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ADANA CINEMA HERITAGE

Assessment Report

Ortak Kltr Mirası: Trkiye ve AB Arasında Koruma ve Diyalog-II (CCH-II) Hibe Programı

Grant Scheme for Common Cultural Heritage: Preservation and dialogue between Turkey and the
EU-II (CCH-II)



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ON THE ASSESSMENT REPORT

Project Information

Since the 1960s, Adana's social and cultural life has been shaped around cinemas. Over 130 venues, primarily open-air cinemas, and about 90 film distribution companies were operating in the city during this period. The Southern Region Management with Adana at its centre -the film production mode and complex production methods unique to this region- was strong enough to support the national film industry in the 1960-1980 period. In addition, Adana was a socially multi-layered city with many cultural values and traditions. In this period, going to the movies was the most important cultural activity for people coming from different classes and strata in the city. However, parallel to the city's economic collapse - although sometimes not directly related to the financial collapse - Adana's film industry weakened, and the failure started in the mid-1970s. After a series of transformations that cluttered the city's physical scape, most cinema venues have vanished into history.

The Adana Cinema Heritage project, which explores this rich cinema history of the city, includes the following activities: 1. Researching the approximately 120-year-old Adana cinema history, 2. identifying and mapping the cinema venues operating in Adana from past to present 3. Routing the Adana cinema history tour and preparing a catalogue, 4. Organising national and international academic workshops and conferences on the history of Adana cinema and, 5. Carrying out the activities for recognising Adana cinemas as cultural heritage by collaborating with experts who study cinema history in Antwerp and Ghent, Belgium.

Dialogue for Cinema as Cultural Heritage: Identification, Recognition and Community-Based Inventory of Cinemas as the Intangible Cultural Heritage in Adana via Cross-Border Dialogue (Adana Cinema Heritage) Project is supported under the "Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)" implemented by the Ministry of Culture and Tourism with the financial support of the European Union. The "Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)" aims to promote and enhance common cultural heritage activities implemented in

partnership between Turkish and EU organisations. The Ministry of Culture and Tourism is responsible for the technical implementation of the Grant scheme Programme, while the Central Finance and Contracts Unit is the Contracting Authority.

The project is carried out by the Flying Balloon Child and Youth Association (Adana), and the partners are Çukurova University, Antwerp University (Belgium) and Gent University (Belgium). Adana Metropolitan Municipality and Sabri Şenevi Cinema House are among the project's associates.

Aim of This Report

The purpose of the impact assessment research and report of the Adana Cinema Heritage project is to evaluate the impacts of the project on various stakeholders and the community as a whole. The research and report aim to identify the project's strengths and weaknesses, as well as any unintended consequences, to inform future decision-making and improve the project's overall impact. Through this assessment, the project team can determine whether the project has achieved its intended goals, such as increasing awareness of Adana's cinema heritage, promoting cultural tourism, and providing opportunities for community engagement. The report also provides recommendations for further improvements and future initiatives to ensure the sustainability and continued success of the project. Ultimately, the impact assessment research and report serve as a valuable tool for evaluating the effectiveness of the Adana Cinema Heritage project and ensuring its long-term impact on the community.



METHODOLOGY

The survey, which compiled the findings compiled in this report, was carried out with the panellists in the two central districts of Adana, Yüreğir and Seyhan, within the scope of the panel previously formed by the Yöneylem Social Research Center. During the project's design phase, it was determined that historically, cinema venues in Adana were concentrated in these two central districts. The survey allows for analysis with +/- 2% margin of error in the 95% confidence interval across Adana's Seyhan and Yüreğir districts.

A total of 1034 interviews were completed. 262 participants stated that they had never been to the cinema. Therefore, the findings were compiled with data obtained from 772 participants. The data collection phase of the research was carried out between 14-22 October 2022 at the end of the project duration.

Some totals may be below or above 100 (99 or 101), as decimals are rounded off when performing analyses. In open-ended questions where more than one answer can be given, the totals are over 100. The urban culture consultant, the project coordinator, the EU consultant and the cinema expert under the consultancy of the EU coordinator prepared the questionnaire evaluated in the survey.



RESULTS

On Participants

Of the 772 participants who stated that they had gone to the cinema at least once in their lifetimes, 262 of them participated in the first survey under the Adana Cinema Heritage project research activity. Female participants make up one-third of those who participated in the previous study. 40% of the respondents were older than 50 and half of them stated that they had lived in Adana between 1950 and 1980. Table 1 shows the breakdown by gender of the last time the participants watched a movie in a cinema space.

