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NOT TO BE TAKEN FROM THIS ROOM

AN INVESTIGATION OF VARIOUS ASPECTS OF MOVIE ADVERTISING IN TURKEY

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INTRODUCTION

The purpose of this study is to survey the present situation of movie advertising in Turkey and to illustrate the application of more scientific methods to various aspects of the movie advertising industry.

The study incorporates collection of both primary and secondary data. The methodology followed in data collection is expounded in the methodology section or in the respective sections of the study. Due to the limitations of time and financial resources, the methodology applied in certain areas is far from being truly scientific. However, this does not undermine the value of the study since the primary aim is to show how the techniques could be applied under ideal conditions. As long as this is done, in addition to pointing at the specific shortcomings related to this methodology, the purpose of this study will be fulfilled.

Part One of this study will provide the background of the Turkish movie advertising industry. Information will be given about the major advantages and limitations of screen advertising, its types, the movie advertising process, and the products which are being advertised in this fashion.

In Part Two, an analysis of the costs associated with movie advertising will be presented. In Part Three, an audience profile will be determined for a representative sample of movie-theaters.

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The data collected in Part Two and Part Three will be combined and utilized in Part Four which illustrates a methodology for making decisions as to selection of movie-theaters with the objective of minimizing cost per target customer.

Since the significant findings are summarized at the end of each part, there will not be any need for an extensive conclusion section. In the conclusion section, the emphasis will be on the outstanding findings and suggestions for further research.

The primary data developed by field research will be presented in the Appendix and a Bibliography will follow.

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METHODOLOGY

The informational context of this thesis is based on library research, interviews and a field survey.

Literature on movie advertising is very scarce. Very few advertising books include a discussion of this medium, and even when such is the case, this section is usually very short. Therefore, aside from a very few exceptions, books form only the background material.

Information was received mainly through interviews with advertising agencies, movie-owners, business firms, the Municipality of Istanbul and the Censor. First, Seven of the main advertising agencies engaged in movie advertising were selected to get general information about screen advertising and its present situation in Turkey. These agencies were Grafika, Istanbul Reklâm, Baysal Film, Ankara Reklâm, Stüdyo Çizgi, Manajans and Yeni Ajans. Other agencies were consulted from time to time as the need arose.

The figures for products advertised at the movies were received from the registry of the Censor Department in Istanbul. The products advertised from 1965 to June 30, 1969 were counted from their registry files and grouped for each of these years. It would be desirable to get these figures since the beginning date of the domestic movie advertising making, and also to include imported commercials in order to get

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a complete picture. However, permission was not granted for this due to the reasoning that outsiders are not to look in these files and that a special privilege was allowed this far.

The major portion of data collection was undertaken for Parts Two and Three. The methodology followed for gathering these data and its shortcomings will be discussed in detail in the corresponding sections.

Similarly, the method used in solving the hypothetical problem cases in Part Four will also be presented in that part.

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PART ONE

PRESENT SITUATION OF MOVIE ADVERTISING IN TURKEY

I. ADVANTAGES AND LIMITATIONS OF MOVIE ADVERTISING

Movie advertising occupies a significant place in the Turkish advertisement industry. Although it is a new medium in Turkey, a large per cent of the total advertising expenditures is in movie advertising. For example, this ratio is 25-30% for Grafika Reklâm and Ankara Reklâm. The demand for movie advertisements is increasing. Mr. Şükrü Önkol, partner in Pitas Filmcilik T.A.S., said that there are requests of 300-350 meters to be shown per week, out of which Pitas can have only about 100 meters projected.

Since movie advertising seems to be quite important today, it is worthwhile to recognize its advantages and limitations.

A. Advantages

The main advantages of movie advertising are summarized below:

1. Stronger impact through audio-visuality.

All the interviewed people agreed that the greatest advantage of movie advertising is its ability to convey a message in simple audio-visual form. It is a more effective and complete medium for advertisers

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because it delivers the advertiser's sales message and presents the product with the combined impact of sight, sound, color and motion under controlled conditions. In other words, radio provides the sound, but no color or movement. Other major media - newspapers, magazines, direct mail, outdoor signs, business papers - offer the visual and sometimes the color but no sound or movement. Television is the only other audio-visual advertising medium. Cinema advertising has all the audio-visual demonstration advantages of television plus the greater impact and unique appeal of the wide screen. Especially due to the absence of television in Turkey, movie advertising remains as the only medium which can provide an audio-visual effect.

Studies indicate that the combined use of audial and visual presentation elicits a high degree of recall. One study, reported in extreme brevity, suggests that this degree of recall of the cinema is greater than that elicited by other media.¹ Joseph T. Klapper states that "No generalization on the comparative effectiveness of the screen as to other media can be substantiated by adequate empirical evidence."² However, as Klapper concludes, it is logical to assume that visual and auditory stimuli together are more attention absorbing since they require

¹ For further information, refer to Joseph T. Klapper, "The Comparative Effects of the Various Media", cited in Harper W. Boyd and Joseph W. Newman, Advertising Management: Selected Readings, (Illinois: Richard D. Irwin, Inc., 1965), reading 35.

² Ibid.

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the functioning of two senses simultaneously. Attractive scenes, a concrete setting and colors may act as reminders, also. With color, the exact image of the product can be elicited for the simple viewer so that he recognizes a brand when he sees it afterwards. Sound, accompanying appropriate jingles add to the memory. Movements help to explain an idea. Consequently, movie advertisements can achieve a greater degree of familiarization and recall.

2. Demonstration.

In movie commercials, one can put a product together or take it apart; one can picture it thick, thin, wrinkled, convoluted or smooth; one can indicate movement, or the lack of it through a contrast with a moving object. An excellent example of the latter is an American television advertisement of Frigidaire washing machine.¹ In this commercial, a glass of water is placed on the machine while it is operating. The lack of even a ripple in the glass proves the spectators the lack of vibration in the machine. Motion pictures is the only other medium that can provide such a demonstration. In movies, buyers of products can be featured taking a drink, washing laundry with detergents right in the home of the prospective customers, and so on - illustrating how to use the products and benefits derived from such usage. They can be displayed preparing a cocktail, serving and drinking it. The advertiser can picture a night-club, a taverna most effectively

¹ Philip Walid Burton, Principles of Advertising, (New Jersey: Prentice-Hall, Inc.), 1958, p. 274.

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through the screen medium by showing the place's colorful setting, type of audience, and very short excerpts from the program. Some people may not buy a product just because they are afraid of not being able to use it. Demonstration of the methods of using the product is very important in overcoming such fears.

3. Ability to reach illiterates.

Screen advertising is especially important in Turkey where almost 60 per cent of the population can neither read nor write. The people interviewed stated that cinema advertising's ability to communicate with the illiterate and semi-illiterate is another major advantage in this country.

Printed advertising cannot reach many illiterate people. Even if friends may read them the newspapers, most likely they would skip the advertisements. The same problem exists with brochures and outdoor signs. However, even if people cannot read messages, they are generally able to see and hear them. By the use of sound, color and movement in the cinema, the sales message can be illustrated, demonstrated in simple audio-visual form to those people who cannot understand verbal descriptions. So, the cinema can reach the illiterate as well as the literate. Thus, movie advertising seems to be a very important medium in reaching the unsophisticated masses, especially in small Anatolian towns. As literacy in Turkey increases and/or television spreads, the importance of the cinema advertising may well decrease.

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4. Mass Coverage.

Motion pictures is the most popular and least expensive form of mass entertainment in Turkey. It has special appeal in Anatolian towns where cinema and radio are the only diversions. Mr. Necip Aker, manager of Radyolin and Arı, said: "We have had very favorable effects from movie advertising in Anatolia, where 90% of our advertisements are commercial films. We have estimated a 20-30% increase in sales in Anatolia which we feel is due to screen advertising."

In 1968, within the Municipality of İstanbul, there were 290 cinemas and 55,075,000 admissions¹ - a clear indication of the appeal of the cinema. The number of cinemas and of movie-goers increase every year. These increases between 1960 to 1968 can be seen below.²

Years	Admissions	Number of cinemas		
		Outdoor	Indoor	Total
1960	25,246,000	120	63	183
1961	29,190,000	121	59	180
1962	31,500,000	118	68	186
1963	41,218,000	122	69	191
1964	38,961,000	153	69	222
1965	41,627,000	166	81	247
1966	50,542,000	183	87	270
1967	50,603,000	188	87	275
1968	55,075,000	194	96	290

¹ Registry of Eğlence Bürosu Şefliği, İstanbul Belediyesi.

² Ibid.

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Since it is cheap, all income groups can afford to go to the movies, the wide variety of pictures can appeal to all ages, sexes, tastes and so forth. Therefore, it appeals to a mass public.

5. Selectivity.

Another advantage of movie advertising is the possibility of selectivity. Geographical selectivity is attained easily by selecting theaters in selected regions throughout the country. Whether or not a certain socio-economic target can also be reached by selecting theaters will be studied later. Certainly, people from different places or socio-economic backgrounds come to the big Beyoğlu-Sişli movie-theaters. However, the rest appeal to the residents of their districts alone. For example, İpek Cinema in Üsküdar would appeal to the residents of Üsküdar only. So, for most goods, it may be possible to select the proper cinema or cinemas, according to the demographic characteristics of the districts or of the audience. Local and regional retailers, bank branches, etc. can profitably advertise in the local cinemas. Thus, the cost per desired contact may be cut down for selective and local advertisements.

6. Captive Audience.

A movie-goer cannot escape the advertising message unless he converses with his neighbour or does not enter the cinema until the commercials are over. Though the radio or the television may be turned off when the commercial is on, or the printed advertisement ignored,

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the spectator at the movies is compelled to sit through the commercials once seated.

Furthermore, cinema advertising is directed to a captive audience at a given place at a known time. The audience is likely to be in a relaxed and thus receptive mood. There are no distractions such as noise in a room while the radio is on, or other articles beside the advertisement as in a newspaper.

Screen advertising has been causing audience resentment lately in İstanbul, especially in the main Beyoğlu and Şişli movie-houses. Many spectators prefer to stay outside in the hall until the commercial films are over. In this case, the mistake rests on the movie-house owners and administrators who, in pursuit of more profit, overcrowd the screen with all kinds of commercials regardless of their quality. This lack of discrimination tries the patience of the audience. However, the interviewed advertisers said that this was not the case in Anatolia. Spectators wish to watch the advertisements there since the commercial films are like an additional entertainment film for them.

7. Freedom From Competitive Advertising.

The manufacturers of two competitive products cannot advertise within the same fifteen minutes period that precedes a session at the movies. Even though this is not required by law, the sponsors or the advertising agencies may state such a condition in their contract with

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the movie-house. Though a relatively less important one, this too is an advantage for the sponsor, giving him an advertising monopoly for the period his product is to be advertised there.

B. Limitations

The following shortcomings may be claimed for movie advertising.

1. High Costs.

Although some advertising films may reach spectators for very low cost per thousand, there are certain minimum cost considerations for a good film, which those interviewed considered to be the cinema's greatest limitation, keeping the medium sized advertiser out of this medium. The advertiser may incur heavy costs for artwork, talent, music, sound effect, camera, direction, rehearsal, etc. in production. Charges for the movie-theaters, government taxes are added to the costs of production. The production of even a half-minute film - which is the shortest - is expensive. It becomes cheap only if it can be used many times and can reach a sizable audience. However, spectators get tired of seeing the same commercial over and over. Therefore, one has to have several diversified copies of films, unless, of course, one's aim is to make an impact on the spectator by annoying him or inculcating an image by dull and staunch repetition. For example, Pirelli had six different advertising films running in Istanbul last year. The costs of showing

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these at eight movie-theaters per week for four weeks (excluding production costs) are given in Appendix I.

In addition to the high costs of commercial film production, costs are multiplied since many copies of each film are needed in order to show the same film in several cinemas. This is mainly due to poor distribution facilities which require several copies during the same period. That is facilities for quick delivery of the film from one cinema to the other is not possible. Yet, of course, the same film can be used for three to four years at intervals. This way the costs may be spread over a longer period and to a larger group of potential customers.

2. Poor Distribution.

Distribution of commercial films is poor in Turkey. A large organization is needed for good distribution in Anatolia. Such an organization does not exist. This is one of the reasons why one of the largest companies in Turkey - Unilever - does not use much movie advertising. Mr. Yıldırım Alp from the marketing department of Unilever complained about the fact that their commercial films have frequently been lost on the way in Anatolia, or were not shown at the scheduled time due to the neglect on the part of the cinema owners. Some firms try to solve this problem by relying on their local branches or retailers in Anatolia to show their films, rather than depending on the distributors.

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3. Demographic factors.

Marketing people from Unilever said that their research in Anatolia indicated that most of the spectators in Anatolia were men; separate sessions for women were very rare. Consequently, cinema advertising may not be a good medium for advertising women's products in some parts of Anatolia. On the other hand, since buying decisions - even for women's products - are made by men in Anatolia, this handicap may not be as great as it seems.

4. Lack of Repetition.

Repetition is less in screen advertising. An individual spends less hours per day at a cinema as compared so the radio or newspaper. He is exposed to the message less frequently. Also, in printed advertisements, there is more time to put across the message since they may be read at a slower pace; the reader may concentrate on the parts that are unclear or of special concern to him. Besides, newspapers, magazines and brochures may be kept and the ad may be reread later. Thus, in the movie medium, the chances of inculcating the message by repetition are relatively less due to lack of time.

5. Inflexibility.

The movie is an inflexible medium, that is it is hard to change the ad once it is prepared and high costs are incurred. Dessin Animes, for example, takes about a month for preperation. For instance, a store cannot change its advertisement films from summer shoes to

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winter boots if the weather suddenly becomes chilly and rainy. On the other hand, except for magazines and books, none of the other media except for motion pictures has this handicap. Also, the medium of movies does not have the speed or timeliness of conveying messages such as the newspapers, radio or television.

6. Unsuitability of some Products.

Some products are not adaptable to motion picture advertising. An example of this is industrial goods such as tractors, dynamos, etc. which are unknown to average spectators. Such items could be advertised at the movies, but the cost per target customer reached would be too high. Besides, for such products, the advertiser needs to give detailed information about complicated usage. The prospective customer may need to repeat some parts of this information which are not clear to him. This is not possible in the short time span of movie commercials. For items of this nature, printed media where the reader can concentrate on some details are much more suitable.

7. Believability.

People tend to believe something more if they see it in print. On the other hand, the personal touch of the commercial speaker might make the ad more convincing. The human touch in an advertisement renders it more akin to everyday life and lends more vitality to it. But this is so on the condition that the actions of the portrayed characters are within their probable experiences.

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II. THE MOVIE ADVERTISING PROCESS

Some years ago, in the United States, local merchants advertised their shops by projecting stills or slides on the screen. Eventually, advertisers started to use motion pictures for advertising purposes.

Not more than fifteen years ago, there was a minimum amount of movie advertising in Turkey, which consisted of imported television commercials. Mr. Ridvan Umay used these a lot. Filmar Reklâm, owned by Mr. Vedat Ar, was the first agency to start making domestic movie commercials in 1957. İstanbul Reklâm was the first one to concentrate on movie commercials after 1960.

The main reasons for the spreading of screen advertisements in Turkey were the following:

1. Increasing movie audiences
2. Increasing competition among manufactures who started to seek new techniques of advertising
3. Increasing awareness of the use and benefits of this medium based on European and the United States experiences.

Advertising films, at first, were in black and white. Mr. Kemal Baysal was the pioneer in making colored films in Turkey, which was six years ago. Nowadays, advertising films are almost always

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produced in color.

At the present, there are fifty-eight advertising agencies which prepare movie commercials. (A list of them is presented in Appendix II.) The leading ones in the field are Filmar, İstanbul Reklâm, Stüdyo Çizgi, Canlı Karikatür, Grafika, Ankara Reklâm, Baysal Studio, Yeni Ajans, Radar Reklâm and Manajans. İstanbul Reklâm makes about 60% of the advertising films in Turkey.¹ Among the leading agencies, Filmar and Baysal are engaged in only documentary film making.

Some of the advertising agencies registered in Basın Rehberi as making movie commercials do not have facilities of their own for the production of films. They rely on other agencies for production, such as Rektas relying on Stüdyo Çizgi.

Most of the advertising agencies do not have distribution facilities. Grafika, for example, has its commercial films distributed through İstanbul Reklâm. Some agencies such as Filmar and Baysal do not take responsibility for the distribution of films. In that case, the sponsors can directly contract the movie-theater, or they may rely on one of the delivery agencies like Sine Reklâm. The distribution of films is done by few companies. The leading firms in the business

¹ Mr. Haldun Sumerman, assistant manager of İstanbul Reklâm, in interview.

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for İstanbul are Viktor Castro and Company and İstanbul Reklâm. Mr. Haldun Sumerman from İstanbul Reklâm said that İstanbul Reklâm is responsible for about 80% of the distribution in İstanbul. Ekran Film, Fitas Filmcilik Ltd. Şti. and Onç Reklâm (for İzmir) usually distribute commercial films outside of İstanbul.

In order to have a commercial film, a firm can contact its advertising agency, or can directly go to an agency such as Kur-Film, which is engaged in film making only. The former is the usual practice. It is normally preferred since advertising is often a part of the whole advertising campaign, and an authority is needed to make suggestions on the advertising campaign objectives and the allocation of the advertising budget.

The account team of the advertising agency acts as a liason with the clients. After the advertiser and agency come into agreement on the advertising budget, media selection and the sponsor's advertising campaign objectives and strategy, the planning committee studies the product and the target market, and prepares the advertising budget. Accordingly, if screen advertising is selected, it indicates to the movie department the various skills to be used in strategy and tactics. In line with the product, the addresses and the apportioned budget, the sponsor and the agency decide on the type of movie advertising to be used.

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At first, a script is written for the commercial film. The script consists of the words conveying the sales points, instructions to the models and/or artists and the producer. After the approval of the script, the advertisement is turned over to the production department.

Some advertising agencies produce their own films, some depend on outside organizations. If the agency is making its own film, the art director will make a schema according to the script and draw the cartoons or pictures in small rectangles. If live talent is the type chosen, the artists and/or models will be selected. After casting, they film the show, usually without much rehearsal.

When the commercial is ready, the original and the copies have to be distributed to the desired movie-theaters. The advertising agency or the sponsor himself can handle this. The advertising agency can do the distribution itself or can have the films distributed through one of the delivery agencies. In case the advertising agency does not provide this service, the sponsor can use a delivery agency or can contact the cinemas directly. The former is the general practice since movies grant discounts to the delivery agencies, and also because much of the time reserved for commercials is filled with the contractual purchases of some agencies. However, in Anatolia, many manufacturers distribute their commercial films through their retailers,

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and banks do so through their branches. This way, they can follow up the showings of their films and prevent their loss or neglect, which is unfortunately very common.

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III. TYPES OF MOVIE ADVERTISING

Advertising agencies in Turkey classify movie commercials in terms of how they are produced. Advertising films may be documentary, or they may employ live talent, animated cartoons, animated puppets, or a combination of these. On this basis, movie commercials may be classified as follows:

A. Documentary.

Basically the documentary consists of a current news film, a film displaying beautiful scenery, or sites of historical significance in Turkey. The very short commercial follows the film. This type is simple, relatively inexpensive to produce. Furthermore, it has proved to elicit the interest of the audience easily. But it does not enjoy the advantage of screen advertising's ability to demonstrate, to dramatize an idea or product through motion. It is especially appropriate for institutional advertising. It is helpful in establishing goodwill or maintaining an already established image. Banks very often use the documentary. Since movie commercials by banks are very frequent, this type comprises a sizable portion of the movie commercials. An example of documentary is T.C. Ziraat Bank's film of 150 meters named " Haftanın Aktualitesi " (weekly news), produced by Kur - Film. In one version, it included a performance of a Private Ballet School and a fashion show both in

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Ankara, İbrahim Safi's art exhibition, the graduation ceremony of the nursing college, and Galatasaray - Göztepe game. "Sessiz Adalar" for Osmanlı Bankası, "Anadolu Kral Mezarları" for Pamukbank are exponents of scenic and historical films. Baysal Film has been the pioneer in the latter.

