

BEYOND THE PURPLE DOOR:
HOW ART DIRECTION TURNS TV
WORLDS INTO REAL DESTINATIONS

OGM UNIVERSE REFLECTS ON 2025:
A YEAR OF GROWTH AND
CREATIVE CONFIDENCE

FROM CO-PRODUCTIONS TO DORAEMON:
TV ASAHI BUILDS
MOMENTUM FOR ATF 2025

EPISODE

ATF 2025

NOW

MEDYAPIM



LIES AFTER LIES



Calinos
Entertainment



Eshref Ruya





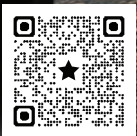
A promotional poster for the TV show 'Boardroom to Bedroom'. It features a man with a beard and dark hair, wearing a dark suit and tie, and a woman with long brown hair wearing a red blazer. They are standing in an office with large windows overlooking a city skyline. The man is holding a newspaper, and the woman is holding his tie. The floor is covered with papers and documents. The title 'Boardroom to Bedroom' is written in a large, stylized font across the bottom of the image.

Boardroom to *Bedroom*

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Children of Paradise



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Oben Budak

One of the most exciting and strategic moments of the year has arrived once again. The global content community now turns its attention to Asia, and to ATF Singapore, where the industry's global and local power converge. This special issue not only marks the perfect moment to pause and reflect on an eventful year, but also celebrates the vision for 2026 and the extraordinary creative energy of the Asian market. Asia has long been the meeting point of international stories, a place where emotion, collaboration, and innovation shape the future of storytelling itself.

In this edition, Gamze Besler of Calinos Entertainment highlights the company's expanding global presence and rich catalogue, underlining the growing interest from Asia-Pacific. The success of Lies After Lies demonstrates how Turkish dramas, blended with the layered narratives of Korean formats, create truly universal appeal.

Mustafa İlbeyli from TRT Sales reflects on the global resonance of standout titles such as Children of Paradise and Deep in Love, and shares the company's growth strategy for Asia in 2026, once again proving that Turkish storytelling stands shoulder to shoulder with the best in the world. From OGM UNIVERSE, Ekin Koyuncu Karaman describes 2025 as a "year of creative confidence." She explains how titles like Reborn and Deep in Love resonate deeply with Asian audiences through universal themes of love, family, and honor, and shares exciting insights into long-term partnerships and potential co-productions across the region.

Inter Medya's executives Hasret Özcan and Pelin Koray discuss the company's first vertical production, their standout year, and the strong performance of Halef alongside the continuing success of fan favorite Eshref Ruya.

We also turn to Japan, where conversations with TV Asahi and ABC Frontier reveal how dynamic and forward-looking the Asian content landscape truly is. While TV Asahi continues to build international momentum through co-productions and long-running series, ABC Frontier reflects on Japan's drama evolution with hits like Forest and the country's growing openness to cross-border partnerships.

In a warm interview, Hande Doğanemir and Uğur Güneş share the creative journey behind their romantic comedy Love and Food, a reminder that even in a market led by high-stakes dramas, heartfelt, feel-good stories still remain universal.

Emir Kula, in his article The Objects That Drive TV Dramas, explores how small, silent items, guide emotion and plot, becoming the invisible protagonists of TV series.

And in a special feature, renowned Turkish painter RU! writes Beyond the Purple Door: How Art Direction Turns TV Worlds Into Real Destinations. Drawing on examples such as Game of Thrones and Emily in Paris, RU! reveals how production design transforms spaces into living memories, even redefining the destiny of entire cities.

This issue offers one of the most comprehensive snapshots of today's global content industry, celebrating Asia's creative heartbeat and the shared emotional language that connects us all. Here's to a productive and inspiring ATF Singapore. The pulse of storytelling beats stronger than ever in Asia.

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ONLY MURDERS IN THE BUILDING SEASON 6 MAY HEAD TO LONDON

New clues are emerging about the future of *Only Murders in the Building*, one of television's most beloved mystery comedies. The hit series, created by Steve Martin and John Hoffman, is reportedly planning to set its sixth season in London.

The show, long associated with New York City and its iconic Arconia building, first expanded its world in Season 4, when the trio, Steve Martin, Martin Short, and Selena Gomez, traveled to Hollywood for a film adaptation of their true-crime podcast. That season marked the first time the story ventured beyond the Arconia.

Now, *Only Murders in the Building* is expected to take an even bolder step, moving the story outside the United States. The new season is reportedly set to unfold in London, bringing a fresh atmosphere and a distinctly British flavor to the series.

While Hulu has yet to officially renew *Only Murders in the Building* for Season 6, an announcement is expected soon, likely following the Season 5 finale, which premiered on October 27.

TV ASAHI'S DORAEMON RETURNS TO FRANCE AFTER A DECADE

TV Asahi's beloved Japanese robot cat Doraemon is making its long-awaited return to French screens with a brand-new dubbed season, marking the first French-language release since 2015.

Produced by TV Asahi and distributed by Paris-based Soupir, the new season (13×22') premiered on YouTube on October 3, with upcoming launches on Anime Digital Network (ADN), Amazon Prime Video, Pluto TV, and additional platforms.

You can also read our exclusive interview with TV Asahi executives in this issue, where they discuss *Doraemon's* enduring legacy and the company's global strategy ahead of ATF Singapore.



GAMZE BESLER, **SALES
MANAGER CIS, BALTICS
AND ASIA PACIFIC**

**Calinos
Entertainment
on *Lies*
After Lies,
Expanding
Global Presence
and Growing
Interest from
Asia**

By YAĞMUR ÇÖL



“In 2026, we aim to strengthen Calinos Entertainment’s global presence by expanding both our Turkish and international content portfolio,” says Gamze Besler, Sales Manager for CIS, Baltics and Asia Pacific at Calinos Entertainment. She joins us in our ATF 2025 issue to evaluate 2025 for Calinos, discussing the company’s latest title *Lies After Lies*, market highlights, and growing opportunities across Asia and beyond.

As we approach the end of 2025, how would you describe this year overall for Calinos Entertainment?

2025 has been a dynamic and rewarding year for us. We’ve continued to strengthen our presence in global markets, introduced new titles with strong international appeal, and improved partnerships with both long-standing and new collaborators. Despite an increasingly competitive landscape, Turkish content continues to travel widely. And we’re proud to be part of that continued success.

Looking back, you’ve participated in numerous international content markets throughout the year. Which ones have been especially strong or successful for Calinos?

Each market has its own unique energy, but this year MipCancun, Content Americas and MIPCOM stood out in terms of activity and deal flow. We saw particularly strong interest from Europe, Latin America, and Asia, which shows how universal Turkish storytelling has become. These events also allowed us to reconnect with partners in person and explore new collaborations beyond traditional licensing.

You launched *Lies After Lies* at this year’s MIPCOM. How has the series been received so far?

The response has been excellent. *Lies After Lies* caught the attention of buyers thanks to its powerful story, emotional depth, and strong performances. Many have highlighted how it blends the classic intensity of Turkish dramas with the layered storytelling of the original Korean format. We’re already in discussions with several territories, which is a very encouraging start.

ATF is always an important meeting point for us to connect with Asian partners, and this year we aim to strengthen those ties even further.



Lies After Lies is a remake of the hit Korean drama *Lie After Lie*. In recent years, we've seen an increasing number of Asian titles being adapted for Turkish television. Why do you think Asian stories resonate so well with Turkish audiences?

Asian dramas often explore themes that deeply connect with Turkish audiences such as family, love, sacrifice, and justice. There's also a strong emotional rhythm and moral complexity that mirrors the tone of Turkish storytelling. When adapted with local differences, these stories feel both fresh and familiar, allowing them to reach a wide audience at home and abroad.

We're now here at ATF 2025. How do you view the growing interest from the Asian market, and what kind of opportunities does it present for Turkish content?

The Asian market is becoming increasingly significant for Turkish

producers and distributors. We see more platforms and broadcasters in the region actively seeking premium international dramas. For us, this means opportunities not only for sales but also for format exchanges and creative partnerships. Asia values emotional storytelling, and that aligns perfectly with the Turkish drama tradition.

Which titles or genres in your lineup tend to attract the most attention from Asian buyers and platforms?

Strong female-led dramas and emotional family stories continue to perform very well. Titles that combine universal emotions with strong moral dilemmas like *Woman*, *Forbidden Fruit*, *Our Story*, *Farah* have found loyal audiences in Asia. There's also a growing interest in romantic comedies and youth dramas, which offer a lighter and more modern side of Turkish storytelling.

What are your company's strategic priorities and goals for 2026?

In 2026, we aim to strengthen Calinos Entertainment's global presence by expanding both our Turkish and international content portfolio. Alongside our successful Turkish dramas, we're investing in high-quality productions from other markets including Canada, Serbia, and Romania to diversify our catalogue and appeal to a broader audience base. We also plan to focus on strategic partnerships that allow us to bring unique, globally relevant stories to viewers worldwide. Our goal is to continue evolving as a truly international content company while staying true to our storytelling roots.

Finally, what are your main goals and expectations for ATF 2025?

ATF is always an important meeting point for us to connect with Asian partners, and this year we aim to strengthen those ties even further. We're showcasing a diverse lineup that appeals to different audiences and exploring collaborations that go beyond distribution, including remakes and strategic partnerships. Our main goal is to build lasting relationships that carry into 2026 and beyond.



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HASRET ÖZCAN, **PRESIDENT**

PELİN KORAY, **SENIOR SALES,
ACQUISITION AND STRATEGY MANAGER**



From Its First Vertical Drama to *Halef*: Inside Inter Medya's Big Year

By YAĞMUR ÇÖL

Inter Medya continues to expand its international footprint through a diverse portfolio that spans long-running dramas, mini-series, films, formats, and now vertical dramas. For our ATF 2025 issue, the company's President Hasret Özcan and Senior Sales, Acquisition and Strategy Manager Pelin Koray join us to reflect on a year of remarkable growth, share insights into emerging trends across global markets, talk about their newest title *Halef*, and discuss Inter Medya's evolving strategy for Asia.

As we approach the end of 2025, how would you describe this year overall for Inter Medya?

HASRET ÖZCAN: 2025 has been a year of remarkable growth and achievement for Inter Medya. We continued to strengthen our global partnerships and broaden our international reach. This year, our focus was on deepening relationships with long-standing partners while also exploring new regions and business models. We enriched our catalogue with several outstanding titles, *Halef* and *Eshref Ruya* being among the most notable.

At MIPCOM, we hosted one of the most talked-about events of the market, and our titles received recognition at prestigious international awards. While expanding our activities in distribution and co-productions, we also took our first steps into vertical drama production, a direction aligned with the evolving global content landscape. These collective accomplishments have reaffirmed Inter Medya's position as one of Türkiye's leading global content distributors. We are currently continuing to expand our catalogue, engaging in ongoing discussions for new co-productions, and exploring entry into additional regions. At the same time, we are investing in our company's technological infrastructure to enhance efficiency and innovation. Our goal for 2026 is to build on the strong momentum we achieved this year and reach even greater milestones.

How was the global demand for Turkish content in 2025? Did you notice any emerging regional trends or shifts in buyer interest?

HASRET ÖZCAN: The global demand for Turkish content remains exceptionally strong, and increasingly diverse. While Latin America, Middle East, CIS and Eastern Europe continue to be key markets with consistent success, we have observed growing interest from Western Europe and Asia, in both long-form dramas and mini-series. Buyers are now prioritizing powerful storytelling and emotional authenticity, and Turkish productions continue to deliver exactly that. Vertical dramas have also become increasingly sought after, and we're proud to see successful examples emerging from Türkiye, including *Boardroom to Bedroom*, a production we have undertaken. These projects, grounded in the strength of Turkish storytelling and production expertise, are poised to make a significant global impact. We believe they will further amplify the influence of Turkish dramas, films, and mini-series across international markets.

