CONCILIATION RESOURCES
working together for peace

A HANDBOOK

DIALOGUE THROUGH FILM

STEPANAKERT PRESS CLUB

INTERNEWS

SOCIETY FOR HUMANITARIAN RESEARCH
SHR
HUMANITAR TƏDQİQATLAR CƏMİYYƏTİ

CONTENTS

TAKE ONE
ABOUT DIALOGUE THROUGH FILM

TAKES ON DIALOGUE THROUGH FILM

TAKE TWO
ORGANISING A SCREENING

TAKE THREE
RESOURCES

Permission is granted for reproduction of these materials for educational purposes; please acknowledge and notify Conciliation Resources when doing so.

TAKE ONE

ABOUT DIALOGUE THROUGH FILM

» ‘A FRESH LANGUAGE OF MOVING IMAGES – MOVING BOTH IN TERMS OF THE EMOTIONAL CONTENT, BUT ALSO IN TERMS OF SHIFTING PERCEPTIONS.’

FOREWORD

Dialogue Through Film is a unique initiative bringing together young Armenians from Nagorny Karabakh and Azerbaijanis to make short films about the conflict that divides them. Over 30 young film-makers have taken part, and thousands of Armenians and Azeris have watched their films. This handbook offers information, guidance and resources for you to organise your own screenings and discussions of a selection of these films. Our aim is to encourage and facilitate independent debate in Armenian and Azerbaijani societies about each other, the Nagorny Karabakh conflict, and the many challenging issues confronting Armenian-Azerbaijani reconciliation and the peaceful resolution of the conflict.

HOW TO USE THIS BOOK

The handbook is divided into three parts. In **Part 1**, you can find background information about Dialogue Through Film, a guide to the films and some insights into the experiences of the people behind them.

In **Part 2**, we have suggested a series of discussion topics and questions to help you lead and moderate a public discussion about the films. There are also reflections on the experience of discussing Dialogue Through Film during initial outreach screenings across Armenian and Azerbaijani societies. This handbook is intended for wide audiences from diverse backgrounds. We therefore encourage you to select from the materials suggested in the way that works best for you and your audience, or for the particular topic you may want to discuss. You don't need all the resources contained in this handbook to screen and enjoy the films. Part 2 also offers technical advice on how to set up a screening.

In **Part 3**, further resources are given for readers wishing to widen their interest and learn more about efforts to resolve the Nagorny Karabakh conflict peacefully. These include a glossary of terms, a list of online resources and a short directory of Armenian, Azerbaijani and international organisations working for the non-violent resolution of the conflict.

Finally, inside the front and back covers of the handbook you will find four DVDs featuring 20 of the films produced so far by Dialogue Through Film.

Used by kind permission of the Ruben Mangasaryan Memorial Foundation

THE NAGORNY KARABAKH CONFLICT

In the late 1980s, as Mikhail Gorbachev attempted to reform the Soviet Union, a conflict unfolded between Armenians and Azerbaijanis for control over Nagorny Karabakh (NK). NK was a territory within the boundaries of Soviet Azerbaijan, inhabited by a local Armenian majority seeking unification with Armenia. Beginning in February 1988 as a dispute in a remote Soviet province, the conflict quickly escalated as massive mutual expulsions – of Armenians from Azerbaijan and Azeris from Armenia – took place. Attempts at restoring Moscow's control and mediation failed, and the Karabakh issue became a significant driver of the Soviet Union's collapse in 1991.

Full-blown war between Armenian and Azerbaijani forces followed, ending in 1994 with Armenian forces in control of not only almost the whole of NK itself, but also (in whole or in part) seven surrounding regions of Azerbaijan. More than 25,000 people were killed during the conflict. In addition to the refugee flows of hundreds of thousands of Armenians and Azeris between Armenia and Azerbaijan, hundreds of thousands of Azeris were internally displaced from the territories surrounding NK, as well as from NK itself. Overall, more than a million people lost their homes.

Following the 1994 ceasefire, an internationally mediated peace process was established. Known as the Minsk Group, it is led by France, Russia and the United States. Throughout the later 1990s and 2000s, the Minsk Group produced several proposals to resolve the conflict. None of them proved acceptable to both sides. Since 2007 a proposal known as the 'Madrid Principles' has formed the basis for Armenian-Azerbaijani peace talks. Although agreement on some ideas contained in the Madrid Principles has allegedly been within reach at different times, a peace accord between Armenia and Azerbaijan remains elusive. Armenian and Azerbaijani lives continue to be lost on a monthly basis along the Line of Contact between the sides.

» 'ARMENIAN AND AZERBAIJANI LIVES CONTINUE TO BE LOST ON A MONTHLY BASIS.'

THE DIALOGUE THROUGH FILM INITIATIVE

As a result of the 'no war, no peace' situation ordinary Armenians and Azeris, who were generally well integrated with each other, as well as with a shared Russian-speaking Soviet culture, lost contact after 1994. New generations have now grown up with no direct experience of each other: a majority of young Armenians and Azeris have never actually met a person from 'the other side'. Most of what they 'know' about each other comes from media in their own societies. Electronic media is the region's main source of information, and on the whole remains tightly controlled. In this environment mutual alienation and negative stereotypes about each other have flourished in Armenian and Azerbaijani societies.

In 2006 Conciliation Resources, a UK-based peacebuilding non-governmental organisation, initiated Dialogue Through Film as an attempt to rebuild bridges between Armenians and Azeris, working together with three local media partners: Internews Media Support NGO (Internews Armenia), based in Yerevan, the Internews Azerbaijan Public Association (Internews Azerbaijan), based in Baku, and the Stepanakert Press Club, based in the capital of NK.

The concept of Dialogue Through Film is to use film-making to create windows for young Azerbaijanis and Karabakh Armenians to learn about media, speak directly to each other, and speak more widely to each other's societies. Participants are trained in film-making and in some fundamental aspects of peacebuilding. With the support of Internews Armenia and Internews Azerbaijan, they shape ideas into films and make first cuts assisted by a professional director. They then meet to watch and critique them together in Tbilisi, Georgia, and agree on final edits.

Two DVDs were produced in 2007 (yellow cover) and 2010 (blue cover) to showcase the best films from successive cycles of the project. The first was launched at the Institute of Contemporary Arts in London and the second at a series of screenings in Armenia, Azerbaijan and Nagorny Karabakh. Some of the films have been shown on regional television channels in the South Caucasus and Central Asia, and they are all available on the internet at

» www.vimeo.com/channels/dtf

Between August 2010 and November 2011, Internews Armenia, the Stepanakert Press Club and a second Azerbaijani partner working in consultation with Internews Azerbaijan, the Society for Humanitarian Research (Baku), ran a programme of film showings for local communities across the region. In total, there were over 90 film shows, seen by more than 3,000 people, each one followed by moderated discussion on the themes and questions raised in the films. Conciliation Resources also organised film screenings at universities, conferences and with diaspora groups in London, New York and Washington. In October and November 2011 two special film showings took place in Stepanakert and Baku to which the protagonists of the films were invited to both watch and discuss the films again, several years after they had been filmed.

We hope that this handbook will be a useful resource for the viewing and discussion of these films by wide audiences across societies in Armenia, Azerbaijan, Nagorny Karabakh and beyond.

» ‘THIS PROJECT IS VERY IMPORTANT BECAUSE IT HAS SO MANY LAYERS… PARTICIPANTS TALK WITH EACH OTHER AND ENGAGE ACROSS THE DIVIDE. THEY ALSO DO CREATIVE WORK AND LEARN WHAT THE MEDIA IS… AND THEN THEY CREATE THE PRODUCT, WHICH BECOMES PUBLIC.’

NOUNEH SARGSYAN, DIRECTOR, INTERNEWS ARMENIA

THE PEOPLE BEHIND DIALOGUE THROUGH FILM

Dialogue Through Film is a collaboration between four Armenian and Azerbaijani organisations, and Conciliation Resources.

Internews Media Support NGO is a Yerevan-based organisation working since 1995 to promote freedom of expression, and contribute to the creation and dissemination of free, independent and pluralistic information, through new and innovative approaches. Internews focuses on training for journalists, media education, advocacy, promoting new media tools and using the power of media for the transformation of social, political and ethnic conflict. Internews also works with young people to help them improve their journalistic approaches and learn contemporary media language. Internews also produces TV programs, documentaries and multimedia programming.

» www.internews.am

Internews Azerbaijan Public Association was founded in 1997 and became an independent public association in 2002. Internews organises training and assistance for journalists and independent media outlets, and works to highlight contemporary social and political problems across a range of media formats. Comparative learning about conflict through the medium of film has been a focus for the organisation over many years, partnering with Internews Armenia to make films about Cyprus, Bosnia, Northern Ireland, Spain, Southern Tyrol and other conflicts. Internews Azerbaijan and Internews Armenia have also partnered with Internews Georgia to produce the popular *Kids' Crossroads* show, with stories made by and for young people across the South Caucasus.

» www.internews.az

» ‘THIS PROJECT ALLOWS PEOPLE ON EACH SIDE TO SEE THE HUMAN FACE – AND HUMANITY – OF THE OTHER.’

AVAZ HASANOV, DIRECTOR, SOCIETY FOR HUMANITARIAN RESEARCH

The **Stepanakert Press Club** (SPC) was founded in 1998 as a centre for defending and developing a free and democratic media in Nagorny Karabakh. It has focused on journalism training, regional cooperation between journalists across the South Caucasus, improving media legislation and promoting cooperation between Azerbaijani and Karabakh Armenian journalists in the field of independent information exchange. For five years between 2004 and 2009 the SPC published the independent, bi-weekly newspaper *Demo*; since 2009 it has published the monthly analytical journal *Analyticon*.

» www.theanalyticon.com

Since 1997 the **Society for Humanitarian Research** (SHR) has focused on developing civic activism, protecting human rights and working with particular problems associated with displacement and migration. The SHR is closely linked in to displaced communities, providing a wide variety of training courses, legal advice and support for displaced persons. The SHR has also implemented a number of media projects, publishing reports, books and films with a special focus on societal perspectives on the Nagorny Karabakh conflict. The SHR is also a board member and the founder in Azerbaijan of the South Caucasus Documentary Film Festival, *Nationality: Human*.

» www.humanrights-az.org

GUIDE TO THE FILMS




FILM 1 (9:13)
AFTER 13 YEARS

Author:
Eljan Mammadov

Director:
Ayaz Salayev

A portrayal of everyday life in a hostel for displaced people in Azerbaijan.

FILM 2 (12:21)
REVIVAL

Author:
Mamedsharif Alekperov

Director:
Eljan Mammadov

An Azeri veteran, blinded during the war, tells the story of his struggle to rebuild his life.

FILM 3 (16:28)
WHAT DO WE WANT?

Author:
Gulnara Mamedzadeh

Director:
Eljan Mammadov

An Azeri youth activist reflects on what a lasting peace would mean.

FILM 4 (12:19)
BUG-GOBBLERS

Author:
Madina Nik-Najat

Director:
Ayaz Salayev

An ironic look at a centuries-old feud between two Azerbaijani villages, and how different identities are constructed.

FILM 5 (20:07)
CITIZENSHIP: REFUGEE

Author:
Armine Martirosyan
Director:
Levon Kalantar

Two Baku Armenians, one settled in Stepanakert, the other in Shusha, tell the story of their previous lives, and their new lives in displacement.

FILM 6 (15:00)
TOUGH NUT

Author:
Karine Safaryan
Director:
Levon Kalantar

The wife of an Armenian taken prisoner during the war tells their story of survival, based on a strong marriage and the production of walnut jam.

FILM 7 (15:45)
SWEPT AWAY BY LIFE

Author:
Gayane Balayan
Director:
Levon Kalantar

An elderly Russian woman, displaced from Baku, leads a bleak and demanding existence in the no man's land of Lachin.

FILM 8 (11:02)
HOW FATE KNOCKS ON THE DOOR

Author:
Alvard Grigoryan
Director:
Levon Kalantar

A paralysed Armenian veteran turns to woodcarving to find new meaning in his life.

FILM 13 (12:22)
SALAM ALEIKUM, CAUCASUS

Author:
Irada Bulayeva
Director:
Ayaz Salayev and Eljan Mammadov

Meskhetian Turks displaced from Georgia to Central Asia in 1944 remember three generations of exile.

FILM 14 (14:11)
SHUSHA UNDER CANVAS

Author:
Chinara Huseynova
Director:
Ayaz Salayev

For one day every May members of the Azerbaijani community displaced from Shusha meet in Baku to remember the hometown they have lost.

