

**PEAKY BLINDERS RETURNS:**  
CAST AND CREATORS ON WAR, POWER,  
AND TOMMY SHELBY'S FINAL CHAPTER

LOVE OR CHAOS?  
**WE'LL BE FINE**  
IS RIGHT IN THE MIDDLE

**BLOSSOMS SHANGHAI:**  
WONG KAR WAI'S PASSION FOR MELODRAMA  
AND CHINA'S ECONOMIC MIRACLE

# EPISODE

SERIES MANIA 2026



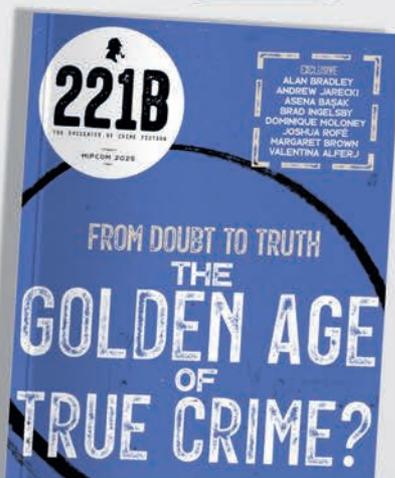
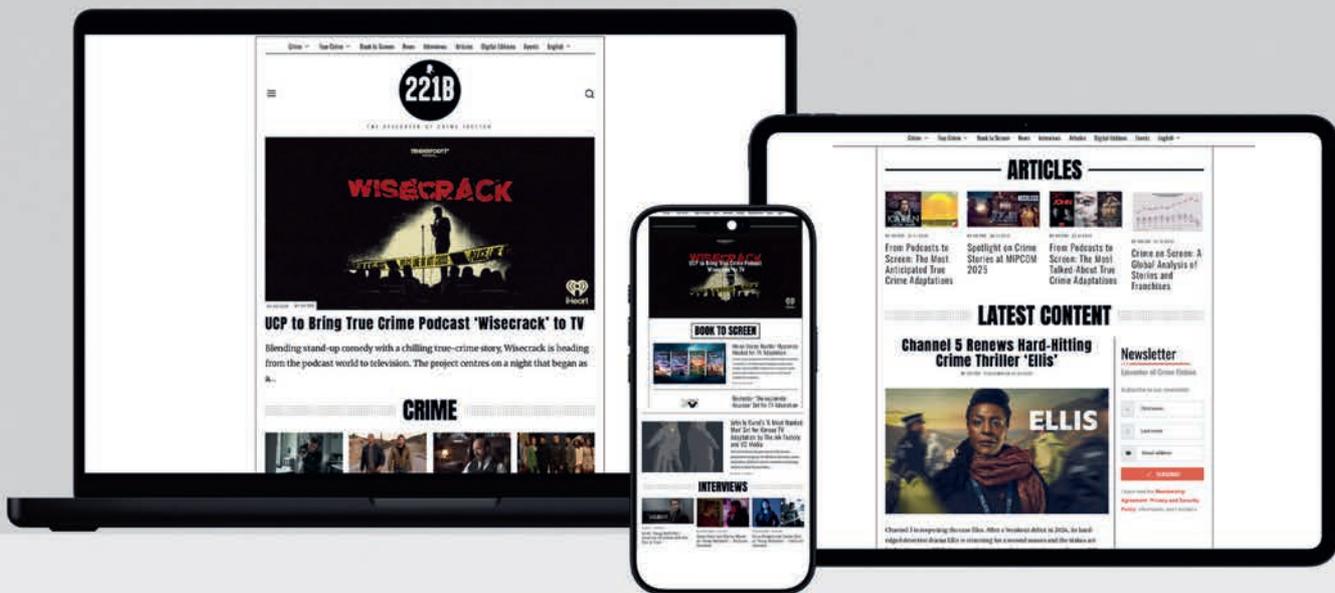
**TURKISH  
MICRO  
DRAMA**

**Boardroom**  
to *Bedroom*





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# Exploring the World of Content From Türkiye to the Globe



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As we gather in Lille for Series Mania 2026, the global television landscape finds itself at a fascinating crossroads. The industry is no longer just discussing “change”; it is living through a true metamorphosis. From the rapid rise of micro dramas to the emotional depth of auteur cinema, this issue reflects a world where storytelling refuses to be confined by traditional boundaries. We are witnessing a moment in which Turkish “Drama DNA” is being recoded for new generations, while the giants of the industry look back in order to move forward.

Our cover story features Inter Medya, a company that has masterfully navigated the shift from a distribution powerhouse to a full-fledged “Content Studio.” By establishing a global benchmark in vertical (micro drama) productions, Inter Medya is proving that “epic depth” can indeed fit into a 90-second swipe. As Founder and CEO Can Okan puts it, their mission is to be the “Global Home for Turkish Stories,” ensuring that whether a story lasts two hours or two minutes, the quality remains uncompromising.

The evolution of Turkish content continues with OGM Pictures, as the company signals a new phase of global ambition. With Berna Levin taking the helm of International Production, OGM is building creative bridges between territories and fostering multi-language collaborations that transcend borders. Simultaneously, Digital Platform Production Management Director Aysıl Özmen provides an inside look at their 2026 strategy, detailing how the company maintains character-driven storytelling while collaborating with global giants like Netflix, Disney+, and HBO Max.

While we look toward the future, we also pay homage to the legends that define our craft. *Peaky Blinders* returns, taking us into the heart of 1940 as Tommy Shelby faces the repeating cycles of history and war. Creator Steven Knight and the cast reflect on the psychological toll of power, a theme that resonates deeply in our current global climate. In a similar spirit of artistic mastery, we also celebrate the return of Wong Kar Wai. His first-ever television series, *Blossoms Shanghai*, serves as a vibrant antidote to the homogenization of Hollywood, bringing the flashy power games of 1990s Shanghai to life through his unmistakable auteur lens.

The Turkish market itself is buzzing with a unique energy, dominated by the “devil’s charm” of Giray Altınok, whose talent has taken center stage across multiple mediums. We also dive into the “intense” (not just toxic) world of *We’ll Be Fine*, where Mert Ramazan Demir and Miray Daner redefine modern relationships. Furthermore, veteran producer Zeynep Atakan offers a poignant reflection on her 40-year journey as a woman in film, reminding us that sometimes the greatest strength lies in “determined silence” and in the paths we open for those who follow.

Finally, we explore the intersection of literature and architecture through *The Museum of Innocence*. More than just a building, it stands as an architectural narrative of Istanbul’s recollection, a reminder that buildings are carriers of our memories and passions.

In this issue, we invite you to explore these diverse worlds, from pocket-sized drama to sprawling historical epic. Whether through a 60-second clip or a 30-episode masterpiece, the goal remains the same: to find the stories that make us feel, remember, and connect.

Enjoy the issue.

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CAN OKAN, **FOUNDER AND  
CEO OF INTER MEDYA**

## Inter Medya Sets the Standard in Micro Dramas

By OBEN BUDAK

**F**ollowing the radical breakthroughs of 2025 that saw its evolution into a full-fledged “Content Studio,” Inter Medya enters 2026 with formidable momentum.

While traditional Turkish drama has dominated global prime-time television for years, shifting digital consumption habits are ushering in a new revolution in the art of storytelling. As the standard-bearer of this movement, Inter Medya has entered 2026 by establishing a global benchmark with its vertical (micro drama) productions.

By successfully condensing the signature epic depth and high production quality of Turkish series into the “swipe-and-watch” pace of modern audiences, Inter Medya has transformed micro-dramas from an experimental phase into a mainstream success story. Reaching millions of viewers with titles like *Boardroom to Bedroom*, this new format does more than just expand market share; it carries the “Turkish Drama DNA” to every screen size across a vast geography, from Latin America to the Middle East.

For our Series Mania 2026 issue, we met with Inter Medya’s Founder and CEO, Can Okan, to discuss the company’s radical transformation, the new economic ecosystem created by vertical series, and a future vision shaped by international co-productions.

**The year 2025 was a year of “breakthrough” for Inter Medya, marked by many radical decisions and the establishment of new operational units. With what kind of momentum did 2026 begin for Inter Medya?**

Looking back, 2025 was truly a transformative year for us at Inter Medya. It was a period defined by “breakthroughs,” where we took bold, radical steps to grow our internal operations. Beyond these structural changes, it was a year of big excitement for us: we saw our content receive pres-

tigious awards, expanded our talented internal team, and successfully entered several new territories where Turkish content had never been sold before. We felt a deep responsibility to our partners to lead the industry's evolution rather than simply reacting to it, and we are so grateful for the hard work our team put in to make those milestones possible.

Entering 2026, that effort has translated into a very natural and steady momentum. We've moved from the planning phase into a period of active realization. For instance, the micro drama unit we established last year is now producing content that is seeing incredible engagement globally. It's been humbling to see how quickly platforms and audiences have embraced these shorter formats.

At the same time, we are seeing our ambitious co-production goals come to life. A project like *Caged Love*, which we are co-producing with Rise Studios and have been nurturing for some time, is now moving into production.

Being at events like Series Mania allows us to continue those vital conversations with our international partners to build on this success. Ultimately, the start of 2026 feels like a coming-together of all those moving parts. While we are proud of our new ventures and our pioneering role in new markets, we haven't lost sight of the mainstream Turkish dramas that remain the heart and soul of our catalogue. Our goal this year isn't just about expansion for the sake of growth; it's about carefully honoring the quality of Turkish storytelling in everything we do. We want to ensure that Inter Medya remains the reliable, global home for Turkish content that international audiences have come to expect from us.

**Over the past 3-4 years, Inter Medya has undergone a significant transformation. While the industry once recognized you primarily as a successful distributor, today you have evolved into a fully-fledged "Content Studio" giant with your own productions, vertical dramas, and an extensive catalogue. What was the main motivation behind this strategic transformation?** The industry has shifted, and we chose to lead that change rather than merely follow it. Micro dramas are currently making a massive

*By producing our own diverse content, ranging from our new micro dramas to our successful co-productions, we ensure that the "Turkish Drama DNA" remains a premium experience across every platform. Our ultimate goal is to be the "Global Home for Turkish Stories," whether those stories are 120 minutes or 90 seconds long.*



global impact; they are being consumed everywhere, and most major platforms are already upgrading their infrastructure to accommodate this format. Of course, mainstream long-form content remains at the core of our distribution catalogue, and we will always honor the incredible global legacy those stories have built. However, by producing our own diverse content, ranging from our new micro dramas to our successful co-productions, we ensure that the "Turkish Drama DNA" remains a premium experience across every platform. Our ultimate goal is to be the "Global Home for Turkish Stories," whether those stories are 120 minutes or 90 seconds long.

