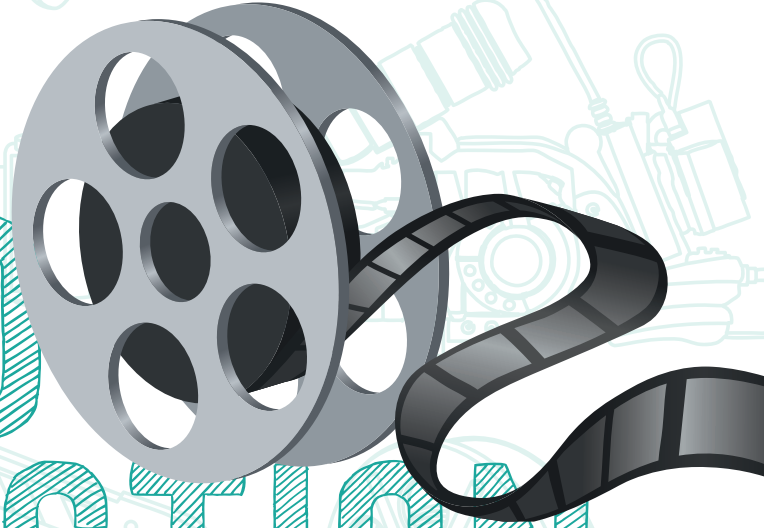




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İSTGM
Sivil Toplum Geliştirme Merkez

VIDEO PRODUCTION PROCESSES



EFFECTIVE EDUCATIONAL VIDEOS PRODUCTION AND DISTRIBUTION GUIDE

1

PRESENTATION

“Asking for someone who knows” is the fastest and the most effective way of learning something new. Actually, this is simply a master-apprentice relationship. At a time when knowledge flows densely and swiftly, we don’t have to get a diploma for everything we’ve learned. So when the situation is like that, we all are looking for answers to questions like “ how do you fix something that is broken?” or “how to use a newly released software or service?”, we wish someone had taken a video of it. And yes, we are right!

According to a recent TechSmith research, 53% of people watch two or more educational videos per week (a 152% increase compared to 2013).

- The number of people who prefer watching a video about the product while making a purchase decision is approximately about 4 times the number of people who want to read about the product... Because it is rapid. It is also more convincing because it is based on experience.
- Two out of three employees tend to complete tasks better and get information 7% faster when instructions are given visually... Good luck to the remaining “one” employee.
- The daily numbers of views of training and educational content on YouTube are more than one billion per day... It seems like it is the best time to upload a video.
- Online video course sites, such as Udemy, Lynda.com and Skillshare,

grow day by day with tens of millions of students... Because the only thing that matters is to bring the student and the teacher together even if it is not live.

If all these pluses aren’t sufficient... Isn’t it also a great advantage of video tutorials, that they provide easy and fast information sharing in extraordinary situations where we can’t meet face-to-face, like the pandemic process we’re in?

Okay, now, if you are persuaded, you are ready to shoot your educational video. So where will you start from? First, there are easily accessible video recording and editing technologies; so, don’t worry about this part of the work. If you ask us, the main problem with the process is “getting lost in detail” and missing the fun of it. To avoid this, it would be better if you run through the stages before starting and design the process on paper.

In this guide; we have suggestions to lead you in determining the most optimum format for the target you aim to achieve with the video, making the most effective program for this content, determining the most compatible tools, and distributing your video through the most efficient channels. We hope that it will be useful for you because if it is useful for you, the horizons of thousands of people who will watch the video you will shoot will be broadened.

Reference: <https://www.techsmith.com/blog/instructional-videos/>
Bu metinden yapılan alıntılardaki tüm çeviriler STGM’ye aittir.

TYPES OF EDUCATIONAL VIDEOS

I. MICRO VIDEOS

Micro videos are short, educational videos that focus on teaching a single and narrow topic. They usually last less than a minute and address today’s media consumers with very short attention times. So micro video equals macro attention

For example; <https://youtu.be/prsuzs1Xmc0>

II. TUTORIAL VIDEOS

Tutorial videos are videos that teach a process from the beginning to the end or that enable the audience to proceed step by step to the target and highlight their “instructional” features, by making the best of their names. They are usually 2-10 minutes long and they may involve more than one educational method.

Sometimes they are called “how to” videos. The best ones are carefully planned and have a professional touch. So if you are asking how to do these “how to” videos, keep on reading the guide.

Example; https://youtu.be/BDliEq_0qeQ

III. TRAINING VIDEOS

Training videos are designed to improve an employee’s workplace skills. Companies usually create online training videos that include interpersonal topics such as compliance and harassment education, or work-related topics such as equipment and software education. Training videos usually use the images of real individuals in order to provide a connection between the tutor and the learner. These can be interactive videos and are usually compatible with a larger educational course. For those who say somebody tells me about this topic.

Example; <https://youtu.be/J7ENEuqXDwY>

IV. EXPLANATORY VIDEOS

Explanatory videos are short videos (usually less than two minutes) that explain a business concept or a product in a fun and visual way. They usually use basic animations to explain a larger topic, a product, or a service. Explanatory videos convert complex ideas, by simplifying them, into easily downloadable content. Oh that simplification... If we only ask the person who does it

Example; <https://youtu.be/-bknuFCQn4Y>

V. PRESENTATION VIDEOS

Recording a presentation while making it allows the viewers to watch the same presentation later. It is perfect for those who want to rewatch and grasp the content or who are unable to attend to face to face event. This can be as simple as recording just the audio for a presentation or advanced like recording Powerpoint dot slides, a webcam, or a separate microphone at the same time.

Course and presentation shoot tend to be longer than a training video and it involves the length of the entire course or presentation. And this means that viewers that want to get full yield from them should devote much more time and attention at a high level.

Example; <https://youtu.be/URbLKYuyEY>

VI. GREEN SHARING VIDEOS

Screen sharing tends to be rapid and informal and is usually towards smaller viewers than educational videos. These videos are digital video shares of your computer screen and usually contain audio narration. We can call these “see what I am doing and do the same” videos.

They are live or recorded screen recordings where an instructor, a colleague, or a manager can quickly create screen video shares to respond to a question quickly or clarify a problematic concept. Screen video shares that are usually considered as “single-use only” videos can be made quickly with a lower production value and for a specific purpose-usually with a short lifetime-. “Let me show you right away on my screen; click on that menu, choose this, and look what happened...”

Example; <https://youtu.be/A2OLQNSIJgU>

Reference: <https://www.techsmith.com/blog/instructional-videos/>

RESULT

As you can see educational videos are mentioned with diverse names, yet despite their diversity, they have the same goal... To be educational. None of you would like to shoot boring videos for sure, however, it is primary that your viewers should understand and learn what you teach. In other words, not to be boring, you shouldn't also proceed with the taste of anecdotes or jokes. These videos can't achieve their goals with their stand-up dynamics. Taking the information out without “carrying it extremes” and presenting it depends on your good preparation. To do this, let's examine the parts of the video production process in more detail without making you bored.

VIDEO PRODUCTION PROCESSES

VIDEO PRODUCTION AND ETHICAL SUBJECTS

Protecting Human Rights in the Process of Creating Video Shots

Video records are important for exposing human right violations. But how to use such records is not a simple process. Whether taken by eyewitnesses or by an expert researcher, video records can put people or groups at a great risk when they are incorrectly used or shared. Even the fact that a video is made publicly available on the Internet does not mean that it can simply be used by human rights attorneys, journalists, or documentarist.

Most of the time, videos taken by others, especially eyewitnesses, as part of a larger video or a video that we shot ourselves

can be used by editing with. Therefore, it should be essential that both our own and others' videos are used in the context of safe and ethical human right practices. For example, if we are going to give a link to a video on YouTube in a report that we have written, we must also observe the principles that we observe in a video that we have shot ourselves. We do this by observing the principles of protecting human dignity, empowering those whose rights are violated, and reducing all kinds of harm and risks.

In this frame, we can divide our responsibilities;

- 1) against people who are viewed (and not viewed)
- 2) Against those who take the shot
- 3) Against the viewers

into three. In this section, we will address the elements that need to be considered when using both our own and others' videos. The principles of shots taken by others are the same as the principles of shots taken by us.¹

¹ Bu bölüm insan hakları dokümantasyonu alanında uzman bir uluslararası kuruluş olan WITNESS tarafından yayımlanan “Video as Evidence Field Guide” el kitabından uyarlanmıştır. El kitabının orijinaline bu bağlantıdan ulaşılabilir: <https://vae.witness.org/video-as-evidence-field-guide/>

1) RESPONSIBILITIES TO VIEWED PEOPLE AND PRINCIPLES OF ETHICAL DOCUMENTATION

There is a tradition of ethical practices in human rights, journalism, and documentary filmmaking that aim to “not harm” the subjects reported. These applications require “informed consent” of people interviewed or filmed, while carefully analyzing the potential risks that recording and sharing their stories can bring.

For someone who is not involved in the process of producing a video, it is difficult to determine whether the consent of the people involved in the video has been obtained, whether sharing the video with the public, even if they have their consent, will harm that person or others. However, it may be vital to research and understand what the risk is of harming someone in a video taken by others, for example by eyewitnesses. It is the responsibility of those who will use such videos to know and implement strategies to accurately analyze, understand and weigh these risks. Because people are never the objects of a video; on the contrary, they are main subjects whose rights should be respected.

