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REWRITING THE RULES
OF CONTENT

CALINOS ENTERTAINMENT:
CHASING THE NEXT
GLOBAL HIT

INTER MEDYA:
BOLD CO-PRODUCTIONS
& NEW VENTURES

EPISODE

MIPCOM 2026

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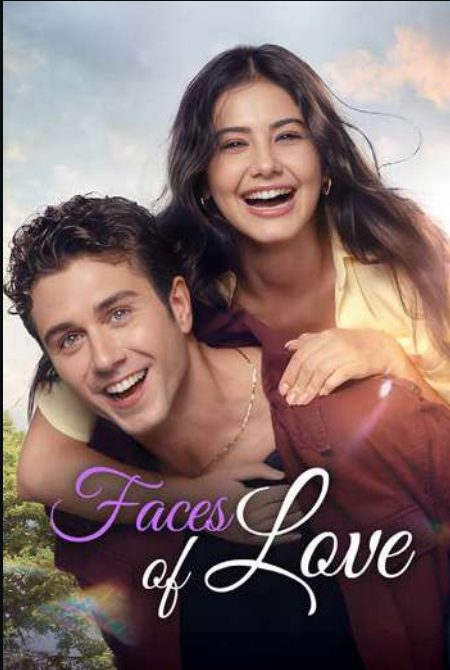
BEYOND TURKISH DRAMA

A WIDER WORLD OF THE TURKISH CINEMA



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A WIDER AUDIENCE

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FAMILY
HORROR
AND MORE



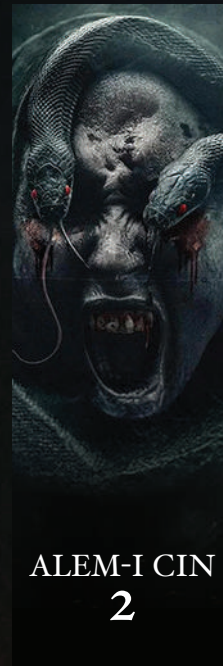
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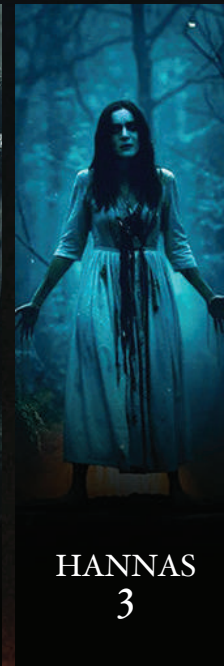
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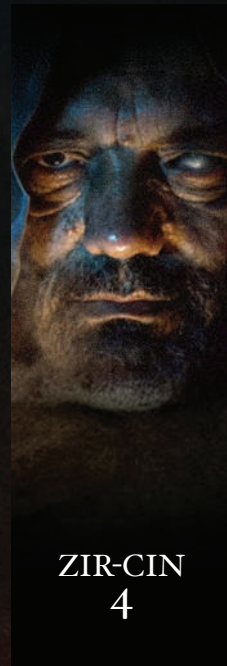
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Exploring the World of Content From Türkiye to the Globe

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Oben Budak

The heart of the television and digital content world is once again beating in Cannes! We are at MIPCOM once again with immense excitement and incredible energy as the global giants gather under one roof. In this special issue, where we witness the global journey of international storytelling, we have brought together inspiring interviews with industry leaders and the latest trends shaping the content ecosystem.

We begin this year's MIPCOM coverage with OGM Universe. In our conversation with Ekin Koyuncu Karaman, Global Distribution and Partnership Director, we discussed *Ferda*, their ambitious new drama centered on female empowerment and confronting the past, alongside the highly anticipated second season of *Deep In Love*. We explore the company's vision as it expands its global footprint through innovative partnership models that go beyond traditional licensing.

We also sat down with İsmail Dursunov, Deputy General Manager at Calinos Entertainment. Looking at their newest title *Salted Love* and the return of fan-favorite *Ugly*, Dursunov shares key insights on how the global appetite for classic Turkish drama remains resilient even as buyer expectations evolve.

ATV Distribution joins the issue with insights from Müge Akar, Group Head of Sales and Distribution, as the company builds momentum in international markets with a strong slate that includes *Land of the Sun*, *Different Lives*, and the second season of *A.B.I.: A Broken Inheritance*, featuring Bergüzar Korel joining the cast.

Meanwhile, Inter Medya makes a grand appearance with an expansive team presence. We sat down with Founder and CEO Can Okan, COO Ahmet Ziyalar, and President Hasret Özcan, a featured speaker on MIPCOM's vertical drama panel, for a visionary conversation spanning distribution, production, vertical content, and broader market dynamics, while also speaking with Vice President and Head of Sales and Acquisitions Beatriz Cea Okan about renewed momentum for Turkish drama. Furthermore, sales executives Sinem Alışkan (CEE, Portugal), Pelin Koray (MENA, Africa, Asia) and Melissa Şimşek (CIS) break down the latest regional market shifts.

At Kanal D International, a balanced catalog strategy is at the heart of the company's approach. In our interview with Distribution Strategy and Sales Director Elif Tatoğlu, we discuss how KDI navigates its timeless slate through summer hit *Torn Apart*, brand-new title *Dignity*, and the international format potential of its key IP.

Moving to TRT Sales, Head of Advertising and Sales Mustafa İlbeyli highlights the next phase of the company's global growth strategy, expanding beyond epic historical dramas into contemporary family stories, romance, and tabii Originals.

On the technology and media operations side, Videomite brings two compelling topics to Cannes. In our conversation with Dilek Telkes and Milena Đuričić, we unpack the untapped global potential of Turkish cinema and explore how their Videomite Studio platform aims to reshape the traditional MCN model.

As Echo Rights celebrates 15 years of bringing Turkish drama to global audiences, we speak with Director of Turkish Drama Handan Özkubat. Reflecting on a 15-year journey from *Ezel* to *Golden Boy*, Özkubat presents their major new launch *The Hatmaker*, starring Pinar Deniz and Selahattin Paşalı, while examining the emotional power of daily dramas and the global prospects for the new title *Zerhun*.

Finally, Carlota Vieira, Content Sales Deputy Director at SIC International Distribution, reveals the driving formula behind Portuguese storytelling, taking emotional novelas such as *Vitória*, *Chapters of Life*, and *A Greater Destiny* to international viewers.

We wish you an engaging read and a wonderful, successful MIPCOM in Cannes!

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The
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Micro-Drama: A Narrative That Grows as the Screen Shrinks

ASSOCIATE PROFESSOR ZEYNEP GÜRER & ASSOCIATE PROFESSOR MERT GÜRER

When you take out your phone while travelling, waiting at a bus stop, or during a lunch break, you may now encounter not only short videos, but also miniature pieces of drama with their own dramatic structure, conflict, and resolution. Referred to as “micro-drama” or “vertical short drama,” this format has not yet acquired a single, fully established definition in academic literature; however, there are several common characteristics on which researchers broadly agree:

Mobile-first production, a vertical (9:16) screen aesthetic, episode durations generally ranging from one to five minutes, and an intense curiosity-and-suspense mechanism that connects each episode to the next. The roots of the format can be traced back to short-video platforms such as Douyin and Kuaishou in China; micro-drama has emerged as a distinctive media form at the intersection of short-video culture and traditional television storytelling.

What distinguishes this genre from traditional television drama is not simply its shorter duration, but also the fundamentally different logic of its production and distribution. While traditional drama relies on long-term character development, multilayered subplots, and horizontal screen composition, micro-drama is built around the principle of “capturing attention immediately and sustaining it rapidly.”

Research on ReelShort reveals that episode durations of one to three minutes, seasons ranging from eighty to one hundred episodes, and relatively low production costs are among the defining economic parameters of the format. Another study based on an

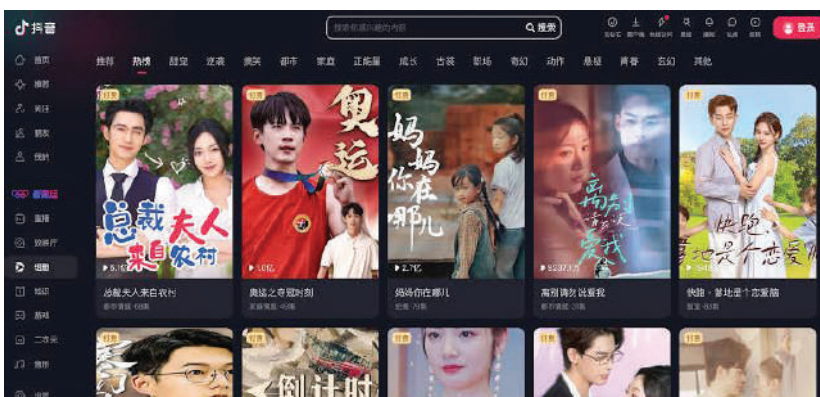
Indonesian sample similarly frames the format as a “vertical video series consumed on mobile applications,” with episode durations typically ranging from one to five minutes (Akbar et al., 2026). These findings demonstrate that micro-drama is not simply a matter of arbitrary brevity, but is designed according to a specific content-engineering logic.

WHY ARE VIEWERS SO DRAWN TO THIS FORMAT?

The answer can largely be sought within the framework of the “uses and gratifications theory.” This theory defines the viewer not as a passive recipient but as an active subject who selects content in order to satisfy their own needs, and suggests that micro-dramas directly respond to modern needs such as time constraints and the search for constant stimulation. Micro-drama viewers report being strongly dependent on platform recommendations, while users state that the autoplay feature traps them in binge-watching cycles.

Indeed, within the digital platform ecosystem, viewing sessions are observed to last around forty minutes and to include an average of ten to eleven episodes. The narrative mechanism behind this intensive viewing behavior is the “curiosity hook” technique. In the final seconds of each episode, an unresolved tension is left hanging, and in the opening seconds of the next episode, that tension is resolved while a new one is established.

The political economy of micro-drama is another area in which academic interest has intensified. The aesthet-



ic choices shaping the narrative language of micro-dramas also constitute a distinctive system of their own. A study examining the narrative and aesthetic characteristics of micro-dramas shows that the format weakens environmental elements, foregrounds character-driven storytelling, operates according to the principle of “remove the excess, preserve the essence,” and ensures that every scene directly serves the central conflict (Li X, 2024).

Another study examining viral micro-dramas identifies three fundamental plot characteristics in these productions: tight storytelling based on fast pacing, strong conflict, and frequent twists; an attempt to create a powerful impact through exaggerated and surreal scenarios; and a strategy of sustaining audience interest through high-frequency twists. The thematic vocabulary is largely built around several archetypal templates: secret billionaires, revenge-driven protagonists, forbidden romances, and supernatural elements are among the most prominent of these templates.

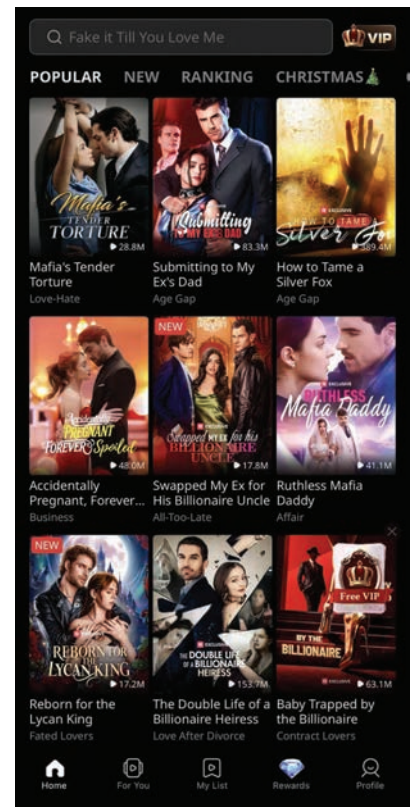
On the production side, AI-supported processes are increasingly being integrated into scriptwriting, visual design, and character creation; this is said to increase both production efficiency and content personalization. A study comparing two hundred dramatic productions on Chinese and American short-drama platforms found that Chinese content adopts a collectivist approach centered on family morality, linear narratives, and high information density, while individualistic content and experimental storytelling dominate American platforms (Li G., 2025). This finding reveals that micro-drama has evolved beyond a mere entertainment format into an integrated marketing platform.

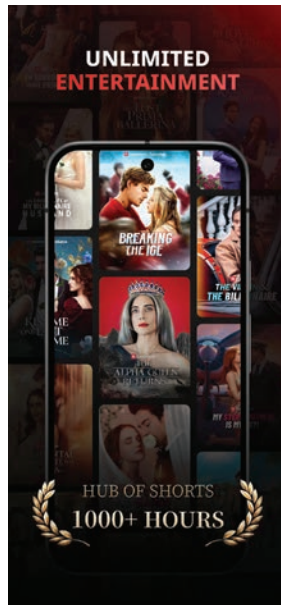
The rapid growth of the industry has also brought cultural impacts and social risks into the discussion. On the one hand, research shows that Douyin micro-dramas shape users’ perceptions of cultural identity by intensifying local symbols and popular themes, while cultural-tourism integration projects increase local awareness. On the other hand, concerns surrounding content uniformity, excessive dramatization, and a sense of “mindless pleasure” have also entered the literature.

Particularly in female-oriented micro-dramas, it has been emphasized that representational strategies dependent on the male gaze and producing one-dimensional female subjectivities, explained through

Baudrillard’s concept of the simulacrum, risk reproducing gender inequalities (Feng, 2025). In China, these concerns have also led to concrete regulatory measures: at the end of 2023, the National Radio and Television Administration removed more than 20,000 works it deemed inappropriate from circulation, and in 2024 introduced a new regulation prohibiting the online distribution of micro-dramas that had not passed registration review.

The latest stage of the sector is being shaped by the direct entry of major technology companies into the market. In January 2026, TikTok launched an independent micro-drama application under the name PineDrama. The app offers approximately one-minute episodes featuring romance, thriller, and family-themed content through its “Discover” tab, entering into direct competition with established players such as ReelShort and DramaBox. This development can be read as a concrete indication that micro-drama is no longer a temporary trend, but has evolved





EDITOR'S NOTE

The rapid rise of micro-drama is also reflected in audience data. According to research published by Ampere Analysis in October 2025, more than one in ten internet users globally had watched drama episodes lasting 10 minutes or less on social media. The format has particular appeal among younger audiences: viewers aged 18–34 were 21% more likely than the average viewer to have watched a mini-drama in the previous month.

Social platforms are also emerging as important gateways for the format. Among viewers who had watched a mini-drama, 44% had done so on YouTube, while 38% had watched on TikTok. Engagement was strongest in markets such as Thailand, Malaysia and the Philippines, while European audiences were less likely than average to have watched mini-dramas in the previous month. Romance, anime and fantasy emerged as the strongest genre attractions in the research.

Ampere's findings suggest that micro-drama is developing not only as a new storytelling format but also as part of a broader shift in how audiences discover, consume and engage with scripted content. The growing role of YouTube and TikTok as discovery channels for dedicated micro-drama services such as DramaBox and ReelShort further underlines the increasingly blurred boundary between social video platforms and streaming ecosystems. According to Omdia, microdramas generated an estimated \$11 billion in global revenue in 2025, nearly twice the projected revenue of FAST channels. Omdia forecasts that the market will grow to \$14 billion by the end of 2026, with \$3 billion generated outside China. China currently accounts for the majority of global micro-drama revenue, while the United States has emerged as the largest international market.

The format is also competing with established streaming services for viewers' time. Omdia's analysis of Q4 2025 mobile usage data from Sensor Tower found that, in the United States, users of ReelShort spent an average of 35.7 minutes per day watching the app on mobile devices, compared with 24.8 minutes for Netflix, 26.9 minutes for Amazon Prime Video and 23 minutes for Disney+. While Netflix still had a substantially larger monthly mobile user base, the figures demonstrate the unusually high engagement generated by micro-drama platforms.

into a lasting media paradigm at the intersection of the platform economy, algorithmic culture, and fragmented attention habits.

Ultimately, micro-drama points to a multilayered transformation that extends far beyond the emergence of a new dramatic form, intersecting with numerous fields including the digital economy, platform capitalism, cultural identity, gender, and aging studies. Although the vast majority of researchers define the format through characteristics such as short duration, intense dramatic structure, and vertical screens, it is also evident that micro-drama is not merely a technical format; it is a cultural production practice that emerges within a particular sociocultural context while simultaneously reshaping that context. The wealth of data accumulated around market size, audience behavior, and regulatory policy indicates that this field will provide a foundation for more systematic theoretical studies in the years ahead.

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DISTRIBUTION





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

Powerful Narratives on the Global Stage: Journey to MIPCOM with OGM UNIVERSE

By OBEN BUDAK

Standing out with productions that make a difference in the international market, OGM UNIVERSE brings a dynamic portfolio and an ambitious partnership strategy to MIPCOM 2026. At the heart of its offering is *Karakuyu* (presented internationally as *Ferda*), a highly anticipated new drama exploring female empowerment, power struggles, and the confrontation with the past, alongside the eagerly awaited second season of *Deep in Love*.

As one of the leading international representatives of Turkish content, OGM UNIVERSE is expanding its global reach with a rich catalogue while exploring partnership models that go beyond traditional licensing. In this conversation, Ekin Koyuncu Karaman, Global Distribution & Partnership Director at OGM UNIVERSE, discusses the company's new season strategy, flagship titles, and ambitions for growth across emerging markets.

MIPCOM, one of the industry's most important global gatherings, is underway. What are OGM UNIVERSE's main expectations for this year's market? What will be your key focus, and which regions will you be prioritizing this season?

Our main priorities at MIPCOM this year are the international launch of *Ferda* and the presentation of the highly anticipated second season of *Deep in Love*.

Alongside these flagship titles, we will update buyers on the continued international success of our wider catalogue. Productions such as *Six of Us*, *The Fall of the King*, *Lost in Love*, *Reborn* and *Broken Destiny* have already reached audiences across numerous territories, demonstrating both the diversity of our portfolio and the enduring global demand for Turkish drama.

Latin America, the US, Iberia, MENA and Russia remain among our most important territories, while Central and Eastern Europe, the Baltics and Africa are well-established markets for us. At the same time, we are placing a strong emphasis on expanding our presence and developing new business in Western Europe and Asia.

Licensing remains at the core of our business, but we are also open to format sales and local adaptation opportunities. Beyond sales, MIPCOM gives us an invaluable opportunity to understand how programming priorities and audience expectations are evolving and to build partnerships that extend beyond a single title or deal.

Your new project, *Karakuyu*, already looks set to make a strong impact. At the heart of the story is a powerful woman returning to confront her past, alongside themes of female solidarity and revenge. Given the global success of Turkish dramas, what do you think this female-driven story and its complex romantic dynamics can offer international buyers? What has the initial international response been like, and what are your expectations for the title?

Internationally presented as *Ferda*, the series brings together many of the qualities that have made Turkish drama so successful worldwide: a powerful emotional journey, an intense and conflicted romance, family conflict, hidden identities, revenge and a strong woman determined to reclaim control of her own life.

At sixteen, Fikriye is promised to the powerful landowner Kadir Ağa in exchange for the settlement of her family's debts. After narrowly escaping death, she leaves *Karakuyu* and builds a new life under a new identity, Ferda. Twelve years later, an unexpected inheritance draws her back to the town where everyone believes she died. The land she inherits threatens the existing balance of power and forces her to confront those who once controlled her fate.

When Ferda discovers that her sisters remain trapped within the same oppressive system she escaped, what begins as a brief return becomes a decision to stay and fight. Her relationship with Kahraman, a member of the very family she fled, adds an emotionally charged and unpredictable romantic dimension to the story.

At this early stage, we believe Ferda's powerful journey, the female solidarity at the heart of the story and the tension between its central characters will resonate strongly with international buyers. Its combination of female resilience, revenge and a deeply conflicted romance gives the title significant international potential.

The story is deeply rooted in small-town pressure, power struggles and a feudal social structure. When presenting a story set in such a specific and intense environment to international audiences, which universal themes do you see as its strongest points of connection?

Set in Tokat, a rarely portrayed corner of Anatolia, *Ferda* is built around emotions and conflicts that are universal. It is ul-



“Audiences increasingly respond to characters who are emotionally layered and whose choices cannot simply be defined as right or wrong. Ferda and Kahraman are both shaped by difficult histories, family loyalties and the power structures surrounding them. Their relationship develops through necessity, mistrust and conflicting interests before growing into something deeper.”

timately the story of a woman confronting the forces that once controlled her life and fighting to protect her sisters from the same fate.

The struggle between personal freedom and inherited tradition, the pressure of family and society, revenge, injustice and the desire to determine one’s own future can resonate with audiences in any territory. Ferda’s journey also explores whether it is truly possible to escape the past or whether freedom can only be achieved by returning and confronting it.

The setting gives the series authenticity and a strong visual identity, while its universal themes make the story accessible to audiences around the world. This balance between cultural specificity and emotional universality has always been one of the greatest strengths of Turkish drama.

Ferda and Kahraman’s relationship is more than a passionate romance; it is also a strategic alliance that shifts the balance of power between them. How do you assess the international appeal of complex, morally grey characters like these, particularly across markets ranging from Latin America to Eastern Europe?

Audiences increasingly respond to characters who are emotionally layered and whose choices cannot simply be defined as right or wrong. Ferda and Kahraman are both shaped by difficult histories, family loyalties and the power structures surrounding them. Their relationship develops through necessity, mistrust and conflicting interests before growing into something deeper.