B. Dessin Animee (Animated Cartoons).

The animated commercial is usually shot from cartoon drawings. This type of film is difficult, time consuming and expensive to produce. Since its profit margin for the advertising agencies is small, they do not prefer this type. Nevertheless, most of the advertising films are dessin animee since it is preferred by sponsors who find it original, entertaining and effective. When properly used, animation helps in drawing the prospect's attention, tells him about the product, entertains him, and imprints itself on the memory more easily. The use of cartoons can be a very effective technique if it is easy to follow, amusing, and accompanied by a memorable jingle. But, it should be avoided for expensive products selling to the cream of the market. It can further a sales message in its utmost simplicity to unsophisticated audiences. The Hoover commercial about the love between a slip and a shirt and their baby born after they get washed in the Hoover washing-machine is an example of dessin animee. İpana's "2 Dişin Hikâyesi" where one decayed tooth commits suicide when İpana attacks it is another illustration.

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C. Stop-Motion Photography (Türkaj Filmleri).

In this class, motion pictures consist of some objects, a frame at a time. These objects are moved slightly between the shots. Stop-motion photography is almost always accompanied by music. Filmak produces a lot of "Türkaj" films. The popular Dyo dancing boxes of dya commercials is a good example of this technique.

D. Animated Puppets.

Trink a Czechoslovakia is the authority on this technique. Most advertisers agree that animated puppets are usually the most successful type of movie advertisements. However, this type is very seldom used in Turkey because of its high expenses. Advertising films for Çilingos and "Ayşe'nin Rüyası" for Sana can be named among animated puppets commercials.

E. Combination of Dessin Animee and Live Talent.

This is less expensive and less difficult to produce than dessin animee alone, and is therefore, preferred to dessin animee by many advertising agencies. However, sponsors prefer dessin animee or live talent alone because they find this less believable. Therefore, it is not used often. İstanbul Reklâm used this type for a Konili movie commercial in which a live talent and a drawn dessin animee character sat across at a table. Stüdyo Çizgi's movie commercial for Vim is also a combination of dessin animee and real.

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F. Live Talent (Real).

Live talent is relatively less expensive to produce. It can be grasped more easily by unsophisticated audiences. It is especially appropriate when identification of the prospects with the movie characters or a complicated demonstration of the product are necessary. For live talent, either models or well-known people may be used. Employing VIPs and other celebrities such as popular singers, movie and sports stars render movie commercials more interesting and attractive. Because of their popularity among the masses, they might exert trend-setting effects. However, employing stars is very expensive. For example, Hülya Koçyiğit and one of the 'Miss Turkey's each demanded 1000 TL. for appearance in a movie commercial. Last year, Öztürk Serengil was paid 45.000 TL. by Arçelik for appearing in their movie commercials and newspaper advertisements. On the other hand, models are paid 1000 TL. at most. For this reason, well-known people are rarely used. For instance, Öztürk Serengil was used for Arçelik refrigerators in "Mangıraraj", and Füsun and Altan Erbulak were used for Hoover washing-machines. Also, at times, models are more appropriate for conveying the particular message. One may want to show a product, say a dress, for average or old people or to different occupational groups, etc.. Also, some firms such as Altın Yıldız do not favor employment of famous people because they think that the glamour of the star distracts the audience from the message.

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Live talent can be used in various ways, such as:

1. Announcement.

Straight announcement alone is not used often in Turkey. It is sometimes used with the addition of still pictures. Pictures are sometimes animated by a simple device such as a lever in pursuit of giving the impression of movement. Karoflex, for example, shows slides of a floor with Karoflex and an off-stage narrator tells the sales story to the audience. Also, the basic components of one of Garanti Bank's commercials from last year were pictures of a gratuity apartment in Harbiye in the form of slides and an off-stage narrator. Musical effects may sometimes accompany still pictures plus straight announcement.

2. Demonstration.

The demonstration commercial takes advantage of motion picture's ability to demonstrate the methods of using a product. The advertising film can show the product in use and how it will benefit the buyer. This type, ordinarily, employs live talent, and either the demonstrator or an off-stage announcer pronounces the message. Using an off-stage narrator may help the spectators concentrate on the demonstration. The commercial featuring the cook of the Efes Hotel preparing 'su böreği' is an example of a successful demonstration commercial. This technique is adaptable also to dessin animée or animated puppets. Stüdyo Çizgi's commercial showing how to use Auer

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furnace-ovens is a mixture of dessin animee and shots of real life scenes.

3. Dialogue Commercial.

The dialogue commercial features people using a product or talking about it. In this type, it is possible to convey to the audience the sales message and the characteristics of the product in the disguise of a real-life drama. Introducing a variety of characters helps the commercial to prove more interesting and entertaining. In dialogues, it is important that the portrayed characters be true to life and that their lines and actions be within the sphere of their common experience. This type of commercial can, of course, focus on the demonstration of the product. Last year's popular Hoover washing machine advertising film with the Erbulaks' musical dialogues is actually a dramatized-demonstration commercial.

In Turkey, almost all of the above stated techniques of commercials are featured in color. Black and white advertising films are exceptional. The production costs increase considerably with color. Cinemascope advertisement films are very recent in Turkey. Ankara Reklâm is the only agency preparing this type. Grafika also has prospects of using cinemascope soon. Though cinemascope is the most expensive, it offer the advantage of a wider screen, and thus is more true to life.

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Only individual commercials of about a minimum of 15 meters and a maximum of 300 meters are produced in Turkey. Collective advertisements where different products are advertised in the same advertising film are not used. In 1964-65, twenty minute programs in which popular singers sang and a different product was advertised following each song were popular because of lower costs. However, neither advertising agencies nor firms favor it now. They think that the spectator is apt to mix up the product advertised in collective commercials. If at all, collective commercials may be used for reminder advertising in which case the product has a certain established demand already and the advertiser wants to remind the public as if incidentally once more of the product. For new products where primary demand is to be developed and for competitive products where stimulation of selective demand for a specific brand rather than a general product category is sought, individual commercials should be used.

The advertising films in Turkey are entertaining and informational. Advertisers try to combine both of these effects in their advertisements. Irritating the spectator may be another method of getting attention and recall. However, firms in Turkey do not want to use annoyance in their advertisements. Methods such as provocation and sarcasm may be misinterpreted by an unsophisticated audience. For these reasons, affecting the audience through exasperation is totally avoided in Turkey.

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The preceding discussion of the presently utilized types of movie commercials implies that it is not possible to affirm the superiority of one type of commercial over the other. The success of a movie commercial is a combined outcome of the product advertised, the potential customers and the costs. These factors must be analyzed before a final choice is made. In the following pages, an attempt will be made to delineate the features of a systematic analysis of these factors.

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IV. PRODUCTS ADVERTISED IN MOVIES

The businesses which use movie advertising the most are those which aim at the mass market. This medium is used generally for consumer products and services which are in daily use and which can be of use to a large group of people. The users of this medium are mostly large institutions and industrial enterprises such as banks, Arçelik, Unilever, Coca Cola, Pirelli, etc. and firms newly entering the market.

Movie advertisements are used also, but less frequently, by relatively small businesses such as Kamu Çanta, Galeri Çeyiz, İstanbul Giyimevi and even for an advertisement of one's profession such as the ad by circumcising surgeon Kemal Özban. Besides, movie advertisements are sometimes for products used by a limited group, for instance, for products distributed only in a certain area, or products aiming at specific target markets. Especially when such is the case, the advertiser should be extremely careful to select the appropriate movie-theaters. (A model on how to select the movie-theaters to reach the maximum number of the target audience at minimum cost will be presented in Part IV). However, movie advertising for a specialized commodity such as construction equipment - though it is done - would not be worth the cost per target customer reached.

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The number of domestic movie commercials increases every year. (The number of domestic movie commercials for each product group with an annual frequency above ten is presented in Table II on the next page). The main reason for this increase is the growing demand and the greater emphasis being placed on screen advertising each following year. Another reason - though a secondary one - is the decrease of the imported movie commercials due to the development and improvement of movie advertising in Turkey. The advertising manager of B.P. said:

"The quality of domestic commercial films is not quite up to the standards of B.P.'s expectations yet. Since we have our main office abroad, we have the facilities of importing movie commercials and we often use this privilege."

However, within the past two years, B.P. had most of its commercial films made in Turkey. Imported commercials are still used largely for insecticides and airways such as Pan American. Other firms which are branches of foreign companies such as Shell, Good Year, Pirelli use these, but very rarely.

Banks account for the majority of movie advertisement each year from 1965 to 1969. In 1965 banks comprised 18.4%, in 1966 13.9%, in 1967 18.3%, in 1968 37.7%, and in 1969 (until the end of June) 33.3% of the total domestic commercial films made.

Clothing constitutes 10.5% of the total movie advertisements prepared from 1965 to June 30, 1969. The percentage of commercial

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TABLE II
DOMESTIC COMMERCIAL FILMS BY PRODUCT CATEGORIES FROM
1965-1969

Product Categories	Y e a r s					Total	
	1965	1966	1967	1968	1969 ^x	for 1965-69	
Banks	25	38	40	83	40	226	25.1%
Clothing and accessories	15	29	27	17	6	94	10.5%
Household appliances	15	29	16	19	5	84	9.4%
Food stuff	9	16	11	11	8	55	6.1%
Beverages	9	13	14	7	7	50	5.5%
Publications	4	5	17	14	7	47	5.3%
Institutions ^{xx}	5	6	15	12	5	43	4.8%
Restaurants, hotels, night-clubs	7	11	12	6	1	37	4.1%
Detergents	5	4	2	12	12	35	3.9%
Cosmetics and toiletries	2	6	10	6	6	30	3.3%
Other goods and services	<u>40</u>	<u>45</u>	<u>54</u>	<u>33</u>	<u>23</u>	<u>195</u>	21.8%
Annual Total	136	202	218	220	120	896	

Source: Registry files of the Censor Department in Istanbul.

^x 1969 figures cover the period until the end of June.

^{xx} Institutions class comprises mostly educational institutions. It includes also business enterprises.

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films made for clothing shows a decline since 1966. It rose from 11% to 14.7% in 1966, and fell to 12.4%, 7.7% and 5% in the following respective years.

Publications, institutions and restaurants, hotels, night-clubs rose to their peaks in 1967. Thereafter, the first two mentioned fell gradually. Publications were 2.9%, 2.5%, 7.8%, 6.4%, 5.8% and institutions were 3.7%, 2.9%, 6.8%, 5.5%, 4.2% respectively in the years from 1965 to June, 1969. Restaurants, hotels, night-clubs rose gradually from 1965 to 1967 as 5.1%, 5.4% and 5.5% respectively; however, then they had a rather steep fall to 2.7% in 1968 and 0.8% in 1969, becoming a negligible category for movie advertisements.

The production of domestic movie commercials for detergents, on the other hand, shows a considerable rise in the last one and a half years. It was 3.7% in 1955, fell to 1.9% and to 0.9% in 1966 and 1967, but then it rose to 5.5% in 1968 and to 10% within the first six months of 1969. Thus, in 1969, this product class became second in domestic production of commercial films.

The number of domestic commercials made for food stuff, beverages, and cosmetics and toiletries fluctuate between the years from 1965 to 1968. However, each shows a rise in 1969. Food stuff constitutes 6.7%, beverages 5.9% and cosmetics and toiletries 5% of the screen advertisements prepared in January - June, 1969.

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Household appliances show annual fluctuations. They show a decline from 8.6% in 1968 to 4.2% in 1969.

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PART TWO

COST STRUCTURE OF MOVIE ADVERTISING

Movie advertising is a costly affair. Its costs to the sponsor are of three types: (1) production; (2) movie-house (or - houses) costs; (3) municipal fees. There are certain production cost considerations such as preparation of the film, decorations and models, even if the commercial film is short. The length of advertisement films may vary from a minimum of 15 meters^x to a maximum of 300 meters, the most frequent length being between 45-90 meters. Also, the film has to be shown in a few movie-houses to have a large coverage, unless only a segment of the local market is the aim. Besides, at least a week's payment to each cinema is required since all the movies in Turkey make weekly contracts.

The production costs of movie advertising include payment to an agency for preparing the commercial film, plus expenditures of traveling, transportation and decorations, rent to accessories and payments to artists and/or models. In general, advertisement films are prepared on 35 mm. films in black and white or color, as real, animated cartoons, and, recently, as cinemascope. Either Eastmancolor or Orvo color is frequently used, the latter being preferred because of its lower costs. Charges for films are higher when colored.

^x 15 meters take up 35 seconds.

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Dessin animée is usually more expensive than real, and cinemascope is the most expensive. Costs of production increase, of course, with increasing length. However, many advertisers feel that the greater length neither necessarily adds to recall nor makes the commercial more entertaining. Extra copies of films are at much lower prices.

The rates of advertising agencies for preparation of films may change. Those of Ankara Reklâm and İstanbul Reklâm are stated on the next page to give an idea. Advertising agencies may bargain on their rates with their clients. They may give discounts to big businesses and to long commercial films.

Besides production costs, the advertiser must also consider the costs of the movie-house (or -houses) and the municipal fees in order to have his film shown. The charges for the cinemas vary. In İstanbul, they vary between about 11 to 2.5 TL./meter/week. Movie-houses offer reductions to the distributing agencies. They sometimes charge different price/meter/week from different distributors, usually depending on their annual volume of business. Süreyya in Kadıköy, for example, charges 5.50 TL. from Ankara Reklâm, 10 TL. from İstanbul Reklâm and 7 TL./meter/week from Yeni Ajans which distributes through FIDA film. (A list of the indoor movie-houses in İstanbul and their cost/m/week is in Appendix III). The municipal tax in İstanbul is 50 TL. for each 15 meters of film to be shown in one movie-house for one week at each session.

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Ankara Reklâm:

<u>Types</u>	<u>Production Rates</u>		
	<u>Original copies</u>	<u>1-5 extra copies</u>	<u>6 or more extra copies</u>
Black and white:			
Real :	75 TL./m.	12.50 TL./m.	10 TL./m.
Dessin animee :	150 TL./m.	12.50 TL./m.	10.TL./m.
Colored :			
Real :	200 TL./m.	30.- TL./m.	25 TL./m.
Dessin animee :	280 TL./m.	30.- TL./m.	25 TL./m.
Cinemascope :	300 TL./m.	30.- TL./m.	25 TL./m.

Expenditures of travelling, transportation and decoration, payments to artists and/or models and rent of accessories are not included.

İstanbul Reklâm:

<u>Types</u>	<u>Production Rates</u>	
	<u>Original copies</u>	<u>Extra copies</u>
Black and white:		
Real :	125 TL./m.	5 TL./m.
Dessin animee :	125 TL./m.	5 TL./m.
Colored :		
Real :	275 TL./m.	30 TL./m.
Dessin animee :	300 TL./m.	30 TL./m.

Expenditures of travelling, transportation and decoration, payments to artists and/or models and rent of accessories are not included.

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Istanbul Reklâm offers another type of deal which includes spot movies that are called by the agency "collective films". This is a package deal where the costs of production, movie-houses charges, and municipal fees are all included. İstanbul Reklâm is the only agency offering this type of an agreement. These spot movies are 15 meters long. The price increases proportionately with length. The package price per cinema falls as the number of cinemas for the film to be shown at increases. The movie-house can be chosen by the advertiser among the 80 movie-houses with which İstanbul Reklâm has a contract. The films are to be shown 5 times a day for a week. The black and white films are not given to the owners after they are used, and are destroyed by İstanbul Reklâm. They may be given on the condition that the advertiser pays 5 TL./m. for them. On the other hand, the colored commercial films are given to the sponsor.

The rates for the "collective films" of 15 meters of İstanbul Reklâm for black and white are on the following page.

For colored films, for the original copy, 150 TL./meter (15 meters x 150 TL./m. = 2,250 TL.), and for extra copies 25 TL./meter (15 meters x 25 TL./m. = 375 TL.) are added.

If the sponsor wishes, he can spread the number of movie-houses over the weeks.

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The number of cinemas ^x	TL/cinema	TL/corresponding number of cinemas
5 cinemas	650	3,250
10 cinemas	600	6,000
20 cinemas	550	11,000
30 cinemas	500	15,000
40 cinemas	450	18,000
50 cinemas	400	20,000
80 cinemas	350	28,000

The distributor, or the advertising agency in the case it is the distributor, gets a commission charge from the movie-theater. This commission is usually 12.5-15% of the payment to the movie-house.

Besides the costs of advertising on the media, the advertiser wants to know the cost per person reached. He wonders whether the same impact can be made more cheaply through a different media mix. But it is almost impossible to compare various media realistically on the basis of costs since there are no standards for comparison.¹ Therefore, the emphasis here will be on comparing the costs of different movie-theaters so that data will be available for those

^x The advertisement commercials are shown simultaneously at these cinemas.

¹ S. Watson Dunn, Advertising: Its Role in Modern Marketing, (New York: Holt, Rinehart and Winston, 1966), p. 437.

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who want to make a selection among available movie-theaters strictly on the basis of costs.

Production, distribution and tax costs are independent of the movie-theaters; these costs will not vary just because the film will be shown in one particular cinema and not in another. Consequently, these costs should not be included in comparative cost computations.

In order to make logical comparisons between different movie-theaters, it is essential to determine the cost per person for all movie-theaters. The cost/person measure must be modified, however, because the movie-theaters would charge different amounts for different lengths of film. Also, movie-theaters charge a set fee to cover an entire week of showing and do not make deductions for showings of a shorter duration. Therefore, the exact measure ought to be

cost per person per meter per week.

Cost per meter per week is difficult to determine. The difficulty stems from the fact that movie-theaters at times charge variable prices to different distributors. Since there is no uniform price list, price lists were obtained from İstanbul Reklâm, Yeni Ajans, and Ankara Reklâm (three of the top ten movie advertising agencies who willingly submitted such lists). The average of the three price quotations were taken as the cost/m/week for each movie-theater, except those which were listed in none of these lists. These cost/m/week

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figures are shown in Appendix III.

The next problem arises in finding the weekly audience in each movie-theater so that cost/person/meter/week could be computed. Ideally, these weekly audience figures should have been obtained from each cinema's actual ticket sales records. However, the Municipality which has these records absolutely does not disclose them, on the basis of Article 5 of "Vergi Usul Kanunu, No.210".

To get some idea of the movie audiences, the capacities of the theaters were determined. The list of movies, their locations, classes, and capacities were taken mainly from the Municipality of Istanbul. Those cinemas which are outside the boundaries of the Municipality, or missing in the registry books were added to the list. The Municipality does not have the capacity figures even for all the cinemas which are within its boundaries, and some of the figures it has are obtained in earlier years dating as far back as 1959. Because almost all the cinemas add to the number of their seats as years pass (some showing an increase of 100-400 in six years, for example, as spot checks showed), only the capacity figures of 1968 were taken from the Municipality. Others were obtained from the individual movie-houses separately. Some capacities could not be obtained since those movie-houses would not disclose their capacity figures.

