

Report

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SIXTH MEETING

CINEMA AND ANIMATION AS PARTS OF TURKIC CULTURAL HERITAGE IN TURKIC-SPEAKING COUNTRIES

(DEMONSTRATION AND DISTRIBUTION ASPECTS)

I. INTRODUCTION

1. The Astana Declaration of the Fifth Summit of the Cooperation Council of Turkic speaking States stresses “the importance of developing cooperation in media and information sphere among the Member States”. TURKPA member countries also attach particular importance to the issue on integrity in information space where cinema and animation play one of the key role.
2. Of all kinds of art, cinema and animation occupy a unique place in human life. Cinematography is a whole social institution because it affects the life of society, forming the consciousness of the viewer. There is a constant connection between the society and the cinema world. Cinema not only reflects the mentality, culture and traditions of the Turkic-speaking people, but also influences it from an early age through cartoons and then through movies. Therefore, we can say that cinema and animation are to some extent responsible for the future of new generations in Turkic-speaking countries.
3. Film industry is able to cover almost all spheres of public consciousness. This is precisely the phenomenon of cinema, and that is why cinema unites people.

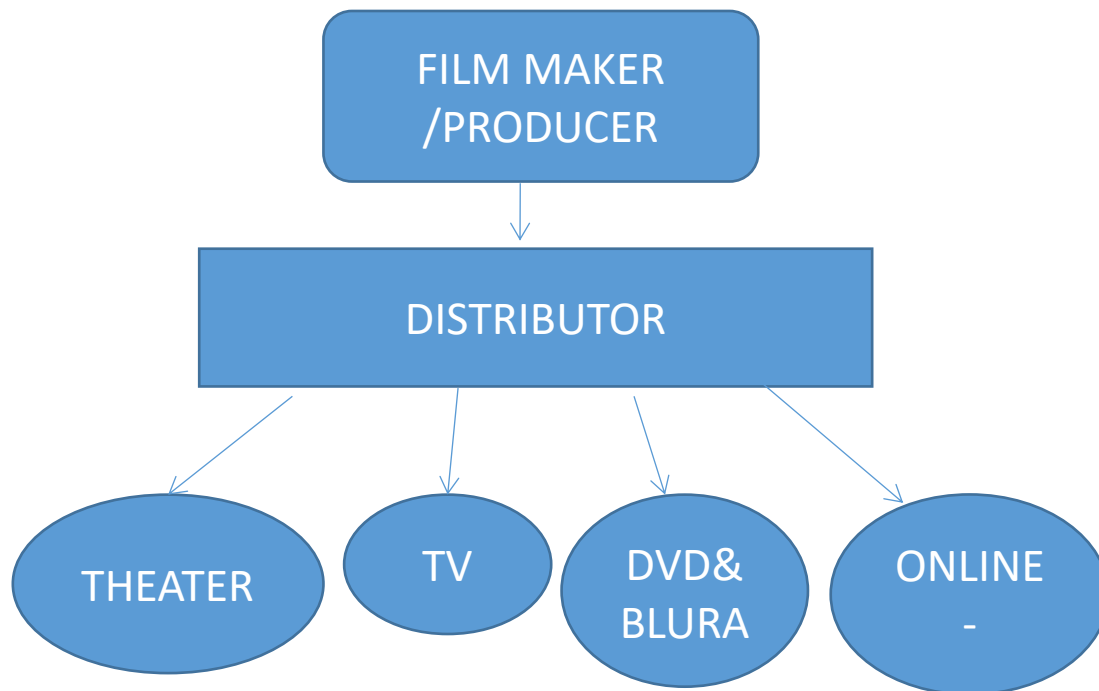
4. Through film production, including animation, designed for a mass consumer, it is very convenient, for example, to expound the history of the Turkic-speaking states. Through cartoons we can bring educational, cognitive things from the history of the Turkic-speaking countries. The more a person knows about his history, the more confident he leads himself, the more organically he socializes in the society in which he lives.
5. Animation films have a major impact on children's behavior, and play an important role in their intellectual and emotional development. All adults had a favorite cartoon hero in their childhood.
6. But in recent years, the filmmakers and animators of some Turkic-speaking countries feel more isolated because of business issues and lack of state support in such matters as the high cost of technical equipment, tax barriers, digitalization, employment, expensive rental of locations.
7. The purpose of this report is to assess the general situation in cinema and animation, including their national legislation systems of TURKPA member-countries and to work out priorities of regional cooperation on these issues between TURKPA member countries.

II. CINEMA and ANIMATION (demonstration and distribution)

8. The state policy of the TURKPA member states (Azerbaijan, Kazakhstan, Kyrgyzstan, Turkey) in the field of cinematography follows the basic principles: a) creating conditions for the production, use, reproduction, rental, display and storage of national films; b) stimulating and supporting the distribution and promotion of national films, including abroad; c) creation of conditions for the development and preservation of national languages in the field of cinematography. There is a huge potential for information integration of TURKPA member countries in the sphere of distribution of national films and cartoons. Given that the distribution and rental of films is the business sphere (consumption of a film product), it is important to create conditions for the successful interaction of private and public partnerships for that category of film projects that reflect the richness of the cultural heritage of the Turkic world and contribute to the cultural and social integration of the viewer of TURKPA member countries.
9. In world practice the distribution scheme and the rental of the film is approximately the following. The most active in the market are so-called majors, that is, large Hollywood studios – Sony Pictures, Disney, Universal, Warner Brothers and others. They have a long-established scheme of film production and delivery of the product to

the end user, their branches are located in every large civilized country. In some cases, major studio prefer to work in film distribution with partner agents in other countries.

10. The system of independent film distribution is less - there first the producer (or producer company) finds and develops the project. Then it is determined with a budget, it finds private investors or so-called soft money - from funds and the state. Overseas own money producer rarely invests - only because of some extraordinary circumstances.



11. When a large studio launches the film in production, it already knows the date of its premiere (after a year and a half), although not a single meter of film has been filmed and there is not a single gigabyte of digital image. An advertising campaign is beginning to work and for that huge funds are being spent. Representative offices in each country where the picture will be shown are also being prepared for its release. The whole year is already pre-recorded on dates, and the studios compete with each other to disperse in time: on a single date, films of a similar type should not converge - for example, two comedies targeted at one audience. At each film festival, studios are shown by teasers, slicers, trailers, excerpts from films. All the cinemas that will roll these films are charged for a full year ahead. They know perfectly well that they earn their main money on big entertainment films, that's why the major's movies are in their priority.