Their alliance has the potential to challenge Kadir’s authority and shift the balance of power in Karakuyu. At the same time, the attraction between them places both characters in an emotionally and morally complicated position. Kahraman belongs to the family Ferda has every reason to distrust, while Ferda represents a

direct threat to the world he knows.

Markets such as Latin America, Central and Eastern Europe, Russia and the CIS, and MENA have traditionally connected strongly with intense romances, family conflicts and characters caught between love and duty. Ferda and Kahraman offer all these elements, together with the psychological depth and unpredictability that contemporary audiences increasingly expect.

Another highly anticipated title in your catalogue is *Deep in Love*. Where does the series stand within your international strategy for this season? How is its international distribution journey progressing, and which markets are you particularly targeting for the title?

Deep in Love is one of the leading titles in our international strategy this season. Its first season became one of the standout productions of the year in Türkiye, breaking rating records and ranking number one for 31 consecutive weeks. Its success extended well beyond television, with related content generating billions of views on YouTube.

The series also attracted significant attention from international buyers and secured sales across numerous territories, confirming the global appeal of its story. Following this remarkable first-season performance, it now returns for a highly anticipated second season.

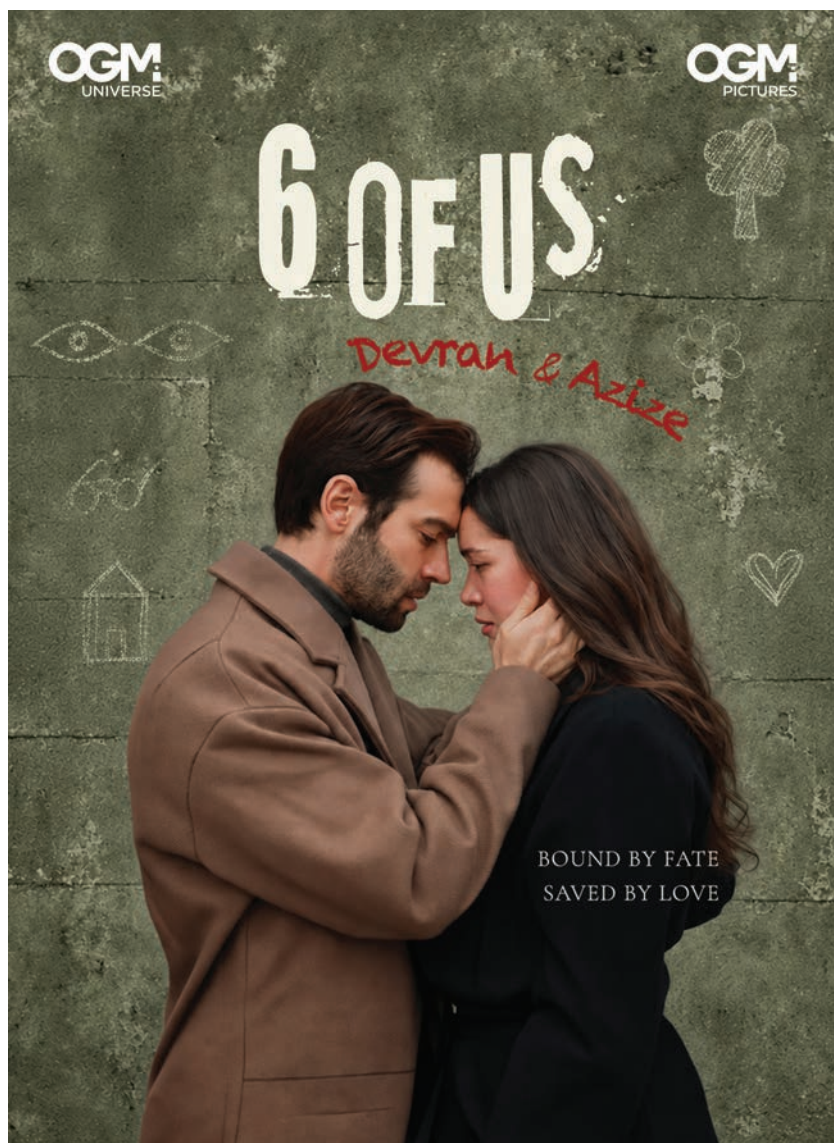
Set against the dramatic landscape of Türkiye’s Black Sea region, the series brings together two rival families, a love repeatedly tested by tradition and secrets buried across generations. By the end of the first season, the central family had finally come together. The new season asks whether they can protect the happiness they fought so hard to find, as new enemies and old rivalries place both the family and the central love story under even greater pressure.

Latin America, the US and Iberia, Central and Eastern Europe, Russia and the CIS, the Baltics and MENA remain key territories for the title, while we also see strong

potential in Western Europe, Asia and Africa. Our aim is to build on its domestic success and continue developing a broad, long-term international journey for the series.

The international sales dynamics of digital platform projects and traditional television series can be quite different. How are the digital titles in OGM UNIVERSE's catalogue performing internationally, and how would you describe your current relationships and collaborations with global platforms?

Traditional television series and digital productions respond to different viewing habits and programming needs, but both remain important parts of our international strategy. Long-running Turkish dramas continue to perform strongly because of their emotional depth, rich character development and ability to build loyal audiences over time. Digital titles, meanwhile, allow us to explore more compact forms of storytelling, different genres and contemporary themes.



We maintain close relationships with global and regional platforms and approach each collaboration flexibly, primarily through finished-content licensing, format sales and local adaptations. We do not see traditional television and digital distribution as competing models. They complement each other and allow our stories to reach different audiences through the platforms and formats that suit them best.

Looking at the year overall, how has 2026 been for OGM UNIVERSE? Have you seen any new territories or markets gaining momentum in terms of demand for Turkish content, or any notable shifts in international sales patterns this year?

2026 has been a year of continued growth and expansion for OGM UNIVERSE. Our content has now been licensed in more than 110 countries, and we have continued to strengthen our presence in established markets while opening up new conversations across emerging territories.

Latin America, the US and Iberia remain among our most important territories, while Central and Eastern Europe, the Baltics and MENA are also well-established markets for us. At the same time, we are placing a strong emphasis on expanding our presence and developing new business opportunities in Western Europe, Asia and Africa.

The international content market has become increasingly competitive. Broadcasters have fewer available slots, while the volume of content competing for those slots continues to grow. In this environment, titles need a distinctive identity, memorable characters and a strong emotional connection with audiences. It has therefore become more important than ever to develop an individual strategy for each title and to understand the specific needs and dynamics of every market.



İSMAİL DURSUNOV, **DEPUTY
GENERAL MANAGER AT CALINOS
ENTERTAINMENT**

Storytelling Beyond Borders: Inside Calinos Entertainment's MIPCOM 2026 Strategy

By OBEN BUDAK

As MIPCOM 2026 gets underway in Cannes, İsmail Dursunov, Deputy General Manager at Calinos Entertainment, talks about the company's latest slate, from the highly anticipated return of *Ugly* to breakout title *Salted Love*, and the enduring global appeal of Turkish drama.

Turkish drama continues to travel strongly across international markets, but buyer expectations are changing. Alongside compelling stories, strong casts and high production values, the right market positioning has become increasingly important. At MIPCOM 2026, Calinos Entertainment is bringing a diverse slate that combines new titles with established fan favorites, while continuing to navigate the changing balance between linear television, streaming and digital platforms. In this exclusive interview, İsmail Dursunov shares his perspective on the current market, emerging genre trends and Calinos' approach to taking Turkish stories to audiences around the world.

What is your strategy and what are your expectations as Calinos Entertainment going into MIPCOM 2026? How do you assess the current global demand for Turkish series and the overall MIPCOM atmosphere this year?

We're going into MIPCOM with a strong and diverse slate this year. Our meeting schedule is already very active, and we're seeing encouraging interest in our titles ahead of the market, so we expect a busy few days in Cannes.

The global demand for Turkish series remains strong, although buyers are clearly becoming more selective. Today, having a good story alone is not enough; the cast, production quality, positioning of the title and its suitability for each market all play an important role.

Turkish drama already has a well-established international audience, but we're also seeing interest in different genres and tones. Our catalogue this year reflects that diversity. For us, MIPCOM is also an important opportunity to understand how buy-

ers' needs are evolving and where new opportunities are developing across different markets.

Newly added to your catalogue, *Salted Love* stands out as an international romantic comedy that brings together humor, romance, and a strong cast. It has sparked significant curiosity among viewers from its very first episode. In an international market where Turkish dramas are predominant, how do you see the reception and potential of this kind of warm and dynamic romantic comedy among global buyers?

Salted Love is an important addition to our catalogue and has already generated considerable interest both in Türkiye and among our international partners. One of its biggest strengths is its cast. It brings together well-known and highly experienced Turkish actors, including some familiar faces returning to television after a long absence, which created considerable interest even before the premiere.

Turkish series have built a very strong international position through drama, and drama will naturally remain an important part of the market. At the same time, we believe there is room for romantic stories again that bring together humor, warmth and strong family dynamics.



Another new addition to your catalogue, *Love in the Ashes*, has also made a strong debut. What kind of story, tone, and atmosphere can viewers expect from the series? What do you see as the key elements that will make this series stand out in the international market?

Love in the Ashes brings together many of the elements that international audiences have traditionally connected with in Turkish drama: love, family dynamics, secrets, conflict and, at the heart of it all, a powerful love story.

Viewers can expect a layered narrative that continues to unfold with every episode, supported by strong performances from Özge Özacar and Murat Ünalmış, both of whom are already familiar to international audiences. Cappadocia also gives the series a very distinctive atmosphere. The setting is not simply a backdrop; it becomes an important part of the visual identity of the series.

The response in Türkiye has also been remarkable. The series maintained its #1 position across Total, AB and ABC1 with its second episode, while delivering a major ratings increase across all three audience groups. For us, that strong audience response, combined with the story, cast and distinctive setting, gives *Love in the Ashes* a very strong identity and further strengthens its potential in the international market.

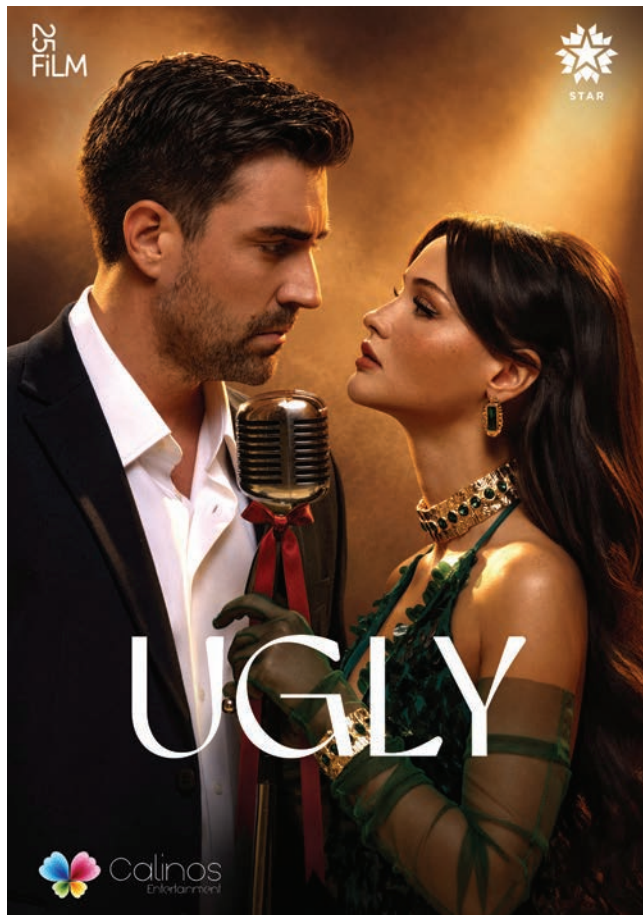


The second season of *Ugly*, which has generated significant interest on screen, is highly anticipated. Following the momentum achieved by the series in its first season, how will the developments in the story and production in Season 2 be reflected in your global distribution strategy? What are the expectations for Season 2 in the territories that licensed the first season?

Ugly has had a very positive international journey, particularly considering the relatively short run of its first season. The series has already travelled to a number of territories, and we have seen clear interest from our partners in how the story will continue.

Season 2 gives us much more to work with from a distribution perspective. Meryem, played by Derya Pinar Ak, enters a completely new stage of her journey, and her transformation becomes one of the central elements of the new season. At the same time, the emotional core of the series remains very much intact. The relationships, tension and visual identity that defined the first season remain, while the story itself expands significantly.

For the territories that already licensed Season 1, we see Season 2 as an opportunity to continue building the title and its audience. For markets where discussions are still ongoing, having a second season also gives us a stronger and more complete package to present to buyers.



“The global demand for Turkish series remains strong, although buyers are clearly becoming more selective. Today, having a good story alone is not enough; the cast, production quality, positioning of the title and its suitability for each market all play an important role.”

As part of MIPCOM in Cannes, you are organizing a special launch event for *Ugly*. Could you tell us more about the details of this event, which will also be attended by the lead actors and the directors, and the experience it will offer to buyers in Cannes?

Yes. On the second day of the market, we'll host a special press conference for *Ugly* with Çağlar Ertuğrul, Derya Pinar Ak and the directors of the series, Burcu Alptekin and Merve Çolak. They'll talk about the series, the story, the production process, the characters and their own perspective on what makes *Ugly* connect with audiences. Members of the international press will also have the opportunity to speak directly with the cast and directors.

Later that same evening, we'll come together with our partners, buyers and members of the press for the global launch of *Ugly*. The event will mark both the international journey of the series so far and the beginning of its second season. Beyond celebrating the title, it gives us an opportunity to bring the creative team and our international partners together around the series in Cannes.

How does the competition between global streamers and traditional national broadcasters affect your distribution processes? When determining the licensing strategy for a production, how do you strike a balance between digital platforms and linear TV channels?

We work closely with both global streaming platforms and traditional TV broadcasters,



so our distribution strategy is based on finding the right balance between the two rather than prioritizing one over the other. We often work with a windowing strategy, with the approach varying depending on the territory, the rights available, the platform and the dynamics of each market.

The format and length of the series also play an important role. For example, shorter series can sometimes be more suitable for streaming platforms, while longer-running series may have stronger potential for linear television. But there is no one-size-fits-all approach. We evaluate every title separately and build the licensing strategy around the content, territory, available rights and the way audiences consume content in that particular market. The objective is always to protect the long-term value of the rights while maximizing the commercial potential of the title.

It is not only new projects that continue to attract attention; cult titles from Calinos' extensive library also remain in demand in international markets. What are your thoughts on the continued success of your library titles in being repeatedly showcased on global platforms or FAST TV channels?

Absolutely. Our library titles continue to be an important part of our international business, with a number of series still attracting audiences years after their original release. Series such as *That's My Life* (O Hayat Benim), *Feriha* (Adını Feriha Koydum) and *In Spite of Love* (İnadına Aşk) are great examples. They have performed

particularly well on platforms in the U.S. Hispanic market, while also continuing to find audiences on linear television globally.

What this demonstrates is that the commercial life of a successful series can extend far beyond its original broadcast. There is still a strong appetite for classic Turkish series, and audiences continue to connect with the characters, emotions and storytelling.

For platforms and FAST channels, these titles also offer the advantage of an established track record while giving a new generation of viewers the opportunity to discover them. From a distribution perspective, a strong library is therefore not simply a catalogue of older titles; it remains an active asset that can continue to create value across new platforms, windows and markets.

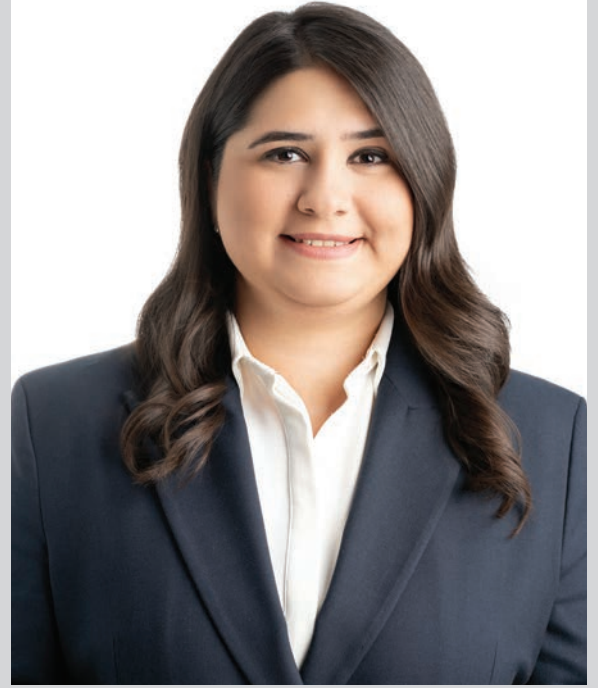
“The commercial life of a successful series can extend far beyond its original broadcast. There is still a strong appetite for classic Turkish series, and audiences continue to connect with the characters, emotions and storytelling.”



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

ATV Distribution Builds on Global Momentum with Its MIPCOM 2026 Slate

By BURCU ASENA ŞAHİN GENÇOĞLU



At MIPCOM 2026, ATV Distribution is presenting a diverse slate of new and returning titles, including *Land of the Sun*, *Different Lives* and *A.B.I.: A Broken Inheritance*. Müge Akar, Group Head of Sales and Distribution at ATV Distribution, discusses the company's international growth over the past year, the global appeal of its latest dramas and the markets where Turkish content continues to gain momentum.

With Turkish drama continuing to expand its presence across international territories, ATV Distribution arrives at this year's market with both established successes and new titles designed to reach diverse audiences. From the return of *A.B.I.: A Broken Inheritance* with a new season and a high-profile addition to its cast to the international rollout of *Land of the Sun* and *Different Lives*, the company's latest slate reflects its focus on stories driven by strong characters, emotional narratives and universal themes. Akar also discusses ATV Distribution's expectations for MIPCOM 2026 and the opportunities the

company is looking to explore with broadcasters, platforms and industry partners around the world.

Before we talk about your new titles, how would you summarize the past year for ATV Distribution? What have been the most significant developments in terms of international sales and market expansion?

The past year has been a very dynamic and productive one for ATV Distribution. We have continued to strengthen our presence across both established and emerging markets, while introducing our content to new audiences around the world.

One of the highlights of the past year was the international launch of the first season of *A.B.I.: A Broken Inheritance*. We received very positive feedback from our international partners, and the series generated strong interest across different territories. This year, with the launch of its second season and the addition of Bergüzar Korel to the cast alongside Kenan İmirzaloğlu, we are entering a new chapter for the series and seeing renewed interest from the international market.

Let's start with *Land of the Sun*, starring Burak Özçivit. The story brings together family conflict, romance and a strong regional setting, moving between Germany and Adana. What do you see as the series' main international selling points, and what kind of response have you received from buyers so far? *Land of the Sun* is a powerful family drama built around love, sep-



aration, betrayal and long-held secrets. Set between Berlin in 1989 and Adana, the story follows Leyla, who falls in love with Kenan, the charismatic son of the powerful Kozan family. After being separated from her husband and son, Leyla returns to Adana years later determined to reclaim her son and uncover the truth.

Land of the Sun brings together many of the elements that international audiences appreciate most in Turkish drama. It features a powerful family story, a compelling romantic arc and a conflict-driven narrative set against the distinctive cultural backdrop of Adana. The contrast between Germany and Türkiye also adds an international dimension that makes the story particularly relatable for diverse audiences.

Kenan is portrayed by Burak Özçivit, whose international recognition has already established a strong connection with audiences around the world. His distinctive screen presence and natural charisma, combined with his acting skills, bring depth and complexity to the character of Kenan. We believe this combination, together with the emotional strength of the story, makes *Land of the Sun* a particularly promising title for the international markets.

Different Lives became one of ATV's notable launches of the summer, with its story focusing on family, ambition,

“One of the highlights of the past year was the international launch of the first season of A.B.I.: A Broken Inheritance. We received very positive feedback from our international partners, and the series generated strong interest across different territories. This year, with the launch of its second season and the addition of Bergüzar Korel to the cast alongside Kenan İmirzalıoğlu, we are entering a new chapter for the series and seeing renewed interest from the international market.”

friendship, love and justice against the backdrop of Istanbul. How are you positioning the series internationally, and have you seen any particularly strong interest from specific territories?

Different Lives was the strongest-rated premiere of the summer season in Türkiye and has continued this success in the main broadcasting season. The series tells the story of Emir, a talented young footballer from a poor neighborhood in Istanbul, whose life changes dramatically after his disabled brother Bahtiyar loses his life following a violent match involving a wealthy businessman's club. When Emir joins the club, unaware of the secrets surrounding his brother's death, he finds himself caught between his dreams, his family and a growing rivalry with the businessman's son, Uzey.

The strength of the series lies not only in its central story but also in the parallel stories of its supporting characters, which add further depth and keep the narrative constantly moving. The cast is another important asset, bringing together talented young actors with more experienced names, all of whom have been delivering very strong performances.

*“We continue to see strong demand for several of our established titles. Series such as *The Nightfall* and *A Little Sunshine* remain highly attractive to international broadcasters and platforms thanks to their proven performance and enduring audience appeal. Most recently, *A Little Sunshine* expanded its international reach through its launch on Netflix Brazil and Lat Am, further demonstrating the title’s ability to connect with new audiences across different platforms and territories.”*

Istanbul itself plays an important role in the series. *Different Lives* showcases the city through its diverse neighborhoods and effectively reflects the contrasts between different social environments and lifestyles. This visual and social dimension adds another layer to the story and gives the series a distinctive international identity.

