



CONTESTED VOICES OF THE WOMEN IN THE TURKISH CYPRIOT MEDIA

Ipek Halim

Introduction

Cyprus is an island with 9,251 km² surface area situated on the east of the Mediterranean Sea. The island was ruled by the Ottoman Empire from 1570 to 1877. Then from 1877 until 1960 it was ruled by the British. In 1960 Cyprus became independent and the two major communities of Cyprus; Turkish and Greek Cypriots, established the Republic of Cyprus. However, with the establishment of the Republic the conflicts between the two major ethnic groups; Turkish and the Greek Cypriots, did not end on the island. Residing the 1963 conflict, the island was eventually split into two in 1974; the Greek Cypriots living in the South and the Turkish Cypriots living in the North.

Each ethnic group insists on their rights and as a result suffer- from the acts of the other ethnic group. Still the education system (Bryant 2006), museums (Papadakis 2006; Peristianis & Welz 2006) and the media (Azgin 1998; Papadakis 2006; HAD Statement, 2004) have mostly been supporting, constructing and re-constructing the dominant official political claims that are based on ethnic national struggle narratives which mostly encouraged and teach 'enemy' relations between the two communities.

In Cyprus the media has played an important role in supporting 'enemy' relations. Media's ability to shape and construct/invent the collective identity (Anderson 1983; Schlesinger 1991; Papadakis 2006; Mackenzie 1978; Boyd-Barrett 1982) has been one of the most extensive tasks of the Turkish Cypriot media. Therefore, its subjects are related with Turkishness, Greekness or Cypriotness (Papadakis 2006; Azgin 1998; Ünlü 1981). It mostly followed the dominant militarized, ethnic nationalist culture and most of the time it ignored gender which has the potential to blur the ethnic national approaches (Papadakis 2006; Yashin 2006; Bryant 2004).

However, with recent movements of women's associations, the media began to be criticized. Plus, the numbers of women working in the media as well as the programs targeting women audiences or covering women as their core subject line have increased. This article emphasizes attention to such recent alterations in the Turkish Cypriot media. It intends to explore what the increasing number of women in the production process brings in and aims to analyse the possible meanings such women programs' convey in regards to feminist approaches. In other words, with this article I try to find out if the recent woman programs have any 'real' challenge on the dominant militarized, ethnic nationalist media culture which articulates and strengthens the patriarchal ways of living.

After giving a brief story of the Turkish Cypriot media and studying the effects of the women associations on the media the article is divided into two main sections. First, it studies the motivations as well as the educational background of the women media workers. It explores how women media workers define feminism and if they see any need for it. Plus, it studies if women media workers and the university TV channels suggest any strategies for women to gain more vacancies in the media and be presented in multiple identities.

Secondly, the article uses the TV program "From the Life of the Kitchen" -which examines the life stories of the successful Turkish Cypriot career women- as a case study to examine how the women are presented by the women producers. Since "From the Life of the Kitchen" tv program brings examples of how women succeeded in the public space it becomes a promising program that could bring in different voices. It holds the potential to weaken the militarist patriarchal points of views where they strongly associate private space and the women through which women are systematically placed outside of public discussions and decision making processes (Rose, 1993, 1997; Nicholson, 1992; Kimmel 2004).

Finally the article puts women, space, representation of women and the TV program "From the Life of the Kitchen" into dialogou and re reads the program via feminist theories. It highlights how strongly we internalised the association between the woman and private space that although a program wills to empower women it can still fall into the patriarchal values. Therefore, the article argues for the necessity of the feminist knowledge.

Turkish Cypriot Media born with a Nationalistic Male Voice

TV and radio entered into the lives of the Turkish Cypriots after 1960. That was the time when the British colonization come to an end and the two major communities, Turkish and Greek Cypriots established the Cyprus government. This new state also had its own broadcasting corporation, Cyprus Broadcasting Cooperation (CBC). With the establishment of the CBC, aside from newspapers and cinema; radio and television started to gain popularity. Both Greek and Turkish programmes were broadcasted. Azgin (1989) reports that "there were few hours of Turkish programmes every day on the radio and once a week on Friday evenings a Turkish movie was broadcasted."

