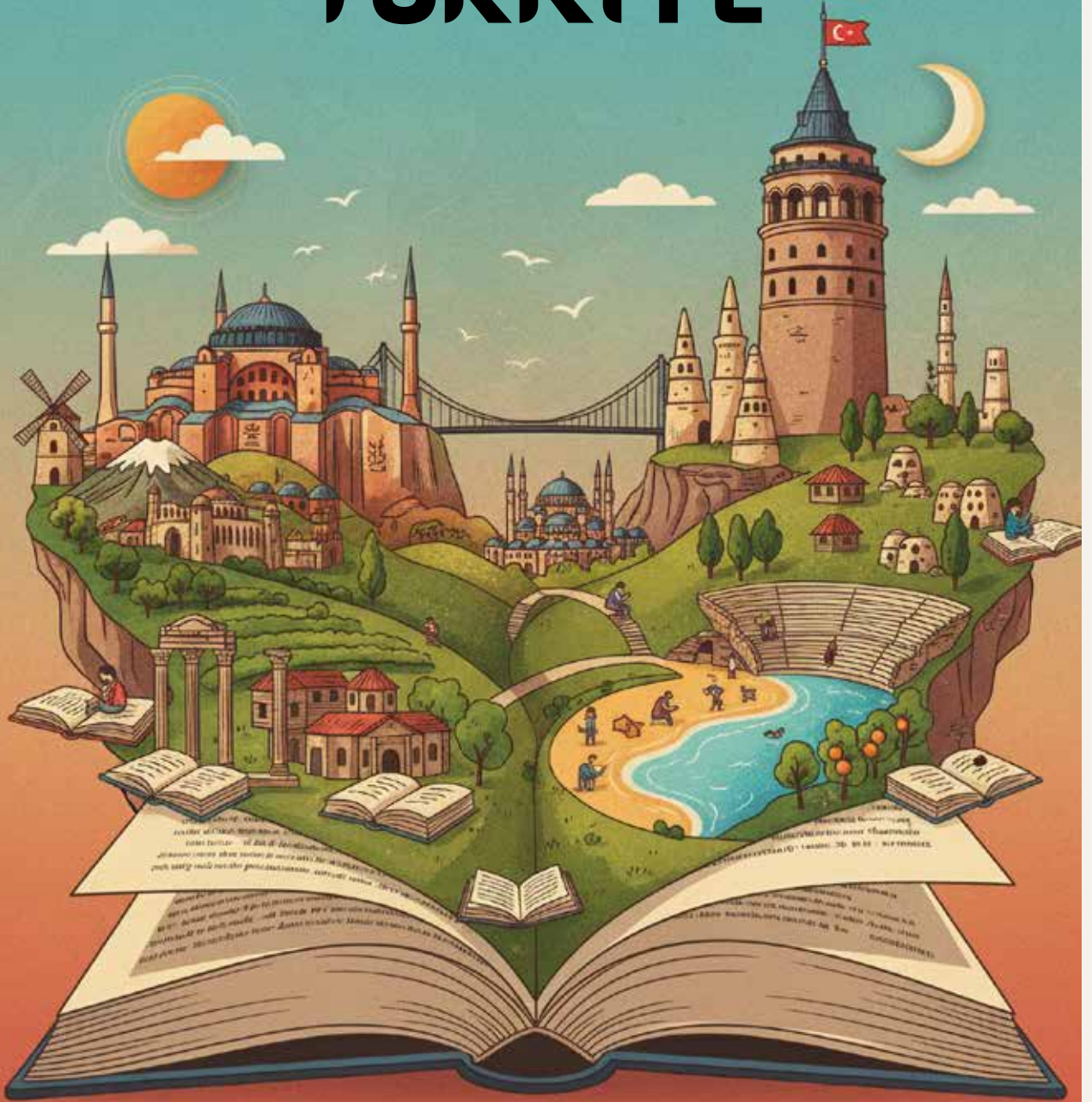


# PUBLISHING IN TÜRKİYE



**2025**



# 11th Istanbul Publishing Fellowship



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## MUSTAFA KARAGÜLLÜOĞLU

**CHAIRMAN OF ASSOCIATION OF PRESS  
AND PUBLISHING**

Dear Publishing Colleagues,

Since its launch in 2017, we are delighted to reconnect with you through our TURLA (Turkish Literature Abroad) initiative. This project, led by the Press and Publishing Association and backed by the Turkish Ministry of Culture and Tourism, continues to thrive, and we're thrilled to share its progress with you once again.

TURLA was created to promote Turkish literature and the publishing industry on an international scale. Through this initiative, we aim to provide updates on the latest developments in our publishing field and share valuable insights with our global partners. We've also curated a special selection of titles across children's books, fiction, and non-fiction, which we present to you through our dedicated catalogues.

In 2025, we are meeting with you—our valued partners—at key events such as the Baku, Frankfurt, TÜYAP, and Sharjah Book Fairs. These gatherings will offer a closer look at the dynamic landscape of Turkish publishing.

Stay connected with us to explore the exciting possibilities and creative advancements emerging from Turkey's publishing world.

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# What Happened in the Turkish Publishing Sector During the First Half of 2025

MÜNÜR ÜSTÜN

CHAIRMAN OF CHAIRMAN OF FEDERATION OF PROFESSIONAL PUBLISHING ASSOCIATIONS (YAYFED)



## 2024 Bandrol Data – A Brief Look at the Past

The Turkish publishing sector managed to maintain its growth momentum for two consecutive years after a challenging 2022, reaching a total of 413 million 860 thousand 263 bandrols. This increase in the number of bandrols in 2024 represents a 3.38% growth compared to 2023. However, does this indicate that the industry and its stakeholders have left the challenging days behind?

## Has the 2022 Downturn Been Overcome?

The economic crisis and high inflation that shook both global and local economies following the pandemic, coupled with the devastating 2022 earthquake in Kahramanmaraş, created an even more challenging situation, particularly for Türkiye. The production volume, which declined to around 380 million in 2022, had last reached such levels in 2015. The decline and shock experienced by the publishing sector appears to have been overcome by growth in 2023 and 2024. However, whether this growth is structural or merely a temporary recovery remains open to debate. In particular, the limited growth rates and declines in some category groups suggest that the sector is still operating on fragile ground. In this context, when examining the category-based distribution of publications, the detailed category breakdown for 2024 shows that it is necessary to consider not only the total production volume but also how sectoral priorities have changed.

## Educational Publishing in the Pole Position

With a 46.5% share, educational publications are by far the largest category, standing out due to the influence of

both government policies and private consumer demand. Test books, textbooks, and language learning materials account for a high percentage of this group. This data shows that an exam-focused and certificate-centered approach to education remains dominant.