Internationally, *Different Lives* has already been sold to more than 32 countries, with particularly strong audience interest in the Middle East. We are also preparing to announce several new sales agreements very soon, which will further expand the series’ international reach.





***A.B.I.: A Broken Inheritance* has continued to strengthen its international presence, including its simultaneous broadcast across 25 countries. How has the series performed internationally since its launch, and have there been any markets where its performance has particularly exceeded your expectations? And do you expect Bergüzar Korel's addition to further boost its appeal in international markets?**

The first season of *A.B.I.: A Broken Inheritance* received very positive feedback from our international partners. Its simultaneous broadcast across 25 countries allowed audiences to follow the series at the same time as the Turkish broadcast, helping them connect with the story from the very beginning and build a strong fan base.

In the second season, the story has been newly restructured, bringing a fresh direction to the series with the arrival of Bergüzar Korel. Her reunion with Kenan İmirzalıoğlu brings together two of Türkiye's most recognized and internationally admired stars. Their chemistry and strong screen presence can be felt even from afar, adding a new dimension to the series.

For international buyers, this pairing represents an additional layer of appeal, combining star power with an emotional narrative that has the potential to resonate across cultures.

Looking at your wider catalogue, which of ATV Distribution's established titles are currently generating the strongest demand internationally? Are you seeing re-

newed interest in any older titles as Turkish dramas continue to reach new audiences?

We continue to see strong demand for several of our established titles. Series such as *The Nightfall* and *A Little Sunshine* remain highly attractive to international broadcasters and platforms thanks to their proven performance and enduring audience appeal. Most recently, *A Little Sunshine* expanded its international reach through its launch on Netflix Brazil and Lat Am, further demonstrating the title's ability to connect with new audiences across different platforms and territories.

Finally, what are your main expectations for MIPCOM 2026? Beyond presenting your new slate, are there particular markets, partnerships or types of buyers that ATV Distribution is especially looking to connect with this year?

Throughout the market, we will be meeting with our existing client portfolio and presenting our latest titles, including *Land of the Sun*, *Different Lives* and *A.B.I.: A Broken Inheritance*. At the same time, we will be seeking opportunities to connect with broadcasters, platforms and other key industry partners in territories where Turkish drama continues to show strong potential.

MIPCOM will also be an opportunity to showcase the strength and diversity of our catalogue, understand evolving market needs and identify new avenues for the international growth of our content.

Inter Medya Looks Beyond Borders and Formats: Executives Discuss International Expansion

By BURCU ASENSA ŞAHİN GENÇOĞLU

Inter Medya enters MIPCOM 2026 with an expanding content ecosystem spanning distribution, original production, co-productions and micro dramas. As the company continues to broaden its international footprint, its executives share how its strategy is evolving across formats and territories.

Founder and CEO Can Okan and **COO Ahmet Ziyalar** discuss Inter Medya's transformation into a full-fledged content studio, its approach to content investment and its ambitions for the global market. **President Hasret Özcan** looks at the company's growing micro drama slate and expanding co-production strategy, including *Boardroom to Bedroom* and *Caged Love*.

VP and Head of Sales and Acquisitions Beatriz Cea Okan discusses renewed momentum for Turkish drama across Latin America, the US Hispanic market, Spain and Brazil, while **Senior Sales and Communication Manager Sinem Alışkan** explores the continued growth of Turkish content in CEE and Inter Medya's push into Western Europe. **Senior Sales, Acquisition and Strategy Manager Pelin Koray** looks at the contrasting dynamics and emerging opportunities across MENA, Africa and Asia, while **Sales Manager Melissa Şimşek** examines changing buyer expectations and the enduring strength of Turkish drama in the CIS region.

Together, the executives offer a broad view of how Inter Medya is navigating a rapidly changing global content landscape, from established drama markets and new territories to emerging formats and evolving buyer demands.

CAN OKAN



AHMET ZİYALAR



CAN OKAN (FOUNDER & CEO) & AHMET ZİYALAR (COO)

Since we last spoke, Inter Medya's transformation into a full-fledged content studio has continued to take shape across distribution, production, co-productions and micro dramas. Looking ahead, what is the next phase of this strategy, and where do you see the biggest growth opportunities for Inter Medya?

CAN OKAN (FOUNDER AND CEO): Our transformation into a full-fledged content studio has been a natural evolution across distribution, production, co-productions and micro dramas. Moving forward, our next phase focuses on deepening our production capabilities while diversifying our content portfolio to meet changing global demands.

AHMET ZİYALAR (COO): From an operational and strategic standpoint, our biggest growth opportunities lie in scaling our footprint across multiple formats, from our core high-volume mainstream dramas to innovative mini-series and micro dramas like *Boardroom to Bedroom*. By managing a diverse ecosystem of content, we can capture different revenue streams and reach audiences across varying platforms worldwide.

With mainstream dramas still at the heart of your catalogue while micro dramas, mini-series and co-productions are expanding rapidly, how do you decide where to invest and which projects to develop or acquire? Are international market signals increasingly influencing those decisions from the very beginning?

C.O.: Deciding where to invest and which projects to develop or acquire always starts with storytelling quality and emotional resonance, but international market signals play a critical role right from the very beginning. We closely analyze global buyer trends, shifting viewer habits across traditional and digital spaces, and what international programmers are actively seeking.

A.Z.: Exactly. Our greenlighting and acquisition decisions are deeply data-driven and market-informed. Because we operate both as a global distributor and an expanding co-producer, we align early development with what the international market demands, balancing the high production value of traditional series with the agility required for emerging formats.

MIPCOM comes at an interesting moment for Inter Medya, with your distribution catalogue, original productions, co-productions and micro dramas all expanding at the same time. What are you hoping to achieve at this year's market, and what would make MIPCOM 2026 a successful edition for Inter Medya?

C.O.: MIPCOM 2026 arrives at a thrilling time for us as our distribution catalogue, original productions, co-productions, and micro dramas expand simultaneously. Our primary goal this year is to showcase the breadth of our extended catalogue, highlighting major titles like *Caged Love*, *Eshref Ruya*, and *Halef*, and forge new global partnerships that strengthen our footprint across continents. We will also be launching our newest title for the season during MIPCOM 2026.

A.Z.: A successful MIPCOM 2026 for Inter Medya means getting together with all our business partners and having meaningful meetings across all our content verticals, engaging robustly with international buyers for both our long-running series, feature films and our newer series, and cementing our position as a leading distributor. Of course, the joy of having everyone from the industry together at MIPCOM is truly something else!

HASRET ÖZCAN



HASRET ÖZCAN (PRESIDENT)

At MIPCOM last year, you announced that Inter Medya was entering the vertical drama space. Since then, *Boardroom to Bedroom* has reached millions of viewers, while the company has expanded its micro drama catalogue and established a dedicated team for the format. How has this first year of experience shaped your strategy, and what comes next for Inter Medya in the micro drama space?

Our first year of experience in the micro drama space has proven the immense potential of this format. Having *Boardroom to Bedroom* reach millions of viewers and establishing a dedicated team has fully validated our strategic entry into micro dramas. Moving forward, we plan to further expand our catalogue and continue innovating within this fast-growing genre. Currently, we have five micro dramas in production. We will announce their details towards the end of the year.

Inter Medya's co-production strategy is also gaining momentum, with *Caged Love* moving into production with Rise Studios. What kinds of stories and international partners are you looking for now, and do you see co-productions becoming a larger part of Inter Medya's business in the coming years?

With *Caged Love* moving into production alongside Rise Studios, our co-production strategy has gained remarkable momentum. We are actively seeking compelling stories with global appeal and strong international partners who share our vision. We certainly see co-productions evolving into an even larger and more strategic part of Inter Medya's business in the years ahead.

BEATRIZ CEA OKAN



BEATRIZ CEA OKAN (VP AND HEAD OF SALES AND ACQUISITIONS)

Latin America has shown renewed momentum for Turkish drama this year, with titles such as *Halef* expanding into Panama, El Salvador and Honduras, while *Valley of Hearts* was also licensed in Bolivia and El Salvador. What are you seeing behind this renewed demand, and have buyer preferences in the region changed compared with previous years?

Latin America has always been one of our core markets, and its momentum has truly never slowed down. Behind this ongoing demand lies a universal appreciation for compelling narratives. But with a distinct evolution, while regional buyers continue to prioritize strong emotional storytelling and high production values, they have simultaneously become much more receptive, flexible, and demanding toward diverse formats, fresh storytelling styles, and varied content portfolios compared to previous years.

You also oversee the US Hispanic, Spanish and Brazilian markets. Are you seeing a convergence in the way buyers across these territories approach Turkish content, or do they still require very different strategies in terms of genres, formats and storytelling?

Each of these markets –the US Hispanic territory, Spain, and Brazil– possesses its own unique set of dynamics. Although we notice some shared ground in overall viewer habits, these regions still require tailored strategies regarding genres, formats, and storytelling to match local buyer profiles.

SİNEM ALIŞKAN



SİNEM ALIŞKAN (SENIOR SALES AND COMMUNICATION MANAGER)

***Halef* has now expanded into multiple CEE markets, while *Caged Love* is emerging as another key title for the region. As Turkish drama becomes increasingly established in CEE, what are buyers looking for now that goes beyond simply having a strong Turkish title?**

I would say that the market has definitely evolved in CEE. Turkish drama is no longer something buyers are simply discovering; audiences are already familiar with the genre, and there is a strong understanding of what Turkish content can deliver. This growing familiarity has also opened the door to more diverse opportunities, with buyers now looking for titles that bring something fresh and distinctive to their audiences.

Beyond a strong story and cast, they are paying close attention to the emotional connection a title can create with local audiences, how well it can fit different viewing habits, and whether it has the potential to stand out in an increasingly competitive content landscape. We also see growing interest in stories that can appeal to different demographics and platforms while still keeping the emotional qualities that audiences love about Turkish drama.

With titles such as *Halef* and *Caged Love*, we are seeing that buyers are particularly interested in fresh stories, strong charac-

ters and contemporary elements, combined with the emotional storytelling that Turkish drama is known for. For us, the key is finding the right balance: bringing the familiarity and strength of Turkish storytelling while offering something that feels fresh and relevant for each market.

CEE has become a very mature market for Turkish content, and I think this maturity is creating new opportunities for us as distributors. Buyers know what works, but at the same time, they are challenging us to keep bringing new stories and titles that can create a strong connection with their audiences. For us, this is a very positive development, because it pushes us to constantly think about what comes next.

At *Series Mania*, you highlighted Western Europe as an important market that Inter Medya is looking to break into. What progress have you made on that front since then, and could CEE success provide a pathway for Turkish content into markets such as Portugal and Western Europe more broadly?

Western Europe remains a very important focus for us, and since *Series Mania* we have continued to strengthen our relationships and deepen our discussions with buyers across the region. We are seeing genuine interest in Turkish content, and our focus is on understanding each market individually and finding the titles that we believe can resonate best with local audiences.

Our success in CEE is definitely helping us in this process. The strong performance of Turkish drama across the region has shown us that these stories can travel successfully beyond their original markets and connect with audiences from different cultural backgrounds. We believe this gives Turkish content a strong foundation as we explore opportunities in Western Europe.

At the same time, we are also looking at different ways of introducing Turkish content to these markets. Our mini-series, such as *The Ivy* and *Modern Woman*, can play an important role here. Their shorter format and contemporary storytelling give us another way to reach buyers and audiences who are open to different formats and viewing experiences.

Portugal is particularly interesting for us because there is already an appreciation for international drama and a strong connection with serialized storytelling. At the same time, we don't see Western Europe simply as an extension of our CEE strategy. Every market has its own dynamics, and we are taking the time to understand what buyers are looking for and which of our titles can genuinely fit those needs.

What matters to us is not simply placing a Turkish title in a new territory but building a lasting presence for Turkish content in these markets. Our success in CEE has shown us that there is a strong appetite for Turkish stories beyond the markets where they are already established, and we see Western Europe as an exciting next step in expanding that reach.

PELİN KORAY



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

You oversee three very diverse territories: MENA, Africa and Asia. Looking at your recent experience, which of these markets is currently showing the strongest momentum for Inter Medya, and where do you see the biggest opportunities for growth?

“Diverse” is definitely the word I would use as well. The three regions I oversee are very different in terms of viewing habits, culture and their relationship with Turkish content. In MENA, Turkish dramas have a deeply established audience, with strong fan communities around both the series and the talent. Africa also remains a consistent market for Turkish drama, supported by strong free-TV consumption despite economic challenges. We recently closed a deal for our latest hit *Eshref Ruya* with one of the biggest players in Africa. So, in terms of established business today, MENA and Africa naturally remain larger markets for Turkish content.

What makes Asia particularly exciting, however, is the momentum we are beginning to see. We have just returned from BCWW, where we saw growing interest not only in licensing long-running Turkish dramas, but also in Turkish IP for local adaptation. Following the remake deal for *Love Undercover* (Ruhun Duymaz) in Korea, we are already in discussions for additional Turkish IPs. At the same time, we see room

to expand beyond traditional drama through more genre-driven content, including horror, war and action films. For example, we recently closed a deal for our war movie *To Die For* (Can Feda) in Korea.

To summarize, I would say MENA continues to be an important market for us, with strong demand for Turkish content and further room for growth. We recently closed new deals for titles including *Poison Ivy* (Gecenin Ucunda) and *Another Chance* (Gelsin Hayat Bildigi Gibi). Halef will soon premiere on Disney+ in the MENA region. We also continue to explore international co-production opportunities following projects such as *Caged Love* (Tutsak Sevdâ) with Rise Studios. I would say MENA and Africa represent strong, established business for us today, while Asia is where we see some of the most interesting new avenues opening up.

Asia has been identified as one of the biggest opportunities for vertical drama, while Inter Medya has also explored format adaptations in markets such as Korea. How are you approaching Asia today, and do you see vertical drama becoming a new entry point for Turkish content in markets where traditional Turkish series have not yet reached their full potential?

We definitely see strong potential for vertical drama in Asia, but more importantly, we see it as a new way to introduce Turkish content and Turkish storytelling to audiences who may not yet be familiar with our traditional series.

Turkish storytelling is a natural fit for the vertical format; strong emotions, constant twists, suspense and powerful cliffhangers have always been at the heart of Turkish drama, and these are exactly the elements that keep audiences watching in vertical.

There is a lot of low-budget and AI-generated content in the vertical space today, so we believe there is real room for high-quality Turkish productions to stand out. With strong production values and storytelling, we can bring something different to the vertical market.

Our first vertical, *Boardroom to Bedroom*, has already secured multiple deals, and we now have five more projects in production. It’s also important to mention that we invest in high-quality dubbing in English, Spanish, Portuguese and Arabic. We deliberately work with professional dubbing rather than relying on AI-generated voices, because we believe the quality of the localization is just as important as the quality of the original production to deliver the emotion and tone as they travel to different audiences. For us, vertical is also a new gateway to Turkish storytelling and a way to reach global audiences who are already showing a strong interest in Turkish content.

MELISSA ŞİMŞEK



MELISSA ŞİMŞEK (SALES MANAGER)

Looking at the CIS region, what types of Turkish dramas are currently generating the strongest interest from buyers? Are you seeing audiences and broadcasters respond differently to newer titles compared with established Turkish hits?

When looking at the CIS market, Turkish drama remains the premier international content choice across the region. I believe one of the biggest factors this comes down to is our shared societal values and relatable family dynamics, which allow local audiences to form an instant emotional connection with our stories. We've seen that viewers consistently gravitate toward high-emotion storytelling, such as powerful family dramas like *Deception* (Aldatmak), intense romance and love triangles like *Halef*, or classic "enemies-to-lovers" and revenge themes.

Regarding market performance, we've observed two different strategies from buyers. Established library titles, which we call evergreen titles, continue to be a primary anchor. Broadcasters and platforms rely on these proven hits because they maintain strong audience retention, deliver stable television ratings, and act as dependable, low-risk programming assets. A prime example is *Endless Love* (Kara Sevda). Even years after its release, it continues to be re-licensed repeatedly across CIS territories, becoming an evergreen classic for both TV and platforms. Meanwhile, newer releases generate strong excitement for fans. Buyers continuously hunt for fresh premieres that bring immediate marketing buzz, attract broader audiences, and drive subscriber growth for digital platforms.

As Turkish content continues to expand across the CIS, how are buyer expectations evolving in terms of genre, episode length and platform strategy? Are you seeing any early interest in shorter formats such as mini-series or micro dramas?

While buyer tastes are evolving, I do have to say that the core expectation in the CIS region still remains centered on traditional long-form storytelling. Long-form drama is what audiences associate with Turkish content. Broadcasters and streamers prefer higher episode counts to fill their daily programming and maintain long-term viewer engagement.

Shorter formats and mini-series are beginning to find their footprint, primarily due to the increase in digital SVOD and AVOD platforms looking for bingeable content. It's still a developing segment compared to traditional long-form; however, we are seeing steady momentum from buyers in the region who are looking for short-form content to add variety to their libraries.

For the last couple of years, we have expanded into vertical microdramas, building a catalogue full of different genres. Though it's still in an experimental phase across the CIS region, we concluded a deal for our very first vertical drama, *Boardroom to Bedroom*, in the territory, so platform outreach has been very much positive. Given that Turkish drama is already one of the top foreign genres in the territory, platforms recognize the value of combining Turkish IP with short-form vertical storytelling.

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

Building on a Legacy: Kanal D International's Global Strategy for MIPCOM 2026

By OBEN BUDAK



Kanal D International is bringing a diverse catalogue to MIPCOM 2026, combining new titles, successful ongoing dramas and evergreen productions that have helped shape the global journey of Turkish drama. In this exclusive conversation, Elif Tatoğlu, Distribution Strategy & Sales Director at Kanal D International, discusses the international potential of new titles such as *Dignity* and *Torn Apart*, the second-season strategy for *Sins and Roses*, and the enduring value of the company's iconic library. She also shares KDI's approach to scripted formats, international partnerships and the evolving demands of buyers across Free-TV, Pay-TV and OTT platforms.

Kanal D's catalogue brought to Cannes this year includes both strong ongoing dramas and new stories. Considering the content demands of global buyers this year, how would you summarize Kanal D's MIPCOM 2026 strategy?

Our MIPCOM strategy this year is about bringing a strong mix of new stories, suc-

cessful ongoing dramas and proven catalogue titles. We have an exciting slate, with *Dignity* joining the market, while *Sins and Roses* and *Torn Apart* continue their international journeys. *Torn Apart* is especially important for us as our summer hit in Türkiye, and we are now focused on bringing its strong local momentum to the international market.

At the same time, our established dramas and evergreen titles remain an important part of our offering. We see strong value in having both fresh stories and proven content in our catalogue. So, our focus at MIPCOM will be on introducing our new titles, building on the momentum of our successful dramas and finding new opportunities for our content across different markets and platforms.

According to recent analyses, youth dramas are among the most sought-after segments in the international market, both on OTT and Free-TV channels, for reaching Gen Z and creating multi-generational viewing habits. We also know that Turkish youth dramas have gained significant momentum in recent years, particularly in the LATAM and CEE regions. In this context, how do you assess the international potential of *Torn Apart*, which quickly became a phenomenon in Türkiye, in terms of its universal storytelling and adaptability as a format? *Torn Apart* has rapidly established itself as one of the standout dramas of the summer season in Türkiye, with strong perfor-



mance across both television and digital. It has ranked number one consistently, while also reaching around 400 million views on YouTube to date.

We are not positioning *Torn Apart* simply as a youth drama. At its heart, it is also a strong family story, built around universal themes such as love, family, secrets, revenge and difficult choices. This gives it the potential to connect with both younger and broader, multi-generational audiences.

We believe this combination of strong performance, digital engagement and universal storytelling gives *Torn Apart* significant international potential. At MIPCOM, we will be focusing on taking the momentum it has created in Türkiye to international markets.

One of the greatest strengths of Turkish dramas is their strong character arcs and high emotional intensity. In the second season of *Sins and Roses*, how is the evolution of the story being supported by a marketing strategy designed to maintain international audience engagement and retention?

Sins and Roses had a very successful first season, and for us, the key is to build on what audiences already loved about the series. The first season ended with important twists and surprises which created strong anticipation for what comes next.

In Season 2, we want to keep the same DNA—the emotional storytelling, the strong characters and relationships, and of course the chemistry between the cast while taking the story further with

new developments, twists and surprises that will keep audiences engaged.

One of the new projects standing out in your catalogue is *Dignity*, which has already generated significant curiosity with both its cast and its central conflict. In this story, which brings the working-class yet proud Karlioiva family into conflict with the wealthy Tarman family, the impossible love between Doğukan Güngör (Mehmet) and Merih Öztürk (Simay) is joined by veteran actors such as Kerem Alışık, Reha Özcan and Nergis Öztürk. Could you tell us more about the story of *Dignity*, the depth this powerful cast brings to the project, and the core emotions the series aims to evoke in its audience?

Dignity is a very exciting project for us because it has all the elements audiences love about classic Turkish drama. At the heart of the story is the impossible love between Mehmet and Simay, two young people from completely different worlds. Their relationship brings the proud, working-class Karlioiva family face to face with the wealthy Tarman family, creating the central conflict of the story.