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These capacities, however, do not necessarily represent the actual audiences. Therefore, a crude estimate had to be obtained from the movie-theaters themselves. Inquiries were made to each in letter, followed up by a telephone call and a personal visit if necessary, to find out their average weekly audiences during the period, September 15, 1968 to June 15, 1969. This nine-month period was selected since this is the season for indoor theaters in İstanbul. It was made especially clear that the average weekly audience is needed - an important point due to the fact that weekly audiences may vary according to the movie, weather conditions, holidays, etc. Cost per person per meter per week could not be computed for those movie-theaters which refused or could not give these figures. For all others, cost/person/meter/week was computed by dividing cost/meter/week by audience/week. The results are shown in Appendix III.

The advertiser must keep in mind that the purchase of time at the movie-theaters is simply a contract for the opportunities for addressing the spectators there. He must buy expert judgement and skill to utilize this privilege. The production of a successful commercial film requires talent and techniques, as in the case of all other media.¹

¹ Harry Walker Hepner, Modern Advertising: Practices and Principles, (New York: McGraw-Hill Book Company, Inc., 1956), p.235.

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The commercial film must be prepared in line with the characteristics and the tastes of the target market in order to make the maximum impact and the use of the cinema profitable to the advertiser.

The following part deals with this problem of determining audience profiles so that targets can be matched with audience traits.

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PART THREE

AUDIENCE PROFILE

It is important that the advertiser conveys the right message, to the right people, at the right place, at the right time, in the right manner for the prospective customers. No advertiser has unlimited funds to spend on advertising. Therefore, he has to select the media and the vehicles skillfully so that the audience contains the maximum possible target customers at the lowest possible cost. John W. Crawford¹ says:

The advertiser (and the media department of his advertising agency) have to do a creative job of media selection - a creative job that is just as important to the success of an advertising program as the creative work of copy, visualizing and layout. The true art of media - buying is the art of selecting media so skillfully that the audience contains the greatest possible number of prospective customers who can be influenced by an advertising message - the art of selecting media so creatively that each dollar spent for space or time will do the work of a dollar and a quarter or more spent by less skillful or less creative competitors.

For such a selection of movie-theaters, the advertiser needs to know the total audience and the audience composition - that is,

¹ John W. Crawford, Advertising, (Boston: Allyn and Bacon, Inc., 1965), p. 245.

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their distribution by demographic factors such as income, age, education, sex, occupation, marital status, number of children, etc. - and the cost/meter/week for each cinema. With the high costs of movie advertising, he needs to know these desperately. Only in such a way, he can make an optimum choice of the right movie-theaters for his advertisement films. Thus, he can also match up the message with the characteristics of these people to achieve the maximum possible impact.

Hitherto, in Turkey, there has been no research done on the audience profile of the movie-houses. Some companies and advertising agencies find it too costly; yet most of them do not still seem to grasp the importance of audience profile as well as other fact findings. It is true that most firms are too small to carry alone the costs of such a field survey for a large sample over a long period of time. The same bottleneck might be true for most of the advertising agencies, too. However, a survey could be conducted by the media departments of the advertising agencies as the combined financial efforts of the agency and its clients. Independent research organizations, too, could do this. Also, each movie-owner could perform this function for his movie-theater.

I. METHODOLOGY

A field survey on audience profile was carried on indoor movie-theaters in Istanbul. The selection of the sample and data-

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gathering were conducted as follows:

A. Selection of the Sample

Since it was costly and time consuming to conduct audience research at all of the movie-houses separately, they were grouped into six classes according to location and into three classes by the type of movies shown. Location was one of the considerations in the grouping because, although people from different sections of the city go to the cinemas in Beyoğlu and Şişli-Osmanbey area, the rest of the cinemas cater mostly to the residents of that locality. In other words, a certain consumer profile may be expected to form in certain territories. The six locations have been identified as Beyoğlu, Şişli-Taksim, Kadıköy, Üsküdar, Eminönü-Fatih, others.

Audience at the movie-houses may change also depending on the type of movie shown. It may be hypothesized that different audiences may prefer certain types of movies. So the cinemas in each of the six locations were grouped as to whether they had regular showings of original foreign films, dubbed foreign films, or Turkish films during the winter season. This classification was obtained from FIDA Filimcilik, Fitaş Filimcilik, Ekran Film, Konak and Ulus Film. Consequently, the following groupings were achieved. The classification of indoor movies in İstanbul is given on the next page as a table.

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TABLE II

LOCATION	TYPE OF FILM	MOVIE-HOUSES
Beyoğlu	Original	Atlas, Dünya, Emek, Fitas, Saray, Venüs, Yeni Melek
	Dubbing	Rüya, Yeni Ar
	Turkish	Lâle, Lüks
Şişli-Taksim	Original	As, Kent, Konak, Site
	Dubbing	Tan
	Turkish	İnci, Kervan, Şan, Yeni Atlas
Kadıköy	Original	As, Efes, Kadıköy, Kent, Reks Sinema 63, Süreyya, Cep (Kadıköy)
	Dubbing	—
	Turkish	Atlantik ^x , Çeliktas, Feza, Opera, Özen, İhya, Özmen, Uzunkaya
Üsküdar	Original	—
	Dubbing	Arzu, Deri Kundura, Sunar
	Turkish	Ergin, Işık, Lâle ^x , Yeni, Yuva, Zafer, Kulüp, Lâle
Eminönü-Fatih	Original	—
	Dubbing	Gündes, Güneş, İpek, İstanbul ^x , Kristal, Marmara, Nil, Renk, Şafak (Çemberlitaş), Şehzade, Aydın, Şafak (Eyüp), Tunca
	Turkish	Alemdar, Arzu, Bulvar, Halk, Kısmet, Köşk, Kulüp, Nilgün, Şık, Turan, Yeni Melek, Milli, Sur, Şen, Yeni (Eyüp), Yeni Mete (Şehzadebaşı).

^x These cinemas alternate between showings of dubbed and Turkish films. They are classified in the grouping at which they occur at a higher frequency.

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<u>LOCATION</u>	<u>TYPE OF FILM</u>	<u>MOVIE-HOUSES</u>
Others	Original	Levent
	Dubbing	Geyikli, Gezi, Kerem, Sedir, Tınaztepe, Ünal, Ünverdi, Yıldız.
	Turkish	Barbaros, Billur, Çiçek, Divan, Erkoç, Gürel, İpek, Kulüp (Küçükçekmece), Oğuz, Set, Suatpark, Şafak (Bakırköy), Tunca (Taşlıtarla), Yeni (Bakırköy), Yıldız, (Beşiktaş), Zafer, Zengin.

Saadet, Zevk, Çep (Beylerbeyi), Çep (Tophane), were unattainable.

The purpose was to determine the audience profile for each of these classes. The ideal technique for doing this would be to survey the entire population (that is all of the movie-theaters in each class). Due to lack of time and financial resources, this was not possible. The sample, therefore, consisted of one theater selected at random from each of the fifteen classes - three classes did not exist at all. The fifteen theaters are listed below.

<u>Location</u>	<u>Original film(A)</u>	<u>Dubbing film(B)</u>	<u>Turkish film(C)</u>
Beyoğlu (1)	Yeni Melak	Yeni Ar	Lâle
Şişli-Taksim(2)	Konak	Tan	İnci
Kadıköy (3)	Efes	—	Opera
Üsküdar (4)	—	Sunar	Işık
Eminönü-Fatih(5)	—	Renk	Bulvar
Other locations (6)	Levent	Tınaztepe (Bakırköy)	Çiçek (Arnavutköy)

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Sampling had to be used in surveying the audiences of these fifteen movies. One-hundred persons were interviewed at each of the fifteen movie-theaters. The size (that is, one-hundred) was chosen primarily because it would facilitate computations.

One difficulty in sampling arose in relation to the question of when to interview the members of the sample, for there could be differences due to the hour of the day, or day of the week. Interviews with several movie-theater managers resulted in the finding that on week days on the average 50-60% of the capacity is filled whereas this ratio is about 90% on week-ends. Considering that there are five week days and two week-end days, it would seem that over the five week days there would be one and one-half times as large an audience as the one over the two week-end days. Consequently, in the sample of one-hundred, sixty persons were chosen during week days and forty persons during the week-end days.

A second difficulty arose in determining what portion of the sample to pick from daytime movie-goers (matinee) versus evening seances (suare).¹ Again the movie-theater owners' opinions were resorted. There was general agreement that during the week days the three daytime sessions pull an audience of about equal size as do the two evening sessions. Therefore, the sixty week day movie-goers in the sample were chosen in equal numbers from daytime and evening sessions, (that is, thirty from daytime, thirty from evening). On

¹Matinee: 11 or 12, 2:15, 4:30
Surae : 6:30, 9:30

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the other hand, movie-owners or managers claimed that during the week-ends there is almost no difference, as far as audience size is concerned, between daytime and evening sessions. Therefore, twenty-four were chosen from among daytime movie-goers and sixteen from among evening movie-goers due to the fact that during the day there are three sessions versus two in the evening.

The methodology here is admittedly limited in that it is based on expert opinion rather than factual data, but in view of the unavailability of the latter, this was the last resort. For a future research, it is recommended that factual data first be obtained for every day of the week and every hour of every day in terms of ticket sales.

The third difficulty stemmed from selection of the individual members of the sample. It was impossible to obtain a truly random sample - it is not possible to interview or distribute questionnaires during the show in the dark; conducting the survey before the show started would lead to hurried answers, congestion in the aisles, and bias against latecomers; after the show is over, it is not likely that several people would stay on to answer questions. Consequently, a convenience sample had to be selected permitting speedy execution of interviews. Depending on the number of people to be interviewed in a given theater, a number of persons sitting at the very right end of the rows of the middle block at equal intervals were included in

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the sample. If any such seat was empty or the person refused to answer, the person sitting directly in the front row was questioned. The questioning was done during the ten minutes break.

Since the same methodology was applied in all theaters, any bias which may accrue from this methodology can be ignored for purposes of comparison among the movie-theaters.

If there was the time and resources, several modifications could be made in the research design. First of all a larger sample could have been taken on each day and each individual session. Secondly, and probably most significantly, the movie-bias has to be eliminated by conducting this study throughout the entire nine month period. It is quite likely that the audience profile changes also in accordance with the subject matter of the movie being shown - sex, cowboy, comedy, drama, etc.. Since no precaution could be taken to have the same type of movie shown in all theaters, the fact that different subjects were playing at the theaters creates a significant possibility for biased profiles.

Considering these limitations, there is no reason to claim here that the findings are reliable and valid. The purpose is simply to point at the possibility of obtaining data on consumer profile, given sufficient resources, and to illustrate how such data can be utilized in movie-theater selections, once developed.

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B. Data - gathering

The field survey on audience profile of the fifteen movie-theaters was conducted during the period, March 15 to April 30.

The members of the sample were questioned on the factors which are crucial for the determination of the audience profile. A questionnaire in the form of a checklist was provided to each of the sample members alongside a pencil. If the subject was illiterate, the interviewer filled out the questionnaire. A translated copy of the questionnaire is given in the next page.

Three of the four interviewers were university students and one was a lise graduate secretary. They were instructed carefully about the questionnaire and sample selection. The questionnaire was simple enough, so that no misunderstandings could arise. Also, the names of the respondents were not required so that more sincere responses could be solicited.

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TRANSLATED COPY OF THE QUESTIONNAIRE

For each item, please put an X mark beside the category
which describes you best.

1. Age

- ☐ 0 - 20
- ☐ 21 - 30
- ☐ 31 - 40
- ☐ 41 - 50
- ☐ 51 - 60
- ☐ 60 and above

2. Education

- ☐ None
- ☐ Literate
- ☐ Primary School Graduate
- ☐ Secondary School Graduate
- ☐ Lise Graduate
- ☐ College or University Graduate

3. Household
Net Income

- ☐ Below 601 TL./month
- ☐ 601-1000 TL./month
- ☐ 1001-2000 TL./month
- ☐ 2001-3000 TL./month
- ☐ 3001-4000 TL./month
- ☐ 4001 and above TL./month

4. Number of
children

- ☐ None
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5 or more

5. Sex

- ☐ Female
- ☐ Male

6. Marital Status

- ☐ Single
- ☐ Married

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7. Occupation

- ☐ Professional
- ☐ Industrialist
- ☐ Merchant
- ☐ Small Merchant
- ☐ Military
- ☐ Civil Servant
- ☐ Employee in Private Sector
- ☐ Laborer
- ☐ Student
- ☐ Housewife
- ☐ Retired or unemployed

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II. ANAYSIS OF THE FINDINGS

From the data presented in Appendix IV, rankings could be obtained for representative movie-theaters in terms of the various audience profile characteristics.

Highest percentages for selected profile characteristics were found as follows:

<u>Characteristics</u>	<u>Highest percentage was found for the movie-theaters</u>
Younger people (those below 30)	A1
Older people (those above 40)	A6
Educated people (lise or above)	A2
Uneducated people (less than primary school)	C6
Lower income people (less than 1000 TL/month)	B6
Upper income people (more than 3000 TL/month)	A2
Many children (3 or more)	C4
Males	A1
Females	A6
Married	C2
Single	B1
Students	A1
Housewives	C2

Such rankings on each trait and for the entire list of 15 representative movie-theaters can be developed by analysing the

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respective percentage scores obtained by each theater for each trait. This would be based on a simple ranking of percentages and does not need elaboration or tabulation here.

The usefulness of such rankings is apparent. An advertiser for whom a certain audience profile trait is of utmost significance can see from such rankings which movie-theater would be most desirable for him.

More general conclusions can also be reached on the basis of data presented in Appendix IV. For example, the heaviest viewing seems to come from the following groups:

			<u>Percent of the total</u>
Age	: 20-29 years old	:	29.07
Education	: Secondary school graduates:	:	28.67
Household net income	: 1001-2000 TL./month	:	36.80
Children	: None	:	56.13
Occupation	: Housewives	:	31.53
Sex	: Males	:	54.87
Marital Status	: Single people	:	52.67

Among the movie-goers 99.53% are literate and 96.20% are at least primary school graduates. Poor people seldom go to the movies in Istanbul, according to the field survey. Below 1001 TL./month household net income group is only 10.07% of the movie-goers. 53.13%

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is in the above 2000 TL./month income bracket. Younger people go to the movies more often. 71.47% of the movie-goers are under forty years of age. Those above forty-nine are only 11.53%.

It may also be desirable to obtain rankings, not for individual theaters, but also for classes of movie-theaters - in terms of location as well as type of movie shown. To arrive at such rankings the following seven tables have been designed.*

In developing these tables, weighing had to be used. For arriving at totals for the locational classes the following formula was used :

$$\begin{aligned} \text{Total of locational class}_i &= \frac{\text{Percentage obtained for (Representative Theater}_{iA} \times \text{Number of movie theaters in}_{iA})}{N_{iA} + N_{iB} + N_{iC}} \\ &= \frac{(R_{iA} \times N_{iA}) + (R_{iB} \times N_{iB}) + (R_{iC} \times N_{iC})}{N_{iA} + N_{iB} + N_{iC}} \end{aligned}$$

where R_{iA} , R_{iB} , R_{iC} = Percentage score obtained for representative theater iA, iB, iC

N_{iA} , N_{iB} , N_{iC} = Number of movie-theaters in iA, iB, iC

*In these tables

- A corresponds to the movie-houses which show original foreign films
- B corresponds to the movie-houses which show dubbed films
- C corresponds to the movie-houses which show Turkish films
- 1 corresponds to the movie-houses in Beyoğlu
- 2 corresponds to the movie-houses in Şişli-Osmanbey
- 3 corresponds to the movie-houses in Kadıköy
- 4 corresponds to the movie-houses in Üsküdar
- 5 corresponds to the movie-houses in Eminönü-Fatih
- 6 corresponds to the movie-houses in other locations

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To determine total scores for the movie type classes a similar weighing was used

$$\text{Total of movie type class } i = \frac{(R_{i1} \times N_{i1}) + (R_{i2} \times N_{i2}) + \dots + (R_{i6} \times N_{i6})}{N_{i1} + N_{i2} + \dots + N_{i6}}$$

where $R_{i1}, R_{i2}, \dots, R_{i6} =$ Percentage scores obtained for representative theaters 11, 12, 13, 14, 15, 16

$N_{i1}, N_{i2}, \dots, N_{i6} =$ Number of movie-theaters in classes 11, 12, 13, 14, 15, 16

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TABLE III
DISTRIBUTION ACCORDING TO AGE
(in per cent)

CLASS	Below 20	20-29	30-39	40-49	50-59	60 and above
A	21.5	30.3	22.5	17.0	7.8	1.0
B	16.2	28.6	26.4	17.2	9.4	2.2
C	18.7	28.7	22.7	16.7	10.0	3.3
1	21.6	33.9	25.2	13.5	6.1	0.5
2	17.0	27.9	22.8	18.8	11.5	2.0
3	22.5	30.8	22.0	10.9	6.5	6.7
4	15.3	28.2	24.1	17.5	10.7	4.2
5	18.7	29.5	23.0	15.4	9.9	3.4
6	20.7	28.4	23.1	16.1	8.1	3.3

As is seen in Table III, younger people (those below thirty) are most highly concentrated in groups A (cinemas which show original foreign films) and 1 (cinemas in Beyoğlu). On the other hand, older people (those above fifty) are assembled in groups C and 4.

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TABLE IV
DISTRIBUTION ACCORDING TO EDUCATION
(in per cent)

CLASS	NONE	LITERATURE	PRIMARY SCHOOL GRADUATE	SECONDARY SCHOOL GRADUATE	LISE GRADUATE	COLLEGE OR UNIVERSITY GRADUATE
A	0	0	4.7	26.2	48.5	20.5
B	0.4	1.8	59.4	30.4	7.8	0.2
C	0.8	7.5	49.3	28.9	11.8	1.7
1	0	1.8	24.6	25.6	34.4	13.5
2	0.1	1.9	28.1	27.5	30.8	11.6
3	0	3.2	24.1	30.6	31.1	11.0
4	1.0	5.2	53.8	30.7	9.3	0
5	0.6	4.3	47.7	30.6	15.7	1.1
6	1.9	9.7	59.7	20.9	6.1	1.7

As concerns education, the more literate, that is those with a lise education or higher, seem to occur in 1 (Beyoğlu) and A (cinemas showing original foreign films). Those even without a primary school education seem to prefer C (movies showing Turkish films) and 6 (other locations).

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TABLE V
DISTRIBUTION ACCORDING TO HOUSEHOLD

NET INCOME
(TL./month)
(per cent)

CLASS	Below 601	601-1000	1001-2000	2001-3000	3001-4000	4001 and above
A	0	0	7.0	27.2	34	31.7
B	0.2	16.4	47.0	23.0	6.2	7.2
C	0.3	11.0	48.2	18.5	10.8	11.2
1	0	4.4	25.7	28.5	19.9	21.5
2	0	2.4	22.3	25.0	23.3	26.3
3	0	2.7	23.1	28.3	25.7	20.3
4	1	22.6	63.8	9.6	2.2	0.7
5	0	6.4	38.2	23.9	13.2	18.3
6	1.6	21.7	56.7	12.4	6.2	2.9

Upper income groups (those above 3000 TL./month) are highest in A(cinemas which show original foreign films) and 2(cinemas in Şişli-Osmanbey). Lower income groups (those below a household net income of 1000 TL./month) are mostly in B (cinemas showing dubbed films) and 6 (cinemas in other locations).

