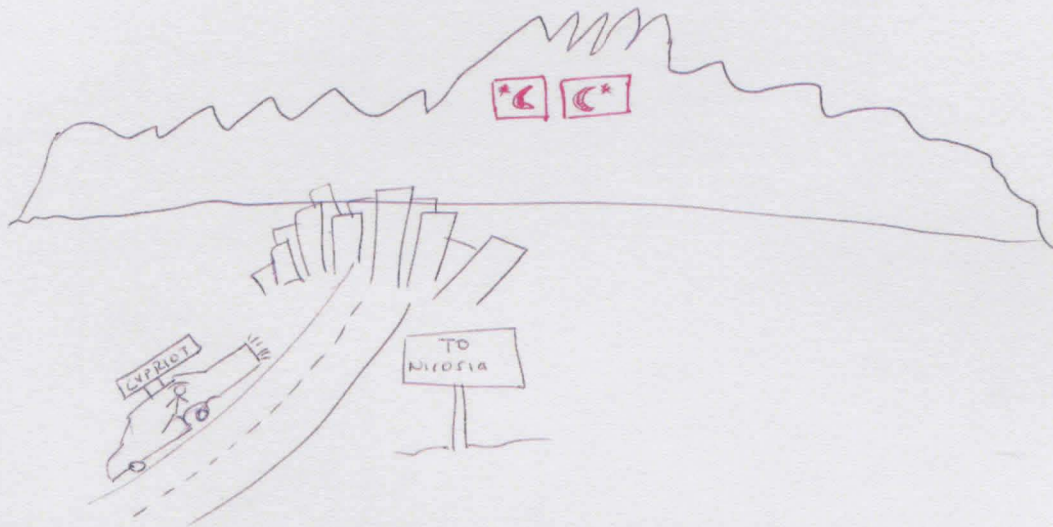


Fig. 10 Author. (2010). Drawing of a Greek Cypriot male depicting a member of his community (GC\_MA\_08).

A popular Greek Cypriot frustration is depicted in figure 10: a Greek Cypriot that travels to Nicosia from the Limassol highway in the South and views the two gigantic flags of Turkey and the Republic of Northern Cyprus provocatively painted on the mountain behind the capital. This young man decided to



represent a typical member of his community by concentrating on the reasons behind his anger towards the other community. It has also been common for Greek Cypriots to see Turkish Cypriots manipulating the Republic of Cyprus by giving them more rights and more financial aid than what they believe they deserve (for example GC\_FE\_22; GC\_FE\_43). A middle-aged woman put this opinion –as well as the dichotomy in Greek Cypriot opinion about the other community– down in writing:

‘Υπάρχει η άποψη ότι οι Τουρκοκύπριοι θέλουν επανένωση της Κύπρου και ειρηνική συμβίωση με τους Ελληνοκύπριους ώστε να φύγουν από την επιρροή της Τουρκίας. Υπάρχει όμως και η άποψη ότι οι Τουρκοκύπριοι θέλουν μόνο να εκμεταλλεύονται την Ελληνοκυπριακή πλευρά (να χρησιμοποιούν την Κυπριακή ταυτότητα, σαν χώρα μέλος της Ευρωπαϊκής Ένωσης, τα νοσοκομεία κ.τ.λ.) αλλά να έχουν την δική τους αυτονομία, δεν θέλουν να προσφέρουν οτιδήποτε για μια λύση’.

Author’s translation:

‘There is the opinion that Turkish Cypriots want reunification of Cyprus and a peaceful coexistence with Greek Cypriots so they can leave the influence of Turkey. There is though also the opinion that Turkish Cypriots only want to take advantage of the Greek Cypriot side –to use the Greek Cypriot identity [she means their legitimate Republic of Cyprus identity as Turkish Cypriot citizens of the state] as a member of the European Union, the hospitals, e.t.c.–, but don’t want to offer anything for a solution.’

(GC\_FE\_25).

A few described Turkish Cypriot females as not taking care of themselves and covering their heads because of their religion (GC\_FE\_30; GC\_FE\_35). However, this is not something one usually observes among Turkish Cypriot women, as the Turkish Cypriot community is in its majority secular (Boyle and Sheen, 1997: 290). Most Turkish Cypriot women are modern, groomed, sexy, and –unlike some settler females– do not veil themselves (Navaro-Yashin, 2006: 91). Here is an example of this misconception of what Turkish Cypriot women look like. This outlook perhaps stems from lack of contact and negative Western imagery of Muslims on T.V.:



‘Οι Ελληνοκύπριοι και οι Τουρκοκύπριοι είναι δύο άνθρωποι με διαφορετικές κουλτούρες. Αν πάρουμε δύο χαρακτήρες συνηθισμένους, τότε η Ελληνοκύπρια [είναι] με την αυτοκινητάρα της και κοκέτα. Η Τουρκοκύπρια με την μαντήλα και ατημέλητη. Δυστυχώς αυτή είναι η πραγματικότητα’.

Author's translation:

‘Greek Cypriots and Turkish Cypriots are two people with different cultures. If we take two casual characters, then, the Greek Cypriot woman will have her huge car and will be dressed as she is going to a ball. The Turkish Cypriot woman will wear a scarf on her head and will not take care of herself much. Unfortunately this is reality’.

(GC\_FE\_35).



Fig. 11 Author. (2010). Drawing of a Greek Cypriot female depicting a member of her community (GC\_FE\_38).

Similar attitudes were also reflected in the drawings. For example, common yet misguided fears of becoming the Western stereotype of a Muslim and losing the own identity are represented in the drawing of figure 11. This drawing by a young Greek Cypriot female is entitled ‘Η Κύπρια με Μπούρκα, αφού ενωθεί το Βόρειο με το Νότιο τμήμα’, that I translated in to English as ‘the Cypriot woman with a Burqa after the North



unites with the South' (GC\_FE\_38). It is important to note that neither Turkish Cypriot nor Turkish women are accustomed to wearing a burqa. If they cover themselves, it is with a headscarf that prevents only the hair from display. In fact, since 1998 the hijab has been banned in public schools, universities and governmental buildings in Turkey. It has only recently been quietly allowed again by many universities (Head, 2010).

One more very negative outlook is the writing of a young Greek Cypriot who –despite never meeting a Turkish Cypriot– had a very radical position when confronted with the idea of a united Cyprus:

‘Αν σε τριάντα χρόνια η Κύπρος είναι ενωμένη χώρα, εγώ προσωπικά θα πάω να ζήσω στην Ελλάδα. Δεν μπορώ να φανταστώ τον εαυτό μου μαζί τους’.

Author's translation:

‘If Cyprus is a united country in thirty years, personally I will go to live in Greece. I cannot imagine myself with them’.

(GC\_MA\_31).



Fig.12 Author. (2010). Drawing of a Greek Cypriot male depicting a member of his community

The same attitude is reflected in this man's drawings. Figure 11 portrays an E.O.K.A. fighter with the flag of Greece on his beret. This is a drawing that represents a small, but recently



growing percentage of the population that is stuck on the idea of unification with Greece. Some even suggest the use of arms to achieve it.

To prevent such prejudiced answers, Greek Cypriots need to be educated about the nature of Turkish Cypriots alongside multiculturalism and diversity. This can prevent racism, which should not be tolerated at any cost as it is clearly the antithesis of Galtung's description of a culture of positive peace (1964: 2).

Many women who had positive attitudes about the other community often emphasised their shared humanity. They were expressing the difficulties or necessities that accompany life itself and which in their opinion would overpower any ethnic differences should unification occur. These people would most likely deal with issues of class and other social inequalities that unite proportions of both communities, instead with divisions of ethnic lines. Prominent answers of such nature included the following descriptions of the Turkish Cypriot community:

–English original–

‘...same people, same customs, same fears, common worries, agony for the future’.

(GC\_FE\_15).

‘Νομίζω ότι δεν παρουσιάζουν κάποιο ιδιαίτερο χαρακτηριστικό ως άνθρωποι. Είναι οι συνηθισμένοι καθημερινοί άνθρωποι με τις σκοτούρες, μικροχαρές και ανησυχίες τους’.

Author's translation:

‘I think they do not have any particular characteristics as people. They are casual persons with their daily troubles, small joys and worries’.

(GC\_FE\_34).

These women highlighted issues of family ties, friendships, life agonies, the need for security, while a desire for a calm lifestyle without fear for the future was also constant. This outlook is clear in the following answer:

–English original–



'I imagine a country economically healthy. Everybody should be able to live and work wherever they want and wherever they need with safety and without fear or prejudice. I believe that life and its needs will diminish the prejudices and the fears. I think of a cosmopolitan society'.  
(GC\_FE\_25).

Positive descriptions of Turkish Cypriots include believing them to be more open and friendly than Greek Cypriots:

‘Η άλλη κοινότητα έχει πολύ προοδευτικά μέλη που δεν φοβούνται να ενώσουν την φωνή τους με αντίστοιχους Ελληνοκύπριους. Θέλουν μια Κύπρο ενωμένη, δημοκρατική και ειρηνική για όλους τους κατοίκους της’.

Author's translation:

'The other community has very progressive members that are not afraid to unite their voice with the equivalent Greek Cypriots. They want a united Cyprus, democratic and peaceful to all of its citizens'.  
(GC\_FE\_25).

One woman observed that people over forty from both communities shared astonishingly similar characteristics and how it shook her –Greek original: ‘με συγκλονίζει’ – that they behaved in an identical manner (GC\_FE\_44). In contrast, she noticed separation among the 25 to 40 age group, mistrust and sometimes indifference towards rapprochement. Indeed, many Greek Cypriots –and many Turkish Cypriots– wrote about a general state of apathy among and aloofness of the Greek Cypriot community towards Turkish Cypriots. The answer below describes this situation:

‘Η μεγάλη πλειοψηφία της κοινότητάς μου δεν έχει συναντήσει Τουρκοκύπριο. Υπάρχει άγνοια για το ποιοί είναι αυτοί οι άνθρωποι, υπάρχει δυσπιστία για τις προθέσεις τους, κάποιους τους θεωρούν βάρος και ότι εκμεταλλεύονται ωφελήματα από την Κυπριακή Δημοκρατία. Υπάρχει αδιαφορία να τους γνωρίσουν και να μάθουν ποιοί πραγματικά είναι’.

Author's translation:

'The big majority of my community has never met a Turkish Cypriot. There is ignorance concerning who these people



are, mistrust for their intentions. Some regard them as burden and that they take advantage of the benefits given by the Republic of Cyprus. There is indifference to get to know them and learn who they really are'.

(GC\_FE\_44).

Another answer –usually given by pro-unification Greek Cypriots– that emphasises similar cultural and visual characteristics among the two communities is the following:

–English original–

'Actually, I think that the two characters should be similar. Greek Cypriots and Turkish Cypriots look alike. I don't believe that in Cyprus, people can identify who is Greek Cypriot and who is Turkish Cypriot'.

(GC\_FE\_42).

It was relatively easy to judge the participants political stance towards unification as most participants who supported it emphasised similarities whereas people against shared living focused on differences. My observations on both sides of the island support that the two indigenous communities of Cyprus look identical to each other. If it is difficult to differentiate on appearance, this leads to the conclusion that some people's perception is distorted by other factors. This could be due to ideological reasons, misidentification with other ethnic groups or even media stereotypes.

The majority of middle aged Greek Cypriot men seemed open towards the Turkish Cypriot community and described their own community to be ignorant and prejudiced. Referring to the ideal relationship of the two communities should unification occur, one person characteristically claimed that he would not have a problem being the only Greek Cypriot among Turkish Cypriots:

‘Θα δουλεύουν μαζί χωρίς προβλήματα και συνεργασία στην κυβέρνηση και δεν με αφορά εάν ο πρόεδρος είναι Τουρκοκύπριος ή Ελληνοκύπριος. Δεν με ενοχλεί αν ζω σε μια γειτονιά που όλοι είναι Τουρκοκύπριοι και εγώ ο μόνος Ελληνοκύπριος’.

Author's translation:



‘They will work together with no problems and will cooperate in the government and it is not of my business if the president is Turkish Cypriot or Greek Cypriot. It doesn’t bother me to live in a neighbourhood where all are Turkish Cypriots and me the only Greek Cypriot’.

(GC\_MA\_17).



Fig. 13 Author. (2010). Drawing of a Greek Cypriot male depicting a member of his community (GC\_MA\_24).

Figure 13 is typical of this mentality. It portrays the faces of two middle-aged men. It is accompanied by the following statement:

‘Άνθρωποι της καθημερινότητας. Δεν διανοούμαι να πω ποιός είναι Ελληνοκύπριος και ποιός Τουρκοκύπριος’.

Author’s translation:

‘Everyday people. I won’t even consider to say who is Greek Cypriot and who Turkish Cypriot’.

(GC\_MA\_24).

As a peace researcher, such answers give me hope. Perhaps differences do not exist? Perhaps they do not matter? Another example of this positive attitude towards the other community is clear in one of my favourite drawings. It is a simple sketch with strong metaphors. Figure 14 shows a Cypriot as ‘a person with deep roots in his land’:

–English original–



'I would make both [communities] look like twin brothers or sisters. Dressed simply and with a big smile on their face. Big ears so they can listen to each other well, but having different hair-colour to show that we have differences, small ones though'.

(GC\_MA\_03).



Fig.14 (2010). Drawing of a Greek Cypriot male depicting a member of his community (GC\_MA\_03).

This writing is particularly appealing for me as it recognises difference, embraces similarities but also encourages a process of mutual exchange to understand each others needs and heal our traumas.

One of the few descriptions of a Turkish Cypriot that was neither derogatory nor a 'just like us', was given by an older Greek Cypriot man:

‘Έναν Ελληνοκύπριο θα τον χαρακτήριζα αθώο και με διάθεση να συνεργαστεί με τον Τουρκοκύπριο μέτριου αναστήματος, μελαχρινό και όχι φαλακρό. Έναν Τουρκοκύπριο μέτριου αναστήματος και γλυκομίλητος’.



Author's translation:

'I would characterise a Greek Cypriot middle-aged man as innocent and with a mood to collaborate with the Turkish Cypriot who will be of medium size, dark and not bald. A Turkish Cypriot of medium size who is genially-talking'.

(GC\_MA\_28).

It is interesting to observe that older people in both communities tend to characterise their own people as innocent. Both communities tend to see themselves as the victims. Is that to hide their guilt? Probability is that from their point of view, they really are innocent.

Despite what they thought of Turkish Cypriots, Greek Cypriots describe the times before 1974, or even 1963, as a period where Greek and Turkish Cypriots lived happily together. Older people wrote of how the two communities used to share a relationship of brothers. This opinion is shared by both the Greek Cypriot and the Turkish Cypriot community. Often people backed up the possibility of peace by referring to the pre-1974 period when they believed coexistence was running smoothly. The difference between the two is that Greek Cypriots did not mention or perhaps did not learn about the inter-communal trouble of 1963-67 and the Turkish Cypriots did not acknowledge the deaths and casualties caused by the Turkish military invasion.

Another recurring subject was the issue of property. Before 1974, Greek Cypriots also lived in the North. They formed the majority of the population in both the North and South (see figure 3, chapter 2). They were forced to leave their houses during the invasion. Their houses are now inhabited by Turkish Cypriots that used to live in the South, Turkish settlers or are being illegally sold. This displacement has caused deep scars in the collective memory as the home has significance in the Greek Cypriot culture as a symbol of the family. Here are some examples of these feelings:

-English original-

'A family of Turkish Cypriots invites the Greek Cypriot family -whose daughter is friend and fellow classmate of their daughter-, at their cottage, house in Agios Theodoros



of Karpas. When the Greek Cypriots get to the cottage the woman realises that it is the house of her great-grandmother, which she saw many times in photos. The Turkish Cypriot says that she inherited it from her grandmother to whom the house was given when she was brought from Limassol in 1974. Mixed feelings are coming out but they don't let them interfere in their relationship'. (GC\_FE\_25).



Fig. 15 Author. (2010). Drawing of a Greek Cypriot female depicting a member of her community (GC\_FE\_34).

Apart from the above fictional scenario, one woman wrote from experience:

‘Όταν επισκέφτηκα το σπίτι μας στα κατεχόμενα και μας έβγαλαν έξω με τις φωνές ότι είναι δικό τους και τους ανήκει. Δεν μπορέσαμε καν να δούμε τα δικά μας πράγματα πού μας ανήκαν. Σαν κλέφτες κοιτάζαμε από τα παράθυρα να δούμε το σπίτι για λίγο από μέσα’.



Author's translation:

'When I visited our house in the occupied area, they took us out screaming that it is theirs and belongs to them. We could not even see our stuff that belong to us. Like thieves we were looking from the window to see for a little while the house from the inside'.

(GC\_FE\_32).

The same theme is manifested in the drawing depicted in figure 15. It shows a woman trying to reach her house in the North. The woman writes:

'Κάθε άνθρωπος που έχασε τον τόπο του ελπίζει και περιμένει να γυρίσει και να ζήσει εκεί χωρίς φόβο, ειρηνικά. Ίσως κάποια στιγμή δεν υπάρχουν συρματοπλέγματα και διαχωριστικές γραμμές'.

Author's translation:

'Every man that has lost their homeland hopes and waits to return and to live there with no fear, in peace. Maybe at some point there will be no wire-netting and dividing lines'.

(GC\_FE\_34).

Another common response was the wish to freely visit the heritage sites of their civilisation and expressions of fear and anger about their destruction. This issue, along with the property issue is clear in this woman's writings about the future:

'Μπορώ να κινηθώ ελεύθερα σε μέρη του τόπου μου που γνώρισα ελάχιστα ή καθόλου. Να επισκεφτώ χώρους της ιστορίας και του πολιτισμού του τόπου μου, ελπίζοντας ότι θα έχουν διασωθεί από την καταστροφή των ανθρώπων και του χρόνου. Θα μπορώ να κατοικήσω στο σπίτι του συζύγου στην Κερύνεια και να επισκεφτώ τους φίλους μου που είναι πρόσφυγες, στα σπίτια τους'.

Author's translation:

'I can move freely to parts of my country I have seen a bit or not at all. Visit places of the history and the civilisation of my land, hoping they will be saved from the destruction of people and time. I will be able to live at the home of my



husband in Kyrenia and visit my friends that are refugees, at their homes’.

(GC\_FE\_34).

The next response addresses the issue of settlers. It expresses concern about the massive and often forced movement of people. This issue is important in the conflict regions of Palestine and in Northern Ireland (United Nations: General Assembly, 2006: 198; Canny, 2001: 187). Such settlements are deemed illegal by the U.N. (U.N. Resolution 1987-19 of 1987) as they are a form of colonisation that seeks to change the ethnography of a place for the ultimate aim of political assimilation (Zackheos, 2002: 280). This fear of the settlers was usually accompanied by remarks of how Turkish Cypriots are similar but Turkish settlers are strangers to both communities’ mentalities:

–English original–

‘My community is afraid that the other side, in its majority has settled nicely with the current situation and does not want a solution. That the solution it will ask for will not be fair for the Greek Cypriots. It is afraid that it will not be able to coexist with the thousands of Turkish settlers that are foreign to the mentality of both Greek Cypriots and Turkish Cypriots’.

(GC\_FE\_34).

Another person expressed his wish for the settlers to leave when he described the ideal relationship between the two communities:

‘[Ιδανικό θα ήταν] Να ζούμε όλοι χωριστά. ‘Όλοι οι έποικοι στην Τουρκία, όλοι οι πρόσφυγες στα σπίτια τους’.

Author’s translation:

‘[Ideal would be] To live separately. All settlers should go back to Turkey, all refugees should go back to their homes’.

(GC\_MA\_31).

However, there is another outlook that views the settlers through a more humanitarian lens. This is well expressed below:



‘Ιδανικά θα ήταν να φύγουν όλοι οι έποικοι και να προσπαθήσουμε να ζήσουμε ειρηνικά. Όμως πώς θα μπορέσουν να διώξουν τόσους έποικους; Άνθρωποι που έχουν γεννηθεί και μεγάλωσαν στην Κύπρο και την θεωρούν χώρα τους. Άνθρωποι που δεν ευθύνονται για όλα αυτά. Γιατί η Τουρκική κυβέρνηση τους έφερε με το ζόρι στην Κύπρο. Πέρασαν χρόνια έκανα παιδιά για αυτούς είναι η χώρα που μεγάλωσαν και γεννήθηκαν. Πώς θα λυθεί αυτό το μεγάλο πρόβλημα;’

Author's translation:

‘Ideal would be that all the settlers leave us to live together in peace. But how will they manage to throw out so many settlers? People that have been born and grown in Cyprus and consider it their homeland. People that are not responsible for all this, because the Turkish government brought them by force in Cyprus. The years went by, they made their own children, for them it is the land they were born and raised in. How would you solve such a big problem?’

(GC\_FE\_35).

Often fear was mentioned when discussing the role of Turkey in the divide. Turkish Cypriots were seen as puppets to the uncompromising whims of Turkey:

‘Ας μιλήσουμε όχι για τους απλούς ανθρώπους τους Τουρκοκύπριους γιατί αν ήταν μόνο αυτοί θα είχε λυθεί το Κυπριακό. Η Τουρκική πλευρά είναι αδιάλλακτη, τα θέλει όλα δικά της. Νομίζω ότι αυτό δεν θα αλλάξει ποτέ. Η Τουρκία εδώ και αιώνες έχει μια πολιτική που είναι επεκτατική. Ακόμα και τους δικούς της πολίτες αν δεν σκύψουν το κεφάλι, τους το κόβει, ρίχνει όποιο δεν τους αρέσει στις φυλακές. Γιατί να δεχτεί να ζήσει ειρηνικά μαζί μας; Κακά τα ψέματα δεν έχουμε να κάνουμε με τους Τουρκοκύπριους (αυτοί είναι τα θύματα), αλλά με μια επεκτατική Τουρκία’.

Author's translation:

‘Let us not talk for the simple Turkish Cypriot people because if it was only them, then the conflict would have been solved [sic]. The Turkish side is not making compromises and wants everything to be theirs. I think that this is never going to change. I believe that Turkey has since centuries an expanding policy. If its own citizens don't



bow their heads, Turkey “cuts” it off and sends them to prison. Why should Turkey accept to live peacefully with us? Bad are the lies [Greek idiom meaning ‘to say the truth’] we are not dealing here with the Turkish Cypriots (they are the victims), but with an expansionist Turkey [sic]’.

(GC\_FE\_35).

A few participants insisted on a Greek Cypriot only government when considering their imaginings of a future united Cyprus. Similar attitudes were observed among the Turkish Cypriot community when they were talking about their traumas and their wish for the Turkish army to remain in Cyprus. Below is the account of a middle-aged Greek Cypriot woman:

‘Η κυβέρνηση θέλω να είναι Ελληνοκυπριακή. Μην ξεχνάς ότι ήμουν μωρό όταν έγινε η εισβολή. Έχω φόβο μέσα μου και το μόνο που θα μπορούσε να μου δώσει ασφάλεια είναι εσείς Ελληνοκυπριακή. Σ’ ότι αφορά την καθημερινότητα δεν θα με ενοχλούσε καθόλου να συναναστραφώ με τους Τουρκοκύπριους’.

Author’s translation:

‘I want the government to be Greek Cypriot. Don’t forget that I was a baby when the invasion took place. I have fear in me and the only thing that could give me security is that the government is always Greek Cypriot. What concerns daily life I would not mind at all to have contacts with Turkish Cypriots [sic]’.

(GC\_FE\_30).

This distress with Turkey is also clear in the following answer; wherein the man describes ways to improve the relations of the two communities:

–English original–

‘The first step is to gain the will to offer. From the moment people do, some things have to change, like our suspicion, lack of trust etc. But I have to note here that the suspicion, at least ours is not completely without a reason. In other words, we have reasons to believe that Turkey will harm us’.

(GC\_MA\_18).



The same person describes how a united Cyprus might look like in the future:

–English original–

‘There are many possible scenarios to this. One is that a solution will be found and Turkey will take the opportunity to take over the whole island. Another case is that the solution will be successful and we will live peacefully like it is happening on the other federal countries. There might not be a solution...’

(GC\_MA\_18).

The historical interests of major world powers in the area, such as Britain and the U.S.A., were also discussed as additional reasons for the conflict (for example GC\_MA\_13; GC\_FE\_35; GC\_MA\_41). Participants often emphasised that simple people should get along since ‘they have nothing to separate’, meaning that they are not the ones that govern and take the decisions of who owns what (for example GC\_MA\_19). They also blamed groups of fanatics in both communities (GC\_MA\_37, GC\_FE\_43, TC\_FE\_32).

Positive descriptions of the ideal relationship of the two communities emphasised shared roles in the business sector, education and the government (for example GC\_FE\_02; GC\_FE\_27; GC\_FE\_44). The need to evaluate each person according to their character and not according to their language or religion was also regularly mentioned (GC\_FE\_25; GC\_MA\_03; GC\_MA\_24).

The next passage is taken from the questionnaire of a middle-aged Greek Cypriot woman. It is a very common vision of a future shared life among Greek Cypriots. It describes her understanding of the ideal relationship between the two communities:

‘Κάθε παρέα μπορούσε να είναι ανάμεικτη. Το Πάσχα να το περνούσαμε στο σπίτι μας παρέα με Τουρκοκύπριους φίλους μας και το Μπαϊράμ πάλι μαζί τους στο σπίτι τους. Κοινές εκδρομές, κοινές επιχειρήσεις, κοινά σχολεία, ανάμεικτες γειτονιές. Κοινά ψηφοδέλτια: Κριτήριο επιλογής όχι η εθνικότητα αλλά η ιδεολογία και η ικανότητα προσφοράς’.

Author's translation:



'Every group of friends could be mixed. We could spend Easter at our house together with Turkish Cypriots friends of ours and Bayram together again at their house. Joint excursions, joint business, joint schools, mixed neighbourhoods. Joint votes. Ethnicity should not be the criterion for elections but ideology and ability of contributing'.

(GC\_FE\_44).

The description above is close to that of an egalitarian society. However, it is difficult to persuade people that have grown up with the consequences of a protracted conflict that life might be easier. It is also worth noting that having mixed groups of friends sounds nice but human relations tend to flourish along common interests and cannot be imposed (see Homans, 1992 [1951]: 7). However, such a world might not be as utopian after all if a Cypriot educational system accepted difference and valued commonalities.



Fig. 16 Author. (2010). Drawing of a Greek Cypriot female depicting a member of her community.

Figures 16 and 17 depict the two communities together. Figure 15 presents Kostas and Ayshe, 'a Greek Cypriot and a Turkish Cypriot together at the same school in a united Cyprus'



(GC\_FE\_11). Figure 16 shows Greek Cypriot Stella and Turkish Cypriot Arseven 'together in a peace marsh shouting for solution and no more borders in Cyprus' (GC\_FE\_12).

Other suggestions on how to foster integration included joint demilitarisation (GC\_FE\_15; GC\_FE\_40; GC\_FE\_44), demolitions of borders (GC\_FE\_15; GC\_FE\_25; GC\_FE\_29;), no religion (TC\_MA\_05, TC\_FE\_28, GC\_FE\_44), no power to religious institutions (GC\_MA\_03, TC\_MA\_22, TC\_MA\_05) and the promotion of one shared identity. In fact, many people thought that it was necessary to forget the Greek Cypriot labelling and embrace a neutral 'Cypriot identity' to foster greater peace (GC\_MA\_03; GC\_MA\_23; GC\_MA\_23). This attitude might sound feasible, yet trying to erase nationalisms and establishing a new Cypriot identity is difficult. Perhaps it is not the identification with different nationalities which causes problems but a lack of acceptance of difference. It might be more feasible to re-approach current understandings of identity, in a way that is not hierarchical and competing.

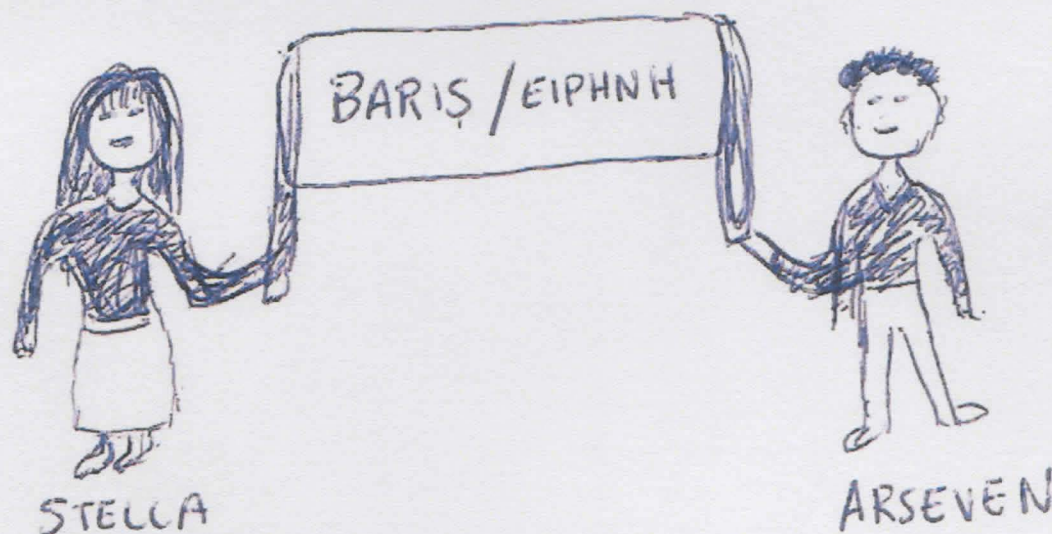


Fig. 17 Author. (2010). Drawing of a Greek Cypriot female depicting a member of her community (GC\_FE\_12).

Many participants believed that the main way to overcome ignorance and misconceptions was to establish contacts and revise the nationalist media and education system (for example GC\_FE\_12; GC\_MA\_23; GC\_FE\_43). They thought it important for the two communities –and in particular the children– to speak both Greek and Turkish (for example GC\_FE\_02; GC\_MA\_20; GC\_MA\_23). They believed that this might assist in



the elimination of some prejudices. One constructive answer was the following:

–English original–

‘[It is important] to relate with each other. They [the average Cypriot] should read a bit of history, how the hatred was built on the island and elsewhere, and to discard the bullshit they learn at school [that is biased]’.

(GC\_MA\_21).

Perhaps learning to be critical and to discuss while accepting a different position might be more fruitful. At the same time, it is also important to agree on a version of history that is shared between the two communities and that is not dehumanising to others.

As described below, another proposed measure to alleviate the conflict was to listen to each other and take responsibility for past mistakes:

–English original–

‘By understanding each other through communication with open minds and open hearts. To get rid of the current official version of history and the biases the governments of both sides have used for self-justification. Listen to each others’ pain and stop justifying the crimes of the past. In other words, taking responsibility and apologising even if we, the new generation, did not partake in those crimes’.

(GC\_MA\_03).

Many Greek Cypriot drawings were critical towards the political indifference and new money mentality of their community. An example of these drawings is figure 18, entitled ‘The settled-down or national depression’. It is an intelligent, humorous critique of the contemporary Greek Cypriot. Below the drawing the author described a situation of apathy and pretence:



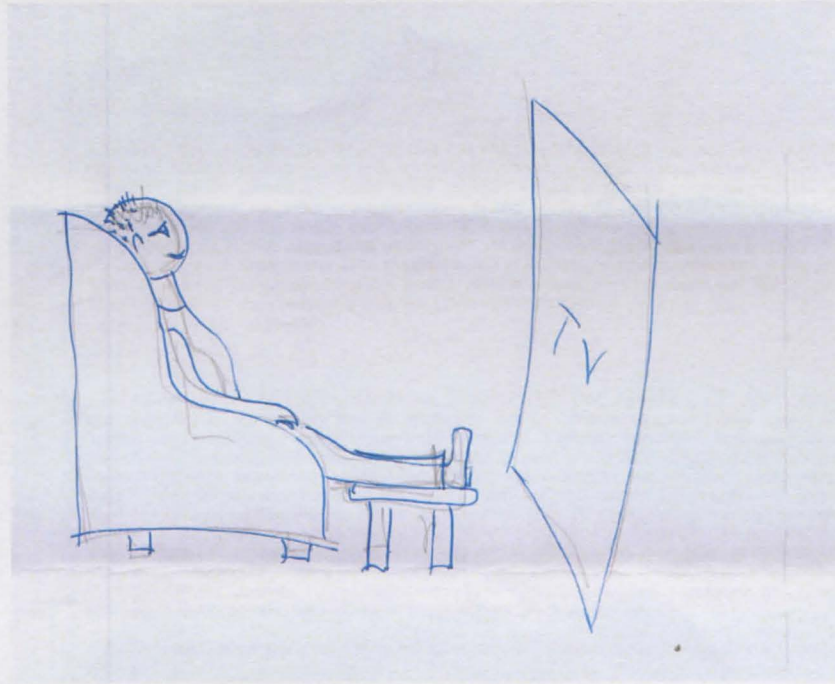


Fig. 18 Author. (2010). Drawing of a Greek Cypriot female depicting a member of her community (GC\_FE\_44).

