COMD 482
Visual Communication Project II – Spring 2006

Project Guide
Introduction

The emphasis of Visual Communication Project II is on individual project development and realization in a studio course environment. The students should develop projects that are related to the department content in video, multimedia, and advertisement, and which can be realized in one term period.

About this guide

This guide is written for general orientation and help. Its main purpose is to organize possible projects in major categories and standardize them. For some individual projects, the guide might not be sufficient. In such cases, the students and the instructor will work out individual project guidelines and production steps that conform to the course objectives.

General Objectives for Projects

Each project has to demonstrate planning, media integration, and production techniques and tools. Major component media to be included are computer text, graphics, photography, animation, speech, sound, and video. The objectives for each project are:

• **Improving/Developing writing skills** in the form of concept documents, treatments, functional specifications, step-outlines, drafts, scripts, and screenplays.

• **Understanding and appreciating interactive multimedia, television and advertisement** – the industry, products, and trends.

• **Understanding and applying good interactive design** – navigation, screen layout, buttons and icons, audio, video, animation, text and graphics.

• **Understanding and applying a professional production process** – client discovery, design, prototype, production, authoring and quality assurance in the case of interactive media; client discovery, purpose, genre, proposal, treatment, screenplay, preproduction, production, post-production, design in the case of film/video, etc.
Projects

The possible individual projects for this course can be divided into four major categories:

- **Video** – Documentary, Fiction, Animation, and Experimental.

- **Interactive Media** – CD ROM and DVD, Web, Media Art.

- **Mixed Media Campaign** – Advertising/Promotion Campaign and Public Service/Charity related to Television, Print Media, and Internet.

- **Research Project** – Research Paper in related theoretical topics with mediated representation.
Project 1: Video

The project can be based on an original idea or an adaptation from another source if permission for the adaptation has been obtained and the original source creator is properly credited. You are free to choose between fiction, documentary, animation, and experimental forms. The finished video must have a minimum length of 10 minutes, and must be delivered at the end of the term as a complete package including cassette or DVD with appropriate packaging, poster and postcard design as well as a number of other supporting documents outlined below. The project will include the following steps for production and evaluation:

1. Setting up a world-wide-web presence (i.e. Web site) with weekly entries recording your thoughts, observations, impressions on class discussions, readings and the production. (What about setting up an 'official movie web site' with promotional materials?)

2. Writing a proposal that presents and outlines in an appealing way the project for possible clients and producers. It should not only include a short summary of the story/content of the film, but also give an overview of the production and the style of the film/video project.

3. Writing an engaging cover letter to a possible producer, production company, broadcaster, or distributor that will motivate them to read the proposal or view the material submitted.

4. Preparing a budget that gives detailed information about the costs and expenses of the video production under real world conditions. How much would this film/video cost if it were not a school project? How much does it cost as a school project? All possible production costs above the line and below the line have to be calculated, for example: costs for writing, music, personal, rental, travel, transport, food and more.

5. Prepare a production and post-production schedule that clearly identifies and describes all production steps up to the final submission of the master copy to the jury at the end of the term.

6. Writing a step outline for the film/video project

7. Preparing a production folder which will be handed in for the first project review in week 7 of the term and will include all documents under paragraphs 1 to 5 above, as well as supplementary production data like crew list, cast list, location lists, and production photos, etc.

8. Preparing a storyboard and floor plans

9. Writing a screenplay

10. Shooting and editing

11. Preparing production graphics and designing the poster, postcard and cassette package

12. Delivering a Master tape, DVD, and production package for the final jury in week 14 of the term

13. Presenting a written production follow-up report for the final jury – was the schedule extended and why, was the budget extended and why, what changed between the initial planning and the final master and why?
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For each jury/review, hand in three printed copies of your production folder and prepare a presentation of your project and its state. It might be helpful to add additional notes and sketches for more insight into your creative process. Check the deadlines with your instructors!

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<th>Note</th>
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<td>For a documentary project, as a script, it might not be possible to write more than an outline of the film and to present the narration text. In this case, research material and interview protocols should be included.</td>
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Project 2: Interactive Media

This can be a similar project to what was required for Visual Communication Project I. You are free to choose between CD ROM and DVD as a delivery medium, and between an installation or web-based media art project. The application can be interactive fiction/story, a game, or a promotional project. The software and hardware to use in this kind of project will not be limited, but the tools used in former classes are recommended. Possible software packages to use are Macromedia Director, Macromedia Flash, Photoshop, Adobe After Effects, Media Cleaner, and Final Cut Pro.