12. There are several key film markets - the European (EFM), which is held during the Berlin Film Festival, Le Marché du Film - during Cannes and American (American

Film Market), which takes place in Los Angeles in November. There, independent studios or sales companies (sales-houses) sell their finished and not yet filmed films. Scenarios of production in production are sent to potential buyers around the world. In fact, the distributor buys the surnames: the author of the screened book, the time-tested director, the recognizable actors, and so on. Rights for the distribution of movies are often found in the one who offered more money. The independent distributors that buy the film release the tape on their own territory - independently (if there is a cinema department) or with the help of a large company or a major. In the latter case, the company, which takes on the film distribution obligations, reserves 10-17% of the fees.

13. *Film Distribution Fees*. Half of the profits amount from the film distribution is always received by the cinemas, and half by the distributor. From its half, the distributor still has to share with the company that sold him the rights to the film. In addition, the seller collects a huge amount of interest that it drops from TV sales, from video discs and from internet rental. The percentage depends on the seller's rules and the conditions that the distributor has bargained for. It can be 50 to 50, 70 to 30 or 80 to 20 - in favor of the distributor.
14. Much more often, the rental companies acquire limited rights to display the film. In this case, the share of licensees is also subtracted from the proportion of distributors, so the distributor receives only commission (from 7.5% to 15% of the amount of box office fees), and the rest - from 35 to 40% - the creators of the picture earn. The ratio of the profits of the cinemas, the distributors and the creators of the film can vary depending on the individual arrangements of the parties. In addition, the cinemas bear other expenses, for example, having listed for copyright, tax deductions to the budget from sales.
15. Distribution companies buy the film for five to eight to fifteen years. During this time they do everything they want with the film: they sell it on TV channels, in online cinemas, they publish on videodiscs. They have to squeeze everything out of the movie, because before the purchase they bring in the so-called minimum guarantee (or MG) to the seller-studio, a fixed amount, which should ideally be recouped to earn.
16. Digital technologies and, especially, the Internet are profoundly reshaping the motion picture industry. In the short term, the increasing use of digital technologies may result in significant cost reductions throughout the value chain. Digital film delivery may

displace physical films, videos and DVDs, thus threatening the long-term survival of video rental stores and other middle layers in the value chain.

17. Re-equipment of cinemas for the display of 3D films is becoming a top priority for cinemas. The equipment of cinemas with modern high-tech projection equipment expands the possibilities of showing movies of a new generation, which also affects the attendance of spectators. Every year box office movie collections grow due to the rental of 3D movies.
18. In terms of return on investment, the best, which is not surprising, were the genres of the family film and comedy, i.e. they can be watched by teenagers without the accompaniment of adults. Horror thriller was the most risky genre for the film producer. It is very important that the situation in the film is recognizable. Changing the circumstances of the place and time with completely unfamiliar for the audience to fully familiar, the profit increases by 11-13%.
19. An important source of revenue for the cinema is advertising. On average, advertising revenues in cinemas take up 3-5% of total revenue, only in the most successful cinemas this figure can reach 15 or more percent, which is a significant amount. Much depends on the activity of the cinemas themselves. There may be commercials before the beginning of the film, joint actions with the media, and much more.
20. When trying to analyze the market of film distribution of the CIS countries, one of the main obstacles is the inaccessibility of data on box-office fees in individual territories. In the countries as Azerbaijan, Kazakhstan, Kyrgyzstan, film distribution as a segment of the film industry is just emerging. The same shortcomings and problems are common to all these countries. Not all cinemas work with distributors on a transparent scheme, when the profit from the demonstration of films is divided between the parties in a certain ratio. Often the distributors sell the rights for a fixed fee, not depending on the results of the rental.

III. CINEMA and LEGISLATION OF TURKPA MEMBER COUNTRIES

AZERBAIJAN

21. In August 2018, Azerbaijani cinema turned 120, Azerbaijan has a long history in cinema with its first silent movie released on August 2, 1898.
22. According to the Minister of Culture of Azerbaijan Abulfas Garayev, during 2014-2017 period 26 Azerbaijanifilms participated in 219 events in 128 festivals organized in

48 countries, won 49 filmawards. Interesting projects in the field of cinema are realized not only by the state film studio, but also by private producer film companies. He also noted that in the near future, with the participation of representatives of film community and specialists, a new concept for the development of Azerbaijani cinema will appear.

23. From the point of view of the development of Azerbaijani cinema art, the Decree of the President of the Republic of Azerbaijan "On approving the State Program for the Development of Azerbaijani Cinema for 2008-2018" from August 4, 2008 is of interest. The State Program reflects measures to develop all spheres of cinema, but the largest and most important of them is connected with the strengthening of the material and technical base of the film studio «Azerbaijanfilm».
24. According to Mr. Yusif Sheikhov, the director of cinematography of the Department of Propaganda and Registration of Films of the Ministry of Culture and Tourism, due to the deterioration of the cinema equipment, film crews, producers' centers are forced to rent equipment abroad, and this increases the cost of film production. According to him, one of the measures envisaged by the State program is the modernization of the "Nizami" cinema. And in the coming months it will be completed. The cinema "Nizami" consisting of several halls and will be given the status of the center of the international film festival.
25. *Language of cinema in Azerbaijan.* International law firm Baker & McKenzie noted that the legislation of the Azerbaijan Republic does not impose any requirements on the dub and sub of foreign films into Azerbaijani language prior its demonstration in cinemas. At the same time the Article 21 of the Constitution entitled "Official Language", states that the official language in the Republic of Azerbaijan is the Azerbaijani Language and the Republic of Azerbaijan guarantees the use, protection and development of the official language. However, point 2 of Article 21 of the Constitution provides that the Republic of Azerbaijan guarantees independent use and development of other languages spoken by its population. Consequently, since not specifically required by the existing legislation, based on Article 21 of the Constitution and referring to other above cited legal acts, along with Azerbaijani language, cinemas are allowed to demonstrate films in other languages spoken by the Azerbaijani residents. Notably, for the purpose to enhance status of official language, the Ministry of Culture and Tourism of Azerbaijan adopted a decree on translation of all the films demonstrated in cinemas of the country, as well provision of translation works by the companies broadcasting the films in cinemas.

