FRESH HITS, TIMELESS STORIES:
KANAL D INTERNATIONAL'S MENA STRATEGY

OGM UNIVERSE:
FERDA AND *DEEP IN LOVE* SET THEIR SIGHTS ON MENA

VIDEOMITE:
NEW RULES OF DIGITAL ENTERTAINMENT

EPISODE

DICM 2026

TRT SALES







DUBAI INTERNATIONAL CONTENT MARKET

MEET US AT
A05 & A06

For more content visit our website
www.trtsales.com



INTER MEDYA

rise STUDIOS



INTER MEDYA

NOW

MOST PRODUCTION

OGM UNIVERSE



OGM UNIVERSE
STORIES MADE TO BE

OGM PICTURES



MEET US AT DICM
BOOTH C12

REMEMBERED



KANAL D
INTERNATIONAL

STORIES
THAT TRAVEL
THE WORLD



Visit
our website
for more!

kanaldinternational
kanal-d-international
kdisales@kanald.com.tr

BEYOND TURKISH DRAMA

A WIDER WORLD OF THE TURKISH CINEMA







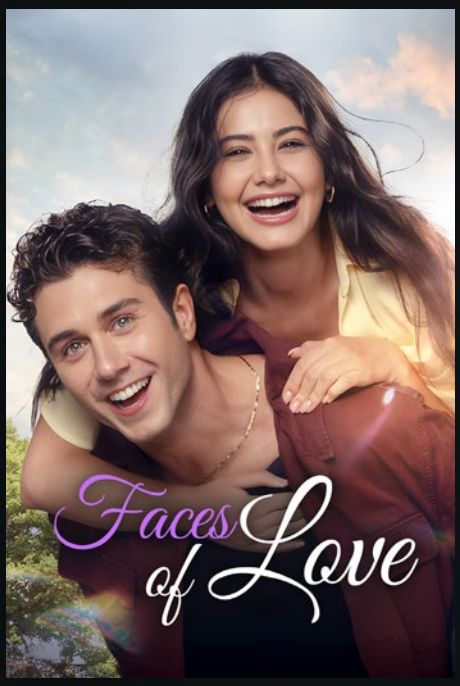




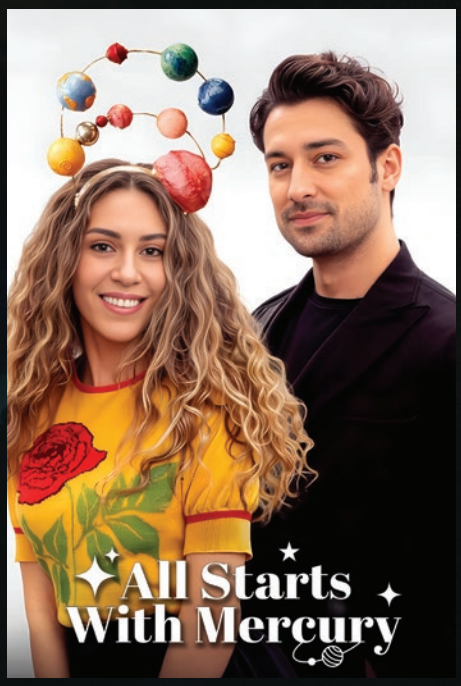


DIFFERENT STORIES
BOLDER EMOTIONS
A WIDER AUDIENCE

ROMANCE
COMEDY
THRILLER
FAMILY
HORROR
AND MORE



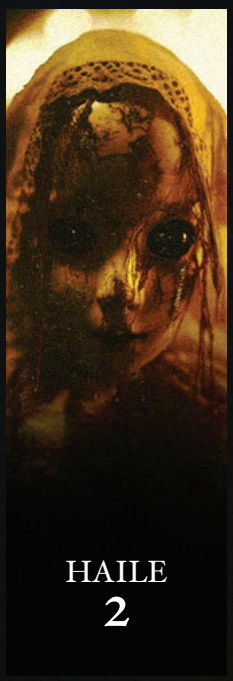




DJINN.
POSSESSION.
RITUALS. CURSES.

