OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSSTELLE

The Turkish film industry

Key developments 2004 to 2013

Executive Summary

Martin Kanzler
European Audiovisual Observatory

October 2014

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Executive Summary

The full report can be downloaded under
www.obs.coe.int/country/turkey/film/

1 Introduction

About this report

As Turkish cinema celebrates its 100th anniversary, the Turkish film industry looks back at a dynamic and eventful history. After creating an almost unique local film market in the 1960s and 1970s it collapsed into a deep crisis which saw production levels fall dramatically and the number of cinema screens plummet by almost 80%. Since the turn of the century the Turkish theatrical market, however, registered an impressive growth trend, firmly establishing Turkey as the second largest European growth market and the 7th largest European theatrical market, only superseded by the big five EU markets and the Russian Federation. The Turkish film market also stands out in the pan-European landscape as the only market where national films regularly outperform US films.

There is however very little information in English language available about the Turkish film industry. This report aims to fill that gap by providing a sound overview of the development and current trends in Turkish film policy, theatrical production, distribution and exhibition, as well as by analysing the export of Turkish films abroad. Apart from a brief historic overview the report focuses on key developments between 2004 and 2013 and sets the Turkish film industry into the context of other European markets, providing comparisons where meaningful and elaborating structural differences, which are important in gaining a better understanding about how the Turkish film market works. The Observatory thereby hopes to provide a valuable information tool for international film professionals interested in learning more about market structures and trends in the Turkish film industry e.g. for the purposes of co-producing, distributing films in Turkey or selling / distributing Turkish films abroad.

The report focuses exclusively on the economic analysis of the theatrical film industry and does not approach Turkish films from a critical or socio-cultural angle. Though the report addresses links between the theatrical film market and Turkish TV industry, which has developed very successfully - both at home as well as in terms of content export - over the past decade, it is beyond the scope of this report to analyse the latter in further detail.

Who is the European Audiovisual Observatory?

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European Audiovisual Observatory

The European Audiovisual Observatory (hereafter 'Observatory') is a European public service body comprised of 40 member states and the European Union, represented by the European Commission. It operates within the legal framework of the Council of Europe and works alongside a number of partner and professional organisations from within the audiovisual industries.

The mission of the Observatory is to collect, process and publish information about the various audiovisual industries, i.e. primarily film, TV, home entertainment and on-demand industries in Europe. In these areas the Observatory systematically collects statistical data and provides market as well as legal analysis which get distributed e.g. in the form of:

- print or electronic **publications**, including a comprehensive statistical Yearbook, as well as **newsletters** and **thematic reports**;
- free **databases** on film admissions (LUMIERE), TV & On-demand services (MAVISE), audiovisual law information (IRIS Merlin) and public funding for film and audiovisual works in Europe (KORDA);
- the Observatory's **website**;
- contributions to **conferences**.

Data sources

There are not many sources systematically providing statistics and market analysis - particularly in English language - about the Turkish film industry. The only sites offering some market data in English language are the websites of the Turkish Ministry of Culture and Tourism / DG Sinema (see below) and the Istanbul Film Festival's Meetings on the Bridge website[1].

The data sources used for this report are described in detail in the appendix. Briefly summarized, local box office data, as provided by distributors, are practically the only data which are readily available. They are published e.g. by Antrakt (see below) or Box Office Türkiye[2]. Data on cinema infrastructure, film exports, DVD or VOD sales are however practically impossible to obtain from any publicly available sources. The data concerning Turkey have been primarily provided by Antrakt, SE-YAP and the Turkish Ministry of Culture and Tourism:

www.antraktsinema.com

Antrakt

Antrakt is a private, independent and neutral film market intelligence company providing data on the Turkish box office, cinema infrastructure and sectoral developments in Turkey since 1989. On its website (in Turkish language) Antrakt publishes inter alia weekly, monthly and annual box office reports, an electronic version of its trade publication *Antrakt Sinema Gazetesi,* news as well as articles from Turkey's leading film critics. In addition Antrakt has been publishing several publications including a detailed overview of the Turkish film industry in figures for the years 1990 to 2011 (*Türkiye Sinemasinin 22 yili).* Antrakt is the official data provider for Turkish film data for the Observatory and Deniz Yavuz, CEO of Antrakt, contributed the majority of Turkish box office, production and cinema data for this report.

www.se-yap.org.tr

SE-YAP

SE-YAP is a film producers' association based in Istanbul. Along with other producers' associations SE-YAP represents the interests of film producers and partakes in film and copyright policy related discussions with the Turkish Ministry of Culture and Tourism.

