



Creative And Cultural Industries Technology And Scaling Meetings

**Game Technologies and Interactive Media:
From Cultural Production to Scaling**

SESSION REPORT

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DIGIAGE

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SESSION REPORT

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This roundtable meeting was designed to bring together experiences and perspectives from different layers of the game technologies, interactive media, and creative and cultural industries ecosystem. Participants were selected from game studios directly involved in production; organisations operating in game publishing and market access; visibility and cultural circulation actors; academia and youth-based production structures; scaling and entrepreneurship mechanisms; and sectoral representation bodies. Below, the participating institutions and the fields they represent are presented in line with their positions within the ecosystem.

GAME STUDIOS

Arvis Games

Participants: Atakan Cankorur

Emy Games

Participants: Emine Çağırın Göç

GAME PUBLISHING AND MARKET ACCESS

Catoptric Games

Participants: Volkan Bozkaya (former co-founder and CEO)

Gamedev.ist

Participants: Sinan Akkol, Eran Küçük

VISIBILITY, NARRATIVE AND CULTURAL CIRCULATION

Mobidictum

Participants: Batuhan Avucan

Film Producers and Visual Effects Producers Association (Filmyap)

Participants: Serkan Semiz

ACADEMIA AND YOUTH-BASED PRODUCTION

İstinye University, Department of Digital Game Design

Participants: Muhammed Usame Toktaş

FINANCING, ENTREPRENEURSHIP AND SCALING MECHANISMS

APY Ventures

Participants: Şüheda Dane

StartGate

Participants: Cem Say, Mehmet Ali Akkın

STRUCTURAL AND SECTORAL REPRESENTATION

Association of Film Directors, Writers and Composers (SETEM)

Participants: Mehmet Gülerüz

TOBB Creative Industries Council

Participants: Tuğbek Ölek

1. INTRODUCTION



Bilişim Vadisi approaches its role in Türkiye's technology and innovation ecosystem not solely through advanced technology production and entrepreneurship activities, but by positioning creative and cultural industries as an integral and transformative component of this ecosystem. In an era where digital production practices are rapidly diversifying and interdisciplinary interaction has become a defining force, fields such as games, interactive media, design, audiovisual production and cultural content form new value domains intertwined with technology-driven innovation. Bilişim Vadisi frames these fields not as peripheral extensions of the technology ecosystem, but as production practices that redefine perspectives on scaling, impact and sustainability.

Within this framework, the roundtable series titled **Creative and Cultural Industries: Technology and Scaling Meetings** was designed as an ongoing space for dialogue that brings creative and cultural industries together not through sectoral classifications, but through shared reflections on production practices, structural dynamics and ecosystem relationships. The series aims to convene actors from different disciplines within a common analytical framework, opening up discussion on recurring structural challenges, invisible thresholds and fundamental barriers to scaling.

The first session of the series, **Game Technologies and Interactive Media: From Cultural Production to Scaling**, takes the game sector as the starting point of this dialogue. Games and interactive media stand out as one of the most dynamic domains within Türkiye's creative and cultural industries ecosystem, bringing together software, design, audiovisual production, music, narrative and community-based interaction. At the same time, this field offers a space where youth-based production practices intensify, new digital cultures take shape, and technology intersects directly with cultural expression.

Discussions held during this session focused on making visible how production in games and interactive media is currently organised, under what conditions it becomes sustainable, and through which structural factors it becomes fragile at the threshold of scaling. Youth-driven creative communities, the relationships that the game field establishes—or struggles to establish—with other creative disciplines, and ecosystem-level structural gaps formed the core axes of the discussion.

This report presents the shared themes, diverging perspectives and structural issues distilled from the discussions in an analytical framework. Rather than offering prescriptive solutions, the report aims to generate insights that support rethinking the relationship between technology and scaling within the creative and cultural industries ecosystem.

DISCUSSION FRAMEWORK AND GUIDING QUESTIONS

Within the scope of the **Creative and Cultural Industries: Technology and Scaling Meetings** series, this session presents an analytical discussion framework that examines game technologies and interactive media through the lens of production practices, cultural dynamics, and structural scaling challenges. Discussions were shaped by experiences emerging from different layers of the game ecosystem, with the aim of collectively reflecting on recurring structural issues.