26. AzCinemaOnline - создан как интернет-кинотеатр, ориентированный на демонстрацию и распространение азербайджанских кино- и видео фильмов. According to the director of 'Narimanfilm' cinema company Mr. Nariman Mammadov, one of the problems of Azerbaijani cinema is the lack of a system for the distribution of Azerbaijani films, both inside the country and beyond. To solve this problem, guided by the provision of the "State Program for the Development of Azerbaijani Cinema for 2008-2018", the film company "Narimanfilm", with the support of the Ministry of Culture and Tourism of Azerbaijan, PashaBank, the Union of Cinematographers of the Azerbaijan Republic, the Guild of Producers of Azerbaijan, the Cinema Center "Nizami", created an Internet cinema AzCinemaOnline. AzCinemaOnline (www.azcinemaonline.com) is an organization whose activities are aimed at promoting and popularizing Azerbaijani cinema, television and, in general, Azerbaijani culture in the world market, among the global audience. AzCinemaOnline - created as an Internet cinema, aimed at demonstration and distribution of Azerbaijani film and video films.

27. *Legislation.* Besides the "State Program for the Development of Azerbaijani Cinema for 2008-2018" there is also the Law of the Azerbaijan Republic On Cinematography (July 3, 1998) which determines forms of state protection of cinematography, rights and obligations natural and legal persons engaged in cinematography, creates legal guarantee of the implementation of state policy in the sphere of protection and development of cinematography. Article 3 of the Law says about stimulating and provision of international cooperation in the sphere of cinematography.

KAZAKHSTAN

28. The film industry in Kazakhstan has its origins in the production of documentaries in Alma-Ata (now Almaty) in the 1930s, developed to use as instruments for Soviet propaganda. In the post-war Soviet period, the major figure of Kazakh SSR's film industry was director Shaken Aimanov, in whose honor the Kazakhfilm film studios were renamed in 1984 (historic epic movie "Kyz-Zhibek"). During the perestroika in the Soviet Union in the 1980s, a new wave of young Kazakh filmmakers emerged, ready to challenge the cinematic establishment. Kazakh contemporary directors Rashid Nugmanov, Akan Sataev are widely known to the world cinema.

29. There are three classical sectors in Kazakh cinema. 1) The state-film studio "Kazakhfilm", which concentrated on the execution of state orders (tetralogy about the president, a series of films about the 550th anniversary of the Kazakh Khanate). 2) the commercial sector (self-sufficient cinema), which in recent years has intensified - "Kempyr", "Kelinka Sabina", etc., (comedy, fantasy, psychological drama). This

modern cinema is made by young ambitious people who know the laws of the film market, skillfully using a PR campaign, advertising, "cutting off" the cost of producing films. 3) small private film studios, renting low-budget films (art house cinema) - not for hire, not for collecting money. As a rule, these are socially significant paintings that are shown at film festivals. Each sector produces 5-6 paintings per year. At the same time, the public sector spends millions of dollars to produce films; the commercial sector is self-supporting; arthouse, as a rule, spends very little money, but this money is not returned.

30. As part of the film studio "Kazakhfilm", the Center for Film Rent and Distribution under the leadership of Aydarkhan Adilbaev organizes theatrical and television rental of movies, distribution of films in DVD / BlueRay formats. The responsibility of the center also includes the development of the concept and implementation of advertising promotion of films and analysis of film, TV and DVD markets.
31. Rental of movies produced by private Kazakh production companies is either attempted by the manufacturers themselves, or for this are taken distribution companies that operate in the market of Kazakhstan. Among them there are both subcontractors and branches of foreign companies, and Kazakh distributors. The largest of them is "Meloman" (it has exclusive rights in the territory of Kazakhstan for WarnerBros.HomeVideo, SonyPicturesHomeEntertainment, WaltDisneyPictures, 20thCentury, Fox, HomeEntertainment, UniversalPictures, ParamountPictures, DreamWorksPictures), "Maksim", "Kinomaks", "Kinopolis", "Prof-Film", "Inter-Film" (since 2004, the exclusive representative of the company "Central Partnership" in Kazakhstan) and "Caravel DDC".
32. One problem is that very few of these films have been widely seen by audiences in Kazakhstan. Domestic distributors have preferred to rely a diet of dubbed Hollywood blockbusters and big-budget Russian movies, with the result that post-independence Kazakh cinema has developed something of a reputation being more likely to be found in Western art houses and international competitions than on screens in Kazakhstan. The fees of the cinemas exceed 10 billion tenge per year (according to the current course - slightly more than \$ 30 million). And only 7% of box office fees are for Kazakhstani movies. The share of pictures of Kazakh production in the general box office is subject to strong fluctuations from 0.5% in 2008 (\$ 100 thousand) to 10% in 2010 (about \$ 5 million). This fact indicates that the country has not formed a stable demand for domestic films. Distribution companies do not often run the risk of rolling out pictures produced in Kazakhstan, since most of them do not pay off.

