



COMMUNICATION AND DESIGN
Bilkent University

Production Handbook

For undergraduate and graduate students in film, video, photography,
interactive media, and experimental practice.

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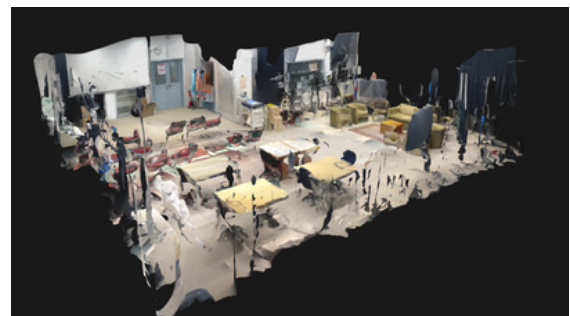
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SECTION 01

Stages of Production Approval

All student productions that use department equipment, facilities, or resources or that are submitted for course credit must pass through a formal approval process. This protects you, your collaborators, and the department.

The approval process is structured in stages, with each stage building on the last. Skipping a stage is not permitted. Your instructor is your primary point of contact throughout; for larger or more complex productions, the department chair may also be involved.



Stage 1: Concept Proposal

Submit a one-page concept document describing the project: its subject or story, the medium (film, video, photo, interactive, etc.), the intended length or scale, key collaborators, and the course or program context. This document does not need to be polished it is a starting point for conversation with your instructor.

Stage 2: Concept Proposal

Once your concept is accepted, you proceed to development. Depending on the type of project, this stage involves submitting a script, treatment, project plan.

Development approval is required before any equipment can be reserved for production.

Stage 3: Pre-Production Sign-Off

Before a shoot or production period begins, you must obtain pre-production sign-off from your instructor. This confirms that your shot list or production plan is in place, that locations are secured, that any required permits have been obtained (see Section 16), that your crew roles are assigned, and that your equipment reservation is confirmed.

No equipment may be checked out for a production shoot until your Snipe-IT reservation has been confirmed by the equipment room and the pre-production sign-off has been obtained.



Stage 4: Production Period

Once signed off, your project enters active production. Keep your instructor informed of any significant changes to your plan location changes, crew changes, or schedule delays as these may affect your approval status.

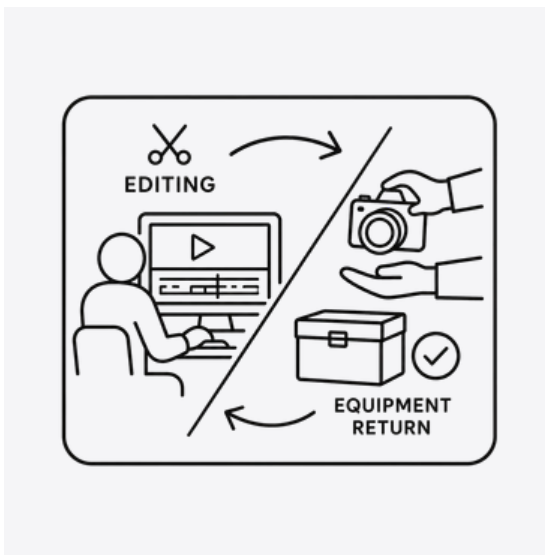
Stage 5: Concept Proposal

After production wraps, you move into post-production and ultimately deliver your completed work. Delivery requirements vary by course; check your syllabus. All borrowed equipment must be returned before final grades are issued.

SECTION 02

Production Procedures

The following describes typical procedures for a narrative or documentary project. For other project types such as photography, interactive media, or experimental work adapt accordingly in consultation with your instructor. The underlying logic (develop, plan, produce, post, deliver) applies to all.