**Your vertical series (micro dramas) gained remarkable momentum toward the end of 2025. Can we say that in this early period of 2026, this interest has become a global standard? Could you tell us about the new vertical series you will be adding to your catalogue this year?**

It's absolutely becoming a standard. We've moved past the "experimental" phase. Our first original, *Boardroom to Bedroom*,



proved the appetite is there. The trailers alone hit 2 million views in record time. This year, we are expanding our micro drama catalogue as well. We've added 16 microdramas from GAIN to our distribution wing, along with titles like *New Generation Family* and *Local Kid*. We will add 30 more micro dramas to our slate in the coming days. We are also in the pre-production phase for our own original micro dramas for 2026. The world wants "Turkish Drama" also in a pocket-sized format, and we are delivering it too.

**Inter Medya made a very strong entry into the vertical drama space with *Boardroom to Bedroom*. While fitting the renowned**

*The industry has shifted, and we chose to lead that change rather than merely follow it. Micro dramas are currently making a massive global impact; they are being consumed everywhere, and most major platforms are already upgrading their infrastructure to accommodate this format. Of course, mainstream long-form content remains at the core of our distribution catalogue, and we will always honor the incredible global legacy those stories have built.*

**"epic" storytelling style of traditional Turkish drama into a 60-90 second vertical format, which elements do you take the greatest care to preserve?**

We don't compromise on production value. We take great care to preserve the cinematic aesthetic and the emotional "hooks." In *Boardroom to Bedroom*, we kept the office rivalry and the intense chemistry between Azra and Murat. We use the same storytelling beats as a 100-episode series, just condensed. Every 60-90 seconds must end on a cliffhanger that demands the next "swipe."

As an early test, we shared the Turkish version of *Boardroom to Bedroom* on Instagram through a brand-new account with zero followers: @kami.shortcuts. The first 15 episodes reached over 16 million views, generating thousands of likes and comments. Many viewers from Spanish and Arabic-speaking regions asked where they could watch the series in their own countries and languages, demonstrating strong international interest.

**What is the key message you would like to convey to producers and buyers at Series Mania about Turkish micro dramas?**

Turkish dramas are known for their emo-

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quires the luxury of the slow-burn, atmospheric world-building, and complex character arcs that data simply cannot quantify.

**Co-production and development agreements and meetings are also at the forefront of Series Mania. As Inter Medya, what steps are you taking in the areas of co-production and project development?**

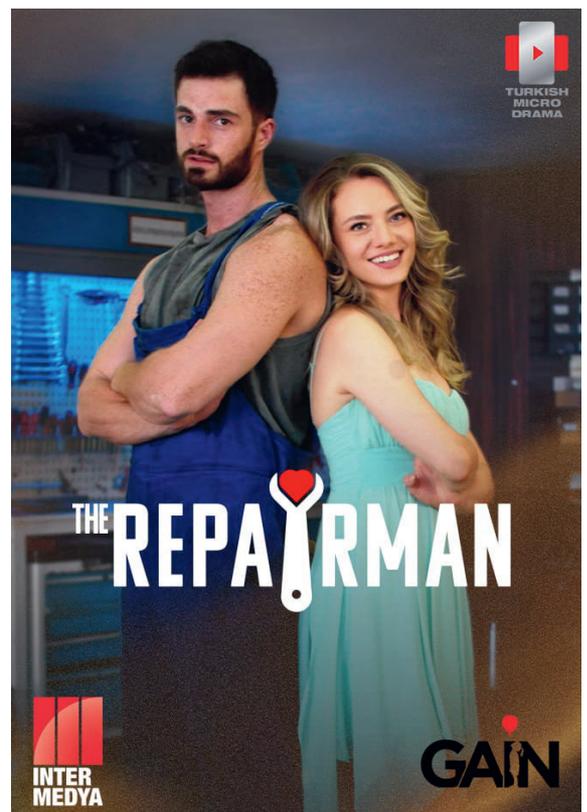
Co-productions hold a very important place in our ecosystem. In this regard, we have pioneered several industry firsts and continue to expand our efforts in this space. Most recently, we announced *Caged Love*; the project is currently in pre-production and will move into production very soon. We are incredibly excited about this venture and look forward to sharing more details in the near future. Furthermore, our team will be at Series Mania to continue active discussions and explore new opportunities for future co-productions.

tional storytelling, strong characters, and high production quality. They feature attractive and charismatic actors and actresses who appeal to global audiences. Today, Turkish dramas are the second most exported drama genre in the world after English-language content. With this in mind, we are developing Turkish vertical dramas tailored for different markets. Our focus is on female-oriented micro dramas with strong user acquisition potential and high marketing creative value. Turkish dramas already perform extremely well across Latin America, the US Hispanic market, the Middle East, Europe, and the APAC region, and we are also seeing strong interest in our vertical dramas from audiences in these regions.

Furthermore, our company's President, Hasret Özcan, will be a featured speaker in the panel titled "Micro drama apps: When drama goes micro, who's winning big?" on Wednesday, March 25, at 9:45 AM in the Auditorium Louis Pasteur. She will share valuable insights regarding our company's vision and mission, as well as the Turkish industry's strategic position in this field. I highly recommend that Series Mania attendees not miss the opportunity to hear this discussion. For more information, they are also welcome to visit us at our booth, BL9, located in the Business Lounge.

**In a vertical series, you can measure audience behavior second by second. Have these digital data insights begun to influence your mainstream series production processes or your script selection decisions?**

We maintain a firm boundary between the "scroll-stop" mechanics of vertical content and the "soul" of long-running drama production. Micro dramas are built on a high-velocity dopamine loop. Whereas mainstream storytelling is an architectural craft that re-



# BLOSSOMS SHANGHAI:

## Wong Kar Wai's Passion for Melodrama and China's Economic Miracle

WONG KAR WAI ACQUIRED THE RIGHTS TO *BLOSSOMS* LONG AGO AND HAS BEEN WORKING ON IT FOR YEARS. IN A CINEMATIC LANDSCAPE INCREASINGLY MARKED BY HOMOGENIZATION AND WHERE HOLLYWOOD IS LOSING ITS SIGNIFICANCE, BECAUSE OF THE EPSTEIN FILES AND ZIONISM, THE NEED FOR AN ORIGINAL AUTEUR LIKE WONG KAR WAI IS STRONGER THAN EVER. *BLOSSOMS SHANGHAI* ANSWERS THIS NEED AND PRESENTS THE FLASHY STORY OF POWER GAMES AND MONEY IN 1990S SHANGHAI IN AN ORIGINAL MANNER.

ORÇUN ONAT DEMİRÖZ



Wong Kar Wai is one of the defining figures of Hong Kong cinema's "Second New Wave" and one of the leading directors of world cinema. Having not released a feature-length film since *The Grandmaster* (Yi dai zong shi) in 2013, Wong Kar Wai makes an epic return with his first-ever television series, *Blossoms Shanghai*. The 30-episode series, which premiered in China in 2023 and reached record-breaking viewership numbers, is now opening to international audiences via MUBI.

As an auteur, Wong Kar Wai brought a distinct artistic dimension to Hong Kong cinema. With his unique cinematic language, he foregrounds a kind of poetic sensibility on screen. In an environment where kung-fu films were produced as part of a cultural factory, Wong Kar Wai chose a different path, leaving lasting impressions with his intense scenes about loneliness, melancholy, love, and memory.

Especially through the trilogy formed by *Days of Being Wild*, *In the Mood for Love*, and *2046*, the director depicts suspended lovers, sensual energy, and romance with an extraordinary aesthetic. At the same time, he frequently draws on the sense of confinement experienced by modern individuals. LGBTQ+ themes, the search for identity, and problems of belonging are also among the defining motifs in his cinema.



He adds a wide color palette, neon lights, mysterious encounters, and sophisticated music to his stories, but the main character is always Hong Kong. When we look at the historical and political background of his cinema, which focuses on fleeting moments, Hong Kong stands out as a special metaphor.

Hong Kong, which the United Kingdom handed over to China in 1997, functions as a special administrative region governed under the principle of "one country, two systems." One of the wealthiest regions in the world, Hong Kong also represents a duality in Wong Kar Wai's use of time and space. Indeed, *Chungking Express* greets viewers as one of the most striking allegories of this duality.

The most beautiful love stories, the most romantic moments, and the most melancholic bursts of emotion are experienced in Hong Kong's glittering streets, within its crowds, and in its authentic locations. For Wong Kar Wai's characters, the landscapes of Hong Kong also function as an inseparable home. Despite all temporal leaps, journeys, and dreams, the narrative always returns to Hong Kong.

That is why we need to really understand the China and Hong Kong dualism when looking at the essence of Wong Kar Wai's cinema. The fact that Wong Kar Wai was born in Shanghai and grew up in Hong Kong after his family migrated there also explains this inherent connection. *Blossoms Shanghai* relates directly to this background and to the rebirth of today's superpower China during the 1990s.



## CHINA'S PROCESS OF OPENING-UP, REFORMS, AND THE SHIFTING AXIS OF POWER

Founded in 1949 by the revolutionary leader Mao Zedong, the People's Republic of China maintained a closed economic structure until 1978. Mao's emphasis on mass mobilization and class struggle continued until his death. After the death of Mao, Deng Xiaoping, who assumed political power and became the head of the CCP (Chinese Communist Party), led the process of opening up and the reforms that enabled China to become a major economic center.

The reforms and opening-up policies initiated during Deng Xiaoping's leadership eventually became components defining Chinese socialism. China's planned economic model was transformed into what is officially called a "socialist market economy." Price controls were relaxed, foreign direct investment was allowed, and special economic zones were established. In 1990, both the Shanghai Stock Exchange and the Shenzhen Stock Exchange were founded, creating a capital markets system.

The reopening of the Shanghai Stock Exchange in the 1990s in particular played a crucial role in consolidating the development of China's capital markets. Today one of the largest stock exchanges in the world, its reactivation during the second phase of reforms in the 1990s represented a significant structural shift.

Truthfully, by combining Marxist theories and Soviet-style large-scale industrialization with the capitalist world, China built the

fastest-growing and most sustainable economy of the past forty years, challenging the global hegemony of the United States.

With major advances in innovation, technological development, and the sheer scale of its domestic market, China has stood out globally. Strategic sectors such as banking, energy, and telecommunications remain largely under state ownership. Operating through a mechanism that ensures continuity between state and market, China has altered the global axis of power and emerged as a key winner in an era where globalization theses and cultural imperialism appear to be losing ground.

