COMD 482: Visual Communication Project II Student Projects 2020
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A capstone course of the senior year of students in the Communication and Design Department of Bilkent University, the aim of COMD-482 is to give students the opportunity to exercise creative and practical control over specialized aspects of audio-visual productions (such as short fiction films and documentaries), to write a screenplay for a film project, to produce an undergraduate senior research/practice-as-research project, to create an artistic, or promotional communication project. All projects have to relate and follow up the educational objectives and learning outcomes of the Department of Communication and Design and should contribute to the professionalization of the senior student before graduation.

INSTRUCTORS
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Film Projects
Deniz has just lost her mother, whom she was incredibly close too. Enveloped in sadness and not willing to talk to even her closest friend, Haydar, she stays inside her house grieving, which causes her artificial intelligence assistant, AIA, to take on the role of a caretaker. As she does so, AIA, begins to incorporate her mother’s voice and mannerisms into her own, aiming to help Deniz grieve. At first Deniz is hesitant but begins to become accustomed to AIA behaving like her mother, eventually she begins to feel as if her mother never passed away. When her friend Haydar, comes over to check on her, he points out how strange it is that her AI assistant is mimicking her mother, while Deniz is defensive, she begins to doubt what she's doing, a hesitance settling into her. The next day she comes home and AIA tells her that her friend called several times, and AIA told him to stop calling as Deniz never wants to talk to him again. She goes on to insult him and this angers Deniz to the extent to where they have a fight. AIA insists that Haydar is a bad influence on her and Deniz tells her to stop imitating her mother, she demands AIA to reset herself and AIA refuses, claiming what she's doing is to help her. As AIA begins to calculate all the data to be deleted for the reset, a video pops up on the screen. In the video Deniz's mother talks to Deniz, asking how she is. Deniz is shocked by this and at a loss for words as she stares at her mother talking to her on video call. Behind the video a message to reset AIA blinks on the screen.
Every tree in the forest needs a special fairy to grow. There is a lonely oak tree somewhere in Anatolia. The tree has a young tree-bound hamadryad (fairy) called Meşe who uses her magic for the growth of her tree. She is invisible to humans but always curious about the human world. The more she observes humans the more she starts feeling lonely and desiring to share a similar connection with someone. Meanwhile, Barış is an eighteen year old young adult studying for the university entrance exam. He is very intelligent and has a strong passion for botany and nature. However, he has problems with his mother and her expectations regarding his academic life. One day he finds out Meşe's tree and they both discover Meşe is visible to him. Days pass, Barış comes every day to visit Meşe and they start getting emotionally connected by sharing their knowledge, belongings and experience about their worlds with each other. However, Barış finds himself struggling between his physical responsibilities and desires. Moreover, this is not the only obstacle challenging him and Meşe’s bond.
It's March 2016. Nil is an aspiring young dancer who lives in Ankara. She rehearses for the crucial show where she will be the lead dancer for the first time. The contented harmony of her life gets disrupted as the Güvenpark explosion takes place. Due to this traumatic experience that took place on stage, she develops a fear of crowds. She refuses to expose herself to the outer world and isolates herself at her house for a month. She is mentally and physically a mess as she is at her lowest point. Meanwhile, she keeps on dancing to express her feelings. As she is dancing at home on the day of show, she notices her reflection. No, it does not look terrible as she thinks. On the contrary, she sees the ambitious and fierce Nil, the woman that has been waiting for all her life for this special night. This illusory encounter reminds her one true goal and her passion since day one. She literally follows her dream, her powerful self and manages to get out of the house. When she makes it to the performance hall, she initially feels anxious because of the crowd in the foyer. However she finds comfort in the crowd as they join her choreography and share her trauma. The uncomfortable crowd transforms into supportive audience. Nil restores the courage she needs to perform on stage. When she makes it to the show, she performs as the lead dancer in front of a large audience. Despite some difficulties, she concludes her performance as an empowered woman who defeats her fear and achieves her lifelong dream.
A documentary which focuses on a man who has a strong passion and love for classic Volkswagen Beetles; Olgun Şensoy and his own unique Beetles which is called Martı. Olgun Şensoy is a unique and colorful character who has a fondness of classic Volkswagen Beetles, relationship with their owners, the notion of being collaboration of Beetles, journeys, special events, charity organizations and different life experiences which has shaped in the perspective of being classic Volkswagen Beetle owner. Considering Martı as not only just a vehicle, property or ware but also taking it into account as a companion, child, real friend and sometimes a house is the main life understanding of Olgun Şensoy. With his life experiences before buying a Volkswagen Beetle, his bad life moments, political and personal problems that he encountered, his challenges towards occupation and gap between his new life and old life is the reason of why Olgun Şensoy is addicted with his car Martı and have a strong sense of Volkswagen Beetle collaboration. His camping memories, fun club memories, car repairment and trading experiences, the way of deep feelings through all of these notions and creating a harmony with all of those is the centered perspective of Olgun Şensoy’s view and his unique character. More than being a vehicle and being a significant symbol and myth carries out why Volkswagen Beetle is a very colorful and strong phenomenon while focusing on one of those meaningful Beetles; Martı is the crucial importance for this documentary.
Quarantine: COVID-19

