

Turkish Film Industry 2016 Report

Having started to come alive in the middle of 1990s, the 2000s have been the most productive and most successful years for Turkish film industry, both nationally and internationally. Whilst a total of 357 films were released in 2014, of which 108 were Turkish, in 2015 a total of 402 films were released and 136 of them were local productions. In 2016, 356 films were released and 135 of them were Turkish.

In 2015, the number of admissions for 136 Turkish films has been 34.273.257. In 2016, 31.102.760 tickets were sold for 135 Turkish films. When it is compared with 2015, there was nearly no change in total number of theatrically released films but a 9% decrease in total admissions. Market share for local films decreased four percent to 53%, when it is compared with 2015. Political, economical and social conflicts in Turkey had an impact on the decrease of admissions. It is also observed that Turkey is still behind European countries in terms of admissions with proportion to the population. Though, the country still has a small film market compared to its population of 75 million, and as such it has a high potential for growth and it is very important to mention that Turkish films still have the strength to dominate local box office.

Distribution

Free market conditions apply for the Turkish film distribution industry, with no subsidies or incentives. In 2016, 16 distribution companies have been active in Turkey, among which Mars, UIP, WB, Pinema and TME dominate the market.

Since October 2013 virtual print fee (VPF) application is operated. Due to the structure of Turkish film industry, producers pay VPF. However there isn't a consensus in the industry regarding the method of fee payment.

Among the 356 new releases in 2016, *Dağ 2* became the most watched film with 3.588.959 admissions. In 2016, 9 of top 10 films at box office were Turkish productions. In spite of the fact that nine of the top ten films were Turkish ones, the total number of admissions of these nine films represent 57% of total admissions of the 135 new Turkish releases. Looking at this picture, it goes without saying that increases in the numbers of productions and admissions do not support each other in the Turkish cinema. Although the Turkish cinema manages to make popular films that draw millions of people to movie theaters during the recent years, the films that are not competitive in the commercial sense can only reach a limited admission figure.

In November 2013 Turkey met with a new distribution model which was arranged for the sake of independent films that had struggle to find a theater to be released. *Başka Sinema* (Alternative Cinema) became the new distribution model for well liked national and

international films. Since its foundation, Başka Sinema screened more than 100 independent films in select theaters.

2005-2016 Theatrical Release Data								
Year	Total Admissions	Total Number of Films Released	Turkish Films	Admissions for Turkish Films	Share of Admissions for Turkish Films	Foreign Films	Admissions for Foreign Films	Share Admissions for Foreign Films
2016	58.287.316	356	135	31.102.760	53%	221	27.184.556	47%
2015	60.228.409	402	136	34.273.257	57%	266	25.955.152	43%
2014	61.248.838	357	108	35.781.569	58%	249	25.467.269	42%
2013	50.405.020	321	86	28.990.793	58%	235	21.414.227	42%
2012	43.935.763	281	61	20.487.442	47%	220	23.448.321	53%
2011	42.298.500	288	70	21.222.541	50%	218	21.075.959	50%
2010	41.064.394	252	65	21.706.524	53%	187	19.357.870	47%
2009	36.899.954	255	69	18.790.700	51%	186	18.109.254	49%
2008	38.465.046	265	50	23.074.291	60%	215	15.390.755	40%
2007	31.161.700	247	40	11.875.820	38%	207	19.285.880	62%
2006	34.860.844	238	34	17.800.496	51%	204	17.060.348	49%
2005	27.250.989	221	27	11.441.856	42%	194	15.809.133	58%

Support

A considerable increase has been recorded in terms of production of Turkish films thanks to support provided by the Ministry of Culture and Tourism since 2005 and the increasing admission numbers of Turkish films. While only 9 Turkish films were released in 2002, this figure has increased to 135 in 2016. The support from the Ministry of Culture and Tourism was the only national support mechanism for local productions till 2015. Yeni Film Fonu (New Film Fun) which was founded two years ago by not-for-profit cultural institution Anadolu Kültür and İf İstanbul Independent Film Festival, started to support films.

Besides supporting national productions, in order to increase international productions in Turkey and subsidize co-productions, an amendment was made to the VAT law in 2009. This has provided for the legal infrastructure that would allow companies based abroad to rebate the VAT's of their costs incurred in Turkey. Best Picture Oscar winner *Argo* and latest James Bond movie *Skyfall* had the scenes that were shot in Turkey. Also many scenes of Russell Crowe's directorial debut, *The Water Diviner* (2014) was shot in İstanbul and Çanakkale. Apart from this, the General Directorate of Intellectual Property and Cinema is drafting a law to allow for foreign films to be shot in Turkey. For detailed information you can visit the website <http://www.sinema.gov.tr>

While the guilds and the trade unions for the audiovisual industry in Turkey are not yet as powerful as their counterparts in Europe or the U.S., there are 10 active institutions in the industry. With the new regulations in intellectual property law, activity and effectivity of these institutions will increase. Besides these institutions, a movement named Young Turkish Cinema was initiated in 2010 by young Turkish directors and producers, which aims at increasing cooperation, communication and solidarity between young filmmakers and supporting the development of various production and distribution models.

