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INTERNATIONAL SLATE,
AND NEW TERRITORIES

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MEDYA: FROM GLOBAL HITS
TO NEW VENTURES

INSIDE KANAL D INTERNATIONAL:
SINS AND ROSES, TIMELESS HITS
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EPISODE

MIPCOM 2025

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Exploring the World of Content From Türkiye to the Globe

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Oben Budak

As the final quarter of the year begins, the industry gathers in Cannes for one of the most important weeks in global television and content. While new projects take the spotlight across the market, we at *Episode* have channeled the same energy into this special MIPCOM 2025 edition. Inside, you'll find the latest developments shaping the industry alongside stories and analyses that look ahead to its future.

Our cover story this edition spotlights OGM's new series *Reborn*. In conversation with OGM Pictures' founder Onur Güvenatam and OGM UNIVERSE's Global Distribution and Partnership Director Ekin Koyuncu, we trace the company's journey and continued rise, with highlights including *Reborn*, *The Fall of the King*, and *6 of Us*. We also sat down with *Reborn* stars Kerem Bürsin, Lizge Cömert, Sibel Taşçıoğlu, and Deniz Çakır, who shared their perspectives on the series and their characters.

This edition also features Calinos Entertainment's Onur Sözen, who reflects on 26 years in the business and a catalogue where Turkish dramas meet international productions. TRT Sales' Mustafa İlbeyli walks us through their upcoming projects for 2025, spanning everything from historical sagas to family dramas. ATV Distribution's Müge Akar presents their latest slate, led by *Queen of Tears* starring Hande Erçel and Barış Arduç. Inter Medya's Can Okan discusses new titles and evolving global strategies, while Kanal D International's Elif Tatoğlu introduces the highly anticipated *Sins and Roses* and outlines their approach to format sales.

We also turn to DW's *Mysteries of the Brain*, exploring the mind's remarkable functions. Orçun Onat Demiröz reviews late-2025 book-to-screen adaptations, from Guillermo del Toro's *Frankenstein* to Edgar Wright's *The Running Man*. Oya Doğan looks at how justice has become the defining theme of Türkiye's 2025/26 TV season, while Yağmur Çöl highlights the upcoming lineup in New Turkish Dramas. Gökçe Kocaoğlu provides an overview of 2025 box office trends. And in EPISODE Talks, we share highlights from our latest interviews: Brad Ingelsby with *Task* stars Tom Pelphrey and Emilia Jones, *Squid Game* creator Hwang Dong-hyuk with Lee Jung-jae and Lee Byung-hun, and *Alien: Earth*'s Noah Hawley and David W. Zucker.

This MIPCOM 2025 is especially meaningful for us, as we accompany the international launch of *221B Magazine*. For nearly a decade, *221B* has been the only publication in the world dedicated exclusively to crime, true crime, and their subgenres, spanning television, cinema, literature, and academia. With its exclusive interviews, industry analyses, and in-depth reviews, it has become more than a magazine; an intellectual and creative hub for crime storytelling. This edition also includes *Crime on Screen*, presented in collaboration between 221B and Fabric Data, a data-led look at the worldwide surge in crime storytelling. Now, it is opening its doors to international readers at 221bmag.com.

In essence, this special issue reflects both where the content world stands today and where it is heading, while carrying the unique energy of Cannes onto our pages. Happy reading!

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ONUR GÜVENATAM, **FOUNDER OF OGM PICTURES**

OGM's Vision: Creating a Lasting Cultural Imprint Through Storytelling

By ÖZLEM ÖZDEMİR

Founded in 2019, OGM Pictures has quickly become one of Türkiye's leading production houses. In our interview, founder Onur Güvenatam looks back on his journey as a producer, discusses their hit shows from *Golden Boy* to *Omer*, their passion for novel adaptations, and the exciting upcoming project *Improbable*.

To start, could you tell our readers a bit about yourself? How did your journey as a producer begin, and what inspired you to follow this path?

My journey began with a deep curiosity about people and their stories. From the start, I was fascinated by how a narrative can impact a person, create empathy, and even shift perspectives. That fascination grew into a conviction that storytelling is one of the most powerful ways to connect people across cultures and experiences.

In 2019, I founded OGM Pictures with the vision of creating bold and innovative projects that could push boundaries in both storytelling and form. For me, producing has never been just about entertainment; it is about telling stories that resonate, that allow audiences to see themselves on screen, and that sometimes even help them heal.

What continues to inspire me is precisely this power of storytelling: the ability to transform, to build bridges between people, and to leave a lasting cultural imprint. Every project we take on at OGM Pictures is guided by this belief, and that is what keeps me passionate about this path.

You founded OGM in 2019, and in just six years you've produced many series that have made a big impact both in Türkiye and around the world, like *Golden Boy*, *Chrysalis*, *The Innocents*, and *Omer*. Looking back, how would you describe the last six years?

It has been an extraordinary journey. In only six years, OGM Pictures has grown into one of the leading production houses in Türkiye. Our dramas have reached audiences in more than 130 territories and resonated with millions of viewers worldwide.

The success of *Golden Boy* is a testament to the universal emotions and powerful narratives we focus on. These years have not been without challenges, but they have been deeply rewarding, proving that Turkish series can compete on the global stage.

Your new shows are spread across different channels. *The Fall of the King* and *6 of Us* are back for the new season, *Reborn* is on Star TV, and *Taşacak Bu Deniz* is on TRT1. How did you get ready for such a busy lineup, and what are your expectations?

We prepared by building strong, dedicated teams for each project and by diversifying our partnerships. Every platform and broadcaster has its own dynamics, and we see this as an opportunity to reach wider audiences.

I expect that each of these shows will not only succeed locally but also travel internationally, continuing OGM Pictures' mission to expand the global reach of Turkish storytelling.



*What drew me most to **Improbable** was its universal resonance. The novel explores themes of probability, destiny, and choice, concepts that are both deeply philosophical and dramatically gripping. These themes transcend geography and culture, and I believe they will resonate strongly with audiences in Türkiye and internationally.*

Last season, we saw an important new step for the industry: **The Fall of the King** began streaming on Netflix Türkiye after its TV broadcast. Other producers have also made similar agreements with different streaming platforms. Do you see this as a way forward for an industry struggling with rising costs and the economic crisis?

Our industry is going through a challenging period, and this challenge pushes us to assess alternative windows for our shows.

When a series first airs on television and then continues its life on a digital platform, it extends the story's journey and allows it to meet audiences in different ways. For broadcasters, it means their content continues to live beyond the initial broadcast window. For platforms, it is a chance to share proven stories with their subscribers.

OGM Pictures gives real importance to adapting novels and books. You've adapted Gülseren Budayıcıoğlu's works, and also *Kübra* by Afşin Kum and *Aşıklar Bayramı* by Kemal Varol. Recently you acquired rights to *Improbable* by Adam Fawer. How did this process unfold, and what are your expectations?

Adapting *Improbable* is truly exciting for OGM Pictures, not only because it is the first time in many years that a Turkish producer has secured rights to a globally renowned foreign novel, but also because it represents a new stage in our storytelling journey.

What drew me most to *Improbable* was its universal resonance. The novel explores themes of probability, destiny, and choice, concepts that are both deeply philosophical and dramatically gripping. These themes transcend geography and culture, and I believe they will resonate strongly with audiences in Türkiye and internationally.

Our expectation is not only to create a high-quality adaptation, but also to build a project that pushes the boundaries of Turkish series production. It is an opportunity to demon-

strate that Turkish producers can bring world literature to the screen at an international standard, while still giving it a local soul. I see *Improbable* as a bridge between cultures, between genres, and between Turkish creativity and global audiences.

Looking ahead, what are OGM Pictures' short-term goals? Are you considering co-productions with international producers? What about cinema?

Our short-term goal is clear: to continue strengthening OGM Pictures' international footprint while diversifying the types of stories we tell. On the series side, we want to deepen our collaborations with global broadcasters and platforms. Building co-productions with international partners is, therefore, a natural next step. These partnerships allow us to blend different storytelling traditions, reach wider audiences, and share risks in an increasingly challenging economic environment.

At the same time, cinema has always been a personal passion of mine, and I see it as an essential part of OGM Pictures' future. Film carries a different weight compared to television. It allows for more concentrated, artistic storytelling and can leave a lasting cultural footprint.

Importantly, cinema is not only a way to speak to local audiences but also a way to represent Türkiye globally. It strengthens our international presence and gives Turkish productions greater visibility on the global festival and awards circuit.



Last Call for Istanbul

Reborn Ready for Global Screens

AN EMOTIONAL JOURNEY FROM TÜRKİYE TO THE WORLD: OGM UNIVERSE'S NEWEST DRAMA, *REBORN*, TELLS THE STORY OF INTERTWINED DESTINIES, HIDDEN SECRETS, AND NEW BEGINNINGS AFTER A HEART TRANSPLANT. WITH ITS INTERNATIONAL LAUNCH AT MIPCOM, THE SERIES IS PREPARING TO MEET GLOBAL AUDIENCES WITH A POWERFUL NARRATIVE.

By OBEN BUDAK

Since its debut, *Reborn* has captivated audiences with its emotional depth and strong storytelling. Now, the series is preparing to attract attention not only in Türkiye but also on the international stage. Directed by Burcu Alptekin and written by Deniz Dargı, Cem Görgeç, and Mevsim Yenice, it stands out with a powerful script, universal emotions, and striking characters. With OGM UNIVERSE's global vision, *Reborn* will reach audiences across the globe. At its core, the story follows lives that become intertwined after a heart transplant, where family secrets and unexpected twists of fate reshape each character's journey. Every one of them faces their own moment of rebirth.

For our MIPCOM 2025 issue, *Episode* went behind the scenes of this production. We sat down with the four lead actors, Kerem Bürsin, Lizge Cömert, Deniz Çakır, and Sibel Taşçıoğlu, to hear their thoughts on the pains, hopes, conflicts, and transformations their characters experience.



Kerem Bürsin

ARAS: GUILT BENEATH THE SURFACE

"I'M NOT EVEN SURE IF ANYONE HAS EVER TRULY SEEN THE REAL ARAS. MAYBE GLIMPSES APPEAR, BUT TO ME, HE'S SOMEONE HIDING BEHIND A THICK CURTAIN, CARRYING HEAVY TRAUMAS AND STRUGGLING WITH THE NEED TO PROVE HIMSELF."

Aras' grief isn't just about a loss; it's tangled with anger and guilt. As an actor, what was the hardest part of bringing that pain to life? And how do his reactions, whether bursts of anger or complete silence, show the weight he's carrying?

At the end of the day, it all comes down to the script. We spend so much time with these characters that our empathy has to be one hundred percent, it's the only way. When the script handles things in a logical way, our job becomes much easier; it all comes down to believing. The second the camera rolls, that world becomes your world, and the words themselves pull the emotions to the surface. Of course, staying fully present is the real challenge, and that's where teamwork comes in.

From the outside, Aras looks carefree and flirtatious. But is that attitude really a defense mechanism to avoid facing Melike's loss, or a conscious, or maybe even unconscious, way of punishing himself because he feels responsible for what happened?

I think it's both. It's his general defense mechanism in life. I'm not even sure if anyone has ever truly seen the real Aras. Maybe glimpses appear, but to me, he's someone hiding behind a thick curtain, carrying heavy traumas and struggling with the need to prove himself.



Reborn isn't just about Aslı's heart; it also represents the moments that shake every character's life and change their fate. For your character, what was the "reborn" moment that struck him the hardest and altered the rhythm of his life?

I don't think we've seen his "reborn" moment yet and to be honest, I haven't read it either.

In the series, family is shown as a web of blood ties, secrets, regrets, and expectations. Within this web, when does your character feel like a victim, and when does he feel like the one at fault?

For him, it's always been there... a feeling he's been used to since childhood. At this point, it's almost a reflex, he carries that responsibility, that weight, on his shoulders.

The story says "a heart brought two families together." But for your character, is that union a blessing or a curse? Does it feel like a chance at salvation, or the beginning of inevitable tragedy?

For my character, I'd say it's more of an excitement, something that occupies his mind and keeps him going. But of course, what that burden might eventually turn into, how deeply it will affect him, or if it will truly change him at all... those are all still unknown.

Lizge Cömert

ASLI: LIVING IN THE SHADOW OF DEATH

“ASLI’S GREATEST CONFLICT IS THAT AFTER YEARS OF BATTLING DEATH JUST TO SURVIVE, NOW SHE HAS TO DECIDE HOW SHE WANTS TO LIVE. LIFE HAS GIVEN HER A SECOND CHANCE, BUT BEHIND THAT CHANCE ARE HIDDEN DANGERS AND SECRETS. LIVING IS NO LONGER JUST ABOUT BREATHING. IT MEANS CHOOSING WHO SHE CAN TRUST AND FINDING A NEW PATH FOR HERSELF.”

As an actor, portraying the physical limitations and psychological weight of a chronic, life-threatening illness must require extensive preparation. How did you approach the scenes where Asli is dependent on a heart-assist device and fighting to survive?

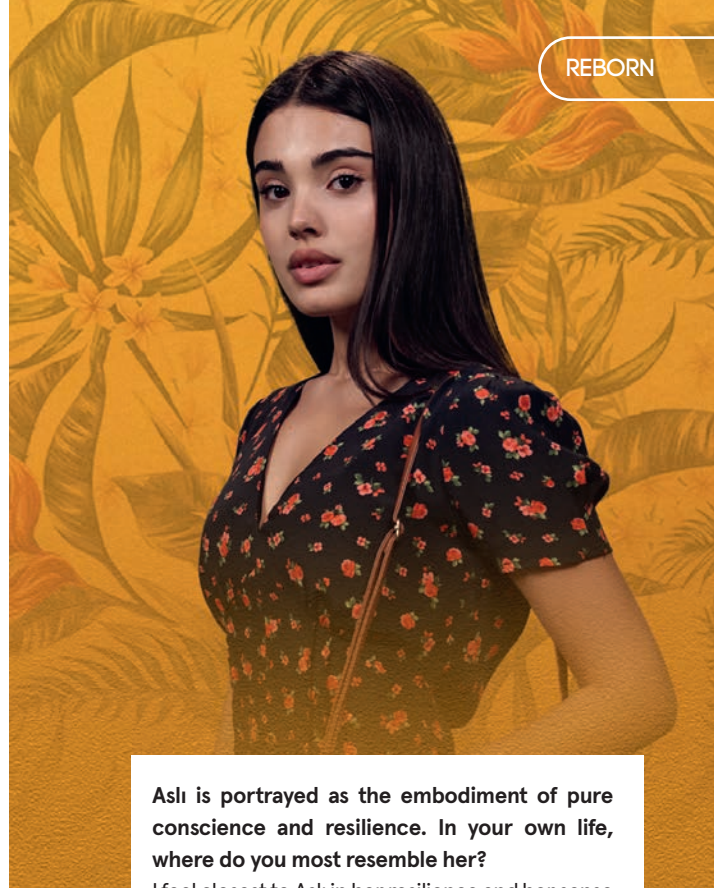
Aslı has lived with a heart condition since childhood, so it is natural for her to be accustomed to difficulties. For her, the illness is not a dramatic turning point but a reality she has always known. I think this makes her both physically cautious and emotionally resilient. So instead of going through an intense preparation process, I focused on reflecting her intuitive way of living with this condition for years. I tried to combine the natural slowness and carefulness in her body language with the quiet acceptance on her face to give the sense that “this is her normal.”

After growing up with a distant, unloving mother like Hülya, Aslı suddenly finds an almost ideal mother figure in her donor’s mother, Reyhan. Is being caught between these two women a salvation for her, or the beginning of a deeper identity crisis?

Hülya represents the absence of the love Aslı has longed for since childhood. Reyhan, on the other hand, is the first mother figure through whom she experiences unconditional love and affection. The presence of these two women is both a salvation and the beginning of an identity crisis. One brought her into life but deprived her of love; the other gave her a new chance at life through her daughter’s heart. Reyhan’s compassion gives Aslı the strength to heal while Hülya’s ambitions keep pulling her into danger. This conflict makes Aslı’s emotional journey even deeper and more shattering.

After her heart transplant, Aslı isn’t just carrying a new organ, she also inherits Melike’s memories and emotional legacy. This can be connected to psychological concepts like “organ memory” or “survivor’s guilt.” How did you interpret the sense of alienation or inner conflict that your character experiences when confronted with the fact that part of her identity now belongs to someone else?

Aslı’s new heart gives her not only life, but also someone else’s fate. That feeling of guilt we call survivor’s guilt is always there in the back of her mind. Melike’s memories live in this heart; Aslı is carrying not only herself, but a part of another person too. That sense of alienation sometimes makes her feel like she’s facing a stranger in the mirror. To reflect that, I tried to bring a sense of being a “guest” into Aslı’s eyes, as if she can’t fully feel at home even in her own body.



Aslı is portrayed as the embodiment of pure conscience and resilience. In your own life, where do you most resemble her?

I feel closest to Aslı in her resilience and her sense of conscience. No matter how fragile we are in life, our inner strength keeps us standing. In my own difficult times, I always hold on to that part of myself. Like Aslı, I believe my heart will guide me in the right direction and carry me forward.

For someone who has been battling death all her life, where do you think Aslı’s biggest conflict lies as she faces the dangers, secrets, and intrigues of this new life?

Aslı’s greatest conflict is that after years of battling death just to survive, now she has to decide how she wants to live. Life has given her a second chance, but behind that chance are hidden dangers and secrets. Living is no longer just about breathing. It means choosing who she can trust and finding a new path for herself. That is where her inner struggle peaks. For someone who has returned from death, carving out a place in life’s chaos becomes her greatest test.

The story says “a heart brought two families together.” But is that union a blessing or a curse? For your character, does this feel like a chance at salvation, or the beginning of inevitable tragedy?

It is both a miracle and a curse. The heart gives her a second chance, but it also forces her to confront the burdens of the past. The heart that saved her life also ties her to another story, and in that way, salvation and responsibility become inseparable.

Sibel Taşcıoğlu

REYHAN: BETWEEN LOVE AND OBSESSION

"THE HEALTHIEST PART OF REYHAN'S LOVE IS ITS UNCONDITIONAL NATURE, HER DEEP ATTACHMENT TO HER DAUGHTER AND HER INSTINCT TO PROTECT HER. THIS MAKES HER CAPABLE OF SACRIFICE AND ALLOWS HER TO SHOW IMMENSE COMPASSION. BUT WHEN IT COMES TO ASLI, THAT SAME INTENSITY CAN BECOME OVERWHELMING AND POSSESSIVE, TO THE POINT OF RESTRICTING ASLI'S FREEDOM."

Melike is described not only as Reyhan's daughter, but also as her entire source of life. Do you think that with Melike's death Reyhan lost just her child, or did she also lose her very reason for existence? And is her bond with Aslı, in fact, an attempt to rebuild that lost identity?

Melike was not just a daughter, but also the center of her life, her very source of existence... With her death, Reyhan didn't just lose her child; she lost the strongest bond that tied her to life. Clinging to Aslı is, in a way, her attempt to rebuild that lost identity and give new meaning to her existence. That's what makes Reyhan's journey so layered and deeply moving.

Reyhan's love for Aslı gradually shifts from compassion to a suffocating obsession. What psychological dynamics do you think lie beneath this transformation?

It's not something she does consciously, but deep down it's her way of trying to keep Melike alive. This obsessive love likely stems from a fear of loss and a feeling of worthlessness. That's what pushes her affection into an unhealthy space. Reyhan's love for Aslı becomes part of her denial of trauma, in other words, her love turns into a desperate search for reassurance.

Are Reyhan's feelings toward Hülya more than just simple jealousy?