Cem Neftçi - Producer/Director
Bertuğ V. Kara - Director of Photography
Berkay İnci - Editor

The documentary starts with a short introduction of COVID-19. How it affected the world through news footages and statistics. Then with emotional music background the audience starts to hear the stories of people around the globe. The documentary will have the effect of multiple people telling a single story. Concurring parts of the inter-views will be edited in a continuous way so it will not be a stale experience watching static images few people talk for long times. Various music and sound effects will be used give the dramatic effect to support the storytellers. We are creating a documentary for the young adult audience to evoke feelings their belonging to this world in these tragic times. It is for people that consumes online content and appreciates documentary. Audience will encounter it on online streaming services. They will share their thoughts with the people on screen emphasize the need for daily contact with other people. They will cherish the times they could go out freely. The problem we are trying to solve is that everyone talks but in very shallow way about their COVID-19 experience, we are trying to go deeper and more personal about how it affected every-one's private life.
A Strange Dream

Sera opens her sleepy monologue with Sera introducing us to her dreams and begin to struggle to recall the events of the previous night’s happenings. She weaves a picture of a high paced experience while playful animations fill in the gaps and poke fun at her sleepy recounting of events. From visiting the end of a rainbow to losing her backpack to flying on a snake’s back, the story seems fluid and the essence of the strange nature of the stories that play out behind closed eyelids is captured. The end is punctuated with Sera saying that it was a strange dream but she liked it. The words hang in the air as the animation ends.
The Eurasian Airlines plane numbered AS170 was lost on the ocean 2 years ago while flying from New Delhi to Istanbul. Bora Şahin, the pilot of the plane, whose fate has not been known for 2 years, recently appeared at the Cizre border gate. Bora Şahin was detained for questioning because he attacked the soldiers at the gate.

TO WATCH: https://interactrapp.com/share/5ec7c7f28b50
Photo Art, Installation Projects
This artwork project is a simple reflection of my train of thoughts. If it were possible to read someone’s personal articles and belongings plainly by looking at them, what you would see on them would not be their purpose, function, brand or price, but rather its personal baggage and the specific memory that the object carries within. If you are as emotionally attached and as unnecessarily sentimental as I am.

The artwork project, being an unexpected result of the Covid-19 pandemic, has evolved into a visual photographic exhibition. The work includes photography, digital manipulation, crafted manipulation and installations. The works have mostly been framed under their original light and juxtaposition to keep the natural feeling of those objects belonging to everyday life as I wanted to express the contrast of the feeling of mundaneness we get even though those feelings are unique and is only for one’s own experience and that is what unites us as people; we are a part of the same journey but through our own intricate paths. For this project tells the story of my relationship with my family and the outer world on the concept of “izinsiz”, which in Turkish has a spectrum of corresponding meanings such as being a taboo, being forbidden, being unauthorized or being unbeknown. I believe that what we hear about ourselves make up most of our character as adults, and what we hear which we can or cannot do, but end up doing or not doing, is a great reflection of who we are today.

Many of these works will be of my childhood, while I saved some place for my teenage years and even today. Some of which you will find yourself relating to them while some of them being too specific but you still get it and feel it. I love humor and tried to reflect that sarcastic absurdity of life and how we put meanings to our environment unconsciously out of our survival instinct. There is serious and overestimation in funny and underestimated, and funny and underestimation in serious and overestimated; and that is just life, and my work.
I have created a photography project for people to question the concept of unity in the context of this exhibition.

I studied the concept of unity because I believe everything that exists in the universe is a whole and everything is connected. Everything is in unity with one another or leads to each other. Quantum physics talks about it. It minimizes everything in the universe to the smallest scalable state, and says that each part is in one another, and these parts also affect each other even if there is no correlation between them. Monism in philosophy speaks of this. The concept says that everything in the universe depends on one single essence and that all objects are a reflection of this essence. Buddhism also speaks of this. Buddhism explains that everything is in a system that gives birth to each other and sufficient for each other, that is, everything moves with a system, and if there is such a thing as unity, it is that way. Thus, in this project, I have reflected the expression of our belonging to the same system with my own visual language.

I believe that the understanding of connection between everything brings the awareness that we are sufficient creatures who are powerful enough to reach every purpose we desire with correct concentration. This realization also brings the consciousness that we are all unique and we are our own home, but also we are connected and together. This leads to an understanding of, without any boundary, how free a person actually is, and that life seems complex because of the things we are exposed to in our daily lives. Life is a very pleasant journey if we know how to look at the things from the right perspectives. Because it is simple, meaningless and there is a pure joy in meaninglessness. In this project, I aim to create a space for the audience to explore and question such structures of thought.
Every society has a set of gender rules for male individuals that it expected to follow. Societies create an idealized model of masculinity as a result of these rules and common denominators. This model is called hegemonic masculinity. Like other countries, hegemonic masculinity diverse according to cultures and societies in Turkey. In general, according to the idealized model of masculinity in Turkey, men are expected to be logical, patriotic, brave, strong, successful, family patriarch, competitive, worker, and heterosexual. In Turkey, male individuals grow up with society’s expectations and media guidances about idealized masculine. Also, male individuals are always in competition among themselves for showing their power. However, minority of male individuals can fulfill the hegemonic masculinity expectations. Individuals who have proved their masculinity in the hegemonic sense can attain many privileges in the society. With the privileges they have gained, these individuals obtain the right to dominate women and other men who have not had access to hegemonism as one of the conditions of hegemonic masculinity. In this article, individuals with characteristics of hegemonic masculinity in Turkey established domination over women describing their photographic work ‘Breadwinner’ project will be explained the theoretical background.
In 2014 I moved to Turkey with my family. I was always holding my camera and taking photographs on the streets. After I started my university, I found it hard to make friends. I thought that I would not have friends until I joined a volunteering group in Bilkent University called Citizens of Hope. I knew that they were helping Arab refugees, so I thought that I might be of use to them since I speak Arabic. The first day I joined, I asked many questions about the refugees concerning where they lived and how. I wanted to visit them and document our journey as a group. One friend told me that I may not be able to handle it if I go there. She told me that I may see children on the street eating trash out of hunger. Honestly I was surprised. I felt bad but it made me feel more curious to go and see for myself.