33. *Statistics.* In Kazakhstan, there are 35 film production organizations that produce more than 250 films a year, including television and private projects. Film screening is provided by 93 cinemas with 247 halls and 368 mobile and stationary cinema installations
34. *The main Film Studios:* **Kazakhfilm Studio** is a state-owned company, financed by the Ministry of Culture, which has been in Kazakhstan since Soviet Union times; **Eurasia Film Production** is the leading private film production company in Kazakhstan (film "Mongol," produced by Eurasia Film Production was nominated for the best foreign-language film Oscar in 2008, and in same year "Tulpan" received the Grand Prix in Cannes); **Satai Film** is another leading film production company in Almaty, launched and run by Mr. Akan Satayev, one of the top film director in Kazakhstan, and president of Almaty Film Festival.
35. *Language in Cinema of Kazakhstan.* Dubbing is nothing new for Kazakhstan. But to have glossy Hollywood fare played out in the Kazakh language is still a rarity. Parliament is now considering legislation that would require distributors to make movies more accessible to Kazakh speakers. New rules will require that film distributors and cinemas to ensure all foreign-language movies released in Kazakhstan will be provided with dubbing, or at least subtitles, in Kazakh. Some experts believe that dubbing is acceptable only for blockbusters, whose box-office collections are guaranteed to pay back additional costs.
36. *Legislation.* 2017 became significant for the domestic film industry. Two important documents have been launched: the first Draft Law "On Cinematography" and the Concept of the Development of Cinematography until 2050, designed to consolidate the measures of state support for our cinema. Today, the film industry is regulated by only six articles of the Law on Culture (Law of the Republic of Kazakhstan on Culture December 15, 2006 No. 207-III ZRK), where there is no clear conceptual apparatus, there are no standards that disclose all aspects of interaction in the field of production, cinema, storage, replicating of a unique film collection of past years, its digitization. Currently Parliament Mazhilis deputies are considering the draft "On Cinematography". The main task is to make the domestic film industry profitable and at the same time to preserve its own national character. In the opinion of the deputies, it is necessary to work out in detail all the relevant issues: financing, translation into the state language, creation and selection of the best scenarios, and the involvement of experts. In Kazakhstan there are no benefits for distributors of local movies. The draft law includes provisions on state support for cinematography, preferences and benefits for distributors of domestic movies. In the cinemas of Kazakhstan, films of local directors

are shown either early in the morning or late at night (foreign film companies require prime time to show their films). In some regions of the country, the broadcasters refuse to show national films at all. To support the Kazakhstani film industry, the new draft law "On Cinematography" insists on more easy tax rules for filmmakers and exemption from VAT for cinemas.

37. A draft concept for the development of cinematography until 2050 is provided, which during 2016-th year passed public hearings in Moscow, Almaty and Astana. The main approaches to the development of the industry, in particular, the delineation of functions between cinematographic organizations, infrastructural transformations, the creation of conditions for the development of co-products and access to global markets for hire.

38. *Film Schools*: Kazakh National Academy of Arts; Kazakh National University of Arts.

39. *Festivals in Kazakhstan*: 1) International Astana Action Film Festival, 2) Shaken's Stars, 3) Eurasia International Film Festival.

40. *Expert opinions on the current situation*. 1) Director Kanagat Mustafin believes that during the years of independence in the cinema appeared many creative people with interesting ideas. He is sure that the country lacks of strong script writers. 2) Co-chairman of the Union of Cinematographers of Kazakhstan Akhat Ibraev expressed his hope that the creation of investment attractiveness of the industry through the introduction of tax preferences for international and domestic investors will lead to the improvement of the skills of local personnel, the increase in the production of cinema, the modernization of the education system, and the improvement of the quality of films. Preferences are: VAT cancellation, zero rates of customs duties on imported cinema equipment within the Customs Union. According to him, it is worth the considering of non-monetary support like the conclusion of interstate contracts for co-products, when investments are made for shooting from abroad, and the timing of the release of films in cinemas and other distribution channels. He also stressed the importance of the involvement and interest of TV channels in the film industry. 3) Rashid Nugmanov believes that it is necessary to develop the festival movement.

KYRGYZSTAN

41. The birthday of Kyrgyz cinema is considered November 17th, 1941, when the decree was signed to create the "Frunze" newsreel studio, later renamed the "Kyrgyzfilm" studio. The first Kyrgyz color film was shot in 1955 and was called "Saltanat".

42. The first blockbuster of Kyrgyzstan "Kurmanzhan Datka" (director Sadyk Sher-Niyaz) became a "breakthrough" project for the Kyrgyz cinematography
43. The Kyrgyz author, Chinghiz Aitmatov played a pivotal role in the development of Kyrgyz Cinema. Apart from the fact that he was the head of the Kirghiz Filmmakers' Union for over twenty years, his novels and screenplays formed the basis for much of the country's film classics and also served as aesthetic examples.
44. *Statistics.* In the state system are operating: The National Film Studio named after T.Okeev "Kyrgyzfilm" (director - graduate of the Soviet "VGIK" G.Kerimova), Republican State Fund of Kyrgyzstan "Kyrgyzfilmofond" (director - U.Aitaliev), Republican Cinema House named after Ch. Aitmatov (director - T. Kulmendeyev), 7 regional, 24 district and city film directorates. The state television network is characterized by the following indicators: the number of cinemas - 38, 28 stationary cinema installations, 13 auto-rolling plants, the number of visits - 72 per 1000 people. Since the formation of the domestic production structure, about 800 films of different genres have been created at the state studio, including about 150 full-length feature films, about 600 documentaries and popular science ones, about 600 films, about 50 films, and 45 film magazines.
45. *Legislation.* An inventory of normative and legal acts was carried out in accordance with the requirements of the Ministry of culture, the Statute of the named after T.Okeev National Film Studio "Kyrgyzfilm" was approved. Since 2011, the draft Law on the establishment of the free economic zone "Kinostan" in the Issyk-Kul region has been actively discussed, which would attract not only the figures of the cinema, but also tourists. The Strategy for the Development of National Cinematography up to 2020 has been prepared and approved, the main goal of which is the creation and promotion of films in which the best national traditions, the idea of the unity of the people of Kyrgyzstan, rejection of the cult of violence, cruelty and interethnic hatred are highly reflected. The issue on the implementation of the Law of the Kyrgyz Republic " On state support of cinematography of the Kyrgyz Republic " is being kept under control.
46. *Festivals.* 1) Since 2005, the "Kyrgyzfilm" film studio hosts young cinema forums, 2) the International film festival of author's cinema "Kinostan", where new works of cinematographers of Kyrgyzstan and Central Asian countries are shown. 3) In 2013, with the support of the Cinematography Department, a spring forum of young cinematography "Umyt" is held in Kyrgyzstan with the aim of supporting young cinematographers, collaborating with specialized universities to promote new films to international film festivals, 4) The International Film Festival Kyrgyzstan was founded

by director, producer, and public figure, Sadyk Sher-Niyaz. Each year the Festival is held by “Aitysh” Public Fund and the Union of Filmmakers of the Kyrgyzstan. Each year the Festival is held at the “Manas” Cinema Hall in Bishkek. The official language of the Film Festival is Russian. The Festival accepts all short films (including documentary, animations, and live action) from the former Soviet Union, including the Republic of Georgia and the Baltic states. The Festival includes two programs—International and National Competition

