

Making the community happy

Hussein Alrajab

Cyprus is a small community. People here are trying to keep the connection with each other and to focus on social problems trying to solve them. For this reason, the Eastern Mediterranean University opened a new center, which is called Community Involvement Center. This center supports human rights, and especially women's rights. It also focuses on animals and tries to help them. The center also deals with students' problems and tries to solve them. In addition, they are trying to keep the connection with the citizens of Cyprus and break the barriers among people. Dr. Anil Kemal Kaya, the Vice Chair of the Public Relations and Advertising Department of the Faculty of the Communication and

Media Studies, is the director of this center. She gave us information on the functions and activities of this center. She said that they started to work last semester. Because it is a new center, they don't have an office yet, but temporarily they are using Dr. Kaya's office as the center's office.

This semester the center organized about 40 social responsibility projects, which focus on social problems. The priorities of the center are women, children, disabled and the elderly. Dr. Kaya said that they are trying to help all disadvantaged groups in the society. They also organize conferences and seminars to raise the awareness in the society towards social problems.

Senior Instructor Umut Ayman from the Faculty of Communication and Media Studies,

Senior Instructor Barış Başel from the Faculty of Education, Dr. Nazenin Ruso from the English Preparatory School constitute the steering committee of the Center. In the committee, there are also two people from the private sector and a student from the Student Council. The center also has an advisory committee of 30 members, all representatives of various institutions and non-governmental organizations.

Dr. Anil Kemal Kaya said that the most important reason for the Center's existence is to make people happy and to keep them connected with each other, to help them and to focus on their problems with the aim of solving them. "We want to give them the feeling that there are other people who are trying to make them happy," she said.



Director of the Community Involvement Center
Assist. Prof. Dr. Anil Kemal Kaya



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Review of the 1st International Fone Film Festival

Elmaz Nasehi

Held by the Radio, TV, Film and Journalism Department from 2 - 4 May 2013, 1. International Fone Film Festival (FFF) blew a fresh artistic atmosphere to the Faculty of Communication and Media Studies at the EMU. In the 3-day festival, 38 short films, ranging from 1 to 8 minutes, were screened in two categories, "Mobile Democracy" International Competition and "Cut It Short" High School Competition. On the first day of the festival, ten films that competed in the "Cut It Short" cate-

gory were screened. On the following day, the festival welcomed the international competitors from more than ten countries.

The jury

There were 5 jury members in the "Mobile Democracy" international competition category: Derviş Zaim, film director and senior instructor of the Faculty of Communication and Media Studies (FCMS) at the EMU, fashion designer Abdullah Öztoprak, filmmaker and media artist Andreas Treske, Assoc. Prof. Dr. Mashood Bailie from the FCMS at the EMU, and Prof. Dr. Nilgün Abisel, who happened to be the first woman professor in the field of film studies in Turkey. The jury of the high school competition comprised of three members: film director Evren Maner, photographer Kerim Belet, and audio-visual designer Şebnem Elings Aydeniz.

Award winners

In the "Mobile Democracy" international competition category the first prize of 2500 TL went to "Citizen Worm" by Iranian director Arman Arian. "Rape" by Saman Hajighasem, Enver Güralp Güney and Ali Sherafat received the second prize of 1500 TL, and the 3rd prize of 1000 TL went to "Quick Response Love" by Sholeh Zahraei and Kamil Saldun. The jury decided to give three special mentions to "Children in Syria" by Hussein Alrajab; "Honey I'm Home" by Nahida Tannous; and "Eternal



In the 3-day festival, 38 short films competed in two categories: Mobile Democracy and Cut It Short.

Deprivation" by Ali Sherafat, Enver Güralp Güney and Saman Hajighasem. In the High School competition category Çilem Nalbant received the 1st prize for the film "Open Eyes to Die"; the 2nd prize went to "Asosyal" (Asocial) by Arınç Arsoy and "Yaprakta Bir Su Tanesi" (A Drop of Water on a Leaf) directed by Suna Kılıç won the 3rd prize.

Reflections on the festival

While the red carpet has been rolled up and the festival has finished, it still remains a hot topic both among participants and organizers. There are still many issues to be tackled, and many questions to be answered. Although it was a newly established festival, FFF succeeded to attract quite large number of participants; however, there is still a way to go to become a more influential international film festival. Now, it is time to reflect on the festival by

asking questions on some of its important aspects, from the organizational to the artistic criteria. That's why we decided to share some of these questions with the people who we hopefully assumed to be able to provide the answers. In the following pages you are offered to read interviews with the director of "Citizen Worm" Arman Arian, as the winner of the first prize in the main category of "Mobile Democracy". We asked him to elaborate more on his experiences and his understanding of the FFF. We also invite you to read an interview with the Chair of the Festival Committee Dr Pembe Behçetoğlu. In order to get an idea about what constituted the most important criteria for the jury, we conducted interviews with three jury members, Andreas Treske, Derviş Zaim and Dr. Mashood Bailie.



Aman Arian's "Citizen Worm" won the first prize.

Shared experience of jury members

Elnaz Nasehi

Being a jury member might be the most challenging responsibility in a film festival, since what you are dealing with are various ideas of different people, who express themselves in the artistic language of film. It would become more challenging while the film makers compete under a predefined subject of the festival such as "Phone to Resolve Conflict" in the FoneFilmFestival. So, in this interview with the jury members Andreas Treske, Dr Mashoed Bailie and Derviş Zaim, we asked them separately about what they were looking for in the films and their understanding of the festival subject "Phone to Resolve Conflict".

On the selection process, Mr Zaim emphasized the importance of "internal consistency of style and content" and "the way a film developed and dealt with the chosen issue". Dr Bailie and Mr Treske described the selection process in a more subjective way. Dr Bailie said "I am always on the look for the unusual, the cre-

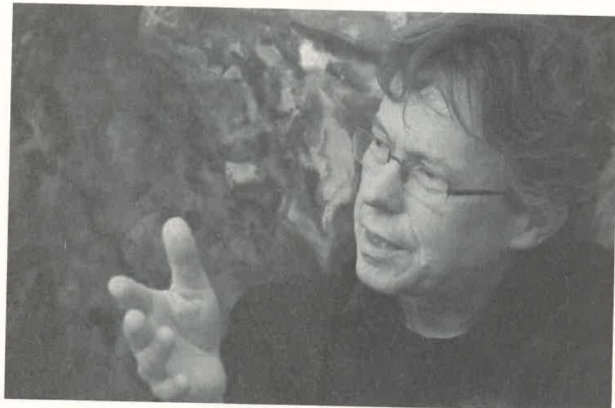
ative, the story that encourages us to think in new ways about our lives and our experiences"; and Mr Treske mentioned that by watching a film "something should change. Maybe the way I think about something, maybe the way I see something or have thought about something".

"Life is conflict"

They both highlighted the broad meaning of the issue of "conflict". For Dr Bailie, "life is conflict and conflict is not necessarily a bad thing. Indeed, conflict is an essential component of life on earth. In the case of the FoneFilmFestival, a conflict could be the conflict one experiences in very act of attempting to tell a story that will be shared with others; and of course, the phone became a part of the way of resolving that conflict". Pointing out to the relation between technology and conflict, Mr Treske wrote that "technology might not solve conflicts, but it can ease communication or information and spread it faster. The phone is not only a communication tool, but also a recorder and a playback device for stories about conflicts and life".

Challenging issues for jury members

But what were the most important challenges they faced as jury members? For Dr Bailie "the answer is in the question: membership. As individuals each viewer has experiences, opinions, attitudes toward the texts that one encounters. As members of groups – in this case a jury – one has to work through issues with others whose expectations, experiences, attitudes and opinions vary – sometimes greatly – from one's own". Mr Zaim, in a similar way, laid emphasis on group decision making as the challenging part of the judgment. As he said, "Decisions are made after discussions and compromises by every jury member, to a certain extent, to be able to meet on a common ground. The very same film might be evaluated differently by another jury". Mr Treske



For Jury Member Andreas Treske, the 1st International FoneFilmFestival was a "very nice start"

was concerned with the issue of being fair as a challenging issue for a jury member: "as in every film screening, entering the worlds of the films and filmmakers, and trying to find the special, the differences, the stories, the touches, and being fair to the films, the makers and especially to the audience. You need to have an audience in mind, who would also want to view a film totally out of the context of this competition, independent from the festival, the university, and the friends of the students, their mothers and fathers".