In 1963 a civil war broke out between Turkish and Greek Cypriots and Turkish Cypriots found themselves without radio and TV (Azgin, 1989). Thus, Turkish Cypriots established their own radio channel, Bayrak Radyo (Bayrak Radio). Like many other researchers, Çatal (2006) says that the radio was established with the aim to build communication between Turkish Cypriots and to organise their struggles against the Greek Nationalism. As Azgin argues "... the history of the Turkish Cypriot mass media in a nut shell is one of the reaction to the Enosisi movement -goal to unite the island with Greece-" (1989, p, 642). Therefore, from the beginning mass media has been a very active tool for building ethnic nationalist bonds."

After 1974, when the island was divided, the Turkish Republic of Northern Cyprus —TRNC— was established and Bayrak Radio turned into the Turkish Cypriots official broadcasting cooperation. Since then, Bayrak has been financially and politically administrated by the Turkish government. In time Bayrak Radio improved its broadcasting quality as well as its facilities and in 1976 Bayrak TV was put into service and continued to follow the ethnic nationalist, patriarchal broadcasting culture.

The monopoly of BRT had broke down in 1996 with the new Radio and TV Broadcasting law. With this new law private broadcasting became legal. Since that date the media institutions have increased in number. Today in the TRNC there are 8 TV channels. However, very similar with the public broadcasting, the private TV channels followed the ethnic nationalist, patriarchal broadcasting policies. As Çatal (2006) indicates most of the private media institutions have close relations with political parties or unions. Therefore, their broadcasting policies unsurprisingly follow those parties, unions' ideologies which usually support the patriarchal ways of thinking and living. The year 2004 has been a very important, intense and active year for the Turkish Cypriot media. The 'Annan Plan' (2004) which was a United Nations proposal to settle the Cyprus dispute. Therefore, the Plan was put on discussion in the media. During this period, northern Cyprus media institutions gained noticeable acceleration. This was the time when everybody started to talk about what kind of future they were willing to construct. All the media institutions played their roles in this process; even new radio channels were established and during this time surprisingly a great number of discussion programs related to the Cyprus history and the Cyprus Problem were broadcasted. Quite a few concepts and memories were revisited.

Once again, most of the discussions were based on the identity issues. The ones who supported the Annan Plan foreground their territorial nationalism. They supported Cypriotness. On the other hand, the ones who were against the Plan supported the ethnic nationalism. They highlighted on the Turkishness and felt closer to Turkey. During all these identity discussions while the main concern was to build a permanent peace media, highly engaged in revisiting democracy, new systems of governmental structures, unfortunately gender issues and woman's' experiences had not taken any part. The media was missing the opportunity of constructing creative, inclusive discussion platforms. Once again, women were ignored.



During the Annan Plan period we again experienced the strength of the patriarchal media environment while at the same time we also saw some challenges from the women associations as well. Therefore, I find it very important to study the increasing number of women associations and the Universities as well as the increasing number of women workers in the media and the increasing number of woman programs' sanctions, affects, or influences on the TV channels.

Woman Associations and Their Influences on the TV

Hands Across the Divide –HAD- is a group of women, living both in the north and the south of Cyprus as well as abroad. They have been very active during the Annan Plan period. They call for a permanent peace. They were working towards gender equality, and sharing the values of democracy, inclusion and non-violent culture. In their "Imagining a post-Solution Cyprus: the Gender Dimension, Statement" they strongly criticized the media, especially TV, and called upon for the urgent change in the presentations of women and asked women's voices to be included in the media and to produce less sexist and militaristic programs (HAD, Statement, 2004).

As its members report, HAD's Statement was delivered to all parties involved in the negotiation process, including the United Nations but did not succeed in grasping the attention of the politicians nor the TV owners. Later in 2008, the Solidarity Council of the Turkish Cypriot Women worked on UNIFEM's reports, 14 different Turkish Cypriot woman associations' suggestions and HAD's Statement and prepared a "white paper" which was delivered to Mr. Mehmet Ali Talat whom was president at that so called time. This work was underlining why including women into the peacemaking process and politics is necessary.

The report of the Solidarity Council of the Turkish Cypriot Women was accepted by the President on the 1st of August 2008, however after the residing presidential elections the new President showed no interest in these suggestions. Therefore, until today – January 2011—none of the Solidarity Council of the Turkish Cypriot Women's suggestions is put into action. The Solidarity Council of the Turkish Cypriot Women which was established in 2008, has also prepared a meeting where gender related lectures were given and discussions were done. The participants were feminists, scholars, council members and the media workers. The aim was to create gender awareness in between the media workers. However, at the end of the three hours meeting the Council's media unit chief, Ms. Mehtap Tekin reported the meeting as inefficient. As most of them did not define the media as patriarchal they did not see any need for gender studies.