–English original–

‘Sunken on his couch he watches, supposedly bothered everything happening through his small screen and does not mean to move his little finger to do anything’.

(GC\_FE\_44).

Figure 19 is another sarcastic drawing of a typical Cypriot cooking a barbecue and wearing a graduate cap. While people are dying in Haiti, he drives an expensive car and worries only about himself. In this drawing, Cyprus has the initials C.K. which mean Cyprus and Κύπρος, the island's Greek name, but also the brand Calvin Klein. It is also accompanied by the following poem:

The original text is in English:

‘CASANOVASTEIN

Cypriots: They know everything, understand  $E=MC^2$

They are irresistible to women like no other.

They are in for the show, fancy wheels and all that.

Style is their middle name, Armani their last.

They have solved the world's problems.

Once in a car, everything in their way is a target.

They always enjoy soccer on T.V.



and an occasional X-Box game to break out of routine.  
They cry out for help yet they are not willing to help when asked.

But alas they care for their parking space! [sic]'

(GC\_MA\_45).



Fig.19 Author. (2010). Drawing of a Greek Cypriot depicting a member of his community (GC\_MA\_45).

Another drawing that makes fun of the nouveau riche mentality of Greek Cypriots is figure 20. The drawing presents a man who wears his graduation cap, viewing himself through a distorted lens that makes him look bigger than what he is in reality. Alongside it is written:

‘Ο Κυπραίος είναι ένας βρακάς με τον πούρο, αρχοντοχωριάτης χώρκατος, που βλέπει τον εαυτό του στον καθρέφτη και νομίζει: I am the greatest, the most handsome, the most clever creature on earth.....’

Στο τέλος έχει καταλήξει να είναι μόνος και γι’ αυτό θα εξαφανιστεί. Πάνω φοράει γραβάτα και καπέλο, καπνίζει πούρο αλλά κάτω φορά βράκα.’



Translated in English by the author:

'The Cypriot is a man in traditional clothes with a cigar, *nouveau riche* villager who sees himself in the mirror and thinks: I am the greatest, the most handsome, the most clever creature on earth.....'

At the end, he is alone and that is why he will disappear. He wears a tie on the top and a hat, smokes cigar but underneath wears the traditional cloth of a Cypriot villager'.

(GC\_MA\_46).

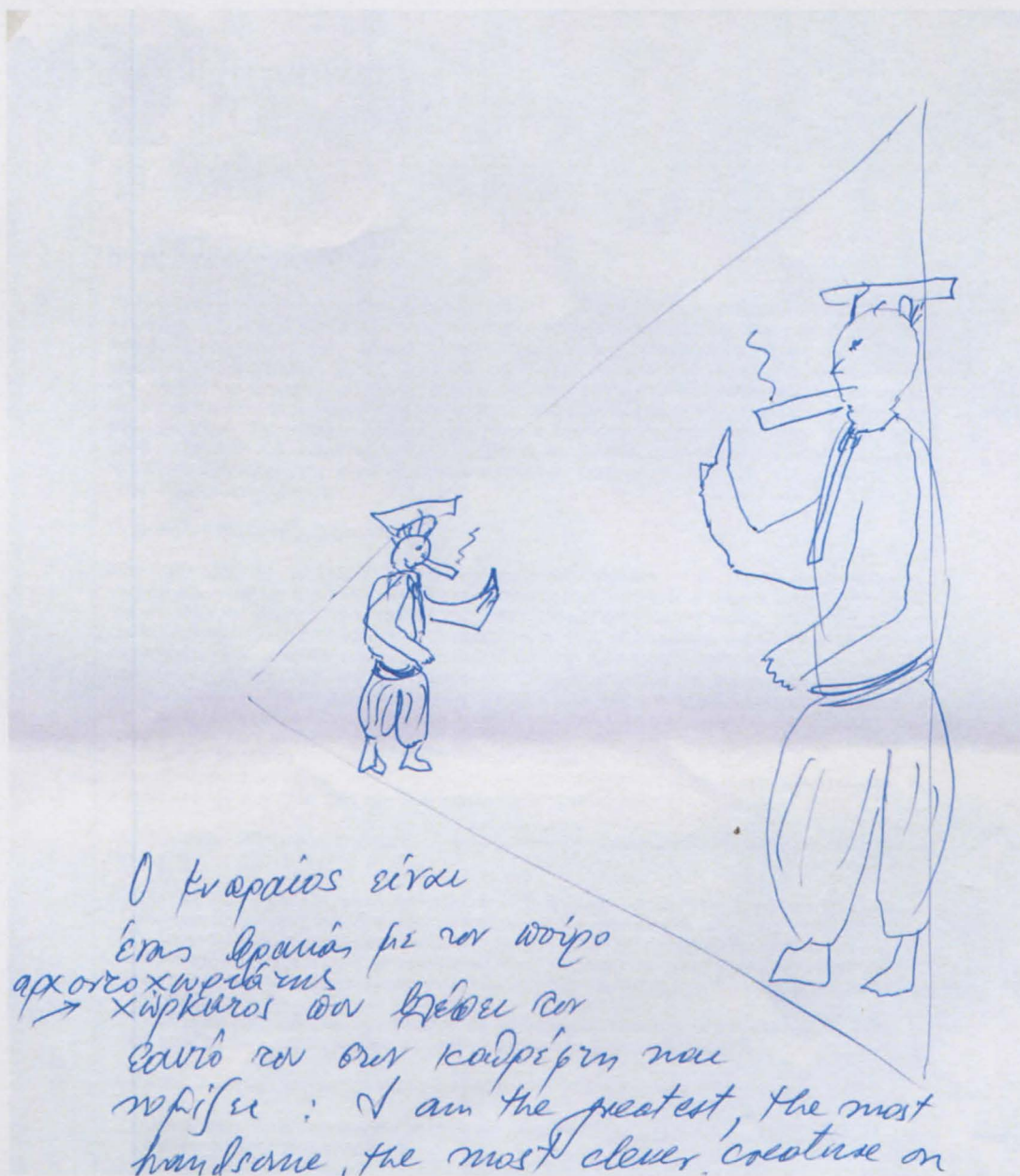


Fig. 20 Author. (2010). Drawing of a Greek Cypriot male depicting a member of his community (GC\_MA\_46).



To conclude the analysis of the Greek Cypriot questionnaires, I will briefly summarise and assess the major conflict related issues. Within the Greek Cypriot community the answers took two major directions. The first was being very critical of their own community, writing that they were snobby, arrogant and prejudiced. This group usually regarded the other community as identical or similar to them and as victims of Turkey's expansionist policy. The second direction had Greek Cypriots as the sole victims and saw themselves as the complete opposite of the Turkish Cypriot community. They emphasised their Western, European characteristics while seeing Turkish Cypriots as the stereotypical Anatolian Easterner. In general, these Greek Cypriots concentrated on the events of 1974 and showed mistrust of Turkey and its policies. The majority of this group have not had any significant acquaintance with a member of the other community and were misinformed about its nature.

Greek Cypriot males had more contact with the other community than females. Middle-aged females emphasised the shared humanity and the fact that life troubles will eventually overweigh any national differences. They also emphasised the role of involving children in bi-communal projects. Older Greek Cypriot men underlined how good the bi-communal relations were before the invasion. The majority of the issues that prevent Greek Cypriots having peaceful relations with their Turkish Cypriot counterparts lie in prejudice and fear that seems to derive from traumas, lack of contact and the nationalist propaganda machinery. As such, it is expected that the establishing of contacts will improve communication and assist towards peace. Solutions should be sought that involve bi-communal interaction as such groups will be responsible in forming the future of Cyprus.

Now I will turn to address the questionnaires of the Turkish Cypriot participants. The majority of Turkish Cypriots were positive towards unification and most of them had contact with Greek Cypriots (see figure 21). Usually those who were negative have never or rarely talked to a Greek Cypriot. However, there were some negative answers from people with some contact.



 positive Turkish Cypriots     negative Turkish Cypriots  
 skeptic Turkish Cypriots

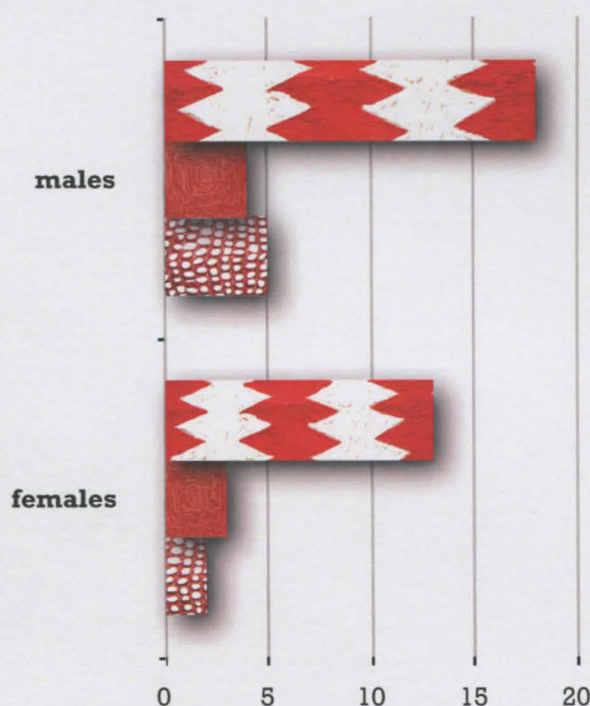


Fig. 21 Author. (2010). Attitudes of Turkish Cypriot individuals towards unification.

The most prevalent perception that Turkish Cypriots had for their Greek Cypriot counterparts was that some were friendly (TC\_MA\_19, TC\_MA\_35), peaceful, (TC\_FE\_17), civilised (TC\_FE\_01), 'like our brother' (TC\_MA\_05), and friends (TC\_MA\_19). However, others believed them to be fanatic (TC\_MA\_02), misinformed (TC\_MA\_02; TC\_MA\_22), 'inclined to religion' (TC\_MA\_02), racist (TC\_MA\_02, TC\_MA\_13, TC\_FE\_01, TC\_MA\_44), snobs (TC\_MA\_13; TC\_FE\_01), maximalists (TC\_MA\_36), infidel pigs (TC\_MA-05; TC\_MA\_02), and prejudiced (GC\_FE\_24; GC\_FE\_11; TC\_FE\_07) who regard the Turkish Cypriot community as a minority and as second class citizens (TC\_MA\_02; TC\_MA\_43; TC\_FE\_07).

The following answer conveys one Turkish Cypriot's perception of Greek Cypriots:

'Başlangıçta şaşırtıcı derecede fiziksel olarak bize benziyorlardı. Bu biraz ürkütücüydü, benzerlerimiz farklı bir dil konuşup farklı mezheplerdendiler. İşinde gücünde olan insanlarla alışverişte, bir konserde, tango yaparken



tanışyorsunuz. Ama hiç bir zaman sizi affetmiyorlar, hep suçlar gözlerle bakıp, sizi çoğu zaman aşağılıyorlar. 'Bello Turkos' ya da 'Köpek Türkler' diyorlar kendi aralarında, biz de onlara 'DOMUZ GAVUR' diyoruz ;)

Dr. Ahmet Djavit's translation:

'In the beginning they used to resemble us physically in an astonishing way. This was a little bit frightening for us, since those who looked liked us were talking in a different language and had a different religion. The ordinary people, who work in an office got to know each other while shopping, listening to a concert or dancing tango. But they do not forgive you forever. They always look at you with accusing eyes and they often humiliate you. They say "Bello Turkos" or "Şillo Turkos" [=crazy Turks, dogs Turks]. We call them among ourselves "PIG GAVUR"! [sic] [=infidel pigs];) [sic]'.  
(TC\_MA\_02).

Figure 22 depicts the same Turkish Cypriots sentiments about the Greek Cypriot community. In it, the artist contrasts the two Cypriot communities and presents a Greek Cypriot woman surrounded by expensive brands laying rather immorally and enjoying the sun, while the Turkish Cypriot is a pious and traditional housewife, baking bread and feeding the animals. While these descriptions do fit some individuals or groups, to stereotype a whole community is not dissimilar to the bigoted generalisation of some Greek Cypriot participants. Many Greek Cypriots do view Turkish Cypriots through the lens of the Western media representation of the Muslim. On the other hand, many Turkish Cypriots see Greek Cypriots through the distorting lens of E.O.K.A. B' fanatics.

Several Turkish Cypriot participants believed that the media in the North was helping to spread this representation of the Greek Cypriot community and that they were 'creating melodramas on T.V. by shedding teardrops'. (TC\_MA\_22; TC\_FE\_21; TC\_MA\_02). One person wrote:

'Bugünkü taplo özellikle Karşı Karşıda Bizden onlardan maddi olarak daha güçsüz, siyasi olarak da daha avantajlı bir pozisyonda gözüküyorlar ve Bizlerle ciddi bir beraberliği pek benimsediklerini düşünmüyorum' [sic].





Fig. 22 Author. (2010). Drawing of a Turkish Cypriot depicting a member of his community (TC\_MA\_02).

Dr. Ahmet Djavit's translation:

'Today's picture, I think, is the following: the other side see us economically weak and in political terms in a position which has more advantage. They do not think it is appropriate to have a serious togetherness with us'.

(TC\_MA\_41).

As in the Greek Cypriot questionnaires, fear was also a recurring theme in the Turkish Cypriot responses. Clearly a spiral of fear and intimidation has developed on both sides. In



their responses, many Turkish Cypriots feared that the events of 1963–67 may reoccur should reunification happen (TC\_FE\_18; TC\_MA\_15; TC\_FE\_24). This comment from a middle-aged female sums up such Turkish Cypriot attitudes:

–English original–

‘The Turkish Cypriot community was very hopeful to reunite during 2004, when there was this referendum. If a question on unification was asked at that time, the answer would have been different. However, in general, there is mistrust. The Turkish Cypriot community thinks that Greek Cypriots don’t like them, don’t want them. The middle-aged people are still with the fear of war, that Greek Cypriots will kill them again. However, I did encounter cases where extreme hatred and words of “killing” has been used against us or Turkish Cypriots. But the younger individuals are more positive among the Turkish Cypriots. Since the Turkish Republic of Northern Cyprus is not recognised the only hope they have is to trust Greek Cypriots and have a better future. This has been since 2003, after getting Greek Cypriot passports [meaning passports of the Republic of Cyprus], many youngsters found the chance to study and live in Europe’.

(TC\_FE\_24).

One older male also addressed the 1963 inter-communal trouble to justify why a united Cyprus would not be functional. He wrote that the Greek Cypriots would kill Turkish Cypriots (TC\_MA\_15). It is important to note that while 364 Turkish Cypriot deaths were recorded during that period, Greek Cypriots also suffered with around 174 documented casualties (Oberling, 1982: 120). Moreover, official deaths from the Turkish invasion record over 6000 Greek Cypriots and 1500 Turks and Turkish Cypriots. Of course there were also many other types of casualties such as rapes, injuries, missing people and refugees (Christiansen, 2005: 158). Both Turkish Cypriots and Greek Cypriots tend to disregard the events where the other community was the one that has suffered. One man noted:

‘Birleşik bir Kıbrıs ancak 3 yıl yaşamıştı! (1960-1963) Ne olduğu, kimler tarafından Hükümetin bozulup, an(t)laşmaların ihlal edilerek, TÜRKLERİN öldürülmesi ve ENOSİS hayallerini gerçekleştirmek istenmesi malumdur’.



Dr. Ahmet Djavit's translation:

'A united Cyprus could live only three years! (1960–1963). It is well-known what happened, who did what, that the government was abolished, the agreements were violated, the TURKS [sic] were killed and the phantom of ENOSIS [=unification with Greece] was wanting to be realised'.

(TC\_MA\_15).

He also wrote:

'Bizim toplumumuzun büyük bir çoğunluğu öteki taraf hakkında hiç de iyi şeyler düşünmemektedir. Can güvenliğimizi kesinlikle Rumlara teslim edemeyiz. Birarada yaşayamayız. Şimdiki gibi Kuzey-Güney olarak çatışma olmaksızın ayrı bölgelerde yaşayabiliriz. Birlikte olursak yine katliamlar olacak [sic]. (Rumlar tarafından)'.

Dr. Ahmet Djavit's translation:

'A great majority of our community does not think good things of the other side. We absolutely cannot hand over our security of life to the Greek Cypriots. We cannot live with them together. We can live as North and South of today without any clashes in separate regions. If we come together, there will be again massacres, done by the Greek Cypriots'.

(TC\_MA\_15).

Figure 23 depicts the pain of the Turkish Cypriot community from a young man's perspective. It shows a Turkish Cypriot villager and is accompanied by the comment:

–English original–

'This is a man who did not enjoy his youth and migrated three times due to the Cyprus problem. You can see the pain in his face. He has suffered throughout his life but his hope for the future is still strong'.

(TC\_MA\_11).





Fig. 23 Author. (2010). Drawing of a Turkish Cypriot male depicting a member of his community.

Just like older Greek Cypriots, there were also many Turkish Cypriots who described personal encounters with the other community in a positive light:

'Her zaman birbirimize saygılı olduk. Gittiğim doktor, karşılaştığım satıcı bana elinden gelen kolaylığı yaptı. Şu ana kadar hiç bir aksi muamele görmedim. Zaten gençliğimin geçtiği, okulumun olduğu bir yer benim için her iki bölge de vatanım'.

Dr. Ahmet Djavit's translation:

'We have always been respectful to each other. The doctor, to whom I went to or the salesman I met, made all the things easy as far as s/he could. Until now, I have not seen any wrong treatment. As a matter of fact, the place where I lived my youth and had my school is my homeland. Both regions are for me my homeland.'

(TC\_33\_female).

Turkish Cypriots also thought that the two communities look the same and have almost the same culture. They added that it is difficult to separate them physically:

–English original–

'Turkish people are not very tall. Medium size. Modern. They are kind people. Greek should be more or less the same. They are kind people. They are not ignorant people'.

(TC\_MA\_35).



'Birbirimizden farklı olmadığımız[ı] ö[ğ]renmek için Türkü Rum, Rum[u] da Türko[ü] oynasın, göreceksin bek[bak] farketmeyecek.'

Dr. Ahmet Djavit's translation:

'In order to teach that we do not have any differences, the Turkish Cypriot should be played by a Greek Cypriot and the Greek Cypriot should be played by a Turkish Cypriot. You will see that there will not be any difference'.  
(TC\_FE\_28).

However, even though this idea could work in live action film, it is not feasible in animation as the characters are constructed.

Some emphasised that the only differences between Turkish and Greek Cypriots are the language and the religion (for example TC\_MA\_31; TC\_MA\_36; TC\_FE\_28):

'1974' ten once zaten Kıbrıslı Rumlarla temasımız vardı. Sadece lisan olarak farklı bir dil konuştukları ve cami yerine kiliseye gittiklerini tespit etmişim.'

Dr. Ahmet Djavit's translation:

'Already before 1974, we had contacts with Greek Cypriots. The only difference I could find is that they speak in a different language and they go to a church, instead of a mosque'.  
(TC\_MA\_25).

Like the Greek Cypriots participants, Turkish Cypriots describe the two Cypriot communities as more similar to each other than to people from the two respective motherlands:

-English original-

'You should show the world that Turkish and Greek Cypriots are more similar to each other than Turkish people in Turkey and Greek people in Greece'.  
(TC\_FE\_45).

The following opinion shares this outlook while also expressing fears of Turkey's influence:



–English original–

‘I think Greek Cypriot and Turkish Cypriot people are more like each other, than like the people from Turkey or Greece. Unfortunately, Turkish Cypriot people are losing their culture and are becoming more similar to people from Turkey’.

(TC\_MA\_23).

Next a middle aged male describes his perception of a typical insecure member of his community alongside his concerns regarding Turkey’s influence:

–English original–

‘An average Turkish Cypriot personality is very disorganised and he/she has no self-confidence. He/she is very naive and ready to be influenced by the “others”. Turkish Cypriots have been forced to be lazy as well (by Turkey) [sic]’.

(TC\_MA\_13).

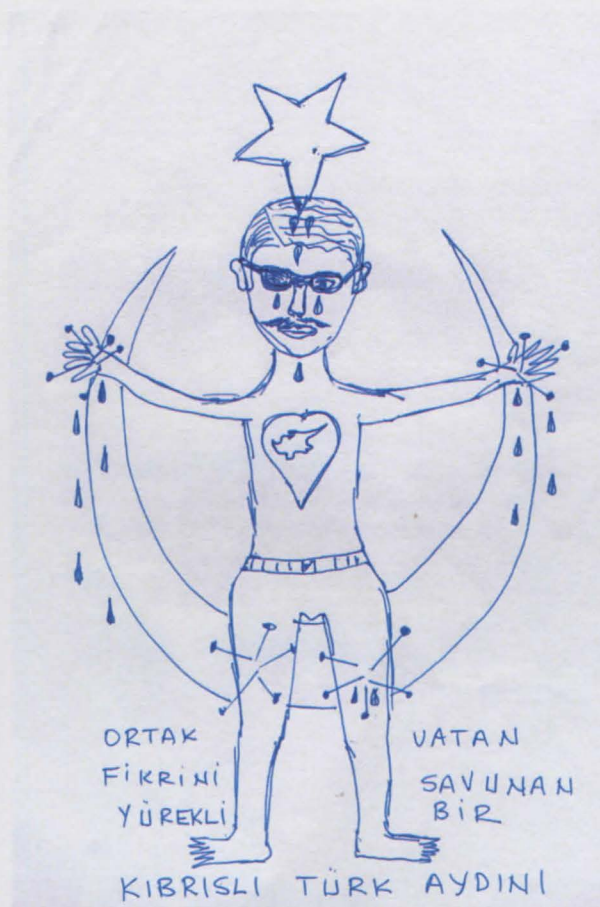


Fig. 24 Author. (2010). Drawing of a Turkish Cypriot depicting a member of his community.



Figure 24 represents negative Turkish Cypriot sentiments towards Turkey's influence. It conveys what this middle-aged Turkish Cypriot man describes to be 'a stout-hearted Turkish Cypriot intellectual, who defends the idea of a common country' (TC\_MA\_43).

There was also a strong anxiety among a number of Turkish Cypriots concerning the future. Some expressed that the majority of Turkish settlers should leave (for example TC\_FE\_37; TC\_MA\_43; TC\_FE\_16). This is apparent in the following answer of a middle-aged man who describes the history from the day of the questionnaire to the future united Cyprus of 30 years ahead:

'Aralık 2010: Kıbrıs Barış Antlaşması imzalandı.  
Temmuz 2011: 120.000 yerleşik[kişi] 6 ay zarfında  
Türkiye'ye geri gönderiliyor. 60.000 Rum göçmeni evlerine  
geri dönüyor.  
Ekim 2017: Baf-Dipkarpaz otoyolunun son bölümü törenle  
hizmete açıldı.  
Mayıs 2037: Cumhurbaşkanı Ali Pamuk Avusturalya'yı  
ziyaret etti.'

Dr. Ahmet Djavit's translation:

'December 2010: The Cyprus Peace Agreement will be  
signed. July 2011: 120000 settlers will be sent back to  
Turkey in the coming six months. 60000 Greek Cypriot  
refugees will be returning to their homes. October 2017:  
The last part of the Paphos-Rizocarpasia car-way was  
inaugurated with a ceremony. May 2037: President of the  
Republic Ali Pamuk visited Australia.'

(TC\_MA\_43).

As in the Greek Cypriot community, some Turkish Cypriot participants tended to stereotype and generalise the other community:

'Kıbrıslı Rumun kesinlikle mark[a] elbiseler ve takılarla  
gösterilmesi lazım. Pahalı ayakkabılar ve çantalar, gözlükler  
özellikle dikkat çekiyor. Çizimlerde bu özelliklerin öne  
çıkması gerekiyor.  
Kıbrıslı Türkler daha mütevazı ve günlük sorunlarla  
boğuşmaktan yorgun ve umutsuz/mutsuz. Gelecek kaygıları



ile uğraşmaktan bugünü yaşamayı unutmuş, gösterişsiz bir karakter olabilir’.

Dr. Ahmet Djavit’s translation:

‘The Greek Cypriot should be certainly shown with dresses by famous trademarks and accessories. With expensive shoes and handbags and glasses. Especially the women draw the attention with their fashionable dresses, even if they do not look good on them. These characteristics should be brought to the foreground in the drawings. Turkish Cypriots are more modest and they are hopeless and unhappy, because they are tired of quarrelling with daily problems. It could be a character without any show-off, a character, who seems that s/he forgot to live today, because of the anxieties of the future.’

(TC\_FE\_37).



Fig. 25 Author. (2010). Drawing of a Turkish Cypriot depicting a member of her community.



The Turkish Cypriot drawings best express how they perceive members of their community. For example, figure 25 depicts a traditional Turkish Cypriot woman. It is accompanied by this writing that comprehensively describes her character:

'Her şeyi bilen kadın (Pervin karısı)

Ev kadını, doğurgan, anaç, evin ve doğurduğu çocukların sahibi, otoriter, her konuyu en iyi bildiğini sanan idare eden (efeye çalışan) güçlü kadın. Bir yandan da sevimli, neşeli bir karakter. Hataları da olan bir kadın'.

Dr. Ahmet Djavit's translation:

'A woman, whose name is Pervin and who knows everything. She is a housewife, she is fertile and motherly. Shrewd [sic]. She is the owner of the house and of the children, to whom she gave birth [sic]. She is the one that has the upper hand. She thinks that she knows every subject well or she tries to handle everything. She is strong. On the other hand she has a sympathetic and merry character. She is a woman, who also has her mistakes.'

(TC\_FE\_38).

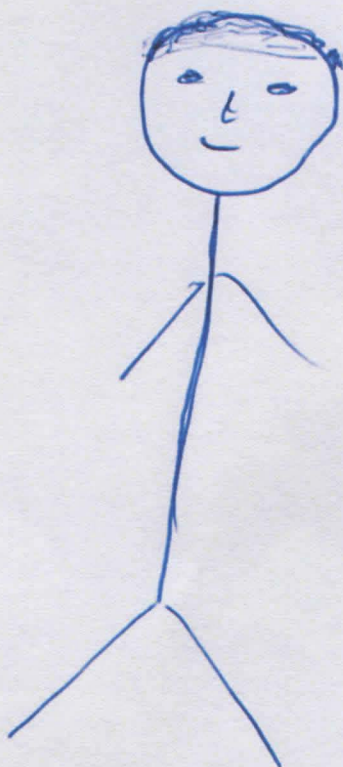


Fig. 26 Author. (2010). Drawing of a Turkish Cypriot male depicting a member of his community.



In contrast, figure 26 depicts a Turkish Cypriot as an abstract stick-figure. Alongside it, this young Turkish Cypriot man wrote that he had drawn a member of his community as an ordinary Turkish Cypriot who cooperates with Greek Cypriots:

–English original–

‘This man in this picture is Uncle Emir. Uncle Emir is a happy Turkish Cypriot, living in the Greek Cypriot side. He helps them as a doctor’.

(TC\_MA\_42).



Fig. 27 Author. (2010). Drawing of a Turkish Cypriot depicting a member of his community.

Another interesting drawing is figure 27. The artist of this image is one of the most distinguished Cypriot caricaturists. In the questionnaire, he chose not to remain anonymous but to be credited by his artistic name ‘Gazi’. His drawing depicts a Greek and a Turkish Cypriot in their traditional clothes, the



national Cypriot costume which is shared by both communities. Gazi explained his sketch as follows:

'Kıbrısımızın geçmişinde sadece kötü anılar yoktur. Kıbrıslılar, birbirlerinin yaşam tarzlarına, inançlarına saygı duydukları, birlikte işler yaptıkları, birlikte savaştıkları ve öldükleri, birlikte ağlayıp birlikte güldükleri, birlikte eylem yaptıkları, birbirlerine güvenip inandıkları ve hatta evlendikleri günleri de yaşadılar. O dönemleri bana anımsatan Kıbrıslı Rum ve Türk tiptemesi peşkir ya da "mendillagi", elde azgan veya "çitlemit" ağacından değnek, saf, esprili buram buram Kıbrıs kokan insanlardır'.

Dr. Ahmet Djavit's translation:

'There are not only bad memories in the past of our Cyprus. The Cypriots showed respect to the way of living and the beliefs of each other. They have lived the days when they used to do things together. They used to fight and die in the war together. They used to shed tears and laugh together. They used to make things together. They used to trust and believe each other. They even used to marry each other. I remember these days when I see the types of Greek Cypriots and Turkish Cypriots, who wear "changaris" boots, baggy trousers and waistcoat. He has a towel (peshkir) or a handkerchief (mendillagi) rolled around his head. He has a walking stick in his hand, made of a wood of azgan or terebinth berry. He is pure and he has a sense of humour. He is one of the people, who smell profusely of Cyprus'.

(TC\_MA\_03).

Figure 28 (TC\_MA\_05) is an image I came across many times among both communities. In the same manner that a German would be depicted drinking beer and an Englishman wearing a bowler hat, it is the stereotypical representation of a Cypriot.

In the Turkish Cypriot responses, a future united Cyprus was imagined as demilitarised (TC\_FE\_16; TC\_FE\_38; TC\_FE\_24), European (TC\_FE\_06; TC\_FE\_08; TC\_FE\_16), cosmopolitan (TC\_FE\_38), touristic and as an economically prosperous place (for example TC\_MA\_39; TC\_MA\_04), where equality, support and empathy will characterise intra-communal relations (for example TC\_FE\_24; TC\_MA\_42). It would be a place where



religious institutions will not have any influence (TC\_FE\_24) and where the educational system and history books on both sides would be revised to match the needs of this cooperation (TC\_FE\_24; TC\_FE\_34; TC\_FE\_37). As in the following, the development and protection of a shared Cypriot identity, and an end to divisive nationalism was emphasised:



Fig. 28 Author. (2010). Drawing of a Turkish Cypriot male depicting a member of his community.

–English original–

‘In the united Cyprus, there should be a structure where there will be no church and mosque, the state affairs should be shared 50–50%, the difference between the Turkish Cypriot and the Greek Cypriot should disappear completely in due course and only the Cypriot identity should be possessed. For the future of a permanent peace and prosperity of all Cypriots, the nationalistic attitude must be abolished, and all Cypriots must start to consider themselves as Cypriots with only difference their religion



and language. If the nationalistic attitude is kept alive it will be very easy to create problems again and again'.  
(TC\_MA\_30).

They also wrote that the final goal of a united Cyprus should be to have a shared Cypriot identity (for example TC\_MA\_05; TC\_MA\_13). This idea was sometimes accompanied by a desire to abolish any Greek and Turkish identification and replace it with one Cypriot consciousness. The desire to return to what they called a 'pure Cypriot culture' was also intense among both communities. These ideas are well expressed below:

–English original–

'Glorious 30 years, only when the Cypriots will take this struggle to an end, by not bowing their heads before the difficulties, leaving every kind of obstacle behind, in this struggle for independence under difficult conditions [sic]. From then on, the Turkish-ness and the Hellen-ness will disappear and the consciousness, awareness, of Cypriotism will blossom'. [...] None of the sides should try to undertake the other community. [...] The main target should be the formation of a Cypriot nation in the long run'.  
(TC\_MA\_10).

'Avrupa ile kültür alışverişine katılıyorlar. Kıbrıslılık kimliği her alanda korunuyor. Demografik yapı, örf adetler görenekler, konuşma şekilleri, yemekler karakteristik. Kıbrıslılık öteki parçası ile birleşiyor. Uluslararası aktörler böyle bir sorun çözümlendiği için çıkarları konusunda artık hak iddia eder durumda olamayacaklar'.

Dr. Ahmet Djavit's translation:

'The Cypriot identity is protected in every field. The demographic character, customs and traditions, the local dialects, the food and the characteristic Cypriotism are all united with the other part'.  
(TC\_MA\_02).

Many Turkish Cypriots suggested the creation of mixed neighbourhoods (TC\_MA\_03), mixed marriages (for example TC\_MA\_03; TC\_MA\_10) and the emergence of a mixed generation:



–English original–

‘There will be mixed marriages of Turkish and Greek Cypriots and the two communities will fuse with each other. There will be a common, mingled generation and the discrimination will disappear’.