A very nice start that will hopefully continue

Another important issue for us is how the jury evaluates this festival as a newly established festival and what their suggestions are in order to improve it in the future. For Mr Treske this festival was a "very nice start", which, he hopes, will continue. Mr Treske and Mr Zaim, both, suggested that publicity should start earlier in order to create international attention and calls for participation. Dr Bailie elaborated more on his evaluation of the festival by pointing out the unique oppor-

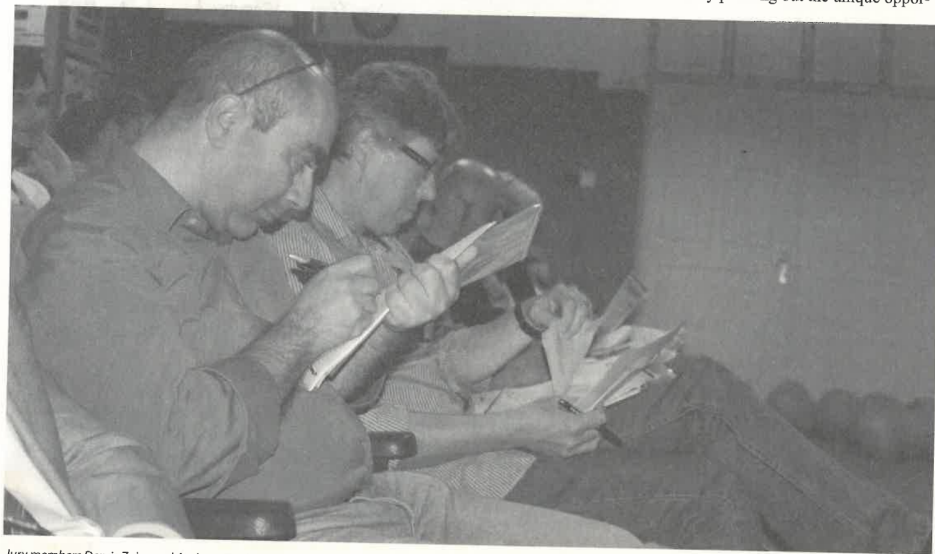
tunity it provides. He wrote "the festival began with recognition that we could play a productive role in encouraging the active use of communication technologies among students on campus and the community at large. While film and video cameras are often a costly affair, mobile phone technologies make entry into digital storytelling less costly and more manageable. As a first of its kind for our Faculty, it was an enormous success both in terms of making the possibility of actively using mobile phone technology for storytelling and as a way of underlying the importance of praxis – something that is linked to the development of our new non-thesis MA program in video/film production". Therefore, Dr Bailie hoped that "we will be able to improve our performance with the development of the next festival with having more time and the opportunity to share our experiences of this first festival". He predicted the possible progressive changes while he wrote "we will probably have a wider call for participants – encouraging a greater participation from the international community; we may have a more rigorous

screening process for submissions that encourages high professional engagement in the digital storytelling process. We might have more categories into which potential producers/storytellers might submit their work and we might have multiple themes in order to broaden the opportunities that storytellers have".

And finally, as the last question we asked the jury members to provide pieces of advice for those potential participants who are interested to attend next year's FoneFilmFestival. Dr Bailie suggested them to "tell stories that they care about and take the opportunity provided by the festival to share them with a community of people who care about storytelling". Mr Treske recommended to "use the tools, but don't forget about storytelling and movie making conventions. At the end there is an audience for whom and why you are making this film". And Mr Zaim stressed the importance of personal style, while he advised the potential participants to create their own styles instead of insisting on classical cinema style, so that their own voices can be heard and felt".



"Life is conflict," says Dr Mashoed Bailie.



Jury members Derviş Zaim and Andreas Treske, evaluating the competing short films.

FoneFilmFestival: The celebration of film culture

Assist. Prof. Dr Pembe Behçetoğulları is the Chair of the Radio, TV, Film and Journalism Department in the Faculty of Communication and Media Studies at the Eastern Mediterranean University of North Cyprus. She is also the Chair of the FoneFilmFestival Committee. I interviewed her about her experiences both as an organizer of this festival and as a lecturer with her educational background in cinema.

Elnaz Nasehi

What was your objective of holding this festival?

We were discussing how we could support the film environment in North Cyprus. The number of the filmmakers has increased in the last ten years and filmmaking finds its place as a profession and as a way of expression to tell individual or collective stories in North Cyprus. This motivated us to organize an event to celebrate this new tendency and to support it by inviting filmmakers to share and discuss their films in a collective atmosphere where there are both audience and jury members.

What makes FFF different from other festivals?

FFF is a different festival by its acceptance criteria; we called for films which are made by a mobile device fully or partly. FFF is the first mobile film festival in Cyprus and Turkey. We are trying to give rise to the formats that are not conventional in order to open space for new and alternative ways of storytelling by new devices.

According to the festival's predefined objectives, how do you evaluate its success?

Well, we wanted to support the film culture in North Cyprus by inviting international filmmakers to our festival both as participants and jury members, and I believe we were successful in bringing together the filmmakers with international jury members. It was important for us, because there is not much critic and evaluation going on in this area. We received international filmmakers' submission too, but I hope the number of the films from other countries will be more in the coming years.

To be more specific, what were the biggest success and the biggest failure of the first FFF?

The biggest success is that we received quite a number of films in both categories. As it may be seen from our website, the first category was for the adult filmmakers in which we received 28 films, which I would say, is a real success. And in the high school category, 'cut it short', we received 10 films. I can't say that no problems occurred through the festival period, but they remained as exceptional. The organization was quite successful; all the members of our team worked perfectly and the problems remained insignificant in compare to the success of the festival. I should thank all the team members, administration and sponsors from here again.

I know that you encountered many problems as a festival organizer. Which one was the most challenging?

Well, organizing a festival is not my first duty in the department. I am the department chair, I teach, I have other duties, etc. It is the same for the other lecturers and research assistants who worked for the festival. Most of the time we were all dealing with the work with rigid deadlines—running after a class for the meeting, or checking the poster at the class breaks. For example the research assistant who designed the poster was taking courses for his PhD and designing some other posters for other events. We did everything ourselves; teaser, posters, deciding the presents or awards, etc. The whole process was a challenge in itself. However, the most difficult part of it was the financial part—you need sponsors to give awards to the par-

ticipants. Even if you manage to use the labor within the department, you still need financial support to provide other services which are compulsory in a festival.

This festival is going to be an annual event. So, what changes do you think are necessary to improve the festival next year?

This issue should be discussed in the festival committee meeting before being announced. But due to the exam period it will be postponed a bit—For the time being I can say that we've learned from this year's experience that we should open the gap between the festival and the deadline for submitting the films so that the international submission could be increased. Another thing might be to have no theme limitation for the participants. These are the issues that we might change for the coming year.

What, do you hope, will happen with the festival in the future?

I really can't say anything about it; it is open to its own future depending on who is going to participate, and/or what will the participants do in the future after the festival. I can't say much about it as I can't see the future, but we, as the department and the faculty will work to make it a better festival, which would have influence in the international scale.

What did you enjoy most about running this festival?

I did enjoy every part of it. I enjoyed the preparation process as much as the festival itself. It gives you a kind of solidarity with the people you work with and you learn to work together as a team better.



The Chair of the Festival Organization Committee Assist. Prof. Dr. Pembe Behçetoğulları.

What advice would you give to potential participants in next year's festival?

Now, they know that there will be an international festival with an international jury; so, they may start to discuss about their scripts and prepare their teams. I think the participants all learned that using a device or getting great footage is not enough to make a good film. A good film is the one, which conveys 'an idea', 'an insight', 'a perspective' rather than being a show off of a good quality images.

What does this festival mean to you as a lecturer in the faculty?

The festival gave and will give

the students an opportunity to test their knowledge that they get throughout their education. They make films in their senior projects and in other hands-on classes to show their audio-visual skills before they graduate; but sharing their films with an open public, I think, made a change for them. Some were expecting to become the winners and they got disappointed when they didn't; they will learn to digest the results and respect a jury even if they disagree with the results; they will learn to ask for more from the school, their teachers, and themselves while producing films. So, this process will function in many good ways. This is my hope, at least.

Arman Arian, the winner of the FFF:

"We are not alone on this planet"

Elnaz Nasehi

Born in 1982, a well-known Iranian writer and mythologist, Arman Arian, has written 15 books, and has received many awards. He is the youngest holder of the annual "The Book of The Year of Iran Award", which he won in 2005.

Three years later he was selected to the Honour List of the International Board on Books for Young People (IBBY). Having the educational background in cinema as a master degree holder, he also writes screenplays, and is known as being the first storyteller for computer games in Iran. His film "Citizen Worm" received the first prize of the First International FoneFilmFestival hold on May 2-4, 2013 in the Faculty of Communication and Media Studies at the Eastern Mediterranean University (EMU). As he lives in Famagusta, we take this chance to have an interview with him about his film.

I think everybody agrees that the film "Citizen Worm" tells a unique story. Can you tell us how you came up with it?

