



ACTORS' UNION OF TURKEY (AUT)

Set Working Principles and Best Practices

***Minimum Standards for Actors' Working Conditions
Before, During and After Production***

**The Actors' Union "Set Working Principles" are effective as of 12 January 2026.
They may be revised annually as required.**

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This English translation is provided for informational purposes only; while every effort has been made to ensure accuracy, any errors or omissions in the translation are unintentional.

Table of Contents

Introduction.....	2
1) SCOPE.....	3
PRE-PRODUCTION	
2) EQUALITY IN THE WORKING ENVIRONMENT	4
3) OCCUPATIONAL HEALTH AND SAFETY / OHS	6
4) CHILD ACTORS	8
5) USE OF ARTIFICIAL INTELLIGENCE (AI)	11
6) AUDITION PRINCIPLES	14
CHILD ACTOR AUDITIONS	16
REGARDING ALL TYPES OF RECORDED DATA	17
IN-PERSON AUDITIONS	18
ONLINE AUDITIONS / SELF-TAPE	19
AUDITIONS INVOLVING NUDITY AND SIMULATED SEXUAL CONTENT.....	20
7) CONTRACT.....	21
LEAVE OF ABSENCE FOR VALID EXCUSE	22
ANNUAL LEAVE.....	23
PUBLIC HOLIDAYS	23
NOTICE PERIOD AND SEVERANCE PAY	24
8) INSURANCE	24
9) PAYMENTS.....	26
10) FEES.....	26
SCOPE AND PAYMENT OF FEES.....	26
IN CASE OF DELAY IN DAILY AND WEEKLY FEE PAYMENTS	27
LOSS OF FEES IN CASE OF CANCELLATION OR POSTPONEMENT	27
ON SET	
11) PRE-PRODUCTION WORK	29
12) WORKING HOURS ON SET	30
NIGHT WORK	32
WEEKLY REST DAY	32
WORKING HOURS FOR CHILD AND YOUNG ACTORS.....	32
13) ON-SET CODE OF CONDUCT.....	33
14) TRANSPORTATION.....	34
INTRA-CITY TRANSPORTATION.....	34
INTERCITY TRANSPORTATION	35
15) MEALS.....	36
16) ACCOMODATION	37
17) ENVIRONMENTAL RESPONSIBILITY AND GREEN SETS.....	38
POST-PRODUCTION	
18) COPYRIGHT.....	39
19) VIOLATION REPORTING, COMPLAINTS, AND PROTECTION	41
20) ANNEXES.....	42-45

Introduction

The **Set Working Principles** prepared by the Actors' Union Set Working Unit are the product of collective and union-based labour, a shared struggle, and professional responsibility in response to the long-standing structural problems that have become entrenched in our sector over the years. This text sets out minimum standards aimed at ensuring that actors are able to work under conditions that respect human dignity and are safe, equal, and in compliance with the law throughout all production processes before, during, and after shooting.

Our profession, beyond being a creative artistic activity, is a form of labour carried out within specific timeframes, locations, and conditions, requiring physical, mental, and emotional effort. Film and television sets, which constitute our workplaces, are classified under applicable legislation as hazardous workplaces. Long working hours, night work, physical risks, psychological pressure, and, in the case of child actors, the need for special protection, clearly render this field a matter of occupational health and safety. This reality makes it imperative that actors' working conditions be addressed **within the framework of labour law principles**.

Despite this, the working life of actors in Turkey reveals a serious mismatch between the factual situation and the legal definition. Although actors work under the direction and supervision of the employer, in practice they are unjustly not recognised as "employees," are not insured under the 4/A social security scheme, and are unable to benefit from the fundamental protections provided by law. This results in the loss of numerous labour and union rights, including those relating to working hours, occupational health and safety, remuneration, insurance and social rights, retirement and severance pay, collective bargaining, and the rights to work stoppage and strike. Moreover, the rapid expansion of artificial intelligence-based production tools today brings with it the risk of the unauthorised reproduction, transformation, and reuse of data relating to actors' faces, voices, bodies, and performances, making it necessary to address digital production processes and data rights.

The principles we have set out in response to these comprehensive issues affecting the set environment have been prepared on the basis of the Labour Law, the Occupational Health and Safety Law, the Personal Data Protection Law, the Turkish Code of Obligations, relevant regulations, ILO conventions, the resolutions of the International Federation of Actors (FIA), among others.

In this context, the **Set Working Principles** are not an ethical text left to the goodwill of individual actors or employers, but a call for shared responsibility and solidarity that emphasizes actors' rights which cannot be weakened through individual contracts.

Actors' Union of Turkey
Set Working Unit

1) Scope

1.1) The Set Working Principles apply to animation, documentaries, digital platforms, internet broadcasting, short films, music videos, commercials, cinema productions, teasers/trailers/pilot episodes, daily and/or weekly television series, and all types of set environments, and serve as guiding recommendations for all actors working in these fields.

1.2) All headings and provisions are structured under three phases—**Pre-Production, During Production, and Post-Production**—and, unless otherwise expressly stated, apply equally to all work processes including preparation, shooting, and all post-shoot activities such as promotion, post-production and animation, as well as festival and distribution processes, regardless of whether these take place within or outside the city, or domestically or internationally.

1.3) The Set Working Principles constitute the fundamental basis of the contract to be concluded between the **employer (producer)** and the **employee (actor)**. Employment contracts may not include provisions that are contrary to the principles set out in the Set Working Principles or that operate to the detriment of the employee. Any contractual provisions that result in disadvantage to the employee in violation of these principles shall be null and void, and the employee-favourable provisions set forth in the Set Working Principles shall apply in their place.

1.4) Although actors are, in essence, employed as workers within the meaning of Labour Law No. 4857, in practice they are forced to work as self-employed individuals in their own name and on their own account, registered under BAĞ-KUR (*the social security scheme for the self-employed in Turkey*) and as taxpayers, and required to issue invoices in exchange for their remuneration. Actors' social security rights, overtime pay, severance and compensation entitlements, and other statutory rights arising from their status as workers cannot be taken away; nor may their working conditions, remuneration, digital rights, or rights relating to the use of new technologies, including artificial intelligence, be weakened, waived, or rendered inapplicable through individual contracts.¹

1.5) Unless expressly stated otherwise, the working principles applicable to child actors shall be assessed within the scope of the provisions set out in this document. With regard to specific regulations governing the employment of children, the provisions of the "[Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities](#)" shall apply as the primary reference.

1.6) Documents to be issued at a later date (including protocols published by the Actors' Union, guidance documents containing examples, Gender Equality Documents and related trainings and certifications, minimum fee schedules, sample contracts, and similar materials) shall, as of their date of publication, be deemed annexes to these Set Working Principles.

¹ This approach is also consistent with the International Labour Organization (ILO)'s [policy guidance on strengthening collective bargaining in the arts and entertainment sector](#). (*This principle is also based on Resolution No. 18, adopted at the 23rd World Congress of the International Federation of Actors (FIA), entitled "On Protecting Performers against Contractual Provisions that Violate Their Fundamental Human Rights and ILO Resolutions."*)

1.7) In our sector, the term “**force majeure**” is often used loosely, much like the principle of freedom of contract. However, under the Labour Law, the Turkish Code of Obligations, and the jurisprudence of the Court of Cassation, force majeure is strictly limited to natural disasters such as earthquakes, floods, fires, and storms; pandemics and related public health measures; war, mobilization, terrorist acts, and widespread civil unrest; filming, assembly, or activity bans imposed by the state or competent authorities; and unforeseeable and binding administrative decisions issued by authorised bodies. No other circumstances may be regarded as force majeure.

1.8) All processes shall be conducted in accordance with the principle of “good faith” as set out in [Article 2 of the Turkish Civil Code](#). Accordingly, “*Everyone is obliged to comply with the rules of good faith when exercising their rights and fulfilling their obligations. The legal order does not protect the manifest abuse of a right.*”

Pre-Production

2) Equality in the Working Environment²

This provision applies to all working processes, including pre-production, during production, and post-production.

2.1) In the working environment, no one may discriminate against another person on the grounds of race, colour, gender, language, religion, belief, ethnic origin, nationality, political opinion, gender identity, sexual orientation, disability status, neurodiversity, age, professional position, hierarchical relations, or any other grounds (including pregnancy, the post-partum period, caregiving responsibilities, menstruation, menopause, breastfeeding, hormone treatment, and transition processes), nor may anyone engage in verbal, psychological, or other forms of violence. (Pursuant to [Article 10 of the Constitution](#), Article 5 of [Labour Law No. 4857](#), Article 14 of the [European Convention on Human Rights](#), and [ILO Convention No. 111](#).) (see **Section 12.30**)

2.2) Everyone is equal in the working environment; however, with regard to child actors, the principle of the “*Best Interests of the Child*” shall prevail, and in accordance with Article 3 of the [United Nations Convention on the Rights of the Child](#) and [Article 41 of the Constitution](#), protection and priority shall in all circumstances be afforded to the child. The working environment shall be structured, planned, and implemented in accordance with the child’s presence and needs.

² This section is aligned with Resolution No. 21, adopted at the 23rd World Congress of the International Federation of Actors (FIA), entitled “[On Advancing Diversity, Equity, Inclusion, and Accessibility Across the Global Entertainment Industry](#),” which is based on the principles of equality in the working environment, the prohibition of discrimination, and the strengthening of inclusivity and accessibility.

2.3) The employer shall determine and communicate work-related instructions at the time the work is assigned and, in implementing such instructions, is obliged to protect the employee’s personal dignity, to show due respect, and to ensure an order in the workplace that is in accordance with the principles of good faith and integrity. **(see Section 19)**

2.4) The employer is obliged to take and communicate all necessary measures to ensure that employees are not subjected to psychological or sexual harassment and that those who have experienced such harassment are not exposed to further harm. *(Pursuant to Article 417 of the [Turkish Code of Obligations No. 6098](#); [the Istanbul Convention No. 6284](#); and [Presidential Circular No. 2025/03](#).)*

2.5) Any acts, threats, behaviours, or practices—whether occurring as a single incident or repeatedly—that are intended to cause, are likely to result in, or do result in psychological, physical, digital, sexual, and/or economic harm, and that constitute harassment or violence based on gender or gender identity, are strictly prohibited pursuant to [ILO Convention No. 190](#) and Article 417 of the Turkish Code of Obligations No. 6098. (Istanbul Convention)

2.6) The employer is obliged to provide in-person training to all employees, including actors and technical crew, prior to production, on the prevention of sexual harassment and discrimination, as well as on diversity, inclusivity, and equality. Such training shall be delivered in accordance with Articles 4 and 17 of the [Occupational Health and Safety Law No. 6331](#) and Law No. 6284 (*Istanbul Convention*), and in line with the principles developed by the Actors’ Union ‘Unit on Gender Equality, Anti-Discrimination, and the Prevention of Harassment’, with the aim of ensuring a clear understanding of concepts such as harassment, bullying, and equality, their proper implementation, and the prevention of violations.

2.7) In order to ensure that employers act effectively, promptly, and responsibly against harassment, abuse, and abuse of power on sets, during rehearsals, and in all working environments, employers are required to review the Actors’ Union document entitled [“Guide on Combating Harassment for Producers.”](#)

2.8) For all anti-harassment and anti-discrimination principles, definitions, and preventive measures covering pre-production, production, and post-production processes, the employer is required to review the Actors’ Union documents entitled [“Declaration of Principles Against Harassment and Discrimination”](#) and [“Recommended Codes of Conduct for Combating Harassment and the Guide on Combating Sexual Harassment for Producers.”](#)

2.9) In all productions involving nudity, partial nudity, simulated intimacy, or any form of sexual behaviour, the presence of an Intimacy Coordinator is mandatory. Given the particular vulnerability of actors in such contexts, prior disclosure, informed consent, and all necessary briefings must be provided, and safe working conditions must be ensured that do not compromise the actors’ health, safety, ethical values, or professional careers, along with approval of the final edit. (including, but not limited to, closed set practices and collaboration with an Intimacy Coordinator). For the required scope, information, and protocols, employers are obliged

to review the Actors' Union guides entitled "[Guidelines for Scenes Involving Nudity and Simulated Intimacy/Sexuality](#)" and "[Intimacy Scenes and Closed Set Practices](#)."³

2.10) For all costume-related practices, the Actors' Union guide entitled "[Best Practices for Costume Fitting Rooms](#)" shall be applied.

2.11) An actor may not share with third parties or on public platforms any photographs, audio recordings, or visual materials obtained within the scope of the project that have not yet been made public and that relate to the nature of the work, without the employer's prior written consent. However, this provision shall not be interpreted in a manner that restricts the employee's trade union activities, right to seek legal remedies, right to submit evidence, or statutory reporting obligations.

2.12) Ensuring the safety of the set is a shared responsibility of all parties. Accordingly, everyone who witnesses violations is expected to intervene to stop such conduct, to report it, and to support those who report violations.

2.13) Any form of pressure, threat, blacklisting, or professional retaliation against actors in connection with the exercise of their rights is unacceptable.

2.14) The union shall post the training, information, and preventive documents it has prepared in common-use and circulation areas.