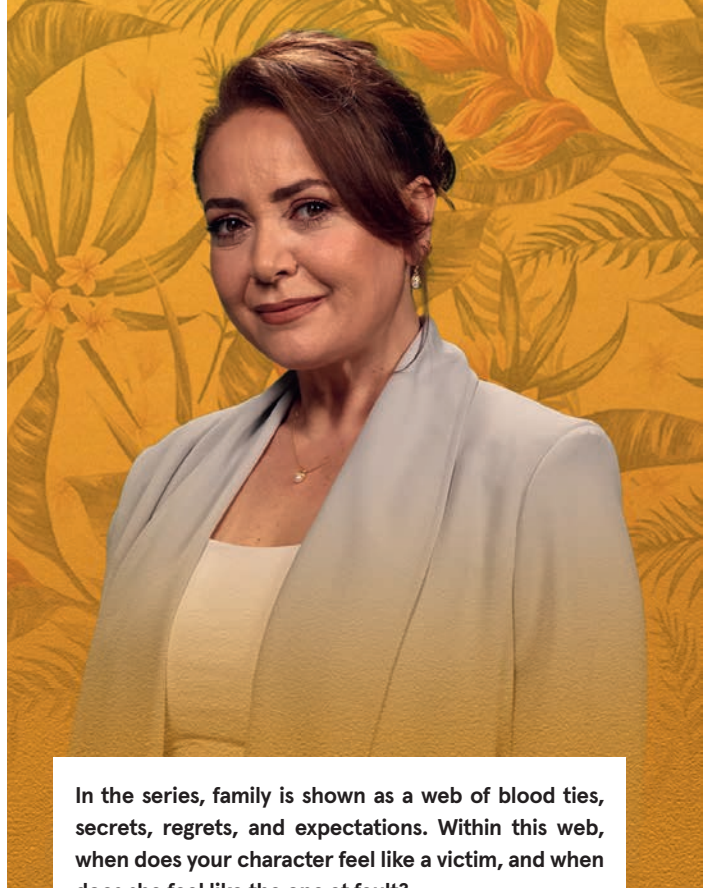
Yes. Hülya is an outsider who threatens the fragile balance Reyhan has built. The conflict between these two mothers is really a clash between "biological motherhood" and "idealized motherhood." Underneath it all, there are very complex psychological dynamics.

Reyhan hears the echo of her daughter's heart in Aslı, but does she really hear Aslı's own voice, her dreams, and her pain?

I think that's Reyhan's biggest tragedy. Because Aslı carries a piece of Melike, hearing that heartbeat means so much to her. But hearing Aslı's pain or her dreams is much harder. As Melike's mother, Reyhan is still caught up in trying to compensate that loss.

Reborn isn't just about Aslı's heart, it also represents the moments that shake every character's life and change their fate. For Reyhan, what was the "reborn" moment that struck her the hardest and changed the rhythm of her life?

Without a doubt, it was the death of her daughter. That was the greatest shock of her life, and after that moment, Reyhan's entire world was reshaped.



In the series, family is shown as a web of blood ties, secrets, regrets, and expectations. Within this web, when does your character feel like a victim, and when does she feel like the one at fault?

Reyhan often feels like a victim within this tangled web, especially after losing Melike. Yet at the same time, her love for Aslı, driven by the instinct to protect her, places heavy responsibilities on Aslı, sometimes unconsciously. That also makes Reyhan a perpetrator. She is both the victim of her pain and, perhaps, the cause of others' suffering.

The story says "a heart brought two families together." But is that union a blessing or a curse?

For Reyhan, it can be both a light of hope and a heavy burden. The fact that her daughter's heart beats in someone else is comforting in one sense, but on the other, it strengthens her bond with the past, deepening her grief and guilt. This heart constantly reminds her of past losses and traumas. It is both a blessing and a curse, emotionally very complicated.

In *Reborn*, love is shown not as something pure, but as obsession, guilt, or a search for salvation. What are the healthiest and most toxic sides of Reyhan's way of loving?

The healthiest part of Reyhan's love is its unconditional nature, her deep attachment to her daughter and her instinct to protect her. This makes her capable of sacrifice and allows her to show immense compassion. But when it comes to Aslı, that same intensity can become overwhelming and possessive, to the point of restricting Aslı's freedom. At the same time, seeing Reyhan's devotion to her own daughter may lead Aslı to question her own relationship with her mother. For Reyhan, this duality makes her both strong and, in some ways, dangerous.

Deniz Çakır

HÜLYA: VICTIM OR CULPRIT?

"AT FIRST GLANCE, HÜLYA MAY LOOK LIKE THE GUILTY ONE, BUT WHEN YOU DIG INTO HER STORY, YOU SEE HOW MUCH OF A VICTIM SHE REALLY IS. BEING LEFT ALONE WITH A SICK BABY AT 19 AND TRYING TO MAKE A LIVING IS A HUGE TRAGEDY."

Hülya is caught between being a mother and chasing her ambitions, and at times she even becomes a burden on her own children. How do you see this conflicted mother figure?

Actually, Hülya is also a heavy burden on herself. She became a mother at a very young age, with a baby suffering from heart disease, and there was no father in the picture. Since she never really had the chance to live her own youth or childhood, motherhood came too early and was an exhausting process for her. What may look like selfish behavior today is actually rooted in a kind of "delayed struggle to live." As she approaches her forties, she feels the panic of having missed out as a woman and wants to catch what she sees as life's "last exit before the bridge." In that sense, she seems to have "retired early" from motherhood. Yes, she has selfish sides, but at the same time, it's also a very human cry for life.

Should Hülya evoke empathy or anger in the audience?

I think first anger, then sympathy, and finally empathy. At first glance, her actions can make you say "no way," but once I started playing her, I found Hülya to be very human. Yes, she can be selfish and harsh, but there's also something very childlike about her. In fact, in some ways she's more of a child than her three kids. That's why I believe the audience will eventually empathize with her.

In the series, family is shown as a web of blood ties, secrets, regrets, and expectations. Within this web, when does Hülya feel like a victim, and when does she feel like the one at fault?

I think everyone is both a culprit and a victim. No one becomes a culprit out of nowhere; there's usually a story of victimhood behind it. The same goes for Hülya. At first glance, she may look like the guilty one, but when you dig into her story, you see how much of a victim she really is. Being left alone with a sick baby at 19 and trying to make a living is a huge tragedy. As an actress, I approach my roles like a defense attorney, and I see Hülya in this way too: as much a victim, if not more so, than a culprit.



The story says "a heart brought two families together." But is that union a blessing or a curse?

For now, it feels like a hope for salvation. Maybe she dreams of saving herself through the security of a wealthy family, but I think this journey will turn into a confrontation for her. In the beginning, she may want to free herself of the burden, but she will come to realize how precious motherhood actually is. At first, she may see it as "a financial escape" but having to share her daughter with another mother's affection will trigger entirely different emotions in her. At that point, the story takes on a duality, being both a blessing and a punishment.

How far can Hülya go to protect her loved ones? And in the end, who is she most willing to sacrifice: others, or herself?

To be realistic, others first... Because she believes she has already sacrificed enough of herself. But if you look at it from a more philosophical side, anyone who sacrifices another is also sacrificing something within themselves. Hülya's story is built precisely on this dilemma.

EKİN KOYUNCU,
**GLOBAL DISTRIBUTION
& PARTNERSHIP
DIRECTOR AT OGM
UNIVERSE**

From *The Fall
of the King* to
Reborn: OGM
UNIVERSE
Raises the Bar

By OBEN BUDAK

Our MIPCOM 2025 cover story features *Reborn*, OGM's new drama that premiered in early September and quickly drew strong interest. Alongside interviews with the cast, we sat down with Ekin Koyuncu, Global Distribution & Partnership Director at OGM UNIVERSE, to discuss their latest deals, the continued success of *The Fall of the King* and *6 of Us*, the global journey of *Reborn*, and their upcoming special event at MIPCOM.

Before we turn to your new projects, let's begin with 2025. How has this year been so far for OGM UNIVERSE?

2025 has been both dynamic and rewarding for us. We have expanded our presence in key markets, deepened our partnerships with global broadcasters, and further strengthened OGM UNIVERSE's position as a trusted distributor of premium Turkish drama.

It is also a milestone year: within just three years, we have significantly grown our team, which has allowed us to broaden our already strong international network. This year, we are especially proud of our lineup, our titles have not only performed well in traditional markets but have also captured the attention of new audiences worldwide, further underlining the global appeal of Turkish storytelling.

This year, which regions have been the strongest for your sales? Which countries did you close deals with for the first time? And which of your titles stood out the most?

Latin America, CIS & Russia, CEE, and MENA remain among our strongest regions, consistently delivering remarkable results, while Eastern Europe has also demonstrated impressive momentum. At the same time, we have expanded our presence in Southeast Asia through new partnerships and strong airline sales, and we have made significant progress in the Nordic countries and Central Europe with first-time clients. Looking ahead, we are optimistic about announcing our entry into new markets. Expanding into new countries is a key priority for us, and we are investing in building the right relationships, localization, and windowing strategies to support this growth.

Among our titles, *The Fall of the King* and *6 of Us* have been leading highlights this year. *The Fall of the King* has drawn attention with its ambitious storytelling and psychological depth, offering the kind of layered, high-quality drama that international buyers recognize as both powerful and prestigious. *6 of Us* has made its mark with an authentic and emotional narrative centered on family and resilience, themes that are timeless and resonate across cultures. Alongside these, the launches of *Lost in Love* and *Broken Destiny* have brought strong results, and their early success gives us confidence that both titles will continue expanding into new markets. Collectively, these series reflect the range of OGM UNIVERSE's catalog and the reaffirm global relevance of Turkish drama.

In the new season, *The Fall of the King* and *6 of Us* have been renewed for their second seasons, with Gökçe Bahadır joining the cast of *The Fall of the King*. How has the international interest been in these two series?

Both titles quickly established themselves internationally during their first seasons, reaching audiences in 22 countries, with some broadcasters even completing Season 1 simultaneously with us. The strong international success of both series makes us especially excited for their upcoming second seasons. *The Fall of the King* stood out with its am-



bitious storytelling, adapted from a bestselling novel, and its layered psychological themes of power, betrayal, and resilience. During its first season, it consistently ranked #1 in its slot, delivered strong ratings across demographics, and built a loyal digital following with millions of views and high engagement on social media. With Gökçe Bahadır joining the cast in Season 2, international interest has grown even further, and momentum from buyers continues to position the series as a prestige drama with strong global potential.

6 of Us was one of the breakout hits of the year. It combined robust broadcast performance with a viral digital footprint. Its central love story between Azize and Devran resonated deeply with audiences, sparking trending hashtags, fan edits, and a passionate Gen-Z community. The series closed its first season with remarkable consistency maintaining strong ratings across 27 episodes while cultivating a loyal international fanbase. These results have translated into significant demand from buyers across multiple regions.

We are confident that the second seasons will not only build on this success but also broaden their global appeal. Both series demonstrate how OGM UNIVERSE titles combine high-quality local storytelling with universal themes that travel effortlessly across borders.

We'd also like to talk about your new series *Reborn*. It has a compelling story and a strong cast. How would you describe the series in your own words, and what are your expectations for its global journey?

Reborn is an emotionally powerful and multilayered drama about love, grief, and destiny, but at its heart, it is also a story of identity and belonging. It begins with Aslı, a young woman who survives through a heart transplant, and Reyhan, the grieving mother who lost her daughter. Their lives, and those of their families, become intertwined in ways that are both healing and destructive.

What makes *Reborn* unique is its depth: it is the story of two families divided by class and grief, of a young woman caught between two worlds, and of a forbidden love that emerges from loss. The cast brings tremendous strength to the project, Kerem Bürsin, Lizge Cömert, and Deniz Çakır deliver performances that combine star power with emotional depth, while the female leads Aslı, Reyhan, and Hülya embody generations of motherhood, ambition, and resilience. The series' striking visual contrasts, from modest Istanbul neighborhoods to the opulent world of the Alkan family, give it a cinematic quality that sets it apart.

We expect *Reborn* to resonate not only in established Turkish drama markets but also in new territories where audiences are discovering these stories for the first time. With its universal themes of love, loss, and fate, combined with a strong character-driven narrative, we believe it has the potential to travel widely and touch viewers across cultures.

Another Self has wrapped production on its new season, and *The Tailor* has had three successful seasons. Both shows have done well on Netflix. What has your experience been with their distribution and sales?

Another Self and *The Tailor* are excellent examples of how Turkish OTT series can thrive on global platforms. They introduced our storytelling to new audiences who may not have been familiar with Turkish drama before, while also reinforcing the quality and originality that international buyers have come to expect from OGM. From a distribution perspective, these projects underline the importance of strong, long-term partnerships with global players. Their success gives us confidence as we expand our portfolio and continue to build bridges between Türkiye and the world.



At MIPCOM, OGM UNIVERSE will be hosting a very special event, a press conference and cocktail reception for *6 of Us*, *The Fall of the King*, and *Reborn*, with some of the cast members in attendance. How did you prepare for this event, and what are your expectations?

This year at MIPCOM, we wanted to showcase the strength of our current lineup and create a space where international buyers, press, and partners could connect directly with our stories and talent. To make it truly special, we will be hosting Kerem Bürsin, Lizge Cömert, Halit Ergenç, Merve Dizdar, Aslıhan Gürbüz, Hazal Subaşı, and Burak Berkay Akgül, an extraordinary group of actors who embody both the diversity and the star power of our productions.

As OGM UNIVERSE marks its third year at MIPCOM, this milestone also reflects how far we have come in a short time, from launching as a new distribution company to becoming a globally connected brand with a strong and expanding catalog. We have prepared carefully to ensure the event reflects not only the premium quality of our productions but also the spirit of OGM UNIVERSE.

And above all, our goal is to celebrate together, and to have fun!

And finally, what are your expectations for MIPCOM 2025?

MIPCOM always marks the beginning of a new season, and it's an event we look forward to. It's exciting to reconnect with partners from around the world, many of whom we haven't seen for several months, and to explore new opportunities for collaboration. This year, we are especially eager to present our new series and to strengthen the relationships that have been so important to our journey. We expect it to be a fast-paced and productive MIPCOM.



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ONUR SÖZENER, **HEAD OF SALES AT CALINOS ENTERTAINMENT**

Calinos Talks Growing Catalog, International Slate, and New Territories

By OBEN BUDAK



With more than 26 years in the international content distribution business, Calinos Entertainment continues to play a key role in bringing Turkish dramas to global audiences while expanding its portfolio with international productions. In this interview, Onur Sözüner, Head of Sales, reflects on the company's performance in 2025 so far, discusses the new Turkish and international titles set to be introduced at MIPCOM, and shares insights on mini-series and the evolving dynamics of Calinos' global catalog.

Before we get into the new titles you'll be presenting at MIPCOM, could you give us a quick recap of how the first nine months of 2025 have been for Calinos?

The first nine months of 2025 have been a pivotal chapter for Calinos Entertainment, defined by both external challenges and remarkable progress. The global economic deceleration has affected the industry. Nevertheless, we've seen strong momentum across our portfolio, with Turkish dramas continuing to perform exceptionally well in established markets, while also gaining traction in new territories. At the same time, our international slate has expanded, allowing us to strengthen relationships with partners beyond Türkiye and to diversify our offering.

Throughout this period, Calinos delivered a number of significant achievements that underscore its strength in global content distribution. *Woman* has been licensed into Italy and Portugal marking a strategic expansion into Western Europe. Similarly, our long-running success *Forbidden Fruit* was also acquired in Italy, further solidifying our footprint in this key market. Calinos also concluded its first agreement in Japan with the award-winning Canadian drama *Alert Squad*, a milestone illustrating the widening international resonance of our diverse catalogue.

Which regions have been strongest for Calinos' sales this year?

This year, the regions with the highest sales have been the CIS countries, Western Europe, CEE countries and despite the challenging economic conditions in LATAM, it still remains one of the regions where we achieve the highest sales.

At NEM Dubrovnik, you hosted an event with the cast of the Romanian series *Ana: You Are in My DNA*. Along with *Love with Lavender Scent*, it's one of the two Romanian titles in your line-up. How are their global sales journeys going so far?

So far, both *Ana: You Are in My DNA* and *Love with Lavender Scent* have been generating interest, particularly from broadcasters in the Baltics, LATAM, CEE. Each region connects with different aspects of the stories whether it's the emotional depth and family-driven drama or the universal themes of love. This alignment between story and regional audience taste has been encouraging, and we're confident these titles will continue to travel widely.

We'd also like to hear about the new Turkish titles you'll be promoting at MIPCOM.

At this year's MIPCOM, we're proud to showcase three flagship dramas that embody the emotional intensity and storytelling ex-

cellence global audiences crave: *Lies After Lies*, *Chasing the Sun*, and *For My Children* titles; that promise to captivate viewers and deliver unforgettable journeys.

Lies After Lies is a strong drama centered around a woman whose sense of reality is being questioned by everyone around her. It's adapted from the globally recognized *Lie After Lie*, but this version brings a fresh emotional intimacy and a distinctly Turkish storytelling tone. It's a powerful tale of memory, motherhood, and one woman's relentless fight to be heard in a world that refuses to believe her.

Chasing the Sun tells the story of two wounded people who cross paths when they least expect it. It's a powerful narrative about love born from pain, and how even in the coldest moments, something beautiful can begin to grow. The series balances deep emotion with visually striking storytelling and explores themes of revenge, healing, and redemption in a very grounded way.

For My Children is the Arabic-language adaptation of the acclaimed Turkish drama *Kadın*. While this version reflects the cultural texture of the Arabic-speaking world, the emotional core of the story is universal. It's about a mother fighting against all odds to protect her children. The challenges are raw, the relationships feel real, and the resilience shown is something that resonates far beyond borders.



What makes these titles stand out for international buyers?

What makes these titles truly stand out is how emotionally honest and character-driven they are. There's a shared DNA across all three: well-developed main characters, high emotional stakes, and themes like identity, resilience, and personal transformation. Beyond their stunning production values, these are narratives that resonate deeply and leave a lasting impression on audiences everywhere.

Buyers today seek content that not only travels effortlessly but also forges a deep emotional connection. Each of these series delivers precisely that accessible, adaptable, and enriched with storytelling that feels authentic and lived-in rather than manufactured. This is what makes them perfectly suited for platforms ranging from linear broadcasters, OTT platforms, or emerging digital channels.

In addition to Turkish content, your catalog features productions from countries such as Romania and Canada. Will you be introducing new titles from other countries at MIPCOM?

We have great series from Canada, Romania, Serbia and we added two new Arabic-language adaptations of the acclaimed Turkish dramas in our catalog. First one is *In Her Arms* is the Arabic-language adaptation of the acclaimed Turkish drama *Anne* and the other is *For My Children* which is the Arabic-language adaptation of the acclaimed Turkish drama *Kadın*. We never hesitate to identify projects that combine excellence with real market potential, as they enable us to broaden our offering and reach audiences in new and meaningful ways. Our mission is to continuously discover new exceptional stories and diverse talent that enhance our Turkish catalogue, with global expansion serving as a cornerstone of our growth journey.

Woman is still attracting interest, and *Farah* has already been sold to 85 countries. Could we say that stories about women are receiving more attention these days?

Yes, and we believe this is part of a larger global shift. Audiences today are drawn to narratives that feel authentic and relevant to their own lives, and stories with strong female perspectives embody that demand. Titles like *Woman* and *Farah* are not only successful because they showcase powerful characters, but because they reflect universal themes of resilience, identity, and transformation. Content led by women's voices will play an increasingly important role in shaping the future of global storytelling.

Your catalog also includes mini-series like *Deeply*. Has the interest in Turkish mini-series increased compared to previous years, and what are your observations about these titles?

Yes, we observed growing interest in Turkish mini-series in recent years. Broadcasters and platforms are looking for flexible formats that can fit into different scheduling and programming needs, and mini-series offer exactly that. High-quality storytelling in a concise package. Titles like *Deeply* allow buyers to test new narratives with less risk, while still benefiting from the strong production values and emotional resonance Turkish dramas are known for.

From our perspective, mini-series are also strategic because they open doors to new audiences, including digital platforms that prefer shorter runs but still want powerful, premium content. We ex-



pect this trend to continue, as mini-series are increasingly seen as a bridge between traditional long-running dramas and the binge-worthy formats that global viewers are consuming today.

It is often said that global economic and political crises are affecting content sales. As a company that has witnessed key turning points in this field over the past 26 years, what are your projections for the near future?

While economic and political uncertainties naturally affect the industry, they also push us to think more creatively about how we work with our partners. For us, the future is not only about delivering strong content but also about creating value-added business models around it. This includes exploring flexible licensing structures, building partnerships that share both risks and rewards. We believe that those who can combine storytelling excellence with smart, adaptable revenue models will lead the market forward.