Solidarity Council of the Turkish Cypriot Women's board of directors had insisted on their aim to create a change in the media and therefore they themselves decided to produce a TV program once a week. It was produced by the two members of the Council who had an MA degree on gender studies. According to the Council's announcements the program aimed to bring different gender issues on the screen and to develop gender awareness among the public. Each week they had different guests and discussed a variety of topics.

Among their guests were the First Lady of the present Time Mrs Talat; the president, Mr. Mehmet Ali Talat, MP candidates, academicians who had researches on gender and some other women associations' members. During the programme gender related conferences, projects, researches and journals were introduced, too. However, the enthusiastic start ended after the 9th episode. As the Council announced that despite the encouraging feedback they received as TV channels new administration did not want to broadcast any programs prepared outside the station, they decided to give a break. Since then they have not produced any TV programs. Thus, the recent attempts by the women associations which aimed to create a change in the patriarchal broadcasting culture were unsuccessful. Either they received no attention or had a very short life span.

Universities and Their Influences on the TV

The increasing number of Universities in North Cyprus is another hope to create some changes on the patriarchal broadcasting culture. In this part of the article universities possible influences on the patriarchal media had been examined under two topics. First, their own broadcasting polices and then their curriculums for media students.

Three Universities; Girne American, Near East and Eastern Mediterranean University have their own TV channels which can be followed by the public as well. However, their managers claim that the University channels are familiar with introducing and promoting the universities (Şen, 2010). At the moment, there are no intentions to interrogate the dominant gender discourse.

The Woman's Research and Education Center in the Eastern Mediterranean University; KAEM, has been an active centre who from time to time create an attention on the patriarchal media. They have organized 3 international conferences on women studies and there they also took an attention to the TRNC's media. They also display feminist movies. Such as in 2008 they displayed "Journey beyond Violence", "Mediators and Women", "Life Story of Karman Aziz" and aimed to draw attention to the possible different story telling ways. KAEM, continuously publishes an academic journal; "Kadin/Woman since 2000 as well (<http://cws.emu.edu.tr/tr/index.html>). On the other hand, all these activities are discontinued and reach to very limited group of people who are usually researchers or academicians. All five Universities have Communication and Media Departments. Bailie (2006) takes our attention to the point that during the 2004-2005 academic years four of these universities also started to give media education at MA and PhD levels as well. Studying media took lots of Turkish Cypriot young women's attention. During the academic year 2004-2005 there were more girls who enrolled to Radio TV Production Departments than boys (p.3, 2006).

Although there are more women receiving education on Communications and working in the media, at very few of these departments' curriculums have courses on gender. Especially, Girne American University, Near East University, and International Cyprus University do not offer any courses on gender for the Media Students. Although in Eastern Mediterranean University there are some elective courses and some main course topics might include chapters on gender the possibility of the communication faculty students to graduate without having any gender related course is very high. Therefore, what will be the influence of these students' on the patriarchal media after graduating is still uncertain!

Çahit analysis the Turkish Cypriot media and argues that although there are more women who graduate from the Communication Faculties and start working in the media than before, they are not subversive. She says that most of them do not have gender awareness nor the curiosity to explore gender issues therefore their programs have no aim to add women's stories into the media (Çahit, 2009).

Bailie's research supports Çahit's argument where she indicates that most of the women media workers are pleased with the media as it is now and for them the main task of the media is to deliver the news (p.10, 2006). That is to say, most of the women media workers do not find anything to criticize, they are pleased with the broadcasting policies, they do not have gender awareness and they do not see themselves as news, 'reality' producers. They do not see any necessity to bring any alternative interpretation nor to develop new ways of thinking in their programs or stories. Plus, Bailie suggests that most of the women media workers are between the ages of 18- 25 and most of them are single (p.4, 2009). She also argues that it is not very clear how they would make their preferences after marriage and becoming mothers. They might fit into the inherited women model and stop working as well.

Bailie's, and Çahit's researches, plus the Universities curriculums and their broadcasts prove that they do not have much intention to challenge against the dominant patriarchal media. Above all there is a lack of awareness.