Script Preparation and Development

Narrative projects begin with a script in standard screenplay format. Documentary projects typically begin with a treatment: a prose description of the film's argument, approach, and anticipated structure, accompanied by a list of subjects, locations, and materials. Interactive

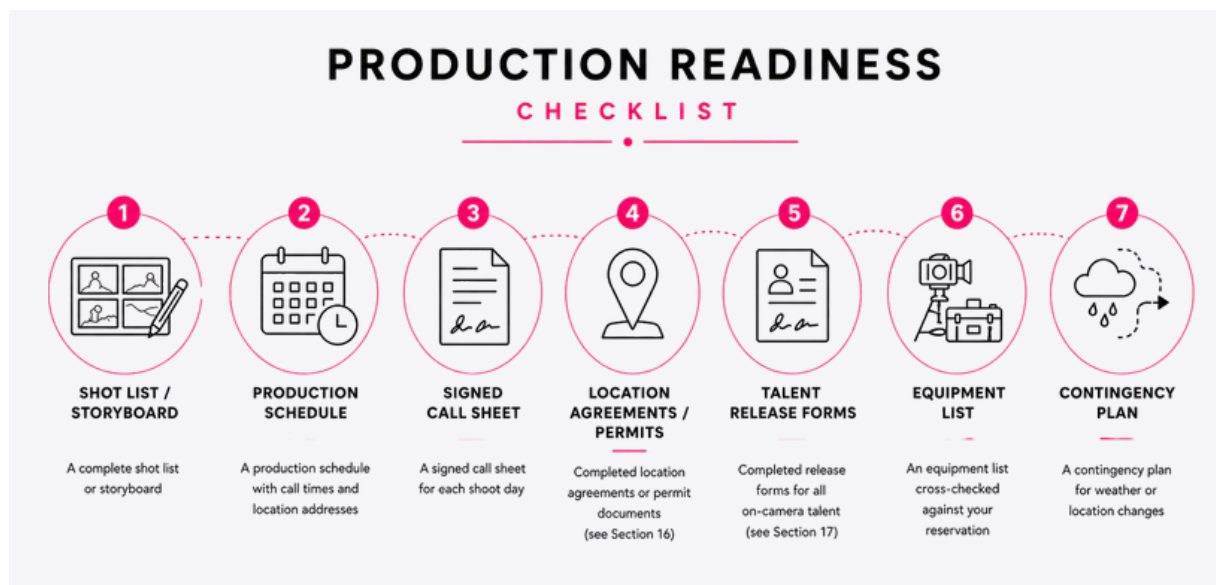
and design-led projects submit a project brief and prototype plan.

All development documents should include a realistic assessment of production needs: estimated shoot days, locations, crew, equipment, and post-production requirements. Ambitious ideas are welcome; unplanned ambition is not.

Pre-Production

Pre-production is the most important phase of any project. Time invested here pays dividends on the day of the shoot. Your pre-production package should include:

- A complete shot list or storyboard
- A production schedule with call times and location addresses
- A signed call sheet for each shoot day
- Completed location agreements or permit documents (see Section 16)
- Completed release forms for all on-camera talent (see Section 17)
- An equipment list cross-checked against your reservation
- A contingency plan for weather or location changes



Production

On shoot days, the director or project lead is responsible for the safety and conduct of the entire crew. Refer to Section 18 for the code of professional conduct expected on all COMD productions. Particular attention should be paid to:

- Punctuality call times are binding
- Equipment handling treat all gear as if it were your own, because your deposit depends on it
- Safety never compromise crew or subject safety for a shot
- Communication clear, respectful communication on set prevents most problems

Post-Production

Post-production encompasses editing (picture and sound), color grading, sound design and mix, titles, and any visual effects or interactive elements. COMD provides access to editing suites and software through the department; check with the technical coordinator for current availability and booking procedures.

A rough cut should be shown to your instructor before locking picture. Sound and music, including any use of copyrighted material, must comply with the requirements in Section 4.

Delivery

Final deliverables are specified in your course syllabus. Unless otherwise indicated, the standard delivery format for video work is a high-quality H.264 or ProRes export at the native resolution of your shoot. Include a title card and end card meeting the specifications in Section 9. Submit all project files along with your final cut unless instructed otherwise.

SECTION 03

Copyright Requirements

Copyright matters on both sides: the work you make, and the work you use.

Your Work

As a student at Bilkent University, you retain the copyright to your own creative work. The university and the department have the right to screen, exhibit, and promote student work for non-commercial educational purposes. If your work is selected for screening at an external festival or publication, you will be consulted. For information on Bilkent's intellectual property policies, refer to the university provost's office.