3) OCCUPATIONAL HEALTH AND SAFETY / OHS

The following provisions apply to all working processes, including pre-production, during production, and post-production.

3.1) *"The employer shall ensure that the employee works only after having received occupational health and safety training." (Pursuant to Articles 4 and 17 of the [Occupational Health and Safety Law No. 6331.](#))*

3.2) *"The presence of a workplace physician and an occupational health and safety (OHS) specialist in the working environment is mandatory." (Pursuant to Articles 6 and 8 of Law No. 6331.)*

3.3) Given that our sector is classified as hazardous, under the [Regulation on the Duties, Authorities, Responsibilities, and Training of Workplace Physicians](#), a workplace physician is required to allocate at least six (6) minutes per employee per month, and under the [Regulation on the Duties, Authorities, Responsibilities, and Training of Occupational Safety Specialists](#), an occupational safety specialist is required to allocate at least twenty (20) minutes per employee per month. These durations constitute minimum requirements and may be increased depending on the nature of the work and the level of risk involved.

³ In addition, the "[FIA Guide to Intimacy Professionals](#)" should be taken into consideration. *(This provision is aligned with Resolution No. 11, entitled "[On Supporting Intimacy Coordination Globally](#)," adopted at the 23rd World Congress of FIA, which is based on ensuring the safety and protection of actors in scenes involving intimacy, nudity, and simulated sexual content.)*

3.4) All pre-employment medical examinations, health reports, and documents to be included in the personnel file shall be requested and obtained by the employer, and full responsibility for this process shall rest with the employer.

3.5) A paramedic medical team and/or a red-striped ambulance must be present in the working environment.

3.6) The employer is obliged to inform the occupational health and safety (OHS) specialist in advance of the entire work schedule, including the pre-production phase. In accordance with the schedule communicated, the OHS specialist is responsible for supervising the entire work process and for taking and/or ensuring that the necessary preventive measures are taken. *(Pursuant to Article 5 of Law No. 6331.)*

3.7) Following the finalisation of the work plan, a risk assessment shall be conducted by the occupational health and safety specialist and the workplace physician for all scenes and filming locations. Based on the identified risks, a risk assessment report shall be prepared, and, on the basis of this report, occupational health and safety training appropriate to the nature of the shoot and its specific risks shall be provided before work begins. Work may not commence until the risk assessment has been carried out and the relevant training tailored to the specific circumstances has been completed.

3.8) Employees are obliged to comply with the occupational health and safety training provided by the employer and with the employer's related instructions, and to refrain from endangering their own health and safety or that of other employees. *(Pursuant to Article 19 of Law No. 6331.)*

3.9) Employees have the right to access and review the reports prepared by the OHS specialist.

3.10) The employer shall provide equipment and a working environment that does not pose a risk to employees' health. In particular, for hazardous scenes, the employer shall supply appropriate Personal Protective Equipment (PPE) and supervise its use by employees. *(Pursuant to Article 4 of Law No. 6331.)*

3.11) The employer shall keep abreast of technical and technological developments in all equipment used for filming and shall implement such developments, ensuring the use of technical equipment that minimises hazards.

3.12) *"Where the employer decides in line with the employee's request, the employee may refrain from working until the necessary measures are taken. The employee's wages during the period of refraining from work, as well as other rights arising from the law and the employment contract, shall be preserved."* *(Pursuant to Article 13(2) of Law No. 6331.)*

3.13) *"In cases where a serious and imminent danger cannot be prevented, employees may leave the workplace or the dangerous area and proceed to a designated safe location without being required to follow the procedure set out in the first paragraph. Employees' rights shall not be restricted as a result of such actions."* *(Pursuant to Article 13(3) of Law No. 6331.)*

3.14) *"Employees working under an employment contract may terminate their employment contracts in accordance with the applicable legal provisions if, despite their request, the necessary measures are not taken."* *(Pursuant to Article 13(4) of Law No. 6331.)*

3.15) Any physical or psychological harm occurring in the course of work—including during set work, transportation, pre-production, rehearsals, filming, waiting time, and return travel—shall be deemed an occupational accident. Incidents that are treated solely through paramedic intervention, in which work is requested to continue, or which do not result in referral to a hospital shall not negate their classification as occupational accidents. Every occupational accident shall be recorded without delay and reported as such. **(see Sections 19.3–19.5)**

3.16) Any attempt by the employer or the employer’s representative to alter the nature of an accident, or to prevent, redirect, or suppress the reporting of an occupational accident by referring to it as a “minor intervention,” a “special case,” or on similar grounds, is unlawful.

3.17) Paramedics or medical personnel working on set are obliged to record all incidents they intervene in as occupational accidents or near-miss incidents. Assessments such as the ability to continue working, the assertion that no accident occurred, or similar considerations do not eliminate the obligation to report the incident.

3.18) For scenes involving the use of flammable or explosive materials, the actor must undergo a full medical examination in advance, and the actor’s declaration must be obtained.

3.19) In scenes involving flammable or explosive materials, actors must be provided with fire-resistant clothing. Where this is not possible due to the requirements of the scene, real flammable materials must not be used, and scripts shall be adapted to ensure filming safety.

3.20) In cases involving the use of firearms or vehicle operation, actors must undergo appropriate training during the preparation phase.

3.21) In weather conditions that are incompatible with actors’ costumes, due consideration shall be given to weather warnings issued by the relevant authorities, and thermal comfort appropriate to seasonal conditions shall be ensured. In cases of extreme heat or cold, upon consultation with the occupational health and safety (OHS) specialist, it may be decided to reduce daily working hours or to suspend work entirely.

3.22) Adequate toilet facilities shall always be provided on set. In working environments where this is not possible, and for outdoor shoots, toilet caravans meeting these requirements must be provided.

4) Child Actors

4.1) *“A child may not be compelled to work under any circumstances.”* ([Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 12\(1\)](#)). In cases where a child is present on set and does not wish to work, no one other than the child’s pedagogue and accompanying legal representative—including the producer, director, assistant director, actors, or other set personnel—may request or seek the child’s consent to perform.

4.2) *“A child may only be employed under conditions that do not harm their physical, mental, psychological, or moral development, do not interfere with their education, and do not pose risks*

to their health and safety.” (Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 12(2)).

4.3) A child may not be employed without an official suitability report issued by the competent public authority. The child’s working conditions and workplace arrangements shall be adapted to be appropriate to the child’s working requirements, and the child’s legal guardians shall be duly informed. (Pursuant to Article 16 of the same Regulation.)

4.4) The child’s physical, emotional, and psychological health status, as well as any factors that may trigger fear or distress, must be known and monitored by the psychologist assigned to the child on set.

4.5) A child shall not be present in the filming of scenes involving the use of alcohol, cigarettes, or addictive substances; or scenes containing weapons, violence, profanity, sexuality, nudity, or abuse, as well as other traumatic themes or scenes that may be detrimental to the child’s physical, psychological, or moral development.

4.6) Where the presence of a child in such scenes is **unavoidable**, the scenes must be revised in accordance with the recommendations of a psychologist and within the framework of information specific to the child. Such scenes shall be structured and filmed in a manner that does not traumatise the child. ([Child Protection Law No. 5395](#)).

4.7) The child’s parents are also required to obtain a suitability report from the relevant public authority.

4.8) An employer who has been convicted of crimes committed against children, crimes against sexual inviolability, or offences involving moral turpitude may not employ children. No person convicted of such offences may be employed on sets where children are present.

4.9) “A child may not be employed without the presence of their legal representative. The legal representative must be present in the activity area at all times, in a manner that allows the child to see and access them.” (Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 12(4)). The legal representative shall be the parent(s) holding custody, or, where custody does not exist, a guardian appointed by a court.

4.10) A psychologist and an acting coach shall be present in the child’s working environment. (Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 12(5)).

4.11) Compliance with the relevant regulations regarding the employment of the child shall be supervised by an inspector appointed by the Ministry of Family and Social Services; in the absence of such an inspector, supervision shall be carried out by the psychologist and acting coach accompanying the child. These persons shall:

4.11.1) Be continuously present with children under the age of six (6).

4.11.2) Be obliged to remove the child from the working environment and notify the Ministry of Family and Social Services until a safe environment is ensured in cases where circumstances in the workplace may harm the child’s physical, mental, psychological, or moral development.

4.12) Pursuant to Article 6 of the relevant regulation, the permissible working durations for child actors according to age groups are as follows (**see Sections 12.24–12.29**):

4.12.1) Children under the age of two (2) may not be employed under any circumstances.

4.12.2) Children between the ages of two (2) and five (5) may not be employed for more than one (1) hour per day, provided that such work takes place outside preschool education hours and between 10:00 a.m. and 6:00 p.m.

4.12.3) Children between the ages of six (6) and fourteen (14) may be employed between 10:00 a.m. and 8:00 p.m., provided that such work takes place outside school hours, for no more than two (2) hours on school days and no more than five (5) hours on non-school days.

4.12.4) The working hours of young workers aged between fifteen (15) and eighteen (18) shall be determined in accordance with the provisions of the [Regulation on the Procedures and Principles for the Employment of Children and Young Workers](#), and shall not exceed a maximum of two (2) hours per day and ten (10) hours per week.

4.13) No child may be required to work in excess of the working hours specified in the relevant provisions and determined according to age groups.

4.14) *“Provided that the child has worked on all of the preceding working days, the child shall be entitled to a weekly rest period of no less than forty (40) consecutive hours, regardless of the duration of work performed on the days worked.” (Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 9).*

4.15) In engagements exceeding one (1) month in duration, the child and/or the child’s legal representative may at any time request that the child receive psychological support, with all related costs to be borne by the employer. *(Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 12(7)).*

4.16) The child shall be provided with a separate room in indoor locations, and a cabin or caravan appropriate to the working conditions in outdoor locations, to be used for rest, dressing, and play, in accordance with the child’s age and developmental needs. *(Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 12(6)). (For bodily boundaries, see Section 12.24.)*

4.17) *“A child may not dress or undress in the same environment as adults.” (Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 13(2)).*

4.17.1) A child may not dress or undress alone with anyone other than their legal representative.

4.17.2) Regardless of gender, two children may not dress or undress in the same place at the same time.

4.18) A child may not be required to wear unhygienic clothing. *(Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 13(4)).*

4.19) A child may not be exposed to cigarette smoke or smoke from other tobacco products. In

environments where the child is present or can see, other persons may not consume cigarettes, other tobacco products, or alcohol-containing products.

4.20) No cosmetic products may be used on children under the age of fifteen (15). For children aged fifteen (15) and above, make-up may only be applied in a manner that does not objectify the child and using products that do not harm the skin. (*Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural, and Advertising Activities, Article 13(5)*).

4.21) In productions involving child actors, scenes directed at children under the age of fifteen (15) that contain sexual connotations, are erotic in nature, or pose a risk of physical or emotional abuse are strictly prohibited. In scenes written between children and described as “love,” no physical actions involving kissing, physical contact, sexual intimacy, or any act that may imply sexual behaviour may be included.

4.22) No one may request or require a child actor to alter their physical appearance or body weight, nor make comments in this regard. No changes that may affect the child’s physical or psychological development may be demanded.

4.23) In work involving children, the rules governing how set personnel and adult actors must behave on set are determined by the Actors’ Union. The employer is obliged to provide on-set briefings and to display the relevant documents on set.

4.24) All personnel who will work with children must receive training on children’s perception, psychology, and rights. Responsibility for providing such training rests with the employer.

4.25) The working conditions of child actors with special needs shall be determined on an individual basis, taking into account the child’s physical, cognitive, emotional, and psychosocial needs. The working hours, scene content, and set environment for such children shall be adapted in accordance with the best interests of the child and on the basis of expert opinion.

5) Use of Artificial Intelligence (AI)

The principles and provisions set out in this section concerning the use and definition⁴ of artificial intelligence have been drafted in consideration of the applicable national legislation, the [artificial intelligence guidelines](#) presented and the [resolutions adopted at the 23rd FIA World Congress in 2025](#), as well as the [artificial intelligence principles](#) and practices announced by SAG-AFTRA and other international organizations. Any use of artificial intelligence in violation of these provisions shall constitute an infringement of fundamental rights and freedoms, a violation of personality rights, an infringement of copyright and related rights, a breach of the right to the protection of personal data and the right to privacy, and a violation of the principles and provisions of the contracts concluded between the parties and the performers. In such cases, the performer shall have the right to terminate the contract for just cause, to be entitled to the full amount of the remuneration stipulated in the contract, and to claim material and non-pecuniary damages, while reserving the right to pursue all available legal remedies. Taking into account the evolving nature of artificial intelligence technologies, the principles and

⁴<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/Yapay-Zeka-Terimleri-ve-Kullanimlari-Oyuncular-Sendikasi.pdf>

provisions set out in this section shall be updated in line with international practices.⁵

5.1) The actor’s voice, body, emotions, performance, and presence are unique. The actor performs through these instruments by their own free will; therefore, artificial intelligence may not, under any circumstances, be used in a manner that replaces an actor, substitutes for them, or renders their physical presence unnecessary. Artificial intelligence may only be used for supportive and complementary purposes in relation to a performance in which the actor is physically present, provided that explicit consent, scene-specific limitations, and separate remuneration are secured. Such uses shall not, under any circumstances, be interpreted in a way that leads to the substitution of the actor. In any production, the use of an AI-generated character to fully assume a role that could be performed by a human actor constitutes a direct violation of professional income, employment, and creative performance rights. ([SAG-AFTRA Statement on Synthetic Performer](#)).