You launched *Halef* and continued the international journey of *Eshref Ruya*, which remains one of Türkiye's top-rated dramas. How has the global response been to both titles since MIPCOM?

HASRET ÖZCAN: The response has been exceptional. *Halef* made a powerful debut at MIPCOM, generating tremendous buzz among global buyers and industry media. Its inclusion in The Wit's Fresh TV Fiction selection, a showcase of the most promising new series of the season, was a source of great pride for us. *Halef* stands out as



one of the most prominent Turkish dramas of the year. Following its strong performance in Türkiye, we are finalizing a number of international sales that will soon be officially announced. Meanwhile, *Eshref Ruya* continues to captivate audiences both domestically and internationally. It is currently one of the most-watched and most-discussed series in Türkiye, and it has already been sold to nearly every key territory worldwide, achieving outstanding ratings and audience engagement. Both *Halef* and *Eshref Ruya* embody the essence of Turkish storytelling, emotional depth, stellar performances, and high production values, and their success has opened new doors for us while reinforcing the global prestige of Turkish drama.

We're here at ATF 2025. How do you view the growing interest from the Asian market, and how important is the region in your overall distribution strategy?

PELİN KORAY: Asia has always been a great potential for our content sales, both due to its extensive geographical size and its rich cultural diversity. In addition to Southeast Asian countries where Turkish content is already popular for an existing audience, there are also markets such as Japan, Korea, Taiwan, Thailand, and China that are still relatively "close" to non-Asian content. Therefore, we approach each of them with different sales strategies. We can say that for SAARC region long running drama series are at the core of our licensing activities. In India, Pakistan, Bangladesh, Indonesia and Malaysia there is a growing interest for Turkish family dramas, and love stories. To be specific, family dramas with kid leads are very popular. We receive lots of positive feedback for our drama series *Can Bağı* (Heartstrings) from our potential buyers in these countries. Also, our family drama / love story *Siyah Kalp* (Valley of Hearts) and *Aldatmak* (Deception) is appealing for the audience. Lately, we realize that the digital platforms and AVOD licensing is becoming a common trend in the region, but our priority is always to license our content to TV channels, as we think the most loyal and local audience is the TV audience itself. On the other hand, for East Asia countries

We have produced our very first micro-drama, Boardroom to Bedroom, which has 55 episodes, 2 minutes each. We know that Asia is the biggest market for verticals, and we are willing to find partners for our vertical content. Turkish Vertical combines Turkish Drama DNA with verticals' easy-to-consume storytelling, and we believe it will be appealing for a wide audience.



historical dramas, horror movies and mini series (also known as new generation Turkish Series) are more interest to our buyers. Our strategy in that region is to introduce high quality Turkish content regardless of its type, we believe this will lead us to enter into this region with our traditional drama series. For these regions, we are also focusing on format sales; we closed a deal for adaptation rights of *Ruhun Duymaz* (Love Undercover) in Korea, and we are excited for its launch in the upcoming year. We hope to find new production partners both for our unscripted and scripted formats.

Which titles or genres in your lineup tend to attract the most interest in the Asian market?

PELİN KORAY: This year, we are excited to bring a brand new type, which is Turkish vertical dramas. We have produced our very first micro-drama, *Boardroom to Bedroom*, which has 55 episodes, 2 minutes each. We know that Asia is the biggest market for verticals, and we are willing to find partners for our vertical content. Turkish Vertical combines Turkish Drama DNA



with verticals' easy-to-consume storytelling, and we believe it will be appealing for a wide audience. Our catalogue is mostly composed of best performing, long running drama series. We recently launched *Halef*, a heartfelt drama that shows the different faces of love between rural traditions and modern life. It is one of the best performing title of the season, together with *Eşref Rüya* (Eshref Ruya), which is on its second season, and has become a huge hit. We will also be focusing our mini series catalogue; with over thirty mini series composed of 8-20 episodes, we receive interest from VODs in Korea, Philippines, Japan, Thailand and Taiwan for these relatively shorter and edgier titles. We expect to close a deal for *Modern Woman* (Modern Kadın) after ATF, as it is a common story about a young woman who looks for love trying to find the balance between her professional and personal life. We also look forward to discuss our movies from several different genres from horror to comedy, and have already been licensed in Asia. This year, we also added a English language movie, namely, *In Algorithm We Trust*. We also hope to have further sales for *Chasing the Wind* (Rüzgara Bırak), and a successful Turkish Adaptation of the Korean movie, *Miracle in Cell No: 7* (7. Koğuştaki Mucize). Last but not least, we have a big unscripted format catalogue, besides talent shows such as *Crossover*, we have reality dating shows, cooking shows and studio-based game shows. For the territory, I believe our game show *The Box Challenge* is very suitable, as it combines physical games with trivia questions.

Finally, what are your goals and expectations for ATF 2025?

PELİN KORAY: As always, we are very happy to be attending ATF, which is one of the biggest events that brings us together with our Asian partners. As mentioned above, depending on each territory, we have a different sales strategy and sales target. For SAARC region, our expectation is to close deals for our drama series with FTA channels. We are also hoping to find new local SVOD partners, and extend the existing business relationship.

EKİN KOYUNCU KARAMAN,
**GLOBAL DISTRIBUTION &
PARTNERSHIP DIRECTOR
OF OGM UNIVERSE**

OGM UNIVERSE Reflects on 2025: A Year of Growth and Creative Confidence

By YAĞMUR ÇÖL

“**T**urkish storytelling has always been about emotion and humanity, and that spirit continues to guide everything we do at OGM UNIVERSE,” says Ekin Koyuncu Karaman, Global Distribution & Partnership Director of OGM UNIVERSE.

Koyuncu joins us once again in our ATF 2025 issue to reflect on a successful year, share insights into the company’s newest titles *Reborn* and *Deep in Love*, and discuss which genres and stories have drawn the strongest interest from Asian partners.



As we approach the end of 2025, how would you describe this year overall for OGM UNIVERSE?

2025 has been a year of growth and creative confidence for OGM UNIVERSE. We strengthened our presence across different regions, introduced new titles that represent the evolution of Turkish storytelling, and deepened our relationships with global partners. It was also a year of understanding audiences more deeply how stories travel, why they resonate, and how we can continue shaping that dialogue across cultures.

You’ve participated in many international markets and global industry events this year. How would you describe the overall energy and results of 2025 for OGM UNIVERSE in this sense?

This has been a year of dynamic global engagement for us. Every meeting and market we attended reflected the growing curiosity and appreciation for Turkish storytelling. We witnessed strong enthusiasm from buyers seeking emotionally grounded, high-quality dramas that speak to both local and international audiences. The consistency and creative depth of our portfolio have helped us build a recognizable trust in the OGM UNIVERSE brand around the world.

You launched your newest titles, *Reborn* and *Deep in Love*, and continued to promote your renewed ones, *The Fall of the King* and *6 of Us*. How has the international response been so far?

The response has been incredibly encouraging. *Reborn* stands out for its moving portrayal of identity, motherhood, and trans-

formation. *The Fall of the King*, with Halit Ergenç’s powerful performance, continues to draw interest from platforms looking for sophisticated and emotionally rich storytelling. *Deep in Love* is quickly becoming one of the most talked-about new titles for its poetic tone and passionate narrative set against the Black Sea, while *6 of Us* captures a younger spirit with its raw and modern voice. Each project represents the creative range and emotional truth that define OGM UNIVERSE.

The Asian market continues to grow in importance for Turkish content. How do you see this evolution, and what opportunities does it open for you?

Asia has become one of our most inspiring and naturally connected regions. The audiences here respond to Turkish stories because we share the same emotional language love, family, honor, and redemption. Buyers are no longer simply acquiring titles; they are building experiences that resonate deeply with their viewers. This creates a meaningful space for us to develop long-term collaborations, including co-productions, remakes, and new stories inspired by both Asian and Turkish sensibilities.

Which titles or genres in your lineup have attracted the strongest interest from Asian partners?

Our titles that combine emotional intensity with cinematic storytelling continue to attract remarkable attention across Asia, with *Deep in Love*, *Reborn*, *The Fall of the King*, and *Lost in Love* leading the way.

ATF represents connection. It’s a space where cultures meet, where ideas are exchanged, and where new collaborations begin. Our goal is to strengthen our relationships in Asia, listen closely to what audiences are seeking, and explore creative opportunities that unite us.



Deep in Love (Taşacak Bu Deniz) has become one of the most anticipated Turkish dramas of the year. Set against the majestic backdrop of the Black Sea, it tells an epic and poetic love story that spans generations. Its exploration of destiny, passion, and the unbreakable bond between two souls has deeply resonated with Asian buyers who value visual poetry and emotional authenticity. The series captures both the timelessness and modernity of love, wrapped in cinematic beauty.

Reborn (Çarpıntı) continues to gain strong momentum thanks to its emotional depth and layered storytelling. It portrays a woman's journey of identity, motherhood, and transformation with a tone that feels both intimate and universal. This balance of mystery, emotion, and character-driven drama has made *Reborn* a top choice among Asian platforms that prioritize meaningful, high-quality content.

The Fall of the King (Kral Kaybederse) brings a prestige feel to our lineup with Halit Ergenç's compelling performance. The story explores power, pride, and redemption through a man's emotional collapse and rediscovery of his humanity. Its refined tone and sophisticated character study have made it especially appealing for audiences seeking introspective and high-production-value dramas.

Lost in Love (Sakla Beni) continues to expand its global reach after receiving dual honors at the 2025 Premios PRODU Awards for Best Romantic Telenovela (Non-Spanish Speaking) and Best Actress for Cemre Baysel. The series explores love, pride, and sacrifice through a passionate and modern lens, and its emotional honesty has made it particularly relatable to Asian audiences who value sincerity and timeless romance.

Together, these titles reflect OGM UNIVERSE's creative philosophy, stories that are deeply emotional, visually elegant, and culturally universal, built on the shared storytelling DNA between Turkish and Asian audiences.



What are OGM UNIVERSE's strategic priorities and creative goals as we enter 2026?

Our main priority is to continue building sustainable and meaningful partnerships around the world. We will focus on developing new models of collaboration with both streaming platforms and broadcasters while maintaining the creative integrity that defines our work. We want to keep delivering emotionally resonant stories that transcend language and geography, reaching audiences in new and lasting ways.

Finally, what are your expectations for ATF 2025 and your message to partners here in Asia?

ATF represents connection. It's a space where cultures meet, where ideas are exchanged, and where new collaborations begin. Our goal is to strengthen our relationships in Asia, listen closely to what audiences are seeking, and explore creative opportunities that unite us. Turkish storytelling has always been about emotion and humanity, and that spirit continues to guide everything we do at OGM UNIVERSE.





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MUSTAFA İLBEYLİ, DIRECTOR OF ADVERTISING & SALES AT TRT SALES

TRT Sales Discusses 2025 Achievements, Asian Market Strategy, and 2026 Vision

By YAĞMUR ÇÖL

As TRT Sales continues to strengthen its global footprint, we caught up with Mustafa İlbeyli, Director of Advertising & Sales, to look back on the company's highlights from 2025. He discusses the strong international response to *Children of Paradise* and *Deep in Love*, shares insights into the growing demand from the Asian market, and outlines TRT Sales' key goals and strategies for 2026.

Looking back at 2025, how would you describe this year overall for TRT Sales?

2025 has been a landmark year for TRT Sales. We've substantially expanded our global reach and experienced impressive growth across diverse markets worldwide. The enthusiasm our content has generated at international platforms has surpassed our projections, and we've established key partnerships that will define our trajectory moving forward. Most significantly, we've proven that storytelling from Türkiye possesses worldwide appeal and can stand shoulder-to-shoulder with the finest content in the international marketplace.