In 2016, 27 out of 135 newly released Turkish films have received support from the Turkish Ministry of Culture and Tourism's production and post-production funding. This table gathers the data on these supported films.

Support from Turkish Ministry of Culture and Tourism General Directorate of Cinema for the Films Released in 2016						
	Film's Title	Support Year	Support Type	Support Amount (TL)	Support Amount (Euro)¹	Admissions
1	Dağ 2	2016	Feature	450.000	115.979	3.588.959
2	İftarlık Gazoz (Soda Pop for İftar)	2013	Feature	624.033	160.833	1.030.581
3	Somuncu Baba: Aşkın Sırrı	2015	Feature	300.000	77.319	163.088
4	Ankara Yazı: Veda Mektubu	2016	Post Production	150.000	38.659	88.915
5	Çok Uzak Fazla Yakın	2014	First Feature	300.000	77.319	81.644

¹ The TL amounts were converted to Euro amounts through the average Euro/TL.

6	Kalantar Soęuęu (Cold of Kalandar)	2010	Feature	300.000	77.319	21.793
7	Babamın Kanatları (My Father's Wings)	2015	First Feature	300.000	77.319	15.548
8	Sevdam Gzlerinde Kaldı	2014	Feature	400.000	103.092	13.967
9	Kor (Ember)	2014	Feature	400.000	103.092	12.849
10	Tereddt (Clair- obscur)	2014	Feature	500.000	128.865	11.105
11	Rya (Dream)	2014	Feature	400.000	103.092	9.364
12	Yitik Kuşlar (Lost Birds)	2013	Feature	434.613	112.013	8.483
13	Sol Őerit	2015	Feature	750.000	193.298	7.545
14	Rzgrda Salınan Nilfer (The Swaying Waterlily)	2013	Feature	300.000	77.319	6.516
15	Albm (Album)	2014	First Feature	300.000	77.319	4.873
16	Mavi Bisiklet (Blue Bicycle)	2013	First Feature	300.000	77.319	4.126
17	Siyah Karga (Black Crow)	2014	Feature	350.000	90.206	1.757
18	Kmes (The Coop)	2013	First Feature	300.000	77.319	1.329
19	Yemekteydik ve Karar Verdim (We Are Dining and I Decided)	2015	First Feature	300.000	77.319	1.103
20	Defne'nin Bir Mevsimi (A Season of Daphne)	2015	First Feature	300.000	77.319	948
21	Rauf	2014	First Feature	300.000	77.319	788
22	Misafir (The Visitor)	2014	Feature	400.000	103.092	754

23	Bana Git De	2014	Feature	300.000	77.319	753
24	Kasap Havası (Wedding Dance)	2014	First Feature	300.000	77.319	675
25	Hasret Bitti	2015	Feature	500.000	128.865	-
26	Bir Şey Değilim	2014	First Feature	300.000	77.319	194
27	Kaçış	2014	First Feature	300.000	77.319	10

Number of Films Received Support from Turkish Ministry of Culture and Tourism General Directorate of Cinema				
Year	Feature	First Feature	Post Production	Total
2005	14	0	0	14
2006	10	8	1	19
2007	24	11	6	41
2008	16	14	2	32
2009	16	11	5	32
2010	15	17	7	39
2011	23	23	12	58
2012	25	11	5	41
2013	15	7	0	22
2014	39	15	0	54
2015	35	14	0	49
2016	27	9	4	40

Average support received from Turkish Ministry of Culture and Tourism General Directorate of Cinema

Year	First Feature	Feature	Post Production
2005	52.976 €	0	0
2006	61.133 €	83.333 €	10.000 €
2007	91.319 €	70.757 €	16.225 €
2008	77.083 €	67.857 €	10.000 €
2009	93.229 €	66.666 €	19.000 €
2010	117.333 €	71.588 €	20.000 €
2011	84.057 €	73.913 €	24.166 €
2012	109.333 €	69.700 €	22.666 €
2013	129.636 €	90.476 €	0
2014	168.589 €	102.380 €	0
2015	161.607 €	92.634 €	0
2016	182.748 €	120.274 €	35.855 €

European Co-Productions

Among the films released in 2016, 6 of them were co-productions: *Cold of Kalandar (Kalandar Soğuşu)* by Mustafa Kara, *Ember (Kor)* by Zeki Demirkubuz, *The Swaying Waterlily (Rüzgârda Salınan Nilüfer)* by Seren Yüce, *Album (Albüm)* by Mehmet Can Mertoğlu, *A Season of Daphne (Defne'nin Bir Mevsimi)* by Mehmet Öztürk and *Tereddüt (Clair-obscur)* by Yeşim Ustaoglu were co-productions.

There is a significant increase in the number of Turkish productions, but the same increase can't be observed in the number of co-productions. Because there is no direct support system for co-productions and the existing support systems are not operated with the participation of producers. Therefore a portfolio of producers who are willing to make international productions can't be created. Due to regulations, support system of Ministry of Culture and Tourism is only open to co-productions if the film's main producer is Turkish. Besides that Turkey can't benefit from Creative Europe programme which supports audiovisual industries in EU countries because Turkey is still trying to become a EU member.