China stood out especially with major advances in innovation, technological development, and the sheer scale of its domestic market, and created a miracle and changed the global axis of power with a system where strategic sectors such as banking, energy, and telecommunications remain largely under state ownership. Operating through a mechanism that ensures continuity between state and market, Chi-



na emerged as a key winner in an era where globalization theses and cultural imperialism appear to be losing ground.

## WONG KAR WAI'S RETURN TO SHANGHAI AND HIS ROMANTIC LONGINGS

Returning to *Blossoms Shanghai*, the series centers on China's opening-up process and the reactivation of the Shanghai Stock Exchange. Adapted from Chinese author Jin Yucheng's 2012 novel *Blossoms*, the series also symbolizes Wong Kar Wai's return to his childhood and to China.

Upon publication, the novel won numerous awards in China and drew attention as a comprehensive literary work about Shanghai. Spanning two timelines between the 1960s and the 1990s, it is filled with vivid descriptions, exploratory mappings, and colorful memories especially of Shanghai. At the same time, by probing the spirit of Shanghai, *Blossoms* offers a form of social satire where complex life stories intertwine.

As mentioned earlier, Wong Kar Wai acquired the rights to *Blossoms* long ago and has been working on it for years. In a cinematic landscape increasingly marked by homogenization and where Hollywood is losing its significance, because of the Epstein files and zionism, the need for an original auteur like Wong Kar Wai is stronger than ever.

*Blossoms Shanghai* answers this need and presents the flashy story of power games and money in 1990s Shanghai in an original manner. The series revolves around a network of relationships reminiscent of *The Great Gatsby* by F. Scott Fitzgerald, and explores in layered fashion the consequences of the newly created wealth and dreams of social mobility.

At the same time, the story can also be compared to the narrative in *The Wolf of Wall Street*, where the living master auteur Martin Scorsese turns his gaze toward the towering skyline of New York. Adapted from the story of Jordan Belfort, the man behind one of the largest financial frauds in American history, the film has a main character with the same issues as Ah Bao in *Blossoms Shanghai*.

Both chasing quick wealth, their fates also bear notable similarities. In *The Wolf of Wall Street*, Scorsese moves from New York's world-shaping financial markets toward their underground layers.



Similarly, in *Blossoms Shanghai*, Wong Kar Wai journeys toward Shanghai's mysterious roots, toward what happens behind the neon-lit elegance of stylish venues and encounters.

Wong Kar Wai's distinctive narrative structure also turns *Blossoms Shanghai* into an experience that requires attentive viewing. The fragmented editing and narrative jumps in the first episode are a clever choice. Repeated narrative moments in each episode gradually reveal new details about the plot. In this way, the long-form epic melodrama expands with exciting surprises, while the secrets of Ah Bao's past gradually come to light. This playful structure and flexible temporality also recall 2046. The production design, aesthetic choices, and stylization of the series are likewise very close to that film.

In conclusion, with *Blossoms Shanghai*, Wong Kar Wai brings his unique auteur vision to television and delivers a distinctly different work. The director's China-Hong Kong duality, his romantic longings, and his intense emotional expression remain as strong as ever.

AYŞIL ÖZMEN, **DIGITAL PLATFORM PRODUCTION MANAGEMENT DIRECTOR AT OGM PICTURES**

# Digital Strategy for 2026

By OBEN BUDAK

Over the past decade, digital platforms have significantly reshaped the global television landscape, and Turkish production companies have become increasingly visible within that transformation. Among them, OGM Pictures has emerged as one of the key players collaborating with major international platforms such as Netflix, Prime Video, Disney+, and most recently HBO Max.

With a slate that ranges from globally successful series to feature films developed specifically for streaming platforms, the company continues to expand its presence in the digital space while maintaining its focus on character-driven storytelling.

In this interview, Digital Platform Production Management Director Ayşıl Özmen reflects on OGM Pictures' digital production strategy for 2026, the creative diversity behind its streaming projects, and the development process that shapes stories designed for global audiences. She also shares her observations on emerging creators in Türkiye and how the evolving habits of digital viewers influence storytelling today.

**OGM Pictures produces highly viewed series and films for global giants such as Disney+, Netflix, and Prime Video. What does the company's 2026 agenda look like in terms of digital productions?**

Over the past few years, OGM Pictures has become one of the production companies in Türkiye most actively collaborating with global streaming platforms. The company has worked with Netflix, Prime Video, Disney+, and most recently HBO Max, developing projects that speak both to



local audiences and, increasingly, to global viewers.

On the series side, titles such as *The Gift*, one of Netflix's earliest Turkish originals, *Yakamoz S-245*, *The Choice* for Disney+, and Prime Video's first Turkish original series *Dilemma* illustrate how digital storytelling in Türkiye has evolved over the past decade. More recently, *Kübra* introduced a high-concept narrative combining technology, belief, and thriller elements, while series such as *The Tailor* and *Another Self* demonstrated the global reach of emotionally driven Turkish storytelling.

Feature films have also become an important part of that relationship with platforms. Titles such as *Paper Lives*, *Aaahh Be-linda*, *Last Call for Istanbul*, and *Abandoned Man* allowed us to explore different genres while working with some of the most recognizable actors in the Turkish industry.

Looking ahead, the upcoming slate continues in the same direction. Among the next projects are the Disney+ series *Pera*, starring Afra Saraçoğlu, *Kardeşler Mahlukat* for HBO Max with Ali Atay and Ceren Moray, and a youth film titled *Yaz Evi* for Prime Video. At the same time, several new series and film projects are also in development for digital platforms.

What remains central for us is the strength of the story and the actors bringing those characters to life. Turkish drama has always been deeply character-driven, and when that emotional authenticity meets strong performances, the stories tend to travel surprisingly well.

**Your digital projects span a wide range of genres. Will this diversity continue in your upcoming productions?**

Absolutely. The digital landscape rewards creative diversity, and



*Our primary focus is always to tell stories that resonate with local audiences and reflect emotions they can genuinely connect with. When those stories also find an international audience, it becomes a very rewarding outcome for us. Ultimately, we try to find the most honest and compelling way to tell a human story. Once that emotional core is authentic, the audience naturally becomes universal.*

audiences today are very open to different tones and storytelling styles. Over the years we have explored very different narrative spaces. *Kübra* sits closer to high-concept storytelling, while *Dilemma* works within a crime structure. On the other hand, *Another Self* is a character-driven drama centered on female friendship and emotional transformation. At the end of the day, however, genre is never the starting point. The real question is always whether the story feels compelling and emotionally truthful.

**Series like *Another Self* and *The Tailor* performed strongly not only in Türkiye but across many international territories. Does that global response affect the way you select projects?**

Our primary focus is always to tell stories that resonate with local audiences and reflect emotions they can genuinely connect with. When those stories also find an international audience, it becomes a very rewarding outcome for us. Ultimately, we try to find the most honest and compelling way to tell a human story. Once that emotional core is authentic, the audience naturally becomes universal.

**How do you approach development for digital productions?**

Everything begins with the story. When evaluating projects, we look closely at the strength of the narrative structure and the complexity of the characters. Digital audiences tend to engage with stories very quickly, so pacing and narrative momentum become particularly important. Development is also a highly collaborative process. Writers, directors, producers, and platform partners all contribute to shaping the project. The goal is always to find the right balance between creative vision and the storytelling rhythm that works for digital platforms.

**You served on the jury at *Serial Bridges Istanbul 2025*. What did you observe about emerging creators in Türkiye?**

Considering today's fast-paced content consumption habits, it has become increasingly important for creators to express their stories in a concise and impactful way. It was very impressive to see how many creators approach their stories by taking audience dynamics into account, while also presenting them in creative ways that reflect current trends.



# OGM's Head of International Production Berna Levin on Taking Turkish Stories to the Global Stage

By OBEN BUDAK

One of Türkiye's leading production companies, OGM Pictures, is taking a significant step toward expanding its international presence. With the appointment of Berna Levin as Head of International Production, the company signals a new phase in its ambition to become a truly global production studio.

Known for her work on internationally recognized projects, Levin brings extensive experience in developing stories that travel across cultures and platforms. Her role at OGM Pictures will focus on building creative bridges between territories, fostering collaborations with international writers, directors, and producers, and developing projects in multiple languages.

At a time when Turkish series already enjoy a remarkable global reach, this new chapter aims to bring stories from Türkiye to wider audiences and to create a dynamic exchange of storytelling traditions from around the world. In this interview, Levin shares her vision for international production at OGM Pictures, discusses the role of adaptations and co-productions, and reflects on how the company plans to build a creative ecosystem where stories can evolve and resonate across borders.

**Ms. Levin, your joining the OGM Pictures family as Head of International Production is an important development for the Turkish production industry. Within OGM Pictures' vision of becoming a "global production studio," what will be your priorities?**

Our priority is first and foremost to tell compel-



ling stories. Stories that move people and stay with them. That always starts with remembering where we come from. OGM Pictures was built on powerful, character-driven storytelling, and that creative DNA will remain at the center of everything we do as we expand internationally.

At the same time, we want to act as a bridge between territories. Sometimes that means taking stories that originate here and bringing them to new audiences around the world. Other times it means building relationships in different markets and developing stories locally, together with the writers, directors, and producers who truly understand those cultures.

In other words, our ambition is not simply to go global, but to create a genuine exchange for stories that can travel, evolve, and resonate across borders while still feeling authentic to the place they come from.

**Throughout your career, you have delivered projects that made a global impact. Under the OGM Pictures banner, would you imagine your first project to be something more original and innovative, like *The Playlist*, or a premium OGM Pictures drama?**

I think the ambition is really to do both. OGM Pictures has built its reputation in Türkiye by producing powerful, emotionally driven drama that connects with large audiences, and at the same time by constantly pushing for strong, original storytelling. What we want to do internationally is simply expand that philosophy into new territories.

Our goal is to be a company that creates original, elevated, and innovative content regardless of language or market. Sometimes that may take the form of a premium drama rooted in the kind of storytelling OGM Pictures is already known for, and other times, it may be something more formally innovative. The key is that the idea itself should feel distinctive and ambitious.

At the same time, we want to build a meaningful local footprint in the international territories we are focusing on. That means working closely with local writers, directors, and producers and becoming part of those creative ecosystems, rather than simply exporting content from the outside.

In many ways, it is about taking OGM Pictures' strong creative identity and commitment to high-quality storytelling and allowing that approach to grow naturally on an international stage.