At Calinos, our focus is on being more than just a content supplier. We want to be a strategic partner who helps our clients navigate challenges while also unlocking new opportunities for growth.

Chasing the Sun





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MUSTAFA İLBEYLİ, **DIRECTOR OF ADVERTISING & SALES AT TRT SALES**

TRT Sales: New Dramas and Global Growth

By YAĞMUR ÇÖL



Mustafa İlbeyli, Director of Advertising & Sales at TRT Sales, joins us to reflect on the company's record-breaking success in 2024 and a year of steady growth in 2025. He highlights the continued global impact of TRT's historical dramas, the rising demand for children's and film content, and introduces the company's upcoming series *Children of Paradise* and *Taşacak Bu Deniz*.

We last spoke ahead of DICM last year. As we come to the end of 2025, how has this year been for TRT Sales?

2025 has been a year of strategic consolidation and continued growth for TRT Sales. Building on the momentum of our record-breaking year in 2024, we've focused on strengthening our presence in key markets, expanding our catalog with new and diverse genres, and exploring new platforms and partnerships. While 2024 was about hitting a new peak, 2025 has been about solidifying our foundation and ensuring sustainable, long-term success. The feedback from our international partners has been incredibly positive, and we are proud to have maintained our position as a leading distributor of high-quality Turkish content.

You've mentioned that 2024 was a record-breaking year for TRT Sales. Could you tell us which titles and which regions stood out in terms of sales?

2024 was indeed a landmark year for us. The standout titles were undoubtedly our historical dramas. *Fatih: Sultan of Conquests* led the way, captivating audiences with its epic scale and compelling narrative. Another major success was *Saladin: The Conqueror of Jerusalem*, which continued to perform exceptionally well and solidified its global appeal.

In terms of regions, the MENA, Balkans, and Asia remained powerhouses, with a particularly strong appetite for historical epics. These markets showed significant growth, with buyers actively seeking out content that resonates with their shared cultural heritage. Latin America is a market where we are seeing growing interest. While our presence there is still developing, audiences have shown increasing curiosity toward Turkish dramas. We are working to strengthen our impact in the region by introducing new titles tailored to local preferences.

Furthermore, thanks to our diverse and established drama catalog, we continue to see strong demand for different types of series from various parts of the world.

We definitely observe regional preferences, and it's something we take into account in our sales strategy. The MENA region and Central Asia have a very strong preference for our historical and epic dramas, as these stories often connect with their own histories and cultural values. In contrast, in Latin America and Balkans, while historical dramas are popular, there is also a very strong demand for our contemporary family and romantic dramas.



Beyond the numbers, how would you evaluate that success overall? What do you think were the key factors behind it?

The success of 2024 was not just about sales figures; it was about the growing international recognition of Turkish content as a whole. The key factors behind it, I believe, are threefold. First, the unparalleled quality of our productions. TRT is committed to producing dramas with high-quality scripts, cinematic visuals, and meticulous attention to historical detail. Second, our storytelling has a universal appeal. While our shows are rooted in Turkish culture and history, they explore themes of family, loyalty, ambition, and justice that resonate with audiences everywhere. Finally, our strategic approach to distribution and our strong relationships with our partners have been crucial. We work closely with broadcasters and platforms to tailor our content to their specific market needs, ensuring that our shows find the right home and reach the widest possible audience.

Turkish historical dramas continue to resonate strongly worldwide. How has the international journey of *Fatih: Sultan of Conquests* and *Saladin: The Conqueror of Jerusalem* evolved this year? Which territories have they reached so far?

Both *Fatih: Sultan of Conquests* and *Saladin: The Conqueror of Jerusalem* had an incredible journey this year. Both of our productions found their place in Asia, the

Taşacak Bu Deniz



Balkans, and the MENA region, continuing to expand their global footprint. The series found a strong fan base among viewers who appreciate historical depth, leadership, and nation-building themes. The story of both characters' unifying leadership carries a powerful message that transcends borders and cultures, making it a true global hit.

Your catalog also includes a wide range of children's content. How is the demand for these titles internationally, and in which markets are they performing the best?

The demand for our children's content is robust and growing. We are seeing a significant interest in our animated series, which offer a safe, educational, and entertaining viewing experience for young audiences. Our children's titles are performing exceptionally well in the MENA and CIS region. The universal nature of animation, combined with our focus on positive values and cultural themes, makes them highly attractive to international buyers.

TRT Sales also has a growing film catalog. What kind of interest are you seeing in your films, and which regions or countries are particularly drawn to them?

Our film catalog, which attracts interest in the Balkans, Asia, and MENA, also draws new buyers interested in our documentaries and feature films that offer a unique perspective on Turkish culture and history. We are particularly proud of our documentary catalog, which covers a wide range of topics and has garnered great acclaim at international film festivals.

Could you tell us about your new projects or upcoming content for the new season? What can international buyers expect from TRT Sales in the year ahead?

The first one is *Children of Paradise*, starring well-known talents such as İsmail Hacıoğlu, Özgü Kaya, Melisa Şenolsun, Yurdaer Okur, and Zafer Algöz. This gripping drama follows İskender, a feared gangster betrayed and left for dead, who awakens in an Aegean town where he is mistaken for a missing family man. Torn between his violent past and a newfound life of love and belonging, he must face a devastating truth that could change everything.

The second one is *Taşacak Bu Deniz*, featuring Ulaş Tuna Astepe, Deniz Baysal, Burak Yörük, and Yeşim Ceren Bozoğlu. Set on the stormy Black Sea coast, the story dives into a centuries-old blood feud between two rival villages. When a stolen daughter returns unknowingly as a doctor, she becomes the fragile bridge between vengeance and redemption, in a land where love and hatred flow as fiercely as the sea itself.

With these two dramas, we expect to strengthen our footprint across

Europe and the Americas, as both titles align strongly with regional audience preferences for powerful, character-driven stories and visually stunning landscapes. Once again, the enchanting geography of Anatolia will be the greatest companion to these meticulously crafted scripts.

And when it comes to your dramas, do you observe regional preferences? For example, do certain regions lean more towards historical dramas while others prefer family dramas?

Yes, we definitely observe regional preferences, and it's something we take into account in our sales strategy. The MENA region and Central Asia have a very strong preference for our historical and epic dramas, as these stories often connect with their own histories and cultural values. In contrast, in Latin America and Balkans, while historical dramas are popular, there is also a very strong demand for our contemporary family and romantic dramas. Our family-oriented narratives, with their focus on emotional relationships and strong moral themes, resonate deeply with audiences of these regions.

We are here at MIPCOM, the most important content market of the year. What are your expectations from this year's edition?

MIPCOM is a crucial event for us to connect with our partners and to showcase our new catalog. Our expectations for this year are to build on the relationships we have cultivated and to forge new ones. We want to demonstrate the depth and diversity of our content and to solidify our position as a go-to source for high-quality, globally resonant content. We are confident that our new titles will generate significant buzz and lead to successful deals in the coming months.





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MÜGE AKAR, **HEAD OF SALES AT ATV DISTRIBUTION**

ATV Distribution: Fresh, Powerful Stories with Strong International Potential

By YAĞMUR ÇÖL



ATV Distribution heads to MIPCOM 2025 with a strong slate of new dramas. Among the highlights is *Queen of Tears*, the Korean adaptation starring globally recognized talents Hande Erçel and Barış Arduç, which has just launched in Türkiye. The lineup also includes *Waves of Love*, another fresh debut of the season. Ahead of the market, we sat down with Müge Akar, ATV's Head of Sales, to discuss the company's latest dramas, recent sales highlights, the ongoing success of *The Nightfall* and *The Ottoman*, and their expectations for this year's edition.

Before we talk about ATV's highly anticipated new series, could you give us a recap of 2025? How would you summarize this year?

2025 has been a year of strong competition in the Turkish drama industry, and we are proud to have stood out with high-quality content. As we approach the final quarter of the year, the new broadcast season in Türkiye has just begun, marking the start of an exciting new chapter. During this period, we launched the second season of *Hidden Destiny* (Can Borcu), a series that left a strong impression in its first season and continues to capture attention. We also premiered *Waves of Love* (Gözleri Karadeniz) and are now preparing to introduce new projects. Among them, *Queen of Tears* (Aşk ve Gözyaşı) will soon be meeting audiences in the local market.

Could you also share some of the recent sales highlights?

Our recent sales demonstrate how Turkish dramas continue to resonate with audiences worldwide. *The Nightfall* (Bir Gece Masalı), starring Burak Deniz and Su Burcu Yazgı Coşkun, was recently licensed in Spain, Chile, and Panama. *Hidden Destiny* (Can Borcu), has expanded its presence across Europe with new sales to Croatia, Romania, and Albania. And most recently, *Broken Wings* (Kanatsız Kuşlar) was licensed to the United States, while the format rights were sold to Portugal.

Meanwhile, *Queen of Tears* and *Waves of Love* were both acquired in the MENA region, underlining the growing global demand for our catalog.

Let's move to your upcoming drama *Queen of Tears*. The series brings together Hande Erçel and Barış Arduç, two stars with a huge global fan base, and it is adapted from the successful Korean series of the same name. How would you describe the series in your own words?

Queen of Tears (Aşk ve Gözyaşı) is a deeply emotional and universal love story. It follows Selim, the legal director of a major corporation, and his wife, Meyra, the heiress of a powerful family. Despite their privileged lives, their marriage suffers under the weight of family expectations, corporate rivalries, and hidden pressures. As emotional distance grows between them, Selim considers walking away, until he discovers Meyra's life-threatening illness. This revelation forces them to face long-suppressed truths and rediscover the love they thought was lost. At its core, the series explores resilience, honesty, and the ultimate test of choosing to

stand by one another in the face of illness, secrets, and social pressures.

What are your expectations for its international journey, and have you seen any early interest ahead of its official launch at MIPCOM 2025?

We are officially launching *Queen of Tears* at MIPCOM 2025. Although the series has not yet aired, the powerful narrative, combined with the quality of production evident even in the teaser, has already drawn attention from international buyers. The early feedback has been very encouraging, and we will be sharing exciting announcements very soon.

The teaser for the series has already attracted significant global attention. Beyond the popularity of the lead cast, what do you see as the key selling points for international buyers?

The series has several elements that make it stand out internationally. First and foremost, it is a universally appealing love story, romantic, emotionally intense, and full of suspense. The theme of rediscovering love under extraordinary circumstances is one that resonates with viewers everywhere. In addition, the series is visually elevated by the stunning scenery of the Bosphorus, while its high production values and the strength of the supporting cast bring further depth and quality. Together, these elements create a package that is both commercially attractive and emotionally powerful.





Another highly anticipated title in your lineup is *Waves of Love* (Gözleri Karadeniz), starring Halit Özgür Sarı and Özge Yağız. Could you share your insights into the story? What are your expectations for its international journey?

Waves of Love has been created in the tradition of classic Turkish drama, which continues to perform strongly in international markets. The story begins in the Black Sea region and evolves as the characters' paths cross in Istanbul, where their destinies intertwine. The emotional depth of the story is enriched by the chemistry between Halit Özgür Sarı and Özge Yağız, which we believe will strongly connect with audiences. Given its traditional storytelling style and universal themes, we expect it to perform well across many territories.

How have sales for *The Nightfall* been performing internationally so far? Which regions have shown the most interest in the series?

The Nightfall has seen a very positive reception internationally. While there has been interest from multiple regions, Europe has been particularly responsive. The series has been licensed in Romania, Spain, Bosnia, and Hungary, showing its ability to travel widely across the continent.

Which genres in your catalog tend to perform best in international markets? Are there specific regions where certain types of dramas are particularly popular in terms of sales?

Our catalog is highly diverse, which allows us to respond to a wide variety of market demands. Historical dramas tend to perform particularly well in Asia and Europe, where there is strong interest in epic, period storytelling. On the other hand, classic family dramas remain highly popular in Latin America, where emotional, charac-

This year, we are participating in MIPCOM with one of the strongest lineups we have ever presented. Queen of Tears, Waves of Love, and The Nightfall represent fresh, powerful stories with strong international potential. At the same time, titles like The Ottoman showcase our ability to deliver long-running dramas with sustained global appeal.

ter-driven narratives resonate strongly with audiences. This range ensures we can always find the right fit for each region.

Beyond your new dramas, *The Ottoman* continues to be one of ATV Distribution's standout titles, now entering its 7th season with consistently strong ratings. This season also introduces the globally recognized star Mert Yazıcıoğlu to the cast. How do you see this new season shaping the show's international journey?

The Ottoman is one of our flagship titles, and we are proud of its continued success. The addition of Mert Yazıcıoğlu brings fresh energy and international recognition to the series, which will only expand its global reach. This season, the story moves deeper into the aftermath of the empire's foundation, providing viewers with both historical depth and compelling drama. We believe the combination of strong ratings, a loyal audience base, and new talent will reinforce the show's position as one of the most important Turkish dramas on the global stage.

Finally, we are here at MIPCOM, the most important content market of the year. What are your expectations for this year's edition?

This year, we are participating in MIPCOM with one of the strongest lineups we have ever presented. *Queen of Tears*, *Waves of Love*, and *The Nightfall* represent fresh, powerful stories with strong international potential. At the same time, titles like *The Ottoman* showcase our ability to deliver long-running dramas with sustained global appeal. We look forward to sharing these projects with our partners and believe they will play a key role in shaping the next wave of Turkish drama across the world.





CAN OKAN,
FOUNDER AND CEO OF INTER MEDYA

A Dynamic Year for İnter Medya: From Global Hits to New Ventures

By ÖZLEM ÖZDEMİR



Inter Medya's Founder and CEO Can Okan joins us to talk about what has been a busy and exciting year for the company. He shares insights on the international journey of titles such as *Eshref Ruya* and *Valley of Hearts*, reflects on the success of their latest co-production, *Heartstrings*, along with the growing mini-series catalog. Looking ahead, Can Okan sees MIPCOM 2025 as a key market to highlight Inter Medya's hit dramas and announce its entry into vertical drama.

The last time we spoke was right before NEM Dubrovnik and NATPE Budapest, and since then you also attended MIP Africa. How did these markets go for Inter Medya? Could you share your overall impressions?

This year has been particularly dynamic for us. Both NEM Dubrovnik and NATPE Budapest allowed us to reconnect with long-time partners and open conversations with new players in Central and Eastern Europe. MIP Africa was especially exciting because it confirmed the strong appetite for Turkish content in the continent, buyers are not only looking for proven long-running dramas but also shorter, premium titles that fit digital platforms. Overall, we've seen solid business momentum and very positive signals from all three events.

2025 has already been a busy year for Inter Medya. Looking back at the first nine months, which regions have shown the strongest interest in your titles, and which productions have been driving the most international demand?

Latin America continues to be one of our strongest regions, with steady demand for our drama slate. Eastern Europe also remains a core market, while we've seen remarkable growth from Sub-Sa-

haran Africa and the Middle East. In terms of titles, *Valley of Hearts* and *Eshref Ruya* have been leading the way, while *Heartstrings* has surprised us with how quickly it has traveled.

I'd like to start with *Eshref Ruya*. Earlier this year you announced that Inter Medya would be handling its international distribution. How has the series' global journey been so far?

Eshref Ruya has had a strong start internationally. Buyers quickly recognized its high production values and compelling storyline, which helped us close deals across Europe, Latin America, CIS and MENA.

Now that *Eshref Ruya* headed into its second season with strong rating results, how do you see the global anticipation building around it? Are there any new sales updates you can share?

There's significant anticipation for Season 2. Many of our partners who licensed Season 1 are eager to secure continuity for their audiences. We are finalizing new sales in Asia and additional territories in Latin America, and we expect to announce further deals during MIPCOM. The global buzz is definitely growing.



Your new drama, *Halef*, which you will be presenting at MIPCOM, is one of the season's most talked-about titles. The series tells the story of Serhat, a surgeon in Istanbul living a completely different life, who is suddenly forced to return to Urfa, where everything in his life changes. How would you describe *Halef* in your own words?

Halef is a compelling drama of legacy, tradition, and destiny, told through the story of Serhat. Once a successful surgeon in Istanbul, he is suddenly called back to his hometown of Urfa, where family obligations and an old blood promise force him into a life he thought he had left behind. As he assumes the role of Agha, Serhat is torn between responsibility and love, between the traditions that demand his loyalty and the modern life he worked hard to build. What distinguishes *Halef* is that it goes beyond the drama of a man caught between two women. It is a universal story of love, sacrifice, and the hidden truths that bind and divide families. Set against the culturally rich backdrop of Urfa, the series blends emotional depth with powerful conflict, making it deeply rooted in its setting and universally resonant.

Your latest co-production *Heartstrings* has been licensed in countries like Macedonia, Ecuador, MENA, Colombia and Romania. What more can you share about the series and its journey so far? Should we expect to see more productions from Inter Medya in the near future?

The response has exceeded expectations, proving that our deep knowledge of international buyers can be leveraged from the very beginning of a project. We do plan to expand our co-production investments, carefully selecting titles that we believe have both domestic and global potential.

***Valley of Hearts* was one of last season's standout titles. We know it's very successful in terms of sales too. How has the response been from international buyers and audiences?**

The response has been outstanding. Broadcasters tell us that *Valley of Hearts* consistently performs at the top of their prime-time slots, and the emotional storyline resonates strongly across diverse cultures. Its combination of strong characters and universal themes makes it one of our most bankable properties.

You also signed a comprehensive agreement with Turkish streaming platform Exxen, adding a slate of mini-series to your global catalog. How are these titles performing in international markets?

The mini-series is working very well. Platforms and broadcasters appreciate the flexibility of shorter formats that allow for event-style programming. From our slate, several titles are already placed on major platforms in Latin America and Eastern Europe. It's proof that the market is evolving and that buyers are open to new formats beyond the traditional long-running drama.

What can you tell us about your new mini-series *Modern Woman*, a GAIN Original?

Modern Woman is a very contemporary story that explores female empowerment, family, and identity with a modern lens. We

believe it will speak to global audiences who are increasingly interested in authentic, character-driven stories.

There are many new Turkish dramas set to premiere later in the season. Alongside *Halef*, are you planning to add new titles to your catalog?

Yes, absolutely. We are continuously curating our catalog to ensure we have fresh, high-quality titles for our partners. There are several negotiations underway, and we will be announcing new additions both at MIPCOM and later in the season.

We're now at MIPCOM, one of the key markets of the year. Which titles will you be highlighting at MIPCOM 2025?

At MIPCOM, we are highlighting our newest title, *Halef*, *Eshref Ruya Season 2*, *Heartstrings*, *Valley of Hearts* and *Modern Woman*, alongside our extended mini-series slate. We have added another GAIN Original to our mini-series slate, *Fer*. It's a gripping, character-driven drama infused with drama and mystery. Also our feature films and unscripted formats catalog will be shining at MIPCOM. We are also keeping up with new trends and will be announcing at MIPCOM that we are entering the world of vertical drama. We already have a wide range of vertical dramas to produce in our pipeline and are preparing to add ready-made content to our catalog as well. We are excited about the steps we will be taking in this field.

Finally, what are your expectations for this year's edition?

We expect MIPCOM 2025 to be a very productive market. The industry is in a period of change, with buyers seeking both proven hits and innovative formats. For us, it's about reinforcing partnerships, closing key deals, and continuing to demonstrate the strength of Turkish drama on the global stage.



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ELİF TATOĞLU,
**DISTRIBUTION STRATEGY
& SALES DIRECTOR AT
KANAL D INTERNATIONAL**

Inside Kanal D International: Sins and Roses, Timeless Hits and Growing Format Sales

By YAĞMUR ÇÖL



“Kanal D International has such a strong legacy in global drama distribution,” says Elif Tatoğlu, Distribution Strategy & Sales Director. As the company prepares to launch its highly anticipated new drama *Sins and Roses* at MIP-COM 2025, we sat down with Tatoğlu to talk about KDI’s powerful new slate, the lasting global appeal of its library titles, and the growing demand for format sales.

Since this is our first time speaking with you, we would like to get to know you a bit better. You joined Kanal D International about one and a half years ago as Distribution Strategy & Sales Director. How has this journey been so far?