## Rising Star: Children's Publishing

Although educational publications lead the Turkish publishing sector, children's literature continues to rise steadily without losing its position. Children's publishing, which reached a 15% share in 2024, is supported by illustrated, playful publications and new printing techniques targeting early childhood, preschool, early learning, and primary school levels.

On the other hand, the Youth category, another extension of children's publishing, remains in the background with a 1% share, unable to benefit from this exciting rise. This shows that the reading habits of the adolescent age group remain weak and are still not sufficiently targeted in the publishing industry.

## What About Cultural Publishing?

Just as the decline in young adult literature can be explained by a shift away from reading and books, the disappointment caused by the fiction and cultural publishing categories in the industry can also be interpreted through similar motivations. While adult fiction publications remained flat in 2023 (13.6%), cultural publications declined to 11.9%, marking a notable drop. This indicates that reading habits are shifting away from cultural and intellectual works toward publications focused on exams, education, and short-term benefits. This trend may also bring about a decline in individual intellectual development.



The dramatic increase in screen time and the subsequent shortening of attention spans are reflected in book reading rates, and fiction and cultural publishing seem to be bearing the brunt of this technological advancement.

## FIRST HALF OF 2025

Although the partial upturn in 2024 has given hope to industry stakeholders, publishers are cautiously optimistic about 2025. Publishers who anticipated that the growth seen at the end of 2024 would continue into 2025 were disappointed by a 10% decline in the first six months of 2025. Only 176 million bandrols were printed in the first half of 2025, breaking the upward trend achieved after the pandemic and causing concern. In this context, Adult Culture Publishing, which continued to decline in 2024, was exposed to a serious contraction of 32%. Undoubtedly, economic constraints and declining interest in intellectual activities are among the main reasons behind this shocking decline in cultural publishing. However, even children's and youth publications, the rising stars of 2024, showed a 10% decline, which had a devastating effect on Turkish publishers. Educational publications followed this decline with a 12% decrease, but academic publications grew by 10% and religious publications by 15%, presenting a promising picture for the first half of 2025.

## Categorical Distribution Of Books Published In 2025



In addition, in the categorical distribution of books published in 2025, approximately 6.7% were adult cultural publications, 9.6% were adult fiction literature publications, 10.7% were children's books, 0.5% were youth books, 4.1% Religious Publications, 1.6% Academic Publications, 2% Imported Books, and 64.7% Educational Publications. Thus, Educational Publications maintained their leading position in 2025.

When examining six-month data from 2020 onwards, the poor performance of the first six months of 2025 is even lower than that of the first six months of 2022, which is considered a crisis year. While a total of 192 million stamps were printed in the first half of 2022, 2025 lags with over 15 million stamps. However, the expected number of bandrols to be printed for the second half of 2025, the number of books to be sold, and the readers' response continue to keep the publishing industry's hopes and attention alive.



# Positioning Turkish Literature in the Global Arena: Türkiye's Strategic Engagement in International Publishing

Şule YILDIZ AYGÜN

HEAD OF INTERNATIONAL BOOF FAIRS AND PROMOTION  
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TÜRKİYE

Since 2002, the Republic of Türkiye has pursued a proactive and structured strategy to promote Turkish literature and the national publishing industry on the global stage. Through participation in international book fairs, literature festivals, and translation funding programs, Türkiye has significantly enhanced the international visibility of its authors, publishers, and literary heritage. This piece explores the Ministry of Culture and Tourism's initiatives from 2002 to 2025, highlighting major achievements, institutional collaborations, and future prospects in the global publishing landscape.

Over the past two decades, Türkiye has made substantial efforts to internationalize its literary output and publishing sector. Between 2002 and 2025, the country participated in 212 international book fairs across 33 countries.



In 15 of these, it was featured as Guest of Honour—a prestigious role that further amplified its cultural presence. These efforts reflect a long-term cultural diplomacy strategy led by the Ministry of Culture and Tourism, with support from professional publishing organizations and international stakeholders.

In 2024, Türkiye was featured as Guest of Honour at the Kerala Literature Festival in India, marking its first formal participation in a global literary festival. The event, coinciding with the centenary of the Republic, featured a rich program of author events, poetry readings, and cultural exhibitions, drawing over 5,000 attendees. That same year, Türkiye also participated in the Budapest International Book Festival as part of the 2024 Turkish–Hungarian Culture Year. One of the most acclaimed events was an exhibition titled 'The Unifying Power of Words,' which examined the linguistic ties between Turkish and Hungarian through shared vocabulary. In both 2024 and 2025,

Türkiye maintained a dynamic presence at major book fairs including those in New Delhi, Bologna, London, Abu Dhabi, Tehran, Thessaloniki, Budapest, Frankfurt, Baku, Belgrade, and Guadalajara, as well as its domestic Tüyap Istanbul Book Fair. Additional participation in fairs in Cairo, Tunis, Sofia, and Indonesia further demonstrates Türkiye's comprehensive global engagement.



The Ministry of Culture and Tourism has played a central role in supporting the internationalization of Turkish publishing. National stands at international fairs have served as platforms for business-to-business rights meetings, professional matchmaking, and cultural programming. The Ministry provides both financial and institutional support to help publishers attend these events and promote their catalogues abroad.

More than 1,453 individuals—including authors, translators, publishers, agents, and academics—have been supported to participate in global events. In total, approximately 224,000 Turkish titles, encompassing classical literature, contemporary fiction, and children's books, have been presented on international stages.

Launched in 2005, the TEDA (Translation and Publication Support Program of Turkish Cultural, Artistic, and Literary Works) project has emerged as a cornerstone of Türkiye's cultural diplomacy. This state-funded initiative provides translation grants to foreign publishers wishing to introduce Turkish works to international audiences.

To date, TEDA has supported over 4,200 titles translated into 64 languages and published in 97 countries.

Strategic collaboration with national publishing organizations has underpinned much of Türkiye's international

literary success. Key partners include the Federation of Professional Publishing Associations (YAYFED), the Turkish Publishers Association, and the Press and Publishing Association. These collaborations have allowed for the alignment of national cultural policy with sectoral needs, the transparent distribution of translation and publishing grants, and the collection of vital industry data. Professional development has also been prioritized through seminars, training sessions, and workshops for editors and translators. Such partnerships have played a pivotal role in extending the international visibility of Turkish authors and promoting co-publication opportunities.

Türkiye's sustained engagement in the global publishing ecosystem has yielded significant results. There has been a marked increase in the visibility of Turkish authors, a growing interest in children's and young adult literature, and a rise in translation rights sales. Moreover, Türkiye has established new publishing partnerships across Africa, Asia, and Latin America, thereby broadening the scope of its cultural influence.

By integrating fair participation with translation support and institutional collaboration, Türkiye continues to position literature as a powerful tool of soft diplomacy.