As usual, I was getting prepared to start writing behind my desk at home, which is somewhere in the center of Famagusta, when I felt invited by the sun and the pleasant breeze to write outside the home. So I took my laptop and papers on my bicycle without knowing exactly where I am invited to. It's happened before. Sometimes I go to the university campus and sit on one of those benches under the trees. I have just finished my recent trilogy in the campus of the

EMU. Other places I usually go are the beautiful and relaxing beaches of Famagusta; of course those which I can reach by bicycle.

That morning I had all these places on my mind but the old castle seemed more appealing. Somewhere on my way to the castle I suddenly decided to pick up a closer place; so, I turned to one of those dusty alleys before the petrol station. I was heading to the small cozy park in the middle of the residential area. The things, however, didn't go the way I expected.

It was around 11:00 am that I felt I passed over something! I mean my bicycle's wheels. I have been reviewing that moment many times in my mind since then but I cannot understand how on earth my eyes recognized those small creatures. They were the same color as the asphalt and you know how the asphalts are in this city. Those who are having cycling experience in Famagusta, which I assume most of your readers have, know what I am talking about.

Tell us more about the shooting moments. How exactly did it go?

I stopped and started filming those lovely awesome creatures in that lonely alley. In the 90 minutes of footages,

from which the 5 minutes film was edited, I keep talking about them and cannot conceal my astonishment. Believe me, when I first visited Taj Mahal in Agra in 2008 I exactly experienced the same feeling of bewilderment by facing that long live queue. As you saw in the film, they were a single ordered queue of worms, which soon were going to become butterflies. Crossing the asphalt street for them, with their slow pace and small steps, was like a group of people crossing the Amazon River under the attack and bombardment of warplanes. In the beginning, I was planning to get a shot just to show to my friends and family, but minutes later I found myself in the middle of such a complex phenomenon and unbelievably got stuck to them with my cell phone which was getting out of charge. So I transformed from a mere grieved witness to a director and a photographer who was trying to record an unfair battle and to depict their tragic story. I've heard previously about this festival and then with the help of my friend Kaveh Rasouli we start editing.

What about the name of the film?

How did you choose it?

In the beginning, I had "Continuing" or "keep going" in my mind. Later other

names came out such as "asphalt desert" or "a good car is a parked one", but none seemed appealing to me. It has been long since the last time I watched Orson Welles' Citizen Kane, and I don't know how suddenly this name started wondering in front of my eyes. So, I grabbed it gratefully and replaced it to reach the current name "Citizen Worm".

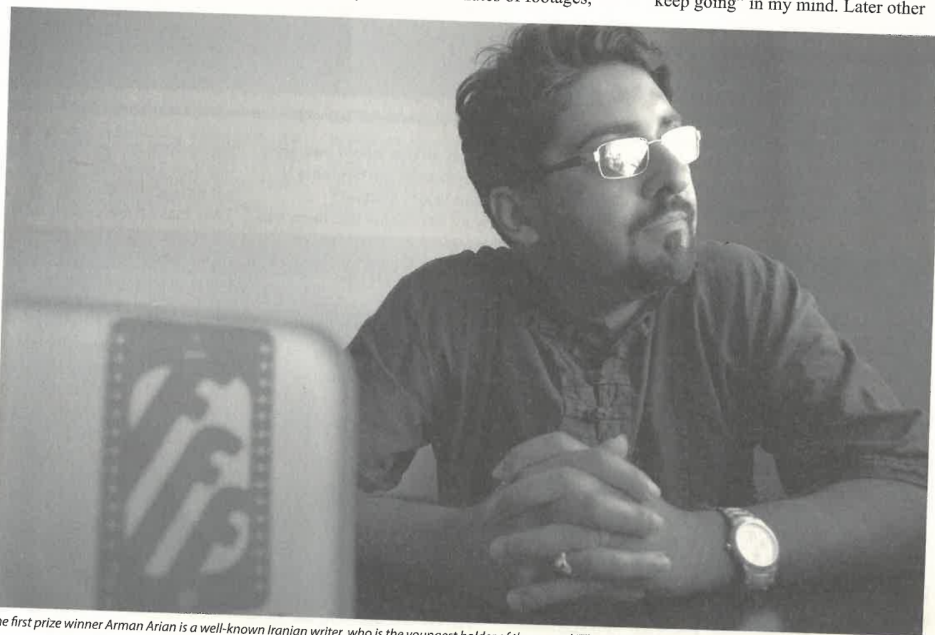
What do you think about the festival's theme "Phone to Resolve Conflict"?

After being away from film making atmosphere for a long time, this festival was a great opportunity for me to watch my film with an audience and the jury. I think this film is received warmly by them because of its striking theme; the familiar and usually neglected conflict, which leads to an ongoing tragic story with their male and female characters being oppressed all over our planet, here, they're citizen worms and there, other human or non-human species, I think being connected with Critical Media and Communication Studies, this film festival has a potential to become a platform to bring these oppressed voices to people and create awareness through the artistic and poetic medium of film. It would be naive to give such a power of resolving conflict to a film. For me, resolving conflict by a film is about creating awareness.

In this respect, what does your film suggest to the audience? I mean how should we act toward this awareness that your film provide? Do you expect your audiences to refuse technology?

Not at all. There the question is not "technology: yes or no?" I don't approve extreme approaches of sitting still and not even walking in order not to even crush an ant underfoot. All the species have their own living requirements and technology is an inseparable requirement of human beings' life. What we should be aware of is that we are not alone in this planet and we don't own it to live such a lavish, destructive life we're having now. So, what matters is to respect them with all their different requirements and try to keep a respectful life with others.

Thank you for your time Arman. Hope to have your participation in the next FoneFilmFestival.



The first prize winner Arman Arian is a well-known Iranian writer, who is the youngest holder of the annual "The Book of The Year of Iran Award".

Female genital mutilation in Africa*

Female circumcision, also popularly referred to as 'female genital mutilation' is a practice that dates back as far as the ancient Egyptians. Various cultures till date practice it for varying reasons. Although it has proved to be hazardous and numerous individuals and organizations have tried to enlighten the people, the practice still goes on. Though it is also practiced in South America and Malaysia, it is seen mainly in a part of the African society. Today it is practiced mainly in 28 countries in western, eastern, and north-eastern Africa, and in parts of Asia and the Middle East. It is typically carried out on girls between four years old and puberty, though it is also conducted on younger infants and on adults. Sometimes it takes place in a hospital, but it is usually performed without anesthesia by a traditional circumciser, using a knife, razor or scissors. The practice involves two procedures: cutting of the clitoris with varying degrees of completeness, and infibulation, which is the sewing together of the labia majora of the vulva with catgut or thorns. A reed or stick is inserted at the bottom to allow urine or menstrual blood to flow through. The reason for this varies from culture to culture. Many people believe that the clitoris is ugly; others believe that an uncircumcised girl is infertile; some even believe that it adds pleasure

to the husband during the intercourse. Another common reason for it is that it reduces the temptation of premarital sex for females. Many theories have been proposed, but no one truly knows the origin of the practice itself. Female genital mutilation is as dangerous as the name makes it sound, and though some may believe it carries great advantages, the disadvantages precede it. Short term effects include ulceration, hemorrhaging (to bleed continuously), septicemia (blood poisoning) and tetanus infections caused by the use of crude, unsterilized instruments which in some cases is serious enough to result in death. Long-term effects include retention of urine, disturbances of menstruation, blood clots, edema (condition of abnormally large fluid volume in the circulatory system), sterility, psychological trauma and frigidity. It also helps to spread AIDS. With these numerous and serious side effects, one would believe that it would be easy to stop such a practice, but it is not so. Sudanese surgeon Nahid Toubia, president of RAINBO (Research, Action and Information Network for the Bodily Integrity of Women), said in 2002 that campaigning against female genital mutilation involved trying to change women's consciousness and long term ideologies: "By allowing your genitals to be re-



Despite intense protests, female genital mutilation is still practiced in 28 African countries.

moved it is perceived that you are heightened to another level of pure motherhood – a motherhood not tainted by sexuality and that is why the woman gives it away to become the matron, respected by everyone. By taking on this practice, which is a woman's domain, it actually empowers them. It is much more difficult to convince the women to give it up, than to convince the men."

In the international community, "female circumcision" has become "female genital mutilation" (FGM), and what was once considered to be a "tra-

ditional practice" has become a human rights violation. As knowledge of this act becomes more known to world the more people try to stop it, some may be former victims, some may be bystanders and some are various international organizations and NGO's that feel the need to step in. The WHO has played a great part in this and individuals such as Somali supermodel, Waris Dirie who was a victim of it herself.

**The author wishes to remain anonymous.*

Does auto-stop have to stop?