6 CONSENT

The most important element of responsible and ethical documentation is the receipt of their consent, i.e. “informed consent”*, by informing them of possible processes and results to record and publish their images or stories. Although he is a victim of a severe human rights violation, not everyone has to share their life or experience. In fact, if he chooses not to share it, he doesn’t have to explain to anyone the reasons for it. One person, sometimes personal, religious, family, social, etc. for such reasons, he may refuse to share his story due to security risks that may occur sometimes. This should be respected.

Informed consent is a wide concept beyond just written or verbal approval. The informed consent is that everyone who has been filmed understands the purpose of the film, who can watch the video, and all the possible consequences of being included in this video and gives consent based on it. This information should be transferred, by observing the training status, economic level and all other conditions of the people to be filmed. For example, saying “we’ll put this on the Internet” to a 70-year-old rural woman who doesn’t have a literacy may not make sense on its own. Likewise, the legal risks that can be posed by taking part in a video while filming with a refugee through a translator should be explained in detail.

It is essential that the interviews with children be carried out in the company of experts and within the framework of the “best interests of the child”**. The informed consent process involves giving consent as well as giving up the consent. “Informed consent” is not permanent. A person also has the right to refuse this consent after understanding all the risks and giving consent. Sometimes the changes in their

feelings and thoughts, and sometimes the changing security conditions may cause them to give up informed consent. Therefore, the fact that decisions on informed consent may change over time should be respected. It is the responsibility of those who use the video to find out if other people have informed consent in videos that others have taken, for example, on the Internet, and to do a prudent analysis of this, and to calculate how the results can pose risks for whom. Therefore, measures such as cutting or blurring certain parts of the videos should always be considered. On the other hand, it should not be forgotten that some videos documenting human rights violations may have been taken by the infringer himself. For example, a shot of torture may have been taken by torturers in person. Posting such a video or sharing it with a wider viewer can also maintain the infringement.

SAFETY; DIGNITY AND PRIVACY

A video shot has the power to create a comprehensive awareness of an important story or issue. But the same power can also negatively affect the safety, dignity, and privacy of individuals or communities. For example, a shot of sexual assault can cause a violation of the privacy of the assaulted person, to be revictimized, and sometimes put in danger. Sometimes, even the widespread sharing of a human rights activist’s name or image makes him

a target against an oppressive regime. Another example, 7

a shot of a police officer describing human rights violations at a remand center may also turn that person into a victim.

And one important thing to remember is that a video shot can also risk those not included in that video. For example, the shot of a person who describes the attacks in his neighborhood, even if he is protected, could put his relatives or other people in the neighborhood at risk. Likewise, the appearance of a human rights advocate at a meeting, even if they don’t appear in the video, may lead to the fact that other attorneys are there. Apart from these, a person’s statements in front of the camera may contain the names of other people who may be harmed by these statements.

While assessing the risks a video shot may pose these risks should also be taken into consideration for infringers in the video. Especially, the emergence of consequences that could risk the right to a fair trial or cause infringers to become victims of torture should be prevented.

Finally, when interviewing and recording people who have suffered discrimination, violence, or other violation of their rights, it is necessary to take special measures to avoid reliving the trauma of those we encounter and to protect their dignity. In this frame, when working with sensitive or disadvantaged people, it is essential to get support from people who are experts in that area. So, it takes a piece of special

knowledge and experience to work with children, refugees, women exposed to violence, LGBTI, minority members, disabled people, and members of many similar groups. Therefore, it should always be a rule to conduct preliminary studies with relevant experts and non-governmental organizations.

THE CORRECT CONVICTION

We know whether there is informed consent in a record we make. But we can't be sure of that in a video taken by others. At this point, we need to establish a professional level of conviction. So much so that determining whether the record in question infringes the consent and privacy of others or creates a risk of harm to others is entirely based on this conviction that we will generate. To generate this conviction, you can ask yourself some questions. Sometimes it can be difficult to answer such questions alone, feel free to ask another colleague for help when you need it.

- Was the shot taken in public or in a private environment?
- Are those in the shot aware of the presence of the camera?
- Is the consent of those involved in the shot taken? Are they in a position to refuse consent?
- Do those involved in the shot know who, where, and how to use these shots?
- Even if they gave consent, did they give consent to where and how to use it? (For example, did they only allow for a prosecutor or police interrogation?)
- How does the viewing of these images by others affect the privacy, dignity and safety of those involved in the shot?
- How does it affect their values, especially if there are individuals or groups with different religious and cultural values?
- Can release these images affect other people who are not included in the shots? If it does, how does it affect it?

Releasing images of human rights violations is a step taken with the understanding of the "public interest". However, the concept of public interest must be re-evaluated again and again when it comes to the dignity, privacy and safety of a person or group. Sharing an image will affect not only those who have been subjected to human rights violations but also those who have committed human rights violations. It is possible that those people are particularly affected by the right and security of fair trial. This should also be taken into consideration in shares aimed at protecting human rights. However, sharing images of victims, in particular, can in many cases put the rights and dignity of victims at risk, while

sometimes it can also be meaningful for victims to stop being an anonymous victim. To be able to do this commendation, the view of the victim or its relatives is the most important element.

Just because images of a human rights violation have been taken does not mean that those images can be shared. Instead of sharing the images as they are, you can take precautions to hide the identities of the individuals. By using tools such as a program or a YouTube face blur tool, you can blur the faces unrecognizable. If necessary, you can consider using a voice-changing program. Sometimes images can include clothing, tattoos, license plates, and address information that can reveal the identity of people. These should be taken care of separately. Sometimes, on platforms such as Twitter or Facebook, there may be information about the person who shares the video. The existence of such meta-data information should also be evaluated with importance.

Especially, using images taken by people who have committed human rights violations involves many risks. In these images, there are moments when the victims of the violation are subjected to torture, harassment, and assault. For example, in Russia, the policemen who invited gay teenagers to meet have uploaded images of the young people they trapped onto social media. Various groups, such as ISIS, can use images of the torture they inflict on prisoners to release fear and encourage their supporters. Before using such images, it may be useful to answer the following questions:

- Was this video taken to release fear?
- Were the images taken to humiliate people or groups?
- Is the violence blessed? Is it aimed at gaining new supporters for violent targets?
- Is it aimed to amuse each other and share new tactics between themselves?
- Is it aimed to mislead and confuse viewers?
- As in the Russian example, are the images themselves an infringement?

Mostly these kinds of images, provide important information about the violation process. They may even be useful for the public attention of the form and intensity of the violation. However, such images cause victims to be revictimized. This kind of image, where consent is not even in question, also leads to serious psychological traumas. Furthermore, the identification of the victims can lead to further discrimination and infringement. Therefore, sometimes it is useful to only depict the video instead of using or sharing it.

2) RESPONSIBILITIES TO THOSE WHO CAPTURE THE IMAGE

Images of human rights violations can be taken by people who can be communicated at the corporate level, such as journalists, non-governmental organizations, and activists, as well as by people who are at the crime scene and want to remain anonymous. Especially, the use of images taken by those at the scene of such a crime requires sensitivity. In a world where there are millions of image records on the Internet, you can't be sure that the person who uploaded the image is the person who took it. Even different versions of the same images can be found on the internet. Therefore, the source of an image is the most important element to be determined. Although we are not always able to reach this source, asking the following questions can help to understand the purpose of taking these images and evaluate the risks:

- Who could have filmed the images?
- Who spread or uploaded the images on the internet, are the same people who filmed them, or the different people in the same team?
- Are the people who take and distribute the images, different people and with different purposes?

Always consider the security, dignity, and privacy of those who capture the images as sensitively as if they were in the image. Most of the time, in important events there may be people who are there during the event and share the images they took on social media. Do not ignore their security while contacting them to use their images. Sometimes for security reasons, those who take the images and send them to you or share them with the public may want to remain anonymous. Therefore, act specifically knowing that there may be various meta-data records within each image record file. Ensure that these meta-data records are deleted. Platforms, where images are shared, may save the information about people who shared them. Be prepared for this situation. In any case, consider that those who take and share images may not have as much technical knowledge and equipment as you do, and support them to ensure their privacy and security.

In many cases, serious press or non-governmental organizations need to confirm whether the images you use are real and reliable. Because sometimes many groups can make fake videos to spread false information about what they see as competitors. This need for confirmation may contradict the protection of the privacy of those who took or distributed the images. There are some technical tools that can control whether images are real, but they

may not work in all cases. In such cases, it is necessary to generate a professional conviction. Because fake or manipulated videos damage the reputation and credibility of both you and other real images. Even worse, it can lead to other people or groups to be exposed to violence and discrimination. The following questions can help you determine if an image is real:

- Are there other images and witnesses that confirm the images in question?
- Are there people or groups who may want to shoot and spread these images as if they were real?
- Could you be wrong by believing in the images and the goals behind them?

If you decide to use images taken by others, always be clear about what you know exactly about images and what you don't and pass it on to those watching. In fact, create an opportunity that allows viewers

to give you information about these images. In this way, when you share the images you have with larger groups, you may encounter additional information or questions to confirm the accuracy. In any case, stick to the principle of privacy, security, and dignity of both those who capture and share the image and those who appear in the images.

3) RESPONSIBILITIES TO VIEWERS

The first responsibility to the viewer is to prevent the video you produce from becoming a platform that allows a hate-content and malicious discourse to spread. It is also a responsibility of equal importance to predict the measure of the emotional and psychological influence of the viewer. One of the elements that need to be taken care of when creating a video is to provide a context that allows viewers to understand what they are watching. This can sometimes be the form of different shots being edited to create a story, and sometimes images being supported by chronological information, relationship networks, or text. When using images that you produce and are taken by others, the principles of protecting the truth, preventing hate, and making the purpose of the video transparent must be adhered to. In this frame, the following questions may help you:

- What kind of preferences did I make when creating the video I put forward? Does it hurt the reality of the situation, whether to place the specific pieces of information and images side by side? Does the order I use, the choices I make, make it look like there's a connection that doesn't really exist?