We also have a very strong cast. Doğukan Güngör and Merih Öztürk bring great energy to the central love story, while Kerem Alışık, Reha Özcan and Nergis Öztürk add real depth to the family and generational conflicts. There is also a very promising group of young actors whose own stories add different layers to the drama and give us the opportunity to introduce new talents to audiences. Together, this ensemble creates a rich world with different characters and storylines for viewers to connect with.

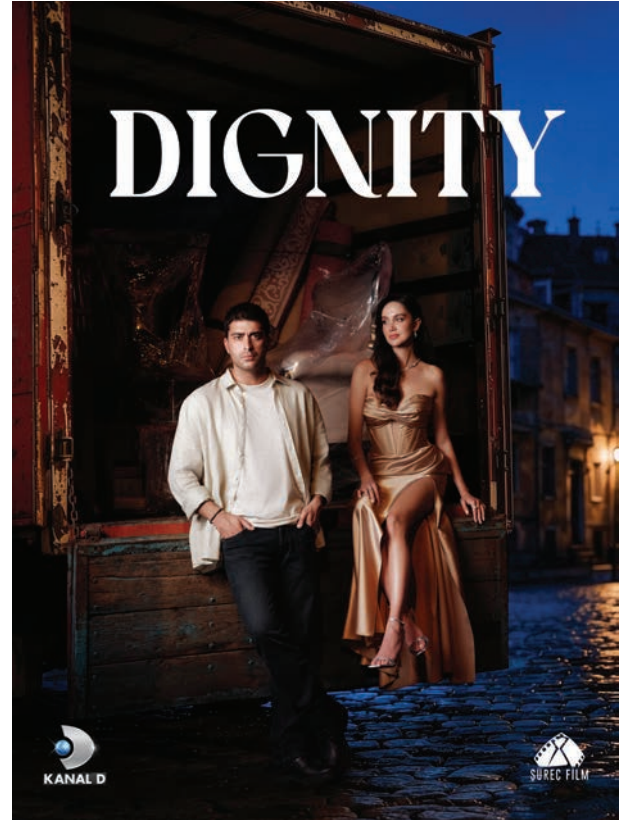
We believe *Dignity* has very strong international potential because, in the end, it is about love, family, pride, loyalty and belonging. These are very universal emotions. We believe audiences anywhere in the world can connect with the characters and their choices.

Centering on themes of justice, ethics and personal reckoning, *Dignity* stands out as a title with a “premium drama” feel. Considering its narrative structure and universal themes, do you also aim to position *Dignity* as a format adaptation opportunity in addition to ready-made sales?

Of course, it has all the right ingredients for adaptation: strong characters, layered storytelling, a distinctive setting and, most importantly, universal themes and emotions that audiences across different cultures can relate to. While our first focus will be on ready-made sales, we definitely see strong potential for *Dignity* as a scripted format, with the story and characters offering plenty of room to be adapted to different local cultures while preserving the emotional core of the original.

As Turkish dramas continue to strengthen their position in the global market, co-productions and regional licensing models are increasingly coming to the forefront. As Kanal D, what kind of roadmap will you follow in the coming period in terms of international partnerships and market expansion?

As a broadcaster, our first priority is always to invest in content that is strong enough to perform on Kanal D and support our ratings and audience share. That remains at the heart of our content strategy. When a project meets those expectations and the financial model makes sense for all sides, we are absolutely open to exploring international co-productions and different partnership models. On the international side, our approach is to be as active as possible across markets, while continuing to deepen our relationships in key terri-



*“Our MIPCOM strategy this year is about bringing a strong mix of new stories, successful ongoing dramas and proven catalogue titles. We have an exciting slate, with *Dignity* joining the market, while *Sins and Roses* and *Torn Apart* continue their international journeys. *Torn Apart* is especially important for us as our summer hit in Türkiye, and we are now focused on bringing its strong local momentum to the international market.”*

tories and explore new opportunities for expansion. We are always open to extending successful partnerships, whether through licensing, formats, co-productions or other models that create value for both sides.

In addition to new productions, one of the greatest strengths of the Kanal D catalogue is undoubtedly its “evergreen” cult dramas such as *Fatmagul*, *Forbidden Love* and *Time Goes By*. These titles continue to be sold to new markets and digital platforms, while also maintaining their relevance through format adaptations and local remakes. How do you assess the enduring interest of international buyers in these legendary library titles, and the sustainable contribution these projects make to Kanal D International’s global brand?

Our evergreen catalogue is one of the greatest strengths of Kanal D International. What is particularly valuable for us is that these titles are not simply being resold years after their original launch; they continue to find new audiences, new platforms and even completely new forms.

Fatmagul, for example, continues to reach new audiences through streaming, while its Spanish adaptation *Alba* demonstrated how strongly the story can travel and connect with audiences in a completely different market. Similarly, *Time Goes By* has found a new life through MBC's adaptation *Al Marsa*. This tells us that the value of these titles goes far beyond their original broadcast cycle.

From a business perspective, they give us a catalogue that can continuously generate opportunities across different territories, platforms and formats. But they are equally important for the Kanal D International brand. Many international audiences and buyers first came to know Turkish drama through titles such as *Fatmagul*, *Forbidden Love* and *Time Goes By*. That recognition and trust also creates a strong foundation when we introduce our new productions.

So for us, the evergreen catalogue is not only our library; it is an important part of Kanal D International's legacy and one of the pillars supporting the long-term value of our brand.

The Kanal D International catalogue offers a very broad range, from strong seasonal dramas such as *Sins and Roses* to youth projects like *Torn Apart* and major productions such as *Dignity*, which combine classic storytelling with a modern approach. Considering the diversity of buyers from different regions and different platforms, Free-TV, Pay-TV and OTT, at MIPCOM 2026, how does this broad content range respond to the evolving needs of global broadcasters?

I think one of KDI's greatest strengths is that our catalogue really

reflects the journey of Turkish drama. We have the iconic stories that were part of the first wave of Turkish dramas to travel internationally and made audiences around the world fall in love with the genre, but we also represent how Turkish drama has evolved since then.

Today, the storytelling is becoming more contemporary, the worlds are changing and new genres and formats are emerging, while that strong emotional core remains. You can see this journey across our catalogue—from our evergreen classics to established international successes like *Sins and Roses*, more contemporary stories such as *Torn Apart*, and *Dignity*, our major new drama. In that sense, our catalogue brings together both the heritage of Turkish drama and where it is heading next.

But for us, what really matters is understanding what each buyer is looking for and finding the right story for their audience and their platform. That's also how we approach MIPCOM. We want to sit down with our partners, understand what they need and find the right content and the right way to work together.



MUSTAFA İLBeyLİ, TRT'S HEAD OF
ADVERTISING & SALES

TRT Sales on a Broader Global Strategy: From Epic Dramas to Contemporary Stories

By BURCU ASEN AŞAHİN GENÇOĞLU



At MIPCOM 2026, TRT Sales arrives with a catalogue that reflects the changing shape of its international strategy. While historical dramas remain at the heart of its global identity, the distributor is increasingly looking beyond the epic, expanding into contemporary family stories, romance, relationship-driven drama and streaming-focused productions.

With *Deep in Love* continuing to open doors in new territories and *Marriage is Beautiful* joining the slate as a lighter, contemporary offering, TRT Sales is also placing greater emphasis on strategic partnerships and the growing international potential of tabii Originals. We spoke with Mustafa İlbeylî of TRT Sales about the company's performance so far in 2026, the evolving demands of international buyers and how a broader content strategy is shaping TRT Sales' next phase of global growth.

Looking back at the first three quarters of 2026, how would you describe the year so far for TRT Sales? Have you seen any significant shifts in international demand compared with 2025? The first three quarters of 2026 have been important for TRT Sales in terms of consolidating our international presence and continuing to diversify our business. Rather than looking only at the overall volume of sales, what has been particularly encouraging is the breadth of markets in which we have been active.

This year, we have completed sales across a very diverse range

of territories, including Albania, Italy, Bosnia and Herzegovina, Hungary, Romania, Niger, South Korea, Kazakhstan, Malaysia, Honduras, North Macedonia, Georgia, Dubai as well as multiple deals in the American continent. That geographic diversity is significant for us because it demonstrates the continued ability of Turkish content to connect with audiences with very different cultural and viewing backgrounds. At the same time, we are seeing some interesting changes in what buyers are looking for. Historical dramas remain an important part of our business, but there is growing interest in contemporary family stories, romantic dramas and more character-driven narratives.

So I would describe 2026 as a year in which we are broadening the scope of our international business, both geographically and in terms of the types of stories we bring to the market.

***Deep in Love* has emerged as one of TRT Sales' most successful recent titles in-**

ternationally. What do you think has been the key to its strong performance across different markets, and has its success influenced the way you approach the positioning of new titles?

Deep in Love has resonated because it combines many of the elements audiences already associate with Turkish drama, strong emotional stakes, compelling characters, visual scale and a distinctive sense of place, with a very universal story about love, family, identity and conflict.

Its cultural identity is actually one of its strengths. The Black Sea setting gives the series a very distinctive world, but the emotions and relationships at the heart of the story are immediately understandable to audiences anywhere. You don't need deep cultural knowledge to connect with the characters.

Its success has certainly influenced how we position new titles. We are paying more attention to identifying the universal emotional proposition of a series rather than relying only on conventional genre definitions.

At the same time, Deep in Love has reinforced something we strongly believe: a story does not have to lose its cultural identity in order to become global. In many cases, that identity is precisely what makes it distinctive.



All of this allows us today to evaluate not only a production's story and appeal to audiences, but also how it can reach different audience segments, platforms, and regions.

***Marriage is Beautiful* is one of the new titles you are introducing to international buyers this season. What do you believe makes the series stand out within TRT's increasingly diverse drama catalogue?**

Marriage is Beautiful brings a genuinely different energy to our catalogue. It is a warm, contemporary family comedy-drama built around everyday life, relationships and family dynamics rather than the darker themes that are often associated with drama.

At the center of the story is a marriage registrar who has spent his life bringing other couples together while raising five very different daughters of his own. Through these five sisters, the series explores love, marriage, ambition and family from several different perspectives within the same household.

What makes it particularly attractive is the balance between humor and genuine emotional challenges. It is tender and relatable, but it still has enough character depth and conflict to sustain a compelling drama.

For TRT Sales, it is important because it demonstrates the scope of our catalogue. We can offer buyers the emotional richness of Turkish drama in a lighter, more accessible and feel-good register, alongside our large-scale and more intense productions.

***Marriage is Beautiful* is built around family, relationships and the different perspectives of five sisters on love and marriage. Do you see this contemporary, family-oriented storytelling as an area with particularly strong international potential at the moment?**

Yes, absolutely. We see strong potential in contemporary, family-centered storytelling, and it is an area we are watching closely.



Family and relationships are among the most universal themes in television. The tensions between siblings, different generations, parents and children, and individual life choices are recognizable regardless of where an audience lives.

What *Marriage is Beautiful* does particularly well is give each of the five sisters her own personality and perspective on love and marriage. That creates multiple points of identification for viewers and also gives broadcasters different ways of presenting the series to their local audiences.

I also think there is an appetite for stories that provide warmth and emotional connection at a time when audiences are surrounded by increasingly dark and complex content.

And importantly, we don't see this kind of contemporary storytelling replacing our historical and epic dramas. It complements

them. The strength of our catalogue today is that we can offer both distinctive, culturally rooted stories and contemporary narratives built around emotions that audiences everywhere can understand.

TRT Sales has increasingly been working with different models of international distribution, including its collaboration with OGM on *Deep in Love*. How important are strategic partnerships with producers and other distributors becoming for TRT Sales as the global market becomes more competitive?

Strategic partnerships are becoming increasingly important. The global content market is more competitive and fragmented than it was even a few years ago, with more platforms, distributors and territories developing simultaneously. In that environment, collaboration allows us to be more agile and effective.

Our collaboration with OGM on *Deep in Love* is a very good example. By combining TRT Sales' international network and market knowledge with OGM's production expertise and commercial strength, we can create a stronger proposition for the global market.

And when we look at the diversity of the markets where we are doing business, from Europe and the Balkans to the Middle East, Africa and Asia, it becomes clear that local knowledge and strong partnerships can make a real difference.

We therefore expect to build more of these relationships going forward, both with producers and with distribution partners. The objective is not simply to distribute more content, but to create stronger international opportunities for the content we represent.

You previously spoke about tabii Originals as a space where TRT can experiment with stories and formats that may not fit a traditional broadcast slot. Do you see tabii increasingly influencing the kind of content TRT Sales can offer to international buyers?

Definitely. tabii is increasingly becoming an important creative space and a testing ground for TRT.

Because it is not constrained by traditional broadcast scheduling, it gives us the freedom to experiment with different genres, formats, tones and episode structures. It allows us to explore stories that might not necessarily fit a conventional primetime model, and when those stories connect with audiences, they can become valuable international assets.

For TRT Sales, this means that the definition of TRT content is becoming much broader. We can offer traditional long-form drama to established broadcasters while also presenting more compact, distinctive and streaming-native productions to digital platforms. I believe tabii Originals will increasingly become a meaningful growth area within our international sales strategy. It complements our broadcast-originated content and gives us another avenue to reach audiences and buyers around the world.

TRT Sales has significantly broadened its drama offering in recent years, moving beyond the historical epics that have traditionally been one of its strongest areas. How important is this diversification to your international sales strategy today?

It is absolutely central to our strategy.

Historical epics remain one of TRT's strongest and most recognizable pillars internationally, and we have no intention of stepping back from that strength. They are an important part of our identity and continue to have a strong audience around the world.

But the markets we are working in today are extremely diverse. Our sales activity across countries in Europe, the Balkans, the Middle East, Africa, Asia and Latin America demonstrates just how different the expectations and content preferences of buyers can be.

That is why diversification is so important. By expanding into contemporary romance, family dramas, relationship stories, thrillers and digital originals alongside our historical productions, we can respond to a much broader range of buyer needs.

It also allows us to build deeper, longer-term relationships with buyers. Instead of having one type of title that works for one type of audience, we can offer different stories for different markets and platforms.

Diversification isn't a departure from what built TRT Sales' international reputation. It is an expansion of it.

As we meet at MIPCOM 2026, what are the main priorities for TRT Sales at this market, and which titles or content areas do you expect to generate the strongest interest from buyers?

At MIPCOM this year, our priorities are essentially threefold.

First, we want to continue building the international momentum of *Deep in Love* as it reaches new territories. Second, we are introducing *Marriage is Beautiful* as an important new addition to our contemporary drama slate. And third, we want to deepen conversations around strategic partnerships, co-distribution opportunities and tabii Originals as an increasingly important content pipeline.

We expect interest across our drama slate, both from buyers looking for established titles and from those looking for fresh contemporary stories. We are also seeing increasing interest in partnership models, so discussions around co-distribution, co-production and longer-term collaboration will be an important part of our meetings.

At the same time, we want to continue strengthening our relationships across both established and emerging markets. The diversity of the territories where we have been active this year gives us an opportunity to have very different conversations with buyers, depending on their audiences and platforms.

Overall, our objective at MIPCOM is to demonstrate the scale of our catalogue and to strengthen the next stage of our international business. Our catalogue today is broader and more flexible than ever, while remaining rooted in the storytelling quality and strong cultural identity that built TRT Sales' international reputation.

“By expanding into contemporary romance, family dramas, relationship stories, thrillers and digital originals alongside our historical productions, we can respond to a much broader range of buyer needs. Diversification isn't a departure from what built TRT Sales' international reputation. It is an expansion of it.”



Own the Content. Control the Technology.

Two sides of Videomite at MIPCOM

By ÖZLEM ÖZDEMİR

Videomite arrives at MIPCOM this year with two stories that are closely connected.

On the content side, its movie catalog has expanded significantly, bringing together commercial titles, internationally recognizable Turkish talent, auteur cinema, family entertainment and an unusually deep horror library. On the technology side, the company is preparing to take something it originally built for itself to a much wider market. Videomite Studio, its proprietary media operations platform, is designed around a simple idea: major rights owners increasingly want to keep control of digital monetization in-house, without having to recreate the large operational teams traditionally required to do it.

We spoke with Dilek Telkes about what international buyers may still be overlooking in Turkish cinema, and with Milena Đuričić about AI, automation and why Videomite may be preparing to disrupt the very outsourcing model that helped build its business.

DILEK TELKES

BEYOND TURKISH DRAMA

Turkish drama has conquered the world. Turkish cinema has not. Why?

I think Turkish drama benefited from something feature films never really had at the same scale: a very organised international sales machine. Buyers learned how to programme Turkish drama. Audiences became familiar with its storytelling. And, importantly, Turkish actors became stars in territories where they had never physically worked.

Cinema never received the same systematic international push. That creates an interesting gap. We already have talent with very strong international recognition, but the feature films they appear in are often still unknown outside Türkiye. In our catalog, for example, we have Kerem Bürsin in *Eflatun*, Burak Deniz in *In-Between* and Engin Akyürek in *Destiny*.

The interesting question is: if an audience already has an emotional relationship with an actor through television, why are we not using that relationship more intelligently to introduce them to films? I think there is still a lot of unrealised value there.

Are international buyers still looking at Turkish content too narrowly?

Yes, I think they often are. "Turkish content" still tends to trigger one immediate association: long-running drama series. But Tür-

kiye is producing much more than that, and buyers are becoming much more fragmented themselves. A broadcaster, a FAST channel, a global AVOD platform, a niche horror service and a premium VOD platform are not looking for the same product.

That changes the conversation.

Our catalog includes commercial romance, comedy, thrillers, family titles, prestige cinema, biography and a very substantial horror offering. We also have recent commercial films such as *3391 Kilometres*, alongside films by major Turkish auteurs and a library that stretches back decades. We also have new titles coming through from 2025 and 2026, across very different genres, from *Bride Squad 2* and *Early Winter* to *Brussels, Here We Come* and new family and horror titles. Türkiye has been extraordinarily successful at exporting one type of storytelling. That does not mean it only produces one type of storytelling.

Horror is one of the most crowded genres in the world. Why should anyone buy Turkish horror?

Because the best Turkish horror is not trying to reproduce Hollywood horror. It comes from a different mythology. Djinn, possession, rituals, curses, religious folklore and very specific cultural fears give these films an identity that audiences recognise as horror, but that still feels unfamiliar internationally. And for us, this is not a case of having two or three horror films buried somewhere in a catalog. We have genuine depth.

There are recurring franchises and multiple installments across titles such as *Hüddam*, *Zir-i Cin*, *Haile*, *Semur*, *Sir-Ayet* and *World of Jinn*, as well as new horror titles continuing into 2025 and 2026. That is commercially important because a buyer does not have to acquire one isolated film. They can create a horror collection, a themed season or potentially an entire programming strand.



Genre travels very differently from prestige. A horror audience does not necessarily care whether the lead actor is famous in their territory. They care whether the film delivers a distinctive experience. And Turkish horror has something very useful internationally: it belongs to a familiar global genre, but its mythology does not feel generic.



What is the one assumption about Turkish films you would like buyers to leave behind after this MIPCOM?

That they should buy them because they are Turkish. That is actually the least interesting reason to buy them.

A buyer should acquire a film because the genre works for the platform, because the cast is recognizable, because the title has proved itself commercially, because the filmmaker has international credibility, or simply because the story is good for that audience.

Our catalog spans both commercial and prestige cinema. It includes filmmakers such as Zeki Demirkubuz and Semih Kaplanoğlu, alongside much more mainstream entertainment. That range is exactly what we want buyers to see.

My message at MIPCOM is quite simple: Don't buy it because it is Turkish. Buy it because it works for your audience.



MILENA ĐURIČIĆ

“ARE WE KILLING THE MCN MODEL?”

Media companies spent years outsourcing digital distribution, YouTube monetization, social operations and localization. Now many major rights owners want more of that control back in-house. What changed?

I think the industry discovered that when you outsource too many individual pieces, eventually you outsource control as well. One company manages YouTube, another handles social, another localises, another edits and packages assets. Each may do its job well, but the overall workflow becomes fragmented.

And fragmentation kills speed. Digital media requires you to publish, localise, change versions, react to performance or move content between platforms very quickly. Long chains of emails, approvals and vendors do not fit that environment. So rights owners want more control back.

But bringing everything in-house traditionally means building large teams of editors, localisation specialists and platform experts, with people performing thousands of repetitive operational tasks. The industry wants the control of in-house without having to build another factory inside the company.

So is technology creating a third option between outsourcing everything and building a huge internal operation?

That is exactly how we see it.

Videomite built these systems because we were operating this business ourselves. Every bottleneck we automated came from something our own teams were dealing with every day.

Over time, that operational know-how became our proprietary media operations platform. We are now preparing to offer that infrastructure to other media companies through Videomite Studio.

What makes Videomite Studio different is that it is not just automation or AI agents. We built a proprietary intelligence layer into the platform that reflects years of Videomite know-how about how digital content works across markets, languages and platforms.

That knowledge no longer sits only in the heads of our teams. It is embedded into the system, so users can apply the same operational logic to localization, publishing, optimization and monetization.

In other words, we are turning Videomite’s know-how into infrastructure.

I use a simple analogy: You do not need to build a Ferrari factory in order to drive a Ferrari.

The media company should still have the driver. The people who understand the brand, catalog, editorial strategy and audience should remain in control.