- Composing or recording original music
- Using music licensed under Creative Commons (check the specific license terms)
- Using sound effects from royalty-free libraries (Freesound, BBC Sound Effects Archive)
- Obtaining written permission from the rights holder
- Using material that is genuinely in the public domain (verify carefully this is not always obvious)
- For Turkish copyright law as it applies to audiovisual work, consult the Ministry of Culture and Tourism: www.kultur.gov.tr. For Bilkent's academic honesty policy, see: www.provost.bilkent.edu.tr

Music, Images, and Third-Party Material

You may not use commercially released music, photographs, film clips, or other copyrighted material in your productions without obtaining proper clearance. This is not a bureaucratic formality: unlicensed use can prevent your work from being screened publicly or submitted to festivals, and in some cases carries legal liability. Safe and recommended approaches include:



SECTION 04

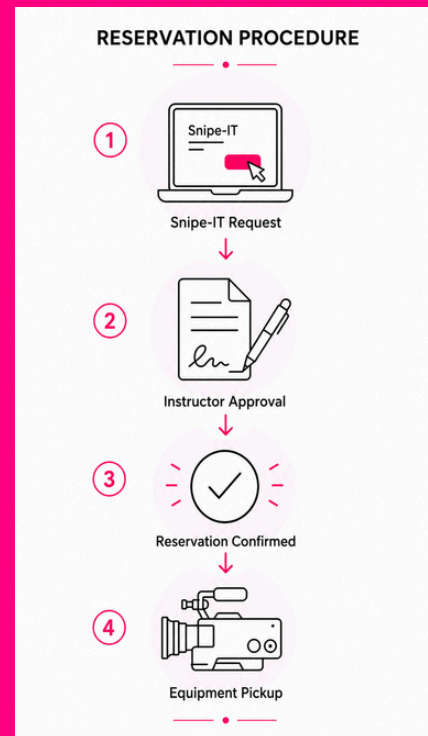
Equipment

COMD maintains a fully equipped media lending facility for use by enrolled students in production courses. The equipment room is staffed during regular hours and can be reached by email through the department office. Equipment is available for approved productions only it may not be borrowed for personal or commercial projects outside course requirements.

Reservation Procedure

Equipment must be reserved in advance through Snipe-IT, the department's online equipment management system, accessible via the COMD website. The process:

- 1 Submit your equipment request through inventory.comd.bilkent.edu.tr, selecting all items needed for your approved project.
- 2 Your instructor will receive an email to approve or decline the request; if approved, you will receive an equipment agreement by email to review and accept before pickup.
- 3 Once you accept the agreement, the equipment room is automatically notified that your reservation is complete and your items are ready.
- 4 Wait for this confirmation before visiting the equipment room. Do not assume your equipment is available until you have received it.



Contact: inventory-comd@bilkent.edu.tr

Popular items (cinema cameras, audio recorders, lighting kits) may be in high demand during peak production periods. Plan ahead. Equipment reserved but not collected within one hour of the agreed check-out time may be released to another student.

Check-Out Procedure

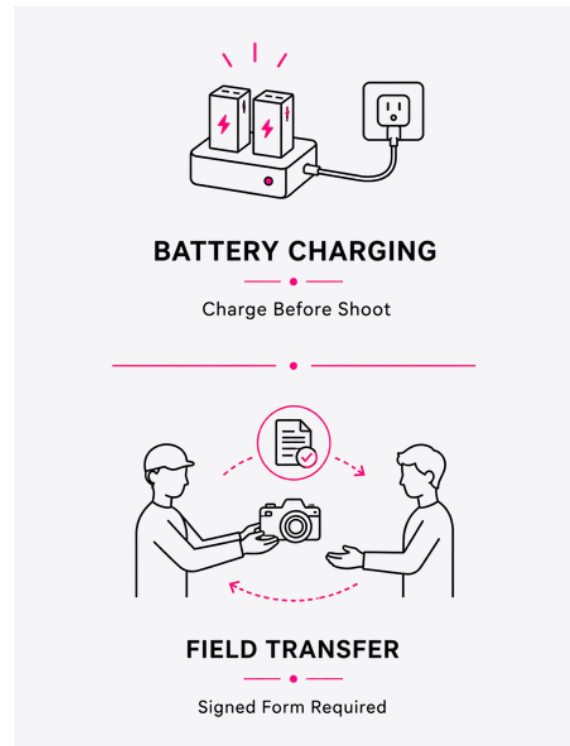
At check-out, you are responsible for verifying that all items on your reservation list are present and in good working order. Together with the equipment room staff:

- Check each item against the inventory list
- Inspect all equipment for pre-existing damage and note it on the form this protects you
- Test cameras, audio recorders, and batteries before leaving
- Sign the Equipment Check-Out Form, which confirms your responsibility for the equipment until return

Check-In Procedure

Equipment must be returned by the agreed return date and time. Late returns are taken seriously: they may prevent other students from completing their work, and repeated late returns can result in borrowing privileges being suspended. At check-in:

- Return all items on the check-out list missing accessories are your responsibility
- Ensure all batteries are charged for the next user
- Report any damage honestly, even if it occurred despite careful use accidents happen, and attempting to conceal damage is treated far more seriously than the damage itself
- Collect your signed return receipt and keep it until your deposit is refunded



Battery Charging Policy

The equipment room cannot always guarantee a fully charged battery with every piece of equipment. It is your responsibility to charge camera, sound recorder, and mixer batteries before your shoot. If your shoot begins immediately after check-out, notify the equipment room at least one day in advance so the battery pack can be charged and ready. When returning equipment after an overnight or weekend shoot, leave batteries charging in the equipment room.

Field Transfer of Equipment

As a rule, all equipment must be returned to the equipment room and inspected before another student can use it. You remain financially responsible for all items listed on your check-out form until you have personally returned them and both you and the equipment room staff have signed the return agreement.

In rare cases, a Field Transfer may be necessary passing equipment directly from one student to another on location. If this is unavoidable, both students must complete and sign the Field Transfer of Equipment form (available from the equipment room or department office) in two copies.

The student receiving the equipment takes on full responsibility from that point and must present the signed form when returning equipment. Transfers made without this form may result in both students' borrowing privileges being suspended.

SECTION 05

Equipment Checklist

Use these checklists before every shoot. Run through them at check-out (to confirm everything is there) and at check-in (to confirm everything is returned intact).

Camera Package

- Camera body
- Lens(es) + lens caps + filter rings
- Battery (x2 minimum) + charger
- Memory cards or recording media
- Card reader
- Monitor cable(s)
- Camera manual (or saved PDF on your phone)

Sound Package

- Recorder + batteries
- Microphone (shotgun / lavalier as needed)
- Boom pole + shock mount + windshield
- XLR cables (x2)
- Headphones

Lighting Package

- Light heads + barn doors
- Stands (check leg locks and spigots)
- Scrims, gels, diffusion
- Power cables + extension cords
- Gaffer tape

Camera Support

- Tripod + head + quick-release plate
- Fluid head pan handle
- Dolly (if reserved)
- Shoulder rig / stabilizer (if reserved)

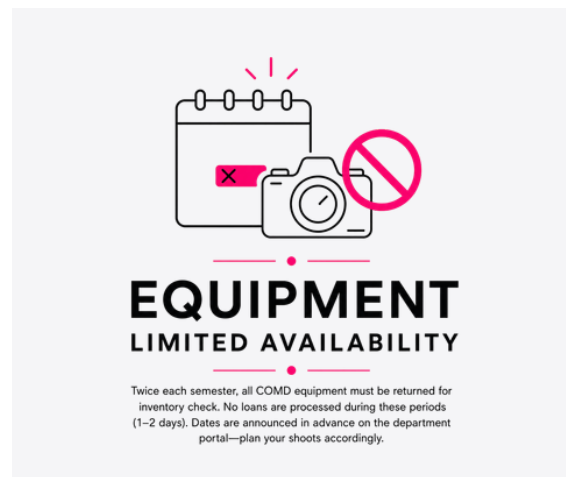
SECTION 06

Equipment Inventory

The following is a summary of COMD equipment categories available for student loan. Specific models, quantities, and current availability are managed through Snipe-IT on the COMD website check there for the live inventory before planning your shoot.