In my first family visit I met a nice Iraqi family. Their situation was not bad as I imagined so I was hopeful for the rest. However, later we visited many other families whose situations were much more difficult. I did not take many photos. I was speechless. Later I found that it was a strategy the group had for new members like me so that we didn’t feel too overwhelmed.

After that, because of the lack of Arab speaking participants in the group I found myself as the group translator. I didn’t interact with refugee families much because it was a new community for me. Besides, I was just translating like a machine. I was even translating mundane greetings such as ‘How are you?’ My personal journey started once I decided to move on and ask the refugees for myself: ‘How are you?’.

After a year I left the group and started working with other friends.

My camera was with me almost always. At the beginning I rarely asked for permission out of shyness and fear of being rejected then my friend Nisha told me it's important to ask people for their permission before taking their pictures and that it was ok to do that. I was not convinced enough but I decided to try then I tried a few times and it went well. No one ever rejected me. Later I found myself more confident in asking for permission.

Today, I have a good enough relationship with some refugee families that I think I will keep communicating with them for years. I have listened to their problems, I have celebrated with them. I have played with their children. I have had breakfasts with them. I was present during moments when families were reuniting. I have lived many stories amongst them and in this book I want to share some of these stories.
I AND SIGHT: An Interactive Experience

IA Interactive Art   Ufuk Özkardaşlar

I and Sight is an audio-visual and interactive installation project that emerged from a curiosity about the problem of human existence and reality. Man tests his own being in a variety of ways and puts his own existence into a meaning pattern by communicating with other living beings and receiving feedback. In the adventure of self-realization, questioning the existence of one of the first steps is provided in many ways, consciously or not. This project collects data from human interaction with the help of motion sensors and uses this data to create a different interpretation of the human body and to manipulate the responsive sound environment. By interacting directly with a work of art, people who see the results of their subjective behavior simultaneously are encouraged to question their perception of reality.

Video Simulation: https://vimeo.com/421479072
PINS & NEEDLES

Ece Uzundemir
Elif Kuvanlık

Pins and Needles is an installation about the misunderstanding of psychological disorders. People with psychological disorders are generally labeled as “crazy” or “ill” in society. Also, people use words very easily without considering their real representation like “I am in depression” or “I am very nervous I have social anxiety”. Mostly, people have no idea about the real feeling that comes with these disorders. Society knows just the tip of the iceberg. As in this paper stated, priming also has very strong effects on this. The artists of this installation, who also have depression and social anxiety, claims that these disorders are subjects that need more awareness. This installation aims to create an atmosphere that people can feel real depression and anxiety at least on a personal base.

Every person has their own understanding, this project is not intended to empathize with others or artists. People should be able to feel their emotions, not someone else.
Natural environments rarely give thoughts about space. Therefore, a fundamental way of creating spatial awareness can be through changing the existing spaces features dramatically and rapidly. This artwork reflects different theories, concepts and understandings related to space. However, the main aim is to make people question where they are. We stated that people co-exist in multiple spaces most of the time and such existence has consequences. To add another level of complexity to the way people normally perceive space, we suggested the concept of cyberspace, and how it is layered on top of all the physical spaces.

The application of the artwork is rather experimental; we took inspiration from many architects along with nature and our own experiences. The outcome is a structural design that is site-specific.
Screenplay Projects
In a technologically advanced city called Alpine Town City, where nothing, not even the weather is predictable let alone the people; three young adults try to live in a society. A society that is run by alleged politicians who have destroyed nature’s balance. TG and Lucy need to have a roommate because they are broke. After going through a bunch of unsuitable people they come along Bea. TG is immediately struck by her. Lucy and TG decide to take Bea in as their new roommate.

From there on they deal with abusive relationships, alcoholism, homophobia, climate change and racism. Lucy, while not liking Bea as much as TG does (hopefully), sees how clearly the two are pining for each other, and with literal strangers’ help, makes TG and Bea aware of each other’s feelings. While TG and Bea are two oblivious idiots.
Sül (23) is a talented dancer and a trans woman who wants to be ballet dancer. Sebile (47) and Murat (52) are her biological parents; Şüle is never accepted by his father; leaves the house after his mother’s death. Can (23) is her childhood friend who helps her to overcome the difficulties and apply to audition for the dance conservatory.