Current Women Programmes with Women Producers and Their Influences on the TV

Some of the current women TV programmes which have women producers are; Womanly Talks, Let's Talk and Cook, Dekoraktif, Skilled Handa with Feza, Daylights, and Let's Cook Together. Most of these programs are appreciated by the TV channel owners and the



audiences. Let's Talk and Cook, Skilled Hands with Feza, and Let's Cook Together are weekly live broadcasted programmes. They have women guests and accept live telephone calls and aim to build a kind of network between women, however, in one way or the other they usually support the mainstream culture and influence women to stiffen their traditional gender roles, to cook and to do knitting or lace work. Womanly Talks and Daylights are weekly programs related with fashion, family relations, decoration, children education and cooking. Dekoraktif is another program that targets women. It is related with interior design which mostly gives advice to its audiences on how they can decorate their homes in better ways. Today the majority of the programs which target women and have woman producers are related with private space and that spaces duties. It is important to recall McRobbie's 2002 and Haris's 2004 arguments where they insist that the increase in the number of women programs' might not challenge the patriarchal culture. Above all, such programs usually educate women to keep themselves associated with the traditional gender roles (Gillis and Hollows, 2009).

Although women are presented in on the TV; the ways in which they appear are still very. Women are defined within family contexts and responsible from the private space. Thus, the current woman programs stereotypes women. They reproduce binary opposition system of meanings where as many feminist studies repeatedly notes women, private space, domestic practices, being out of economic relations and productions are all associated with each other and hold the meaning of being less important. Therefore, any programme that is related with gender or have a woman producer do not necessarily convey a different voice/empower women.

The Influences of "From the Life of Kitchen" TV Program

"From the Life of the Kitchen" was a weekly TV programme broadcasted on BRT on Sundays. It approximately lasted fifty minutes. In each episode a different Turkish Cypriot working, career woman is interviewed. Baskaya; the program producer, said that the idea of broadcasting the life stories of career women had first started with a radio programme which was called "Life is Called Woman". After the 56th episode, the producer of the program enlarged the team and developed the radio programme into a TV programme renaming it "From the Life of the Kitchen".

When the programme was converted into a TV documentary it started to convey more detailed information with many visual presentations. The programme had scenes from the career woman's sitting room, kitchen, and sometimes from their workplace. The producer of the program was at the same time the presenter of the programme. She visited the career women in their home and asked questions. The career women are generally asked to tell their life stories beginning from their childhood and a chronological presentation of their autobiographies. The conversations had mainly been about the woman's work life and they were asked to explain what they experienced as working women. Their narratives were also supported by old photographs and by some interviews with their relatives, colleagues, partners, children, husband's or friends. The program always ended while the successful career woman cooked her best dish and share her recipe with the audience.

Some of the women whom were invited to the program include: Fatma Azgın; (journalist, chemist, peace activist, politician, wife, and a mother). Işın Ramadan Cemil; (entrepreneur, mother, and wife). Hayat Aydinova; (headmistress of a nursery, mother, and a wife). Cemaliye Hocaoglu; (nurse, wife, and a mother). Netice Yıldız; (academic and art historian). Bilge Nevzat; (entrepreneur, media manager, mother, and a wife). Safiye Nadir; (entrepreneur, wife, and a mother). Özcan Mullakla; (aviation mechanic). Pervin Gürler; (chief police officer, wife, and a mother) and VEDIYA Barut; (entrepreneur, mother, and wife). The programme covered life stories of many other women artists, managers, writers, and professionals.

"From the Life of the Kitchen" lasted more than a year and there has been no other TV programme since. As the programme gave space to women and presented women in different areas within private space is still a very important example in the Turkish Cypriot media. The

Importance of "From the Life of Kitchen" TV Program

A majority of 83.8 %, Turkish Cypriot women "... believe that women have more responsibility in housekeeping than men" (Hadjipavlou, p. 74, 2002). In her study 'Women in Cypriot Communities', Hadjipavlou conducted group in-depth interviews with Turkish Cypriot women and some Turkish Cypriot participants expressed their experiences by saying that; "There is a sequence in what we should do as women: we go to school, then get married, have kids, get them married and so on. If you don't behave in what the community wants you to do then the pressure starts" (p. 126). According to Lisaniler's research; 48.7% Turkish Cypriot women believe that a working woman affects the development of children in a negative way and 34% of women indicated that when women work it causes a rise of family problems. The outcomes of all these researchs' highlight that, despite there being an improvement in education, the participation of women in the economics is still very limited. Women are still strongly associated with the private space. Whereas some women have internalized the idea that it is better for women not to work while on the other hand some others who want to build an untraditional life style unfortunately the structure of the society does not easily allow them to do so.