Serkan Çakarer and Yamaç Okur of SE-YAP kindly provided detailed data on public production support as well as valuable insights into the current trends and realities of theatrical filmmaking in Turkey.

www.kultur.gov.tr

www.sinema.gov.tr

Turkish Ministry of Culture and Tourism / DG Sinema

The DG Sinema is the administrative unit responsible for implementing all cinema related tasks given to the Ministry of Culture and Tourism through Law 5224. It is the central body to develop and implement film policies in Turkey. Responsibilities include among other the administration of Turkey's production, post-production and project support schemes as well as the promotion of Turkish cinema. More detailed information about the Ministry's film activities is given in Chapter 4. The Ministry kindly provided data on public funding and Turkey's film policy. The DG Sinema website offers among others information about the legal framework, data on its funding activities as well as general market data and link lists to all relevant stakeholders in the industry.

1 http://film.iksv.org/en/meetingsonthebridge/607
2 http://www.boxofficeturkiye.com/

EURIMAGES, the Council of Europe's fund for the promotion of pan-European co-productions, kindly provided data on production, distribution and exhibition support granted to Turkish companies.

Complementary data and qualitative insights were provided by a dozen industry experts including film producers, distributors, exhibitors, researchers and journalists. Other sources included publications such as *Türkiye Sinemasinin 22 yili (2012)*[3] or *Türkiye'de Film Endüstrüsinin Konumu ve Hedelferi (2010)*[4], several academic papers including *Close Encounters? Contemporary Turkish Television and Cinema* (2010)[5] or *The new cinema of Turkey* (2009)[6] as well as newspaper articles. All data sources are indicated either in footnotes or beneath tables and figures.

The report also includes data on the theatrical distribution of Turkish films outside of Turkey as well as comparative data from other European markets. These data have been sourced from the Observatory's LUMIERE database on film admissions and the EFARN:

www.lumiere.obs.coe.int

LUMIERE

The Observatory's LUMIERE database is a free database which tracks theatrical admissions to films in Europe since 1996. Admissions data come from a wide variety of sources, including national film agencies and statistics offices, inter-industry bodies, distributors' and exhibitors' associations, the trade press and a small number of private tracking bodies. This is supplemented and completed by data from the European Union's MEDIA Programme, on the basis of declarations made by distributors to its Automatic Distribution Support scheme. Though the LUMIERE database aims to cover all 40 member states of the European Audiovisual Observatory, in practice coverage rates vary across individual territories. The overall coverage of the database for the reference period is generally estimated at around 86% of the total European market.

European Film Agency Research Network (EFARN)

The EFARN is an informal network which brings together researchers actively involved in the collection, analysis and publication of data on the European film industry. These researchers represent a total of about 50 different bodies, principally film agencies but also a number of other organisations active in this domain. It was created in 2003 on the initiative of the UK Film Council, in the framework of the European Film Agency Directors (EFAD) group. The European Audiovisual Observatory acts as the Secretariat of EFARN and collates film data provided by individual EFARN members in order to publish pan-European statistics.

3 Edited by Deniz Yavuz (Antrakt) and published by the DG Sinema of the Turkish Ministry of Culture and Tourism in 2012

4 Edited by Dr. *Hülya Uğur Tanrıöver* (Galatasary University) and published by the İstanbul Ticaret Odası Yayınlarıin 2010

5 Written by Melis Behlil (*Kadir Has University)* and published in Wide Screen, Vol2, Issue 2, 2010

6 Written by *Savaş Arslan (Bahcesehir University) and published in New Cinemas: Journal of Contemporary Film Volume 7 number 1, 2009*

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We would like to thank all institutions and corporations whose contributions have made the Meetings on the Bridge possible.