- Did I present the context as it is and in its most real form?
- Do I give accurate information to the viewers about why I use or do not use certain images?
- Will the images I produce or use lead to the spread of fear, false claims, rumors, and prejudices between the viewers and in public? If I have received the images taken for this purpose, but still is important to document the infringements, how can I use them without serving their purpose?
- When using images taken by others, can I accurately tell the viewers the purpose of taking them?
- Can the viewers understand why I made this video and why I use certain images?

LEGAL SUBJECTS IN VIDEO PRODUCTION

Legal Regulations for Acquiring Public and Private areas and Images of Individuals

In Turkey the legal regulations in relation to the taking of the image in areas of public and private, news and in a manner that will not cause violation of the rights to freedom of expression to ensure implementation, on the other hand, individuals who received the image to draw the boundaries of privacy in terms of fundamental rights, such as systematic evaluation of the legislation of the country about the topic are important.

In terms of location, two different concepts that can be examined within the framework of legal regulations are encountered in video shooting:

- 1) Public area (non-proprietary areas),
- 2) Subject to private property or public property.

The public area refers to areas where people are open to access and use to interact with each other in a way that does not have the property or right to use the state or private individuals. Streets, avenues, squares are within this scope. Those such as shopping malls, theaters, and cinemas are basically privately owned areas, although they are generally open to use and access. Also, public transport vehicles and stations that function as passenger transfers on these vehicles, etc. since the structures are owned by the state, public or private individuals, it is not possible for them to be considered as a legally non-proprietary public space. According to

Article 715 of the Civil Code, The operation or use of public domains without ownership may be left to individuals or institutions by a special law (such as national parks, natural sites, on-portable cultural assets, historical landmarks, and ruins). In this case, it is appropriate for such areas to be assessed under private or public property areas in terms of the permission to shoot video. Private property or public property subject areas refer to areas where individuals live alone or collectively, are physically open or closed, have the right to property or use on government, public institutions, or private individuals.

The only regulation that requires consent when shooting a video in a public place within the scope of the public domain is the “Cinematographic Co-Productions and Those Who Want to Shoot Commercial Films in Turkey” dated 12.08.2005, which was prepared on the basis of

Article 14 of the “Law No. 5224 on Regulation on Filming Permits in Turkey” is included in the Regulation on Domestic and Foreign Producers. Article 14 of the Regulation includes the “permission to shoot for local producers who want to make commercial films in Turkey is given by the largest property management supervisor in the area to be shot” provision. Article 15 foresees that the necessary permission for foreign producers must be obtained from the General Directorate of copyright and cinema under the Ministry of Culture. As can be seen from the article of the text, 13

the requirement for consent to shoot is introduced only in terms of

“commercial films”. According to Article 4 of the Regulation, Commercial film is defined as “cinematographic works produced for financial gain”. Since Video activism has a concrete expression in films that are intended to inform or report the public and are not aimed at making a profit, the requirement to get consent to shoot in public areas for this purpose is not included in the legislation of the country. A common situation in practice is that local governments create a fee tariff for shooting in public areas such as streets, avenues or boulevards, and charge fees for amateur or professional video shots according to the tariff. Article 97 of the Law on Municipal Revenues contains the provision: “... is authorized to charge a fee according to the tariffs to be set by the municipal councils for all kinds of services that are not subject to fees or participation fees in this Law and that they will perform at their own discretion.” In this law, it should be stated that there is no legal basis to charge a fee for video shooting that is not regulated as a fee or participation share, and that there is no service provided by the municipality depending on the request of the person concerned.

For shooting in areas subject to private or public ownership, the consent must be

got before shooting from individuals or institutions who have the right to ownership or use. Although it is not property as stated above, the existence of these permits is also essential for areas regulated by special laws.

The registration of images of individuals should be evaluated in terms of the private living area and public (common) living area. The private area includes all of the personal life events and information that can be explained to other people on demand, not only to the eyes, not to share with others, but also to the privacy and life behind closed doors, which everyone does not know or know. Even when located in a public area, the principle of “inattention, recognition, unknown in the crowd” applies. It cannot be considered that any person who has made a public appearance in this area has authorized the recording and continuous and unauthorized possession of each image or voice in this area Criminal Department 03.04.2012 T., 2011/7345 E., 2012/8936 K.). Accordingly, it is not accepted that private life should be reduced to a mere area, and it is believed that a person may have an interest in public places that should also be protected from the point of view of the privacy of private life. It is undoubtedly necessary to get consent to capture images of individuals in places such as homes, which may be seen as an absolute private habitat of the individual when the common living area and private living area are intertwined as described above, it is a very important issue to balance the principle of “inconspicuous in the crowd” and “right to receive news and freedom of expression”.

The registration of images of individuals in the public domain of the criteria for compliance with the law regarding the expression and press freedom stated in the judicial decisions on this issue in terms of, an implementation may be considered a justifiable solution. In this context, it should be accepted that if the subject of the video is for a public interest such as reporting, raising awareness in the society, arouses social interest, contains certain timeliness, and the taking of the images of the individual is in balance with the essence of the subject, there will be no violation of the privacy of private life. It is clear that the appearance of the face of the activists or a person passing by, by chance in the frame will not be considered within the scope of the privacy of private life, since the subject of the image will not be the individuals, but the action itself will be the subject of the video during the video recording of an action.

USE OF COPYRIGHTED IDEAS AND ARTWORKS IN THE VIDEO

According to Law No. 5846 of the Intellectual Property Rights, products such as translations, musical editing, anthology, which are expressed as processing and compilation with the owner's property of science and literature, music, fine art,

cinematic works, have copyright protection under the terms of the law. To use all or part of such works in the video, it is obligatory to get written consent from the owner of the work or from the person who is legally authorized to use the financial rights related to the work. At this point, we would like to point out that the failure to respond to the request for consent by the owner of the work or other rights holders does not mean that the use of the work is allowed and that it is not possible

to “obtain rights through silence” as expressed in judicial decisions. 70 years after the death of the owner of the work, the period of copyright protection in these works ends. These works no longer require permission or copyright payment. News published in newspapers and radio can be used without consent. Opinions on social, political, economic, and current issues published in newspapers and magazines can be used without consent if it is not clearly stated that their publication elsewhere is subject to consent. Even in cases where it is stated that publication elsewhere is subject to permission, these articles can be shortened and used as a summary.

THE RIGHTS OF THE VIDEO ACTIVIST IN CASE OF CAPTURE, TAKING DETENTION AND ARREST

During the activity of video shooting, there may be a temporary and actual restriction of the freedom of the shooting team by law enforcement officers, and in the continuation, if the conditions in the law exist, judicial authorities may issue a decision on detention and arrest. In the Law of Criminal Procedure (CMK), these procedures are described as “protective measures”. In this section, first, the definition of the actions of law enforcement and judicial authorities will be made and the rights of the individual in each measure will be examined.

The fact that the video activist has knowledge of the legal nature of the process applied to him

enables him to effectively use his 15

rights in the situation he is in.

Arrest: According to the definition in the Arrest, Detention and Statement Provision is a strong impression, work, that it must be supervised or committed a crime in order to address an existing danger to public safety, public order, or the body or life of a person, the freedom of the person who has the mark and the evidence before the detention or preservation of them are temporarily and in fact restricted.” In Article 90 of the CMK, it is stated that law enforcement officers can make arrests in cases that require the issuance of an arrest or arrest warrant and in cases where a delay is inconvenient, if they don't have the opportunity to immediately contact the public prosecutor or their superiors. As it can be understood from the definition the action taken by law enforcement officers during the video shooting with the belief that a crime has been committed is usually the arrest. At this stage;

- The arrested person, regardless of the crime, is immediately informed about

the reason for the arrest and the claim against him and how he will use his right to remain silent and defense, to object to the capture, and to use his other legal rights and the right to object, in writing, if this is not possible, verbally immediately.

- To prevent the arrested person from escaping and harming himself or others, a rough body search is carried out to ensure that he is cleared of weapons and similar items. It should be known that the phone can't be taken away from the person at this stage, since the acts of escape or harm can't be carried out with the communication tools.
- The law enforcement officer can only take the item that he sees as evidence of a crime "for the purpose of preventing its destruction, deterioration". Since the arrestment of a video activist is considered a crime, there is no legal basis for damage to objects such as videotapes, cameras, which are considered a sign of a crime by a law enforcement officer, by "breaking, destroying" them.
- A report is held on the arrestment. In this report, it is clearly written that the arrested person is caught for what crime, under what circumstances, in which place and time, who carried out the arrestment, by which law enforcement officer he was identified, his rights are fully explained, and a copy of this report is given to the arrested person.
- Relatives of the arrested person or the person he designated should be notified without delay. If the person is a foreigner, the Embassy or Consulate of the country in which he is a citizen shall be notified if he does not object in writing.
- The arrested person can apply to the magistrates' court through his lawyer, legal representative, wife, or blood of the first or second degree to ensure his immediate release. The petition of the arrested person is delivered to the authorized judge as quickly as possible.
- If the person is caught by force, the health status at the time of the arrest is determined by checking the doctor. The arrest process is immediately reported to the public prosecutor. If the arrested person is not released by the order of the public prosecutor, it may be decided to take him into detention for the completion of the investigation. Otherwise, the person must be released.