FILM 15 (7:18)
DOWNLOAD

Author:
Vugar Safarov
Director:
Ayaz Salayev

A young Azeri addicted to online war-gaming with Armenians loses track of reality.

FILM 16 (29:47)
MY ENEMY, MY FRIEND

Author:
Alvard Grigoryan and Vafa Farajova
Director:
Vugar Safarov and Levon Kalantar

Former hostages and prisoners of war talk about their experiences and the Armenian and Azeri negotiators who helped them to return home.

FILM 9 (14:58)
KARABAKH FAIRYTALE

Author:
Susanna Saiyan

Director:
Levon Kalantar

Life in the village of Vank, in Nagorny Karabakh, seen through the eyes of a contestant in the village's annual donkey race.

FILM 10 (18:52)
SPECTRUM

Author:
Vafa Farajova and Arina Khachikyan

Director:
Levon Kalantar and Vugar Safarov

Two artists, one in Baku and one in Stepanakert, talk about war and peace as they paint.

FILM 11 (18:29)
KAMANCHA-NAMEH

Author:
Vugar Safarov and Karine Safaryan

Director:
Levon Kalantar and Vugar Safarov

The story of the most famous musical instrument in the Caucasus, the kamancha, told through the eyes of two master players – one Azeri and one Armenian.

FILM 12 (21:27)
STYLE AND ME

Author:
Nazrin Shakirzadeh and Lusine Musaelyan

Director:
Nazrin Shakirzadeh and Levon Kalantar

Young Armenians and Azerbaijanis talk about what fashion means to them.

FILM 17 (15:12)
AT THE 8TH KILOMETRE

Author:
Armine Martirosyan and Nailya Babayeva

Director:
Levon Kalantar and Vugar Safarov

Armenians and Azeris from mixed families talk about the impact of the Karabakh war on their family life, and of relatives now living on the 'other side'.

FILM 18 (17:45)
MY NIECE FROM THE CAUCASUS

Author:
Armine Martirosyan

Director:
Levon Kalantar

A Karabakh Azerbaijani family scattered as a result of the war enjoys a family reunion in Ukraine.

FILM 19 (20:28)
CATHARSIS

Author:
David Simonyan

Director:
Levon Kalantar

Minesweeping in Karabakh reveals the long history of warfare in the region: will it ever end?

FILM 20 (12:07)
ALL FILMS ABOUT LOVE

Author:
Lusine Musaelyan

Director:
Levon Kalantar

Slavik, an Armenian pensioner, and Elmira, his Azeri wife, talk about how their long and happy marriage survived the tragedy of war.

TAKES ON DIALOGUE THROUGH FILM

NAILYA BABAYEVA
AUTHOR OF AT THE 8TH KILOMETRE

Dialogue Through Film was challenging because the partners were reluctant to open up and to behave naturally. Every step had the potential for misunderstanding. But that's just at the beginning. If you're lucky you will find a way to talk to each other. The most important thing in a project like this is not to let disagreements fester into a Cold War situation. We always tried to talk things over and not to get too stuck on difficult issues. Conflicts don't break out again just because you disagree with each other. You can look at things in different ways and then you work together to solve the problem in a reasonable way.

People who specialise on conflicts are always the first to spot the ways in which we're different from each other. Yet we're actually genuinely interested in each other, which in turn helps us to get to know each other better. The problems start when the trust between you is put to the test.

At the beginning of the project there was a lot of suspicion on both sides. All the stereotypes in both our countries came to the fore. But if you have the will, with some trust and faith it is possible to find a way out of the dead-end that we're currently in. And that's what happened with our Armenian colleagues. We didn't shy away from misunderstandings but at the same time we didn't let them turn into something more; like normal people we tried to find a solution which would suit us all.

During the course of the project I learned to listen and to give way. I'm not afraid to say that I made a good friend on the Armenian side. It's not right for peacebuilding projects to divide people into Armenians and Azerbaijanis. In projects like these it's not your nationality that is the main thing, it's your common cause and your shared efforts. Whether you succeed or fail, you are in it together. It's not an individual endeavour. Everyone works together and for the whole group. If you don't do that you won't succeed. It's really important to rid yourself of primitive, one-sided and mistaken views about why the conflict happened. You have to do this because it's the wrong way to look at things and it will only lead to more hatred and to new lies, which will in turn impact on the peace process and on the way people on each side relate to each other. I think that Dialogue Through Film helped us to find and to keep a balance of views.

» ‘WE DIDN’T SHY AWAY FROM MISUNDERSTANDINGS, BUT AT THE SAME TIME WE DIDN’T LET THEM TURN INTO SOMETHING MORE; LIKE NORMAL PEOPLE WE TRIED TO FIND A SOLUTION WHICH WOULD SUIT US ALL.’

NAILYA BABAYEVA, AUTHOR OF AT THE 8TH KILOMETRE

ARMINE MARTIROSYAN
AUTHOR OF CITIZENSHIP: REFUGEE; MY NIECE FROM THE CAUCASUS; AT THE 8TH KILOMETRE

When this initiative started I didn't think there would be anything in the whole world that could distract us all from the main issue – the Karabakh conflict. When we met up everyone was completely focused on asserting their own point of view. We were talking at each other rather than having a dialogue.

But then as the initiative progressed the first results appeared. We watched the first films and funnily enough, even though they were about the Karabakh conflict, they gave us the chance to talk to each other about ordinary, human things.

Working with Azerbaijanis made me realise once again what a deeply ingrained sense of hurt we all have inside us. Sometimes it was impossible to agree on even the simplest of things. Every frame, every word and every gesture could be subject to the wrong interpretation. Sometimes the post-production discussions took up more of our time and patience than the actual filming. Often the original idea for a film would end up changing – either before or during the filming – because of misunderstandings, or maybe mistrust, between us. Sometimes the final result was not as good as it could have been because we had to cut out good but contentious scenes.

My niece from the Caucasus is a good example. It was originally intended to be a joint Armenian–Azerbaijani film, but at the last moment after all the most difficult things had been sorted out and everything was in place, the Azeri side pulled out. We couldn't understand why. In the film itself there's a good example of the mistrust between us. The heroine Zina is an Azeri living in Karabakh. She goes to Ukraine to visit relatives she hasn't seen for 16 years. Among them is a cousin who doesn't recognise her, and makes her sit in a room for two hours and answer questions about their childhood together in Karabakh before he decides that it's really her.

The original plan for another joint film, *At the 8th kilometre*, also fell apart but for different reasons. The film was the supposed to be the story of how the war split up one family, leaving a father in Armenia and his daughter in Azerbaijan. The plan was to film them both and then arrange for them to meet in Tbilisi, in Georgia. The Azeri team filmed the daughter in Sumgait, in Azerbaijan, but I could not persuade the father in Yerevan, in Armenia, to take part. I ended up finding a woman with a similar story and the film became about two women on opposite sides of the conflict who had lost contact with their relatives. But we lost the drama of the reunion that we'd planned for.

It was amazing to have the chance to make my own film. For me any kind of human creativity – music, painting or cinema – is always a self-portrait. So Dialogue Through Film was an interesting experience to step back and take a look at myself – and my own attitude to the conflict.

JONATHAN COHEN
DIALOGUE THROUGH FILM PROJECT MANAGER 2005-08

Violent conflict and a restricted media are a potent cocktail for perpetuating animosity. When in early 2006 I met in Tbilisi with a dozen young Azeris and Karabakh Armenians barely old enough to remember the first Armenian-Azerbaijani clashes of 1988, I was struck by the insidious way in which this cocktail could linger. Yet all had the courage and perhaps the anger to want to meet people from the other side. Courage and anger are also a peculiar mix: courage because it's challenging to sit with representatives of a society that is demonised in your own. But anger also, because there was a lot of baggage that those present wanted to unburden onto one another.

Yet, after a couple of days together, these youngsters began to want to understand more about each other and how other young people like them lived on the other side. My colleague, a wise peace practitioner from Northern Ireland, had trouble telling who was Armenian, who was Azeri. In fact understanding the subtlety of difference is what lay behind Dialogue Through Film. People divided by the Karabakh war had lost sight of who they had been fighting, and young people were growing up hearing only antagonistic and often hate-filled rhetoric about the other. Societies and people who thought they knew so much about each other before the war had filtered out more than they could imagine and were holding onto negative stereotypes, discarding positive memories.

Vague ideas for an initiative, explored with colleagues in Baku, Stepanakert and Yerevan, started to come into focus. Giving young people the chance to make a film telling something of themselves, their communities and their concerns, enables them to talk to one another in a fresh language of moving images – moving both in terms of the emotional content, but also in terms of shifting perceptions.

When we met again several months later to watch first cuts, the room did not bristle with the same tension. Not everyone became friends – some did, some did not. Watching and critiquing each others' films gave opportunities to not only be challenged but to challenge others. This was a dialogue, about conflict, but through film, and within a small group. Later this dialogue was extended as the films began to be shown beyond the small circle of film-makers. But in today's context, film-makers cannot accompany their work to the other side. The films must speak for themselves. This led to the production of this handbook, which encourages the viewer – individually or in their community – to ask a wide set of questions, some obvious, some comfortable, some unsettling. In this way Dialogue Through Film moves from bridging the divide to fostering dialogue within communities. The awkward silence of a first meeting in Tbilisi has now become a conversation between many hundreds of Armenians and Azeris – thanks to the persistence and creativity of young aspiring film-makers and their mentors.

LUSINE MUSAELYAN
AUTHOR OF ALL FILMS ABOUT LOVE AND STYLE AND ME

As soon as I heard about the project I knew that I wanted to take part. I really wanted to learn something new. I gradually learned the meaning of magic new words like film-shoots, editing, voice-overs. I began to understand the hidden details of preparing material for television, and then for documentary films, and step-by-step I began to get the hang of it. I was interested in everything – the process of talking through an idea, the search for protagonists and most of all – the process of getting to know them.

Every one of them had a story to tell – difficult, happy or sad. We worked with all kinds of people and each one emerged as a very specific personality in the films. Sometimes when we were filming it was so hard not to get emotional if one of them got upset while telling me their story. That's what it was like when we made *All films about love*. That film is very important for me, because for the first time ever I met and got to know an Azerbaijani woman living in Karabakh with her Armenian husband – and living in a happy marriage full of love and understanding. I wanted to hear more about her story, to find out about her day-to-day cares, her traditions and her views.

Before we started filming, I decided that it had to be able to appeal to Armenian and Azerbaijani viewers and touch them in a positive way. I didn't want any aggression, or any tension. I didn't want to offend anyone on any side. In the event the heroine of my film was exactly that kind of person. She was such a good person: kind, patient and loving. Her very eventful life has had lots of tragedy but also a really romantic love story. It was

impossible not to notice the glint in her eye when she told me all about it. After making the film I felt that I'd become a better person – more tolerant and kind.

It was also a special project because we were working with Azerbaijanis. It gave us the chance to get to know them better, to find out more about what's going on in Azerbaijan and about the kind of problems there are for people working in the media. Our talks and discussions changed my impressions of the Azerbaijani press and the way journalism works there. It helped me to understand why there's so much anti-Armenian propaganda in Azerbaijan. And that made me value the relative freedom we have.

We didn't have any problem talking to the Azerbaijanis until we started talking about the conflict. Once we got onto the big issues, we started arguing. At the end of the project we didn't really keep in touch. For me personally it was a great experience to make friends with our neighbours, and to get the chance to work as colleagues. But sadly I don't feel that my Azerbaijani friends were that interested in continuing to be in touch.

KHALIDA ARZUMANYAN
PROTAGONIST OF TOUGH NUT

We were living in temporary accommodation and the conditions were pretty bad. I had jobs in several different places as a watchman and the children used to help me out after school. My husband couldn't work back then. Walnut jam was the only thing that kept us going. Even though I wasn't really thinking of that when I first made it. But they were good times all the same...

Everything changed after the film *Tough Nut*. If the journalist Emma Balayan hadn't seen the film and come to interview me, our difficulties would have gone on much longer. Shortly after her article was published I had a phone call from the Stepanakert Mayor's office, inviting me and my husband to come in for a chat. When they told us that they were giving us a flat in the town centre I was completely overcome. I couldn't contain my joy. And the first thing I thought about was the film.

I remember the day the film crew came like it was yesterday. I've always been a bit shy, but suddenly this director came along and distracted me and I forgot all about the cameras. I felt like I was sitting with someone from my own family, and I just started talking.