2 Fact sheet: key figures 2004-2013

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
GENERAL DATA										
Inhabitants (in mio)	70.7	71.6	72.5	69.7	70.6	71.5	72.6	73.7	74.7	75.6
GDP per capita (in EUR)	4 450	5 403	5 781	6 773	7 064	6 158	7 585	7 530	8 190	8 092
BOX OFFICE DATA										
Admissions (mio)	**29.7**	**27.3**	**34.9**	**31.2**	**38.5**	**36.9**	**41.1**	**42.3**	**43.9**	**50.4**
- % growth	*21%*	*-8%*	*28%*	*-11%*	*23%*	*-4%*	*11%*	*3%*	*4%*	*15%*
GBO (in M TRY)	**170.5**	**182.4**	**243.2**	**242.3**	**301.7**	**308.2**	**380.2**	**398.4**	**421.9**	**505.3**
- % growth	*42%*	*7%*	*33%*	*0%*	*25%*	*2%*	*23%*	*5%*	*6%*	*20%*
GBO (in M EUR)	**94.9**	**108.3**	**134.0**	**135.8**	**158.9**	**142.6**	**190.4**	**171.3**	**182.5**	**200.4**
- % growth	*36%*	*14%*	*24%*	*1%*	*17%*	*-10%*	*33%*	*-10%*	*7%*	*10%*
ATP in TRY	**6.1**	**6.7**	**7.0**	**7.8**	**7.8**	**8.4**	**9.3**	**9.4**	**9.6**	**10.0**
- % growth	-	*10.6%*	*4.3%*	*11.4%*	*0.9%*	*6.5%*	*10.8%*	*1.7%*	*2.0%*	*4.3%*
ATP in EUR	**3.2**	**4.0**	**3.8**	**4.4**	**4.1**	**3.9**	**4.6**	**4.0**	**4.2**	**4.0**
- % growth	-	*24.6%*	*-3.5%*	*13.4%*	*-5.1%*	*-6.4%*	*19.9%*	*-12.7%*	*2.7%*	*-4.4%*
Admissions per capita	**0.4**	**0.4**	**0.5**	**0.4**	**0.5**	**0.5**	**0.6**	**0.6**	**0.6**	**0.7**
NATIONAL MARKET SHARE										
National market share	38%	42%	52%	38%	58%	51%	53%	50%	47%	58%
FILM RELEASES										
New Releases	207	221	238	248	265	255	252	288	281	322
Holdovers	-	-	-	143	125	109	139	142	203	177
Total films on release	**-**	**-**	**-**	**391**	**390**	**364**	**391**	**430**	**484**	**499**
TURKISH FILMS RELEASED (in Turkey)										
100% national	14	22	28	37	46	61	63	62	54	77
Majority co-prod	2	4	6	5	2	8	2	7	5	8
Minority co-prod	-	1	1	2	-	1	3	1	1	2
- Fiction	23	29	37	41	49	71	64	73	72	87
- Feature documentares	2	3	3	4	4	4	6	7	5	8
Total TR films released	**16**	**27**	**35**	**44**	**48**	**70**	**68**	**70**	**60**	**87**
TURKISH FILMS PRODUCED (estimated)										
TR films produced	25	32	40	45	53	75	70	80	77	95
PUBLIC FILM SUPPORT GRANTED										
Activity spend (in M TRY)		9.5	20.6	24.6	28.8	23.9	27.2	28.7	19.7	19.2
- % growth		-	*118%*	*19%*	*17%*	*-17%*	*14%*	*5%*	*-31%*	*-3%*
Activity spend (in M EUR)		5.6	11.4	13.7	15.2	11.1	13.6	12.3	8.5	7.6
- % growth		-	*103%*	*20%*	*10%*	*-27%*	*23%*	*-9%*	*-31%*	*-11%*
CINEMA SITES & SCREENS										
Sites	375	389	411	434	473	483	491	520	567	568
- % growth	*9%*	*4%*	*6%*	*6%*	*9%*	*2%*	*2%*	*6%*	*9%*	*0%*
Screens	1 085	1 114	1 299	1 532	1 678	1 780	1 874	1 968	2 093	2 243
- % growth	*9%*	*3%*	*17%*	*18%*	*10%*	*6%*	*5%*	*5%*	*6%*	*7%*
Screens per 100' inhabitants	1.5	1.6	1.8	2.2	2.4	2.5	2.6	2.7	2.8	3.0
DIGITAL CINEMA										
Digital sites	5	5	8	12	40	55	102	133	147	235
- % growth	-	*0%*	*60%*	*50%*	*233%*	*38%*	*85%*	*30%*	*11%*	*60%*
Digital screens	5	5	8	13	40	57	114	135	229	1 073
- % growth	-	*0%*	*60%*	*63%*	*208%*	*43%*	*100%*	*18%*	*70%*	*369%*
Digital screens per site	1.0	1.0	1.0	1.1	1.0	1.0	1.1	1.0	1.6	4.6
Digital screen penetration	0%	0%	1%	1%	2%	3%	6%	7%	11%	48%