5.2) The cost of using AI-generated or synthetic performances may not fall below the cost of employing a real actor. AI may not be used as a tool that undermines the value of human labor or indirectly reduces employment under the pretext of lowering production costs. ([SAG-AFTRA’s A.I. Framework](#))

5.3) All personal data related to the actor — including but not limited to their face, voice, facial expressions, movements, biometric data, and all performance elements — belong to the actor, and actors hold full rights and authority over such personal data. ([Law No. 6698 on the Protection of Personal Data, Art. 3](#))

5.4) Without the actor’s explicit consent, no personal data belonging to the actor may be transferred, sold, shared, modified, reproduced, granted indefinite usage rights, or subjected to any personal data processing activity.⁶ ([Law No. 6698 on the Protection of Personal Data, Art.5](#))

5.5) The transfer of actors’ personal data — including to AI or AI-supported systems — as well as any digital copies, voice or face cloning, modeling, or compositing applications, must be scene-specific and cannot be transferred to another project or reproduced without written explicit consent and separate usage fees for each project. ([Law No. 6698 on the Protection of Personal Data, Art.6](#))⁷⁸

5.6) Explicit consent regarding AI use must be based on the actor’s free will. Such consent may not be obtained under pressure or imposed as a condition for obtaining a role or employment. An actor may not suffer role loss, termination, exclusion from projects, or any direct or indirect

⁵ (This provision is aligned with Motion No. 8, “On the Promotion of a United and Strong Representation of the Creative Sector in AI-Related Policymaking,” as adopted at the 23rd FIA Congress ([Congress Pack, p. 125](#).)

⁶ (This provision is aligned with Motion No. 7, “On the Protection of Performers Against Abusive Use of Artificial Intelligence,” as adopted at the 23rd FIA Congress ([Congress Pack, p. 123](#).)

⁷ “Data relating to a person’s race, ethnic origin, political opinion, philosophical belief, religion, sect or other beliefs, appearance and dress, membership of associations, foundations or trade unions, health, sexual life, criminal convictions and security measures, as well as biometric and genetic data, constitute special categories of personal data. The processing of such special categories of personal data is prohibited. However, these data may be processed if the explicit consent of the data subject is obtained.” (Law No. 6698, Art. 6/1–2)

⁸ This provision is aligned with [SAG-AFTRA’s guidelines and principles regarding the use of artificial intelligence in television and theatrical productions](#).

sanction due to refusal to consent to AI use. Any consent obtained in violation of these provisions shall be deemed null and void, and the actor retains the right to claim full contractual compensation as well as material and moral damages. (See 19.6)

5.7) The actor may withdraw explicit consent for AI-generated materials at any time. The producer is obligated to comply with this decision. Any digital production carried out without consent constitutes a violation of personality rights and breaches Law No. 6698 on the Protection of Personal Data and [Law No. 7545 on Cybersecurity](#). All persons or entities responsible for such violations shall bear joint liability for material and moral damages.

5.8) The employer must comply with principles of good faith, transparency, proportionality, and legality. ([Law No. 5846 on Intellectual and Artistic Works](#), Art. 80/A(1⁹).

5.9) The employer must provide written information regarding all collected actor data, including usage location, purpose, technique, storage duration, processing methods, whether transferred to AI models, and all administrative and legal security measures taken. The actor has the right to request these records, and the employer must comply.

5.10) The producer must inform the actor and relevant professional organizations in writing prior to filming if any AI technology will be used during production. AI usage without notification constitutes a violation of personal data protection and cybersecurity legislation.

5.11) Content and scenes generated or modified by AI must be clearly labeled and continuously identified under the title “Artificial Intelligence.” This transparency forms part of protecting the actor’s professional reputation.¹⁰

5.12) Upon the actor’s death, no digital copy, voice, or performance data may be used without explicit testamentary authorization or written consent from legal heirs. Such permission must be lawful, proportionate, purpose-limited, and restricted in duration and scope.

5.13) The use of actor data for AI model training or data mining is permitted only with specific, time-limited, and narrowly defined consent. No use may rely on exceptions, opt-out mechanisms, or default permissions; such mechanisms shall not be considered legally valid consent.¹¹

5.14) Facial, vocal, visual, or biometric data of child actors may not be processed through AI, digital replication, cloning, or similar technologies under any circumstances.

5.15) For oversight of AI applications, the establishment of an independent AI Oversight Committee including representatives of the Actors’ Union of Turkey (AUT) is recommended. Producers must provide requested information and documents to this committee within a maximum of 15 days.

⁹ *‘Performing artists, independently of their economic rights and even after the transfer of such rights, shall have the right—except where conditions of exploitation necessitate otherwise—to be identified as the performers of their fixed performances and to object to any distortion or mutilation of their performances that would be prejudicial to their reputation.’ (Law No. 5846, Art. 80/A(1))*

¹⁰ *(This provision is aligned with Motion No. 7, “On the Protection of Performers Against Abusive Use of Artificial Intelligence,” as adopted at the 23rd FIA Congress ([Congress Pack, p. 123](#)).*

¹¹ *(This provision is aligned with Motion No. 9, “On the Extension of Text and Data Mining Exceptions to Generative AI,” as adopted at the 23rd Congress of the International Federation of Actors (FIA) ([Congress Pack, p. 126](#)).*

6) Audition Principles¹²

Auditions constitute a preliminary contractual framework in which the producer or employer's invitation represents an offer, and the actor's participation constitutes acceptance, for the purpose of evaluating conditions related to a potential future employment agreement between the parties.

Scope of Auditions

6.1) Casting calls — whether online, self-tape, or in-person — must be clear, transparent, and defined in advance. Project requirements, role descriptions, needs, expectations, and demands must be communicated clearly and understandably to actors beforehand. These include:

6.1.a) Project title

6.1.b) Production company

6.1.c) Distribution platform or broadcast channel

6.1.d) Director

6.1.e) Casting decision date (including timeline for positive/negative responses)

6.1.f) Shooting schedule (start/end dates; if unknown, estimated dates)

6.1.g) Separate confidentiality and/or information agreement to be sent by email

(See. 6.7)

- i. The confidentiality agreement shall be executed via email, either through a digital signature or written consent, and shall be binding on both parties. In this way, the producer's creative material is protected, while also ensuring that the performer has sufficient information regarding the scope and content of the role prior to participating in the audition.
- ii. The performer undertakes to use this information solely in connection with the audition process and not to share it with third parties.

6.1.h) Scope of the Role:

- i. For the first audition: information regarding the requested scene and the emotional state of the character.
- ii. For the second and subsequent auditions: a detailed character analysis or information regarding the role to be performed.

6.1.i) Audition Materials:

- i. If a script **exists**: the script shall be provided to the performer;
- ii. **If no script exists**: a detailed document including general information about the story, character analysis, and the expectations from the performer, along with audition texts, scenes, and monologues.

¹² The audition principles set out in this section—covering all audition processes, including self-tapes—have been prepared in line with Motion No. 10, “On Fair Practices in Self-Taping Auditions,” adopted at the 23rd World Congress of the International Federation of Actors (FIA), and are based on ensuring that performers are evaluated under conditions that are safe, fair, non-discriminatory, and predictable ([Congress Pack, p. 128](#)).

All of the aforementioned information must be communicated to actors in a clear and understandable manner before they participate in an audition or before any audition recording is requested.

6.2) The audition invitation must be sent via email to the actor and their representative at least 48 hours prior to the audition request. For child actors, this period shall be at least 72 hours.

Exception: If the audition request is made for an ongoing production, this period may be reduced to 24 hours for actors and 48 hours for child actors.

6.3) In the case of **online auditions**, the material to be used must be limited to no more than three (3) characters, including the person participating in the audition.

6.4) Scripts provided to actors must be formatted in a standardized manner, using American or French script format and 12-point font. The page limits below are determined according to these international standards.

6.5) At the initial audition stage, the actor may be asked to perform a script ranging from a minimum of one (1) paragraph to a maximum of six (6) pages. For callbacks or subsequent rounds, this limit must not exceed ten (10) pages. For child actors, page limits are specified separately (**see 6.22**).

6.6) Auditions are considered pre-contractual engagements aimed at evaluating the terms of a future employment contract between the parties. Since the actor expends labor for the benefit of the casting party, the time spent in the audition process is subject to remuneration. Otherwise, unpaid auditions constitute a violation of the prohibition of forced labor as protected under the Constitution. The audition fee shall be calculated in proportion to the duration of the audition. Accordingly, for audition processes lasting up to half an hour, payment shall not be less than half-hour compensation, and for durations between half an hour and one hour, it shall not be less than the hourly minimum wage (**see 10.2, 12.1**).

6.7) The confidentiality agreement must be mutual, protecting the actor as well as the producer. Protective measures must be taken to prevent the sharing, distribution, or copying of actors' audition recordings, personal data, fees, other rights, and on-set images. The provisions included in the agreement—whether within the main contract or as a separate confidentiality agreement—must impose duties and responsibilities on both the actor and the producer.

6.8) If the employer requests specific items such as costumes, makeup, or accessories for the audition, these expenses shall be covered by the employer.

6.9) Audition scenes involving gender-based violence must not be requested.

6.10) Scenes involving intense physical action, such as fighting or horseback riding, should not be requested in auditions.

6.11) Whether the audition results are positive or negative, the actor or their representative must be informed via email on the specified date, including a formal explanation based on objective criteria in cases of rejection.

6.12) It is recommended to inform actors whether their audition (self-tape or live audition) has been viewed.

Child Actor Auditions

6.13) Due care must be given to the privacy, physical safety, and emotional well-being of child actors during auditions.

6.14) A scheduled appointment system must be implemented for auditions involving child actors. Child actors must never be kept waiting for audition recordings.

6.15) The audition invitation for child actors must be sent via email at least 72 hours prior to the start of or request for the audition.

6.16) The working hours determined for each age group shall commence from the moment the child arrives at the workplace. No child may be required to work beyond the limits specified below for their age group:

6.16.1) Children between the ages of six (6) and fourteen (14) may not work more than one (1) hour on school days (outside school hours), and no more than two and a half (2.5) hours on non-school days.

6.16.2) Children between the ages of three (3) and five (5) may not work more than one (1) hour per day, provided that this occurs outside of preschool education hours.

6.16.3) Children under the age of two (2) shall not be employed under any circumstances.

6.17) Auditions must be scheduled in a way that does not interfere with the child's schooling or right to education.

6.18) At no stage of the audition process may the child be left alone, and the parent's access to the child must not be restricted. In order to prevent parental pressure on the child, a supervisor or psychologist must be present during the audition.

6.19) Child actors must not be asked to perform scenes involving alcohol, smoking, or addictive substances; weapons; violence; profanity; sexuality; nudity; abuse; or other traumatic themes that may be harmful to their physical, psychological, or moral development. If the role involves such themes, the audition material must be adapted in a way that preserves the child's safety while allowing them to express the required emotion.

6.20) The content of the role and the context of the scene must be explained to the child in an age-appropriate manner by an acting coach and a psychologist.

6.21) All information regarding the role—including content, shooting dates, locations, duration, and any special requirements (such as dancing, swimming, stunts, etc.)—must be clearly communicated to the parent prior to the audition, in line with the provisions outlined in **Section 1: Scope of Auditions** of this document.

6.22) The number of script pages to be performed by child actors is regulated as follows:

6.22.1) For children under the age of 6: maximum one (1) page

6.22.2) For ages 6–11: maximum two (2) pages

6.22.3) For ages 12–15: maximum four (4) pages

6.23) If a self-tape is requested, the scene must be recorded at home under parental supervision.

6.24) Child actors must attend auditions wearing comfortable clothing appropriate to their age and the scene.

6.25) No one may request or suggest that a child actor alter their physical appearance or weight. Any changes that may negatively affect their physical or psychological development are strictly prohibited.

6.26) All rules regarding in-person auditions, venues, and audition procedures apply equally to child actors. The venue must be accessible, clearly specified, and suitable for auditions.

6.27) During in-person auditions, the presence of a pedagogue (child development specialist) and a child acting coach is mandatory. (Child Labor Regulation, Art. 12/5)

6.28) No pressure or manipulation may be exerted on the child or the parent during the audition process.

6.29) If the child actor is not selected, the notification must be delivered only through the parent or legal guardian, in the presence of a child development specialist or pedagogue. The communication must use a positive and supportive tone that prevents the child from experiencing feelings of failure or inadequacy.

6.30) If the parent or child encounters any inappropriate behavior during the audition process, it is expected that this be reported directly to the Actors' Union.