The question sets used throughout the session were structured to bring participants' experiences together within a shared analytical ground. These questions were expanded, deepened, and revisited from multiple perspectives during the discussion, enabling the identification of structural bottlenecks in the game and interactive media fields, along with their underlying causes.

The discussion framework was structured around five main axes, which also form the basis of the analytical sections that follow in the report.

Digital Production and Game Practices

Under this heading, the current structure of production in gaming and game technologies in Türkiye was examined. The actors sustaining production processes, the structures that become visible or remain invisible within these processes, and the sustainability of existing production models were discussed. The tension between production approaches focused on rapid growth and the development of durable and scalable intellectual property was evaluated through participants' differing production experiences.

Youth-Based Creative Cultures and Communities

This axis focused on the production practices of youth-based creative communities in gaming. The areas in which young people create value, the extent to which this production gains visibility, and how it relates to support mechanisms were discussed. Alongside the production opportunities that the game field offers for youth, threshold points and transition challenges encountered within these spaces were also evaluated.

Gaming, Entertainment and Digital Culture Intersections

Under this heading, gaming and interactive media were discussed in relation to their connections to animation, film, narrative, music, and other experience-oriented creative fields. The conditions under which cross-sector

intersections become productive, and the situations in which they turn into structural disconnections, were discussed through the assessments of participants coming from different disciplines.

Scaling and Structural Barriers

This section addressed the growth processes of teams within the game ecosystem, the challenges encountered at scaling thresholds, and how success cases are positioned within the ecosystem. The impact of factors such as financing, human resources, governance and ecosystem structure on scaling was evaluated based on participants' field experience. Which types of support and tools make a tangible difference in production processes constituted one of the core discussion areas of this axis.

Creative Industries: A Broader Framework

The final axis examined the relationships that intellectual property developed within the game field establishes with other creative industries. Discussions focused on the conditions under which games and game technologies generate meaningful value by filling specific gaps within the creative industries ecosystem, as well as the roles in which this value remains limited. In addition, roles and interfaces that are currently missing within the ecosystem but could act as bridges between different fields were evaluated under this heading.

Within this framework, the assessments derived from the discussions provided analytical inputs for rethinking the relationship between production, culture and scaling in game technologies and interactive media. The sections that follow in the report elaborate on the thematic findings shaped around these discussion axes.





DIGITAL PRODUCTION AND GAME PRACTICES

The discussions conducted within the scope of this session addressed how digital production in gaming and game technologies in Türkiye is currently structured, which actors sustain this production, and under which conditions these production practices achieve sustainability. Assessments grounded in participants' experiences across different scales and modes of production revealed that game production does not take the form of a homogeneous structure, but rather emerges as a layered ecosystem characterised by varying intensities and capacities.

A prominent aspect of the discussions was the pronounced disconnection between studio scales in game production. Within the ecosystem, there are very small teams and independent producers on one hand, and large-scale studios operating in international markets on the other. Mid-scale and sustainable production structures that could be situated between these two ends remain limited in number. Participants emphasised that this situation stems not only from a lack of financing, but also from the insufficient development of institutional capacity capable of planning production processes over the long term.

As for production practices, it was assessed that game developers in Türkiye possess the capability to rapidly adapt to technology and to implement production processes within short timeframes. In particular, the successes achieved in mobile and rapidly scalable game genres were considered indicators of this adaptation capacity. At the same time, the distinction between the ability to use technology effectively and the capacity to develop technology itself emerged as one of the important themes of the discussion. It was stated that existing production structures largely rely on available tools and platforms, while the development of game technologies and the formation of original knowledge accumulation in this area remain limited.

Participants drew attention to the fact that design, narrative and intellectual property dimensions are becoming increasingly critical within production processes. While rapid production and short-term scaling targets enable success in certain genres, they make it more difficult to realise more complex, narrative-driven and long-term projects. This situation was evaluated as a factor that particularly limits the emergence of durable and cross-platform-adaptable intellectual property. Discussions pointed to the

need to approach intellectual property production not merely as an output emerging from within games, but through a broader production perspective capable of establishing relationships with other creative fields.