Source: Antrakt, OBS / LUMIERE

3 Key characteristics of the Turkish theatrical film industry

Seventh largest European theatrical market despite low cinema going rate

With 50.4 million cinema tickets sold in 2013 Turkey further strengthened its position as Europe's 7th largest theatrical market in terms of admissions, superseded only by the 'big 5' EU markets and the Russian Federation. Gross box office reached EUR 200 million (TRY 505 million) in 2013. These are the highest levels achieved in Turkey in recent history and represent the interim climax of an impressive growth trend registered over the past ten years.

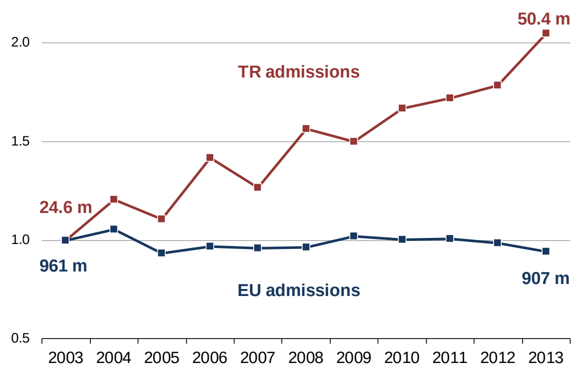
At the same time, Turkey´s cinema going rate still ranks among the lowest in all of Europe. Even in the record year of 2013, admissions per capita did not surpass 0.7. This compares to an average of 1.8 tickets sold per inhabitant in the EU. This suggests a significant further growth potential.

Admissions 2013 (in million)

Rank	Country	Adm.
1	France	193.6
2	Russian Federation	177.1
3	United Kingdom	165.5
4	Germany	129.7
5	Italy est	106.7
6	Spain	78.2
7	**Turkey**	**50.4**
8	Poland	36.3
9	Netherlands	30.8
10	Belgium	20.9

Source: OBS, Antrak

Indexed admissions growth TR vs EU (Base year = 2003)



Source: OBS

Second largest growth market in Europe

Turkey stands out as a real growth market among the other - mostly mature - European markets, where admissions have been stagnating or even declining over the past ten years as GBO growth was driven primarily by increasing ticket prices linked to 3D and digital cinema.

In contrast, Turkey has been registering a remarkable growth trend with admissions more than doubling from 24.6 million in 2003 to 50.4 million in 2013. This represents an average annual growth rate of 7.4% per year and compares to an average annual decline of -0.6% in the EU. Turkish GBO even grew by 15.4% per year on average, compared to 1.6% in the EU. Only the Russian Federation has registered higher growth rates and growth in volume over the past years.

Turkish box office growth has been largely driven by a growing number of extremely successful local blockbusters regularly selling up to 4 million tickets. Box office growth was also stimulated by the enlargement and modernisation of Turkey's screen base as a large number of modern cinema complexes were opened in the mushrooming number of newly constructed shopping malls over the past decade.

With a population of 76 million, a comparatively low cinema going rate and a growing economy, the Turkish theatrical market is believed to keep growing by 6% to 7% per year before reaching maturity in 2018.

High production volume

Stimulated by the box office success of Turkish blockbusters and benefiting from public production support Turkish feature film production volume - including minority co-productions - increased from 16 feature films released in 2004 to a new record high of 87 films released in 2013, the eight highest level in Europe.