Your new titles *Deep in Love* and *Children of Paradise* have drawn attention for their emotional storytelling. What do you think makes these series globally resonant?

What enables these series to connect with audiences worldwide is their exploration of fundamental human experiences and emotions. *Deep in Love* delves into the intricacies of love, personal sacrifices, and new beginnings; these concepts resonate with people regardless of where they live. *Children of Paradise* examines family bonds, determination, and optimism in a



way that captivates international audiences. The casts of both series now feature internationally recognized actors, and Turkish content stands out for its ability to blend genuine emotional authenticity with captivating stories and superior production standards. We create compelling experiences that draw viewers in emotionally, not just for entertainment.

We're now here at ATF 2025. How do you view the growing interest from the Asian market, and what opportunities does it present for Turkish content?

Asia represents a tremendously promising frontier for Turkish content. We're witnessing extraordinary enthusiasm from television networks and digital platforms throughout the territory. Viewers in Asia have a particular affinity for our family-centric narratives, nuanced character portrayals, and visual excellence. The social values embedded in our stories, reverence for family structures, communal ties, and heartfelt sincerity, strike a powerful chord across Asian cultures. ATF offers an ideal venue to strengthen these connections and explore collaborative ventures. Additionally, our documentary, children's programming, and TV movie portfolio is ready to reconnect with our partners once again.

Which titles or genres in your lineup tend to attract the most interest in the Asian market?

Period dramas and family-focused narratives attract the most interest in Asian regions. Our historical productions highlight Türkiye's rich cultural heritage while also featuring large-scale storytelling. Modern family sagas are equally successful as they address timeless concepts such as love, loyalty, and intergenerational dynamics. Love stories with emotional weight are found particularly appealing. We also have boundless confidence in our documentaries, children's content, and TV movies, which we eagerly await to share with our partners in the Asian market.

Following your strong presence at MIPCOM and DICM, what are your main priorities and expectations for ATF Singapore 2025?

After our impactful participation at MIPCOM and DICM, where we conducted extensive discussions and sparked considerable enthusiasm for our offerings, our ATF objectives revolve around consolidating and broadening our territorial reach. We're dedicated to reinforcing connections with current Asian television and digital partners while discovering fresh avenues throughout the region. We're showcasing our upcoming 2026 programming to establish collaborative alliances and advance sales. Crucially, we're here to absorb insights about evolving trends and viewer demands in Asia, guaranteeing our portfolio remains aligned with audience expectations. Cultivating enduring, mutually beneficial partnerships stands as our fundamental principle.

Asia represents a tremendously promising frontier for Turkish content. We're witnessing extraordinary enthusiasm from television networks and digital platforms throughout the territory. Viewers in Asia have a particular affinity for our family-centric narratives, nuanced character portrayals, and visual excellence.

Looking ahead to 2026, what are the company's key goals and focus areas?

Looking toward 2026, we're advancing multiple strategic initiatives. We're channeling resources into broadening our content variety while preserving our narrative excellence. This encompasses creating additional miniseries and concepts tailored for on-demand platforms. We're dedicated to scaling our creative output to satisfy escalating worldwide demand. We're simultaneously upgrading our technological infrastructure and platform-specific approaches. Territorial growth, especially in dynamic regions including Asia and Latin America, will command significant attention. Our ultimate ambition is to establish TRT Sales as a genuinely international content leader while honoring the genuine storytelling traditions that characterize Turkish drama. The progress we've achieved throughout 2025 provides us with substantial optimism entering 2026. Worldwide demand for premium Turkish content continues to reach unprecedented levels.



What's Hidden in That Envelope? The Objects That Drive TV Dramas

THE NEXT TIME YOU SPOT A SMALL OBJECT ON SCREEN, PAY CLOSE ATTENTION. IT MIGHT JUST BE THE REAL STAR OF THE STORY, SITTING QUIETLY IN THE CORNER, WAITING TO CHANGE EVERYTHING.

EMİR KULA

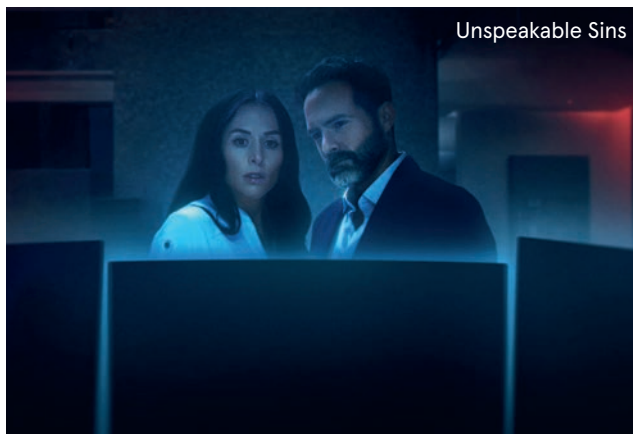
Sometimes in TV dramas, it's not the scheming mother-in-law or the charming leading man who stirs up the biggest trouble, it's a tiny object that ends up changing everything. A simple necklace gives away a secret love affair, a forgotten letter uncovers a long-buried truth, a USB drive brings down an empire. Characters might cry, laugh, fight, and fall in love, but the real chaos begins when that little object comes into play. Viewers stop focusing on the performance and lean closer to the screen, thinking, "Come on, open the envelope already!" That's why objects are often the silent main characters of a show, they don't talk, but they pull all the strings.

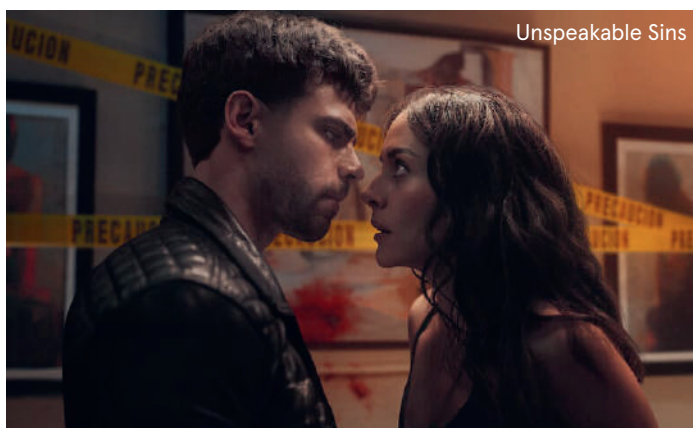
Let's look at two great examples where objects drive the story: the Mexican drama *Unspeakable Sins* and the Turkish series *Letters from the Past*.

There's a new wave coming out of Mexico, *Unspeakable Sins*, or *Pecados Inconfesables* in Spanish. Netflix released it this summer, and before we knew it, we were binge-watching all 18 episodes. It's a mix of tension, secrets, and "what happens next?" moments that make it impossible to stop watching.

The story follows Helena, a young woman trapped in a loveless marriage with her wealthy but cruel husband, Claudio. She's been living under his control for years, until she meets Iván, a charming escort who becomes her escape. What starts as a secret love affair soon turns into a dangerous plan to take Claudio down. And the heart of it all? A scandalous set of videos Claudio recorded at his flashy private parties, footage that passes from hand to hand, destroying lives and reputations along the way.

Of course, the show's biggest surprise is Helena herself. Zuria Vega truly stands out in this role, not only for her acting but also for her striking screen presence. With her controlled expressions and quiet intensity, she turns every scene into a visual experience. As the story unfolds, viewers can't





help but wonder: will Iván be her way out, or will Helena find the strength to write her own escape?

The result? *Unspeakable Sins* is one of those shows that blend betrayal, desire, family secrets, and the power of objects, exact the kind that makes you say, “Just one more episode!” In short, Mexico’s melodrama tradition returns this time darker, sexier, and full of surprises. And at the center of it all are those videos that pass from hand to hand, driving every twist and turn of the story.

Letters from the Past, on the other hand, isn’t your average high school drama. It’s a moving Turkish series built around one simple but powerful idea: What if opening an old envelope completely changed your life?

We go back to 2003, to an ordinary day in the halls of Sanver High School. Literature teacher Fatma Ayar has a bright idea: “Kids, write a letter to your future selves, one you’ll open in 20 years.” The students jump right in. Some write about their dreams, others about their secret crushes, and one hides a deep confession inside the envelope. The letters are sealed, tucked away in a dusty drawer, and forgotten. Then the calendar flips to 2023. Fatma’s daughter, Elif, finds the long-lost envelopes, and in that moment, Pandora’s box is opened.

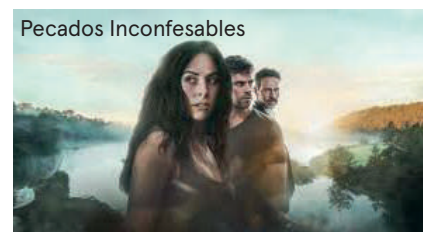
As each envelope is opened, chaos follows: old loves resurface, wounds reopen, and long-buried truths come out. The biggest shock, though, hits Elif herself when one of the letters reveals that her biological mother is someone she never knew. One envelope changes everything, rewriting her entire life story. The plot sounds very simple: a bunch of letters written years ago suddenly reappear. But these aren’t your typical “dear future me” messages. They’re filled with confessions, secrets, forbidden loves, and broken hearts.

At the center of this story is Gökçe Bahadır, whose quiet, emotional performance gives life to every letter. It feels as if the words are written straight from the heart, and she’s sim-

ply channeling them to the audience. The pacing is perfect for a magazine-worthy drama, one episode makes you cry, the next one leaves you thinking, “How was this secret kept for so long?” And through it all, those small envelopes spark every moment. *Letters from the Past* reminds us that sometimes, a single object can act as the compass of fate.

Objects can sometimes carry an entire story on their own. Think back to one of cinema’s most famous examples: the mysterious word “Rosebud” in *Citizen Kane*. That little sled symbolized a man’s entire life. The same goes for the videos haunting Helena in *Unspeakable Sins* or the letters found by Elif in *Letters from the Past*.

Whether it’s in Mexico’s fiery melodramas or Türkiye’s emotional family dramas, the next time you spot a small object on screen, pay close attention. It might just be the real star of the story, sitting quietly in the corner, waiting to change everything. People fall in love, fight, and betray one another... But sometimes, what truly changes the script is a single word, a single envelope, or a single necklace.



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

ICOC: Strengthening Türkiye's Footprint in the Global Content Industry

By YAĞMUR ÇÖL



For our ATF Singapore issue, we sit down once again with Şekib Avdagiç, President of the Istanbul Chamber of Commerce (ICOC), to look back on 2025 and Türkiye's expanding footprint in global content markets. We discuss the sustained momentum of Turkish dramas, and the Chamber's ongoing efforts to strengthen the industry's global presence, along with ICOC's key priorities and market agenda for 2026.

The Istanbul Chamber of Commerce has participated in numerous content markets across different regions this year. As we approach the end of 2025, how would you summarize this year overall?

In 2025, we continued implementing the policy we built together with representatives of Türkiye's film and television industry, strengthening our presence in international content markets. We achieved this by participating in events across every continent, from the Americas to Asia.

Undoubtedly, the global success of the Turkish film, drama, content, television, and production industries has been our greatest source of motivation. We give great importance to ensuring that this sector, which is our country's most powerful instrument of soft power, continues to reinforce Türkiye's image worldwide. In this context, we participated in five major markets across three continents in 2025. These events, selected in line with the priorities of our industry members, included Content Americas in Miami (USA), NEM Dubrovnik in Croatia, MIPCOM Cannes in France, the Dubai International Content Market in the UAE, and finally, the ATF Asia TV Forum & Market here in Singapore. At these events, Türkiye has drawn strong attention with its distinctive, family-oriented content that audiences around the world can watch together.