Table 1 Last time gone to the cinema

| | FEMALE | MALE |
|--|--------|--------|
| OVER THE PAST WEEK | 0,3% | 1,9% |
| OVER THE PAST MONTH | 3,8% | 4,6% |
| OVER THE PAST YEAR | 26,1% | 16,9% |
| BEFORE THE CORONAVIRUS (COVID-19) PANDEMIC | 24,9% | 18,3% |
| OVER THE PAST 5 YEARS | 15,0% | 18,8% |
| I NEVER WENT AFTER THE 1980S | 9,4% | 13,2% |
| I DON'T REMEMBER | 20,5% | 26,2% |
| TOTAL | 100,0% | 100,0% |

When asked how often they go to the cinema, a majority of both male and female participants do not go to the cinema, with 46.9% of females and 56.4% of males reporting that they do not go to the cinema. Among those who go to the cinema, the frequency varies, with 1-2 times a year being the most common for male (19.5%) and female (30.5%) participants. The percentage of females who reported going to the cinema once in the last five years is slightly higher than that of males. Only a very small percentage of participants go to the cinema at least once a week.

These findings suggest that the cinema may not be a regular form of activity for a significant portion of the population and that efforts may be needed to encourage more people to attend the cinema.

Cinema events attended in the past year

According to the data, the activity with the highest participation rate in the past year was "drive-in cinema", with a participation rate of 2.6%. The participation rates for the other two events, "open-air neighbourhood cinema" and "cinema in a gondola", were 4.1% and 0.4%, respectively.

In addition, according to the data, the lowest activity in terms of participation rates was "cinema in a gondola" and 99.6% of the participants did not participate in this activity. The rates of non-participation in "drive-in cinema" and "open-air neighbourhood cinema" were 97.4% and 95.9%, respectively.

These data show that people's movie experiences in the surveyed region vary, and interest in open-air movie events is higher than in drive-in movies. However, interest in less popular activities, such as movies on a gondola, is low.

According to the survey data, most participants (63%) preferred to go to the movies with their families and/or relatives. The rate of those who went to the movies with their boyfriend, fiancé or fiancée was 8.1%. Going to the movies with other social circles was less preferred. For example, 1.1% went to the cinema with neighbours, 10.9% with friends from the neighbourhood, 5.6% with schoolmates and 8.4% with colleagues. In addition, 6.4% of the participants preferred to go to the movies alone. The "Other" option received a response rate of 4.7%.

These data show that most participants prefer to go to the movies with their families. However, since the rate of going to the movies with other social circles is also significant, the diversity of people with whom the movie experience is shared is high.

Participation in the Golden Boll Film Festival during the past year

According to the data, most respondents (96.4%) stated that they did not watch movies in indoor cinemas during the last year's Adana International Golden Boll Film Festival. Moreover, although the proportion of those who watched movies in open-air cinemas was slightly higher (5.4%), the majority still stated that they did not watch movies in open-air cinemas during the festival.

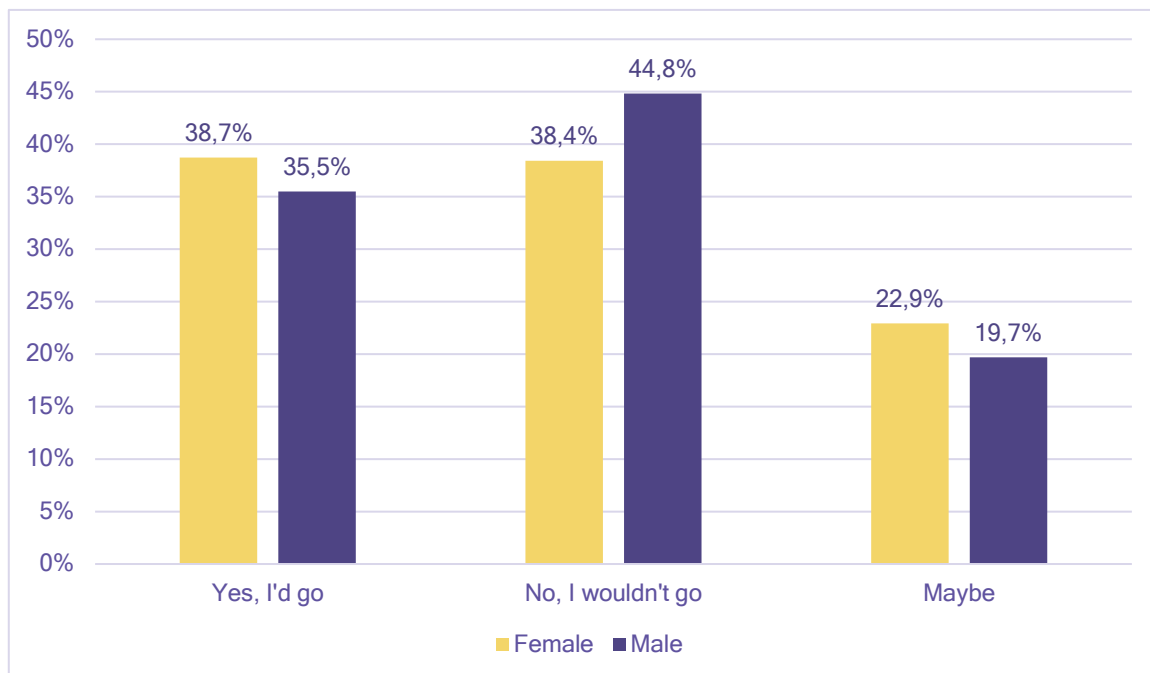
However, around 18% of respondents reported attending non-festival events. Among these events, events such as opening ceremonies (7.4%) and conferences/panels

(4%) were the most popular. However, most respondents (81.3%) reported not attending any non-festival events.