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TABLE VI
DISTRIBUTION ACCORDING TO THE NUMBER OF CHILDREN
(per cent)

CLASS	NONE	1	2	3	4	5 or more
A	60.5	16.2	17.7	5.2	0.3	0
B	56.8	13.4	19.4	8.4	1.6	0.4
C	52.7	7.3	18.3	18.5	2.5	0.7
1	69.6	14.8	11.4	3.9	0.2	0
2	51.1	13.3	20.8	14.4	0.6	0
3	58.5	12.8	17.3	9.3	2.1	0
4	45.6	8.1	21.8	20.4	3.0	1.0
5	53.7	10.2	18.3	15.2	2.0	0.6
6	54.4	9.5	16.6	14.7	3.2	1.6

Those spectators with children are most in C (cinemas showing Turkish films) and 4 (cinemas in Üsküdar). Those with three or more children are also assembled in the same classes. Those without children are densest in A and 1.

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TABLE VII
DISTRIBUTION ACCORDING TO SEX
(Per cent)

CLASS	FEMALE	MALE
A	47.0	53.0
B	41.0	59.0
C	47.3	52.7
1	36.4	63.6
2	52.1	47.8
3	47.6	52.4
4	45.3	54.7
5	45.7	54.3
6	45.0	55.0

Females are most in C (cinemas which show Turkish films) and 2 (cinemas in Şişli-Osmanbey). They are least in B (cinemas showing dubbed films) and 1 (cinemas in Beyoğlu).

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TABLE VIII
DISTRIBUTION ACCORDING TO MARITAL STATUS
(Per cent)

CLASS	SINGLE	MARRIED
A	55.3	44.7
B	53.8	46.2
C	50.0	50.0
1	65.9	34.1
2	47.2	52.8
3	55.6	44.4
4	41.9	58.1
5	49.3	50.7
6	51.3	48.7

Single people are most in A (cinemas which show original foreign films) and 1 (cinemas in Beyoğlu). They are least in C (movie-houses which show Turkish films) and 4 (cinemas in Üsküdar).

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TABLE IX
DISTRIBUTION ACCORDING TO OCCUPATION
(Per cent)

CLASS	PROF.	INDUST.	MERCH.	SMALL MERCH.	MIL.	CIV. SERV.	EMP. IN ERI. FIRM	LAB.	STU.	H.-WIFE	RETIRED OR UNEMP.
A	9.5	2.5	11.4	0	2.0	3.3	12.2	.0	29.0	29.5	0.8
B	0.2	0.2	5.6	8.6	1.6	11.8	3.8	11.2	25.4	30.2	1.4
C	0.5	0.3	8.3	4.7	1.8	10.8	7.5	6.5	24.3	34.0	1.2
1	5.9	1.9	14.7	3.2	2.8	4.8	7.9	4.4	32.1	22.0	0.4
2	3.6	2.6	11.6	2.7	1.4	7.8	7.6	2.8	23.6	36.6	1.1
3	5.3	1.5	11.2	2.1	2.5	8.1	9.9	1.1	26.8	31.1	0.5
4	0	0	1.5	7.7	2.5	14.8	5.5	9.7	23.1	34.3	1.0
5	0.4	0.4	10.0	3.0	1.1	9.7	7.1	5.4	35.0	26.7	1.0
6	0.9	0.2	1.9	5.6	1.0	10.2	9.1	9.7	25.1	33.8	2.6

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Professionals, merchants and the military occur most in A (cinemas which show original foreign films) and 1 (cinemas in Beyoğlu). Industrialists are most in A and 2 (cinemas in Şişli-Osmanbey). Small merchants, civil servants and laborers seem to prefer to go to the cinemas in B (cinemas which show dubbed films) and 4 (movie-theaters in Üsküdar). The per cent of laborers in 6 (cinemas in other locations) is the same as that in 4. Employees in private firms are mostly found in A and 3 (movie-houses in Kadıköy). Students seem to be most in A and 5 (cinemas in Eminönü-Fatih). The highest per cent of housewives go to C (cinemas which show Turkish films) and 2 (cinemas in Şişli-Osmanbey). And finally, retired or unemployed spectators occur most in B and 6.

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As seen from this analysis, from the data presented in Appendix IV, it is possible to arrive at conclusions as to the audience profiles of movie classes categorized according to, both, location and type of movie shown.

The usefulness of such rankings is once again obvious. The advertiser, looking at these tables, can determine which movie classes will be most suitable for his target market.

Unfortunately, the usefulness of rankings of individual movie-theaters or movie-theater classes is limited. They would apply if the advertiser had a single target characteristic. In real life, however, the advertiser has a mix of target characteristics in mind. The optimum solution for such a mix cannot be obtained simply by rankings. In addition, the advertiser is interested in the costs involved. The solution of this more complicated problem necessitates a different model which will be presented in the following section.

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PART FOUR

A MODEL FOR COST-AUDIENCE RELATIONSHIPS

The previous part discussed the fact that audience profile varies according to the location of the movie-house and the type of movie shown. Besides, the audience composition varies within the same cinema depending on the day of the week and the time of the day (shown in Appendix IV). Costs of the various cinemas for running advertising films vary, also, as discussed in Part II and shown in Appendix III. No advertiser has unlimited funds and his aim is profit maximization. Therefore, his purpose is to reach the maximum possible number of target customers at the lowest possible cost. This necessitates a model to show the cost-audience relationships of various cinemas. The best solution to this is to compare them on the basis of (a) cost per target person reached and (b) the number of target customers in each theater.

Cost per meter per week per target customer reached can be obtained by dividing the cost/person/meter/week by a factor which will be called the "efficiency factor". The efficiency factor shows what per cent of each spectator is included in the target. For each movie-house, it is computed by multiplying the percentages obtained for each desired characteristic of the audience profile.

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In any case where a target market is specified in terms of the audience profile, the movie-theater which will minimize the cost per target customer can be found.

The number of target customers which can be reached in each movie-house irrespective of costs may also be a useful criterion. This is important because, although a cinema may have a high efficiency factor and a low cost per target customer, it might not necessarily have a large enough target audience to fulfill the advertisers' purposes.

In the following pages, eight hypothetical cases are presented in order to indicate the application of the model to cost-audience relationships. Seven of the hypothetical cases are for the same target market based on different alternatives—movie types, location, weekly basis, basis of week days or week end, basis of 'matinee' or 'suare'. Another hypothetical case with a different target is given for advertisements on a weekly basis with the purpose of a comparison. The solutions of the hypothetical cases are based on audience profile data in Appendix IV.

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Hypothetical Case One:

A firm wants to run an advertisement film in one indoor movie-house in İstanbul for a week. Its given target market characteristics are below:

Age	: Irrelevant
Education	: Primary school or higher
Marital Status	: Married
Household net income	: 1001 - 2000
Number of children	: Irrelevant
Occupation	: Housewife
Sex	: Female

As is seen in Table X, C2 (cinema in Şişli-Osmanbey, showing Turkish films — C2) is the optimum selection, according to the first criterion of lowest cost per target customer reached per meter per week. According to the second criterion, which is the maximum number of target customers, the best cinema is C2 again.

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TABLE X

HYPOTHETICAL CASE ONE

CINEMAS	PERSON COST/REACHED/M/WEEK	PER CENT OF AUDIENCE SATISFYING TARGET				CHARACTERISTICS			No. OF TARGET CUSTOMERS REACHED	EFFICIENCY FACTOR FOR TARGET MARKET DETERMINATION	TARGET COST/PERSON/M/WK. REACHED
		AGE Any	EDUCATION Primary school or higher	MARITAL STATUS Married	HOUSEHOLD NET INCOME 1001 - 2000	NUMBER OF CHILDREN Any	OCCUPATION Housewife	SEX Female			
A1	.028	1.00	1.00	.37	.17	1.00	.20	.38	172	.00478	5.858
A2	.040	1.00	1.00	.44	.03	1.00	.25	.46	38	.00152	26.316
A3	.053	1.00	1.00	.38	.06	1.00	.30	.46	47	.00315	16.825
A6	.120	1.00	1.00	.60	.02	1.00	.43	.58	15	.00296	40.542
B1	.050	1.00	.98	.25	.46	1.00	.28	.28	106	.00884	5.656
B2	.042	1.00	.99	.46	.53	1.00	.37	.41	439	.03661	1.147
B4	.100	1.00	.97	.53	.74	1.00	.35	.46	429	.06125	1.633
B5	.114	1.00	.98	.53	.24	1.00	.25	.44	96	.01371	8.315
B6	.089	1.00	.99	.54	.38	1.00	.31	.46	261	.02897	3.072
C1	.038	1.00	.92	.33	.36	1.00	.28	.39	251	.01194	3.183
C2	.030	1.00	.96	.63	.34	1.00	.48	.61	1384	.06021	.498
C3	.100	1.00	.94	.50	.38	1.00	.32	.49	187	.02672	3.743
C4	.040	1.00	.94	.60	.60	1.00	.34	.45	777	.05178	.773
C5	.062	1.00	.94	.49	.49	1.00	.28	.47	398	.03060	2.026
C6	.100	1.00	.85	.45	.72	1.00	.34	.43	121	.04026	2.484

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Hypothetical Case Two:

Another advertiser also wants to advertise at an indoor movie-house in İstanbul for a week. He wants to reach the following target market:

Age	: Thirty or above
Education	: Lise or higher
Marital Status	: Irrelevant
Household net income	: 3001 or above
Children	: Irrelevant
Occupation	: Irrelevant
Sex	: Male

In the following cases, the same data will be used.

In this hypothetical case, A2 (cinema showing original foreign films in Şişli-Osmanbey - Konak) is the best choice according to the criterion of lowest cost/target person reached/meter/week. It is the optimum also according to the criterion of the maximum number of target customers reached (Table XI).

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TABLE XI
HYPOTHETICAL CASE TWO

CINEMAS	PERSON COST/REACHED/M/WEEK	PER CENT OF AUDIENCE SATISFYING TARGET			
		AGE 30 or above	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above
A1	.028	.41	.71	1.00	.52
A2	.040	.46	.76	1.00	.75
A3	.053	.45	.64	1.00	.62
A6	.120	.61	.65	1.00	.74
B1	.050	.53	.01	1.00	.17
B2	.042	.60	.01	1.00	.08
B4	.100	.58	.10	1.00	0
B5	.114	.58	.18	1.00	.36
B6	.089	.47	.10	1.00	.06
C1	.038	.48	.14	1.00	.29
C2	.030	.63	.19	1.00	.36
C3	.100	.51	.23	1.00	.32
C4	.040	.56	.09	1.00	.04
C5	.062	.47	.16	1.00	.28
C6	.100	.51	0	1.00	.03

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CHARACTERISTICS			No. OF TARGET CUSTOMERS REACHED	EFFICIENCY FACTOR FOR TARGET MARKET DETERMINATION	TARGET COST/PERSON/M/WK. REACHED
NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male			
1.00	1.00	.62	3379	.09385	.298
1.00	1.00	.54	3528	.14110	.283
1.00	1.00	.54	1446	.09642	.550
1.00	1.00	.42	616	.12323	.974
1.00	1.00	.72	8	.00065	76.923
1.00	1.00	.59	1	.00003	1400.000
1.00	1.00	.54	0	0	-
1.00	1.00	.56	147	.02105	5.416
1.00	1.00	.54	14	.00152	58.553
1.00	1.00	.61	250	.01189	3.196
1.00	1.00	.39	387	.01681	1.785
1.00	1.00	.51	134	.01914	5.225
1.00	1.00	.55	17	.00111	36.036
1.00	1.00	.53	145	.01116	5.556
1.00	1.00	.57	0	0	-

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Hypothetical Case Threat

The same advertiser is considering advertising at a movie-theater only on week days. He wants to find the optimum cinema in this case.

The solution of this case is presented in Table XII. The number of target market persons reached was calculated by multiplying the audience per week by the efficiency factor and then taking sixty per cent of this result for each corresponding cinema. The second step was done because sixty per cent of the movie-goers go to the cinema on week days.

When the maximum number of target customers reached is concerned Al(cinema in Beyoğlu, showing original foreign films — Yeni Melek) is the best selection.

The costs/target person reached/meter are based on the costs/person/meter/week of each corresponding cinema because cinemas accept advertising films only on a weekly basis and consequently no other special costs exist for running commercial films for parts of a week. If such costs had existed, the cost per target person reached per meter for the week days throughout a week would be lower. Nevertheless, cost/target person reached/meter/week was still calculated in order to provide a measure for comparison among the cinemas. Since these costs are on the basis of a week for all the corresponding movie-houses, these figures can be used for a comparison among the movie-theaters. According to

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this criterion, 2A (Konak-- cinema in Şişli-Osmanbey, showing original foreign films) is the best selection.

Consequently, in this hypothetical case, the cinema satisfying the desired market characteristics best differs according to the two criterions. The advertiser can make a selection between A1 or A2, depending on whether cost or the number of target customers reached is more important for him.

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TABLE XII

HYPOTHETICAL CASE THREE

CINEMAS	PERSON COST/REACHED/M/WK.	PER CENT OF AUDIENCE SATISFYING TARGET				CHARACTERISTICS			No. OF TARGET CUSTOMERS REACHED	EFFICIENCY FACTOR FOR TARGET MARKET DETERMINATION	TARGET COST/PERSON/M/WK. REACHED
		AGE 30 or above	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above	NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male			
A1	.041	.25	.47	1.00	.36	1.00	1.00	.37	338	.01565	2.620
A2	.040	.29	.50	1.00	.44	1.00	1.00	.32	306	.02042	1.959
A3	.053	.29	.41	1.00	.37	1.00	1.00	.32	127	.01408	3.764
A6	.120	.35	.39	1.00	.44	1.00	1.00	.23	41	.01381	8.689
B1	.050	.32	.01	1.00	.11	1.00	1.00	.41	10	.00144	34.722
B2	.042	.38	.01	1.00	.03	1.00	1.00	.34	.3	.00004	1050
B4	.100	.37	.05	1.00	0	1.00	1.00	.30	0	0	∞
B5	.011	.37	.12	1.00	.23	1.00	1.00	.32	14	.00327	3.364
B6	.089	.29	.05	1.00	.01	1.00	1.00	.30	.2	.00004	2225
C1	.038	.32	.09	1.00	.19	1.00	1.00	.32	22	.00175	21.714
C2	.030	.44	.09	1.00	.20	1.00	1.00	.21	23	.00166	18.072
C3	.100	.36	.13	1.00	.18	1.00	1.00	.28	10	.00236	42.373
C4	.040	.37	.04	1.00	.02	1.00	1.00	.31	.8	.00009	444.444
C5	.062	.28	.11	1.00	.15	1.00	1.00	.29	10	.00134	46.269
C6	.100	.34	0	1.00	.02	1.00	1.00	.30	0	0	∞

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Hypothetical Case Four:

The same firm wants to determine the best theater for advertising to the same target market only on week-ends.

The methodology used in this case was the same as the one used in the previous hypothetical case, except for one step. In this case, the product of the audience per week and the efficiency factor were multiplied by forty per cent since movie spectators on week-ends are about forty per cent of the weekly audiences.

In this hypothetical case, target customers reached are highest in A2 (Konak — cinema in Şişli-Osmanbey, showing original foreign films). The cost per target customer reached per meter per week is lowest in 2A. So 2A is the best movie-theater from the aspects of both criterions.

The advertiser can make a comparison between running his commercial films only throughout the week days, or on the week-ends. Target customers reached over the week days are many more than those over the week-ends, and costs are lower in the week days. Thus, the advertiser could make an arrangement to run his films on only the week days, if such a mutual agreement would be possible. To the cinema of his choice, he could probably offer a certain price for the charge per person per meter for five week days.

The advertiser can also make a comparison among advertising during the whole week, only the week days or only the week-ends. These three alternatives can be compared on the basis of the efficiency factor of

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each cinema for the three alternatives. Efficiency factor is highest in A2, when the weekly basis is considered. It is higher than the highest efficiency of either of the two other alternatives, which are A2 for the only week days basis and A6 for the only week-ends basis. However, if movie-houses were to grant discounts for advertising during part of the week, the advertiser might prefer to advertise only on week days.

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TABLE XIII

HYPOTHETICAL CASE FOUR

CINEMAS	PERSON COST/REACHED/M/WEEK	PER CENT OF AUDIENCE SATISFYING TARGET				CHARACTERISTICS			No. OF TARGET CUSTOMERS REACHED	EFFICIENCY FACTOR FOR TARGET MARKET DETERMINATION	TARGET COST/PERSON/M/WK. REACHED
		AGE 30 or more	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above	NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male			
A1	.041	.16	.24	1.00	.16	1.00	1.00	.25	22	.00154	26.667
A2	.040	.17	.26	1.00	.31	1.00	1.00	.22	30	.00301	13.289
A3	.053	.16	.23	1.00	.25	1.00	1.00	.22	12	.00202	26.238
A6	.120	.26	.26	1.00	.30	1.00	1.00	.19	8	.00385	31.169
B1	.050	.21	0	1.00	.06	1.00	1.00	.31	0	0	∞
B2	.042	.22	0	1.00	.05	1.00	1.00	.25	0	0	∞
B4	.100	.21	.05	1.00	0	1.00	1.00	.24	0	0	∞
B5	.011	.21	.06	1.00	.13	1.00	1.00	.24	1	.00039	28.205
B6	.089	.18	.05	1.00	.05	1.00	1.00	.24	0.4	.00011	809.091
C1	.038	.16	.05	1.00	.10	1.00	1.00	.29	2	.00023	165.217
C2	.030	.19	.10	1.00	.16	1.00	1.00	.18	5	.00055	54.545
C3	.100	.15	.10	1.00	.14	1.00	1.00	.23	1	.00048	208.333
C4	.040	.19	.05	1.00	.02	1.00	1.00	.24	.3	.00005	800
C5	.062	.19	.05	1.00	.13	1.00	1.00	.24	2	.00030	206.667
C6	.100	.17	0	1.00	.01	1.00	1.00	.27	0	0	∞

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Hypothetical Case Five:

The company, in this case, wants to determine the best movie-theater for advertising only during the matinee's for a whole week.

The calculations for this, shown in Table XIV are the same as that of case Four, except for one step. The product of the weekly audience and efficiency factor was multiplied by fifty-four per cent because fifty-four people were interviewed during the matinee, while weekly interviews added up to one-hundred for each cinema.

According to the first criterion of maximum target customers reached, 2A (Şişli-Osmanbey, original foreign films — Konak) is best. According to the criterion of lowest cost/target person reached/meter/week 2A is best again.

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TABLE XIV

HYPOTHETICAL CASE FIVE

CINEMAS	PERSON COST/REACHED/M/WEEK	PER CENT OF AUDIENCE SATISFYING TARGET				CHARACTERISTICS			No. OF TARGET CUSTOMERS REACHED	EFFICIENCY FACTOR FOR TARGET MARKET DETERMINATION	TARGET COST/PERSON/M/WK. REACHED
		AGE 30 or above	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above	NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male			
A1	.041	.18	.34	1.00	.23	1.00	1.00	.32	86	.00450	9.111
A2	.040	.22	.37	1.00	.36	1.00	1.00	.26	103	.00762	5.249
A3	.053	.22	.28	1.00	.30	1.00	1.00	.26	39	.00480	11.042
A6	.120	.32	.28	1.00	.39	1.00	1.00	.12	11	.00419	28.640
B1	.050	.27	.01	1.00	.08	1.00	1.00	.36	0.5	.00008	625
B2	.042	.33	0	1.00	.04	1.00	1.00	.30	0	0	"
B4	.100	.31	.02	1.00	0	1.00	1.00	.24	0	0	"
B5	.011	.29	.07	1.00	.16	1.00	1.00	.26	3	.00084	13.095
B6	.089	.23	.02	1.00	.03	1.00	1.00	.19	0.1	.00003	2966.666
C1	.038	.25	.07	1.00	.15	1.00	1.00	.33	10	.00087	43.678
C2	.030	.33	.07	1.00	.14	1.00	1.00	.13	5	.00042	71.429
C3	.100	.27	.10	1.00	.14	1.00	1.00	.22	3	.00083	120.482
C4	.040	.31	.03	1.00	.01	1.00	1.00	.20	0.2	.00002	2000
C5	.062	.25	.05	1.00	.11	1.00	1.00	.24	2	.00033	187.879
C6	.100	.27	0	1.00	.01	1.00	1.00	.25	0	0	"

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Hypothetical Case Six:

The same firm wants to consider advertising only during the suares for a whole week.