The finished product should be at least at the Beta testing stage; that is, developed beyond the prototype state (the state we left it at in VCP I). The finished project should be delivered at the end of the term as a complete package including CD/DVD package, poster design, read-me document, guidelines, and distribution/publishing plan.

The project includes the following steps for production and evaluation:

1. To set-up a world-wide-web presence (i.e. Web site) – with weekly entries recording your thoughts, observations, impressions on class discussions, readings and the production. (See my notes above).

2. To write a proposal – The proposal should present and outline the project in an appealing way for possible clients and producers/publishers. It should not only include a short summary of the story/content of the interactive media product, but it should also give an overview of the production, special features and the style/design of the project. (See my notes above).

3. To write a cover letter – Standard cover letter to a producer or distributor. (See my notes above).

4. To prepare a budget – The budget should give detailed information about the costs and expenses of the multimedia production under real world conditions. How much would this cost, if this would not be a school project? How much does it cost as a school project? All possible production costs above the line and below the line have to be calculated, for example: costs for writing, music, personal, programming, rental and more. (See notes above).

5. To prepare a schedule – The schedule should clearly include and describe all production steps till the final submission of the master copy to the jury at the end of the term. (See notes above).

6. Writing a Top Level Design Document of the interactive media project, including a competitive analysis.

7. Preparing a node map, asset database (list for small projects) and sample screen designs.

8. Preparing a production folder, which will be handed in for the first project review in week 8 of the term, and must include all documents under paragraphs 1 to 5 as well as production data, documents and notes.


10. Producing, programming and presenting the multimedia application.

11. Preparing additional production documents, graphic design and packaging.
12. Delivering the final project for the jury.

13. To do a production follow up for the final jury – was the schedule extended and why, was the budget extended and why, what changed from the first planning till the final project … (Report and Notebook/Production Diary)

For each jury/review, hand in three printed copies of your production folder and prepare a presentation of your project and its state, it might be helpful also to add additional notes and sketches to give a more insight view of the creative process.

Note

This project can be realized in a lot of different ways, including computer-oriented or – computer-based media forms. We recommend you prepare the project carefully and with realistic expectations. In many cases it is better to keep it small and to reduce the amount of programming without losing the interesting interactive features. Detailed research and careful planning counts. So does being creative in the production.
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Project 3: Mixed Media Campaign

The project can be an advertising or promotion campaign, or public service and charity campaign, which includes the realization and production of different media products, for example: a TV ad, Print ad, and/or Web site plus Banners.

The campaign should be documented with all representative documents for the client, master for the TV ad, printouts for print ads, billboards, etc. The emphasis is on corporate identity, image, and design consistency.

The project includes the following steps for production and evaluation:

1. To set-up a world-wide-web presence (i.e. Web site) – with weekly entries recording your thoughts, observations, impressions on class discussions, readings and the production. (See my notes above).

2. To write a proposal – The proposal should present and outline in an appealing way the project for possible clients. It should not only include a short summary of the campaign content, but also give an overview of the production, strategies and objectives, and the style / design of the project. (See my notes above).

3. To write a cover letter (See my notes above).

4. To prepare a budget – The budget should give detailed information about the costs and expenses of the production under real world conditions. How much would this cost, if this would not be a school project? How much does it cost as a school project? All possible production costs above the line and below the line have to be calculated, for example: costs for writing, music, personal, printing, rental and more. (See my notes above).

5. To prepare a schedule – The schedule should clearly include and describe all production steps till the final submission of the master copy to the jury at the end of the term. (See my notes above).

6. Writing a strategy paper and outlines for spots, etc., including a competitive analysis.

7. Preparing detailed storyboards and layout, draft sketches and mock-ups.

8. Preparing a production folder – This folder will be handed in for the first review in week 8 of the term and should include all documents under 1 to 5 and additionally production data, documents and notes. (See my notes above).