Technology should remove the heavy operational layer behind them.

The result is speed, control and better economics, because the rights owner keeps more of the value the content creates.

Everyone is talking about AI generating content. Are we perhaps talking about the wrong AI revolution?

Possibly. Generative AI gets attention because it is visible. But some of the most consequential AI applications in media may be happening behind the screen.

The industry already owns millions of hours of content that cost billions to create. So I am interested in another question:

How much more valuable can AI make the content we already own?

Localization is becoming faster. Dubbing and subtitling are becoming more scalable. Content can be versioned and prepared for different platforms and territories much more efficiently.

And then there are AI agents. Moving assets, preparing versions, repurposing long-form content into platform-ready clips, checking metadata, uploading and distributing those assets across AVOD platforms and channels, analyzing performance and carrying out routine optimization are all repetitive tasks. That is not where human creativity adds the most value.

I would rather have people thinking about editorial decisions, strategy, storytelling and audiences.

Let the agents do the boring work.

For me, the AI revolution in media is not only about creating more content. It is about extracting more value and more revenue from the content we already own.

Vertical content is one of the big conversations at MIPCOM this year. Are traditional media companies right to see it as the next extension of their digital business?

I think we need to separate two completely different things. The first is repurposing existing content for vertical and short-form consumption. A broadcaster or studio already owns the programme or library. The challenge is creating the right versions, localizing them, optimising them and distributing them quickly while the rights owner keeps control.

That is an operational problem, and it is exactly the kind of problem our platform, Videomite Studio, is solving.

Native vertical content is a different ball game.



I do not think it is naturally an extension of traditional television production. Its economics, storytelling and user behaviour come from somewhere else. The way I sometimes describe it is *fintech and gaming wrapped in melodrama*.

The business model is built around mobile behaviour, micro-payments, retention mechanics, cliffhangers and very specific user acquisition economics. You cannot simply take a television producer, turn the screen vertically and assume you are now in the native vertical business.

Traditional broadcasters and studios should absolutely understand and experiment with it, but repurposing existing IP and creating native vertical entertainment are two very different opportunities.

Technology can support both. It should not confuse them.

There is an irony here. Videomite grew partly because media companies outsourced these operations to you. Now you are building technology that could allow them to do much more themselves. Are you trying to kill your own business model?

In a way, yes. And that is the interesting part. Videomite benefited from the MCN and outsourcing model. Media companies had digital operations they did not want, or did not know how, to manage internally, so they gave that work to companies like us.

That model made sense. But I do not believe the future of media operations is hundreds of people manually cutting videos, moving files, uploading assets and performing repetitive optimization work. That should increasingly disappear into technology. Humans should do what humans are good at: judgement, creativity, strategy and understanding the audience and the brand.

AI agents should handle the repetitive operational layer.

Does that potentially cannibalize part of the model that helped build Videomite?

Yes. I am fine with that. I would rather disrupt our own business model than wait for somebody else to do it.



HANDAN ÖZKUBAT, **DIRECTOR OF TURKISH DRAMA AT ECCHO RIGHTS**

Fifteen Years of Turkish Drama: Eccho Rights on Finding Stories That Travel

By BURCU ASENA ŞAHİN GENÇOĞLU

For 15 years, Eccho Rights has been identifying Turkish series with the potential to travel far beyond their home market, from landmark dramas such as *Ezel*, *Karadayı* and *Insider* to international successes including *My Home My Destiny*, *Chrysalis* and *Golden Boy*. As the global television market becomes increasingly selective, the distributor's long-standing experience offers a unique perspective on what makes a Turkish series resonate with audiences around the world.

At MIPCOM 2026, where Eccho Rights is celebrating 15 years of bringing Turkish drama to international audiences, Director of Turkish Drama Handan Özkubat speaks about the lessons behind that journey. Özkubat discusses how the company identifies international potential before a series even premieres, why emo-

tional storytelling can matter more than production scale, the enduring global appeal of daily dramas and the growing demand for shorter premium titles. She also introduces Eccho Rights' MIPCOM slate, including *The Hatmaker*, its major new Turkish drama launch starring Pinar Deniz and Selahattin Paşalı.

Eccho Rights has spent around 15 years identifying Turkish series that first prove themselves in Türkiye and then travel successfully around the world. From *Ezel*, *Karadayı* and *Insider* to *My Home My Destiny*, *Chrysalis* and *Golden Boy*, what have you learned over the years about recognising a series with genuine international potential? Are there particular qualities you look for when deciding whether a title can become a long-term global success?

Our real work begins long before a series airs. The Turkish market moves fast and is ruthless with underperformance: a series that doesn't connect can be off the air almost as quickly as it arrived. So the skill is in reading a series at the outset: the script, the cast, the producer and the premise, and judging what will land before a single episode has aired. Fifteen years in, our success rate is very strong, and we have had relatively few cancelled series. What we look for at that stage is fairly consistent, a strong central character audiences will follow –often though not always a woman– a moral or family conflict that needs no translation and a premise with the engine to run.

Your catalogue also demonstrates that international success does not necessarily depend on having the biggest production budget. Titles such as *Elif*, *The Promise*, *Legacy* and, most recently, *Behind the Veil* have shown that daily dramas can compete internationally with much larger-budget weekly productions. What do you think makes a relatively modestly produced series capable of travelling so widely?

The budget has never been what audiences respond to, emotion is. A daily like *Elif*, *The Promise*, *Legacy* or *Behind the Veil* works because it builds a relationship

*“Our major launch at this year’s market is **The Hatmaker**, a brand new series with Pınar Deniz and Selahattin Paşalı, produced by O3 Medya. It is still in pre-production, but will be available for presales at MIPCOM. This is set to be one of the most significant Turkish series in recent history: a true A-list cast, a beautiful period setting and a creative team of serious pedigree.”*

with viewers day after day, and that loyalty is worth more to a broadcaster than production scale. The format is also built to run: hundreds of episodes that can anchor a slot and hold an audience for years. What these titles share is a clear emotional engine: a wronged mother, a family secret, a child to protect. Any audience can quickly grasp the theme. Spectacles can be expensive, impressive but also easy to forget. A story that makes people come back tomorrow is the harder thing to make, but that is what travels.

Behind the Veil has become one of the strongest examples of this strategy, with sales across Central and Eastern Europe as well as Latin America, and now heading into its fourth season. What have you learned from the international journey of the series, and has its success changed the way you evaluate or acquire daily dramas?

What stands out about *Behind the Veil* is that it is working now, even in a much tougher market than the one *Elif* launched into in 2015. Buyers have become far more selective, budgets are tighter and there is more content chasing fewer slots. For a daily drama to sell across Central and Eastern Europe and Latin America, and reach a fourth season under those conditions speaks to its high quality. That is the main thing we have taken from it, and it is why we have not changed how we evaluate a daily: what we look for is still proven to work, even now.

Eccho Rights acquired the global rights to Kanal 7’s daily drama *Zerhun*, continuing their long-running relationship with the broadcaster. What did you see in *Zerhun* that convinced you it could follow in the footsteps of *Legacy*, *Winds of Love* and *Behind the Veil*?

Zerhun has echoes of some of our most successful series, the

story centering around a multigenerational family conflict that finds its hope and chances to resolve pinned to an innocent but wise child character. Series like *Elif*, *Wounded Birds* and *Legacy* have each had a strong central child character and audiences, particularly in LATAM, have found this hugely appealing.

Eccho Rights has recently been expanding its catalogue across very different formats, from long-running daily dramas such as *Behind the Veil* to shorter premium titles such as *Beneath the Surface* and *Another Chance*. How has the balance between long-form daily drama and shorter premium drama evolved in your catalogue, and what are buyers asking for today?

It is all about having breadth of offer in an evolving broadcast landscape. The long-running series remain the backbone, they give linear broadcasters volume and a dependable strip. But alongside them we’ve been building a line of shorter, pre-



mium titles like *Beneath the Surface* and *Another Chance*, which answer a different need: finite, high-end stories that suit streaming slots and buyers looking for an event.

Your recent three-title deal with Alshana in Morocco –*Kara*, *Grapes of Love* and *Beneath the Surface*– also shows the breadth of Eccho Rights’ Turkish catalogue, from romance and family drama to premium crime. How important is it today for a distributor to offer buyers a diverse portfolio rather than relying on a single genre or format?

Just as different lengths of series are important, so too are genres. While the classic pillars of Turkish drama – romance, class differences, family conflicts – continue to have fundamental importance, Turkish content is now so well-regarded that buyers want comedy, crime, thrillers and even feature-length films from the same producers, because they know they will deliver the same quality they have become used to.

You have often spoken about the importance of stories with strong female characters, and titles such as *I Am Mother* and *My Home My Destiny* have travelled particularly well internationally. What kinds of female-led stories are buyers responding to most strongly today, and have you noticed any change in what international audiences expect from these characters compared with a few years ago?

Strong female characters have always been at the centre of the stories that travel furthest for us. What has changed is what audiences want from those characters. A few years ago the pull was often endurance: the woman who suffers and holds the family together. Today buyers are responding to agency: women who act, decide and drive the story rather than absorb it. The strength is still there, but it’s active. Mothers, professionals, survivors. Audiences want to see them make choices, not only bear consequences. That’s been one of the clearest shifts in international taste, and it’s shaping what we look for.



The international television market has changed significantly in recent years, with buyers becoming increasingly selective about the content they acquire. What are international buyers looking for in Turkish drama today, and have you noticed any significant changes in the qualities that make a Turkish series stand out globally?

The market has tightened, and buyers are more selective and more cost-conscious than they were at the peak. Ideally, they want evidence. How did a series perform with its home audience? Can it be localised and dubbed cleanly? Does it have the track record, and the seasons ahead, to justify the slot? Recognisable talent is also very attractive, but more than anything the buyer has to be able to trust the distributor they work with. That’s why we stand out with our track record for bringing long-running, successful series for them.

Now that MIPCOM 2026 is underway, what are the main priorities for Eccho Rights? What kinds of stories, formats or emerging opportunities are you most excited to bring to the international market this year?

Our major launch at this year’s market is *The Hatmaker*, a brand new series with Pınar Deniz and Selahattin Paşalı, produced by O3 Medya. It is still in pre-production, but will be available for presales at MIPCOM. This is set to be one of the most significant Turkish series in recent history: a true A-list cast, a beautiful period setting and a creative team of serious pedigree. We can’t wait to share more.

This is also a significant year for us more widely: we’re marking fifteen years of Eccho Rights bringing Turkish drama to the world, and MIPCOM is where we’ll be celebrating it.

Beyond that, our priorities are much as they have always been; we keep the daily dramas strong and reliable, we’re building our premium titles and we work closely with the producers who bring us the best material. But we don’t tie ourselves to one format. What matters is the story and the cast, and getting behind the titles we believe can travel, whatever shape they take. That is what we’re bringing to Cannes.

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CARLOTA VIEIRA, **CONTENT SALES DEPUTY DIRECTOR AT SIC INTERNATIONAL DISTRIBUTION**

Global Stories, Local Nuances: SIC's Formula for International Success

By OBEN BUDAK

A driving force in Portuguese broadcasting, SIC is set to make a strong impact at MIPCOM Cannes with a forward-looking strategy that spans global adaptations and innovative distribution models. In this exclusive conversation with Carlota Vieira, Content Sales Deputy Director at SIC International Distribution, we discuss *Vitória*'s global trajectory, strategic partnerships with streaming platforms, and the content strategies shaping SIC's future.

SIC International Distribution arrives at MIPCOM Cannes with a diverse lineup, balancing local adaptations of proven global formats, like your latest powerhouse drama *Vitória*—with original IP. What are your main commercial targets for this market, and which international regions do you see as the primary growth drivers for SIC's catalog in late 2026 and 2027?

We are excited to be preparing another edition of MIPCOM. This

year, we're highlighting a new version of *Vitória*, which we have carefully curated and shortened into three seasons of 77, 39, and 24 episodes respectively. We will also be showcasing our short series *Azul*, as well as long-running dramas *Chapters of Life* and *Broken Promise*, two productions of strong international appeal and outstanding storytelling value.

In addition to bringing in our portfolio of premium documentaries and factual content, we also want to offer a small preview of what lies ahead, including an exceptional new series that is set to premiere at Tribeca Lisbon this December and one of our upcoming productions, which we have officially announced last week. *Avenida Portugal* will adapt one of TV Globo's most successful telenovelas, *Avenida Brasil*, and the premiere is scheduled for the first trimester of 2027.

Our goal is always to strengthen long-term partnerships with our existing clients, while also attracting the attention of new markets and international players. This year, we secured our first sale to Croatia, and we have had telenovelas broadcast in Hungary and Georgia, as well as a local adaptation produced in Serbia. Our titles have travelled and are traveling to a wider range of territories, including the U.S., Canada, France, Mozambique, Türkiye, Bulgaria, Kosovo, Albania and Macao, which demonstrates both the strength and versatility of our strategy. The entire



Ibero-American region continues to be a natural market for us as well. In March, the Mexican adaptation of our telenovela *Coração d'Ouro* premiered on Las Estrellas, joining several other titles from our catalogue that have already been adapted by Televisa, such as *Terra Brava*, *Salty Sea*, and *Blood Ties*. Recently, we have secured deals for two telenovelas in Brazil, and our Catholic mini-series *Lucia of Fatima* has also been warmly received across Latin America.

Your flagship drama *Vitória*, adapted from the acclaimed format *Gulperi*, has been a major ratings driver. For MIPCOM, you've packaged it into a refined, season-based model (3 seasons, total 140 episodes). How does tailoring long-running telenovelas into shorter, structured seasons change the game for buyers in markets accustomed to shorter series or streaming-first models?

One of our key highlights for this year's edition of MIPCOM is indeed a new version of *Vitória*, now with a total of 140 episodes. In reality, this division into three seasons follows the structure already used in SIC's linear broadcast, where each season concludes at a pivotal moment in the narrative, creating a natural dramatic arc and a strong season-ending hook.

We are not changing the essence of the story in any way, and, as a long-running drama, *Vitória* continues to perform exceptionally well across the linear broadcast on SIC and both streaming platforms where it is available, Opto and Disney+. But we are now presenting it in a format that responds to current international market demands as we know that many international buyers operate within programming and consumption models that differ from the traditional telenovela structure. It also supports the dubbing investment and minimizes the risk for the buyer. We want to be flexible and supportive so that we can secure entrance into new territories. We are comfortable selling only the first season as we trust the quality of our content and its performance.

“Partnerships have been, and continue to be, a key pillar of our content distribution strategy. Not only do they enhance the international visibility and reach of Portuguese fiction, but they also allow us to offer unique viewing experiences, engage new audiences, and expand both our international footprint and the lifespan of our content.”

SIC has pioneered a multiplatform release model, premiering high-end fiction simultaneously across free-to-air, your SVOD platform OPTO, and global giants like Disney+. From a sales and monetization perspective, how does this hybrid windowing strategy impact the international value and lifecycle of your titles?

Last year was quite a strategic year for SIC, with significant progress in our international expansion, as well as innovation in content distribution models. Since then, we have strengthened our partnerships with major global streaming players through innovative agreements that have enabled us to implement new multiplatform distribution models and reach audiences in more effective ways.

Adapted from TIMSBI and Global Agency's *Gulperi*, *Vitória* was the first telenovela released under this new distribution strategy through a partnership between SIC, Opto and Disney+. It was very well received by Portuguese audiences due to its strong emotional appeal and focus on themes such as a mother's unconditional love, intergenerational conflicts, and complex power dynamics. Building on that success, we just premiered our newest telenovela, *A Greater Destiny* this week. It is our third adaptation of a Turkish script, based on the series *Hicran* (produced by Filmevi Yapım for Inter Medya and Telemundo), and it has already had a fantastic debut, promising to keep winning over our audience.





At the same time, we have continued to consolidate our presence on Prime Video, where we have several productions available, including all seasons of *The Good Girls' Club*, and *Red Moon: New Generation*, the reboot of our iconic fantasy teen series *Red Moon*. Earlier this year, we expanded our offering with *Chapters of Life*, which is an adaptation of TV Globo's beloved drama *Páginas de Vida*. It has consistently ranked among the platform's most-watched titles week after week and we're very happy with its performance.

These partnerships have been, and continue to be, a key pillar of our content distribution strategy. Not only do they enhance the international visibility and reach of Portuguese fiction, but they also allow us to offer unique viewing experiences, engage new audiences, and expand both our international footprint and the lifespan of our content.

SIC has built a strong reputation for taking successful scripts from around the world— whether from Türkiye or TV Globo in Brazil, as seen with *Chapters of Life*, and successfully localizing them for Portuguese-speaking markets. What is the secret to retaining a story's universal core while making it deeply resonate with a specific national audience?

In the last few years, we have invested in compelling scripts with universal, relevant, and contemporary themes. *Broken Promise*, *Vitória* and now *A Greater Destiny* have all been adapted from incredibly strong Turkish scripts. In the case of Brazil, we have strengthened our long-standing and historic partnership with Globo by getting back into adapting their formats with *Chapters of Life* and soon *Avenida Portugal*, something we had already done with *Dancin' Days* in 2012.

I believe a successful adaptation is not about translating a script scene by scene, but more about recreating its essence within a new cultural context. At SIC, we approach adaptations by keeping the original work's emotional core and identifying its universal

elements, whilst simultaneously immersing the story in the realities of the Portuguese audience through authentic characters, local social dynamics, language, and cultural references. We are seeing a growing international interest in stories with a strong local identity but universal relevance, and Portugal is perfectly positioned within that trend. Portuguese productions have demonstrated a remarkable ability to adapt across different cultures.

Looking ahead, global buyer demand is shifting toward a mix of comforting daily dramas and shorter, high-concept, edgy series like your young-adult / genre titles on OPTO. How is SIC balancing its production pipeline between long-running telenovelas and short-form originals, and are international co-productions part of your long-term growth roadmap?

I believe we present a diverse and strategic content portfolio designed to reach a wide range of audiences and territories. Our long-running telenovelas remain our core strength, and I can say that buyer demand in the region right now is leaning towards high-quality dramas that are driven by strong emotional storytelling. *Vitória*, *Chapters of Life*, *Broken Promise* and now *A Greater Destiny* all reflect this trend by exploring themes of love, family, and justice.

There is also a demand for other genres and trends and our ongoing commitment to quality and innovation, particularly through OPTO, has allowed us to experiment with shorter, more distinctive projects that target the younger audiences and explore genres that may not traditionally fit within linear programming. Our latest mini-series, *Azul*, is a co-production with Iceland, and a great example of the benefits that international co-productions can bring. It's something we will certainly keep in mind as we look ahead.

Recently, we released a new true crime series, *Criminal Portugal*, that was surprisingly strong in the territory, and soon we will be proudly premiering a shorter series based on a real-life story that we believe has all the ingredients to travel abroad.



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Gaming's Second Life: Why Video Game IP Is Becoming TV and Film's Next Gold Rush

BURCU AŞENA ŞAHİN GENÇOĞLU

For years, “video game adaptation” was almost a warning label. Hollywood had no shortage of famous games to choose from, but turning them into successful films and television series proved considerably harder. A loyal gaming audience did not necessarily translate into a cinema audience, and critical or commercial success was far from guaranteed.

That relationship has changed dramatically.

The Last of Us, *Fallout*, *Arcane*, *Sonic the Hedgehog* and *The Super Mario Bros. Movie* have helped move game adaptations from a notoriously difficult corner of Hollywood into one of the industry's most closely watched IP pipelines. According to Ampere Analysis, 272 video game adaptations were greenlit between 2019 and 2025, with commissions increasing by around 30% a year. The shift has also been increasingly towards live-action: 69% of projects commissioned in 2025 were live-action, compared with a much smaller share the year before.

But the growth of the market is only part of the story. The more interesting question is why some adaptations manage to turn players into viewers, and then viewers back into players, while others struggle to satisfy either audience.

FROM PLAYERS TO VIEWERS – AND BACK AGAIN

The strongest recent adaptations have changed the traditional relationship between gaming and screen entertainment. Rather than treating a game as a story that simply needs to be reproduced, studios are increasingly looking at it as an established universe that can support new stories.

The Last of Us is a good example. HBO's series retained the emotional core and many recognisable elements of Naughty Dog's games, while expanding or restructuring parts of the story for television. *Fallout* took a different approach, creating an original narrative within the game's

established universe rather than directly adapting one title.

Both approaches underline an important distinction: faithfulness does not necessarily mean reproducing the plot. And there is now evidence that this flexibility can have a direct commercial impact on the games themselves.

Ampere found that TV adaptations generate an average 203% increase in player numbers, compared with 48% for movie adaptations. *Fallout* produced an increase of almost 500% in monthly active users, while *The Last of Us* saw franchise engagement increase by an average of 150% across its two HBO seasons.

Even a less dominant screen title can have a meaningful effect. Netflix's animated *Devil May Cry* peaked only at number 58



among TV shows in Ampere's April 2025 popularity rankings, yet the game experienced a 358% increase in players compared with the previous month. *Minecraft*, meanwhile, saw monthly active users rise 30% around the release of *A Minecraft Movie*, with 54% of the returning players classified as lapsed users.

The implication for rights holders is significant. An adaptation can now be valued not only by its own viewing figures, box office or licensing revenue, but also by its ability to reactivate an existing game audience or introduce an entirely new one.

The model is becoming less of a straight line and more of a loop: Game → series or film → new viewers → new players → renewed engagement → stronger IP.