The figures in Table XV are calculated as in Case Five with one exception. Here, twenty-four per cent of the product of weekly audience and efficiency factor, of each cinema was taken. This was done so because the sample taken among the suare audiences was twenty-four per cent of that of the weekly audience at each movie-theater.

According to the criterion of maximum target customers, 1A (cinema in Beyoğlu, showing original foreign films -- Yeni Melek) is best. However, 2A (cinema in Şişli-Osmanbey, showing original foreign films -- Konak) is the optimum selection when cost/target person reached/meter/week is considered.

A comparison can be made between matinee's and Suare's for a weekly period. When this is done, suares seem to be better according to both of the criterions for all the classes, except for B1 and C1. Suare's of A2 have the highest number of target customers reached and offers the lowest possible cost per target person reached when compared with the optimum selection for the matinee's alone. In all of these hypothetical cases, the goal was to determine the best movie-theater for reaching a particular target market - over a week, week-days, week ends, matinee's or suares. A similar analysis may be carried out for classes of movies as will be shown in the next two hypothetical cases.

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TABLE XV

HYPOTHETICAL CASE SIX

CINEMAS	PERSON COST/REACHED/M/WEEK	PER CENT OF AUDIENCE SATISFYING TARGET			
		AGE 30 or above	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above
A1	.041	.23	.37	1.00	.29
A2	.040	.24	.39	1.00	.39
A3	.053	.23	.36	1.00	.32
A6	.120	.29	.37	1.00	.35
B1	.050	.26	0	1.00	.09
B2	.042	.26	.01	1.00	.04
B4	.100	.27	.08	1.00	0
B5	.011	.29	.11	1.00	.20
B6	.089	.24	.08	1.00	.03
C1	.038	.23	.07	1.00	.14
C2	.030	.30	.12	1.00	.22
C3	.100	.24	.13	1.00	.18
C4	.040	.25	.06	1.00	.03
C5	.062	.22	.11	1.00	.17
C6	.100	.24	0	1.00	.02

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CHARACTERISTICS			No. OF TARGET CUSTOMERS REACHED	EFFICIENCY FACTOR FOR TARGET MARKET DETERMINATION	TARGET COST/PERSON/M/WK. REACHED
NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male			
1.00	1.00	.30	122.6	.00740	5.538
1.00	1.00	.28	117.5	.01022	3.914
1.00	1.00	.28	51	.00742	7.143
1.00	1.00	.30	26	.01127	10.648
1.00	1.00	.36	0	0	"
1.00	1.00	.29	0.16	.00003	1400
1.00	1.00	.30	0	0	"
1.00	1.00	.30	6	.00191	5.759
1.00	1.00	.35	0.8	.00020	445
1.00	1.00	.28	6	.00063	60.317
1.00	1.00	.26	22	.00206	14.563
1.00	1.00	.29	5	.00163	61.350
1.00	1.00	.35	1	.00016	250
1.00	1.00	.29	17	.00119	52.101
1.00	1.00	.32	0	0	"

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Hypothetical Case Seven:

The same advertiser would like to know in which movie-theaters (classified according to the type of movie shown) he should advertise.

This hypothetical case is presented in Table XVI and the corresponding efficiency factors are conculated according to the audience profile figures in Appendix IV. The number of target customers and the cost per target person reached per meter per week could not be calculated because the data for audience per week and cost per person per meter per week are missing for some of the movie-theaters. Those could also be calculated if data were available. In that case, the number of target customers reached could be obtained by multiplying the efficiency factor of each classification by the total number of audience per week in the corresponding class. Also, the average cost per person reached per meter per week of the theaters in each class could be calculated and each could be divided by the corresponding efficiency factor.

However, the efficiensy factor gives a close estimation of the optimum group of cinemas for such a target market. Group A (cinemas showing original foreign films) seems to be the optimum since it has the highest efficiency and therefore comprises the largest per cent of audience included in the target.

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TABLE XVI
HYPOTHETICAL CASE SEVEN

CINEMAS	PER CENT OF AUDIENCE SATISFYING TARGET CHARACTERISTICS							EFFICIENCY FACTOR
	AGE 30 or above	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above	NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male	
Total A	.48	.69	1	.66	1	1	.53	0.11585
Total B	.55	.08	1	.13	1	1	.59	0.00337
Total C	.53	.14	1	.22	1	1	.53	0.00865

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Hypothetical Case Eight:

The same advertiser wants to find out which locational class of cinemas would be best for the same target market. The solution to this case is given in Table XVII. The figures for the target characteristics of each location are weighed according to the number of movie-theaters of each type in that location. Cost/person/meter/week and audience per week could not be included for the same reasons as in Hypothetical Case Seven.

According to the audience composition data-gatherings in Appendix IV, Beyoğlu (group 1) movie-theaters which have the highest efficiency factor seem to be the optimum choice for movie advertisements for the given characteristics.

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TABLE XVII
HYPOTHETICAL CASE EIGHT

CINEMAS	PER CENT OF AUDIENCE SATISFYING TARGET							EFFICIENCY FACTOR
	CHARACTERISTICS							
	AGE 30 or above	EDUCATION Lise or higher	MARITAL STATUS Any	HOUSEHOLD NET INCOME 3001 or above	NUMBER OF CHILDREN None or any	OCCUPATION Any	SEX Male	
Total 1	.44	.48	1.00	.73	1.00	1.00	.64	0.02867
Total 2	.55	.42	1.00	.50	1.00	1.00	.48	0.03544
Total 3	.48	.42	1.00	.46	1.00	1.00	.52	0.04022
Total 4	.57	.91	1.00	.03	1.00	1.00	.55	0.00856
Total 5	.61	.17	1.00	.31	1.00	1.00	.54	0.01736
Total 6	.51	.08	1.00	.09	1.00	1.00	.55	0.00202

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The hypothetical cases presented here are by no means exhaustive. A very large number - almost an infinite number - of hypothetical cases can be generated as target characteristics are changed. Five of the cases examined here, however, represent some of the major types of analysis which can be conducted once the cost and audience profile data are obtained. They illustrate the choice of the best movie-theater for an advertising film to be shown

- for the entire week
- for week days alone
- for week-end days alone
- for matinee's throughout the week
- for suare's throughout the week.

The two other cases involve a determination of the best movie-theater for classes of movies according to

- types of movie shown
- location

Other cases could, of course, be generated for various other criteria such as matinee's during the week days, or suare's during the week-ends, etc. but the essential approach will be obvious from the use of these eight alternatives.

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CONCLUSION

This paper aimed at providing information about and insights into the movie advertising industry in Turkey.

From the background information obtained through literature survey and interviews with prominent members of the movie advertising industry, it can be concluded that the movie advertising industry is a progressive one, but it is progressing in a haphazard fashion. Vital information needed by advertisers, advertising agencies and the movie-theaters are missing. More unfortunate is the complete ignorance of the need for various data and the methods of obtaining them. If good decision-making is to be achieved at the level of advertisers or advertising agencies, such data must be developed as soon as possible. The primary contribution of this paper may be its emphasis on how much is missing. The second contribution is to be found in the methodology illustrated as a means of obtaining desirable data.

Two important contributions in this respect in value, (a) the construction of an audience profile and (b) the construction of a model for choosing the best movie-theaters or times for advertising. The limitations of the proposed and applied methodology are numerous and could not be avoided due to lack of time and financial resources. The drawbacks of the present methodology, the means of surmounting them, and a more ideal methodology have already been discussed.

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In view of all the mentioned limitations, it must be emphasized here that the data given in the appendices are by no means to be taken as guides in decision-making by advertisers. The sampling and the interviewing are affected by biases, which may have resulted in figures far from reality. However, with the recommendations in the respective sections, these biases may be eliminated or reduced in future research so that reliable and valid data are obtained. Besides, the purpose of the research was simply to show how the necessary data could be compiled and how - given accurate data - decisions could be made about movie advertising.

Given accurate consumer profiles for the movie-theaters, the model proposed in Part IV will effectively identify the most suitable theaters - if the advertiser specifies the targets he wants to reach. Hypothetical cases illustrating how this could be done are analyzed in that part.

In the final analysis, it appears that

1. A more uniform price list must be developed by theaters so that different prices will not be charged to different advertising agencies.
2. The size of the audiences of the movie-theaters by the week, day of the week and the seance of the day ought to be determined.
3. The profile of this audience must also be determined by "location" and "type of movie shown" classifications as well as for each individual movie theater.

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4. In choosing the movie-theater, or class of movie-theaters, or the time schedule for movie advertising, the proposed model must be used.

In summation, it can be said that the research has not provided a list of guidelines to simplify the movie advertiser's choice problems but it has offered a methodology which - if accepted and applied with the appropriate expenditures of time and money - can do exactly that.

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APPENDICES

APPENDIX I

PROGRAM FOR SHOWING ADVERTISEMENT FILMS AT İSTANBUL CINEMAS FOR 4 WEEKS

Date	Cinema	Location	Name of the commercial	Meters	Cost/m/week	Total cost/m/week	Municipal fee	Total
I. Week	Site	Şişli	James Bond	60	10.-	600.-	200.-	800.-
	As	Harbiye	James Bond	60	10.-	600.-	200.-	800.-
	Konak	Harbiye	Topkapı	60	10.-	600.-	200.-	800.-
	Y. Melek	Beyoğlu	İlk Top	144	10.-	1440.-	500.-	1940.-
	Marmara	Beyazıt	Ömür B.Yol B.	60	8.-	480.-	200.-	680.-
	Bulvar	Aksaray	Cankurtaran	75	8.-	600.-	250.-	850.-
	Renk	Fatih	Ömür B.Yol B.	60	8.-	480.-	200.-	680.-
	Feza	Kadıköy	Dünya Seyahati	84	8.-	672.-	300.-	972.-
II. Week	Atlas	Beyoğlu	James Bond	60	10.-	600.-	200.-	800.-
	Fitaş	Beyoğlu	James Bond	60	10.-	600.-	200.-	800.-
	Emek	Beyoğlu	Topkapı	60	10.-	600.-	200.-	800.-
	Kent	Şişli	İlk Top	144	10.-	1440.-	500.-	1940.-
	Y. Sinema	Şehzadebaşı	Ömür B.Yol B.	60	8.-	480.-	200.-	680.-
	İstanbul	K.M. Paşa	Ömür B.Yol B.	60	6.-	360.-	200.-	560.-
	Yıldız	Besiktas	Cankurtaran	75	7.-	525.-	250.-	775.-
	Reks	Kadıköy	Dünya Seyahati	84	8.-	672.-	300.-	972.-
III. Week	Rüya	Beyoğlu	James Bond	60	10.-	600.-	200.-	800.-
	Dünya	Beyoğlu	İlk Top	144	10.-	1440.-	500.-	1940.-
	Saray	Beyoğlu	Topkapı	60	8.-	480.-	200.-	680.-
	Y. Melek	Beyoğlu	James Bond	60	10.-	600.-	200.-	800.-
	İnci	Panaltı	Ömür B.Yol B.	60	8.-	480.-	200.-	680.-
	İpek	Çemberlitaş	Cankurtaran	75	8.-	600.-	250.-	850.-
	Sutpark	Besiktas	Ömür B.Yol B.	60	8.-	480.-	200.-	680.-
	Efes	Kadıköy	Dünya Seyahati	84	8.-	672.-	300.-	972.-

ROBERT COLLEGE GRADUATE SCHOOL
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TOTAL.... 30.331.- TL.

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APPENDIX II¹

LIST OF THE İSTANBUL ADVERTISING AGENCIES ENGAGED IN MOVIE ADVERTISING

Ahû Reklâm

Ak Reklâm

Akdoğu Reklâm

Altın Reklâm

Ankara Reklâm

Arabul Ajans

Ataş Reklâm

Basın İlân Kurumu

Başak İlân ve Reklâm A.Ş.

Batera Reklâm Ajansı

Batı Reklâm Ajansı

Baysal Film^x

Canlı Karikatür Reklâmcılık ve Ticaret Koll. Şti.^x

Doğu Reklâm - Turizm Ajansı

¹ Yusuf Tavus, Basın Rehberi, (Ankara: Başnur Matbaası), 1969
pp. 348 - 356.

^x These agencies are not included in Basın Rehberi. They are added since they seem to be engaged in movie advertising according to the registry of the Censor Department in İstanbul.

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Dünyanın Sesi

Emek Ajansı

Emin Ajans

Er Reklâm

Eş Reklâm

Filiz Reklâm

Filmar^x

Gaye Reklâm

Gong Reklâm

Grafika Reklâm Ajansı

Güneş Reklâm

Güven Reklâm Ajansı L.T.D. Şti.

Huzur Reklâm

Hürriyet Reklâm Ajansı

İlâncılık Kollektif Şti.

İncili Reklâm

İstanbul Reklâm L.T.D. Şti.

İş Reklâm

Kamera Reklâm

Kıvılcım Reklâm

Kurdoğlu Reklâmçılık L.T.D. Şti.

Lir Reklâm

Manajans Reklâm İşleri A.Ş.

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Merkez Reklâm

Merhaba Reklâm

Moran Reklâm

Özer Reklâm

Özger Reklâm

Radar Reklâm

Rektaş Reklâm

Renk Reklâm

San Organizasyon Reklâm Ajansı

Santral Reklâm

Sedef Reklâm A.Ş.

Ses Reklâm

Stüdyo Çizgi

Sûrat Reklâm Ajansı Koll. Şti.

Şe-na Reklâm^x

Tam Tam Reklâm^x

Tayfun Reklâmçılık ve İlâncılık Koll. Şti.

Ümit Reklâm

Yayın Reklâm

Yeni Ajans

Yonca Reklâm

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PA

APPENDIX III¹

THE INDOOR MOVIE-HOUSES IN İSTANBUL IN 1968-69

Name	Location	Class	Capacity	Cost/m/week ² (TL.)	Audience/week ³	Cost/1000 persons/ reached/ week/m. (krş.)
Alemdar	Sultanahmet	2	443	7	3.000	233
Arzu	Üsküdar	Lüks	288	4	5.000	80
As	Harbiye	Lüks	978	10	15.000	67
As	Kadıköy	Lüks	500	4	15.000	27
Atlantik	Suadiye	Lüks	1024	7	11.000	64
Atlas	Beyoğlu	Lüks	1422	10	33.000	30
Aydın	Şehremini	1-A	377	4		
Aysu	Karagömrük	3	397	5	7.000	71
Barbaros	Ortaköy	1-B	1320	5	5.000	100
Billür	Dikilitaş	1-A	288			
Bulvar	Aksaray	Lüks	836	8	13,000	62
Cep	Beylerbeyi	3	150			
Cep	Kadıköy	Lüks	246			
Cep	Tophane	3	192			
Çeliktaş	Maltepe	1-B	815	6		
Çiçek	Arnavutköy	3	293	3	3,000	100
Çoruh	K.M. Paşa	1-A	370	3		
Deri Kundura	Beykoz	3			1,000	
Deniz Harb O.	Heybeliada	2-A				
Divan	Bakırköy	3	750	4	2,500	160
Dünya	Beyoğlu	Lüks	850	11	27,000	41

¹Source: Municipality of İstanbul, movie-houses, advertising agencies.

²Most of the figures in this column are averages of the cost/m/week of İstanbul Reklam, Yeni Ajans

Name	Location	Class	Capacity	Cost/m/week (TL.)	Audience/week	1000 Cost/persons/week/m reached/ (krş.)
Efes	Kadıköy	Lüks	1450	8	15,000	53
Emek	Beyo lu	Lüks	1000	10	13,000	77
Ergin	Üsküdar	1-B	634			
Erkoç	Çağlayan	1-B	420	4	2,000	200
Feza	Kadıköy	Lüks	1000	8	16,000	50
Fitaş	Beyo lu	Lüks	1369	11	33,000	33
Gayrettepe	Gayrettepe		500			
Geyikli	Kasımpaşa	3	325	x	8,500	
Gezi	Sarıyer	3	500	4	11,000	36
Gündes	Şehzadebaşı	1-A	859	8		
Güneş	Aksaray	1-A	951	7	9,000	78
Gürel	Besiktas	1-B	755	6	12,000	50
Halk	Sirkeci	3	260	2.50	5,000	50
Işık	Üsküdar	1-A	900	6	15,000	40
Işın	Mecidiyeköy	1-A	587	6		
İhya	Küçükyalı		950	10		
İnci	Pangaltı	1-A	1078	7	23,000	30
İpek	Çemberlitaş	Lüks	973	9	20,000	45
İpek	G.Osman P.	3	374	5	7,500	67
İstanbul	K.M. Paşa	3	1016	6	19,000	32
Kadıköy	Kadıköy	Lüks	325	6	8,000	75
Kent	Kızıltoprak	Lüks	1121	9	12,000	75
Kent	Şişli	Lüks	850	10	27,000	37
Kerem	İhlamur	1-A	676	7	7,000	100
Kervan	Şişli	Lüks	700	7	6,000	117
Kismet	Sirkeci	3	334	4	6,000	67
Konak	Nişantaş	Lüks	999	10	25,000	40
Köşk	Aksaray		640			

*Geyikli does not show advertising films.

Name	Location	Class	Capacity	Cost/m/week (TL.)	Audience/week	1000 Cost/persons/week/m reached/ (krz.)
Kristal	Aksaray	Lüks	740			
Kulüp	Baylerbeyi		970	5	2,500	200
Kulüp	Küçükçekmece		800			
Kulüp	Şenazadebaşı	1-A	750	6	4,500	133
Lâle	Beyoğlu	Lüks	1100	8	21,000	38
Lâle	Şişli	Lüks	900	6		
Lâle	Zeytinburnu	3*	850	4	15,000	27
Levent	4. Levent	Lüks	600	6	5,000	120
Lüks	Beyoğlu	Lüks	900	6	18,000	33
Marmara	Beyazıt	1-A	950		24,000	
Melek	Eyüp	1-B	1064	4	10,000	40
Milli	Balat	3	404	4	6,000	67
Nil	Miğanca	3	457	4	9,000	44
Nilgün	Fındıklı	1-A	600	8		
Ouz	Tünel	3		4		
Opera	Kadıköy	1-A	1150	7	7,000	100
Ökmen	Pendik		850	4		
Özen	Kadıköy	1-B	415	5	5,000	100
Reks	Kadıköy	Lüks	1005	8	14,000	57
Renk	Fatih	Lüks	960	8	7,000	114
Rüya	Beyoğlu	Lüks	970	10	12,000	83
Saadet	G. Osman Paşa	3		5	2,000	250
Saray	Beyoğlu	Lüks	1000	8	19,000	42
Sedir	Silivri			4		
Set	Yeniköy	1-A		6		
Sinema 63	Küçükvali	Lüks	950	6	8,000	75
Site	Şişli	Lüks	1145	10	16,000	63

* Lâle will be class 1-B after the Commission assembles this month.