9. Writing and preparing a final campaign presentation.

10. Producing, editing, mastering and printing the ads.

11. Preparing additional production documents, graphic design and packaging.

12. Delivering the final project for the jury.

13. To do a production follow up for the final jury – was the schedule extended and why, was the budget extended and why, what changed from the first planning till the final project … (Report and Notebook/Production Diary). (See my notes above).
For each jury/review hand in three printed copies of your production folder and prepare a presentation of your project and its state; it might be helpful also to add additional notes and sketches to give a more insight view of the creative process. (See my notes above).

**Note**

Try to find a co-advisor for this project who is related to the field and can help you with the outline of marketing strategies and objectives. This co-advisor will be included in the project evaluation.
Project 4: Research Project

This project is an open project that can be related to courses taken in the third and fourth year of studies in Communication and Design. The student is free to choose a topic from these courses and develop together with a co-advisor the outline for this kind of project. Amongst the requirements of this project is the production of a poster intended for the seminar presentation.

The project includes the following steps for production and evaluation:

1. **To set-up a world-wide-web presence** (i.e. Web site) – with weekly entries recording your thoughts, observations, impressions on class discussions, readings and the production. (See my notes above).

2. **To write a proposal** – The proposal should present and outline the project. It should not only include a short summary of the content / theme / thesis, but also give an overview of the project process. It should include an abstract, as well. (See my notes above).

3. **Preparing a bibliography** following the MLA Style Guide cited under the Readings section of this guide, and listing all the material that will be used during the research, including books, articles in edited volumes and refereed journals, Web sites, review articles, films, etc.

4. **To prepare a schedule** – The schedule should clearly include and describe all production / process steps till the final submission of the project to the jury at the end of the term. (See my notes above).

5. **Writing a literature review** – The literature review is a minimum 5-page document that relates the research problem to the literature available in the field within a theoretical framework. It details the ways in which the sources listed in the bibliography will be employed in the paper.

6. **To prepare a presentation folder** – This folder will be handed in for the first review in week 7 of the term and should include all documents under paragraphs 1 to 4 and additionally production data, documents and notes. (See my notes above).

7. **Researching the topic in detail and writing a draft for evaluation** for which a special submission date will be fixed.

8. **Writing the final paper**

9. **Designing and Producing a poster** that presents a preview of the paper in an academic setting (i.e: seminar, panel, journal submission meeting).

10. **Delivering the final project for the jury**

For each jury hand in three printed copies of your production folder and prepare a presentation of your project and its state, it might be helpful also to add additional notes and sketches to give a more insight view of the creative process. (See my notes above).

**Note**

Please consult your instructor at the earliest possible stage of your project plans to define the project details.
Guidelines for Group Projects

As stated in the syllabus of this course, the emphasis is on individual projects. Students are allowed to build small groups depending on the project, and have the chance to assume responsibility for a part of a project, assuming that the project is elaborate enough to require teamwork. Each project step should allow evaluating each individual’s contribution. “Writing projects/assignments” must be produced individually.

Each student will get one grade for his or her work and one grade for the group project. Additionally, each student has to submit a self-evaluation report and a logbook of her/his activities on each major project step.
Syllabus

General Information

Introduction to planning, media integration, production techniques, and tools of interactive multimediathrough practical exercises. The course will expose students to major component media including computer text, graphics, photography, animation, speech, sound, and video. Technical and human interface issues also are covered. Credit units: 4.

Course Structure

During class sessions, your active, constructive participation is required in the following areas:

• critical group discussions and progress reviews of project and homework assignments;
• demonstrations and presentations
• informal group discussions based on readings and assignments;
• individual discussions, while working on project assignments.

Course Readings (recommended)

• Michael Rabiger, Directing, Focal Press 1997
• Larry Elin, Designing and Developing Multimedia, Allyn & Bacon 2001
• Mark S. Meadows, Pause and Effect: The Art of Interactive Narrative, New Riders 2002
• David Mamet, On Directing Film, Faber and Faber 1991
• Robert Bresson, Notes on the Cinematographer, Green Integer 1997
• Daniel Arjion, Grammar of the Film Language, Silman-James 1991
• Herbert Zettl, Sight, Sound, Motion: Applied Media Aesthetics, Wadsworth 1990
• Steven D. Katz, Film Directing Shot by Shot: Visualizing from Concept to Screen, Focal Press 1991
• Joseph Gibaldi, MLA Handbook for Writers of Research Papers, MLA 1995
• David R. Krathwohl, Methods of educational and social science research, Longman 1998
• Gerald R. Adams, Understanding research methods, Longman 1985
• Sergei Eisenstein, Breaking the Inertia, Trans. Alan Y Upchurch, http://139.179.88.22/~bits/texts/inertia.txt (Mirror of a document that used to be on the CILECT Web site)

Course Components

• Lectures will cover things not in the textbooks, and will expand on the texts.
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• Texts will aid in understanding the lectures, are necessary for reference and the studio or on-location work.
• Lab will teach advanced production skills enabling you to complete your Final Project.
• Writing and projects will demonstrate your understanding of lectures, texts and the lab.