At first the children were against the idea – they didn't want their classmates and friends to see what awful conditions we were living in. But I told them there was nothing to be ashamed of. We don't steal, I said, we're just working to earn our daily bread. I also said that if people knew what had happened to their father, how he had been captured during the war, then they would start to understand how cruel the consequences of war can be. Well it worked and the children said yes. I'm glad I made the effort to convince everyone because now I know that it was really worth it.

Who would have thought that a film would make such a big difference to our family's life? If only films could solve all the difficult questions in life!

These films are important for all of us – Armenians and Azerbaijanis. People have to understand that war causes so much loss. So many broken lives; young soldiers defending their land; mothers burying their children; children orphaned; women widowed. In the end we are all mortals and we are all neighbours. We shouldn't be going to war, we should trying to build a normal relationship with each other.

» 'IN THE END WE ARE ALL MORTALS AND WE ARE ALL NEIGHBOURS. WE SHOULDN'T BE GOING TO WAR, WE SHOULD BE TRYING TO BUILD A NORMAL RELATIONSHIP WITH EACH OTHER.'

KHALIDA ARZUMANYAN, PROTAGONIST OF TOUGH NUT

RAHIM GADZHILI
PROTAGONIST OF WHAT DO WE WANT?

It all started with a phone call from Internews Azerbaijan asking if I would take part in a film about Dalga, the youth organisation of which I'm a co-founder. We talked it over as a group and then said yes. We all got on really well with the Internews team. They asked me if any of us had been directly affected by the Karabakh conflict. I gave them a few names, but later on they found out that I'm actually in that category myself. It's funny, but it never occurs to most people I meet that I might be an internally displaced person. Internews Azerbaijan suggested that the film should be about me and I agreed.

Obviously a documentary film has to be based on fact, but I knew that some of the facts I'd be talking about would seem unbelievable to some people. When people look at me, they look at my friends, the way I behave, and the way I live my life, and what they see is an everyday person. But in actual fact I've had to live through things which make me anything but ordinary.

I had a bit of a complex about all of this. When we were filming I kept asking myself: How can I prove to people from other countries that everything I'm talking about is true and really happened? And even worse, I really didn't want to appear as someone who is beaten down by life, who you should feel sorry for. I don't usually like talking about my past for precisely those reasons. Anyway, I'd given my word so I had to go through with it. But I have to admit that there were moments when pride made me not talk about certain things that had happened in the past. I think the quicker you are able to deal with things that fate has dealt out to you, the quicker you are able to get on with your life on your own terms.

There are two things about this film that make it very special for me. One is that it's a good reminder of things that I want to forget, and the second is that it reminds me of my father. My father was already ill when we started making the film, and I asked Eljan Mammadov, the director, if he would mind filming my dad. He did, but by the time the film was finished my father had already died...

I'm sure that the truth makes for the most interesting scenarios, and that the best stories come out of unusual experiences. I'd like to thank everyone who was involved in the making of *What Do We Want?*, and I hope that everyone who watches it will become a true friend of peace.

AVAZ HASANOV
PROTAGONIST OF MY ENEMY, MY FRIEND

Internews suggested that I participate in a film about prisoners of war and war hostages, together with my old friend Albert Voskanyan. I have to say, I wasn't sure! I was always careful around any kind of public discussion about this, so I took a long time to think it over. I was relieved when I found out that the film wouldn't just deal with our work on missing persons, but also aimed to show how we work together, how Albert and I got on as real people. This I could do.

But I wasn't happy with the first scenes that we filmed. I believe in the peace process and in the importance of tolerance, but the director wanted to film me in the Martyrs' Row, at the war memorial for Azeris killed in the Karabakh war. Even though it was wet and windy, we walked up there to the Martyrs' Row. I was walking along the Row according to the script, with two cameramen filming me in the wind and rain. But between the cold and the photographs of those who had died in the war, I found it difficult to concentrate. I asked the director if we could continue filming somewhere else, and if I could have some more time to focus. During post-production it turned out that the director was also not happy with what we had filmed on Martyrs' Row. I was relieved about that. This allowed us to improve on what we had, and also to add a number of scenes.

I first met Albert in 2000. He is a man who would do everything for someone he calls a friend, and he is also extremely skilled in what he does. I saw this with my own eyes during our work together and especially during my visits to Armenia and Karabakh. But the issue of prisoners of war and war hostages was completely new to me. I had not had serious contact with people who had been through this and survived to come home, as I had been more involved in human rights and forced displacement issues. The experience that I gained with former prisoners of war could not have been more useful.

In this film I wanted to show the potential that everyone has in them to rebuild peaceful relations and to approach the problems between our peoples in a humane way. I am grateful to the producers that they were able to use our examples as models of how to overcome the enemy stereotyping that is so ingrained in the mind, and to somehow say 'no' to the myths that are so widespread in some sections of society.

We wanted to show how these enemy stereotypes obscure the friendship that existed for centuries between Armenians and Azerbaijanis. I was delighted that the original name of the film was left intact as it inevitably inspires associations for the viewer even before they've seen the film. I'm certain that seeing this film, viewers will come to their own conclusions about friendship and hatred, enemies and friends.

ALBERT VOSKANYAN
PROTAGONIST OF MY ENEMY, MY FRIEND

During filming, we went down to the Line of Control where the prisoner exchanges used to take place. Suddenly the memories came flooding back to me, as if it had happened yesterday. The time I found myself caught between sniper fire and mortar fire. The time I nearly got taken hostage myself. I'd forgotten all those details. But I still have dreams quite often about all the Armenians and Azerbaijanis that we managed to exchange.

To me as a peace-builder it's really important to show people that war is a bad thing. People aren't chess pieces. They are living beings who can get killed, captured, or go missing in an instant. It wasn't that I set myself the task of conveying that idea in the film. That's how I see things. That's what I think and feel.

I am convinced that the only way to solve our conflict is through peaceful means. We can't allow more blood to be shed. There are no victors in wars.

When I was asked to take part in the film I said no at first. But then I started thinking about how history distorts the truth so much that you end up not understanding what really happened. I thought this film would be a chance to set the record straight, and to talk about concrete facts and events. *My enemy, my friend* is a rare example of a film showing the people who were involved in prisoner and hostage exchanges on both sides. People react to the film in different ways – but that's natural and what life is all about isn't it?

I wanted to talk about the Karabakh state commission on hostages, prisoners of war, and those missing in action. From 1993–97 I was the deputy head of the commission and was responsible for prisoner exchanges. During that time we managed to exchange more than 500 people – I was personally responsible for handing over 300 of them. God saved their lives and with my help they were exchanged.

We were able to fulfill our mission because of the contacts that existed back then between Karabakh and Azerbaijan. Those contacts – which are so necessary to us – don't exist now.

Yet we have so many shared problems that we need to sort out together. It's important to have contacts at the level of civil society – but it wouldn't be a bad thing if they existed at state level too.

Today there's a border between us, but if you think about it – locusts and fires don't recognise borders do they?

We need to work with communities on both sides to try to get rid of the enemy stereotypes that have built up over all the years this conflict has been going on. In order to do this we need to stay curious, and to understand more about each other.

» 'WE NEED TO STAY CURIOUS, AND TO UNDERSTAND MORE ABOUT EACH OTHER.'

ALBERT VOSKANYAN, PROTAGONIST OF MY ENEMY, MY FRIEND

TAKE TWO

ORGANISING A SCREENING

» ‘WE DON’T USUALLY LIKE TO QUESTION BELIEFS THAT ARE LAID DOWN IN OUR CHILDHOOD AS INDISPUTABLE TRUTHS.’

TECHNICAL ASPECTS

Good technical preparation is essential for success but is all too easily overlooked. You are organising a screening for the public, and you need their attention. Viewers should enjoy the screening, understand the ideas behind the films and be able to discuss what they have seen. The comfort of your audience is therefore as important as every other stage in the process.

CHOICE OF VENUE

Select an appropriate venue for a film showing, and visit it beforehand. If for some reason this is not possible (for example, due to a remote location) find a local partner who can help you to organise the screening. If you need to decide without being able to see the different options, ask them to send you pictures of what is available. Cinemas, theatres, schools, youth centres, hotels or cafes can all be used for screenings. They can be organised anywhere, even small villages, and it will not always be possible to find an ideal venue. However, when selecting a venue, please check the following:

- The venue has sufficient space and chairs to accommodate the desired number of people;
- The venue's temperature should be appropriate to the season, as the audience must sit for some time;
- Air can move freely through the venue, or there is air-conditioning;
- There is a screen, wall or other surface that can serve as a screen;
- If you need to take your own screen, ensure that there is sufficient space to set it up;
- Electric sockets are appropriately located;
- The venue's lighting can be dimmed for the film showing, and illuminated for the following discussion.

EQUIPMENT

There should ideally be two people in your team, one of whom should have the necessary technical skills. You will need:

- A DVD player and/or laptop computer with a disc drive, or the films stored on the hard-drive memory;
- Loudspeakers allowing sound of sufficient quality and volume;
- A projector which can be connected to the DVD player or laptop computer;
- A collapsible screen or flat white surface to project the films onto;
- An extension cord for up to 4 devices, or a 3-way adaptor;
- Cables for all devices;
- DVDs or other media with the films recorded on them.

In order to avoid unforeseen problems, it can be a good idea to take back-up copies of the films, for example stored in the computer memory and/or on a removable disc, as well as the DVDs.

You should always check that all equipment is working before you begin the film showing. Take a screwdriver, knife and tape with you if you can, as they are sometimes useful.

You should aim to have the room set up half-an-hour before the audience members begin to arrive for the showing.

If you are able to, organise light refreshments (tea, coffee, biscuits or fruit). This will allow you to offer the audience a break part-way through and the opportunity to talk in a less formal atmosphere. This may help to overcome any psychological barriers and have a more open discussion to bring your film screening to a close.

MODERATING A DISCUSSION

A moderator leads discussion, establishes the rules of the debate and ensures the observation of these rules among the audience. It is crucial that you understand your own role and goal as supporting the peaceful resolution of conflict, and that this understanding determines your behaviour, language and tone.

Your main function as moderator is to help people to express their own opinions about the films, about the problems posed by the Karabakh conflict, and about how to get out of the current situation. Try to give the audience the maximum possible freedom and to create an atmosphere in which all participants can safely express themselves; people need to have a calm space in which to reflect. But you must avoid the expression, imposition or insinuation of your own opinions. Your function is not to teach or influence – you are a neutral leader of the discussion.

Questions are your key tools, with which you should try to open up the audience; we have suggested a number of general questions and up to 10 questions for each film. These are far from exhaustive, however, and you can always add to, and change, this list. Often the audience itself will suggest new questions, as the participants start to pose questions for themselves.

From the outset you need to establish the rules of the discussion. You should ask everyone to switch off their mobile phones. Then make sure that everyone sticks to a reasonable amount of time to express themselves. Try to ensure that each intervention does not last longer than 5 minutes. As many people as possible should have the chance to speak. To allow this, you must not let the most active participants dominate or give long monologues.

Often a kind of informal leader will emerge in the audience, who can sometimes start to assume a negative role, dictating the tone of the discussion and not letting others speak out, or other points of view to be expressed. This informal leader can sometimes start to chair the session themselves, and it is your task as moderator to prevent losing control in this situation. This can be achieved by sometimes gently interrupting, sometimes giving the floor to those holding different views. Throughout you need to remain neutral, however, not entering into conflict, losing control or raising your voice.

PREPARATION OF THE FILM SHOWING

Moderators must prepare carefully for each screening and discussion. To begin with, you should read the following:

- background about the Dialogue Through Film project;
- the essays and interviews by film authors and protagonists;
- the short descriptions of each film.

As a moderator you should watch all films beforehand. If possible, make contact with the people behind the films, and find out more about how they were made and about the stories of the people in the films. You should be ready for diverse, sometimes unexpected questions. You need to be familiar with information about the Karabakh conflict, about its history and that of the peace process, in order to present the wider social and political context for Dialogue Through Film, as some audience members may be suspicious or apprehensive. You can find resources to help you in this handbook, for example, in the political glossary about the conflict.

Screenings need to be organised according to a thought-out plan. Here is an example:

1. Short presentation by the moderators;
2. Information about the initiative and the films;
3. One or two questions which will help the audience to engage with the theme and to 'warm up';
4. Showing of first film;
5. Discussion;
6. Showing of second film;
7. Discussion;
8. Break (if possible);
9. Showing of third film;
10. Discussion;
11. Summing up;
12. Break up into informal conversation.