Imaobong Paul Ifum

Auto-stop, also known as hitchhiking is a common means of transport in North Cyprus. Although it has its advantages, the disadvantages are very alarming as well especially for ladies. The public transportation system in North Cyprus is averagely efficient and coupled with the varying economies of Cyprus and most

African countries, students tend to look for cheaper modes of transport to move around. Hitchhiking is the alternative way of moving around. It is popular with the young and not thought of as dangerous in general. On a rainy day, when late for an engagement or when one's pockets are empty, hitchhiking is a good option. Most people have no problem stopping a car, and it is even easier for ladies. It has proven to be efficient and safe in most

cases, but some people are more fortunate than others. Coşkun Kırac, an inhabitant of North Cyprus, said in relation to hitchhiking, "According to my experience, hitchhiking situation in Cyprus is not bad. But you must be careful, because North Cyprus has different kind of people. You must rely on common sense". This is from a local's point of view. Most Africans are quite happy when they realize that hitchhiking is an option, it provides an avenue for them to save the money they would have used on transport, and it provides help even though it is in a simple way. Unwana Ifum, a Nigerian student in North Cyprus said, "I thought auto-stop was a good idea, to help students, especially when we get stranded or when we get late for an exam, but my first auto-stop experience was bad, a guy picked me up and tried to kiss me, I think it is helpful but it can be uncomfortable or even dangerous for ladies". A Zimbabwean lady, Anita Patrick said, "My cousin and I missed the school bus and we were late for an exam, I sat in the front seat and the guy actually tried to grope me while my cousin was in the backseat. We had to stop before we reached school, but I have actually gotten rides from decent people". This is the plight that ladies who hitch-



Hitchhiking is popular among the youth in North Cyprus.

hike face. There has been a lot of hearsay about what goes on during the rides but the general story told by ladies is that more than once they have either been asked to do something sexually degrading or have been offered money for sex. Despite all this, there are accounts of auto-stop being very helpful and in North Cyprus it seems to be more helpful than harmful because people are still doing it.



Students share

Mas on Media

Associate Professor Dr. Mashood Bailie

We're all so familiar with the "media" that they seem to just "go without saying" – they're simply there, in the background, providing information and entertainment. They are a convenient form of distraction when we feel like procrastinating or we use them to avoid confrontation with difficult or problematic issues in our lives. For most of us, they were there when we were born; we've grown up with them and treat them as though they were members of the family – what's a home without a radio or a television set or a DVD player or a newspaper or magazine? So with a lifetime of familiarity with our favorite media, we would expect to know what they are and what they do, right? When I ask people around me to tell me what the commercial media produces and sells in order to make a profit, here are the most common answers:

1. Advertisements
2. News
3. Situation comedies
4. Dramas
5. Documentaries
6. Products (the products advertised in the media).

When I point out that all of these actually "cost" the commercial media to produce, people get confused. Moreover, I explain, the media doesn't sell the products you see in the advertisements, supermarkets and other retail outlets do. So what do

the commercial media produce and then sell to make a profit? If we were talking about a fast-food restaurant, most people would get it: Burger King sells burgers. But what does a commercial television station sell?

A less common answer to that question tends to be "time" and "space": television and radio sell time while newspapers and magazines sell space. The problem arises here when we try to walk through the process engaged in between a TV or radio station salesperson and a potential client – like Burger King. The TV sales representative says "would you like to buy a minute on our station?" And the Burger King Manager says "how many people are watching?" What would happen if the TV sales representative said "none – no one watches"? In other words, what does Burger King REALLY want to buy? So what the commercial media really produce and then "sell" in order to make a profit is . . . audiences. Looking at the commercial media this way can help us better understand why the media work the way they do. Once we realize that "we" are the product of commercial media – not the customers – and once we can see that the customers of the commercial media are actually "other businesses" who use the media to gain access to audiences, we are better able to make sense out of the way they work – why programs take the form that they do and what possibilities there might be for the commercial media to promote healthy, informed citizens who are capable of acting consciously in the world.

INTRODUCTION



Students of "COMM 106 Media Literacy" class together with their lecturer Dr Mashood Bailie

Associate Professor Dr. Mashood Bailie

In this issue of Gündem I am pleased to introduce our incoming students of "COMM106 Media Literacy" in the Faculty of Communication and Media Studies

The Faculty of Communication and Media Studies always accentuates the intricate relationship between theory and practice – finding ways to practice the art of communication self-reflexively and in relation to others. This semester, the incoming students of COMM106, Media Literacy, decided to introduce themselves, share stories, or simply express their voices through the medium of the newspaper. They figured

that media literacy is more than understanding how the media works – it is also about using the media to share ideas, aspirations and experiences.

Rather than merely engage with the media as consumers, they decided to be active producers themselves. Here are their brief stories – produced especially with the campus community of readers in mind!

Students from all over campus are encouraged to share their short stories through Gündem by submitting their articles – one hundred words plus a photograph of the author – to mashood.bailie@emu.edu.tr. Let your voices be heard!

Sexism in the media

Adesola Adeola Mary

The sexualization of teenagers – especially young girls – in the mainstream media has become increasingly visible over recent years. The sexualization of young girls starts early when toys like the Barbie doll, for example, are selected for young girls. "Barbie" is a sex-symbol and it promotes a fantasy world in which young girls are encouraged to see themselves. Advertising takes up this orientation as it appeals to the desires, hopes, wishes and ambitions of young girls to be liked and accepted – encouraging girls to see their power through the way they look instead of through their education and intelligence. And advertisements do not only sell products, they sell "concepts", "ideas" and ways of thinking. Advertising sells concepts of sexuality, love, romance, success and self-image. Stories about female sexuality are also told in ads, on television, in movies and fashion magazines and other

programs. The stories about women have an influence on gender relations. Media stories give us the impression that women are in competition with other women for men, and that men are in a position to pick and choose based on their criteria of beauty.

Body cropping women's bodies is a way of dismembering women in advertisements. They focus on one part of a woman's body rather than on the whole person. This process dehumanizes the woman – turning her into an object rather than seeing her as a subject with her own consciousness. This has a very serious consequence.

It is time to really question the images of gender that we see in the media and ask ourselves if it is really in our own interests to accept the way that men and women are represented on television, in newspapers and magazines and on radio and in film. Perhaps it is time for a change.



e their stories

Preparing ourselves for the future

Ann Chinyelu Chukwurah

The journeys of a thousand miles begin with a single step. Apparently, this is true because what we do and how we do things today determines how far we will excel in the future. Preparing ourselves for the future requires a lot of thinking, planning and executing. First of all, we need to set goals and create tentative timeframes for achieving those goals. We must keep in mind that our education is very important as it prepares us intellectually for our futures. Determination also acts as a force that propels us to action, thereby causing us to work hard and achieve success in our endeavors. Getting a good job is every person's dream and following the previous steps will bring us closer to the point of being highly successful in life. Our future is guaranteed if we plan toward achieving success.

Sexism and the media

Aycan Eydıogdu

When we look at the media carefully, we find that the most intense and widespread biases across genres are against women. From television series to the news programs, to films and music videos, we are continuously fed a variety of discriminatory discourse. Media present stories that include all forms of violence against women, sexual harassment and rape. Most often, these ways of representing women are "hidden" inside a fictional story, a situation comedy, a Hollywood film, a music video and even an advertisement. Basically, women are using in the media as objects: most commonly as sex objects. Furthermore, women are represented in the media in secondary positions and rarely, if ever, in top positions of power. This kind of discrimination and these sorts of inequalities can influence the way real people feel about each other. We have to be aware of these 'underlying stories' that are usually hidden by the main theme of the media story and we have to find ways to improve the visibility of real women with ability, intelligence and power. It is time for us to take the media seriously and realize that it has a big influence on how real people feel about themselves and each other.

EMU: A new home from home

Lara Sabri Ben Othman

I would like to share a little part of my story so that you can get to know me better. I am originally from Tunisia and spent most of my life in KSA and to be more specific in Riyadh. That might shock a lot of people who carry a particular stereotype in their heads. They might think: wow, what a culture shock! They might even expect me to be covered completely in black and even be overly strict and extremely religious. Well it is true that the KSA is a very Islamic country and it is also true that sometimes, in some situations, I had difficulty fitting in. In fact, this is probably the main reason that I decided to continue my studies outside Riyadh. My first option was to return home to Tunisia, but (as you might have heard) the recent political issues have made my hometown a little unstable and not really suitable for now. While I was considering my options, I met a friend who recommended Eastern Mediterranean University. I have always wanted to work in the media field and the media is where I see myself in the future. And the good part about my chosen department is that it includes public relations and advertising which, because they are technically two different "areas of study", means that I will have even greater opportunities for my career when I graduate. I do miss Saudi Arabia though – after all, it is where I spent the better part of my childhood. I miss my friends, my family and the places we hung-out at together. I used to travel to Tunisia for the holidays: swimming, clubbing, meeting all of my old friends... that's how I spend those holidays and to be honest they were always good times. When it comes to my hobbies, I am still in the process of discovering new ones! I try to not stick with one thing and in that way, I don't end up hating it. But if I consider my more popular hobbies, I would say swimming, reading and magazines. I have to admit, like so many others I know: Facebook has become one of my addictions! Well it's a bit hard starting out on your own in a new country and I look forward to getting support from my new classmates and my new friends. At this point, I expect things to be alright.

