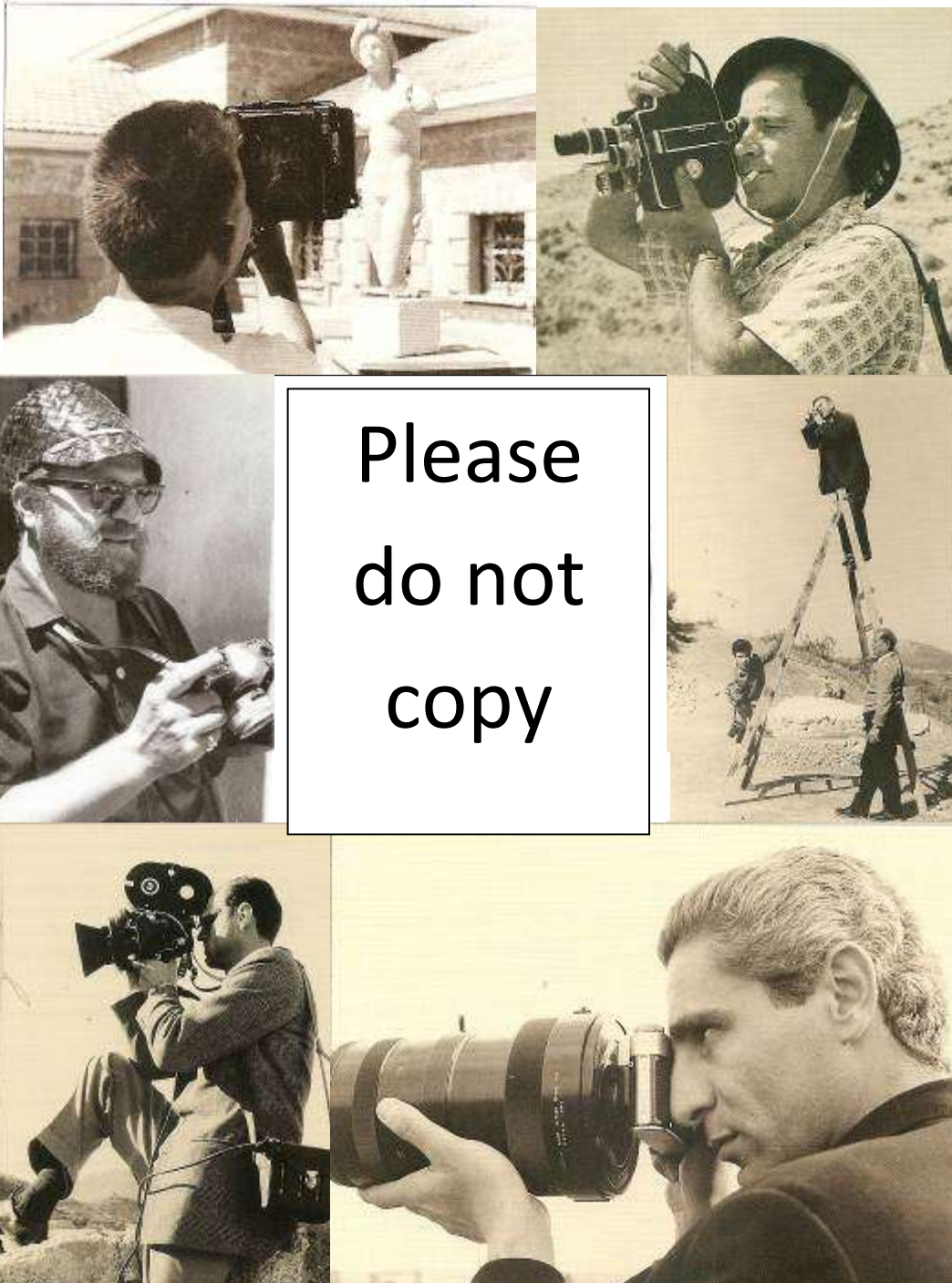


Christos Argyrou

Ministry of Education and Culture - Pedagogical Institute of Cyprus

Modern History of Cyprus in the making - Promoting historical understanding in classrooms of mixed abilities and developing channels of communication with the wider community through the lens of the pioneers of Cypriot Photojournalism



THE LESSON AT A GLANCE

The following teaching proposal was thankfully based and developed on a workshop carried out by Arnoud Aardema (Radboud University, Nijmegen, Netherlands) and under the title “Images debated – Robert Capa” (17th Euroclio Annual Professional Training and Development Conference, Graduate School of Education, Radboud University Nijmegen, 23 March 2010).