Detention: The period of detention cannot exceed 24 hours from the moment of arrest, excluding the mandatory period for the person to be sent to the nearest judge or court to the place of arrestment. It is stated in the law that the mandatory time for sending to the nearest judge or court to the place of arrestment cannot be more than 12 hours (CMK art.91). For the decision for taking detention, this measure must be mandatory for the investigation and there must be concrete evidence for the crime committed by the person. For crimes committed collectively, the period of

detention can be extended for three days, not exceeding one day at a time. A new provision added to the law in 2015 gave law enforcement officers up to 24 hours in case of suspicion of crimes such as terrorist crimes, armed participation in meetings and demonstration marches, violation of curfew, and up to 48 hours in cases of social events that have caused widespread violence and serious disruption to public order. In this case, the public prosecutor will be informed at the end of the period stated at the latest and if the person is not released, the standard detention procedure will be applied. The person must be brought before a judge within 48 hours at the latest for the detention decisions of the law enforcement chief, and within 4 days for crimes committed collectively. No one can be deprived of his freedom without a judge's decision after these times have passed.

State of Emergency and Following Period: State of Emergency and Following Period: In the period of emergency declared on 20/07/2016, some exceptional provisions were introduced under the statutory decrees on the detention process for crimes under the Turkish Penal Code, constitutional order, national defense and state secrets, and crimes under the Anti-Terror Law. Although the state of emergency ended on 19/07/2018, a parallel arrangement was made with Law No. 7145 dated 25/07/2018 on detention with respect to the period of the state of emergency. In this direction, the provisional Article 19 added to the Anti-Terror Law No. 3713. provides for the period of detention for crimes of the above nature until 31 July 2021, with the exception of the mandatory period for sending them to the nearest judge or court instead of Arrest, no more than 48 hours from the moment of Arrest, and for crimes committed collectively, the period of detention is 4 days. These periods can be extended twice at the most due to the difficulty in collecting the evidence or the extensive file.

When it comes to what kind of rights the person has during the detention process;

- Relatives of the person are informed.
- Health checks are made by the doctor to document the health condition. The health condition is also determined by the doctor's report before the replacement of the detained person for any reason, extension of the detention period, release or transfer to the judicial authorities. It is essential that the doctor and the person being examined remain alone and that the examination is carried out within the framework of the doctor-patient relationship. The doctor may request that the examination be carried out under the supervision of a law enforcement officer, citing personal safety concerns. This request can be fulfilled in documented. In this case, the attorney (lawyer) may also be present during the examination at the

request of the detained person. The examination of the woman is carried out by a female doctor upon her request and when the possibilities allow. Despite the request of the woman to be examined, there is no female doctor, care is taken to keep a female staff member of the health profession together with the doctor during the examination.

- A search of the woman's upper or body before she is placed in detention is carried out by a female officer or another woman who will be assigned for this purpose.
- Items on the person are kept with a record.
- Needs such as toilets are provided under the supervision of the duty officer.
- The person can benefit from defense assistance at each stage during arrestment and detention. For those who are not able to choose an attorney, the attorney from the bar association is appointed if they request it. A attorney is appointed even if there is no demand for those under the age of 18 or in investigations related to crimes with an upper limit of more than 5 years.
- The detained person can apply to the magistrate's office through his lawyer, legal representative, wife, or first or second-degree blood relative to ensure his immediate release. The petition of the arrested person is delivered to the authorized judge as quickly as possible.
- The person can always meet with the attorney in an environment where others cannot hear what is being said without a power of attorney. The right to meet with the attorney during the investigation phase of the crimes mentioned above under the exception of the state of emergency may be restricted for 24 hours by the decision of the judge at the request of the public prosecutor, but the person's statement can't be taken during this period.
- At the stage of taking a statement, it cannot be prevented in any way that the person receives legal aid through his attorney. When necessary, the attorney may provide information about the person's legal rights during the statement.
- During the statement, the right to remain silent may be used for matters other than questions that help identify credentials. The person must be brought before the authorized judge within the maximum period specified above. A decision to release or arrest may be made by the judge.

Arrest: If there is "concrete evidence" that indicates the existence of a strong suspicion of crime and a reason for arrest, an arrest warrant may be issued against the suspect or the defendant. The attorney will also be prepared for questioning by the judge. If there is a strong suspicion that the person has fled, blacked out evidence, or pressured people such as witnesses and victims, the reason for the arrest could be considered (CMK 100). However, in case of strong suspicion that crimes such as

armed participation in meetings and demonstration March, anonymity, use of violence or burning, explosives, possessing/using burning, explosive and injuring substances have been committed, a reason for arrest can be considered. The person's relative or a designated person is immediately notified of the arrest warrant. If a decision on detention is made, at this stage, at the request of the prosecutor, the need to continue the state of detention within 30 days at the latest should be evaluated by the magistrate. A review of the state of detention may also be requested before these periods expire. The suspect himself or his defense can make that request.

LEGAL REGULATIONS ON DISPLAY AND DISTRIBUTION

In accordance with Article 13 of the Law on Intellectual Property and Rights 5846, The first detection of films in cinema and music works is carried out by filmmakers and phonogram producers who make the initial determination of sound, without the intention of creating rights, the opportunity to prove their rights and follow up on the right to benefit of financial rights it was envied that the production of cinema and music will be recorded and registered for the purpose of its production. The record and registration process, which is understood to be the purpose of providing proof to rights holders in the law, Pursuant to this article, Article 5 of the Regulation named "Mandatory Record and Registration" and the result of the evaluation and classification of the "Procedures and Principles regarding the Evaluation and Classification of Cinema Film and Classification" issued in accordance with "Law on Evaluation and Support of Cinema Film No. 5224" in the application to the Ministry of Culture and Tourism the proof sheet is also required to be included. Article 7 of Law No. 5224 refers to the evaluation and classification of cinema films produced in the country, which are also based on registration and record, before being presented to commercial circulation and demonstration. Films that are found unsuitable as a result of the evaluation and classification will not be offered for commercial circulation and display, films that are found suitable after evaluation and classification or that have been "made the required and necessary corrections" will be recorded and registered, and the carrier materials containing these films will be bandaged. Article 13 of the Law mentions that if these phrases are not used in the display, the distribution and display will be given to the producers as well as to those who make the display and distribution of these films will be stopped by the local authorities "with the request of the ministry or the notice of the third parties". It is important to note that the representation statement in the law does not notice any difference between commercial or non-profit activities. Article 11 of the regulation on the assessment and classification to be carried out stipulates that the committees created within the Ministry will evaluate the board of the

movies, shows, and by considering the transmission formats, public order, public morality, the protection of minors and young people's mental and physical health, human dignity, and in conformity with the Constitution provided for in accordance with other principles. Criticism that a censorship mechanism has been indirectly developed in the legalization process, from the protection of the rights of the owners of works to the classification of films, and the possibility of projection films without a registration certificate has been eliminated, is also a topic that has long occupied the agenda of the sector. At this stage, it should be noted that decisions such as non-compliance at the stage of obtaining a registration certificate are administrative actions open to judicial supervision in accordance with Article 125 of the Constitution, And can be applied to the courts with a request to stop the execution/cancel the transaction.

USING VIDEO IMAGES AS EVIDENCE

According to Article 38/6 of the Constitution, findings obtained illegally cannot be accepted as evidence. The crime, which is based on the CMK's principles of proof, can only be proven by evidence obtained in accordance with the law (m. 217/2), in which evidence obtained in violation of the law will be rejected (m. 206/2) and that the fact that the provision is based on evidence obtained by unlawful methods is the reason for absolute violation of the law (m. 289). This prohibition is applied to the type of evidence that is not in accordance with the law, regardless of who is in favor of the person who is in the obtained. It is stated by the Constitutional Court and the Supreme Court that the violation of the law will be evaluated in a wide scope and that the violation of international conventions and universal principles of law together with the laws in force will be evaluated. From the point of view of evaluation in the video activism special for action or situation filmed by an activist to be considered as evidence in the courts, a review of the manner and purpose of obtaining the image in question must be conducted. Article 8 of the European Convention on human rights, to which Turkey is a party, protects the privacy of private life, and Article 6 regulates the right to a fair trial and in the decisions of the European Court of Human Rights, It is accepted that illegal evidence obtained in violation of the principle of privacy of private life will constitute a violation of the provisions of the

20 convention. On the other hand, in the cases of European Court of Human Rights P.G.-J.H v. the United Kingdom and Khan v. the United Kingdom;

He pointed out that unlawful evidence should not be excluded in the abstract, and when the concrete case was taken into account, he stated that "even if it is unlawful, it may be possible to use evidence", and the main point to be emphasized is whether the trial as a whole is fair. In this respect, the decisions made by the Supreme Court

in Turkey have been deemed to be "in accordance with the law that the person should be able to record the conversations he has made with the other party in the event of a crime being committed against him, there is no possibility of obtaining evidence again and there is no possibility of applying to the authorities." Otherwise, there will be loss of evidence and failure to obtain it again (5. Criminal Division of the Supreme Court, dated 18.3.2016, 2014/750 E., 2016/2862 K. numbered decision). Therefore, depending on the circumstances of a sudden developing situation, the inability to contact the competent authorities and the possibility that the evidence will be lost, it is possible that the images taken by the video activist will be used as evidence in the courts. Here, in the decisions of the Supreme Court, it is necessary to broadly interpret the phrase "the crime committed against him". There is no doubt that the Video activist is there as a public individual in terms of viewing a crime committed against the public.

DISTRIBUTION CHANNELS

DISTRIBUTION

It is very important that your video delivers the right message through the right channels to the right audience to have the greatest impact possible. You must carefully identify the audience that can react and act on what you are advocating and use the most convenient distribution channels to reach that audience. To ensure that the video can reach the target audience at the right time and effectively, you must determine your distribution strategy during the planning stage. You can use one or more of the different distribution channels that you can use for different audiences and purposes. The goal is to gather everyone per screen, but which screen or screens?