Feature films produced 2013 (prov)

Rank	Country	All	National[1]
1	UK[2]	299	226
2	France	270	209
3	Germany	236	195
4	Spain	230	192
5	Italy	167	156
6	Russian Federation[3]	109	109
7	Switzerland	104	83
8	**Turkey**	**87**	**85**
9	Netherlands	65	48
10	Denmark	64	50

1) Counts only 100% national and majority co-productions.
2) Excluding 50 inward investment feature films.
3) 2012.

Source: OBS, Antrakt

Reflecting the focus of the Turkish film industry on its home market, 90% of Turkish films produced between 2009 and 2013 were financed entirely within Turkey. Turkish majority co-productions accounted for 8% of total production volume while there are generally not more than one or two Turkish minority co-productions produced per year. The comparatively low levels of international co-productions can also be explained by the fact that public support is not accessible to Turkish producers holding minority positions.

Comparatively low levels of public support

The increase in production levels is particularly remarkable given the fact that Turkey provides comparatively low amounts of public film support. Between 2007 and 2009 the Ministry of Culture and Tourism, the only major source of public film funding, supported film related activities with an average of EUR 13.3 million per year, only 50% of which were allocated to film production.

Public support for film related activities is hence well below the pan-European average of EUR 53.6 million. In terms of activity spend per capita, Turkey actually granted the lowest level of support for film related activities per capita in all of Europe. In contrast to most other European markets Turkey does not provide any public support to distributors or exhibitors.

Turkey´s national film support activities are administered by the DG Sinema department within the Ministry with the latter allocating a budget to DG Sinema. Turkey is hence one of the few European countries where film related support activities are entirely funded out of public sources. Though there is a 10% entertainment tax on cinema tickets, 75% of which go to the Ministry of Culture and Tourism, there is no direct connection to DG Sinema´s budget, which is regularly lower than the Ministry´s share in the tax on cinema tickets.

Fragmented production landscape

The Turkish production landscape is very fragmented with a large number of small production companies producing one film every couple of years. Between 1990 and 2013 a total of 687 films were produced by no less than 358 different companies. Only five, i.e. less than 1% of the companies produced more than 10 films in the period indicated.

Highest national market share in Europe …

In 2013 Turkish films took 58% of admissions, followed by US films (38%), leaving only 3% for European films and 1% for films from other parts of the world. This makes Turkey the European market with the highest national market share.

National market shares 2013 (est)

Rank	Country	
1	**Turkey**	**58.0%**
2	France	33.8%
3	Italy	31.0%
4	Denmark	30.0%
5	Germany	26.2%
	EUR average	**16.3%**

Source: OBS, Antrakt

… as local blockbusters dominate market

The Turkish box office market is highly concentrated with a few local - and to a lesser extent US - blockbusters claiming the lion's share of admissions. The high national market share does hence not translate into high admissions figures for a large number of Turkish films: between 2009 and 2013 the top 10 Turkish films took on average 79% of the total number of tickets sold for all Turkish films.

Just like their European counterparts, many local films struggle to find their audiences as the Turkish theatrical distribution system is clearly geared toward the distribution of local and international blockbusters and there is no targeted public support for the distribution and screening of local films or art-house films.

Exploitation focused on national theatrical market …

According to the producers' association SE-YAP theatrical revenues account for the vast majority - up to 90% - of total returns for most films as other domestic exploitation platforms, in particular digital platforms, offer limited revenue potential for most Turkish films.

There is no government regulation with regard to exploitation windows, with the slight exception that the funding rules for theatrical feature production support state the condition that the film should be released in cinemas before being exploited on other platforms. In practice cinema chains have a very strong position to negotiate an exclusive theatrical window. This theatrical window currently lasts about three months on average, but is expected to become shorter. After that most films get released on DVD / VOD. TV exploitation generally starts 12 to 18 months after the film was released in cinemas, but is also expected to start sooner in the future.

Compared to films produced in the European Union, Turkish films are more dependent on the theatrical exploitation on their domestic market. Between 2004 and 2013 Turkish films generated 93% of their total admissions on the Turkish market while only 7% on other European markets. EU films on the other hand generated an estimated 34% of their total admissions on other non-national European markets.