Şüle, who is not accepted in to the conservatory, gets a chance again, but this time other obstacles are waiting for her. Şüle is sabotaged by one of the instructors at the conservatory. His name is Hakan. Hakan hides the fact that he has a crush on Şüle. These two, getting closer at a party, they begin their journey to establish a deeper relationship as Şüle tries to blackmail him.
A second generation Pakistani migrant family living in Baltimore is facing a crisis as their young freshly graduated son (Tal, 24) is shockingly diagnosed with lymphoma. Faced with the fear of dying young and paranoid thoughts of looming death, Tal has retreated from life for good and has repressed his depression and refused psychological help. His acute nihilism has disturbed the family, but for Tal there is one glimmer of hope provided by his brother (Kasu, 24) who wants Tal to take part in his university’s study on the effects of psychedelic experiences on well-being.

While skeptical of his brothers’ new age mysticism and spiritual ideas, Tal is convinced by the head of the department, Professor Felix (56) to take part in the study. He is given a pill with a potent dose of psilocybin (the psychoactive compound found in magic mushrooms) and is told to stay in an observatory with occasional FMRI scans and check-ups. Accompanied by two PhD students, the experiment goes awry as Tal starts to face a strong psychotic break, showing signs of latent schizophrenia. However, the conductors of the study undermine the threat and want it to go through, especially amidst budget cuts for their departments and the low number of test subjects who take part in this study voluntarily. As it gets too late, Tal is experiencing his brain altered and hallucination take over. Death for him is not his top priority. It’s his sanity. As Kasu forcibly interjects the study, and tries to take care of Tal, he is drowned in the subconscious where he encounters mystical hallucinations, memory loss and eventually ego death. All the while, as Kasu and the scientists get in a heated argument of whether to end to trip or not. Tal does however, despite an extreme experience faces what he perceives as death and comes out of the trip safe, albeit traumatized. He feels as if he did face death and made peace with it although shows signs of PTSD. A scientific experiment gone awry or is there good in every bad trip?
Story starts with Aleksi’s funeral, he was found dead in a tumbledown motel room. Despite police investigations, the murderer cannot be found. Aleksi’s son, Dalyan, decides to solve his father’s murder and starts an investigation by himself. He starts seeing a mysterious girl in his dreams. Then, he finds out that her name was Bengi, she was a journalist and she was killed the same day as his father. Dalyan visits his father’s hometown Perditaville to find clues. There, he meets an old native man named Yuriy. Yuriy tells Dalyan everything. Dalyan finds out that his father and other people from this town were mutants, and he learns about the crimes committed by his fathers’ community in the past. When he gets back to Istanbul, he receives a phone call from İpek, who is Bengi’s sister. She gives a cassette tape to Dalyan, which has Bengi’s interview with Aleksi and Aleksi’s confession. Dalyan realizes that his father was murdered by other mutants because of that confession. While he is trying to find them, he starts to see his mother in his dreams and decides to dig her grave, he gets arrested by the police. Mutants are also arrested, but Doctor Stepan, who is responsible for their mutation, comes to the police station and kidnaps them. Bora and Yuriy, acting like Doctor Stepan’s friends, they work with the police and get them arrested.
In 1960’s, tension between Greeks and Turks increase because of ongoing social and politic conflicts for many years. Cypriot Turks, who are under violent Greek pressure since 1950’s, seek ways of gaining their freedom back. Burhan, who is a Turkish Army intelligence officer, is tasked with going to Cyprus Island as an undercover businessman. His priority is to construct close relationship with Greeks to provide information about their military and political strategies. He also has an important role in supporting the secret organization Cypriot Turks constituted called ‘TMT’ by organizing the logistics of weapon and needs of islanders secretly sent by Turkish government.

After relentless massacres and oppressions of Greeks, Cypriot Turks had to constitute a totally secret organization because, if their resistance efforts were heard by Greeks they will also lose all their inadequate sources before they try to gain strength. Even Fatma and Nihat, who are married couple, are not aware that they are both serving for TMT. While Nihat provides logistic help with the ships he owns, Fatma help villagers by sending agricultural products through her cooperative business and she also gathers photos and documents to send Ankara, as proofs for international press. Their effort and resistance supported by Turkish government creates an effective echo in the international media but it couldn’t achieve to be enough for Turkish military to intervene the island immediately. Burhan, Fatma, Nihat, Cenk and Yıldız keeps resisting without losing their faith until the 1974 Cyprus Peace Operation.
Communication Campaign Projects
Starting point of this project is the desire to create a social good communication campaign. While establishing our communication campaign we want to create awareness and want others to ‘care’ about an issue so meaningful to us. Since that Syrian people are one of the most critical social issues in Turkey, we believe that this a productive topic to work on. On the other hand, we are aware of the fact that, there are many projects and initiatives in progress which are currently being implemented by other NGOs or other types of organizations. So, it can be said that this is quite a hot and trending topic but not a new one. That’s why our main goal is to create a unique campaign and we are aiming to design a two-way communication campaign. While working on the difficulties that Syrian children are facing, we also want to focus on the facts that why Turkish students are bullying Syrian children. With the campaign ‘Bir Farkınlalık Bin Mutlu Çocuk’, we aim to create awareness about the topic among the general public by using various media tools. Our main goal with this campaign is to state the existing problem that the children are facing and make the public be aware and act accordingly regarding this social problem. As it will be mentioned in detail in the Public Analysis section, the target audience that this campaign tries to reach is the general public of Turkey, who are interested about refugees and migration and who have access to online sources. This campaign aims to approach this problem from a different perspective and create an interactive and a win-win focused campaign.