Through long-term strategic investments and partnerships, Türkiye has successfully elevated its literary and publishing profile on the global stage. Its holistic model—combining state support, professional engagement, and international outreach—offers valuable lessons for other countries aiming to enhance their cultural presence worldwide.



# The Printing Industry in Türkiye and International Networks: An Interview With Hasan Kondu - Owner of Mega Printing

## ***A Short Information About Mega Printing***

*Mega Printing which founded in 1991 is a printing company specializing in publishing and commercial printing, well-known by its technological infrastructure. With a 12,000 m<sup>2</sup> footprint and 250 employees, Mega Printing boasts a production capacity of 6,000,000 hardcovers and 30,000,000 books annually. It offers high-volume and boutique production solutions to domestic and international publishing houses. With its sustainable production approach, customer-focused approach, and international quality standards, Mega Printing holds a respected position in the industry.*

## ***What level of technological equipment and production capacity does the Turkish printing industry have with a comparison to global publishing standards?***

The Turkish printing industry has significantly modernized technological infrastructure in recent years which brings us closer to global standards. At Mega Printing, we can achieve high-volume, high-quality production with our offset and digital printing machines. Industry 4.0 technologies, such as automatic color management and data analytics, are becoming widespread in the sector. Compared to many printing houses in Europe, Türkiye holds a competitive position in terms of both technological equipment and production capacity. For example, Mega Printing's annual production capacity reaches millions of books thanks to our high-speed printing machines. There are companies offering world-class printing quality, particularly in centers like Istanbul, Ankara, and Izmir.

## ***How competitive is the printing process of a book in Türkiye when factors such as paper, ink and labor costs are considered?***

Printing costs in Türkiye are generally more competitive than in Europe and North America. Labor costs are lower than in European counterparts, giving us a price advantage. However, the large importation of raw materials



such as paper and ink is a factor that increases costs. At Mega Printing, we strive to optimize these costs through bulk purchasing and long-term supplier agreements. For example, the printing cost of a book can be 20-30% lower than a similar job in Europe, depending on the type of paper used and the print volume. However, exchange rate fluctuations make cost planning difficult. To maintain our competitive edge, we leverage economies of scale on high-volume projects and offer our clients flexible pricing.

## ***How does the insufficiency of domestic paper production affect costs? How do foreign currency-dependent costs make the sector fragile?***

Limitations over the domestic paper production is one of the biggest challenges for the Turkish printing industry. Türkiye's pulp and paper production is almost non-existent, causing the industry to rely on imported paper. Increases in exchange rates directly impact paper costs, complicating printers' pricing strategies. At Mega Printing, we've strengthened our inventory management to mitigate this issue and diversify risk by working with suppliers from different countries. However, currency volatility can negatively impact profitability, especially in long-term projects. Increasing investments in domestic paper production would be a critical step in reducing the sector's fragility. Providing government incentives in this area would both reduce costs and make the industry more predictable.

## ***How is the demand from different countries for mines in Türkiye? Which countries work the most with mines in Türkiye?***

Turkish printing houses are increasingly in demand in the international arena, especially due to their affordable costs and high print quality. As Mega Printing, we work

regularly with customers in Europe, the Middle East, and Africa. European countries such as Germany, England, and the Netherlands, in particular, frequently turn to printing houses in Türkiye for book and luxury printing jobs. The books we produced in 2024 won 'book of the year' awards in Switzerland and Kazakhstan. In the Middle East, countries like the United Arab Emirates and Saudi Arabia are important markets for luxury printed products. Türkiye's geographical location provides a logistical advantage, allowing us to make fast deliveries to Europe. Furthermore, the flexible production capacities and fast delivery times of Turkish printing houses are attractive to international customers. For example, as Mega Printing, we were able to deliver an order of 50,000 units for a European publishing house within two weeks, which makes us a preferred choice.

## ***How do government trade policies affect the printing sector's business volume?***

Government policies directly impact the printing sector's business volume. For example, customs duties and import regulations can increase the costs of paper and printing materials. Additional taxes imposed on paper imports in Türkiye in recent years have slightly increased costs. Meanwhile, policies such as export incentives and VAT exemptions make it easier to work with international customers. At Mega Printing, we leverage these incentives in our export-oriented projects to increase our competitiveness. However, predictability and stability of policies are crucial for the sector. Sudden tax changes or bureaucratic processes can pose a significant obstacle. The government's development of policies supporting domestic paper production and increased sectoral incentives could further increase our business volume.

## ***How is the global push for sustainability and environmentally friendly production affecting Turkish printing houses? Is there a shift toward recyclable materials and green certificates?***

This phenomenon has transitioned from being a luxury to an essential requirement. Adherence to environmental regulations is paramount, particularly for printing enterprises operating within European markets. The utilization of recyclable materials, papers certified by FSC, water-based inks, and the optimization of energy consumption constitute our primary focuses. At Mega Basım, we have undertaken substantial initiatives in this domain. We are actively minimizing our carbon emissions throughout our operational procedures and substantiating these efforts with green certifications. The limited availability of recycling facilities within Türkiye complicates the process of

manufacturing from waste paper, thereby heightening our dependence on imported recycled materials. Nevertheless, at Mega Basım, we are committing resources to enhance our sustainability frameworks while providing our clientele with environmentally sustainable alternatives.

## ***How easy is it to find qualified labor in the printing industry?***

This issue has now emerged as a principal concern on a global scale. As advancements in technology occur within the sector, the requisite competencies have also evolved. Nonetheless, it is evident that the sector lacks adequate recognition among the youth. Even individuals who opt for printing-related disciplines in secondary schools and higher education institutions exhibit hesitance in pursuing careers within the printing industry. At Mega Printing, we are committed to engaging young individuals in the sector through our internship and training initiatives. In collaboration with the Ministry of National Education, we have established a classroom accommodating 20 students at our printing facility in 2024. This year, we plan to inaugurate two additional classes. We provide these young individuals, aged 15-18, with a monthly net remuneration ranging from 22,000 to 26,400 TL, a journeyman certificate upon the completion of the third year, and a master's certificate along with a high school diploma at the conclusion of the fourth year. I contend that it is imperative to enhance this awareness in the foreseeable future.

## ***What are your publishing customers most sensitive to during the printing process?***

Delivery time, color and quality consistency, and sustainability. Publishing houses now prioritize not only price but also reliability and environmental impact. This constantly motivates us to strive for better.

## ***How will the Turkish printing industry change over the next 5-10 years?***

Sustainability, digital integration, and export-based growth will be the main themes. Türkiye can become a regional printing hub. International collaborations will undoubtedly develop. As Mega Printing, we are ready for this transformation and want to play a leading role.

## ***Concluding remarks***

The printing industry is not just a production process; it is one of the most invisible yet indispensable links in the cultural transmission and circulation of knowledge. As Mega Printing, we are aware of this responsibility and continue our journey by focusing on technological and environmental developments.