In the context of production sustainability, financing models and business development capacity also occupied a central place in the discussions. It was stated that deficiencies in areas such as basic financial knowledge, project management and market research within game development processes have a direct impact on the continuity of production. Participants emphasised that gaming and game technologies in Türkiye have a strong infrastructure in terms of technoparks, incubation centres, university programmes and public support mechanisms. These structures were described as enabling early-stage support for young and promising producers and facilitating the achievement of tangible outputs through rapid production processes. At the same time, discussions revealed that this strong infrastructure needs to be supported by complementary learning and experience domains in order for produced content to gain visibility, access markets and transform into long-term scaling experience. This situation was associated not with individual competencies, but with the need to strengthen existing support mechanisms through intermediary structures that systematically feed experience transfer, market knowledge and scaling practices.

The discussions addressed the relationship between production processes and public support mechanisms through the axis of trust and verification. Participants noted that ventures which have passed regular monitoring and approval processes within certain technoparks and similar structures can be considered to possess a higher level of reliability in terms of production practices. It was stated that positioning ventures operating within such structures as actors unlikely to misuse support mechanisms could contribute to the more targeted and effective functioning of public support systems. In this context, technoparks were evaluated as playing an important role not only as spatial environments, but also as interfaces that verify production, conduct monitoring and establish trust.

Overall, the discussions conducted under this heading demonstrated that digital production in gaming and game technologies in Türkiye possesses strong production speed and adaptation capacity; however, for this capacity to transform into a sustainable, scalable and intellectual-property-oriented structure, certain structural thresholds need to be overcome. Production



practices show that these thresholds are related not only to technical factors, but also to multi-layered elements such as governance, financing, knowledge sharing and institutional interfaces.

YOUTH-BASED CREATIVE CULTURES AND COMMUNITIES

The discussions conducted under this heading focused on the relationship between production in gaming and interactive media and youth-based creative cultures. Participants stated that the game field offers an accessible entry point for young producers in Türkiye and enables them to gain production experience at an early stage. This situation positions gaming not only as a sector, but also as a space in which learning, experimentation and collective production practices develop.

During the discussions, it was observed that youth-based production practices take shape through communities, student clubs, events and similar production spaces. It was stated that these spaces are frequently supported and enabled by formal structures such as universities, technoparks and incubation centres. These forms of support were considered important entry points that allow young producers to become involved in production at an early stage and to develop their technical skills.

Participants noted that young producers possess strong production motivation and technological adaptation capacity within the game field. However, it was concluded that these early-stage production experiences encounter challenges related to visibility, continuity, and professionalisation. Discussions indicated that this situation does not stem from the absence of formal structures, but from the inability of existing support and production spaces to establish sustained relationships with professional production and market-oriented processes.

The role of academia and youth-based structures within the game ecosystem was also addressed in this context. It was stated that university programmes and student clubs provide an important space for technical knowledge production and early-stage experience acquisition; however, there is a need to link the production experiences offered by these structures more systematically with professional studio organisations, business development processes and market entry practices. This situation was evaluated as a critical threshold in young producers' transition from education and early production stages to long-term and sustainable production structures.

Within this framework, supporting youth-based creative cultures was addressed not merely as encouraging new producers but as strengthening transition and integration mechanisms that enable early-stage production experiences to circulate within the ecosystem. Discussions highlighted that mentorship, experience transfer, sectoral interaction and interfaces supporting production continuity can play a decisive role in these transitions.



Overall, the evaluations conducted under this heading revealed that youth-based creative cultures hold significant production potential in gaming and interactive media; however, transforming this potential into a sustainable, visible and scalable structure depends on establishing stronger and more continuous connections between early-stage support mechanisms and professional production processes.