Name	Location	Class	Capacity	Cost/m/week (TL.)	Audience/week	1000 Cost/persons/week/m reached/ (krş.)
Suatpark	Beşiktaş	2	700	5	14,000	36
Sunar	Üsküdar	Lüks	1038	7	7,000	100
Sur	Topkapı	1-A	580	5		
Süreyya	Kadıköy	Lüks	850	7	13,000	54
Süreyya Cep	Kadıköy	Lüks				
Şafak	Bakırköy	3		5	11,000	45
Şafak	Çemberlitaş	Lüks	1250	9		
Şafak	Eyüp	3	495		7,000	
Şan	Elmadag	Lüks	1487	8	19,000	42
Şen	Samatya	3	310	4	3,000	133
Şehzade	Şehzadebaşı	1-A	700	7		
Şık	Çarşıkapı	1-A	880	6	9,000	67
Tan	Pangaltı	1-A	720	5	12,000	42
Tinaztepe	Bakırköy	Lüks	1259	8	9,000	89
Tunca	G. Osman Paşa	3		4		
Tunca	Taşlıtarla	3	800	4	5,000	80
Tunca	Yedikule	3	300		6,000	
Turan	Şehzadebaşı	3	1005		20,000	
Uzunkaya	Kartal		400	4		
Ünal	Kasımpaşa	3	578	5	8,000	63
Ünverdi	Bakırköy	Lüks	786			
Venüs	Taksim	Lüks	870	10		
Yavuz	Kasımpaşa	3	838		10,000	
Yeni	Bakırköy	1-A	1000	6	7,000	86
Yeni	Paşabahçe	2				
Yeni	Eyüp	3	645		3,500	
Yeni	Şehzadebaşı	1-A	1050	6	17,000	35
Yeni Ar	Beyoğlu	Lüks	611	6	12,000	50
Yeni Atlas	Kurtuluş	1-A	615	6		
Yeni Melek	Beyoğlu	Lüks	1250	10	36,000	28
		3	635		10,000	

Name	Location	Class	Capacity	Cost/m/week (TL.)	Audience/week	1000 Cost/persons/week/m reached/ (krş.)
Yıldız	Emirgân	2	471		5,000	
Yuva	Beykoz	3				
Zafer	Beykoz	3	800		6,000	
Zafer	Kasımpaşa	3	898	5	12,000	42
Zengin	K. Mustafa Paşa	3	900			
Zevk	G. Osman Paşa	3			3,500	

APPENDIX IV

CONSUMER PROFILE

Appendix IV-A: According to Location Table 1-7.

Appendix IV-B: According to the Type of Movie Table 8-14.

CODING IN APPENDIX IV:

- A. Cinema which has regular showings of original foreign films
- B. Cinema which has regular showings of dubbing foreign films
- C. Cinema which has regular showings of Turkish films.

- 1. Cinema in Beyoğlu (Taksim-Tünel)
- 2. Cinema in Şişli-Osmanbey (Taksim-Şişli)
- 3. Cinema in Kadıköy
- 4. Cinema in Üsküdar
- 5. Cinema in Eminönü-Fatih
- 6. Cinema in other locations

M - Matine (11:00 - 12:00, 14:15, 16:30)

S - Suare (6:30, 9:00)

T - Total

A1. Yeni Melek (Lüks)

A2. Konak (Lüks)

A3. Efes (Lüks)

A4. -

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DISTRIBUTION OF AGE

TABLE 1

	Under 20												20-29						30-39								
	Week day			Week-end			Weekly			Week day			Week-end			Weekly			Week day			Week-end			Weekly		
	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T
A1	8	3	11	9	4	13	17	7	24	13	11	24	6	5	11	19	16	35	5	9	14	5	4	9	10	13	23
A2	6	3	9	9	4	13	15	7	22	11	11	22	6	4	10	17	15	32	4	8	12	5	3	8	9	11	20
A3	7	4	11	8	4	12	15	8	23	10	10	20	7	5	12	17	15	32	5	8	13	5	4	9	10	12	22
A6	5	4	9	5	3	8	10	7	17	8	8	16	4	2	6	12	10	22	7	9	16	6	3	9	13	22	25
Total A	26	14	40	31	15	46	57	29	86	42	40	82	23	16	39	65	56	121	21	34	55	21	14	35	42	48	90
B1	3	3	6	5	4	9	8	7	15	12	10	22	7	3	10	19	13	32	10	10	20	6	4	10	16	14	30
B2	4	2	6	4	3	7	8	5	13	6	10	16	7	4	11	13	14	27	6	8	14	7	4	11	13	12	25
B4	5	2	7	6	3	9	11	5	16	6	10	16	6	4	10	12	14	26	6	10	16	7	4	11	13	14	27
B5	6	3	9	6	2	8	12	5	17	6	8	14	7	4	11	13	12	25	7	9	16	6	5	11	13	14	27
B6	5	4	9	8	3	11	13	7	20	10	12	22	8	3	11	18	15	33	8	8	16	4	3	7	12	11	23
Total B	23	14	37	29	15	44	52	29	81	40	50	90	35	18	53	75	68	143	37	45	82	30	20	50	67	65	132
C1	6	5	11	5	4	9	11	9	20	9	8	17	9	6	15	18	14	32	8	7	15	5	3	8	13	10	23
C2	3	2	5	5	3	8	8	5	13	5	6	11	8	5	13	13	11	24	8	8	16	6	3	9	14	11	25
C3	5	4	9	9	4	13	14	8	22	6	9	15	7	5	12	13	14	27	7	8	15	3	4	7	10	12	22
C4	4	3	7	5	3	8	9	6	15	7	9	16	7	6	13	14	15	29	7	8	15	5	3	8	12	11	23
C5	6	5	11	6	3	9	12	8	20	11	10	21	6	6	12	17	16	33	5	7	12	6	2	8	11	9	20
C6	6	6	12	7	3	10	13	9	22	7	7	14	7	6	13	14	13	27	7	8	15	5	3	8	12	11	23
Total C	30	25	55	37	20	57	67	45	112	45	49	94	44	34	78	89	83	172	42	46	88	30	18	48	72	64	136
TOTAL	79	53	132	97	50	147	176	103	279	127	139	266	102	68	170	229	207	436	100	125	225	81	52	133	181	177	358

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40-49							50-59							60 and above												
Week day		Week-end			Weekly		Week day			Week-end			Weekly		Week day			Week-end			Weekly			Sample		
S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T		M	S	T
5	8	3	2	5	6	7	13	1	2	3	1	1	2	3	5	-	-	-	-	-	-	-	-	54	46	100
7	13	3	2	5	9	9	18	2	1	3	1	3	4	7	1	-	1	-	-	-	1	-	1	54	46	100
6	11	3	2	5	8	8	16	2	2	4	1	1	3	6	1	-	1	-	-	-	1	-	1	54	46	100
6	11	5	5	10	10	11	21	4	3	7	3	3	6	13	1	-	1	1	-	1	2	-	2	54	46	100
24	43	14	11	25	33	35	68	9	8	17	6	8	16	31	3	-	3	1	-	1	4	-	4	216	184	400
5	8	4	3	7	7	8	15	1	2	3	2	2	4	7	1	-	1	-	-	-	1	-	1	54	46	100
7	16	3	2	5	12	9	21	4	2	6	3	3	5	12	1	1	2	-	-	-	1	1	2	54	46	100
6	14	2	3	5	10	9	19	4	2	6	2	2	4	10	1	-	1	1	-	1	2	-	2	54	46	100
6	12	2	2	4	8	8	16	4	3	7	2	2	5	11	1	1	2	1	1	2	2	2	4	54	46	100
4	9	2	4	6	7	8	15	2	1	3	2	2	3	7	-	1	1	-	1	1	-	2	2	54	46	100
28	59	13	14	27	44	42	86	15	10	25	11	11	21	47	4	3	7	2	2	4	6	5	11	270	230	500
5	9	3	2	5	7	7	14	3	4	7	1	1	5	9	-	1	1	1	-	1	1	1	2	54	46	100
7	14	3	2	5	10	9	19	5	7	12	2	2	9	16	2	-	2	-	1	1	2	1	3	54	46	100
7	15	2	2	4	10	9	19	3	2	5	2	-	2	7	1	-	1	1	1	2	2	1	3	54	46	100
6	12	3	2	5	9	8	17	4	3	7	3	1	4	11	2	1	3	1	1	2	3	2	5	54	46	100
4	8	4	3	7	8	7	15	2	3	5	2	2	5	9	2	1	3	-	-	-	2	1	3	54	46	100
6	11	3	2	5	8	8	16	4	2	6	1	1	3	8	1	1	2	1	1	2	2	2	4	54	46	100
35	69	18	13	31	52	48	100	21	21	42	11	7	28	60	8	4	12	4	4	8	12	8	20	324	276	600
87	171	45	38	83	129	125	254	45	39	87	28	26	65	138	15	7	22	7	6	13	22	13	35	810	690	1500

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A5. -

A6. Levent (4. Levent) (Lüks)

B1. Yeni Ar (Lüks)

B2. Tan (1-A)

B3. -

B4. Sunar (Lüks)

B5. Renk (Lüks)

B6. Tınaztepe (Bakırköy) (Lüks)

C1. Lâle (Lüks)

C2. İnci (1-A)

C3. Opera (1-A)

C4. Işık (1-A)

C5. Bulvar (1-A)

C6. Çiçek (Arnavutköy) (3)

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GRADUATE		COLLEGE OR UNIVERSITY GRADUATE											
Weekly		Week day			Week-end			Weekly			Sample		
S	T	M	S	T	M	S	T	M	S	T	M	S	T
0	50	1	11	12	3	6	9	4	17	21	54	46	100
1	53	2	10	12	3	8	11	5	18	23	54	46	100
0	45	1	10	11	2	6	8	3	16	19	54	46	100
0	46	-	10	10	2	7	9	2	17	19	54	46	100
1	194	4	41	45	10	27	37	14	68	82	216	184	400
-	1	-	-	-	-	-	-	-	-	-	54	46	100
1	1	-	-	-	-	-	-	-	-	-	54	46	100
8	10	-	-	-	-	-	-	-	-	-	54	46	100
1	18	-	-	-	-	-	-	-	-	-	54	46	100
7	9	-	1	1	-	-	-	-	1	1	54	46	100
7	39	-	1	1	-	-	-	-	1	1	270	230	500
6	13	-	-	-	-	1	1	-	1	1	54	46	100
0	16	-	1	1	1	1	2	1	2	3	54	46	100
0	19	1	1	2	-	2	2	1	3	4	54	46	100
6	9	-	-	-	-	-	-	-	-	-	54	46	100
9	14	-	1	1	-	1	1	-	2	2	54	46	100
-	-	-	-	-	-	-	-	-	-	-	54	46	100
1	71	1	3	4	1	5	6	2	8	10	324	276	600
9	304	5	45	50	11	32	43	16	77	93	810	690	1500

THE S I S

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DISTRIBUTION OF EDUCATION

TABLE 2

	NONE										
	Week day			Week-end			Weekly			Week	
	M	S	T	M	S	T	M	S	T	M	S
A1	-	-	-	-	-	-	-	-	-	-	-
A2	-	-	-	-	-	-	-	-	-	-	-
A3	-	-	-	-	-	-	-	-	-	-	-
A6	-	-	-	-	-	-	-	-	-	-	-
Total A	-	-	-	-	-	-	-	-	-	-	-
B1	-	-	-	-	-	-	-	-	-	-	1
B2	1	-	1	-	-	-	1	-	1	-	1
B4	1	-	1	-	-	-	1	-	1	2	1
B5	-	-	-	-	-	-	-	-	-	-	1
B6	-	-	-	-	-	-	-	-	-	-	-
Total B	2	-	2	-	-	-	2	-	2	2	3
C1	-	-	-	-	-	-	-	-	-	2	3
C2	-	-	-	-	-	-	-	-	-	1	2
C3	-	-	-	-	-	-	-	-	-	2	2
C4	1	-	1	-	-	-	1	-	1	3	1
C5	-	1	1	-	-	-	-	1	1	1	2
C6	1	1	2	-	1	1	1	2	3	5	6
Total C	2	2	4	-	1	1	2	3	5	14	16
TOTAL	4	2	6	-	1	1	4	3	7	16	19

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ROBERT COLLEGE GRADUATE SCHOOL
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DISTRIBUTION OF HOUSEHOLD NET INCOME

TABLE 3

	Below 600 TL./month									601 - 1000 TL./month									1001 - 2000 TL./month								
	Week day			Week-end			Weekly			Week day			Week-end			Weekly			Week day			Week-end			Weekly		
	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	
A1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	2	6	8	3	11	12	5	
A2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	2	1	-	1	2	1	
A3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	1	3	2	1	3	4	2	
A6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	2	1	1	
Total A	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7	4	11	12	5	17	19	9	
B1	-	-	-	-	-	-	-	-	-	4	4	8	5	2	7	9	6	15	17	11	28	8	10	18	25	21	
B2	-	-	-	-	-	-	-	-	-	5	4	9	3	2	5	8	6	14	19	13	32	13	8	21	32	21	
B4	-	-	-	-	1	1	-	1	1	2	5	7	2	2	4	4	7	11	24	19	43	20	11	31	44	30	
B5	-	-	-	-	-	-	-	-	-	3	-	3	2	2	4	5	2	7	8	6	14	7	3	10	15	9	
B6	-	-	-	-	-	-	-	-	-	8	9	17	10	8	18	18	17	35	14	10	24	9	5	14	23	15	
Total B	-	-	-	-	1	1	-	1	1	22	22	44	22	16	38	44	38	82	82	59	141	57	37	94	139	96	
C1	-	-	-	-	-	-	-	-	-	2	2	4	3	2	5	5	4	9	8	11	19	11	6	17	19	17	
C2	-	-	-	-	-	-	-	-	-	1	1	2	-	-	-	1	1	2	12	9	21	9	4	13	21	13	
C3	-	-	-	-	-	-	-	-	-	1	1	2	2	1	3	3	2	5	13	11	24	9	5	14	22	16	
C4	-	-	-	-	1	1	-	1	1	4	9	13	8	6	14	12	15	27	22	17	39	14	7	21	36	24	
C5	-	-	-	-	-	-	-	-	-	1	1	2	3	1	4	4	2	6	17	15	32	12	5	17	29	20	
C6	-	1	1	-	-	-	-	1	1	5	4	9	4	4	8	9	8	17	22	21	43	19	10	29	41	31	
Total C	-	1	1	-	1	1	-	2	2	14	18	32	20	14	34	34	32	66	94	84	178	74	37	111	168	121	
TOTAL	-	1	1	-	2	2	-	3	3	36	40	76	42	30	72	78	70	148	183	147	330	143	79	222	326	226	

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	2001 - 3000 TL./month									3001 - 4000 TL./month							4001 and above TL./month													
y	Week day			Week-end			Weekly			Week day			Week-end			Weekly			Week day			Week-end			Weekly			Sample		
T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T			
17	10	8	18	9	4	13	19	12	31	9	10	19	3	3	6	12	13	25	7	10	17	4	6	10	11	16	27	54	46	100
3	10	4	14	6	2	8	16	6	22	10	9	19	9	6	15	19	15	34	9	16	25	8	8	16	17	24	41	54	46	100
6	11	9	20	9	3	12	20	12	32	13	11	24	10	5	15	23	16	39	4	9	13	3	7	10	7	16	23	54	46	100
2	9	7	16	5	3	8	14	10	24	14	8	22	12	4	16	26	12	38	7	15	22	6	8	14	13	23	36	54	46	100
28	40	28	68	29	12	41	69	40	109	46	38	84	34	18	52	80	56	136	27	50	77	21	29	50	48	79	127	216	184	400
46	6	7	13	6	3	9	12	10	22	2	4	6	1	-	1	3	4	7	1	4	5	4	1	5	5	5	10	54	46	100
53	5	11	16	5	4	9	10	15	25	1	-	1	1	1	2	2	1	3	-	2	2	2	1	3	2	3	5	54	46	100
74	4	6	10	2	2	4	6	8	14	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
24	9	11	20	9	4	13	18	15	33	5	4	9	3	4	7	8	8	16	5	9	14	3	3	6	8	12	20	54	46	100
38	8	10	18	2	1	3	10	11	21	-	1	1	2	2	4	2	3	5	-	-	-	1	-	1	1	-	1	54	46	100
235	32	45	77	24	14	38	56	59	115	8	9	17	7	7	14	15	16	31	6	15	21	10	5	15	16	20	36	270	230	500
36	10	8	18	5	3	8	15	11	26	6	4	10	3	2	5	9	6	15	4	5	9	2	3	5	6	8	14	54	46	100
34	10	7	17	8	3	11	18	10	28	4	7	11	3	5	8	7	12	19	3	6	9	4	4	8	7	10	17	54	46	100
38	9	7	16	6	3	9	15	10	25	4	3	7	4	3	7	8	6	14	3	8	11	3	4	7	6	12	18	54	46	100
60	4	2	6	1	1	2	5	3	8	-	1	1	1	1	2	1	2	3	-	1	1	-	-	-	-	1	1	54	46	100
49	6	5	11	4	2	6	10	7	17	3	4	7	2	2	4	5	6	11	3	5	8	3	6	9	6	11	17	54	46	100
72	2	3	5	1	1	2	3	4	7	1	1	2	-	1	1	1	2	3	-	-	-	-	-	-	-	-	-	54	46	100
289	41	32	73	25	13	38	66	45	111	18	20	38	13	14	27	31	34	65	13	25	38	12	17	29	25	42	67	324	276	600
552	113	105	218	78	39	117	191	144	335	72	67	139	54	39	93	126	106	232	46	90	136	43	51	94	89	141	230	810	690	1500

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DISTRIBUTION OF MARITAL STATUS

TABLE 7

	SINGLE									MARRIED											
	Week day			Week-end			Weekly			Week-end			Weekly			Sample					
	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T			
A1	22	14	36	21	6	27	43	20	63	24	3	10	13	11	26	37	54	46	100		
A2	18	13	31	18	7	25	36	20	56	29	6	9	15	18	26	44	54	46	100		
A3	18	16	34	20	8	28	38	24	62	26	4	8	12	16	22	38	54	46	100		
A6	12	10	22	15	3	18	27	13	48	38	9	13	22	27	33	60	54	46	100		
Total A	70	53	123	74	24	98	144	77	221	17	22	40	62	72	107	179	216	184	400		
B1	25	17	42	20	13	33	45	30	75	18	4	3	7	9	16	25	54	46	100		
B2	14	12	26	21	7	28	35	19	54	34	3	9	12	19	27	46	54	46	100		
B4	13	14	27	16	6	20	29	18	47	33	8	12	20	25	28	53	54	46	100		
B5	12	12	24	16	7	23	28	19	47	36	8	9	17	26	27	53	54	46	100		
B6	10	15	26	16	4	20	26	20	46	34	8	12	20	28	26	54	54	46	100		
Total B	74	71	145	89	35	124	163	106	269	155	31	45	76	107	124	231	270	230	500		
C1	24	13	37	19	11	30	43	24	67	23	5	5	10	11	22	33	54	46	100		
C2	7	10	17	14	6	20	21	16	37	43	10	10	20	33	30	63	54	46	100		
C3	17	8	25	19	6	25	36	14	50	35	5	10	15	18	32	50	54	46	100		
C4	8	14	22	10	8	18	18	22	48	38	14	8	22	36	24	60	54	46	100		
C5	12	16	28	16	7	23	28	23	51	32	8	9	17	26	23	49	54	46	100		
C6	9	17	26	18	11	29	27	28	55	34	6	5	11	27	18	45	54	46	100		
Total C	77	78	155	96	49	145	173	127	300	205	48	47	95	151	149	300	324	276	600		
TOTAL	221	202	423	259	108	367	480	310	790	477	101	132	233	330	380	710	810	690	1500		