(TC\_FE\_08).

People also visualised an island with no boundaries where people could live freely and work wherever they would like to (for example TC\_FE\_38; TC\_MA\_23). Some thought there will be no change (TC\_FE\_28) while some desired a constitution as in 1960 (TC\_FE\_06) or of a return to Ottoman rule or British imperialism (TC\_MA\_23). As in the Greek Cypriot community, there were also many answers that were skeptical about a united future, or foresaw war and disaster (for example TC\_FE\_07; TC\_FE\_29).

The next outlook is written by a person who appeared to have a good grasp of statistics:

‘Öz Kıbrıslı Türklerin %15i Kıbrıs’ın ikiye bölünmesinden, yani Taksimden yana. %15i 1960’ taki Kıbrıs Cumhuriyeti’nin korunmasından yana. %40lık bir bölümü ise Birleşik Federal bir Kıbrıs’ın özlemini çekiyor. %30 ise bir Konfederasyondan söz ediyor. Genel anlamda ise Kıbrıslı Rumların ekonomik üstünlük ve nüfus oranından dolayı, Kıbrıslı Türkleri bir azınlık olarak gördüğü, ikinci sınıf vatandaş saydığı ve günün birinde asimile edebileceği kaygısı oldukça yaygın’.

Dr. Ahmet Djavit’s translation:

‘15% of the original, pure, Turkish Cypriots are for the division of Cyprus into two parts, i.e. partition. 15% long for the maintaining the Republic of Cyprus of 1960. 40% of them long for a united federal republic. 30% talk of a confederation. In general, it is a wide anxiety that the Greek Cypriots, who have a superiority in the economy and in the population ratio, see the Turkish Cypriots as a minority, as second class citizens that one day can be assimilated’.

(TC\_MA\_43).

The lack of contact (for example TC\_MA\_03; TC\_MA\_36; TC\_MA\_22), and the need to learn each others’ language was



also repeated many times (TC\_FE\_16; TC\_FE\_34; TC\_FE\_38). These issues are highlighted in the next answers from two different men. The first describes his vision and fears of a future united Cyprus, while the second explains what he believes are the main causes of conflict and what is needed to be done:

–English original–

‘I see problems of communication between the two communities. There are problems in translation of official documents or speeches in parliament. The newspapers of each side accuses the other side of not respecting the language. English is a problematic way of communication, since it is not sufficient for politicians to express themselves. If Turkey is not a member of the E.U., there is a possibility of Turkish nationalism in the northern constituent state. The Greek Cypriot nationalists are also humiliating the Turkish Cypriot citizens of the common state etc....’

(TC\_MA\_22).

‘Emperyalizmin maşaları aracılığı ile ülkemizi bölmesi 35 senede dil faktörünün olumsuz sonuçlar yaratmasına neden olmuştur. Bu yüzden yeni nesiller çok kısa sürede “öteki taraf”ın dilini öğrenmelidir’.

Dr. Ahmet Djavit’s translation:

‘With the help of its stooges imperialism has divided our country. In the last 35 years, there were negative implications because of the language factor. Therefore the young generations should learn the language of the “other side” in very short time’.

(TC\_MA\_10).

To improve bi-communal relations, some Turkish Cypriots suggested the need for the two communities to get to know each other and to educate themselves on the potential for greater peace. If implemented they may prove very useful:

–English original–

‘The Greek Cypriot community’s members do not know the characteristics of the Turkish Cypriot community enough. The history of Turkish Cypriot culture should be taught at



schools for better understanding. The Greek Cypriot community should be open to the Turkish Cypriots in cultural terms. They should see the Turkish Cypriots as equals. 450 years of coexistence on the island should be researched and taught in the schools and tolerance should prevail in the mass media of each side'.

(TC\_MA\_22).

Another typical answer that suggested how to improve bi-communal relations is the following:

'Birlikte sanat, müzik, spor yaparak, ortak komşuluk ilişkileri düzenleyerek B(b)azı alanlarda birbirlerine güven sağlayarak, asker, silah azaltılması, dini yerlerin ziyaretleri serbestliği kolaylığı sağlanarak yapılabilir. Güçlü ülkelerin çıkarlarının minimumda tutulacağı gerçekçi yaşayabilir. Kimsenin Tv'den gözyaşı dökerek melodram yaratmayacağı Rumların 40 yıl önce göç edenlere sadece gerçekleri anlatmalarıyla evlerine geri dönemeyeceklerini söylemesiyle ve kayıp olan insanların akıbetlerinin ortaya çıkartılması ile daha iyi ilişkiler kurulabilir bunu özellikle yeni jenerasyonun üzerinde uygulamaları fayda sağlayabilir...'

Dr. Ahmet Djavit's translation:

'For the environment of a united Cyprus after 30 years, one should start from today on, to get rid of chauvinism and of the enforcement of national identity. History textbooks of both sides should be revised. The communities should abstain from provocations of enmity to the 'other element'. The military service should be abolished. All the armies should be withdrawn from the island. The citizenships, which were given contrary to the international law, should be seriously reviewed. Love for the common country, the responsibility of being a citizen, should be adopted by all the Cypriots. The Cypriots should get to know and love their country with all of its history, stones, soil, flora and fauna. Cypriotism should be the most important belongingness [sic]. It is natural being a Turk, a Greek, an Armenian, a Latin, a Maronite and a Roma but these should colour the Cypriot mosaic without a sense of chauvinism. Only then, there can be a meaning of a united Cyprus after 30 years'.



(TC\_MA\_03).

Concrete ways of how the two communities could engage with each other and improve their relations are also presented in the answer below:

‘Birlikte sanat, müzik, spor yaparak, ortak komşuluk ilişkileri düzenleyerek B(b)azı alanlarda birbirlerine güven sağlayarak, asker, silah azaltılması, dini yerlerin ziyaretleri serbestliği kolaylığı sağlanarak yapılabilir. Güçlü ülkelerin çıkarlarının minimumda tutulacağı gerçekçi yaşayabilir. Kimsenin Tv’den gözyaşı dökerek melodram yaratmayacağı Rumların 40 yıl önce göç edenlere sadece gerçekleri anlatmalarıyla evlerine geri dönemeyeceklerini söylemesiyle ve kayıp olan insanların akıbetlerinin ortaya çıkartılması ile daha iyi ilişkiler kurulabilir bunu özellikle yeni jenerasyonun üzerinde uygulamaları fayda sağlayabilir...’

Dr. Ahmet Djavit’s translation:

‘We can make works of art, music and sports together. We can arrange common relations of neighbourliness. In some fields, we can secure trust with each other, we can reduce the number of soldiers and arms. We can provide facilities for the free visits of religious places. The interests of the great powers should be kept at a minimum. A realist and viable solution. No one could create melodrama through the T.V. by shedding teardrops [sic]. The Greek Cypriots should tell those who are displaced from their houses, only the truth: that they will not be able to return to their homes, and the fate of the missing persons should be investigated. Better relations could be built by doing all these, especially among the younger generations...’

(TC\_MA\_02).

Just like Greek Cypriots, Turkish Cypriots also considered it important for children of both sides to spend time together (TC\_MA\_03; TC\_MA\_23; TC\_FE\_45). One comment that demonstrates this outlook was the following:

–English original–



'I can imagine that I will have some Greek Cypriot neighbours, like my Turkish Cypriot ones, and our children will play games together in our garden. I believe that children can find a common language and a way to understand each other and live together better than adults'.  
(TC\_FE\_45).

A few people wrote about the importance of protecting the rights of women and about the environmental problems whose effects they believed will exceed the national problems (for example TC\_FE\_34; TC\_MA\_04). These are issues that are mentioned only among the Turkish Cypriot community. Perhaps this demonstrates a higher level of social and environmental awareness and engagement than their Greek Cypriot counterparts. For example, one man described how he imagined Western nationalities enjoying the riches of the island which he thought would inevitably face serious environmental problems in the future:

'Beşparmak dağları sıfırlanacak. Dubai modeli gökdelenler yükselecek. Karpaz'ın bir bölümü halinde bırakılacak ve çıplaklar kamplarıyla dolacak. Türkiye'den ada'ya su getirilecek ama tarım alanı kalmayacak. Zeytin ve herup ağaçları yerine hurma ağaçları yükselecek. Adanın sahilleri, hem karada, hem de denizde kullanılabilen kişisel araba parklarıyla dolacak. Ab'nin zengin takımının tatil cenneti olacak. Türk ve Rum halkı azınlıkta kalacak, dışardan gelen nüfusa karşı. Sonuçta burası kozmopolit bir yer olacak.'

Dr. Ahmet Djavit's translation:

'The five-finger mountains will be at the zero level. Skyscrapers like those in Dubai will be erected. A part of Karpasia will be left in its natural form and it will be full with camps for the naked. Water will be brought to Cyprus from Turkey. But there will be no agricultural land left. Instead of olive and carob trees, palm trees will rise. The shores of the island will be full with parks of private cars, which can be driven both on the land and on the sea. Cyprus will be the holiday paradise for the rich team of the E.U. The Turkish Cypriots and the Greek Cypriots will remain a minority against the population, coming from abroad. Finally, this place will be a cosmopolitan place'.  
(TC\_MA\_04).



Figure 29 depicts a middle-aged Turkish Cypriot woman's drawing. It consists of 'a mother, who wants her child to live in a better community and in a beautiful environment' (TC\_FE\_34). Like many other females of her age group in both communities, she saw family and daily life needs as more important than inter-communal difficulties.



Fig. 29 Author. (2010). Drawing of a Turkish Cypriot female depicting a member of her community (TC\_FE\_34).

Other respondents proposed to concentrate on the future rather than the past, to respect, tolerate and listen to each other and to avoid fanatical behaviour and chauvinist thoughts. Some believed that it is also vital, to talk about issues that are not normally talked about and to listen with respect to each other. Furthermore, they thought that it was urgent for the blaming game to stop:

–English original–

'I believe that in both communities there are people who benefit socio-economically from the current situation. In order to keep their status, they cultivate hatred between the two communities regardless of their own community's fault, trying to blame the opposite side of what happened with no



self-criticism. This extreme behaviour, which leads to racism, should change'.

(TC\_MA\_36).



Fig. 30 Author. (2010). Drawing of a Turkish Cypriot depicting a member of his community (TC\_MA\_10).

Figure 30 is a fascinating drawing. It is probably a critique of the Turkish Cypriot community but could also be a critique of all Cypriots (TC\_MA\_10). It shows a man that appears to have to choose between a united Cyprus and the interest of the Western powers who invest in the island. Or choose between love for the homeland and love for money which might be accompanied by some sort of selling out.

One participant suggested that foreign 'rights' should be curtailed in the future and that people should not be deceived by external powers (for example TC\_MA\_02; TC\_MA\_26). Another man argued that the issue should be resolved at a grassroots level and not by politicians:

–English original–



'I think this problem will be solved on an individual level because our leaders are too much involved with politics to benefit other countries'.

(TC\_MA\_23).



Fig. 31 Author. (2010). Drawing of a Turkish Cypriot depicting a member of his community.

Figure 31 also supports this opinion as it suggests that the Cypriot problem is the load and the responsibility of every Cypriot (TC\_MA\_12).



Some Turkish Cypriot participants produced supportive or critical drawings of political figures. For example, figure 32 depicts 'the President of the Republic.' It is accompanied by an explanation that calls on politicians to address the conflict one way or another:

'Cumhurbaşkanını çizdim. Çünkü bir an önce Kıbrıs sorununun bir çözüme ulaşmasını istiyorum. Birleşik bir hayat veya ayrı ayrı ama ne olursa olsun artık bir çözüme ulaşmalarını istiyorum'.

Dr. Ahmet Djavit's translation:

'I drew the President of the Republic. Because I want that the Cyprus problem reaches a solution. Whatever it will be, a united or a divided life, enough is enough! I want that a solution is reached!'

(TC\_FE\_29).



Cumhurbaşkanı

Fig. 32 Author. (2010). Drawing of a Turkish Cypriot female depicting a member of her community.

Several drawings were satirical, including images that addressed the controversial political persona of Rauf Denktaş. Figure 33 shows a parody of the still alive Denktaş as a zombie (TC\_MA\_39) in what the artist describes as his funeral ceremony:



'BEN ÖLDÜM GİDİYORUM. GAVURDAN DOST DOMUZDAN POST OLMAZ. RUM SİZİ EGEMENLİĞİ ALTINA ALMAK İSTER. RUM NE DERSE DESİN SİZ HER ZAMAN HAYIR DEYİN'.



Fig. 33 Author. (2010). Drawing of a Turkish Cypriot man depicting a member of his community.

Dr. Ahmet Djavit's translation:

'I have died. There can be no friend from a Greek-Cypriot, no fur from a pig. The Greek-Cypriots want to put you under their sovereignty. Whatever the Greek Cypriot says, you should always say No'.

(TC\_MA\_39).

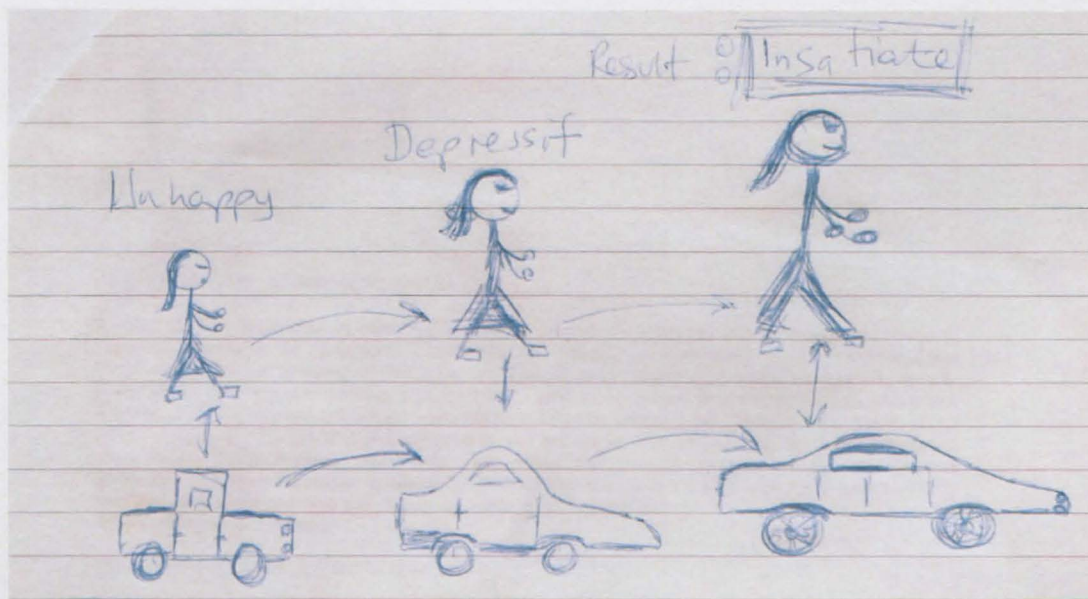


Fig. 34 Author. (2010). Drawing of a Turkish Cypriot female depicting a member of her community (TC\_FE\_01).



Finally, figure 34 presents the development of the Turkish Cypriot community through the years. The drawing shows a young woman starting off in a timeline with a small car. Then she has a larger one and eventually an even bigger one. Above each stage she wrote what can be perceived as a critique of capitalism:

–English original–

‘Unhappy, Depressif [sic], Result: Insatiate’.

(TC\_FE\_01).

To conclude the analysis, I will briefly summarise and assess the participants’ responses. In general, the Turkish Cypriot community viewed themselves as the victims of either the Greek Cypriots or of Turkey’s settlement policies. They usually saw the other community as being arrogant, snobbish, manipulated and prejudiced towards them. They also believed that the Greek Orthodox church in Cyprus were to blame for brainwashing Greek Cypriots against them. Turkish Cypriots tended to be more politically informed and involved. Turkish Cypriot women usually emphasised the role of involving children in future efforts to bring the two communities together. They highlighted the need for absolute equality and respect.

Just as Greek Cypriots were afraid, Turkish Cypriots were also afraid of the other community. They also focused upon the events of the inter-communal trouble but did not upon the Turkish invasion. Some addressed environmental issues which they thought would be more urgent in the future. In general, they felt the need for retaining a traditional, shared Cypriot identity instead of two nationalisms and believed that achieving contact with each other, Learning each other’s language and revising history books on both sides would assist bi-communal relations. To foster peace, it is clearly important to educate Greek Cypriots to respect Turkish Cypriots as equal citizens of a future United Cyprus. Considering these findings, I decided to concentrate my animations on promoting bi-communal contact and dialogue.

### **Conflict-related problems and animation solutions**

I will now present a list of the most prominent conflict-related problems as identified by the questionnaires and another one with possible animation strategies to improve these problems:



1. Lack of contact, particularly among the younger generations who were born after the division. This issue seems to concern more Greek Cypriots than Turkish Cypriots, even though many Turkish Cypriots also see Greek Cypriots through a prejudiced lens. This lack of contact fosters prejudice that dehumanises the other which in turn can lead to violence and inequalities that are clearly incompatible with Galtung's definition of peace.
2. Communication problems due to different languages. As participants suggested, Greek and Turkish should be taught from an early age and knowledge of English should be improved. Being unable to understand each other correctly can lead to miscommunication, misunderstandings and lack of proper cooperation.
3. Lack of contact also fosters fears of different cultures. This fear of difference can easily be translated into prejudice and racism.
4. A narrow nationalist education with biased analysis of historical events. Both communities know each other from the generic categorisation of the enemy who has in the past harmed them and who will most likely harm them again. This understanding of the other is unproductive for peace-building as the other is rarely seen as an individual but carries the load of an often imaginary past. If both communities are only taught what has been done to them and not what they have done they are guaranteed to remain in a vicious circle of blame.
5. Biased presentation of conflict-related issues by the media. The alteration of contemporary happenings to serve interests is morally wrong as it hinders peace. People who don't have the opportunity to objectively judge a conflict situation can be manipulated into a system that forces them to see enemies where there are none. A process of reconciliation is made far more difficult when distorted facts surround the society.
6. Lack of accessible public information on current political developments can lead to manipulation of the people by political groups who use the people's ignorance to support



their ideologies. For example, many participants did not know what the two leaders were discussing and logically misinterpreted what a united Cyprus could entail.

7. Anger and hurt stemming from the crimes committed by both sides in the past. There appears to be a lack of efficient punishment and not enough support for healing and reconciliation programmes.
8. Different economic development of both the North and the South. The financial problems that automatically come with the inhabitation of an illegal state are also imposing difficulties in establishing a culture of peace. As described in the abstract, positive peace draws from an environment of equality and welfare. If these financial differences continue to exist after a possible solution, peace would not have been achieved.
9. Bitterness and fears stemming from war and land issues. Solving a problem through violent means such as invading another country cannot bring peace. A solution has to be found with the involvement of those who have been harmed.
10. Identity confusion and lack of tolerance towards different identities. Cyprus's turbulent history resulted in demands to accept or reject seemingly antagonistic national identifications. An overemphasis on national identity can lead to a system of hierarchy where some nationalities are opposed or better than others.
11. A feeling of inability to effect any change and adopting a passive attitude. The idea that external political powers with strategic interest in the geopolitical area define political happenings in Cyprus is quite popular. Even if this might very well be true, accepting it as a given of the past, the present and the future automatically leads to inertia and stagnation.
12. Playing the 'blame game' and avoiding responsibility. This might be the result of a conscious strategy, or might be caused by misinformation. In any case, both communities seem to view themselves as the sole victims. They tend to



reject any sort of responsibility as they feel that this will lead to them losing a conflict game.

13. Fear of disappearance of the Cypriot culture. People from both communities seem to be angry and afraid that they are losing their culture. This might be the result of changes caused by the passage of time, globalisation, the divide or the mass settlements by Turkey. The current situation can lead to extreme nationalist political positions and to a feeling of confusion and identity loss. Moreover, in an effort to keep a strong sense of belonging, people may mistakenly discriminate and look down to that which is perceived to be different or incompatible with their own.

Now I will list some possible animation strategies to counter the aforementioned issues that need to be resolved if peace is to be achieved. After brainstorming I developed these proposals for potential animations. They are in no particular order:

1. Show stories of love, friendship and human interaction. These would hopefully inspire people to act in a more humane manner towards those of the other community.
2. Increase interest in Learning each other's language.
3. Present the other community's cultural heritage with animations created with the other community.
4. Animation can be used to illustrate the shared folk stories and songs of the common Cypriot tradition. This shared tradition can be preserved and passed on to new generations and similarities highlighted.
5. Civil education clips can raise awareness of human rights, combat racism and promote equality. People can be educated about contemporary issues and legislation in an engaging manner.
6. Animation can support peace education by informing people about conflict resolution techniques such as constructive dialogue, management of disagreements or acceptance of different opinions.
7. The medium can convey different perspectives by animating factual stories through animated characters



who anonymously describe their outlook and experiences. In this way, people who have previously been reluctant to talk or be recognised can share their experiences. Moreover, animation can liven up a boring narrative.

8. Public information clips that explain and debate complex political terms and issues that form Cypriot politics. For example, a realistic presentation of what a united Cyprus will actually entail can assist people in making a more informed decision.
9. Counteract stereotypes of the self and the other. Rather than portraying the other community as a threat, present images of them as humane, trustworthy, friendly, a good companion and inspiring.
10. Animate the participant's picture of the future. Address both their fears and their hopes to provoke thinking and dialogue on the issue. In this manner, both communities will be informed of the others perspective and can then engage in action for a better society.
11. Create a story where a danger common to both communities forces them to unite. Such a threat could be an imaginary future ecological disaster.

These are some of the animation solutions that I have devised. There are undoubtedly other strategies to bring the two communities closer together but this list is sufficient to prove animation's potential. For the research, I chose to produce three of these animation strategies over the course of this doctoral study. Any more would have reduced the quality of the work and any less may not have sufficiently developed the enquiry. The three themes were chosen as they recurred frequently in the responses of the participants. My animation strategies addressed the themes of contact, language and prejudice. I have decided to produce an animation that promotes bi-communal contact, an animation that celebrates bilingual education and an animation that documents hopes and thoughts from both communities on a united future. To further investigate their appropriateness, it is now important to manifest three of these suggestions. The following chapter will map out this creative process.



### Bringing ideas to life

#### **Overview**

This chapter is an account of the creative process of my peace-building animation, as well as an analysis and evaluation of the audience's reaction to these short films. I have chosen three strategies from the list in chapter 2 to turn into short test animations, which I then screened to Greek and Turkish Cypriots who shared their reactions through questionnaires. The responses I gathered centre primarily around aspects of context and aesthetics of the specific animations shown. It serves two purposes: first, it demonstrates one circular phase of the spiral of my Action Research methodology. As explained in the introduction, the process thereafter is practically repeating itself while improving and adjusting to the ongoing problems and needs. I also use the three screened works to provide concrete applications for peace-building animation, instilling therewith the participants' imagination about the medium's further possibilities. Before asking the participants opinion on the potential of animation I present them with strategic applications for the case of Cyprus. In this way, the research sample is not left with a vague and abstract question, but have something tangible to reflect upon. Finally, it tests the suitability of the chosen animation strategies and their creative approach and indicates on the aesthetic preferences and contextual sensitivities of the Cypriot audience.

The animations follow the typical spiralling process of action research. Following the identification of a problem, the investigation of the research area and the formulation of a hypothesis, I analysed the conflict case and emerged myself in an exchange process with a sample from both antagonistic communities. This exchange furthered my understanding of the particularities of the conflict case in examination and it lead me into a conversation about resolution possibilities and issues such as community representation through animation. In result of the analysis of this collaborative process with the two communities, I identified the most prevalent conflict related issues and brainstormed on possible animation strategies to assist their resolution. Then, I produced three such animation strategies and screened them to a sample of the two



communities –gathered through the same snowball sampling method, as in the 2009–10 questionnaires–. They in turn evaluated them. From this cyclical process, I analysed my sample's contributions and created future improvements. These recommendations are to be applied and again evaluated through this public exchange process. This undertaking should be repeated until all identified problems are solved and the researcher and sample team create animations potentially designed to assist peace-building. This process is judged throughout by the audience responses and their compliance to Galtung's positive peace values (1964: 2).

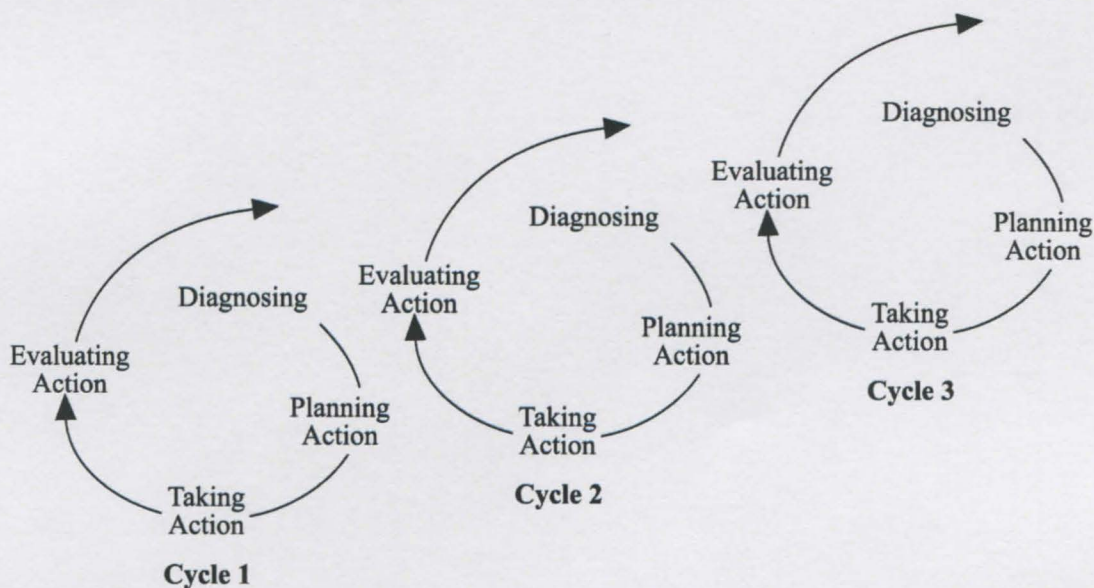


Fig. 1 Coghlan, D. and Brannick, T. (2010) Illustration of the spiralling process of Action Research. Source: Googlebooks.

The first strategy I chose to animate is a story of bi-communal interaction. It is a love story about two individuals from the divided communities of Cyprus. It aims to inspire social exchange in real life, break the taboo of befriending or dating the enemy and therefore assist re-humanisation. The second strategy is a language lesson animation that addresses Greek and Turkish Cypriot elementary school children. As explained in chapter 2, the language barrier is seen as a major obstacle in inter-communal communication on the island. My animation intends to instil interest in Learning each other's language. The third and final strategy presents the research sample's visions of a future united Cyprus. To provoke thinking, dialogue and activism on a prevalent subject of contemporary political life, it conveys the participant's fears and their hopes of a shared future.



All of my animations are test studies that explore these three reconciliation strategies. They are works in progress instead of finished and polished end-results. However, they are subjective and as such are idiosyncratic. Nonetheless, they should still convey insight into the effectiveness of the differing strategies and the medium's potential as a tool for peace.

Before I address the animations, I want to emphasise that the three strategies I developed were chosen from the list of strategies that resulted from the assessment of conflict related issues in Cyprus, presented in chapter 2. The order that the animations are examined in these writings is the same order that I created and screened them.

### **Tools for creation**

All three animations were created in Adobe's Flash and finalised using its equivalent post-production software After Effects and Premiere Pro. For the sound editing I used Soundbooth. As a relatively intuitive software, Flash allows greater flexibility in being creative and producing professional results with less technical expertise than a 3D software such as Autodesk Maya. Unfortunately my attempts with 3D animation tend to look cheap and unprofessional. The technical specificities of 3D packages were overwhelming me and therefore I did not have much space for experimentation. 3D puppet animations were also out of question as I was not familiar with the technique. This would have required working in a professional studio-setting which was not available to me. On the other hand, traditional hand-drawn animation allows space for intuition and experimentation. However, it is particularly labor intensive. This is especially the case for the achievement of uniformity in form and colour throughout the piece (Kundert-Gibbs and Derakhshani, 2005: 37).

2D Flash animation allows the use of digital pen and of the hand-drawn individual mark-making. Simultaneously the option of working with symbols and its cut-and-paste functions saved me time and kept uniformity intact. As I originally came from a Fine Art background where I specialised in hand-drawing, using the digital pen felt natural to me. Therefore I managed to learn Flash in a few weeks and had better results than softwares that were using a logic that was more distanced to my previous training. This saved me time in an elaborate project such as this. Moreover, my work arguably looks more modern and fresh than my previous attempts with hand-drawn or



puppet animation. Yet, it has more character than the standardised and sterile type of 3D animation that can be produced by learners or unprofessionals.

### **Practice process – intuitive and creative decisions**

The reflexive dialogue of the practice, that took place through the questionnaires before and after the development of the three animation strategies, was counterpoised by my intuitive and creative choices.

Even though the voice of the participants was well heard, eventually I, the artist had to make the final call for which path to follow. This was usually a difficult process as my own aesthetic education was often dictating something else than what the audience was asking for. In the initial stages of the creation of an animation, unless I had clear instruction by a large sum of participants who were demanding something very specific, such as for example all Greek Cypriots to be green and all Turkish Cypriots yellow, I would take the initiative to follow my own taste and logic. Nevertheless, in the cases where conflict occurred I was trying to follow the will of the audience and to push aside any personal desires. This was done in an understanding that this project was aiming at social change and at a specific audience which was vocal in what they liked and what they did not.

Still, taking into account that this was a real world project, – especially at the first stages of creation, before the public opinion was asked, or in those cases where the will of the public was conflicted or unclear – many decisions had to be made on a basis of taste and practical availability. In many occasions, more than one solutions could be applied. In these cases, I, the artist decided what is to be done after carefully examining all possibilities and their suitability for the project.

### **The 2011 Questionnaire: sample, objectives, design and execution method**

The second sets of questionnaires were handed out –in English– in Cyprus, during the summer of 2011. Through this questionnaire, I wanted to find out the reaction to my animation strategies for peace. This was important as a confirmation of the methodological undertaking or as a critique of its failings. I also hoped to stimulate discussion around the potential of animation as a tool for peace and as a tool for change. 44 adults and 30 children participated with equal numbers from both



Greek and Turkish Cypriots. The questionnaires were answered in either one-to-one sessions or in small groups consisting of a maximum of three people. This was the same practice as in the first set of questionnaires that were carried out almost two years previously. I allowed adult participants to view all three animations, but only the language animation was shown to children. The reason for this separation was the perceived age appropriateness of the other two films, considering the British Board of Film Classification conventions and the cultural specificities that my life experience on the island dictated.

After reflecting upon the difficulties people faced when answering the open-ended questions in the first set of questionnaires, I decided to keep this one as simple and straightforward as possible. Therefore, this survey was constructed using dichotomous 'yes' and 'no' answers (see Gillham, 2000: 28). I explained that other choices, such as 'I don't know' or 'maybe' were also possible but not encouraged, as no space in the form was provided for these. The 'yes' and 'no' questions were followed by a Likert scale, where the participants were asked to evaluate the screened animations (see [socialresearchmethod.net](http://socialresearchmethod.net), 2006). Suggestions for improvements were also allowed through an open ended question at the end of each section.

The adult questionnaires were divided into three parts, each corresponding to one of the three animations. Each of my short films were shown and participants were given time to give their feedback. At the end of the screening of all of the animations, a general inquiry on the potential of the medium was requested. In order for their judgement not to be affected, participants were discouraged from reading the questions before they saw the animation. When dealing with children, I asked the questions orally. I usually paraphrased them to make them personal and easier for children to understand, while retaining their meaning. For example, instead of asking about the general effect of animation, I would ask them what effect the animation had on them. The children's answers were filled-in by themselves or by me in the presence of their guardians. Before the presentation of the questionnaire, I requested that the adults sign a consent form on behalf of their participating children. The 2011 questionnaire and consent form is attached in the appendices under section B.



Every section in the questionnaire began with a screenshot of the animation the participant just viewed, followed by 'yes or no' questions, one evaluation schema, and comments or suggestions. The final page asked a general query on the potential of the medium and allowed some further space for comments. Then, the participants would view the following animation strategy, evaluate it and after the same process is completed for each animation, they would answer the general question on the potential of the medium.