SUBJECT

War and politics photography and Cypriot Photojournalists

ACTIVITY

Students analyze photos and make a selection

TIME

90 minutes

GOALS

- Students can describe the influence of photography (journalism) on the representations of events.
- Students can give two advantages and two disadvantages when using photographs as a source.
- Students can date photos by using elements in the image.

CONNECTION TO SCHOOL PRE-EXISTING KNOWLEDGE

- Modern History of Cyprus – 20th century: Labor struggles, Enosis movement, Anti-colonial struggle 1955-1959, Establishment of the Republic of Cyprus, Inter-communal conflict, Coup d’etat 1974, Turkish invasion 1974.
- The Role of modern propaganda and communication means and forms of mass organization.

INITIAL STAGE

Level: Final (third) year of Lyceum students (17-18 years old)

PREPARATION

- Copy inset 1,2,3 and 4 for every group 1 sample, copy for every student inset 5.
- Cut the photos (inset 1) and put them in an envelope, write “round 1” on the envelope.
- Cut the texts (inset 2) and put them in an envelope, write “round 2” on the envelope.

INSTRUCTION

What: We are going to look at and analyze a few photos of Cypriot photojournalists during the period of late 40s to 70s in Cyprus.

How: In groups of five students look at, analyze and evaluate photographs.

Why: Photographs are an important source, not only in history but also in daily life. It is important to evaluate the use of photographs critically.

MANAGING

Make groups of five students.

Round 1: Give every group envelope nr 1 and a questionnaire round 1 (inset 3)

Round 2: Give every group envelope nr 2 and a questionnaire round 2 (inset 4)
Final assignment: Give every student final questionnaire (inset 5)

DEBRIEFING

What: Which photos have you chosen? How can you date a photo?

How: How did you determine what makes a good historical war/political photo? Which characteristics must they have?

Why: Which advantages and disadvantages can you name when using photos as a source?

FOLLOW-UP

Photos are used in the final exams. Hence learning how to deal with photos as a source is important. Even more because photos are all around us in our daily life.

BIBLIOGRAPHY

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- Meropi Moyseos, *Georges der Parthogh – Yiorgos Lanitis, Chroniko – Politis 165 (29 May 2011)* (in Greek).
- Andreas Cl. Sophocleous, *Pioneers of Cypriot Photojournalism*, Ministry of Education and Culture - Cultural Services, Nicosia 2000.

IMPORTANT NOTE:

Photos: 2,4,6,10,12,14 are part of/belong to the Alfadi publication: *ΚΥΠΡΟΣ 1959-1969* by authors Irene Modestou and Makarios Drousiotis. The rest of the photos belong to the Press and Information Office, Republic of Cyprus.