It has been a very dynamic and rewarding journey. Kanal D International has such a strong legacy in global drama distribution, and joining the team has allowed me to contribute to shaping its growth strategy further. Over the past one and a half years, I’ve had the opportunity to work closely with both our long-standing partners and new collaborators, focusing on expanding our reach, diversifying our sales models, and building stronger synergies between our content and the needs of the international market.

As we approach the end of 2025, how has this year been for Kanal D International? Could you give us a brief recap of the key highlights?

2025 has been a remarkable year for us. We’ve achieved significant growth in both scripted drama distribution and format sales. Our timeless library titles such as *Fatmagül*, *Time Goes By*, *Forbidden*

Love and *Ruthless City* continued to travel successfully, once again proving the lasting global appeal of Turkish storytelling. Looking ahead, we are confident that more of these iconic dramas including *Kuzey Güney*, *Forbidden Love*, *Fatmagül*, and *Price of Passion* will also find renewed life through local adaptations, further extending their cultural impact.

At the same time, our new dramas are making their mark internationally. One of the most anticipated projects of the season, *Sins and Roses*, has already generated strong interest. *Three Sisters* not only sustained its success as a finished drama but also reached a new milestone with its first format adaptation in Kazakhstan, underlining the versatility of our catalogue beyond finished sales. In addition, *Farewell Letter*, *The Family Burden*, and *Secret of Pearls* have all stood out as key highlights of the year.

Together, these achievements reinforce the strength of both our evergreen library and our current slate, ensuring that Turkish drama continues to appeal to audiences worldwide.



*This year, our spotlight is on **Sins and Roses**, a highly emotional, character-driven drama that blends love, family ties, hidden secrets, and intrigue -the kind of universal storytelling that can captivate audiences anywhere.*

I'd like to start with your newest drama, **Sins and Roses**. How would you describe the series in your own words?

Sins and Roses is about how one hidden truth can suddenly change the course of life, arriving just when you believe you have an ideal family and a perfect future. At its heart, the series explores love, betrayal, family, and the courage it takes to open your heart again. We witness the unexpected bond between a man betrayed and closed off from love, and a carefree young woman at the beginning of her life - a connection that will transform not only them but also everyone around them. With characters each driven by their own desires and flaws, *Sins and Roses* delivers a story that is both powerful and deeply human.

***Sins and Roses* certainly comes with strong star power, with Murat Yıldırım and Cemre Baysel leading the cast, and it also carries very universal themes. How do you see its international journey unfolding?**

Produced by NGM, the powerhouse behind recent global successes such as *Kardeşlerim* (For My Family) and *Sefirin Kızı* (The Ambassador's Daughter), the series comes with a proven track record in delivering dramas that resonate internationally.

Murat has long been one of the most recognizable faces of Turkish drama, known for iconic roles in series such as *Asi* (Rebellious), *Ramo*, and *Aziz*, which earned him both critical acclaim and a loyal international following. Cemre, on the other hand, represents the new wave of Turkish talent. She has quickly risen from supporting roles to award-winning leads in popular dramas like *Elimi Bırakma* (Hold My Hand), *Baht Oyunu* (Twist of Fate), and *Leyla*, capturing



audiences with her fresh energy and screen presence.

Beyond the cast and creative team, the themes at the heart of *Sins and Roses* -love, betrayal, family, guilt, and second chances- are universal, giving the series strong potential to appeal to audiences across cultures and borders.

Let's continue with format sales. The format licensing of *Three Sisters* to Kazakhstan was a milestone. What does this deal mean for Kanal D International?

It was indeed a proud moment for us. *Three Sisters* is one of our most beloved dramas, and seeing it reinterpreted in a new cultural context shows the global adaptability of our stories. This deal strengthens our position in the format business and demonstrates the versatility of Turkish dramas in being localized for different markets.

Which of your titles have travelled as formats so far, and which others do you see as having strong potential for future format sales?

In addition to *Three Sisters*, several of our dramas have sparked strong interest in format discussions, including *Time Goes By* and *Secret of Pearls*. We also have a proven track record of successful adaptations worldwide. To name just a few: *Fatmagül*, *Forbidden Love*, *Ruthless City*, *War of the Roses*, *Gümüş*, *L.O.V.E.*, *My Mom*, *A Night in June*, and *Price of Passion*. An Arabic adaptation of *Time Goes By* is now in production, and across various territories we are already in advanced discussions for *Kuzey Güney*.

Looking ahead, we see tremendous potential in further adaptations for *Price of Passion* and *The Family Burden*, particularly for



their universal family dynamics, as well as in *Sins and Roses*, whose strong character-driven conflicts can be successfully adapted across many different cultures.

Your library titles such as *Fatmagül*, *Time Goes By*, *Forbidden Love*, and *Kuzey Güney* continue to travel successfully. How do you explain their lasting appeal after so many years?

These titles have become classics of Turkish drama. The reason they remain relevant is simple: they tell deeply human stories with emotional intensity and the characters feel real. Themes like love, justice, betrayal, and family resonate with audiences everywhere. Additionally, the high production quality and unforgettable performances have ensured their place in viewers' hearts.

On the other hand, *Secret of Pearls* is preparing for its third season. How do you see this title evolving internationally as it enters S3?

Secret of Pearls is preparing for its third season, which in itself is a testament to the strength of its story. While the series has a more defined audience, its narrative remains powerful and emotionally engaging. For international markets, this means there is potential for channels and platforms looking for character-driven drama with depth and continuity. As it enters its third season, we see it as a solid title with clear appeal for partners who value strong storytelling and emotional resonance.

Could you also tell us more about *The Family Burden*'s international journey so far?

The Family Burden has been very well-received internationally. Its combination of love and heartfelt family drama makes it appealing across diverse markets. It touches on relatable themes of generational conflict, love, and everyday struggles, which are easy for audiences worldwide to connect with. We've seen growing demand, and we believe its journey is just beginning.

Now, we are here at MIPCOM, one of the most important content markets of the year. What are your main goals for this year's edition?

Our main goal at MIPCOM is to strengthen global partnerships by offering a portfolio that balances powerful new stories with proven classics from our catalogue.

This year, our spotlight is on *Sins and Roses*, a highly emotional, character-driven drama that blends love, family ties, hidden se-



crets, and intrigue –the kind of universal storytelling that can captivate audiences anywhere. With the star power of Murat Yildirim and Cemre Baysel, together with the strong track record of producer NGM, we believe it has all the elements to travel successfully across markets.

At the same time, a key strategic priority for us is to expand our presence in format sales. Buyers are increasingly seeking adaptable stories, and Kanal D International's catalogue stands out as one of the richest and most versatile in Turkish drama. Timeless titles such as *Fatmagül*, *Forbidden Love*, *Time Goes By*, *Price of Passion*, *Ruthless City*, *Three Sisters*, and *Kuzey Güney* continue to hold strong potential for local adaptations, following the success of previous remakes. We expect more of these classics to be reimagined in new cultures, reinforcing their global relevance.

With a slate that combines fresh, star-driven dramas and evergreen library titles ready for adaptation, our goal at MIPCOM is clear: to connect with partners looking for both immediate hits and long-term stories with lasting value.

Do you have any special events, screenings, or panels planned for MIPCOM?

Instead of a traditional screening, we're inviting our partners to join us for a special party at Carlton Beach with the stars of *Sins and Roses*, Cemre Baysel and Murat Yildirim. It's not only a chance to celebrate the launch of this exciting new title, but also a unique opportunity for our guests to meet the cast in person and connect in a more relaxed, festive atmosphere by the sea. We wanted to bring people together around the stories and talent that make Turkish drama so special.

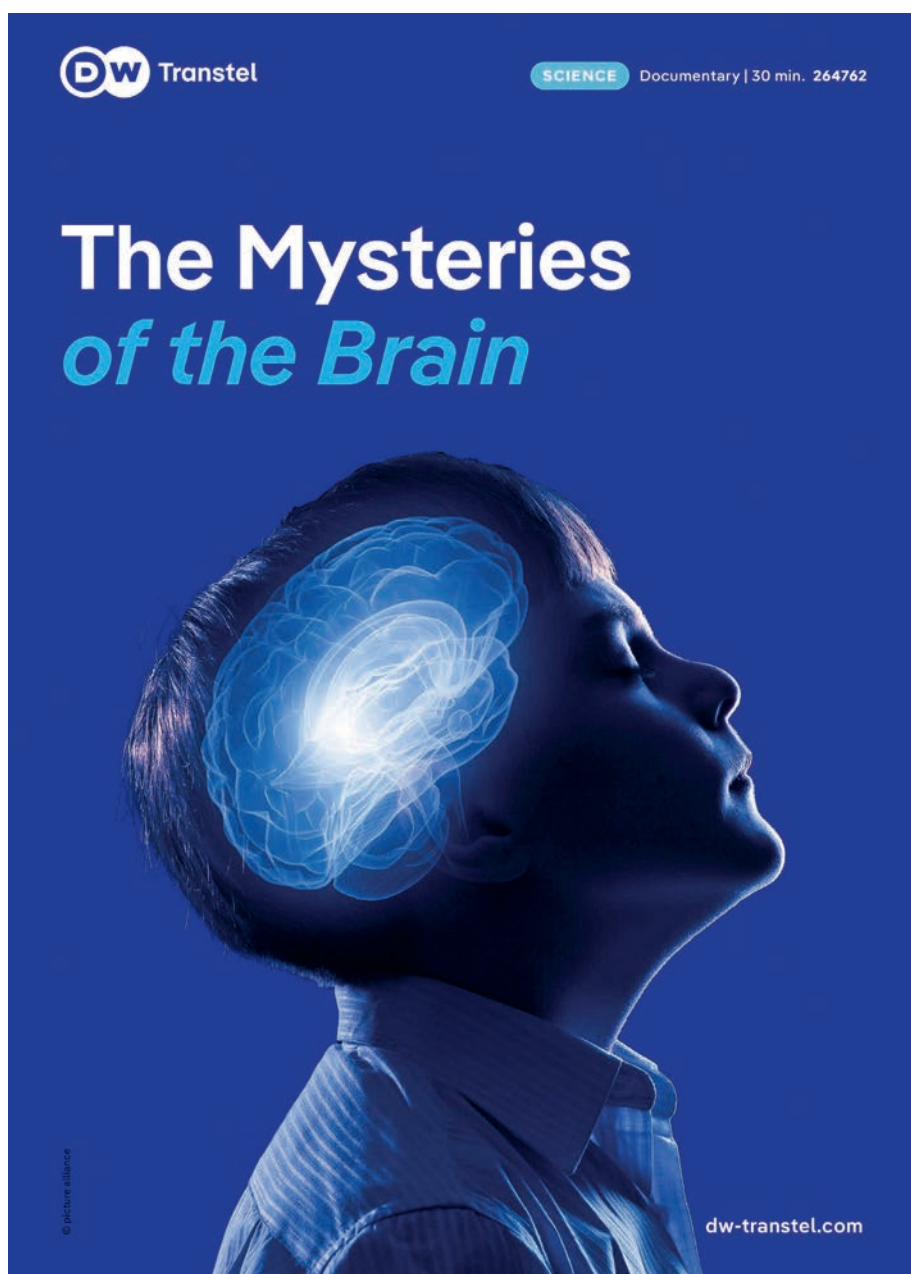
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The Mysteries of the Brain: An Incredible Journey Continues with DW

OBEN BUDAK

The relentless pace of work, endless meetings, and constantly changing conditions... In today's world, mental resilience is more crucial than ever for professionals in every sector, especially those in the media industry. So, how much do we truly know about the organ that keeps us going and makes everything possible: our brain? DW (Deutsche Welle), Germany's international broadcaster and one of the most successful and relevant international media outlets, continues its highly acclaimed documentary series *The Mysteries of the Brain* with new episodes, taking us on a journey into the enigmatic world of the human mind.

The brain is the body's nerve center. It collects and processes all information from the body and its environment, turning it into reactions and memories. Everything from interpreting a landscape and naming a feeling to recognizing danger is under its control. But the documentary goes beyond these basic functions, focusing on the brain's most extraordinary feats.





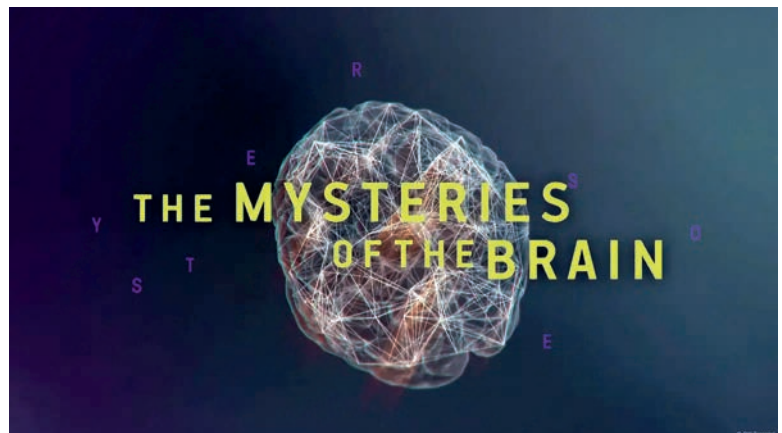
One of the series' most compelling new episodes is "Decoding the Poker Brain." Poker is more than just a card game; it's a complex battle of wits that combines luck, math, and psychology. A neuroscientist examines how the brain works during a tournament between professional and amateur players. This insight isn't just limited to poker; it also reveals the secrets of the brain's performance when we're developing strategies at work or reading the other party at a negotiation table.

Another episode, "When We First Meet," addresses a topic that concerns all of us: first impressions. Within milliseconds, the brain interprets a new acquaintance's facial expressions and vocal signals to form an initial opinion. This incredible ability is also shaped by learned stereotypes. This episode showcases how our brains make "quick decisions" in social interactions and provides important clues about how these judgments are formed.

Finally, the episode "How Music Changes Our Brain" places the universal power of music within a scientific framework. Can music truly strengthen our brain? Does it have a healing effect on individuals with neurological diseases like Parkinson's or on the elderly? Neuroscientific studies show astonishing results, making the profound effects of music on different regions of the brain visible.

Described as an even greater scientific challenge than decoding the human genome, brain research continues to offer viewers both an informative and fascinating experience through this documentary series.

DW's *The Mysteries of the Brain* documentary series serves as a guide for anyone who wants to step into the mysterious world of the brain and rediscover the limits of the human mind.



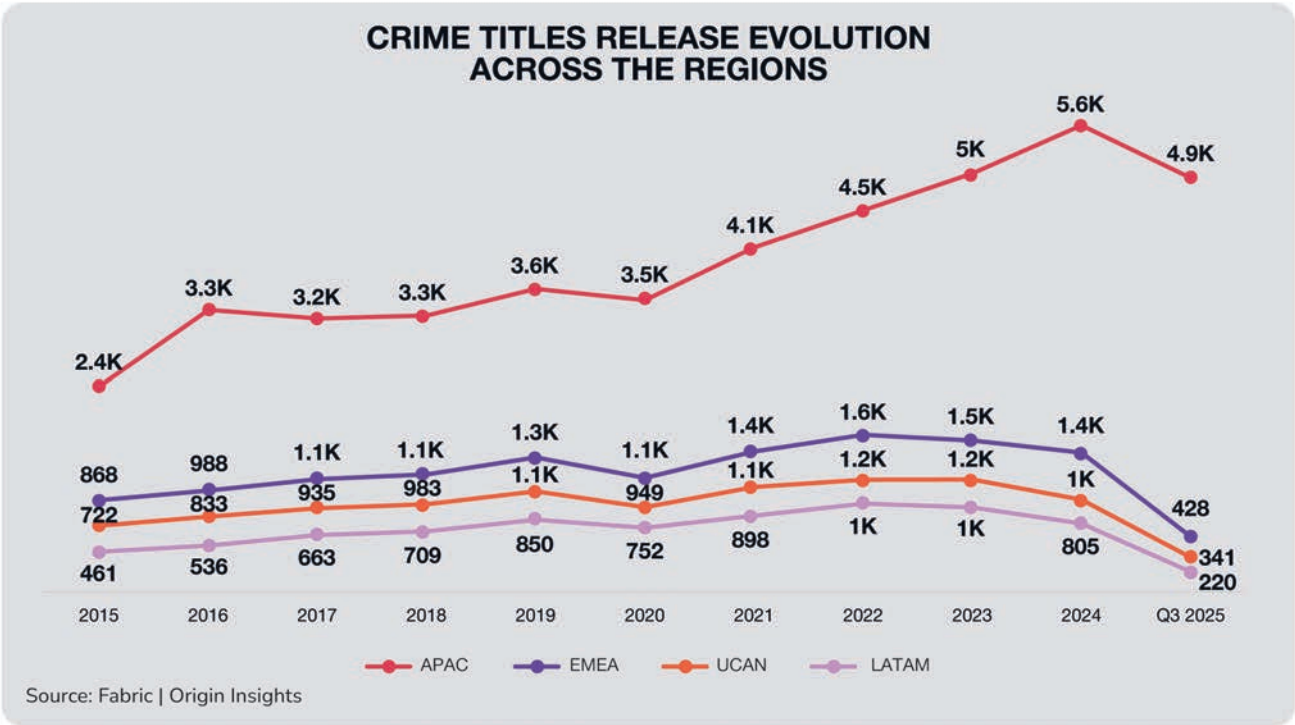
Crime on Screen: A Global Analysis of Stories and Franchises

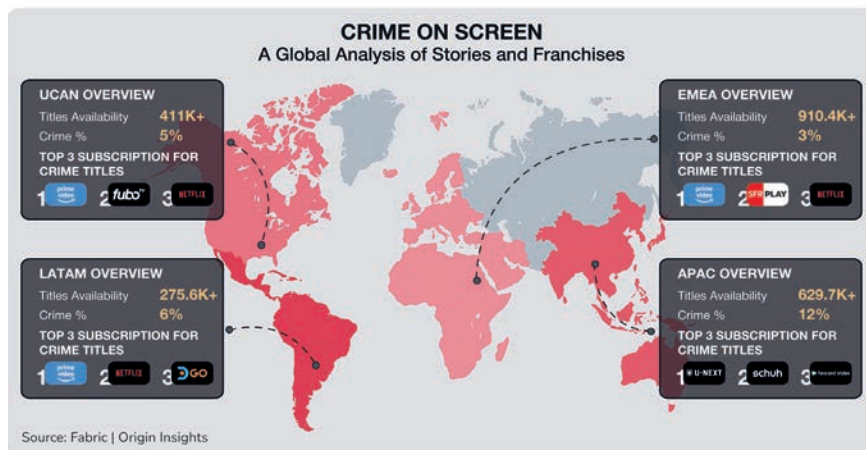
For our MIPCOM 2025 issue, we collaborated with Fabric Data, one of the industry’s leading companies, to deliver an in-depth analysis of the crime and true crime landscape. The report shows how the genre continues to hold a strong place in the global audiovisual ecosystem, with more than 69,000 films and 22,000 series, representing about 3% of all distributed titles worldwide. It highlights the steady growth of crime content and shines a light on today’s most popular titles, as well as the growing role of adaptations, franchises, sequels, prequels, and spin-offs in shaping global audience engagement.

At the same time, 221B, a magazine published in Türkiye for the past decade and dedicated exclusively to crime, true crime and their subgenres, is stepping onto the global stage with its MIPCOM special edition. This international launch comes with a timely dossier on the rise of true crime, now ready to be discovered at 221bmag.com.

GLOBAL LANDSCAPE

Crime continues to hold a significant place within the global audiovisual ecosystem. Today, there are more than 69K films and 22K series in the genre, which represents about 3% of all titles distributed worldwide – a smaller share compared to dominant genres such as Drama (19%) or Documentary (14%). Production and viewership have both grown steadily over the last decade. The United States leads production with more than 13K titles, followed by the United Kingdom (3K) and France (2K). Annual premieres of unique crime titles increased from 4K+ in 2020 to 6K+ in 2024, with 5K+ re-releases already recorded through Q3 2025. From a regional perspective, APAC hosts the largest catalog share, with crime titles accounting for 12% of the region’s total library, while EMEA shows the highest audience preference, reaching 47%.