47. *Personnel policy.* In 2007-2009, The Public Fund for the Development of Cinematography jointly with the Kyrgyz-Turkish “Manas” University carried out the project "Courses for the preparation of cinema directors" with the involvement of experienced filmmakers under the direction of Honored Culture Worker, filmmaker and actor A. Suyundukov. Within the framework of this project, several dozens of documentary and short films have been shot which became laureates of many international film festivals. Since 2008, annual master classes have been conducted under the lead of the director E. Abdyzhaparov. As a result of the training, the festivals of the best film works performed by the students of the courses were organized. In 2012, the Cinema Development Foundation implemented an educational project for film producers with the involvement of domestic and foreign filmmakers (director Sh. Djaparov). Since 2013, the director T. Birnazarov has opened author's training courses.
48. *Film awards.* In 2012, a group of famous filmmakers, including A. Suyundukov, Aktan Arym Kubat, M. Sarulu, S. Sher-Niyaz, T. Kulmendeev, T. Birnazarov, N. Abdykadyrov and E. Abdyzhaparov, established the National Film Award "Ak Ilbirs", which became the first prize in the history of Kyrgyzstan established by a group of individuals for the best professional achievements in the field of cinematography in 12 categories. Among them are "Best Film", "Best Screenplay", "Best Director", "Best Operator", "Best Artist", "Best Composer", "Best Soundman", "Best Male Role", "Best Actress", "Best Producer", "Best Spectator Film", "For Outstanding Contribution to National Cinematography".
49. *Film collection.* The Fund for the Development of Cinematography together with the “Kyrgyzfilm” Studio composed the best film collection "The Kyrgyz Miracle" with ten films: ("Heat" (1962), "Difficult Crossing" (1964), "The First Teacher" (1965), "The Sky of Our Childhood" (1966), "Mother's field" (1967), Shot in the “Karash” Crossing (1968), Ambush (1969), The White Steamer (1975), The Red Apple (1975), Men Without Women (1981)).

TURKEY

50. Although cinema came to Turkey as early as 1890s, the actual start of film-making in Turkey was much later, in 1914. Currently the technical level of Turkish films reached the world standards and young people graduated from cinema departments of universities began to dominate in the Turkish Cinema. Turkey today is among the top ten countries in Europe in terms of film production. The last important event related to the film industry in Turkey was the construction of a three-dimensional Imax cinema in Ankara in 2000. Only in 24 major cities in the world there are rooms Imax.
51. Today, Turkish cinema has come to be an internationally recognized modern art enjoying a huge popularity in foreign countries, and at international film festivals which frequently both recognize and award its successes. The process of forming the national specificity of Turkish cinema was very long, taking the period from the beginning of the last century to the 1980s.
52. Now Turkey boasts a rather developed rental market, although at the legislative level it lags far behind its Western counterparts. While they are working on a new law on the support of cinema, to correct the situation, local cinema is experiencing its "dawn". According to statistics, even Hollywood blockbusters cannot interrupt interest in the comedies of local production, comprising between a third and half of the films produced here on the big screen. Today, Turkey is focused on its own viewer.
53. According to the European Audiovisual Laboratory, as of 2013, out of 355 films released in Turkish, 90% were national-produced films, another 8% by majority coproducts, 2% - minority.
54. *Distribution.* Turkey has 10 major distributors with a market share of 41% - Cinemaximum, Avsar, Prestige, Pink, Site, Cinemarine, Cinens, Cinetech, Cinetime and Cinecity. According to the latest data of the Turkish analytical company Antrakt, Turkey annually sells more than 60 million tickets. At the same time, the number of locally produced films on the rental market was 57%, while foreign tapes, respectively, were 43%. On average, the number of Turkish production in local cinemas is about 20-25% of the total number of releases, but the total share of box office fees of Turkish movies is close to half. That is, every Turkish movie, on average, collects twice as much cash as its American, European or Asian counterparts.
55. Total box office revenue of Turkish movies increased to 863 million Turkish Liras and the total size of the movie sector increased to 3 billion Turkish Liras in 2017. The

budgets of Turkish films reached million dollars and the number of cinema audiences reached millions as well. Approximately 30 million movie tickets were sold throughout Turkey in 2005 and this number increased to 71,1 million in 2017.

56.*Language.* Regarding Language policy, it is worth to note that the local market remains fairly closed. Despite the co-production agreements signed with other countries, Turkey concentrates primarily on the local audience. So dubbing into Turkish is natural and obligatory.

57.*Government's support.* A feature of Turkey is the system of state support, which offers direct financing from the budget and does not involve a cash return, making Turkey one of several European countries where this practice operates. By the way, the state support system is very conservative with respect to genre specificity - for example, television producers here cannot count on grants The Directorate General of Cinema supports the projects for production of documentary films, short films and animation films, as well as for purpose of research-development and script-dialogue writing.

58.Serious government interest and support were also evident in low interest rates on loans and easier terms for investment together with the financial help given to producers and film companies experiencing difficulties. Furthermore, the Culture Ministry established a Turkish Film Unit to support Turkish cinema to be opened up to the world. The Culture Ministry also allocated funds to produce films and selected projects, and to solve infrastructural problems. The Cinema Council, which was created in 1990, viewed the cinema as a branch of the industrial sectors, and negotiated a new tax deal especially for film companies. Other aspects that were given new importance –a better deal for those who are employed in the cinema industry, which involved a new law and later, new incentives for opening bigger and better cinemas throughout the country. Support for local film production in Turkey has been carried out since 2005 through the Ministry of Culture and from year to year its size varies depending on the number of projects selected by the commission. So, in 2013, for 141 film projects, 10 million Turkish liras were allocated, which is roughly equivalent to \$ 4.4 million. The "Copyrights and General Directorate of Cinema" was founded in 1989 as well as a "Support Fund for the Cinema and Musical Arts". This fund is used to provide financial support to the film sector.