- **Cameras:** digital cinema, mirrorless, DSLR, documentary handheld
- **Lenses:** prime and zoom, various mounts
- **Camera accessories:** monitors, follow-focus, matte box, ND filters
- **Camera mounts:** fluid tripods, slider, shoulder rig, gimbal stabiliser
- **Exposure meters:** incident and spot
- **Lighting:** LED panels, fresnel units, practicals, HMI (limited)
- **Lighting stands and grip:** C-stands, combo stands, arms and clamps
- **Sound production:** field recorders, boom microphones, lavalier microphones, mixers
- **Photography:** medium-format and full-frame digital, studio strobes, portable flash
- **Interactive/installation:** projection equipment, Raspberry Pi kits, Arduino starter sets

Twice each semester, all COMD equipment must be returned to the equipment room for a full inventory check. No loans are processed during these inventory periods, which typically last one to two days. Dates are announced well in advance on the department portal — plan your shoot schedule accordingly and avoid booking shoots immediately before or after these closures without confirming availability.



SECTION 07

Choosing Your Medium and Form

COMD encourages students to be thoughtful about the medium and format they choose, not simply to default to the most available option. The choice of medium digital video, photography, interactive, analogue, hybrid should be motivated by the project's ideas and intentions.

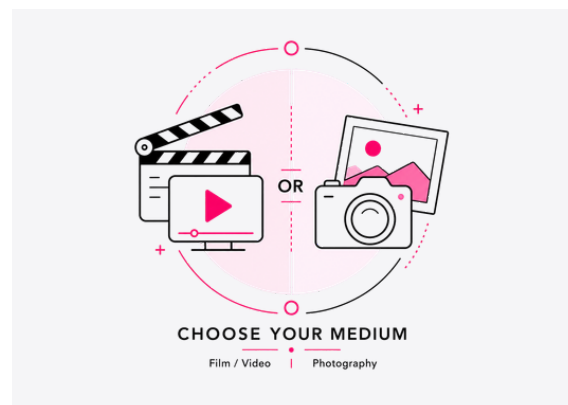
Digital Video

Most narrative and documentary production at COMD is shot digitally. When choosing a format, consider:

- Resolution: 4K acquisition is standard; higher resolutions (6K, 8K) offer more flexibility in post but require more storage and processing power,
- Codec: higher-quality codecs (ProRes, RAW) yield better results in color grading but demand more storage plan accordingly,
- Frame rate: 24fps for cinematic work, 25fps for broadcast contexts, higher frame rates for slow motion,
- Log profiles: shooting in a log profile preserves dynamic range but requires color grading; consult your instructor if unfamiliar.

Film

16mm and Super 8 film stocks can be used for projects where the analog medium is integral to the work. Film processing and scanning services are available in Istanbul or abroad. Students using film are responsible for arranging processing and scanning within their project timeline and budget. Allow a minimum of two weeks for processing and scan turnaround.



Photography

Still photography projects follow the same approval and equipment procedures as video. Studio time for photography must be booked separately through the department office.

Interactive and Experimental Media

Projects involving code, electronics, installation, or hybrid media are welcome and encouraged. Technical support for these projects should be arranged in advance; the department cannot guarantee specialist assistance without prior notice. Students working in these areas are encouraged to connect with the COMD technical coordinator at the beginning of the semester to discuss resource availability.

SECTION 08

Titles and Credits

All completed video projects submitted for course credit must include opening and closing titles meeting these minimum requirements. Unless the visual style of your project specifically motivates a different approach, follow the standard order below.

Opening Titles

- Official Logo of Department of Communication and Design, Bilkent University
- Course name and number (Optional)
- Title of the work
- Music (composer or source)
- Additional crew, in appropriate order
- Special thanks and acknowledgements
- Filmed in Ankara, Turkey (year)
- © Department of Communication and Design, Bilkent University, (year)

Closing Titles

- Director / Project Lead
- Producer (if applicable)
- Cast (in order of appearance)
- Director of Photography / Camera
- Sound Recordist / Sound Design
- Editor

For experimental or non-narrative work, the credit structure may be adapted with instructor approval. Regardless of form, the institutional affiliation line, copyright symbol, and year must appear.

SECTION 09

Auditions, Casting, and Rehearsals

For narrative projects involving actors, auditions and rehearsals are strongly encouraged and in many courses required. The time you invest in casting and rehearsal will show in your final film:

- Post casting calls clearly stating the nature of the project, dates of shooting, and whether compensation is offered.
- Auditions should take place in a professional setting not a dorm room or cafeteria
- All cast members must sign a talent release form before their first rehearsal.
- Treat actors as collaborators brief them on the project, share the script or key scenes, and allow time for questions.
- Rehearse with the actual props and in the actual locations where possible.
- Students using non-professional cast members (friends, family, members of the public) have an additional duty of care to ensure their collaborators understand what they are participating in and are comfortable throughout.