PLATFORMS AND DISTRIBUTION DYNAMICS

Subscription platforms are central to crime distribution. Prime Video and Netflix dominate across all regions, though their relative weight varies:

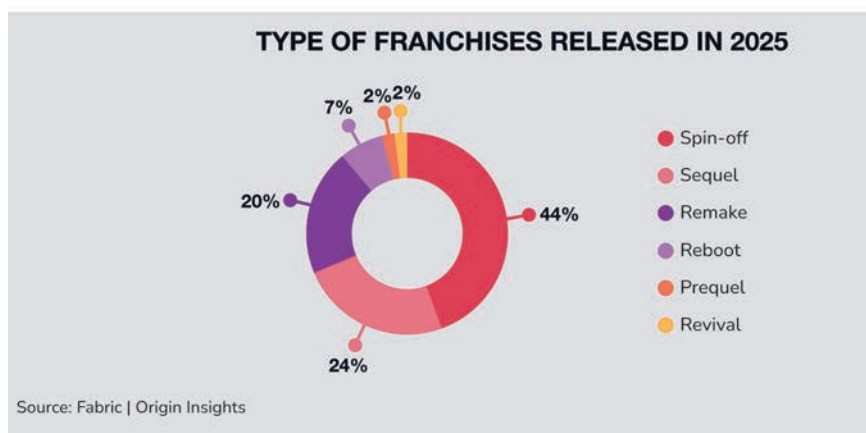
- In UCAN, Prime Video leads with nearly 3K titles, while Fubo TV and Netflix range between 1.5K–2.3K each.
- In EMEA, the landscape is more fragmented, with strong catalogs also on SFR Play, Freenet, and Okko.

When it comes to original productions, Netflix is the clear leader with 1K+ crime originals, far ahead of HBO Max (204) and Prime Video (201).

NARRATIVES, AUDIENCES, AND THEMATIC EVOLUTION

2025 has already delivered high-profile crime releases such as *Dexter: Resurrection* (2025), starring Michael C. Hall, marking the actor's return to his iconic role from the original series, and *The Hand and the Cult of the Blood Sapphire* (2025). Both titles ranked among the most popular globally in Q3 2025.

Adaptations remain a strong driver of new content. So far this year, over 50 crime adaptations have been launched, including +20 literary adaptations such as *Bosch: Legacy* (season 3), *Reacher* (season 3) and *The Åre Murders*.



SHARED UNIVERSES AND CRIME FRANCHISES

Beyond growth in sheer volume, crime also expands through franchises, sequels, prequels, and spin-offs.

- Netflix leads with global sagas like *Money Heist* (La Casa de Papel, 2017), which expanded into *Money Heist: Korea and Berlin* (2022), and more recently with the launch of the first season of *In the Mud* (Spin-Off, 2025).
- Prime Video leveraged the success of *Bosch* (2015) into *Bosch: Legacy* (3rd season).

The case of *Dexter* illustrates how IPs evolve across formats:

- Spin-off: *Dexter* (2006)
- Revival: *Dexter: New Blood* (2021)
- Prequel: *Dexter: Original Sin* (2024)
- Sequel: *Dexter: Resurrection* (2025)

Other notable examples include:

- Revival: *Law & Order: Criminal Intent* (2024), *NCIS: Origins* (2024)
- Spin-off: *Criminal Minds: Evolution* (2022), *CSI: Vegas* (2021)
- Canned series with lasting impact: *Bosch* (2015), *Criminal Minds* (2017)

Together, these dynamics confirm that franchising is central to the genre's sustainability, helping platforms maintain engagement in an increasingly fragmented market.

PERSPECTIVES AND OPPORTUNITIES

The global crime market is entering a phase of consolidation and diversification. Key growth vectors include:

- Franchise expansion (spin-offs, shared universes) enabling scalability and long-term audience loyalty.
 - Revivals, reboots, and adaptations blending nostalgia with novelty to target both existing fans and new viewers.
- The main challenges ahead lie in catalog saturation and the need for differentiation in an intensely competitive genre. Platforms that balance global IP extensions with locally resonant narratives are well positioned to capture sustained audience attention.

New Turkish Dramas



The 2025/26 TV season begins with an exciting lineup of Turkish dramas. Blending sweeping sagas and fresh adaptations, the slate highlights some of Türkiye's most prominent stars and acclaimed creators. Here's a look at the new Turkish series:

REBORN

OGM's newest drama *Reborn* made a strong debut in Türkiye on September 7.

Starring Sibel Taşçıoğlu, Kerem Bürsin, Lizge Cömert, Deniz Çakır, and Şerif Sezer, and directed by acclaimed *Golden Boy* director Burcu Alptekin, the series told a story of family ties, forbidden love, and long-buried secrets.

The drama follows Aslı, a young woman born with a serious heart condition. After receiving a heart transplant from Melike, the daughter of a wealthy family, Aslı became the focus of Melike's grieving mother, Reyhan. But Aslı's own mother, Hülya (Deniz Çakır), a sharp-eyed opportunist, sees the Alkan family's tragedy as a doorway to power and wealth. Aras Alkan (Kerem Bürsin), Melike's protective cousin, is determined to keep Aslı and Hülya away, convinced they couldn't be trusted. Yet over time, his hostility toward Aslı turns into an unexpected and passionate love. Produced by OGM Pictures, *Reborn* is globally distributed by OGM UNIVERSE.



SINS AND ROSES

Kanal D's new drama *Sins and Roses* stands out as one of the most anticipated titles of the season. Starring Murat Yıldırım and Cemre Baysel, the series blends romance, secrets, and betrayal into a sweeping family saga.

The story follows Serhat, a successful businessman who rebuilt his life after being abandoned by his father. He values integrity and family above all else, but his world is shaken when he discovers that his wife Berrak has been hiding a painful secret. Before he can confront her, a tragic accident leaves her in a coma. Just as Serhat struggles with unanswered questions, he crosses paths with Zeynep, a bold young woman from a modest neighborhood. Their bond, forged in the shadow of betrayal and mystery, turns into a relationship caught between mistrust and desire.

Produced by OGM, *Sins and Roses* is globally distributed by Kanal D International.



HALEF

Starring İlhan Şen, Aybuke Pusat, and Biran Damla Yılmaz, the new Turkish series *Halef* made its debut on September 18 in Türkiye. The story follows Serhat (İlhan Şen), a brilliant surgeon who once turned his back on his birthplace to build a new life in Istanbul. Years later, he is forced to return to Urfa, where the shadow of

2025/2026

two rival families and the weight of his past confront him. Torn between his heart and his conscience, Serhat's world is shaken when Melek (Ayb ke Pusat) arrives at the family mansion, setting off a chain of events that change everything. Produced by Most Production, the series is globally distributed by Inter Medya.

QUEEN OF TEARS

Korean adaptations continue to rise in T rkiye. This season, O3 Medya and Dass Yapım bring the record-breaking South Korean hit *Queen of Tears* to Turkish screens, starring Hande Er el and Barıř Ardu .

Globally distributed by ATV Distribution, the series tells the story of Meyra (Hande Er el) and Selim (Barıř Ardu ), a couple on the brink of divorce, whose relationship is tested once again after receiving unexpected news. As their marriage of convenience takes an unforeseen turn, they embark on a painful yet moving journey. Written by Dilara Pamuk and directed by Engin Erden, the series explores the fragility and rebirth of love.

TAřACAK BU DENİZ

With *Tařacak Bu Deniz*, Ulař Tuna Astepe (Lifeline) returns to the Black Sea, this time alongside Deniz Baysal.

The series portrays a long-standing blood feud between two rival families, the Furtunalar and the Ko ariler, and the impossible love that arises in the midst of their conflict. Written by Ayře Ferda Eryılmaz and Nehir Erdem, the writers of *Lifeline*, the series is directed by  a rı Bayrak.

Produced by OGM Pictures, the series will be distributed by TRT Sales.

CHILDREN OF PARADISE

TRT1's drama *Children of Paradise* tells the story of a former mafia boss who suffers from memory loss and begins a new life in a remote village.

Starring İsmail Hacıo lu,  zg  Kaya, Melisa řenolsun, and Zafer Alg z, the series is distributed internationally by TRT Sales.

WAVES OF LOVE

O3 Medya's new drama *Waves of Love* premiered on atv on September 2, marking the start of the 2025/26 season. Starring Halit  zg r Sarı and  zge Ya ız, the series is globally distributed by ATV Distribution.

Waves of Love tells a love and survival story stretching from the Black Sea to Istanbul. At its heart are Azil (Halit  zg r Sarı) and G neř ( zge Ya ız), whose impossible love is tested against tradition, struggle and fate.





Lies After Lies



Aynadaki Yabancı



Terra Rossa



A.B.İ

A.B.İ

OGM Pictures' new title *A.B.İ* marks Kenan İmirzalıoğlu's long-awaited return to television after seven years. He plays a surgeon who comes back to his hometown after years away, only to confront unresolved pasts and hidden truths. Starring alongside him is Afra Saraçoğlu, best known for *Golden Boy*.

A.B.İ will be distributed worldwide by ATV Distribution.

LIES AFTER LIES

Produced by Medyapım and distributed globally by Calinos Entertainment, *Lies After Lies* centers on Ayşe (Funda Eryiğit), who spends years in prison for a crime she did not commit. Once released, her only goal is to reunite with her daughter Zeynep. To get close to her, Ayşe must earn the trust, and perhaps the heart, of Kemal (Caner Cindoruk). Directed by Yunus Ozan Korkut (Magarsus), the series is adapted from the hit South Korean drama *Lie After Lie*.

AYNADAKİ YABANCI

Aynadaki Yabancı tells the story of Azra, who seems to lead a perfect life as the daughter-in-law of a wealthy family. To reunite with her daughter, Azra makes a drastic choice: she changes her face and returns to the family home under a new identity. Along the way, she meets plastic surgeon Barış Saygıner (Onur Tuna). Produced by MF Yapım, the series is distributed globally by ATV Distribution.

TERRA ROSSA

Süreç Film's new drama *Terra Rossa* brings together globally recognized actor Engin Akyürek and Gülsim Ali in the leading roles.

Set in Adana, the story follows two powerful families, the Bereketoğulları and the Karahanlıs, who once fought a bloody war but now live under a fragile peace secured by a hidden secret. When prosecutor Nevin (Gülsim Ali) arrives in town, she upends the carefully laid plans of Ömer Bereketoğlu (Engin Akyürek). The two soon find themselves drawn into a passionate and dangerous love story.

The series is globally distributed by Eccho Rights.



Dynasty of Love

DYNASTY OF LOVE

Starring Akin Akinöz, *Dynasty of Love* centers on a powerful tycoon facing the end of his reign over the grand terminal bus station. With an election looming and rivals closing in, he makes a shocking move: replacing his true heir with an impostor son to protect his legacy.

Produced by FARO, the new production company founded by Yamaç Okur (Insider, The Pit), the series is globally distributed by Global Agency.

KISKANMAK

Ay Yapım's drama *Kıskanmak* stars Özgü Namal, Selahattin Paşalı, Mehmet Günsür, and Hafsanur Sancaktutan. At its heart is Seniha (Özgü Namal), who grows up in the wealthy Paşazade family but is denied love and affection.

SAKINCALI

Gold Film's new drama *Sakıncalı* reunites Salih Bademci and Özge Özpırınç, who previously shared the screen in the first season of *Deeply*. Written by Ayça Üzümlü (Blooming Lady) the series portrays Süreyya (Özpırınç), a powerful businesswoman determined to take revenge for what happened to her child.

BEN LEMAN

Ben Leman centers on the intertwined lives of Leman, Şahika, Mine, Suzi, and Demir, whose paths cross as long-buried secrets from the past resurface. Produced by NTC Medya the series is currently filming in İzmir, and will premiere this season on NOW in Türkiye.

SAHTEKARLAR

The creative team behind the hit drama *Family Secrets* (Yargı) returns with a brand-new series, *Sahtekarlar*. Written by Sema Ergenekon and directed by Ali Bilgin, the drama stars Burak Deniz as Ertan Aydın, a fair and compassionate lawyer, and Hilal Altınbilek as Reyhan, a con artist who survives by deceiving those around her.

KADİFE KELEPÇE

Kadife Kelepçe tells the story of Aydan, a hairdresser from a working-class neighborhood who suddenly finds herself the owner of a high-end beauty salon. Produced by TMC Film, the series premieres this season on Show TV.



Kıskanmak



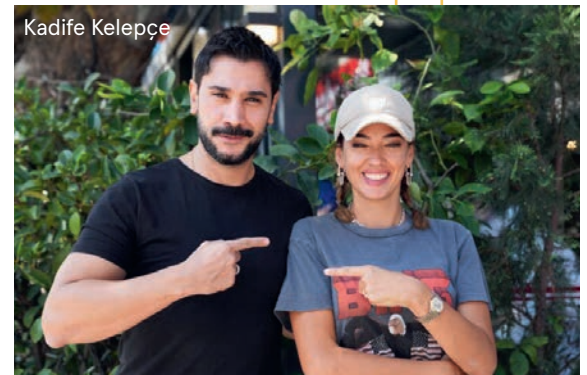
Sakıncalı



Ben Leman



Sahtekarlar



Kadife Kelepçe

ŞEKİB AVDAGIÇ, **PRESIDENT
OF ISTANBUL CHAMBER OF
COMMERCE**

Establishing a ‘Turkish Standard’ in Content: ICOC President Şekib Avdagiç Talks Exports and Global Markets

By YOLDAŞ ÖZDEMİR



For our MIPCOM issue, we sat down with Şekib Avdagiç, President of the Istanbul Chamber of Commerce (ICOC), to discuss their upcoming participation at MIPCOM and to reflect on the Chamber's achievements in 2025. We also discussed the expanding global influence of Turkish dramas and content, the impact of the content industry on Türkiye's economy, and ICOC's priorities for the year ahead.

We last spoke at the end of 2024 ahead of ATF Singapore. How has 2025 been for the Istanbul Chamber of Commerce? Which content markets have you attended this year, and how did they go for you?

In 2025, we continued our activities to support the Turkish drama and content industry so that they not only maintain but further increase their achievements in international markets. For this goal, we have participated in 10 different fairs across 4 continents so far. We organized the participation of Turkish companies at Content Americas Miami and NATPE Miami in the United States, DISCOP Africa Johannesburg in South Africa, FICCI Frames Mumbai in India, NATPE Budapest in Hungary, NEM Dubrovnik in Croatia, MIPTV and MIPCOM Cannes in France, Dubai International Content Market in the UAE, and ATF Asia TV Forum & Market in Singapore. The feedback we received from these fairs has been highly positive. I can confidently say that the demand for Turkish series has continued without losing any momentum.

In fact, together with industry representatives, we drew up a list of target fairs, thereby setting a clear policy: to ensure Türkiye's presence at the world's leading international markets. By participating in the major fairs in the United States and France, where players from across the globe gather, we demonstrate that Türkiye is among the leading actors in the sector. Through the U.S., we not only open the door to the global market but also aim to expand our market share across the American continent. We pursue the same strategy at France's MIPCOM fairs. Moreover, we are entering Asian and Far Eastern markets through fairs held in those regions. And finally, with the Dubai fair, we are reinforcing our strength in the Middle East and the Gulf.

Ultimately, both the strong interest shown in our stands and the productive meetings with companies confirm that we are on the right track. As an institution that plays a policy-making role in the international expansion of the drama and content industry, we are very pleased with the results.

How would you assess the visibility and impact of Turkish companies at the fairs you've attended this year? In your opinion, what kind of progress did Turkish companies make in 2025?

The visibility of Turkish film and content producers on the international stage continues effectively. I can say that Turkish stands have been among the most visited and most talked about at these fairs, attracting strong interest both from visitors and from business counterparts, with high participation in the events organized by our companies. Despite the negative impact of global economic crises on target markets, the exports of Turkish companies in 2025 did not lose pace. This was achieved not through market losses but through determined efforts toward market expansion.

Moreover, Turkish dramas have become a habit for global audiences that's hard to break. At the same time, Türkiye's closer relations with countries around the world have further strengthened its position in these markets. As a result, the success of our companies continued on an upward trajectory throughout 2025.

Now we are at MIPCOM, one of the biggest and most important content fairs of the year. What are your goals for MIPCOM 2025, and what are your expectations from this year's edition?

As you said, MIPCOM is one of the largest and most prestigious markets in the global content industry. That is why, as the Istanbul Chamber of Commerce, we have been taking part in this market extensively and comprehensively since 2011. Our goal at MIPCOM has never changed: to make sure our companies are among the most visited, the most engaged, the most collaborative participants, and the ones hosting the most effective activities, supported by the aesthetic and functional stands we provide for them.

With the principle of "effective communication, effective promotion, and original content," we aim to bring our companies together with 3,300 buyers and to position them at the center of attention of 12,000 visitors at this fair, which brings together participants and producers from 100 countries. This year, 15 Turkish companies are exhibiting with us, while another 15 production and distribution companies are taking part individually.



As the business community, we see the benefits of Turkish dramas in two ways. First, when we enter markets to sell goods and services, if Turkish dramas have already been broadcast there, we start our negotiations with an advantage. Our traders gain a competitive edge. Second, as you know, the settings of our dramas are Türkiye's own cities. This means Turkish dramas showcase our culture, history, and natural beauty.

Our expectation from this market is to support Turkish dramas in making a strong start in international markets for the new season and in further expanding their market share... Turkish producers and distributors are clearly determined to enhance exports, and I am confident that this determination will translate into higher export figures not only this year but also in the coming year.

You have been attending various content fairs with different companies for many years now. I believe that you have closely observed the growing impact of Turkish dramas and content in the international arena. How do you evaluate this increasing interest?

I see it as the outcome of persistent investments made since the 2000s that are now delivering results. In other words, our Turkish TV industry earned this interest by consistently taking part in international drama and content markets, setting up stands at events, carrying out impactful promotions, and creating stories that appeal to different cultures. At the same time, the industry systematically strengthened its foundation, from natural filming locations to production teams, editing technologies, and human resources.

Therefore, Türkiye achieved its first success in 2006 by exporting dramas to Middle Eastern countries, and soon after expanded into the Balkans and Latin America. Today, Turkish dramas and content are broadcast on national channels in more than 156 countries, including Western European countries such as Spain, Italy, and France. When digital platforms are included, they now reach nearly 200 countries.

According to Eurodata, Turkish productions account for 25% of all imported content worldwide. This is a remarkable achievement... With compelling storytelling, high-quality productions, talented screenwriters, globally recognized actors, skilled directors, and original content that resonates across cultures, Türkiye continues to maintain strong global interest.

How do you evaluate the role and contribution of the Istanbul Chamber of Commerce in the export of Turkish content? Where does Türkiye stand in content exports today, and what should we expect in the near future?

I must underline that the investments we, as ICOC, have made in this field over the past 20 years have played a significant role in the success of Turkish dramas. Nearly all the companies operating

in the Turkish drama sector are our members. For this reason, we have considered it our duty to help open Turkish drama industry to the world. We have organized Türkiye's participation in drama, film, content, television, and production fairs held across four continents, bringing our companies together with buyers.

As of 2024, Turkish-made content, especially with the development of the drama industry, placed Türkiye among the top three countries worldwide in drama exports. In this context, more than 300 local productions have been exported. As I mentioned earlier, Türkiye has succeeded in establishing a "Turkish standard" in drama and content production. Thanks to the universal language that our dramas have captured, they have created a strong emotional bond with global audiences. At the same time, the industry has gained the ability to adapt quickly to demand and expectations in international markets.

Meanwhile, the growing uncertainties in the global economy since the post-Trump era, along with protectionism and tariff barriers, may lead to contractions in national economies and affect the industry. However, I do not believe there will be any dramatic decline in the visibility of Turkish dramas worldwide. Because our industry has proven its ability to overcome challenges.

I must also emphasize that our drama, film, and content industry has successfully diversified its service export models. Beyond dramas, the portfolio now includes animation, documentaries, and format programs, further enriching production and exports. Co-production, distribution, and adaptation agreements with various countries are also taking shape. At the same time, demand for Turkish content on digital platforms is rising, and export volumes continue to grow consistently.





How does this soft power effect translate into Türkiye's exports in other sectors?