» ‘AS A MODERATOR, YOU SHOULD UNDERSTAND YOUR ROLE AS SUPPORTING THE PEACEFUL RESOLUTION OF CONFLICT, AND THIS SHOULD DETERMINE YOUR BEHAVIOUR, LANGUAGE AND TONE.’

It is also possible to watch the films first and then have a general discussion about all of them. Choose the most appropriate format according to the priorities and needs of your audience. Sometimes improvisation is best, and as moderator you should be open to this.

FILM SELECTION

Three films can be screened at one event. We strongly advise a format of one Armenian film, one Azerbaijani film and one joint film at each event. If you think that your audience is getting tired, you can cut the programme after two films. This option allows you to retain a balance in the films you show, in order not to lose the point of the initiative, which is dialogue structured around perspectives from different sides of the conflict.

FILMS FOR SPECIFIC AUDIENCES

Depending on your audience, you can vary the film selection process.

For young people... *Style and me* and *Download* are particularly useful, as the protagonists are themselves young people.

If you have displaced people in your audience... *Citizenship: refugee; My niece from the Caucasus; After 13 years.*

If women are a key part of your audience... *Tough nut* and *At the 8th kilometre.*

If you have veterans in your audience... *Revival* and *How fate knocks at the door.*

The following is a general list of recommended, though by no means obligatory, film combinations. So long as you preserve a balance between Armenian and Azerbaijani films, there are no rules in the selection of films: trust in your own knowledge of the audience and local circumstances – and your intuition.

- *Bug-gobblers/Karabakh Fairytale/ Kamancha-Nameh*
- *After 13 years/Citizenship: Refugee/ At the 8th kilometre*
- *Download/Catharsis/Style and me*
- *All films about love/Shusha under canvas/Spectrum*
- *How fate knocks at the door/Revival/ My enemy, my friend*

CHOOSING YOUR AUDIENCE

Moderators and organisers of film screenings can opt to target diverse audiences of mixed age, gender and profession, or kinds of audience, such as youth, women, displaced people and so on. Different approaches give different results, but you should be sure to determine the goal of each discussion, as this will help you to determine which is the right audience. It is critical to ensure voluntary participation and the interest of those gathered to watch the films. Any kind of coercion in bringing people to these films will not bring any positive results, as people will not be open and motivated to discuss them freely.

Ideally, your audience should not exceed 25 people, as it is difficult to hold an open discussion with an audience larger than that. Time will always be short for discussion but everyone should have the chance to speak, as a wide range of views is needed. Make every effort to ensure free and open relations within the audience.

Overall, screenings and discussion should not exceed three hours (bearing in mind a possible break). Beyond this point, people can begin to repeat themselves and the discussion can dry up. It is up to you to determine the right moment to wrap up the discussion, to ‘park’ certain issues and to keep interest in the main questions going, while not leaving people with the sense that they haven’t been able to say what they wanted to say.

If you have the possibility to do so, please leave a copy of the DVDs of the films with community centres where you organise a screening. Take a camera with you and take pictures during the process of the screening and discussions afterwards, as they may be useful later on. In some cases it may be useful to record discussions on a dictaphone, in order to later reflect and perhaps write about the reactions of your audience. In this regard it is helpful if you, as a moderator, have an assistant who can help you with the gathering of these kinds of materials.

DISCUSSION TOPICS AND GENERAL QUESTIONS

The 20 films included with this handbook deal with a variety of themes. They include, for example, identity, security, refugees and displaced people, war and violence, personal loss, peace and co-existence, and youth. Some films fall into more than one category. In the following pages you will find a set of specific questions with which to lead a discussion about each individual film.

You may also find these general discussion questions useful. You might want to ask the audience to think about these general questions before you begin the film showing, or to raise them towards the end of your discussion by way of a conclusion.

- Does watching these films make it easier or more difficult for you to identify with the people on the other side?
- How different do the people on the other side seem in these films, from the image you have of them from your national and local media?
- What more would you like to know about the people on the other side?
- If you could make a film about your life that would be shown over there – what would you want to say?
- Was there anything in the films that surprised you, or made you angry?
- Did you feel more or less hopeful after watching them?
- What was missing that you would like to have known more about?
- Can initiatives like these make a difference?
- What, in your view, is stopping the conflict from being solved?
- What difference would it make to your life if the Karabakh conflict was finally resolved?

DISCUSSION QUESTIONS: FILM BY FILM

In the following pages you will find a list of up to 10 discussion questions for each of the 20 films included in this handbook.

FILM 1 (9:13)
AFTER 13 YEARS

Author: Eljan Mammadov

1. How would you describe the narrator's feelings in this film?
2. Do you think that displaced people feel responsible for the situation they are in? If so, why? Do you think they are responsible?
3. What are the main differences between the lives displaced people led before displacement and their lives now? How do their new surroundings affect displaced people, and to what extent are they able to adapt to these new conditions?
4. What do you think are the main challenges of urban life for refugees and internally displaced persons living in Baku?
5. Why do you think refugees and internally displaced persons find it hard to let go of their old possessions?
6. What kind of changes is the film narrator worried about? Why is he afraid that the girl he likes will change?
7. What are the main obstacles confronting displaced persons being able to fulfill their rights?
8. What do you think concerns displaced people more than anything else?
9. What are the obstacles confronting family life among refugees and displaced persons? Are displaced families able to prepare their children for peace?
10. Did this film help you to understand the situation of displaced people?

FILM 2 (12:21)
REVIVAL

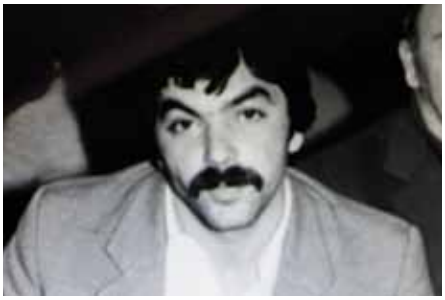
Author: Mamedsharif Alekperov

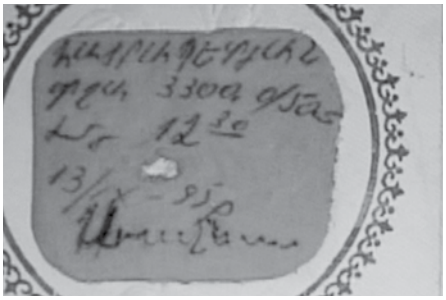
1. How does war affect a person's psychology, their relationships with other people?
2. How did his health problems influence the life of the veteran in this film? How do you think the experience of overcoming his health issues affected his views on life?
3. What role did the veteran's family play? What was your reaction to the choices of his wife, bearing in mind that her husband could never see her?
4. "War makes people savage." "War is waged by abnormal people." What do you think the protagonist wants to say with these statements?
5. How did you react to the actions of the soldier, who blew himself up to save his comrades?
6. How are those left with disabilities as a result of the war treated in your society?
7. The veteran says that Armenians and Azeris cannot be enemies forever, and that on the other (Armenian) side there must also be those who lost their health. Do you think those who have actually fought in war have a different perspective from those who have not? What about those wounded and left disabled by war?
8. What do you think the veteran understands by patriotism? What do you understand by patriotism?

FILM 3 (16:28)
WHAT DO WE WANT?

Author: Gulnara Mamedzadeh

1. What does Ramin remember about his home?
2. Why is Ramin afraid of moving from his home, his block and the neighbourhood where he lives?
3. Why do you think that Ramin and his friends succeeded in public life?
4. What are the particular problems facing young people in your community or society?
5. Are young people in your society or community able to respond to these challenges? If not, why not?
6. Are young people where you live interested in the Karabakh conflict?
7. Do you think that youth activism can have an impact on resolving the conflict? How?
8. Why do you think that Ramin says that both sides have lost in this war? What does he mean when he talks about time wasted?
9. Do you think that young displaced people should integrate into the societies where they are now living? What responsibilities do they have if they do?





FILM 4 (12:19)
BUG-GOBBLERS

Author: Madina Nik-Najat

1. How would you describe the situation that exists between the two villages in this film?
2. Why has the situation between the villages lasted for more than 300 years?
3. What is the role played by the village elders in the dispute between the two villages?
4. What resources have the two villages drawn upon in order to reconcile their differences? Did they rely on their own resources, or on those coming from outside?
5. How would you propose to resolve the feud between the two villages?
6. How plausible did you find the statement that the two villages became united in the fact of a common enemy?
7. What did the film say to you about how identities are formed?
8. How different are the identities of the two villages from each other? Do you think an outsider would notice these differences?
9. Do you think it is possible to compare the conflict between these two villages and the conflict between Armenians and Azeris? How are they similar? How are they different?
10. Do you think it is better to leave the most painful issues to one side, and talk about secondary issues, when talking across a conflict – or to confront the main issues first?

FILM 5 (20:07)
CITIZENSHIP: REFUGEE

Author: Armine Martirosyan

1. Do you think that refugees and displaced people in Azerbaijan have similar problems to the ones shown in this film? What do they have in common in terms of their situation and their views? What is different?
2. Were there casualties in your family, or the families of your relatives and friends during the war? If so, how do these families feel towards Armenians/Azeris now?
3. One of the people in the film says, "I had wonderful friends on the other side before, we didn't care about nationality". Did you once have Armenian/Azeri friends, and were relations back then really without problems?
4. Do you know of cases where neighbours helped one another during the conflict, regardless of nationality?
5. "I left the graves of my forebears on the other side." How do you think this feels for the person leaving behind family graves? How do you feel towards the cemeteries of communities no longer living in your society?
6. "I personally cannot forgive", says one woman in this film. What do you think is needed before the two sides, and individual people, can forgive one another? Another protagonist says that he could never feel vengeful. Do you think both positions are sincere, plausible?
7. One of the men in this film is building a mini-bunker with medical supplies in his basement. Why does he do this? Do you think he is justified? Do you know of similar examples?
8. How do you feel about refugees and displaced people generally? Are they similar to "us", have they integrated into society? If not, why not?
9. Do you think that refugees and displaced people will want to return after a political settlement of the conflict? Would you want to return? What problems would you encounter?

FILM 6 (15:00)
TOUGH NUT

Author: Karine Safaryan

1. What do you feel about the exchange and 'trade' in prisoners and hostages during the time of the war? Have you heard about this phenomenon, and do you know of any cases?
2. What do you know about the rights of prisoners-of-war and hostages?
3. Do you know of any cases in your community where prisoners from the other side were treated humanely? And cases where they were treated cruelly, or tortured?
4. Khalida says in the film that she does not feel hatred towards Azeris. Do you believe her? If you were in her situation could you forgive?
5. Khalida says that she does not complain about her fate, and that if she could live over again, she would make the same choices, as she is a happy woman. What choices do you think she is referring to? How would you describe her attitude to life?
6. What, in your view, are the things that women consider important in order to be happy? Are they different, do you think, from the things that make men happy?
7. "Men fight, but it is women that bear the brunt of war", says Khalida. Do you agree? Do you think this reflects a specifically Armenian mentality, or do you think that Azeri, Albanian, Croatian, etc. women would say the same?

FILM 7 (15:45)
SWEPT AWAY BY LIFE

Author: Gayane Balayan

1. Do you know people that have kept up contact with those "on the other side", with former friends or neighbours? If so, what has been their experience?
2. Are the rights of refugees and displaced people in your community protected? If not, how can they be better protected?
3. Who do you think should be responsible for dealing with the problems of displaced people?
4. One of the family members in the film says that regardless of all the difficulties, he would never leave: "This is our homeland, and I'm not leaving, it's my land." What does homeland mean to you? Where does it begin and end?
5. Lida's former Azeri neighbour writes that "over there" they have a small pension, "just 12 shirvans". Do you think that pensioners have similar problems across the conflict?
6. Do you think that displaced people are a resource for resolving the conflict peacefully, or is their existence more a factor contributing to escalation of the conflict?
7. A man in the film dreams of flying in his wooden toy airplane "to America, where life is good". Would you want to live a life of peace, safety and prosperity, yet faraway from your native land?
8. During a showing of this film in Armenia, some viewers accused the film's authors of airing dirty laundry in public. Do you agree? Do you think that it is justified to talk openly about problems in your society, knowing that the other side will also witness this conversation?

