

Statement of Work

Project: Brand film, sixty-second master with full aspect-ratio ladder Reference: [PROJECT REFERENCE REDACTED] Date of issue: [DATE REDACTED]

1. Parties

This Statement of Work is entered into between:

The Studio — Mahsus, a creative practice operating from London and Istanbul, currently Joshua Eren Cetindamar, sole trader, trading as Mahsus (UK limited-company formation in progress). All correspondence to studio@mahsus.com.

The Commissioner — [CLIENT NAME REDACTED], represented by [CLIENT SIGNATORY REDACTED], [CLIENT TITLE REDACTED]. All correspondence to [CLIENT CONTACT EMAIL REDACTED].

The Studio and the Commissioner together are the Parties.

2. Scope

The Studio will design, direct and deliver one brand film for the Commissioner, comprising:

- One sixty-second master, edited to a single creative direction agreed at briefing.
- A full aspect-ratio ladder cut from the master — sixteen-by-nine, nine-by-sixteen, one-by-one, and four-by-five — each individually mastered for its placement, not stretched.
- An original score commissioned for the film, included in the project fee.
- An end-card carrying the photographer credit and the disclosure line described in Section 10.

The film is anchored in photography the Commissioner already owns (see Section 8). The Studio writes the treatment, directs the motion, scores the music, edits the cuts, and delivers the finished files.

What this scope does not include: additional language versions, additional durations beyond the ladder above, paid-media adaptations beyond the aspect ratios listed, on-location capture, talent fees, or licensing of third-party music or footage. Any of these can be added — see Section 7.

3. Deliverables

The Commissioner will receive the following, by file transfer to a private link:

1. Master cut, sixty seconds, sixteen-by-nine, 3840 × 2160, ProRes 422 HQ — for archive and broadcast.
2. Master cut, sixty seconds, sixteen-by-nine, 1920 × 1080, H.264 MP4 — for web and social.

3. Vertical cut, sixty seconds, nine-by-sixteen, 1080 × 1920, H.264 MP4 — for stories and reels.
4. Square cut, sixty seconds, one-by-one, 1080 × 1080, H.264 MP4 — for feed and grid placements.
5. Portrait cut, sixty seconds, four-by-five, 1080 × 1350, H.264 MP4 — for portrait feed placements.
6. Original score, stereo WAV, twenty-four bit, forty-eight kilohertz — usable on its own under the licence at Section 9.
7. End-card card, still PNG at master resolution — supplied for use in stills and printed media.

Files will be delivered to a private link, valid for sixty days from delivery. The Studio retains intermediate working files for ninety days after delivery (see Section 8) in case adjustments are commissioned.

4. Calendar

The film is built on a fourteen-day calendar from the date the brief is countersigned. Each day has a single intent.

DAY	WHAT HAPPENS
Day 1	Brief countersigned. The Commissioner sends the photography pack and any reference moodboards.
Day 2	The Studio returns a written treatment — one page describing the intent, the cadence, the tone of the score, and the structural choices that follow from the brief.
Day 3	Treatment signed off. The Studio begins motion direction on the agreed photography.
Day 5	Internal first-pass review. The Studio sees the cut whole and notes its own corrections. The Commissioner does not see this pass.
Day 7	First cut to the Commissioner — sixty-second master, in the master aspect ratio, with the score in draft. The Commissioner has the first revision round here.
Day 10	The Studio incorporates first-round notes and returns a second cut with the score finalised. The Commissioner has the second revision round here.
Day 12	The aspect-ratio ladder is cut from the approved master. Each ratio is individually composed, not auto-cropped.
Day 13	Final renders, end-card application, file packaging, and metadata embedding.
Day 14	Delivery. Private link issued, final invoice issued.

The calendar slips one-for-one with any delay in source-asset delivery, brief sign-off, or revision feedback. The Studio will write to confirm any slip within twenty-four hours of it becoming apparent.

5. Revisions

The project fee includes two revision rounds, taken at Day 7 and Day 10 as described above.

A revision round is a single consolidated set of written notes from the Commissioner — either as a written document or as a thirty-minute call followed by a written summary. Notes from multiple stakeholders are consolidated by the Commissioner before being sent; the Studio works to one voice.

A revision round covers craft adjustments: pacing, music balance, frame timing, colour, the order of shots, end-card placement. It does not cover a new creative direction — that falls under Section 7.

Further revision rounds beyond the two included are available at £400 each, quoted in writing and only undertaken once the Commissioner has confirmed in writing that they are needed. No surprise invoices.

6. Payment

Project fee: £[REDACTED] for the scope described in Section 2.

The fee is payable in four parts, on the following schedule:

STAGE	SHARE	TRIGGERED BY
On signature	40%	Countersignature of this Statement of Work
On first cut	25%	Delivery of the Day 7 first cut
On delivery	25%	Delivery of the Day 14 final files
Net thirty	10%	Thirty days after final delivery

Invoices are issued in pounds sterling, payable to Mahsus (Joshua Eren Cetindamar) by bank transfer. Bank details are provided on the invoice. Invoices are due on receipt unless the schedule above specifies otherwise.