You are also the producer of *Young Wallander*, based on the novels of Henning Mankell. The series had a successful

*Our goal is to be a company that creates original, elevated, and innovative content regardless of language or market. Sometimes that may take the form of a premium drama rooted in the kind of storytelling OGM Pictures is already known for, and other times, it may be something more formally innovative. The key is that the idea itself should feel distinctive and ambitious.*

**two-season run on Netflix. Will you be working on adaptations of novels from Türkiye or other countries under the OGM Pictures umbrella?**

The short answer is yes. Interestingly enough, adaptations have always been a big part of my career. Whether they come from novels or existing series, I have always been fascinated by how a story can move from one medium or culture to another and take on a new life.

And in many ways that approach fits very naturally with OGM Pictures as well. Some of the company's most successful shows are rooted in existing material. *The Fall of the King* and *The Innocents*, for example, are based on novels, while *Golden Boy* draws inspiration from real events. So there is already a strong tradition here of taking powerful source material and turning it into compelling television.

Because of that, adaptations will definitely play an important role in what we do internationally. Türkiye has an incredibly rich literary and storytelling tradition, and many of those stories deserve to travel further. At the same time, we are equally interested in discovering strong material from other countries and reinterpreting it for new audiences.



OGM Pictures has announced that it will now take its place in the global market not only with Turkish-language stories but also with projects in English and other languages. In this regard, what will be your initial goals and focus areas? Turkish series already have a broad global impact. How do you think this impact will evolve with productions in different languages?

As I have mentioned previously, our starting point will always be strong storytelling. As you also point out, Turkish series already have an extraordinary global reach, and the emotional depth and scale of these stories are a big part of why they resonate so widely.

Expanding into projects in English and other languages is really about building on that strength, rather than changing direction. The goal is to create stories that remain rooted in authentic cultural perspectives but can travel outside of their borders.

Sometimes that will mean bringing stories from our catalogue to new markets through local adaptations, and other times, it will mean developing entirely new projects in collaboration with writers, producers, and talent in different parts of the world.

Even though I have only been at OGM Pictures for a couple of months, it has been remarkable to see the level of interest already coming in from Italy, Spain, the UK, and even the US. We are already in the final stages of formalizing several development partnerships with international collaborators, and it is incredibly exciting to see how quickly these stories are finding new life in different parts of the world.

**What kind of ecosystem are you planning to build with international creative talents such as writers, directors, and actors? Is OGM Pictures becoming a global talent magnet?**

Since I joined OGM Pictures, what has been great to see is how much genuine curiosity and respect there is around Turkish storytelling and the creative world



behind it. What I am sensing is that the interest is not only about the stories or the IP.

There is also a lot of curiosity about the talent and the know-how behind the shows. One of the first questions that always comes up is how Turkish shows are made with such speed, quality and consistency.

For OGM Pictures, the idea is simply to build on this momentum in a natural way. The company already has a very strong catalogue of IP and a well-established international creative network, which gives us a solid foundation to grow from. Again, it all starts with the story. When you have strong source material, whether it is an original idea or a piece of IP, it becomes much easier to attract the right creative partners around it.

That is really how we see the ecosystem developing. We want to connect our stories with strong international writers, directors, and actors who share the same ambition to create compelling drama.

At the same time, it is just as important for us to bring Turkish talent further into the international conversation. As I mentioned earlier, there is an extraordinary level of craft here among direc-

*It is important for us to bring Turkish talent further into the international conversation. As I mentioned earlier, there is an extraordinary level of craft here among directors, cinematographers, actors, and technical crews, and people are genuinely interested in working with them, learning from that experience and understanding how this system operates. Ideally, it becomes a real exchange where international talent collaborates with us while Turkish creatives gain an even stronger presence on the global stage.*

tors, cinematographers, actors, and technical crews, and people are genuinely interested in working with them, learning from that experience and understanding how this system operates. Ideally, it becomes a real exchange where international talent collaborates with us while Turkish creatives gain an even stronger presence on the global stage.

So I do not really see it as trying to suddenly become a global talent magnet. It is more about creating the right environment where great stories bring great creative teams together. When the material is strong and the ambition is shared, those collaborations tend to happen naturally, and that is the kind of ecosystem we want to build around OGM Pictures.

**Series Mania is a co-production market. Will we see OGM Pictures sitting at the co-production table this year with European or American production giants, embracing new models where risk and creativity are shared? What is OGM Pictures' approach and its goals regarding co-productions?**

Yes, absolutely. We would love that. Co-production is a very natural part of how we see OGM Pictures International growing. Meaningful collaborations between companies in different territories are often the best way to combine creative strengths, share financial risk, and reach wider audiences. But it also has to make sense for the individual project.

Our approach is clear in that respect. We are not looking to participate in co-productions simply as a service partner or a

production base. What matters to us is being creatively involved from the very beginning, from the first spark of an idea, through development, and all the way to the finished project. Strong material and a clear creative voice are at the center of everything we want to build.

We are also interested in finding and working with new financing models. The industry is constantly evolving, and co-productions today often require complex and flexible structures. These can include partnerships between multiple territories, different platform models, or new ways of sharing both risk and opportunity, all of which we are happy to explore.

Series Mania is exactly the kind of environment where these conversations begin. Engaging in dialogue with partners from different countries often opens up interesting ways of combining storytelling traditions and creative perspectives. Finding that balance between collaboration, creative ownership, and the right financing structure is really at the heart of how we want to approach co-productions.



# Love or Chaos? *We'll Be Fine* is Right in the Middle

YASEMİN ŞEFİK

## LOVE OR INTENSITY?

There are some series where you follow the story while you watch. And some make you follow your own life while watching them. *We'll Be Fine* is the latter. Because while watching the story of Lal and Aktan, at one point you find yourself thinking: "Wait a minute... I've been through that."

This eight-episode story, starring Mert Ramazan Demir and Miray Daner, doesn't begin like a classic love story. Actually it does, but after a short while, it goes outside that familiar romantic pattern. Because what we are shown here is a relationship from the present day. It is a bit chaotic, a bit passionate, and a bit like the kind where we continue on without asking, "Why are we doing this?"

## EASY TO SAY "TOXIC," HARD TO LIVE THROUGH

There is a word very easy to use nowadays: toxic. If a relationship is hard? It's toxic. There is a lot of fighting? It's toxic. They're not able to let each other go? Oh, that's definitely toxic. But while watching the show, you stop and think: Maybe some relationships are just... intense.

Lal and Aktan's story has exactly that intensity. They try to let

each other go countless times, but that invisible bond never seems to disintegrate. Love, at times, is as beautiful as a fairytale and, at times, as tiring as a small apocalypse. The strongest element of the show is that it transparently shows this grey area.

## LOVE ISN'T JUST FOR TWO IN THIS STORY

Writer Pinar Bulut knows how to write the fragility of human relationships very well. There are some lines that characters say that make you feel like, "Somebody said what I wanted to say."

But the beautiful part of the story is this: This isn't just a story about two people's love. It's also about the friend group surrounding that love. Their comments, support, and sometimes that famous "I've told you so" look...

Because isn't it how it is in the real world? Love is experienced between two people, but comments come from at least five.

## FRIENDS: THE RELATIONSHIP JURY

That is why the friendships in the series feel so real. The characters around Lal aren't just figures serving the story. They are people with their own attitudes and their own lives. One doesn't have a filter, one looks at things more analytically, and one just wants to have fun.

Just like the friend groups in real life.

One says, "I don't think that guy is good for you."

One supports you, saying, "But you look so good together."

And one just grabs some popcorn and watches everything go down.





## MOMENTS WHERE WE'RE ALL A BIT LAL, A BIT AKTAN

But maybe the strongest part of the series is this: the sense of familiarity. Lal and Aktan's story reminds all of us of something at some point.

Maybe a relationship.  
 Maybe a conversation with a friend.  
 Maybe that infamous night...

You know the night where you tell your friend, "I am done for real this time," and go back to the same person three days later.

## THAT DANGEROUS LINE: "WE'LL BE FINE"

And yes... the series may have an ambitious title.

But maybe that's the cleverest side of it. Because "we'll be fine" is actually one of the most romantic and most dangerous lines in love. You often say that when your relationship is at its strongest. Everything seems possible then. Like no one is ever going to break up, no one is going to get their heart broken...

Then life happens. Ego enters the picture, wrong timing appears, wrong words are said, and sometimes people just change. But there are still some loves that live not in the realm of logic, but of emotion.

You think it's over.  
 Then you get a text.  
 You get a look.  
 A song plays.

And the story begins again.

Maybe that is why we are not just watching a series when we are watching *We'll Be Fine*. We are watching a relationship, a friend group. And sometimes, we are watching ourselves.

And a part of us keeps saying:  
 "Well... maybe we will be fine."

## A DIRECTORAL LANGUAGE BETWEEN FAIRYTALE AND CHAOS

In terms of the visual world, director Neslihan Yeşilyurt frames the series like a pendulum swinging between fairytale and chaos. You are in a romantic moment in one scene, and in the next you see that emotion shattered.

Especially details – a look, a hand gesture, a silence – they amplify the story's emotion. Sometimes a character not saying anything tells a lot more than a lengthy dialogue.

## A SONG STARS, A SCENE BECOMES MEMORABLE

And the use of music... truly deserves focus. There are some sequences in the series that make you think, "This scene is definitely going to end up on Instagram." Because when camera, music, and emotion come together, there is almost a high-production music video aesthetic.

This carries the series' visual narrative into a very modern space. You are watching something that knows about the new language of storytelling in the age of social media.

# *PEAKY BLINDERS* RETURNS: Cast and Creators on War, Power, and Tommy Shelby's Final Chapter

AS THE WORLD OF *PEAKY BLINDERS* EXPANDS INTO A NEW CHAPTER SET IN 1940, THE STORY RETURNS TO TOMMY SHELBY AT A MOMENT WHEN EUROPE IS ONCE AGAIN ON THE BRINK OF DEVASTATION. IN EXCLUSIVE CONVERSATIONS WITH CREATOR STEVEN KNIGHT, DIRECTOR TOM HARPER, AND CAST MEMBERS CILLIAN MURPHY, REBECCA FERGUSON, AND TIM ROTH, THE TEAM REFLECTS ON HISTORY'S REPEATING CYCLES, THE RISE OF FASCISM, THE PSYCHOLOGICAL TOLL OF WAR, AND THE EMOTIONAL LEGACY OF TOMMY SHELBY.