Regarding All Types of Recorded Data

6.31) The production company must clearly specify how video recordings obtained from online or in-person auditions will be stored and who will have access to them. ([Pursuant to the Personal Data Protection Law No. 6698, Art. 10 and Art. 12](#)) ([Cybersecurity Law No. 7545, Art. 4 and Art. 5](#))

6.32) All recordings and images obtained during the audition process shall be accessible only to authorized persons designated by the employer who are responsible for conducting the audition process, and shall be processed in accordance with Law No. 6698 on the Protection of Personal Data and related legislation. (Cybersecurity Law No. 7545, Art. 6)

6.33) The explicit consent of the actor must be obtained for any recording made during auditions. Audio and visual recordings constitute personal data and sensitive personal data. The processing of such data is subject to explicit consent pursuant to Articles 5 and 6 of the Personal Data Protection Law (KVKK). Explicit consent may be withdrawn at any time. Without the actor's explicit consent, these recordings may not be used for purposes other than the audition process nor shared with third parties. Otherwise, the provisions of the [Turkish Penal Code](#), the Personal Data Protection Law, and the Cybersecurity Law shall apply.

6.34) All data and recordings obtained during auditions may be retained solely for audition purposes. They may not be used, distributed, stored, or retained for any other purpose. Once this purpose ceases—upon completion of the audition process—all such data and recordings must be immediately destroyed in accordance with the provisions of the KVKK.

6.35) Under no circumstances may actors be charged any fees for accessing audition announcements, receiving audition-related information, or participating in photo shoots conducted as part of the audition process.

6.36) Audition announcements must be communicated via email, which constitutes a formally

and legally verifiable method of communication. Any communication conducted via phone or messaging applications must be confirmed and documented via email.

In-Person Auditions

6.37) No requests may be made of actors beyond those specified in the audition invitation.

6.38) Locations where in-person auditions take place are considered **workplaces** under the Labor Law.¹³ Responsibility for the workplace lies with the employer. Therefore, Occupational Health and Safety measures must be implemented.

6.39) In-person auditions must be conducted in accessible, appropriate, and recognized professional environments, in spaces specifically designed or designated for this purpose.

6.39.1) The private residence of the casting professional—including home offices—may not be used as an audition venue.

6.39.2) If a hotel is used, a suitable hall must be arranged. Hotel rooms should not be preferred for auditions.

6.40) The audition venue must provide appropriate enclosed spaces for actors to prepare for their roles, including dressing, waiting, and applying hair and makeup.

6.41) If the employer requests specific preparation requirements (such as costumes, makeup, accessories, etc.), the associated costs shall be covered by the employer.

6.42) Confidentiality must be ensured at the highest level during auditions, and all necessary measures must be taken.

6.43) The audition team must consist of only the minimum number of personnel required for the work, and actors must be informed in advance who will be present at the audition. If there are external observers or individuals who may join the audition team later, this must be disclosed to the actors and their consent must be obtained. Authorized personnel in auditions are defined as follows:

6.43.1) Television Series and Feature Films

Assistant Director

Directing Coordination

A senior member of the directing team (often the Chief Assistant Director; may vary depending on pre-production and team structure)

If the audition involves dialogue, an additional member of the directing team may be present

6.43.2) Commercials

Director

Assistant Director (1st AD)

Assistant Director (2nd AD)

Assistant Director (3rd AD)

¹³ “Places that are connected in terms of their nature to the goods or services produced by the employer at the workplace and are organized under the same management (places affiliated with the workplace), as well as other annexes and facilities such as rest areas, childcare and breastfeeding rooms, dining, sleeping, washing, medical examination and care, physical and vocational training areas, courtyards, and related equipment, shall also be deemed part of the workplace.” (Labor Law No. 4857, Art. 2)

6.44) It is the legitimate right of the actor to be informed about who will be present at the audition. The professionals organizing and attending the audition must introduce themselves and clearly state their roles.

6.45) Actors may attend auditions accompanied by a representative or a companion, provided that they do not interrupt or interfere with the audition process. Such individuals are present solely for support purposes.

6.46) If an actor finds themselves alone with another individual during the audition, they may request the presence of an additional person as a witness or may choose to leave the audition.

6.47) Recording using personal phones or devices is strictly prohibited during auditions. Recordings may only be made using equipment under the responsibility of the employer.

6.48) No comments—positive or negative—may be made regarding the actor’s body or physical appearance.

6.49) No physical contact may be made with the actor, nor may the actor be physically directed, even if required by the role, without the actor’s explicit consent.

6.50) Any recording made during the audition requires prior written consent. The actor has the right to request a copy of the audition recording after the process is completed and to demand the destruction of such content. Otherwise, the provisions of Turkish Penal Code Art. 134/1 and 134/2 shall apply.

Online Auditions / Self-Tape (Self Audition)

6.51) In the case of online auditions, the number of characters in the material must not exceed three (3), including the person participating in the audition.

6.52) The requirements of the project, the role, expectations, and all requested elements must be clearly communicated to the actor in advance via email, as outlined in Section 1: **Scope of Auditions** of this document. No requests may be made beyond the specified limits.

6.53) The technical requirements for recordings are based on industry standards determined by the **Assistant Directing (AD) platform**, and all technical details must be clearly communicated to the actor in advance. The technical and content requirements are as follows:

6.53.1) Framing and Shooting Format

6.53.1.a) Recordings must be in horizontal (landscape) format.

6.53.1.b) The camera must be set to a chest-up (medium close-up) framing; the performer must not be positioned too far from or too close to the frame. This may vary depending on the given instructions.

6.53.2) Environment Conditions

6.53.2.a) Recordings must be made in a well-lit and quiet environment.

6.53.2.b) There must be no excessive darkness, overexposure, backlighting, or significant background noise that may negatively affect the recording.

6.53.3) Performance and Introduction Recording

6.53.3.a) Along with the performance recording, the actor must submit a short and up-to-date introduction video.

6.53.3.b) The introduction video must be recorded in the same framing and costume as the performance recording.

6.53.4) Photo Materials

6.53.4.a) The file must include waist-up and full-body photographs.

6.53.4.b) If the actor has tattoos and/or piercings on visible areas such as hands, arms, or neck, photographs clearly showing them must be included.

6.53.5) Where to Look During Self-Tapes

6.53.5.a) In the introduction video, the actor should look at the camera lens.

6.53.5.b) During the performance recording, the direction of the actor's gaze may vary depending on the content of the scene, the number of characters in the scene, dramatic requirements, or given direction.

6.54) Actors cannot be required to record at a resolution higher than 720p.

6.55) Actors may not be required to use any paid virtual meeting platform, or to use any editing software or specialized equipment at their own expense.

6.56) No fees may be charged to actors for the platforms through which they upload or submit their recordings for the selected role.

6.57) It is recommended that each submission include a short introduction video. To avoid confusion, the actor should state their full name on camera while appearing as they do in the audition recording. This helps prevent potential mix-ups.

6.58) File names of the recordings submitted by the actor must not be generic (e.g., "*IMG_123.mov*"), but should be clearly labeled to avoid confusion for casting directors and the production team, using the format: "**FullName / CharacterName / Date / Audition.**"

6.59) It is recommended that recordings be uploaded to a cloud-based platform such as Google Drive or transferred via services like WeTransfer, where downloads can be tracked. Applications such as WhatsApp are not recommended, as they may alter file names and do not provide legally verifiable records.

6.60) All recordings and images obtained during the audition process shall be accessible only to authorized persons conducting the audition process and shall be processed in accordance with Law No. 6698 on the Protection of Personal Data and relevant legislation. Without the actor's explicit consent, these recordings may not be used for purposes other than the audition process nor shared with third parties. Otherwise, the provisions of the Turkish Penal Code and the Personal Data Protection Law (KVKK) shall apply.

Auditions Involving Nudity and Simulated Sexual Content

The following rules apply to all types of auditions, including in-person auditions, online auditions (self-tapes/self auditions), and similar formats.

6.61) Producers, directors, casting directors, and similar parties may not request nude and/or semi-nude photographs or personal video recordings from actors during in-person, online, or self-tape audition processes.

6.62) At no stage of the audition process—whether in-person, online, or self-tape—may producers, directors, casting directors, or similar parties request actors to be nude and/or partially nude, or to perform simulated sexual acts (such as kissing, sexual interaction, masturbation, etc.).

6.63) Even if required by the script, auditions involving exposure of the actor’s body may not be conducted.

7) Contract

7.1) The relationship between the actor and the producer constitutes an employment contract, not a service procurement. The type of employment contract (fixed-term / indefinite-term), its scope, and sector-specific characteristics must be clearly and comprehensively defined.

7.2) The employment contract shall ensure compliance with the National Occupational Standards jointly prepared by the Actors’ Union and the Vocational Qualifications Authority, and shall reject any requirement for work outside the defined scope of duties.

7.3) When hiring an employee, the employer shall request the legally required onboarding documents.

7.4) The employment contract must be executed before the pre-production phase and prior to the commencement of filming, and a wet-ink signed copy must be provided to the employee by the employer.

7.5) The employer may not require the employee, prior to the start of employment, to sign pre-prepared resignation letters or timesheets (attendance/payroll records) covering working hours in advance. Additionally, the employer may not require the employee to sign any release or waiver statements, such as declarations stating “no outstanding receivables” before employment begins, or “final payment has been made” if payment has not actually been completed after the work ends.

7.6) If the contract is not signed during the pre-production phase, it must be executed within two (2) months in accordance with the Labor Law. Pre-engagement periods—including auditions, pre-production, and rehearsal periods—must be clearly defined in the contract. Any deliberate delay in executing the contract constitutes a violation of rights.

7.7) The employment contract shall set forth the duties, responsibilities, obligations, and **mutual rights of both the employer and the employee.**

7.8) Contracts may not be imposed unilaterally. The parties must be granted sufficient time for review and negotiation. The use of the Actors’ Union’s template contract is recommended.

7.9) Termination clauses that favor the producer and are to the detriment of the actor are not acceptable. The number of episodes, duration, and obligations must be regulated in a mutual and balanced manner.

7.10) The actor’s right to terminate the contract for just cause must be clearly defined. Provisions that hinder the exercise of this right in practice must be removed.

7.11) The termination of the actor’s employment, cancellation, or postponement of the production

must be carried out in accordance with the Labor Law. Arbitrary, sudden, or contractually unregulated terminations shall be deemed invalid, and the actor's financial and professional losses must be safeguarded. In cases of cancellation or postponement, the actor's financial losses must be explicitly defined in the contract. **(see Section 10: Fees, and Compensation in Cases of Cancellation and Postponement)**

7.12) In indefinite-term employment contracts, provisions regarding salary increases must be included in order to compensate for loss of rights due to inflation and similar factors.

7.13) All work—including pre-production, on-set preparation, filming, and post-production work—shall be remunerated in the same manner as the principal work.

7.14) All expenses related to promotional activities, including interviews, shoots, premieres, and any other off-set assignments, shall be borne by the employer.

7.15) Contract clauses containing vague expressions such as “proper conduct and behavior,” which may interfere with private life, are not acceptable. Only clearly defined circumstances that constitute a legal offense may be subject to regulation. Provisions concerning crimes involving moral turpitude shall apply equally to both actors and employers.

7.16) In the contract, the actor must clearly disclose any health conditions—such as chronic asthma, allergies, trauma, or similar issues—that may adversely affect their work, within the scope of Occupational Health and Safety (OHS) provisions. These provisions shall be governed by the [Occupational Health and Safety Law](#) and the [Guidelines on Occupational Health and Safety on Set](#).

7.17) The shooting schedule must be communicated to the actor at least 24 hours in advance via email, WhatsApp, SMS, or other communication channels. If this period is not observed, the actor shall not be obliged to perform work, and this shall not constitute a breach of contract. In cases where the schedule is changed due to force majeure or natural weather conditions, the 24-hour minimum notice period may not apply. However, false claims of force majeure may not be used to justify schedule changes. (For force majeure, **see 1.7**).

7.18) Copyrights may not be transferred indefinitely or automatically. The transfer of rights shall be limited solely to the producer's commercial activity, and the rights protected under the scope of the BİROY Film and Television Actors' Collecting Society shall remain reserved. (For the contractual clause to be included, see **18.14**).

7.19) It is recommended that the contract include a provision granting the actor a share of revenues from platforms such as YouTube and similar channels.

Leave of Absence for Valid Excuse

7.21) Legally recognized leave of absence for valid excuse shall be paid. (*Pursuant to Labor Law No. 4857, Supplementary Art. 2 and Art. 74*)

7.22) Paid leave of absence, taken as consecutive days, is regulated as follows:

Bereavement leave for family members: 3 days

Marriage leave: 3 days

Maternity leave: 8 weeks before birth / 8 weeks after birth

Paternity leave: 5 days

In cases of adoption, the provisions governing maternity leave shall apply.

7.23) The duration of leave of absence for a valid excuse may be extended by contract.

Annual Leave

7.24) Annual leave shall be paid, and the employee's social security coverage shall continue throughout the leave period.

7.25) The payment corresponding to the annual leave period shall be made in advance, prior to the actor commencing their leave.

7.26) If the employee has worked continuously for between one (1) and five (5) years, they are entitled to 14 days of annual leave; if they have worked for more than five (5) years, they are entitled to 20 days of annual leave.