SECTION 10

Production Locations

Location scouting is a creative and logistical task. Once you have identified potential locations, the following applies:

- All on-campus shooting requires a Campus Shooting Permit.
- All off-campus locations require a signed Location Agreement with the owner or manager.
- Public spaces in Ankara may require a permit from the Ankara Metropolitan Municipality; allow at least two weeks for this process.
- Private properties, including commercial premises, shops, and residential buildings, require written permission from the owner.
- Never begin shooting at a location before permission is confirmed in writing.

When scouting, consider practical factors alongside creative ones: access to power, ambient noise levels, natural light at the planned shooting time, parking and equipment access, and the impact of your crew on the location and its regular occupants. Leave every location in better condition than you found it.

SECTION 11

Insurance

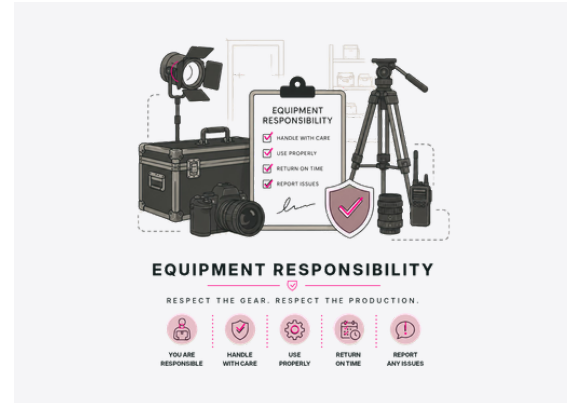
Liability

Students are responsible for any damage caused to third-party property, persons, or equipment during their productions. Bilkent University's general liability coverage applies to on-campus activities conducted as part of approved coursework; off-campus shoots may not be covered. If your production involves unusual locations, stunts, minors, or significant public interaction, discuss insurance requirements with your instructor and the department office before proceeding.

Department Equipment

Students who damage or lose department equipment are responsible for repair or replacement costs. A deposit may be required for check-out of high-value items. Report damage immediately and honestly concealment of damage results in more serious consequences than the damage itself.

Accidental damage caused by genuinely unforeseeable circumstances is treated differently from damage caused by negligence. If your equipment is stolen, file a police report immediately and notify the department within 24 hours.



What Insurance Covers

The department does not have specific insurance for the equipment. Private insurance may cover the following unforeseen events: operator error or negligence during use; internal electrical or mechanical failure; fire, explosion, or damage from extinguishing water; traffic accidents during transport; vandalism or malicious damage by a third party; storm, rain, hail, or humidity damage; and burglary involving forced entry, robbery with violence, or deliberate destruction during a break-in.

What the Insurance Does Not Cover

General private insurance, if available, does not cover damage or loss that occurs under the following circumstances.

Do not use equipment while under the influence of alcohol or any other substance such damage will not be covered, and full replacement liability falls on you. Do not use, mount, or transport equipment in an aircraft, balloon, boat, or any maritime vessel. Do not leave equipment unattended in a vehicle, even if it is locked and alarmed theft from an unattended vehicle is excluded. Do not store equipment in a hotel room use the hotel safe or the secure storage at the front desk. Theft from an unsecured or unalarmed location is not covered; if shooting at an off-campus venue, ensure the equipment storage area has active security or physical guarding.

Procedure if Equipment is Damaged

If equipment is damaged during your loan period: (1) Contact the equipment room or department office as soon as the damage occurs. (2) Return the equipment promptly do not attempt repairs yourself. (3) Upon return, complete an Incident Report describing in detail when, how, and where the damage occurred. Failure to report damage promptly is treated more seriously than the damage itself and may void any insurance claim.

Procedure if Equipment is Stolen

If equipment is stolen: (1) Call the police (155 in Ankara) immediately and wait for instructions. (2) Obtain a police report and note the name and contact of the investigating officer. (3) Notify the department office within 24 hours call the equipment room or the department chair's office. (4) On your return, complete an Incident Report at the equipment room. Failure to follow any of these steps may result in the insurance claim being denied and full replacement liability being assigned to you.