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DISTRIBUTION OF SEX

TABLE 6

FEMALE										MALE												
Week day			Week-end			Weekly				Week day			Week-end			Weekly				Sample		
M	S	T	M	S	T	M	S	T	T	M	S	T	M	S	T	M	S	T				
A1	13	10	23	9	6	15	22	16	38	37	15	10	25	32	30	62	54	46	100			
A2	16	12	28	12	6	18	28	18	46	32	12	10	22	26	28	54	54	46	100			
A3	17	11	28	11	7	18	28	18	46	32	13	9	22	26	28	54	54	46	100			
A6	26	11	37	16	6	21	42	16	58	23	8	11	19	12	30	42	54	46	100			
Total A	72	44	116	48	24	72	120	68	188	124	48	40	88	96	116	212	216	184	400			
B1	14	5	19	4	5	9	18	10	28	41	20	11	31	36	36	72	54	46	100			
B2	15	11	26	9	6	15	24	17	41	34	15	10	25	30	29	59	54	46	100			
B4	20	10	30	10	6	16	30	16	46	30	14	10	24	24	30	54	54	46	100			
B5	18	10	28	10	6	16	28	16	44	32	14	10	24	26	30	56	54	46	100			
B6	24	6	30	11	5	16	35	11	46	30	13	11	24	19	35	54	54	46	100			
Total B	91	42	133	44	28	72	135	70	205	167	76	52	128	135	160	295	270	230	500			
C1	15	13	28	6	5	11	21	18	39	32	18	11	29	33	28	61	54	46	100			
C2	26	13	39	15	7	22	41	20	61	21	9	9	18	13	26	39	54	46	100			
C3	21	11	32	11	6	17	32	17	49	28	13	10	23	22	29	51	54	46	100			
C4	23	6	29	11	5	16	34	11	45	31	13	11	24	20	35	55	54	46	100			
C5	20	11	31	10	6	16	30	17	47	29	14	10	24	24	29	53	54	46	100			
C6	21	9	30	8	5	13	29	14	43	30	16	11	27	25	32	57	54	46	100			
Total C	126	63	189	61	34	95	187	97	284	71	83	62	145	137	179	316	324	276	600			
TOTAL	289	149	438	153	86	239	442	235	677	62	207	154	361	368	455	823	810	690	1500			

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DISTRIBUTION OF NUMBER OF CHILDREN

TABLE 4

	NONE												2									3														
	Week day			Week-end			Weekly			Week day			Weekly			Week day			Week-end			Weekly			Week day			Week-end			Weekly			Week day		
	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T			
A1	23	15	38	21	9	30	44	24	68	4	8	12	6	12	18	2	5	7	1	3	4	3	8	11	1	2	3	-	-	-	1	2	3	-	-	-
A2	21	14	35	19	7	26	40	21	61	4	5	9	8	9	17	5	8	13	1	4	5	6	12	18	-	3	3	-	1	1	-	4	4	-	-	-
A3	21	16	37	22	8	30	43	24	67	5	6	11	7	9	16	3	7	10	-	3	3	3	10	13	1	1	2	-	2	2	1	3	4	-	-	-
A6	14	12	26	16	4	20	30	16	46	4	5	9	6	8	14	8	9	17	5	7	12	13	16	29	3	4	7	1	2	3	4	6	10	1	-	1
Total A	79	57	136	78	28	106	157	85	242	17	24	41	7	38	65	18	29	47	7	17	24	25	46	71	5	10	15	1	5	6	6	15	21	1	-	1
B1	25	18	43	21	13	34	46	31	77	4	6	10	6	7	13	1	5	6	1	2	3	2	7	9	-	1	1	-	-	-	-	1	1	-	-	-
B2	14	13	27	22	7	29	36	20	56	2	4	6	2	6	8	8	8	16	2	5	7	10	13	23	6	4	10	-	2	2	6	6	12	-	1	1
B4	13	15	28	17	5	22	30	20	50	4	2	6	7	4	11	7	9	16	2	6	8	9	15	24	4	3	7	1	3	4	5	6	11	2	-	2
B5	14	13	27	18	7	25	32	20	52	7	6	13	10	7	17	6	7	13	2	5	7	8	12	20	3	2	5	1	3	4	4	5	9	-	2	2
B6	11	17	28	16	5	21	27	22	49	5	5	10	1	7	18	8	5	13	1	7	8	9	12	21	4	3	7	1	1	2	5	4	9	2	-	2
Total B	77	76	153	94	37	131	171	113	284	22	23	45	31	67	67	30	34	64	8	25	33	38	59	97	17	13	30	3	9	12	20	22	42	4	3	7
C1	24	13	37	19	12	31	43	25	68	1	2	3	2	6	6	3	7	10	2	3	5	5	10	15	2	7	9	-	1	1	2	8	10	-	1	1
C2	9	11	20	14	6	20	23	17	40	4	3	7	5	11	11	8	7	15	4	4	8	12	11	23	8	9	17	4	4	8	12	13	25	1	-	1
C3	17	9	26	19	6	25	36	15	51	3	4	7	5	10	10	5	9	14	2	5	7	7	14	21	4	6	10	1	3	4	5	9	14	1	2	3
C4	10	15	25	10	9	19	20	24	44	3	1	4	1	7	7	5	12	6	3	9	13	8	21	9	7	16	5	3	8	14	10	24	1	1	2	
C5	12	18	30	17	8	25	29	26	55	3	1	4	2	5	6	4	10	3	4	7	9	8	17	7	7	14	3	3	6	10	10	20	1	-	1	
C6	11	17	28	18	12	30	29	29	58	1	2	3	2	5	5	5	10	2	1	3	7	6	13	10	4	14	2	2	4	12	6	18	2	2	4	
Total C	83	83	166	97	53	150	180	136	316	15	13	28	17	44	44	34	37	71	19	20	39	53	57	120	40	40	80	15	16	31	55	56	111	6	6	12
TOTAL	239	216	455	269	118	387	508	334	842	54	60	114	86	176	176	82	100	182	34	62	96	116	162	275	62	63	125	19	30	49	81	93	174	11	9	20

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			5 or more											
Weekly			Week day			Week-end			Weekly			Sample		
M	S	T	M	S	T	M	S	T	M	S	T	M	S	T
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
1	-	1	-	-	-	-	-	-	-	-	-	54	46	100
1	-	1	-	-	-	-	-	-	-	-	-	216	184	400
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
-	1	1	-	-	-	-	-	-	-	-	-	54	46	100
3	-	3	-	1	1	-	-	-	-	1	1	54	46	100
-	2	2	-	-	-	-	-	-	-	-	-	54	46	100
2	-	2	-	-	-	-	1	1	-	1	1	54	46	100
5	3	8	-	1	1	-	1	1	-	2	2	270	230	500
-	1	1	-	-	-	-	-	-	-	-	-	54	46	100
1	-	1	-	-	-	-	-	-	-	-	-	54	46	100
1	3	4	-	-	-	-	-	-	-	-	-	54	46	100
1	2	3	-	1	1	-	-	-	-	1	1	54	46	100
2	-	2	1	1	1	-	-	-	1	-	1	54	46	100
2	2	4	1	1	1	-	1	1	1	1	2	54	46	100
7	8	15	2	1	3	-	1	1	2	2	4	324	276	600
13	11	24	2	2	4	-	2	2	2	4	6	810	690	1500

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4001 and above TL./month													
Weekly	Week day									Sample			
	T	M	S	T	M	S	T	M	S	T	M	S	T
25	7	10	17	4	6	10	11	16	27	54	46	100	
7	1	4	5	4	1	5	5	5	10	54	46	100	
15	4	5	9	2	3	5	6	8	14	54	46	100	
47	12	19	31	10	10	20	22	29	51	162	138	300	
34	9	16	25	8	8	16	17	24	41	54	46	100	
3	-	2	2	2	1	3	2	3	5	54	46	100	
19	3	6	9	4	4	8	7	10	17	54	46	100	
56	12	24	36	14	13	27	26	37	63	162	138	300	
39	4	9	13	3	7	10	7	16	23	54	46	100	
14	3	8	11	3	4	7	6	12	18	54	46	100	
53	7	17	24	6	11	17	13	28	41	108	92	200	
-	-	-	-	-	-	-	-	-	-	54	46	100	
3	-	1	1	-	-	-	-	1	1	54	46	100	
3	-	1	1	-	-	-	-	1	1	108	92	200	
16	5	9	14	3	3	6	8	12	20	54	46	100	
11	3	5	8	3	6	9	6	11	17	54	46	100	
27	8	14	22	6	9	15	14	23	37	108	92	200	
38	7	15	22	6	8	14	13	23	38	54	46	100	
5	-	-	-	1	-	1	1	-	1	54	46	100	
3	-	-	-	-	-	-	-	-	-	54	46	100	
46	7	15	22	7	8	15	14	23	37	162	138	300	
232	46	90	136	43	51	94	89	141	230	810	690	1500	

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ROBERT COLLEGE GRADUATE SCHOOL
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DISTRIBUTION OF HOUSEHOLD NET INCOME

TABLE 10

Below 600 TL./month										Week	
Week day			Week-end			Weekly				Week	
M	S	T	M	S	T	M	S	T		M	S
1A	-	-	-	-	-	-	-	-	-	-	-
1B	-	-	-	-	-	-	-	-	-	4	4
1C	-	-	-	-	-	-	-	-	-	2	2
Total 1	-	-	-	-	-	-	-	-	-	6	6
2A	-	-	-	-	-	-	-	-	-	-	-
2B	-	-	-	-	-	-	-	-	-	5	4
2C	-	-	-	-	-	-	-	-	-	1	1
Total 2	-	-	-	-	-	-	-	-	-	6	5
3A	-	-	-	-	-	-	-	-	-	-	-
3C	-	-	-	-	-	-	-	-	-	1	1
Total 3	-	-	-	-	-	-	-	-	-	1	1
4B	-	-	-	-	1	1	-	1	1	2	5
4C	-	-	-	-	1	1	-	1	1	4	9
Total 4	-	-	-	-	2	2	-	2	2	6	14
5B	-	-	-	-	-	-	-	-	-	3	-
5C	-	-	-	-	-	-	-	-	-	1	1
Total 5	-	-	-	-	-	-	-	-	-	4	1
6A	-	-	-	-	-	-	-	-	-	-	-
6B	-	-	-	-	-	-	-	-	-	8	9
6C	-	1	1	-	-	-	-	1	1	5	4
Total 6	-	1	1	-	-	-	-	1	1	13	13
TOTAL	-	1	1	-	2	2	-	3	3	36	40

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

DUATE

COLLEGE OR UNIVERSITY GRADUATE

Weekly

Week day

Week-end

Weekly

Sample

S

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M

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20

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26

64

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11

12

3

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18

22

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5

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23

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11

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8

3

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11

11

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18

20

149

304

5

45

50

11

32

43

16

77

93

149

304

5

45

50

11

32

43

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

DISTRIBUTION OF EDUCATION

TABLE 9

	NONE										
	Week day			Week-end			Weekly			Week	
	M	S	T	M	S	T	M	S	T	M	S
1A	-	-	-	-	-	-	-	-	-	-	-
1B	-	-	-	-	-	-	-	-	-	-	1
1C	-	-	-	-	-	-	-	-	-	2	3
Total 1	-	-	-	-	-	-	-	-	-	2	4
2A	-	-	-	-	-	-	-	-	-	-	-
2B	1	-	1	-	-	-	1	-	1	-	-
2C	-	-	-	-	-	-	-	-	-	1	2
Total 2	1	-	1	-	-	-	1	-	1	1	2
3A	-	-	-	-	-	-	-	-	-	-	-
3C	-	-	-	-	-	-	-	-	-	2	2
Total 3	-	-	-	-	-	-	-	-	-	2	2
4B	1	-	1	-	-	-	1	-	1	2	1
4C	1	-	1	-	-	-	1	-	1	3	1
Total 4	2	-	2	-	-	-	2	-	2	5	2
5B	-	-	-	-	-	-	-	-	-	-	1
5C	-	1	1	-	-	-	-	1	1	1	2
Total 5	-	1	1	-	-	-	-	1	1	1	3
6A	-	-	-	-	-	-	-	-	-	-	-
6B	-	-	-	-	-	-	-	-	-	-	-
6C	1	1	2	-	1	1	1	2	3	5	6
Total 6	1	1	2	-	1	1	1	2	3	5	6
TOTAL	4	2	6	-	1	1	4	3	7	16	19

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

PAGE 20

		60 and above												
Weekly		Week day			Week-end			Weekly			Sample			
S	T	M	S	T	M	S	T	M	S	T	M	S	T	
3	5	-	-	-	-	-	-	-	-	-				
4	7	1	-	1	-	-	-	1	-	-	54	46	100	
5	9	-	1	1	1	-	1	1	1	1	54	46	100	
											2	54	46	100
12	21	1	1	2	1	-	1	2	1	3	162	138	300	
4	7	1	-	1	-	-	-	1	-	1	54	46	100	
5	12	1	1	2	-	-	-	1	1	2	54	46	100	
9	16	2	-	2	-	1	1	2	1	3	54	46	100	
18	35	4	1	5	-	1	1	4	2	6	162	138	300	
3	6	1	-	1	-	-	-	1	-	1	54	46	100	
2	7	1	-	1	1	1	2	2	1	3	54	46	100	
5	13	2	-	2	1	1	2	3	1	4	108	92	200	
4	10	1	-	1	1	-	1	2	-	2	54	46	100	
4	11	2	1	3	1	1	2	3	2	5	54	46	100	
8	21	3	1	4	2	1	3	5	2	7	108	92	200	
5	11	1	1	2	1	1	2	2	2	4	54	46	100	
5	9	2	1	3	-	-	-	2	1	3	54	46	100	
10	20	3	2	5	1	1	2	4	3	7	108	92	200	
6	13	1	-	1	1	-	1	2	-	2	54	46	100	
3	7	-	1	1	-	1	1	-	2	2	54	46	100	
3	8	1	1	2	1	1	2	2	2	4	54	46	100	
12	28	2	2	4	2	2	4	4	4	8	162	138	300	
5	138	15	7	22	7	6	13	22	13	35	810	690	1500	

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

DISTRIBUTION OF AGE

TABLE 8

Under 20											
Week day									Week-end		
Weekly									Weekly		
Week day									Week-end		
M	S	T	M	S	T	M	S	T	M	S	T
1A	8	3	11	9	4	13	17	7	24	13	11
1B	3	3	6	5	4	9	8	7	15	12	10
1C	6	5	11	5	4	9	11	9	20	9	8
Total 1	17	11	28	19	12	31	36	23	59	34	29
2A	6	3	9	9	4	13	15	7	22	11	11
2B	4	2	6	4	3	7	8	5	13	6	10
2C	3	2	5	5	3	8	8	5	13	5	6
Total 2	13	7	20	18	10	28	31	17	48	22	27
3A	7	4	11	8	4	12	15	8	23	10	10
3C	5	4	9	9	4	13	14	8	22	6	9
Total 3	12	8	20	17	8	25	29	16	45	16	19
4B	5	2	7	6	3	9	11	5	16	6	10
4C	4	3	7	5	3	8	9	6	15	7	9
Total 4	9	5	14	11	6	17	20	11	31	13	19
5B	6	3	9	6	2	8	12	5	17	6	8
5C	6	5	11	6	3	9	12	8	20	11	10
Total 5	12	8	20	12	5	17	24	13	37	17	18
6A	5	4	9	5	3	8	10	7	17	8	8
6B	5	4	9	8	3	11	13	7	20	10	12
6C	6	6	12	7	3	10	13	9	22	7	7
Total 6	16	14	30	20	9	29	36	23	59	25	27
TOTAL	79	53	132	97	50	147	176	103	279	127	139

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

DISTRIBUTION OF NUMBER OF CHILDREN

TABLE 11

NONE											
Week day									Week-end		
Weekly									Weekly		
Week day									Week-end		
M	S	T	M	S	T	M	S	T	M	S	T
1A	23	15	38	21	9	30	44	24	68	4	8
1B	25	18	43	21	13	34	46	31	77	4	6
1C	24	13	37	19	12	31	43	25	68	1	2
Total 1	72	46	118	61	34	95	133	80	213	9	16
2A	21	14	35	19	7	26	40	21	61	4	5
2B	14	13	27	22	7	29	36	20	56	2	4
2C	9	11	20	14	6	20	23	17	40	4	3
Total 2	44	38	82	55	20	75	99	58	157	10	12
3A	21	16	37	22	8	30	43	24	67	5	6
3C	17	9	26	19	6	25	36	15	51	3	4
Total 3	38	25	63	41	14	55	79	39	118	8	10
4B	13	15	28	17	5	22	30	20	50	4	2
4C	10	15	25	10	9	19	20	24	44	3	1
Total 4	23	30	53	27	14	41	50	44	94	7	3
5B	14	13	27	18	7	25	32	20	52	7	6
5C	12	18	30	17	8	25	29	26	55	3	1
Total 5	26	31	57	35	15	50	61	46	107	10	7
6A	14	12	26	16	4	20	30	16	46	4	5
6B	11	17	28	16	5	21	27	22	49	5	5
6C	11	17	28	18	12	30	29	29	58	1	2
Total 6	36	46	82	50	21	71	86	67	153	10	12
TOTAL	239	216	455	269	118	387	508	334	842	54	60

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, İSTANBUL

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THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, İSTANBUL

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1						2					
Week-end			Weekly			Week day			Week-end		
M	S	T	M	S	T	M	S	T	M	S	T
2	4	6	6	12	18	2	5	7	1	3	4
2	1	3	6	7	13	1	5	6	1	2	3
3	-	3	4	2	6	3	7	10	2	3	5
7	5	12	16	21	37	6	17	23	4	8	12
4	4	8	8	9	17	5	8	13	1	4	5
-	2	2	2	6	8	8	8	16	2	5	7
2	2	4	6	5	11	8	7	15	4	4	8
6	8	14	16	20	36	21	23	44	7	13	20
2	3	5	7	9	16	3	7	10	-	3	3
2	1	3	5	5	10	5	9	14	2	5	7
4	4	8	12	14	26	8	16	24	2	8	10
3	2	5	7	4	11	7	9	16	2	6	8
3	-	3	6	1	7	7	5	12	6	3	9
6	2	8	13	5	18	14	14	28	8	9	17
3	1	4	10	7	17	6	7	13	2	5	7
-	1	1	3	2	5	6	4	10	3	4	7
3	2	5	13	9	22	12	11	23	5	9	14
2	3	5	6	8	14	8	9	17	5	7	12
6	2	8	11	7	18	8	5	13	1	7	8
2	-	2	3	2	5	5	5	10	2	1	3
10	5	15	20	17	37	21	19	40	8	15	23
36	26	62	90	86	176	82	100	182	34	62	96