At this point, it will be beneficial to mention the legal definition of the situation. On the 22nd of October 2014 The Council of Ministers of the Republic of Turkey declared the Temporary Protection Regulation by following per under the 91st subject of the Foreigners and International Protection Law. First subject of the Temporary Protection Regulation encompasses the stateless people who are coming from Syria and refugees in addition to the Syrian citizens. From 28th of April 2011, these people who are coming to Turkey were taken under Temporary Protection, due to the events in Syria (UNHCR, 2017).
Farkımdan Fazlasıyım communication campaign is necessary for the public; because the main focus of the campaign is; TCS is not known among society, although it is seen frequently. People are not aware of TCS and problems that people with TCS encountered; so they can react inappropriately when they meet with people with TCS. This situation causes loss of self-confidence that ends with social isolation in people with TCS, especially in children. With Farkımdan Fazlasıyım communication project, we aim to encourage children with TCS and their parents to deal with bullying and discrimination. Therefore, this campaign is essential. In addition, there are only medical or theoretical information on the media about TCS but individuals cannot see the daily lives of people with TCS and their experiences. In this case, Farkımdan Fazlasıyım is a unique work for media.

Farkımdan Fazlasıyım aims to reach individuals with TCS. One of the hardest information to find is statistical research about TCS. There is no exact number of people with TCS in Türkiye İstatistik Kurumu (TÜİK). However, according to YM Charity, there are 750.000 people who have facial differences that includes; TCS, cleft palate, some scars on face and etc. Because lack of statistical information; Farkımdan Fazlasıyım mostly focuses on people with TCS who are members of YM Charity. The issue statement of the project is; Farkımdan Fazlasıyım aims to increase self-confidence of children who have TCS and their parents. The PR challenge is to encourage children with TCS and their parents to join the daily life by showing them there are many people with TCS who are a part of the society despite difficulties.

@birfarkindalikbinmutluocuk

CC Communication Campaign

İzgür Özayrak

Yiğit Can Çaylı

BE AWARE & CHANGE ATTITUDE

MAY 23, 2020
This is a project that develops a strategic communication system to increase the awareness of livestock care and yield. The chance to get a deeper look into the Turkish livestock industry which is on the brink of collapse due to the importation of infertile livestock is the sparking point of the project. This project aims to provide communication with a company called Alltech which has the right materials and employees to help farmers create sustainability amongst their livestock, in other words, behavioral change with the target audience. The target audiences are specified with both age range and the number of livestock in the stock ranch. The timeline will be 6 months. In the meantime, members of the project plan on reaching out to stock farmers and influencing them into making the right change in the direction of a planet of plenty. This may be hard to do however it is possible to convince these stock farmers into making their cattle ranches more sustainable and economically free, with the right incentive. The project will be supported by conducting fieldwork with the farmers and producing short educational videos for other unsuccessful farmers to see, also a pamphlet, which consists of daily educational information on how to keep their livestock well and healthy, will be made. With materials like pamphlets, videos, and certificates both rational and emotional sides of the target audience will be addressed.
Kollect is a sweatwear brand that provides sweatshirts and patches for both male and female customers. “Kollect” is unique because of its velcro tape feature. It gives the option to modify the sweatshirt according to the personal preferences using a variety of attachable and detachable patches.

The brand strives to provide customizing and creativity to the clothing items that any customer wants or needs in their closet.
Research Projects
Second-hand shopping has become a popular term after emerging of second-hand shopping applications in Turkey. Our perspective towards second-hand shopping has shifted over time with the help of mobile applications such as Modacruz (2014), Gardrops (2015), and Dolap (2016). These platforms enabled users to buy and sell second-hand goods such as clothing, make-up, and perfume. Each medium has its features and consequences upon this; however, they generally have a common aim and perspective. These applications have unique features that make them different from other online shopping applications. They are suitable for trading, using remaining profit, or even shopping from celebrities’ wardrobes, etc. This situation both has reasons and causes which affect our society. There are some motivations behind why people use online second-hand shopping applications, and some reasons are; treasure and bargain hunting, wish to pay less (economic reasons), self-expression, the popularity of nostalgia items, want to escape from conventional channels, recycling, leisure activity, and also purchasers’ control the power of sellers through bargaining. This paper evaluates the changes in social shopping habits and perception towards second-hand shopping after the arousal of Modacruz, Gardrops, and Dolap applications in Turkey. While examining these tetrads, the "medium is the message,” global village theories, and qualitative research by applying deep interview methods are used. This paper suggests that people’s perception of second-hand shopping has changed over time with the usage of these newly emerged online second-hand shopping applications in Turkey.
How do citizen journalists approach the topic of the murder of ‘Emine Bulut’ in Turkey?

Research article looks into the concepts which are citizen journalism and the murder of ‘Emine Bulut’ in Turkey with the question, “How do citizen journalists approach the topic of the murder of ‘Emine Bulut’ in Turkey?”