THE CASTING PROBLEM

There is, however, one area where game adaptations face a particularly complicated challenge: casting.

Book readers may develop a strong mental image of a character, but game players have often spent dozens or hundreds of hours actively inhabiting one. They know the character's voice, movements, personality and visual appearance. In many cases, they have helped shape that character's journey themselves.

That makes casting unusually personal.

The debate around Pedro Pascal and Bella Ramsey as Joel and Ellie in *The Last of Us* showed how quickly fan expectations can become part of the adaptation conversation. The series ultimately demonstrated that screen casting does not need to be a literal recreation of the game's character models. What mattered was whether the performers could reproduce the emotional relationship at the centre of the story.

This is one area where game adaptations differ from books. A reader imagines a character; a gamer has already experienced one.

The issue becomes even more complicated when established game performers are involved. Troy Baker and Ashley Johnson, who voiced Joel and Ellie in the original games, appeared in different roles in the HBO series, creating a bridge between the two versions of the story without attempting to reproduce the original casting.

As more major games move to television, casting is likely to remain less a question of resemblance and more one of managing the relationship between an existing fandom and a new interpretation.

FAITHFUL DOES NOT MEAN IDENTICAL

The same principle applies to story.

Some of the most successful adaptations have understood that games and television have different storytelling mechanics. A

game can allow a player to explore a world for 30, 50 or even 100 hours. A television series has to control pace, point of view and dramatic structure.

That is why *Fallout*'s decision to tell a new story rather than remake one of the games was so important. The series preserved the tone, mythology and visual identity of the franchise while giving both newcomers and existing players something they did not already know.

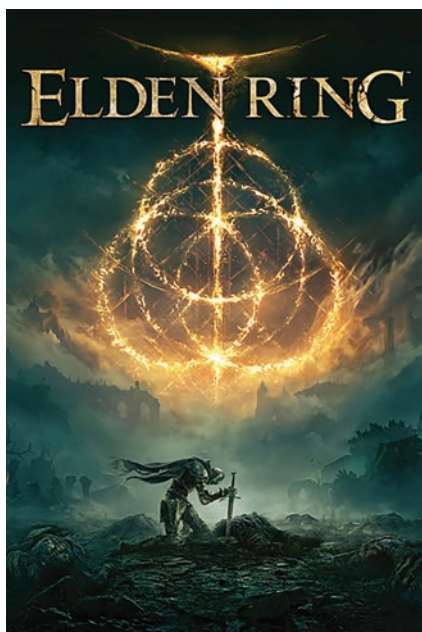
Animation has long understood this principle.

Omdia found that 72% of video game adaptations since 1982 have been animated, with 65% of those animated adaptations coming from Japanese anime series. Japan's entertainment industry has historically treated major properties as cross-media IP rather than belonging to a single format.

Pokémon is the obvious global example, but the model extends much further. Omdia points to *Uma Musume: Pretty Derby*, where the success of the anime helped drive the accompanying mobile game to more than \$1.2 billion in net revenue across 11 million players.

The West is increasingly moving towards the same logic, even if it is often starting with an established game and expanding outwards.





WHEN THE FORMULA FAILS

The current boom should not obscure the fact that gaming IP is not a guarantee of success.

Borderlands demonstrated how quickly a promising franchise can lose momentum. Despite an established game audience and a star-heavy cast including Cate Blanchett, Jamie Lee Curtis and Kevin Hart, the 2024 film struggled critically and commercially. The lengthy development process, changes behind the scenes and reshoots also became part of the conversation surrounding the movie.

Halo offers a different lesson. The Paramount+ series had the advantage of an enormous gaming franchise but made creative decisions, including showing Master Chief's face and significantly altering elements of the established story, that became flash-points among fans.

Then there is *Five Nights at Freddy's*, which illustrates another complication. Critics were largely unimpressed, but the film performed strongly with its target fanbase and became a commercial success.

That contrast is useful for the industry. There is no single metric for determining whether a game adaptation has worked. Critical approval, fan satisfaction, streaming performance, theatrical revenue and the impact on the original game can tell very different stories.

The challenge is understanding which audience the project is actually designed to serve.

THE NEW GATEKEEPERS OF GAMING IP

Another important change is who gets to shape these adaptations.

Game developers are increasingly expected to have a meaningful role in the process rather than simply licensing their characters and worlds. *The Last of Us* is a particularly notable example, with Naughty Dog's Neil Druckmann serving as co-creator alongside Craig Mazin.

Sony has taken this idea further through PlayStation Productions, positioning its game catalogue as a broader entertainment ecosystem. The company's strategy connects games with television and film projects including *The Last of Us*, *Twisted Metal*, *Gran Turismo* and the upcoming *God of War* and *Ghost of Tsushima* adaptations.

Amazon MGM is similarly active, with *Fallout*, *Tomb Raider* and *God of War* among its major gaming-related projects.

And the creative infrastructure around game adaptations is expanding as well. Companies such as Story Kitchen have emerged specifically around the intersec-



tion of games and screen entertainment, helping bring properties from games into film and television while connecting game creators with Hollywood producers and writers.

This matters because the next stage of the market is unlikely to be built entirely around the biggest names already known to audiences. It will depend on finding the next generation of adaptable IP.

THE NEXT WAVE

That search is already visible in the upcoming slate.

The next few years will bring a striking variety of approaches: *The Legend of Zelda* is heading to cinemas, *Street Fighter* and *Resident Evil* are returning to the big screen, while *God of War* and *Tomb Raider* are being developed as premium television properties. *Elden Ring* offers perhaps the most unexpected combination, bringing together FromSoftware and Bandai Namco with filmmaker Alex Garland and A24.

The range of projects is revealing. Gaming adaptations are no longer confined to one particular type of blockbuster. They can be family entertainment, prestige television, horror, animation, theatrical action or auteur-driven fantasy.

And there is still plenty of IP available.

Ampere has identified titles including *Baldur's Gate III*, *Black Myth: Wukong*, *Hollow Knight: Silksong* and *Sons of the Forest* among high-potential game properties that remained unclaimed in its latest analysis.

That suggests the next phase will be less about proving that games can work on screen and more about determining which games have the depth to become long-term entertainment franchises.

BEYOND THE ADAPTATION

For the international television business, that may be the most important development.

Gaming IP comes with something most original productions spend years trying to build: an existing audience, a recognisable world, a visual identity and an established emotional connection.

But the strongest adaptations are not simply exploiting those assets. They are adding to them.

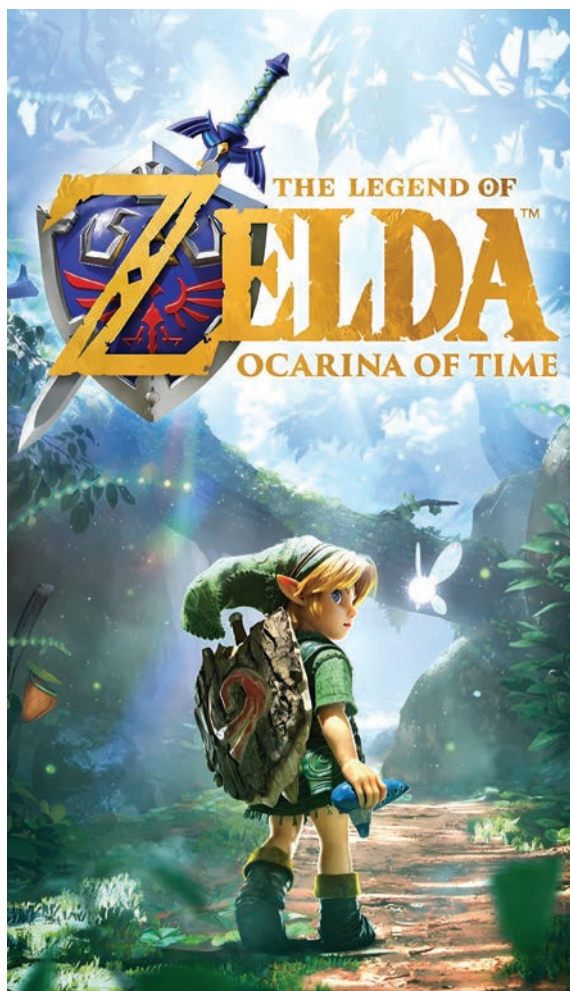
A successful series can send viewers into a game. A film can bring lapsed players back. An animated adaptation can open a franchise to a new demographic. And a game can continue to keep an audience engaged between seasons or films.

The adaptation, in other words, is no longer necessarily the end product. It is another entry point into a much larger IP ecosystem.

The first wave of gaming adaptations was about proving that games could work on screen. The next wave is likely to be more ambitious: turning game worlds into flexible, international franchises that can move between platforms without losing the audience that made them valuable in the first place.

The question for the industry is no longer whether games can become successful films and television series.

It is how far a game universe can travel once it gets there.



Source:

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Analysis: 2026 Box Office Trends in Global Markets

SEMIH EMRE ZAİM

The global theatrical market entered 2026 with a familiar question: could cinemas sustain the recovery that had gradually taken shape after several uneven post-pandemic years? By early September, the answer looks increasingly positive. The summer season in North America reached approximately \$4.76 billion, setting a new nominal record for the May-Labor Day period, although comparisons with earlier records are affected by inflation and differences in the length of the season. Year-to-date domestic revenues also stood more than 20% above the same point in 2025.

The strongest films of the year reveal several overlapping trends. Established franchises remain major box office drivers, but filmmaker-led event cinema, animation, gaming adaptations and digitally native intellectual property have all demonstrated substantial theatrical potential. At the same time, local-language films continue to play an important role in major territories, reinforcing the increasingly multipolar nature of the global box office.

BLOCKBUSTERS RETURN TO BILLION DOLLAR SCALE

By early September, five films released in 2026 had passed the \$1 billion mark worldwide, a level of billion-dollar activity not seen since before the pandemic. *Spider-Man: Brand New Day* leads the global chart with approximately \$2.41 billion, followed by Christopher Nolan's *The Odyssey* with around \$1.64 billion. *Toy Story 5*, *Michael* and *The Super Mario Galaxy Movie* have also crossed \$1 billion globally.

The scale of *Spider-Man: Brand New Day* is particularly striking. The film surpassed \$1 billion after only six days and reached \$2 billion within three weekends. By September, around 62% of its worldwide gross had come from international markets, underlining the enduring global reach of the Spider-Man brand.

Yet the year's other major phenomenon shows that franchise recognition is not

the only route to event status. *The Odyssey* has become the highest-grossing film of Christopher Nolan's career and has generated close to two-thirds of its box office outside North America. Its performance reinforces the commercial value of filmmaker-driven spectacles that are designed and marketed specifically as theatrical experiences.

FRANCHISES STILL MATTER BUT FAMILIARITY IS NOT ENOUGH

Sequels and familiar properties remain highly visible across the 2026 chart. Alongside *Spider-Man: Brand New Day* and *Toy Story 5*, *The Devil Wears Prada 2* has grossed approximately \$693 million worldwide, while *Minions & Monsters* has passed \$519 million.



Their performance confirms that recognisable brands remain valuable in an increasingly competitive entertainment market. But 2026 has also demonstrated the limits of franchise recognition. Variety noted that several high-profile releases, including the live-action *Moana*, *Supergirl* and *Masters of the Universe*, failed to match expectations during an otherwise record-breaking summer.

The distinction is therefore becoming more important: established IP can provide awareness, but audiences are not responding uniformly to every reboot, sequel or adaptation. The theatrical market increasingly rewards films that can establish themselves as events rather than simply extensions of existing brands.

ANIMATION AND FAMILY FILMS REMAIN GLOBAL ANCHORS

Animation continues to be one of the most internationally resilient segments of theatrical cinema. Pixar's *Toy Story 5* has earned approximately \$1.14 billion worldwide, while *The Super Mario Galaxy Movie* stands at just over \$1.01 billion. *Minions & Monsters*, another Universal-backed animated release, has surpassed \$500 million.

These films illustrate the advantages of family-oriented entertainment in the global marketplace. Their appeal crosses age groups and borders, while major animated properties can also extend into consumer products, streaming, gaming and licensing. In that respect, animation is becoming increasingly intertwined with broader franchise ecosystems. *The Super Mario Galaxy Movie*, produced by Nintendo and Illumination and distributed globally by Universal, is a particularly clear example of how a property can move successfully between gaming and cinema while maintaining its identity across multiple entertainment sectors.

GAME ADAPTATIONS ARE NOW A CORE STUDIO STRATEGY

The success of *The Super Mario Galaxy Movie* further confirms the growing importance of gaming IP to the film business.

Omdia identified top-tier games properties as one of the central competitive areas for studios in 2026, alongside changes in theatrical windowing and the genres dominating the top end of the box office.

The shift is significant because the film industry's traditional franchise pipeline has historically been built around earlier films, comics, novels and television. Gaming now provides another source of globally recognised characters, stories and fan communities. When adapted effectively, those audiences can translate into theatrical demand while also supporting a broader transmedia strategy.

Rather than representing an occasional trend, game-to-screen adaptation is increasingly becoming part of long-term studio portfolio planning.





DIGITAL NATIVE IP FINDS A THEATRICAL AUDIENCE

One of 2026's more unexpected box office stories has come from titles whose cultural momentum originated outside traditional film franchises.

Obsession has grossed more than \$500 million worldwide, while *Backrooms* has approached \$400 million. Omdia has pointed to both films as examples of creator-led and digitally native properties attracting Gen Z and Gen Alpha audiences to cinemas.

Obsession is especially notable because of the scale of its return. The film was reportedly produced for under \$1 million before becoming a breakout theatrical hit and surpassing \$500 million worldwide.

This suggests that the next generation of valuable theatrical IP may not necessarily originate in the conventional studio development system. Online communities, creator ecosystems and digitally native storytelling can build substantial audience awareness before a property reaches cinemas.

For distributors, the challenge will be determining which online phenomena have enough sustained engagement to translate into ticket sales rather than short-lived visibility.

LOCAL PRODUCTIONS CONTINUE TO CHALLENGE HOLLYWOOD

The global chart also reflects the strength of non-US cinema. Chinese comedy *Pegasus 3* has grossed approximately \$656 million worldwide, with virtually all of that revenue generated outside North America. It currently ranks among the ten highest-grossing films of the year.



Several other Chinese titles, including *Kung Fu Soccer* and *Dear You*, have also generated substantial international grosses with virtually all of the revenue generated outside North America.

This points to a broader shift in the global theatrical landscape. A film no longer needs extensive US penetration to achieve significant worldwide revenue. Large domestic markets can increasingly sustain commercially important films of their own, particularly when local-language productions are closely aligned with regional audience preferences.

THEATRICAL CINEMA BECOMES MORE EVENT DRIVEN

Perhaps the most important takeaway from 2026 is not simply that box office revenues have increased. It is that the theatrical market is becoming more concentrated around films that provide audiences with a clear reason to go to cinemas.

The record North American summer was built from very different kinds of successes: superhero spectacle in *Spider-Man: Brand New Day*, filmmaker-driven epic cinema in *The Odyssey*, long-running family franchises such as *Toy Story 5*, gaming IP such as *The Super Mario Galaxy Movie*, and unexpected Gen Z-driven breakouts including *Obsession* and *Backrooms*.

The result is a theatrical landscape that looks less uniform than it did during the era when a relatively predictable slate of studio tentpoles could dominate the year.

Franchise power remains crucial. But in 2026, cultural urgency, audience community and the promise of a distinctive big-screen experience appear increasingly important alongside brand recognition.

For an industry still redefining the relationship between theatrical releases and home viewing, that may be the year's clearest message: the cinema audience has not disappeared. It has become more selective.

2026 WORLDWIDE BOX OFFICE CHART

DATA AS OF 10 SEPTEMBER 2026

MOVIE	WORLDWIDE	DOMESTIC	FOREIGN	COUNTRY	PRODUCTION COMPANY	DISTRIBUTION COMPANY
SPIDER-MAN BRAND NEW DAY	\$2,409,968,551	\$924,968,551	\$1,485,000,000	UNITED STATES	COLUMBIA PICTURES/ MARVEL STUDIOS	SONY PICTURE RELEASING
THE ODYSSEY	\$1,639,534,372	\$590,589,315	\$1,048,945,057	UNITED STATES	UNIVERSAL PICTURES/ SYNCOPI	UNIVERSAL PICTURES
TOY STORY 5	\$1,141,546,392	\$480,062,392	\$661,484,000	UNITED STATES	PIXAR ANIMATION STUDIOS/WALT DISNEY PICTURES	WALT DISNEY STUDIOS MOTION PICTURES
MICHAEL	\$1,016,068,388	\$372,303,388	\$643,765,000	UNITED STATES	GK FILMS/LIONSGATE	LIONSGATE/ UNIVERSAL PICTURES INTERNATIONAL
THE SUPER MARIO GALAXY MOVIE	\$1,012,282,148	\$429,814,610	\$582,467,538	UNITED STATES/JAPAN	ILLUMINATION/ NINTENDO	UNIVERSAL PICTURES
THE DEVIL WEARS PRADA 2	\$693,065,651	\$220,556,651	\$472,509,000	UNITED STATES	WENDY FINERMAN PRODUCTIONS/ SUNSWEPT ENTERTAINMENT	20TH CENTURY STUDIOS
PROJECT HAIL MARY	\$684,315,518	\$344,050,007	\$340,265,511	UNITED STATES	AMAZON MGM STUDIOS	AMAZON MGM STUDIOS/SONY PICTURES RELEASING
PEGASUS 3	\$656,459,523	\$1,374,946	\$655,084,577	CHINA	CHINESE PRODUCTION	CMC PICTURES
MINIONS & MONSTERS	\$519,024,104	183,161,980	\$335,862,124	UNITED STATES	ILLUMINATION	UNIVERSAL PICTURES
OBSSESSION	\$512,624,636	\$263,451,715	\$249,172,921	UNITED STATES	CAPSTONE/ BLUMHOUSE/TEA SHOP	FOCUS FEATURES

The chart is based on Box Office Mojo's worldwide 2026 rankings as available on 10 September 2026. The figures will continue to change while several of these films remain in theatrical release.

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From Global Success to the Next Stage: ICOC President Şekib Avdagiç on Turkish Content Exports and New Opportunities

By BURCU ASENSA ŞAHİN GENÇOĞLU

For our MIPCOM issue, we sat down with Şekib Avdagiç, President of the Istanbul Chamber of Commerce (ICOC), to discuss the continued growth of Turkish content exports and Türkiye's strengthening position in the global content market. We also discussed the challenges posed by rising production costs and changing economic conditions, the opportunities presented by co-productions and new markets, and the transformative potential of artificial intelligence and emerging formats such as micro dramas and vertical content. Looking ahead, Avdagiç shared his views on the sector's transition toward digital distribution and recurring revenue models, as well as ICOC's role in helping Turkish companies adapt to global trends and establish Türkiye as a permanent and institutionalized global player in content exports.

In our previous interview, you said that you expected Turkish content exports to continue growing in 2026 and that the industry would further strengthen its position in international markets. Looking at the first half of 2026, how would you assess the performance of the Turkish content industry? Has it met your expectations?

The content and TV series sector is like an island of hope amid the negative developments in the global economy... In the global TV series and content industry, which is measured in billions of dollars, Türkiye is also one of the strong countries. Every year, dozens of newly produced Turkish TV series attract hundreds of millions of people around the world. Turkish TV series exports continue to grow year after year and continue to play an active role as Türkiye's "soft power."

Therefore, the sector remains satisfied. The fact that, at the 42nd MIPCOM, the number of companies participating in the national participation organized by our Chamber, in addition to individual participation, increases every year and that Türkiye's representation is expanding in terms of square meters is very important for us... Because what meets expectations is not



only the figures; it is also the fact that the number of companies participating increases every year.

Rising production costs and challenging economic conditions have become increasingly important issues for the Turkish TV and film industry. How do you assess their impact on Türkiye’s international competitiveness, and what steps should be taken to ensure that Turkish content remains competitive in global markets?

Undoubtedly, the content industry is not independent of developments in the global economy. The wars in the Middle East and between Russia and Ukraine affect the markets and create serious cost pressures. Developments in the global economy are increasingly turning into a more complex equation. TV series production costs are rising; we have to acknowledge this. But the main issue is balancing costs with competitiveness. Türkiye has a global sales volume of more than 1 billion dollars in TV series exports. Turkish productions are watched in nearly 170 countries. What this means is this: Turkish content is in demand on a global scale. As the Istanbul Chamber of Commerce, our task is to bring this demand together with Turkish content-producing companies, expand our market, open the way for our companies, and

guide them in the global content market. As the Istanbul Chamber of Commerce, we are successfully fulfilling this responsibility and trying to offset the impact of costs and other economic difficulties in the global economy.

Turkish content has already established a strong presence in markets such as Latin America, the Middle East, the Balkans and Western Europe. Which regions do you see as the next major growth opportunities for Turkish content, and does the Istanbul Chamber of Commerce have any specific plans to help companies enter these markets?