GAMING, ENTERTAINMENT AND DIGITAL CULTURE INTERSECTIONS

The discussions conducted under this heading addressed gaming and interactive media in relation to their connections to animation, film, narrative, music, and other experience-oriented creative fields. Participants stated that gaming, by its nature, offers a multidisciplinary production practice and contains strong potential for intersection with different creative sectors. This potential positions gaming not merely as a technical production field, but as an intersection space in which digital culture takes shape, narratives circulate and different creative languages can come together.

During the discussions, it was evaluated that the relationships established between gaming and other creative sectors often remain limited and project-based. Although points of contact are formed with animation, film, music and audiovisual production, it was stated that these interactions do not commonly evolve into lasting collaborations or joint production models. It was emphasised that this situation is related not to a lack of creative capacity, but to the insufficient development of structural interfaces and shared working grounds capable of sustaining cross-sector production over time.

Within this context, narrative, aesthetics and artistic depth were placed at the centre of the discussion. Participants stated that elements such as storytelling, character depth and world-building are decisive for gaming to establish stronger connections with animation, film and other creative fields. It was evaluated that when the widespread focus on mechanics and gameplay in game production is not balanced by narrative-driven production capacity, this intersection potential remains limited.

In particular, the capacity gap in narrative design was addressed as a prominent structural issue in this context. It was stated that game production in Türkiye largely progresses through technical and mechanical skills, while

the human resource specialised in storytelling, character development and narrative construction remains limited. Due to the limited number of specialists in narrative design, it was evaluated that game designers are often required to assume this role as well, leading to the emergence of more general narratives with limited depth. It was noted that if the market increasingly shifts toward more narrative-driven and multi-layered experiences over time, this gap may become a more visible problem.

Participants also stated that interest in existing game IPs tends to come predominantly from lower-income markets, which can create a limiting effect in terms of economic sustainability and international positioning. In this context, it was evaluated that penetration into first-tier (tier-1) markets with higher purchasing power and global visibility could be more decisive for both economic value creation and prestige in gaming.

Content production for children was addressed as one of the example areas discussed within the context of the gaming–animation intersection. It was stated that despite the presence of strong and successful productions in the field of children’s animation in Türkiye, these contents face difficulties in transforming into sustainable production models when transferred into gaming. Participants emphasised that principles such as the non-use of advertising-based revenue models in games for children, the non-commercialisation of child users, and the determining role of parental consent constitute the fundamental ethical framework of this field. This framework was evaluated not as a restrictive barrier, but as a ground that guides production toward rethinking content around pedagogical value, content quality and parental trust.

The discussions also drew attention to the limited availability of meeting and interaction spaces where different creative sectors can come together. It was stated that the lack of regular and continuous interaction among actors from gaming, animation, film and other creative fields restricts collaboration opportunities. In this context, it was evaluated that meetings, roundtable formats and dialogue spaces that bring together different sectors—even when initiated on a small scale—can contribute in the long term to the development of joint production and adaptation models.

Overall, the evaluations conducted under this heading demonstrated that gaming and interactive media hold strong intersectional and transformative

potential within digital culture. Realising this potential depends on strengthening narrative capacity, establishing interfaces that support cross-sector interaction, and developing sustainable production approaches that take ethical sensitivities into account. The role of gaming within the creative industries ecosystem deepens to the extent that these intersections can be transformed into lasting, productive structures with high cultural value.

SCALING AND STRUCTURAL BARRIERS

The discussions conducted under this heading indicated that scaling in gaming and interactive media should be addressed not through isolated success stories, but through how success is defined, which thresholds are considered meaningful, and under which conditions these thresholds are reached. Participants emphasised the importance of differentiating success criteria across platforms. Accordingly, surpassing a certain revenue threshold in PC and console games and the scales reached in mobile games were not evaluated within the same framework. It was stated that platform-specific definitions of success provide a more realistic basis for ecosystem analysis.

The discussions revealed that there are more successful studios in Turkey's gaming ecosystem than it may initially appear. It was evaluated that success is often made visible when there are very high revenue figures, whereas many production examples that reach lower but sustainable thresholds reflect the ecosystem's real strength more accurately. In this context, it was stated that reading scaling primarily through exceptional cases can be misleading, and that Türkiye holds a strong position at the European level in terms of game production.