VAT will be charged where applicable, additional to the fees above.

7. Scope changes

If the Commissioner wishes to change direction mid-flight — a different creative angle, an additional language version, an extra duration, a fresh photography pack — that is a new brief.

The Studio will respond within twenty-four hours of a written request, in writing, with:

- A description of what is being added or changed.
- A revised calendar, including any impact on the original Day 14 delivery.
- A quoted fee for the additional work.

No additional work begins, and no additional invoice is raised, until the Commissioner has countersigned the revised brief. There are no surprise charges and no scope creep absorbed silently.

8. Source assets

The Commissioner provides the photography on which the film is built. By delivering photography to the Studio, the Commissioner confirms:

- The rights to the photography are cleared for the use described in this project, including the photographer's permission for derivative motion work where the original licence is silent.
- The photography is delivered in the highest resolution available, in an unmodified state.

The Studio:

- Returns the source photography unaltered at the end of the engagement.
- Does not reuse the Commissioner's photography for any other client, portfolio piece, or marketing without prior written permission.
- Retains intermediate working files (project files, render queues, draft cuts) for ninety days after delivery. After ninety days, intermediates are deleted unless a retainer is in place. Final delivery files are kept indefinitely in cold storage for the Studio's records.

9. Credits and licensing

Photographer credit. Every deliverable carries the photographer credit on the end-card, and the photographer is named in the file metadata. If the photographer requests a specific credit format, the Studio honours it.

Usage rights. The Commissioner receives a perpetual, worldwide licence to use the deliverables across the following channels, specified at brief:

- Owned channels — the Commissioner's own website, email, properties, and physical premises. Always included.
- Organic social — the Commissioner's own social channels, non-boosted. Always included.
- Paid media — paid advertising on any channel. Specified per project; an uplift may apply depending on the scope of the buy and the territories covered.

The Studio retains the right to use the finished film, stills from it, and a written description of the work in the Studio's own portfolio, case studies, and marketing, after a six-month confidentiality window from delivery — or earlier with the Commissioner's written permission. Where the Commissioner prefers a longer confidentiality window, that is honoured and noted in writing.

10. Disclosure

Every deliverable from the Studio carries an end-card. The end-card names the Studio, credits the photographer, and discloses how the film was made in a single line of plain language.

This is a contractual undertaking, not an option. It satisfies the disclosure obligations under Article 50(4) of the EU AI Act and §3.45 of the UK Advertising Standards Authority CAP Code. The Studio will not deliver a film without the disclosure line in place.

The end-card design is restrained — a single frame at the close of the film, in the typographic register of the Studio's other work. The Commissioner may not request its removal.

11. Confidentiality

The Studio treats all material received from the Commissioner — photography, briefs, brand strategy, internal correspondence — as confidential. Confidential material is not shared with third parties without written permission, except where required by law.

A one-way Non-Disclosure Agreement, from the Studio to the Commissioner, is available on request and returned signed within twenty-four hours. The Studio's own contracts (this document and its standard terms) and the Studio's portfolio of past work are not confidential to the Commissioner and may be shared.

12. Reference call

Before signature, the Commissioner may request an introduction to a past client of the Studio for a short reference call. The Studio will offer two or three names appropriate to the Commissioner's sector and the scale of the project, and make the introduction within five working days.

This is offered without obligation on either side. It is in the Studio's interest that the Commissioner enters this engagement having spoken to someone who has been through it.

13. Standard terms

This Statement of Work is governed by the laws of England and Wales. Any dispute arising under it is subject to the exclusive jurisdiction of the courts of London.

The Studio's standard terms — covering force majeure, limitation of liability, insurance, intellectual property assignment, and termination — are incorporated by reference and supplied alongside this document at signature. Where the standard terms and this Statement of Work differ, this Statement of Work prevails.

The Studio arranges professional indemnity and public liability insurance to be in force before any engagement begins; certificates are provided on request at that point.

14. Signatures

By countersigning below, the Parties accept the scope, calendar, deliverables, fee, payment schedule, revision policy, and standard terms set out above.

For the Studio

Signed: _____

Name: Joshua Eren Cetindamar Title: Founder, Mahsus Date: _____

For the Commissioner

Signed: _____

Name: [CLIENT SIGNATORY REDACTED] Title: [CLIENT TITLE REDACTED] Date:

This is a redacted sample, published for review before the discovery call. The live Statement of Work issued to a Commissioner carries the project fee, the project reference, the client name, the dates, and any project-specific schedules in the redacted fields above. Nothing else changes.

Mahsus · Joshua Eren Cetindamar, sole trader (UK Ltd formation in progress) · studio@mahsus.com · mahsus.com