As you stated, Türkiye has a strong market share from Latin America to its immediate region. As the Istanbul Chamber of Commerce, our first principle is to further strengthen our effectiveness and power in our existing markets. In other words,

“Turkish content is in demand on a global scale. As the Istanbul Chamber of Commerce, our task is to bring this demand together with Turkish content-producing companies, expand our market, open the way for our companies, and guide them in the global content market. As the Istanbul Chamber of Commerce, we are successfully fulfilling this responsibility and trying to offset the impact of costs and other economic difficulties in the global economy.”

we need to turn Turkish TV series into a lasting habit for viewers in our existing markets. As a second step, I should emphasize the following: We can say that approximately one billion people around the world watch Turkish TV series. Our goal is to reach at least one quarter of the world's population... To further increase the number of people who are exposed to Turkish culture, language, geography and values. When we achieve this, we will not only generate export revenue for the Turkish economy but also create positive impacts across all areas of the economy.

That is why we do not settle for a single trade fair. We have made it a principle to be present at major fairs held in various parts of the world and, on almost every continent, to bring our companies together with buyers there. In this context, since 2011, we have participated in 10 different international fairs across 4 continents. Because we know that Türkiye's strength is too great to fit into a single market.

We are seeing Turkish producers increasingly explore co-productions and international partnerships rather than focusing solely on content sales. Do you think co-productions could be the next important stage in the international growth of the Turkish content industry? What role can the Istanbul Chamber

“Our goal is to reach at least one quarter of the world’s population... To further increase the number of people who are exposed to Turkish culture, language, geography and values. When we achieve this, we will not only generate export revenue for the Turkish economy but also create positive impacts across all areas of the economy.”

of Commerce play in developing such collaborations?

Absolutely yes, I believe this is a very important strategy. It is an important way of being able to appeal to people belonging to different cultures, faiths and civilizations... Content sales generate revenue once; co-production provides know-how, networks and a long-term revenue model. We believe the most important platform for this is the Cannes MIPCOM Fair. That is why we have been representing the sector here since 2011. We bring our companies together with their professional counterparts and colleagues. We know that co-productions will naturally emerge because of these encounters.

Artificial intelligence is becoming one of the major topics in the global content industry, from development and production to post-production and distribution. With AI also becoming an increasingly important part of the wider business ecosystem, how prepared do you think the Turkish content industry is for this transformation? Could AI become a competitive advantage for Türkiye?

Artificial intelligence has firmly entered the agenda of the business world. It is now also an active part of our individual lifestyles... It provides significant contributions and efficiency at both the produc-



tion and distribution stages of the content industry. But when it comes to the content industry, we need to consider this sensitive point: Technology alone cannot save an industry that has no story of its own, cannot ask new questions and cannot find new answers to change and developments. The greatest advantage of the Turkish industry is its storytelling power, its ability to produce new stories and answers. More importantly, international audiences are in demand for these stories. As Eurodata data shows, the 25 percent share that Turkish TV series receive from the global market is proof of this; artificial intelligence will accelerate, expand and make this strength more interesting and effective. But without the Turkish content style, it will not be possible to achieve anything with artificial intelligence alone either.

MIPCOM 2026 is placing greater emphasis on emerging formats such as microdramas and vertical content, reflecting changes in the way audiences consume stories. Given the global success of the traditional Turkish drama format, do you expect Turkish producers to invest more in these new formats? Could Türkiye become a global player in this area as well?

My answer to the first part of this important question is that I expect investment to be made. Because this format does not appear to be a temporary trend. Global data shows the size of this market. In the first quarter of 2025, downloads of popular short drama applications exceeded 270 million. In an era when life and entertainment have become individualized, there has been a permanent structural shift in digital entertainment through mobile-first consumption and algorithm-driven platforms.

I believe Türkiye is fortunate in this field as well. Because the global success of short dramas depends on localization and cultural translation capacity. The Turkish TV series industry is also quite skilled in this regard. But Turkish producers should not view micro dramas as low-budget by-products. They need to build them as a new content field with its own language of storytelling and high-quality standards. Under these conditions, Türkiye will strengthen its position as a global player.

The Istanbul Chamber of Commerce has been organizing Türkiye's participation at MIPCOM for many years. What are your priorities for MIPCOM 2026, and how do this year's goals differ from those of previous editions? What kinds of opportunities do you hope Turkish companies will be able to pursue at the market?

Our primary priority is for Turkish companies to continue following the changes and new trends in the industry... To strengthen their existing markets and establish collaborations that will create new markets... For this, we believe the fair is an extremely suitable platform and offers an unlimited networking network. Because there are 2,700 international producers and 3,300 buyers at the fair. We are striving to prepare our companies in a way that allows them to take advantage of this opportunity. Our aim is once again to ensure that our companies take their seats at the table as strongly as possible at MIPCOM 2026.

Looking ahead to the next three to five years, where do you see the Turkish content industry in the global market? And what role does the Istanbul Chamber of Commerce aim to play in supporting the industry through this next stage of its international growth?

First, let us look at the picture once again: The Turkish TV series industry is in a leading position in the world. Our TV series has reached one billion viewers. We have export figures reaching/exceeding one billion dollars. In my opinion, our most important advantage is that Turkish TV series are not a passing fad; they still have strong demand. The fact that demand for Turkish TV series increased by 184% between 2020 and 2023 alone is an important indication of this...

Now, looking to the future from this point: We should say that the address of growth for Türkiye in the period ahead will be digital distribution, namely platforms. The next stage should be moving from one-off sales to their own platforms and models that generate recurring revenue. Turkish content producers will be adept at this. Because our greatest ability is to integrate into changing conditions without wasting time. In this context, the role of the Istanbul Chamber of Commerce is to position our companies in the global market through trade fair organizations and buyer meetings and to accelerate the sector's transition to this new stage. Our goal is to make Türkiye a permanent and institutionalized global player in content exports by rapidly adapting to changes in global industry trends, and to keep it there.



2026's Standout Book Adaptations: Films and TV Series to Watch

ORÇUN ONAT DEMİRÖZ

We have entered the final quarter of 2026, and it has to be said that the TV and cinema calendar continues at full speed. As we approach the end of the year, we will see another wave of activity, and we will close out the year alongside awards season.

On the cinema side, hits from a new generation of young directors have been among the most talked-about titles of the year. The horror genre, in particular, has been on the rise again in recent years and is changing the paradigm in Hollywood. With original productions, horror cinema continues to attract audiences under the age of 30 as well. Among the hits that have marked this year are Curry Barker's *Obsession* and Kane Parsons' *Backrooms*. Of course, Christopher Nolan's adaptation of Homer, *The Odyssey*, also broke box-office records and became the highest-grossing film of his career. Likewise, *Spider-Man: Brand New Day*, directed by Destin Daniel Cretton and released over the summer, managed to become the third highest-grossing film of all time. But the year is not over yet: toward the end of the year, we will see *Dune: Part Three* and *Avengers: Doomsday*.

Meanwhile, the 2026 TV calendar has also been highly satisfying. Among the most notable new series of 2026 were *Widow's Bay*, *Half Man*, *Spider-Noir*, *Lanterns*, *Furious*, and *A Knight of the Seven Kingdoms*. Productions such as *The Pitt*, *Beef*, *Sugar*, *Silo*, *Reacher*, *Dark Matter*, *Paradise*, and *The Gentlemen* continued to attract attention with their subsequent seasons. Toward the end of the year, we will be talking about productions such as *MobLand*, *Carrie*, *Harry Potter*, and *Blade Runner 2099*.

So, which book adaptations stood out this year, and which major book adaptations are still ahead of us? Let's take a look at the book adaptations of 2026 that are worth watching. I have also added some of the major book adaptations coming in 2027 to the end of the list. Enjoy the read!

FILMS

CHRISTOPHER NOLAN - *THE ODYSSEY*

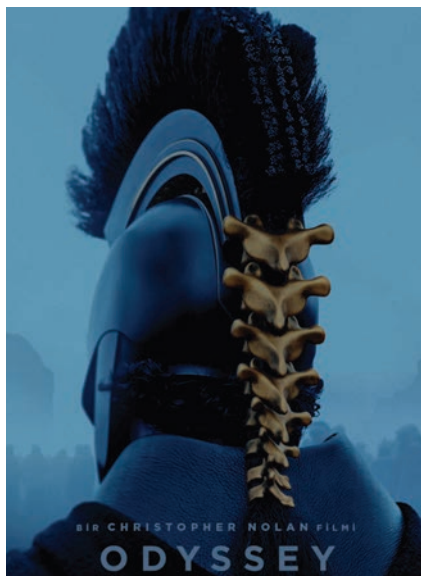
Christopher Nolan's *The Odyssey* was one of the most anticipated productions of 2026. In fact, *The Odyssey* grossed \$1.631 billion at the global box office, breaking Christopher Nolan's career record and becoming his most-watched film. The production also achieved record-level attendance in IMAX theaters, marking a major success in terms of bringing audiences back to cinemas.

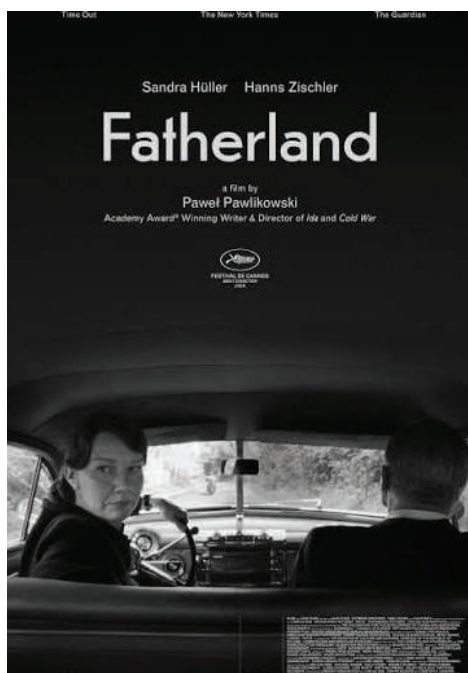
At the same time, *The Odyssey* is a masterpiece that

brings Homer's myth to the big screen with monumental qualities. Christopher Nolan's maximalist cinematic approach and epic narrative conventions surround this narrative, one of the building blocks of Western civilization and Mycenaean and Hellenic culture, with remarkable skill. Christopher Nolan also dismantles the divine "white" motifs at the roots of Western civilization. Frankly, as a text, the *Odyssey* is a heroic reflection of an Apollonian and rational worldview. Hellenic civilization is portrayed through nature, hierarchical social relations, and mythical elements, centered on the principles of "knowing oneself" and "being moderate." In Odysseus's journey home, disrupted by Poseidon's curse, great values such as intelligence, willpower, loyalty, justice, and the sanctity of hospitality are put to the test.

Christopher Nolan expands his narrative section by section in *The Odyssey*, making brilliant use of cross-cutting, jumps, and one of the signatures of his cinema. Meanwhile, the sequences featuring encounters

with Poseidon's son, the Cyclops Polyphemus, the giant Laestrygonians, and the witch goddess Circe are also cinematic spectacles. For example, the design of Polyphemus recalls the monsters of Guillermo del Toro. The Circe sequence, meanwhile, has the feel of a folkloric horror film and features wonderful directorial touches. Ultimately, Christopher Nolan does justice to *The Odyssey* as an epic. *The Odyssey* is a production worthy of taking its place alongside *Interstellar*, *The Prestige*, and the *Batman* trilogy in Christopher Nolan's filmography.





PAWEL PAWLIKOWSKI - *FATHERLAND*

Fatherland is a cinematic spectacle that explores the collapse of the “Deutscher Geist” (German spirit) after World War II through the journey of Thomas Mann, who became stateless. Pawel Pawlikowski co-wrote this film, which he loosely adapted from Irish writer Colm Tóibín’s novel *The Magician*, with Henk Handloegten, known for the series *Babylon Berlin* and the film *Good Bye Lenin*.

Shining through Pawel Pawlikowski’s sharp-contrast, striking black-and-white visual language and minimalist mise-en-scène that brings emotions to the surface, *Fatherland* merges the representation of German idealism with the spiritual state of Thomas Mann, who follows Goethe as his compass. Indeed, Thomas Mann’s journey in pursuit of Goethe, who is regarded as one of the greatest authorities of German culture in the 20th century, opens the door to a moral and political perspective.

In fact, during his youth, Thomas Mann considered himself a bourgeois and conservative figure outside politics. In his essay *Betrachtungen eines Unpolitischen* (The Reflections of a Nonpolitical Man), he even defended the German cultural spirit, militarism, and traditionalism.

However, he changed in the face of the terrible tragedy created by Nazi Germany. In particular, he began to sympathize with socialism in the 1930s and fled Germany as an opponent of Nazism. Living in exile for an extended period, Thomas Mann became differentiated as a “heimatlos,” a person without a homeland. In the early 1950s, he returned to Europe after becoming troubled by the repression of the McCarthy era in the United States.

Fatherland centers on a journey Thomas Mann undertakes with his daughter Erika Mann as they return to Europe, offering a remarkable exploration of historical memory. One of the most prominent themes in Pawel Pawlikowski’s cinema, the symbol of memory passes through the lens of exile and focuses on the social destruction caused by World War II and collective traumas that could not be overcome.

Pawel Pawlikowski also uses the 4:3 aspect ratio and tight framing in a highly aesthetic manner. He conveys the characters’ loneliness and the atmosphere of the period with tremendous poeticism. *Fatherland* stands out by building Thomas Mann’s cultural existence around a sense of responsibility and conscience, bringing literature and cinema together. *Fatherland*, which earned Pawel Pawlikowski the Best Director award at the Cannes Film Festival, is one of the best films of the year!

PHIL LORD & CHRISTOPHER MILLER - *PROJECT HAIL MARY*

Project Hail Mary is a heartwarming science-fiction story centered on a third-kind encounter with an extraterrestrial being and the foundations of friendship. Frankly, a hybrid of genre-defining and groundbreaking productions such as *E.T.*, *Interstellar*, and *Arrival*, *Project Hail Mary* is a metamodernist work that also brings back the blockbuster entertainment that cinema audiences have been missing.

Moreover, the film *Project Hail Mary* is a worthy adaptation of the novel by Andy Weir, who made his name with *The Martian*. As a novel, *Project Hail Mary* has an extremely gripping narrative and stands out as hard sci-fi. Molecular biology, astrophysics, and chemistry play an important role in this work, in which science takes center stage.

Andy Weir makes extensive use of these fields throughout the novel and provides descriptions that do not overwhelm the story. *Project Hail Mary* is a very well-balanced science-fiction novel in this respect, and it never loses its flow. The descriptions of Eridian aliens, interstellar spacecraft, and distant galaxies are also highly compelling.

Indeed, the film directed by Phil Lord and Christopher Miller brings to the screen the elements that differentiate the novel as well as its various layers. At the same time, it captures the humor and emotional empathy of the novel from exactly the right angle. The film's production design and visual texture are also eye-catching. Greig Fraser, one of the leading cinematographers of recent years, makes a major contribution to the film. He delivers a macro-level visual achievement similar to his work on the *Dune* films. Ryan Gosling's aura also carries the film. *Project Hail Mary* is a production that satisfies those who love the novel while also exciting cinema audiences.

DENIS VILLENEUVE - *DUNE: PART THREE*

Denis Villeneuve's *Dune* series concludes with *Dune: Part Three* (Dune 3). The first two films followed the events of *Dune*, the first novel in Frank Herbert's groundbreaking science-fiction series. *Dune: Part Three*, meanwhile, follows the storyline of *Dune Messiah*, the second book in the series.

Indeed, *Dune Messiah* is one of the finest sequel novels to explore the triangle of religion, state, and individual. It tells the story of the struggle to re-humanize "Muad'Dib," the glorious victor of the holy war and ruler of the universe, in the deserts of Dune. *Dune: Part Three* explores the period of Paul Atreides's rule after he has been deified as "Muad'Dib" and now governs the galaxy. It also centers on Paul's problems with Chani, Princess Irulan's position at court, and conflicts directed against the galactic empire. On the other hand, *Dune Messiah* ends with the birth of Paul Atreides's twin children, "Il. Leto" and "Ghanima." However, it is anticipated that *Dune: Part Three* will extend into the characters' adolescence and feature a different time jump. In addition, one of the key characters in the *Dune* series, Duncan Idaho, is preparing to return in *Dune: Part Three*. Jason Momoa will once again portray Duncan Idaho, this time under the name "Hayt."

Written by Denis Villeneuve and Brian K. Vaughan, known for the comic-book series *Saga*, *Dune: Part Three* will be released in theaters on December 18. *Dune: Part Three* is one of the most anticipated productions of 2026.

TAIKA WAITITI - *KLARA AND THE SUN*

New Zealand director Taika Waititi is known for his absurdist humor and independent roots. Also an actor, Taika Waititi won the Academy Award for Best Adapted Screenplay in 2020 for his film *Jojo Rabbit*.

The adaptation of *Klara and the Sun*, which will be released this year, is also one of the eagerly anticipated productions. Adapted from the novel of the same name by Japanese-born Nobel Prize-winning novelist Kazuo Ishiguro, *Klara and the Sun* is a film about humanity, artificial intelligence, and loneliness. Published in 2021, the novel is told from the perspective of Klara, an "Artificial Friend" designed to keep children company.

Klara, who possesses an extraordinary ability to observe, is chosen by Josie, a sick young girl, and the friendship that develops between them forms the central concern of the novel. One of the notable philosophical questions raised in the novel is also what defines a person as human. Taika Waititi's humor, the warmth in his cinema, and his ability to adapt source material have already put *Klara and the Sun* on many lists. The film's cast includes rising Gen Z star Jenna Ortega, Amy Adams, Mia Tharia, and Aran Murphy.

Klara and the Sun will be released in theaters on October 23.





TV SERIES

GEORGE R.R. MARTIN & IRA PARKER – *A KNIGHT OF THE SEVEN KINGDOMS*

HBO's *A Knight of the Seven Kingdoms* was among the most pleasant surprises on television in 2026. Adapted from George R.R. Martin's novella series *Tales of Dunk and Egg*, *A Knight of the Seven Kingdoms* forms a bridge between *Game of Thrones* and *House of the Dragon*. Set approximately 72 years after *House of the Dragon*, the series tells an independent story in Westeros in the aftermath of the great Targaryen civil war known as "The Dance of the Dragons."

Unlike the epic texture of *Game of Thrones* and *House of the Dragon*, the production moves in a different tone, centering on the adventures of Ser Duncan the Tall and his squire Egg. Their story is removed from the political intrigues, wars, dragons, and conflicts between houses seen in *Game of Thrones* and *House of the Dragon*. For this reason, *A Knight of the Seven Kingdoms* scales down the *Game of Thrones* universe and presents it in a character-driven manner.

The risks Ser Duncan takes on his path toward knighthood and the bond of friendship he forms with Egg also transform the series into a warmer road story. In addition, the fifth episode, "Seven," and the fourth episode, "In the Name of the Mother," rank among the best episodes in the *Game of Thrones* universe. With HBO having renewed *A Knight of the Seven Kingdoms* for its second and third seasons, the adventures of Duncan and Egg will continue.

JO NESBØ – *JO NESBØ'S DETECTIVE HOLE*

Jo Nesbø's Detective Hole is a series that does justice to "Nordic noir." Frankly, after the poor film adaptation of Jo Nesbø's iconic Scandinavian crime series and the Harry Hole character starring Michael Fassbender, it is significant to see the character return in such a stylized form.

In fact, Harry Hole is a tribute to Michael Connelly's character Harry Bosch, and Bosch had a major influence on his creation. In this respect, the Netflix series reflects Harry Hole's characteristic qualities very well. Harry Hole is defined by his alcohol addiction, social detachment caused by his traumas, introversion, inability to fit into the system, and obsessions. Yet despite all his disorder, exhaustion, complicated emotional state, and burnout, Harry Hole hates corruption and inequality. He moves through life while solving cases, using that experience to reach conclusions.

Jo Nesbø's Detective Hole follows the fifth book in the novel series, *The Devil's Star*. The series does not directly introduce or showcase Harry Hole's connection to the Rock 'n' Roll world. Instead, it incorporates glimpses of Harry Hole's past and background into the story. It does this by using critical events from the novels published before *The Devil's Star*. His conflict with Tom Waaler also stems from this.

The fact that Jo Nesbø himself is the creator of the series produces the right result, and the series progresses with an atmosphere reminiscent of David Fincher's *Seven*. In this respect, the characterization and tone work very well. The pacing, hooks, and soundtrack choices also create a desire to keep watching. Harry Hole's exhaustion, his morning-after state, and his attempts to solve cases while wearing a Mayhem T-shirt satisfy those who have read the novels. Nordic noir fans will also find what they are looking for in *Detective Hole*.



MIKE FLANAGAN - *CARRIE*

Carrie, adapted from contemporary horror literature master Stephen King's first novel, published in 1974, is one of the exciting TV series of 2026. It is also Mike Flanagan's first production for Prime Video, and the series brings social-media bullying and peer violence into contemporary high-school life.

On the other hand, *Carrie*, previously adapted by legendary director Brian De Palma and regarded as one of the classics of horror cinema, is being adapted for television as a miniseries for the first time. One of the leading names in contemporary horror cinema, Mike Flanagan had previously adapted Stephen King's books *Gerald's Game* and *Doctor Sleep*. Mike Flanagan also delivered a different kind of emotionally intense Stephen King adaptation with *The Life of Chuck*, starring British star Tom Hiddleston.

Meanwhile, Mike Flanagan's series *The Haunting of Hill House*, *Midnight Mass*, and *The Fall of the House of Usher*, created for Netflix, had brought a fresh perspective to the horror genre. Having left Netflix and moved to Prime Video, Mike Flanagan is pursuing a new narrative with the *Carrie* series. *Carrie* will be added to the Prime Video catalog on October 7.