Now we are here at ATF Singapore, one of the most important content markets in Asia. What are your expectations from this event?

As you know, Turkish dramas continue to attract strong global attention. We have built large and loyal audiences not only in Western European countries such as Spain, Italy, France, and Portugal, but also across Asia; in markets like Singapore, South Korea, Japan, Malaysia, Indonesia, Pakistan, India, Vietnam, and Thailand. Turkish content has an ability to resonate with both Eastern and Western audiences.

As Türkiye, we attach great importance to the Asian region. We believe there is significant potential to build on what has already been achieved. We don't want to reach Asian audiences only through digital platforms. We also aim to have a presence on national broadcasters across the region and connect directly with their wide viewership. We believe that being at ATF Asia TV Forum & Market is one of the most effective ways to diversify our presence and strengthen our impact in the Asian market, and that's why we're here.

Do you have any special events or initiatives planned for ATF?

Yes, we will be organizing a significant networking event in collaboration with the General Directorate of Cinema under the Ministry of Culture and Tourism of the Republic of Türkiye. Through this event, we aim to highlight the unique character and strong value of Türkiye's content industry, while introducing the diverse collaboration opportunities it offers across the Asian region.

This year, you organized B2B meetings in İstanbul in collaboration with the Japan External Trade Organization (JETRO). Could you tell us more about this event?

We place great importance on strengthening the partnership between Türkiye and Japan in the drama industry. With that goal, we once again collaborated with JETRO in 2025 to organize bilateral meetings between representatives from both countries, following the success of our first event in 2024. The main reason we decided to continue this initiative was the highly positive and productive results we achieved from the 2024 edition.

Our Japanese partners attach strong value to developing Turkish adaptations of their original contents as a way to increase the global reach and visibility of Japanese content. In the past, there were a few successful but not yet structured examples of collaboration. For instance, *Mother*, starring Cansu Dere, and *Woman*, led by Özge Özpırınççı, both achieved remarkable success. The projects carried out through cooperation between the two countries were broadcast in more than 100 coun-



We believe that being at ATF Asia TV Forum & Market is one of the most effective ways to diversify our presence and strengthen our impact in the Asian market.

tries. This clearly showed us that the strong synergy between Türkiye and Japan could be taken even further. For that reason, we are now working closely to develop new partnerships.

Asia is an extremely important market for Türkiye. As you mentioned, we also see a growing trend of drama adaptations from several Asian nations, particularly from Korea. From your perspective, how do you view the significance of the Asian market for Turkish content, and what role do events like ATF play in this regard?

First of all, I'd like to emphasize that ATF Singapore is not only one of the leading events in Asia, but also one of the most significant international gatherings in the global content industry. The fact that it is being held for the 26th time, and that we continue to take part in it, is proof of its importance. In my view, what makes this market so valuable is its comprehensive setup: it brings together conferences, networking events, and an environment that directly supports business opportunities.

Undoubtedly, one of the key reasons this market holds such importance for us is that strengthening relations with countries across Asia, the region of our ancestral homeland, is a central element of our national policy. As the Istanbul Chamber of Commerce, we place great importance on being the most active contributor to the "Asia Anew Initiative" launched by the Ministry of Foreign Affairs of the Republic of Türkiye in 2019. We value building closer ties with Asian nations with which we share deep historical and cultural connections, and we aim to work together based on mutual interests and a shared vision for the future.

In your opinion, what goals should be set for Turkish content exports in 2026?

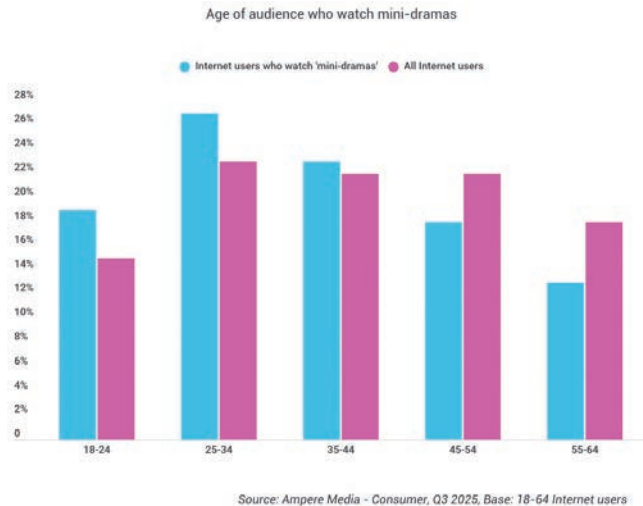
Our main principle is not to focus on specific numbers, but to ensure continuous progress, to be further ahead today than we were yesterday, and to reach wider audiences tomorrow than we do today. As long as we stay committed to this goal, the figures will naturally follow, and Turkish content will continue to hold a meaningful place within our country's overall exports. In essence, through the dramas and productions we share with the world, we aim to contribute to a happier global community. Similar to our cooperation with Japan, we also seek to develop collaborations with other countries, from Europe to the Americas, and from Asia to Africa, to further strengthen the presence and growing fan base of Turkish series worldwide.

At the same time, we want our country, uniquely positioned at the crossroads of Asia, Africa, and Europe, and blessed with exceptional natural and historical riches, to become a natural filming hub for international productions. This is what we are striving to achieve.

Could you tell us about ICOC's market agenda for 2026? Which regions and markets will you be focusing on?

We'll continue our international market activities at full pace in 2026. We view these events as the footprints of global trade, and we consider taking part in them essential; both to expand our market reach and to strengthen international partnerships. In this regard, we plan to participate in several key events, including Content Americas in Miami, NEM Dubrovnik in Croatia, MIPCOM Cannes in France, which has now become one of our signature destinations, the Dubai International Content Market in the UAE, and, as always, ATF Asia TV Forum & Market in Singapore. As the Istanbul Chamber of Commerce, we attach great importance to ensuring a strong and consistent presence for Turkish companies at these strategic markets, and we make it a priority to participate in them every year.





ONE IN TEN INTERNET USERS NOW WATCH 'MINI-DRAMAS'

A new report from Ampere Analysis shows that short scripted formats, known as mini-dramas, are rapidly gaining popularity on social media platforms.

The report reads:

More than one in ten internet users have now watched drama episodes lasting ten minutes or less on social media, called "mini-dramas." Ampere's annual global survey of over 100,000 consumers shows that "micro-dramas" (typically shorter than two minutes) and "mini-dramas" are gaining traction on social media as shorter scripted drama platforms capitalise on the increasing use of vertical videos customised for phone viewing, particularly among younger audiences.

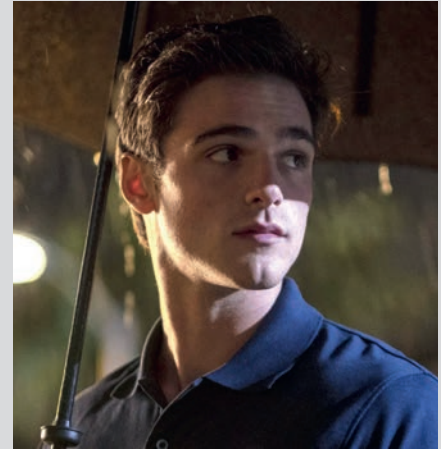
The report also finds that viewers aged 18-34 are 21% more likely than the average viewer to have watched mini-dramas in the past month.

As these younger audiences spend more time with vertical short-form video on their phones, commissioners are using social platforms both as distribution channels and as discovery funnels for premium apps such as DramaBox and ReelShorts.

YouTube remains the most popular destination for viewers, with 44% of those who have watched a mini-drama doing so on the platform, while TikTok follows close behind at 38%. Commissioners of mini- and micro-dramas can therefore use social platforms in two main ways: either to host full episodes on services like YouTube and generate advertising revenue, or to tease content on TikTok or Instagram before driving audiences toward subscription-based apps.

The Asia-Pacific (APAC) region leads the adoption of mini-dramas, with engagement strongest in Thailand, Malaysia, and the Philippines, reflecting the mobile-first habits of these markets. In comparison, audiences in Europe are less likely than average to have watched such content in the past month.

When it comes to genre, Romance, Anime, and Fantasy stand out as the most popular categories, and, according to Ampere, should be priority genres for future commissions.



JACOB ELORDI TALKS ABOUT EUPHORIA SEASON 3

Fans have been eagerly waiting for the third and final season of HBO's hit drama *Euphoria*. After several delays and rewrites, filming finally began earlier this year, marking the end of a three-year wait.

Speaking on the red carpet at the Academy Museum Gala, Jacob Elordi shared his excitement about returning to the show:

"It was incredible. It was incredibly liberating. I got to play something so far out from what I've done before."

Jacob Elordi added that series creator Sam Levinson "constructed something that's incredibly clever and cinematic," and said he believes "people are really going to like it."

However, he admitted he doesn't actually know the full story of Season 3:

"Everybody shoots at different storylines. I don't know what anyone else is doing. I had a really singular storyline. You don't know what the other storylines are, it's like FBI files," he joked. "So it's great because I'll get to watch the show the same way everyone else does, as a fan. I'm really excited."

Season 3 of *Euphoria* will feature eight episodes and see the return of Zendaya, Sydney Sweeney, and Hunter Schafer. The new season is expected to premiere in spring 2026.

Beyond the Purple Door: How Art Direction Turns TV Worlds Into Real Destinations

RU!

Why do we love TV shows? Yes, we love the characters. Of course, we love the stories. But let's be honest, sometimes it's not the people who stay with us. It's the door with the perfect shade of purple, the stones of an old street, or that cozy café corner where everything seemed to happen.

That's where art direction comes in. Because art direction isn't just about set dressing, it's the memory of the story itself.

Remember how *Sex and the City* turned New York into a "map of freedom"? Or how *Game of Thrones* transformed Dubrovnik's walls into Westeros, drawing millions of tourists?

When a show ends, we may forget the characters, but the places stay with us. Because a location doesn't just carry the story, it imprints itself on our memory and often becomes tourism. Production designers, in a way, don't just build sets; they reshape cities' destinies.

GAME OF THRONES - DUBROVNIK'S MEDIEVAL WALLS

ART DIRECTORS:

GEMMA JACKSON & DEBORAH RILEY

What makes a fantasy world believable is often how convincingly it connects with real places. *Game of Thrones* did this brilliantly, Dubrovnik's stone walls and narrow streets became King's Landing with almost no change.

The art direction made two key choices:

Keeping the real location authentic: Dubrovnik already looked like a medieval city. Its stone textures and narrow alleys were left as they were, with only small additions (flags, statues, temporary gates) to build the world of Westeros.

Blending digital effects with real textures: CGI towers and palaces were integrated using lighting and colors that matched the natural tone of the stone. The question "is this real or CGI?" simply disappeared.

Sociologically, Dubrovnik's transformation was also striking. The city became more than a tourist destination, it turned into a "fantasy capital" in the global imagination. Viewers didn't just watch the story; they adopted the city itself. After the show, fans didn't just want to visit Dubrovnik, they wanted to walk through King's Landing.

Emotionally, Dubrovnik gave people a sense of "touchable fantasy." Usually, fantasy worlds exist only on screens or in the imagination, but here, you could actually walk through them. That made the memory of the place incredibly powerful.

And the tourism effect was immediate: *Game of Thrones* tours, themed shops, booming local businesses. Dubrovnik became not just a city, but a living stage set.

In short, *Game of Thrones* didn't just use Dubrovnik as a backdrop, it made it one of its leading characters. The art direction turned a real city into a lasting piece of collective fantasy.



EMILY IN PARIS - WHEN CLICHÉ BECOMES A DREAM

ART DIRECTOR: ANNE SEIBEL

Paris has always been one of the world's most visited cities. But *Emily in Paris* took its romantic image and turned it into a living postcard. The art direction leaned into every cliché, and did it intentionally.