7.27) Weekly rest days (e.g., Sundays) and public/religious holidays that fall within the annual leave period shall not be added to or extend the leave and shall be deemed included within the annual leave period.

7.28) Children employed under this principle and the relevant regulation shall be entitled to paid annual leave of not less than thirty (30) days per year of service, provided that the employment relationship lasts one year or longer. Annual paid leave must be granted uninterrupted.

7.29) For children who attend school or other forms of education, annual paid leave shall be granted during periods when schools are on holiday and when the child is not attending courses or other educational programs.

Public Holidays

7.30) Public holidays are paid, and are defined under [Article 2 of the Law No. 2429 on National Holidays and General Holidays](#).

7.31) Any newly declared public holidays shall become effective as of the date of their announcement and shall be added to the list of public holidays through subsequent updates.

7.32) Under no circumstances shall work be performed on May 1st – Labour and Solidarity Day.

7.33) On public holidays and religious holidays **other than** May 1st – Labour and Solidarity Day, work may be performed only with the employee's written consent and provided that the employee is paid double the daily wage. **(For the calculation of the daily wage, see 10.1)**

7.34) "Children may not be employed on national holidays and general holidays." (*Regulation on the Employment of Children and Young Workers, Art. 10*)

Notice Period and Severance Pay

7.35) In order for the employee to be entitled to notice compensation, they must be employed under an employment contract.

7.36) Before terminating the employee, the employer must provide written notice stating the reason for termination.

7.37) The employer's notice periods are as follows:

7.37.1) For employment up to 6 months: 2 weeks' notice,

7.37.2) For employment between 6 months and 1.5 years: 4 weeks' notice,

7.37.3) For employment between 1.5 years and 3 years: 6 weeks' notice,

7.37.4) For employment exceeding 3 years: 8 weeks' notice.

7.38) The amounts of notice compensation are as follows:

7.38.1) Up to 6 months of employment: 2 weeks' wages,

7.38.2) Between 6 months and 1.5 years: 4 weeks' wages,

7.38.3) Between 1.5 years and 3 years: 6 weeks' wages,

7.38.4) More than 3 years: 8 weeks' wages.

7.39) Except in cases of termination for just cause, if the employment contract is terminated without complying with the notice period, notice compensation corresponding to the notice period shall be paid. (Pursuant to Labor Law No. 4857, Art. 17, Art. 24, and Art. 25)

7.40) In order for the employee to be entitled to severance pay, they must have worked for at least one (1) year in accordance with the employment contract. However, consecutive projects with the same employer shall be considered collectively in the calculation of seniority.

7.41) In fixed-term employment, the amount corresponding to severance pay may not be concealed within the wage. It must be regulated separately and transparently.

7.42) In cases where the employee is entitled to severance pay, compensation shall be paid in the amount of 30 days' gross wages for each full year of service, in accordance with [Article 14 of Labor Law No. 1475](#).

8) Insurance

Applicable to all working processes, including pre-production.

8.1) Daily or weekly insurance contributions shall be calculated based on the gross wages received.

8.2) Monthly insurance declarations shall be made based on the employee's total monthly earnings subject to premiums, calculated on a 30-day basis.

8.3) Social insurance coverage is a non-waivable and non-transferable right and obligation within the employment relationship. The employer is required to notify the Social Security Institution (SSI) of the employee's commencement of work through an insured employment entry declaration prior to the start of employment. ([Pursuant to Law No. 5510 on Social Insurance and General Health Insurance, Art. 8](#))

8.4) The employer is obliged to make the insurance declaration using the correct occupational code corresponding to the employee's actual work.

8.5) The principal occupational code for actors is: **105 2655.01 – Actor**. The employee may not be registered under an occupational code that does not reflect the actual work performed.

8.6) The termination notification must be submitted using the correct SSI exit code corresponding to the actual circumstances. Incorrect exit codes may not prevent the employee from receiving unemployment benefits. In such cases, the employee retains the right to object and request correction.

8.7) No employee may be compelled to issue a self-employment receipt (freelance invoice) or to procure an invoice.

8.8) The employee must be registered with the SSI through the principal employer. Registering the employee through another workplace and/or employer other than the actual employer constitutes a sham transaction. The production company, as the owner of the work, must act as the employer and use its own workplace name and title. The employer may not submit the employment entry declaration through subcontracting companies, nor may this responsibility be transferred.

8.9) Actors shall work with insured equipment and insured vehicles, and their transportation shall be carried out accordingly.

8.10) It is recommended that employers provide employees with personal accident insurance.

8.11) Paid weekly rest days are included in the calculation of insurance premiums.

8.12) Individuals receiving survivor's pensions (widow/orphan benefits), disability benefits, home care allowances, or alimony; scholarship students; those previously insured under Bağ-Kur (self-employed insurance); civil servants; early retirees; disability retirees; standard retirees; partial retirees; and employees subject to enforcement proceedings shall be insured under 4A status (the standard social security scheme for employees working under an employment contract in Türkiye). No alternative insurance arrangement other than 4A may be offered to the employee.

8.13) Civil servants may work in the private sector under 4A insurance by obtaining permission from their institution. For individuals receiving survivor's pensions, disability benefits, or disability retirement pensions, as well as those subject to enforcement proceedings, part or all of their benefits may be reduced or terminated if they work under 4A insurance.

For other categories, working under 4A insurance does not result in the suspension of their benefits. For direct consultation on this matter, the following public service hotlines may be contacted:

- SSI / ÇHİM (*Social Security Institution Communication Center*) – Alo 170 Citizen Support Line
- Ministry of Family and Social Services (ASHB) / Social Assistance – Alo 144 Citizen Support Line
- Youth and Sports General Directorate (GSM/KYGM) – Alo 444 0 472 Citizen Support Line

9) Payments

9.1) The payment schedule or due dates of daily, weekly, or monthly wages shall not affect the calculation of social security premiums based on actual earnings.

9.2) The full amount of the actual (gross) wage must be paid from an identifiable employer account into the employee's bank account.

9.3) For actors, all payments relating to the final day, final week, or final month, including outstanding wages, receivables, and all compensation, must be paid in full and without delay on the date the employment contract terminates. In the event of non-payment, the actor must be able to initiate the formal notice procedure immediately in order to recover these amounts with interest. To prevent potential disputes, this right should be explicitly stipulated in the contract.

10) Fees

Fees cover all work before, during, and after production, including but not limited to pre-production and on-set preparation, early call time (work performed before official start time), filming, work performed after wrap time, post-production and animation, dubbing, photoshoots, all forms of online, social media, and physical promotional activities, as well as festivals, galas, premieres, and distribution-related work.

Fees also cover payments for productions such as television series, digital series, films, commercials, music videos, short films, teasers/trailers, photoshoots, and similar projects.¹⁴

Scope and Payment of Fees

10.1) The base calculation of fees shall be made on an hourly rate. The daily rate is calculated by multiplying the hourly rate by 7.5; the weekly rate by multiplying the hourly rate by 45; and the monthly rate by multiplying the hourly rate by 225. Where the hourly rate is derived from a monthly rate, it shall be calculated by dividing the monthly rate by 225.

All overtime payments shall also be calculated on the basis of this hourly rate.

10.2) In daily contracts, the fee covers a maximum of 7.5 hours of work.

10.3) In weekly contracts, the fee covers a maximum of 45 hours of work.

10.4) In monthly contracts, the fee covers a maximum of 45 hours per week and 225 hours per month.

10.5) Work exceeding 7.5 hours per day and 45 hours per week shall be considered overtime and shall be compensated separately. The overtime rate shall be calculated by dividing the daily fee by 7.5 to determine the hourly rate, and paying 50% above this hourly rate for each hour worked beyond 7.5 hours per day. Periods of less than 30 minutes shall be counted as half an hour, and

¹⁴ The remuneration principles set out in this section are based on the recognition and fair compensation of invisible labor, including preparation, waiting time, and similar forms of work arising from short-term, intermittent, and flexible working arrangements, in line with Motion No. 19, "[on strengthening the bargaining position of short-term employees and self-employed workers to secure fair compensation for short-term and flexible work arrangements](#)" adopted at the FIA 23rd World Congress.

periods exceeding 30 minutes but less than one hour shall be counted as one full hour of work.

(see 12.1 – 12.9)

10.6) Payment of fees shall be made as follows:

- In daily contracts, no later than the last working day of the week in which the work was performed
- In weekly contracts, no later than the last working day of that week
- In monthly contracts, no later than monthly intervals

10.7) All work—including pre-production, on-set preparation, filming, and post-production work—shall be remunerated in the same manner as the principal work.

10.8) For equivalent roles and actors working under comparable durations, the principle of equal pay for equal work shall be applied, without discrimination on the basis of gender.

In Case of Delay in the Payment of Daily and Weekly Fee Payments

10.9) *“An employee whose wages are not paid within twenty (20) days from the due date, except in cases of force majeure, may refrain from performing their work obligation. Even if such refusals, based on individual decisions, collectively assume a numerical character, they shall not be considered a strike. In such a case, the employees’ employment contracts may not be terminated on the grounds that they have not performed their work, no replacement workers may be hired, and the work may not be assigned to others. The employee’s refusal to perform work due to the non-payment of wages shall not constitute a justified ground for termination by the employer. In the event of delayed payment, the employer shall be obliged to pay interest at the highest rate applied to bank deposits for the period of delay.” (Labor Law No. 4857, Art. 34)*

Loss of Fees in Case of Cancellation or postponement

The provisions set out in this section regarding cancellation, postponement, and loss of fees constitute contractual and union standards, and shall apply to the extent that they are agreed upon between the parties.

Cancellation: The work does not take place within the originally scheduled start and end dates.

Postponement: The work commences on a date other than the originally scheduled start date, but within the planned timeframe. Postponement of ongoing work: Work that has already started is suspended until a specified date. Cancellation of ongoing work: Work that has already started is suspended indefinitely.

10.10) In accordance with the Labor Law, the Code of Obligations, and the case law of the Court of Cassation, **force majeure events** include: Natural disasters such as earthquakes, floods, fires, and storms; epidemics and related public health measures; war, mobilization, terrorist incidents, and widespread civil unrest; prohibitions imposed by the state or competent authorities on filming, gatherings, or activities; and unforeseeable and binding administrative decisions of competent authorities.

10.11) The following reasons are commercial, financial, or organizational in nature and **shall not be considered force majeure**: Financing, budget, or cash flow problems of the producer or employer; changes in decisions by broadcasters, platforms, or sponsors; organizational, planning, or scheduling errors; preferences regarding changes in cast or crew; or interruptions or postponements of production due to the employer's fault.

10.12) Including legally defined force majeure cases, compensation for loss of fees shall be paid in cases of cancellation or postponement, provided that such terms are agreed upon in pre-contractual arrangements made via email, WhatsApp, SMS, or other communication channels prior to signing the contract. (For force majeure, **see 10.10**)

10.13) The employer must provide necessary facilitation to employees adversely affected by force majeure. The employee must not suffer any loss, particularly regarding health and financial rights.

10.14) In cases where work is cancelled or postponed due to force majeure events beyond the control of the parties, unforeseeable and unavoidable in nature, and subsequently resumes after the force majeure has ceased, the first offer of employment must be made to the previous employees. Commercial, financial, or organizational reasons shall not be considered within the scope of force majeure.

10.15) Compensation for loss of fees applies to the days during which the employee is unable to work between the originally planned and communicated start and end dates.

10.16) No other criteria or justification that would eliminate the right to loss of fees compensation shall be accepted.

10.17) In cases of cancellation or postponement of work expected to last more than 8 weeks, compensation for loss of fees shall be limited to a maximum of 8 weeks.

10.18) In ongoing projects such as commercials, music videos, short films, teasers/trailers, photoshoots, and similar productions, if the work is postponed for more than 14 days, the actor shall have the right to terminate the contract.

10.19) In ongoing projects such as feature films, television series (including daily productions), digital platform productions, documentaries, animation, TV programming, online broadcasting, pilot episodes, and similar works, if the work is postponed for more than 29 days, the actor shall have the right to terminate the contract.

10.20) In cases of cancellation or postponement, payment for days already worked must be made within the same week.

10.21) In weekly engagements, breaks exceeding 4 days (excluding the weekly rest day), provided that the resumption date is specified, shall be considered a postponement of ongoing work, and half pay shall be granted.

10.22) If the actor is compensated per episode and has already commenced work on that episode, the agreed contractual fee shall be paid in full, even if the episode is later removed, not broadcast, or discontinued.

10.23) In the event of an extension of the project or additional work arising later, the employer may not request a reduction in the agreed fee from the employee/actor.

10.24) Any additional work such as dubbing, photoshoots, promotional activities, or advertising shall be compensated according to the terms established in the original contract. For additional work within a daily engagement, the daily rate shall apply; for additional work within a weekly engagement, the weekly rate shall apply.