PHOTO 1



PHOTO 2

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PHOTO 3



PHOTO 4



PHOTO 5



PHOTO 6

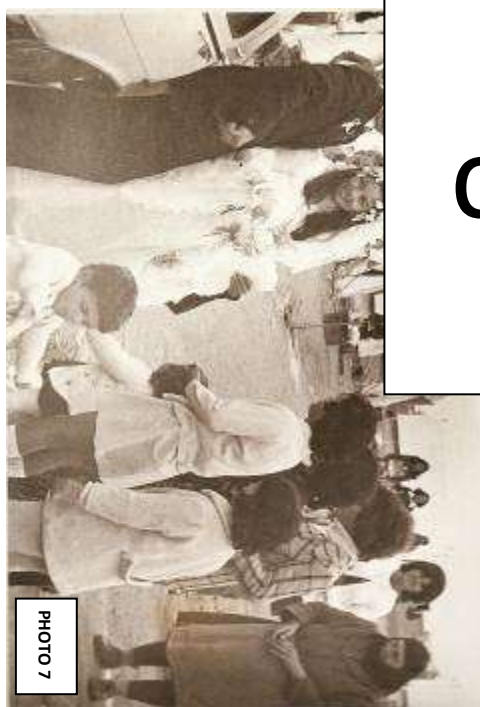


PHOTO 7



PHOTO 8

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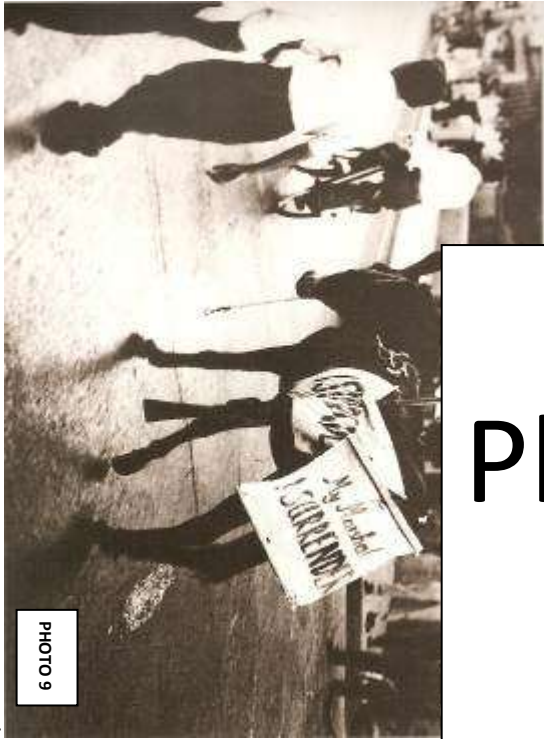


PHOTO 9



PHOTO 10

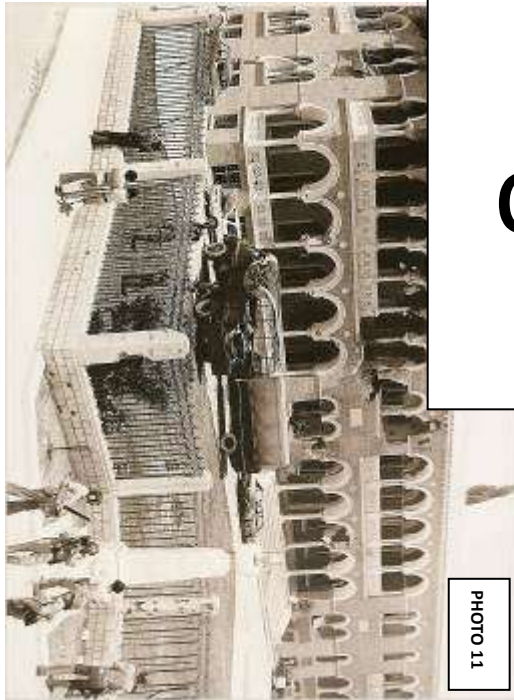


PHOTO 11

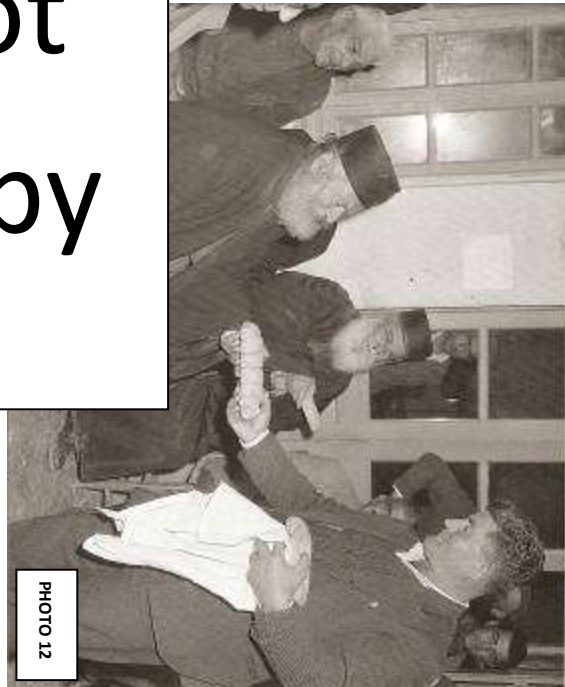


PHOTO 12

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PHOTO 13



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PHOTO 16

Inset 2

Background information of the photos by Cypriot photojournalists

A. POTAMIA, OCTOBER 4, 1965

Makarios realizes the dangers behind a definite split in the relations between Greek Cypriots and Turkish Cypriots and takes personal initiative of reconciliation between the two communities. He visits mixed villages where Turkish Cypriots still reside and Turkish communities which are not fully controlled by their leaders. Makarios tries to build bridges of cooperation between the communities. His new policy towards Turkish Cypriots is based on the principle of recognizing them as equal citizens of the Republic of Cyprus, with full rights and freedoms but with a minority status. In this picture, the Greek Cypriots and Turkish Cypriots of the mixed village of Potamia welcome Makarios. The bonds among the residents are very strong. Most Turkish Cypriots refused to move from their village to the Turkish enclaves.