DISTRIBUTION CHANNELS

You can see the current specific distribution channels at the bottom that you can use

1. Projections: Public cinema projections, projections in halls such as cultural centers or for special groups such as closed meetings, educational events.

a) Collective projections: public projections, mobile projections, home projections, film festivals and distribution to movie theaters

b) Special projections: closed projections for related persons, NGOs, commissions, trade unions, professional organizations, and similar institutions.

2. Distribution by copying: Distribution by copying distribution of video copies with DVD, flash memory, and similar media. Hand-to-hand distribution, distribution through a network, or distribution through shop sales are included in this scope.

3. Local and National TV channels:: Your videos are featured in news and documentary programs..

4. Distribution over the Internet : live streaming, streaming through your own site, YouTube, Vimeo, and similar video sites.

Each of the 4 different distribution methods we count above requires a preparation process, budget and overtime to be allocated to them.

Before determining and implementing your distribution strategy, create a distribution budget to see if you can afford it and need more funds. Many projects had serious difficulties in distributing their videos, as the film ran out of resources after its editing was finished. A realistic distribution budget prevents you from getting into a difficult situation after reaching the final stage. Don't say, "let's make this movie, we'll distribute it anyway"; you can be the one who falls apart at the end of the process. Wow! That was a very impressive sentence, and now everyone's going to set aside the distribution budget before they start filming.

As you prepare your budget, you have to ask yourself questions like: «how long will your distribution campaign last? By what method and to whom will it be distributed? National, local, by mail, over the internet, salon projection, etc.) How many copies will you distribute? How many mass projections will there be? What about Hall rents; are there municipalities, associations, or institutions that can provide halls, that you can cooperate with? Do you have access to equipment, institutions that can support reproduction?

1. Projections

A collective viewing event is above all a social event. Such projections can provide a common unity of emotion and enthusiastic participation in the post-projection discussion session thanks to the collective viewing experience. The enthusiasm of watching together is also effective for getting quick reactions. These eyes saw a generation applauding the hero when the movie was finished in the cinema. Why don't we bring the house down for you!

Public projections:

The easiest places to access; are the exhibition halls of institutions such as universities, cultural centers of municipalities, associations, professional associations. Apart from these, you can also make projections for smaller groups in cafes or parks. Although there are not always ideal technical conditions in these places, you have the opportunity to watch your film with as large a community as possible and then create a dialogue environment where they can participate in the solution of the issue.

Nothing else replaces a series of projections that will be held in venues of as technical quality as possible and with wide participation of the parties of the subject in order to exchange ideas after the film with as many viewers as possible, especially on issues that concern the general public. If you are aiming for a change from the base in areas where strong prejudices, trauma, taboos are present, this type of projection is very suitable for you.

Public projections are events that can be easily organized as long as there is access to the hall.

If the projections are going to be part of an organization like the festival, you won't have much work to do. Things you should consider in the organizations you plan yourself are; first of all, to arrange a good theater, to start making projection announcements at least two weeks in advance, with increasing frequency over social media and other networks in accordance with your target audience, to expand the announcement area by printing posters and invitations if you have a budget, to ensure the participation of influential people from the relevant parties for the post-film discussion. It may be possible to increase the audience by combining your display with additional social events. An important requirement is the presence of a competent and competent facilitator (moderator) who knows your goals and expectations to guide the post-film discussion. Because sometimes "someone" asks the parties such a question that the answers are given automatically resolve the issue. Maybe you should start your research long before to find that "someone".

Points that you will pay attention to and benefit you while organizing a projection; The institutions you cooperate with for the projection should be the ones that your target audience will not find strange, the accessibility of the venue, the catering facilities in the venue, the technical needs (especially the sound equipment and image quality) and the technical personnel. Don't forget to experiment in the hall a few hours ahead to detect possible failures in advance Let us explain it with a motto from the music world: "Every concert that is gone without a rehearsal is ready to be tested with the imagination of luck."

To increase participation to the projections:

You can start by contacting different organizations related to your subject. You can create a notification network either through direct communication channels or via social media 'posts' (I ask for your attention here, that doesn't mean you literally need to hang a notice on physical 'posts'). For post-projection chat, try to engage the characters and key people involved in your video. If possible, it would be useful to prepare materials such as banners, brochures, stickers, media kits. You can turn the projection activity into an idea-building, solidarity, and motivation-raising event by increasing the interaction with the audience. It would be useful to create a dialog network by acquiring contact information before the projection.

After the projection, making verbal or survey evaluations will help you measure the impact of your video, understand whether you have reached your goal, and determine the steps you need to take in the future.

Distribution Over The Internet

The most common distribution channel feature today is about to complete its transition from TV to the Internet. We still think we are watching TV, but... We turn on the TV and connect to the internet, and we watch TV series, movies and programs broadcast over the internet. This means that it turns off from a rev switch or it has already closed. The Internet is an environment where you can spread your videos to a wide area in the easiest and fastest way. Moreover, social media networks have structures that allow you to identify the groups and people you want to reach, reach them directly, and increase the domain of your video. The most important question here is whether your target audience has internet access. If your target audience is mostly those with internet access, there is no reason why you should not prepare your videos directly for this platform. When it comes to distribution over the Internet, what you need to be careful about is whether the publication rules of the tool affect your video if you want to post your video over a tool like YouTube. If you don't want to be affected by such rules, you can run the risk of the cost and broadcast through your own server.

The viewing of your content online depends on where you upload your video, how much content exists on the site, the degree of expertise, how many followers you have, and the demographic of the viewers. Unless you post your video on a website focused on your topic, you can't assume that this audience knows anything about the topic or will even be interested in it. Videos produced for online viewing must have certain technical features and content that will draw attention to. Online web-casts need to be short, attractive and clearly visionary and offer concrete ideas about participation. The advantage of streaming over the Internet is that you can add relevant texts, links, and supplementary materials.

The Live Broadcast Over The Internet

How to use Periscope?

Periscope is a platform where you can enter and broadcast live with your Facebook, Twitter, or Google account or phone number. To broadcast live via Periscope, you must click the camera icon at the bottom of the application after you log in from your phone account. After clicking on this section, you can choose whether your live broadcast is confidential, whether the location is reported, whether it will be shared on Twitter, and click "Start Broadcast" and start live broadcast. You can also save your live broadcasts to your phone with the Autosave option in Periscope's settings section. Everything will happen at that moment, and thanks to you, we'll be part of that moment... It's very exciting!

How to broadcast live with GoPro on Periscope?

With Periscope, you can also broadcast live using GoPro. For this you need iOS 8.2 and above iPhone 5S, 6, 6+, 6S, 6S+ or 7 and a GoPro Hero 4 or 5. After you pair your GoPro with your camera, your GoPro must be in video mode to broadcast live. You can open Periscope and select the GoPro tab and start a live broadcast. During the live broadcast, you can select different cameras by swiping the screen to the right. (Front camera, rear camera, GoPro...) So, you can load adrenaline with GoPro to the excitement of live broadcast.

360 Live Stream

As a streamer, you can broadcast using 360 video. This allows you to spend less time framing your shots so you can focus on adding new dimensions to your followers' experience. 360 broadcast is supported on smartphones with iOS and Android software. The Insta360 Nano camera is integrated into periscope on iOS. The Insta360 Air camera is an option for Android users. The only thing you need to do is plug your camera into your phone and start broadcasting.

Manage Your Followers

Periscope is a system based on followers like Twitter. On Periscope, you can follow, block, and receive notifications when your followers start broadcasting live. From users in live broadcasts you can receive and interact with instant messages. Broadcasting via Periscope in our country "medyascope.tv" a successful example. For the distribution of your project, you can create or collaborate with these new distribution tools in the internet world.

Youtube and Vimeo Live

Periscope allows you to easily broadcast live anywhere, on the street, or at home with your computer and phone, while YouTube and Vimeo, which we will talk about in the next pages, offer you more professional possibilities in your home or in a studio that you will create yourself.

Before moving on to the live broadcasting features on YouTube and Vimeo, let's say that you need to install a recording/broadcasting program on your computer to broadcast live on both these platforms. For this, you can use Open Broadcaster Software, which is open source and free, although you have options such as Wirecast, Xsplit Broadcaster. This program also provides you a variety of features, including custom switching between scenes, color correction, noise filter, pre-broadcast preview, and an easy Settings panel. You can find out how this program should be used on related platforms in the following topics. As you can see, although you succumb to widespread opinion and think that what you can do without paying is very limited, you actually have opportunities far beyond "enough".

Vimeo Live

Unlike the two other platforms we discussed on these pages, you need a paid Vimeo Live account to broadcast live by using Vimeo. However, Vimeo offers you many features for this fee. Unlimited live broadcasting, large storage space, encrypted private broadcasts, sharing your broadcasts via Facebook Live, YouTube, and other social networks at the same time, multiple live broadcast management at the same time are just some of them. One of the shortcomings compared to YouTube and Periscope is that it does not currently offer you the ability to broadcast live using your phone.

After purchasing a Vimeo Live account, all you have to do to create a live broadcast is create an event through www.vimeo.com. Click on the "Upload" tab in the upper right corner of the page on www.vimeo.com. Enter the "Create Live Event" tab in the lower-left corner of the page you are directed to. On this page, you will be asked to enter the name, date, time, and privacy options of your event. After entering this information, you will be directed to the "Live Broadcast Page" in the next step. Maybe this page will enable the viewers of your live broadcast to open a whole new page on that subject, who knows...