By BURCU ASENA ŞAHİN GENÇOĞLU





they opposing? For obvious reasons, Tommy Shelby chose to oppose him.

**Tom, The Peaky aesthetic has always been both brutal and poetic. How did you adapt that visual language to reflect the political tension of the 1940s and the claustrophobia of a world at war?**

**TOM HARPER:** I mean, I think it's just evident from the destruction within Birmingham during the Blitz, but that goes further than just a visual landscape. I think it's the sort of psychological landscape as well. Everybody's living in this world where a bomb can land on you at any moment, as it's so brilliantly set up in the in the first few pages of the script.

But I think that political... or that violence, I suppose, is really so much about what the *Peaky Blinders* story is about. You have this man unaffected by it before World War I, living a pretty happy life, who then goes through this extreme violence and trauma, and how he deals with that violence is sort of what the whole thing is about.

And really not just violence to other people within the community, but the violence to himself, and that is really what this final chapter is about.

## STEVEN KNIGHT & TOM HARPER

**In 1919, Tommy was a man trying to survive the aftermath of a royal war; now in 1940, he stands in the middle of another global conflict. When we look at the new wars and tensions of today, do you believe humanity is trapped in a Shelby-like cycle — always preparing for the next conflict?**

**STEVEN KNIGHT:** I would say it's very difficult to argue against that conclusion because the cycle just never seems to stop. I think that's when we find Tommy at the beginning of the movie, his despair is that he thought, like a lot of people thought, World War I was the one to end all wars, as they called it, and obviously not.

**TOM HARPER:** I am optimistic and, as a pacifist, I would hope that that's not the case. But as a realist, I also share Steven's opinion.

**Steven, you shared that your mother worked at that BSA factory in Birmingham. Did that personal history shape your decision to bring fascism and the rise of Nazism so directly into the Shelby story? Was this chapter of *Peaky Blinders* partly personal for you?**

**STEVEN KNIGHT:** My dad was in the army as well for the World War II, but it wasn't so much their involvement that made me decide to go for that plot line of the rise of fascism. I think when I took the Shelby family into the 1930s, working class people were all making a decision about which side they were on. You know, were they with Oswald Mosley and the racism which was taking over Europe or were





CILLIAN MURPHY & REBECCA FERGUSON

**Cillian, you've played Tommy for many years. What was it like returning to him for a film set in 1940, with fascism rising and death normalized, where he exists in a kind of limbo? What did walking him toward death in that context evoke in you as an actor?**

**CILLIAN MURPHY:** Well, obviously, he's older, a lot of time has elapsed. I think these men that came back from World War I could not fathom that it was possible that it would happen again. And they see it sort of slowly approaching and they cannot believe that the world is letting this happen again and then it does.

He refuses to be drawn into it. He refuses and refuses. It's only when Rebecca's character begins to kind of reel him in that he steps back into the world.

**Rebecca, compared to other prominent women in the series, like Polly or Ada, how do you see Kaulo's approach to power and influence? Is she guiding Duke or shaping him for her own ends?**

**REBECCA FERGUSON:** That's a great question. I think Helen put a bar when it came to the form of the matriarch and I don't like comparing gender in general because she was just exquisite in her own right. I think the same goes for Ada.

I think Steven writes really well for women. Not a lot of people write equally as well for women, so it was just kind of in the script. There was a power. There was an urgency, there was a direction, so it wasn't hard to embody that.

And I think when you're in a world that is so powerfully run by, with *Peaky Blinders* being men, you just have to live up to the standard of it and create an obstacle for them to have to meet. Whether was she, as you say, playing or was she sort of training Duke, I think the

world is sort of so constantly plattered with different emotions.

I think it's not just a selfishness. I think there's a great deed and then gradually things change in a narrative and I think the curiosity of the characters is that they are constantly flexible with each other, but to be honest, it was served to me on a platter and I kind of ran with it.

**Cillian, what is Tommy Shelby's greatest regret?**

**CILLIAN MURPHY:** Oh my God, have we got like the whole day?

Oh, I don't know. I think ultimately it's kind of about family and loss and all those bodies. That's been a recurring recurring theme for him: how do you reconcile that with your own existence?

Wealth and power are ultimately meaningless in the face of all that stuff. You can block it out for a certain amount of time and you can drink it away, and you can snort it away, but ultimately the pain keeps coming back.

He's totally isolated at the end. And it's only when he gets back into what he knows best that he finds that he's kind of heading towards some sort of resolution, I suppose.





## TIM ROTH

**What drew you to join the *Peaky Blinders* universe at this stage of the story and if you had entered this world earlier in the timeline, is there a different type of character you would have loved to play?**

No, I'd never seen the show. It was Cillian who got in touch with me. So I had no idea.

I got in touch with him because he had just won an Oscar and I was worried about him because it's crazy. He said, "I'm fine, do you wanna do a movie?" I went, "OK." Then he said, "I'll send you something," and that was it.

We worked together before and we've seen each other across the years, so it's nice.

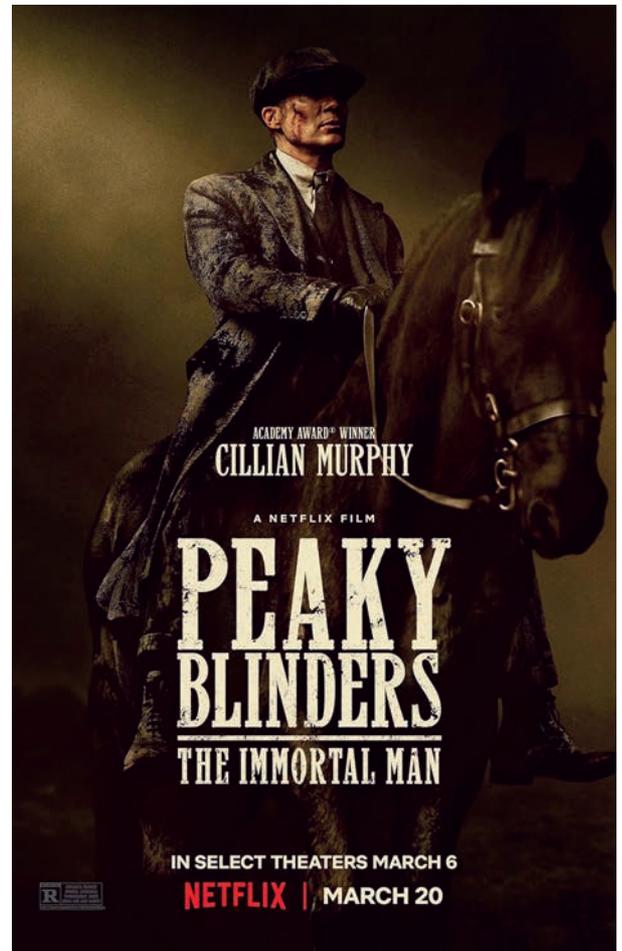
**Both you and Cillian are masters of minimalist acting — you can convey so much with just a look or a pause. What was the energy like on set during your scenes together? Did it ever feel like a chess match between your characters?**

Oh no, we just laughed a lot. It was crazy.

They done such a lovely job, so both of us were walking in like an old movie. It was really like being on the set of a World War II film we've seen growing up. It was really lovely.

Films now, they fill everything with dialogue. You are constantly delivering plot, telling people what you're doing while you're doing it. What we were looking for in that respect is getting the unnecessary dialogue out of there, giving yourself space to just listen and watch and behave.

And being able to talk about other things than what the subject of the film is about, because people do that. They did give us moments, in this film, that we could just do nothing and watch each other and talk around the stuff like that.



# Intrigue at the Castle, Tears at Breakfast: *The Traitors Türkiye* The Era of Giray Altınok

BY OBEN BUDAK  
PHOTO CREDITS: SHINE MEDYA

The most talented comedian of recent times, Giray Altınok, has officially dominated the Turkish market. Everywhere we look, he's there: his film *D.I.S.C.O.* in theaters, the hit series *Prens*, commercials, and endless interviews. The best part? Everyone is perfectly happy about it. Just as we're about to say, "Okay, that's enough Giray for today," he pops up with that unique persona, and we're back to: "Fine, man, you could present the weather forecast and we'd still watch it." He possesses that rare "devil's charm" found in very few entertainers.

Now, he's taking center stage in *The Traitors Türkiye*, produced by Shine Medya and internationally distributed by All3Media. Set to premiere on Prime Video on March 25th, the show proves that Giray doesn't just host; he occupies the screen like the uncanny yet charismatic heir of a castle inhabited for generations. He narrates the unfolding chaos perfectly, maintaining a professional distance from the contestants while never breaking the specific persona he crafted for the show.



## JEMEPE CASTLE AS THE LION'S DEN

Filmed at the Jemeppe Castle in Belgium, the setting is so atmospheric that you expect a Count to appear around the corner or someone to accidentally stumble into a secret passage. In such a tense environment, the sheer volume of contestant gossip keeps your interest piqued. Our national pastime, the art of “backstabbing” and “strategic hearsay,” has been elevated to a form of performance art here.

## DANGEROUS MIDNIGHT LETTERS

For those unfamiliar with the format: contestants are categorized as “Traitors” or “Faithfuls,” each trying to guess who is on which side. Of course, as the days progress, the Traitors don’t sit idle; they meet every night to pick the unlucky soul who won’t see the next sunrise.

The show’s peak tension undoubtedly happens at the breakfast tables. Every time the door opens, the “Who won’t show up?” suspense creates a level of stress that makes you feel like you’re sitting at that table yourself. The shock of seeing “surefire finalists” getting eliminated out of nowhere feeds the ruthless yet addictive side of the format.

The casting is also spot on. Alongside powerful social media personalities, watching the legendary footballer Pascal Nouma in a



TV show is always a form of therapy. His presence injects a “Beşiktaş Çarşısı” energy and an unpredictable joy into even the most guarded moments.

## ARE WE MORE “TREACHEROUS”?

While the UK (where Claudia Winkleman became an icon) and the US versions took the world by storm with cold-blooded strategies, our version takes things to a different level with emotional outbursts and classic “Turkish-style” mind games. Giray Altınok has taken this global format, drizzled it with his own comedic sauce, and turned it from a simple “whodunnit” into a gripping character comedy.

Ultimately, if you are looking for a blend of high-stakes intelligence games and top-tier drama in the Prime Video library, you are cordially invited to Jemeppe Castle. Just be careful who you call a friend or you might find your breakfast plate empty the next morning!