# New Advertising Tools for the Publishing Industry: Bookstagram Accounts

**ZEYNEP KIRBAŞOĞLU**

ORGANIZATION MEMBER OF TURLA



How does social media, which increasingly takes up a significant portion of our daily lives, impact our intellectual development? Or let's ask the question again: How does our increasing social media use shape our interest in books, culture and art, cinema, or literature? It seems almost impossible to give an affirmative answer for these questions. But don't worry. On social media platforms, especially on Instagram and TikTok, there's a specific type of content that's become quite popular in recent years, and it's practically taking over the platform: Bookstagram!

This content, known as Bookstagram on Instagram or BookTok on TikTok, challenges our decreasing attention span and our growing disinterest in literature and books. These accounts feature promotions of newly released books, reviews and ratings of new books, and reading lists, or "TBR"(to be read) lists, are among the most common posts.

Additionally, Bookstagram pages, with their sharing of quotes or favorite phrases from books read, as well as video edits featuring book characters, both foster a sense of interest in the books and nurture a kind of fandom.

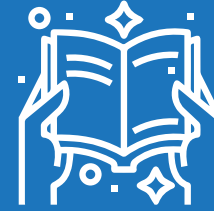


These posts, which romanticize reading, often feature aesthetically pleasing images of tea and coffee paired with the books. Bookmarks and book covers, often in styles like the "cozy reading environment" or the "dark academy trend," are also seen objectifying the image of books and the reader in the "flatlay" style. These pages also organize "#readingchallenge" events that encourage their followers to read, and conduct book-related questions, polls, and discussions within these events. Therefore, **the primary purpose of Bookstagram or BookTok accounts is to spread the love of books and engage with people with similar interests.**

As defined by Penguin Random House, Bookstagrammers choose unique aesthetic themes and organize their posts with filters, backgrounds, and accessories. These accounts function both as a "book diary" for individuals and as a strong bridge in the publisher-author-reader triangle. Thanks to hashtags, posts are discovered globally, increasing interaction with followers.

**This Bookstagrammer base, which is also growing in popularity in Türkiye as well, offers a valuable asset for publishing houses. Bookstagram accounts function as an organic billboard for publishing houses without the need for sponsorship agreements.**

Books shared by trusted and highly followed accounts increase the visibility of publishing houses and authors. Therefore, Bookstagram, through short video sharing, is becoming increasingly popular. It's a field with growth potential in formats (Reels, TikTok-style) and other social media platforms besides Instagram, because **it builds the relationship between publishers and readers not only through marketing but also by creating a field of interaction that progresses through literature.** Audiobooks, visualized passages, and "live-broadcast discussions" with readers are already shedding light on the future of this type of content creation. In this respect,



**Bookstagrammers are poised to replace traditional book critics. Beyond simply making short videos about books, they offer in-depth analyses of the book they're reviewing, genealogical research into the work's story, and critiques that approach the book under review from every perspective.**

This content is actively presented to the reader, encouraging an interactive discussion environment through comments and chat tabs. Thus, readers go beyond simply consuming content about the book they're reading; they also gain access to an interactive and pluralistic "book club" environment focused on the book they're reading.

**On the other hand, in these days when many streaming platforms are tailoring content to dual screen viewing (i.e., watching TV shows and movies while scrolling on a phone), the question of whether social media's impact on book reading might be providing an artificial benefit arises.**

Bookstagram may be producing content that prioritizes book reading and literature, but it also transforms books from reading as extensions of knowledge, literature, and

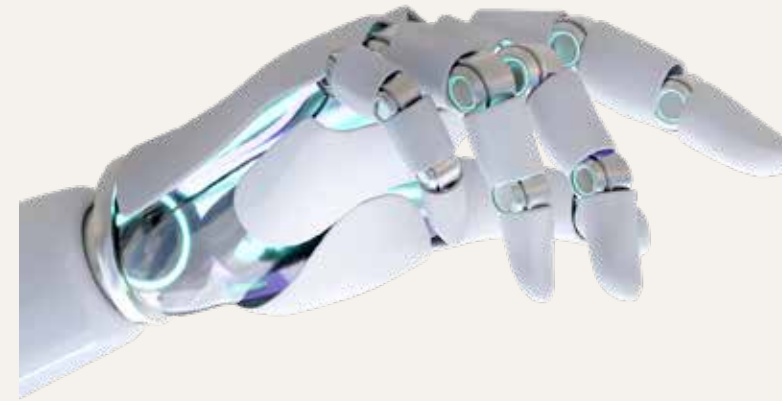
culture into often artificial and overly romanticized products. While both individual sharing and publisher-book tagging strategies have made Turkish book culture more visual, interactive, and accessible, the production of short videos about book content opens the door to lost content like short attention spans or informational supplements spread through social media. Of course, these criticisms also have the added benefit of encouraging this in an atmosphere where book reading rates are declining, access to books is diminishing, and reading, especially among younger generations, is perceived as a burden. While aestheticized reading environments may create a romanticized sense of book detached from reality, they do have a place in the reader. Both individual posts and publisher-book tagging strategies make Turkey's book culture more visual, interactive, and accessible. This also supports and increases reader motivation to read books. This was the entire goal from the very beginning: to read more.



# If Artificial Intelligence Writes Books: An Interview With Fatih Kaleci

**Ass. Prof. FATİH KALECİ**

**NECMETTİN ERBAKAN UNIVERSITY BIG DATA AND ARTIFICIAL INTELLIGENCE COORDINATOR**



## *What are the advantages of using AI in publishing?*

AI streamlines many publishing tasks, offering efficiency to both authors and publishers. It assists writers by improving grammar, clarity, and style—especially in academic texts. For editors, AI automates reference editing, language checks, and plagiarism screening. It also personalizes reading experiences by recommending content based on reader preferences, detects emerging topics and trends by analyzing thousands of texts, and expands accessibility through translation and text-to-speech features.

## *What risks does AI bring to publishing?*

AI can generate inaccurate or misleading information, which, if unchecked, may spread false content—particularly problematic in scientific work. There are also risks of plagiarism and blurred authorship, as AI can produce text resembling existing material. Overreliance may erode creativity and originality, while excessive automation could reduce human oversight and quality control. Moreover, copyright and legal questions—such as ownership of AI-generated content—remain unresolved.

## *Can AI be a “literary assistant” or will it replace writers?*

Used wisely, AI can serve as a genuine “literary assistant.” It helps writers overcome creative blocks, suggests titles or plotlines, and corrects errors. However, AI lacks emotion, experience, and the human capacity to construct meaning. Its writing can be technically sound yet

emotionally shallow. Thus, AI should complement rather than replace the writer. Writing remains a human art, rooted in observation, emotion, and personal voice.