When a participant noted a mistake or suggested an addition for the animation that I judged to be of importance and urgency, I would implement that immediately and let the following participants know the change. In the majority of cases, such changes were spelling mistakes I made when writing in Turkish.

### **Questionnaire analysis**

For the analysis of both the selected response questions and the Likert scales I calculated the arithmetic mean. For their verbal and written comments I again used thematic analysis. As in the first set of the 2009–10 questionnaires, people were grouped into three age groups and into male and female categories to give the readers some idea of the participant's identity without divulging identities. I also used the same coding system that I used back in 2009–10. However, I also added an 'n' in front of the code to indicate that these results belong to the *new* set of 2011 data. I also included the letter 'c' right after the ethnicity code to recognise the answers obtained from *children*.

Various bias parameters could have affected this research. Apart from those already discussed in chapter 2 when presenting the 2009–10 questionnaires, an additional element of bias needs to be considered. This is the possibility that the participants did not want to express their honest opinion as they knew that I was the creator of the animations and did not want to hurt me with a negative evaluation. Nevertheless, I was constantly encouraging them to present their real opinions and emphasised that I valued a truthful if negative assessment, as the animations address them and should therefore correspond to their genuine needs. In future research it might be wiser to conceal the fact that the researcher is the artist, or work in groups where the creator of the animation is not the one conducting the questionnaires.



Now I will present issues related to the creative process of each animation, followed by an analysis of the 2011 questionnaires. To begin with I will describe and explain my aesthetic and contextual choices for each animation. Then, I will go through each section presenting the gathered answers in the questionnaires, illuminate prevalent themes, analyse and evaluate them. I will follow the order of the creation process and of the questionnaire. Finally I will describe my sample's reactions to the potential of the medium and conclude with a list of specific recommendations for future action.

### **Dance in B'minor (2011)**

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\*Please watch the animation *Dance in B' Minor* from the attached DVD now.  
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The first animation is entitled *Dance in B minor*. It is a simple love story between a Greek Cypriot man and a Turkish Cypriot woman, who manage to overcome the obstacles in their environment and be together despite external difficulties and pressures. The logic behind my animation is that humans learn from observation, and watching a positive portrayal of inter-communal love will inevitably influence viewers to at least consider such an interaction as a possibility (for example see Baran and Davies, 2010; Gauntlett, 2005). In the field of conflict resolution and social physiology, group interaction has been a focus point to partially solve conflicts (see for example Weiner, 1998; Abu-Nimer, 1999; Stephan and Stephan, 2001; Bekerman and Shhadi, 2003). According to the *Contact Hypothesis*, inter-group contact under status equality, cooperative inter-dependance and formation of friendships can help to alleviation of conflict and change of attitudes (see Allport, 1954; Amir, 1976; Pettigrew, 1998; Bekerman and Shhadi, 2003). The animation seeks to utilise Cohen's first and last reconciliation principle that dictates the usage of art to assist the appreciation of each other's humanity and the imagining of an alternative future (2005: 10–11).





Fig. 2 Author. (2011). Sketch of the Dance in B' Minor animation.

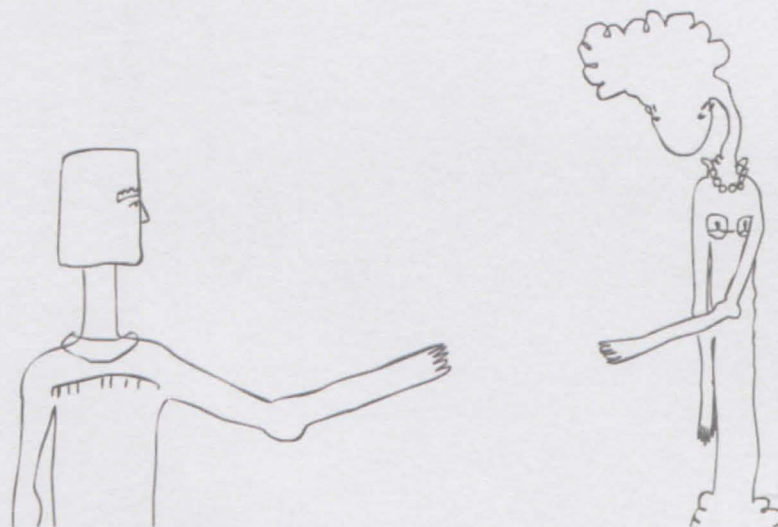


Fig. 3 Author. (2011). Sketch of the Dance in B' Minor animation.

*Dance in B minor* is an animation that portrays the power of dance, love and attraction to bring people together from conflicting backgrounds. The love the protagonists share for each other is more prominent than any other artificial political limitations imposed upon the protagonists by external forces.



The animation is three minutes and eight seconds long and is addressing people from both Greek and Turkish Cypriot backgrounds. As some of the characters' actions could be interpreted as sexual and inappropriate for children –notably when the hand of the man and the hair of the woman elongate to reach each other– it is specifically addressing adults. According to the guidelines of the British Board of Film Classification, my short would be in the *PG* –parental guidance– category, because it implies discreet and infrequent sexual suggestions (2009: 23). My intention as a filmmaker and the expectation of my public in Cyprus were also taken into account (2009: 10).



Fig. 4 Author. (2011). Sketch of the Dance in *B' Minor* animation.

*Dance in B' Minor* could be screened on television or in the cinema. It could also be featured online through applications like Facebook, MySpace or Youtube. It could also be presented in galleries, festivals or projected on buildings at night. However, what is currently important is not how an animation is screened but the actuality of screening or publicising it.

Following advice from the 2009–10 questionnaire participants, I did not draw on stereotypical visual and behavioural codes for the development of my primary characters. Through the visual style I wanted to emphasise the individuality of the characters while simultaneously emphasising their commonalities as human beings. The protagonists, seen dancing in figure 2 and



reaching to each other in figure 3 are elegant, slim, flexible figures, with stylised features, and an airy aura and sensitivity.

The secondary characters of the politicians, seen in figure 4, appear after the first minute and 20 seconds of the animation and are constructs based on a series of stereotypes. In contrast with the dancers, the figures of the politicians are stiff, well-fed and puppet-like. With their big ugly heads and bellies accentuated, my drawings follow the comic exaggeration of caricature (Trahair, 2007: 137).



Fig. 5 Mavrogenis, G. (1966). Initiatives from Greece. Source: Cyprus University of Technology.

A source of inspiration for the drawing style of my politicians is George Mavrogenis, one of the most renowned caricaturists in Cyprus. As is customary in caricature, Mavrogenis emphasises the most distinctive characteristics of his subjects to satirise (see Trahair, 2007). Figure 5, entitled *Initiatives from Greece* portrays President Makarios being lured into Enosis –that being unification with Greece– just to be trapped by N.A.T.O. Another example of Mavrogenis's caricature is figure 6. The



caricature *120 billion is the U.S. war budget* shows Jimmy Carter portrayed as an Indian fakir; however instead of nails, he is lying on a bed of missiles. In both of Mavrogenis's drawings – and in my animation– caricature is applied to ridicule and critique.



Fig. 6 Mavrogenis, G. (1978). 120 billion is the U.S. war budget. Source: Cyprus University of Technology.

The story of *Dance in B' Minor* is not narrated with words but with visuals, music and muted gestures. It begins with a man waltzing alone in a Mediterranean setting. A woman nearby is also dancing alone. Soon the two people notice one another and get interested in dancing together. They reach their hands to each other but obstacles of politicians, guns, flags, wire-netting, educational books and the media block their way. The two protagonists cannot come close to each other and are disappointed. They try again with determination but again fail and end up being trapped in cages while a wall of stones rises from the ground and divides them. Their sadness is amplified by the stormy weather. The sun hides behind the clouds and rain falls. Yet the lovers do not give up. They escape their prisons and break down the dividing wall. Then, the sun emerges to celebrate our protagonists who finally manage to



dance together. The film ends with the personal message: 'Isn't it time I start seeking the human in those I was taught to hate?'

Anthropologist Yiannis Papadakis, an associate professor at the University of Cyprus advised me during a 2010 conference in Nicosia not to be didactic in my animations (PRIO Cyprus Annual Conference, 2010). He argued that being didactic irritates the viewer as it is a top down approach that presupposes it is the truth. Therefore, instead of conveying the closing message in the second person, it seemed more pertinent to address it in the first person, singular. Nevertheless, the very formulation of this closing question had a didactic element that renders expressing the question problematic. Perhaps writing it in the first person plural, as in 'we' instead of 'I', may have been the ideal, as it would address a collective attitude. However, this is also problematic as it is presumptuous it is representing a mass of Cypriots who all fall under one category and are all biased.

The aesthetic of the animation is strongly influenced by the Lefkara lace tradition depicted in figure 7. This lace tradition is a needle based handcraft that dates back to fifteenth century Venetian Cyprus and is shared by both Turkish Cypriot and Greek Cypriots (Poullis, 1997). Lefkara lace or Lefkaritika – Λευκαρίτικα as it is known in Greek – is a type of cut-out embroidery produced at the pre-1974, bi-communal village of Lefkara. It uses mercerised thread on linen to depict geometric shapes inspired by rivers, mountains, flowers, tree branches and snails. Its colours are neutral such as ecru, khaki, white and brown. These shapes and colours abstractly depict the Cypriot natural environment (Kakoyiannis, 2011).

The figures, background and Cypriot landscape colours of the animation are in the tradition of the Lefkaritika. The characters are defined by their whitish outline and are decorated by a motif that resembles stitches. The transparent white filler in the characters serves to make the rather neutral coloured figures recognisable against the beige background.





Fig. 7 (2012). Windmills Of Your Mind. Lefkara lace. Source: Windmills Of Your Mind.

The film score is a piano solo piece by Frédéric François Chopin, entitled *Waltz in B minor, Op. 69, No. 2*. It was written in 1829 when the composer was 19 years of age and it is one of Chopin's most popular pieces (Chopinmusic.net, 2009). Despite the music not being composed by a Cypriot or in Cyprus, it perfectly suited the universal love theme that I was pursuing. This classical piece was occasionally enhanced by sound effects to give a sense of danger, militarism or joy and a touch of the Middle East to the story. Sound effects were also employed to amplify the impact of the actions of the characters and of the natural events.

There were no spoken words to tell the story. Instead I deployed movement, set design, lighting and sound to narrate the emotional changes of the story. For example, when the story has a sad message, this is reflected and amplified in the nature of the animation's background and in the corresponding digetic sound effects, the gloomy intensity and temperature of the lighting, the camera angle and the melodramatic gestures of the despairing characters. By doing this, I believe it transcended the language barriers of both communities.

I found animation to be a good medium to tell the love story as it allowed me to represent man and woman in a relatively abstract way wherein identification with the characters is more



open than in live-action film. As opposed to representing a real community through appearance, animation evokes real life while simultaneously leaving space for the imagination (Southall, 1999: 84). However, as I will later address, the feedback from the questionnaires left me with questions regarding the choice of character representation.

Even though there are a few bi-communal love and friendship films directed in Cyprus –such as *Memory*, 2011, *The Road to Ithaca*, 1999 and *Women of Cyprus*, 2009–, there are no known animated stories on the subject. Due to its rarity as an indigenous theme in animation, I assumed that Cypriot animation will raise more interest than the usual live-action translation of such stories.

Figure 8 depicts a still from the 1993 documentary film *Our Wall*. Directed by the Greek Cypriot Panikos Chryssanthous and the Turkish Cypriot Niyazi Kizilyürek, *Our Wall* details bi-communal love stories set against the Cypriot division. The film concerns Panikos, a Greek Cypriot that originally comes from the north of Cyprus and Niyazi, a Turkish Cypriot who originally comes from the South. Their perspective is intertwined with stories of other Cypriots (N.B., 2011). These include a beautiful love story between the Turkish Cypriot Hasan and his Greek Cypriot wife Charoulla. In the film the viewers see Hasan, an old Turkish Cypriot shepherd, taking care of his goats and his fields. His wife, an old woman dressed in black, is seen helping Hasan. Alternating between Greek and Turkish, Hasan talks about the difficulties he has had living in the South as a Turkish Cypriot after 1974 and the complications arising from his love for his Greek Cypriot spouse (Villasenor, 1994). However, despite the many difficulties the couple faced over the years, they managed to stay together until their old age.

The love story in *Our Wall* is a different approach than *Dance in B'Minor*. It shows no footage of the trouble Hasan and Charoulla have witnessed, and their love is not represented by imagery of them in affectionate moments. Instead, Hasan is interviewed in his old age by the filmmakers as he reminisces on their story, while scenes of him and his wife going about their daily lives are intersected to the narration.





Fig. 8 Chryssanthous, P. and Kizilyurek, N. (1993). Still image from *Our Wall*. Source: Vimeo.

Figure 9 depicts the 2006 film *Akamas*, also directed by Panikos Chryssanthous. As the protagonists Omer and Rodou are a couple from the two communities whose experiences seem very similar to Hasan and Charoulla's, this drama could be inspired or based on the real story of Hasan and Charoulla of *Our Wall*. In contrast with *Our Wall* or *Akamas*, my animation does not specify names or experiences. However, it indicates that the man is a Greek Cypriot and the woman a Turkish Cypriot with a Greek and a Turkish flag. I originally believed that leaving the identity of the characters open to interpretation would be more powerful as more people would identify themselves with the abstract animated figures than the specific people. However, the very personal, emotional and indeed real love narrated by Hasan in *Our Wall* is probably stronger than my simple love story and abstract characters. Perhaps the abstraction in style and personality of the characters in my animation may unfortunately dehumanise them, and restrict identification and deep empathy. Abstraction may have the benefit of a more universal representation but such a distance from realism and lack of personality can sacrifice that intimate emotional element, which makes the audience feel for and with the characters (see Rawle, 2011).





Fig. 9: Chryssanthous, P. (2006). Still image from Akamas. Source: Akamas The Movie.

Other films that are comparable to my *Dance in B' Minor* are the animated shorts produced by the youth organisation Soma Akriton –Σώμα Ακριτών-. This group is a South Nicosia based youth organisation founded in 1998 (Reportage by C.Y.B.C., 2010). Its aim is to 'reinforce the ideals of good citizenship, and raise awareness of environmental issues', while its strategy is to assist peace-building and bi-communal activities for a united Cyprus (Soma akriton, n.d.; TakingITGlobal, 2011).

As part of its re-approaching campaign named 'active citizen', Soma Akriton created two short 3D animations that were screened during commercial breaks on Greek Cypriot television. Both animations use the same two young males as protagonists. *On a Bridge* begins with them crossing a dangerous rope-bridge (2009). As depicted in figure 10, the bridge connects two cliffs over a river. While they are crossing the bridge, they realise it is falling apart. They then pick up the falling pieces and place them back to their original place. Standing together in the middle of a now solid bridge, they give the viewers the 'thumbs up' and smile. The short, which only lasts 19 seconds, finishes with the written and spoken text in Greek:





Fig. 10 Soma Akriton. (2009). Still image from On a Bridge Source: Vimeo.

‘ΜΟΝΟ ΜΕ ΣΥΝΕΡΓΑΣΙΑ ΚΤΙΖΟΝΤΑΙ ΓΕΦΥΡΕΣ  
ΕΠΙΚΟΙΝΩΝΙΑΣ.’

Author's translation:

‘ONE CAN ONLY BUILD COMMUNICATION BRIDGES  
THROUGH COLLABORATION.’

The second animation produced by this youth organisation is entitled *Island* and is 31 seconds long (2009). It starts with the two characters sitting on a small island in the middle of the sea. On this island there is nothing but them and sand. The two don't seem to like each other much and start throwing sand at each other. As seen in figure 11, the sand they constantly throw creates a dividing hill between them. Inevitably the island shrinks and one of them begins to drown as he has no more earth beneath his feet. Then, the other decides to give a helping hand to the one drowning and together they sit on the top of the island. The animation finishes with these spoken words in Greek:

‘Κύπρος πολύ μικρή για να μοιραστεί, πολύ μεγάλη για να μας  
χωρέσει όλους μας.’

Author's translation:



'Cyprus: too small to be divided, too big for every one of us to share'.

This sentence is followed by the written and spoken Greek text:

‘ΓΙΝΕ ΕΝΕΡΓΟΣ ΠΟΛΙΤΗΣ ΓΙΑ ΕΠΑΝΕΝΩΣΗ-ΕΙΡΗΝΗ-ΑΛΛΗΛΟΚΑΤΑΝΟΗΣΗ ΣΤΟ ΝΗΣΙ ΜΑΣ.’

Author's translation:

‘BECOME AN ACTIVE CITIZEN FOR REUNIFICATION-PEACE-MUTUAL-UNDERSTANDING IN OUR ISLAND.’



Fig. 11 Soma Akriton. (2009). Still image from Island. Source: Vimeo.

Both these animations are simple and rough in their making. The colours are bright and limited to a basic palette of green, yellow, blue and red with some brown on the mountains and a skin tone for the flesh. Despite the intelligent story-lines, I cannot imagine the visuals being particularly stimulating for the Cypriot audiences, whose contact with 3D animation stems from the technically more advanced American and Japanese animation studio productions. However, I observed that many relatives and friends of mine described how they were surprised with the use of the medium by Cypriots and remembered them fondly. This could of course mean that they were happy about helping me in my research, but judging from



their tone of voice and the sparkle in their eyes, they seemed to genuinely like the animations.

These two clips also inspired my *Dance in B minor* to be a silent film. In contrast with the text in the work by Soma Akriton that is written in Greek, I considered it more appropriate to write my final message in English for a bi-communal audience.

### **Reception of Dance in B' Minor**

Now I will turn to the 2011 questionnaire and reflect upon the reception of the *Dance in B' Minor* animation. There were two questions that addressed *Dance in B' Minor*. The first asked if the participants believed that a love story such as mine is an effective theme in conflict situations. The majority of all 44 adult participants answered positively to this question. However, about one-third answered 'no'. The answers are valuable as they reflect a belief in the positive effects of pro-social media and in the benefits of intra-communal interaction, in particular love for peace (see for example Steele, 2008; Champoux, 2005; Bekerman and Shhadi, 2003).

The second question dealing with *Dance in B' Minor* asked whether the participants believed that this animation would assist the improvement of bi-communal relations, taken into account that it would be regularly screened on television or on the internet. Whereas the first question was dealing with the theme of love in animation and was generic in nature, this one concentrated on the specific animation assuming its mass dissemination. To this second question, the participants answered positively with a slightly larger majority of 29 of the 44 participants writing 'yes', if this particular animation, is properly disseminated it would assist bi-communal relations. Since a negative answer on the first question did not always coincide with a negative second answer, it can be expected that a different love-themed animation might make some participants reconsider.

While selecting their answers for the questionnaire, I remember that many people explained that they liked my animation but did not think love can solve the Cyprus conflict. They believed that the simple people of the two communities do not have any problems with each other and that those who can change the situation are the foreign powers that have political interest in maintaining the conflict. Others emphasised that in order for my –or any other– love story to have a positive



effect in bringing the two communities together, people would need to be bombarded by such messages like major companies do with their products. Even if this might indeed be the way to increase bi-communal exchange, my interest with this animation is not to influence the public to imitate such behaviour –which is a dubious premise– but to influence the audience in considering bi-communal love or friendship as a possibility. My observations of the Greek Cypriot community dictate that such considerations are silenced and are never or are rarely discussed. My goal for screening a bi-communal love-story animation is to provoke conversation and consideration of the subject, which may in turn lead to interaction.

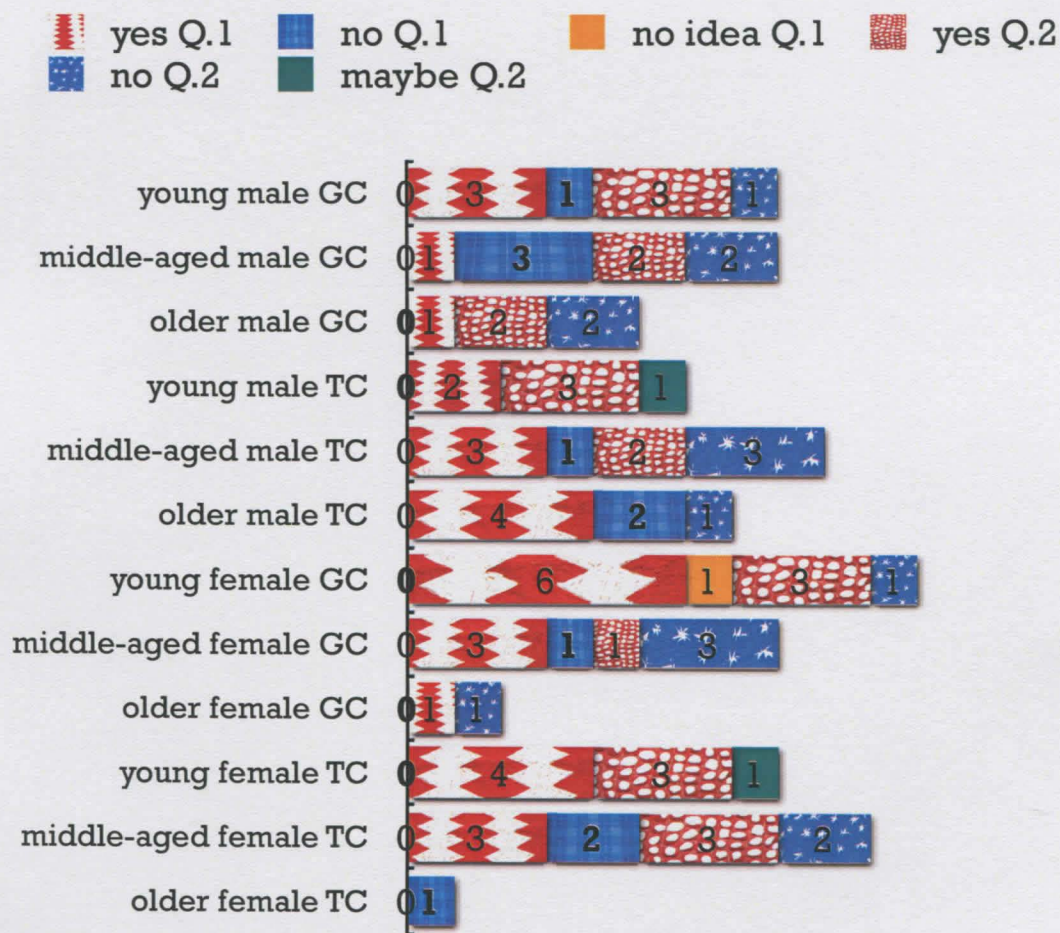


Fig.12 Author. (2011). Answers to questions 1 and 2 of the Dance in B' Minor. –where GC read Greek Cypriot and where TC read Turkish Cypriot–.

A generic graph, that visually demonstrates the participants' answers to question 1 and 2 is presented above. For the formulation of the questions please refer to the appendices under section B. I will now present the evaluation of answers to



Dance in B' Minor. The evaluation possibilities given were ranging from number 1 to number 4. Number 1 meant very well, number 2 well, number three was poorly and number 4 very poorly. People were asked to tick a box that corresponds to the rating they believed was appropriate. The ratings were corresponding to how successful the four parameters of story, characters, music and visuals of the animation they just saw were, to improve bi-communal relations in Cyprus.

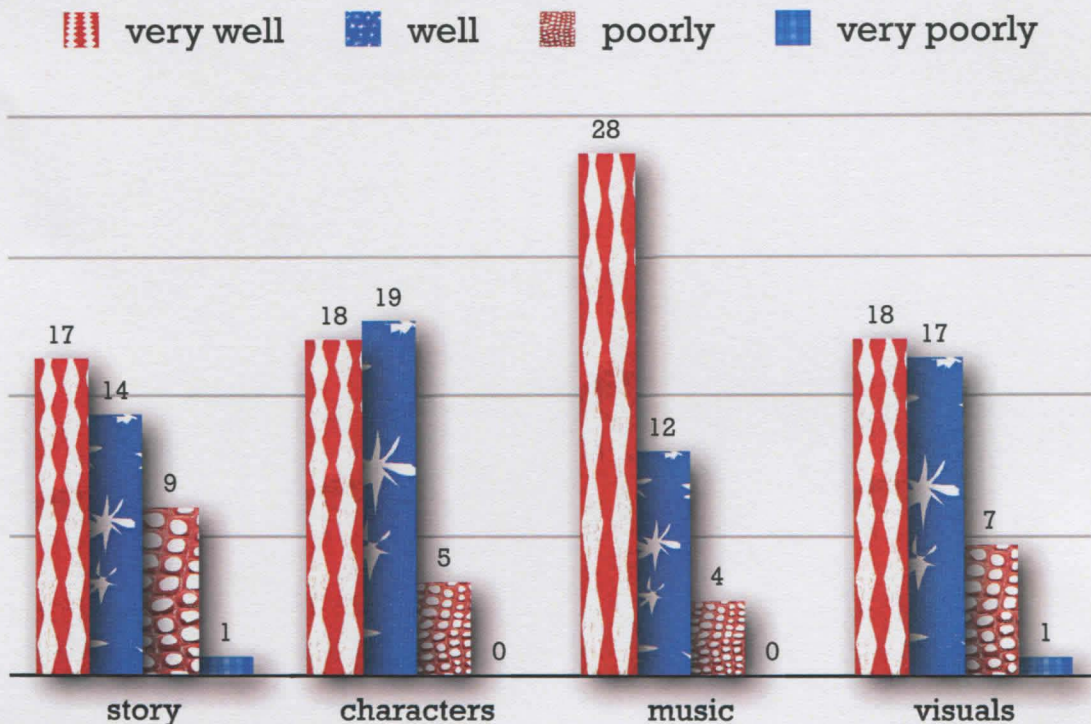


Fig.13 Author. (2011). Overall evaluation of Dance in B' Minor.

Figure 13 demonstrates that the majority of all people evaluated all elements of the animation –and especially the classical soundtrack by Chopin– positively, with a very well or a 'well'. This is most likely because it is a well known piece of classical music of a very high quality.

In the comments section, several issues were repeated among both communities and genres. One prominent issue among young people of the Greek Cypriot community was the suitability of the animation for children. This, as already discussed earlier in this chapter, was an issue I identified before conducting the questionnaires. These comments were essentially justifying my decision. Notes on the subject included a young Greek Cypriot female who wrote: 'not that



great for kids perhaps [sic]' (nGC\_FE\_19). This was backed up by another two young Greek Cypriot participants, one male and one female (nGC\_FE\_04; nCG\_MA\_18). I do not know why this issue was raised only among this community and age group, but I need to take into account, that maybe my wording during their sessions was not clear enough or that maybe these people were not concentrating when I explained that the animation is not suitable for children. It is also possible that they thought it was necessary to emphasise the animation's unsuitability in writing, to protect children from what they considered to be morally inappropriate.

Another popular theme was the portrayal of the Greek Cypriot and Turkish Cypriot relationship in the animation. Some thought that the conflict the animation was addressing was not transparent enough and the means to indicate the ethnicity of the characters were not efficient (nGC\_FE\_05; nGC\_FE\_22; nTC\_MA\_02). Characteristically, one young Greek Cypriot female wrote that 'the flags were not appropriate for understanding the country' and that the animation 'needs more details for background of national history' (nGC\_FE\_22). However, more historical background information may have led to irritation and disagreements as the conflict is differently understood by the two communities and by groups within each community. As my purpose was to reconcile and not to project the conflict abroad, I see an insertion of such a sensitive issue as highly problematic.

An older Turkish Cypriot man suggested that if the characters were more 'Cypriot', then the setting of the local conflict would be clearer (nTC\_MA\_02). I assume that he meant to use the visual stereotypes that usually describe Cypriots being shorter, darker and fuller than the main characters of my animation. In future versions of this animation I can use a character taken from the participant's drawings. The reason I did not do that was because this method was used to create the characters for my third animation and I wanted to leave some space for my own artistic creation.

One middle-aged Turkish Cypriot woman commented that she really liked that there was no emphasis on anything that would ethnically differentiate the two characters from each other (nTC\_FE\_01). She also liked that I did not use any stereotypical representations to mark that the one is Turkish and the other Greek (nTC\_FE\_01). I have drawn the characters to be similar



to each other as I wanted to emphasise the shared humanity of my two protagonists. Nevertheless, to completely assimilate them with each other by excluding any references to ethnic origin risks confusing the viewer. However, it could be possible to produce a version where the figures look alike but have some small yet distinctive differences. Perhaps by altering their clothing, their environment or emphasising traditional dances or games?

An older Greek Cypriot male believed that the solution to the issue of clarifying locality or identity could lie in the music. Despite him liking Chopin's waltz, he argued that local tunes, common to both parties, might be more appropriate (nGC\_MA\_02). He also noted that there is folk music that is very similar to both communities and which can be considered bi-communal (nGC\_MA\_02). Indeed, if people can recognise the soundtrack, they might enjoy it more, while simultaneously the geo-historical context of the conflict would have been more obvious without the need to refer to visual stereotypes.

Those who did not believe the animation would have an effect usually also commented on their belief. Characteristically, one middle aged Greek Cypriot woman wrote:

–English original–

'I believe that a love story could assist the improvement of human relations between the people of the two communities but I don't think it could have an effect on the governments, the political parties, or in general on the people who have the power to force their will on others.'  
(nGC\_FE\_01)

It should be taken into account though, that if an animation can affect some individuals, it could potentially also affect the governments which are formed by people. Grassroots revolutions such as the Arab Spring have been successful in overturning governments from the bottom up (Marvel and Elfenbein, 2012; Al-Barghouti, 2012).

A middle aged Greek Cypriot man noted that while the film was a good example of peace animation, it would be weak on its own unless it was 'part of a wider initiative' (nGC\_MA\_14). Therefore, he suggested creating a series of short animations to achieve the intended aim (nGC\_MA\_14). Indeed, with a series



on the subject, the viewer might manage to form a deeper relationship and understanding of the characters. A successful example of a love themed series is the Nescafé Gold Blend saga. The campaign advertised coffee through short soap opera clips, revolving around the romance of the same two characters. As the viewers got interested in the story, the campaign managed to get 30 million viewers in the episode where the one said 'I love you' to the other (Businesscasestudies.co.uk, n.d.).

My story was criticised for being 'too clichéd' and one middle aged Greek Cypriot man went so far as to say –in English– that it is 'like Coca-Cola culture and makes him want to puke' (nGC\_MA\_08). I would agree that there is some validity in seeing the story as being too commonplace, too mawkish and similar to mainstream Hollywood story-lines as it is a simple love story about two people who overcome a series of obstacles to be together. However, love stories are universal aspects of human existence, as the need for love and companionship is at the very core of our being and is a need humans do not outgrow (Barry, 2002: 91). While perhaps clichéd, this does not dismiss animation's potency to act for peace.

In the comment section, a younger Turkish Cypriot woman expressed concern on whether the representation of guns and flags might be disturbing for some individuals (nTC\_FE\_16). She also added that if such composition has to be used, perhaps the music could change at that stage and be more dramatic (nTC\_FE\_16). One young Turkish Cypriot male also suggested to 'alternate the music to reflect emotions at different parts of the animation' (nTC\_MA\_03). This comment was also supported by a young Turkish Cypriot female (nTC\_FE\_16). However, I did not over-emphasise differences through the sound, as I did not want to drastically invade the integrity of the Chopin piece.

A young Turkish Cypriot woman noted that that even though she expects the younger generation to like the visuals, she had concerns on whether the older will see them as too vague (nTC\_FE\_16). Nevertheless, the results of this study show that it is in fact the older generations that preferred this style of visuals. This could of course originate in underlying psychological reasons, such as the older generation not wishing to excessively criticise the work of a younger person,



whilst those closer to my age might have wanted to demonstrate authority.

One middle-aged Turkish Cypriot male asked for a more self-critical story. This comment was most likely addressed to Greek Cypriots (nTC\_MA\_07). Criticising one's community is of course a necessity, but it needs to work both ways for the benefits of peace. Often in intractable conflicts such as Cyprus's both members are assured of the rightfulness of their position and both believe they are the victims (see Bar-Tal et al., 2009). My animations undoubtedly share elements of the viewpoint of a Greek Cypriot. This is not because they are supporting this community but because I have spent all of my life as a member of the Greek Cypriot community, but have only known the Turkish Cypriot community for the past five years. Ideally for such research to develop, Greek Cypriot and Turkish Cypriots would collaborate even closer in the future in order for such issues to be acknowledged and dealt with directly.

Another comment suggested that the questions were not clear enough and the language used was not formal (nTC\_FE\_15). My issue with this comment is that a more formal language might have sounded elitist and raised negative associations with Cyprus's colonial past or with class distinctions, which in turn can end up putting people off engaging with the message of the animation.