The art direction made three key choices:

Constant repetition of iconic locations: The Eiffel Tower, the Seine, cobblestone streets, cozy cafés, each episode featured them to remind Paris's romantic identity.

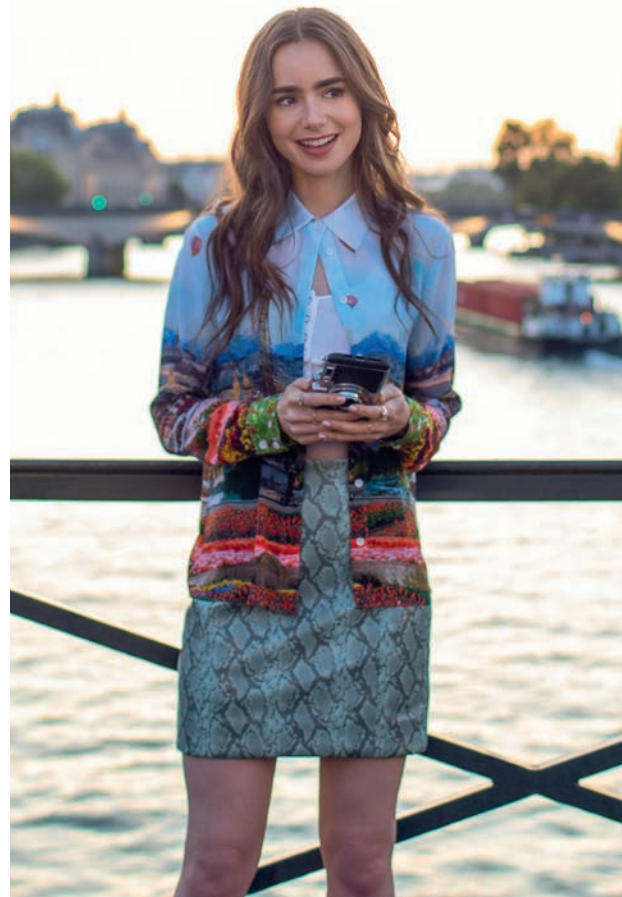
A vibrant, exaggerated palette: From Emily's apartment to her office, every space glowed with flowers, bold colors, and patterns, making Paris look even more glowy and magical.

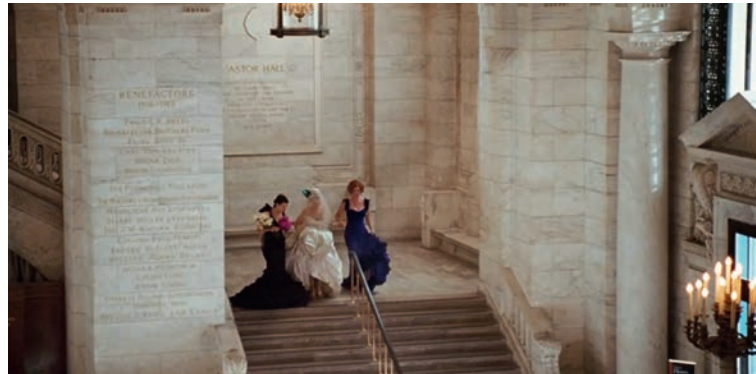
Blending fashion and city: Paris was presented not just as a city but almost as a runway. Costumes and locations worked together to brand Paris as the home of style and love.

Sociologically, the show turned Paris into a global brand. Everyday realities (traffic, crowds, immigrant districts) were hidden. Instead, viewers –especially foreign viewers– were given a “fantasy Paris” that matched and amplified their ideal version.

Emotionally, *Emily in Paris* sparked the dream of actually living there. The Paris it showed wasn't a real city but a spotless romantic stage, and fans wanted to experience it that way. Tourism followed immediately; cafés, bridges, office building and even Emily's apartment from the show became must-see stops.

In short, *Emily in Paris* didn't reinvent Paris, it deliberately polished and exaggerated the city's existing clichés, presenting them to the audience as a glossy dream. Through art direction, it erased the city's real-life chaos and built a “sparkling fantasy version” of Paris instead. Viewers embraced this imagined Paris, embedding it in their memories and claiming it as their own, both emotionally and as a tourist destination.





SEX AND THE CITY - THE STREETS OF NEW YORK

ART DIRECTOR: JEREMY CONWAY

New York has served as a backdrop for countless films and series, but *Sex and the City* did something different, it turned the city into a character of its own, the show's "fifth lead." Just as much as Carrie, Miranda, Charlotte, and Samantha, New York's streets, cafés, boutiques, and parks became part of the audience's memory.

The art direction made three key choices:

Making iconic places feel everyday: Central Park, Broadway lights, SoHo streets, small cafés, the city's famous images were woven naturally into the characters' daily routines. New York became not a distant postcard view but a "lived-in space of experience."

Creating an identity through apartments: Carrie's small yet distinctive apartment and Miranda's minimal home were designed to reflect their personalities. Viewers could read each woman's character through her space.

Blending fashion with the city: Just as *Emily in Paris* turned its city into a runway, *Sex and the City* transformed New York into a stage for style. Costumes didn't just define characters; they also helped stylize the city itself.

Sociologically, the series made women's independence visible through the city of New York. Restaurants, offices, bars, and boutiques together formed a network that made the presence of self-sufficient working women appear "normal" and "natural." As viewers watched love, friendship, and career struggles unfold in these places, they also witnessed a social shift taking shape.

Emotionally, New York became a place of independence and experience in the audience's memory. Conversations in Central Park or breakups on apartment staircases made the city not just a backdrop but a vessel of emotion and remembrance.

And then came tourism. Fans wanted to see Carrie's apartment, Magnolia Bakery, the restaurants and bars they'd memorized from the show. They didn't just want to visit New York, they wanted *Sex and the City's* New York.

In short, *Sex and the City* didn't reinvent New York, but it blended it with a new identity, modern, free, and full of experience. Through art direction, the city stopped being a set and became a living character, one that viewers connected with and embraced as their own.





FRIENDS - THE ICONIC PURPLE DOOR AND CENTRAL PERK

ART DIRECTOR: JOHN SHAFFNER

Friends wasn't just a story of six friends, it was also a sitcom where the settings themselves became characters. Monica's apartment and the Central Perk café left a lasting mark on the collective memory of 1990s youth. For viewers, these spaces became symbols of friendship, belonging and youth.

The art direction made three key choices:

Turning the apartment into a stage: Monica's home, with its open layout gave the audience a theatrical sense of openness. The colorful decor, the iconic purple door, and the cozy clutter made the apartment both intimate and unforgettable.

Turning Central Perk into a second home: The café served as the group's regular meeting point. The iconic orange couch, posters on the walls, and soft lighting turned it into a comfortable and safe zone of belonging.

Aligning the color palette with emotions: Warm pastel tones created a cozy atmosphere, while small details (like Joey's recliner or Monica's kitchen) gave each space its own personality.

Sociologically, *Friends* portrayed 1990s urban youth culture through New York apartments. The idea of a "chosen family", friends who form a home outside of traditional family structures, became visible through these spaces. Apartments and cafés embodied a new kind of city life and independence.

Emotionally, every viewer wanted to walk through that purple door or sit on that orange couch. These spaces turned into symbols of friendship and shared memories.

The tourism impact was also remarkable. Even years after the series concluded, the Central Perk set at Warner Bros. Studios became a permanent fan attraction. Monica's purple-doored apartment was reconstructed for fans, and Central Perk-themed cafés opened around the world. The setting evolved into not just a part of the show but a global cultural icon.

Friends turned an ordinary apartment and a small café into universal spaces of collective memory. Through art direction, authenticity and theatricality were blended seamlessly, making the locations unforgettable. Viewers continue to keep them alive, not just on screen, but in their memories and even on their bucket lists.



MAKIKO INABA, **DIRECTOR, INTERNATIONAL BUSINESS DEPARTMENT**
 KOTARO NISHIO, **CO-DIRECTOR, INTERNATIONAL BUSINESS DEPARTMENT**
 SETSUKO YODA, **HEAD, FORMATS SALES & DEVELOPMENT**

From Co-Productions to Doraemon: TV Asahi Builds Momentum for ATF 2025

By YAĞMUR ÇÖL

Ahead of ATF 2025, we met with TV Asahi's Makiko Inaba, Setsuko Yoda, and Kotaro Nishio at MIPCOM in Cannes to discuss the company's latest highlights. From their co-production ventures and format showcases to the relaunch of *Doraemon* in France, the team shared insights into TV Asahi's international strategy and their expectations for the upcoming Singapore market.

As we approach the end of 2025, how would you summarize this year for your company?

We did our first co-production with a U.S. producer, it's an unscripted format called *Songs vs. Dance*. We've been working toward this kind of co-production for the last few years, because it's not just about timing or distribution anymore. We also co-produced a drama series with a Korean company, an animation project with an Indian company, and a BL drama with a Thai partner. That Thai project was our first time doing a co-production in that genre. We teamed up with U.S. producer Craig Plestis, who is the main producer for the American version of *The Masked Singer*.

So, we've been involved in several co-productions across different genres and countries. That's been our main challenge from 2024 to 2025. Also, as you might know, the Japanese fiscal year is a little different, it starts in April and ends in March, so we're technically in the middle of our 2025 year. But yes, production-wise, that's been one of the biggest challenges we've taken on.

How do you see the current appetite for Japanese content, formats, and storytelling in the international market?

Without question, it's animation, as everyone knows. But I think Japanese animation has grown so much that it's already a big global category on its own.

When it comes to scripted and unscripted content, there's more international interest in unscripted formats right now. Everyone's looking for a new kind of formats. And Japan is one of the countries that has fresh, unique ideas. So it's natural that we're getting attention in that space.



What were your highlights at this year's MIPCOM?

We had two main focuses. First, our unscripted format team gave a presentation during a pitch event on Monday. We pitched one title there, but the team actually brought around ten new ideas that will continue to be developed.

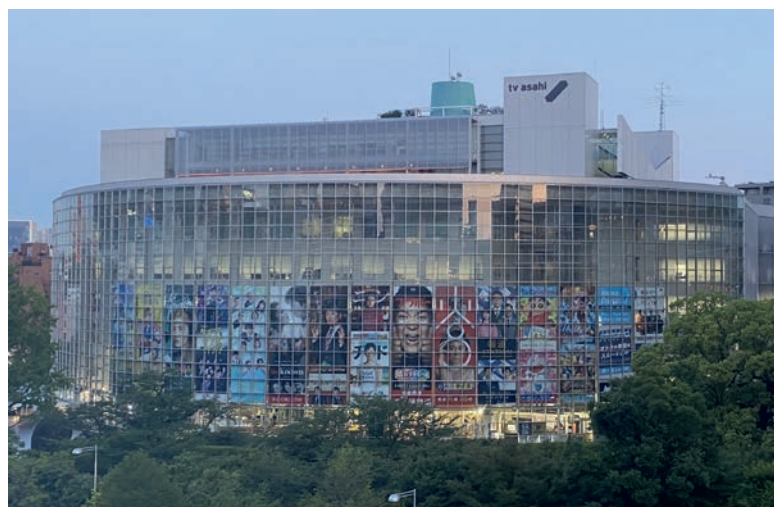
The second highlight was *Doraemon*. We launched a new French dub and reintroduced it to the French market. *Doraemon* had been on air in France about ten years ago but had disappeared for a while, so we started relaunching it last year, and it's been quite successful.

This year, we created a new French dub, the first in 14 years, and even hosted a small tea party with the new voice actors. So, from the unscripted side and the animation side, those were our two main goals for MIPCOM this year.

Could you also talk a bit about your long-running series *AIBOU*? How would you describe the series?