# Between the Traces of the Past: ‘The Museum of Innocence’ and Istanbul’s Recollection

CENGİZHAN ÖZCAN

There are certain places where when you step through their door, you feel like you’ve entered not into a building, but into the past’s fragile memories, suppressed passions, and the city’s quiet recollection. The Museum of Innocence is such a doorstep.

In Istanbul’s layered urban texture, some buildings find meaning beyond their physical existence and through the stories and emotional weight they carry. The Museum of Innocence, located between Çukurcuma’s narrow streets, offers a unique experience area where remembering becomes concrete and emotion is expressed through an architectural language. The building, born from Orhan Pamuk’s novel of the same name, as a rare example of a place where literature and architecture intersect, invites the visitors not just to watch a narrative but to move through it.

The museum’s narrative isn’t limited to a single building; it is reproduced in urban sections stretching out through Beyoğlu, Nişantaşı, Çukurcuma, and Boğaziçi. Beyoğlu’s cosmopolitan recollection, Nişantaşı’s bourgeoisie modernity, Çukurcuma’s civil architectural structure carrying traces from its daily life

and the Bosphorus route’s living culture integrating with the landscape; all these establish a spatial network strengthening the narrative’s emotional depth. This geography is not just as a background but a map of experiences where memories scatter around the city and nostalgia becomes concrete through the urban environment.

## THE NARRATIVE-CONSTRUCTING ROLE OF SPACE

In traditional museum design, space is generally designed as a neutral background. In The Museum of Innocence, however, space becomes an active component of the narrative. Narrow floor plans, the continuity of vertical circulation, and the transitions between rooms guide visitors along a non-linear route of exploration. This





experience creates the feeling of wandering through memories rather than moving through a conventional exhibition hall.

Each floor, each display case, and each niche reveals a new emotional layer within a spatial continuity. The architectural framework does not merely contain the narrative; it directs it and determines its rhythm. The visitor breaks away from the linear flow of time and progresses through a deep emotional landscape.

### THE CONTEXT OF ÇUKURCUMA AND THE MEMORY OF CIVIL ARCHITECTURE

The Çukurcuma district, where The Museum of Innocence is located, is one of the rare areas that has largely preserved the residential fabric of the late Ottoman and early Republican periods. Narrow-fronted, attached buildings that prioritize human scale reflect the social intimacy of past urban life.

This context introduces visitors to a nostalgic atmosphere even before they reach the museum. Quiet streets, weathered façades, and narrow sidewalks create the sense of crossing a temporal threshold. When visitors step through the museum's doors, the feeling is less like entering an exhibition space and more like stepping into the everyday life of the past.

### CONSTRUCTING ATMOSPHERE IN THE INTERIOR

The Museum of Innocence deliberately distances itself from the sterile surfaces of modern museum design. Wooden textures, matte display cases, and carefully directed dim lighting create a warm and familiar atmosphere. This environment moves the visitor's relationship with the space beyond purely visual perception.

While focused points of light highlight the objects within the vitrines, the surrounding darkness creates a sense of dramatic depth. This contrast offers a powerful spatial metaphor for the selective nature of memory: some memories appear bright and clear, while others remain in shadow.

### THE MONUMENTAL TRANSFORMATION OF EVERYDAY OBJECTS

The exhibition language of The Museum of Innocence transforms ordinary objects of daily life into a monumental narrative. Cigarette butts, porcelain plates, hair clips, photographs, and cinema tickets become representatives of personal memories within a carefully composed aesthetic arrangement. This approach shifts perception from large surfaces to micro-details. As visitors focus on these details, they begin to realize that nostalgia is formed not by grand events but by small, intimate memories.

### NIŞANTAŞI MODERNITY AND THE SILENT MEANING OF NAMES

During the period from the 1950s to the 1970s, the new apartment blocks rising in Nişantaşı were given names that created a symbolic language reflecting the urban ideals of the era. Names such as "Huzur" (Peace), "Saadet" (Happiness), "Güven" (Trust), and "Şefkat" (Compassion) embodied not only the physical transformation of the modernizing city but also an emotional vision of the future.

These names often pointed less to an existing reality than to an aspirational way of life. In a period when urban life was rapidly changing, family structures were transforming, and social roles were being redefined, the words placed on apartment façades can be interpreted as expressions of a collective search for security and emotional stability. The distance between the name and the

life actually lived reveals the tension between the inner fragility of modern urban individuals and their public appearance. In this sense, architectural naming becomes more than a simple marker of identity; it turns into a symbolic surface through which the psychological orientations of society can be read through space.

### COLLECTIVE MEMORY AND THE CODES OF NOSTALGIA

One of the museum’s most powerful effects lies in the sense of collective remembrance it evokes in visitors. The materials and interior language recreate the culture of urban life in Türkiye during the 1970s and 1980s. Wooden surfaces, narrow staircases, and glass display cabinets recall the spatial codes of past domestic life.

This nostalgic language does not merely represent the past; it resonates with the visitor’s personal experiences. Encountering familiar spatial elements, individuals unconsciously recall childhood memories and everyday rituals.

### LAYERS OF TIME AND CONTINUITY

In the museum, time is experienced not as a linear sequence but as a layered structure. Each display case refers to a specific moment, while the atmosphere establishes a permeable relationship between past and present. The preservation of the building’s historical character adds depth and makes the traces of time visible. This continuity transforms the building itself into a living narrative layer.

### THE SEARCH FOR BELONGING AGAINST MODERN PLACELESSNESS

In contemporary cities, the rapid increase of identityless interior spaces weakens the sense of place. In this context, The Museum of Innocence offers a powerful counterposition that reminds us of the meaning of “place.” The spirit of the building emerges through the lived character of its materials, the intimacy of its

*Buildings are not merely physical shells. They are carriers that quietly tell us who we are, where we come from, and what we choose to remember. For this reason, the Museum of Innocence exists not simply as a place that exhibits the past, but as an architectural narrative that forms an emotional bridge between past and present.*

scale, and the layered structure of its narrative.

Here, nostalgia is not a decorative choice but a tool that strengthens the sense of belonging. Familiar spatial codes make it easier for visitors to situate themselves within their surroundings.

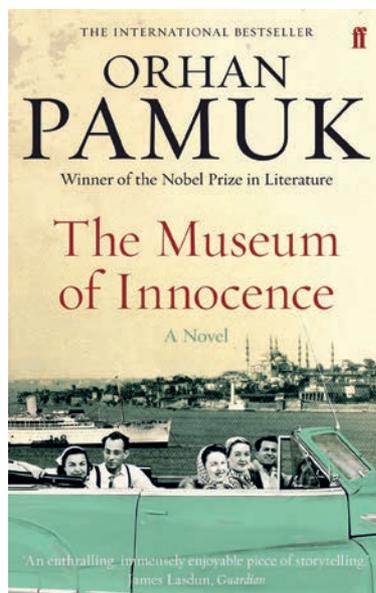
### EXPERIENTIAL ARCHITECTURE AND EMOTIONAL ENGAGEMENT

The experience offered by the museum transforms the visitor from a passive observer into a participant in the narrative. Moments of spatial compression and expansion, variations in ceiling heights, and the design of the circulation route heighten bodily awareness.

As visitors move through the space, they begin to form unexpected connections between their own memories and the story presented in the exhibition.

### CONCLUSION: A QUIET NARRATIVE

The Museum of Innocence is one of the rare structures that reveals the emotional dimension of architecture. A narrative born from an individual story evolves into a collective experience through architecture. The building approaches nostalgia not as an escape into the past, but as a way of reconnecting with cultural continuity. Within today’s rapidly transforming urban life, the museum reminds us that buildings are not merely physical shells. They are carriers that quietly tell us who we are, where we come from, and what we choose to remember. For this reason, the Museum of Innocence exists not simply as a place that exhibits the past, but as an architectural narrative that forms an emotional bridge between past and present.





## PARAMOUNT SEALS \$110BN DEAL FOR WARNER BROS. DISCOVERY

Paramount Skydance has signed a definitive agreement to acquire Warner Bros. Discovery in a landmark \$110bn deal, marking one of the largest mergers in media history. The all-cash offer of \$31 per share is expected to close in the third quarter of 2026, subject to shareholder and regulatory approvals.

Netflix, which had previously planned to acquire WBD's studio and streaming assets for \$82.7bn, withdrew from the process. As part of the revised agreement, Paramount paid a \$2.8bn termination fee to Netflix to secure the transaction.

Netflix co-chief CEO Ted Sarandos said: "We had a very tight range that we'd be willing to pay and made that offer back when we closed this deal. "We hadn't moved much from that, except for moving to cash, which served to move the deal faster. I'm happy where we got in and happy where we got out. We knew right away, when we got the notice on Thursday that they had a superior offer and the details of that deal. We knew exactly what we were going to do."

The deal still requires regulatory clearance in the US and Europe, and several US states have indicated they may challenge the merger on antitrust grounds.

The merger will unite major brands under one roof, including Paramount Pictures, CBS, Nickelodeon, MTV, Showtime, and Paramount+, alongside Warner Bros Pictures, HBO, CNN, Discovery Channel, and HGTV. Following confirmation of the agreement, shares in both Paramount and Netflix showed signs of recovery in the market.

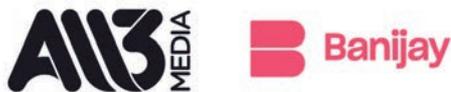
### LITTLE DOT STUDIOS AND ZDF STUDIOS EXPAND GLOBAL FACTUAL CONTENT PARTNERSHIP

The deal covers the distribution and monetisation of ZDF Studios' extensive factual and documentary catalogue across global digital platforms.

Under the agreement, Little Dot Studios will license over 600 hours of ZDF content; German-language titles will target the GAS region, while English-language content will be aimed at the UK and international markets.

Key distribution platforms include Little Dot's YouTube channels (Timeline, Spark, Real Wild, Wild Waters, Real Royalty), FAST and SVOD services (History Hit), and Germany's Waipu and Joyn.

Priority content genres include science, engineering, natural history, and historical biographies. Featured productions include *Great White Shark: Beyond the Cage of Fear*, *The Trojan Horse: On the Trail of a Myth*, and *Women Who Made History*, profiling iconic figures such as Elizabeth I, Catherine the Great, and Joan of Arc.



### BANIJAY-ALL3MEDIA DEAL CREATES GLOBAL \$8B POWERHOUSE

Banijay Group and RedBird IMI have entered into a 50/50 partnership to merge Banijay-All3Media. The newly combined entity will operate under the Banijay name and is valued at approximately \$8 billion. Current Banijay Entertainment CEO Marco Bassetti will serve as CEO of the merged group, while All3Media CEO Jane Turton will take on the role of deputy CEO. Jeff Zucker, CEO of RedBird IMI, will become chairman of the board.