D. NICOSIA, OCTOBER 28, 1955

Michalakis Karaolis (1933-1956) an E.O.K.A. fighter is condemned to death by the colonial court. Karaolis would be led to the gallows on May 10 the following year. In the photo, the photographer, Felix Yiaxis captures the mother, sister and other relatives of the hero Michalakis Karaolis immediately after the news of the decision of the colonial court. Felix Yiaxis, "the father of the Cypriot photojournalism" during the E.O.K.A. liberation struggle (1955-1959) works hard to record the dramatic developments and to send thousands of newsreels and photos abroad to inform the public about the uneven but yet heroic struggle of Greek Cypriots for freedom.

* E.O.K.A. is the acronym of the NATIONAL ORGANIZATION of CYPRIOT FIGHTERS, an armed group of Greek Cypriots that aimed at the liberation of Cyprus from colonial rule and its union with Greece.

B. NICOSIA, JANUARY 15, 1950

Since 1878, the year of the termination of the Ottoman occupation of the island and the start of British rule, the request of Greek Cypriots for a union with Greece is placed but repeatedly rejected by the British government, because of the strategic location of the island. The demand for this union returns in the late 1940s. On January 15 and 22 1950 the "Ethnarchy*" conducts a referendum in which 95,7% of the registered Greek Cypriots voted in favor of the union. Some Turkish Cypriots and some Armenians also voted in favor of the union. In the photo of the photojournalist Fanis Parpairis, the cantor at St. John's Cathedral Theodoulos Kallinikos signs the Union referendum.

Ethnarchy* was a council established by the Church of Cyprus in 1948. Its aim was to guide the struggle for the union of Cyprus with Greece.

E. LIMASSOL, FEBRUARY 12, 1964

The riots between the two communities were accompanied by violent conflicts and events that caused the loss of lives from both communities in cities and villages of Cyprus. On February 12, 1964 the Greek Cypriots attacked the Turkish quarter in Limassol, where Turkish Cypriots reinforced locations that put the city's port at risk. In the picture, after the conquest of a house in Limassol which was used as a Turkish post, the Greek Cypriot soldier covers his comrades' further moves. Corpses of two Turkish Cypriots lie close by.

C. ARCHBISHOP'S PALACE, NICOSIA, JULY 1974

After the implementation of the plan of the Athens Junta on the morning of July 15, tanks and special units of the National Guard, led by Junta officers attacked the Presidential Palace, the Archbishop's Palace and other strategic locations in Nicosia and other cities.

In this photo by the photojournalist Andreas Nicolaides, the Archbishop's Palace is shown, a few days after the coup which has suffered several damages. After its capture it is being guarded by coupist soldiers, while journalists and photojournalists rush there to record the events. Andreas Nicolaides, while at the presidential palace exercising his profession, was attacked and seriously injured by the coupists.

F. REFUGEE SITE, 1974

For the immediate housing of approximately 165 thousand Greek Cypriot refugees after the Turkish invasion, large refugee camps with tents were created. In these early refugee societies every effort was made to relieve their survival needs such as common meals, and life, despite the great consequences of the invasion, went on. The photo by Georges der Parthog captures a wedding of young refugees with the tents in the background. The bride's smiling face expresses people's will for a better future and a recovery from the ruins of war.