A young woman wrote that despite liking the animation for having 'a good story' that 'tells a lot of things', she would prefer the background to be of a different colour so that one can 'visualise things better' (nTC\_FE\_17). I understand that the current background is very similar to the colours of the figures. However, I would argue that this is part of the Lefkara lace aesthetics and that even if the figures are similar to the background, one can still recognise the characters and their actions. Future animations can take this comment into account and experiment with characters that attract more attention. In so doing this would reduce the risk of the viewer's eyes wandering in the background instead of steadily following the protagonists and the action.

It was also mentioned that despite the drawings being 'good,' they may not be 'satisfactory for television' screening (nTC\_MA\_03). This, because the drawings did not overlap, the



characters flashed and looked like sketches rather than finalised drawings (nTC\_MA\_03). To affect the audience, the artist should consider these suggestions. However, the majority of the answers I gathered reflect that my sample did like the aesthetic components of my animation. Therefore, this outlook seems to be a matter of taste and not function. There are many examples that use a similar technique of a dancing outline or a sketchy style. These include the *Pond Life* episodes by Candy Guard, Alison Snowden's *Second Class Mail* (1984), Bob Godfrey's *Roobarb* series (1974), Joanna Quinn's *Girl's Night Out* (1987) and Jonathan Hodgson's *Nightclub* (1983). Considering that I cannot please everyone but nonetheless take all suggestions on board, I remain overall pleased though still seeking to develop my aesthetic choices.

Another issue that was brought up in the comments was the choice to use animation instead of live-action film. This decision was sometimes applauded and sometimes questioned. For example a middle-aged Turkish Cypriot male believed that it would have had a greater impact on audiences if the story was created as a live-action film and not as animation (nTC\_MA\_08). Another suggested that even though animation was a medium unusual to them, live footage would have been more powerful (nTC\_MA\_03). There were also comments on the film being particularly effective because it was created as an animation. A woman argued that:

–English original–

‘I think it is effective in animation because it is something else. We saw these stories too often in film.’

(nTC\_FE\_19).

Animation in Cyprus is rather rarely produced locally and those that are shown on T.V. are usually cartoons made by the major commercial studios. This has to make the few animations that are produced on the island more notable. The use of a modern and usually imported medium on a local subject may attract attention and raise viewings.

People tend to have different opinions. To develop these insights, I should create a larger participants sample for feedback in the future. It is unfortunate that my *Dance in B'minor* animation does not take more advantage of the medium's positive characteristics. However, most of the



problems identified may be resolved by adding stronger personality or humour to the protagonists.

Older generations were constantly emphasising –in both the first and second questionnaire– the important role younger people have in resolving the problem and creating an alternative future. A Turkish Cypriot lady wrote that too much hatred exists between the two communities and that my love story is not the solution (nTC\_FE\_11). She then concluded that it is up to the younger generation to change things by working harder with more of this sort of work (nTC\_FE\_11). Another older Turkish Cypriot male suggested that the younger generations should get more involved with each other and that the elders have a responsibility to encourage this (nTC\_MA\_09). He also noted that each side should forget the past and plan instead for the future (nTC\_MA\_09). Indeed, if the saying ‘old habits die hard’ has some validity, it is important to ensure that the young learn to be friendly and inclusive towards the other community. To make a similar story even more appealing to the youth, one could take inspirations from contemporary popular romances as for example the commercially successful *Twilight* series (2008–12), or *Scott Pilgrim vs. the World* (2010).

The majority of people sampled did like the animation. Positive comments included ‘I think love is always an effective theme in almost everything’ (nTC\_FE\_15), ‘I liked the animation, it is a very good story and tells a lot of things’ [sic] (nTC\_FE\_17), ‘the animation [...] stroke me to a large extent’ (nTC\_MA\_18) and another participant suggested that it was effective as it was different to what they are accustomed watching (nTC\_FE\_19). In particular, the close-ups of the facial expressions of the characters were described as being emotive and engaging to the audience (nGC\_FE\_05).

Despite the positive feedback I got for my love story animation, in retrospect I have doubts about solely addressing adults. If the slight sexual suggestion was not present, and the story told through more appropriate design –that I will summarise below in my recommendations list–, the film would have been suitable for all ages and more interesting to watch for both adults and children. Despite this, I am content that the work develops research into the potential of this animation strategy for the purposes of peace.



My recommendations are:

1. A more original and elaborate love story should be developed. Perhaps a narrative that entails elements of humour and surprise for the audience. Collaboration with a professional scriptwriter to develop the story could also be fostered.
2. Further research should be developed into the relationship between abstraction and empathy. This would be carried out to produce protagonists that have a stronger presence and personality and whom viewer's can relate to. Stereotypical representations should be avoided but the characters should look and act like people from Cyprus.
3. More elements should be sought that make it clear for the audience that the story is taking place in Cyprus. These elements should not be standardised, boring symbols of our cultures, but more subtle indicators, such as local food, landmarks, dances or clothing. The 2009–10 questionnaire drawings of the people's typical rendition of a Cypriot should influence the character design to a greater extent.
4. The quality of the soundtrack should not be compromised, but tunes can be sought that are common to both communities and that contextualise the story in Cyprus. Also, sound can be used to enhance the audience's emotions.
5. The particularities of animation should be given greater consideration when improving the love story strategy. The possibility that animation is perhaps not the best medium to tell this kind of story to adults should also be taken into account.
6. The slight sexual references should be removed and the animation should be made suitable for all ages.
7. The animation should be turned into a campaign, a series of short-length bi-communal love stories.

When the recommendations are implemented, the newer version of the animation should be developed and screened again to people from both communities, who will again give their feedback. These opinions should be analysed and



evaluated. Then, a reflection process should follow that will lead to further improvement recommendations. This spiralling process should continue until all the practical and contextual problems that relate to the animation are solved.

### Learning each other's language (2011)

\*Please watch the animation *Learning each other's language* from the attached DVD now.



Fig.14 Author. (2011). Still image from *Learning each other's language*.

The second animation created for this research is entitled *Learning each other's language*. This animation, depicted in figure 14, is two minutes and 54 seconds long and is directed at elementary school children of between six and 11 years old. According to the guidelines of the British Board of Film Classification, my short would be in the *Universal - suitable for all* category as it contains no discrimination, nudity, horror, bad language, violence, unethical imitable behaviour or references to sex or drugs (2009: 23).

The clip uses animation to persuade children to learn the language of the other community who are traditionally regarded as the enemy. It is a language they are not encouraged speak in a society in conflict. Research claims that bilingual education has both positive linguistic outcomes and positive sociocultural benefits that assist making inter-group



conflicts less severe (Bekerman and Shhadi, 2003: 474). Language can separate units of people into distinct groups, but multilingual education can built up bridges between previously alienated groups (Bekerman and Shhadi, 2003: 474). Using language as a linking point between the Greek and Turkish Cypriot community is the logic behind my *Learning each others language*.

As already discussed in chapter 2, problems in communication between the two communities were often highlighted in the 2009–10 questionnaires. People suggested Learning each other's language would improve these problems. In particular, the participants believed that language lessons should be taught from a young age in order for bi-communal communication to be improved. An enhancement in communication will in turn support all of Dr. Cohen's reconciliation principles, such as number 2 that asks for 'telling and listening to each other's stories, and developing more complex, narratives and more nuanced understandings of identity', and number 6 that is about 'expressing remorse, repenting, apologising, letting go of bitterness, forgiving' (Cohen, 2005: 10–11). Considering these arguments, it is easy to argue that an animation that serves bilingual education can act as a tool for peace-building.

When creating this animation, I was more concentrated on making this animation appealing to children rather than creating an effective pedagogical clip. It is a test language lesson animation that should ideally be further developed into a series of similar animations by teachers, child psychologists, animators, and sound professionals to be screened in a variety of places such as the classroom, the television, or the internet. It should be accompanied by other relevant, probably printed, material on the subject –in the same manner the Canadian Film Board animation series *Show Peace*, presented in chapter 1, has done– (National Film Board of Canada, 2009).

Using animation as a tool to teach children a foreign language is quite popular all over the word. The use of educational technologies such as animation has become easier and more popular since the development of accessible computer facilities and production and presentation software (Bétrancourt and Chassot, 2008: 141). Teachers screen animation clips to enhance their lessons and T.V. cartoon tutorials that use animation are popular.



In contrast with still imagery, animation has the advantage of dynamic information. It can signify the presentation of processes and procedures, changes in form, positions and time. Animation can demonstrate what would not be visible to the naked eye (Carter and Zhang, 2009: 1). It can also show changes without implying them indirectly (Lowe, 2003: 157). Animations are considered to speed up the learning process (Palmiter and Elkerton, 1993: 194). In contrast with the written word that is often disliked, they are also verified to be a well liked method for instruction (Palmiter and Elkerton, 1993: 212–213).



Fig. 15 Professor Toto. (2008). Still image from Watch and Learn French with Professor Toto. Source: Youtube.

Popular language animations include the award winning *Professor Toto*. *Professor Toto* is a U.S.A. made animation, released in 1994, that is directed and written by François Thibaut and produced by The Language Workshop For Children (2008). The animation addresses children between two to eight years of age and uses the so-called Thibaut Technique (The Language Workshop for Children, 2008). The Thibaut Technique revolves around the idea that children first hear, then understand and then speak without need for translation (The Language Workshop for Children, 2008). This technique is a language approach that engages both hemispheres of the children's brain. It simultaneously engages elements of grammar, vocabulary and meaning that the left



side of the brain is responsible for and it engages with emotional elements and voice melody for which the right side of the brain is responsible (Keyelementlearning.com, 2012). As children play and get emotionally engaged with the learning tools, they begin to absorb the language. While Professor Toto focuses on animation, it also includes audio songs and colouring workbooks (Boling, 2005).

The animation in Professor Toto uses characters designed with pure intensive colours and minimal movements in less elaborate backgrounds. The protagonist is a fatherly and humorous professor who is essentially a caricature of Albert Einstein. The other important character in the series is Sophia, a young woman that is eager to learn and convey what the Professor has to teach. Throughout the animation we hear Toto articulating the name of objects or actions while pointing at them. Sophia promptly repeats his actions and invites the young viewers to do the same. These two characters are depicted in figure 15.



Fig. 16 H.I.T. Entertainment Limited (2007). Some characters from Pingu's English. Source: Pingu's English.

Similar language learning packages that use animation have been developed for decades. Such animations include the multimedia package *Pumkin Online English Course* and Linguaphone Group's *Pingu's English* lessons, shown in figure 16. In contrast with *Pumkin's Online English Course* or *Professor Toto*, which teach English through two original characters, *Pingu's English* uses animated characters of the Pingu series already known to children. Pingu is a clay-motion animation that was created by Otmar Gutmann (Artfilm, n.d.). It is a Swiss series that is broadcast regularly on many European T.V. stations including the British C-BeeBies or C.Y.B.C. in Cyprus



(New York Family, 2011; B.B.C. CBeebies, 2011; C.Y.B.C., 2011). Teaching English in Cyprus to children with *Pingu's English* is currently very popular and many English language centres are dedicated to the Pingu-aided course (Pingu's English Cyprus, 2011).



Fig. 17 Author. (2011). Still image from *Learning each other's language*.

The protagonists of my animation are two children, a Turkish Cypriot boy named Adnan, depicted in figure 17 and a Greek Cypriot girl, Elli, seen in figure 18. The voice of a narrator introduces to us what is about to happen and ends the scene with some concluding comments. Luigi, an Italian owl is also present but does not talk. The dialogue of this animation is based on beginners language lessons adjusted for the case of Cyprus and this project (see Bien et al., 2004; Backus and Aarssen, 2000). Usually language lessons start by teaching the learner how to introduce themselves and how to inquire about the other. For the *Learning each other's language* animation the dialogue follows this simple direction. I wrote the text of the animation in Greek and handed it over for translation in Turkish to Hasan Yıldırım, a professional translator and interpreter.

My animation is divided into two parts. The first part addresses Turkish Cypriot children and teachers Greek while the second part –which is almost identical in dialogue and imagery– addresses Greek Cypriot children and teaches Turkish. The script for this animation in both Greek and Turkish is attached in the appendices under section C along with the corresponding translation in English.



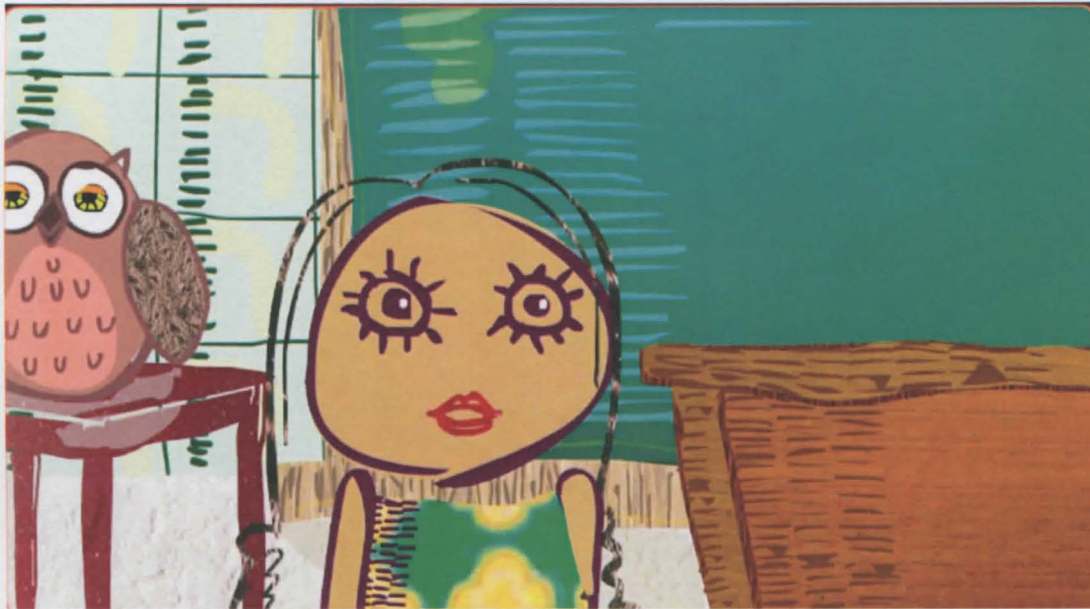


Fig. 18 Author. (2011). Still image from Learning each other's language.

An oft cited model for the use of animation in education is the *Cognitive Theory of Multimedia Learning*. It is a model created by educational psychologist Richard E. Mayer and his colleagues at the University of California during the mid 1990s (see Mayer et al. 1995; Mayer et al., 1996; Mayer and Moreno, 1998; Mayer and Moreno, 1999; Mayer, 2001). This theory –also known as *Multimedia Learning*– is a learning model relying on the hypothesis that multimedia instruction based on how the human mind works is bound to be more effective than that which is not (see Mayer, 2001). Multimedia instruction combines animation –in the strictest sense of the word as moving image– and other means such as text or still images. I believe multimedia learning is relevant to my films as they include moving images, sound, and text to aid teaching.

Multimedia learning is based on the following three cognitive learning principles. The first understands that the human capacity to process functions in two channels: one for the visual/pictorial and one for auditory/verbal processing. The second principle wants these two channels to have a set capacity for processing. Finally, the third principle dictates that active learning involves a synchronised set of the two cognitive processes during learning (Mayer, 2005: 31).

The theory suggests that seven directions should be taken into account when designing multimedia learning instruments (Mayer and Moreno, 2002: 87). For the designing of the *Learning*



*each other's language* animation, these directions were considered and implemented:

1. The first principle calls for the use of animation and narration instead of narration alone. This practice is obvious in my animation as it includes moving image together with spoken text as well as additional explanations from the narrator.
2. The second principle seeks to present any relevant on-screen text near, or incorporated in the corresponding animation, rather than far from it. This is incorporated in my animation at the scenes where important sentences are slowly repeated by the protagonists in dialogue while the corresponding text simultaneously appears.
3. The third principle recommends presenting the corresponding animation and narration simultaneously rather than successively. This principle is also present in my animation. The characters that are animated to be engaged in dialogue are also the one's who are simultaneously speaking it. It would have been even better if the voices of the characters were children and not adults so that the audience is not confused. However, this was not possible when I was recording.
4. The forth principle calls for the exclusion of irrelevant words, sounds or video. This was only followed to a certain extent. An example of the implementation of this practice is the fact that the music score was turned down while the characters were talking to each other.
5. The fifth principle advises the use of animation and narration rather than animation and on-screen text. This principle is also followed throughout the film. At some instances text is used alongside animation and narration to present the proper articulation and spelling of key words.
6. The sixth principle wants animation and narration to be more effective in learning than animation, narration and on-screen words. Apart from the occasions presented in the paragraph above, this direction was also followed during the majority of the animation's duration.



7. The seventh principle advises a personalisation of the written words; perhaps as conversation rather than in a formal style. This practice is evident in the animation since the lesson is literally an informal dialogue between the characters. To engage them in learning, the narrator addresses the audience directly.

The British children's animation *Charlie and Lola* was the primary inspiration for the aesthetics of my work. These siblings were characters created by author and illustrator Lauren Child. They were subsequently developed into animations by Tiger Aspect Productions (Tiger Aspect Productions: 2005). The multi-award winning series is faithful to the style of the original illustrations in the book and it is created using 2D cut-out cel photomontage of various materials and finalised on animation software CelAction 2D (Tiger Aspect Productions, 2007).

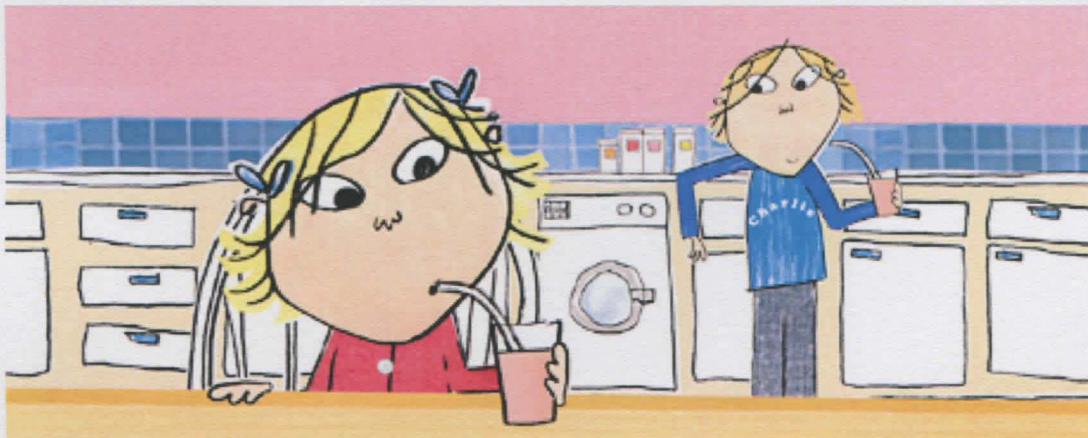


Fig. 19 Tiger Aspect Productions. (2006). *Charlie and Lola*. Source: Tiger Aspect.

Another influence for my language animation was the popular Polish adult comedy animation series *Włatcy móch*, Lord of Flies. *Włatcy móch* is a series about four eight-year-old school children attending the second grade of elementary school who set out to rule the world (Szewczyk, 2010). The animation series is directed and written by Bartek Kędzierski and has been running for 8 seasons on the Polish television channel T.V.4 from 2006 to 2010 (T.V.4., 2010). The series that somewhat resembles the aesthetic of the *Southpark* series is made in a cut-out technique either digital or stop-motion, and using different photos as textures and a strong black outline (Animation News: 2011).



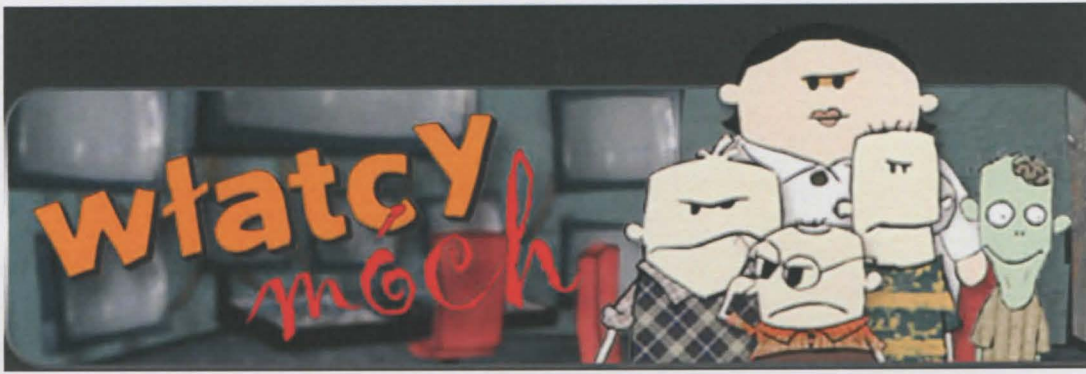


Fig.20 Redefine. (2010). Włatcy móch. Source: włatcy.

I created the characters of Adnan and Elli in a technique that is visually similar to *Charlie and Lola* and *Włatcy móch*. They are also based on descriptions of Greek and Turkish Cypriots of each other as well as my own observations of the two communities. Generally, Greek and Turkish Cypriots look alike and are of similar average height and relatively dark complexion. Elli and Adnan are not designed in a realistic manner. As with the two animation examples discussed above, my characters are highly stylised. They are doll-like, cute and approachable. The use of colours is intensive, yet community neutral. Many geometrical shapes and textures are employed to make the whole scene interesting and engaging for children. Drawing is combined with a cut-out like animation using symbols in Flash and real life photographs.

Most children love animals and get excited when an animal is onscreen (Tucker and Rankin, 2005: 4; Cella, 1997: 71). They also identify themselves with the personalities of anthropomorphised animals and project themselves onto these roles (Indick, 2004: 183). Therefore, children's animations regularly use characters of human-like animals. Such examples include Disney's classic *Silly Symphonies* (1929–1939), Warner Brothers *Looney Toons* (1930–1969), Hanna-Barbera's *Cow and Chicken* (1997–1999), *I Am Weasel* (1997–2000) or *2 Stupid Dogs* (1993–1995) as well as British under 6 children's programmes like Dinamo Productions *Rastamouse* (2011–present) and An Vrombaut's *64 Zoo Lane* (1999–present). Due to this popularity, I decided to create the character of Luigi as an owl. Luigi is a secondary character who does not talk. He acts as a discussion point for the children. His role primarily serves the teaching of the third person singular. The love children have for an animal is also confirmed by the feedback from participants in the second questionnaire. In the future, it might be a good idea to



create a similar animation where the protagonists are all talking animals. It would help to measure whether children's enthusiasm for the subject rises with the use of anthropomorphised animals.

In contrast with Luigi the owl who is visually present but who cannot talk, the narrator can be heard speaking but is visually absent. His voice is a paternal voice of authority that explains the purpose of the animation and who the on-screen characters are to the children. I now conclude the presentation of the creative considerations of the second animation. The next section will present the analysis and evaluation of the questionnaire section dedicated to *Learning each others language*.

### **Reception of Learning each other's language**

*Learning each other's language* was the second animation I screened to my research sample. As this film *specifically* addresses elementary school children, I also asked for the opinions of 30 children – 15 from each community – alongside the 44 adults.

The first question asked whether people believed that using a language lesson animation would make children interested in learning the language of the other community. 40 out of 44 adults answered positively to this question. The same number replied with a 'yes' to the second question which inquired into whether they thought that *Learning each other's language* would improve the relations between the two communities. 23 out of 30 children were positive to the first question. Almost all the negative answers came from Greek Cypriot children who later explained that their parents would not let them learn Turkish. One child stated that her mum would not let her study that language, as her uncle was a war prisoner who was tortured during the Turkish invasion (nGCc\_FE\_05). Perhaps a problem arose from my formulation of the question. I simplified and made it personal rather than seeking general thoughts on learning. However, total approval will never be achieved. In response to the second question, all children believed that *Learning each other's language* would improve the relations between the two communities. Following these answers, it became clear that even though children's interest in learning the language of the other community does increase with animation, those who did not want to learn the language were



not doing it out of lack of interest, but because they were afraid to dissatisfy their parents.

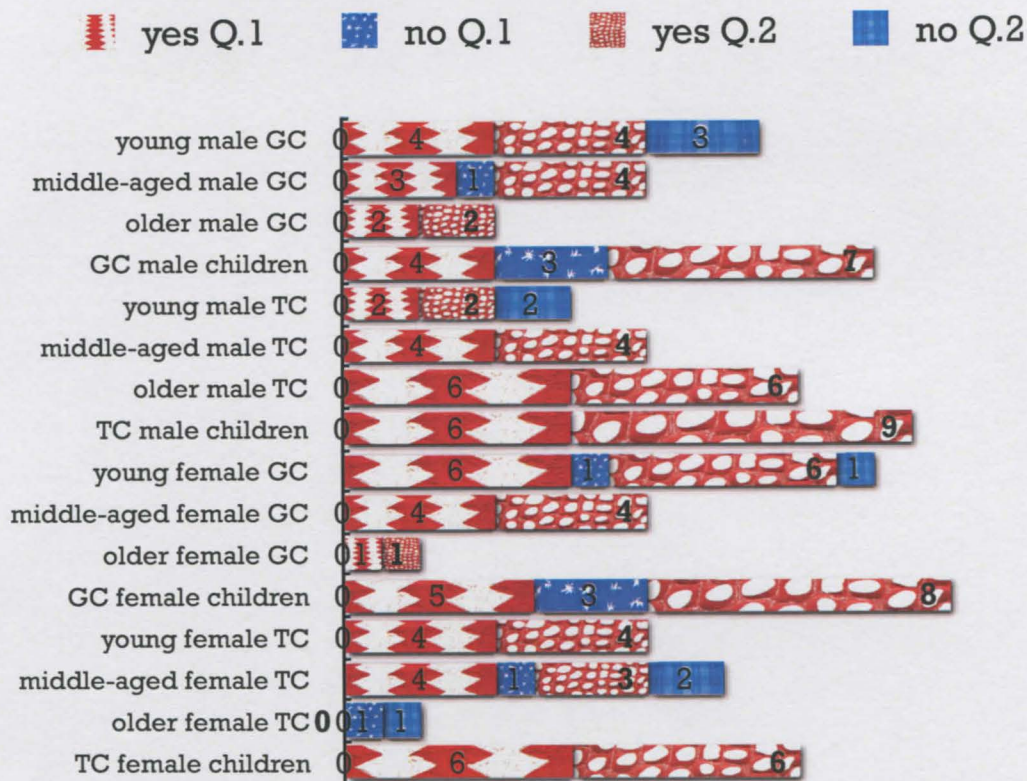


Fig. 21 Author. (2011). Answers to questions 1 and 2 of the Learning Each Others' Language –where GC read Greek Cypriot and where TC read Turkish Cypriot–.

These answers also reconfirmed the results of my first 2009–10 questionnaire that want both Greek and Turkish Cypriots to identify the language barrier as a major obstacle in inter-communal communication. Furthermore, they reinforced the belief that bilingual education –especially at a young age– can assist in the alleviation of conflict (Bekerman and Shhadi, 2003: 474).

The Likert scale in the questionnaire evaluated how successful the parameters of dialogue, characters, music/sound and visuals were for a beginner's language lesson. Figure 22 shows that the majority of all adults and children were positive towards the animation and appraised all its aspects with the highest grade. It also needs to be noted that sometimes a few people did not fill in a grade for some of the elements and therefore the numbers of the people in the evaluation graphs deviate from the number of participants. To resolve this issue, I calculated the average sum for the given number of participants that did answer.



Most children were enthusiastic with the project and often repeated the words the characters were teaching them while laughing. As children seemed to be keen to repeat the sentences, the narrator or the protagonists could directly address the audience more often and specifically ask for viewer's to repeat the sentences aloud. This will assist children in remembering and articulating the words better (see Billikopf Encina, 2004).

The issue that dominated the answers of all participants – regardless of age, gender or ethnicity – was the sound choices of the animation. For example, it was argued that the dialogue was too fast (nGC\_FE\_04; nGC\_MA\_09; nTCc\_MA\_02) and that children would not be able to understand the articulation properly. The sound quality was also criticised of being poor or not clear and loud enough (nTC\_MA\_02; nGCc\_FE\_03; nTCc\_MA\_07). A middle-aged Greek Cypriot man wrote that the dialogues were too difficult for beginners (nGC\_MA\_09), while two women contradicted this argument by requesting richer dialogues (nTC\_FE\_01; nGC\_MA\_12). The older generations criticised the background music for being too loud compared to the speech (for example nGC\_MA\_02). One older Greek Cypriot man asked for a more cheerful tone and required:

–English original–

'More dialogue with characters expressing feelings that are misunderstood due to lack of knowledge of the language. There should be joy when both realise that the feelings are mutually positive [sic].'

(nGC\_MA\_02)

It was also argued that more subtitles are required (nGC\_FE\_04; nGC\_MA\_12), while other participant's insisted that subtitles should be present simultaneously in both languages and for every sentence spoken (for example nTC\_MA\_03).

A Turkish Cypriot boy suggested that there should be one person that would speak both Greek and Turkish parts (nTCc\_MA\_05). Perhaps instead of segregating the Greek and Turkish lessons, I should have one integrated animation. In this way, both languages would be taught together by repeating and interchanging each sentence in the other language. As



such, a higher interest level could be simultaneously maintained from viewer's in both communities.

Upon reflection, it is crucial that the dialogues are slower and that they are spoken more fluently and clearly in a language lesson. Subtitles can be inserted to every sentence, or perhaps each sentence could be repeated in both languages. Furthermore, the context of the dialogue should be more original and interesting for children. These recommendations should be implemented and evaluated by the public in a further phase of this research.

Other adults thought it would have been more appropriate for the context and audience of the animation to use the voices of children for the main animation characters (for example nTC\_FE\_16). However, when I asked children what they thought of the voices, they did not seem to mind that characters of children were spoken by an adult voice. A Greek Cypriot boy argued that it doesn't bother him that the voices are not coming from children, but neither would it matter to him if the characters spoke with a children's voice (nGCc\_MA\_02). Two Greek Cypriot girls would even praise the voice choice:

‘Χρησιμοποίησες ίδιες φωνές! Εν πολλά αστείες!’

Author's translation:

‘Use the same voices! They are very funny!’

(nGCc\_FE\_05).

These girls were laughing with the adult voices throughout the animation and one them, an 11 year-old girl dictated the following to me in Greek –Cypriot dialect:

‘Εν πολλά εντιπωσιακόν για μας τα παιθκια που έν είδαμεν τέθκιαν δουλιάν πριν. Εν πολλά ωραία. Τζαι έννεν μόνον για παιθκια. Μπορείς να το δείξεις τζιαί σε δωδεκάχρονους τζιαί πάνω’.

Author's translation:

‘It is really impressive for us children because we did not see such work before. It is really nice. It is not just for children. You could also show it to 12 year olds and above’.

(nGCc\_FE\_04).



An older Turkish Cypriot male suggested that instead of having a Greek and a Turkish Cypriot voicing each others' language, the languages should only be spoken by native speakers of each community. I rejected this idea as I believe that community interaction is better promoted through inter-dialogue. However, correct pronunciation is important in language education and this aspect of the animation should be prioritised in future tests.

Both communities children and adults asked for more action and more people to actively participate in the animation (nGC\_MA\_12). Turkish Cypriot children asked for more animals (nTCc\_FE\_06; nTCc\_MA\_07; nGCc\_MA\_11) as well as more stars and glitter (nTCc\_FE\_14). In the future, more anthropomorphised animals or children and parental figures can be introduced and later tested on how these raise the children's enthusiasm and attention levels.

Some adults and children gave more specific instruction for what they would like to see in the future:

–English original–

'Its colours could be darker. There could be a person who knows Greek and Turkish. One of the pupils could stand in front of the board.'

(nTCc\_MA\_05)

A Greek Cypriot boy asked me to make the characters more cartoon-like, 'like [what] we see on T.V.' and gave Shrek or Japanese manga animation as examples of what he would like to see (nGCc\_MA\_05). A similar request was raised by a Turkish Cypriot boy who asked me to make the animation more 'like cinema maybe 3D [sic]' (nTCc\_MA\_13). In the future, a similar 3D version of this animation, with comic book and manga elements might attract more attention from the boys, while introducing some more sparkle might get the girls more excited.