59.*Legislation.* In 1986, a Cinema Law was passed by the parliament and has since been the fundamental legislative document regarding cinema issues in Turkey. The new law aimed to ensure support for those who are working in cinema and music. A

reorganization of the film industry began in 1987 to address problems and assure its development. The Ministry of Culture established the "Professional Union of Owners of Turkish Works of Cinema" the same year. State interest was particularly evident when the new 1986 laws on cinema, video and music went into effect along with special funds to support the arts, especially for cinema and music.

60. The enactment of the Law no.5224 on Evaluation, Classification and Support of Cinema Films in 2004 became a milestone for the Turkish Cinema as the international evaluation and classification system began, the support given to feature films and to the other sections of the cinema sector increased considerably. As a result, the number of new productions and cinema audiences of the Turkish films have increased and the sector's improvement was seen clearly.

61. *Censorship*. Representatives of the Ministry of Culture have every right to cut, ban or postpone movies, if they for any reason do not suit them. Governors of the provinces also contribute, allowing films to be shown in local cinemas based on personal preferences. Any film, which they did not like, they can prohibit for display, even if it issued an official permit.

62. Modern copyright in Turkey is protected by Turkish Law No. 5846 "On the protection of intellectual property". According to the legislation of the Republic of Turkey, plagiarism and copyright infringement entail criminal liability. The most important development in the field of cinema industry was due to approval by the Turkish Parliament of amendments in the Law on Intellectual Property Rights. According to the Law, using other works of art to create a new work in such fields as music, science, literature and fine arts with the exception of educational pursuits, is subjected to the permission of the creators of those works of art. It is compulsory to put bandroles on the audio or visual material upon which the literal and artistic works are recorded. The Law foresees that people who change a work of art without the permission of the author will be sentenced to stiff prison terms the maximum being six years and given a fine of TL150 billion. Radio and television broadcasters must obtain the written permission of authors before broadcasting their works. The amendment was approved by the Turkish Parliament on February 21.

63. Turkey is a member of such European organizations as "EurImage" and "AudiovisualEureka." Eurimage or French. "Eurimages" ("Eurimages") - the fund for supporting joint film production and rental of cinematographic and audiovisual works, created under the Council of Europe in 1988 and numbering today 33 participating

countries. The Foundation's headquarters are located in Strasbourg. Areas of activity "Eurimage": 1. assistance in the creation of co-products; 2. Assistance in the distribution of paintings; 3. Support for theatrical show; 4. Partial compensation for the costs of translating films into digital format. Nearly 90% of the fund's funds received from membership fees are spent on subsidizing co-production. "Audiovisual Eureka" is a pan-European intergovernmental organization in which 35 member countries, the European Commission and the Council of Europe as associate members. The main objective of "Audiovisual Eureka" is to provide professionals from the region with tools for better access to the European audiovisual market and a set of general rules that are accessible to all. It provides know-how and experience in relation to the best European practices; in addition to the exchange of skills and knowledge through the creation of specific projects; and gradual integration into existing European networks. Turkey's chairmanship "of Audiovisual Eureka" in 2000 became a kind of guide to the European cinema world.

64. There are 21 *Schools of Cinema* in Turkey.

65. *Festivals*. 1) The Antalya "Golden Orange" Film Festival, the most prominent cultural activity of the Turkish motion picture industry; 2) The International Izmir Short Film Festival; 3) London Turkish Film Festival. 4) The Turkish Cinema Artists' Association (TSSD), established in 1959, organized a "Turkish Films Festival" in collaboration with the Turkish Journalists' Association.

66. *Experts opinion*. Osman Sinav, Turkish filmmaker and producer, said that Turkish cinema should focus on gaining international popularity

IV. ANIMATION AND LEGISLATION IN MEMBER COUNTRIES

AZERBAIJAN

67. Creation of animation film in Azerbaijan goes back to the early 1930s. In 1933, employees of «Azerbaijanfilm» studio purchased necessary materials from Moscow. The same year, they used technical animation in production of the documentaries *Lokbatan* and *Oil Symphony*'. In 1938, the educational film *Jat* was first full length work where animation fully used.

68. In 2000s, Azerbaijani animation entered a new crisis as all channels in Azerbaijan indefinitely postponed funding for all projects. In 2018 the 85th birthday of Azerbaijani animation was celebrated.
69. At present, Azerbaijani children grow up on Russian, Turkish and Hollywood films, whereas for the formation of personality and national consciousness the younger generation needs cartoons in their native language.
70. According to the expert Jamila Babayeva, the rising generation hardly knows our national animation heroes like Jirtdan and Tik-Tikkhanim. Spongebob, Spider Man, Masha and Bear, Tom and Jerry, Shrek have already sidelined them. Recently, this topic was touched upon by young animated director Sultan Abbasbeyli. In his social video, the little boy explains to viewers the importance of the development of national animation. The presentation of social videos before the main session is quite popular practice in the West now. According to animator R. Agamaliyev, using the above methods can revive the national animation. But along with this, it is also necessary to create new animations, and for this it is worthwhile to support young people who want to develop in this field, sending them abroad for obtaining a profile education. Also in the country there should be private and foreign funds that sponsor movies and animation.
71. In 2013, only two to three animation films were screened in Azerbaijan. Today, five to six animation films are under production - some of them in 3D format. Azerbaijan's first national animation film "Jirtdan and Tapagoz" made in 3D format was released in 2012.
72. Commenting on the national animation films shortage in Azerbaijan, Director of "Azanfilm" studio Fariz Ahmadov said that unlike other audiovisual areas, in animation industry, everything is created from scratch. According to him, "seven to ten months are needed to create a 8-10 minutes animation film. Animation is the only sphere where spent funds are measured by the length of film. A minute of a film costs no less than 10.000 manats"
73. Personnel issue. Director of "Azanfilm" Studio Mr. Fariz Ahmadov believes that superficial knowledge of people working in animation industry is among the main reasons behind national animation heroes' shortage in Azerbaijan. There is no secondary and high education institution in Azerbaijan to train knowledgeable personnel. The people involved in animation industry are those who got education during the soviet period. The Culture and Tourism Ministry supports young people who wish to get relevant education at the Russian and European universities. He went

to add that the ministry will hold some training courses in animation sphere. Mr. Yusif Sheikhov, Chief of the Department of the Ministry of Culture in turn said that the production of animation films will be increased in Azerbaijan. "Interesting ideas, funds and professional personnel are the main players in this sphere. The ministry pays a great attention to training specialists and attracting foreign experts for training young animators," he told.