Citizen journalism is one of the most promising areas for journalism, and it has adopted different ways than traditional journalism in terms of creating and disseminating news stories. Citizen journalists’ news stories were examined for ‘Emine Bulut’ femicide which was one of the most interesting journalistic topics since it has discussed by many people and journalists. The issue can be accepted as social media news because it has spread on social media before the traditional media. In this study, Twitter was accepted as a main social media tool, and three important accounts were identified as citizen journalists. These accounts were; @AysenEceKavas, @avumuryildirim, and @haluklevent. They were selected as representative accounts of citizen journalists, and their tweets were collected between August 18, 2019 which was the exact date of the ‘Emine Bulut’ murder and April 1, 2020. Their tweets were analyzed in detail, and the differences with traditional media were shown by using newspaper news which was in Milliyet and Posta newspaper websites. As a result of the study, it was observed that citizen journalists have composed their news stories by using different ways from traditional journalists. Citizen journalists have created news stories about ‘Emine Bulut’ murder by declaring their opinions and beliefs with the ways of interactive communication. In brief, citizen journalists have made society more conscious and sensitive to the ‘Emine Bulut’ murder by giving their opinions and beliefs with the ways of interactive communication.
After the break out of a civil war in Syria, 3.6 million refugees entered Turkey. Turkey’s open-door policy enabled Syrian refugees to have a safer life. Recently, a number of studies have been done about the portrayal of refugees in media studies both in Turkey and in the world. Theoretically, this research paper draws on concepts such as hashtag activism, populist discourse, right-wing policy, the dominance of elites, and hate speech. Based on the two hashtag movements #ülkemdesuriyeliistemiyorum and #SuriyelilerKardesimizdir, this study examines anti-refugee and pro-refugee discourse on Twitter in 2019. By comparing the European social media elites’ discourse with Turkish social media elites, the study discovers the social motive behind the discourse on refugees on Twitter. It further argues that, while studying right-wing discourse in the context of hashtag activism and the issue of refugees, the scholar should take the idiosyncratic features of a country into account. More specifically, unlike Europe and the United States of America, right-wing populist discourse in Turkey is used either to support or show hostility towards refugees.
In this paper, the medium of hologram protests is analyzed as a contemporary media form for political resistance that came into existence with the rise of digital networks and digital technologies that help connect people from around the globe whilst blurring the lines between different timelines and spaces. It is argued that this topic provides an unique example for examining changing forms and tactics of political resistance and interplays of power relations between citizens and state authorities. Therefore, by applying a close reading methodology based on Foucault, Deleuze and Guattari’s views on power and control, it is examined the extent to which a hologram protest can be considered as a revolutionary form of media, in terms of freeing the individuals from the state control. To do so, the three cases that had taken place in New York City, Madrid and Seoul are closely examined in terms of the similarities and differences in their backgrounds, implementation tactics, echoes and various socio-political implications. It is concluded that digital technologies and digital media have helped open up new, creative ways of resistance, helping the emergence of hologram protests which successfully illustrate the irony of states’ attempts to ban the protest and assembly rights of citizens, however this form of protest may fall short in avoiding surveillance and criminalization of protestors altogether.

This paper focuses on the similarities between Korean and Turkish culture through two television series; Doctors, which is originally a South Korean production and Kalp Atışı which is the Turkish adapted version of the television series Doctors. This paper aims on making people more aware of the fact that these two cultures are similar, and one can realize this through media productions.
With the increasing popularity of social networking sites, we see many users expressing their opinions online using emojis to real-world activities including political election, socio-political activism, and celebration of important events. Thus, semantic network analysis is important to understand the motivations behind the emoji usage. This paper describes the application of pattern recognition techniques to large-scale social media data from Twitter. This paper addresses the clustering of these tweets to define possible motivations behind rainbow emoji usage, individual and public emotional status monitoring, and analysis. The goal is for each tweet to be assigned to some number of topics, and the specific segments of the tweets which address a given topic to be specified as well.

Thus, not only will the tweets be classified as covering some set of topics, but the tweets themselves will be partitioned into different sub-topics. Furthermore, applying NLP and machine learning concepts to the social media data is useful to better understand the patterns of the user behavior. This paper shows the value in combining structure and semantic textual information as a robust and novel method for emoji usage detection. This paper also visualizes the semantic network analysis of keywords to provide better guidance on how the algorithm classifies the data.
The Evolution of Advertising and Privacy Issues Regarding Targeted Advertising in Turkey, United States and European Union: What can be done?

Along with 21st century’s rapid technological advancements, new media, along with personal devices such as smart phones and smart watches have become irrevocable pieces of our lives. Today, in 2020, the irresistible urge to “stay on the grid” shapes our choices, habits and dominates the way we live our daily lives. In an era that technological devices have essentially become the extensions of our limbs, we use these devices to communicate, trade and even meditate. Staying connected has simply become a way to exist for some of us. However, in a world where people are always online and live their virtual selves, what happens to our privacy? What happens to our digital footprints? What do the tech companies that “direct” our lives do with data? What are our rights online?