Change our habits: change our lives

Abigail Nuhu

Accumulation of excess fat in the body is said to be OBESITY. America is one of the most obese countries in the world, and the reasons are quite obvious. Just take a look around you, there are "fast food" chains on every block [unhealthy fast foods are more accessible and cheaper than good quality foods], increased use of convenient technologies that make people less active, and increasing amounts of stress – these are all factors that contribute to weight gain in America. A recent study in 2010 shows that OBESITY rates have leveled off and over the last five years and yet these levels are

still unacceptable. Almost 34% of American adults are obese; this number is more than double the percentage of 30 years ago. And the percentage of obese children has nearly tripled since that time to 17%. Yes, obesity is a major problem in America but that doesn't mean we are immune! It's time to take a good look at our diets, our habits, and our routine of exercise. We need a change of attitude and life style: I believe there are some simple and achievable things we can do to lose weight and become healthy, things like eating healthier and doing more physical activities. It's up to us to change our habits and change our lives!

Communication and democracy

Ayuknje Donald Obi

I hold a bachelor degree in History/Archaeology from the University of Buea in Cameroon. During my bachelor studies I had the opportunity to teach in high schools in Buea as part of the program curricular. So upon graduation in 2007 with a B.A (With Honors), I was recruited to teach history in a government high school on a contract term. After teaching for three years I decided to further my educational career and my choice fell on Communication Studies. My choice of communication studies was influenced by my bachelor studies where I was able to study critical histor-

ical issues concerning my country, the African continent and the world at large. How issues of politics (democracy), economics and society were presented by the media for public consumptions and how the media is acting like the watchdog of the society. Therefore choosing communication studies at the graduate level gives me the opportunity to develop my critical views on some crucial issues. I see communication studies as a powerful intellectual force for society and critical scholars can use both the written word and the mediums of communication to help encourage increased media literacy among the members of society.

The importance of communication in life

Cemre Aydin

One of the most important things that became clear to me is that we are living in a media world – that's why I chose the Faculty of Communication and Media Studies for my university studies. I want to learn about the way media help to shape the world we live in and I also want to learn very practical methods for participating in the media through my department. In this way, I believe I can really understand the media and the role that I will play in it after graduation. When I was a child, my parents always reminded me about the benefits of communication and as I approached my final year in high school, the different ways in which communication play a part in the world took shape in my mind. It was then that I made my decision to study at Eastern Mediterranean University in the Department of Radio, Tele-

vision and Film. At the beginning, I had conflicting and limited ideas about the scope of the media but as I began my media studies lessons, I realized that this is a very hard business because there are so many different and sometimes competing ways to understand media. It's a very different world and it's fascinated me in my first lessons. I think communication is also related to human sociology and actions and that's why we're also studying sociology in the second semester. Day by day, I'm learning about communication studies, media and also how they are working and how they influence our life. It's a very surprising but we are learning unbelievable things which I never knew before. After four year, I hope that I will be a professional contributor to the media and play a positive role in helping to shape the social world.



A baby horn vegetarian

Brian Obu

We've all heard about the popular life style "vegetarian" it means to choose to live without the need to eat meat and fish probably because of their love for animals or for a certain kind of diet. Here in Cyprus is a brother of mine who was born with such a life style. It was said that when he was present in his mother's womb she was unable to eat fish or meat for nine months because the baby wouldn't let her do so. If she tried she would vomit. This baby was so big that his mother thought she had twins; finally when he was born, his mass was incredible for a baby who stayed without the vitamins that are apparently needed from such foods.

As a baby he loved animals and would cry while pointing at an animal being slaughtered for sale at the market so his mother stopped taking him. While he was growing up, his family stayed six years without eating meat or fish. At the age of seven when they eventually started with fish, all took a bite except him. Even this new fish eating regime made him so uncomfortable – to such an extent that to him, the entire building smelt of dead fish even though it had been cooked a week ago. He could even smell the eaten fish from people's hands when they patted him on his head or rubbed his small cheeks. Soon he started staying away from family members including his mother after very meal for about three days. Meals were terrible in his sight and made him sick to his stomach. He would vomit when food was made and he had no appetite. Soon they came up with the idea of making his meals separately. This was not fun or a thing of joy for his mother who desperately wanted her family to be together. She prepared his meals like this for a year and the following year, she started slipping little bits and pieces of fish in his food; he noticed this very small tiny invisible piece of fish and removed them while he ate. As years passed, he later started eating fish due to constant pleading and intervention from family members.

My brother never tried eating meat. He sometimes gets allergies from watching people who eat it. For example, sometimes his skin swells on parts of his face. He says it was too bloody and it smelt really bad. He loved animals and had so much pity for those about to be killed for meat. He is my brother and I love him even when people think he's weird for not eating meat.

Approaching the media: Approaching life

Margaret Adebisi Adeyanju

Learning to approach the media critically reminds us of our responsibility to approach life in general with a thoughtful, aware and critical perspective. As students, our different ways of seeing the world have a lot to do with where we come from, why we choose our different areas of studies and what kinds of experiences we have had in the past – and accumulate as we live our lives

I come from the Western part of Nigeria and I went through both primary and secondary school in my home country. My first experience in university was in the study of law at the university of South Africa but I decided not to continue that track because it was a distance learning school. After searching through options, I made a decision to come to Eastern Mediterranean University in order to con-

tinue my education. I was going to North Cyprus.

Sometimes we get surprises or unexpected events happen and we move in a direction that we had not previously imagined. When I arrived in North Cyprus and made my way to the University, I soon discovered that Law was taught in the Turkish language. Again I went through the available options open to me and I decided again: this time it will be Communication and Media Studies. Of course, I would be happier if I could continue in Law, but I am also happy here in the Faculty of Communication and Media Studies. I chose communication studies with the hope of increasing my ability to communicate across various contexts, cultures and channels. I also want to practice the art of becoming more media literate and who knows – perhaps I'll get a chance to study

communication/entertainment/media law while I'm here!

My best experience so far was the day I had to take the role of a radio presenter in my English class, I felt so great when my friends told me how well I did and how I am a 'natural' as a radio presenter. Finally I'd like to say something about the way we engage with the media that is all around us. Seeing the media critically and trying to understand how they work and what role they play in our lives can help us in our everyday lives as university students. It helps us to gradually become aware of what is happening in the society at large and also helps us to distinguish the origins and points of views of stories that circulate in our society. Being critically aware of media and media messages also enlarges our horizons in the social media network and helps to prepare us for life.

How can seeing the media critically helps us in our everyday lives as citizen?

Jones Odagwu

The media are plural, enormous and extensive and most people get most of their information and entertainment through these vast complex institutions. The media take multiple forms including television, newspapers, radio and the twenty first century favourite; the Internet.

Now for me, seeing the media critically gives me new ways of thinking about the role of the media in my life; critically analyzing the media allows an in-depth perspective that relates my media consumption to my everyday life cir-

cumstances – encouraging me to think more carefully about the relationship between what I see and hear and how this influences my expectations, my hopes and dreams.

By approaching media critically, we become more aware of the way media create stories and we consider more deeply how to act and react towards toward those stories – we begin to realize that we really do have choices. We become wiser consumers of media messages; We have the capacity to be more cautious about the multiple levels of meanings – the different levels of ideas that media stories share through the

various channels of television, newspapers, magazines, radio and now, the Internet. Being more aware that stories do actually help shape our perceptions of the world helps us to be more aware and to manage the information we are exposed to better; Today's world is media saturated. The media can confuse us and mislead us and misdirect us or, if we approach them consciously and critically, media can educate and empower us: it is ultimately up to us to use the media to become more actively and empowered citizens.

Environmental problems

Doğançan Beyazıt Şenbük

We are living in a global world where environmental problems are every one's problem – they are not and cannot be confined within the national boundaries of any one country. Environmental problems affect everyone throughout the world: Young and old, rich and poor, educated and uneducated, women and men. Environmental issues were thought to be a direct result of localized industrialization when industry really developed around the Second World War. With such a short ranged view, governments and agencies looked for local solutions to what they thought were merely "local problems". As we became increasingly conscious of the global impact of local activities, the search was on for global solutions. We began to realize: this is one world and we're all in this together. Environmental issues have a dramatic effect on plants, animals, water and the air

we breathe. People have understood the danger of environmental problems for at least the last thirty years. These problems are at the root of climate change, pollution of the seas and oceans and the deterioration of biological balance. Cancer and genetic diseases have also increased in the last thirty years as average life expectancy has decreased. This situation also contributes to global warming.