As the business community, we see the benefits of Turkish dramas in two ways. First, when we enter markets to sell goods and services, if Turkish dramas have already been broadcast there, we start our negotiations with an advantage. Our traders gain a competitive edge. Second, as you know, the settings of our dramas are Türkiye's own cities. This means Turkish dramas showcase our culture, history, and natural beauty. Foreign viewers cannot stay indifferent to what they see on screen; they want to visit our country. Ultimately, this creates significant contributions to tourism and to our services sector.

The Turkish drama industry has become one of Türkiye's most effective instruments of soft power. From trade to culture and foreign policy, it makes significant contributions to our country. In particular, Turkish dramas and films also influence audiences in sectors such as textiles, cosmetics, jewelry, furniture, and food. The products and lifestyles featured in Turkish content increase both interest and awareness in Turkish brands. By promoting these brands across wide geographies, they have become an important part of our national export strategy. For this reason, I consider the strong global interest in Turkish content to be extremely valuable; both for cultural diplomacy and for economic growth.

How do you see the impact of the content industry on İstanbul's economy in particular, and on Türkiye's economy overall?

It is clear that the content industry makes a multi-dimensional contribution to the economy of Türkiye, with İstanbul at its center. Exports of Turkish-made content not only generate foreign currency revenues but also carries the power to attract investment to the country. Dramas act as a showcase for Türkiye, increasing international interest in many areas, from tourism to real estate. As I mentioned earlier, they directly shape our country's image, cultural promotion, and the branding of our cities.

On the other hand, the industry is paving the way for digital platforms to invest in local production companies and to open production offices in Türkiye, while also enabling direct financing through co-productions. The rise in production quality has also accelerated investments in studios and technical equipment. In this way, the industry feeds into many sub-industries, such as production,

screenwriting, post-production, translation, music, publishing, and graphic design, creating both direct and indirect economic value. İstanbul, in particular, stands at the heart of this ecosystem, carrying strategic importance in terms of investment, employment, and exports.

Apart from the fairs you attend, does the İstanbul Chamber of Commerce have any other projects or collaborations related to the content industry?

As I highlighted earlier, beyond MIPCOM we also participate in fairs across different regions of the world, with the aim of raising the industry's profile and strengthening cooperation with international institutions and organizations. In addition, our support for the content industry goes beyond the markets we attend. We organize meetings that bring industry representatives together with public officials and other stakeholders, helping to address the challenges the industry faces.

We also continue our research through ICOC publications such as "Turkish Dramas in the Process of Cultural Change 2010-2020" and "The Film Industry in Türkiye." In short, through these initiatives we take the lead in steps that directly contribute to the industry's development and work towards a stronger, more sustainable content ecosystem.

Looking ahead to 2026, what are your key priorities, and which content markets are on your agenda?

Our constant goal is to stand by the industry and contribute to raising the global profile of Turkish dramas and content. As a policy-making actor in this field, we will continue our participation in the major international fairs. Through markets in the Americas, Europe, the Middle East, and the Far East, we will promote the Turkish content industry to the world with a comprehensive, all-around perspective.

In this context, in January 2026 we will organize the participation of Turkish companies at Content Americas in Miami; in October at MIPCOM in Cannes; in November at the Dubai International Content Market in the UAE; and at ATF Asia TV Forum & Market in Singapore.

Book-to-Screen: Adaptations to Watch in Late 2025

WE'VE ENTERED THE FINAL QUARTER OF 2025, AND THAT MEANS ONE THING: AWARDS SEASON IS JUST AROUND THE CORNER. WITH THE ARRIVAL OF FALL, THE WORLDS OF FILM AND TELEVISION GROW MORE ACTIVE, AS THE YEAR'S MOST TALKED-ABOUT TITLES RETURN TO THE SPOTLIGHT, THIS TIME NOT ONLY AS CULTURAL HIGHLIGHTS BUT ALSO AS CONTENDERS IN THE RACE FOR NOMINATIONS.

ORÇUN ONAT DEMİRÖZ

Looking back, 2025 has already been a rich year for screens big and small. Streaming platforms have offered plenty to enjoy, from *Adolescence*, *The White Lotus*, *Dying for Sex*, *The Pitt*, *Severance*, *Andor*, *Daredevil: Born Again*, and *Dexter: Resurrection to The Studio* and *Alien: Earth*.

On the big screen, it's been equally exciting, a year that's taken us on a journey across genres. Films like *Sinners*, *The Ugly Stepsister*, *Weapons*, *Bring Her Back*, *28 Years Later*, *F1: The Movie*, *Superman*, *Thunderbolts*, *Materialists*, and *The Life of Chuck* have already secured their place among 2025's best.

As we approach the end of the year, one question stands out: which literary adaptations deserve a spot on your must-watch list? Let's take a closer look!

FRANKENSTEIN

Mary Shelley's *Frankenstein* is one of the most enduring stories in the history of cinema, retold time and again, and never losing its power. A classic of Gothic literature and a cornerstone of popular culture, the novel carries the evocative subtitle "The Modern Prometheus," a phrase that holds enormous significance.

Shelley, through this reference, opens the door to Greek mythology, drawing parallels with Prometheus and humanity's creation. The novel reflects deeply on both the physical and spiritual transformation of



humankind, exploring with striking clarity the dark and light sides of the human soul. One of contemporary Mexican cinema's most celebrated auteurs, Guillermo del Toro, now brings his long-awaited *Frankenstein* adaptation to life. Del Toro has been developing the project for years, and his fascination with monsters can be traced back to Shelley's influence. His films have always carried echoes of Frankenstein, whether in their phantasmagoria, supernatural motifs, psychoanalytic undertones, or recurring father figures.

What also excites audiences is del Toro's signature visual world: production design so immersive it feels like stepping into an aquarium of imagination. With a strong cast including Oscar Isaac, Jacob Elordi, Mia Goth, and Christoph Waltz, *Frankenstein* arrives on Netflix on November 7.

THE RUNNING MAN

Edgar Wright is a filmmaker who loves to play with genres. Known for his sharp pop culture references and innovative storytelling style, the British director also has a knack for breaking conventions. After *Last Night in Soho*, which starred Anya Taylor-Joy, Wright went quiet for a while, but now he's making his comeback with *The Running Man*.

Originally published in 1982 under Stephen King's pen name Richard Bachman, the novel is set in the year 2025. It follows Ben

Richards, who takes part in a deadly reality show where contestants are hunted down for sport. The novel envisions a dystopian future in which television is humanity's sole source of entertainment, serving not only as a thrilling narrative but also as a sharp critique of American culture.

Of course, *The Running Man* has been adapted for screen before, Paul Michael Glaser's 1987 film starred none other than action legend Arnold Schwarzenegger.

Wright, however, is known for his use of pastiche, rhythmic editing, and music-driven storytelling, which makes his take on the novel a major curiosity. With a cast that includes Glen Powell, Josh Brolin, Lee Pace, Michael Cera, and Katy O'Brian, this new *Running Man* is already shaping up to be one of the most talked-about releases of fall 2025.

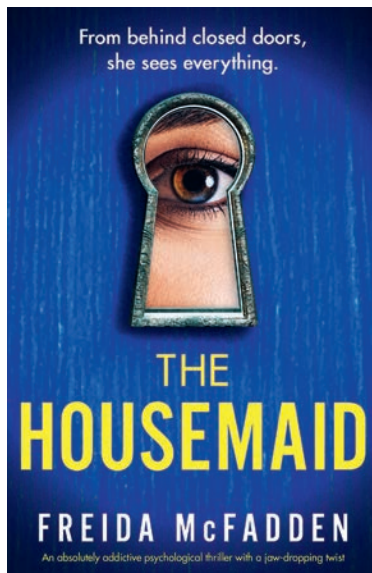
THE HOUSEMAID

Bestselling American author Freida McFadden's psychological thriller *The Housemaid* has been brought to the screen by Paul Feig. With its unflinching focus on gendered violence, abuse, and psychological terror, the novel sparked plenty of conversation, and the film looks set to do the same.

Rising star Sydney Sweeney, who first broke out in HBO's hit series *Euphoria*, takes the lead role as a young woman who begins working as a housemaid for a wealthy couple, only to uncover what truly happens behind closed doors. Joined by Amanda Seyfried, and with its focus on complex female leads, *The Housemaid* teases a dangerous, secret-filled game. Given Sweeney's popularity and the book's status as a million-copy bestseller, the film is poised to be one of the highlights of late 2025. *The Housemaid* hits theaters on December 19.

REGRETTING YOU

Directed by Josh Boone, *Regretting You* is adapted from Colleen Hoover's best-selling novel of the same name. Known for her young adult and new adult fiction, Hoover tells the story of 35-year-



old Morgan and her 16-year-old daughter, Clara. Morgan became pregnant at a very young age and married Chris, Clara's father, devoting herself for years to being both a good wife and a good mother.

But when Chris dies unexpectedly, both of their lives are shattered. Long-buried secrets about him begin to surface, pushing Morgan and Clara's relationship onto a new and difficult path. Starring Allison Williams, McKenna Grace, and Dave Franco, and written by Susan McMartin, *Regretting You* blends romance and drama in a way that's expected to resonate strongly with audiences. The film opens in theaters on October 23.

THE LOST BUS

Apple TV+'s *The Lost Bus* revisits the deadliest wildfire in California's history: the 2018 Camp Fire. Adapted from Lizzie Johnson's nonfiction book *Paradise: One Town's Struggle to Survive an American Wildfire*, the film marks a return to the screen for Oscar winner Matthew McConaughey, who has been absent from both film and television for quite some time.

It also happens to be McConaughey's second release of 2025, following *The Rivals of Amziyah King*. In *The Lost Bus*, he plays bus driver Kevin McKay, who fights to save 23 children trapped in Butte County. Alongside him are America Ferrera, Yul Vazquez, and Ashlie Atkinson. Directed by Paul Greengrass with a screenplay by Brad Ingelsby (best known as the creator of HBO's acclaimed *Mare of Easttown* and more recently the series *Task* starring Mark Ruffalo and Tom Pelphrey) *The Lost Bus* brings together formidable talent on both sides of the camera. With McConaughey in the lead and Ingelsby's reputation for gripping narratives, this is without doubt one of the essential films to watch in fall 2025.

WE'RE NOT ONLY INTERESTED IN THE STORIES, BUT IN THE STORYTELLERS BEHIND THEM. THIS SUMMER, WE SAT DOWN WITH SOME OF THE MOST INFLUENTIAL CREATORS AND ACTORS SHAPING TODAY'S TELEVISION: BRAD INGELSBY, CREATOR OF *MARE OF EASTTOWN* AND *TASK*, WITH *TASK* STARS TOM PELPHREY AND EMILIA JONES; EMMY-WINNING WRITER-DIRECTOR NOAH HAWLEY AND PRODUCER DAVID W. ZUCKER ON *ALIEN: EARTH*; AND *SQUID GAME* CREATOR HWANG DONG-HYUK, JOINED BY LEADING ACTORS LEE JUNG-JAE AND LEE BYUNG-HUN.

THIS MIPCOM EDITION BRINGS TOGETHER THE HIGHLIGHTS FROM THESE CONVERSATIONS WITH THE CREATORS AND ACTORS BEHIND TODAY'S MOST TALKED-ABOUT STORIES.

Task

TOM PELPHREY & EMILIA JONES

Robbie is one of the most layered characters I've seen in a crime series in a long time. What was your first reaction when you read the script, and how did you prepare for the role?

TOM: I thought it was incredible what Brad was able to craft on the page. My first thought was the only thing I could do here is mess this up. Then it was just a process of slowly putting it all together. But it helps to have good partners with very good directors, and then working on that damn accent. I was losing sleep over that one for a while.

Brad writes the supporting characters with such depth. At the same time, he makes us empathize with the "villain." What is it like to work with a writer like that?

EMILIA: Every character has such a rich backstory, so you really relate to the characters. What I also like about the show is it's not good guys versus bad guys. People react differently in desperate situations, and there's always a reason behind people's actions. That was a big draw for me in this script.

TOM: Brad gives everyone a why. No one in any of his shows is doing something for no reason. Even the characters that are the hardest to like, you at least see why they're doing what they're doing. And that's every actor's dream. If you can play that strongly enough, then you get beyond judgment, which is where you should be. Brad provides that in a way that, a lot of times, you have to provide for yourself.

Watching Robbie, it's impossible not to empathize with him. He's a father trying to change his life, and that side of him is always present. How do you interpret this theme of fatherhood in the story?

TOM: Hmm, yeah. Having recently become a dad myself, I realized it's entirely possible to justify just about anything if that's what your child needs. It's as simple as that, really.

What about Robbie and Maeve's relationship? It feels very complex and multi-layered. What can you say about that?

EMILIA: Maeve was just at the end of her tether. She's stuck, losing her sense of identity, angry at Robbie. But when I watched the show, I thought, they actually really love each other. Robbie is so likable, that's what Tom did so magnificently

Tom, you've mentioned that even though you co-star with Mark Ruffalo, you only filmed together for a few days because of the show's chase-driven nature. Yet watching you two on screen was a real treat. What was that experience like for you?

TOM: It was a dream come true. Those scenes were so beautifully written. Mark is such a lovely human being and such a beautiful actor. To sit and play those scenes with the crazy high stakes mixed with Brad's amazing sense of humor... That's why you do it. Days like that are so exciting. They don't come all the time. In this one, it was very deeply satisfying. Those scenes with Mark were some very special days.



BRAD INGELSBY

How did the story of *Task* begin, and what kind of writing and creative process did you go through?

It started with this idea about a character who was an ex-priest whose faith has been tested, in this case, through a family crisis. That idea interested me: someone who, everything he held as truth in his life, comes crumbling down. And through this, he has to arrive at some level of a belief again. On the other side, I spoke to a chief of police who mentioned mailmen and trash collectors, people who are always in your life, know a lot about you and your family, but are invisible. Those two characters interested me, and then I had to figure out a plot around them.

Screenwriters usually try not to imagine a specific actor while creating characters. Did you have Mark Ruffalo in mind when writing Tom?

I don't write with a specific actor. But once I got the first episode done and started to read the character back to myself, I thought, who could be believable as a guy from this area, as a theologian, a father, and an FBI agent? The list narrowed quite a bit. Mark was at the top. He's such a versatile actor, he was the perfect choice. And thankfully, he said yes.

There are so many crime narratives coming out, and they have gone through many phases; from "whodunits" to golden-age detective stories, noir, neo-noir, political crime dramas, historical crime dramas, and more. But in the crime stories you create, the detectives are deeply layered yet also ordinary people. How do you create them?

I can say what I'm less interested in as a writer. I'm not interested in great detectives. I'm not particularly interested in writing about detectives who can come into a room and see the clues other people have missed, or who are really good with a gun, or who charge through the door.

What really interested me with *Mare* was a mother who felt like a failure. For Tom Brandis in *Task*, it was that he was a parish priest. He counseled people when they were in need. He listened to confessions. He was compassionate. That was his superpower as a detective. Not that he could shoot well or see clues, but that he would approach people and situations with a level of empathy we don't often see.

I wanted to ask: what does that character look like? What does it look like for a priest to be an FBI agent? It's a different level of service. My uncle was a priest. I really liked asking him questions about what it was like to be

a priest, and what his relationship with God is like now. Some of the Tom Brandis character came from my uncle, who was an Augustinian for a long time.

Would you say you care deeply about telling stories of real, working-class people?

That's the nicest thing anyone has said to me today. That, to me, is why I tell these stories. I feel like we don't get to see them on screen a lot, and when we do, they're not given the care, complexity, and honesty they deserve. I feel a real responsibility to write characters like this: working-class people whose lives often get overlooked. I want to give them as much complexity, honesty, heart, sadness, triumph, and failure as any other characters.

I'm glad you said that, because that's really what I try to do when I start something: how do I take this group of people that I care deeply about, who aren't often seen on screen, and give them an inner life and make people connect with them?

As we want Tom to hold onto life and succeed, we also come to understand why Robbie commits crimes and even begin to empathize with him, we don't want him to be caught either. In both *Mare* and *Task*, I think your writing provokes ethical discussions. Would you agree?

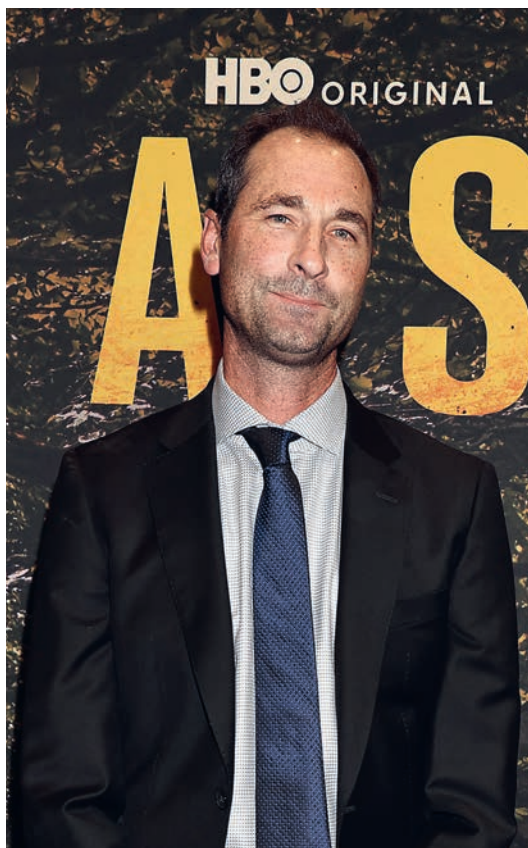
I think what I'm always trying to do is approach each character without judgment, and have the audience approach them the same way. I don't necessarily agree with what Robbie is doing, or what any character is doing, but I understand them.

There seems to be global anticipation for a second season of *Mare of Easttown*. Could it happen? And since both *Task* and

***Mare* take place in the same region, I was also wondering, could these two stories possibly align and merge in a future season?**

Everything is on the table. I think with *Mare*, time is helpful, because *Mare* is about a very, very specific community. What was so appealing about *Mare* was a cop who has to investigate crimes in the town where she was raised. For another crime like that to happen in the same town right away, I've always felt that would be a bit much. But if it's five years later, okay, I could believe another crime has happened and *Mare* is called into duty.

I love writing that character. *Mare* is so fun, and Kate is amazing. If we found the right story and Kate had the availability, I would do *Mare* again. And I would do *Task* again. So we'll see what the audience thinks, and if there's a demand, I'll be here to meet it.



Squid Game



HWANG DONG-HYUK

You have created one of the most iconic shows in the world. How does it feel to say goodbye now?

I'd have to say it's a mix of a wide range of different emotions. I felt a lot of pressure while working on this series, and it also took up so much of my time and effort. So I feel a little bit relieved. But at the same time, because I'm very attached to this series and it's given me so many valuable memories, it does feel a bit sad to have to say goodbye. It's just a mix of very different emotions.

How did you manage to continually push boundaries each season?

Because this is the last season, I wanted to pose questions that arise from ethical dilemmas in extreme circumstances. I think the world is changing into one that forces us to ask those questions, with the sophisticated capitalist market and the wealth gap being exacerbated, and financial inequality becoming worse. I feel that we live in a time where we have to ask these extreme questions. I wanted to explore that.

I know the idea originally started as a feature film and took years to bring to life. How much of the story had you mapped out before seasons 2 and 3? What was the original idea that sparked it all?

I didn't have the storyline of seasons two and three when I wrote it as a feature film script in 2009. At that time, the script only told the story that you saw in season one. While I was working on the first season, I did have an idea that, because the story ends with Gi-Hun turning away from the flight, if there were to be a further story told, it could follow the journey of Gi-Hun seeking revenge and searching for those behind the games.

Which season is your personal favourite?

Season 3 is my favorite. There's everything in season 3, and I think it's the most powerful season.



LEE JUNG-JAE & LEE BYUNG-HUN

We saw Gi-Hun act more on revenge in season 3. Would you agree? What do you think his main motivation is towards the end?

LEE JUNG-JAE: After the failed rebellion in the season 2 finale and seeing his best friend getting killed, Gi-Hun feels like it's all his fault. He's almost given everything up at the beginning of season 3. But there is a wake-up call for him, with people around him getting killed and eliminated. He tries to return to his true self, the self who cares for others.

When the *Squid Game* first premiered, did you expect it to blow up the way it did? How was the journey for you?