RedBird IMI acquired All3Media in 2024 for £1.15 billion, and under the new transaction, its entire stake will be rolled over into the combined entity. To reflect its larger size, Banijay will receive a €796 million payment. The merger is expected to generate approximately €50 million in annual cost synergies.

The Banijay-All3Media deal will also unite two major distribution arms: All3Media International, with a catalogue of more than 30,000 hours, and Banijay Rights, which boasts a library of over 220,000 hours.

Banijay's portfolio includes global formats such as *Survivor*, *MasterChef* and *Big Brother*, while All3Media is behind major hits including *The Traitors*.

The transaction is subject to regulatory approvals and is expected to close in the autumn.

# Filmmaking and Being a Woman

BEING A WOMAN IN THE FILM INDUSTRY GAVE ME A COMPLETELY DIFFERENT KIND OF STRENGTH. I VALUED EMPATHY, INTUITION, AND BUILDING TRUST WITHIN A TEAM. I LEARNED EARLY ON THAT STRENGTH DOES NOT ALWAYS MEAN SPEAKING LOUDLY. SOMETIMES THE GREATEST STRENGTH IS A DETERMINED SILENCE. SOMETIMES IT IS A CLEAR SENTENCE AT THE RIGHT MOMENT. WHILE OTHERS WERE SPEAKING, I QUIETLY CONTINUED ON MY PATH AND ALWAYS REACHED MY GOALS.

ZEYNEP ATAKAN

**F**ilmmaking and being a woman... When these two words come together, I still feel both pride and a gentle sense of resistance. I am talking about a journey that now approaches nearly forty years. I remember the dust of film sets, the happiness of completing a project, the difficult yet equally enjoyable processes of post-production, the excitement of festival halls, the distant atmosphere of meeting rooms, the chilling feeling that comes with hearing the word “no,” the good news, the pride I feel in myself after watching the final check copy of a film, the world premieres of my films, and many other things. But most of all, I see that I have carried out my profession with patience, determination, and most often with a smile, always with love.

When I started studying in the Cinema-TV department, the question I heard most often was this: “Are you going to be an actress?” Or, “Will you be able to find a job as a woman?” Except for my family, I had an explanation ready in my mind for everyone... In today’s terms, I had my answers prepared on “autopilot.” Being a woman in the sector was an invisible headline;

perhaps no one openly said “You can’t do it,” but that small look of “Are you sure?” was more than enough. Being both formally educated and a woman seemed to be two separate reasons for doubt. After a while, I realized that the sector was trying to turn me into someone who was “less noticeable”: simpler, quieter, more invisible. Yet I was not there to be invisible, I was there to produce.

Especially after I chose the field of producing, it became a different challenge for me. When talking about finance, I had to be tougher; when defending a creative decision, I had to be twice as prepared. The confidence that was naturally accepted in my male colleagues was something I built step by step. It was exhausting, yes. But it was also incredibly



instructive. With every project, I became a little stronger, a little clearer. I learned not only how to make films but also how to struggle, how not to give up, and how to walk on my own path rather than the one shown or described by others.

Nearly forty years of experience taught me this: in this sector, making good work alone is not enough to be lasting; one must also be resilient. Sometimes it takes years for a film to come to life. Funding may not arrive, partnerships may fall apart, schedules may change. But if you truly believe in a story, it somehow finds its way. I never romanticized the struggle; it is difficult, exhausting, and sometimes lonely. Yet the meaning that comes from creating surpasses all that fatigue.

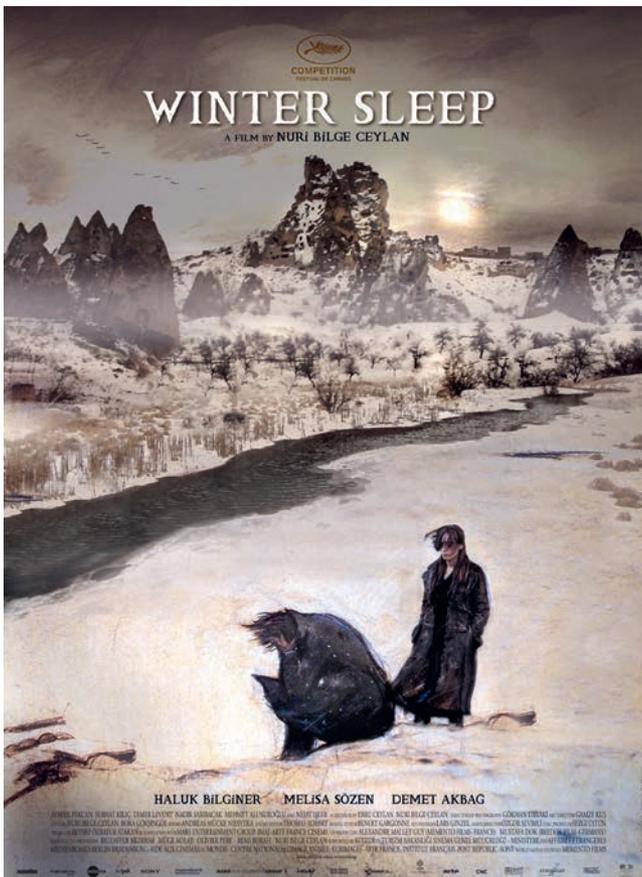
Acceptance in the sector came over time. In the early years I was referred to as “a young woman producer,” but at a certain point my name began to precede the projects. This transformation was not a coincidence. From my twenties onward, it came from doing every job on set, entering areas that were said to be “not women’s work,” learning every budget item, reading every contract, and taking part in every creative discussion. At the table I learned to talk not only about aesthetics but also about strategy. And I saw this: knowledge and experience are the greatest sources of confidence. Therefore I saw everything as knowledge and experience. Being a woman in the film industry gave me a completely different kind of strength. I valued empathy, intuition, and build-



ing trust within a team. I learned early on that strength does not always mean speaking loudly. Sometimes the greatest strength is a determined silence. Sometimes it is a clear sentence at the right moment. While others were speaking, I quietly continued on my path and always reached my goals.

Today, when I look back, I see not only the films I have made but also the paths that have opened. I imagine a field where the young women who come after me have to explain themselves less and try less to prove themselves. If this long journey has contributed even a little to that, it is the greatest reward for me. For me, filmmaking is not only a profession; it is a stance, a passion, and sometimes a sweet stubbornness. And being a woman has not been the fragile side of this story, on the contrary, it has been its strongest vein.

And I know that this journey will never end with a feeling of “completion”; with every new story and every new set, it will continue again and again through creation. Because for me, the true state of existence is to keep telling stories and keep producing.



### COUNCIL OF EUROPE LAUNCHES €2.1M FUND FOR INTERNATIONAL TV SERIES COPRODUCTIONS

The Council of Europe has announced that it will make approximately €2.1 million (around \$2.4 million) available through its pilot programme aimed at supporting independent TV series coproductions. Selected projects will receive funding ranging from €150,000 to €300,000, covering up to 25% of the total production budget for a single season.

To qualify, projects must demonstrate meaningful creative collaboration between coproducing countries, have at least 60% of the total budget already secured at the time of application and show clear potential for international distribution. The programme is part of the Council of Europe’s broader efforts to promote cultural diversity, creative freedom and cross-border collaboration across the European audiovisual sector.

Projects supported in previous rounds include *This is Not a Murder Mystery*, *Arcanes*, *Favàritx*, *Greater Adria*, *Puberty*, and *Interstellar Ella*.

Applications must be submitted online by April 14 at 17:00 CET. In addition, the Council of Europe has also announced €175,000 in partnership and sponsorship support for 2026, aimed at coproduction markets, development labs and industry events that foster international collaboration.



### CRIME DRAMA BECOMES THE STRONGEST SWITCHING DRIVER

According to analysis by Digital i, crime drama has emerged as the most powerful genre driving viewers from YouTube to paid streaming platforms when watching on TV sets. The research examined viewing data across 20 markets and major SVOD services including Netflix, HBO Max, Disney+, and Prime Video.

While crime drama typically accounts for around 9% of total streams, its share rises to 11% in SVOD viewing sessions that begin immediately after a YouTube session on TV. This indicates that viewers are more than 22% more likely to choose a crime series after watching YouTube on a connected television.

Similar patterns were observed for other narrative-driven genres such as mystery drama, history drama and crime documentaries, all of which show higher switching rates. By contrast, animation comedy, despite performing strongly in overall SVOD viewing, does not tend to drive audiences away from YouTube sessions.

The findings highlight the strategic importance of premium, story-driven content, suggesting that high-quality narrative genres play a crucial role in moving viewers from free YouTube viewing toward paid streaming experiences.

### NETFLIX ACQUIRES BEN AFFLECK’S AI STARTUP INTERPOSITIVE

As part of the deal, InterPositive’s entire team will join Netflix, while Affleck will take on the role of senior advisor to the streamer. Financial terms of the acquisition were not disclosed.

Affleck said the company began building its technology in 2022, filming a proprietary dataset on a controlled soundstage designed to replicate the conditions of a full-scale film production. Using that material, InterPositive developed its first AI model, which Affleck described as a system intended for responsible experimentation while keeping creative decisions firmly in the hands of artists.

Netflix executives emphasized that the company views artificial intelligence as a tool that can support and enhance human creativity rather than replace creative professionals. According to Netflix, the technology is designed to help filmmakers, showrunners and production teams streamline certain technical processes while maintaining full creative control over storytelling.

The acquisition follows Netflix’s multi-year first-look streaming and production deal with Artists Equity, the production company founded by Affleck and Matt Damon. Under the partnership, the companies have already collaborated on projects including *The Rip*, which premiered on Netflix earlier this year and delivered strong viewing numbers for the platform.





## CANAL+ PARTNERS WITH OPENAI AND GOOGLE CLOUD

CANAL+ has signed two separate artificial intelligence partnerships with OpenAI and Google Cloud to enhance the capabilities of the CANAL+ app.

Starting in June, the company will roll out an upgraded version of its app powered by OpenAI technology, enabling more advanced content search and discovery features. Subscribers will be able to describe what they want to watch using natural language, and OpenAI's frontier AI models will analyze those requests to generate personalized recommendations.

In addition, the company has entered a multi-year strategic partnership with Google Cloud to deploy its latest generative AI technologies across the group's European and African markets. Matt Renner, president and chief revenue officer of Google Cloud, said, "By leveraging Google Cloud's generative AI technologies, CANAL+ is not just adopting tools; they are architecting the future of media and fundamentally transforming the entertainment landscape on a global scale."