3						4					
Week day			Week-end			Weekly			Week day		
M	S	T	M	S	T	M	S	T	M	S	T
1	2	3	-	-	-	1	2	3	-	-	-
-	1	1	-	-	-	-	1	1	-	-	-
2	7	9	-	1	1	2	8	10	-	1	1
3	10	13	-	1	1	3	11	14	-	1	1
-	3	3	-	1	1	-	4	4	-	-	-
6	4	10	-	2	2	6	6	12	-	1	1
8	9	17	4	4	8	12	13	25	1	-	1
14	16	30	4	7	11	18	23	41	1	1	2
1	1	2	-	2	2	1	3	4	-	-	-
4	6	10	1	3	4	5	9	14	1	2	3
5	7	12	1	5	6	6	12	18	1	2	3
4	3	7	1	3	4	5	6	11	2	-	2
9	7	16	5	3	8	14	10	24	1	1	2
13	10	23	6	6	12	19	16	35	3	1	4
3	2	5	1	3	4	4	5	9	-	2	2
7	7	14	3	3	6	10	10	20	1	-	1
10	9	19	4	6	10	14	15	29	1	2	3
3	4	7	1	2	3	4	6	10	1	-	1
4	3	7	1	1	2	5	4	9	2	-	2
10	4	14	2	2	4	12	6	18	2	2	4
17	11	28	4	5	9	21	16	37	5	2	7
62	63	125	19	30	49	81	93	174	11	9	20

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

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5 or more														
Weekly			Week day			Week-end			Weekly			Sample		
M	S	T	M	S	T	M	S	T	M	S	T	M	S	T
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
-	1	1	-	-	-	-	-	-	-	-	-	54	46	100
-	1	1	-	-	-	-	-	-	-	-	-	162	138	300
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
-	1	1	-	-	-	-	-	-	-	-	-	54	46	100
1	-	1	-	-	-	-	-	-	-	-	-	54	46	100
1	1	2	-	-	-	-	-	-	-	-	-	162	138	300
-	-	-	-	-	-	-	-	-	-	-	-	54	46	100
1	3	4	-	-	-	-	-	-	-	-	-	54	46	100
1	3	4	-	-	-	-	-	-	-	-	-	108	92	200
3	-	3	-	1	1	-	-	-	-	1	1	54	46	100
1	2	3	-	1	1	-	-	-	-	1	1	54	46	100
4	2	6	-	2	2	-	-	-	-	2	2	108	92	200
-	2	2	-	-	-	-	-	-	-	-	-	54	46	100
2	-	2	1	-	1	-	-	-	1	-	1	54	46	100
2	2	4	1	-	1	-	-	-	1	-	1	108	92	200
1	-	1	-	-	-	-	-	-	-	-	-	54	46	100
2	-	2	-	-	-	-	1	1	-	1	1	54	46	100
2	2	4	1	-	1	-	1	1	1	1	2	54	46	100
5	2	7	1	-	1	-	2	2	1	2	3	162	138	300
13	11	24	2	2	4	-	2	2	2	4	6	810	690	1500

THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, İSTANBUL

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THESIS

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, İSTANBUL

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DISTRIBUTION OF SEX

TABLE 13

	FEMALE									MALE									Sample		
	Week day			Week-end			Weekly			ay	Week-end			Weekly							
	M	S	T	M	S	T	M	S	T		T	M	S	T	M	S	T	M	S	T	
1A	13	10	23	9	6	15	22	16	38	37	15	10	25	32	30	62	54	46	100		
1B	14	5	19	4	5	9	18	10	28	41	20	11	31	36	36	72	54	46	100		
1C	15	13	28	6	5	11	21	18	39	32	18	11	29	33	28	61	54	46	100		
Total 1	42	28	70	19	16	35	61	44	105	110	53	32	85	101	94	195	162	138	300		
2A	16	12	28	12	6	18	28	18	46	32	12	10	22	26	28	54	54	46	100		
2B	15	11	26	9	6	15	24	17	41	34	15	10	25	30	20	59	54	46	100		
2C	26	13	39	15	7	22	41	20	61	21	9	9	18	13	26	39	54	46	100		
Total 2	57	36	93	36	19	55	93	55	148	87	36	29	65	69	83	152	162	138	300		
3A	17	11	28	11	7	18	28	18	46	32	13	9	22	26	28	54	54	46	100		
3C	21	11	32	11	6	17	32	17	49	28	13	10	23	22	29	51	54	46	100		
Total 3	38	22	60	22	13	35	60	35	95	60	26	19	45	48	57	105	108	92	200		
4B	20	10	30	10	6	16	30	16	46	30	14	10	24	24	30	54	54	46	100		
4C	23	6	29	11	5	16	34	11	45	31	13	11	24	20	35	55	54	46	100		
Total 4	43	16	59	21	11	32	64	27	91	61	27	21	48	44	65	109	108	92	200		
5B	18	10	28	10	6	16	28	16	44	32	14	10	24	26	30	56	54	46	100		
5C	20	11	31	10	6	16	30	17	47	29	14	10	24	24	29	53	54	46	100		
Total 5	38	21	59	20	12	32	58	33	91	61	28	20	48	50	59	109	108	92	200		
6A	26	11	37	16	5	21	42	16	58	23	8	11	19	12	30	42	54	46	100		
6B	24	6	30	11	5	16	35	11	46	30	13	11	24	19	35	54	54	46	100		
6C	21	9	30	8	5	13	29	14	43	30	16	11	27	25	32	57	54	46	100		
Total 6	71	26	97	35	15	50	106	41	147	83	37	33	70	56	97	153	162	138	300		
TOTAL	289	149	438	153	86	239	442	235	677	462	207	154	361	368	455	823	810	690	1500		

THE S I S

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

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THE S I S

ROBERT COLLEGE GRADUATE SCHOOL
BEBEK, ISTANBUL

DISTRIBUTION OF MARITAL STATUS

TABLE 14

SINGLE										MARRIED												
Week day			Week-end			Weekly		Week day			Week-end			Weekly		Sample						
M	S	T	M	S	T	M	S		M	S	T	M	S	T	M	S	T					
1A	22	14	36	21	6	27	43	20	63	8	16	24	3	10	13	11	26					
1B	25	17	42	20	13	33	45	30	75	5	13	18	4	3	7	9	16	37				
1C	24	13	37	19	11	30	43	24	67	6	17	23	5	5	10	11	22	25				
Total 1	71	44	115	60	30	90	131	74	205	19	46	65	12	18	30	31	64	33				
2A	18	13	31	18	7	25	36	20	54	12	17	29	6	9	15	18	26	95				
2B	14	12	26	21	7	28	35	19	54	16	18	34	3	9	12	19	27	44				
2C	7	10	17	14	6	20	21	16	54	23	20	43	10	10	20	33	30	46				
Total 2	39	35	74	53	20	73	92	55	162	51	55	106	19	28	47	70	83	63				
3A	18	16	34	20	8	28	38	24	54	12	14	26	4	8	12	16	22	153				
3C	17	8	25	19	6	25	36	14	54	13	22	35	5	10	15	18	32	38				
Total 3	35	24	59	39	14	53	74	38	108	25	36	61	9	18	27	34	54	50				
4B	13	14	27	16	4	20	29	18	54	17	16	33	8	12	20	25	28	88				
4C	8	14	22	10	8	18	18	22	54	22	16	38	14	8	22	36	24	53				
Total 4	21	28	49	26	12	38	47	40	108	39	32	71	22	20	42	61	52	60				
5B	12	12	24	16	7	23	28	19	54	18	18	36	8	9	17	26	27	113				
5C	12	16	28	16	7	23	28	23	54	18	14	32	8	9	17	26	23	53				
Total 5	24	28	52	32	14	46	56	42	108	36	32	68	16	18	34	52	50	49				
6A	12	10	22	15	3	18	27	13	54	18	20	38	9	13	22	27	33	102				
6B	10	16	26	16	4	20	26	20	54	20	14	34	8	12	20	28	26	60				
6C	9	17	26	18	11	29	27	28	54	21	13	34	6	5	11	27	18	54				
Total 6	31	43	74	49	18	67	80	61	108	59	47	106	23	30	53	82	77	45				
TOTAL	221	202	423	259	108	367	480	310	540	229	248	477	101	132	233	330	380	710				
																		810				
																		690				
																		1500				

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DISTRIBUTION OF OCCUPATION

TABLE 12

	PROFESSIONAL									INDUSTRIALIST									MERCHANT									SMALL MERCHANT									MILITARY					
	Week day			Week-end			Weekly			Week	Week-end			Weekly			Week day			Week-end			Weekly			Week	Week day			Week-end			Weekly			Week	Week day			Week-end		
	M	S	T	M	S	T	M	S	T		M	S	T	M	S	T	M	S	T	M	S	T	M	S	T		M	S	T	M	S	T	M	S	T		M	S	T			
1A	-	4	4	2	3	5	2	7	9	1	1	-	1	1	1	2	3	5	7	12	1	3	4	6	10	16	-	-	-	-	-	-	-	-	-	-	-	2	2	-	1	1
1B	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	4	6	4	1	5	6	5	11	4	3	7	3	3	6	7	6	13	-	1	1	-	2	2	
1C	-	-	-	1	-	1	1	-	1	-	-	-	-	-	-	-	-	4	4	8	3	3	6	7	7	14	-	2	2	2	1	3	2	3	5	-	1	1	-	1	1	
Total 1	-	4	4	3	3	6	3	7	10	1	1	-	1	1	1	2	3	11	15	26	8	7	15	19	22	41	4	5	9	5	4	9	9	9	18	-	4	4	-	4	4	
2A	-	4	4	-	4	4	-	8	8	-	-	-	1	1	-	3	3	4	7	11	2	3	5	6	10	16	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	-
2B	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	2	1	3	2	2	4	3	4	7	3	2	5	6	6	12	-	-	-	-	1	1	
2C	-	-	-	-	-	-	-	-	-	-	-	-	1	1	-	1	1	1	5	6	2	1	3	3	6	9	-	3	3	-	-	-	-	3	3	-	1	1	-	1	1	
Total 2	-	4	4	-	4	4	-	8	8	-	-	-	2	2	-	4	4	5	13	18	6	5	11	11	18	29	3	7	10	3	2	5	6	9	15	-	2	2	-	2	2	
3A	1	5	6	-	3	3	1	8	9	-	-	-	1	1	-	2	2	2	2	4	3	1	4	5	3	8	-	-	-	-	-	-	-	-	-	-	2	2	-	1	1	
3C	-	1	1	-	1	1	-	2	2	-	-	-	-	-	-	1	1	2	6	8	3	3	6	5	9	14	-	2	2	1	1	2	1	3	4	-	1	1	-	1	1	
Total 3	1	6	7	-	4	4	1	10	11	-	-	-	1	1	-	3	3	4	8	12	6	4	10	10	12	22	-	2	2	1	1	2	1	3	4	-	3	3	-	2	2	
4B	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	1	3	2	2	4	4	3	7	-	-	-	-	1	1	
4C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	1	-	1	1	1	2	1	3	4	3	1	4	4	4	8	-	1	1	-	2	2	
Total 4	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	1	-	1	1	1	2	3	4	7	5	3	8	8	7	15	-	1	1	-	3	3	
5B	-	1	1	-	-	-	-	1	1	-	-	-	-	-	-	1	1	-	5	5	2	3	5	2	8	10	1	-	1	1	1	2	2	1	3	-	-	-	-	-	-	
5C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	3	4	2	4	6	3	7	10	-	-	-	2	1	3	2	1	3	-	1	1	-	1	1	
Total 5	-	1	1	-	-	-	-	1	1	-	-	-	-	-	-	1	1	1	8	9	4	7	11	5	15	20	1	-	1	3	2	5	4	2	6	-	1	1	-	1	1	
6A	-	7	7	1	4	5	1	11	12	-	-	-	1	1	-	2	2	-	3	3	1	1	2	1	4	5	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	-
6B	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2	1	3	2	1	3	1	1	2	3	3	6	4	4	8	-	1	1	-	2	2	
6C	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	1	-	-	-	-	1	1	1	2	3	1	1	2	2	3	5	-	-	-	-	-	-	
Total 6	-	7	7	1	4	5	1	11	12	-	-	-	1	1	-	2	2	-	4	4	3	2	5	3	6	9	2	3	5	4	4	8	6	7	13	-	2	2	-	2	2	
TOTAL	1	22	23	4	15	19	5	37	42	1	-	-	5	5	1	12	13	21	49	70	28	25	53	49	74	123	13	21	34	21	16	37	34	37	71	-	13	13	-	14	14	

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OFFICER			CIVIL SERVANT									EMPLOYEE			IN PRIVATE SECTOR						LABORER								
Weekly			Week day			Week-end			Weekly			Week day			Week-end			Weekly			Week day			Week-end			Weekly		
M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T
-	3	3	-	1	1	1	-	1	1	1	2	-	4	4	4	2	6	4	6	10	-	-	-	-	-	-	-	-	-
-	3	3	-	6	6	2	3	5	2	9	11	-	2	2	-	-	-	-	2	2	6	3	9	5	2	7	11	5	16
-	2	2	-	4	4	3	1	4	3	5	8	-	2	2	3	1	4	3	3	6	2	1	3	3	2	5	5	3	8
-	8	8	-	11	11	6	4	10	6	15	21	-	8	8	7	3	10	7	11	18	8	4	12	8	4	12	16	8	24
-	1	1	-	-	-	1	-	1	1	-	1	-	5	5	4	2	6	4	7	11	-	-	-	-	-	-	-	-	-
-	1	1	-	5	5	2	2	4	2	7	9	-	1	1	1	2	3	1	3	4	7	4	11	4	2	6	11	6	17
-	2	2	-	7	7	4	3	7	4	10	14	-	1	1	3	1	4	3	2	5	-	-	-	1	1	2	1	1	2
-	4	4	-	12	12	7	5	12	7	17	24	-	7	7	8	5	13	8	12	20	7	4	11	5	3	8	12	7	19
-	3	3	-	3	3	2	1	3	2	4	6	-	4	4	4	3	7	4	7	11	-	-	-	-	-	-	-	-	-
-	2	2	1	4	5	3	2	5	4	6	10	-	4	4	3	2	5	3	6	9	1	-	1	1	-	1	2	-	2
-	5	5	1	7	8	5	3	8	6	10	16	-	8	8	7	5	12	7	13	20	1	-	1	1	-	1	2	-	2
-	1	1	1	10	11	4	2	6	5	12	17	-	1	1	2	1	3	2	2	4	3	3	6	2	1	3	5	4	9
-	3	3	-	7	7	4	3	7	4	10	14	-	2	2	3	1	4	3	3	6	1	4	5	3	2	5	4	6	10
-	4	4	1	17	18	8	5	13	9	22	31	-	3	3	5	2	7	5	5	10	4	7	11	5	3	8	9	10	19
-	-	-	-	5	5	4	3	7	4	8	12	-	2	2	2	2	4	2	4	6	3	1	4	2	-	2	5	1	6
-	2	2	-	4	4	2	2	4	2	6	8	-	4	4	3	1	4	3	5	8	-	1	1	3	1	4	3	2	5
-	2	2	-	9	9	6	5	11	6	14	20	-	6	6	5	3	8	5	9	14	3	2	5	5	1	6	8	3	11
-	1	1	-	2	2	1	1	2	1	3	4	-	8	8	5	4	9	5	12	17	-	-	-	-	-	-	-	-	-
-	3	3	-	6	6	3	1	4	3	7	10	-	1	1	1	1	2	1	2	3	-	3	3	3	2	5	3	5	8
-	-	-	-	5	5	4	2	6	4	7	11	-	4	4	4	3	7	4	7	11	3	3	6	3	3	6	6	6	12
-	4	4	-	13	13	8	4	12	8	17	25	-	13	13	10	8	18	10	21	31	3	6	9	6	5	11	9	11	20
-	27	27	2	69	71	40	26	66	42	95	137	-	45	45	42	26	68	42	71	113	26	23	49	30	16	46	56	39	95

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STUDENT

HOUSEWIFE

RETIRED OR UNEMPLOYED

Week day

Week-end

Weekly

Week day

Week-end

Weekly

Week day

Week-end

Weekly

Sample

M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T	M	S	T			
15	6	21	13	3	16	28	9	37	9	5	14	3	3	6	12	8	20	-	-	-	-	-	-	-	54	46	100		
6	6	12	6	2	8	12	8	20	11	5	16	4	3	7	15	8	23	1	-	1	-	-	-	1	-	1	54	46	100
11	5	16	7	4	11	18	9	27	13	10	23	2	3	5	15	13	28	-	1	1	-	-	-	-	1	1	54	46	100
32	17	49	26	9	35	58	26	84	33	20	53	9	9	18	42	29	71	1	1	2	-	-	-	1	1	2	162	138	300
14	5	19	13	2	15	27	7	34	11	6	17	4	4	8	15	10	25	1	-	1	-	-	-	1	-	1	54	46	100
4	3	7	4	3	7	8	6	14	15	11	26	8	3	11	23	14	37	1	1	2	-	-	-	1	1	2	54	46	100
4	3	7	5	3	8	9	6	15	24	10	34	9	5	14	33	15	48	1	-	1	-	-	-	1	-	1	54	46	100
22	11	33	22	8	30	44	19	63	50	27	77	21	12	33	71	39	110	3	1	4	-	-	-	3	1	4	162	138	300
12	5	17	11	2	13	23	7	30	14	8	22	4	4	8	18	12	30	1	-	1	-	-	-	1	-	1	54	46	100
8	4	12	9	3	12	17	7	24	18	7	25	4	3	7	22	10	32	-	-	-	-	-	-	-	-	-	54	46	100
20	9	29	20	5	25	40	14	54	32	15	47	8	7	15	40	22	62	1	-	1	-	-	-	1	-	1	108	92	200
5	7	12	8	6	14	13	13	26	18	8	26	6	3	9	24	11	35	1	-	1	-	-	-	1	-	1	54	46	100
7	7	14	5	3	8	12	10	22	20	5	25	5	4	9	25	9	34	1	-	1	-	-	-	1	-	1	54	46	100
12	14	26	13	9	22	25	23	48	38	13	51	11	7	18	49	20	69	2	-	2	-	-	-	2	-	2	108	92	200
12	8	20	11	4	15	23	12	35	13	7	20	2	3	5	15	10	25	1	-	1	-	-	-	1	-	1	54	46	100
13	10	23	9	3	12	22	13	35	15	7	22	3	3	6	18	10	28	1	-	1	-	-	-	1	-	1	54	46	100
25	18	43	20	7	27	45	25	70	28	14	42	5	6	11	33	20	53	2	-	2	-	-	-	2	-	2	108	92	200
6	1	7	7	1	8	13	2	15	22	7	30	9	4	13	32	11	43	1	-	1	-	-	-	1	-	1	54	46	100
9	12	21	8	3	11	17	15	32	20	5	25	3	3	6	23	8	31	-	1	1	1	-	1	1	1	2	54	46	100
6	6	12	8	3	11	14	9	23	19	8	27	4	3	7	23	11	34	1	1	2	-	1	1	1	2	3	54	46	100
21	19	40	23	7	30	44	26	70	62	20	82	16	10	26	78	30	108	2	2	4	1	1	2	3	3	6	162	138	300
32	88	220	124	45	169	256	133	389	243	109	352	70	51	121	313	160	473	11	4	15	1	1	2	12	5	17	810	690	1500

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Unpublished Material

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Registry files of the Municipality of İstanbul.

Interviews

Admar Reklâm
Ankara Reklâm
Baysal Film
Besler
B.P.
Ekran Film
FIDA Filmcilik
Fitas Filmcilik
Grafika Reklâm Ajansı
İstanbul Reklâm
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