Participants stated that the challenges encountered at points of failure or growth limits are related not so much to the weakness of the investment environment as to experience and accumulated know-how. In particular, it was emphasised that the fundamental difference between PC and mobile game production emerges as much at the level of know-how as it does in financing. It was evaluated that this difference is shaped by production experience accumulated over time and is difficult to close in the short term.

The discussions revealed that one of the structural barriers to scaling is the lack of qualified intermediate human resources. While game designers are relatively widespread, it was stated that specific roles such as technical artists are limited, creating serious bottlenecks in production processes. It was

evaluated that training such roles is possible not solely through individual efforts, but through larger production structures and established pipelines.

At this point, attention was drawn to the critical role played by the production pipelines of large-scale global game and technology companies in training human resources. It was stated that the inclusion of such structures within the ecosystem could serve as an important lever for knowledge transfer and experience accumulation, and that public support mechanisms could play a facilitating role in enabling such transitions. In this context, scaling was emphasised as a process not only of financial growth, but of learning and experience accumulated over time.

Participants also pointed to the importance of setting realistic goals within the current production environment. Particularly in PC and console games, it was evaluated that embarking with very high revenue targets is not sustainable for most teams; progressing with smaller goals at early stages and consolidating production processes early on offers a healthier path. It was stated that ensuring sustainability before scaling is a prerequisite for long-term growth.

The discussions also indicated that the institutional and managerial capacity required to manage large-scale production processes remains limited within the ecosystem. It was stated that the knowledge and experience needed to manage multi-layered pipelines have not yet become sufficiently widespread, and that where and how this know-how can be acquired constitutes a critical question for the ecosystem. In this regard, it was evaluated that transferring international experience into the ecosystem through structures such as Bilişim Vadisi and supporting knowledge sharing in an institutional manner could play an important role.

Knowledge sharing and collective learning emerged as another prominent theme under the scaling heading. It was stated that limited interaction between studios leads to the repetition of similar mistakes, and that regular meetings, events and dialogue spaces are critical in this respect. It was evaluated that designing such gatherings also outside central production hubs could strengthen interaction within the ecosystem.

Finally, the discussions indicated that sustainability cannot be achieved solely through the repetition of existing production models. It was stated that rapid and repetitive production practices become fragile beyond a

certain point, and that innovative approaches, new modes of production and differentiation are critical for long-term growth. Within this framework, scaling was addressed not as quantitative growth alone, but as a process in which knowledge accumulation, human resources and production culture evolve together.

CREATIVE INDUSTRIES: A BROADER FRAMEWORK

The evaluations conducted under this heading revealed that the discussions emerging in gaming and interactive media should be conducted not solely around the absence of cross-sector collaboration with the creative and cultural industries, but around bigger differences in shared language, production culture and approaches to intellectual property development. Participants emphasised that the relationship between gaming and other creative industries should be reconsidered in terms of “how intersecting IPs can emerge across different creative fields,” rather than “how to build an IP bridge between games and other sectors.”

The discussions drew attention to the structurally distinctive characteristics of the game sector in comparison with other creative industries. It was stated that gaming is largely built upon an entrepreneurial, technology-driven structure that reaches end users directly, whereas fields such as literature, music and cinema have historically shared a common culture, language and production tradition. The fact that the game sector is a relatively young, fast-growing field driven by entrepreneurial logic was evaluated as one of the main factors making it difficult for production languages to overlap when engaging with other creative industries.

Participants converged on the view that it is critical to cultivate a new creative generation that is familiar with technology and IP development and capable of engaging in joint production with the game sector in a way that supports the transformation of existing structures. It was stated that the core difficulty in joint production lies not in technical or financial barriers, but in the absence of a shared production language.

In this context, discussions deepened around concrete needs emerging from the game sector. Participants stated that there is a significant demand in game production for fashion, design and aesthetic expertise; however, working with existing fashion and design actors is not a widespread practice.

Despite the strong potential for creative collaboration in areas such as the design and dressing of fantasy game characters, the lack of a shared working ground and common language between the parties makes it difficult for this potential to be realised.