On Set

11) Pre-Production Work

The pre-production process begins upon the actor's acceptance of the offer. If, at this stage, the actor is effectively prevented from pursuing other work, the employment relationship shall be deemed to have commenced. A declaration that the actor has been selected at the end of the audition process constitutes a preliminary agreement, even if not made in writing. From this point onward, the parties may not terminate the process unilaterally and without justification. Prior to the commencement of filming, a written pre-contract or protocol governing the pre-production process must be executed. This document shall include provisions regarding duration, remuneration, termination, and the responsibilities of the parties. Work performed during the pre-production process shall be subject to the rights, obligations, and protective provisions set out in the On Set section.

11.1) All activities carried out prior to the commencement of filming in a project—including in-person and online work meetings, office and remote work, business travel, location scouting, test shoots, shopping, all hair, costume, script, and acting rehearsals and related applications, all work conducted with actors, as well as post-production and animation preparations—shall be considered part of the pre-production process and shall be subject to remuneration.

11.2) During the pre-production process, the employer is required to provide actors with in-person training delivered by qualified professionals, in accordance with Occupational Health and Safety Law No. 6331, Art. 17; ILO Convention No. 190; and Law No. 6284 (Istanbul Convention), specifically the Inclusivity and Diversity training organized by the Actors' Union Gender Equality Unit. Training periods shall be considered working time, and no deduction may be made from wages for such time. **(see 2.6)**

11.3) For the purposes of the actor's individual preparation, it is recommended that the pre-production period not exceed one (1) month.

11.4) The production schedule must be clearly defined, and arbitrary or indefinite extensions shall not be accepted.

11.5) All production tools and materials used during the pre-production process—including costumes, scripts, makeup and hair services, as well as technical equipment and consumables—shall be provided by the employer.

11.6) All pre-production training required for the role—including but not limited to horse riding and animal handling, combat and action choreography, weapons handling and driving training, language, dialect, accent, and phonetics training, as well as any physical conditioning and specialized training required for the role—shall be delivered by certified instructors authorized by relevant official bodies, and all related costs shall be borne by the employer.

11.7) During the pre-production phase, transportation and meal expenses shall be covered by the employer. If the actor is required to work in a city other than their place of residence, accommodation costs shall also be borne by the employer.

11.8) The employer shall be responsible for any occupational accidents and occupational diseases that may occur during the pre-production phase.

11.9) For child actors, an appointment system must be implemented for test shoots. The child must not be made to wait during the test shoot.

11.10) All products applied to the actor—such as costumes, makeup, and accessories—must be appropriate for the actor. Products that carry a risk of allergic reaction must be avoided, and the actor must always be consulted prior to application. Necessary sterilization procedures must be followed, and materials such as brushes, cotton, and similar items must be used individually. [*\(Guidelines on Occupational Health and Safety on Set\)*](#)

11.11) Photographs taken of actors during the pre-production process must be destroyed upon completion of the work. All devices must be checked, and a provision specifying how such materials will be destroyed must be included in the contract.

12) Working Hours on Set

The following principles apply regardless of whether one or multiple teams are involved, including the pre-production phase. For matters not specified herein, the provisions of [Labor Law No. 4857](#) shall apply.

Working Hours

12.1) Working time shall commence when the actor arrives on set / at the workplace.

12.2) *“Unless otherwise agreed in the employment contract, the weekly working time shall not exceed 45 hours.”* (Labor Law No. 4857, Art. 63)

12.3) *“By agreement of the parties, the normal weekly working time may be distributed differently across the working days of the week, provided that it does not exceed eleven hours per day.”* (Labor Law No. 4857, Art. 63)

12.4) In weekly engagements, if less than 45 hours are worked, the remaining time may not be carried over or offset to the following day, another day, or another week; no wage deductions may be made, and such time shall be deemed as worked.

12.5) In weeks where the employee is required by the employer to work less than 45 hours, a weekly rest day shall be granted.

12.6) Work exceeding 45 hours per week constitutes overtime; overtime shall be subject to the actor's consent and shall be remunerated.

12.7) *"The total amount of overtime shall not exceed two hundred and seventy (270) hours per year."* (Labor Law No. 4857, Art. 41) Accordingly, weekly overtime shall not exceed five (5) hours, and monthly overtime shall not exceed twenty (20) hours.

12.8) *"The wage to be paid for each hour of overtime shall be calculated by increasing the hourly rate of the normal wage by fifty percent (50%)."* (Labor Law No. 4857, Art. 41)

12.9) Work exceeding 11 hours per day is unlawful; such work may not be required. Nevertheless, if such work is performed, it shall be remunerated in accordance with overtime provisions, and the legal and administrative liability of the employer shall be asserted, as reminded by the Actors' Union.

12.10) Any loss of working time arising from the insufficiency and/or malfunction of equipment, consumables, or other production-related factors provided by the employer/producer shall not be the responsibility of the actor.

12.11) Situations counted as working time are regulated under Article 66 of Labor Law No. 4857 as follows:

12.11.1) *"Where employees are sent by the employer to work at a location other than the workplace, the time spent in transit shall be considered part of working time."* (Labor Law No. 4857, Art. 66/b)

12.11.2) *"Periods during which the employee remains at the workplace, ready to perform work at any moment, but is not actively engaged and waits for work to arise."* (Labor Law No. 4857, Art. 66/c)

12.12) The period between the wrap time of one working day and the call time of the next working day shall be considered rest time between two working days, and it is recommended that this period be **at least 12 hours**.

12.13) Including the day preceding the weekly rest day (day off), transportation for employees whose work has ended after wrap time must depart within 30 minutes at the latest. If transportation does not depart within 30 minutes and actors are required to wait for other actors to finish, the excess waiting time shall be added to the rest period, and the actor's next day call time shall be adjusted accordingly.

12.14) No actor may be required to work in another job during their rest period.

12.15) Once the working time limit has been exceeded, no actor may be required to participate in additional work—particularly in commercials, music videos, short films, teasers/trailers, photoshoots, or similar projects—after wrap time by replacing part of the crew or by assigning them to a newly formed "second unit."

Night Work

12.16) *"Night work is defined as the period starting at 20:00 and ending at the earliest at 06:00. The duration of night work shall not exceed 7.5 hours."* (Labor Law No. 4857, Art. 69)

12.17) No child may be employed in night work.¹⁵

12.18) Following night work, the period granted to enable the employee to return to daytime work, defined as at least twenty-four (24) hours, shall be treated as uninterrupted and paid rest time. No deduction may be made from the employee's wages for this period.

Weekly Rest Day

12.19) Within any seven-day period, the employee shall be granted an uninterrupted paid weekly rest period of at least 24 hours.

12.20) The weekly rest day may not be divided.

12.21) The fact that the weekly working time is completed on specific days of the week shall not eliminate the employee's entitlement to a weekly rest day.

12.22) Days off granted due to force majeure or employer-related compulsory reasons, which are not considered as weekly rest days, may be recognized by the parties as paid rest days. The employee shall be paid full wages for such days.

12.23) No actor may be required to work on their weekly rest day, including activities such as photoshoots, promotional work, interviews, or similar assignments.

Working Hours for Child and Young Actors

12.24) The working hours determined separately for each age group shall commence from the moment the child arrives at the workplace.

12.25) No child may be required to work beyond the limits specified below for their respective age group:

12.25.1) Children under the age of two (2) shall not be employed under any circumstances.

12.25.2) Children between the ages of two (2) and five (5) may not be employed for more than one (1) hour per day, provided that the work takes place outside preschool education hours and between 10:00 and 18:00.

12.25.3) Children between the ages of six (6) and fourteen (14) may be employed only between 10:00 and 20:00, and outside of school hours; they may not work more than two (2) hours on school days and five (5) hours on non-school days.

12.25.4) For young workers aged 15–18, working hours shall be determined in accordance with the [Regulation on the Employment of Children and Young Workers](#), and shall not exceed two (2) hours per day and ten (10) hours per week.

12.26) For pre-school children and children attending school, working hours during the academic term may not exceed two (2) hours per day and ten (10) hours per week, provided that work is performed outside education hours. During periods when schools are closed, working hours may not exceed the limits specified in the first paragraph.

¹⁵ "Workers who have not completed the age of 18 may not be employed in work performed during the night period defined in the first paragraph of Article 69 of Labor Law No. 4857." (Regulation on the Procedures and Principles for the Employment of Children in Artistic, Cultural and Advertising Activities, Art. 5, *Additional Paragraph: Official Gazette No. 28566*, dated 21/02/2013)

12.27) It is mandatory to provide the child with a 15-minute break after each hour of work. This period shall be included in working time. If the minimum 15-minute break is not sufficient for the child, a longer break must be granted.

12.28) Rest periods granted at the request of the child or their legal representative shall not be considered working time.

12.29) Following the working period, the child must be granted an uninterrupted rest period of fourteen (14) hours within a 24-hour period.

13) On-Set Code of Conduct

The rules of conduct set out in this section shall apply to all contexts within the scope of the employment relationship, including on set, rehearsals, readings, meetings, promotional activities, travel, and accommodation. Any breach shall constitute a violation of Occupational Health and Safety (**OHS**) regulations and the contract. **(see Sections 3, 7, and 19)**

13.1) Actors, extras, and all crew members present on set are obliged to act in accordance with the principles of mutual respect, physical and psychological integrity, privacy, and a safe working environment. The set shall not be a space where hierarchy is abused, or where pressure, boundary violations, or harassment are tolerated.

13.2) In all work environments, including the set, any form of sexual harassment; physical, verbal, or visual harassment; inappropriate sexual conduct; racism; all forms of discrimination; and behaviors that create a hostile work environment are strictly prohibited. This includes, but is not limited to, explicit or implicit conditioning of employment opportunities, assignments, or working conditions on personal conduct, coercive approaches, and persistent inappropriate communications.

13.3) Producers, directors, actors, or individuals in senior positions may not use their authority as a means of sexual, emotional, professional, or psychological pressure.

13.4) Relationships between actors shall be conducted on the basis of professional boundaries, personal privacy, and mutual consent. No interference with professional or personal boundaries shall be justified on the grounds of role, scene requirements, hierarchical position, or under the pretext of teaching or training. Mockery, exclusion, coercion, or psychological abuse are not acceptable.

13.5) During technical procedures such as microphone placement, costume fitting, and similar applications, absolute respect for bodily boundaries must be maintained, and **prior consent must always be obtained**. Any form of boundary violation, inappropriate contact, or conduct constituting harassment is strictly prohibited. All procedures must be based on prior information and consent.

13.6) After recording has stopped, private conversations off-camera may not be monitored or recorded under any circumstances. Any listening or recording conducted without the knowledge and consent of actors or crew members constitutes a violation of privacy and falls within the

scope of Article 133 of the Turkish Penal Code.

13.7) For breastfeeding mothers and their babies, a hygienic, sterile, and safe environment must be provided to ensure the effective use of nursing breaks. This right may not be restricted due to production schedules or other production-related reasons.

13.8) Working conditions such as trailers, costumes, hair, and makeup must be arranged in accordance with the principle of equality. Individual comfort demands may not be imposed in a manner that would extend other actors' working hours, disrupt workflow, or undermine workplace harmony.

13.9) The duties, authority, and boundaries of extras must be clearly defined in advance and communicated to them. Behaviors arising from a lack of information may not result in violations of the physical or psychological integrity of actors. The responsibility for taking the necessary precautions in this regard lies with the employer and the extras' representative.

13.10) Behavioral violations must be addressed at the earliest possible stage. Violations deemed minor or insignificant must still be considered as having the potential to undermine a safe working environment.

14) Transportation

All transport and production vehicles provided by the employer must comply with the applicable road transportation regulations, occupational health and safety legislation, and the relevant regulations governing vehicle and driver qualifications. Such vehicles shall be equipped in a manner that is monitorable and recordable, including camera and audio recording systems, in order to document potential occupational accidents, safety violations, and disputes related to working time that may arise during transportation. The processing, storage, and destruction of camera and audio recordings shall be carried out in accordance with the provisions of the Personal Data Protection Law No. 6698 (KVKK) and relevant legislation.

Intra-City Transportation

14.1) The employer is responsible for the transportation of actors to the workplace.

14.2) However, if requested by the employer and with the employee's consent, expenses incurred by the employee using their own vehicle (such as fuel, bridge tolls, highway fees, etc.) shall be covered by the production.

14.3) An actor may not be required to remain at the workplace waiting for transportation after their work has ended. Upon completion of working hours, they shall be returned to their place of residence.

14.4) A child shall be transported immediately to their destination upon completion of their work and may not be kept waiting under any circumstances.

14.5) Transportation for actors after wrap time must depart within 30 minutes at the latest. If this period exceeds 30 minutes, the provisions of Labor Law No. 4857, Art. 66(c) shall apply; any time during which the employee is required to wait after wrap time as part of the employer's

organization shall be considered working time, and the next day's start time shall be adjusted accordingly, taking into account the required rest period.

14.6) In cases where collective pick-up or drop-off is organized by production vehicles between the residence and the workplace, the first person picked up and the last person dropped off shall not travel for more than 30 minutes. If necessary, the number of vehicles shall be increased to comply with this 30-minute rule.

14.7) If the employer does not provide transportation to and from the workplace, or if the provided transportation is not practically usable, the employee shall arrange transportation by taxi. In such cases, the taxi fare shall be borne by the employer and paid immediately upon arrival by the employer or their representative.