One young Greek Cypriot male wrote that the characters seemed foreign to him and that in his opinion kids might have trouble identifying themselves with them (nGC\_MA\_14). Another young male of the same community asked for more 'cultural colours in the characters [sic]' (nGC\_MA\_18), while a Turkish Cypriot boy wrote that the 'people could be better'.



Nevertheless, the majority of participants, both children and adults wrote positive comments about the visuals and the design of the characters (for example nTCc\_MA\_02; nTCc\_MA\_03).

In the Greek Cypriot community, a boy noted that Luigi the Owl was 'very funny' (nGCc\_MA\_07). In contrast, a middle-aged Turkish Cypriot man wrote that I should change the owl in the animation since this bird is a bad omen for the Turkish Cypriots:

–English original–

'You can change the kind of bird. [...]. Turkish Cypriots see this kind of bird as the sign of bad things –bad future– [sic].'  
(nTC\_MA\_14).

Indeed, in Cypriot superstition, both communities regard the shrill of a barn owl near a house as a bad omen and believe that it symbolises the death of one of its residents within 40 days (Stylianou, 2005). I have chosen the character of the owl as I was not aware of this superstition and because the owl is also an Athenian symbol of scholarship (see Deacy and Villing, 2001).

One participant argued that the 'Turkish and Greek language should be compulsory at elementary schools' (nTC\_FE\_11) while another claimed 'I cannot imagine that the two communities can live together again' (nTC\_FE\_05). Others were rather sarcastic when responding to the possibility of the main characters speaking both languages (for example nGCc\_MA\_15).

Finally, many people complemented the work. For example, comments included 'everything was useful and beneficial for the children' (nTC\_MA\_08), 'I think this can work really well' (nGC\_FE\_05), that it was overall very good (nTC\_FE\_17) or that 'the general idea and approach are very good' (nGC\_MA\_09).

Generally Turkish Cypriot children were more positive in their answers and wrote extensive comments. However, these results might not be entirely honest as the majority of the Turkish Cypriot children responded –in writing– to the questionnaire in front of their principle, an active supporter of a united Cyprus



and as such, they may not have wanted to disappoint him. Despite this, I always made clear to children and adults from both communities that a positive evaluation that is not genuine will not serve the research. I also emphasised that I needed to know what they both liked and disliked, as a central aspect of the study is to create animations that they would enjoy watching.

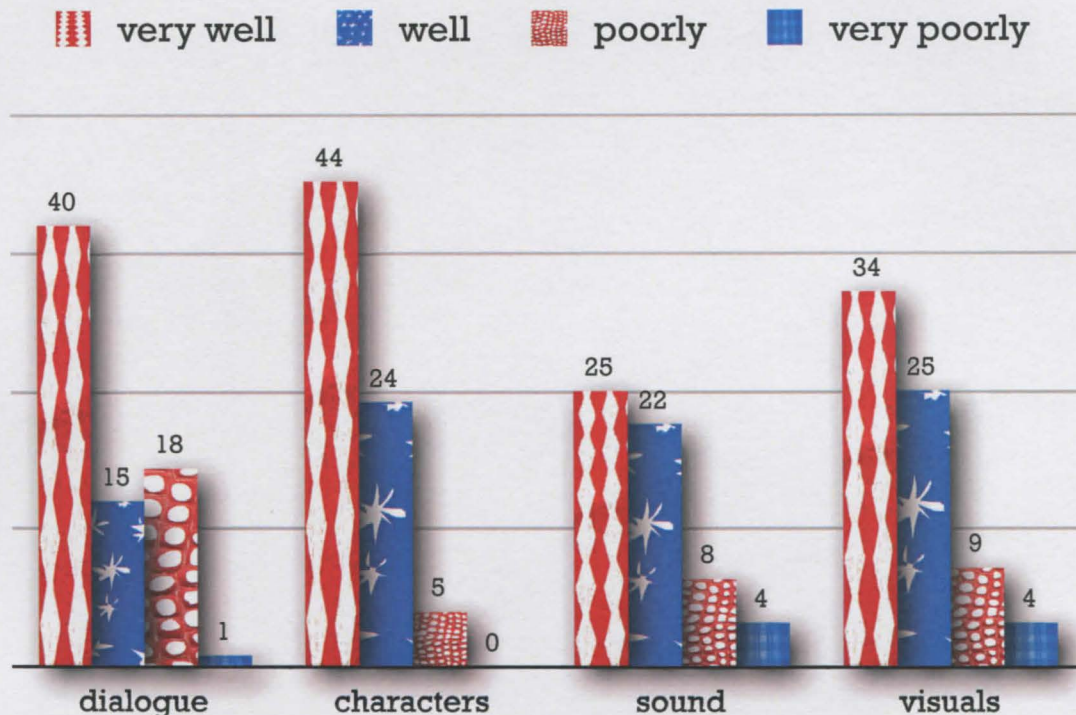


Fig. 22 General evaluation of Learning each other's language.

During the questionnaires, I observed that the children's guardians tried to influence them towards specific answers by interfering in the survey process with guiding questions: 'What did you think of the animation? You *liked it*, did you not?' or 'You *don't think* the animation is effective did you?' Usually this would involve seeking to influence a negative evaluation among some Greek Cypriot mothers and towards a positive evaluation among Turkish Cypriot parents. It is possible that the poor ratings of the Greek Cypriot boys were affected by this guidance. It could also be that the professional animation standards that these children are used to seeing are simply of a much different level and aesthetic to my one-person fine-art studio.

In conclusion the majority of children and adults liked the animation and in particular its visuals. Despite them enjoying the general direction of my animation, many believed that it



needed further work, notably the sound. The recommendations I propose for this animation are:

1. Slower dialogues, spoken clearly and fluently. The characters should be proficient in both languages and their image should match the sound better.
2. Each sentence could be repeated in both languages or it should be experimented with by adding subtitles to every sentence.
3. The context of the dialogue could be more original and interesting for children and developed in collaboration with a language education professional.
4. Create a highly professional 3D version of the animation and if satisfactory results are not achieved by a single animator, collaborate with more animators or assign the animation to a studio.
5. Introduce more decorative elements such as sparkling stars to raise interest.
6. Create a series of language lessons consisting of the same characters.
7. Introduce more anthropomorphised animals or children and test whether these raise the children's enthusiasm and attention levels.
8. The narrator or the protagonists should directly address the audience and frequently ask them to repeat words and sentences aloud.

**–And this is how some of us think about the future... (2011)**

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\*Please watch the animation *–And this is how some of us think about the future...* from the attached DVD now.  
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The third and final animation created for the research is a nine minutes and 54 seconds long documentary entitled *–And this is how some of us think about the future...* Following Grierson's definition of documentary as the creative treatment of actuality,



it presents the imaginings of a future united Cyprus by some of the questionnaire participants back in 2009–10 (Grierson, 1966: 13). With this animation, my intention was not to propagate the idea of a united Cyprus but to present how some Cypriots view this prevalent subject and to provide a platform for discourse. This animation also works along the lines of peace researcher's Herbert C. Kelman's modules of the conflict resolution process. Kelman proposes four components to assist peace-building. These include identification and analysis of the problem, joint shaping of a solution idea, influencing the other side and creating a supporting political environment (1999: 180). My animation provides information for viewers to both identify, analyse and discuss the problem. Furthermore, it prepares the ground for a shared exchange on possible future solutions.

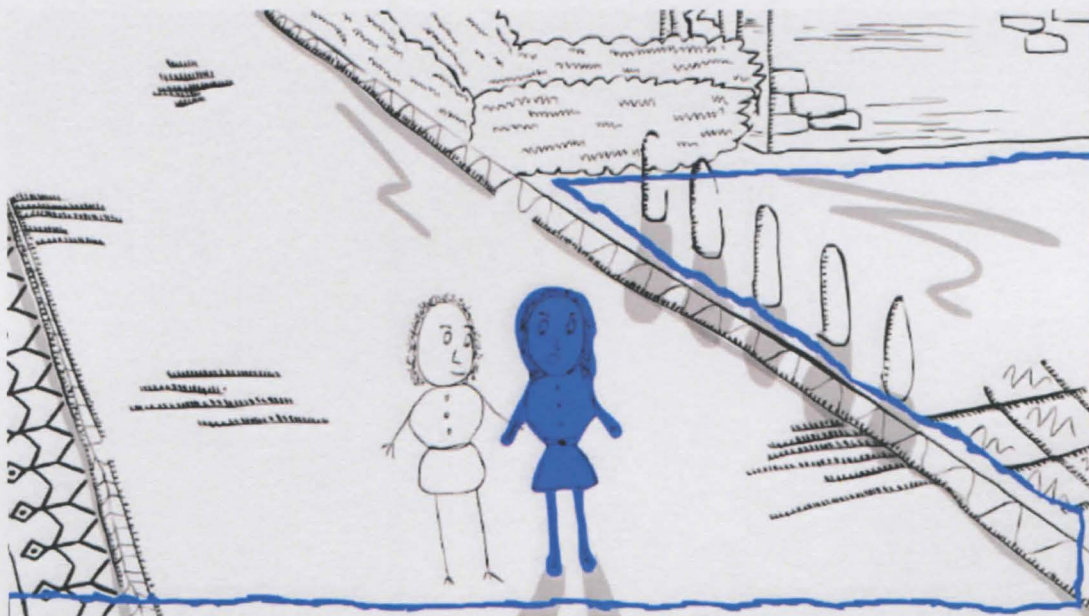


Fig. 23 Author. (2011). Still image from –And this is how some of us think about the future...

As described in chapter 2, each participant was asked to provide a drawing. To obtain ideas of how people wanted to see their community represented and not to stereotype, I originally asked people to draw a member of one's own community. As I reflected upon the drawings, I found the idea of directly using the participant's original writings and drawings in the animation to be more appropriate for Action Research as this would increase the animation's collective value. Paul Ward has described how this collaboration in the production process is a common tendency within the field of the animated documentary (Ward, 2005: 94). This is



demonstrated by landmark animation examples such as Tim Webb's *A is for Autism* (1992) and Bob Sabiston's *Snack and Drink* (1999).

From the participants' answers, I kept a variety of positions that represent differing future outlooks. I had some difficulty in choosing which answers to include and which to leave out. I overcame this process by adding the most representative opinions with the most appealing drawings for animation. I left out repetitive, boring or irrelevant opinions and sketches and tried to keep as close to the results of the questionnaires without being too offensive to either side. Some people's opinions were simply not included in the film because they did not provide me with a drawing. Ultimately I wanted to be honest and not present a united future as completely unproblematic or hide fears and prejudice in either side. Therefore sceptical answers towards unification and the other community and outright negative answers were included. Despite the animation being based on actual questionnaire data, the subjective element is intense through the process of selection, assortment and through the narration.

All opinions –including the translations– presented in the animation were unaltered. Small language mistakes were not corrected because they added personality and lightweight humour. I thought these two elements were important as they were referencing the opinions of real people who by definition are imperfect and are not a God-sent truth.

The participant's drawings were animated, decorated and given a backdrop. A slim coloured line running along the different black and white sequences indicates the nationality of the person expressing the opinions: blue for Greek Cypriots and red for Turkish Cypriots. The people whose opinions and drawings I used in the animation are listed on the end credits along with their drawings under the heading 'participating artists'. According to what they have chosen in their 2009–10 questionnaire consent form, they were either referenced by their real names, by a nickname or were kept anonymous.

For sound, I used my own voice which was altered to match the voice and gender of each participant. This was done for a number of practical and aesthetic reasons. By using the author's voice, I point directly to my subjectivity within the animation. Moreover, most participants did not want to be recognised and



would not agree to be recorded. In a small island such as Cyprus that is understandable. I did not want to use professional actors speaking out the words of each character because that would have been expensive and practically difficult in a conflict situation. Generally I am pleased with the effect my voice gave to the animation. It is of course a Greek Cypriot voice. As such, it is a personal Greek Cypriot perspective and hopefully it is evident that it is the author's voice. The altered voice hopefully adds to the animations humorous element. This would have hopefully kept the attention of the audience during the bombardment of different opinions. It also provided a 'home-made' feel that suited the aesthetic of the often child like drawings.



Fig. 24 Author. (2011). Still image from -And this is how some of us think about the future...

As the drawn characters often acted independently of the spoken voice, the sound was usually of a non-diegetic nature. The use of my own voice and animated drawings were two elements that were influenced by Errol Morris's 1988 documentary *Thin Blue Line*, which used the filmmakers own voice as narrator, and by Nick Park's animated documentaries *Creature Comforts* and *Going Equipped*, which used animation to match real-life recorded commentary. These elements, gave my documentary a reflexive aspect. They act as a meta-commentary, acknowledging the level of objectivity that can be attained in documenting the world through any means. These aesthetic choices also highlight the interaction between the



filmmaker with the documentary subjects and convey how the documentary is mediated by the filmmaker's window to the world while also involving a number of integral participants.

The animation begins with a brief, written introduction that explains that this animation documents the opinions of some real people and is presented through their own drawn characters. Following this written introduction the opening scene sets the animation in Cyprus. This was inspired by the 2005 book *Echoes from the dead zone: across the Cyprus divide* by Yiannis Papadakis. Papadakis's book describes the author's experiences as a young Greek Cypriot researcher as he sets out to explore the other side. He discusses the capital Nicosia and its many different local names and urban characters. As in Papadakis's work, my animation is set in this divided city of Λευκωσία, Lefkoşa or Nicosia. The city is presented from a bird's eye view and the scene is centred at the wire-netting border where people live mirrored, yet divided lives. The script and the drawings in this early section are all my work.

The only other section that I have written is the closing scene before the end credits. The characters in this section are inspired by imagery from the pre- or early Iron Age bi-chrome Cypro-Phoenician pottery. I was specifically inspired by drawings from an ancient Cypriot amphora dating back to 800 B.C., the island's geometric period (Schreiber, 2003: xx). These characters were chosen as they resembled the style of some of the participant's drawings and as such, they added coherence to the piece. This part has also a didactic character. It conveys the message that it is up to us, the Cypriots, to make this place a home for all of us. Unlike Errol Morris's *Thin Blue Line* which does not provide viewers with a didactic God like voice, my animation begins and concludes with a voice-over. This is similar to the voices encountered in the expository documentary mode of John Grierson (see Nichols, 1991). However, the omniscient voice in my animation is not that of a professional actor but my own. As in the animated documentaries of Andy Glynne (*What's Blood got to do with it?*, 2004) and the Leed's Animation Workshop, the voice-over both describes and motivates the viewers to partake in pro-social action. Despite its potential to have a stronger impact, I did not wish to leave the ending open to interpretation as this may have manipulated the viewers by withholding a direct acknowledgement of the ethics and politics of the film.



To develop a common theme running throughout the animation, the participants' drawings were created with a black outline on a white background. Apart from the blue and red lines that identify the ethnicity of each participant, the animation is monochromatic. The line and movement quality is rather harsh and awkward to match the style of the majority of the participant's drawings. Glasgow artist David Shrigley is a prominent example of an artist who uses such rough line quality and colours (Poynor, 2012). Shrigley has built a reputation with his humorous monochromatic drawings which imitate the naive and unstable mark-making of children (Kenny, 2003).



Fig. 25 The Cesnola Collection. (ca. 750-600 B.C.). Cypriot terracotta vase. Source: The Metropolitan Museum of Art.

The animated sequences of the participant's drawings are decorated with black and white shapes originating from Cyprus's Geometric and Archaic period. This specific historic period was chosen for its characteristic pure shapes and repetitive decorations that suit the rather bold lines of the animation. I believe these decorations make the animation visually more appealing and provide additional uniformity and a shared cultural backdrop to the different sequences. All the



scenes in the short have these decorative elements from Cyprus's historic artefacts.

As with the others, this animation could be disseminated in a variety of means. For example, it could be screened on television or before feature films in the cinema. It can also be screened in universities, high-schools and social clubs to provoke critical thinking, encourage dialogue and group engagement. However, at this stage, it is more important to produce rather than disseminate the work.

Antoni 'Tony' Angkastiniotis is an Aberdeen born Greek Cypriot human rights activist, journalist and filmmaker who has created powerful documentaries on Cyprus. His films have inspired the storyline of *-And this is how some of us think about the future....* Angkastiniotis is engaged in an effort to inform the public and improve the relations between the two communities. He criticises both communities and calls upon the need for mutual acknowledgement and forgiveness (e-notes: 2011). His documentary *The voice of blood II -searching for Selden* (2005) details his search for a little girl who visited him in his dream as he travels across the Northern part of Cyprus. On his journey, he meets people who narrate their painful experience of how Greek Cypriot ultra-nationalists indiscriminately massacred three Turkish Cypriot villages during the 1974 Turkish invasion of Cyprus. I met Tony Angkastiniotis in December of 2009. He despondently explained how Greek Cypriot television channels refused to broadcast his film while ultra-nationalists regularly threatened him with death. Meanwhile, the authorities of the North used it as propaganda material (Christophini, 2009).

The relations between my animated documentary and Angkastiniotis' film are not immediately obvious. However, what they both share is a belief in the philosophy of South Africa's *Truth and Reconciliation Commission*. Its chairman Archbishop Desmond Tutu summons this up aptly in his dictum: 'without forgiveness there is no future, but without confession there can be no forgiveness' (Bainbridge, 2009: 49). Angkastiniotis' courage in presenting these wrongs motivated me to insert opinions in my animation that were highlighting discriminatory attitudes among my community. This was done as I believe that one needs to be informed of the wrong doing of ones own and the others community to be able to ask for forgiveness and to forgive.



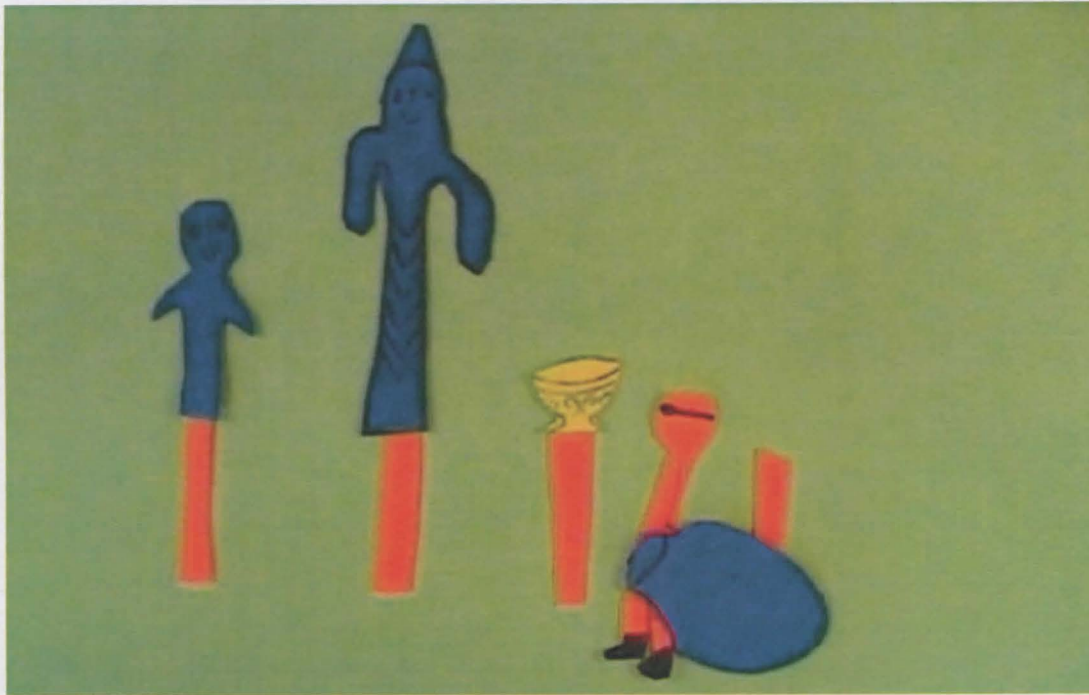


Fig. 26 Cyprus Artefact Treasure in Action. (2011). Still from *The Thieves*. Source: Socratous, D.

Cypriot animation that relates to this production is the *Cyprus Artefact Treasure in Action* programme which consisted of works by Greek and Turkish Cypriot children. This bi-communal programme was supported by various international and local organisations such as the Association for Historical Dialogue and Research (A.H.D.R.), the Cyprus Community Media Centre (C.C.M.C.), the A.G. Leventis Foundation and the U.S. Embassy's Bi-Communal Support Program (Socratous, 2011). The aim of this project was to produce a novel pedagogical teaching pack on museum artefacts that encouraged critical thinking and historical understanding in Cyprus (U.S. Department of State, 2010). Another aim was to bring together Greek and Turkish Cypriot children from areas outside the capital and produce short cut-out, stop-motion animations (Christophini, 2011). In a 2011 interview with Demetra Socratous, an elementary school teacher from Paphos who was in charge of the programme, I was told that animation was chosen as it is a medium that children seemed to favour (Christophini, 2011). They choose stop-motion animation as most children were novices on the computer. Perhaps it also allowed for greater interaction? They believed that this technique would allow the children to produce work they would be proud of in a shorter space of time.

In the beginning of 2011 the children of both communities met at the *Cyprus Community Media Centre* in the U.N. controlled



area of Nicosia. As the majority of the children could not speak each other's language or English, they focused on nonverbal activities. Despite the language difficulties, the newspaper reported how well the children managed to communicate non-verbally, and how many of them became really good friends (Socratous, 2011).

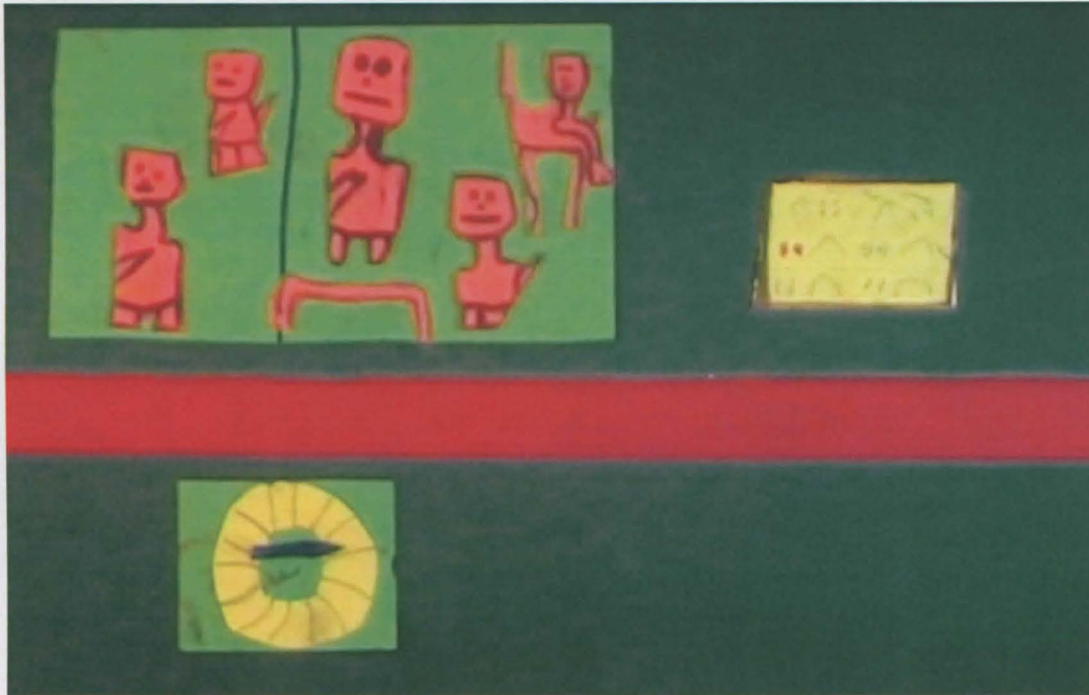


Fig. 27 Cyprus Artefact Treasure in Action. (2011). Still from *Magic Night*. Source: Socratous, D.

The adults who participated in the project set out the parameters for the films that the children would create. These included that the shorts would be simple cutout animations and no violence would be portrayed (Christophini, 2011). With the help of their bilingual teachers and some animation and sound professionals, the children started creating animations inspired by ancient Cypriot artifacts such as those shown in figure 26 and 27. After the completion of the program the children's animations were screened at the closing ceremony of the International Children's Film Festival of Cyprus in February 2011. In my interview with the school teacher Demetra Socratous, she described how this project was very successful in introducing children of communities in conflict to each other (Christophini, 2011). Despite the language difficulties, the time-consuming yet rewarding task of animating gave them a sense of a shared goal and achievement.



In the Cyprus Artefact Treasure in Action project, the success of the medium of animation as a peace-building tool lied primarily in the creation process. This, allowed children to collaborate non-verbally and create an artwork they could be proud of, while learning about ancient Cypriot culture. In contrast, my animation is not concentrating on the creation process as a means to bring a group of people together in the same physical space. Rather it is using the final animation product to inform and to provoke thinking and dialogue about a possible united Cyprus. Public participation is utilised to a certain extent in the creation process, yet the purpose of the collaboration is to introduce multiple and original views about the subject. This, is not to say that the approach of the Cyprus Artefact Treasure in Action project is better or worse than my own. They are both different demonstrations of how animation can be used as a tool for peace-building. A combination of collaboration with the public that lays equal emphasis on the process as a face-to-face exchange opportunity, as well as on the end-result of the animation might be the most potent form of such peace animation.

To conclude the discussion about the creation of my third animation, I would point out that it is addressed to adults and not children. According to the guidelines of the British Board of Film Classification, this animation would be placed within the 12- and 15 categorisation, suitable for 12 to 15 years and older. The opinions presented include discriminatory outlooks that presuppose maturity and criticality from the viewer. There is a danger that children misread these opinions as either propaganda in their favour or as a fact that may lead to low self-confidence. Therefore I argue that the animation is unsuitable for children and young adults who have not developed their critical analysis and could believe or repeat such opinions.

This animation follows all seven of Rank's reconciliation principles. It specifically addresses her last principle which calls for the imagining of a new shared future. It does not do this through providing concrete imaginings of an ideal peaceful coexistence but by seeking to provoke discussions on the future of a united Cyprus that is currently being negotiated by the leaders of the two divided communities.

There is no guarantee that exposing problems will lead to actions against them in any society. As Susan Sontag wrote: to identify where and what hell is, does not equate to changing it,



or to saving people from its flames (Sontag, 2004: 102). Similarly, by identifying the problems of the Cypriot society, they will not necessarily end. However, unless one acknowledges that a situation needs to change, one has no reason to do anything to improve it. In this final animation I sought to go beyond a mere elucidation of prejudices and wanted to consider a future where problems are dealt with and not hidden.

This marks the end of the presentation of the creation process of my third and last animation. Now I will address its reception by the Cypriot audience.

### **Reception of –And this is how some of us think about the future...**

Now I will present the participants responses to my third and final animation. The first question asked whether this animation was successful in presenting how some people of the two communities view the possibility of a united future. 40 out of all the 44 participants answered positively to this question. Clearly, with the vast majority of people agreeing, this short is mirroring many aspects of the Greek and Turkish Cypriot stance towards unification and the other community. As the vast majority believe that the attitudes presented in this animation reflect Cypriot reality, it supports the objectivity of the selection process in the data inclusion. Pleasingly, this appears to follow Grierson's documentary definition of a creative account of actuality (1966: 13).

The second question asked whether the animation is an attractive alternative to a written document or a live-action film on the same subject. Here 38 out of all the 44 participants answered positively as well. This question derived from my observations of growing up in Cyprus. I observed that live-action documentaries or essays that were trying to comment or inform on political subjects had only a limited audience. By exploring alternative ways to pass on such factual information, I thought that these subjects could reach a larger audience. The response to the second question of my animation affirms this outlook. As a result, I can argue that through informing the audience, one assists the formation of political conscience and engagement in active citizenship that can push for change (Holford, 2007).



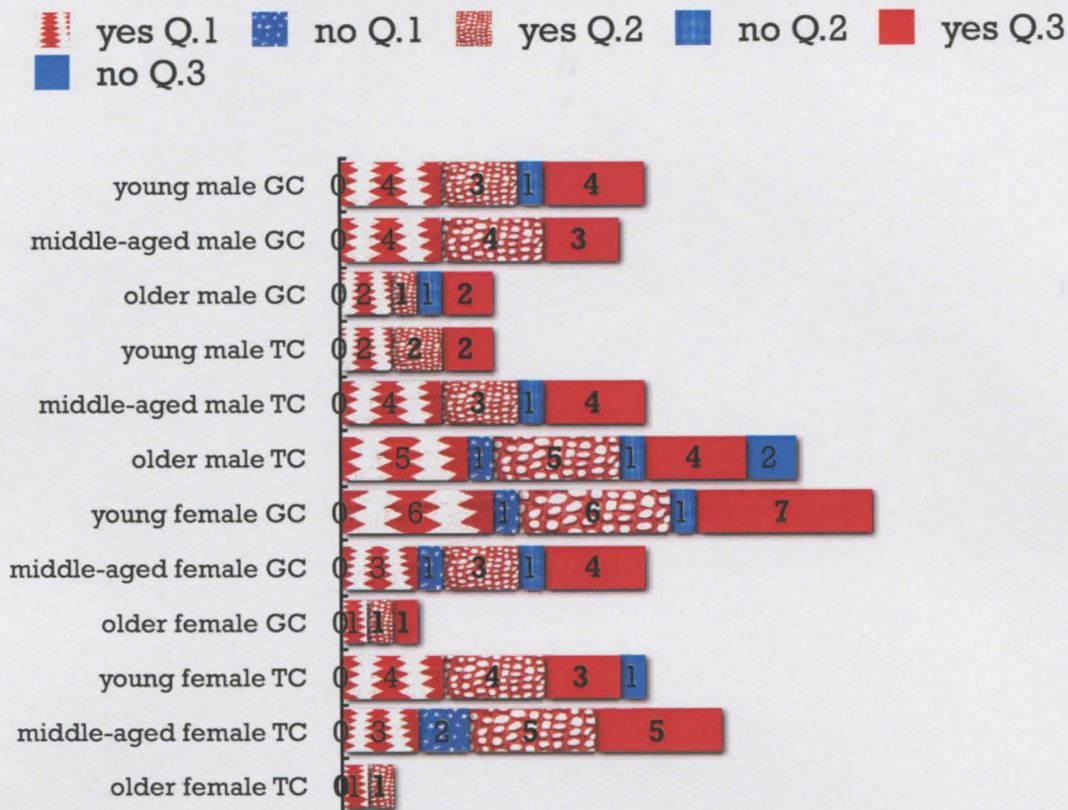


Fig. 28 Author. (2011). Answers to questions 1, 2 and 3 of –And this is how some of us think about the future...–where GC read Greek Cypriot and where TC read Turkish Cypriot–.

The last question asked if fears, prejudices and disagreements should be included so each community may better understand the other and overcome their differences. From all the 44 participants, 39 answered positively, while two left the question blank. This question derived from the need of a non-biased information system where the perspective of both conflicting parties are presented and where misperceptions about collective victimhood and villainy can be addressed and overturned. Removing prejudice and misinformation will hopefully restore humanity in those labeled as enemies and assist in the reconciliation process of the conflicting parties (see Cohen, 2005). However, it is important to note that unbiased information can sometimes be disturbing as it forces confrontation with a reality that does not comply with a nationalist oriented education system, where one's own community always holds the attributes of bravery, innocence and righteousness. This question aimed at gathering opinions on the validity of the strategy and their thoughts on the possible discomfort of the animation. Following the anti-war art logic and merely elucidating a negative situation does not equate to its positive change (see Rank, 2008: 1; Sontag, 2004). Unfortunately, it can perhaps also lead to the reinforcement of the negative situation if the values of the anti-war messenger



contradict the values of the audience. As such, I wanted to discover the participant's outlook on the subject and whether it should be altered in future actions.

In the Likert scale, the characters and the visuals were rated by a majority of 28 out of 44 participants with a 'very well'. Furthermore, most participants believed the opinions expressed in the animation and the sound deserved an evaluation of 'well'. These results convey that the audience were pleased with my aesthetic and contextual choices in seeking to communicate information about peoples future imaginings. This Likert scale is presented in the graph of figure 29.