SECTION 12

Procedure for Sync Sound Shooting

Sync sound recording audio simultaneously with picture requires coordination between the camera and sound departments. Follow this procedure:

Assign dedicated camera and sound operators. The director should not also operate the camera or sound on a sync sound shoot.

1. Use a clapperboard (slate) at the beginning of each take. The slate identifies the scene, take, and roll, and provides a sync point for post.
2. The sound recordist calls 'Speed' when the recorder is rolling at the correct speed; the camera operator calls 'Rolling' when the camera is running; the director then calls 'Action'.
3. Record a minimum of 30 seconds of room tone (the ambient sound of the location without anyone speaking) at each location. This is essential for sound editing.
4. Monitor audio levels throughout the shoot. Aim for peaks between -12 dB and -6 dB on your recorder's meter. Distorted audio recorded on set cannot be fixed in post.
5. Log each take on your sound report form.
6. Back up all audio files at the end of each shoot day.

SECTION 13

Post-Production

Digital Editing

COMD supports editing on industry-standard software including Adobe Premiere Pro, DaVinci Resolve, and Final Cut Pro. Check current software availability with the technical coordinator. Editing suites must be booked through the department; individual sessions are subject to time limits during peak periods. Maintain a clear and consistent folder structure for your project files. Back up your project to at least two separate locations at the end of every editing session. The department cannot be responsible for lost work due to failure to back up.

Sound Editing and Design

Sound post-production is often underestimated. Allow at minimum half of your total post-production time for sound work: dialogue editing, Foley, sound effects, music, and final mix. A film with poor sound will always feel unfinished, regardless of the quality of the picture.

The recommended workflow: (1) sync and organize audio, (2) dialogue edit and clean-up, (3) sound effects and Foley, (4) music integration, (5) final mix. Export your final mix at -23 LUFS integrated loudness for broadcast contexts, or as specified by your instructor.

Color Grading

Color grading should be the final stage before output, after the picture is locked. If you shot in a log profile, a base LUT or transform must be applied before creative grading. Keep your grade consistent across scenes, and calibrate your monitor before grading if possible. DaVinci Resolve is available in the department and is the recommended tool for color work.

SECTION 14

Ownership and Rights

Work produced by students as part of COMD coursework belongs, in copyright terms, to the student or students who created it. The Department of Communication and Design and Bilkent University retain a non-exclusive, royalty-free license to exhibit, screen, and promote student work for educational and institutional purposes.

Where a production involves multiple student collaborators, it is strongly advisable to agree in writing, before production begins, on how creative credit and ownership are shared. This is especially important for thesis and graduation projects. The department can provide a simple collaboration agreement template on request. Work involving third-party commissioned content productions made for external clients or organizations as part of coursework may involve additional rights considerations. Discuss this with your instructor before taking on any commissioned project.

SECTION 15

Permits and Release

Permits and releases are not optional paperwork they are the legal and ethical foundation of professional production. Do not shoot anywhere or with anyone without the appropriate documentation in place.

Campus Shooting Permit

All film, video, and photography projects shooting on the Bilkent University campus grounds or inside university buildings require a Campus Shooting Permit. This applies to all productions, including brief handheld shoots and single-person documentary observations. To obtain the permit:

1. Complete the Campus Shooting Permit Request form with details of your shoot: location, date and time, crew size, and equipment.
2. Obtain your instructor's signature.
3. Submit to the department office at least five working days before your shoot.
4. Carry a copy of the approved permit on your person throughout the shoot.

Ankara Shooting Permits

Shooting in public spaces in Ankara parks, streets, squares, and historic sites typically requires a permit from the relevant authority (Ankara Metropolitan Municipality for most public spaces; specific institutions for museums, monuments, and protected areas). The application process varies by location and can take from a few days to several weeks. Begin the process early.

The department office can provide guidance on which authority to contact for common shooting locations in Ankara. For novel or complex locations, your instructor can help identify the appropriate permit pathway.