Inset 2

Background information of the photos by Cypriot photojournalists

<p>G. THE HOUSE OF REPRESENTATIVES, NICOSIA, AUGUST 16, 1960</p> <p>The official ceremony of the declaration of the Republic of Cyprus on August 16, 1960 in the House of the Representatives. In the photo by Andreas Nicolaides, the act of declaration of the Republic of Cyprus is signed by the first President of Cyprus Makarios, the last British Governor of Cyprus, Sir Hugh Foot, and the first Vice President of Cyprus Dr. Fazil Küçük. The Zurich and London agreements had preceded the previous year that ended the British colonial rule and led to the establishment of an independent Cypriot state.</p>	<p>J. DIORIOS, OCTOBER 1962</p> <p>Though the first signs of what is to follow start to show, Greek Cypriots and Turkish Cypriots continue their peaceful habits and they collaborate harmoniously on an everyday level. A typical example is the visit in Cyprus of Princess Irene of the Greek Royal family. At the airport she was welcomed by President Makarios and Vice President Küçük. In the photo, the Greek Princess waves at the crowd gathered to welcome her in the mixed village Diorios in the Kyrenia district. The residents hold Greek and Turkish flags. The absence of the Cypriot flag indicates the lack of faith on behalf of Cypriots for a common state and a clear ideological orientation to their mother-lands, in the first years of the Republic of Cyprus.</p>
<p>H. NICOSIA, JANUARY 1964</p> <p>British soldiers place the first wire fences in the streets of the city. The first serious armed conflict between the Greeks and Turks of Cyprus started on December 21, 1963 from a casual incident. The conflicts between the two communities, which became known in history as “the intercommunal violence of 1963” continued until the end of December. On December 31, 1964, after an agreement of the three guarantor powers and the Cypriot government, British troops that were in the British military bases in Cyprus took on the role of peacemaker, intervening between the fighting forces and marked since then the so-called “green line” *. The separation of Greek Cypriots and Turkish Cypriots is now on the map.</p> <p>* The confrontation line between the positions of the Greeks and Turks was called “green line” because it was marked on the map with a green pencil.</p>	<p>K. NICOSIA, 1963</p> <p>The intercommunal violence of 1963 caused, among other tragic consequences, the deportation of people from both communities. In the photo Fanis Parpairis captures the moment a Greek Cypriot elderly couple, residents at the northern Nicosia suburbs, leave their home. Many of the refugees of 1963 will also suffer this painful experience of exile in 1974.</p>
<p>I. KAZIVERA, MARCH 19, 1964</p> <p>The conflicts between the two communities continue, while Turkey threatens to invade, something that is prevented after international interventions. Turkish Cypriots seek to strengthen and expand the control to areas with dense Turkish populations. This causes the reaction of the Greek Cypriots, especially in cases where Turkish Cypriots prevent the free movement on certain roads such as the village Kazivera of Nicosia. At Kazivera intense conflicts between the Greek and Turkish Cypriots were conducted. The photo reflects the atmosphere between the women and children of the Turkish Cypriot village in the presence of a British soldier.</p>	<p>L. FAMAGUSTA, AUGUST 14, 1974</p> <p>This is the body of a young employee hanging dead from the ruins of the hotel “Salamina Tower” in Famagusta, which was bombed by Turkish warplanes during the second phase of the Turkish invasion of the island. The Armenian photojournalist Georges der Parthog notes about this photo: “I was the only photojournalist who came so close to the area of the hotels in Famagusta to take photos. I handed negatives of this tragic image to many foreign journalists and the photo was published all over the world condemning in this way the Turkish atrocity”. For the need of the photographer to closely approach what he captures the famous photographer Robert Capa (1913- 1954) said: “If your photo is ugly, then it means that you were not close enough”.</p>

M. NICOSIA, AFTER THE TURKISH INVASION (1974)

One of the most tragic consequences of the Turkish invasion in Cyprus in 1974 was the creation of a long list of missing persons. Initially, the number of Greek Cypriot missing persons was 1619 and that of Turkish Cypriots was 272. After search, exhumation and DNA identification of remains, the number of Greek Cypriots was reduced to 1480 in 2004. This number is expected to be further decreased as more scientific methods identify more remains and it will be minimized if Turkey allows exhumations in the occupied area. In this photo by Charalambos Avdelopoulos, children – relatives of Greek Cypriot missing persons are anxiously waiting the return of their loved ones.

O. DALI, FEBRUARY 3, 1965

After August 1964, the daily life in Cyprus gradually returns to normal. However, nothing was like before. During the intercommunal conflicts since Christmas 1963 until the summer of 1964 hundreds of Greek Cypriots and Turkish Cypriots were killed or disappeared. The conditions created assist the politics of geographic separation of the two ethnic groups. The photo is representative and eloquently indicates the fraternal relations that Greeks and Turks of Cyprus maintained over time. In the mixed village Dali, Greek Cypriots and Turkish Cypriots celebrate Ramadan together.