Project Assignments

• Project assignments are described in this project guide.
• CDs, tapes and documents have to be labeled with your name, student-id, the name of the assignment, the date the assignment is being handed in, the course number and section.
• All assignments have to be handed in at the beginning of the class session on the day they are due. Late projects, etc. will be penalized on a sliding scale. 1 point for the first day (the day of class), 2 points more for the second, 3 points more for the third, and so on.
• Everything handed in on time can be reworked for a possible higher grade. A late work will not be allowed to be rewritten however.

Subjective grading criteria

• Written work - This is, above all, also a course that involves writing; therefore, everything should be well-written, clear, concise, complete and written for the intended audience. We expect everyone to behave professionally; so all work must be delivered on time.
• Interactive Design, visual design, video production shows an understanding of the purpose of, and audience for, the multimedia piece or film. Makes proper use of audio, text and graphic elements.
• Final Project demonstrates a grasp of the production process, the tools and the ability to manage time and resources.
• All productions should show a steady growth of competence and confidence. Your ability to communicate visually should steadily improve as you gain more and more knowledge through readings, discussions, experimenting, and critiques.

General Evaluation Criteria

• Preparation
• Process - the ability to experiment and develop thoughtful solutions for projects
• Product - craft and quality of project assignments
• Professionalism - work habits (including punctuality and attendance), following instructions and ability to meet deadlines. See Professionalism handout.

Grading

• 20% Participation and in-class works - the Web site requirement will have an important influence on this.
• 30% Production Folder and Project Presentation in Project Review weeks 7 and 8
• 50% Term-Project – The project will be evaluated by a jury in week 14.
Course Schedule Weeks 1 to 14

Week 1: Snow free

Week 2: Introduction II and Senior Project Orientation
    Section 1 – 7.02.06
    Section 2 – 10.02.

Week 3: Case Study I – Film/Video Projects
    Section 1 – 14.02.
    Section 2 – 17.02.

Week 4: Case Study II – Interactive Projects
    Case Study III – Research Projects
    Section 1 – 21.02.
    Section 2 – 24.02.

Week 5: Case Study IV – Mixed Media and Advertising
    Section 1 – 28.02.
    Section 2 – 03.03.

Week 6: Work in progress and consultations
    Section 1 – 7.03.
    Section 2 – 10.03.

Week 7: Work in progress and individual consultations
    Section 1 – 14.03.
    Section 2 – 17.03.

Week 8: Review I of project proposals and project folders
    Section 1 – 21.03.
    Section 2 – 24.03.

    Assignment due: Project Folders have to be submitted at the beginning of each section!

Week 9: Review I of project proposals and project folders continues
    Section 1 – 04.04.
    Section 2 – 07.04.
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Week 10: Advanced Media Production Techniques and Tutorials I

Section 1 – 11.04.

Section 2 – 14.04.

Week 11: Advanced Media Production Techniques and Tutorials II

Section 1 – 18.04.

Section 2 – 21.04.

Week 12: Project Review: Production

Section 1 – 25.04.

Section 2 – 28.04.

Assignment due: All shootings and productions have to be finished for critiques at the beginning of each section.

Week 13: Project Work in Progress

Section 1 – 02.05.

Section 2 – 05.05.

Week 14: Term Project Jury and Final Presentation

Section 1 – 09.05.

Section 2 – 12.05.

Week 15: Public Presentation and Revisions?

Section 1 – 16.05.

Section 2 – 19.05.
Professionalism
(I’ve copied my latest version below.)

Written by Geneviève Appleton, Spring 2006

BEING A PROFESSIONAL MEANS...

DOING YOUR BEST WORK
1. Asking questions at an appropriate time to be sure you understand what you have to do before you sit down to do it;
2. Being well-prepared: researching, studying, training, practising;
3. Fulfilling your duties and tasks with care and attention.