Actually, the new season just started today, it's season 24, with the first episode airing now. *AIBOU* is a very long-running series in Japan; there's really nothing else like it here.

The main character is very well developed, intelligent, active, and the dynamic between the two leads makes the show work so well. That chemistry helps them solve cases or get out of tricky situations, and it's a big part of the drama's success.





Also, the writers are excellent. They've written hundreds of episodes, often inspired by real crime stories from newspapers and other sources. There's a main scriptwriter, but several others work as a team, and each episode feels unique. They review each other's scripts, which keeps the quality high.

The two pillars of the show's success are the main characters, one constant lead, and the strong crime storytelling. The team has produced nearly 500 episodes, all different from one another. I don't know how they manage to keep every episode fresh, but they do, always creating new narratives and maintaining the show's identity.

You'll be attending ATF Singapore. Could you talk about your expectations for the event and its importance for your company?

We're planning to bring new series, especially *Their Marriage*, which aired on Netflix. Our upcoming title will also go to Netflix, we usually have one title with them every season. These are original productions from TV Asahi, and we hope they'll catch the attention of international buyers. Ideally, someone might say, "This is interesting, can we remake it?" or "Can we adapt this format?" That's one of the best ways for us to distribute globally.

In terms of distribution, we can't sell it to other places, but you get the chance to have all the audience watching from every country. So we would like to seek for the chance to sell the format of the script.

There are a lot of Turkish adaptations of Japanese, Korean, and Asian content in Türkiye. How do you see that trend in relation to your catalogue?

Yes, we definitely want to sell. Actually, we haven't closed any deals with Türkiye yet, but we're very interested. The Turkish market seems to favor fam-

When it comes to scripted and unscripted content, there's more international interest in unscripted formats right now. Everyone's looking for a new kind of formats. And Japan is one of the countries that has fresh, unique ideas. So it's natural that we're getting attention in that space.

ily-oriented and female-led stories. We have many detective dramas or male-led series, but I think *Their Marriage* could work well in Türkiye. We also have several family-oriented dramas, and I hope some of them will travel to the Turkish market soon.

Lastly, could you share a bit about your company's priorities for the upcoming year?

We are opening up a new venue around the Tokyo Bayside. As a TV station, we're not just creating or producing events, sports events, dramas, everything, but, we also want to create IP from live events. It's like "IP 360" right?

So, we are opening up a new venue that includes a concert hall and live theatres. We already have one in the center of Tokyo, but we're opening another one in the Bayside of Tokyo. It's opening at the end of March, and we are preparing many kinds of events and projects that will start with this venue.

I think 2026 will be the year for creating IPs and events for that venue, ones that can maybe travel around the world.



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Inside ABC Frontier's Drama and Format Strategy

By YAĞMUR ÇÖL

Ahead of ATF Singapore, we caught up with the team from ABC Frontier at MIP-COM 2025 to look back on their year and discuss the company's evolving direction in drama and format development. From *Forest* to the long-running variety show *Wait, What?!*, they reflect on recent projects, share insights into Japan's changing content landscape, and talk about their upcoming participation at ATF Singapore.

As we approach the end of 2025, how would you summarize this year for ABC Frontier?

This year, we've put a lot of effort into developing TV series, especially dramas. It's our third year in this field, and last year's *Forest* was a big success, a national hit. Thanks to that, we even went to İstanbul for an event with JETRO and Turkish producers, where we pitched the series. It was a great experience.

Now, as we enter our third year in drama development, we're finding our direction, figuring out where we want to go next. The success of *Forest* encouraged us to continue creating suspense and mystery dramas. We'd love to make another series with the same production team and a similar tone.



How do you see the current appetite for Japanese formats and storytelling in the international market?

We know Japanese formats are well appreciated around the world, but I feel the range of genres is still quite limited. As we look to expand internationally, we're exploring what direction we should take.

At ABC Frontier, we want to create formats that haven't been done before, something truly original. We're particularly strong in emotional, human-centered storytelling, and we'd like to develop more content like that while also exploring different genres.

You also launched *Wait, What?!* at this MIPCOM 2025. Could you tell us about its journey?

This show is really appreciated in Japan; it's been on air for eight years now. The concept is that there are two famous comedians who watch footage of celebrities traveling across Japan, visiting local restaurants, and meeting people. Whenever the comedians see something funny or unexpected, they press a button to pause the video and make a comment; that's why it's called *Wait, What?!*

It's a very engaging, we call it a "magical" format. The humor is universal, and we believe it can work in many countries. That's why we'd really like to bring this format to the international market.

Beyond *Wait, What?!*, what other projects are you developing or planning to promote heading into 2026?

In 2026, we plan to develop more TV series not only for broadcasters but also for streaming platforms. Eventually, we'd like to produce a movie based on one of our dramas and distribute it worldwide.

As for formats, *Wait, What?!* is our biggest hit, but we'd like to create more shows in a similar spirit, maybe one new format each month. It's an ambitious target, but we're excited about it.

You'll also be exhibiting at ATF Singapore, presenting your suspense titles and also organizing an event to introduce new dramas. Could you talk a bit about these events?

We're bringing several entertaining drama titles to ATF, including *Forest*. We'll be part of two events. The first is *Drama Gem*, hosted by the Japanese Pavilion, where many Japanese broadcasters present their standout titles, *Forest* was selected as one of them, and we'll showcase trailers and highlights alongside the producer. The second is more of a challenge for us. It's a collaborative pitch session where four broadcasters present new titles and formats. It's our first time participating in such an event at ATF, and we're looking forward to it.

What are your expectations for ATF 2025?

ATF is a great opportunity because it attracts participants from Southeast Asia as well as countries farther away, including Türkiye and those in the Middle East. We see it as the perfect place to introduce our content, especially drama series that have remake potential and reality formats like *Wait, What?!* and *In the Middle of Nowhere*. It's also a chance to meet new clients from these regions, which is something we find very exciting.

Do you have specific plans to expand into Türkiye, given the number of successful Japanese remakes there?

Yes, absolutely. We see Türkiye as a great partner for Japan. The Turkish adaptation of *Mother* was a huge success, and we really appreciate how Turkish creators expand stories and adapt them for their audiences.

We believe Türkiye is a key country for us, and we truly hope to collaborate with Turkish companies in the near future.





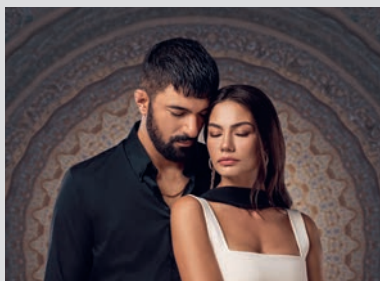
LIES AFTER LIES

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, İlter, 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.



CHAINS OF FATE

Mustafa, a man in his early thirties, struggles to make ends meet with his wife Canan and their young daughter Cemre in the slums of İstanbul. When Canan's illness reaches a critical stage and immediate surgery becomes her only chance of survival, Mustafa is left desperate. His factory has been shut down for months due to a lockout, and his long-overdue wages remain unpaid. A man of dignity who has never bowed to anyone, Mustafa now finds himself forced to set aside his pride. To save his wife, he resolves to confront the factory owner, Yakup Bey, and demand the wages he is rightfully owed. But what begins as a desperate attempt to keep his family alive will spiral into a day that changes the lives of Mustafa and his daughter Cemre forever.



FARAH

Farah tells the story of an Iranian woman who fled her country and struggles to survive in İstanbul, working as a cleaning lady to fund her son's medical treatment. Once a top medical student, Farah now cares for her son Kerim, who suffers from a severe immune deficiency. One night, while cleaning, she witnesses a mafia murder and strikes a desperate deal with the hitman, Tahir. This act pulls her into a dangerous web between mafia and police, and an unexpected love story with Tahir. Together with Kerim, they form a fragile family. But their bond is tested further when Kerim's father, thought dead, suddenly reappears.



ANA

Ana is a fiercely determined young woman raised in a foster home, where the only true family she's ever known is Mama Lena, the devoted social worker who took her in. Now in the final year of her master's degree in journalism, Ana juggles her studies with event hostess work to make ends meet. With her earnings, she takes a DNA test in hopes of uncovering her origins, and finds far more than she ever expected. Tracing the clues, Ana uncovers a dark secret: a baby trafficking ring that sold unwanted children for international adoption. She learns that she was meant to be one of them, but the operation was exposed by police before her adoption could happen. Driven by a hunger for truth and justice, Ana begins investigating the ring, determined to reveal those responsible. But her search takes a dangerous turn when she discovers a painful link between the case and the man she loves. Now, Ana must make an impossible choice: expose the truth and rise to journalistic fame, or protect her heart and risk buying a story that could change everything. Torn between love and justice, Ana's next move could cost her everything.



FLAMES OF LOVE

Flames of Love tells the story of the impossible love between Zümrüt, the most beautiful daughter of the struggling Kuloğlu 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.



EGO

The Koraslan Family is one of the most well-known families in the tourism industry in Türkiye. Sibel is the second child of the family and is in charge of finance at the company, while her older brother Tuncay is the Marketing Manager. On the other hand, the Öztürks are a middle-class family: Burhan, the father, who lost his beloved wife two years ago; his daughter Elif, who works as a kindergarten teacher; and Arda, who quit university and now works as a delivery boy. Elif is engaged to Erhan, a straightforward and brave man who works in the finance department at the Koraslan family's firm. Burhan loves Erhan as if he were his own son and relies heavily on him. When Erhan asks for money to invest in the stock market, Burhan mortgages his house in exchange for a huge loan. Things take a turn for the worse, and Erhan loses all the money. The Öztürk family could lose their house unless Erhan manages to resolve the situation. Meanwhile, Sibel, who was unexpectedly abandoned by the man she fell in love with for the first time in her life, suddenly learns that she has a cyst in her womb, and if she doesn't conceive soon, she will not be able to bear children. She decides to get pregnant by a man who is handsome, confident, possessive, and brave. Despite being engaged to Elif, Sibel chooses Erhan to be the father of her future child. Sibel makes a proposition to them, Erhan is to spend three days with her in a hotel room. He accepts. Even though Erhan has done nothing to be ashamed of during those three nights, Elif can't forgive him for accepting Sibel's offer and expects him to resign after the indecent incident. Contrary to her expectations, Sibel promotes Erhan, and they start working more closely together. Elif loses her trust in Erhan. Moreover, Elif loses her job. While she is trying to cope with the pain and betrayal, she meets Tuncay Koraslan, who has an illegitimate son, Berkay. She soon moves into the Koraslan's house to work as a babysitter for Berkay. Despite being unable to forget Erhan, she can't resist Tuncay's attention. On the other hand, Tuncay is married to Begüm, who is oblivious to everything. Meanwhile, Erhan starts to get closer to Sibel, and eventually, they walk down the aisle together. But the marriage is overshadowed by Elif's unexpected pregnancy news. Erhan once again finds himself in a predicament. He must decide whether to stay with the woman he loves or be a father to his future child.



LOVE WITH LAVENDER SCENT

Fifteen years ago, Anda returned to Podisor, escaping her abusive husband just before giving birth to her daughter. In this small village, she raised her child alone and became a respected family doctor, essential to the community. Her simple life changes dramatically when Stefan, a retired football player and stranger, inherits her house and land through her father's will. Anda discovers her father obtained the property through deceit and murder, and in a bid for redemption, he left everything to Stefan, the victim's grandson. Stefan moves in, and although they initially clash, a bond begins to form as they confront their painful histories. The arrival of Stefan's rebellious daughter, Alma, complicates matters, especially as tensions arise between Alma and Maria, Anda's daughter. Amidst conflicts, secrets, and mutual attraction, Anda and Stefan navigate their evolving relationship, facing emotional and external challenges. Just as they seem to find harmony and Stefan proposes, a new test threatens their fragile peace, reshaping Anda's world once more.