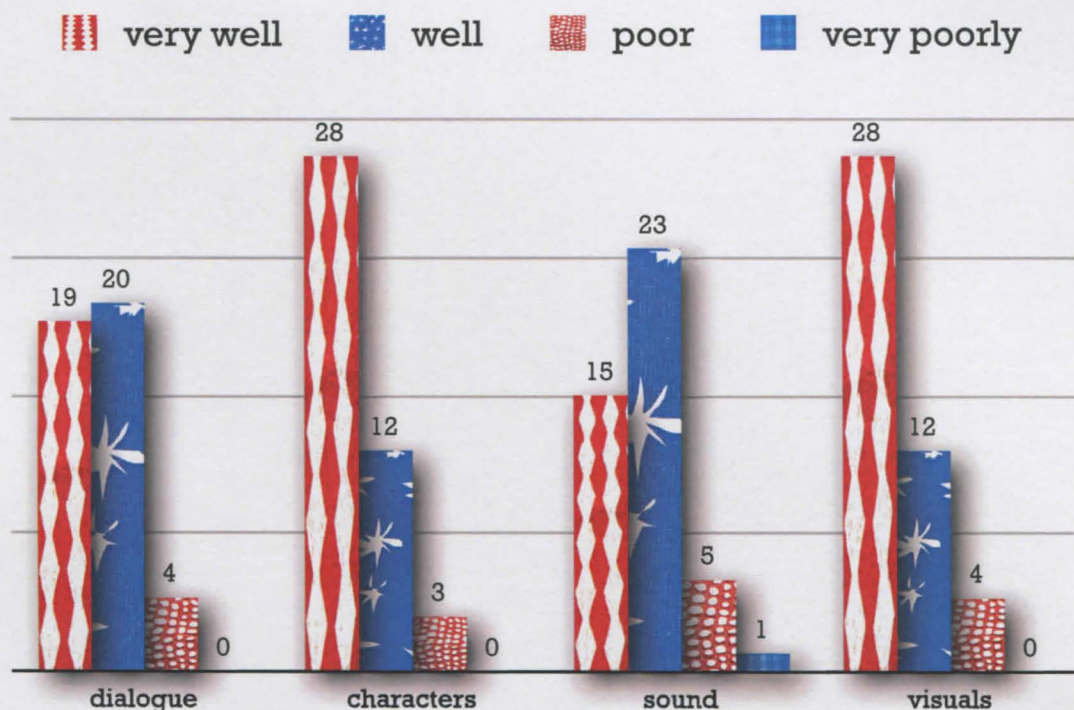


Fig. 29 Author. (2011). General evaluation of –And this is how some of us think about the future...

One of the first comments stated that I needed to explain in writing that the opinions in the animations derived from questionnaires. Even though I always emphasised this fact, it was not always clear to the participants. A young Greek Cypriot female wrote beside question three:

–English original–

‘I don’t know if it is ‘reality’. If these are questionnaire responses than I guess that they do represent reality in



some way. [...] Put it upfront that these are questionnaire results!'

(nGC\_FE\_07).

Following her comments, I added a text that evening to my animation that explained that the opinions presented in the animation are answers I gathered from questionnaire participants.

Others addressed the nature of the opinions and my selection process and objectivity in choosing those opinions. For example, a middle-aged Greek Cypriot female wrote that she believed that the opinions expressed by the Greek Cypriots were less objective than the ones expressed by the Turkish Cypriots (nGC\_FE\_01). The same view was orally shared by a middle-aged Turkish Cypriot man who wrote that I should also show the negative perceptions within his community. Beside this comment, he added the words 'nationalism' and 'fear' in brackets. A similar opinion was expressed by a middle-aged Turkish Cypriot female who commented that 'the perceptions are not very representative [sic]' (nTC\_FE\_06), while a young Turkish Cypriot woman made a relevant note by suggesting that if the animation is a combination of chosen opinions, then the selection process may be affected by the researcher's choices (nTC\_FE\_16). This is of course a valid statement. In all research, one makes decisions guided by their objectives and conscience. This is even more so in value oriented Action Research (see Reason and Bradbury, 2008). I did my best to remain objective and evaluated the choices throughout with the help of Galtung's positive peace values (1964: 2). However, as previously discussed, it is indeed possible that my involvement as a Greek Cypriot in the gathering of the 2009–10 questionnaire data has affected the answers I obtained. For example, it was easier for me to access nationalist oriented Greek Cypriots than Turkish Cypriots with the equivalent mindset. This difficulty is reflected in the data, wherein answers from Turkish Cypriot are mainly of a more 'open-minded' nature than the Greek Cypriot answers. Perhaps a Turkish Cypriot who is opposed to a shared society would not participate on principle in this research.

A middle-aged Greek Cypriot man who was disappointed by the choice of Greek Cypriot opinions noted that they only present a part of the whole and can lead to false impressions (nGC\_MA\_09). He wrote that the global attitude of a person



should be given and not only an extract (nGC\_MA\_09). Even though this opinion carries weight, it is difficult to present a 'global attitude' in a few minutes. However, it needs to be taken into account that people tend to generalise and that my animation could mislead opinions about the Greek Cypriot community as a whole. In October of 2012 I presented this animation to a peace conference in Kobe, Japan (Peace as a Global Language, 2011). People there mistakenly interpreted the answers of specific participants to be the general attitude of a community. In future, researchers need to consider the conclusions a foreign audience might derive when presented with similar work. Greater thought also needs placed into the presentation of negative data that can generalise and insult. This could perhaps take the form of a simple note inserted in the opening or end titles of the animation that makes clear that the opinions presented form isolated parts of a few people's viewpoints within a conflict and they are generalisations about the global attitudes of a person or a community.

However, one could argue that racist and stereotypical comments or attitudes should not be hidden and excused as exceptional, even if they are perhaps the minority. A truly democratic and just society is open to all opinions but it is also equal to all of its citizens and deals transparently with its problems. Unfortunately, from the questionnaire answers, clearly the Cypriot society suffers from prejudice and a sense of victimhood that makes recognising mistakes very difficult. Most incompatible attitudes to the values of positive peace –as for example violent verbal and physical behaviours– are often the result of education, and as such can be changed (Council of Europe et al. 2006). Therefore, to build a culture compatible to Galtung's peace definition, it is important to rethink the broader educational system that has produced these behavioural patterns and make people rethink their position to others. Hopefully my animation can contribute to some positive change through encouraging people to question one's own as well as others prejudices and encouraging inclusivity and equality.

Many wrote favourably about the animation (nTC\_FE\_17).  
Comments included:

–English original–



'I think this animation explains a lot of things /opinions/ thoughts very well [sic]'.  
(nTC\_FE\_17).

–English original–

'Well done Myria! All the best for the future. Some dialogues are quite scary for future years though!'  
(nTC\_FE\_15).

–English original–

'I think presenting ideas, thoughts and fears from both sides to each other is a great idea, and more examples of these should be found [sic].'  
(nTC\_MA\_03).

However, several Greek Cypriots expressed their disappointment as they thought I did not adequately represent the Cyprus problem (nGC\_MA\_15; nGC\_MA\_09; nGC\_FE\_01). For example a young Greek Cypriot man wrote what many Greek Cypriots also expressed orally during the process of the questionnaire:

–English original–

'A strong sense of disappointment for the terms used. "Cyprus problem" is a very kind word for the actual Cyprus illegal occupation by Turkey.'  
(nGC\_MA\_09).

I did explain that my animation aims to bring people together and is not a presentation of what has happened. While it does take into account the history, the international law, human rights, and the current political developments, its main concentration is to bring the two communities closer. Moreover, it is mainly using the unaltered words of the questionnaire participants.

In the Turkish Cypriot community, those that disagreed feared or doubted the possibility of unification, were outlining their political stance. For example, an older woman wrote that she believed that a united Cyprus will only happen in the near future if two separate governments exist, indicating a system of confederation instead of federation, which the High Level



Agreements prescribe (nTC\_FE\_11). Another older man wrote that while Turkish Cypriots want peace they did not want Turkey to leave, as they would not feel safe otherwise. He also added that he does not want the peace that Greek Cypriot presidents want (nTC\_MA\_22).

Some made specific comments on what aspects of the animation they liked or disliked. For example a young Greek Cypriot female wrote that she found the animation visually engaging and that she liked 'the process of actually making the animation and collaboration on the views' as she thought it was a 'fresh way to show something that has been said over and over again' (nGC\_FE\_05). Another young Greek Cypriot woman wrote that she liked the orbiting sun but that she would have preferred an escape from the red and blue that mark the participant's identity as either Turkish or Greek (nGC\_FE\_04). The same view was also shared by an older Turkish Cypriot man who wrote that the colours red and blue were not enough to understand the identity of the people speaking (nTC\_MA\_02). A woman that originally came from Turkey wrote that in her mind Greek is represented by blue, but Turkish by green and explained that in Istanbul the front door of Muslim houses were painted green, while the one of Greeks were painted blue (nTC\_FE\_01). Following British rule, this tradition was not followed in Cyprus. However, such elements were incorporated into the local architecture for aesthetic reasons and not because of their symbolic meaning elsewhere (Christophini, 2012). As my 2009–10 questionnaires dictated that most Turkish Cypriots objected to strong religious identifications, the colour green is unsuitable. Ultimately, most people in my sample did not have any problem recognising the participant's identity through colour.

Comments were also made on my choice to use only my own voice in the animation. Two women liked the fact that it was one single voice pretending to be different people as they thought it was successful in transferring emotions to the characters (nGC\_FE\_05; nGC\_FE\_02). Others wrote that they would have preferred different voices (nGC\_FE\_04; nTC\_MA\_02). A young Greek Cypriot man also noted that the speech was not always clear and the handwriting not always readable. Therefore, he suggested including summary points of the issues that were brought up in the animation (nGC\_MA\_14). However, Mayer and Moreno's sixth Multimedia Learning principle objects to insert written words to the narration and the animation as they



can be unproductive and tiring for the viewer (Mayer and Moreno, 2002: 87). Unless the words have the style of the participants' handwritings –which were criticised to be unreadable–, it would also clash with the aesthetic of the animation. The extracts of the participants handwritings inserted in my animation function as a purely aesthetic element that enhances the collaborative character and the factual link of the animation.

An older Greek Cypriot male suggested using gloomy music when the comments are negative and lively music when the comments are positive (nGC\_MA\_02). Despite this being an interesting approach, it could result in emotionally guiding and manipulating the viewer (see Blumstein et al., 2010). It is preferable that the viewer does not dismiss the animation as propaganda but is encouraged to reflect on the differing sides to the conflict and persuaded, rather than forced or manipulated, to act.

A middle-aged man thought that 'real film and real characters will be more effective', asking for the use of live-action film instead of animation. One such live-action film that shares many similarities with my animated documentary is *Hive*. *Hive* is a documentary created in 2011 by Ivan Charalambous, Giorgos Ioannou and Çetin T. Karaca. Its creators describe *Hive* as 'an attempt into gathering the collective consciousness of Cypriots by asking them these three simple questions:

1. Where would you wish to wake up tomorrow?
2. In an ideal neighbourhood, who would you like to have as neighbours?
3. How do you imagine Cyprus will be in the future?

As with my research, these filmmakers included answers that address prejudice. However, *Hive* does not only deal with Greek and Turkish Cypriots but with other ethnicities as well. Moreover, the questions are more abstract and open than mine. This can be interpreted as a positive as it is more detached from any possible attempt to propagate a specific solution, such as the one of a united Cyprus. Nevertheless, as it is less specific, it can only provoke discussions on a more general and fluid level. This can easily lead to avoidance of addressing certain actual problems. Additionally, a live-action film removes



any confidentiality which can be important in a conflict in a small island. Those who do participate and vocalise tend to be the same group that takes part in such bi-communal projects that repeat the same results. I personally recognised the majority of Cypriots filmed in the *Hive*. For these reasons, I do not believe that a live-action film would be more appropriate for this subject.

Another comment from a woman complained that the Turkish Cypriots settings were more rural than the Greek Cypriots and that this was suggesting that the Turkish Cypriots were living in a less modern way than Greek Cypriots (nTC\_FE\_01). This is not my understanding of the Turkish Cypriot community but reflects what the specific people selected to draw.

I would like to point out that when a text or a drawing came up from a person that took part in both questionnaires, they would smile brightly and point out proudly the part they have created. When I discussed later on with them how they felt about seeing their contributions realised in animation, they would usually say that they were happy that value was given to their point of view and offered to further help me with more art work.

To summarise the feedback, the last animation was generally received positively. Even though most people seemed to agree that disagreements, prejudices and fears should be transparent, some believed it favoured one of the two sides or presented a partial reality and not the whole truth. If indeed my results are flawed, I propose to overcome this problem by increasing the bi-communal participation level to include not only the material generation for the film, but also the questioning, selection procedure and actual production of the animation. This would involve a team of Greek Cypriot and Turkish Cypriots as researchers and animators in the second phase of this Action Research. As such, all communities would have a representative say in what to include in the film. Those that I found difficult to reach would be accessed easier by a member of their own community and hopefully, a richer palette of opinions would thus be reflected.

The majority of participant's liked the alternative approach to the animation, wherein I included other people's opinions, and used my own voice. However, some preferred a different style and requested the voices of professional actors. Since these



thoughts are subject to personal taste, I would not change much in those areas, apart from making the recordings of the sound clearer.

In retrospect this animation was an important research exercise. By choosing to include answers that do not flatter my own community, it helped me broaden my horizon and escape the role of the victim Cypriot. Apart from my findings in the field of animation, the process of participatory Action Research also assisted my growth as a citizen. It allowed me to learn how people in the other community feel about the conflict and develop friendships which can assist to ease inter-group conflict (see Bekerman and Shhadi, 2003).

This section presented the answers to the questions dealing with my third animation. Before I present the results on my final general query on the medium in question, I will summarise my recommendations dealing with this film:

1. Fears and prejudices of the sample should be transparent and clearly specified. They should not be presented in a manner that can be mistaken as propaganda but as issues for discussion.
2. The extent of public participation should be transparent.
3. It should be clear that the opinions are excerpts of a larger conversation –like a questionnaire– and are not a universal representation of an individual or a group that the individual is associated with. Perhaps a note can be added at the end of the animation that elucidates this.
4. Explore different ways of identifying people's ethnicities, apart from the colours blue and red.
5. Improve the sound quality, to make the message clear. Multiple voices can be added instead of one.
6. Decisions on what opinions to include or exclude should be taken collectively by all participating artists of both communities or by a committee comprising members of both communities.



### The final question

At the end of the questionnaire I asked whether people believed that the medium of animation has the potential to act as a tool for peace-building. Only one person answered negatively to this question and one did not answer but wrote 'not alone'. Everyone else believed that animation can act as a Peace-building tool. Both people who did not answer with a 'yes' were younger Greek Cypriot females and did not elaborate further on their negative answers. Having research that supports the use of animation for peace purposes not only enforces the current inquiry, but also creates evidence for further investigation into this largely unexplored research area in the future.

In the comments section, some people wrote on the potential of the medium for peace-building, with remarks such as the following:

–English original–

'Interesting approach. We can use all available means to promote inter-communal relations and understanding. Animation is a very effective and welcome medium.'

(nGC\_MA\_13).

A young Greek Cypriot female emphasised that the medium cannot bring peace alone and that all sorts of things can help (nGC\_FE\_04). Another middle-aged Greek Cypriot man wrote that 'animation cannot magically solve severe conflicts; it can though contribute a lot in this direction' (nGC\_MA\_09). This is a position that my research has also held from its conception to the conclusions. It supports the view that strategically applied animation can act in the process of relaxing different conflict related problems. However, it does not hypothesise that animation creation or screening alone can automatically bring peace.

Another young Turkish Cypriot man noted that he believes that short and long animation and games or movies are much more effective than written text. He later explained that he believes this as they are more interesting for a broader audience and require less effort than reading. He also wrote that perhaps TV commercials of products or services on both sides might also help bring the two communities together (nTC\_MA\_03). A similar opinion was expressed by an older Turkish Cypriot



man who wrote that 'the animated characters should be used in advertisements or goods used by the two communities, such as coffee' (nTC\_MA\_02). Indeed, research supports that audiences are more susceptible to messages from commercials that they are frequently exposed to (see Gauntlett, 2005).

Using a character who acts according to Galtung's definition of positive peace while promoting an ethical product, could be a strong peace-related strategy for the Cypriot audience. Another possibility is to make the audience familiar with the characters through a series of 'related clips each thinking a unique theme', as a young Greek Cypriot man suggested (nGC\_male\_14). Considering this, I recommend future research into developing popular animation characters for peace-building and reconciliation.

Many participants wrote congratulatory notes, praising the project and supporting the use of animation for peace. For example, they praised the research to be 'very clever and hopeful' (nGC\_FE\_19), said the animation was 'very good art-wise and politically' (nGC\_MA\_09). An older Turkish Cypriot man wrote that 'even more people need to support this work' (nTC\_MA\_13) while another man simply wrote 'good luck' (nGC\_MA\_18), and a middle-aged female noted: 'NICE! Thanks :) [sic]' (nTC\_FE\_01).

One young man wrote that if the animations were to be played it would have a different effect on 'hotter media' such as the internet than on 'cooler media' such as television (see McLuhan, 2001). He also suggested that people would have an option to view the message or at least react to it on the internet (nGC\_MA\_15). This suggestion can also form another future direction on the dissemination of the research.

An older Greek Cypriot male proposed using characters created from children's drawings and applying them in the animations (nGC\_MA\_02). This is a possibility that can be realised providing the necessary consent is taken. An animation that addresses children's perceptions of the conflict could also be realised. This would be in part inspired by Wells research and Tim Webb's *A is for Autism* (1992). A collaborative art project consisting of children from both communities, such as that developed by the Cyprus Artefact Treasure in Action project and the Movement for Culture and Education (CMCE) in Bosnia and Herzegovina could also be developed.



Some participant's responded with reflections on the conflict. For example, a middle-aged Turkish Cypriot woman wrote:

–English original–

‘The next generations may be able to have success for a united Cyprus.’

(nTC\_FE\_05).

An older Turkish Cypriot woman and man wrote respectively that:

–English original–

‘Our hope is that maybe in the very near future there will be one Cyprus.’

(nTC\_FE\_11).

–English original–

‘More people should get involved to try and get the two communities together to be able to understand each other’.

(nTC\_MA\_09).

With this presentation of the general comments made by both communities I end this chapter. From this analysis, it should be apparent that all my animations were successful and that people were convinced that the medium can act as a tool for peace-building. These results are hugely important for my research. Together with the characteristics that qualify animation as a tool for peace building and the methodology that leads to a list of strategies on how the medium can be specifically applied, they form my main contribution to knowledge. This evidence adds to the limited formal research on the area of peace and the creative arts and prove that animation has great potential in the area of peace-building. The conclusions will reflect on the research, its findings and its original contribution to knowledge. It will also illuminate areas of uncertainty and methodological flaws. Furthermore, it will point at the possible directions the research could take in the future.



## Conclusions

This research was successful in answering all the research questions set in the introduction. In chapter 1, it developed a list of animation attributes that explain why animation practice can assist peace-building. These include the medium's potency to influence beliefs and behaviour, or its ability to construct inaccessible worlds. This list draws on animation theory; in particular research by Paul Wells which describes the intrinsic characteristics of the medium. I explain why these attributes make animation suitable for peace by relating them to basic peace-building principles. For example, Cynthia Cohen's seven reconciliation elements which were also described in chapter 1. The second question asks what forms my animation practice can take to assist the improvement of the ethnic conflict in Cyprus. This question was answered in chapter 2 and 3 and was specific to the ethnic conflict between Greek and Turkish Cypriots. Particular strategies were developed and evaluated that correspond to the needs of the specific conflict. Through successfully answering these two questions and by conducting in 2011 a survey where public reinforcement is gathered, the research establishes the instrumental value of the animation practice employed for peace-building.

### **Original contribution to knowledge**

The original contribution to knowledge of my inquiry lies in the following factors:

1. As it is assisting peace in the terms defined by Johan Galtung (1964: 2), the research asked a worthwhile and original question which contributes to the well-being of society, in particular in Cyprus. Even though there has been some research into the role of the arts in preventing conflicts and building peace, this work has been limited and marginal (see Shank and Schirch, 2008). However, –as examined in chapter 1– a large amount of artwork exists that opposes war and supports a culture of peace. Unfortunately these works are not usually researched formally and if so, they are rarely examined from the perspective of peace-research. The original contribution to knowledge lies in expanding this narrow body of existing inquiry in art and peace and in arguing the case for my animation practice as a strong peace-building tool.



2. The research developed a unique version of a spiralling, insider/outsider collaborative methodology associated with Action Research. While it led to the creation of peace animations for the case of Cyprus, this methodology could also be applied to other conflict cases such as Northern Ireland, the former Yugoslavian countries or the Palestine/Israel conflict. It needs to be emphasised that what is applicable is not the results of the study in Cyprus and its particular strategies but the methodology, which forms a further contribution to knowledge. Each conflict case has its own distinctive characteristics and cannot be equated to another case with different circumstances. Therefore, it is invaluable for anyone involved in such a project to be well informed about the history and the roots of each case through conducting a conflict case analysis and assessment.
3. My literature review –see chapter 1– demonstrated that the main reasons for the lack of a substantial body of work on the subject is that the majority of relevant artwork was examined from an art-historical perspective or was simply applied by peace-activists without substantial research being carried out. Through animation, the findings provided further creative possibilities for peace research to engage with, for the pursuit and understanding of peace. It also supported the arts with more theoretical paradigms where informed creative practice can be built upon. As these are beneficial for both the field of peace-research and the arts, the inquiry has also proved the benefits of cross-disciplinary research and collaboration.
4. Lastly, the research adjusted a previous workshop model taken from the field of peace-research and applied it to a new conflict case. Specifically, it used Ziegler's and Boulding's future imagining workshops –previously used to envision a world of nuclear disarmament or of acceptance of homosexuality– and applied it through questionnaires and animations to imagine a shared future in Cyprus (see Boulding, 1995). It also expanded the workshop –in this study adjusted in the form of a questionnaire– to incorporate its results into original animation.



### **The Action Research methodology and the three animation strategies**

After an analysis and assessment of my conflict case –done through a historical study and an extensive exchange with people from the two communities on issues dealing with divided life through questionnaires– I identified common conflict related issues. Following the identification of the most prevalent conflict problems, I used brainstorming to envision several ways that animation can be employed to address these issues and assist the alleviation of the conflict. Out of my proposed strategies, I realised three into short test-films.

All three animations sought to positively influence the public to get to know each other and to promote direct interaction. This was encouraged by a bi-communal love story, a short that aims to stimulate interest in each other's language and by an animation documenting hopes and fears of both communities when considering a future shared society. Following this, I showed the films to a Cypriot audience who evaluated them. I recorded their reactions through questionnaires. Taking into account their analysis, I reflected and made suggestions for future improvements. These improvements should be realised and the new animation results should be presented and evaluated once more by the audience.

The same spiralling process which is customary for Action Research projects should be repeated until these or any other emerging problems dealing with the peace animations and the relations of the two communities are successfully addressed. The animations should not only be liked by most for their content and aesthetic, but they should also promote and comply with the set of values that accord with Galtung's definition of positive peace. These values, described in the introduction, include non-violence, equality, justice, co-operation, and solidarity (Galtung, 1964: 2). To examine whether all these are met, several test films should be created and broadcast in public and expert advice and feedback should be sought.

As is established in Action Research, those that collaborated with me to create the animations by providing questionnaire feedback should take on a more active role in the future implementation of the recommendations made for each strategy (Reason and Bradbury, 2008). This would involve them engaging directly in both the creative and the research process



as well as developing a democratic voting system for decision making and role-sharing. Such participation is expected to lead to animations that will comply with the sensitivities and expectations of each community as both Greek and Turkish Cypriots will have the opportunity not only to voice their needs but to also act on them through the artwork. Moreover, this process of collaboration would also promote peace as it would advocate direct contact for it's creation. As already discussed in chapter 3, according to the *Contact Hypothesis*, the establishment of direct communication between two conflicting parties can assist in easing intra-group conflict (Bekerman and Shhadi, 2003).

I will now briefly address each strategy. *Dance in B'Minor* had a positive reception. About three quarters of all adults believed that a love story is an effective theme in conflict situations and more than half thought that this animation can assist the improvement of bi-communal relations if disseminated through the mass media. Most liked the animation but opinions did vary on the effectiveness of the love theme. Questions were raised if animation –or at least my specific animation approach– is the appropriate medium for such a story, as the inevitable level of abstraction that results from an interpretation of reality seems to lead to a lack of empathy (see Worringer, 2007). It is possible that an animation that follows a more realist style –be it in its visuals, storyline or in its acting– might provide better results.

In contrast with the love story strategy, the animation prototype of a language lesson had a very popular public response. Despite occasional disagreements on my aesthetic choices and a general dissatisfaction with the sound quality, almost all adults and children liked my approach to this strategy. They also supported that animation in general and my *Learning each other's language* in particular can trigger interest in learning the language of the other community. As already examined in chapter 3, bilingual education can assist the alleviation of conflict (see for example Bekerman and Shhadi, 2003: 474, or the results of my 2009–10 and 2011 questionnaire). Animation functions as both an educational tool and as this research demonstrates, it can also act as a promotional tool to raise interest for learning. Therefore, I strongly advise further research into animation for bilingual education in conflict societies.



Nearly all participants agreed that the third animation –the animated documentary–, successfully portrayed elements of the Cypriot society. They also agreed that it was an attractive alternative to a written report on the same subject or a life action documentary. The method of creating this animation, received greater interest than the other two animations. Almost all agreed that fears, prejudices and disagreements should be presented in order for the two communities to build better relations with one another. However, despite these results, some people expressed reservations on whether an animation that addressed negative preconceptions would assist peaceful relations or if it could in fact spark conflict and anger. However, as Johan Galtung claimed, positive peace is a condition of equal and just relations alongside an absence of violence (Galtung, 1964: 2). Arguably these negative aspects of society cannot be effectively refuted without being exposed. This animation strategy was also successful in fulfilling its objective to spark interest and discussion in the other communities' point of view.

Almost all the questionnaire participants with whom I have kept contact after the field study have instigated conversations about the future of Cyprus and become actively engaged in establishing contacts with the other community when studying abroad or through joining bi-communal groups and activities. This is an indication that peace animations that concentrate on improving the relations between two conflicting communities can have some influence in the audiences life choices.

The aesthetic preferences of the participants to all three animations were a matter of individual taste that differed in each gender and age group. However, generally people appreciated a greater element of public participation in the animations and felt emancipated when their viewpoint was heard. They also liked conventional and rather commercialised animation aesthetics, similar to the trends set by the film and television industry. They also emphasised the need for a professional sound quality.

Characters that looked similar to each other and whose Greek or Turkish origins are not clearly defined were preferred. They also requested more local elements to be incorporated to convey the shared Cypriot identity. These elements should preferably originate from the shared traditions of both communities, such as the folklore. Some also encouraged the



animation storylines to be more elaborate and original. Lastly, as already elucidated, a higher level of collaboration with the public was also emphasised.

These results show that all three animations strategies have instrumental potency in acting for peace in Cyprus. Even though the specific findings gathered from the reception of the three realised strategies, can prove useful as a future guide of a Cypriot audience, it needs to be taken into account that they are not designed to be universally transferable to all animation solutions. This is primarily because this is a qualitative study designed to provide insight into the attitude, beliefs and perceptions of the sample and not absolute and universally applied results. The successful reception of each strategy depends on the aesthetic and contextual design of each example and the expectations of the intended audiences. What is transferable though is the action research methodology employed in this study, which can reflect preferences of the engaged audiences to produce effective animation strategy designs. That is, if this spiralling methodology of exchange and collaboration with the audiences is followed, where the participants are constantly questioning the satisfaction levels and effectiveness of an animation during various stages of its creation, it is expected to come with a clear idea of what they like or dislike and what they believe is and is not effective.

### **Reflections on the research process**

Now I will turn the attention to the research process and will reflect on the journey from the conception of the project to its conclusion. As personal expectations are rarely isolated instances but product of culture, I expect that assumptions made at the beginning of the study and affected by the research process can provide insight into the wider mechanisms of the psychology of Cypriots, or even other citizens of societies in conflict.

First, I noticed difficulties in working for peace through animation. These did not simply lie in the actualisation of the proposed line of work. The research presupposed an additional understanding of, and positioning on what peace is and what is right and wrong, perceptions blurred by the mechanisms of nationalism in conflict. It also requires the more difficult task of communicating these findings to the often-incompatible audiences of the conflicting communities in examination, in this case, the audience of the doctoral examiners in Britain, a



country that is still a major player with vital interests in the conflict.

During this study, the understanding of peace and of the rights and wrongs of the Cyprus division fluctuated. The perception of the conflict drastically changed with a closer understanding of how people on the other side and abroad viewed it. Such a situation is bound to have consequences for the research.

Due to these conflicts, it would be wrong to passionately defend any specific political position regarding peace for Cyprus. There are many factors that make an absolutist position impossible. These include the personal background of the researcher, expectations and biases, as well as the fact that the division in Cyprus is one of the most complicated conflicts of our time where right and wrong are not always clear-cut and transparent.

Applying a methodology of constant change, wherein positions alter between that of an insider and an outsider to the conflict, provided the researcher an opportunity for growth. The change between these two insider/outsider stances was established in more than one ways. One way was to surround oneself only by the community one was seeking to understand and consciously build intimate relations with its members. Connecting on a personal level with many of the questionnaire participants – notably Turkish Cypriots – assisted in an attitude change towards the conflict. It allowed the understanding of opposing perspectives, as these narratives and opinions, hurt and hopes came from people one made a personal connection with. This emotional bonding that accompanies the personal encounter gave substance and seriousness to the position of the other. On the contrary, a way to switch to a –relative– perspective of an outsider was to distance oneself from the location of the conflict and live in a third country, where one would be able to observe and reflect on the conflict from a distance. These experiences counterbalanced the proximity the researcher had with the Greek Cypriot stance. As such, a sense of responsibility towards both sides was developed, that demanded that the researcher acts fairly towards both communities.

### **Research limitations**

Despite the overall functioning of the research design, there were some aspects of this project that could be improved. For example, the design of both of the questionnaires was not



ideal. The 2009–10 questionnaires –see appendices under section A– were too long and too elaborate. Questions could have been avoided or merged. The questions on the nature of the ideal relationship between the two parties and the imagining of a future united Cyprus in 30 years was almost answered in the same way and could have merged. Since this research is not primarily a sociological study of Cyprus, a less complex questionnaire should have been developed. This would be easier for my participants to answer and less time-consuming for me to conduct and analyse. In contrast, the 2011 questionnaire –see appendices under section B– was perhaps not elaborate enough to provide me with in-depth answers for my three strategies. To save time and make it more attractive for the participants, selective yes and no answers and Likert scales were used. In result, even though the data gathered from the second questionnaire was easier to administer and cheaper to process, there was less material to analyse and discuss than the 2009–10 questionnaires (Brace, 2008: 47). This was the case, as closed yes and no questions force people to choose one of two options and therefore the results do not allow ‘complex motivational influences and frames of reference to be identified’ as Paul F. Lazarfield claims that open ended questions do (1944 in Foddy, 1994:132).

There were also difficulties from not formally documenting private conversations or observations made during the research. Having the three methods secured to form triangulation, any other method was regarded as unnecessary. However, some very interesting findings resulted from other unplanned methods which would have significantly added to my evidence, if a research journal was kept to note such additional material.

Major dilemmas occurred when making creative decisions and choosing between my taste and the aesthetic suggestions of the questionnaire participants. In a private conversation with David Griffin, a research colleague at the Glasgow School of Art, he emphasised that it is part of the role of a researcher to recognise the dilemma one faces between what one can realistically produce as an artist and what one is expected to deliver as an artist who is also a researcher. Unfortunately I do not have easy answers to these dilemmas but I recognise their implication and suggest that artist-researchers consider their subjectivities and conflicting outlooks, as well as the true goals of their enquiry in advance.



Many of the practical difficulties in the study were because there was only one person dealing with a broad range of disciplines and tasks. Subsequently, not every assignment was approached with the same level of time commitment or expertise. Ideally future animation prototypes would be developed with people from the two communities with the advice and assistance of a professional animation studio. A greater extent of collaboration during the production process will increase bi-communal contact and emancipate the conflicting communities from some of the restrictions a nationalist outlook imposes –such as viewing the other through the distorting lens of stereotypes–. As the decision process of what to include will also be joint, it is expected that the animation will satisfy the public to a greater degree and guarantee a higher level of quality regarding the artistic execution.

Another possible limitation was the research scope. It investigated the why and the how my animation practice can assist peace-building in Cyprus but it did not look into the effects of the actual implementation of the animations. This was not a subject of investigation as it was more pertinent in this largely un-investigated field to firstly examine practical applications before evaluating their effects. Moreover, an investigation into the effects of each application has been rendered inappropriate considering the time-span of this doctoral study and the expertise of the researcher. However, an analysis of effects would be advisable for future research. One difficulty in examining the effects of the study is that if peace has not been achieved, other parameters need to be measured. These can be the values that sum up peace, or other aspects that contribute to a peaceful living, such as the establishment of contact. If values are examined, since these are difficult to measure, once again, the researcher has to rely on what the participants declare and take it at face value.