LEE JUNG-JAE: I didn't know in my wildest dreams that it would blow up this big. Director Hwang told me that he infused messages and themes in the show that can be relatable to many people across the globe, but he actually wanted the series to do a good job in the Asian region. But it did much better than that. And I guess director Hwang has a very shrewd eye that reads the zeitgeist very well.

Lee Byung-hun, in season 3, we finally got to dive deeper into your character's backstory, the Front Man. You essentially play three personas. What do you think his driving force is?

LEE BYUNG-HUN: The Front Man doesn't care about Gi-Hun or his actions. But when a former winner of the game returns and comes back to the game to dismantle the entire system, Front Man needs to keep an eye on him. I think that's what really motivates him. And when the Front Man sees Gi-hun, he also sees his true self in him, back when the "Front Man" was In-ho and playing the game for the very first time.



Alien: Earth

NOAH HAWLEY & DAVID W. ZUCKER

Expanding a universe while keeping it grounded is always tricky. How did you manage that balance in *Alien: Earth*?

NOAH HAWLEY: I think you always want to spark the viewer's imagination. I started as a fiction writer, and I know that when I read a book, I create half the story myself. But watching something is usually a more passive experience, so I want viewers to be fully engaged in the process. The real fear does not lie in what is shown on the screen. People fear what's behind the door, what's hiding in the basement. That's where imagination kicks in and does the real work. I wanted to elevate that fear to a more intellectual level: I highlighted the moral horrors born from how people treat one another.

DAVID W. ZUCKER: I think what stands out is that Noah is actually exploring different extensions or interpretations of humanity. When you start watching a cyborg, a synthetic being, a hybrid, they're not just sci-fi characters. They're different animalistic manifestations of who we are and how we behave. Some of the humans in the show are way scarier than the creatures. Each time you re-watch the series, you connect with a different character, or pull away from them. You might not like how the synthetic acts, but they offer incredibly deep observations. I constantly find myself shifting emotional allegiance with the characters.

***Alien: Earth* isn't just about survival; it's also about the meaning of being human. Was pushing into deeper psychological territory a decision from the start?**

NOAH HAWLEY: Absolutely. That's my basic approach as a storyteller. If you can entertain your audience, they'll let you go deeper. I see fiction as a way to better understand the world and people. What always drew me to the *Alien* films was this idea that survival might depend on how morally we behave or how well we work together.

***The Alien* universe is multi-layered and complex. How much did you immerse yourself in the lore, and was there a detail you wanted to include?**

NOAH HAWLEY: I didn't dive into the comics or novels too deeply. I took a more amateur approach. I watched all the films and developed a consistent understanding of the timeline. What challenged me most were the choices Ridley Scott made in *Prometheus* and *Alien: Covenant* regarding the Xenomorph's origins. For 40 years, I believed those creatures were the product of millions of years of evolution. But *Prometheus* said they were actually engineered biological weapons. That felt very artificial to me.

DAVID W. ZUCKER: Also, *Prometheus* had a very high-tech visual aesthetic. On the other hand, we made some conscious choices. I chose retro-futurism. For me, it is not *Alien* without ASCII text flowing on CRT monitors. And the creatures... They're evolved, perfect organisms. We stayed true to the foundations built by Ridley Scott and James Cameron. Because every new creator wants to add something, and the structure collapses under its own weight. After a certain point, you can't incorporate everything. You have to make a choice.

David W. Zucker



Noah Hawley



Analysis: 2025 Box Office Trends in CEE and Global Markets

GÖKÇE KOCAOĞLU

DOMESTIC PRODUCTIONS

The analysis of box office data from January to early September 2025 shows that game adaptations, animated features, and franchise reboots continue to dominate the global charts. Leading the market is *Ne Zha 2*, a Chinese mythological animated film that grossed nearly \$2 billion. The title has become the highest-grossing animated film in history, the highest-grossing non-English-language film, the top film of 2025, the fifth-highest-grossing film of all time, and the animated movie with the most tickets sold worldwide. This performance demonstrates the growing global influence of domestic productions, particularly from China, in the global charts.

The same trend is visible in Central and Eastern Europe (CEE), where domestic cinema has proven highly competitive. In the Czech Republic, *Na plech* led for three consecutive weeks (January 23–February 9), while *Dzob* dominated for four weeks (July 31–August 24), outperforming international blockbusters like *The Fantastic Four: First Steps* and *Weapons*. In Poland, *Piepzyc Mickiewicza* (Screw Mickiewicz) led for three weeks (January 24–February 9), and in Slovakia, *Černák* held the number one spot for an impressive seven weeks (January 30–March 16), and in Albania, *Drop* was the top movie for four weeks between April 12–May 4.

In Hungary, *Futni mentem* (Gone Running) and *Hogyan tudnék élni nélküled?* (How Could I Live Without You?) topped the charts for the first six weeks of 2025, while in Lithuania, *Pietinia Kronikas* (The Southern Chronicles) and *ReEmigrantai 2* outperformed ma-



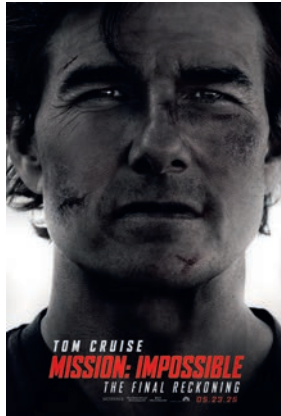
jor international titles like *Captain America: Brave New World* and *Bridget Jones: Mad About the Boy*. These trends highlight the strong appeal of cultural proximity and the continued support for domestic cinema across the region.

FAMILY AND ANIMATED FILMS

Beyond *Ne Zha 2*, family-oriented content continues to drive significant revenues. Disney's *Lilo & Stitch* remake reached second place globally, while DreamWorks' live-action *How to Train Your Dragon* secured the fifth spot. These titles confirm findings from Ampere Analysis' recent report "Family Films Fuel the Box Office: A Growing Power in Hollywood Today and Tomorrow," which highlighted that families are high-value consumers, as 53% of global internet users aged 18–64 attend the cinema live with children, compared to 46% without.

This trend is further supported by CEE box office data. In Slovenia, *Smurfs* led for two weeks, while *The Bad Guys 2* dominated for four weeks in Slovenia and five weeks in Estonia during August. Meanwhile, Disney's *Mufasa: The Lion King* topped charts in Croatia and Slovenia for three consecutive weeks, though it did not enter the global top ten.





THE RISE OF GAME ADAPTATIONS

In third place globally, *A Minecraft Movie* has become the second-highest-grossing video game adaptation, quickly securing a sequel. The category leader remains *The Super Mario Bros. Movie* (2023), which grossed \$1.36 billion worldwide. Other successful adaptations include *Sonic the Hedgehog 3* (2024), *Pokémon Detective Pikachu* (2019), and *Warcraft* (2016). The popularity of these films reflects the size and loyalty of the global gaming community.

Upcoming projects, such as *The Legend of Zelda* (Sony), *Elden Ring* (A24), *Silent Hill* (Davis Films & Hassell Free Productions), *Resident Evil* (Sony), *Call of Duty* (Paramount), and *Split Fiction* (Story Kitchen), indicate that studios will continue to follow this lucrative trend.

LONG-STANDING FRANCHISES

Franchise longevity remains a powerful factor in driving the audience to the theaters. *Jurassic World: Rebirth* (fourth place) continues the legacy of a brand that began in 1993. *Rebirth* has returned with popular actors Scarlett Johansson, Mahershala Ali, and Jonathan Bailey, and dominated the charts for weeks, with its fans spanning across the age brackets. In Albania, the film led for seven consecutive weeks (July 5–August 17), while in North Macedonia it dominated for eight weeks starting in July. Similarly, *Mission: Impossible—The Final Reckoning*'s (eighth place) goes back as early as 1966 with a TV series, before becoming a phenomenon with the 1996 movie starring Tom Cruise. In *The Final Reckoning*, Cruise's final portrayal of Ethan Hunt created an "end of an era" event that drew both longtime fans and new viewers.

CULTURAL PHENOMENA

F1: The Movie, ranked sixth, shows how global sports properties can translate into box office success. Formula 1's booming international popularity, boosted by Netflix's *Drive to Survive*, combined with the star power of Brad Pitt, delivered a rare sports drama breakthrough into the global top ten. In Lithuania, the movie was the #1 release for four weeks starting from June 27.

SUPERHEROES: MARVEL AND DC

Another example of franchise longevity, Marvel Studios continues to hold global attention with *The Fantastic Four: First Steps* (ninth place) and *Captain America: Brave New World* (tenth place). With over 17 years of storytelling and the creation of the "Infinity Saga", Marvel benefits from brand familiarity and audience loyalty. Meanwhile, Marvel's main rival, DC, returned strongly with *Superman*, ranked seventh. After years of mixed reviews towards DCEU movies, such as *Batman v Superman* and *Wonder Woman 2*, DC's new leadership under James Gunn has revived interest. In accordance, the sequel to *Superman*, *Man of Tomorrow*, is confirmed for release in July 2027 already. Gunn's approach demonstrates how superhero brands can evolve by balancing nostalgia with new creative direction.



2025 WORLDWIDE BOX OFFICE CHART (08/09/2025)

| MOVIE | WORLDWIDE | DOMESTIC | FOREIGN | COUNTRY | PRODUCTION COMPANY | DISTRIBUTION COMPANIES |
|--|-----------------|-----------------|---------------|---------------|---|---|
| NE ZHA 2 | \$1,902,337,333 | \$1,879,015,124 | \$23,322,209 | CHINA | CHENGDU COCO CARTOON BEIJING ENLIGHT MEDIA BEIJING ENLIGHT PICTURES CHENGDU ZIZAI JINGJIE CULTURE MEDIA BEIJING COLOROOM TECHNOLOGY | BEIJING ENLIGHT PICTURES (MAINLAND CHINA) |
| LILO & STITCH | \$1,035,327,993 | \$423,630,398 | \$611,697,595 | UNITED STATES | WALT DISNEY PICTURES RIDEBACK | WALT DISNEY STUDIOS MOTION PICTURES |
| A MINECRAFT MOVIE | \$957,849,195 | \$417,327,597 | \$533,900,000 | UNITED STATES | WARNER BROS. PICTURES LEGENDARY PICTURES MOJANG STUDIOS VERTIGO ENTERTAINMENT ON THE ROAM | WARNER BROS. PICTURES |
| JURASSIC WORLD: REBIRTH | \$860,919,885 | \$339,062,885 | \$521,857,000 | UNITED STATES | UNIVERSAL PICTURES AMBLIN ENTERTAINMENT | UNIVERSAL PICTURES |
| HOW TO TRAIN YOUR DRAGON | \$632,068,100 | \$262,958,100 | \$369,110,000 | UNITED STATES | DREAMWORKS ANIMATION MARC PLATT PRODUCTIONS | UNIVERSAL PICTURES |
| F1: THE MOVIE | \$619,513,826 | \$189,013,826 | \$430,500,000 | UNITED STATES | APPLE STUDIOS JERRY BRUCKHEIMER FILMS PLAN B ENTERTAINMENT MONOLITH PICTURES DAWN APOLLO FILMS | WARNER BROS. PICTURES APPLE ORIGINAL FILMS |
| SUPERMAN | \$614,102,360 | \$353,302,360 | \$260,800,000 | UNITED STATES | DC STUDIOS | WARNER BROS. PICTURES |
| MISSION: IMPOSSIBLE - THE FINAL RECKONING | \$598,056,261 | \$197,413,515 | \$400,642,746 | UNITED STATES | PARAMOUNT PICTURES SKYDANCE TC PRODUCTIONS | PARAMOUNT PICTURES |
| THE FANTASTIC FOUR: FIRST STEPS | \$511,526,150 | \$270,131,321 | \$241,394,829 | UNITED STATES | MARVEL STUDIOS | WALT DISNEY STUDIOS MOTION PICTURES |
| CAPTAIN AMERICA: BRAVE NEW WORLD | \$415,101,577 | \$200,500,001 | \$214,601,576 | UNITED STATES | MARVEL STUDIOS | WALT DISNEY STUDIOS MOTION PICTURES |

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Justice Defines Türkiye's New TV Season

THIS YEAR, WARS, INVASIONS, OPPRESSION, AND HUNGER HAVE LEFT THEIR MARK ON THE WORLD. EVIL HAS BEEN PUT ON DISPLAY AS IF IT WERE A FEAST, WHILE JUSTICE HAS BEEN ABANDONED. WITH JUSTICE MISSING, PEOPLE, AND CHARACTERS, HAVE STARTED TO SEEK THEIR OWN. TURKISH TV SERIES HAVE REFLECTED THIS TOO. EVERY NEW SHOW THIS YEAR HAS BEEN BUILT AROUND INJUSTICE.

OYA DOĞAN

JUSTICE IS PLAYING HIDE AND SEEK

Confucius once said, "When small men begin to cast big shadows, it means that the sun is about to set." Sadly, the world today is watching the sunset without knowing what to do, because the sun is taking justice with it. Justice is playing hide and seek with us. In recent years, the Russia-Ukraine war, Israel's attack on Iran, tense U.S.-Russia relations, the situation in North Korea, China's oppression of Uyghurs, and Israel's occupation of Palestine have unfolded before our eyes. Children are being killed, hospitals bombed, people starved... The world rises up in the name of rights, law, and justice, but nothing really changes. Evil only grows stronger. And we, unfortunately, just watch. That's why, in this century, people are questioning God and justice more than ever. After all, how can so much evil exist in a world where both are said to be present?

RIGHT HAS LOST ITS MEMORY

In Turkish, there's a saying: "The fish rots from the head." The "head" implies that the person in charge, whether in families, companies, or countries, is responsible for what happens below. If a child misbehaves and feels no remorse, it's assumed the parents are the same way. If someone at the bottom of a company acts unjustly without consequences, it reflects on the leadership. The same applies to nations. The leader is held responsible for all kinds of injustice, inequality, and corruption in a country because they set the rules and reflect them onto society. And now, wars, oppression, death, corruption, and injustice are being legalized worldwide. Society reflects all of that. Crime rates are climbing everywhere. Because the law is lost, right has lost its memory, and justice is in hiding. Naturally, everyone begins to seek their own justice.

YOU, TOO, ARE SEARCHING FOR JUSTICE WITHIN

When a society loses justice and people begin to seek their own, stories emerge that stir deep curiosity. That's why, globally, we see more shows centered around heroes seeking their own justice. Think about the con-

tent you've watched lately, aren't most of them like that? That's because, deep down, you're also looking for justice. In most series, justice eventually prevails in the end, and that's what helps us hold on to hope. It's almost like a cycle, and this cycle shapes our viewing habits. With the whole world caught in this loop, it's unrealistic to expect Türkiye to be an exception. Especially when, in recent years, one of the most frequently heard words among the Turkish public has been "justice." Yet, at the same time, many feel that justice has lost its meaning, that it's now just an empty word, stripped of its true essence.

MAIN CHARACTERS DON'T TRUST PEOPLE

No matter what genre of series is produced in Türkiye, the outcome doesn't change. The main characters don't trust the law or people, and they take justice into their own hands. As a result, injustice has become the main theme of nearly every production. The 2025-2026 TV season has just begun. On screen, we're seeing strong productions, vibrant casts, and mostly true-to-life stories taking the stage. Even when it's fiction, we watch these shows fully convinced that they could easily happen to someone in real life. As the new season debuts, series built on the search for justice are blending love, family, intrigue, and echoes of past successes to offer viewers compelling narratives.



Aynadaki Yabancı



THIS SEASON'S STANDOUT TITLES ON TURKISH TV

One of the most talked-about series of the season is *Kıskanmak*, starring Özgü Namal, Mehmet Günsür, Selahattin Paşalı, and Hafsa-nur Sancaktutan, directed by Nadim Güç, and adapted from Nahid Sırrı Örik's 1946 novel of the same name. *Kıskanmak* tells the story of jealousy, repressed anger, and family conflict through its lead character, Seniha. Neglected and constantly sidelined by her family, Seniha falls into the depths of jealousy while trying to achieve her own sense of justice.

Another standout, *Halef*, stars İlhan Şen, Biran Damla Yılmaz, and Aybuke Pusat. It follows Serhat, who builds a new life for himself away from a blood feud, becoming a doctor and marrying the woman he loves. But when he returns to his hometown, he's forced to enter a religious marriage with Yıldız to stop the feud. When the law fails to intervene, Serhat finds himself torn between the woman he loves and his enemy-turned-wife. The clash of women, tradition, and unraveling lives creates a compelling dynamic on screen.

WRONGED IN LOVE

Ben Leman, starring Burçin Terzioğlu and Özgür Çevik, follows the story of Leman, a teacher who returns to her hometown after many years as she confronts her past. Long-buried secrets come to light, and friendships and romantic interests are put to the test. The series presents Leman's journey of reclaiming justice, returning to Urla as a stronger woman to make things right after being wronged in the past. Meanwhile, *Queen of Tears* (Aşk ve Gözyaşı), a Turkish adaptation of the Korean drama with the same name, reunites Hande Erçel and Barış Arduç. This romantic drama tells the story of Meyra and Selim, a couple on the brink of divorce. After being diagnosed with a terminal illness, Meyra lies to Selim to push him away. Until Selim learns the truth, the injustice he faces in love is what wins the audience's heart.



Halef



Dynasty of Love

RECKONING WITH THE PAST

Waves of Love (Gözleri KaraDeniz), starring Halit Özgür Sarı and Özge Yağız, follows Azil as he descends into the criminal underworld, confronting both his brother and an impossible love along the way.

Aynadaki Yabancı, featuring Onur Tuna and Simay Barlas, portrays Azra's desperate escape with her daughter. As a way out, she changes her face and sets off to reunite with her child.

A.B.İ., starring Kenan İmirzaloğlu and Afra Saraçoğlu, centers on Doğan Hancıoğlu, a successful surgeon who cut off his family years ago. Now, he finds himself once again face-to-face with his family and siblings. The series tells the story of a man forced to reckon with his past.

WHEN A WOMAN CHANGES THE GAME

Dynasty of Love (Veliaht), starring Ercan Kesal, Akın Akınözü, Erkan Kolçak Köstendil, Hazal Türesan, and Serra Arıtürk, follows a story of family power struggles and a sweeping love story, set in Istanbul's infamous Esenler Bus Terminal.

Bereketli Topraklar, with Engin Akyürek and Gülsim Ali in the lead roles, the story follows two powerful families, the Bereketoğulları and the Karahanlıs, who once fought a bloody war but now live under a fragile peace secured by a hidden secret. At the center of this generational power struggle is a newcomer to the city, a woman whose arrival turns the tide and changes the winner of the game.

JUSTICE BECOMES THIS YEAR'S DEFINING THEME

This year in Türkiye, audiences will see series about characters challenging their roots, confronting family and friends, and responding to the injustices they've suffered through their own means. Male characters, in particular, turn into heroes as they pursue their own sense of justice. In short, the worldwide search for justice has reached Türkiye too, and justice has become the defining theme of this year.

OGM
UNIVERSE**REBORN**

Aslı Güneş has lived her entire life under the shadow of illness. Born with a severe heart condition, she grew up in a poor neighborhood with an unloving mother. Everything changes the night her weak heart finally fails. At the edge of death, Aslı receives a miracle: a donor heart that pulls her back to life. But this heart once belonged to Melike Alkan, the only daughter of one of Istanbul's wealthiest families. Melike's sudden death has shaken the Alkan household to its core, leaving her mother Reyhan broken with grief, her cousin Aras drowning in guilt. When Aslı enters their lives, nothing is the same again. Reyhan clings to her, hearing her daughter's heartbeat inside this fragile young woman and treating her like family. Aras, rebellious and haunted by regret, cannot resist the strange bond he feels with Aslı. Torn between two families, Aslı finds herself living a life that was never meant for her.

**THE FALL OF THE KING**

Kenan Baran, *The King*, appears to have it all: wealth, power, and the perfect wife, Handan. But beneath the surface, betrayal, desire, and old wounds threaten to shatter his empire. When one woman from his past reclaims her strength and another from a modest life becomes an unexpected temptation, Kenan's reign begins to crumble. *The Fall of the King* is a gripping tale of passion, power, and the inevitable price of a life built on lies.