The main global environmental issues are: climate change, atmospheric greenhouse effect, and ozone layer depletion. These problems affect the whole world so it is a global problem. Local environmental problems are the most important ones caused by local industry. Industrial and chemical waste damage ecosystems and biological diversity and contribute directly to the overall global environmental problems.

These problems are significant, but there are ways to solve them. While many coun-

tries have limited resources, major project for waste collection and removal have been developed in the last few years. Governments and investors established recycling plants. However, if people do not change their patterns of behaviour and become more sensitive about their immediate environments, these investments will be much less effective. The ideal way to solve the environmental problems we face is through education where all people can learn about the consequences of environmental irresponsibility. Furthermore, everyone around the world must know about the connection between environment and the future health of the planet. If more people know about it, more people will take action to try and stop it.

In conclusion, it is possible to solve the problem of the environment. To meet this objective, it is essential that people work together. We must take action. The earth and future generations depend on us!



On racism in the 21st century

Destiny Mamza

The story: My name is Tamara, my mother is an Australian and my father is a native American from Texas. It is 2013 – hundreds of years after slavery was abolished – and yet somehow I feel that we are still slaves. I am an aspiring model and friends have told me I was born to model!

Today I am being scouted by a popular modeling agency called 'LARA' and I am beyond ecstatic and I can almost feel my heart making its way from my ribcage to my mouth.

"Twenty-two"! My number has been called and my knees are so weak as I stand to walk towards the interview room to get scrutinized by the agents. "It says here you are American" the first woman says. "Yes", I reply, "I am actually native American" and then I add "half". "Interesting", the man at the end of the table responds.

I then get asked questions on why I want to model and a request to walk towards them and give a 360-degree turn. A voice from the back of the room then bluntly says "if only you were lighter skinned. Are you willing to have your hair color changed and have a drastic make-over?" I reply "Definitely; anything". All I kept hearing was how westernized I needed to be. How my thick spiraling curls could be tamed, how my skin should look less like where I am from. The 'high fashion look' demands that my brows should be dyed blonde.

Today I received a reply concerning the job: "We're sorry, we don't need any more black girls". I rolled my eyes to keep the pool of tears from streaming down my cheeks. So the world's idea of beauty is a lighter skinned, blonde haired, dangerously thin anorexic woman? It must be since that is all I ever see when I pass the newsstand.

White supremacy in beauty! I couldn't comprehend what it was about my skin dark as amber, smooth like spun milk, my hair black as a crow's wing and the flesh underneath my skin, that wasn't beautiful enough for the world. Why rob the world of its diverse beauty? I feel the need to say this and from that day I know racism still does exist and that maybe some of us are slaves to the supremacist idea of beauty just maybe.

Faculty of Communication and Media Studies: A true experience of education

Deborah Amokele Ugbe

Why choose the Faculty of Communication and Media Studies (FCMS) at Eastern Mediterranean University? The true educational experience they offer is top class!

On my arrival to the faculty as a new incoming student, the warm treatment I received stands out as the first point of encouragement: I felt as though I was being welcomed by a family into the educational field. Also the details and options made available by advisors allowed me to have a deep insight into the faculty even before attending lectures. As days passed and as time went by, both in

Working my way to a university degree

Adam Mohammed Ali

I'm proud to be from the heart beat of Africa – Nigeria. Nigeria is a democracy with a fair economy but a low electricity supply. We have a private sector but it is still controlled indirectly by government. I was a student at the University of Abuja until I left due to the high rate of strikes affecting student education. As I searched universities online, I was fortunate to find the Eastern Mediterranean University

(EMU). As soon as I saw the webpage, my interest started to grow and pretty soon I had started the application process for admission.

It was so good that I was admitted and I was so glad to find myself here in the Faculty of Communication and Media Studies where I am focusing on public relations and advertising. So far, so good: all is going well!

I chose to study public relation and advertisement because I feel that I am a diplo-

matic person and love to attracting people and try to get them to see things from my point of view. Media literacy has enlightened me about some areas of my chosen field and hopefully when I graduate I will work independently as a consultant or counselor in the area of public relation. My dream is still to be a politician one day, but I am still very proud to be here and glad to be in such a great environment to study.

Education, life and work

Büşra Eyüpoğlu

I am a student in the Department of Visual Arts and Communication Design. I chose this department because I already love to communicate and talk with people and I know that after completing my studies in this department I will communicate with my work too. Through my work I will express myself in design or advertising. It's very important to choose a department that encourages your talents and gives you a feeling of satisfaction because it will be your future work and you will work in that area everyday – learning, growing and evolving. If you don't love your studies will you love your future job? Life may be hard when you wake up to go to a job that

does not satisfy you. Maybe you will feel as though you die a little every day. But no need for such a gloomy future! Everyone needs an education but why must we choose our future career at 18 years of age at the university entrance exam? 18 years old!! A teenager!! People make all their mistakes in their teenage years. Sometimes the university exams force us into an unhealthy direction. Why don't they let us just choose our own way and study what makes us satisfied? Why do we need to take an entrance exam? Maybe the exam results are not so good but after applying ourselves to the subject we really want to study, we would become great!

Students of the Faculty of Communication and Media Studies

Cemre Ögren

Being students of the Faculty of Communication and Media Studies, we have to decide what we are going to do in the future and that includes our vocations in life – what kind of work we will engage in. We have to be very careful because a job is more than just work – it should provide satisfaction and enjoyment and allow us to express the talents we have developed during our years at university. Because I decided that I will work in the media industries and hope to be a film director, I chose to study in the Faculty of Communication and Media Studies. While my main goal is to be a director, the Faculty of Communication and Media Studies prepares me for more than that: there are opportunities to study across a wide range of classes and subjects from media literacy to photography

to video and radio production to public relations and advertising.

While studying it is important to be engaged, because we are preparing ourselves for the future roles we are going to play. It is an added bonus that the Faculty of Communication is extremely enjoyable – this was not something I was really expecting when I was choosing my Faculty, but it really is very enjoyable. Last but not least, the Faculty of Communication and Media Studies really improves our social side. We learn how to communicate and develop good relations with each other. We find that we can understand people more easily. Communication and Media Studies provides us with life-long skills in both the working area and in the social areas and I believe that those skills will contribute to me becoming a professional film director in the future.

Myself

Oluwaseun K. Akinwale

I have brown eyes, am of average height, with not-so-dark skin, locked hair and I have a slim physique. I am from Osun state, Nigeria. In my family, we are a trio. Not the regular mother, father and children setting. My parents are separated. I'm the first child and I have a younger brother. We are not close but we get along. I'm outgoing and I love adventure; going to new places, meeting new people, seeing new things. I also love to eat – especially when I'm in a bad mood! Music is also an effective therapy for my bad mood. I love to talk a lot and laugh hysterically. I'm not really a party person: I would rather just hang out with my friends.

When I started applying to schools, Cyprus was never on the list. I mean, I never even knew it existed until my friend told me about Eastern Mediterranean University and how easy it is to apply, because I did not want to have to go through the hurdle of writing SAT or TOEFL. I was skeptical but I applied anyway. I got the admission into the school with a 50% scholarship to study International Relations but I never had a drive for it. I do not like anything that pertains to history so I opted for Public Relations and Advertising. I really love the course. I love anything that relates to media. I also love that fact that I'm learning different aspects of the media; movie analysis, photography. And also, roles the media plays in our daily lives. It feels like a whole new, beautiful world.

My stay here so far has been tasking but educating and eye-opening. EMU is a really good school and the lecturers are patient, warm and very accessible. The environment is conducive for learning and the teaching method makes learning easier and fun. I'm also learning how to be on my own and take care of myself in a totally different environment, meeting people from different parts of the world and learning about their culture, and so on.

In all, I feel really fortunate to be in EMU and also, to be a part of a new, different society. More challenges will come, I know. But I will survive.

class and outside, faculty staff made me feel at home. The atmosphere encouraged me to learn about other cultures and make friends from various countries without any fear – thereby giving me the exposure to understand others and to be able to evaluate those things I liked and those I didn't without criticizing but by making my opinion and being accepted.

The Faculty of Communication and Media Studies I must say uses a teaching method that is complex but at the same time enlightens students like me and helps me work hard without fainting. It energizes me and gears up

my zeal in my chosen field of study. I took a tour by going to the television-radio studio just to take a look and the attendant was so happy to give me a listening ear and at the same time took some time to explain the some relevant equipment available there and their various uses which made me believe I made the right choice of school and department of study. Finally the department location and the environmental surrounding is to me the best learning environment I have encountered giving me the chance to participate in class and concentrate. Therefore I classify the FCMS as a true experience of education.