In the Turkish Cypriot culture, women are still usually the ones who are put in a position to make a choice between a career (public space) and marriage (family life/private space) (Lisaniler, 2003). They are the ones who experience the borders of the public space so strongly. In order to be present at the public space they make many different negotiations. Mostly, women are asked to first fulfill their private space duties which are presented as women's main duty and then transfer themselves into the public space. This deadlock of the working woman consumes them to hold two jobs: reproductive work together with their job/work. This is called a "double burden" and it is suggested as one of the most important reasons for women's limited existence within the public space. As women are associated with the private space, business environments become restricted areas where women can only be given temporary, conditional tickets to pass through.

However, such limitations and the difficulties which are experienced by the working women do not get many spaces in the Turkish Cypriot media. Women are usually left alone to combine and manage two spaces duties. That is why "From the life of the Kitchen" programme becomes a very important example. It particularly examines the working women's life stories and ask them how they managed to be in the public space as a woman. It highlights the limitations women experience in the public space. Some examples from the programme can be listed as; Ms Cemil who runs a company which deals with import and export said that she is not involved in any other event after work. She always spends her nights at home with her children. As she says, she joined some activities and had hobbies after her children had grown up. She also pointed out her concerns about having business meetings with any businessman at night or at the places open to the public. She says that, "for preventing any misunderstandings I do not do any meetings with a businessman outside of my office".

Nadir said that her time management is very well. In order to be able to go to work on time she used to wake up earlier than all the other family members and prepare both the breakfast and the lunch. By doing so, she could manage both; to be a working woman and a mother. During many episodes most of the career women said that becoming pregnant or becoming a mother affected their lives very deeply. As they say, in order to take care of their families from time to time they needed long breaks or stopped working. Some other



working women said that they got help from their mother's whom ended up taking care of their children. Above all, as they explained, some of their mothers moved into their homes in order to help keep up with their duties within the private space.

All of these interviews suggest that women sleep less, work more, also have internalized all the possible punishments and ,limits their interactions in order to be in the public space. From the life of the Kitchen TV programme clearly delivers the problems and highlights the limitations women face and points out how the spaces are gendered.

From the life of the Kitchen did something very important it included womens' stories in the media. It also told the untold, unrecognized, woman experiences. It revealed women's fears, challenges, and motivations. Apart from making their limitations in the business visible it also told the untold woman experiences in the Turkish Cypriot history. While the working women spoke about their youth or childhood they also re told the near past from a woman's perspective. It allowed women to speak, to become the source of information and produce new 'realities' .

The programme revealed that some women actively had taken part in the conflicts. They hid weapons or transferred some important messages from one place to the other. Women also told how they found ways to escape to the other side of the island during the conflicts when it was forbidden to travel from one city to the other. Via the programme women gained a space to add themselves into patriarchal history narratives as well.

Another point that makes the programme very important is because it gives hope. Although the article highlights that majority of the women media workers do not see any problem in the Turkish Cypriot media with this specific example we see that there are some women producers who can make challenging programmes.

Orkun ;who is one of the producers of From the Life of the Kitchen says that her private life was a reason for her to come up with such a TV program. Her gendered experiences forced her to privilege other womens' experiences. Başkaya pointed out that after becoming a mother she realized how oppressive it can be to continue working. She also added that;

I believe that we live in a patriarchal society. Whether a woman works outside or not, she needs to cook, clean the house, take care of the children, so she still practices the traditional gender roles. I wondered about the lives of working women who had to compete with men, who had to run in the same line with men, I wanted to see how they managed (personal interview, 23 08 2008).

As Başkaya practiced the double burden by herself it was much easier for her to recognize it and made such a programme. Therefore the programme gives hope for if there will be more women media workers there will be definitely some women who will focus on gender and blur the patriarchal media.

However From the Life of the Kitchen Falls into Dominant Patriarchal Discourse's Traps as Well

From the Life of the Kitchen is about the division of the spaces, gendered experiences, career women and success. It brings in some very important views. Such as, it made women visible and unlike the dominant voice of the media it highlighted that the daily experiences and duties as well as the spaces are gendered. Therefore, the programme is very crucial in terms of presenting womens' stories.