This research paper investigates the evolution of advertising as a tool for communication and trade while discussing the privacy issues that arise over time as a result of this evolutionary process. It seeks to correlate findings and facts pooled together from different yet relevant disciplines, ranging from law to communication, in an attempt to locate and disclose the main deficiencies found in the established systems of advertising and trade. In the paper, delving briefly into United States’, European Union’s and Turkey’s judicial systems within the context of data protection, notable cases such as Cambridge Analytica, Brexit and Facebook are discussed in order to draw conclusions and deduce future suggestions to strengthen data protection initiatives.
Course Description

A capstone course of the senior year of students in the Communication and Design Department of Bilkent University, the aim of COMD 482 is to give students the opportunity to exercise creative and practical control over specialized aspects of audio-visual productions (such as short fiction films and documentaries), to write a screenplay for a film project, to produce an undergraduate senior research / practice-as-research project, to create an artistic, or promotional communication project. All projects have to relate and follow up the educational objectives and learning outcomes of the Department of Communication and Design and should contribute to the professionalization of the senior student before graduation.

Term Project Outline

The project for this senior course can be outlined in the following major categories and types of genres:

- Fiction or documentary short film
- Screenplay
- Senior Research project or Practice-as-Research project
- Installation Art
- Photography
- Communication Campaign

Important note about projects: Students must continually back-up their project and scratch disc files. No extensions will be given for lost files due to the lack of back-ups. The department does not take any responsibility for back-ups of project files on university owned computers. Be aware that, during periodical system maintenance, files might be erased and system hard disks might be reformatted.

The projects consist of submitting certain documents listed in the pitching and delivery material list, as well as performing the roles of the students’ choices during development, pre-production, production and/or post-production. Students must schedule themselves accordingly and fulfill all their paperwork and duties professionally, on time, to be eligible for their project grades.

Report and Assessments Methods

Students of COMD 482 are required to be responsible for realizing their capstone projects, milestones, reports (activity blog online), deliveries, and project documentation. During the process of the project realization consultations with the section instructor and the project co-advisor are obligatory.

Milestones

Each student will define four individual project milestones for the completion of the senior or capstone project in the second week of the term and submit/document these milestones according to the required schedule to the section instructor. Milestones can be documented through the required online activity blog of each individual student. The section instructor will confirm the milestones achievement.

Moodle

Throughout the course, Moodle is used as a course management system. All announcements and discussions will be followed up through Moodle as well as report and document submissions.

Students are required to read the announcements and postings on a daily basis.

Deadlines

Deadlines for all homework, milestones and projects will be announced in class, and on Moodle, and must be respected. Late submissions and submissions via e-mail will NOT be accepted.

Attendance

Regular attendance at classes, and also in seminars and workshops, weekly instructor consultations is required for successful completion of the course. Attendance will be taken by circulating a class roll during classes, seminars and workshops. Signing the class roll for a student who is not present will be considered a case of academic dishonesty and will lead to punishment through disciplinary procedures.

According to University Policy, if you are absent from a studio course for more than 20% of the total hours (three weeks in 14 weeks), you must fail the course. It is up to the instructors’ discretion when to apply this policy.
Academic Integrity

Bilkent University is committed to fundamental values necessary to research, academic excellence, the pursuit of learning, and a culture of integrity. These include honesty, trust, fairness, respect, and responsibility among all members of the University community. Faculty, instructors, staff, and students are all strongly encouraged to embrace these values in pursuit of these shared goals.

Academic Dishonesty. In light of its commitment to academic integrity, Bilkent University prohibits acts of misconduct and academic dishonesty. These include, but are not limited to, acts of cheating, plagiarism, and falsification of data, as defined below.

Cheating occurs when an individual uses dishonesty or deception to receive or help others receive professional or academic credit for work she or he did not perform. Cheating includes, among other acts, misappropriation and/or development of the ideas, concepts, designs, or methodology of others without consent; use of materials or devices not permitted by the instructor during exams; taking an exam for another person; resubmitting work previously submitted elsewhere; copying previously published solutions to problems.

Plagiarism is representing the work or ideas of another person as one’s own. It frequently involves quoting, cutting / pasting or closely paraphrasing written language without appropriately citing the source of the material through the use of quotation marks, reference notes, or other methods of acknowledgement. An act of plagiarism may be unintentional, and to avoid unintentional plagiarism standard practices of citation should be followed. For detailed instructions regarding standard citation practices, see http://www.plagiarism.org.

Falsification is a deliberate misrepresentation in which information, whether in the form of data, written language, images or other media, is either altered or fabricated.

Regarding using and citing of images:

Regardless of whether your image is under copyright, it is ethical to provide basic information on your image, no matter how famous. Copyrighted images will state who and what to acknowledge; non-copyright protected images still should give the artist, standard title (if one), and location.