14.8) If travel occurs after arriving at the workplace and work continues following the journey, the travel time (both outbound and return), as well as meal and rest breaks, shall be considered working time. Such work shall be carried out provided that it does not exceed 45 hours per week and is limited to a maximum of 11 hours in total per day. This provision also applies to situations where work begins outside the city.

14.9) In exceptional cases where the journey to or from the workplace exceeds one (1) hour, the excess time shall be counted as part of the daily working time. This time shall either be deducted from the same day's working hours or added to the post-wrap rest period, and the next day's start time shall be adjusted accordingly.

14.10) The employer is obliged to provide transportation through vehicles compliant with applicable legislation and drivers possessing the required professional qualifications, and to take all necessary safety measures. Drivers responsible for transportation must hold the required professional competency certificates, SRC certification, and psychotechnical evaluation documents, in accordance with the Regulation on Professional Competence Training for Road Transport Activities. Vehicles used must be safe, properly maintained, and subject to inspection, in line with the School Service Vehicles Regulation.¹⁶

Intercity Transportation

14.11) Travel time shall include the total duration from the actor's point of departure to their arrival at the location/hotel in the destination city, including any delays and necessary breaks taken during the journey.

14.12) Transportation from the actor's place of residence to the departure points of road, air, rail, or sea travel shall be provided via production vehicle, shuttle service, or taxi, regardless of the time of day. This time shall be considered working time.

14.13) For out-of-town travel, the employer is obliged to provide travel insurance for employees.

14.14) If the employee is assigned by the employer to work outside their city of residence, or is required to travel to another city, such travel time shall be counted as working time. Rest breaks

¹⁶ "Regulation on Professional Competence Training for Road Transport Activities" and "Regulation on School Service Vehicles"

taken during travel shall also be treated as if the employee were working. (Labor Law No. 4857, Art. 66/b, c)

14.15) The duration of out-of-town travel carried out upon the employer's instruction shall be evaluated with due regard to the employee's right to rest and Occupational Health and Safety (OHS). If, due to the length of travel, the total daily working time approaches or exceeds eleven (11) hours (**see 12.8**), the work schedule shall be rearranged to ensure adequate rest. Accordingly, the uninterrupted rest period following travel shall be at least twelve (12) hours, and in cases of long-distance travel, preferably twenty-four (24) hours.

14.16) No work should be performed on the same day following travel exceeding five (5) hours. However, with the actor's consent, work may be carried out provided that sufficient meal and rest breaks are granted, taking into account the actor's level of fatigue. In such cases, the travel time and rest periods combined shall be counted as working time. (**see 12. Working Hours**)

14.17) In cases such as general or local elections, weekly leave, leave of absence, or public holidays, the production team shall cover the travel expenses of employees to enable them to travel from the work location to their city of residence and return.

14.18) It is recommended that travel of up to four hundred (400) kilometers be carried out by road and/or rail, and travel of 400 kilometers or more by air.

14.19) In necessary cases, additional baggage fees shall be paid by the employer.

14.20) The organization and cost of laundry and dry-cleaning services for the employee shall be borne by the employer.

15) Meals

Regardless of whether it is within or outside the city, the following provisions shall apply to all pre-production and working processes.

15.1) Meals included in the menu must be healthy and sufficient. Food provision must take into account employees with health- or belief-based dietary requirements, including allergies, diabetes, gluten intolerance, celiac disease, vegan and vegetarian diets, and similar needs.

15.2) For child actors, a nutrition plan appropriate to their age and development must be provided. (Regulation on the Employment of Children in Artistic, Cultural and Advertising Activities, Art. 13/6)

15.3) Buffet menus must be prepared to include hot and cold snacks with calculated caloric value, available to employees throughout the day at their discretion.

15.4) For meal breaks held outdoors, the employer must provide shade (tents/awnings) or a catering tent, as well as lighting. Meals served outdoors must not be consumed in extreme heat, extreme cold, or while standing, but rather in a suitable environment, at an appropriate temperature, and with proper seating arrangements.

15.5) Meal and rest breaks shall be at least one (1) hour. If access to the catering area requires walking or transportation and the round-trip time exceeds 10 minutes, the excess time shall be added to the meal and rest period.

15.6) The interval between meals shall not exceed five (5) hours, calculated from the start time of the previous meal.

15.7) If an actor begins work with the first unit but later joins the second unit and therefore misses their meal break, their meal break must be scheduled according to the first unit's timetable. Regardless of the unit in which they are working, the actor must be granted a one-hour meal break, ensuring that no more than five (5) hours pass between meals. Acting in good faith, this break may be taken up to 30 minutes earlier or later.

15.8) The "running lunch" (short and practical meal) model may be applied only under the conditions set out in Clause 15.1, and in all work environments and processes only in cases of limited day or night conditions due to seasonal factors, challenging weather conditions affecting production, or logistical constraints. Such arrangements must be confirmed with employees at least one day in advance, with their consent, and recorded in the call sheet. Running lunch may be implemented no more than two consecutive days per week or on two separate days, without eliminating or delaying the second meal and rest break. It must be made available simultaneously to all employees, for a minimum of 30 minutes, and the remaining 30 minutes shall be deducted from working time to allow for an earlier wrap. Once running lunch is announced, meals must be distributed immediately, and the time period shall begin after the last person has received their meal.

15.9) In out-of-town work, the employer is responsible for ensuring that the actor's meal needs are met and that access to meals is provided. If meal services are not provided or cannot be effectively utilized, the actor shall be paid a per diem sufficient to cover meal expenses.

16) Accommodation

16.1) The employer is responsible for the out-of-town accommodation of actors.

16.2) In out-of-town work, each actor must be provided with individual accommodation (a private room).

16.3) The right to individual accommodation applies to all actors, without distinction (including lead roles, principal cast, or guest actors) and regardless of the duration of the stay.

16.4) In out-of-town accommodation for child actors, the child may only be accommodated together with their legal representative. No exceptions to this rule regarding room sharing shall be made for child actors.

16.5) In out-of-town accommodation, for shoots lasting four (4) weeks or longer, an actor who temporarily leaves their room due to leave or rest days (repo) may not be required to vacate the room or remove their belongings.

16.6) In projects where the total duration of pre-production and shooting does not exceed seven (7) days, and where accommodation options in the work location are limited, it may be proposed—provided this is disclosed during the job negotiation—that a maximum of two (2)

actors share a room. If the actors accept this proposal, they have the right to choose to share a room only with a person of their own choosing, regardless of gender, or to decline the arrangement.

16.7) Accommodation facilities must comply with earthquake and fire safety regulations.

17) Environmental Responsibility and Green Sets

The prevention of waste and the efficient use of resources in the workplace should be supported through contemporary practices that do not hinder the nature of the work or production processes; waste should be minimized in order to contribute to mitigating the impacts of the climate crisis. In this regard, practices such as upcycling, reuse, and recycling should be promoted, and sustainable solutions should be developed in cooperation with local authorities and industry stakeholders.¹⁷

17.1) The use of water dispensers, reusable thermoses, and bottles should be encouraged in order to prevent waste from single-use plastics such as PET bottles and paper cups, and to promote water conservation. In catering services, reusable materials should be preferred over single-use items, and suppliers should be encouraged accordingly.

17.2) Waste separation must be carried out in accordance with proper classification standards; employees should be informed and provided with the necessary training in this regard.

17.3) Surplus food should be sorted in accordance with waste separation systems and sent to facilities engaged in activities such as pet food production, fertilizer production, and composting, and utilized accordingly.

17.4) Scripts, informational materials, schedules, and similar content should be shared digitally wherever possible instead of in printed form, with the aim of reducing paper consumption and promoting efficiency.

17.5) The use of energy derived from renewable sources should be expanded, and pilot projects should be implemented in order to develop sustainable solutions that meet the needs of the sector.

17.6) Through transport optimization, vehicles should be used at maximum capacity wherever possible, and unnecessary vehicle use should be reduced. Additionally, electric vehicles should be preferred for part of transportation, and pilot initiatives should be launched to promote their use within the sector.

17.7) In all materials and equipment to be used—particularly set design (decor) and costumes—priority should be given to products that are environmentally responsible, recyclable, and reusable.

¹⁷ In the interpretation and further development of the principles on environmental awareness and green set practices set out in this section, reference may be made to national and international best practice guidelines, in particular the [Green Sets Guide](#) published by [Yeşil Setler Mümkün](#), the [Green Toolkit for Film and TV](#), and the FIA publication titled "[Green Production in Film and Television in Europe](#)."

Post-Production

18) Copyright

18.1) Copyright¹⁸ describes the rights that creators have over creative works: books, music, paintings, sculpture, films, computer programs, databases, advertisements, maps, and technical drawings. It is the entitlement arising from the repeated use and exhibition of an artist's creative work—including screenings in various countries—during the presentation of artistic production.

18.2) Copyright is a special right pertaining to art and the artist, arising from the recognition of creativity based on inspiration; it is inalienable and cannot be transferred indefinitely or without compensation. It constitutes the legal rights granted over works created through an individual's intellectual effort.¹⁹

18.3) Copyright is a right that arises from the moment a work is published or made available in any medium.

18.4) Actors (performing artists), together with producers, are holders of related rights, defined as: *“Natural and legal persons who, without prejudice to the rights of the author and with their consent, perform a work in an original manner or participate in such performance, or who first fix, publish, or transmit a performance or sounds, shall exclusively hold such rights.”* (Regulation on Rights Related to the Rights of Authors²⁰)

18.5) These are the legal rights granted over all products created through an individual's intellectual effort and performance. They are of the nature of absolute rights.

18.6) All audiovisual works, regardless of duration (short or feature-length), including films, television series, commercials, and performing arts productions, across all media (online and offline), are defined as “cinematographic works” under Law No. 5846 on Intellectual and Artistic Works, and therefore embody copyright.

18.7) The purpose of Law No. 5846 on Intellectual and Artistic Works is:

“to determine and protect the moral and economic rights of authors who create intellectual and artistic works; of performing artists who perform or interpret such works; of phonogram producers who make the first fixation of sounds; of film producers who make the first fixation of films; and of

¹⁸ The World Intellectual Property Organization (WIPO) [defines copyright](#) as follows:

“Copyright describes the rights that creators have over creative works: books, music, paintings, sculpture, films, computer programs, databases, advertisements, maps, and technical drawings.” Regulations concerning copyright in Turkey are based on [Law No. 5846 on Intellectual and Artistic Works \(FSEK\)](#), as well as on signed international agreements, including the Berne Convention, Rome Convention, [WIPO Performances and Phonograms Treaty](#), and [WIPO Copyright Treaty](#) (1996).

¹⁹ According to the [website of the Republic of Türkiye Ministry of Culture and Tourism](#), copyright is defined as: “The legal rights granted over works created through an individual's intellectual effort.”

²⁰ Resmi Gazete Tarihi: 16.11.1997, Resmi Gazete Sayısı 23172 (Official Gazette Date: 16 November 1997, Official Gazette No.: 23172)

broadcasting organizations; to regulate the conditions for the use of these products; and to establish sanctions in cases of use contrary to the prescribed principles and procedures.”

(Law No. 5846, Art. 1)

18.8) The fact that a work is partially or entirely generated by **artificial intelligence** does not prevent the arising of copyright.

18.9) Actors, as performing artists, are artists who interpret, present, narrate, express, and perform a work in an original manner in various forms.

18.10) Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancement and its benefits. ([Universal Declaration of Human Rights, Art. 27](#))

18.11) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary, or artistic production of which they are the author. (*Universal Declaration of Human Rights, Art. 27*)

18.12) The monitoring and distribution of actors' (performing artists') copyright, as related rights holders defined by law, is carried out through collecting societies, in accordance with Article 42 of Law No. 5846 on Intellectual and Artistic Works and Articles 4, 5, and 6 of the Regulation on Collecting Societies in the Field of Copyright, and is administered by the Film Actors' Collecting Society ([BİROY](#)).

18.13) The contract between the actor and the producer constitutes the transfer of rights necessary for the producer to obtain a certificate of exploitation of the work and to conduct commercial activities, including the rights of adaptation, reproduction, distribution, representation, and communication to the public. The transferred rights are limited to rights of use and do not include copyright. For this reason, it is recommended that actors include Clause **18.14** below in their contracts.

18.14) Clause recommended by [BİROY](#) for inclusion in actors' contracts regarding copyright: *“The Parties hereby agree, declare, and undertake that the rights transferred by the ACTOR to the PRODUCER under this Agreement are limited exclusively to the economic rights necessary for the commercial exploitation of the WORK; that such transfer does not cover the ACTOR’s related rights subject to collective management under Law No. 5846 on Intellectual and Artistic Works, which are followed through national and/or international collecting societies of which the ACTOR is a member; and that, by their nature, such rights differ from the PRODUCER’s commercial activities. Accordingly, all rights and receivables of the ACTOR represented and collected by collecting societies shall remain reserved without any limitation as to duration, territory, or medium.”*

18.15) Payments made under exclusive agreements (contracts signed prior to the commencement of the project) constitute labor remuneration (“Right to Labor”) for the working process. Copyright, which is based on the actor’s creative performance as a performing artist, may under no circumstances be transferred permanently, indefinitely, or without compensation.

