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.

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Dr. Anıl 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.

Senior Instructor Barry Basel 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.

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Review of the 1st International Fone Film Festival

Elnaz Nasibi

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” category 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, and Prof. Dr. Nilgün Ahsel, 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. In the High School competition category Çlem Nazbant received the 1st prize for the film “Open Eyes to Die”; the 2nd prize went to “Assyual” (Asocial) by Armez Arısoy and “Yaprakta Bir Su Tanesi” (A Drop of Water on a Leaf) directed by Suna Kilh 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 Belchetogullari. 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. Mashoed Bailie.
Shared experience of jury members

Elma Naselski

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 Mashood 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 creative, 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 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 opportunity 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 underlining 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 probably will 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”. 
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.

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 and the number of the filmmakers has increased in the last ten years. We were discussing how we could support the film environment 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.

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; 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 participants. Even if you manage 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 results and respect a jury even if you manage the department and the faculty will work to make it a better festival, which would have influence in the international scale.

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.

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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 held 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 sunny, when I felt invited by the sun and the pleasant breeze to write outside the 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 being 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.

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 footage, 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

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.
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), septicaemia (blood poisoning) and tetanus infections caused by the use of crude, unsterilized instruments which is 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 removed 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 “traditional 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 by-standers 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 Kıraç, 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. Uwana 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 hitchhike 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. Mashoed 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 we use them to avoid confrontation 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 produce and sells in order to make a profit, here are the most common answers:

1. Advertisements
2. News
3. Situational 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

Associate Professor Dr. Mashoed Bailie

In this issue of Gundem 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 Gundem by submitting their articles — one hundred words plus a photograph of the author — to mashoed.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.
Preparing ourselves for the future
Ann Chinyelu Chukwurah

The journeys of a thousand miles begin with a single step. Apparently, this is true because 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 execution.

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 Eyidogdu

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 discriminator discourse. Media present stories that include all forms of violence against women, sexual harassment and rape. Most often, women are used in the media as a symbol of discrimination and these sorts of inferences on how real people feel about them – seriously and realize that it has a big influence on how real people feel about each other.

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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
Ayuknjie 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 re-appointed 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 histori-
A baby born vegetarian
Brian Obu
We’ve all heard about the popular lifestyle “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 lifestyle. 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. As a baby he loved animals and cried 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 he, the entire building smelled 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 it. Constant pleading and intervention he sometimes gets allergies from various foods. My brother never tried eating meat. Margarita Adebisi Ayedunju
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 continue 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 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 think about 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
Doğancan 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 issues are the most important ones because 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 countries 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 ineffective. The ideal way to solve the environmental problems we face today 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 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 Manza

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 scourged by a popular modeling agency called ‘LARA’ and I am being asked to change my hair color and have a drastic make-over? I reply “Definitely; anything”. All I kept hearing was how westernized I needed to 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?”

“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?”

“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 and I feel the need to say this and from that day I know that racism still does exist and I am an aspiring model and like where I am from. The ‘high fashion look’ demands that my brows should be dyed blonde and I have a slim physique. I am more African than 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; music 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 am also learning how to be on my own and take care of myself. I love the 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.

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 effecting 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 but not 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 diplomatic person and love to attracting people and try and 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 councilor 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 Evşepoğlu

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 forces 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 Öğren

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. We get an added bonus that the Faculty of Communication is extremely enjoyable – this was not something I was really expecting when I was choosing my job. 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.

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

Deborah Amokele Ugbe

Why choose the Faculty of Communication and Media Studies of EMS (Faculty of Communication and Media Studies of 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 opportunity made possible 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 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 other to be able to evaluate those things I liked and those I didn’t without criticizing but by my 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 failing. 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 Shafieie 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 coup 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 projections of the street of 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.
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 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 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 had 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, Germany, and many, and I had voyages through the Atlantic Ocean, Pacific Ocean, Indian Ocean, and Black Sea.

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.
The 20th EMU 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, Zamurza zarát-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, Sotyari 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 EMU Culture and Life Club, DJ performance and finally the moment of the day that everyone had been waiting for was from one of 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 Gucer 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 Ertuk 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 Gucer 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 various 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 Ertuk 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.

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

Hollywood technology at EMU

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 Department, Asst. Prof. Dr. Fırat Tüzünkkan said that with this system, it is now possible to produce Hollywood-quality animations in our country as well. Dr. Tüzünkkan 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 ImageWorks, 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 analyses 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.