… and emigrant audiences

Despite the comparatively limited importance of non-national markets, Turkey ranks among the top 10 European countries in terms of film exports with Turkish films selling 13 million tickets between 2004 and 2013 on European markets outside of Turkey.

It is interesting to note that - in clear contrast to other European countries - the majority of 100% national Turkish films get released on more non-national markets than Turkish co-productions. It is that - on average - 100% national films generate more non-national admissions than co-productions.

Both facts can be explained by large Turkish communities in some European countries, in particular Germany, Austria and the Netherlands, whose tastes are comparable to audiences in Turkey. There is hence a considerable audience for Turkish mainstream films on selected European markets as illustrated below. Turkish majority co-productions on the other hand generally target the comparatively smaller European art-house community.

Rent-a-distributor model: producers pay P&A

In contrast to other European markets distributors generally only play a booking and collection function in Turkey, i.e. they generally do not take any financial risk by acquiring distribution rights, paying minimum guarantees or entering into pre-sale agreements. Print and advertising costs are carried by the production companies or importing companies. It is hence generally up to the production company/importer to decide upon the number of release copies as well as to manage the marketing campaign for the films.

In this business model distributor fees are accordingly lower than in most other European markets and generally amount to about 10% or even less for popular films.

Highly concentrated exhibition & distribution markets

Generally speaking the Turkish film industry is less regulated than many of its European counterparts. Following market dynamics the Turkish exhibition as well as the distribution markets are highly concentrated, showing some of the highest concentration levels in all of Europe.

The market leading exhibition chain, Mars Entertainment (Cinemaximum), accounted for 52% of the Turkish box office and 85% of the screen-advertising market in 2013, operating 26% of all screens, almost two out of three digital screens as well as all of the IMAX screens in the country. This represents the highest concentration level among the ten largest European exhibition markets.

The Turkish distribution market on the other hand is practically dominated by only three distributors, UIP, Tiglon[7] and Warner Bros., who cumulatively accounted for almost 90% of admissions in 2013.

Shopping mall cinema culture

As of 2013 the majority of Turkey's commercial cinemas are located in shopping malls, which - in the course of Turkey's economic growth - mushroomed all over the country and have - particularly in cities - become a popular location for people to spend their free time.

The construction of modern cinemas in shopping malls has been the main driver for cinema screens to have grown from 995 at the end of 2003 to 2 243 in 2013. Despite this increase in screens Turkey is still well below EU levels with respect to screen density: by the end of 2013 there were 3 screens per 100 000 inhabitants compared to an average of 6 cinema screens per 100 000 inhabitants in the EU.

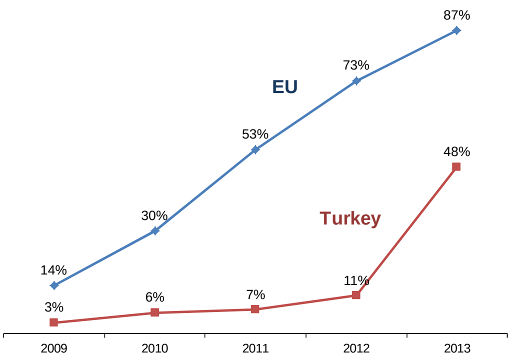
It is also interesting to note that - in contrast to most other European markets - films are generally screened with an intermission.

Lagging behind in digital cinema

Turkey has clearly been lagging behind the rest of Europe - by about four years - when it comes to digital cinema. Digital conversion only gained momentum in 2013 when the number of digital screens more than quadrupled and digital screen penetration jumped from 11% to 48%.

Though a big year-on-year increase, digital screen penetration is still significantly lower than in the EU, where an estimated 87% of all screens in the EU had been digitised as of December 2013.

Digital screen penetration TR vs EU



Source: OBS

The slow adoption of digital cinema is closely linked to the limited availability of financing options particularly through VPF schemes and the lack of public support. Even though VPF schemes seem to have become more readily available in 2014, according to producer's association SE-YAP there is still no industry wide agreed VPF system in place and VPF obligations may vary between films and cinemas.

Piracy and lack of market transparency

There are no reliable estimates available on the financial damage caused by copyright infringements for audiovisual works but most experts agree that piracy poses a big challenge for the entire audiovisual industry in Turkey as it limits significantly the exploitation of Turkish feature films particularly on non-theatrical platforms.