18.16) Copyright payments to actors shall be made by the broadcasting or distribution entity (such as TV channels, digital platforms, airlines, bus companies, hotel operators, festival organizations, etc.) through licensing agreements administered by BİROY.

18.17) It is incorrect for a producer to claim, through a pre-project contract, that copyright has also been transferred. Attempts to claim copyright arising from domestic or international screenings constitute an infringement of rights that disregards the system of collective rights management.

18.18) In order to protect their interests and professional future, actors are advised to become members of the Film Actors' Collecting Society (BİROY), to obtain information regarding their rights from BİROY representatives, and to consult legal advisors through BİROY before signing contracts or consent forms. It is also recommended that actors collect copyright revenues generated abroad through BİROY in order to avoid legal complications and maximize their income.

19) Violation Reporting, Complaints, and Protection

19.1) In the event of a violation of the provisions set out above, the actor has the right to apply directly to the Actors' Union and/or the competent public authorities.

19.2) Ensuring a safe set is the shared responsibility of all. Therefore, anyone who witnesses a violation is expected to intervene to stop the behavior, report it, and support those who report violations. Otherwise, the provisions of Article 278 and 279 of the Turkish Penal Code applies: *"Any person who fails to report a crime that has been committed or is ongoing to the competent authorities shall be punished with imprisonment of up to one year."*

19.3) Actors and all individuals present on set are protected against physical, psychological, and sexual violence, harassment, and abuse. Any incident of violence or abuse that has occurred, is suspected to have occurred, or is a near-miss, must be immediately documented and reported to the competent authorities.

19.4) On sets involving child actors, the child's inability to testify, remain silent, or express the incident does not eliminate the obligation to report. In accordance with the best interests of the child, any adult who witnesses, suspects, or has knowledge of the incident is obliged to report it. This principle is applied in accordance with the [UN Convention on the Rights of the Child](#), the [Lanzarote Convention](#), and [Article 71 of the Labor Law](#).

19.5) Records of occupational accidents and near-miss incidents shall be maintained in a transparent, accessible, and auditable manner. These records shall be shared with the relevant employees and the union upon request. They may not be concealed, destroyed, or altered retroactively. **(see 3.9).**

19.6) Reporting a rights violation shall not be considered a breach of the employment contract, breach of the duty of loyalty, or grounds for termination. Accordingly, the actor may not be subjected to dismissal, role reduction, removal from the project, blacklisting, or any form of direct or indirect retaliation, nor may such actions be implied. Otherwise, it should be noted that the responsible party may face legal liability and criminal proceedings, in addition to compensation claims. (Labor Law No. 4857, Art. 18/c)

19.7) An actor's union activities, assertion of rights, complaints, filing or intending to file a lawsuit may not be used as grounds for not being called to projects, loss of roles, or professional

exclusion. (Constitution Arts. 51 and 90; Labor Law No. 4857, Art. 18; ILO Convention No. 190)

19.8) It is recommended that actors report issues encountered on set on a weekly or monthly basis, depending on need, and communicate them to the production team through a representative selected anonymously among the actors. This way, all issues (from hygiene to scheduling and other workplace concerns) would be brought to the attention of the employer.

19.9) The union is required to display its training, informational, and preventive materials in visible common and circulation areas on set and in all work environments.

19.10) For matters not addressed in this document, the annexes below shall apply.

20) Annexes

A. Actors' Union Guidelines and Principles Documents

The documents listed below have been prepared by the Actors' Union and serve as reference materials for the interpretation and implementation of this text.

Annex A – Actors' Union Documents

- **Annex A1.** Actors' Union – *Guidelines on Occupational Health and Safety on Set*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2024/11/ISG-Klavuz.pdf>
- **Annex A2.** Actors' Union – *National Audition Principles*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/1.Ulusal-Secme-Audition-Ilkeleri.pdf>
- **Annex A3.** Actors' Union – *Anti-Harassment and Anti-Discrimination Principles Declaration*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/2.Taciz-ve-Ayrimcilik-Karsiti-Ilkeler-Bildirgesi.pdf>
- **Annex A4.** Actors' Union – *Recommended Code of Conduct for Combating Harassment*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/3.Tacizle-Mucadelede-Onerilen-Davranis-Kurallari.pdf>
- **Annex A5.** Actors' Union – *Guide for Producers on Preventing Harassment*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/4.Yapimcilar-Icin-Tacizle-Mucadele-Rehberi.pdf>
- **Annex A6.** Actors' Union – *Best Practices for Costume Fitting Rooms*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/5.Kostum-Prova-Odasi-En-Iyi-Uygulamalari.pdf>
- **Annex A7.** Actors' Union – *Guidelines for Scenes Involving Nudity and Simulated Intimacy/Sexual Content*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/6.Ciplaklik-ve-Simule-Edilmis-YakinlikCinsellik-Sahneleri-Icin-Rehber.pdf>
- **Annex A8.** Actors' Union – *Intimacy Scenes and Closed Set Practices*
<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/7.-Yakinlik-Sahneleri-ve-Kapali-Set-Uygulamasi.pdf>

B. Legal Framework

Annex B – Relevant Legislation

- **Annex B1.** *Constitution of the Republic of Türkiye (Law No. 2709)*
<https://www.anayasa.gov.tr/tr/mevzuat/anayasa/>
- **Annex B2.** *Labor Law (Law No. 4857)*
<https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=4857&MevzuatTur=1&MevzuatTertip=5>
- **Annex B3.** *Labor Law (Law No. 1475 – Severance Pay)*
<https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=1475&MevzuatTur=1&MevzuatTertip=5>
- **Annex B4.** *Turkish Code of Obligations (Law No. 6098)*
<https://www.mevzuat.gov.tr/MevzuatMetin/1.5.6098.pdf>
- **Annex B5.** *Personal Data Protection Law (Law No. 6698 – KVKK)*
<https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=6698&MevzuatTur=1&MevzuatTertip=5>
- **Annex B6.** *Turkish Penal Code (Law No. 5237)*
<https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=5237&MevzuatTur=1&MevzuatTertip=5>
- **Annex B7.** *Occupational Health and Safety Law (Law No. 6331)*
<https://www.mevzuat.gov.tr/mevzuatmetin/1.5.6331.pdf>
- **Annex B8.** *Law on National Holidays and General Holidays (Law No. 2429)*
<https://www.mevzuat.gov.tr/MevzuatMetin/1.5.2429.pdf>
- **Annex B9.** *Social Insurance and General Health Insurance Law (Law No. 5510)*
<https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=5510&MevzuatTur=1&MevzuatTertip=5>
- **Annex B10.** *Law on Intellectual and Artistic Works (Law No. 5846)*
<https://www.mevzuat.gov.tr/mevzuatmetin/1.3.5846.pdf>
- **Annex B11.** *Turkish Civil Code (Law No. 4721)*
<https://www.mevzuat.gov.tr/mevzuatmetin/1.5.4721.pdf>
- **Annex B12.** *Child Protection Law (Law No. 5395)*
<https://www.mevzuat.gov.tr/MevzuatMetin/1.5.5395.pdf>

C. International Conventions

Annex C – Relevant International Conventions and Declarations

- **Annex C1.** *UN Convention on the Rights of the Child*
<https://www.ohchr.org/en/instruments-mechanisms/instruments/convention-rights-child>
- **Annex C2.** *European Convention on Human Rights*
<https://www.echr.coe.int/european-convention-on-human-rights>
- **Annex C3.** *ILO Convention No. 111 – Discrimination (Employment and Occupation)*
<https://www.ilo.org/media/27816/download>
- **Annex C4.** *ILO Convention No. 190 – Violence and Harassment*
<https://www.ilo.org/topics-and-sectors/violence-and-harassment-world-work>
- **Annex C5.** *Universal Declaration of Human Rights*
<https://www.un.org/en/about-us/universal-declaration-of-human-rights>
- **Annex C6.** *Istanbul Convention (Law No. 6284)*
<https://rm.coe.int/168008482e>

D. Regulations and Circulars

Annex D – Relevant Local Regulations and Circulars

- **Annex D1.** *Regulation on the Duties, Authorities, Responsibilities and Training of Workplace Physicians and Other Health Personnel*

<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/ISYERI-HEKIMI-VE-DIGER-SAGLIK-PERSONELININ-GOREV-YETKI-SORUMLULUK-VE-EGITIMLERI-HAKKINDA-YONETMELIK-.pdf>

- **Annex D2.** *Regulation on the Duties, Authorities, Responsibilities and Training of Occupational Safety Experts*

<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/IS-GUVENLIGI-UZMANLARININ-GOREV-YETKI-SORUMLULUK-VE-EGITIMLERI-HAKKINDA-YONETMELIK.pdf>

- **Annex D3.** *Regulation on the Employment of Children in Artistic, Cultural and Advertising Activities*

<https://www.oyuncularsendikasi.org/wp-content/uploads/2024/11/Cocuk-Oyuncu-Yonetmeli.pdf>

- **Annex D4.** *Regulation on the Employment of Children and Young Workers*

<https://www.oyuncularsendikasi.org/wp-content/uploads/2025/12/COCUK-VE-GENC-ISCILERIN-CALISTIRILMA-USUL-VE-ESASLARI-HAKKINDA-YONETMELIK.pdf>

- **Annex D5.** *Regulation on Rights Related to the Rights of Authors*

<https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=5350&MevzuatTur=7&MevzuatTertip=5>

- **Annex D6.** *Presidential Circular No. 2025/03*

<https://www.resmigazete.gov.tr/eskiler/2025/03/20250306-5.pdf>

E. International Guidelines and Policy Documents

Annex E – Relevant International Guidelines and Policy Documents

- **Annex E1.** *The International Federation of Actors (FIA) Guide to Artificial Intelligence (2025)*

https://fia-actors.com/wp-content/uploads/2025/03/FIA_Guide_AI_rev2025_EN.pdf

- **Annex E2.1** *FIA 23rd World Congress – AI-Related Resolutions*

https://fia-actors.com/wp-content/uploads/2025/11/FIA-Congress-pack_EN.pdf (pp. 123-127)

Motion No. 7 – On the Protection of Performers Against the Abusive Use of Artificial Intelligence (p. 123)

Motion No. 8 – On the Promotion of a United and Strong Representation of the Creative Sector in AI-Related Policymaking (p. 125)

Motion No. 9 – On the Extension of Text and Data Mining Exceptions to Generative AI (p. 126-127)

- **Annex E2.2** *FIA 23rd World Congress – Other Relevant Resolutions*

https://fia-actors.com/wp-content/uploads/2025/11/FIA-Congress-pack_EN.pdf (pp. 128-142)

Motion No. 10 – On Fair Practices for Self-Taping Auditions (p.128-129)

Motion No. 11 – On Supporting Intimacy Coordination Globally (p.130)

Motion No. 18 – On Protecting Performers Against Contractual Provisions That Violate Their Fundamental Human Rights and International Labour Organization (ILO) Resolutions (p.137)

Motion No. 19 – On Strengthening the Bargaining Position of Short-Term Employees and Self-Employed Workers to Secure Fair Compensation for Short-Term and Flexible Work Arrangements (p.138-139)

Motion No. 21 – On Advancing Diversity, Equity, Inclusion and Accessibility Across the Global Entertainment Industry (p.141-142)

- **Annex E3.1** SAG-AFTRA – *AI Letter to Agents/Managers*

https://www.sagaftra.org/sites/default/files/sa_documents/SAG-AFTRA%20AI%20Letter.pdf

- **Annex E3.2** SAG-AFTRA – *AI Vision / Framework*

<https://www.sagaftra.org/contracts-industry-resources/member-resources/artificial-intelligence>

- **Annex E3.3** SAG-AFTRA – *Statement on Synthetic Performers*

<https://www.sagaftra.org/sag-aftra-statement-synthetic-performer>

- **Annex E3.4** SAG-AFTRA – *AI Principles for Television and Theatre Productions*

https://www.sagaftra.org/sites/default/files/sa_documents/AI%20TVTH.pdf

- **Annex E4.1** *Equity’s AI Vision Statement (UK)*

<https://www.equity.org.uk/advice-and-support/know-your-rights/ai-toolkit/equitys-ai-vision-statement>

- **Annex E4.2** *Equity (UK) AI Toolkit*

<https://www.equity.org.uk/advice-and-support/know-your-rights/ai-toolkit>

- **Annex E5.** *FIA Guide to Intimacy Professionals*

<https://fia-actors.com/wp-content/uploads/2025/11/maquette-FIA-FINAL-v2.pdf>

- **Annex E6.** *ILO – Policy Guidance on Collective Bargaining in the Arts and Entertainment Sector*

<https://www.fim-musicians.org/wp-content/uploads/ilo-guidance-note-on-collective-bargaining-EN.pdf>

- **Annex E7.** *European Booklet for Green Productions – Toolkit for Film and TV (EU-supported initiative)*

https://www.greentoolkit-filmtv.eu/wp-content/uploads/2023/04/GreenToolkit-FilmandTV_Booklet_EN.pdf