The discussions also indicated that digital art, animation and gaming offer production practices that are closer to one another compared to other creative industries. However, one of the main reasons for the limited interaction between these fields was identified as the lack of structural bridges that could bring these disciplines together, as well as the absence of technopark models specifically addressing creative industries. The creative technology (createch) approach was evaluated as one of the rare grounds where gaming and other creative fields can speak a similar language. It was stated that structures such as Bilişim Vadisi, by assuming such convening roles, could offer an important lever for increasing cross-sector interaction.

Participants also drew attention to the fact that the culture of co-production across creative industries in Türkiye remains open to development, and that the game sector in particular requires professional associations to help balance this gap. It was emphasised that association-like structures should be considered not only as rights-based entities, but as mechanisms that strengthen joint production, knowledge sharing and sectoral representation. It was evaluated that the development of such structures within the game sector could also place relationships with other creative industries on a more institutional and sustainable footing.

The relationship between the game and film industries was also addressed within this broader framework. It was stated that companies producing PC and console games face difficulties in investment processes, whereas film producers are often better able to interpret and evaluate such projects. It was noted that the increasing proximity between the film industry and game technologies through digitalisation processes could create new collaboration opportunities for both sectors. The limited number of film companies utilising game technologies and examples of virtual production were evaluated as concrete indicators of the practical feasibility of this intersection.

One of the key concepts highlighted in this context was the role of the creative producer. Participants emphasised that producer roles capable of building bridges between gaming and film, animation and other creative

fields—roles that understand the production languages, technologies and economic logics of both sides—are noticeably lacking within the ecosystem. The underdevelopment of this role was evaluated as one of the most critical structural thresholds limiting cross-sector collaboration.

Overall, the evaluations conducted under this heading demonstrate that the issues emerging in gaming and interactive media point to a broader need for transformation across the creative and cultural industries. The development of a shared production language, diversification of approaches to IP, strengthening intermediary roles, the expansion of createch-oriented spatial and institutional structures, and the reinforcement of co-production culture emerge as key structural themes requiring a holistic approach to the creative industries ecosystem. This framework also defines a shared discussion ground that will be further deepened through different creative fields in the subsequent sessions of the roundtable series.

CONCLUSION AND FORWARD-LOOKING FRAMEWORK

The first session addressed within the scope of **Creative and Cultural Industries: Technology and Scaling Meetings** demonstrated that gaming and interactive media can be approached as a lens for understanding transformation across the creative and cultural industries ecosystem rather than being viewed as a sectoral category. The discussions showed that production practices, scaling dynamics and human resource needs emerging in the game field are directly connected to broader structural issues that extend across the creative industries as a whole.

The evaluations conducted during the session revealed that sustainability in the creative industries is shaped not by isolated success stories, but by production culture, accumulated experience and shared learning processes. Platform-based definitions of success within the gaming field, the emphasis on the gradual accumulation of knowledge and experience over time, and structural human resource needs emerged as shared themes that also resonate across other domains of the creative industries.

The discussions revealed that the relationships between gaming and interactive media and other creative sectors point toward new modes of production that extend beyond existing boundaries. These relationships, shaped around narrative, aesthetics and intellectual property development, demonstrate that co-production within the creative industries is not merely

a matter of collaboration, but a process that requires a shared language, intermediary roles and institutional interfaces. Bridging roles such as the creative producer became clearly articulated in this context as a strategic need not only for the game field, but for the creative industries ecosystem as a whole.

The observations emerging from this first session indicate that transformation within the creative industries cannot be achieved through a single actor or policy instrument alone, but rather through dialogue platforms that bring together different production domains. The open and multi-voiced discussion environment offered by the roundtable format enabled shared issues that transcend sectoral boundaries to become visible. This approach also lays the foundation for a line of discussion that will be further deepened through different creative fields in the subsequent sessions of the series.

In conclusion, the first session positioned gaming and interactive media not as a subcategory within the creative and cultural industries, but as a strategic starting point for understanding new modes of production, emerging roles and evolving models of collaboration. This report provides both an analytical reference and an open framework for collective reflection for the sessions to be addressed in the continuation of the series.





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