More generally many filmmakers complain about a lack of transparency with local box office data, as provided by distributors, are practically the only data which are readily available. And even in the case of box office data some market experts believe that there is a certain amount of underreporting of ticket sales. And data on cinema going, film exports, DVD or VOD sales are practically impossible to obtain from any publicly available sources

[7] Tiglon/Fida Film has been facing financial difficulties in 2014 when upon failing to repay debts, creditors sought to liquidate the company, but continued parts of its commercial activities at the time of writing.

4 Top 50 films in Turkey by admissions 2004 – 2013

Note: Only includes films released and admissions registered between January 2004 and December 2013.

Rank	Film	Country of origin	Prod. Year	Director	Distributor	Release date	Admissions 2004-2013
1	Fetih 1453	TR	2012	Faruk Aksoy	Tiglon	15/02/2012	6 572 618
2	Recep Ivedik 2	TR	2009	Togan Gökbakar	Özen Film	13/02/2009	4 333 116
3	Recep Ivedik	TR	2008	Togan Gökbakar	Özen Film	22/02/2008	4 301 792
4	Kurtlar vadisi - Irak	TR	2006	Serdar Akar, Sadullah Sentürk	Kenda	03/02/2006	4 256 567
5	Dügün dernek	TR	2013	Selçuk Aydemir	UIP	06/12/2013	4 072 898
6	Eyyvah eyvah 2	TR	2011	Hakan Algül	UIP	07/01/2011	3 947 988
7	G.O.R.A.	TR	2004	Ömer Faruk Sorak	Warner Bros.	12/11/2004	3 932 315
8	CM101MMXI Fundamentals	TR	2013	Murat Dundar	Tiglon	03/01/2013	3 842 479
9	A.R.O.G	TR	2008	Cem Yilmaz, Ali Taner Baltaci	UIP	05/12/2008	3 703 128
10	New York'ta Beş Minare	TR	2010	Mahsun Kirmizigül	Pinema	05/11/2010	3 474 495
11	Recep Ivedik 3	TR	2010	Togan Gökbakar	Özen Film	12/02/2010	3 325 842
12	Vizontele Tuuba	TR	2004	Yilmaz Erdogan	Warner Bros.	23/01/2004	2 894 302
13	Celal ile Ceren	TR	2013	Togan Gökbakar	Tiglon	18/01/2013	2 853 628
14	Issiz adam	TR	2008	Cagan Irmak	Cinefilm	07/11/2008	2 784 527
15	Evim Sensin	TR	2012	Özcan Deniz	UIP	02/11/2012	2 702 098
16	Hababam sinifi askerde	TR	2005	Ferdi Egilmez	Özen Film	14/01/2005	2 586 636
17	Günesi gördüm	TR	2009	Mahsun Kirmizigül	Pinema	12/03/2009	2 491 754
18	Avatar	US / GB	2009	James Cameron	Tiglon	18/12/2009	2 481 653
19	Eyyvah eyvah	TR	2010	Hakan Algül	UIP	26/02/2010	2 459 815
20	Nefes: Vatan sagolsun	TR	2009	Levent Semerci	Medyavizyon	16/10/2009	2 436 778
21	Ask tesadüfleri sever	TR	2011	Ömer Faruk Sorak	UIP	04/02/2011	2 418 090
22	Yahsi bati	TR	2009	Ömer Faruk Sorak	UIP	01/01/2010	2 323 061
23	Muro: Nalet olsun içimdeki insan sevg	TR	2008	Zübeyr Sasmaz	Özen Film	05/12/2008	2 316 056
24	Allahin Sadik Kulu: Barla	TR	2011	Orhan Öztürk Esin	Özen Film	04/11/2011	2 226 738
25	Kelebegin ruyasi	TR	2013	Yilmaz Erdogan	UIP	22/02/2013	2 158 938
26	Selam	TR	2013	Levent Demirkale	Warner Bros.	29/03/2013	2 145 545
27	Av mevsimi	TR	2010	Yavuz Turgul	Warner Bros.	03/12/2010	2 114 551
28	Hababam sinifi 3,5	TR	2006	Ferdi Egilmez	Özen Film	06/01/2006	2 068 165
29	Beyaz melek	TR	2007	Mahsun Kirmizigül	Medyavizyon	16/11/2007	2 031 615
30	Kurtlar Vadisi Filistin	TR	2011	Zübeyr Sasmaz	Özen Film	28/01/2011	2 028 057
31	Kabadayi	TR	2007	Omer Vargi	UIP	14/12/2007	1 999 594
32	Berlin Kaplani	TR	2012	Hakan Algül	UIP	27/01/2012	1 983 077
33	Ice Age: Continental Drift	US	2012	Steve Martino, Mike Thurmeie	Tiglon	29/06/2012	1 880 860
34	Sümela'nin sifresi: Temel	TR	2011	Adem Kiliç	Pinema	16/12/2011	1 731 311
35	Hokkabaz	TR	2006	Cem Yilmaz, Ali Taner Baltaci	Kenda	20/10/2006	1 709 783
36	Babam ve Oğlum	TR	2005	Cagan Irmak	Özen Film	18/11/2005	1 700 704
37	Troy	US / GB INC / MT	2004	Wolfgang Petersen	Warner Bros.	15/05/2004	1 692 458
38	Sen Kimsin	TR	2012	Ozan Aciktan	UIP	02/03/2012	1 592 471
39	Hababam sinifi merhaba	TR	2004	Kartal Tibet	Özen Film	16/01/2004	1 580 535
40	Hükümet kadin 2	TR	2013	Sermiyan Midyat	UIP	08/11/2013	1 508 326
41	Romantik Komedi 2: Bekarliga Veda	TR	2013	Erol Özlevi	Pinema	14/02/2013	1 507 603
42	2012	US / CA	2009	Roland Emmerich	Warner Bros.	13/11/2009	1 496 065
43	Ice Age: Dawn of the Dinosaurs	US	2009	Carlos Saldanha, Mike Thurm	Tiglon	01/07/2009	1 432 422
44	Osmanli Cumhuriyeti	TR	2008	Gani Müjde	UIP	21/11/2008	1 422 579
45	The Twilight Saga: Breaking Dawn - P	US	2012	Bill Condon	Tiglon	16/11/2012	1 417 752
46	Hükümet kadin	TR	2013	Sermiyan Midyat	UIP	01/02/2013	1 402 253
47	Benim dünyam	TR	2013	Ugur Yücel	UIP	25/10/2013	1 378 834
48	The Twilight Saga: Breaking Dawn - P	US	2011	Bill Condon	Tiglon	18/11/2011	1 372 187
49	New Moon	US	2009	Chris Weitz	Tiglon	20/11/2009	1 243 105
50	Maskeli Besler - Irak	TR	2007	Murat Aslan	Özen Film	12/01/2007	1 239 902