6 OF US

6 of Us follows six siblings; Azize, Cemo, Zeliha, Fidan, Samet, and Balim, who flee Istanbul after their parents are murdered. Pursued by Azize's estranged father, Yavuz, they struggle to survive in the city. The family finds hope when they reunite with their uncle Aslan, their father's best friend. Azize, the eldest, becomes a mother figure and is forced into a marriage with Devran to end a blood feud and protect her siblings. As their bond deepens, their love grows unexpectedly. Cemo, the rebellious brother, is torn between protecting his family and his growing feelings for Melis, leading him down a dangerous path. Zeliha's secret affair with Yusuf complicates her life, while Fidan works to keep the family united. Samet and Balim face the challenges of adapting to their new life. The series explores themes of family, love, sacrifice, and survival as the siblings face external threats and internal conflicts.

Calinos
Entertainment**LIES AFTER LIES**

Lies After Lies tells the story of Ayşe, a woman who spent years in prison after being accused of murdering her husband. Once released, her only wish is to be reunited with her daughter, Zeynep, who was taken from her as a child. But Zeynep has since been adopted by Kemal and knows nothing of her real mother. To reclaim her daughter, Ayşe must earn Kemal's trust, and perhaps even his love. Her greatest obstacle, however, is her former mother-in-law, İliter, who blames Ayşe for her son's death and is determined to take revenge. At its heart, *Lies After Lies* is a powerful drama about a mother's struggle to reunite with her child while facing deep prejudice, old wounds, and relentless vengeance.

CHASING THE SUN

Güneş is a young woman who has just graduated from university and is about to go to London for her ideals. She is forced to give up all her dreams when her brother is imprisoned as a result of slander. Vowing to save her brother, Güneş infiltrates the life of Ayaz, who she thinks is the cause of this situation. Ayaz is unaware that he will pay with love for the big mistake he caused while trying to protect the conglomerate he inherited. While Ayaz, who has lived behind emotional walls for years, breaks them down with Güneş, she cannot avoid being caught between her feelings and revenge. Their journey is woven with secrets, where love becomes both salvation and captivity.

TRT SALES



FLAMES OF LOVE

Flames of Love tells the story of the impossible love between Zümrüt, the most beautiful daughter of the struggling Kuloglu family, and Serhat, the precious son of the powerful Demirkan family of Nevşehir. Zümrüt's mother, Ulfet, dreams of elevating her status by marrying her daughter into a wealthy household. After her husband was disabled working in the salt mines, Zümrüt supported the family by working there too. Her employer, Adil Demirkan, eventually proposed despite the family's disapproval. But on the wedding night, everything changed, Serhat, long believed dead, suddenly returned. Torn between Adil, her mother's ambitions, the Demirkan family, and the love of her life, Zümrüt faces an impossible choice.



FATİH: SULTAN OF CONQUESTS

Mehmed, who became sultan when he was only 21 years old, has one dream: After conquering Constantinople and making it his capital, he wants to transform the Ottoman Empire into a world power through reforms in education and justice. But his progressive ideas are seen as dangerous by traditional Ottoman statesmen. As a political maneuver, Mehmed marries and is caught in a love war in the harem. The rivalry between his first wife and new wife turns into an argument that can be used by his rivals in the political arena. Mehmed finds his new friend by his side. But when subjected to an assassination attempt as he is about to march to Constantinople, it is revealed that his close friend is behind the assassination and that he was commissioned by the Byzantine emperor Constantine. The Ottomans, now united into a single fist, stand against the Byzantine walls under Mehmed's leadership.



SALADIN: THE CONQUEROR OF JERUSALEM

In the 12th century, the Crusader invasions upheaved the Islamic world, leading to the conquest of pivotal territories, including Jerusalem. Nureddin Zengi, driven by the mission to reunite the fragmented Islamic world, expel the Crusaders, liberate Jerusalem, and adopts Yusuf, renaming him Selahaddin, entrusting him with the monumental task of realizing this vision. Selahaddin's journey unfolds against a backdrop of internal and external challenges, including conflicts with his Ayyubid family, clashes with adversaries, and the complexities of love. Jerusalem remains the sought-after objective, with Selahaddin holding the key to its liberation. Throughout these struggles, he remains resolute in his commitment to Nureddin's mission, while a significant secret gradually unravels, adding an unforeseen layer to his quest.



CHILDREN OF PARADISE

İskender, an orphan who grew up stealing on the streets of İstanbul, became one of the city's most feared yet principled gangsters. Betrayed and left for dead, he wakes in an Aegean town where everyone calls him Kamil, a missing son, a brother, a man who had disappeared years ago. For the first time in his life, he feels the weight of belonging: a mother's embrace, a sister's laughter, a home that welcomed him as if he had always been part of it. But old enemies close in and the line between who he was and who he could become begins to blur. As the truth unfolds -that this family is his own by blood- İskender faces his most dangerous choice: stay and fight for a future built on love, or vanish into the shadows he knows too well.



QUEEN OF TEARS

Selim, the legal director of Aksel Group, is married to Meyra, the company's future heir. While he endures the weight of power struggles and family pressure, Meyra hides her loneliness and fragility behind her strong exterior. As emotional distance grows between them, Selim considers walking away, until he discovers Meyra's life-threatening illness. This revelation forces them to confront their long-suppressed truths and rediscover the love they thought was lost. But under the shadow of illness, family expectations, corporate rivalries and buried secrets, their journey becomes the ultimate test of love, honesty, and the choice to stand by one another.

WAVES OF LOVE

A principled sea captain, Azil, returns home from a long voyage-only to be pulled into a deadly web of power, betrayal, and buried bloodlines when he unknowingly disrupts his half-brother Mehmet's criminal operations and comes face-to-face with the powerful father, Osman, who once abandoned him-and Güneş, the woman he has fallen for, who now belongs to the very family he never knew he was part of.

THE NIGHTFALL

Mahir, whose father was assassinated in the city of Denizli by Kürşat Kilimci, returns twenty years later as a police inspector, determined to avenge his father's death. On his first day back, he has a fateful encounter with a mesmerizing girl named Canfeza, the daughter of Kürşat, and instantly falls in love. As Mahir searches for this mysterious woman, he also keeps a close watch on Kürşat, waiting for him to slip up. Mahir realizes his chance will come at the wedding of Kürşat's daughter. But what he doesn't know is that this event will change his life forever, marking the beginning of a night filled with unexpected twists.



HALEF

After secretly marrying the woman he loves, Melek, Serhat returns to his hometown only to be forced by a blood feud into a second, religious marriage with Yıldız. Once a surgeon, now the heir and Agha, Serhat must step into his new role while living under the same roof with both women. In a mansion filled with enemies and buried truths, not only his leadership but also his love will be put to the ultimate test.



ESHREF RUYA

Eşref spent years searching for a girl he once loved from afar as a child, a memory so distant and idealized, he called her "Rüya," meaning dream. In the process, he rose to power as a high-ranking member of a mafia syndicate. Nisan, an idealistic young musician, ends up entangled in his world after performing at a wedding held in the luxury hotel Eşref runs. He falls for her, unaware that she's not only the long-lost Rüya he's been searching for, but also secretly working as an informant for the police. As love, betrayal, and power collide, Eşref is pulled into a deep reckoning, both with his crew and his own heart.



VALLEY OF HEARTS

The lives of Mahinur Aydın and Aras Yilmazer become intertwined by a dramatic hospital error that occurred years ago, where their daughters were switched at birth. Mahinur, trapped in a difficult marriage with her controlling husband Kenan, is struggling to care for her sick daughter, Bade. As Bade's condition worsens, Mahinur turns to Aras for help, and they discover the truth through DNA tests. This revelation sparks conflicts, especially with Kenan, who accuses Aras of stealing his child. Despite the tension, Mahinur and Aras join forces to find a way to save Bade, deepening their emotional journey as parents while confronting painful truths.



SINS & ROSES

Betrayed by his past, Serhat built an empire on family and honor. But when the woman he loves hides a devastating secret, fate collides him with Zeynep, fearless, passionate, and unlike anyone he's ever known. A story of shattered trust, forbidden desire, and a love powerful enough to defy destiny.

THE FAMILY BURDEN

Melike, wrongfully imprisoned for twenty years, dreams of reuniting with her daughter, Hazal. Upon release, she faces a new prison of lies and betrayal. As she uncovers the truth and searches for her husband's real killer, Melike must confront the complexities of her daughter's life, who has known another woman as her mother.

SECRET OF PEARLS

Azem's life shatters when he takes the blame for his wife's death to protect his daughter. After prison, he seeks his adopted children, navigating complex relationships, but time has taken its toll.



THE HAYDN EXPEDITION

Paavo Järvi and the Deutsche Kammerphilharmonie Bremen
The Deutsche Kammerphilharmonie Bremen and their conductor Paavo Järvi discover the wit, the charm and the beauty of Joseph Haydn's music. The documentary follows them rehearsing and recording the composer's 12 "London Symphonies", culminating in a concert in Vienna. It shines fresh light on the works of Joseph Haydn, an often-misunderstood composer working at the dawn of the classical period. *The Haydn Expedition* includes exclusive footage from the recording sessions of the ensemble musicians, their charismatic conductor Järvi and the American record producer Philip Traugott.



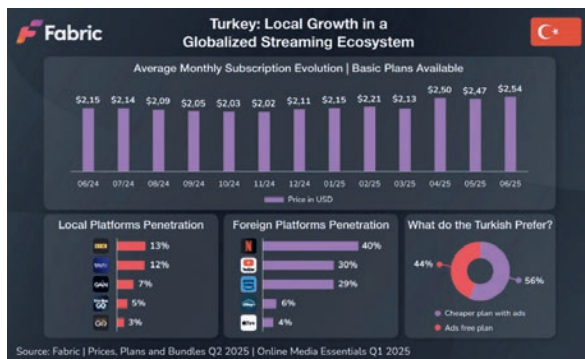
MYSTERIES OF THE BRAIN

It's the center of everything we think, do, feel and say, but just how do our minds tick? The brain is the nerve center of the human body. It is the point where all information from the body and its environment is collected and processed into reactions and memories. Everything we think, say or do is controlled by the brain, as are processes that occur without our conscious input, such as understanding what we are seeing or hearing, feeling joy or fear, or recognizing danger. Whether we are recording first impressions, experiencing music or testing our mind with poker, the research into the human brain is an even greater scientific challenge than decoding the human genome.

GREAT OUTDOORS

Our National Parks

All around the globe, national parks play a key role in maintaining the ecological balance and biodiversity of our world. As nature reserves, they promote the natural and long-term development of extensive habitats and their species and ecosystems. National parks provide people with the scope and space for scientific research and education, as well as for leisure and tourism. This series takes a fascinating look at national parks all over the world. Using breathtaking footage, we show the unique character of these biospheres.



FABRIC'S REPORT ON TÜRKİYE'S STREAMING ECOSYSTEM

Fabric has released a new report on Türkiye's streaming ecosystem, suggesting that the market is entering a new phase of transformation.

The report highlights several key trends: Digital Viewership on the Rise: In Q1 2025, 73% of Turkish households consumed online content. Although this figure represents a 4% year-over-year increase, it remains 8 percentage points below the EMEA regional penetration (81%).

Global Platforms Lead, but Local Players Gain Ground: Netflix (42%), YouTube Premium (32%), and Prime Video (29%) remain the top three services by penetration. Still, four of the top 10 platforms are domestic: Exxen, BluTV, Tivibu GO, and D-Smart GO. A major milestone in this landscape is the BluTV-HBO Max merger, effective April 2025.

Flexibility as a Strategy in a Price-Sensitive Market: Free with Ads remains the most consumed model at 67% household penetration, but subscription models are growing faster. In just 12 months, adoption rose from 46% to 58%, a 26% increase. That said, Türkiye continues to offer some of the lowest subscription prices worldwide with Prime Video: USD 0.98, 85% below the EMEA regional average, Crunchyroll: USD 1.25, 78% below the regional average, Netflix: USD 4.77, 23% below the regional average, and HBO Max: USD 5.75, 36% below the regional average.

Original and Local Content: Still Limited, But Growing: Netflix dominates with over 4.5K original titles in the country, including more than 60 Turkish originals. In Q2 2025, all 5 of the most-watched original titles in Türkiye came from Netflix. In contrast, local platforms offer a more limited volume of originals: Gain: 103 original titles and Puhutv: 15 original titles. However, Fabric's data shows that 2 of the top 5 most-viewed series in Türkiye in Q2 2025 were national: *The Fall of the King* (Kral Kaybederse) (2025), and *Reminder* (2025), a Disney+'s original.

K-CONTENT EXPO İSTANBUL BRINGS NEW PARTNERSHIPS TO TÜRKİYE

K-Content Expo Türkiye was held at the İstanbul Haliç Congress Center from September 3 to 5, and concluded with strong interest from both countries. The event created a platform for discovering new cooperation opportunities in the content industry and for strengthening cultural and economic ties between Korea and Türkiye.

Thirty leading Korean content companies, including MBC, KBS Media, Kakao Entertainment, Studio S, and Kenaz, joined K-Content Expo alongside major Turkish broadcasters such as ACUNMEDYA, TRT, and Kanal D. Over the course of the event, a total of 535 business meetings were held, resulting in licensing deals worth approximately USD 19.36 million. In addition, six MOUs were signed between Korean and Turkish companies, including Pawbulous, Aurora World, and PH E&M.

As part of K-Content Expo, the Korea Creative Content Agency (KOCCA) launched its İstanbul Business Center and organized networking sessions with local companies and institutions. Thirty Korean content firms conducted over 500 meetings in İstanbul.



CONTENT EUROPE SET TO LAUNCH IN LISBON IN APRIL 2026

C21Media has announced the launch of Content Europe, a new three-day market, conference, and screenings event taking place in Lisbon from April 21-23, 2026.

Positioned as a cost-effective three-day market, conference, and screenings event, Content Europe is designed to serve as a hub for sales and acquisitions in the global television business. It will be supported by a two-track conference programme: the Future Formats Forum and The Content Acquisitions Summit. Both these tracks will be focused on uncovering content trends, buyer priorities, and sales and coproduction opportunities across channels and platforms worldwide.





NEM DUBROVNIK AND NEM ZAGREB SET DATES FOR UPCOMING EDITIONS

The organizers of NEM, a key TV and media industry event series in the CEE region, have announced dates for the upcoming editions. NEM Zagreb 2025 is scheduled for December 8–9, 2025, at the Esplanade Zagreb Hotel, while NEM Dubrovnik will return to the Dubrovnik Palace Hotel from June 8–11, 2026.

NEM Dubrovnik 2026 will once again host global and regional companies, industry leaders, and experts from the TV, streaming, telecommunications, and technology sectors. While NEM Zagreb 2025, under the slogan “Inspiring Video Creation,” continues to focus on content creation in Central and Eastern European (CEE) countries with smaller production capacities. Building on previous editions, NEM Zagreb aims to strengthen its role as a unique European hub where industry and creativity intertwine, bringing together leading figures from the TV and film industries, new generations of creators, brands, and platforms.

NICOLAS CAGE IN TALKS TO STAR IN ‘TRUE DETECTIVE’ SEASON 5

HBO’s *True Detective* is set to return with Season 5, with Academy Award winner Nicolas Cage in talks for the leading role.

The new installment is expected to be set in New York’s Jamaica Bay area, with production slated for 2026 ahead of a 2027 premiere. Issa López, who steered last year’s record-breaking *Night Country* starring Jodie Foster and Kali Reis, will return as showrunner and writer. While Cage’s involvement has yet to be finalized, López has hinted the story will introduce new characters while maintaining connections to the Alaska-set fourth season.

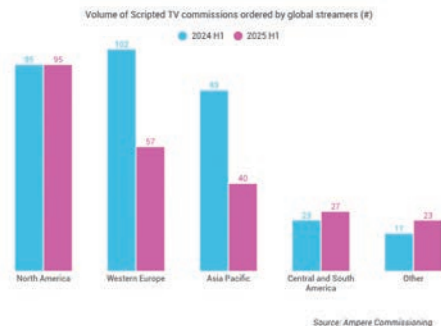


NATPE BUDAPEST MOVES TO APRIL 2026

NATPE Budapest is making a major shift in the industry calendar. The flagship CEE content market will now take place April 27–29, 2026, two months earlier than in previous years. The move to April reflects the invaluable feedback from buyers and exhibitors, aligning better with planning cycles and travel demands to boost attendance, accelerate deal flow, and create a more productive market.

In addition, two new members have joined the NATPE Budapest Advisory Board: Caroline Hurmson, Senior Director, Acquisition and Content Strategy at Antenna Group, and László Fülöp, Senior Acquisition and Contract Manager at AMC Networks International.





GLOBAL STREAMERS CUT SCRIPTED TV ORDERS BY 24% IN EARLY 2025: AMPERE ANALYSIS' REPORT

According to Ampere Analysis' report, in the first half of 2025, the six biggest global streamers, Apple, Amazon, Disney+, HBO Max, Netflix, and Paramount+, ordered 242 new or renewed Scripted TV shows. This data indicates a 24% drop compared to 318 in the same period last year.

Across the whole industry (excluding these SVoDs), Scripted commissions dropped just 8%. All six platforms cut back, though Netflix and Apple were least affected, down only 6% and 4%. Amazon made the biggest cuts, slashing more than half its Scripted orders, with Asia-Pacific hit hardest, where the commissions fell 52%.

Western Europe also saw a steep 44% drop, especially in Crime & Thriller series, which had been a core genre for the streamers' productions in the region. By contrast, North America held steady with 95 titles (the same as last year), and Latin America defied the trend with a 17% rise.

The decline reflects a shift in strategy after the "peak TV" era. Streamers are investing less in Originals, being more cautious with new commissions, and relying more on licensed content.



MATTHEW MCCONAUGHEY TO STAR IN NIC PIZZOLATTO'S UPCOMING NETFLIX SERIES

Nic Pizzolatto, the creator of the *True Detective* phenomenon, is developing a new series for Netflix. Currently titled *The Brothers Project*, the series will star Matthew McConaughey, known for his iconic portrayal of Detective Rust Cohle in the first season of *True Detective*.

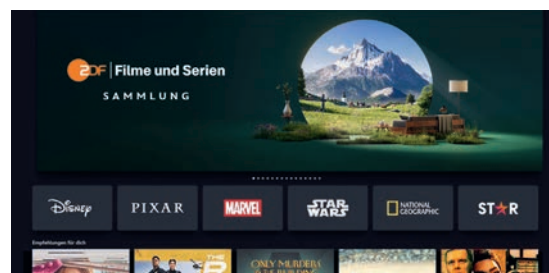
The series, where Pizzolatto and McConaughey will collaborate once again, also brings in *Yellowstone* star Cole Hauser, while Skydance Sports is on board as the producer.

JAMES GUNN'S 'SUPERMAN' SEQUEL 'MAN OF TOMORROW' SETS JULY 2027 RELEASE DATE

James Gunn's next Superman film officially has a name and a release date. *Superman: Man of Tomorrow* will arrive in theaters on July 9, 2027, with David Corenswet returning as the iconic hero.

Gunn announced the title and release date on social media, sharing artwork featuring Superman alongside Lex Luthor in his iconic Warsuit, a strong hint that the sequel will continue exploring the rivalry between the two.

Production for *Superman: Man of Tomorrow* is set to begin in the coming months. Alongside Corenswet, Nicholas Hoult, Rachel Brosnahan, and other cast members from the first film will also return.



ZDF STUDIOS AND DISNEY+ SIGN MULTI-YEAR LICENSING AGREEMENT

ZDF Studios and Disney+ have signed a multi-year licensing agreement that will bring thousands of hours of German-produced TV series and films to Disney+. Starting August 27, subscribers will gain access to a curated hub titled "ZDF Films and Series", included in their subscription. By the end of the year, this collection will grow to over 3,000 episodes and films.

The content will be discoverable on Disney+ via the search function and is embedded in a recognizable ZDF branding. In the future, some new seasons of select ZDF series will also be part of the collection only months after the linear TV broadcast – in addition to ZDF's streaming platform.

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MEDNOVA

A man and a woman are shown in a romantic pose. The woman, with long brown hair, is wearing a yellow dress and looking towards the camera. The man, with dark hair, is wearing a dark suit and is leaning in to kiss her on the cheek. The background is a soft-focus sunset over a body of water with some buildings in the distance.

CHASING THE SUN



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