FILM 8 (11:02)
HOW FATE KNOCKS ON THE DOOR

Author: Alvard Grigoryan

1. The film begins with a parable about responsibility for war and feelings of guilt. In your view, who is responsible for war? Who is responsible for the Karabakh war in particular? What can the ordinary man or woman do to avoid war?
2. Confined to his bed, Mkhitar says "I chose this path, it was fate." What do you think abut this statement?
3. Mkhitar found it extremely difficult to reconcile himself to being disabled, but eventually found relief in creativity and art. What role does creativity play in your life?
4. What do you feel towards Mkhitar – pity, empathy, or other feelings?
5. The nurse taking care of Mkhitar confides in the viewer that although she has a husband, she shares her problems with Mkhitar. Could you befriend someone who had experienced his fate, and accept advice from them?
6. How do you think disabled people feel in your society? Are they integrated?
7. Mkhitar says that he doesn't believe in God and only reads the Bible as literature. Do you think he really has no religious beliefs? Do you believe in God, and do you turn to religion in difficult times?
8. Mkhitar tells us that he was a cruel person before being wounded, and became kinder afterwards. What is your experience: have you become kinder or crueler after suffering through difficult times? Do you think that societies become kinder after going through conflict, or the reverse? What affects the mood of society towards kindness or anger? Are there examples of kindness and anger in Armenian and Azerbaijani societies?
9. "Life is unjust from the outset, and stays that way", says Mkhitar. Do you agree? Is it possible to change life, to make it more just?
10. Do you think that interethnic conflicts result in justice? Do you consider the fate of your national community just? What about the other side?

FILM 9 (14:58)
KARABAKH FAIRYTALE

Author: Susanna Saiyan

1. Do you think it is possible to talk about issues as delicate as the resolution of the Karabakh conflict, and about people in conflict zones, with humour?
2. Do Armenians and Azeris share a sense of humour?
3. How do you think people from one side react to irony and humour expressed by the other? Do you think that humour in a conflict situation can be understood in the same way by both sides? How do you feel when people make fun of those on the other side of the conflict? And can you laugh at yourself?
4. Do you think that the village of Vank is typical for Nagorny Karabakh, or exceptional?
5. During one international film showing of Dialogue Through Film, this film attracted the most controversy. What do you think are the underlying issues in the film that might explain this? Did you find the film controversial?
6. Do you think themes such as historical identity and cultural roots are useful to discuss in the context of conflict? Can such debates provide definitive answers, and to what questions? Do you think both sides can agree on answers to these questions?
7. Is there anything in this film which Armenians and Azeris can share?

FILM 10 (18.52)
SPECTRUM

Author: Vafa Farajova, Arina Khachikyan

1. What do you think this film is about?
2. What do you understand by the necessity for dialogue?
3. The artists talk about possible concessions, but they do not define what they mean by compromise. What do you understand by compromise?
4. One of the artists says that "we hid our inner hostility". Do you agree? Was there hatred between Armenians and Azeris prior to the Karabakh conflict? Is there hatred today?
5. The Azerbaijani artist says that the next generation might be more inclined to peace. Do you agree? Does this mean that hostility between Armenians and Azeris would disappear after a few generations, and we should just wait? Would this be an acceptable approach in your view?
6. Do you agree that we are just toys in the hands of great powers?
7. What is the colour of war for you? What are your associations with conflict? What are your associations with peace? What are the colours and tones of peace? And does peace mean that all problems should be resolved at once?
8. The theme chosen by the Armenian artist is the absence of borders, the rejection of restrictions; he expresses envy for birds, who fly wherever they want. What do borders mean to you? Should they be strong and difficult to cross, or soft and easily crossed?
9. The Azeri artist talks about making the first move. Do you think the first step has already been taken to restore Armenian–Azeri relations? If so, what was this step and how can it continue? If not, what might this first step look like?
10. Did you like the artists in this film? Are they similar and do you think they would get on if they met in person? Do you want to meet people from the other side? What would you want to say to them?

FILM 11 (18:29)
KAMANCHA-NAMEH

Author: Vugar Safarov, Karine Safaryan

1. What mood did the end of this film leave you in?
2. Do you think that it is important to discuss the cultural origins and ownership of musical instruments, music, or cuisine? Are such discussions really about something else? Why do they arise?
3. Are there similar arguments between your national community and other neighbouring peoples? Where and why are similar types of argument felt most keenly? Where and how have they been overcome?
4. "You play so well, shame you are an Armenian." Has anyone ever talked to you in this way? How did it make you feel?
5. Do you think that the musicians in this film are tolerant? What do you think of their approach to music as something common, shared?
6. Where does intolerance towards other people, and to other cultures, come from?
7. Are there particular categories of people you find it hard to tolerate, and if so, why?
8. Do you think that more knowledge and information about each other, including cultural heritage, can positively influence Armenian–Azeri relations and the resolution of the conflict?

FILM 12 (21:27)
STYLE AND ME

Author: Nazrin Shakirzadeh, Lusine Musaelyan

1. What in your opinion is the relevance of this film and its subject matter to the Karabakh conflict?
2. If you were not given the names or locations of the young people in this film, would you be able to tell where they were from? If so, how?
3. Do you think that youth and young people engaged in arts, design or music can influence the outcome of conflict?
4. Do you believe that art offers a space for personal freedom? And can the achievement of personal freedom help people to understand each other?
5. Can you think of scenarios where joint action by Armenian and Azeri singers, musicians and those working in fashion could improve Armenian–Azerbaijani relations?
6. How do you think that the young men and women in this film feel about the Karabakh conflict, and what do you think they feel towards people on the other side?
7. Did you like the sense of style of the young people in this film? What did you like, what did you dislike?

FILM 13 (12:22)
SALAM-ALEIKUM, CAUCASUS

Author: Irada Bulayeva

1. What do you know about the story of the Meskhetian Turks? Did this film add to your knowledge about this national community?
2. Do you think that this film speaks to wider issues than just the history of the Meskhetian Turks? If so, what are these issues?
3. Is the story of all displaced peoples similar? Does knowledge of the history of other displaced people help in thinking about how to resolve the problem of displacement in general?
4. How do you feel about the possible return of displaced people to their former homes?
5. What in your view would be a just solution for the Meskhetian Turks?
6. Do you believe that Azerbaijanis should return to Nagorny Karabakh, Qubatly, Fizuli? What about Armenians, should they return to Baku, Ganja, Shaumyan...?
7. How can the security of people returning to their former homes be secured? Can the resolution of the problems of displaced people help with the resolution of the Karabakh conflict overall?
8. Are there lessons from Armenian–Turkish relations, and attempts to reconcile them, that can be useful for Armenian–Azerbaijani relations? If so, what are they?

FILM 14 (14:11)
SHUSHA UNDER CANVAS

Author: Chinara Huseynova

1. How did you feel towards the man interviewed in this film?
2. What does the teahouse under canvas symbolise?
3. How did you feel when the hero was speaking in Armenian? What did the stories he tells make you feel?
4. Do you think that this man will return to Shusha, should the opportunity to do so become possible?
5. To what extent does resolution of the conflict depend on people like those depicted in this film? Do they have the right to be heard and listened to by those in power?
6. How can ordinary people influence the peace process?
7. How do you feel about the return of displaced people? What are your preferred scenarios for the resolution of this issue?
8. Would the return of displaced people contribute to resolution of the conflict? Is this a priority? What about for the other side?
9. To what extent do you think that displaced people are themselves ready to return?
10. How can the security of displaced people returning to their homes be ensured? Are Armenians and Azeris ready to live together again? What would need to happen for this to become possible?

FILM 15 (7:18)
DOWNLOAD

Author: Vugar Safarov

1. What do you think young people should learn about war?
2. Do you think that participating in 'virtual' violence contributes to violence in the real world?
3. What are the uses of violence? When is it justified? Can violence solve problems?
4. Do you think the young man in this film would have been so motivated to play war-games if he was not playing against Armenians?
5. Do you think that online gaming is as appealing to girls as to boys? If not, why not?
6. Do you think this young man was escaping from something? If so, what?
7. What do you think a veteran of real war would have to say to this young man?
8. Did you find it believable that because of his experience playing war games, the young man would come to the conclusion that "no one got anything good out of the Karabakh war... war brings nothing but loss"? Do you think this view differs from what he has learnt in school about the Karabakh war? If so, how?

FILM 16 (29:47)
MY ENEMY, MY FRIEND

Author: Alvard Grigoryan and Vafa Farajova

1. Is this film balanced? If not, why not?
2. What have Avaz and Albert got in common?
3. How did you feel hearing about the mistreatment of prisoners of war by soldiers from your side?
4. Were there positive aspects to the treatment of the prisoners of war in this film? What were they?
5. How do you think the protagonists in this film would react to their former captors if they met them again? What would Bennik say to the family that kept him if he were to see them again? What would Agil say to the men who imprisoned him? Do you think that it's possible for Bennik and Agil to forgive?
6. Was there one story in the film that affected you more than the others? If so, which one and why?
7. Do you agree with Albert when he says at the end of the film that no one needed this war? If not, why not?
8. Is it possible for people to live together again after going through such difficult experiences?

FILM 17 (15:12)
AT THE 8TH KILOMETRE

Author: Armine Martirosyan, Nailya Babayeva

1. Do you agree that interethnic marriage is becoming less of an issue in the modern world?
2. How was it possible that mixed families that had lived together for so long fell apart so quickly?
3. Do you think that Flora's family was right to be angry when she married an Azeri?
4. In the age of Facebook, how is it possible that people from the same family but on either side of the Karabakh conflict are not in contact? Have you had any contact with people "on the other side" through the internet? What did you learn from this experience?
5. Do you think that Anaida's friends realise she is Armenian? What do you think their reaction would be if they knew?
6. Do you think it is her personal choice not to live openly as an Armenian in Azerbaijan? What do you think would happen to her if she did live openly as an Armenian?
7. Why do you think Anaida stays in Azerbaijan? Why doesn't she move to Russia or Armenia to be with her relatives?
8. Do you believe that Armenians and Azeris can live together again, as the families in this film once did? If the answer is no, do you believe that there can ever be peace between Armenians and Azeris?

FILM 18 (17:45)
MY NIECE FROM THE CAUCASUS

Author: Armine Martirosyan

1. When Zina is talking about the Karabakh war with her cousin Ruslan in the car on the way to Ukraine, she says that "it's about politics and it's nothing to do with us". What do you think she means and why does she say that?
2. How did it make you feel to see an Azeri woman wearing a Karabakh military uniform?
3. Why did Zina decide to stay in Nagorny Karabakh during the war? Do you think this would have been possible if she was not married to an Armenian?
4. At different points in the film, Zina says that "it didn't matter who I was" and that "in Karabakh you are just treated as a local". Do you think that the relationship between Armenians and Azeris in Karabakh is different from their relationship in other contexts? If so, why? If not, why not?
5. Do you believe that there is a separate Karabakh identity that both Armenians and Azeris can share? If not, why not?
6. Do you believe that Karabakh is a shared homeland for both Armenians and Azeris? What does it mean, in your view, to be Karabakhi? Do you think there will ever be peace in Karabakh if it is not shared in some way by Armenians and Azeris?
7. What do you think Zina's uncle means by a 'golden age' for Karabakh? What would a golden age for Karabakh look like for you?
8. Zina's uncle is referred to in the film as an Azeri, a Muslim and a Communist. Do you have different identities? If so, do they fit comfortably together?

FILM 19 (20:28)
CATHARSIS

Author: David Simonyan

1. What is this film about?
2. What do you think is the significance of David's collection of arrowheads? What does it tell us about the history of Karabakh?
3. Are you surprised that David doesn't express anger towards the people who laid the mines he is clearing?
4. David says wars keep happening because people like killing each other and because they are a good way to make money. Do you agree?
5. Do you think there will ever be peace in Karabakh?
6. Should we mine and close the borders, or should we demine and open the borders?
7. How did you feel at the end of this film – pessimistic or optimistic?

FILM 20 (12:07)
ALL FILMS ABOUT LOVE

Author: Lusine Musaelyan

1. Why did this mixed family stay together, when so many others fell apart?
2. When she found out about Elmira and Slavik's romance, Elmira's mother said, "You're different nationalities... It's impossible!" Do you agree? Was she right to be worried about her daughter marrying an Armenian?
3. How did you feel when you heard what had happened to Elmira and Slavik's two children?
4. Do you think that Elmira's negative reflections on war are unique to her case, because she comes from a mixed family? Or are her feelings universal? Do you agree with her?
5. Since the Karabakh conflict it has sometimes been said that Armenians and Azeris are "incompatible". What does Elmira and Slavik's experience say about this issue?
6. Do you think that personal loss brings individuals closer together, or pushes them apart? Is it different when we are talking about nations or peoples? What is the difference?
7. When Elmira says that, "a family is built on compromises", do you agree? When is compromise justified, in your view, and when not?
8. How do you think Elmira and Slavik would have reacted if any of their children wanted to marry someone from another nationality?
9. Do you think that societies should be homogeneous? Or do they benefit from the co-existence of different nations and cultures?