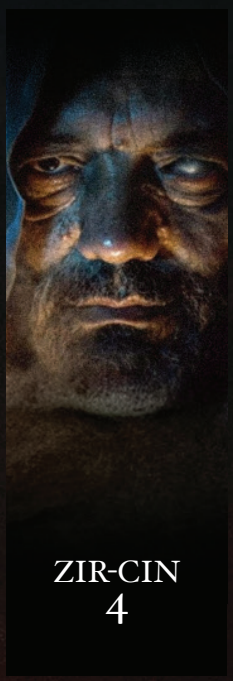
TURKISH HORROR.
BUILT IN DEPTH.

Distinctive mythology, recurring franchises and enough titles to build a real horror offering.


HAILE
2


ALEM-I CIN
2


HANNAS
3


ZIR-CIN
4

videomite

www.videomite.com
sales@videomite.com

Exploring the World of Content From Türkiye to the Globe

FOUNDER & CEO
ÖZLEM ÖZDEMİR
ozlem@episodemag.com

EDITOR-IN-CHIEF
OBEN BUDAK
oben@episodemag.com

MANAGING EDITOR
BURCU ASENA ŞAHİN GENÇOĞLU
burcu@episodemag.com

EDITORS
YOLDAŞ ÖZDEMİR
yoldas@episodemag.com

ORÇUN ONAT DEMİRÖZ
orcunonat@episodemag.com

ART & DESIGN
CANSU ÖZCÖMERT

SALES & MARKETING
info@episodemag.com

Website: episodemag.com

FOLLOW US
@EPISODEDERGI

HEADQUARTERS
CAFERAGA MAH. DR ŞAKIR PASA SOK. NO 3-A, KADIKOY-ISTANBUL, TÜRKİYE
+90 0543 345 46 00

Episode and episodemag.com are operated by Mylos Publishing by Mylos Publishing Group -Publishing Consultancy Services Limited Company. All text, content, photographs, video, audio, and graphics are owned by or licensed by Episode or other third parties and are protected from any unauthorized use, copying and dissemination by copyrights, trademarks, and/or other proprietary rights and laws of the Türkiye and other countries.


Oben Budak

As one of the key events on the global content industry's annual calendar, DICM offers an ideal opportunity to turn our attention to the Middle East and North Africa (MENA), one of the most influential markets in international broadcasting and the digital ecosystem. We are delighted to welcome you to this special issue dedicated to the region.

MENA has long been an established market for international content, offering far more than impressive viewing figures. It is also a dynamic landscape where traditional broadcasters, digital platforms, regional powerhouses and global players are competing to shape the future of entertainment. As audience habits evolve, established approaches to episode lengths, distribution windows and content adaptation are being reconsidered. The idea of a one-size-fits-all strategy is increasingly becoming a thing of the past. Buyers in the region are no longer simply looking to acquire successful productions; they are increasingly interested in stories that can connect with local audiences, as well as the potential of co-productions and format adaptations tailored to regional markets.

We begin our interview series with TRT Sales, a company that has built a strong connection with audiences across the region through its large-scale historical productions and is now broadening its international offering with contemporary family dramas and its digital platform, tabii. Mustafa İlbeyli, Head of Advertising and Sales at TRT, shares his insights into how the company is adapting its content strategy to meet evolving audience preferences across MENA. He also explores the growing importance of regional partnerships as the industry continues to expand beyond traditional broadcasting into the digital space.

Next, we turn to OGM UNIVERSE to explore the region's appetite for female-driven narratives and emotionally compelling storytelling. Ekin Koyuncu Karaman, Global Distribution & Partnership Director at OGM UNIVERSE, discusses the potential of regional collaborations and Arabic format adaptations, offering a broader perspective on how successful stories can travel beyond traditional content sales. The conversation also highlights the company's flagship titles, *Deep in Love* and *FERDA*.

Our next conversation takes us to Inter Medya, a company bringing together the international appeal of Turkish drama and emerging storytelling formats. With titles such as *Caged Love*, developed in partnership with Rise Studios, and *Halef*, one of the standout dramas of the current television season, Inter Medya continues to expand its international presence. We also explore the company's growing interest in vertical storytelling and micro-dramas, mobile-first formats that are creating new possibilities for producers and distributors while responding to increasingly diverse viewing habits.