Source: https://guides.library.duke.edu/images/copyright-fair-use

Labeling

The labeling of files are subject to grading. All online submissions must follow these labeling examples:

For individuals: firstname_lastname_assignmetntitle.pdf // eg. diba_diliz_jurypresentation.pdf

For teams: lastname1_lastname2_lastname3_lastname4_assignmetntitle.pdf //

eg. treske_larlar_diliz_tegin_jurypresentation.pdf

Grade Breakdown

<table>
<thead>
<tr>
<th>Assessment Criteria</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity Blog &amp; Milestones</td>
<td>20</td>
</tr>
<tr>
<td>Midterm Review</td>
<td>20</td>
</tr>
<tr>
<td>Senior Project</td>
<td>40</td>
</tr>
<tr>
<td>Project Delivery &amp; Documentation</td>
<td>20</td>
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<tr>
<td><strong>Total</strong></td>
<td>100</td>
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</tbody>
</table>

Assessment Criteria

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Extraordinary work. Extra effort. Work goes beyond the requirements of the assignment, pursues concepts and techniques above and beyond those discussed in class. Work is professionally presented.</td>
</tr>
<tr>
<td>A-</td>
<td>Excellent work. Extra effort. Student pursues ideas and suggestions presented in class and goes to extra effort to resolve required projects, whether analytical or creative.</td>
</tr>
<tr>
<td>B+</td>
<td>Required work. Required effort. Student makes connections between information presented in class and other ideas and demonstrates some ability to analyze or create using information presented in class.</td>
</tr>
<tr>
<td>B</td>
<td>Poor work. Less than required effort. Student simply repeats information given in class or produces projects mechanically.</td>
</tr>
<tr>
<td>B-</td>
<td>Failing work. Not enough effort. Technically and conceptually very poor.</td>
</tr>
</tbody>
</table>

Grades Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95-100</td>
</tr>
<tr>
<td>A-</td>
<td>87-94</td>
</tr>
<tr>
<td>B+</td>
<td>84-86</td>
</tr>
<tr>
<td>B</td>
<td>80-83</td>
</tr>
<tr>
<td>B-</td>
<td>77-79</td>
</tr>
<tr>
<td>C</td>
<td>70-73</td>
</tr>
<tr>
<td>C-</td>
<td>67-69</td>
</tr>
<tr>
<td>D+</td>
<td>60-66</td>
</tr>
<tr>
<td>D</td>
<td>50-59</td>
</tr>
<tr>
<td>F</td>
<td>00-49</td>
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</tbody>
</table>
Weekly Schedule

WEEK 01
Introduction to the Course

WEEK 02
Progress Consultations / Define Senior Project individual Milestones and Outcomes

WEEK 03
Project-in-Progress/ Activity Blog / Milestone 1

WEEK 04
Project-in-progress / consultations on demand

WEEK 05
Project-in-Progress / Activity Blog / Milestone 2

WEEK 06
Project-in-Progress

WEEK 07
Midterm Review of Senior Project in Progress with instructors and advisors committee

WEEK 08
Revisions and work-in-progress consultations

WEEK 09
Project-in-Progress / Activity Blog / Milestone 3

WEEK 10
Project-in-Progress

WEEK 11
Project-in-Progress / Activity Blog / Milestone 4

WEEK 12
Project-in-Progress

WEEK 13
Pre-Submissions / Senior Project Delivery and Documentation of Senior Project Outcomes

WEEK 14
Final Jury for Senior Project with Live Broadcast / Project Screenings and Exhibition

Please check Moodle and your official email frequently for schedule changes and updates.

Course Learning Outcomes

<table>
<thead>
<tr>
<th>Course Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students who are intending to work in the film and digital media sectors will prepare a portfolio to submit during their job applications.</td>
<td>Midterm Review</td>
</tr>
<tr>
<td>Students who are planning for an academic career will consolidate their research interests through their written work.</td>
<td>Midterm Review</td>
</tr>
<tr>
<td>Students will clarify their minds about the future career work they will engage in after graduation.</td>
<td>Senior Project</td>
</tr>
<tr>
<td>Students will advance their project production and presentation skills.</td>
<td>Activity Blog &amp; Milestones</td>
</tr>
<tr>
<td>Students will undertake complete responsibility of a project from idea development to finishing and presentation.</td>
<td>Senior Project</td>
</tr>
<tr>
<td>Students will demonstrate an understanding of professional and ethical responsibility</td>
<td>Project Delivery &amp; Documentation</td>
</tr>
<tr>
<td>Students will further their skills in artistic practice, making innovative and creative contributions in cinema, digital media and arts as well in relation to creative industries.</td>
<td>Senior Project</td>
</tr>
<tr>
<td>Students will be able to produce effective and innovative works of visual design</td>
<td>Senior Project</td>
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</table>

ECTS Workload Table

<table>
<thead>
<tr>
<th>Activities</th>
<th>Number</th>
<th>Hours</th>
<th>Workload</th>
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<tbody>
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<td>Course hours</td>
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<td>56</td>
<td>56</td>
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<tr>
<td>Assignments and reports</td>
<td>4</td>
<td>1</td>
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<tr>
<td>Project</td>
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<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Pitching (including preparation)</td>
<td>1</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Term project</td>
<td>1</td>
<td>70</td>
<td>70</td>
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<tr>
<td>Term project B position</td>
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<td>15</td>
<td>15</td>
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<tr>
<td>Total workload</td>
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<tr>
<td>Total workload / 30</td>
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<td></td>
<td>105/30</td>
</tr>
<tr>
<td>ECTS credits of the course</td>
<td></td>
<td></td>
<td>6.5</td>
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</tbody>
</table>
COVIDEO
The Final Presentation of Projects on 30th of May and 2nd of June 2020