FRANCESCA GARDINER - *HARRY POTTER*

The new *Harry Potter* series, adapted from the popular and bestselling fantasy novel series by British author J.K. Rowling, is one of the most talked-about productions of 2026. However, HBO's *Harry Potter* series has already divided fans and audiences into two camps. The main reason for this division is J.K. Rowling's transphobic statements and social-media posts. In fact, star actor Pedro Pascal supported a boycott of *Harry Potter* because of J.K. Rowling's anti-trans statements. It is also known that J.K. Rowling is estranged from *Harry Potter* film stars Daniel Radcliffe, Emma Watson, and Rupert Grint because of her stance. At the same time, the *Harry Potter* series turns J.K. Rowling's seven-book series into a long-form TV narrative, with each season adapting a single novel. The first season is based on *Harry Potter and the Sorcerer's Stone*, which was previously adapted for the big screen by Chris Columbus in 2001. The creator and showrunner of the TV series is Francesca Gardiner, one of the writers of the major drama hit *Succession* in recent years.

One of the most notable and exciting aspects of the *Harry Potter* series is that details previously shortened or completely removed from the films will be added to the story. This will allow fans to watch the seven-book series as a long-running TV adaptation. In particular, the roots of Hogwarts, the past of Voldemort and Dumbledore, the *Deathly Hallows*, Severus Snape's attitude toward Harry, and supporting characters will be explored in greater detail.

The *Harry Potter* series is expected to become HBO's biggest digital streaming event and break new records for the platform. The series will premiere with its first episode on December 25!

LEONARDO FASOLI & MADDALENA RAVAGLI & ROBERTO SAVIANO - *GOMORRA: LE ORIGINI*

Based on Roberto Saviano's bestselling book about the Neapolitan mafia, *Gomorra* is one of the hits to emerge from Italy and shake the world. Once compared to *The Sopranos*, the series also draws on contemporary Italian cinema. Growing through its treatment of Italy's cultural codes, its approach to despair, and its portrayal of brutality, the series realistically explores the conflicts between Camorra clans. It offers an authentic journey into the underground criminal world of Naples.

Gomorra: Le origini (*Gomorra: The Origins*) is a prequel to *Gomorra*, one of the best epic crime dramas produced on an international scale. Set in 1977 Naples, the series centers on the youth of Pietro Savastano, whom we know from *Gomorra*. As part of the compelling universe of *Gomorra*, the series focuses on Pietro's transformation after entering the criminal world. At the same time, *Gomorra: Le origini* brings 1970s Naples and the workings of its underworld to the screen.

Pietro Savastano's life before he became a feared and ruthless mafia leader is presented in detail in *Gomorra: Le origini*.



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THE INDUSTRY MEETS IN DUBAI IN NOVEMBER



Children's Fairytale or Modern Nightmare: YAGA

BLENDING SMALL-TOWN MYSTERY WITH EASTERN EUROPEAN MYTHOLOGY, YAGA STARS CARRIE-ANNE MOSS AS ITS LEAD AND EXECUTIVE PRODUCER. WE SPOKE WITH MOSS ALONGSIDE CO-STARS CLARK BACKO AND NOAH REID ABOUT BRINGING THIS ATMOSPHERIC THRILLER TO LIFE.

By OBEN BUDAK

Making a bold debut on HBO, *Yaga* redefines the classic detective formula through a spellbinding, mystical lens. Adapted from Kat Sandler's original play, the series comes from Crave—the experienced production powerhouse behind international hits like *Heated Rivalry* and *Bait*. Carrie-Anne Moss not only leads the cast but also serves as an executive producer, driving the powerful feminist narrative behind the story. Set against the overcast, brooding backdrop of the Pacific Northwest and rooted in ancient Slavic lore, the show pulls viewers right into the town's web of dark secrets from the very first frame.

What drew you to this project as an executive producer? The story reinterprets the Baba Yaga myth through a fresh, empowering lens.

CARRIE-ANNE MOSS: I've been deeply fascinated by the legend of Baba Yaga and its countless variations for years. When Kat Sandler brought this script to me, I immediately felt its raw poten-

tial and was completely captivated. As an actor-producer, your role is to bring your personal energy, experience, and work culture to the floor. Sometimes you don't even realize the impact you're having, but you create a protective space for the entire team. My main goal was simply to champion Kat, our co-producer McKenzie, and the entire cast and crew throughout the journey.

Katharine is one of the most charismatic and enigmatic figures at the core of the story. How did you balance her intellectual weight with the central mystery?

CARRIE-ANNE MOSS: Building a character always begins on the page. You take





the world the writer created and then flesh it out through hair, makeup, and wardrobe. Once you step onto the set, that balance forms naturally through the shared energy with your scene partners. For instance, sitting across from Noah while delivering hilarious, bizarre lines about bones—all while trying to look like I knew exactly what I was talking about—was pure fun. I genuinely had to fight not to break character and laugh during those takes.

What was the shooting schedule like?

CARRIE-ANNE MOSS: We shot the entire series in an insanely tight window of just three weeks! It was an exceptionally intense sprint where all we did was memorize lines and sleep. But despite the pace, everyone came to set with so much love and a shared commitment to deliver something extraordinary.

Based on Kat Sandler's play, the series fuses the Baba Yaga myth with a small-town mystery. What stood out to you most about this mythological and feminist approach when you first read the script?

CLARK BACKO: Honestly, what hooked me right away was the sheer caliber of the writing. Kat Sandler's dialogue feels incredibly electric and alive. Just as viewers want to binge the next episode immediately, we felt that exact same urgency while reading the scripts. My whole team was constantly asking, "Where are the next pages? We need to know what happens next!"



Rapp's veganism adds an organic, satirical edge compared to typical pop-culture tropes. What was it like playing such a multi-layered character?

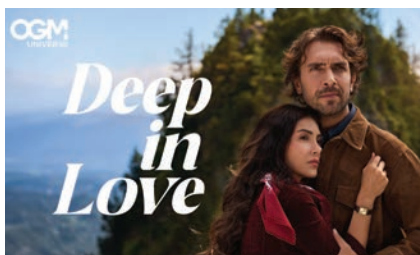
NOAH REID: He was an absolute blast to play. When I first read Kat's play, I was instantly drawn to Rapp's rhythm of speech, his supreme self-confidence, and that quirky charisma. He operates like a magpie—snatching up shiny tropes around him and turning them to his advantage. You can never fully trust him on anything, including his veganism. He's constantly performing and shapeshifting into whoever he needs to be to get what he wants.

CARRIE-ANNE MOSS: Rapp really reminds me of Bruce Willis's energy in *Moonlighting* and the dynamics of that show. He's a fascinating character who wears multiple masks, transforming effortlessly into whoever the person across from him wants to see.



FERDA

At sixteen, Fikriye Dural is forced to marry the powerful landowner Kadir Maranoğlu to settle her family's debts. When she attempts to escape with the man she loves, her father orders her death in the name of honor. Twelve years later, an unexpected inheritance brings Ferda back to Karakuyu. The lands she inherits lie at the heart of Kadir's empire, threatening the balance of power and bringing her face to face with those who once controlled her fate. When she discovers that her sisters remain trapped in the same oppressive world she escaped, Ferda decides to stay and fight for their freedom. Her return also puts her in the path of Kahraman Maranoğlu, Kadir's nephew and the last man she should ever fall for. United against a common enemy, Ferda and Kahraman form an unlikely alliance, while the attraction between them becomes impossible to resist.



DEEP IN LOVE

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. 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. 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.

THE GENTLEMAN

Yusuf, a young man raised in the outskirts of Istanbul, lives by a strong sense of justice while struggling to support his family. His only dream is to build a simple life with his first love, Hazan. But an unexpected turn of events pulls him into a world shaped by power, crime, and class conflict. His life becomes entangled with the influential Kızılhan family, where hidden motives and shifting alliances begin to surface. As Sarp's plans unfold and new developments disrupt Hazan's life, Yusuf is forced into choices that will change his fate. Years later, he returns with a new identity. The past he left behind is no longer distant, and the truths once buried begin to resurface. As he navigates between love and revenge, Yusuf must confront what he has become and what he is willing to lose.

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. Even love brought her no comfort: her boyfriend's family saw her as unworthy, a burden rather than a bride. 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. 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.



UGLY

Ugly follows Meryem Tunalı, who loses her family at a young age and grows up under the care of her mother's friend, Cennet, alongside Cennet's son, Kadir, and his two sisters. Labeled "ugly" as a child because of her short hair and worn-out clothes, Meryem grows into a beautiful young woman, but one thing never changes: her deep love for Kadir. Years later, when their paths cross again, Kadir is no longer the same. Their long-awaited reunion quickly proves to be more than just a love story, evolving into a dramatic journey shaped by power, ambition, and long-buried secrets coming to the surface.

SALTED LOVE

Derin, the granddaughter of one of Istanbul's wealthy families, dreams of getting married and starting a family, but despite her long-term relationship, the wedding she has been waiting for never seems to happen. Meanwhile, Mehmet returns to Türkiye after years abroad, with his family hoping he will finally settle down and start a new life. When Mehmet's brother Murat prepares to marry Elit, tensions from the past between Derin and Elit's family resurface, bringing Derin and Mehmet into the same world. As family expectations, old resentments, secrets and misunderstandings come into play, their lives begin to take an unexpected turn.

LOVE IN THE ASHES

Love in the Ashes begins on Mirza and Leyla's wedding day, when Leyla disappears just hours before the ceremony. Seven years later, Mirza is preparing to marry Destan when his



seven-month-old nephew, Kerem, is kidnapped by his father, who is involved in human trafficking. Mirza travels to Aleppo to find Kerem and his brother-in-law, only to discover Leyla is alive. Determined to bring Leyla and six-year-old Hüma safely back to Cappadocia, Mirza returns home to face an even greater challenge: a battle within his own family.

LYNCH

There are people who need money, love, or recognition, and then there are people who need to disappear. Jerónimo Lynch, the owner of Lynch Funeral Home, is about to be arrested when he accepts Isabel Reyes' offer to fake his own death. Their plan soon becomes a business: "Eternal Rest," a service for people in serious trouble who want to leave their old lives behind. The company stages convincing accidental or natural deaths, arranges personalized funerals, records the burials and provides clients with new identities in foreign countries. Officially dead, they are free to start over and enjoy a new life without anyone knowing they are still alive.



LAND OF THE SUN

1989, Berlin. Leyla is a warm-hearted, curious and emotional young woman who is familiar with Turkish culture despite her father leaving the family years ago and returning to Türkiye. She falls in love with Kenan, the charismatic son of Adana's wealthy and powerful Kozan family. But their happiness is soon threatened by Kenan's authoritarian mother, Celadet, who expects her son to marry Hanzade. Kenan chooses Leyla, and the couple marry after discovering that they are expecting a child. Celadet travels to Berlin with one goal in mind: to take her grandson to Adana. With the help of Leyla's sister Suzi, she sets a trap that turns Kenan against his wife. He leaves Germany with their son and his mother, while Leyla is later imprisoned for a crime she did not commit. Years later, Leyla is released from prison and returns to Adana determined to reclaim her son and clear her name.

DIFFERENT LIVES

Emir is a talented young footballer from a poor neighborhood in Istanbul, dreaming of saving his family from poverty and fulfilling his father's unfinished dream. However, everything changes after a violent match against businessman Galip's club, where Emir's disabled brother, Bahtiyar, loses his life. Believing it to be a tragic accident, Emir joins Galip's club for the sake of his family and friends, unaware that Galip's son, Uzay, is connected to his brother's death. When the dark secrets behind his brother's death slowly begin to surface, Emir realizes that the people he now works for are actually his greatest enemies.



A.B.I. (FIRST SEASON)

Doğan is a handsome and successful surgeon living in Izmir. When he was young, a shocking incident with his father, Tahir Hancıoğlu, caused him to break away from his family and leave Istanbul behind. The only person he still stays close to is his younger sister, Melek. After years away, Doğan returns to Istanbul for the first time to attend his sister Gülüşan's wedding. His return, however, brings back long-buried traumas and hidden crimes within the Hancıoğlu family. During this time, Doğan meets Çağla, a young lawyer who applies to work for the family company. An attempted murder on the wedding night changes everything. Old secrets begin to surface, and it becomes unclear who can be trusted. Doğan is forced to make a choice: leave once more and return to his old life, or stay and face the truth by uncovering the secrets at the heart of his family.

VILLA CORAL

Cemre is a young, beautiful, and idealistic woman whose greatest dream is to become a police officer, following in the footsteps of her father, a police chief who was killed before her eyes when she was a child. But after being suspended from duty following an unfortunate incident, her life falls apart. Seeking a fresh start, Cemre travels to Cyprus to stay with her brother, Mert, where she meets Asil. But just minutes after their wedding, Asil disappears without a word. Desperate to find him, Cemre follows the only clue she has, a photograph, to Mercan Mansion in Tarsus, home to the powerful Mercendağ family, whose members are already entangled in secrets, rivalries and dangerous alliances.



BLACK SEA, MY LOVE

A forbidden love between two rival Black Sea families leaves behind a feud that echoes through generations. Years later, Kuzey and Zeyşan find themselves at the heart of this inherited hatred when an unexpected turn of events forces them into marriage. Surrounded by family secrets, forbidden loves and vows of revenge, the two must decide whether to continue the legacy of their families or risk everything to change their fate.

CAGED LOVE

Trapped by a crime she never committed, Deniz Yılmazlar is forced by Sevda's, a dying mother's final plea to assume the identity of "Sevda Kara" and take care of her daughter Maya, heir to the powerful Demircihan family, only to find herself caught in a dangerous marriage of convenience with Baran Demircihan, where love blossoms under the weight of lies, guilt and a past she never chose.

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.



DIGNITY

When a young man from a strong working-class family falls in love with the daughter of a wealthy and prestigious household, their forbidden romance ignites a bitter clash between two families, forcing everyone to choose between love, loyalty and the price of protecting their dignity.

TORN APART

After losing his family as a child, Aras comes to Bodrum searching for his missing brother. But his life changes when he clashes with the powerful Akkaya family and falls for Leyla, the sister of his greatest enemy. As buried secrets emerge, Aras discovers that finding his brother is only the beginning.





SINS AND ROSES

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



DEEP IN LOVE

On the Black Sea coast, the Koçari and Furtuna families have been locked in a bitter feud for generations. Years after their teenage love was torn apart by family hatred, Adil Koçari and Esme Furtuna find themselves drawn to each other once again. Their rekindled passion threatens to reignite an old war, as loyalty, revenge, family honor and destiny collide with a love that refuses to die.

FATİH: SULTAN OF CONQUESTS

At just 21, Sultan Mehmed dreams of conquering Constantinople and transforming the Ottoman Empire into a global power. His vision for reform brings him into conflict with powerful traditionalists at court, while political intrigue, betrayal and rivalry in the harem complicate his path. As enemies close in and an assassination attempt threatens his campaign, Mehmed must unite his empire and fulfill his destiny.

ONE THOUSAND AND ONE NIGHTS

After a devastating betrayal, Sultan Şehriyar loses his faith in love and begins marrying young women, none of whom survive their wedding night. Determined to stop him, Şehrazat chooses to become his bride. On their first night, she begins a story but leaves it unfinished, earning



another day to live. Night after night, her stories slowly challenge the Sultan's anger while palace intrigue threatens them both.

MARRIAGE IS BEAUTIFUL

In a close-knit Istanbul neighborhood, marriage registrar Mesut Bahtiyar has dedicated his life to bringing couples together. Now, with five unmarried daughters at home, his belief in marriage is put to the test. As each daughter follows her own path to love, secret relationships, old flames and unexpected romances create a lively family story filled with warmth, humor and generational clashes.



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**SPRING IN IMROZ**

Spring in Imroz is a highly awaited romantic drama film that marks the legendary on-screen reunion of Halit Ergenç and Meryem Uzerli, sharing a project for the first time in 15 years since their iconic roles in *The Magnificent Century*. The narrative follows the emotional journey of two distinct individuals whose paths unexpectedly cross on the island, forcing them to confront the heavy shadows of their pasts while discovering the profound possibility of a "second spring" or love being reborn. The production is gearing up for a major theatrical rollout, intending to capture global audiences by launching in more than 50 countries following its premiere in Türkiye.

THE HOUSE WITH NO ADDRESS

Step into a world where existence is a privilege, not a right. *The House with No Address* is a visually stunning, high-concept dystopian sci-fi thriller. Fresh off its acclaimed premier at the Tallinn Black Nights Film Festival (PÖFF), this gripping cinematic achievement explores a totalitarian regime where criminals are systematically erased from history, their bodies and memories ground to dust under the ruthless "Law of Oblivion." Led by a stellar ensemble cast including international rising star Boran Kuzum and Osman Sonant, the film delivers a powerful, universally resonant narrative about justice, memory and the unbreakable



bond of family. With its striking art direction, haunting cinematography and a highly marketable, mind-bending premise, this title offers distributors a premier opportunity to capture both discerning arthouse critics and mainstream genre fans looking for the next breakout international thriller.

THE PLAYROOM

Peel back the layers of polite society to expose the raw, unfiltered truth of human nature. *The Playroom* is a masterful, high-tension psychological drama. Fresh off its major victory at the prestigious Antalya Golden Orange Film Festival, where it took home awards for Best Screenplay and Best Actor, this gripping cinematic achievement explores what happens when a bored, elite city couple tries to inject excitement into their stagnant marriage by pathologically mimicking the simple, passionate lifestyle of the local couple running their Aegean holiday retreat. Helmed by an elite ensemble cast of Türkiye's most iconic television and cinema stars, including Nejat İşler, Öykü Karayel, Fatih Artman and Deniz Işın, the film strips away societal masks to deliver a universally resonant narrative on deep-rooted class dynamics, patriarchal culture and modern relationships.

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**THE HATMAKER**

A sweeping period drama starring Pinar Deniz and Selahattin Paşalı, *The Hatmaker* is the latest production from O3 Medya. With her life shattered and her marriage in pieces following a traumatic assault, Ayşe must find a way to survive on her own for the first time. She rebuilds her life as a hatmaker, fighting for independence and empowering other women - but her estranged husband Rıza remains a looming shadow in her life. Against a richly textured backdrop of changing society, fashion and desire, *The Hatmaker* is an epic story of resilience, reinvention and love.

BEHIND THE VEIL

To cover her sick brother's treatment expenses, Hançer marries Cihan, the sole heir of a wealthy family, tasked with continuing his noble bloodline. What starts off as an arrangement develops into love, but soon their marriage faces relentless challenges when Beyza, Cihan's manipulative ex-wife, schemes to tear them apart, then Hançer's estranged mother and vengeful sister declare war to destroy their sworn enemies: Cihan's family.





ANOTHER CHANCE

Deniz is an ambitious investment executive who believes success justifies every sacrifice. He is in love with Vicdan, the embodiment of genuine love and moral clarity in his life, but after a sudden car crash, she vanishes without a trace. No one remembers her, as if she never existed, and her disappearance begins to fracture reality itself. Time slips, identities blur, and Deniz is ultimately left with a dilemma: when fate offers you another chance at love, can you let go of everything you once believed mattered?

ZERHUN

Framed and cast out while pregnant, Zerhun raises her daughter Hayat in secret. Years later, the truth surfaces and Hayat's father, Yaman, demands a DNA test. But a car accident leaves him with memory loss, and when he brings Hayat into his powerful family's mansion, he is unaware that she is his daughter. To protect her child, Zerhun returns to the world that once tried to destroy her, navigating buried secrets and family rivalries while fighting for her daughter's future.



VITÓRIA

Vitória struggles to protect her family when she finds out that her father-in-law, Manuel Mendonça, is a criminal. After the tragic death of her husband, Vitória tries to shield her children from their grandfather's influence. While defending herself from an attack by her brother-in-law, she ends up being arrested and loses custody of her children. With the support of Jorge, a brilliant lawyer and her first love, Vitória will fight to win back the love and trust of her children and expose her father-in-law.

CHAPTERS OF LIFE

Nanda and Leo experience an intense but fleeting passion in Brazil. Pregnant and believing Leo has abandoned her, Nanda returns to Portugal, only to face her mother's rejection. After a serious accident, her obstetrician, Helena, does everything she can to save Nanda and the babies, but Nanda dies after giving birth to her twins. When the little girl, Clara, is diagnosed with Down syndrome, her prejudiced grandmother, Marta, rejects her and only the baby boy is taken home. Years later, far from knowing he's the twins' father, Leo proposes to Constança, though he can't help but still look for Nanda. Consumed by guilt, he will decide to do everything in his power to get custody of his children.



AZUL

A year has passed since the last sighting of a whale on the entire planet. Olivia, a determined 18-year-old girl with trisomy 21, daughter of a famous biologist, joins a group of environmental activists in Azores and embarks on a mission to bring the whales back.

BROKEN PROMISE

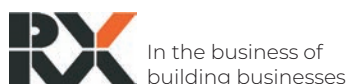
Based on a Turkish script from Kanal D, the story focuses on the relationship between two families who end up involved in a secret deal, giving rise to conflicts, but also forbidden passions tangled up in a complicated plot. Two sisters in conflict, two cousins with a score to settle and a lot of feelings running high. Will Laura's love be enough to heal Miguel's anger and Tomás' guilt? Will she be able to choose which one to save?



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