Why I don't like the film "Argo"

Arash Shafiee Bafti

There were lots of clamors and debates in respect with granting the "Oscar" Academic Award, 2012 to the film "Argo" in the Iranian, American, and Iranian- American film societies. Among the whole three mentioned groups, an immense number of people do believe, that a strong political agenda and lobbies, which had been behind this award, was the main cause of granting this so important award to a film like, Argo, especially when the first lady of United States, Michelle Obama announced the film Argo, as the Oscar winner from the White House. I agree with this group, why I found lots of film directing grammar mistakes and film script writing logic errors in the film Argo, which an Oscar award winner doesn't deserve such problematic issues.

The coup against Mossadegh

From the research perspective, "Argo" is started with the routines of Hollywood's storytelling apparatus; addressing the ancient history of Iran, the coupe of August 19, 1953 by CIA, dethroning the national government of the prime minister of Iran, Dr. Mohammad Mossadegh, (about which Madeleine Albright, the United States Secretary of State in Bill Clinton presidency era, begged the Iran's nation pardon), and finally Argo depicts occurring the Islamic revolution in February of 1979, in which the core of the film story is formed. Technically, until 01:30:00, the film moves forward based on the normal current standards of Hollywood. Although there are a few mistakes, as an instance, in 00:10:57, the designs of the street board (sign) of "Shah Ismail" is the same, which has been being used after the Islamic revolution, whereas at that time -passing about 10 months of revolution time, the municipalities, especially the municipality of Tehran

hadn't changed the street signs yet. But, it is not a very big mistake. Even until upon this duration, the film Argo couldn't be considered as a masterpiece of Hollywood film industries, winning the Oscar award. But after passing 01:30:00 of the film's time, it crashes in a very disastrous dilemma.

Problems with the film script

Now, this question might be asked, then, what is the problem? The cornerstone of a filmic text, before clicking the procedure of writing its film script, whether it is a fiction or non-fiction, is research. Argo is facing with serious infirmities in respect with the research procedure, which must be done, before resuming film script writing. Compared with the rest film industries of the world, Hollywood films are usually produced by large budgets and a portion of it is usually invested on the research part. In the film "Argo", many inaccuracies could be observed in the research area. This inferiorities are not to convince and absorb the attention of audiences who are Iranian, or at least familiar with Iran's culture, society, situation and facilities for about three and half decades. Hereby, I am going to take some of these problems into consideration. In the time 1:30:14, two toms are being seen in the camera frame. The left-side one is the dome of a mosque, and the right-side one is the dome of a normal high building- as much high as the mosque's tomb. Watching the both easily says about the logical inferiorities of the film "Argo". Simultaneously with watching this frame, the sound of the day dawn's azan is heard. This sequence tries to tell us, that "Mendez"- the CIA agent in Tehran- has stayed awakened from late at night, till the dawn of Tehran in a killing hesitation, to obey the higher ranking boss's order- who says his mission has been cancelled by U.S.A authorities and he should leave 6 American diplo-

mats in Tehran and comes back to U.S, or make a risk arbitrary, rescuing the American diplomats from Iran.

A Sunni mosque in Iran?

But surprisingly, the mosque's dome in the capital of a very Shiite country is the dome of a Sunni's mosque, with one golden color crescent- which is the icon of Sunni's mosques on the center of top of the dome. Although, there are lots of Sunni mosques in Iran, but they have been mostly located in the Sunni areas of Iran's border lines, not in the middle of Tehran, overlooking a hotel, in which a CIA agent has stayed. The logic of the right-side dome is even problematic. Such a dome never could be seen in any area of Iranian architecture. This sequence most probably has been produced in Istanbul, why the both mosque's and building's dome get easily along with the texture of Turkey urban architecture. The production group could easily produce such a sequence throughout a window's frame of one of a skyscrapers of Tehran- which didn't (and doesn't) need the presence of the whole production group there- or even, it is possible to be done in one night of a Shiite country- like Iraq or Bahrain- whose mosques are much more resemble to Iranian's mosques than Turkey, or at least, they could choose the easiest way with the possible minimum expenditure, which nowadays is so current in Hollywood industry; producing such a dawn with a mosque and buildings of Tehran in its background with taking advantage of CGI technology. Therefore, such neglect is not justifiable. Demanding Working visa by one of the revolutionary guard, before boarding to the flight in "International Tehran Mehrabad Airport" is one of the other logical obstacles of the film "Argo". This group doesn't do any shooting in the bazaar of Tehran for one dramatic day. Therefore, within the chaos of the first days



of revolution for a film production group which has come to Tehran for one day work by the permission of "The Islamic Guidance and Cultural Ministry", and is not going to do any practical shooting, there is no need for work visa.

Attacking the Canadian ambassador's residence

"Argo" falls in a much more dilemma, when it is seen, that the identity of one of the diplomats is revealed (01:37:00) by juxtaposing the minced found documents in U.S embassy in Tehran. Immediately, the revolutionary guards attack to the Canada ambassador's residence place (01:45:50- 01:46:00). The commander of them orders: "Stop the flight!" In respect with this sequence what is so funny is that, when the commander understands, that everybody has left this place and the wireless device within the ambassador's house has been destroyed, he orders his all guards to get in their vehicles and he, himself, starts calling by the ordinary home telephone line. (01:47:00- 01:47:05) In Iran of before 1979- as one of the closest allies of U.S in the world- there were wireless devices in the hands of revolutionary people had been remained from Shah's era. The revolutionary guards had access to the whole modern systems and equipments of that time. Therefore, there was no need to a telephone line!!! Most importantly, the revolutionary guards were easily able to stop the six American diplomats by a very simple order to the control tower of "International Tehran Mehrabad Airport". They didn't need to do Hollywood chase operation by the Ford Mercury Marquis vehicle which have never been the official vehicles of the police, revolutionary guards, SAVAK, or army in Iran; neither before nor after the revolution of 1979.



The Oscar winning film "Argo" depicts the story of the 1953 coup in Iran, which led to the overthrow of the government of Dr Mohammad Mossadegh

A Cypriot dream of mine went true

Abtin Badie

I live with my family in Famagusta beside the sea and therefore we have a direct view to the sea with passing many different ships from war ships to ROROs. One day viewing one of the passing ferries brought me to think of having lunch in the kitchen of one of these ferries. Yes, it should be in the kitchen or at least very close to it!

It was an absolute fortune without any planning of really having lunch in such ships, that we encountered somebody who worked in the kitchen of famous Star Line Ship, which is always commuting between Turkey and Cyprus.

The very interesting thing is that I saw this ship passing through the sea many times through our apartment's windows!

Thanks to my mom, she asked this person if I really could have lunch on his ship and his answer was: of course, no problem, he can come to us to have lunch in the rooms beside the kitchen. I went there and it was really one of my best memories in my life and the very impressive thing was that I could see the kitchen during the lunch constantly.

Beside of all above the other sections of the ship were very impressive, it is a must for everyone to visit such a ship if the opportunity is there.

I decided to plan an interview at the same day for the next coming weeks and here is the result:

Would you please introduce yourself?

My name is Ismail and I am from Adana in Turkey, I was born in 1969, and I am the chef cook of this Roll-on/roll-off "RORO or ro-ro" ship. I am the father of four children.

How long have you been on the ships

to do this job?

I have been working for 22 years on the ships, but in recent years I am occupied as a chef cook to work on such ships like this to commute between Mersin and Famagusta.

How many days do you spend either on lands or seas in a week?

Right now exactly 3 days on lands and 4 day on seas.

Can you tell me how many hours on average you work when you are on the ship?

On average, 10 hours a day.

How I see this is a huge ship, what sorts of items or products are being transported with this ship?

There are many different things being transported but mainly there are frequently heavy trucks, cars with their drivers, big containers with building materials for construction areas and some other containers with foodstuffs like ice cream.

What is the number of the crew of this ship?

Our crew consists of 24 people, which is in a hierarchy from the captain to the simplest worker.

How many people work in the kitchen?

We are 4 colleagues, who are working in the kitchen.

To work as a chef cook in such a big ship must be a back-breaking work, what is the shift in which you have to wake up and then to start to work?

Well, actually I have to wake up at 6 o'clock in the morning to begin for work at 7 for preparing every things and so further until the dawn namely at 6 o'clock I am done and can take rests



Deep Karpaz is a Star Line ship, which commutes between Turkey and Cyprus.

for the rest of the day.

What is the capacity of your storage for foods for the crew?

Normally we have for 15 days food in our storage; our firm is responsible to provide us with food with all undertaking process, which mainly this happens in Turkey, but in the case of not having enough food we are forced to buy some food and food materials in Cyprus every now and then.