MANAGING YOUR TIME EFFICIENTLY
1. Being on time (which means being EARLY for a class, meeting or shoot, and never late)
2. Scheduling so that you can complete your task well with enough time for revisions (we often see solutions to problems if we’ve had enough time to think about them and sleep on them); Aim to finish your work ahead of the deadline (not leaving things to the last minute because emergencies often arise and you may not have a last minute! Remember Murphy’s Law: “Anything that can go wrong will go wrong!”);
3. Knowing your work habits and maximizing them (for example, if you work best in the morning or late at night, and if you can concentrate best in your room or in the library, schedule your work time then and there.)
4. Meeting deadlines (missing a deadline can cost you your job and could cost a production thousands of dollars; also, don’t forget that many people are counting on you to meet your deadline so that they can start their work properly and on time too);
5. If due to a serious medical emergency you must miss a deadline or a shoot, immediately notifying your colleagues and superiors, and providing proof of the medical emergency afterward. Late assignments for this course will not be accepted without a doctor’s note.

COMMUNICATING WELL
1. Having a positive attitude in your approach to others;
2. Contributing relevant and constructive comments;
3. Being respectful and empathetic of your superiors, colleagues, subordinates, i.e. everyone you work with; trying to see things from their perspective;
4. Appreciating differences between people and how their strengths can contribute to your project; assisting them (rather than criticizing them) in their areas of weaknesses;
5. Carefully listening to what the other person is saying (not talking while they are talking! turning off your cell phone!); acknowledging that you understand them;
6. Seeing every criticism as an opportunity to learn;
7. Taking notes during discussions to be sure you don’t forget anything that was said;
8. Giving clear instructions;
9. When there is a conflict, trying to find a win-win solution;
10. Please see attached “10 Steps to Clean Communication.”

BEHAVING APPROPRIATELY
1. Applying the Golden Rule, which is suggested in 13 different religions: “Treat others as you would want to be treated.”
2. Being self-motivated;
3. If you make a promise or commitment, following through;
4. Knowing what makes you feel hurt, anxious, fearful or angry and avoiding these triggers;
5. Knowing how to create a calm and positive work environment;
6. Recognizing your strengths and weaknesses;
7. Finding out how you can reduce your stress levels and practising that religiously. (Working in the film and television industry is always stressful because there is a lot of pressure due to schedule, equipment and funding constraints. The best recommendation I can make to reducing your stress levels is to be extremely well-prepared, and always build time into your schedule for revisions and re-shoots.)
8. Choosing to laugh instead of scream to let off steam! Remember that in the end, no matter how badly things are going, and how high the stakes seem to be, it’s not the end of the world;
9. Keeping your priorities straight;
10. Taking a time-out when you feel yourself becoming emotional over an issue; discussing the issue only when you can express yourself calmly;
11. Staying calm when others are emotional, giving them some space to calm down, then asking how you can help make them feel better;
12. Trusting your place in the hierarchy and in your superiors' knowledge and experience;
13. Not abusing your position of power over assistants working under your supervision;
14. Identifying problems early on in the project and behaving in a solution-oriented rather than a problem-oriented manner (i.e. don't just complain; propose a solution instead);
15. If you notice a problem that you can't solve, seeking help from an appropriate person as soon as possible;
16. If you feel you are being abused in any way, expressing your concern calmly to the appropriate person, and making sure there are witnesses. Don't despair, and don't quit! Instead, finish your job to the best of your ability, then simply choose not to work with that person again;
17. Learning from your mistakes and those of others;
18. Mitigating damages, which means doing everything you can to prevent something from going wrong;
19. Taking responsibility for your work, recognizing the consequences of your actions, and being accountable for your mistakes.
20. Fulfilling your legal obligations; telling the truth, returning borrowed items;
21. Giving credit where credit is due: respecting copyright laws and plagiarism rules. You could lose your academic or professional career if you do not.