## *Is the definition of creativity changing with AI?*

Partly, yes. Creativity now extends beyond pure invention to include the innovative use of existing material. Yet the essence of creativity—human experience and emotion—remains irreplaceable. AI processes data; humans interpret life. While AI can generate “new” texts by remixing information, true creativity involves perspective and depth that only lived experience provides.

## *Should AI authorship be disclosed to readers?*

Absolutely. Transparency is an ethical obligation. Readers have the right to know whether a text was written by a person or a machine. This knowledge shapes their expectations and evaluations. Just as food labels list ingredients, a book’s production process should be disclosed. Concealing AI authorship would mislead readers and erode trust. Just as AI-generated images are labeled as such, AI-written works should carry similar transparency.

## *How do readers respond to AI-written works?*

Reactions vary.

1. Curious readers view AI writing as an experiment: Can a machine tell a moving story? They value innovation and approach such texts with open minds.

2. Skeptical readers find AI texts mechanical and emotionally shallow, believing that literature requires the “soul” of human experience.

3. Distrustful readers feel deceived if AI authorship is hidden, linking it to the broader issue of transparency.

4. Genre-based readers are more tolerant of AI in factual genres (e.g., press releases) but expect a human touch in poetry or fiction.

In sum, while some welcome AI literature with excitement, others find it cold or hollow. Yet across all groups, the expectation of human depth remains constant.

## *Who owns the copyright of AI-generated works?*

This question remains unresolved globally. Traditional copyright law recognizes only human creators. Three perspectives dominate:

1. The software developer – Some argue the developer or company that built the AI should hold the rights, as they created the tool. Yet this becomes impractical since many users employ the same software.
2. The user of the AI – The prevailing view is that if a human directs and edits the AI’s output, adding creative input, they may claim authorship. But if the human merely gives a prompt and publishes the output unchanged, ownership becomes uncertain.
3. No one – Some legal experts contend that if there’s no human creativity involved, the work cannot be copyrighted at all.

For example, the U.S. Copyright Office has ruled that works created entirely by AI are not copyrightable.

In Turkey, the law currently recognizes only “natural persons” as authors, so AI itself cannot hold copyright.

## *Could human–AI collaboration create a new literary genre?*

Yes. Works co-produced by humans and AI occupy a hybrid space—neither fully human nor purely artificial. This collaboration could form a new genre emphasizing process as much as product. In such projects, the human provides the creative concept, the AI expands it, and the human refines the results—a reciprocal exchange.

We may soon see covers reading: “Author: A. Yılmaz & AI Assistant (GPT-X)”.

This genre would redefine creativity, focusing less on sole authorship and more on direction and collaboration. Indeed, such works already exist: poetry, screenplays, and children’s stories co-written with AI are being published experimentally.

## *In conclusion*

AI is transforming publishing by increasing efficiency, expanding access, and introducing new creative possibilities. Yet it also challenges long-held ideas about originality, authorship, and artistic integrity. The future likely lies in collaboration rather than competition: a space where human imagination and artificial intelligence coexist, each enhancing the other—so that literature remains not only intelligent, but deeply human.

# The Biggest Supporter of Promoting Turkish Literature to the World: TEDA

## TANER BEYOĞLU

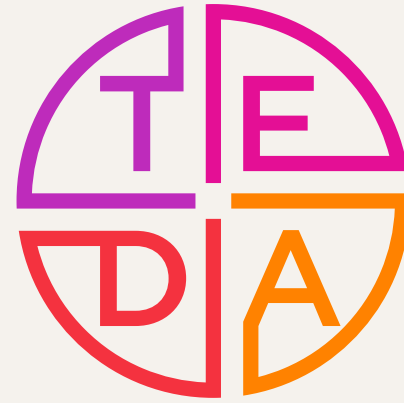
DIRECTOR GENERAL OF LIBRARIES AND PUBLICATIONS,  
MINISTRY OF CULTURE AND TOURISM OF THE REPUBLIC  
OF TURKEY



## What is TEDA?

To what extent is Turkish culture, art, and literature reflected in the world? What needs to be done to promote works published in Turkish globally? TEDA is a project established in 2005 in response to these questions.

A significant gap was identified in the translation of works published in Turkish—each of which is a unique work of art—into other languages and their dissemination to different countries. The TEDA project, developed in 2005 to address this gap, took its current form following final revisions in 2008 and 2009.



### Who Can Benefit?

Only publishing houses located abroad can apply for this project, which is evaluated by the project committee. Publishing houses that are eligible for support receive conditional financial support for the translation or publication of the relevant work in accordance with the committee's decisions. Publishing houses that receive support publish and present the work to readers within two years of signing the contract.

Within the scope of the TEDA Project, more and more books are being introduced to the international market and reaching foreign readers every year. Between 2005 and 2024, the Ministry of Culture and Tourism provided support for the translation and publication of 4,234 of our works in 64 different languages to 963 publishing houses from 97 countries within the framework of the TEDA Program.

**TEDA, or the Project to Support the Internationalization of Art and Literature, is a translation and publication subvention program based on the principle of translating, publishing, and promoting classical and contemporary works of Turkish culture, art, and literature into languages other than Turkish by foreign publishers.**

TEDA aims to establish a cross-cultural connection by bringing Türkiye's cultural and literary heritage to foreign readers. On the one hand, local publishers gain visibility and recognition in the international market, while on the other hand, foreign readers gain a deeper understanding of Turkish literature, culture, and art through works that have received translation support.



As of July 20, 2025, 3,539 of these works, which received pre-publication support, have been published and reached their readers. Since 2018, support has been provided to a total of 628 different authors and 1,729 works. Of the 1,729 works, 584 are children's literature. Of the 1,729 works, 1,134 have been published and reached their readers.

### What Should You Do to Receive TEDA Support?

If you are a publishing house operating outside of Türkiye, then you have already met the first requirement. However, you must also follow these steps:

- Application can be submitted online from [teda.ktb.gov.tr](https://teda.ktb.gov.tr)
- A copy of a document proving that the applicant is engaged in publishing activities in their country.
- A copy of the agreement showing that the copyright holder has given permission.
- A copy of the agreement with the translator.
- The book or copy on which the translation is based.
- The publisher's publication catalog or electronic catalog.
- The translator's resume.

Of course, we also recommend that you visit <https://teda.ktb.gov.tr/> for other items and conditions to consider during the application process.



to get more  
information  
please visit  
the website



**Under the TEDA Translation and Publication Subvention Program, which provides financial support to publishing houses operating abroad for translating and publishing works from Turkish into foreign languages, 1,729 works supported financially between 2018 and 2025.**

1729

The translation support provided within the scope of the project contributes directly and indirectly to the translation profession and its practitioners, both financially and morally. In order to develop and support the literary translation profession, our Ministry has been organizing Literary Translation Workshops since 2006. These workshops have been held in 17 different languages to date.