The Broadcast View / The Live Broadcast Page

The Live Broadcast Page is the page where you can change your broadcast's settings, find your broadcast's link code, and start your broadcast when you're ready. The

player you see on this page shows you the broadcast viewers will see when they upload your broadcast. Make the necessary settings for your publication, enter the details; You can now proceed to the next step

The Live Streaming

AYou made your settings. Now you have made your Settings to the Record/Broadcast5 program we mentioned above. Now we need to go to the Recording/Broadcasting program we mentioned above. First of all, you should choose a source such as camera, phone, etc. to take the image. For this, enter the resources section of the program and select the resource you want to use, and make sure that this resource is at the top of the list. After that, you can check your live broadcast settings, picture, and sound quality. If everything is the way you want, you can go back to Vimeo and click the "Next" button in the lower right corner of the "Live Broadcast Page" to proceed to the next step. On the page you are directed to, you will find the RTMP URL and broadcast key codes that you will use to start the broadcast. Copy them and return them to the Recording/Broadcasting program. In the lower right corner of the program, enter the "Settings" section. Here, go to the "Live Broadcast" section and select the "Private Broadcast Server" option. After entering the keys, you copied from Vimeo in the relevant fields, you are ready for the live broadcast and you can return to the main page of the program. The final step is to click the "Start Live Broadcast" button and be ready to start your Vimeo broadcast in a few minutes. When you say go into that menu, click this, copy this, and paste it here, you're about to get the live results of all these choices, hold on.

Youtube Live Streaming

You must enable the "Live" feature on your channel before you can stream live on YouTube for the first time. Before you start broadcasting, make sure your channel is verified and has not been restricted in the last 90 days and enable the "Live Stream" option. You can do this from the "Live Streaming" tab in the "Channel Creator Studio" section on your computer, or from the "Create Live Stream" tab in the YouTube app on your mobile phone. After activating your channel for live streaming, you can switch to choosing one of the 4 live stream options that YouTube offers you.

Stream Now

Stream Now is an easy and fast stream method. In this option, YouTube automatically detects your stream resolution and frame rate. To broadcast live with this method,

you must again use the recording/broadcast program mentioned in the previous pages.

Events

The Events option provides you more control over your stream. You can choose privacy settings, set a start date and time for your stream, create a backup plan for potential problems, perform multiple lives, and all at the same time.

Mobile

Mobile allows you to stream from the YouTube application. A copy of your mobile live is saved to your own channel. Lives via iPhone and iPad can be made via iOS 8+ versions..

Webcam

You can stream on YouTube using your laptop or desktop computer's camera without an encoder. To stream via Webcam, go to YouTube/ webcam, give your stream a name and start.

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Record / Stream Settings / Resolution / Bitrate

With your Internet speed in mind, remember to set yourself a proper quality setting to ensure reliable streaming. We recommend you check your upload speed before you start streaming.

The Live Streaming

After selecting the settings and stream model above, you can start your live stream by clicking on the "Go Live" button.

What should be kept in mind when streaming on YouTube and indeed on other platforms is that lives must comply with the "Terms and Conditions of use" of the application or medium used. If your YouTube live goes beyond these terms and rules, it may result in the removal of the stream and the restriction and blocking of future lives.

ARŞİVLEME

Protecting, storing, and archiving videos

It is important that the videos you produce are effectively protected and stored so that they can be used for different purposes in the future. By protecting your videos in an easily accessible way, intact, you can ensure that they are always at hand for future educational, evidence, reference, and similar purposes.

Considerations in The Shooting Process

For good archiving practice, there are different activities that need to be done at different stages of production. The devices you use during the shooting phase automatically generate meta-data (back-data). These datas include location information if the video has GPS on the device, date, and the time it was created, camera model, camera settings, size, resolution information. If your device does not produce it itself, you can also create it manually.

You may consider encrypting the meta-data for these videos if there are individuals or sensitive information that needs to be protected in raw videos. If you create meta-data entries yourself, in your records, it would be helpful to find information such as location, date, content (people involved, event, shooter). If you have concerns about the security of the content, you should also add this data to your records.

You can add meta-data information to your records in different ways. The files that devices automatically generate are the simplest method if your settings are correct. If you create it yourself, you can manually write this information and add it to the video by holding it in the camera before/after shooting or reading it aloud. If you are going to keep written records, you can use pre-prepared standard forms in the field. It requires separate overtime to refill these forms and then enter the computer at each shooting. You can create images or text files to store with videos from forms that you fill out manually. It makes it easier for you to take notes on a piece of paper, even if you don't have the ready forms. It is useful to keep the shooting permissions, consents, and other documents related to the shooting along with the meta-data. When creating your storage system, you should make sure that these files are not separated from the video.

There is also some software that can later change and add meta-data records produced by devices. You can use this software to add additional information.

Your priority for storing fictional images is to have an output at the highest resolution (in shooting format). Even if you will use lower-quality copies, you must have a high-quality master record at hand. This gives you the flexibility to use the video on different channels in the future.

Create a naming system for yourself when storing your Video output. When you name your videos according to this system, your access becomes very easy. For example: PR035_Konak_20181225 (where "PR035" is the number you give to your video, "host" is the location where the video was shot, and "20181225" is the date) you can also add specific content abbreviations to them.

Storing project files produced by the editing program along with your video output makes your work very easy if changes are required in the future. Since Project files will be files that you can only work with, specific to the program you are using, you must also receive and store file outputs that you can export to all EDL, XML-like software in order to use different programs. It would be also useful to keep the photos, graphics, music files you use in the same folder. Finally, you can add meta-data to your video as covers written at the beginning or end.

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Transferring

Moving videos, meta-data, and other related material from one medium to another or from one device to other stage as transferring work. For example, we call it transferring a copy from a camera to an external hard drive or computer. In this process, it is important to move data from one medium to another without being corrupted, changed, and the relationships of the files intact. When transferring, you can use encryption if you believe that the content of your videos is sensitive content that needs to be protected. You can easily access a wide range of file encryption software for various platforms. If you are asked to set a password, please choose not the first one that comes to mind, but at least the fourth one that comes to mind. Also, remember to protect your files against viruses. By always using up-to-date virus protection software, you can prevent your files from becoming unusable by avoiding harmful content distributed over the internet and through emails. Yeah, we're all tired of the word "virus," but here you can actually apply the same rules differently. You can think of the mask as protection software, social distance, avoiding harmful content. Hygiene is necessary in all environments

There are two basic options in front of you for transferring at the end of shooting. The first way is to upload the video over the internet to a cloud storage area or to your own storage area if you have enough internet access. Given the link speeds in current conditions, especially the loading speeds, this scenario is unlikely for high resolution. In this case, it seems that you will transfer the shooting either in the field or to a computer at the end of the day if you have enough memory space. If you are transferring in space and there is a rainy, dusty, very moving environment, connecting the camera directly to the computer may be safer than removing memory cards that are suitable for distortion and transferring them. When transferring original files, the most important thing to note is that they must be transported in complete integrity without any change. Therefore, it is best to copy files directly without even changing the names assigned by the camera. You should avoid using the Import command found in some software. Because this command can cause the file to be re-encoded and the authenticity to be corrupted. Make a habit of copying each memory card to at least two separate independent drives, if possible, for the safest storage. Before deleting your cards, be sure to check the images you have transferred if possible. If you do not have access to the original files, always get the highest quality copies possible.

Proving the Authenticity Of The Files

The Hash value can be considered a file's fingerprint. Each file has its own Hash value, and this value changes when the file is played. Therefore, you can use Hash values to verify the authenticity of files. If you create the Hash value as soon as you transfer the image immediately after the acquisition, you can use it in the future to see if the file has been tampered with or modified while it is being transferred or stored. One of the many software you can use for this purpose is "Karen's Hasher".

Finally, if you are going to transfer your videos to different media with physical memory cards, drives, flash drives, remember to consider the file formats, capacities of the drives. Always make sure that the images you transfer are backed up to a different environment.

If you have decided to store your images in the cloud or similar space by uploading them over the internet, consider that the server identified as the cloud is the server computer in a company's own office before receiving this service. Therefore, you must obtain this service from a reliable provider. This service provider's persistence, security, access tracking (keeping records of those who upload, download, use the file), easy accessibility, and, of course, price should be considered. Please investigate this issue well and do not let the images you have taken with all your efforts get wet and disappear with rain seeping from the cloud.

While Creating Your Archive

Raw Shot Acquisition:

You should predetermine which videos you will include in your archive and create a set of criteria. Otherwise, you may have to waste your limited time and opportunity to archive videos that you cannot use. Determine what is important from the beginning and transfer it clearly to those who will provide you a video. While creating your archive, it will guide you to determine what your purpose is, who will use the archive, the scope of the collection content, what kind of images and formats you will collect, and more importantly, what not to collect. Always try to reach to the original files. As we mentioned before, this preserves the meta-data and originality of the image. If you cannot reach the original, try to find the closest copy to the original source. Try to access meta-data for each video at the same time. If it is not embedded in the video file, do not forget to add it in text. For example, with software such as Mediainfo, you can access embedded meta-data in video and audio files. Even if it is embedded, it is useful to meet with the source of the video to provide the meta-data and complete its gaps, if there are any.

Check the file names, duration, and size after you archive the videos. If the transferred are original files, compare the Hash values we mentioned in the previous topic.