Note: For Bilkent's plagiarism policy, go to the following web site:
http://www.provost.bilkent.edu.tr/procedures/AcademicHonesty.htm
For information on Turkish copyright laws for the audio-visual sector:
http://www.obs.coe.int/online_publication/reports/tr_baytan.html
http://www.kultur.gov.tr and do a Search for "Intellectual Works and Works of Art Law"

FOLLOWING SAFETY GUIDELINES

1. Study your equipment manual thoroughly before using it, and while using it for the first time. Your manual contains all the answers about how to use the equipment safely. Pay special attention to warnings.
2. Always stop and take a second to think about what you are going to do before you do it. Look at the equipment and try to understand and prepare mentally it before you use it.
4. Be gentle and make slow movements around the equipment.
5. Don't tighten anything so much that the next person using the equipment has to force it.
6. Never force anything. Usually forcing is not necessary, you just have to find the right release lever.
7. Work on the floor as much as possible, especially for heavy equipment like tripods and lights, but even cameras and microphone sets if comfortable.
8. Work on a large table surface for the camera or microphone set.
9. Don't put equipment in front of stairs or on a ledge that it could fall off. When some of your were shooting near my office, I couldn't believe they actually left the camera back right at the top of the stairs. It could so easily have been kicked off, or tripped over.
10. As much as possible use two hands to hold equipment. Don't overload yourself; do two trips with light loads instead. Ask for help in moving heavy or awkward equipment.
11. Never drop anything, including tapes. When you drop a tape, the particles fall off and you get drop-outs in your picture.

CONSEQUENCES OF BEHAVING UNPROFESSIONALLY

If you do not behave professionally on a film or video production, you may lose your job, or you may not be hired again, or no one will recommend you for other jobs (they may in fact warn others not to hire you).

In this class, if you do not behave professionally, your attendance and participation marks will suffer.

Thank you for your professional behaviour in class!
10 Steps for Clean Communication in the Professional Context
Adapted by Geneviève Appleton. Original author unknown.

1. Avoid judgmental words and loaded terms that convey to your colleague that he or she is flawed (e.g. "your total lack of effort in this project;" "you're being thoughtless as usual..."). These words attack and undermine feelings of worth and demotivate the person.

2. Avoid global labels - generalized condemnations of a colleague's identity, e.g. "you're stupid," "you're lazy" etc. This kind of attack is not on their behaviour, but on their very person; it says that they are always bad.

3. Avoid "you" messages of blame and accusation: "You're never in meetings on time... you never participate..." The message is "You are bad and wrong." Instead use "I messages": "When you come to meetings late, I worry that you will miss out on useful information." "When you don't participate, I can't engage with you to exchange constructive ideas."

4. Avoid old history: stick with the issue at hand, otherwise you'll send the message that the person has always been flawed and is not getting any better, and that you're collecting evidence to underscore the seriousness of his or her faults.

5. Avoid negative comparisons ("so and so would never have done that"): Clean communication doesn't make the other person feel bad about him or herself. It's supposed to resolve rather than reject.

6. Avoid threats: "If you don't do this, you'll be a failure." The "you are bad" message is painful enough, but the deliberate intention to hurt is tremendously destructive.

7. Describe your feelings rather than attack with them: use clarifying words like "I'm feeling helpless... I'm at a loss..." Keep your voice as close as you can to normal volume and inflection. As a result, the other person can hear what you're feeling without being overwhelmed or bludgeoned by it.

8. Keep body language open and receptive: Keep good eye contact, nod while you're listening, keep your arms uncrossed, lean slightly forward if you are sitting, and keep your face loose and relaxed.

9. Use whole messages consisting of observations, thoughts, feelings, and needs or wants: Observations are statements of fact that are neutral, without judgement or inference. "I've noticed you're not spending as much time preparing your work lately." Thoughts are your beliefs, opinions, theories or interpretations, not absolute truth: "My sense is that you would benefit from spending more time preparing your work." Feelings don't blame, they are simple descriptions of your emotional state.

Needs: no one can know what you want unless you tell them. "In order to get this work done properly, I need your full attention." When there's a lot at stake emotionally and you need to be understood, a partial message becomes dangerous.

10. Use clear messages, don't contaminate them with mixed or mislabeled subtext that lead to hurt and confusion (e.g. "You're paying attention as usual..." "Why don't you ever listen?") Instead use clear, complete communication: "You tend to spend a lot of time reading and sending text messages in meetings (observation). It makes me think you are not interested in what I'm saying (thought). And I end up feeling like I'm not communicating with you effectively and therefore our project will suffer (feeling). I'd like to talk about our expectations with respect to working together (need)."