Encouraging more publishers from other countries to apply to our Ministry under the TEDA program to translate Turkish cultural, artistic, and literary works for readers in their countries could contribute to cultural and literary relations between those countries and Türkiye.



# The Colorful Side of The Book: The Journey of Illustration in Türkiye

CEMİLE ŞIK

ILLUSTRATOR



Türkiye possesses remarkable diversity in the field of illustration. From game design to caricature, from children's books to medical publications, illustrators work across a wide creative spectrum. In particular, children's book illustration has shown a striking rise in recent years, contributing not only to the development of children's literature but also to the enrichment of Türkiye's visual culture.

The country's artistic development is nourished by a deeply rooted **cultural and historical heritage**.

Türkiye's diversity manifests itself in words, architecture, and colors alike. The country's long historical journey—from Byzantium to the Seljuks, the Ottomans, and the modern Republic—continues to inspire artists with its frescoes, mosaics, marbling and calligraphy, as well as with modernist aesthetics layered across centuries of visual expression.

Moreover, Türkiye's geography—stretching across diverse regions and four distinct seasons—offers illustrators a rich and ever-changing source of inspiration.

All these elements enable Turkish illustrators to create works that are both unique and authentic. Today, **we see Islamic arts merging with modern illustration techniques, bringing new vibrancy and depth to the pages of contemporary books.**

Like many creative fields, **illustration is not immune to global cultural hegemony, which often dictates aesthetic norms and trends. In this sense, the value of original and lo-**

**cal artistic expression is becoming ever more crucial.** One might say that the rise of East Asian publishing markets owes much to their ability to preserve distinctive Eastern visual identities.

For this reason, **Türkiye—blessed with such a rich palette of colors—has the potential to resonate meaningfully when its illustration journey is interpreted through local codes and sensibilities.** If Turkish illustrators can preserve their unique styles and visual languages, their work will find a more distinctive and powerful place in the global landscape.

However, this vision also places a significant responsibility on **publishers and editors**. As in the rest of the world, in Türkiye it is usually the author and editor who initiate a project, which then meets the illustrator's contribution to merge text and image. Once the artwork is completed, designers finalize the layout, and the publisher handles printing and distribution. Yet when it comes to the economic dimension, the situation is far less balanced.

Because illustration is an art, there is no fixed payment model. However, income disparities in Türkiye are sharp. While well-known illustrators with established reputations can earn decent fees, many others struggle to receive fair compensation for their work. Low payments often push illustrators to complete projects quickly and with less detail. Moreover, the pressure to conform to accepted stylistic norms gradually fades the **authentic and local colors** that once defined Turkish art—resulting in visually homogeneous works and, inevitably, a decline in quality.

Still, it would be unfair to assume illustrators create only for commercial purposes. **Many take part in socially oriented and volunteer projects, producing art for public benefit rather**

**than profit. Projects where neither writer nor illustrator is paid, and whose revenues are donated to charitable causes, represent an inspiring culture of solidarity.** Illustration, in this sense, becomes not only an individual artistic act but also a collective effort toward social good. Therefore, expecting illustrators—who already contribute voluntarily—to consistently minimize financial expectations is, at best, a misunderstanding of their profession's value.

This brings us to another crucial point: **copyright and intellectual property rights**. In Türkiye, many publishing houses prefer to make one-time payments to illustrators instead of offering royalties, which effectively causes illustrators to lose ownership of their work. Furthermore, illustrators are often absent from book signings and public events, and their names appear on book covers in much smaller print than the author's—diminishing the visibility of their contribution.

Unfortunately, this issue is not unique to Türkiye. Illustrators around the world face similar challenges. In many countries, **literary agencies and artist representatives** play a crucial role in protecting illustrators' rights and increasing their visibility, but this system remains underdeveloped and limited in Türkiye. Most illustrators still find work by applying directly to publishers or through digital platforms such as Behance and Instagram. Nevertheless, the most valuable reference remains the tangible, high-quality books they have already published.

Readers' attitudes also play a part in illustrators' relative invisibility.

**While “illustrator-centered books” are slowly gaining attention, they have yet to receive the recognition they deserve. Wordless or image-heavy books are still perceived as somehow incomplete. Yet visual reading requires as much focus, skill, and imagination as reading text—and can be just as rewarding.**



Developing this kind of **visual literacy** among readers, both in Türkiye and worldwide, will likely take time. Hopefully, the notion that a book must always contain text will eventually fade, allowing the art of illustration to “speak” in its own language. When that happens, discussions about illustrators' rights will undoubtedly take on a more hopeful tone.

So, how interested are foreign publishers in Turkish illustrators? While international collaborations exist, they remain limited. Mostly, those illustrators who have already achieved recognition find opportunities to work with foreign publishers. Institutions representing illustrators play an important role in this process, though they are still few in number. That said, Turkish publishers' growing participation in international book fairs over the last decade has significantly enhanced illustrators' visibility. Events like the **Boğaziçi Children's Book Fair** offer invaluable opportunities for Turkish illustrators to present themselves to global au-

diences. However, more **structured support and initiatives** are needed to increase their international exposure.

Today, illustration in Türkiye stands at a crossroads—rich in creativity yet constrained by systemic challenges. As in much of the world, Turkish illustrators continue to face serious issues of visibility, representation, and copyright. With their imagination, skill, and deep cultural heritage, Turkish illustrators possess enormous potential. If their rights are protected and their presence strengthened in international arenas, they can surely claim a larger place on the global stage.

Türkiye's artistic heritage, with its distinctive colors and patterns intertwined with powerful storytelling, offers fertile ground for unique reading experiences. Once illustrators' contributions are fully acknowledged, stories from around the world will find resonance in Türkiye's colors—enriching global literature with new shades of creativity.



# A New Bridge in the Turkic World: The Rise of Publishing in Central Asia

## MUSTAFA KARAGÜLLÜOĞLU

CHAIRMAN OF PRESS AND PUBLISHER ASSOCIATION

## KHUSHNUDBEK KHASANOVA

OWNER OF NASIM KUTUB PUBLISHING HOUSE FROM UZBEKISTAN

In recent years, not only diplomatic or economic but also cultural ties between Türkiye and the Turkic Republics of Central Asia have witnessed a remarkable revival. One of the strongest veins of this renewed closeness is publishing. From Türkiye to Uzbekistan, from Kazakhstan to Azerbaijan, across a vast geography, publishers, translators, and writers are once again coming together through a shared language and historical memory.