N. NICOSIA, AUGUST 1956

The photo captures the response by E.O.K.A. to the British governor of Cyprus, Marshal John Harding, in his call for the surrender of the rebels. A donkey was left to move freely in Nicosia and in Eleftherias Square (then called Metaxas square) dressed in a military outfit and had a wooden rifle replica and a sign that wrote : "My Marshal I SURRENDER". This sarcastic answer to Harding was an idea by Renos Lisioti who was the E.O.K.A. youth responsible in Nicosia, who informed photojournalist Fanis Parpairis to go to the square to cover an important event. This exclusive photo by Parpairis was shown all over the world.

P. AREA OF VILLAGES XEROS AND LEFKA, JANUARY 15, 1948

On January 13, 1948 the Greek and Turkish Cypriot miners went on a strike demanding better working conditions by the American company 'Cyprus Mining Corporation'. On January 15, the 400 Greek and Turkish Cypriot pupils of the villages Lefka and Xeros did not go to school and protested with demonstrations against the employer who cut out milk and bread and threw out of hospital their sick parents as one of the several response measures against the strikers. In the photo, the pupils are carrying placards with slogans in Greek and Turkish.

Inset 3 Round 1 - PowerPoint Presentation: Cyprus through the lens in the 20th century

Suppose:

Your classroom is making a PowerPoint presentation under the general title “Cyprus through the lens in the 20th century”. Your part in this assignment is to present the period 1948-1975 using photos taken by Cypriot photojournalists. You get sixteen photos to make a selection.

STEP 1

Open the envelope and look at the photos. In the presentation you can use only five photos from Cypriot photojournalists. Which five photos are you going to choose? Explain why you have chosen these five photos. The main question is what characteristic must a good historical (war/political) photo have according to you.

- 1. Photo, because
- 2. Photo, because
- 3. Photo, because
- 4. Photo, because
- 5. Photo, because

Characteristics of a good historical photo:

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

Inset 4 Round 2 – Memorial volume Cypriot photojournalists

For the next assignment you use all photos again.

STEP 1

Put the photos in chronological order. Explain what elements in the image you used to come up with the sequence.

Sequence:

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What elements did you use to establish your sequence?

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STEP 2

The teacher will give you envelope nr2. Open the envelope and read the texts in it. Put the right text with the right photo.

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|----------------|----------------|----------------|----------------|
| Photo 1 | Photo 2 | Photo 3 | Photo 4 |
| Photo 5 | Photo 6 | Photo 7 | Photo 8 |
| Photo 9 | Photo 10 | Photo 11 | Photo 12 |
| Photo 13 | Photo 14 | Photo 15 | Photo 16 |

STEP 3

Suppose:

You are writing an article in your school journal for the relations between the two communities (Greek Cypriots and Turkish Cypriots) after the Second World War to the Turkish Invasion. The editor gives you sixteen photos of which five can be put in the article. Which five photos are you going to choose? Explain why you choose these five photos. The main question is what characteristics must a photo have to be used in a historical article.

1. Photo, because
2. Photo, because
3. Photo, because
4. Photo, because
5. Photo, because

Characteristics of a good historical photo:

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

Inset 5 Questionnaire - Cypriot photojournalists

Photoreporter Fanis Parpairis said about his profession: "There are however the tiring adventures, even a risk to your life when to get a good shot you must get close to the scene of some event, reckless of the danger. [...] An important attribute, that will make photoreporter stand out and be successful is the power of observation as well as quickness."

1. Support this statement with an example from the assignment.

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2. Refute this statement with an example from the assignment.

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"The photograph and the film are today the truest and irrefutable means of information".

Do you agree with this phrase of Parpairis? Justify your answer.

3.
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Five elements are important when establishing the reliability of a photo as a source:

- 1. Intervention: The objective can pose, maybe by order of the photographer.
- 2. Perspective: The photographer chooses from which side he takes the shot (above/under etc)
- 3. Cut out: What's left and right on the photo, you cannot see.
- 4. Snapshot: The photo only shows a fraction of a second (1/500th)
- 5. Falsification: After taking the photo, elements in the image are added or brushed away.

4. Give an example from the assignment for every element mentioned above. Explain your answer.

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Felix Yiaxis, one of the most important photographers of Cyprus, said: "You must also cover events as you see them, objectively and uninfluenced, without judging them, evaluating them or altering them. The events speak for themselves and people are in a position to judge for themselves."

6. Do you believe that the photojournalists of the sixteen photos covered the events objectively and uninfluenced, without judging them, evaluating or altering them?

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