Attitude towards open-air cinemas

According to the responses, both women and men are undecided about going to open-air cinemas. Among women, 38.7% said yes, 38.4% said no, and 22.9% said maybe. Among men, 35.5% said yes, 44.8% said no, and 19.7% said maybe. Generally, men seem to have a more negative attitude towards going to open-air cinemas, as women have a slightly more positive yes/no/maybe ratio than men. However, there does not seem to be a significant gender difference between men and women in terms of going to open-air cinemas. Since the rate of "maybe" respondents is relatively high, it can be assumed that these respondents are more likely to evaluate the determinants of their decision. For example, factors such as weather conditions or the type of movie to be shown may be decisive.

Figure 1 If there is an open-air cinema, would you go?

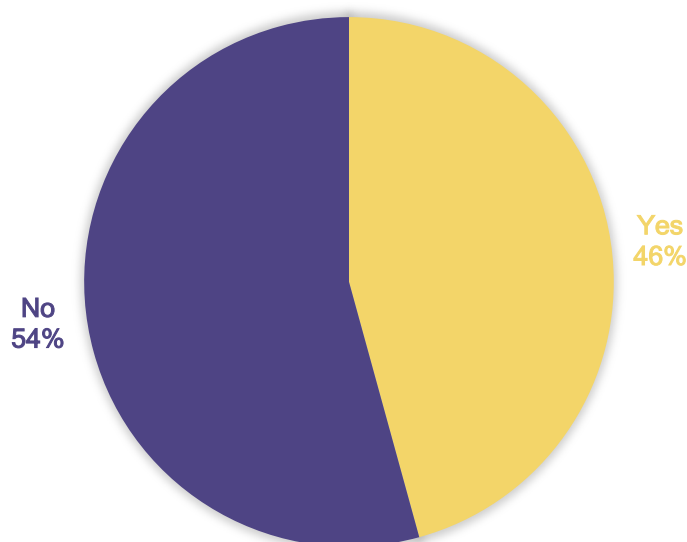


Impact of the Adana Cinema Heritage Project

According to the data, about half of the participants (45.7%) think that they have heard or seen more about Adana and cinema in the last year. The other half (54.3%) think that there has been no such increase. This data shows that a segment of the population thinks there has been more access to news and information about Adana

and the film industry in the last year. This increase can be attributed to a variety of factors, such as the widespread use of social media and other digital platforms, innovations in the cinema industry, people's increased interest in cinema, as well as activities such as the cinema history tour, the regeneration of a cinema, and the mapping of cinemas conducted as part of the Adana Cinema Heritage project.

Figure 2 Do you think you have seen or heard more about cinema in Adana in the last year compared to the past?



Most respondents (56.9%) do not know how many cinemas operated in Adana in the 1960s and 1970s. However, the respondents who have an opinion on this issue mostly (29.5%) think that 5-15 cinemas were in operation. Other respondents estimated that there were 16-30 (6.5%), 31-45 (1.8%), 46-60 (2.5%) and more than 60 (2.8%) cinemas. These data suggest that although more than 130 cinemas operated in Adana in the 1960s and mid-1970s, most respondents did not know the exact number.

According to the data, most participants (female/89.7% - male/91.2%) need to be made aware of Adana Cinema Heritage activities. However, some (female/10.3% - male/8.8%) state that they know these activities. These results show that Adana Cinema Heritage activities still need to be sufficiently known, and awareness needs to be raised.

It was observed that 9.5% of the participants had information about the Adana cinema history tour, and 18.7% of them knew about the Sabri Şenevi cine-house.

CONCLUSION

It is possible to observe that a significant awareness has been raised in Yüreğir and Seyhan districts as a result of heritage safeguarding activities such as the cinema history tour, the regeneration of an open-air cinema, the mapping and cataloguing of Adana cinema venues, and oral history study carried out within the scope of the Adana Cinema Heritage project. This increase is especially evident in the last year when respondents have heard or seen more about cinema in Adana. It is essential that the cinema history tour is known within a representative sample. Again, the fact that nearly one-fifth of the respondents know Sabri Şenevi cine-house, one of the project associates, shows the project's impact.

As a result of this evaluation, the project's impact can be observed through research on a representative sample.



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