Khushnubek Khasanova, owner of the Uzbekistan-based *Nasim Kutub Publishing House*, summarizes this new era as follows: ***“In recent years, there has been a visible revival in publishing relations across the Turkic world. This process is not merely an economic exchange; it signifies the reconnection of cultural memory.”***

Indeed, we are living in an era where book fairs, translation projects, and copyright negotiations are multiplying, and books, ideas, and stories flow freely between both sides. International events such as the *Istanbul Publishing Fellowship Program* have become important stops capturing the pulse of this cultural exchange.

### Stories Flowing from Türkiye to Central Asia

Türkiye’s publishing sector, with its industrial infrastructure and thematic diversity, serves as an inspiration for countries in the region. In Uzbekistan, the interest in Turkish books has grown rapidly in recent years. According to Khasanova, this interest is focused on three main categories: religious, popular, and historical works.



***“Among the younger generation, Islamic consciousness is rising; Türkiye’s strong religious publishing tradition fills a major gap,” she says. In addition, contemporary Turkish novels, biographies, and youth literature attract great attention from Uzbek readers.***

Authors such as *Fatih Duman*, who blend spiritual themes with a modern voice, are creating a new generation of readers that bridges the two countries. This trend shows how effectively cultural proximity operates through literature. As Khasanova notes, *“Turkish literature in Uzbekistan builds a strong bridge that appeals both to the heart and to the mind.”*

### The Technical Side of Publishing: Translation, Copyright, Editing

Beyond cultural exchange, technical cooperation is also developing. Khasanova emphasizes that there has been a growing awareness of copyright negotiations and translation rights over the past three years: *“Uzbek publishers now contact Turkish literary agencies directly, and contracts are drawn up according to international standards.”*

However, the pool of qualified translators remains limited. While the number of skilled translations from Turkish into Uzbek is increasing, it is still not sufficient to meet the demands of the sector.

Nevertheless, there is strong optimism about establishing shared editorial and proofreading standards between

publishers of both countries. It is anticipated that in the coming years, regional publishing associations or joint platforms will emerge to address these gaps.

### Political Proximity, Cultural Momentum

The dynamism in the publishing sector is closely tied to the momentum in political relations. According to Khasanova, closer state relations have a direct impact on the world of books: ***“The TEDA translation support program, Istanbul Publishing Fellowship, and the declaration of mutual cultural years... all these increase publishers’ mobility. Publishers are now seen not only as book producers but as cultural ambassadors.”***

Türkiye’s publishing policies are also being closely followed in Uzbekistan. From cover designs to marketing strategies, Türkiye serves as a model. *“The way Turkish publishers blend popular culture with quality literature, their social media marketing, and their fair strategies are all areas that can serve as examples,”* says Khasanova. Young publishers in Uzbekistan are adapting this model to local dynamics to carve out their own paths.

### Is the Direction of Cultural Exchange Changing?

Today, the flow of cultural exchange still moves predominantly from Türkiye to Central Asia. However, there has been a modest increase in the number of works traveling from Uzbekistan to Türkiye. Khasanova notes that while this is not yet a large-scale transformation, *“a two-way literary network will certainly form in the future.”*

This view is shared by Mustafa Karagüllüoğlu, President of the Press and Publishers Association and owner of *Yeditepe Publishing*. He argues that the cultural interaction between the two countries has now acquired a permanent character:

***“The relationships strengthened through the Organization of Turkic States have created not only an economic but also a cultural network. Thanks to Turkish TV series, the Uzbek people now know Türkiye much better—and this is directly reflected in book readership.”***



Karagüllüoğlu also emphasizes that Uzbekistan’s vibrant publishing production is reaching the world through Türkiye: *“At the Istanbul Publishing Fellowship, which hosts more than 400 international participants each year, the works of our Central Asian publishing colleagues meet publishers from all over the world.”*

He adds that Türkiye’s positive relations with regional countries, especially through the Organization of Turkic States, have had a beneficial effect on the publishing sector: ***“For example, our copyright trade with Azerbaijan is growing more extensive every year. Moreover, the flow is not just from Türkiye outward. As in Uzbekistan, works produced in Azerbaijan are also reaching the world through Türkiye.”***

**At this point, the figures are striking. The turnover of copyright agreements with Azerbaijan exceeds \$200,000, while with Uzbekistan it reaches \$350,000. Furthermore, the languages of the Turkic republics consistently rank among the top five target languages for translations from Turkish.**

### Conclusion: On the Threshold of a Shared Future

Today, publishing in the Turkic world has become a space where not only books but also identities circulate. While Türkiye, with its strong production capacity, stands at the center of this network, young and dynamic markets such as Uzbekistan are striving to develop their own distinctive voices.

Khasanova captures the essence of this transformation beautifully: *“My interest in Türkiye is not limited to publishing; I feel a historical, cultural, and spiritual closeness to this land. Türkiye’s vision, which speaks both to the East and the West, is instructive and transformative for Central Asia.”*

Literature, history, and many other disciplines shorten the distances between nations. Books reconnect geographies once divided by maps. The new bridge rising in the Turkic world signals not only the flourishing of publishing but also the promise of a shared cultural future.



# Istanbul Publishing Fellowship Celebrates Its 10th Anniversary

## MEHMET BURHAN GENÇ

CHAIRMAN OF THE TURKISH PRESS AND PUBLISHERS COPYRIGHT & LICENSING SOCIETY (TBYM)



The **Istanbul Publishing Fellowship** program is an international rights trading initiative organized by the Turkish Press and Publishers Copyright & Licensing Society (TBYM), with the support of the Ministry of Culture and Tourism of the Republic of Türkiye, the Istanbul Chamber of Commerce, the Press and Publishers Association, the Copyright and Licensing Society, the Tourism Development and Education Foundation, and Anadolu Agency.

The main aim of **the project is to promote Türkiye's rich cultural and literary heritage by making the works of distinguished Turkish authors and illustrators accessible to readers around the world through translation. In this context, the initiative also seeks to enhance the international recognition of Turkish publishers, writers, illustrators, and editors, while transforming Istanbul into a global center for copyright exchange.**

At the same time, the project contributes to transforming Istanbul into a **copyright market hub** capable of exporting its intellectual, artistic, and cultural capital. It supports Istanbul's development as a central venue for publishing fairs and congresses, strengthens the capacity of the publishing industry as a creative sector, and establishes the technical and institutional infrastructure necessary for building a global rights market in Istanbul. Through these efforts, the Fellowship aims to boost copyright exports and attract leading figures of the global publishing industry to Türkiye.

**Through the partnership agreements established under the program, new business networks have been formed, while cooperation with professional associations and NGOs from different countries facilitates knowledge exchange in the fields of copyright and publishing.**

Moreover, with expert presentations on international publishing trends, local publishers can stay informed about global developments and produce innovative, forward-looking content.