REFLECTIONS ON MODERATING DISCUSSIONS

How did audiences at more than 90 screenings organised across societies in Armenia, Azerbaijan and Nagorny Karabakh react to Dialogue Through Film? Over the following pages, moderators of discussions after film showings in 2010–11 reflect on their experiences.

HARUT MANSURYAN
OUTREACH COORDINATOR (ARMENIA), TRAINER AND PRODUCER, INTERNEWS ARMENIA

Favourite film: *Tough nut*
"I love the heroine, she's such a strong woman."

We don't usually like to question beliefs that are laid down in our childhood as indisputable truths. "Historical lands", "just war", "blood and soil", "historical justice" and other similar categories make life easier, as they save us from seeing shades of grey. The discussions after Dialogue Through Film screenings often began with exactly those kinds of statements. People came out with "patriotic" ideas, offering black and white appraisals of "enemies" and "friends" and recounting heroic episodes from our heroic past. But once everyone gets talking, you can see people beginning to think again about their "absolute truths".

After a showing in Yerevan, the mother of one young participant came to the Internews office and told us that for three days afterwards her daughter was still mulling over a simple question: what is patriotism? Watching the films had challenged something she had always taken for granted. In Goris, a town in southern Armenia, there was a young student in the audience who seemed really affected by watching the films. "Right now I don't know what to think", he said. "But I know I want to go home, to think about the films and to talk to my family about them. I thought I had all the answers to questions about the conflict but now I'm not so sure."

I don't know what truth that student or the young girl from Yerevan will eventually arrive at, but as far as I'm concerned the most important thing is that people are looking for it. They're both making an effort to go beyond the propaganda and to try to understand something for themselves.

The moderator's job is interesting. It might seem restrictive that you can't argue with the audience or tell them what's right or wrong. But you are the catalyst and it's up to you to keep on thinking of the right questions to challenge the audience and to really push the discussion forward. If you can do this then people will stop thinking about official positions and they'll begin to understand that it's perfectly possible to have a friendly discussion with the people on the other side without being hectored by someone telling them what to think. I always say to people: Don't look for the right answers, there aren't any. Don't tell us what you've heard before. Tell us what you really think.

I don't know if we've changed peoples' minds with these films, but I do know that after all the screenings we've held and all the discussions we've taken part in, we have at least shown people that there are different ways of looking at things and making sense of the key issues that affect us all – including the conflict. And for me that's a serious step forward.

LAURA BAGHDASARYAN
PROJECT RESEARCHER, DIRECTOR, REGION RESEARCH CENTRE

Favourite film: *My niece from the Caucasus*
"I like the sincerity of the characters."

Audiences in different parts of Armenia reacted differently to the simple human stories about Armenians and Azeris. If the hero of a film was Azeri, then reactions to and trust in what the hero said depended on where the film showing was taking place. For example, young people from the town of Kapan, near the Azerbaijani border, reacted negatively to the young man in the Azerbaijani film *Download*, when he "goes to kill Armenians" (online) to the music of Aram Khachaturian. They were sceptical about his sincerity and thought that perhaps he was set up to say what he says. Yet in the northern regions of Armenia and in Yerevan audiences found it more plausible that online war-gaming could teach lessons about the pointlessness of war.

Some films received a unanimous response across all audiences. The Armenian film *My niece from the Caucasus* was met with approval everywhere. "This film really affected me," said one young man from the town of Armavir. "I saw how this man [Zina's uncle] trembled as he spoke about his old home and life in Karabakh. He was really suffering". A woman in Gavar also said: "He spoke so sincerely about how peace would sooner or later win out, that Armenians and Azeris would live peacefully together again, that you just started to believe it!". Yet this positive example of an Azerbaijani hero was seen as an exception from Azerbaijani society as a whole: "He doesn't live in Azerbaijan, he didn't say anything against Armenians, he just misses his home. We want to know what people think in Azerbaijan, what they say amongst themselves about us."

The Azerbaijani film *Shusha under canvas*, also about a displaced man from Karabakh but this time living in Baku, attracted controversy amongst all audiences in Armenia. According to a woman in Goris, "this guy badmouthed Armenians with his stories of former neighbours and acquaintances. And when he says at the end that he will go back to Shushi and live peacefully side by side again – he's making it up. He doesn't think like that, he is full of aggression." Another woman in Gyumri was offended by the unflattering stories this man tells about Armenian women.

Young audiences generally respected the veterans in the Azerbaijani film *Revival* and the Armenian film *How fate knocks at the door*. Even the fact that the veteran in *Revival*, who lost his sight during the war, affirmed his willingness to go back to war did not compromise him. "When he was asked this question, would he go to war again, I could feel the reaction in the audience: his answer would decide whether he was 'good' or 'bad'. But in fact, his answer to the question doesn't matter. Everyone knows that if there is another war, everyone, all good people, will defend their homeland."

Did Dialogue Through Film succeed in bridging Armenian and Azerbaijani audiences? One young man noted that, "if films like these only featured affirmations of how well Armenians and Azeris get on, they would be of no use and no interest," suggesting that Armenian audiences prefer frankness to artificial visions of Armenian–Azerbaijani friendship. Another young viewer suggested that, "It's too early for real dialogue with Azeris, these films seem more like monologues. We are discussing the issues amongst ourselves, but this is also an important step".

» ‘ARMENIAN AUDIENCES PREFER FRANKNESS TO ARTIFICIAL VISIONS OF ARMENIAN–AZERBAIJANI FRIENDSHIP.’

LAURA BAGHDASARYAN, PROJECT RESEARCHER

AVAZ HASANOV
OUTREACH COORDINATOR (AZERBAIJAN)
DIRECTOR, SOCIETY FOR HUMANITARIAN RESEARCH

Favourite film: *All films about love* and *Revival*
"I'm interested in people and I like the films that tell a personal story from somebody's life."

Over the year and a half that we were showing the films we found that although people were often initially suspicious, they were more than willing to get involved in some lively debate about the films, provided we could create the right environment for them to do so.

I saw it as my job as moderator to manage the process, to encourage people to ask questions and to challenge and respond to each other. If you could get this right the result would be a powerful and interesting discussion.

There was a good example of this at a screening in Sheki. We showed *All Films about love* – and most of the men in the audience made a point of showing their complete indifference to the fate of Slavik and Elmira, the mixed marriage couple at the centre of the film. I noticed that there was an old lady who really wanted to say something, and when we gave her the floor she really shook the whole debate up: "Didn't you all live through this terrible war too, and lose your youth to it?" she shouted at them. "Didn't you also lose your sons and daughters, your fathers and brothers? How can you possibly think that war is the only way to solve the problems between us? "

As we travelled around the country we came to realise that many people didn't really know much about either the conflict, or the history of relations between Azerbaijanis and Armenians. For many Azerbaijanis living in the countryside the whole theme of Armenia and Armenians is something quite new. Of course it was different in big cities, but in the provinces they have no idea what kind of people Armenians are. All they know is what they've seen on television. And then suddenly they watch our films, and there on the screen is some ordinary woman, looking just like them, but she's an Armenian.

As moderator I was constantly responding to questions about the conflict, and being asked to talk about how things used to be before. You need to have a good basic knowledge of the history of the conflict so you can deal with all the different accounts, explanations and questions coming from the audience. Many people haven't been exposed to different views about the conflict before and they can be quite resistant to questioning what they think they already know.

Once when we were showing *All films about love*, the loudspeakers broke down. While we were fixing them, the audience was sitting there watching the film without the sound. They wanted to know what the film was about. So I told them it was about a mixed marriage between an Armenian and an Azeri. But I didn't tell them who was who. They were all convinced that the husband Slavik was Azeri and his wife Elmira was Armenian. When the sound came on again they

» 'UNTIL WE START SPEAKING FOR OURSELVES, THERE WILL ALWAYS BE OTHERS SPEAKING FOR US.'

realised it was actually the other way round and everyone was really surprised. It was great. A good experiment for me. And a good experience for them to discover that actually they couldn't tell the difference.

Sometimes we found that initially hostile reactions evolved into more constructive debate, without our necessarily having to push for it. For example, we had a very tough discussion with an audience of university teachers in Ganja. The majority of them were adamant that restoring peace with Armenians was pointless. A middle-aged woman who took the floor accused us, the organisers, of being too tolerant towards Armenians. Yet as she carried on she began to repeat exactly what we had just been saying: "Azerbaijan has an interest in stability in the region. And we need to have ideas not just about economic stability, but political stability too." I exchanged glances with my colleague, and we made sure she had the floor for long enough to finish what she wanted to say.

At a film showing in Jalilabad we had a mixed audience of young and older people. One young girl was arguing vigorously about the importance of patriotic films, and then the school literature teacher intervened and what he said made everyone stop and think for a moment: "This war has deprived us of our lands and the hope of living in peace in this region. We suffered, and so did the Armenians. But if we tip this region into the abyss again, these reflections won't count for anything. Both nations need to understand that this region doesn't belong to the politicians; it belongs to the people, and to the generation that will come after us. And until we start speaking for ourselves, there will always be others speaking for us".

» ‘THESE FILMS SHOW US THAT IT IS POSSIBLE TO WORK TOGETHER, AND THAT’S WHY THEY ARE IMPORTANT.’

ANAHIT DANIELYAN, OUTREACH COORDINATOR

ANAHIT DANIELYAN
OUTREACH COORDINATOR (NAGORNY KARABAKH), JOURNALIST WITH THE STEPANAKERT PRESS CLUB

Favourite film: *Tough Nut* and *At the 8th Kilometre*
"I really love that film".

We've held film screenings in almost every single district of Karabakh. We've made a point of getting to really remote areas as well as the main towns and villages. And we've had shows in all kinds of places – schools, art clubs, cinemas. Once we even had an open air show at a summer camp.

In the beginning we thought it would be controversial to show films like these to audiences who had experienced war at first hand. But over the year and a half that we've been showing them, we've realised that people are actually really interested to watch the Azerbaijani films as well as the Armenian ones and that they really enjoy getting involved in heated discussions afterwards.

Before each showing we would decide which films to show, bearing in mind the type and age group of the audience. We always showed films from both sides. The discussions afterwards were usually quite passionate and often went well beyond the subject matter of the films. Everyone always wanted to get on to the big question of how to resolve the Karabakh conflict. Sometimes this would overtake the questions and discussion points we had planned to raise before the screening.

There were often people in the audience who had had experiences similar to those on screen: they or their relatives had faced the same difficult choices as the people in the films. This was especially true of people in mixed marriages, or who had been taken prisoner.

Reactions to Dialogue Through Film were generally positive across Karabakh. Many audiences thought that the films gave a realistic account of how people on the other side think and how they understand the past and present. They also thought it was a good thing that viewers in Azerbaijan would get the chance to see the reality of life in Karabakh and to discover that contrary to what they are being told people in Karabakh are not monsters, and that life has moved on and things have been restored since the war.

Films like *My enemy, my friend,* for example, provoked very mixed emotions – it was hard for people to hear how prisoners of war and hostages were treated. Especially because the people who've had those experiences don't tend to talk about it very much. Even though the film contained stories from both sides of the conflict, audiences found it hard to accept that it was balanced and they worried that the stories told by the Azeri prisoners would give the impression that Armenians were more aggressive.

Many people in Karabakh can pick up Azerbaijani television on their TV sets at home. Some audiences said they detected echoes of the official Azerbaijani war rhetoric evident on those channels in comments made by people in some of the films. This kind of rhetoric, they said, made them worry that lasting peace was further away than ever.

Sometimes I'm asked about the point of Dialogue Through Film. Here's what I think: there was a time when I don't think anyone in Karabakh would have been ready to watch films like these. But now things have moved on and people are interested. We fought a war, but now we need to find a way to talk to each other and to work together. I think it's still too early to talk about living together. So much work needs to be done before that could happen. But these films show us that it is possible to work together and that's why they're important.

TAKE THREE

RESOURCES

» 'DIALOGUE THROUGH FILM IS A HUMAN HISTORY OF THE KARABAKH CONFLICT.'