Do not change the names of the original files unless you have to. Generate regular records of when and by whom files are delivered to you, either through cataloging software or manually

Processed Image Acquisition:

The first thing you should pay attention to when you take the entire documentary film or a short graphic study edited into your archive as a processed image is that you get the highest-quality master copy possible. It is unlikely to improve the quality of a low-quality output later. For this reason, you should take the highest possible quality output from the editing program from the very beginning and keep it as a master copy.

When necessary, you can get different sizes of outputs for different purposes from this master.

When archiving raw shots, a video that you have edited yourself, do not forget to include the project file of the editing software, an EDL output, and the elements of the video such as additional music, photos, graphics.

Editing:

When naming the raw video files, you archive, try not to change the names assigned by the recorder. If you want to add date, location, project information add other information

by keeping the original name in the file name. You can do the same thing if two different devices assign the same name to different videos. It is useful to preserve the name assigned by the device by adding to the beginning or continuation of the original name. Determining and sticking to a template when naming makes your job easier. For example, you can set up a naming scheme in the form of project code, date, location, and the name assigned by the device. (For example: PR0027_20180425_Host_DSC000567834)

If you are naming the processed and edited images, a template that includes the code or name of the video, date, language, version information will be functional. (For example: PR0027_IzmirWorkshop_20180425_Turkish master). In general, when naming files in a computer environment, you should avoid Turkish characters, punctuation marks, and special symbols. In this way, you can access your files from different platforms and operating systems without any problems.

You can edit each video file by assigning unique markers and grouping your files. These markers can be derived from features such as project name abbreviations, numerical values, shooting transfer dates. If you decide to group videos by what features, you can also specify these markers in that direction. For example, you can group the original of the video file that you assign a date-time token to; the 201804251300_host_Master, the low-resolution file; the 201804251300_host_DusukCoz, and the associated permission documents; the 201804251300_host_permissions, by giving their names.

When placing video files in folders, keeping the order in which, they were produced is useful for determining the context of a video in the future and maintaining its originality. It would be a good idea to add meta-data or text files containing information about other videos to these folders. Grouping files in a folder together with text files according to the shots they belong to makes it easier to use your archive.

If you set up a simple folder layout and take care to stick to it, you can always ensure that your access to your files is fast and practical. For example; You can give the subject of the shoot to the first folder, the names of the locations to the subfile, the dates to a subfolder, and the name of the shooter to the lowest folder. Workshop>Mansion>20180425>Ali

This editing is the simplest method that you can use through the file manager of the operating system installed on your computer. Alternatively, you can use media archiving software such as Adobe Bridge or database software such as Filemaker. This software is more effective at

creating and using archives that are more comprehensive and contain a lot of items.

Storage:

By storage, we mean the process of storing your videos securely. You should back up the files that you transfer to hard drives with different drives at regular intervals (as often as possible). Moreover, you should store at least one of these backups in a different environment than the original files. Only in this way can you avoid disasters such as theft, flooding, and fire without losing data. We know we're writing a disaster scenario, but don't worry

just do as we say to avoid this scenario. Hard drives are sensitive devices that can be disrupted by fluctuations in electrical current. Therefore, working with external drives and desktop computers without an uninterruptible power supply would be a risk. Another point you should pay attention to is whether there is internet or network access to the data. Files on a device accessible over the Internet are always open to attacks, no matter how much protection software you use. At least, it would be appropriate to keep your backups in environments without internet access. If you are encrypting your data, you should consider that if you lose your encryption key, you may also lose access to the data.

To create your backups, you can regularly copy the files yourself, or you can use backup software. Today, every operating system includes backup software as a free add-on. This software makes your work easier by automatically getting backups at intervals you specify. If you keep your video files on separate drives from other files of your institution or group, you can ensure that only relevant people can access them. This allows you to control access. If you want to check whether your files have been tampered with, you should also add the previously mentioned Hash values to your routine to regularly compare them.

Hard drives are sensitive electronic devices with certain lifetimes. For this reason, regular scanning with diagnostic software can allow you to predict whether the driver will cause problems anytime soon

and recover most of your data. It is highly recommended for security to transfer your hard drives to new ones at least every 3-4 years. What you should consider when buying a new hard drive is, of course, its capacity and robustness first. Besides, you can get external drives with different features according to your purpose. If it's important that the drive is portable, small 2.5-inch drives would be better for you. Since these drives get their power from the computer they are connected to, the probability of damage caused by electrical current play is also quite small compared to 3.5-inch drives that receive power from the mains current. On the other hand, their prices are also more expensive than 3.5-inch drives.

If you want your discs to be accessible on a network, you can choose a NAS (network-attached storage) capable disc, or most next-generation modem with USB ports allow you to use

external discs connected to the network by connecting to the modem. Let us remind you again that the security of the constantly running discs that you connect to the network is an important issue. 3.5-inch external drives already offer the most affordable storage. These drives can provide a healthy storage environment without neglecting current protection and an uninterruptible power supply for low-budget storage systems. Finally, let's talk about the distinction between SSD (solid-state drive), HDD (disk drive). SSDs, which are increasingly falling in price, don't contain mechanical moving components inside them, unlike HDDs. That's why, they are more resistant to shake, impact-induced failures. Especially for the drives that you carry with you all the time, we suggest you use your choice on SSDs, to the extent that you can.

Cataloging:

Cataloging is a job that requires expertise and heavy work, but you can also create an inventory for your own videos that is simple and contains only the most vital data. This kind of catalog may contain identifying information, information about the context of the video, technical information, copyright information, and keywords. As we have mentioned in other subjects during the cataloging process, you should take precautions regarding the identity information, places, and people that need to be protected before opening your archive to use.

Prepare your inventory on a chart before you get started. In this chart, you can place information such as the description of the video, the file name, the drive where the file is located, and the format of the video. If you don't have a large archive to edit, this chart might be enough for you.

If you have thousands of materials that need to be archived and you want to make a complicated meta-data entry for these files, you will need professional cataloging. Such a job requires at least one expert to hire a catalog system based on your needs, then an IT specialist creates this system in the appropriate database software, and again transfers the archive to this system with long overtime.

When creating catalogs or inventories, the most important thing you should take into consideration is that you need to link your entries to the rule to ensure consistency and ensure that all entrants apply these rules. If one of the activities defined as training and the other enters the inventory as a course, you will not be able to access all the videos of the same event. In the same way, you must apply values such as date, time, or format to the rule in advance.

The following table can give you an idea of the meta-data fields that might be for professional catalog work or a simple inventory.

Kayıt tarihi	2018-04-25
Konum	27.962955, 34.253925
Çeken	Ayşe
Aktarma tarihi	2018-04-30
Aktarma Kaynağı	Ayşe
Hash doğrulama tarihi	2018-04-25
Hash değeri	080eedba30bmnde09dee0fdss3tr
Özet	İzmir atölye etkinliğinin ilk üç saati.
Kısıtlamalar	Kısıtlı
Kısıtlama detayı	Katılımcılar yüzlerinin ve görüntülerinin kullanılmasına izin verdi, isimlerinin yer almasına izin vermedi.
Hak Sahibi	BSB
Hak Beyanı	Çoğaltım dağıtım ve gösterimi BSB'nin iznine tabi.
İçerik türü	Ham video
Çekim amacı	Eğitim
Jenerasyon	Cihazdan orjinal
Format	ProRes
Çözünürlük	4K
Boyut	1,2 GB
Süre	00:12:24
Anahtar Kelimeler	Eğitim, İzmir, Atölye,

Protection:

Long-term protection should not only be considered as storing files in a secure location. Changing technologies can bring you the availability of platforms that you can access the material in your hand, just as they do for VHS tapes today. While storing your videos in a secure environment, you also have to take care of their compatibility with changing software and hardware. These types of equipment updates are also a pen for archiving costs that will require continuous resources. When determining the videos you will protect, you should give priority to only the videos in your own archive, rights of which belong to you, which can be used and which you think are effective, taking into account the time and cost requirements. If the job of protecting your videos exceeds the possibilities of your institution, consider donating them to the archive of an institution such as a library. The expectation of such an institution is that you either donate the material to them as it is or at least open the videos in your collection to their members. If you're willing to take that chance, you can transfer your collection to the archive of an institution that you trust and that is interested in your field and videos.

Sharing:

If you would like to open your videos to the use of people who work in common areas with you, there are three things you should consider:

How will you provide access to the videos? How will you control access? Under which circumstances, under which copyright regulation will you allow the use of videos?

When you open your archive for external use, you should create an interface that allows your users to easily browse your videos and use search keys for different purposes. It can be a searchable text, an Excel spreadsheet file, also an interface for complex database software. If you can spare a shift, you can prepare a guide for this purpose. This guide may contain brief summaries of your videos, their duration, shooting dates, and similar keywords to make the search process easier. If time and workforce are limited, creating a simpler list can be the solution. Another method is to create a directory using keywords. The most advanced method is a catalog interface that provides sorting and scanning by different information fields.

You can also edit your videos by creating channels, playlists, in media like YouTube, Vimeo, as well as the Excel spreadsheet for easy finding videos. Crowdfunder and Storify are also some of the sites you can use to create content lists of your videos on the internet. With WordPress, Omeka-like content management applications, you can also create a directory or catalog for videos that you transfer to the Internet. For all these applications, the most important point is to create an interface that will compile the results based on location, date, events, people, and similar queries to those who will scan your videos.

YouTube is a powerful platform for accessing videos, even if it is not for storage. If you want your videos to be accessible and scanned via YouTube, you can make it easier for potential users by

paying attention to a few points in addition to YouTube's own classification tools. If you are loading raw shots, you can upload the original files and partially transfer the metadata (even if the video is encoded again) to YouTube. Try to add an informative title and descriptions that also contain as much detail as possible in different languages that may be relevant. Such statements also affect YouTube editors' approach to the video and prevent them from interfering with the video's broadcast by observing the news content in complaints such as the content of violence

Video Supply and Access Control:

You may receive different requests for the videos in your archive. While some are just watching, others may want broadcast quality output. While delivering the videos to the users, you should protect the original copy (master) and make a separate backup for the copies.