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.



LAWLESS LOVE

1940, Zonguldak, Türkiye... Everyone in town makes a living by working at the coal mine that belongs to the richest man in town, Malik, a vile and unscrupulous man. In addition to the mine, he also owns most of the agricultural fields in town, meaning that the people living on these lands are practically his tenants. Malik doesn't ask them for rent, but they pay more than enough by working for peanuts at the mine. Davut is a young man living a modest life with his two brothers, his 6-year-old sister, and his parents. Davut, his brothers, and his father are all miners working at Malik's mine. One day, the mine collapses due to Malik's actions, and nine coal miners, including Davut's father, are killed. Davut is furious and heartbroken. He confronts Malik and shoots him. Malik doesn't die but is heavily injured, and Davut is immediately taken into custody for attempted murder. However, Malik has an unexpected offer for him that will change his destiny and lead him to his endless and lawless love, Gülfem, Malik's daughter.



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

Sumru, a woman who abandoned her twins, now lives a wealthy life in Cappadocia. When her twins, Nuh and Melek, discover her identity, they confront her and seek retribution. Meanwhile, the Şansalans' mansion is rife with family drama, including a forced marriage, hidden agendas, and a looming threat from a past enemy. As love blossoms between the twins and the Şansalans' children, Sumru must face her past and decide whether love can overcome revenge.



HEARTSTRINGS

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.



MODERN WOMAN

On her 35th birthday, Pinar uses her two birthday wishes on love and career. As her biological clock and career race forward at the same pace, she wonders: will she become a mother or a brand manager? Alongside her close friends Ferda and Gözde, Pinar finds herself in many tragicomic situations related to womanhood. In her efforts to please her mother and aunt from Sivas, the battlefield of Pinar's struggle is sometimes a relative's wedding, sometimes the office. Comfortable in her own skin, witty even in the strangest situations, and never afraid to speak her mind, can Pinar find happiness in both love and career?



FER

Dilek is a mother of two, separated from her husband but not yet divorced. To make ends meet, she works as an unlicensed taxi driver on a friend's suggestion, even though it is not legal. One day, however, a passenger who has never taken an unlicensed taxi before gets into her car, and they are caught in a police checkpoint. Already entangled in a difficult divorce and surrounded by problems, Dilek also loses her car. Meanwhile, her spineless husband is waiting for her to hit rock bottom. But Dilek is determined. She will not give in to her husband who tries to use their children against her, to her father who pressures her to stay married, or even to the social anxieties that weigh on her despite the unwavering support of her best friend Hilal. At her lowest point, the very passenger who was with her when she lost her car, Şadi, offers her a job as his driver, and she accepts. Through this new role, Dilek is thrown into a dark world she never imagined. As she discovers hidden strengths she never knew she had, Dilek will not only transform her own life but also shake the foundations of this shadowy underworld.



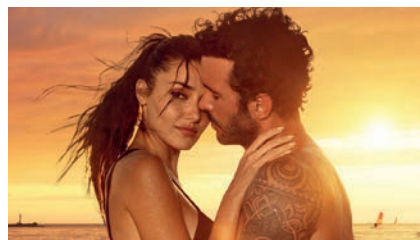
JUST FRIENDS

Ece and Umut decide to live in the same house but their lives turn upside down because of a surprise decision taken by Umut's aunt. His aunt will leave her house to one of them who gets married first. Umut and Ece are aloof to marriage but to own the house, they go on a date with various people every day and try to find the right spouse.



LOVE AND PRIDE

The Köksoys live in an ancestral mansion as a wealthy and rooted family. With three daughters, the family is sinking and on the verge of losing everything. In a state of great panic, they contemplate how to escape the impending disaster when Tolga enters their lives like a savior. He is the heir to a wealthy and established family. If one of the daughters marries him, life will continue as it used to, affluent and secure. The idea is considered for the eldest daughter, Mercan, to marry him. However, Mercan rebels against this imposition, finding Tolga excessively arrogant and frivolous. Despite Tolga and Mercan being attracted to each other, Mercan's high pride and Tolga's spoiled attitude build thick walls between them. However, unlike Mercan, there is someone who desires him passionately- the middle daughter, Gül. Tolga shifts his focus from Mercan to Gül. As they drift towards marriage, Tolga's heart remains with Mercan. Mercan, too, has fallen in love with him. The girls' mother insists on a quick marriage because Tolga will rescue them from the financial crisis. However, Tolga is just as submerged as them and desires this marriage for his own salvation.



CHASING THE WIND

Ege Yazıcı, living in Çeşme, and Aslı Mansoy, the CEO of the Yazman Group of Companies, find themselves at odds. The company's financial survival depends on building a giant hotel in the bay where Ege has established his surf school and home. Despite their stark differences, city girl Aslı and true local Ege, both will soon realize how alike they truly are. Will this daring duo fight for their company, the surfing cove, or each other?



POISON IVY

Macide, the daughter of a poor family who has studied psychology and is not happy in business life and seeks to heal others, falls in love with the elder brother of Ahmet, Kazım Işık, who is known as the smartest and the most successful businessman in the country. She has just met and fallen in love with the man with a morbid passion. Moreover, Kazım Işık is married to Nermin. Macide's love is not unrequited. Kazım passionately embraces Macide, who is by his side at his weakest moment... But will he be able to protect her from the cruelty of the rich and powerful life he created? Will Macide be able to preserve the purity, innocence and sensitivity she had when she first met Kazım? Or worse yet, when everyone makes her a "queen" out of false reverence... This is the story of a young woman who falls in love for the first time on her way to heal herself by healing others, following the healing she received from her father. The story of a man who has everything he wants in life, but perhaps mostly for this reason, looking for a companion in unhappiness and loneliness... *Poison Ivy* is a love story that tells that when two souls find each other despite the whole world, even themselves. Everything stands in front of them but still, they meet. However, no one can illuminate another's darkness.



DEEP IN LOVE

Deep in Love unfolds on the untamed coast of the Black Sea, where waves and mountains have been at war for generations. Long ago, the sea maiden Furtuna and the mountain boy Koçari defied their clans to love each other. Their forbidden union ended in betrayal and death, and the gods, enraged, turned their people to stone. Since that day, the villages of Koçari and Furtuna have lived divided, bound by blood, pride, and an ancient curse. Centuries later, that hatred still breathes. The Koçari and Furtuna families rule their opposing villages, trading only vengeance and pain. But love knows no boundaries. When Adil Koçari, the fierce son of the mountain, and Esme Furtuna, the brave daughter of the sea, fall in love as teenagers, their secret passion reignites the feud. Their love story is one of fire and salt, torn between duty and desire, loyalty and freedom. Deception tears them apart. Esme is forced into a loveless marriage after being told her child has died, unaware that her baby has been given away. Years later, Adil becomes a powerful man, the king of livestock in the Black Sea region, still consumed by his loss and his hatred. Esme, now a widow, runs a small guesthouse by the sea and serves as the village head. When Adil seeks revenge once again, fate strikes back. Wounded by Esme's hand, his life is saved by a young doctor named Eleni Miryano, who has just arrived from Greece searching for her true origins. Raised by a Greek family, Eleni has no idea she is the lost daughter of Adil and Esme, the child stolen from them long ago. As Eleni heals Adil, a deep bond forms between them, unaware of the blood that connects them. And when she finds herself drawn into the rivalry between Koçarıs and Furtunas, love and destiny collide once more. In this land where gods once punished love, can the daughter of two enemies finally bring peace? Or will the Black Sea rise again and drown them all in its rage?



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 of Istanbul with her twin siblings and an unloving mother. While her friends dreamed of the future, Aslı's world was filled with hospitals, machines, and constant fear. Even love brought her no comfort: her boyfriend's family saw her as unworthy, a burden rather than a bride. For Aslı, life was never about living, it was about surviving one more day. 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 and most powerful 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, and her grandmother Figen struggling to keep the family together. 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, even as he fights against it. Figen, proud and commanding, sees Aslı as an intruder who threatens the balance she has fought to protect for decades. And outside the walls of the Alkan mansion, Aslı's own mother Hülya, bitter and restless, plots to use her daughter's new life to escape her own misery, with the help of her boyfriend Okan, a charming but dishonest man who is never far from trouble. Torn between two families, Aslı finds herself living a life that was never meant for her. The gift of a heart brings her not only hope but also danger, secrets, and forbidden love. With every beat, she steps deeper into a world of passion and betrayal, where her identity, her future, and even her very soul are at stake.



THE FALL OF THE KING

The Fall of the King, adapted from Gülseren Budayıcıoğlu's bestselling novel, unravels the deep secrets hidden behind a life of greatness. Blending passion, betrayal, and power struggles, this gripping drama invites viewers into a world where nothing is as it seems. Kenan Baran -known as The King- is a charismatic and powerful businessman who appears to have it all: wealth, prestige, and a perfect wife, Handan. But beneath the surface of their flawless marriage lies a painful truth. Kenan's endless affairs have pushed Handan to the edge, forcing her to question her worth and confront her past. As one betrayal crosses the line, Kenan's carefully curated world begins to crumble. No longer in control, he is faced with emotions he never anticipated and a power he cannot contain. Meanwhile, Fadi, a young woman from a modest background, steps into his life. Juggling school and work, she is drawn into Kenan's glittering, dangerous world. Her innocence intrigues him, making her both a temptation and an escape. But Fadi, too, must confront her own limits as she pursues her dreams and navigates a web of desire and power.



6 OF US

6 of Us follows six siblings; Azize, Cemo, Zeliha, Fidan, Samet, and Balım, who flee İstanbul 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 Balım 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.



SHAHRAZAD: TEARS OF ISTANBUL

In a breathtaking, cinematic series set against the iconic backdrop of İstanbul, *Shahrazad: Tears of Istanbul* tells the tale of an impossible love. Shahrazad, a brilliant and hopeful young woman on the path to becoming a doctor, envisions a future filled with joy and love alongside her boyfriend, Ferhat. However, when Ferhat is unjustly sentenced to death, her world shatters. Desperate to save the man she loves, Shahrazad turns to Büyükbey, a powerful figure with a dark influence. But, unbeknownst to her, every favor done by Büyükbey comes at a deadly cost. As his daughter Şirin and nephew Kubat's forced marriage intertwines with a sinister plan to protect Büyükbey's empire, a web of betrayal, love, and sacrifice takes hold, changing their lives forever. This emotionally charged drama explores love, loyalty, and the price of power, perfect for international audiences captivated by rich, character-driven storytelling.



LOST IN LOVE

Mete and Naz, born into affluent and influential families, are bound together by a promise made during their childhood. This promise stems from a tragic incident where Naz's innocence was compromised, and Mete's family offered unwavering support. As they grow older, their relationship becomes a rollercoaster of heated arguments and passionate reconciliations. Mete, deeply committed to keeping the childhood promise, returns from studying abroad to marry Naz. However, fate intervenes when he crosses paths with İncila, Naz's loyal servant. İncila, who has found a family within Naz's household after a troubled past, accidentally becomes a pivotal figure in the unfolding drama. Both Mete and İncila share similar wounds from their respective pasts, and they discover their emotional connection runs deeper than they initially thought. This realization complicates Mete's already confused feelings and leaves him torn between two women. The story is further complicated by the ongoing rivalry between their families, filled with hidden secrets, secret relationships, and personal struggles. These family dynamics add layers of tension to the unfolding drama, and the characters must deal with lies and intrigue. As Mete and Naz's relationship becomes clouded with suspicion and jealousy, the story explores the intricacies of love, trust, and competition in their intertwined lives.