Finally, some issues arose from the decision to design the first two questions of the questionnaires around the imagining of a united Cyprus, the solution that is currently on the negotiation table. This was a commitment taken as a result of its popular support in both Cypriot communities and shares the outlook that sees peace in Cyprus as being synonymous with unification. As peaceful coexistence is integral to the agreement, unification can lead to peace. However, I



acknowledge that it is accompanied by a specific political agenda which not all Cypriots agree with. Perhaps a broader public consensus could have been achieved if the research concentrated exclusively on the establishment of bi-communal contact and the improvement of communication and did not incorporate a plan based on a formal peace agreement. On the other hand, incorporating this issue in the research also had positive effects as it allowed an exchange of opinion on a current subject of local politics and gave the research a more pragmatic grounding.

### **Suggestions for future research**

I would like to see a rigorous investigation into the effects and reception of animation as a peace-building tool. In this way, peace-workers will be able to discover if the medium assists peace-building, and if so, which of its strategies or aspects are most efficient. Then they could strategically employ the results for the most productive outcome.

The effect of peace animations should be explored in the various settings they are screened and the most appropriate methods for each conflict case should be further investigated. This should take into account the different receptions by older and younger individuals and groups in public, private or bi-communal locations and the responses to low or high public participation in producing the animations.

This testing of effects should involve psychological studies into behavioural change towards the other community. These extensive investigations would compare the before and after attitudes and beliefs. Moreover, they need to measure attitude changes in the level of active involvement into bi-communal or political life in line with Galtung's positive peace values (1964: 2). In this way, research will not only understand how animation can assist peace but also understand how to best employ the medium to produce positive outcomes.

The inquiry could also seek to develop further animation strategies tailored to other political conflicts. This could involve addressing the Hutu/Tutsi conflict in Rwanda, the Kurdish/Turkish dispute in the Near East or the ethnic, racial and class divides in Britain, France or the U.S.A. It could also extend to investigate how to employ the medium to establish peace within inter-group or interpersonal conflict, while following the same spiralling action research of spotting a problem and



actively seeking an effective solution through practice. Several projects already exist that use animation, film or interactive multimedia to improve human relationship skills (for example see Steele, 2008; Fontana and Beckerman, 2004; Williams and Jarvis, 2006). One notable example is research that examines the implications of using animation to educate children on the endemic issue of bullying. Dawn Jennifer used animation to investigate the impact of the medium on children's understanding and informing about bullying behaviours at schools (Jennifer, Cowie, and Bray, 2006). The animation Jennifer used is called *Bully Dance*. Created in 2000 by Janet Perlman, it forms part of the peace art animation series commissioned by the National Film Board of Canada called Show Peace, examined in chapter 1. The scope of such research can be extended to include the types of bullying that derive from ethnic conflict related hatred.

Another direction the research could take is to examine the effectiveness of anti-war art animation in contradiction to peace art animation. As already explained in chapter 1, anti-war art is the art that opposes war merely by projecting it's negatives (Rank, 2008: 1). Peace art on the other hand is working towards the establishment of a positive peace culture, either by showing the positives of peace, or by educating essential skills for a peaceful life. This could be done by creating and screening two animations that deal with the same subject, one that takes on a peace art approach and one that is adopting an anti-war art approach. Then, tests should be conducted on whether one method is more effective than the other by measuring long-term before and after attitudes.

These are some practical ways I see my research develop in the future. There are naturally more directions to follow, but I chose to present the ones I believe to be most urgent and potent. Other possible paths include examining the communication dynamics between the two conflicting parties when closely collaborating on such a project, or researching the relationship between abstraction and empathy when designing animation characters.

Herewith, I end this inquiry that forms my contribution to a collective body of work that strives to make this world a more peaceful place to live in. As an instrument for expression and with the ability to influence and engender debate, art and animation should not be overlooked but consciously



implemented as a strategic instrument for positive social change.



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***Looney Toons.*** (1930–1969). [animation series]. Directed – among others – by Tex Avery, Bob Clampett, Friz Freleng, Hugh Harman, Rudolph Ising, Chuck Jones, Robert McKimson, Frank Tashin. U.S.A.: Warner Brothers.

***Memory.*** (2011). [film]. Directed by Tony Angastiniots. Cyprus: Tony Angastiniots and Panikkos Neokleous.



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**On a Bridge.** (2009). [animated film]. Directed by Soma Akriton. Cyprus: Soma Akriton.

**Our Wall,** (1993). [film]. Directed by Panikos Chryssanthous, Niyazi Kiziyurek and Thomas Balkenhol. Cyprus: Das Kleine Fernsehspiel (ZDF).

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**Peace on Earth** (1939) [animated film]. Directed by Hugh Harman. U.S.A.: Metro-Goldwyn-Mayer.

**Persepolis.** (2007). [animated film]. Directed by Marjane Satrapi and Vincent Paronnaud. France: Sony Pictures Classics.

**Pink Panzer.** (1965). [film]. [animation]. Directed by Hawley Pratt U.S.A: United Artists.

**Rastamouse.** (2011-present). [animation series]. Directed by Genevieve Webster and Michael De Souza. U.K.: Dinamo Productions.

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*Snow White and the Seven Dwarfs*. (1937). [animated film]. Produced by Walt Disney. U.S.A.: Columbia / United Artists.

*Southpark series* (1997–present). [animation series]. Created by Trey Parker and Matt Stone. U.S.A.: Comedy Central.

*The voice of blood II – Searching for Selden*. (2005). [film]. Directed by Tony Angastiniotis. Cyprus: Tony Angastiniotis.

*The Wall*. (1982). [film]. Directed by Alan Parker and Gerald Scarfe. U.K.: Metro-Goldwyn-Mayer.

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# Appendices

## A. 1. 2009–10 questionnaire form (in English)



### RESEARCHERS PERSONAL STATEMENT

This questionnaire forms part of a research project that deals with visions of a future bi-zonal, bi-communal federal Cyprus with political equality. It is imagining how the island might be if the current Christofias / Talat talks come to an agreement. It is also trying to find out beliefs regarding the conflict and what the participants propose as solutions. The vocabulary of the questions is influenced by the language of conflict (e.g. other side) and assumes that there are certain problems in the relationship between the two communities. Advice that seeks to improve this questionnaire is always welcome. The researcher is a PhD student with background and interest in Fine Art animation and its implication in peace processes.

- Dec. 2009, Myria Christophini

### CONSENT TO THE USE OF DATA

I understand that Myria Christophini is collecting data in the form of completed questionnaires and drawings for use in an academic research project at The Glasgow School of Art/ University of Glasgow. Miss Christophini's research is a practice-led investigation into how animation can promote a shared consciousness and a better understanding between the two major ethnic groups in Cyprus. The final outcome of the research will be an artwork (animation) and a written report. The answers given in the questionnaire will be analysed and considered for use in the research outcomes. The drawing made by the respondents may be used in a new participatory animation. Aspects may include form, colour and symbolism. Contributions will be recognized if desired in the form of end credits in the animation under the section "participating artists".

I give my consent to the use of data for this purpose on the understanding that:

- All names and other material likely to identify individuals will be anonymous unless stated otherwise by the interviewed.
- The answers and drawings will be analysed according to their usefulness for the research aim and might be used for the creation of new animations of mine.
- The material may be used in future publications or artworks, both print and online. The material will be treated as confidential and kept in secure storage at all times.
- The material will be retained in secure storage for use in future academic research.

Please draw an "X" on the beginning of the sentence you agree with and compete where appropriate:

☐ The researcher should credit me with the name / nickname \_\_\_\_\_ in her participatory artwork.  
☐ I prefer to remain anonymous.

Age: \_\_\_\_\_ Gender: \_\_\_\_\_ Occupation: \_\_\_\_\_

Ethnicity (Turkish Cypriot or Greek Cypriot, other background -please state): \_\_\_\_\_

Signed by the contributor: \_\_\_\_\_ date: \_\_\_\_\_

Researcher's name:	Myria Christophini	( <a href="mailto:myriachristophini@googlemail.com">myriachristophini@googlemail.com</a> )
Supervisor's name:	Gillian Moffat	( <a href="mailto:moffat@gsa.ac.uk">moffat@gsa.ac.uk</a> )
	and Prof. Greg Philo	( <a href="mailto:g.philo@lbs.gla.ac.uk">g.philo@lbs.gla.ac.uk</a> )
Department address:	Faculty of Arts, 6 University Gardens, University of Glasgow, G12 8QQ.	



**Questions / Exercises:**

1. Imagine thirty years from now that Cyprus is a united country. Please give yourself some time to picture this and describe what you are thinking of.

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2. Please write a short history of these thirty years that intervene between now and the year 2040.

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3. What would ideally be the relationship of Greek Cypriots and Turkish Cypriots in everyday life and in the government of a united Cyprus?

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4. What do you believe is the current opinion of your community about the other side<sup>1</sup>? How would people in your community typically describe the actions and behaviour of the other side? If there are various responses to this can you say what they are?

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5. How do you believe individuals and each community's representatives can contribute better to the establishment of better relations with the other side?

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<sup>1</sup> The term *other side / other community* is referring to following: if the contributor is Turkish Cypriot, the other side and community is the Greek Cypriot community. If the contributor is Greek Cypriot the other side should be the Turkish Cypriot side. Please do not understand the use of the word *other* as an invitation for suggestions of hostility or rigid boundaries along ethnic lines.



6. I want to make an animation with a Greek Cypriot and a Turkish Cypriot character. What advice would you give me concerning their visual and contextual representation?

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7. What are your personal encounters with people from the other community? What are your thoughts regarding those?

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8. Can you make a quick drawing of a person of your ethnic party? Don't worry about your drawing abilities. Afterwards, please take a few minutes to name your character and describe what you have drawn.



## A. 2. 2009–10 questionnaire form (in Greek)



THE GLASGOW  
SCHOOL OF ARTS

### ΠΡΟΣΩΠΙΚΗ ΔΗΛΩΣΗ ΕΡΕΥΝΗΤΗ

Το ερωτηματολόγιο αυτό αποτελεί μέρος μιας έρευνας που ασχολείται με απόψεις για το μέλλον μίας διζωνικής, δικαιοδικής Κύπρου με πολιτική ισότητα. Φαντάζεται το πως μπορεί να είναι το νησί εάν οι συνομιλίες μεταξύ Χριστόφια / Ταλάτ έχουν επιτυχία. Επίσης ασχολείται με γνώμες σχετικά με το κυπριακό και με τι οι ερωτηθέντες προτείνουν ως λύσεις. Το σύνολο των λέξεων που χρησιμοποιείται στην διατύπωση των ερωτήσεων είναι επηρεασμένο από τη γλώσσα που χρησιμοποιείται σε μελέτες για συρράξεις (π.χ. άλλη πλευρά) και υποθέτει ότι υπάρχουν ορισμένα προβλήματα στην σχέση των δύο κοινοτήτων. Ευπρόσδεκτες είναι συμβουλές για βελτίωση του ερωτηματολογίου. Η ερευνήτρια φοιτά σε επίπεδο Διδακτορικού και έχει εκπαίδευση και ενδιαφέρον στον τομέα των Καλών Τεχνών (κινούμενα σχέδια) και η εφαρμογή τους στις ειρηνευτικές διαδικασίες.

- Δεκ. 2009, Μύρια Χριστοφίνη

### ΣΥΝΑΙΝΕΣΗ ΓΙΑ ΧΡΗΣΗ ΔΕΔΟΜΕΝΩΝ

Αντιλαμβάνομαι ότι η Μύρια Χριστοφίνη συλλέγει δεδομένα υπό μορφή συμπληρωμένων ερωτηματολογίων και σχεδίων που θα χρησιμοποιήσει σε ακαδημαϊκή έρευνα στην Σχολή Καλών Τεχνών της Γλασκώβης / Πανεπιστήμιο της Γλασκώβης. Η εργασία της κυρίας Χριστοφίνη είναι μία έρευνα κατευθυνόμενη από καλλιτεχνική πράξη για το πως τα κινούμενα σχέδια θα μπορούσαν να συμβάλουν στην προώθηση κοινής συναίσθησης και καλύτερης κατανόησης μεταξύ των δύο μεγαλύτερων εθνικών ομάδων στην Κύπρο. Το τελικό αποτέλεσμα της έρευνας θα είναι ένα έργο τέχνης (κινούμενα σχέδια) και ένα γραπτό ντοκουμέντο. Οι απαντήσεις στο ερωτηματολόγιο αυτό θα αναλυθούν και θεωρηθούν για χρήση στα αποτελέσματα της έρευνας. Το σχέδιο των συμμετεχόντων/ερωτηθέντων μπορεί να χρησιμοποιηθεί σε νέα συμμετοχικά κινούμενα σχέδια. Οι διαστάσεις του σχεδίου που μπορεί να χρησιμοποιηθούν είναι μεταξύ άλλων το σχήμα, το χρώμα και ο συμβολισμός. Οι συμμετέχοντες μπορούν να αναγνωριστούν εάν το επιθυμούν σε λίστα συμμετοχής στο τέλος των κινούμενων σχεδίων κάτω από τον τίτλο "συμμετέχοντες καλλιτέχνες".

Δίνω την συγκατάθεση μου στην χρήση δεδομένων για τον προαναφερθέντα σκοπό και καταλαβαίνω ότι:

- Όλα τα ονόματα και άλλο υλικό που πιθανόν να παραπέμπει σε ταύτιση προσώπων θα ανωνυμοποιηθεί εκτός εάν δηλωθεί το αντίθετο από τον ερωτηθέντα.
- Οι απαντήσεις και τα σχέδια θα αναλυθούν ανάλογα με το πόσο χρήσιμα θεωρούνται για τον σκοπό της έρευνας και ίσως χρησιμοποιηθούν για την δημιουργία νέων κινούμενων σχεδίων.
- Το υλικό μπορεί να χρησιμοποιηθεί σε μελλοντικές μου δημοσιεύσεις ή καλλιτεχνήματα, έντυπα και στο διαδίκτυο.
- Το υλικό θα μεταχειρίζεται ως απόρρητο και πάντα θα αποθηκεύεται σε ασφαλές μέρος.
- Το υλικό θα διατηρείται σε ασφαλές μέρος για χρήση σε μελλοντικές έρευνες.

Παρακαλώ συμπληρώστε με "X" στα κένα πριν από την πρόταση με την οποία συμφώνηται:

\_\_\_ Η ερευνήτρια θα με αναγνωρίσει με το όνομα / ψευδώνυμο \_\_\_\_\_  
στο συμμετοχικό της έργο τέχνης.  
\_\_\_ Προτιμώ να μείνω ανώνυμος.

Ηλικία: \_\_\_\_\_ Φύλο: \_\_\_\_\_ Επάγγελμα: \_\_\_\_\_

Εθνικότητα (Ελληνοκυπριακή, Τουρκοκυπριακή, άλλη καταγωγή –παρακαλώ συγκεκριμενοποιήστε):  
\_\_\_\_\_



Υπογραφή συμμετέχοντα: \_\_\_\_\_ Ημερομηνία: \_\_\_\_\_

Όνομα ερευνήτριας:	Μύρια Χριστοφίνη	( <a href="mailto:myriachristophini@googlemail.com">myriachristophini@googlemail.com</a> )
Όνομα καθηγητών:	Gillian Moffat	( <a href="mailto:moffat@gsa.ac.uk">moffat@gsa.ac.uk</a> )
και	Prof. Greg Philo	( <a href="mailto:g.philo@lbss.gla.ac.uk">g.philo@lbss.gla.ac.uk</a> )
Διεύθυνση Τμήματος:	Faculty of Arts, 6 University Gardens, University of Glasgow, G12 8QQ.	

### Ερωτήσεις / Ασκήσεις:

1. Φανταστείτε ότι η Κύπρος σε τριάντα χρόνια από τώρα είναι μία ενωμένη χώρα. Παρακαλώ δώστε στον εαυτό σας λίγο χρόνο να το φανταστείτε και περιγράψτε το τι σκέφτεστε.

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2. Παρακαλώ γράψτε μια μικρή ιστορία από τα τριάντα χρόνια που μεσολαβούν μεταξύ του τώρα και του έτους 2040.

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3. Ποία θα ήταν ιδανικά η σχέση μεταξύ των Ελληνοκυπρίων και των Τουρκοκυπρίων στην καθημερινή ζωή και στην κυβέρνηση μιας ενωμένης Κύπρου?

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4. Ποια πιστεύεις είναι η τωρινή γνώμη της κοινότητάς σου για την άλλη κοινότητα? Πώς πιστεύεις ότι οι άνθρωποι στην κοινότητά σου θα περιέγραφαν τυπικά τις πράξεις και την συμπεριφορά της άλλης πλευράς?<sup>1</sup> Εάν υπάρχουν διαφορές απαντήσεις σε αυτό μπορείτε να τις καταγράψετε?

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<sup>1</sup> Η χρήση του όρου "άλλη πλευρά" / "άλλη κοινότητα" αναφέρεται στο ακόλουθο: εάν ο/η συμμετέχοντας είναι Τουρκοκύπριος, η άλλη πλευρά και κοινότητα είναι η Ελληνοκυπριακή. Εάν ο συμμετέχοντας είναι Ελληνοκύπριος η άλλη πλευρά είναι η Τουρκοκυπριακή κοινότητα. Η χρήση της λέξης "άλλη" δεν είναι πρόσκληση για υπονοούμενα εχθρότητας ή αυστηρών οροθέσεων εθνικιστικών γραμμών.



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5. Πώς πιστεύετε ότι οι πολίτες κάθε κοινότητας και οι αντιπρόσωποι τους θα συνεισφέρουν καλύτερα στην προσπάθεια για καλύτερες σχέσεις με την άλλη πλευρά?

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6. Θέλω να κάνω κινούμενα σχέδια με έναν Ελληνοκύπριο και ένα Τουρκοκύπριο χαρακτήρα. Τι συμβουλή μου δίνετε αναφορικά με την παρουσία τους όσον αφορά τη μορφή και το περιεχόμενο τους?

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7. Ποιά είναι η εμπειρία σας σε ότι αφορά τις προσωπικές σας συναντήσεις με την άλλη κοινότητα? Ποιές είναι οι σκέψεις σας αναφορικά με αυτές?

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8. Μπορείτε να κάνετε ένα γρήγορο σχέδιο ενός ατόμου της εθνικότητάς σας? Μην ανησυχείτε για τις σχεδιαστικές σας ικανότητες. Αφού το κάνετε αυτό, παρακαλώ πάρτε μερικές στιγμές για να ονομάσετε τον χαρακτήρα σας και να περιγράψετε το τί έχετε σχεδιάσει.



### A. 3. 2009–10 questionnaire form (in Turkish)



#### ARAŞTIRMACININ KİŞİSEL AÇIKLAMASI

Bu soru formları, gelecekte siyasal eşitliği olan, iki bölge, iki toplumlu federal Kıbrıs'ı öngören bir araştırma projesinin bir parçasını oluşturmaktadır. Şimdi sürdürülmekte olan Hristofyas-Talat görüşmeleri, eğer bir anlaşma ile sonuçlanırsa, adanın nasıl olabileceğini hayal etmektedir. Ayrıca, uyumsuzlukla ilgili inanışları ve katılımcıların çözüm şekli olarak neleri önerdiklerini ortaya çıkarmaya çalışmaktadır. Sorulardaki sözcükler, uyumsuzluğun dilinden etkilenmiştir (örneğin öteki taraf) ve iki toplum arasındaki ilişkilerde belirli sorunların var olduğunu farz etmektedir. Bu soru formlarını geliştirmeye yönelik öneriler, her zaman için kabul edilmektedir. Araştırmacı kişi, bir doktora öğrencisidir ve Güzel Sanatların kullandığı Canlandırma (Animasyon) ve bunun barış süreçlerindeki etkisi konularında bir geçmişe sahip olup, bu konuya ilgi duymaktadır.

- Aralık 2009, Mirya Hristofini

#### VERİLERİN KULLANIMI İLE İLGİLİ İZİN

Mirya Hristofini'nin Glasgow Üniversitesi/Glasgow Sanat Okulu'nda akademik bir araştırma projesinde kullanmak üzere, doldurulmuş soru formları ve çizimler şeklinde veriler toplamakta olduğunu anlıyorum. Bayan Hristofini'nin araştırması, Kıbrıs'taki iki ana etnik grup arasında, aynı bilinci paylaşmayı ve birbirini daha iyi anlamayı teşvik etmede, canlandırma filmlerinin nasıl bir işlevi olabileceğini uygulama yoluyla araştırmaktadır. Araştırmanın sonucunda elde edilecek olan veriler, bir sanat eseri (canlandırma filmi) ve yazılı bir rapor şeklinde olacaktır. Soru formlarındaki yanıtlar, analiz edilecek ve araştırmanın sonuçlarında kullanılmak üzere değerlendirilecektir. Yanıt verenler tarafından yapılan çizimler, katılımcıların yer alacağı yeni bir canlandırma filminde kullanılabilir. Şekil, renk ve sembolizm yönleri de buna dahil edilebilir. Katkıda bulunanların adları, istenildiği takdirde, canlandırmanın sonundaki, "katılan sanatçılar" bölümü altında, teşekkür şeklinde kaydedilecektir.

Verilerin aşağıdaki anlayış çerçevesinde, bu amaç doğrultusunda kullanılması için iznim vardır:

- Yanıtları veren tarafından başka türlü olması belirtilmediği takdirde, bütün isimler ve kişilerin kimliğini ortaya koyabilecek diğer malzeme, belirtilmeyecek ve anonim kalacaktır.
- Yanıtlar ve çizimler, araştırmanın amacı için olan kullanılabilirliğine göre analiz edilecektir ve benim yeni animasyonları yaratmamda kullanılabilir.
- Malzeme, gelecekteki yayınlarda veya sanat eserlerinde, hem baskı, hem de çevrim içi (online) olarak kullanılabilir.
- Malzeme, her zaman için gizli tutulacak ve güvenli bir yerde saklanacaktır.
- Malzeme, ileride akademik kullanım için güvenli bir yerde saklanıp, korunacaktır.

Lütfen, kabul ettiğiniz cümlelerin başına bir "X" işareti koyunuz ve uygun olan yerdeki boşluğu doldurunuz:

\_\_\_Araştırmacı, kendi katılımcı sanat eserinde beni şu isimle / takma adla kaydedecektir.

\_\_\_Anonim olarak kalmayı tercih ediyorum.

Yaş: \_\_\_\_\_ Cinsiyet: \_\_\_\_\_ Meslek: \_\_\_\_\_

Etnik kökeni (Kıbrıslı Türk veya Kıbrıslı Rum, başka bir köken ise lütfen belirtiniz): \_\_\_\_\_

Katkıda bulunanın imzası: \_\_\_\_\_ Tarih: \_\_\_\_\_



Araştırmacının adı: Mirya Hristofini ([myriachristophini@gmail.com](mailto:myriachristophini@gmail.com))  
 Supervisor'un adı: Gillian Moffat ([moffat@gsa.ac.uk](mailto:moffat@gsa.ac.uk))  
 ve Prof. Greg Philo ([g.philo@lbss.gla.ac.uk](mailto:g.philo@lbss.gla.ac.uk))  
 Bölüm adresi: Faculty of Arts, 6 University Gardens, University of Glasgow, G12 8QQ.

**Sorular / Aştırmalar:**

1. Otuz yıl sonra, Kıbrıs'ın birleşik bir ülke olduğunu hayal ediniz. Bunu anlatmak için lütfen kendinize bir süre zaman tanıyınız ve ne düşündüğünüzü tasvir ediniz.

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2. Bugün ile 2040 yılı arasında kalan otuz yıllık süre için kısa bir tarihçe yazınız.

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3. Birleşik bir Kıbrıs'taki gündelik yaşam ve hükümet içinde Kıbrıslı Rumlar ile Kıbrıslı Türklerin ilişkilerinin, ideal olarak nasıl olması gerekmektedir?

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4. Öteki taraf hakkında sizin toplumunuzda halihazırda var olan görüşün ne olduğuna inanmaktasınız<sup>1</sup>? Sizin toplumunuz içindeki insanlar, öteki tarafın eylemlerini ve davranışlarını tipik olarak ne şekilde tasvir etmektedirler? Buna birden fazla yanıtınız varsa, bunların ne olduğunu söyleyebilir misiniz?

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5. Sizin inancınıza göre, kişiler ve her bir toplumun temsilcileri, öteki taraf ile daha iyi ilişkiler kurulması için daha iyi bir katkıda nasıl bulunabilirler?

<sup>1</sup> Öteki taraf/ diğer toplum, şu anlama gelmektedir: Katkıda bulunan kişi, Kıbrıslı Türk ise, öteki taraf ve toplum, Kıbrıs Rum toplumdur. Eğer katkıda bulunan kişi Kıbrıslı Rum ise, öteki taraf, Kıbrıs Türk tarafıdır. Lütfen öteki sözcüğünün kullanılmasını, etnik çizgide düşmanlık veya katı sınırlar önerildiği şeklinde bir çağrı olarak algılamayınız.



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6. Bir Kıbrıslı Rum karakter ile bir Kıbrıslı Türk karakteri kullanarak bir canlandırma filmi yapmak istiyorum. Bu karakterlerin görüşleri ve kavramsal açıdan temsiliyetleri ile ilgili olarak bana nasıl bir öneride bulunursunuz?

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7. Öteki toplumdan insanlarla sizin kişisel olarak karşılaşmalarınız nasıl olmuştur? Sizin bunlarla ilgili düşünceleriniz nelerdir?

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8. Kendi etnik grubunuzdan bir kişinin resmini acele olarak nasıl çizebilirsiniz? Çizim becerileriniz hakkında üzölmeyiniz. Daha sonra, lütfen çizdiğiniz karaktere bir isim vermek için birkaç dakika düşününüz ve ne çizmiş olduğunuzu tasvir ediniz.



## B. 2011 Questionnaire (handed out only in English)



### CONSENT TO THE USE OF DATA

I understand that Myria Christophini is collecting data in the form of completed questionnaires for use in an academic research project at the Glasgow School of Art.

I was informed by Myria that she is doing research on how animation can act as a tool for peace in Cyprus. Based on her previous work with the two conflicting communities she has created three animation instances. She will screen these animations and ask questions. This would help her examine whether these animation examples are successful.

I give my consent to the use of data for this purpose on the understanding that:

- ♣ All names and other material likely to identify individuals will be anonymised.
- ♣ The material will be retained in secure storage for use in future academic research
- ♣ The material may be used in future publications, both print and online.

Signed by the contributor: ..... Date: .....

Ethnicity: Greek Cypriot / Turkish Cypriot

Age: .....

Gender: .....

Profession: .....

**Researcher:** Myria Christophini

| email: myria\_christophini@hotmail.com | tel.: 99645091

**Supervisors:** Gillian Moffat, Prof. Greg Philo, Dr. Laura Gonzalez

**Address:** The Glasgow School of Art, 167 Renfrew Street, Glasgow, G3 6RQ, U.K.



### Questionnaire on screened animations

#### **Animation 1.: "Dance in B minor" (romance)**



Still image from "Dance in B minor"

1. Do you believe that a love story such as this one is an effective theme in conflict situations? YES / NO

2. If this animation was screened on television or the internet, do you believe it would assist the improvement of the relations between Greek and Turkish Cypriots? YES / NO

3. Overall, how successful do you think the following elements in the animation were for the purpose of improving bi-communal relations in Cyprus?

Story	1	2	3	4
Characters	1	2	3	4
Music	1	2	3	4
Visuals	1	2	3	4
	very well	well	poorly	very poorly

4. Any other comments / improvements on the animation? (optional)

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**Animation 2.: "Learning each others language" (a language lesson animation for children)**



Still image from "Learning each others language"

1. Do you think language lesson animation would be effective in making children interested in learning the language of the other community? YES / NO

2. Do you believe that learning each others language would improve the relations between the two communities? YES / NO

3. Overall, for a beginners language lesson, how successful do you think the following elements were?

Dialogue	1	2	3	4
Characters	1	2	3	4
Sound	1	2	3	4
Visuals	1	2	3	4
	very well	well	poorly	very poorly

4. Any other comments / improvements on the animation? (optional)

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Animation 3.: "And this is how some of us see the future..." (animated documentary)



"Still image from "And this is how some of us see the future..."

1. Is this animation successful in presenting how some people from the two communities view the possibility of a united Cyprus in the future? YES / NO

2. Is this animated documentary an attractive alternative to a written document or a live action documentary on the same subject? YES / NO

3. Should fears, prejudices or disagreements be presented in order for each community to better understand the other and overcome differences? YES / NO

4. Overall, how successful do you think the following elements were in portraying part of Cypriot reality in animation?

Opinions	1	2	3	4
Characters	1	2	3	4
Sound	1	2	3	4
Visuals	1	2	3	4
	very well	well	poorly	very poorly

4. Any other comments / improvements on the animation? (optional)

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C. Learning each others language –script–

**TITLES**

Elli ve Adnan bize Yunanca öğretecekler (in Turkish)  
Elli and Adnan teach us Greek.

**NARRATOR** (in Turkish)

- Look! That boy is Adnan...and here comes Elli! Hello Elli! Elli and Adnan are going to teach us Greek.
- Bak! Bu genç Adnan...Elli de buraya doğru geliyor! Merhaba Elli! Elli ve Adnan bize Yunanca öğretecekler.

**ELLI** (in Greek)

- Γειά σου. Με λένε Έλλη εσένα;
- Hello! My name is Elli. What's yours?

**ADNAN** (in Greek)

- Γειά σου Έλλη. Με λένε Ατνάν.
- Hello Elli. My name is Adnan.

**ELLI** (in Greek)

- Χαίρω πολύ Ατνάν!
- Nice to meet you Adnan!

**ADNAN** (in Greek)

- Χαίρω πολύ! Εγώ είμαι Τουρκοκύπριος.
- Nice to meet you! I am Turkish Cypriot!

**ELLI** (in Greek)

- Εγώ είμαι Ελληνοκύπρια. Ωραία! Και οι δύο μας Κύπριοι λοιπόν!
- I am Greek Cypriot. How nice! Both of us come from Cyprus!

**ADNAN** (in Greek)

- Αυτός απο πού είναι;
- Where does he come from? (Pointing at the owl)

**ELLI** (in Greek)

- Αυτός λέγεται Λουίτζι και είναι Ιταλός.
- His name is Luigi and he is Italian.

**ADNAN** (in Greek)

- Oh! How nice!
- Ωραία!



**TITLES** (in Greek)  
Μάθε με Τούρκικα Ατνάν!  
Teach me Turkish Adnan!

**NARRATOR** (in Greek)  
– Η Έλλη ζήλεψε! Θέλει κι' αυτή να μάθει Τούρκικα! Πώς θα  
συστήσεις τον εαυτό σου στα Τούρκικα Ατνάν?  
– Elli is jealous! She also wants to learn Turkish! How would  
you introduce yourself in Turkish?

**ELLI** (in Turkish)  
– Merhaba! Benim adım Elli. Senin ki?  
– Hello! My name is Elli. What's yours?

**ADNAN** (in Turkish)  
– Hello Elli. My name is Adnan.  
– Merhaba Elli. Benim adım Adnan.

**ELLI** (in Turkish)  
– Nice to meet you Adnan!  
– Memnun oldum Adnan!

**ADNAN** (in Turkish)  
– Nice to meet you! I 'm Turkish Cypriot!  
– Memnun oldum! Ben Kıbrıslıtürküm.

**ELLI** (in Turkish)  
– I 'm Greek Cypriot. How nice! Both of us come from from  
Cyprus!  
– Ben Kıbrıslı Rumum. Ne güzel! İkimiz de Kıbrıslıyız.

**ADNAN** (in Turkish)  
– Where does he come from? (*pointing at the owl*)  
– O nereli?

**ELLI** (in Turkish)  
– Onun adı Luigi ve o İtalyan.  
– His name is Luigi and he is Italian.

**ADNAN** (in Turkish)  
– Oh! How nice!  
– A...ne güzel!

**NARRATOR** (in Greek)



- Perfect! We've learned a lot today... And next week, children,  
we will learn even more!
- Τέλεια! Μάθαμε πολλά σήμερα... Και την επόμενη εβδομάδα παιδιά,  
θα μάθουμε ακόμα περισσότερα!

**END TITLES**

Son (in Turkish) Τέλος (in Greek).

The End