Television

Since the deregulation of the monopoly of the public broadcasting and establishment of private TV channels in 1990, TV productions and advertisement films have been important venues for developing the technological and human capital for the Turkish Cinema. Although TV networks do not commission TV films, there is a huge market for TV series. Recently, Turkish TV series have started to access the Middle Eastern, North African and Balkan markets, where they are followed with much interest.

Turkey – Film Industry Fact Sheet (2016)

Average price per ticket	11,91 TL / 3,13 €
Number of screens	2356
Total Number of Films Released	356
Local Films Released	135
Total Admissions	58.287.316
Box Office Gross of Local Films	350.833.282 TL / 92.324.547 €
Box Office Gross	691.696.424 TL / 182.025.375 €
Admissions for Local Films	31.102.760
Share of Local Films	%53
INTERNATIONAL ACCLAIMS (2002-2016)	
<p>2016: Albüm by Mehmet Can Mertoğlu won France 4 Visionary Award at Cannes Film Festival Critics Week, Sarajevo Film Festival – Best Film; Big Big World (Koca Dünya) by Reha Erdem won Jury Prize at Venice Film Festival Horizons; Cold of Kalandar (Kalandar Soğuğu) by Mustafa Kara won Best Film at Asia Pacific Screen Awards; The Swaying Waterlily (Rüzgârda Salınan Nilüfer) by Seren Yüce won Best Screenplay at Montreal Film Festival.</p>	
<p>2015: Mustang by Deniz Gamze Ergüven was Foreign Language Film Oscar nominee; Abluka (Frenzy) by Emin Alper won Jury Prize at Venice Film Festival; Nefesim Kesilene Kadar (Until I Lose My Breath) by Emine Emel Balcı was screened at the Forum section of the Berlin Film Festival; Kar Korsanları (Snow Pirates) by Faruk Hacıhafızoğlu was in Generation Competition of the Berlin Film Festival; Salı (Tuesday) by Ziya Demirel was in Cannes Film Festival’s official short film competition.</p>	
<p>2014: Kış Uykusu (Winter Sleep) by Nuri Bilge Ceylan won Golden Palm at Cannes Film Festival, Mavi Dalga (Blue Wave) by Zeynep Dadak and Merve Kayan was in Generation Kplus Competition of the Berlin Film Festival, Sesime Gel (Come to my Voice) by Hüseyin Karabey was in Generation 14plus Competition of the Berlin Film Festival, Seaburners (Kumun Tadı) by Melisa Önel was screened at the Forum section of the Berlin Film Festival, Kuzu (The Lamb) by Kutluğ Ataman was screened at the Panorama section of the Berlin Film Festival, short film Ağrı ve Dağ (Ağrı and the Mountain) by Hasan Serin was in Generation Kplus Competition of the Berlin Film Festival, Sivas by Kaan Müjdeci won Jury</p>	

Prize at Venice Film Festival and Song of My Mother by Erol Mintaş won Best Film and Best Actor prizes at Sarajevo Film Festival.
2013: Zerre (Particle) by Erdem Tepegöz won Best Film and Best Actress at Moscow Film Festival
2012: Tepenin Ardı (Beyond the Hill) by Emin Alper won Caligari Film Prize at Berlin Film Festival, won Best Film at Asia Pacific Screen Awards; Küf (Mold) by Ali Aydın won Lion of the Future at Venice Film Festival
2011: Bir Zamanlar Anadolu'da (Once Upon a Time in Anatolia) by Nuri Bilge Ceylan won Grand Jury Prize at Cannes Film Festival
2011: Bizim Büyük Çaresizliğimiz (Our Grand Despair) by Seyfi Teoman was in competition at Berlin Film Festival
2010: Çoğunluk (Majority) by Seren Yüce won Lion of the Future at Venice Film Festival,
2010: Bal (Honey) by Semih Kaplanoğlu won Golden Bear in Berlin Film Festival
2009: Pandora'nın Kutusu (Pandora's Box), Yeşim Ustaoglu won Golden Shell - Best Film and Best Actress Awards at San Sebastian Film Festival
2009: Uzak İhtimal (Wrong Rosary) by Mahmut Fazıl Coşkun won Tiger Award at Rotterdam Film Festival
2008: Üç Maymun (Three Monkeys) by Nuri Bilge Ceylan won Best Director at Cannes Film Festival
2008: Gitmek (My Marlon and Brando) by Hüseyin Karabey won Best New Narrative Filmmaker Award at Tribeca Film Festival
2006: İklimler (Climates) by Nuri Bilge Ceylan won FIPRESCI Prize at Cannes Film Festival
2002: Uzak (Distant) by Nuri Bilge Ceylan won Grand Prix and Best Actor Prize at Cannes Film Festival

Sources: Box Office Türkiye, Sinema General Directory, Antrakt