74. Animation STUDIOS - «Azanfilm», «Birlik», «Sultan», «Qurama», «Harmony of Chaos.

KAZAKHSTAN

75. The Kazakh animators celebrated the 50th anniversary of the industry in 2017 year with the cartoon "Why The Swallow Has The Tail With Little Horns?" by Amen Khaydarov.

76. Kazakh animation has been developing in waves since the collapse of the Soviet Union. From the 90's to the 2000's, not a single cartoon was produced. Since 2000, the emergence of domestic animation is conscious. In total, 36 short animation films have been released in Kazakhstan since 2009 as well as the first feature-length cartoon 'Er-Tostik and Aidarkhan. By 2017 the animators prepared another feature-length cartoon 'Muzbalak'. A major premiere awaits the Kazakhstani citizens – the animators are preparing a feature-length cartoon 'Kultegin' that is to be released in 2018. The cartoon is about the formation of the Turkic state.

77. The Kazakh television has a great need for domestic cartoons. The channel "Balapan" was opened, it is necessary to fill the airtime, for this it is necessary to increase the volumes of the produced products several times, and for this first of all professional specialists are needed which are not enough at the moment. Mr. Zhaken Danenov, the head of the Animated Cinema Service of "Kazakhfilm" JSC named after Shaken Aimanov, said that they had recently created all conditions for working on animated films: they prepared the room and bought equipment. Six or seven short films are produced per year.

78. In turn, the president of the Kazakhstan Association of Animators Mr. Gali Myrzashev believes that Kazakhstan's animation is far from the era of revival. According to him, there is need of "operating car with four wheels": 1) a scenario package, 2) an image and sketches. 3) the third is production workshops, estimates and production relations. 4) and the fourth wheel is postproduction, where films go. In his opinion, it is only in such ways that one can make a market within one's own people.

79. *Personnel issue.* According to Mr. Zhaken Danenov, even if the state wanted to invest heavily in reviving animation, the studio would not be able to master them precisely because of the lack of specialists. For training a suitable database, high-tech, where there are not household computers, but special ones are needed. Animation programs also cost a lot of money. The cost of one can be of the order of one million tenge. For the development of animation in general, of course, a state approach is required both in terms of personnel training and in the expansion of the production base. And the main condition is stable financing of this important industry in the upbringing of the younger generation - the future citizens of Kazakhstan. In China, for example, opens a whole town of animators with its huge studio, educational academy, cinemas and main residents and creators - animators, according to him.

80. *Animation Studios.* While Kazakhfilm is restoring its assets, small studios are entering the arena. 1) Head of the studio “**Asia Animation**” Mr. Arthur Kraus believes that all the multipliers are working. There was made a series of “Aldar Kose”, 85 series. In the process of work is cartoon “Kazakh tales” of 40 series. 2) Mr. Ernar Kurmashov, film and animation producer, director of “**Kazakhstan Computer Graphics LLP**” in 2008 established a company for the production of visual effects and 3D animation. A little later he learned about the possibilities of getting a grant, it was fortunate enough to get the status of a subject of innovation activity and to become a participant in the special economic zone "Park of Innovative Technologies" with special benefits for residents. Now the company is already a leader in the Kazakhstan animation market and created visual effects for the film "The Road to the Mother" by Akhan Sataev. The company was awarded the Grand Prix of the International Film Festival "Eurasian Bridge". 3) animation art is also engaged in: "**Animator Pro**", "**Sak**", "**Jebe**", “**Asia animation**”, “**Astana Film**”, “**Epic**” and others. In total, these creative associations issue slightly more than 15 cartoons per year, which does not correspond to the information requests of a country with a population of more than 16 million.

81. The production of one 10-minute cartoon takes 1-12 months, 15 million tenge. The salary of the director of the film in it only takes 90 thousand tenge. 35% of the budget goes to public expenses. But a year the collective of 15 people could master 6-7 short cartoons. If we add to this the work of the three studios that work together with “Kazakhfilm” together – “Animator PRO” (Almaty), “Sak” (Shymkent) and “Astana Zhastar Studios” (Astana) - it runs up to 2.5 hours of animation product. But according to Zh. Danenov, this is not enough, because for the development of animation, a continuous stream of full-length films is needed, because the production of one watch cartoon lasts from three to four years. A continuous process is necessary so that

specialists do not stand idle for half a year, because financing is carried out from the budget, money comes only in May - half-yearly idle time badly affects the development of lost staff.

KYRGYZSTAN

82. After the release of «The Figures Argue» (dir. Sagyn Ishenov) in 1977, “Kyrgyzfilm” produced a small number of cartoons and animations, but production stopped in the early 90s. For 18 years (1977-1995) released about 30 animated films, most of which have the basis of works by Kyrgyz authors or the Kyrgyz folk epic.
83. At present, cartoons are created, mainly, on grant funds. For example, one of the popular children's cartoons "Keremet Koch" ("Magic Journey") was created as part of the program for the development of children with the support of UNICEF and other international organizations on the Public TV channel in 2006. The heroes of the cartoon Aktan and Akylai together with their friend, the foal Takai, tell the children about the structure of the environment, teach them the basics of hygiene, the rules of behavior and instill friendliness and tolerance. The cartoon is produced in the Kyrgyz language. In addition to "Keremet Koch", among the children of Kyrgyzstan there is also a popular cartoon film "Kitep dynyusuno sayakat" ("Journey to the Land of Books"), which is also produced on the basis of the Public TV channel with the support of various NGOs. The purpose of this animation project in the Kyrgyz language is to instill in children the love of reading. In 2014, the first full-length animation tape "Aku" was released in Kyrgyzstan. It was created on the basis of the private studio "Aitysh film" in Russian and Kyrgyz languages.
84. *Personnel issue.* In addition to the problem of financing animation in Kyrgyzstan, there is a shortage of personnel. Animators in the Institute of Arts are not trained. Everyone who is currently working in this field, either studied in Russia, or takes over the experience of those who once studied in Russia.
85. *Animation Studios.* 1) Studio "**5 fingers**" is a full-cycle production company, where young and ambitious specialists work with great experience in the production of television products. Their work "Stronger in spirit stronger than the wall" - a patriotic movie, which has become very popular in “Runet”. Over it, 8 people worked for three months 2) Studio "**BIGIM**" created a one-and-a-half trailer of the folk epic "Er-Toshtuk" in the style of classic hand-drawn 2D animation. 13 people worked on the trailer for three months, 3) Creative group "**705**" also likes to appeal to animation.