What was the reason for you to choose working on ships?

It was already an incidence in my childhood, which made me to think about and was meaningful to me to work on ships. As a child I was sitting in front of a cafeteria beside some visitors, who were staring at me. One of them was so kind to me, so that he approached me with a small model of a ship and wanted to give it to me as a gift, but I refused to take it and was afraid, because as my mother said to me before, I should never accept anything from a stranger. It is very dangerous and I could be hurt by the strangers, she said. He bent forward and caressed my hair gently and said don't be afraid, I am a captain of a ship and I voyage on the seas and enjoy spending time with my crew on the seas, and this accidental encounter caused an effect in my mind to dream about living and working on the ships. After I grow up I realized I couldn't achieve any skills related to technique or science, so I decided to become a cook chef and I followed my dream to work on the ships.

I could imagine that you traveled around the world, how many countries did you visit during your duty on the ships?

Many, like the United States, Canada, New Zealand, Russia, Ger

many, and I had voyages through the Atlantic Ocean, Pacific Ocean, Indian Ocean, and Black Sea.

Do you have simply a beautiful or impressive occurrence during one of your trips to other countries?

Yes, it was even my first trip to a foreign country, namely Ukraine. I heard that the city Berdyansk was so beautiful and I was really curious to see the city, which was famous to have a very beautiful park, so after reaching the city it was my first intention to visit this spot. I met in that beautiful park a very beautiful Ukrainian woman, who I consider her as a pinnacle of all my trips to foreign countries, she took me to her home and she was so kind to me and I had the desire to stay at her home permanently but the duty called me and this event remained only as a memory for me. Beside of this story my captain and I visited many beautiful and interesting places in that city, which were full of flowers and trees full of fruits. All of this I will never ever forget.

Do you have any advice for people who want to do a carrier or work on ships?

First they have to have an initial cost of what they are planning for, because sea shipping is a difficult job. The sea can be a dangerous place and on the other side there is this feeling of missing the family. Many times there is no sleep because the uploading the ship occurs most likely in the nights. The seasickness mustn't be forgotten at the first sight, but for somebody who works impassioned this profession, it must be bearable for him to do the job.

Thank you very much for your hospitality and willingness accepting me to be your guest

It was my pleasure.



Ismail (on the left), the chef cook of the ship, shares his daily life experiences with Gündem readers.

The EMU Spring Festival: Time for fun

Andrew J. Mpepo

The 20th Spring Festival took place from 8-11 May 2013. The theme of this year's festival was the "Fellowship of EMU". The festival was full of numerous colorful activities and organizations. The aim of the festival this year was to provide entertainment not only to the students and EMU staff but also to the Famagusta community in general.

The festival commenced on the 8th of May with a walking parade, which started from the Sakarya roundabout at 5.30 pm going through the Salamis Road and all the way to the EMU main campus at the Stadium where the main festival was taking place. A crowded group of academic and administrative staff members, student club representatives and EMU students participated in the festival parade. The parade received a great interest from the Famagusta community. At the festival area, the place was full of stands of student clubs such as the EMU Fine Arts Club and Ultraslan. Food and drinks were available as well. There were two stages this year, the small stage was named as the stage 2 and the bigger stage was named as the main stage, so from 19:15 to 20:30 all events were held at the stage 2 then from 20:30 to 23:30 all events were held at the main stage where most of the crowd was.

On the first day of the festival four events took place at the stage two, with Trabzon female team, EMU Turkish folk dancing group, Zamirza aztec-rap music concert and Mehmet and major music bands all performing. After that the crowd moved to the main stage where groups like Sansur music band, Soyrtari music band, juggling zone show and lastly the main event of the day from famous Turkish rock band called Model did the last performance of the night. After all the performances, the EMU cinema club had arranged for a real 3D movie show of The Amazing Spiderman movie at the

Activity Center from 00:00 to 02:00. Various games and competitions were organized

On 9th of May, the festival started at 17:00 at festival area which started with the different games and competitions like banner painting competition, logic and sudoku competition, pull rope game, caring the injured with a stretcher game and the EMU Fenerbahce fan club had a quiz competition at their stand. After that everyone headed to the stage two where performances started with the DJ performance, workshop by the EMU dance group, Roman by the EMU Turkish folk dancing community, Karaoke competition, Trabzon female team and the last was the mini fashion show by the EMU fashion club. At 20:30 people headed to the main stage for the dance shows and songs from the international student communities with big performances from artists like El-Bee, Sugar, DJ Java, David Mathias (Stepper), Jordan community, Palestine Students Society and many more. After all that happened at the festival area the EMU Cinema Club had the Resident Evil (Retribution) 3D movie screening in the Activity Center. Apart from what happened at the festival area that day there were other events happening at the same time but in different venues like the Lala Mustafa Paşa Sports Center, the Activity Center, Mustafa Afsin Ersoy Hall and in the Green Hall of the Communication Faculty.

On the 10th of May, 2013 and the third day of the EMU Spring festival, the festival went on as usual starting with different games and competition and followed by the DJ performances at the stage two in the festival area then communities and clubs from EMU performed dances and music from groups like Soyrtari music band, Dryer music band, Shahed music band and the Open Air Theater were on the stage. At the main stage the performances started with a concert from the Mehmet and Major Band, which was followed by a mini concert by



The 20th EMU Spring Festival commenced with a walking parade on the May 8.

the EMU Culture and Life Club, DJ performance and finally the moment of the day that everyone had been waiting for was from one the best Turkish pop singers Murat Dalkılıç with hit songs like Kader, Bir Güzellik Yap and many more. Different activities happened in other venues like the swimming competition at the Gucver water sports Alfam swimming pool, seven a side final matches at the EMU stadium from teams like Ultraslan, Fenerbahce, Trabzonspor and Besiktas. Street ball tournament, slam dunk competition and 3 point competition at the Lala Mustafa Paşa Sports Center. There was also a seminar held by the social media specialist Ali Erkut in the Communication Faculty. And in the Activity Center there was a real 3D movie (Puss in Boots), Debate and Illusion show from Ilkay Ozdemir.

On the final day of the EMU Spring Festival

major games and performances were organized by different groups with a massive crowd showing up at the festival. Apart from what was happening at the festival area there was a water polo tournament in Gucver water sports Alfam swimming pool while in the Activity Center there were billiards and table tennis tournaments, 3D dance shows like Lord of the Dance and Anatolian fire as well as a computer games night. Meanwhile at the same time the festival was still going on with performances from Erenköy High School Dancing Group, pop music bands, Famagusta TMK Dancing Group, Othello Folk Dancing Association and a DJ performance before everyone moving to the main stage to get an amazing and the final performance of the 20th EMU Spring Festival 2013 from one of the most outstanding Turkish pop singers in the universe "NİLÜFER".

Hollywood technology at EMU

EMU News

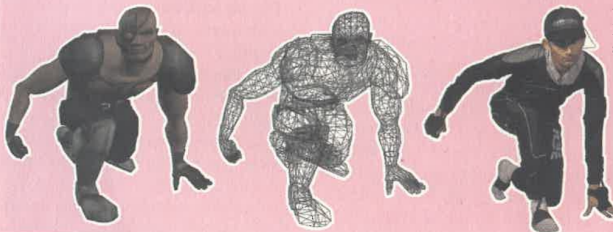
The motion capture system that has been widely utilised in Hollywood is now available in the Department of Visual Arts and Visual Communication Design (VACD) at

the Eastern Mediterranean University. Helping the computer-generated 3D characters get natural moves, the system is known to be used at high-budget movies such as Avatar, Spiderman and The Lord of the Rings. In a statement released by the VACD Depart-

ment, Asst. Prof. Dr. Firat Tüzünkan said that with this system, it is now possible to produce Hollywood-quality animations in our country as well. Dr. Tüzünkan also stated that as the Department, they have invested immensely in the fields of 3D animation and visual effects for movies, and that EMU is the only university that owns such a system both in North Cyprus and Turkey. Department Chair Assoc. Prof. Dr. Senih Çavuşoğlu confirmed that their investment in these fields will continue with even more resources: "We are continually establishing new collaborations and agreements with international institutions in order to make sure that our students get a higher level of education. For example, we set up an agreement with Sony Pictures Image-

works, which has been repeatedly nominated over the years for The Academy Awards (Oscars) in Hollywood for the best animation and visual effects. With this agreement, we will be sending our students to Hollywood for internships starting from next year."

How does the system work? Actors wear a special suit with 18 sensors. These sensors analyse every move of the bones of the actor and transfers that data into a computer. These data are then applied to the bones of the computer generated 3D character. Thus, a real person's moves are replicated in the 3D character. With this system, the time needed for animations is dramatically decreased, and the moves of the characters are much more natural.



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