Source: Antrakt, OBS / LUMIERE

5 Table of Contents

OBSERVATOIRE EUROPÉEN DE L'AUDIOVISUEL
EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSSTELLE

COUNCIL OF EUROPE
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EUROPEAN AUDIOVISUAL OBSERVATORY
EUROPÄISCHE AUDIOVISUELLE INFORMATIONSSTELLE

European Audiovisual Observatory

Set up in December 1992, the European Audiovisual Observatory's mission is to gather and distribute information on the audiovisual industry in Europe.
The Observatory is a European public service body of 40 member states and the European Union, represented by the European Commission. It operates within the legal framework of the Council of Europe and works alongside a number of partners and professional organisations within the industry and with a network of correspondents.

Major activities of the Observatory are

- the publication of a yearbook, newsletters and reports
  http://www.obs.coe.int/publications
- the provision of information through the Observatory's Internet site
  http://www.obs.coe.int
- and contributions to conferences
  http://www.obs.coe.int/events

The Observatory also makes available free-access databases, including:

LUMIERE
Database on admissions to films released in Europe
http://lumiere.obs.coe.int

MAVISE
Database on TV and on-demand audiovisual services and companies in Europe
http://mavise.obs.coe.int

IRIS Merlin
Database on legal information relevant to the audiovisual sector in Europe
http://merlin.obs.coe.int/

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