Through animation, the guys from this "nomadic theater" convey their artistic vision of the world. 4) Another studio "**Aitysch Film**" produces some cartoons, mostly in the Kyrgyz language, which are hard to find on the Internet - "Pity" ("Lazy"), "Dragon from the cave", "Non-overlapping roads", "Gul". The most popular cartoon of this studio is "Aku", which tells of a touching love story. 5) **NGO Media Policy Institute** together with **I-Media** created a series "Beshtentek" (in translation - "Five mischievous people") - in the Kyrgyz language with Russian subtitles. The cartoon has an anti-corruption focus.

TURKEY

86. Turkey's animation industry is blooming—the country currently counts over 30 animation studios, 13 feature-length animated films produced to date in the country, and four festivals dedicated to animation.
- 87.«Anima Istanbul» owner and director Mr.Mehmet Kurtuluş said that Turkey's commercial animation industry is bigger than Germany's even. Accord to him, this company employes over one hundred full-time staff, producing over a hundred commercials a year.
- 88.Turkey's television industry is relatively stable. It counts 17 national networks dedicated to children, which by law require at least 20% of their animated content produced in the Turkish language and reflective of Turkish culture. This demand for Turkish content provides an opportunity for young animators to find jobs and gain experience in the country's animation industry, while creating a consistent flow of work for studios.
- 89.There are also factors that inhibit the growth potential of Turkish television animation. For one, Turkish TV stations demand all the rights to the series they fund, making distribution difficult and co-production impossible. Such limitations remove the possibility of higher budgets and production values, at least for content produced for local consumption.
- 90.Turkey is a transcontinental country, located mainly in Western Asia and South-Eastern Europe. Country's best chance at producing higher-quality shows is service work or developing their own IP to attract foreign investment. On the service side, Turkey has a big advantage: it can offer animation production at a cost that is competitive with East Asian service studios, but with proximity to and communication standards similar to European.

91. *Animation Studios*. The country currently counts over 30 animation studios. The biggest are: 1) **Anima Istanbul** is aggressively pushing its own IP and developing a co-production with China. 2) **ASIFA Turkey's** Berat İlk underlines the importance of Turkey's geographical advantage, being close to not only Europe and Asia, but also to Africa, a growing market. Another positive aspect is the country's population.
92. *Education and animation courses*. Computer animation training received a boost from Kurtuluş's studio "Anima Istanbul", which built an academy geared towards developing and training talent for its studio. Meanwhile, a program "Canlandırınlar Talent Camp", supported by multiple Turkish universities (Yasar University, Istanbul Ayvansaray University, Istanbul Aydin University, Başkent University etc.), helps to train artists who are interested in short-form filmmaking. Many Turkish universities (both public and private) are participating in Pan-European student exchange programs (Socrates, Erasmus, and the like). Some also have agreements with non-European universities, too.

V. COOPERATION OF THE TURKPA MEMBER COUNTRIES in CINEMA and ANIMATION. CONCLUSIONS

93. The need for cooperation among countries is widely recognized as a means of development a common information and social-cultural space in atmosphere of mutual respect of cultural values and national traditions of each TURKPA member-country.
94. Cooperation among countries in cinema and animation could contribute the preservation of the Turkic historical and cultural heritage.
95. TURKPA member countries could work out new four-lateral Conceptions that will contribute the preservation of the cultural continuity of generations in the TURKPA member countries and to producing high-quality cinema and animation on their territories.
96. Besides, cooperation in cinema and animation has the enormous potential to strengthen the international image of the TURKPA member countries on international Festivals.
97. It should be gained successful partnership of government and private business interests. In this context taking into account leading regional place of Turkey in cinema and animation, the Turkish legislative experience, especially regarding the support of the Turkish government, should be investigated more precisely. In this regard all TURKPA

member countries are asked kindly to send to the Secretariat legislative documents for electronic and papers collection (hub) and comparative analysis.

98. Harmonization at legislative level among member countries in perspective could study and work out such subjects as: tax preferences (for filmmakers, distributors and rentals and for co-producing projects), locations using, co-producing funds, four-lateral supporting programs, co-educating projects, creation of special cinema and animation Turkic-speaking campuses on each territory like special economic zones, four-lateral Distribution companies. It should be developed also Turkic-speaking Cinema and Animation Festivals. In perspective model agreements and model memorandums could be worked out between member countries.
99. The Legislation Workshop on Cinema and Animation as parts of Turkic Cultural Heritage held by TURKPA on 13-14 September 2018 in Bishkek with the support of the Jogorku Kenesh of Kyrgyzstan played an important role in strengthening cooperation among ministries representatives, filmmakers and animators. Experts from member countries met and changed information and their contacts with each other.
100. Important part of future cooperation is idea of tax policies simplifying between TURKPA member-countries. This practice already is working in the USA, France, Germany, Russia, Great Britain, China and other countries. Some aspects of regional cooperation on the “EurImage” platform could be analyzed and used in future conceptual works regarding cooperation of Turkic-speaking countries. European countries stimulate co-producing with fund support in order to preserve European cultural values. The more strong programs for co-producing, the more attractive investment policy for making film on territories of Turkic-speaking countries. Consequently, the more developed technical equipment in producing could be reached through investments and governmental support.
101. Co-producing in Animation is also perspective. It could be creation of one cartoon by all Parties in four languages, thus children could become more aware with the content of Turkic Cultural Heritage.
102. If studios want to produce better work, they need to support the creation of a stronger educational infrastructure in certain animation-related areas.
103. In order to give new impetus to harmonization process of legislation between the TURKPA member-countries, the measure like accumulating in the TURKPA Secretariat all legislative documents regarding Cinema and Animation, would be first step in creation of electronic and paper hub at the Secretariat.