Each year, the Fellowship brings numerous international publishers and literary agencies to Istanbul for rights exchange and networking. By encouraging world-leading professionals in the publishing industry to visit Istanbul, the event not only facilitates the translation of Turkish works into multiple languages but also makes foreign literature more accessible to Turkish readers.

Over three days, local and international publishers conduct **one-on-one meetings**, present their titles, and negotiate translation and rights agreements. This process promotes intercultural understanding and reinforces publishing as a cornerstone of global cultural exchange.

The number of applications from publishers and literary agencies has grown steadily each year since the project began ten years ago.

The inaugural event in 2016 hosted 17 publishers from 14 countries; by the fifth year, participation had risen to 245 publishers from 53 countries. The 2024 Fellowship received more than 1,000 applications from 93 countries, and during the 10th-anniversary edition held in February, 383 publishers from 73 countries conducted over 7,500 bilateral meetings. It is estimated that more than 4,500 preliminary copyright agreements were signed as a result, paving the way for countless works to reach readers in new languages.

Alongside major international book fairs such as Frankfurt, Bologna, London, and Sharjah, the Istanbul Publishing Fellowship has firmly established itself as a leading global event. Held annually during the last week of February—approximately one month before Bologna and London—the Fellowship provides a vital platform for small and medium-sized publishers who may not be able to attend those European fairs.

Istanbul's strategic location and accessible transport connections make it a natural meeting point for publishers from Europe, Asia, Africa, and the Middle East. The program has also become an important crossroads for markets such as Russia and Iran, whose publishers, despite their scale and capacity, often face political obstacles to entering European markets.

In this way, the Fellowship has evolved into a **vibrant and inclusive rights fair**, drawing both major international houses and emerging independent publishers producing high-quality works.

### Focus Country and Online Participation

Since 2021, the program has introduced two key innovations. The first is the **Focus Country** initiative, where each year one country is selected to be featured through seminars and presentations exploring its publishing landscape, readership tendencies, and key industry issues.

Publishers from the focus country are given a detailed introduction to the dynamics of the Turkish publishing market and practical guidance on how to conduct rights exchanges effectively. A special **Focus Country pavilion** is also set up, showcasing that nation's cultural identity through food, music, and art. These activities foster a friendly atmosphere throughout the fair and encourage bilateral meetings and co-publishing opportunities.

The second major innovation emerged during the pandemic: the introduction of **online participation**. This feature enables publishers and agents to hold virtual meetings with both online and in-person attendees, allowing them to expand their international collaborations while minimizing travel and accommodation costs.

### Seminars and Panels

Throughout the Fellowship, various seminars are held on topics that shape the publishing world. One of these sessions focuses exclusively on the Focus Country, offering insights into its industry, readership trends, challenges, and content strategies. This allows both local and international publishers to better understand potential collaborators and tailor their partnerships accordingly.

In addition, the program addresses broader global trends, including **copyright law, artificial intelligence, technological innovation, and the international rights market**. In 2023, the session *"Changing Trends in Picture Books"* examined the evolving role of illustrators in children's publishing, while *"The Literature of the Present"* featured contributions from a Palestinian publisher, exploring how contemporary social, political, and cultural issues are reflected in literary production—and how publishers navigate these turbulent times.

**The 11th Istanbul Publishing Fellowship is scheduled to take place on February 10–12, 2026. We look forward to the continued growth of this initiative, which not only promotes Türkiye's cultural and literary values but also builds bridges between authors, publishers, and readers across the world.**



# A Project Introducing Turkish Literature to the World: TURLA

## SÜMEYRA İNANÇ

COORDINATOR OF THE TURLA AND ISTANBUL PUBLISHING FELLOWSHIP PROGRAMS



The **TURLA-Turkish Literature Abroad Project**, organized by the Press and Publishers Association with the support of the Turkish Ministry of Culture and Tourism, was launched to promote the Turkish publishing sector globally. Its mission is twofold: to strengthen international connections for Turkish publishers—thereby introducing Turkish literature to the world—and to help local publishers stay informed about global publishing trends through online meetings and training programs.

Originally launched in 2017 and revitalized last year, TURLA continues to organize diverse events that foster collaboration between Turkish and international publishers.

### Carrying Turkish Publishers to International Fairs

While Turkish publishers are gaining greater visibility at global fairs, TURLA plays an active role in supporting their presence and representation. To this end, three carefully curated catalogues have been prepared—**Fiction**, **Non-Fiction**, and **Children's Books**—featuring bestsellers, award-winning authors, and long-standing titles. These catalogues are published on the project's official website and presented at international fairs, functioning much like a literary agency to promote Turkish books abroad.

### Hosting Online Publisher Meetings

TURLA also organizes online networking sessions that bring together publishers from different regions with Turkish publishing houses. For instance, prior to the Jakarta Book Fair in Indonesia, a virtual meeting was held between Indonesian publishers and Turkish delegates, providing them with an opportunity to connect and collaborate ahead of the fair.

Additionally, direct online copyright negotiation sessions are organized between local and foreign publishers.

**On December 6, 2024, a meeting brought together children's book publishers from eight different countries, facilitating 48 one-on-one meetings and discussions of 168 titles. A similar meeting focusing on adult literature was held on December 13, 2025, with 15 publishers from eight countries presenting 148 titles to one another. Over just two days, the online platform enabled 79 meetings and the promotion of 316 works.**

We are delighted to announce that similar meetings will continue this year. In fact, the magazine you are holding right now was prepared by the **TURLA team**.

In conclusion, as we continue our journey to promote the Turkish publishing industry globally, we are growing stronger every year. It is a great pleasure to stand alongside our esteemed publishers and receive their unwavering support.

**Here's to many more inspiring journeys with TURLA!**

*Scan the QR codes to view the latest TURLA Catalogues.  
For inquiries, contact us at: [info@turlameetings.com](mailto:info@turlameetings.com)*



Scan the QR code to view the catalogue please



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# 11th Istanbul Publishing Fellowship



İSTANBUL  
PUBLISHING  
FELLOWSHIP

**10-11-12  
February 2026**



## What Do We Provide ?

Applications to the program are evaluated by the Board of Evaluation of Turkish Press and Publishers Copyright & Licensing Society every year. As a result of the evaluation committee's review, the applications are divided into 3 separate groups.

### Golden Support Package

- Plane ticket (Round Trip / Economy Class)
- 4 nights' accommodation
- Airport-hotel transfer
- Breakfasts and lunches are provided throughout the program
- Participation in seminars and business meetings
- Translation support during meetings

### Silver Support Package

- 4 nights' accommodation
- Airport-hotel transfer
- Breakfasts and lunches are provided throughout the program
- Participation in seminars and business meetings
- Translation support during meetings

### Bronze Support Package

- Airport-hotel transfer
- Lunches are provided throughout the program
- Participation in seminars and business meetings
- Translation support