GLOSSARY

ARMENIAN
Refers to a person of Armenian ethnicity, and the Armenian language. The Armenians of Nagorny Karabakh speak a dialect of Armenian.

AZERI/AZERBAIJANI
Refers to a person of Azeri ethnicity, and to the Azeri language. Azerbaijani refers to a citizen of Azerbaijan, or to the institutions associated with the state of Azerbaijan.

DE FACTO/DE JURE
A de facto state is not recognised by the international community, although it may have other characteristics of statehood. A de jure state is a state that is recognised by other states and is able to enter into diplomatic relations with them.

EUSR (EUROPEAN UNION SPECIAL REPRESENTATIVE)
A special representative of the European Union, usually mandated to deal with specific themes or regions, such as the South Caucasus.

INTERIM STATUS
A type of internationally recognised status that would be enjoyed by the authorities of Nagorny Karabakh during the period between the signing of an initial agreement on basic principles for resolving the conflict, and the signing of a final comprehensive peace agreement. It might be seen as a middle ground between de facto and de jure status, although its contents are still the subject of negotiation.

INTERNALLY DISPLACED PERSON (IDP)
Refers to a person who has been forced to leave his or her home due to conflict, but who has not crossed an internationally recognised border.

LACHIN CORRIDOR
Refers to the corridor of territory linking Nagorny Karabakh and Armenia, which runs through the region of Lachin. Guaranteed Armenian access to this corridor is an idea under negotiation in the Madrid Principles.

LIBERATED TERRITORIES
This term is often used in Armenian sources to denote the territories around Nagorny Karabakh under Armenian control. They are also sometimes referred to as a 'security zone' or 'buffer zone'.

LINE OF CONTACT
The frontline – stretching for over 100 miles – between Armenian and Azerbaijani forces.

MADRID PRINCIPLES
The set of ideas or basic principles currently forming the basis for Armenian–Azerbaijani negotiations. They emerged from a series of meetings between the Armenian and Azerbaijani ministers for foreign affairs, known as the Prague Process, and have been discussed in different forms since 2007. The key ideas are the release of territory, the deployment of peacekeeping forces, the return of displaced people, the creation of a corridor through Lachin and a population vote to decide the status of Nagorny Karabakh.

NAGORNY KARABAKH
Refers to a territory broadly corresponding to the Nagorny Karabakh Autonomous Oblast (region), or NKAO, an autonomous unit populated by a local Armenian majority established in 1923 within the borders of the Soviet republic of Azerbaijan. In 1989 the NKAO had a population of about 189,000, of which Armenians accounted for 76.9% and Azeris 21.5%. Armenians refer to Nagorny Karabakh as Artsakh, a medieval name used in the territory, Mountainous Karabakh, or to the Nagorno-Karabakh Republic (NKR), a de facto state which sees itself as the sovereign power over the territory of the former NKAO, and to varying extents the surrounding territories under Armenian military control. Azerbaijanis refer to Nagorny Karabakh as Dağlıq Qarabağ.

OSCE
The Organisation for Security and Co-operation in Europe, the organisation mandated to mediate in the Karabakh conflict through the Minsk Group. It has 57 participating states, including Armenia and Azerbaijan. The OSCE also monitors the Line of Contact and from time to time organises fact-finding missions on key issues such as settlement activity in the territories surrounding Nagorny Karabakh.

MINSK GROUP
The diplomatic group established to facilitate negotiations between the presidents of Armenia and Azerbaijan. The Minsk Group is led by three co-Chairs, who are representatives of France, Russia and the United States respectively.

OCCUPIED TERRITORIES
In Azerbaijan, this is the term used to describe Nagorny Karabakh and the adjacent territories under Armenian control; in the international community, though there is no hard and fast rule, this term usually implies the territories around Nagorny Karabakh under Armenian control.

PACKAGE APPROACH
An approach for resolving the Karabakh conflict that was discussed during the 1990s, which emphasised the simultaneous resolution of all outstanding problems, including status.

PEACEKEEPING FORCES
Refers to soldiers, police officers and civilian personnel mandated to monitor and implement a peace agreement. Introduction of peacekeeping forces is an idea under negotiation in the Madrid Principles.

POPULATION VOTE
Refers to a vote in which an entire electorate is asked their view on a particular question or questions. In the context of the Madrid Principles, this term refers to a possible future vote by the population in and from Nagorny Karabakh on different options for the status of the territory.

REFUGEE
A person who has been forced to leave his or her home due to conflict and who has crossed an internationally recognised border.

RELEASE OF TERRITORY
The release of the territories surrounding Nagorny Karabakh is envisaged in the Madrid Principles, although the timing and sequencing of this process remains the subject of negotiation.

RIGHT OF RETURN
In international law, displaced persons can choose between the right to return to their previous place of residence, the right to integrate where they are now living or the right to settle in a third location. The right to return is envisaged in the Madrid Principles.

SELF-DETERMINATION
A principle in international law that nations have a right to choose their own political status.

SHAUMYAN
Refers to the only Armenian-majority region of Azerbaijan outside of Nagorny Karabakh before the war, situated in contiguous territory to the north.

SHUSHA
A former capital of Nagorny Karabakh, and the only Azeri-majority town in the territory prior to the conflict, with a population of 17,000 in 1989. In 2005 it had an estimated population of about 4,300 people, many of them Armenians displaced from Baku and other locations in Azerbaijan. Armenians refer to the town as Shushi.

STEP BY STEP APPROACH
An approach for resolving the Karabakh conflict that was discussed during the 1990s, which emphasised a phased process addressing different problems before subsequently deciding on status.

STEPANAKERT
The capital of Nagorny Karabakh since 1923, built on the site of an older village, Khankendi, which is the name that many Azerbaijanis use.

TERRITORIAL INTEGRITY
A principle in international law that international borders will not be changed by force.

FREQUENTLY ASKED QUESTIONS

Who funds Dialogue Through Film?

Dialogue Through Film was funded for several years through a grant from the United Kingdom government through the UK Conflict Prevention Pool. After 2010 the initiative was funded through a grant from the European Union, within the framework of the European Partnership for the Peaceful Resolution of the Conflict over Nagorno-Karabakh (EPNK).

Do you charge for the right to show Dialogue Through Film?

No, there is no charge for either the DVDs of the Dialogue Through Film series or for the right to show the films. There is however a limited supply of the discs and this handbook.

Will Dialogue Through Film continue?

Yes, the initiative is scheduled to continue. In 2012 a new film was also produced within the framework of Dialogue Through Film. *Memories Without Borders* is the work of a team of Turkish, Armenian and Azerbaijani directors, some of whom also directed the films in this handbook. For more details see the website of Conciliation Resources:

» www.c-r.org/MWB

Who decides what the films will be about?

It is up to the young people selected for the initiative to decide what their film will be about. Conciliation Resources' role is solely to facilitate this process.

How did you make joint films?

At the start of each new cycle of films all the participants met in Georgia to brainstorm ideas. As a group they decided on the stories and agreed who would work on them from each side. Each pair of film-makers then agreed a rough outline for their film and returned home to shoot their half of the story. The next step was to meet up again in Georgia, watch the footage and agree how to edit it into a single film. The final edits were done by Internews Armenia or Internews Azerbaijan. Half the films in each cycle were edited by one side, and half by the other.

Where has Dialogue Through Film been shown in Armenia, Azerbaijan and Nagorny Karabakh?

Between August 2010 and November 2011 the European Union supported an outreach programme of over 90 screenings of Dialogue Through Film for Armenian and Azerbaijani audiences, each followed by a moderated discussion. Over 3,200 people attended these events which took place in most major cities and towns in Armenia, Azerbaijan and Nagorny Karabakh. For more details, please see the Conciliation Resources website.

How many films have been produced altogether?

More than 35 films have been produced altogether. Some of these are still works in progress, which we hope to release in subsequent Dialogue Through Film publications.

Where can we find Dialogue Through Film online?

You can find Dialogue Through Film on Vimeo at

» www.vimeo.com/channels/dtf

Have political leaders seen these films?

Dialogue Through Film has been widely disseminated to officials working in the foreign ministries and presidential staff of Armenia and Azerbaijan. The films have also been distributed to the authorities in Nagorny Karabakh.

How do you define balance and how do you think that this initiative is balanced?

People on each side in the Nagorny Karabakh conflict define balance differently, and often use the idea of 'balance' to criticise initiatives that they feel do not adequately represent their point of view. In Dialogue Through Film, we have sought to achieve balance not only in terms of numbers but also quality. This means that it has not always been possible to preserve a neat numerical balance in terms of the numbers of films released. However, we have worked hard to ensure that the key themes as perceived on each side receive appropriate and proportional attention.

Why do you work specifically with Armenians from Nagorny Karabakh?

Most initiatives aimed at Armenian–Azerbaijani dialogue are focused on Armenia and Azerbaijan. This has left the population in Nagorny Karabakh excluded from many peacebuilding initiatives, as well as the formal peace process. We felt it was important to find platforms for the population in Nagorny Karabakh to have a voice in peacebuilding, as this population has a central role to play in any eventual peace agreement. Dialogue Through

Film is one of a number of initiatives supported by Conciliation Resources; other initiatives focus on other social and demographic groups, such as journalists, politicians, expert communities, refugees and internally displaced persons and Karabakh Azeris.

Can ordinary Armenians and Azeris really make a difference in resolving the conflict between them?

It is often said that the Karabakh conflict can only be solved by the presidents of Armenia and Azerbaijan, or by surrounding geopolitical powers. We believe, however, that lasting peace can only be achieved with the consent of ordinary Armenians and Azeris, as only this consent can allow the necessary compromises to be made on all sides. Ordinary Armenians and Azeris can make a difference by becoming informed about the different choices available, by promoting coverage of efforts to resolve the conflict peacefully whether this is in their local community, in schools and universities or in political activism, and by asking politicians to take a more responsible and less one-sided approach in their statements and approach to the conflict.

ONLINE RESOURCES

Accord Issue 17, *The limits of leadership: elites and societies in the Nagorny Karabakh peace process.* Available in English, Russian, Armenian and Azeri, this edition of Conciliation Resources' Accord journal, dating from 2006, is a collection of short essays about different aspects of the Nagorny Karabakh peace process.

» www.c-r.org/accord/nagorny-karabakh

Aljazeera is a useful source of news and information on global affairs, the Middle East and the wider South Caucasus.

» www.aljazeera.com

Analyticon is a monthly analytical journal published by the Stepanakert Press Club; it is published online in English and Russian.

» www.theanalyticon.org

The **Azeri Service of the BBC World Service** provides news coverage focusing on Azerbaijan and the wider region in Azeri.

» www.bbcazeri.com

Caucasus Edition is an independent online publication that provides a forum for scholars, practitioners, policy analysts, young researchers and bloggers to analyse as well as discuss the Karabakh conflict and its resolution.

» www.caucasusedition.net

Commonspace is an independent online forum promoting dialogue on Armenian–Azerbaijani relations and wider issues connected with the future of the Caucasus region. This is a collaborative project organised by LINKS (see next section), and the Arminfo.info and 1news.az news agencies.

» www.commonspace.eu

The **Institute for War and Peace Reporting** supports independent voices and responsible journalism in conflict settings across the world. It has worked throughout the Caucasus for more than a decade.

» www.iwpr.net/programme/caucasus

International Crisis Group regularly publishes analytical reports and policy briefings relating to the Karabakh conflict and wider South Caucasus region.

» www.crisisgroup.org

The **Karabakh Contact Group (KCG)** is an initiative supported by Conciliation Resources to produce policy-oriented thinking about the Karabakh conflict. The KCG's first report, *Forced displacement in the Nagorny Karabakh conflict: return and its alternatives* is a collection of essays by Armenian, Azerbaijani and international experts on the challenges facing people displaced by the Karabakh conflict.

» www.c-r.org/NK_IDP

Neutral Zone serves as a platform for alternative voices from Armenia and Azerbaijan on social and cultural issues with a focus on tradition, culture, education, health care, society and sensitive topics such as domestic violence, rights of minorities and more.

» www.imagineneutralzone.com

The **Peacebuilding Portal** is a database offering a wealth of information on peacebuilding initiatives by country, region and organisation type.

» www.peacebuildingportal.org

Radio Free Europe/Radio Liberty provides regular in-depth news coverage and publishes and broadcasts also in Armenian and Azeri.