You must determine in advance who can access which videos and for what purposes. If some of your videos contain sensitive information,

you can set access levels and limit access to videos that need to be protected by registered users. An alternative might be to create different versions of the videos where the sensitive parts are removed from them.

It will also be your permission to share the videos you have the copyright in part or in full. Copyright ownership is more a concept that you will encounter in the distribution of videos, in the display area. The copyright of the videos you produce automatically belongs to you. These rights include the rights to display, reproduce, reuse, adaptation, and broadcast. You can give consent to others if you wish you can give consent to others for the use of these rights.

When YouTube or a similar channel removes your video with the claim of third parties' rights when a channel requests the right to broadcast, your video is used without your consent, or when you want to generate income from your videos, the copyright issue will come to you. To avoid violations of rights and avoid problems in the future, you should follow the permissions of your own videos as well as the elements such as photos, graphics, music in the video, or video content that are available for use and copyrighted in your archive.

If you want your copyrighted videos to be available to everyone and free without consent, you can use a Creative Commons license. This licensing means that your video is available while your rights ownership is protected. If you wish, you can add conditions to your license, such as attribution to you when using the video, and using the video only for non-commercial purposes.

AND THE CLOSE

As you can see, it's not easy to shoot a video with a purpose and make sure that the viewer adopts it. But when you see the light in the eyes of those who watch your video increase thanks to you, your happiness is indescribable. Here we tried to give you all the basic information. So, we know that now your basic is strong. Now,

what you need to do is to recreate the information in this guide with your activist spirit and create an impressive piece of work Best of luck to all!

VIDEO ÜRETİMİ İÇİN ÖRNEK DOKÜMANLAR

KATILIMCI İZNİ

(BELGE ÖRNEKLERİ)

KATILIMCI İZNİ

Video (Film adı) : ... (Bundan sonra "Video" olarak anılacaktır)
Katılımcı : ...
Çekim Tarihi/Tarihleri : ...
Çekim Mekanları : ...

Film yapımına (yapımcının ismi) adımın, çizim, anlatım gibi araçlarla betimlenebilecek tasvirimin, görüntümün, sesimin, ses efektlerinin, görüşme ve performansımın video, film ya da diğer materyallere kaydedilmesine (Bundan sonra "Kayıt" olarak anılacaktır), bu Kayıtların Yapımcı'nın öngördüğü şekilde düzenlenerek Video'da, Video'nun herhangi bir versiyonunda Video'nun tanıtımını da içerecek şekilde ancak bununla sınırlı olmamak üzere kullanılmasına onay veriyorum. Video'nun içeriği, kurgusu, sanatsal ve teknik kontrolü konusunda Yapımcı'nın son kararı verme hakkına sahip olduğunu anlıyorum ve kabul ediyorum. Yapımcı, Video'yu, Video'nun bir bölümünü ve Kayıt'ı herhangi bir ortamda ve formatta, şu anda bilinen ya da bundan sonra ortaya çıkacak iletişim araçlarında, tüm dünyayı kapsayacak şekilde süresiz olarak kullanabilir, başkalarının kullanması için onay verebilir. Yapımcı, Yapımcı'nın mirasçıları, Yapımcı'nın sahip olduğu hakları devralan gerçek/tüzel kişiler, telif hakkı da dahil olmak üzere, herhangi bir kısıtlama olmaksızın Video, Kayıt ve ilgili materyaller üzerindeki tüm hak ve yetkilerle Video'dan elde edilen her türlü yararın sahibi olacaktır.

Katılımcı Adı, Soyadı
Tarih
İmza

ESER KULLANIM İZNİ

ESER KULLANIM İZNİ

Video (Film adı) : ... (Bundan sonra “Video” olarak anılacaktır)
Kullanılacak Materyalin Tanımı : ... (Bundan sonra “Eser” olarak anılacaktır)
Lisans Veren : ... (Bundan sonra “Lisans Veren” olarak anılacaktır)

Lisans Veren, ... (Bundan sonra “Yapımcı” olarak anılacaktır), Yapımcı’nın temsilcileri, mirasçıları, Yapımcı’nın sahip olduğu hakları devralan gerçek/tüzel kişiler lehine, Eser’in münhasıran hak bahsetmeyecek şekilde video, film ya da diğer materyallerde tamamının ya da bir kısmının (Bundan sonra “Kayıt” olarak anılacaktır), istenilen şekilde yeniden üretilmesine, kayıt edilmesine ve kullanılmasına, bu Kayıtların Video’nun herhangi bir versiyonunda Video’nun tanıtımını da içerecek şekilde ancak bununla sınırlı olmamak üzere kullanılmasına izin verdiğini kabul ve beyan eder. Yapımcı, Yapımcı’nın mirasçıları, Yapımcı’nın sahip olduğu hakları devralan gerçek/tüzel kişiler, telif hakkı da dahil olmak üzere, tüm dünyada şu anda bilinen ya da bundan sonra ortaya çıkacak iletim araçlarıyla süresiz olarak Video’nun herhangi bir ortam, format ve araçla dağıtımında, herhangi bir kısıtlama olmaksızın, Video, Kayıt ve ilgili materyaller üzerindeki tüm hak ve yetkilerle Video’dan elde edilen her türlü yararın sahibi olacaktır.

Lisans veren, işbu Eser Kullanım İznî’nin Yapımcı’ya verilebilmesi için Eser üzerinde sahip olması gereken tüm yasal hakları elinde bulundurduğunu ya da Eser üzerindeki hak sahiplerinin yasal temsilcisi olduğunu, Eser Kullanım İznî’nin hiçbir kişi ya da kurumun haklarını ihlal etmediğini, Eser üzerindeki hakların üçüncü kişilerle ihtilaflı olmadığını kabul, beyan ve taahhüt eder. Bu kapsamda Yapımcı’nın haksız kullanım nedeniyle üçüncü kişilere ödemek zorunda kalacağı her türlü tazminat Lisans Veren tarafından derhal Yapımcı’ya ödenecektir. Yapımcı, Eser’in üçüncü kişilerin hak iddiası sonucunda kullanılamaması nedeniyle uğradığı her türlü zarar ile yoksun kaldığı kârı Lisans Veren’den talep edebilir.

Lisans Veren Adı, Soyadı		Yapımcı Adı, Soyadı
Tarih		Tarih
İmza		İmza

MEKAN ÇEKİM İZNİ

Video (Film adı) : ... (Bundan sonra “Video” olarak anılacaktır)
Mekân : ...
Mekân Sahibi : ... (Bundan sonra “Malik” olarak anılacaktır)
Çekim Tarihi/Tarihleri : ...

... (Bundan sonra “Yapımcı” olarak anılacaktır) ve Malik aşağıdaki hususlarda anlaşıklarını kabul, beyan ve taahhüt ederler:

Malik, Yapımcı ve Yapımcı’nın görevlendireceği kişilerin yukarıda belirtilen tarihte/tarihlerde, Video ile bağlantılı olmak üzere Mekân içinde ya da dışında fotoğraf ve/veya video çekimi, ses kaydı (Bundan sonra “Kayıt” olarak anılacaktır) alabileceklerini, Kayıt için hazırlık yapabileceklerini kabul ve beyan eder. Yapımcı ve/veya Yapımcı’nın görevlendireceği kişilerin Mekân’a ya da Mekân’da bulunan kişilere verecekleri zararlardan dolayı Yapımcı sorumlu olacaktır.

Malik, Mekân’ın yer aldığı Kayıtların Yapımcı’nın öngördüğü şekilde düzenlenerek Video’da, Video’nun herhangi bir versiyonunda Video’nun tanıtımını da içerecek şekilde ancak bununla sınırlı olmamak üzere kullanılmasını kabul ve beyan eder. Yapımcı, Yapımcı’nın mirasçıları, Yapımcı’nın sahip olduğu hakları devralan gerçek/tüzel kişiler, telif hakkı da dahil olmak üzere, tüm dünyada şu anda bilinen ya da bundan sonra ortaya çıkacak iletim araçlarıyla süresiz olarak Video’nun herhangi bir ortam, format ve araçla dağıtımında, herhangi bir kısıtlama olmaksızın, Video, Kayıt ve ilgili materyaller üzerindeki tüm hak ve yetkilerle Video’dan elde edilen her türlü yararın sahibidir.

Malik, izne konu Mekân üzerinde sahip olması gereken tüm yasal hakları elinde bulundurduğunu ya da Mekân üzerindeki hak sahiplerinin yasal temsilcisi olduğunu, Mekân Çekim İznî’nin hiçbir kişi ya da kurumun haklarını ihlal etmediğini, Mekân üzerindeki hakların üçüncü kişilerle ihtilaflı olmadığını kabul, beyan ve taahhüt eder. Bu kapsamda Yapımcı’nın haksız kullanım nedeniyle üçüncü kişilere ödemek zorunda kalacağı her türlü tazminat Malik tarafından derhal Yapımcı’ya ödenecektir. Yapımcı, Mekân’ın üçüncü kişilerin hak iddiası sonucunda kullanılamaması nedeniyle uğradığı her türlü zarar ile yoksun kaldığı kârı Malik’ten talep edebilir.

Malik Adı, Soyadı		Yapımcı Adı, Soyadı
Tarih		Tarih
İmza		İmza

MEKAN ÇEKİM İZNİ

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