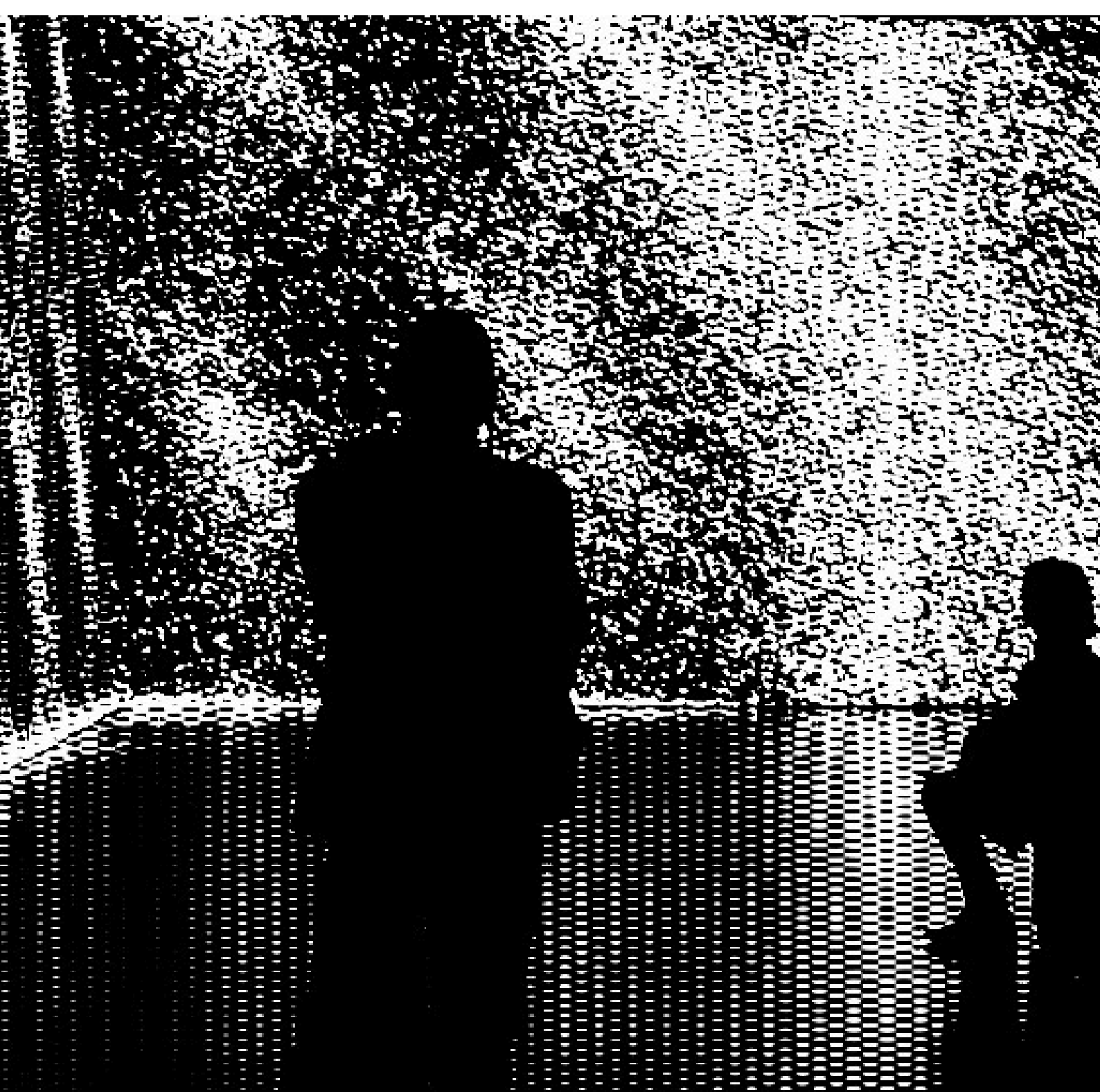
Permits for Foreign Nationals

Foreign national students may face additional requirements when shooting in certain locations or when working with subjects from specific communities. If you are a foreign national student or if your production involves foreign crew members, discuss the relevant requirements with the department office before beginning pre-production.

Release Forms

Every person who appears identifiably on camera must sign a personal release form before filming. No exceptions. This includes speaking roles, background performers, interview subjects in documentaries, and incidental appearances where a person is clearly identifiable. Signed release forms must be kept with your production files and submitted with your final project.

For minors (under 18), a parent or legal guardian must sign the release form. The minor's own signature is not sufficient.





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