» www.azatutyun.am

» www.azadliq.org

» www.rferl.org

DIRECTORY OF ORGANISATIONS

Analytical Centre on Globalisation and Regional Cooperation is a policy research institute working on the Nagorny Karabakh conflict among other issues.

» www.acgrc.am

Armenian Centre for National and International Studies is a strategic research centre producing policy research and comment on the Nagorny Karabkh conflict and other domestic and regional issues.

» www.acnis.am

The **Dilara Aliyeva Association for the Protection of Women's Rights** provides support to women in Azerbaijan across a wide range of social and political issues, including participation in peace processes. Contact: novellajafarova@gmail.com

Azerbaijan National Committee of the **Helsinki Citizens' Assembly** is a branch of the Helsinki Citizens' Assembly and since 1992 has been engaged on a broad spectrum of human rights and cross-conflict dialogue initiatives. It is also a contact point for the Karabakh Council, a network of experts and activists on the conflict.

» www.hca-anc.org

The **Azerbaijani Union of Internally Displaced Persons** promotes the participation of IDPs in the peace process. Contact kerimli.kerim@gmail.com

Caucasus Centre of Peace-Making Initiatives (CCPMI) has worked to organise Armenian–Turkish and Armenian–Azerbaijani film festivals. Contact Georgi Vanyan at vanyanouth@caucasus.com

The **Caucasus Institute** is a Yerevan-based think-tank and post-graduate institute promoting debate and research on problems throughout the South Caucasus, including the Karabakh conflict.

» www.caucasusinstitute.org

The **Centre for Civilian Initiatives** is a Stepanakert-based NGO with experience in missing persons, prisoners-of-war and gender issues. Contact:

albert57@mail.ru

The **Civilitas Foundation** supports activism and debate on a wide range of international and domestic issues affecting Armenia, and broadcasts via Civilnet.TV:

» www.civilnet.tv/home/

» www.civilitasfoundation.org/cf/

Crisis Management Initiative a Finnish independent non-profit organisation, works to resolve conflict and to build sustainable peace.

» www.cmi.fi

The **Civil Society Institute** is a Yerevan-based NGO implementing programs, research and publications surrounding the principles of democracy and human rights.

» www.csi.am

The **Eurasia Partnership Foundation** has offices in Armenia (www.epfound.am) and Azerbaijan (www.epfound.az). It has supported initiatives on Armenian-Turkish rapprochement and unbiased media coverage of Armenian–Azerbaijani relations:

» www.epfound.org/cross-borderprograms/armenia-azerbaijan-media-bias.html

» www.epfound.org

The **European Partnership for the Peaceful Resolution of the Conflict over Nagorno-Karabakh (EPNK)** is a European civil society initiative, consisting of five international peacebuilding NGOs (Conciliation Resources, Crisis Management Initiative, International Alert, Kvinna til Kvinna and LINKS), working with 16 local partners to support the NK peace process.

The **Foreign and Security Policy Council** is a think-tank based in Stepanakert. Contact Masis Mayilian, at

» www.facebook.com/MasisMayilian

Hayat is a Azerbaijani NGO working on issues of internal displacement.

» www.hayat.az

The **Institute for Reporters' Freedom and Safety** is an Azerbaijani NGO monitoring journalists' rights, providing practical support to journalists experiencing violence and promoting freedom of expression.

» www.irfs.az

The **International Centre for Human Development** is a Yerevan-based think-tank producing policy debate and research on a wide range of issues, including the Nagorny Karabakh conflict.

» www.ichd.org

The **Nagorno–Karabakh Committee 'Helsinki Initiative-92'** is a peacebuilding NGO working on human rights, human security and civil society development in Nagorny Karabakh, and on the integration of Nagorny Karabakh into processes of globalisation.

» www.hca.nk.am

IKV Pax Christi is a faith-based Dutch peace and human rights organisation, working to mobilise moral and political support for peace initiatives in conflict areas. With local and international partners in 25 countries worldwide, IKV Pax Christi has since 1992 supported dialogue, confidence building and human rights work in Armenia, Azerbaijan, Georgia, and the unrecognised territories of Nagorny Karabakh, South Ossetia and Abkhazia.

» www.ikvpaxchristi.nl/UK/

Imagine Center for Conflict Transformation is an independent, non-political organisation that is dedicated to positively transforming relations and laying foundations for lasting and sustainable peace between Armenian and Azerbaijani societies.

» www.imaginedialogue.com

The **Institute for Peace and Democracy** specialises in human rights issues in Azerbaijan, with a particular focus on gender, and also has expertise in the Karabakh conflict and migration issues.

» www.ipd-co.hypermart.net

International Alert is an independent peacebuilding organisation that works to lay the foundations for lasting peace and security in communities affected by violent conflict. In the South Caucasus International Alert focuses on supporting civil society, individual peace constituencies and business communities to participate in solving problems of peace and conflict.

» www.international-alert.org

Kvinna till Kvinna is a Swedish foundation promoting and supporting women's participation in resolving conflict, peace processes and post-war reconstruction. Since 2010 Kvinna has been supporting Armenian and Azerbaijani women to participate more effectively in the Karabakh peace process.

» www.kvinnatillkvinna.se/en

LINKS (the London Information Network on Conflicts and State-building) has been engaged in a wide range of peacebuilding and political dialogue initiatives across the Caucasus for many years. LINKS currently works with Arminfo and 1news.az to produce the Commonspace.eu news site (see above).

Peace Dialogue is a NGO based in Vanadzor, Armenia, uniting peace activists from Armenia, Russia, Georgia and Germany.

» www.peacedialogue.am

Region Centre for Investigative Journalism is a Yerevan-based media organisation reporting on a wide range of issues, including Nagorny Karabakh.

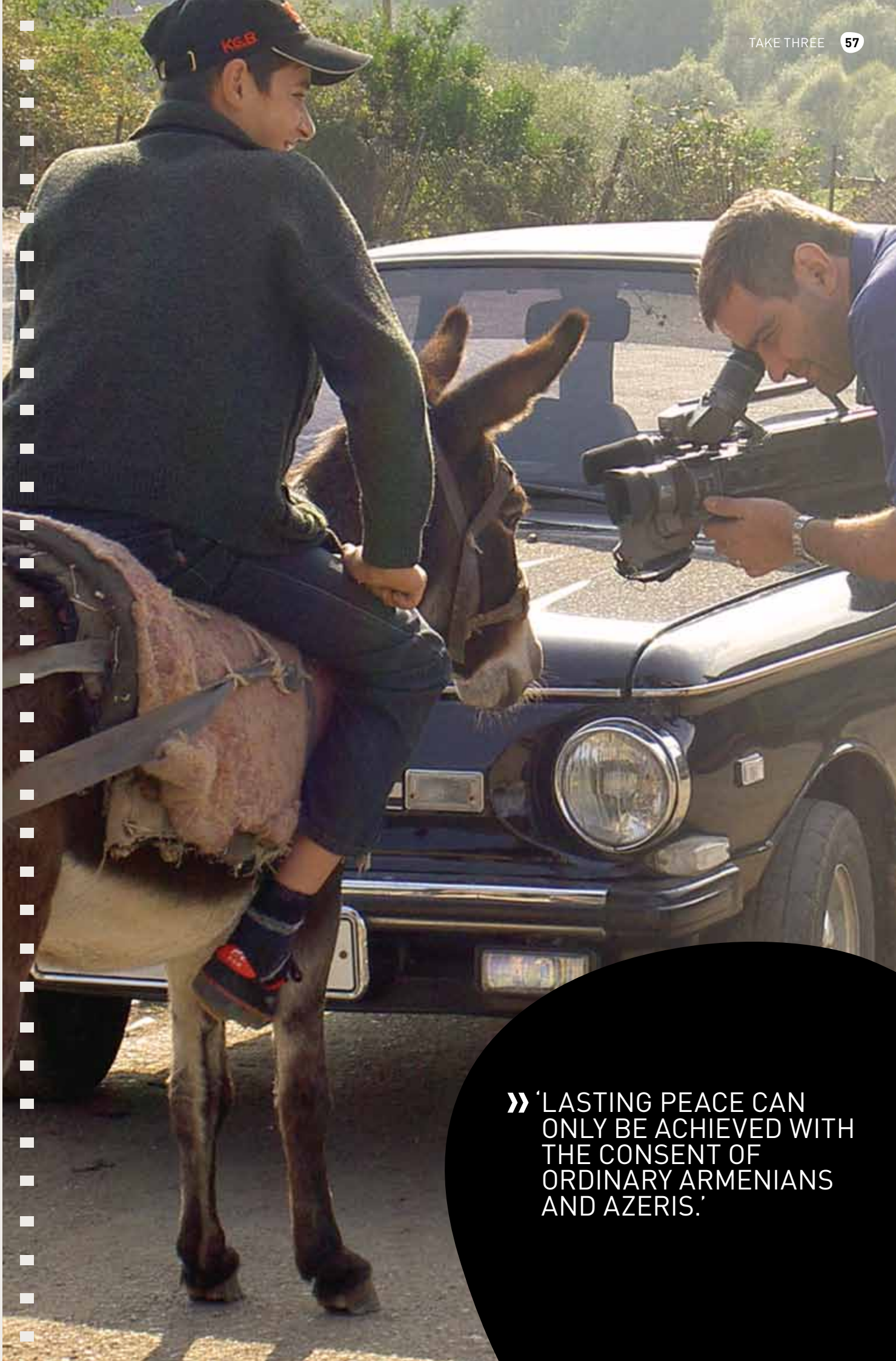
» www.hetq.am

Saferworld is an international conflict prevention NGO that works in the South Caucasus to support a range of actors to better understand what makes communities feel insecure, and to find locally appropriate ways of responding to the causes of insecurity.

» www.saferworld.org.uk

Yeni Nesil is a union of journalists in Baku, working for the professional development of journalists and participating also in cross-conflict initiatives on war and peace reporting. Contact arif@yeninesil.az

» www.yeni-nesil.az



» ‘LASTING PEACE CAN ONLY BE ACHIEVED WITH THE CONSENT OF ORDINARY ARMENIANS AND AZERIS.’

DISC ONE

After 13 years (9:13)	**FILM 1**
Revival (12:21)	**FILM 2**
What do we want? (16:28)	**FILM 3**
Bug-gobblers (12:19)	**FILM 4**

DISC TWO

Citizenship: refugee (20:07)	**FILM 5**
Tough nut (15:00)	**FILM 6**
Swept away by life (15:45)	**FILM 7**
How fate knocks on the door (11:02)	**FILM 8**
Karabakh fairytale (14:58)	**FILM 9**

DISC THREE

Spectrum (18:52)	**FILM 10**
Kamancha-nameh (18:29)	**FILM 11**
Style and me (21:27)	**FILM 12**
Salam Aleikum, Caucasus (12:22)	**FILM 13**
Shusha under canvas (14:11)	**FILM 14**
Download (7:18)	**FILM 15**

DISC FOUR

My enemy, my friend (29:47)	**FILM 16**
At the 8th kilometre (15:12)	**FILM 17**
My niece from the Caucasus (17:45)	**FILM 18**
Catharsis (20:28)	**FILM 19**
All films about love (12:07)	**FILM 20**

» ‘THIS INITIATIVE ALLOWS PEOPLE ON EACH SIDE TO SEE THE HUMAN FACE – AND HUMANITY – OF THE OTHER.’

Dialogue Through Film is a unique initiative bringing together young Armenians from Nagorny Karabakh and Azerbaijanis to make short films about the conflict that divides them. In this handbook you will find everything you need to organise your own screenings and discussions of 20 short films about the problems, joys, sadness and humour of people living in a conflict zone.

Opening windows on a too often forgotten yet still dangerous conflict, these films illuminate many of the challenging issues confronting Armenian–Azerbaijani reconciliation. For diverse audiences from across Armenian and Azerbaijani societies, used to one-sided reporting about the conflict, Dialogue Through Film offers different perspectives – from the people for the people.

Conciliation Resources is an independent organisation working with people in conflict to prevent violence and build peace. We're there for as long as we're needed to provide advice, support and practical resources. In addition, we take what we learn to government decision-makers and others working to end conflict, to improve peacebuilding policies and practice worldwide.

Conciliation Resources
173 Upper Street
London N1 1RG
United Kingdom

T +44 (0)20 7359 7728
F +44 (0)20 7359 4081

E cr@c-r.org
» www.c-r.org

Foreign & Commonwealth Office

This initiative was funded through the generous support of the European Union and the UK government's Conflict Pool. Views expressed in this publication cannot be taken to reflect the views of either the European Union or the UK government.