DILEMMA

Dilemma follows the story of Neslihan Turhan, a successful journalist known for her honesty and integrity, making her a favorite among viewers. At the peak of her career with her show "One Truth," which tackles cases of missing persons and murders, Neslihan's life takes a devastating turn when her son Can is accused of murdering his friend Leyla. Thrust into a nightmare, Neslihan faces a harrowing choice: protect her son or uncover the truth. As the world she built on principles of justice and truth crumbles, Neslihan must decide if she will pursue Leyla's murderer, even at the cost of sending her son to prison.



THE TAILOR

The Tailor delves into the intertwined pasts of Peyami, a renowned tailor, his childhood friend Dimitri, and Dimitri's fiancée, Esvet. Set against the captivating backdrop of İstanbul, the story begins as Peyami is tasked with sewing Esvet's wedding dress. Unbeknownst to him, Esvet harbors dark secrets that could unravel not only her life but also the fragile bonds between the three of them. As these hidden truths emerge, Peyami finds himself caught in a web of love, betrayal, and mystery, forcing him to confront the shadows of his past.



DEEP IN LOVE

A thousand-year feud, born of a murdered bride and a cursed stone, still poisons the Black Sea coast. Koçari and Furtuna, two villages that share no trade, no marriage, no peace, have lived by fire and blade for centuries. Adil Koçari was just seventeen when they stole his love, Esme, and killed his father. Twenty years later, he rules as a feared livestock baron, while Esme, once his forbidden passion, has become the matriarch of his sworn enemies. When she shoots him, a young surgeon saves his life: Eleni, a prodigy raised in Greece, unaware she is the daughter they both lost. Now Eleni stands at the heart of the war: hunted by the family that birthed her, desired by the heir of her enemies, and torn between the man who owes her his life and the clan that wants her dead. Her arrival rekindles old fires, forbidden loves, and a question whispered by the sea: can a child of both bloodlines heal a war that has lasted a millennium, or will her presence drown them all?



CHILDREN OF PARADISE

İskender was a feared gangster in the dark alleys of Istanbul, known for his own rough code of honor, until betrayal left him bleeding and stripped of everything he had built. When he opens his eyes in a quiet Aegean town, he finds himself surrounded by warmth he has never known: a caring mother, a blind little sister, a home that feels like it was always his. The townspeople believe he is Kamil, a longlost son returned; only he knows the truth. But the past never lets go, old enemies, blood feuds, and the ghosts of his choices haunt him still. As he uncovers a shocking secret, that this family is bound to him by blood, İskender stands at a crossroads. Revenge or redemption? Will he remain the ruthless survivor the streets created, or dare to become the man he was meant to be? This is a story of love, betrayal, and the price of becoming truly human.



AN ANATOLIAN TALE

Taner is a young inventor living in a small town named Gedelli in the middle of the moor. He had lost his father so he was forced to support his family therefore he was not able to attend the Science High School, to which he was admitted, although he wanted it badly. Taner's mother always tried to get him married, but Taner had no intention to do it as there was a love in his heart, which he had not been able to forget for years. His childhood sweetheart Dilek. On the other hand, Taner and his cousins Veysel and Ramazan had been dreaming to build an airplane for years and they finally managed to build it, and also at the same time they succeed to convince a company to see and invest in their airplane. The company decided to send an engineer to the town. Taner and his cousins were very excited and waiting for an engineer sent by the company. The engineer sent by the company had to return but there was something, Taner did not know. One of the engineering geologists who came to study on Mount Gönül was someone who had left the town many years ago: Taner's childhood sweetheart Dilek, whom he had not forgotten for years and Dilek was finally back... Taner is now in a moor, three sides of which was surrounded by love.



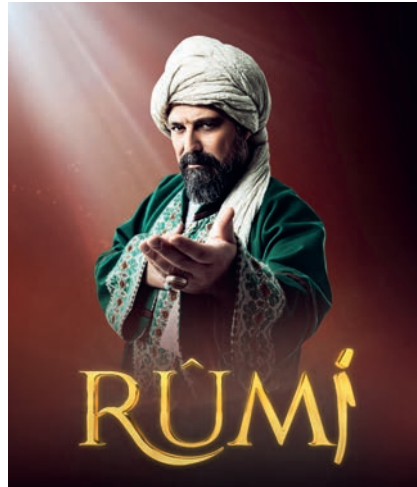
THE SHADOW TEAM

A terrorist attack is organized to a SIHA (armed unmanned aerial vehicle) factory in Türkiye, a country that has increasingly become the target of operations of foreign intelligence services. It is found out that the attack was organized by foreign intelligence services. As a result of this attack, the senior levels of the government assign Mr. Mete in order to create a team consisting of members who are the best of their fields to completely eliminate the enemy. After being appointed, Mr. Mete creates a team of experts in their field. But there is only one condition for becoming a member of this team: the team members will be officially considered dead from now on and no one, including their loved ones, will know that they are alive. These heroes from now on will live in the shadows among crowds.



HOLY REDEMPTION

In the aftermath of October 7, as Gaza faces devastation, a quieter but equally relentless war unfolds in the shadows, deep within the occupied West Bank. The TRT World Investigative team embarks on a daring journey into this overlooked front, uncovering a harrowing reality under the shadow of radical Jewish settlers. *Holy Redemption* takes viewers to the heart of occupied Palestine, to the desolate Metzad Hill between Hebron and Bethlehem, a forbidden zone where filming and recording are prohibited. Here, illegal outposts rise, built by the "Hilltop Youth," a group of radical settler youth driven by a messianic vision of "Greater Israel." They believe these lands are divinely promised and must be seized, by any means necessary. At the center of the movement is one of its most controversial figures: Daniella Weis. A settler leader who transforms the Torah into a political manifesto, Weis is both the face and the firestarter of this ideological crusade. The documentary exposes the unlawful settlements, the military training settlers receive from the Israeli army, the indirect support they gain from state institutions, and the vast political and financial networks that sustain them. Through the testimonies of Israeli human rights activists, former IDF soldiers, and Knesset members, the film reveals how Palestinians are systematically displaced, their villages encircled, and their lands incrementally stolen. Through powerful visuals, gripping field moments, and immersive storytelling, *Holy Redemption* does more than inform, it confronts the viewer with the moral urgency of a slow-burning injustice still unfolding today.



RUMI

People in 13th-century Anatolia live in fear. With the grim memories of the Crusades still fresh, the Mongol threat now looms large. Those who wanted to seize the throne fueled both internal strife and war, while a spiritual figure who could calm the fears of the people came to the fore: Hz. Mevlana. This wise character, whose words transcend the ages, would invite society to rationality and heartfelt wisdom with his stance, his knowledge, his conversations, and his works. Beginning with the Mongol siege of Erzurum in 1242, the series witnesses the Seljuk Empire's period of turmoil alongside Hz. Mevlana's inner journey and the empire's process of change.



HAY HAK

In the *Hay Hak* project, the beloved shadow puppet characters Karagöz and Hacivat embark on daily life adventures, with each episode focusing on ethical, religious, and moral values. The series aims to teach children moral lessons and values in an entertaining way. Throughout the episodes, Karagöz and Hacivat face different adventures, often involving new characters that add color to their stories. Among the side characters, Tuzsuz Deli Bekir and Çelebi are the ones with whom Karagöz and Hacivat can communicate best, sometimes teaming up with them. Additionally, Hacivat's companion, Beygir, and Karagöz's friend, Keçi, further enrich the plot. The project aims to illustrate the good and the bad, right and wrong, beauty and ugliness, engaging children in both entertainment and thoughtful reflection.

FÜFÜL AND THE PILGRIMAGE

Füfül follows Murat, his father Abdullah, and their bird Zemzem as they embark on a fun and educational journey to the holy lands on their motorbike with a basket. Starting from İstanbul, they trace the historic "Hejaz Railway" route, discovering the Islamic world and building friendships with fellow Muslims along the way. Their adventure includes visiting Medina's sacred sites, experiencing key Hajj rituals like ihram, tawaf, sa'y, and learning their significance. With humor, heartfelt moments, and a touch of mystery, the series captures their spiritual growth and deepens the father-son bond. This animated series teaches Islamic values and worship through an engaging narrative, blending adventure and laughter into a memorable journey for viewers.

The Heartfelt Story of *Love and Food*

HANDE DOĞANDEMİR AND UĞUR GÜNEŞ SHARE THEIR THOUGHTS ON THEIR WARM, FEEL-GOOD ROMANTIC COMEDY.

By YAĞMUR ÇÖL

We met with *Love and Food*'s leading stars, Hande Doğandemir and Uğur Güneş, to talk about their heartfelt romantic comedy that brings together love, laughter, and delicious food. The duo reflected on the film's journey, from its early creative process to the energy on set, and shared what makes this story special for them both. Following its acclaimed premieres in Türkiye and Dubai, and with an international rollout set across Europe and the Middle East, *Love and Food* continues to resonate with audiences through its warm narrative.



Hande Doğandemir

Love and Food stands out with its romantic-come-dy tone. What were your first impressions when you read the script? What made you decide to join the project?

I think we all need heartwarming, hopeful stories that make us smile. I've always loved being part of romantic comedies. This one had everything that drew me in; the story itself, the director and writer, and the entire cast. Altogether, they were wonderful reasons to say yes to the role.

You portray a chef named Mercan in Love and Food. How did you prepare for the role? Did you do any special training or spend time in a real kitchen?

I already love being in the kitchen and cooking, so the idea of playing a chef really excited me. During preparation, I worked with Chef Deniz Şahin on both culinary techniques and Tokat cuisine, it was such an enjoyable process for me.

What was it like working with Uğur Güneş? How was your rehearsal process together?

Uğur is incredibly professional and such an easy partner to work with. Both during pre-production and on set, our collaboration was easy and enjoyable. The same goes for all my co-stars, working with everyone was a great experience.

Throughout your career, you've portrayed many different women. Mercan, however, is ambitious and driven, someone who's always pushing herself to do better. How would you describe her?

Mercan is one of those women we all know well, real and relatable. She's someone with her own struggles and dreams, working hard to achieve them. I'm really happy to have shared her journey.



Uğur Güneş

You take part in *Love and Food* both as a leading actor and a producer. You had also been on the production side in *A Few Days Before Sunset*. What does this project mean to you?

Love and Food is very special to me. It's my second time appearing as both an actor and producer. I believe I've improved in the production space and left behind that early inexperience. Producing has been something I've wanted to do for a long time. Being able to create good, high-quality work makes me even more passionate about it.

When you first read the script, what impressed you the most? Could you tell us a bit about the development process?

During the script development process, we made progress together as a team. Through ongoing discussions, we made several key decisions and were truly satisfied with the final result. What came out was a beautiful, heartfelt project. We all agreed that the story should feel organic, and our screenwriter did a very good job achieving that.

You and Hande Doğandemir seem to have great on-screen chemistry, and you also worked with respected actors like Hatice Aslan and Osman Sonant. What was the atmosphere like on set?

It was an incredible team, amazing actors and wonderful people. It felt as if I had known them for years. Each one of them was so talented and nice. That's why our scenes came out so naturally. We shot almost every scene in one take. In some moments, especially when we were all together, we just couldn't stop laughing. The whole process was really fun for me. In a way, I actually needed to take part in a film with a strong sense of comedy like this. We had so much fun and laughed a lot on set. In the end, we created something beautiful together.

How did audiences react after the release? Were there any comments that really surprised or touched you?

The feedback was really positive. Some of the comments we heard most often were things like, "It's been such a long time since we've seen a film like this, it felt like medicine in times like these," or "We laughed so much; we really needed that." Many people were surprised to see me in this kind of role. Since I've mostly appeared in dramas and heavier projects over the years, people said things like, "We didn't expect this from you, and we loved it." I also received a lot of messages saying they'd like to see me in more romantic comedies.





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