Google Cloud's tools will allow the company to accelerate video content indexing across its large content library, creating a multimodal database that combines video, audio and text data for more precise recommendations. This system will help deliver smarter and more personalized content suggestions on the CANAL+ homepage based on individual viewing habits.

The company also plans to leverage Google's generative video technology Veo, which can assist production teams with tasks such as previsualizing scenes before filming or recreating historical moments from archival images.

CANAL+ CTO Stéphane Baumier noted that these technologies will both improve platform discovery tools and give creators new AI-driven production capabilities: "We are pleased to leverage Google Cloud's most advanced AI technologies to drive CANAL+'s technical innovation. Building on a long-standing collaboration with Google, this strategic partnership paves the way for limitless possibilities. We are excited to push creative boundaries by providing creators with tools that enable AI-generated video scenes, impossible to produce using traditional methods."

## BETA FILM'S LIBRARY CLASSICS SCORE FRESH INTERNATIONAL SALES

Beta Film's crime drama *Copper* has been acquired in the UK by the digital platform U from UKTV. Set in 1860s New York City, *Copper* was created by Barry Levinson, Tom Fontana and Will Rokos, and follows detective Kevin Corcoran as he returns from the Civil War and attempts to uncover the truth behind the disappearance of his wife and the death of his daughter.

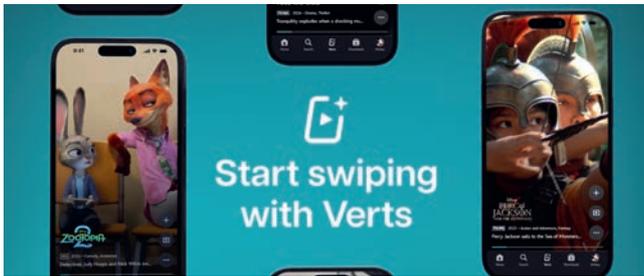
The German crime movie cycle *Big Ben* has also been relicensed to PRIMA TV for the Czech Republic and Slovakia. Meanwhile, the long-running drama series *The Call of the Mountain* has been picked up by JOJ for free-to-air television in Slovakia and by AXN White for pay-TV in both Slovakia and the Czech Republic.

The Hallmark series *Cedar Cove*, starring Andie MacDowell, has surpassed 400,000 views on YouTube across German-speaking territories and has also been acquired in Hungary by TV2 Hungary. *Cedar Cove* is based on the best-selling novels by Debbie Macomber and centers on Judge Olivia Lockhart, who navigates life, family and romance in a small coastal town.

The Canadian crime drama *Cracked* launched with a strong performance in Germany via Prime Video Direct. The psychological crime drama *Cracked* stars David Sutcliffe and Stefanie von Pfetten and follows a specialized police psychological unit investigating complex criminal cases.

Beta Film handles worldwide sales for all of these titles.





## DISNEY+ INTRODUCES VERTICAL VIDEO FEATURE “VERTS”

The Walt Disney Company has begun rolling out a new vertical video experience called Verts on Disney+, designed to help mobile users discover content more quickly. The feature was first unveiled during Disney’s 2026 Global Tech & Data Showcase and was developed as part of the platform’s broader mobile-first content discovery strategy.

Verts operates through a swipe-based interface similar to those used by social media apps. Viewers can browse through short scenes and moments, add titles they find interesting to their Watchlist, or jump directly into the full episode or film.

According to Disney, internal testing on Disney+ and the implementation of a similar vertical format on ESPN have already shown increased engagement, suggesting that short, mobile-friendly video formats encourage users to explore more content within the platform.

The company describes Verts as the first phase of a broader transformation. In the future, the feature may expand to include new storytelling formats, deeper personalization, and content connected to Disney’s fan communities. Disney also notes that the format is intended to make its century-spanning storytelling catalog easier to explore and rediscover.

## PARAMOUNT+ AND HBO MAX TO UNITE UNDER SINGLE STREAMING PLATFORM

Following Paramount Skydance’s acquisition of Warner Bros. Discovery, Paramount+ and HBO Max will be combined under a single streaming platform. The unified service will reach more than 200 million direct-to-consumer (DTC) subscribers in total. The company plans to consolidate Paramount’s three digital services onto one unified technology stack by midyear, with a similar integration strategy to be applied to HBO Max. The goal is to strengthen its competitive position against the largest global streaming platforms by leveraging expanded content scale and technological integration. Despite the platform merger, the HBO brand will retain its editorial and operational independence, with Casey Bloys and his team continuing to lead content strategy autonomously. While the services will operate together, HBO’s brand identity and premium programming focus will remain unchanged, with the merger designed to expand overall audience reach.



## SCRIPTED CONTENT RULES GLOBAL PRODUCTION IN JANUARY 2026

According to the global intelligence platform Vitrina AI, as of January 2026, global production trends show a strong shift toward proven intellectual properties (IP) and high-concept, localized scripted content to reduce market volatility.

In the Americas and EMEA, commissioners are favoring prestigious book adaptations and socially resonant dramas. Psychological thrillers like *The Housemaid’s Secret* and *The Girl with the Dragon Tattoo*, as well as ambitious historical epics such as *Mistborn* and *Beirut 1931*, are particularly prominent.

Western markets maintain a mix of scripted content alongside high-impact factual and event programming, whereas the APAC region remains heavily scripted, with around 90% of productions focused on original scripted content.

Graphic novel and manga adaptations, including *Blue Lock* and *Gundam*, are driving production volumes in Japan and surrounding markets, supporting both live-action and animation pipelines.

### Historical context (2023–2025):

**2023:** Hollywood strikes almost halted scripted production in the US and UK, prompting a shift to unscripted formats and international markets.

**2024:** Markets cautiously stabilized, with regional production surges in Japan, ANZ, Germany, and Brazil, offsetting continued restraint from major broadcasters.

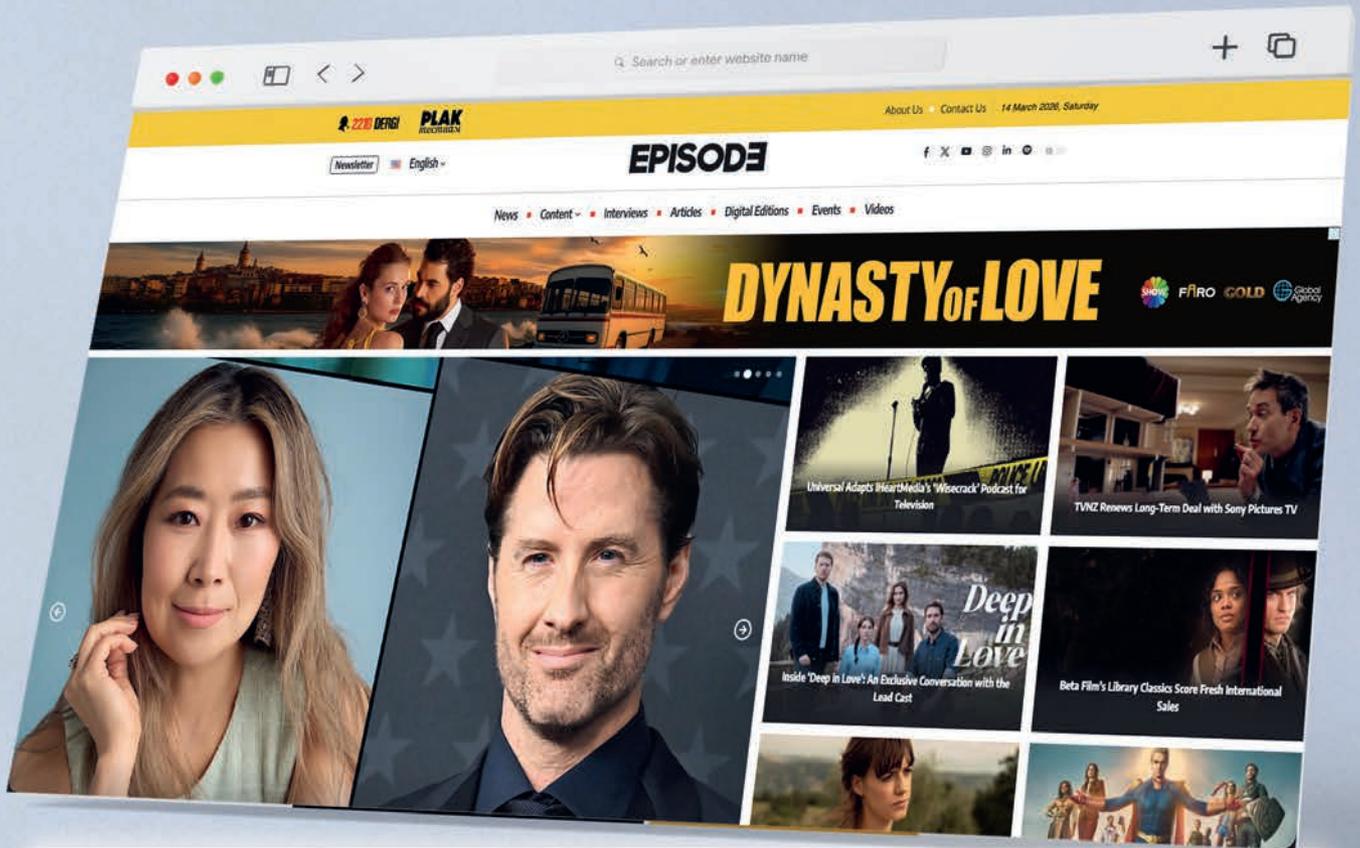
**2025:** The global supply chain largely steadied, but growth remained measured and IP-focused.

**Americas:** 82% of tracked projects are scripted and 74% in English. Renewals, franchise extensions, and recognizable book adaptations dominate. Platforms like Netflix, Prime Video, CBS, and NBC are doubling down on IP and franchises.

**EMEA:** 74% scripted, with a broader linguistic mix including English, German, French, and Arabic. Commissioning balances prestige drama with high-impact factual content. France, Germany, and Ukraine are central hubs for co-productions.

**APAC:** 90% scripted content, with manga and graphic novel adaptations fueling animation and live-action production. Sports, sci-fi, and fantasy genres are particularly strong.

Scripted content dominates globally, while original content is becoming secondary. IP-based franchises and adaptations are a strategic priority. The industry is moving away from the high-volume production approach of the Peak TV era, focusing instead on capital efficiency and long-term, franchise-driven content economies.



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