On the other hand it also represented the kitchen, workplace and succeeded in supporting patriarchal discourse. From the Life of the Kitchen had acknowledged the valuable, 'proper' work and 'real' success as the work which are achieved within the public space. To put it differently, the program gave privilege reading to the public space. Success and public space has been once again presented as natural matches which should take place outside of the home. Such a narrative supports the space separations, dichotomic meaning system and therefore builds hierarchical relations within which women and private space are undervalued. The programme could have given space to hybrid spaces, re define private space or focus on the continuous relations between the spaces and blur the patriarchal dicotomic meaning system. Therefore the influences of the programme are not very clear. There are some unwillingly constructed contradictory messages.

Although the word 'kitchen' was used in the title of the programme, there was no intention to use it as a meaning loaded concept. In such a programme cooking and kitchen should have been disentangled from their genderly defined division of labor attributions. However, instead it became a unity builder between women. In the programme all women were placed in the kitchen and were asked to experience their traditional gender roles by cooking a meal. In this way, cooking/kitchen/ taking care of the family/private space was presented as women's god given mission that every woman must know and should practice. Through such frames women are reminded that whatever they do still, they have strong connections with the private space. In other words, it says that private space is women's 'real' space.

I will not argue that career women should not appear in the private space/kitchen or should not cook. However, by portraying all women in the kitchen while cooking calls limitations for gender identity. Repeatedly in each episode doing so, women's association of the home is supported. As Brunson (2005) and Gillis & Hollows (2009) argue, such presentations has the influence of re naturalization and educate women into thinking that kitchens are their forever, usual/ natural, obliged spaces.

Although the producer of the program suggested that they asked all the women to cook just for adding an entertainment element to the program (personal conversation, 2007), it still stays as a problematic issue. It tells us when we think about women, the kitchen is one of the first places that comes to our mind. Why in it that hobbies like; singing, painting, gardening, cooking, fashion, writing, dancing, etc...had not been asked and instead every women was again associated with the private space and that spaces duties.

The program's format towards defining 'workplace' falls into patriarchal viewpoints too. New ways of reconceptualising the workplace has not been searched at all. The program preferred to include career women who only work outside of the house. However, it could have been possible for the program to find examples where some successful women blur such binary oppositions between public and private spaces and combine them. There are a great number of self employed petty entrepreneur women who make pies, do pray reading, make cheese, do lace works or some traditional desserts in their homes.

Those who do their businesses at home use their kitchens like a small atelier where meatballs, pies and desserts are prepared and cooked. Usually their living rooms are the places where orders are taken, bargaining and buying/selling negotiations are carried out. Similar to these women other working women, those who produce embroidery use their home as a work place too. Although, such entrepreneur women could have been an important model for the program; as through these examples the program could have expanded the meaning of work, workplace, home and include new meaning to the dominant patriarchal definitions of space, the program chose not to give any space for these examples. It followed the patriarchal culture and ignored, undervalued them.

However, such women built discursive, hybrid, multi sphere models. Such hybridity as Bhabha (1994) asserts becomes a powerful, continuous process of interactions through which culture keeps to exist and produce without producing any hierarchies. Thus, the spaces which are constructed by the women who built their career at home can interrogate the space separation and become important examples for blurring the space separations. They become important examples where the home becomes a production, displaying and selling space. However, the programme did not make any attempt to do any re definitions. Without questioning the existing values it started



to analyse the waysof how women deal with them. Therefore it had no power to come up with strong, subvertive examples through which women could have been empowered.

Conclusion

Recently in Northern Cyprus the number of women media workers has shown an increase. However, the increasing number of women programmes or the number of women media workers do not necessarily create vital changes on the Turkish Cypriot media. Above all most of the media workers do not question the media and do not see any reason to change the broadcasting tradition.

The woman associations' and the universities efforts do not reach the society very efficiently and they do not take enough attention of the State. Therefore, their challenges have not been very successful.

However, rarely there are some programs which are constructed with the sprite of gendered experiences such as From the life of the Kitchen. The number of such programs should be increased. On the other hand, the lack of the feminist knowledge might make such programs to construct conflicting messages and fall into patriarchal discourses.

Therefore, recognition and being able to present the gender and challenge against the patriarchal culture with a clear and a strong voice requires some certain awareness as well as an education. Women producers, gender studies and feminist approaches need to be put into dialogue, so that the messages can be clearer, stronger and can subvert the dominant patriarchal discourses. Thus, media education at the universities, woman associations as well as at the media institutions need to be re constructed and insist on gender studies.

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