The balance between traditional television broadcasting and digital platforms, particularly in terms of distribution windows, is another key theme explored in our conversation with Kanal D International. Elif Tatoğlu, Distribution Strategy & Sales Director at Kanal D International, discusses the company's multi-layered approach to the MENA market, highlighting titles such as *Torn Apart*, *Dignity* and *Sins & Roses*. She also shares insights into the launch of Kanal D Drama Arabic and the adaptation of successful dramas into Arabic formats, including *Mercy*.

Finally, we turn our attention to the shifting economics of international content distribution and the growing impact of technology on the broadcasting business. Milena Đuričić, Co-Founder and COO of Videomite, examines how technology is reshaping traditional distribution models. From AI integration to unlocking the value of intellectual property across YouTube and AVOD platforms, she explores how technology-driven approaches can extend the commercial life of content and open up additional revenue streams.

Through the perspectives of industry leaders and companies operating at the forefront of the MENA market, this special issue explores the strategies, partnerships and emerging business models shaping the next chapter of international content distribution. We hope you enjoy reading it as much as we enjoyed putting it together.

Enjoy the issue!

Subscribe to our newsletter: **episodemag.com**



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

Historical Dramas and Modern Tales: Turkish Drama Has More Stories to Tell

By OBEN BUDAK

With internationally recognised productions such as *Resurrection: Ertuğrul*, *Saladin: The Conqueror of Jerusalem* and *Fatih: Sultan of Conquests*, Turkish dramas have built a strong connection with audiences across the MENA region. Alongside these historical epics, contemporary titles such as *Deep in Love* and *Marriage is Beautiful* reflect the diversity of stories reaching different audience segments.

As viewing habits evolve and digital platforms, such as TRT Sales' international tabii, gain an increasingly prominent role in the region, the content landscape is opening up new opportunities for international distribution and collaboration.

For TRT Sales, this changing environment brings new possibilities to expand the reach of its catalogue, strengthen regional partnerships and explore alternative business models. At DICM, we spoke with Mustafa İlbeyli, Head of Sales & Advertising at TRT, about changing buyer preferences, the growing role of tabii, the potential for regional co-productions and the company's priorities for 2027.

Last month at MIPCOM, you spoke about TRT Sales' growing presence across a wide range of territories, from Latin America to Eastern Europe. We are now in the MENA region, one of the strongest markets for Turkish dramas. As viewing habits and content consumption patterns continue to evolve rapidly, how are you seeing this transformation unfold across the region? What are TRT Sales' key priorities and objectives for the MENA market as you attend DICM this year?

The MENA region has always been one of the most important markets for Turkish dramas, but we are also witnessing a significant transformation in the way content is consumed. Traditional broadcasters remain influential, while digital platforms are expanding their reach and introducing new viewing habits, particularly among younger audiences.

For TRT Sales, this transformation represents an opportunity rather than a challenge. Our priority is to reach audiences through different platforms and distribution models while continuing to offer high-quality productions that appeal to diverse tastes.

At DICM, our main objective is to strengthen our existing partnerships, explore new business opportunities and establish connections with potential partners across the region. We also believe that closer collaboration with regional broadcasters, producers and industry professionals can further strengthen the international impact of our productions.

High-end historical dramas such as *Resurrection: Ertuğrul*, *Saladin: The Conqueror of Jerusalem* and *Fatih: Sultan of Conquests* have resonated strongly with audiences across the MENA region. At the same time, more contemporary stories in your catalogue, such as *Deep in Love* and *Marriage is Beautiful*, have the potential to appeal to different audience segments. How are buyers' preferences evolving in the region? Do historical dramas still dominate by a significant margin, or are you seeing growing demand for stories centred on family, love and relationships?

Historical dramas have undoubtedly played a major role in the success of Turkish content across the MENA region. Productions such as *Resurrection: Ertuğrul*, *Saladin: The Conqueror of Jerusalem* and *Fatih: Sultan of Conquests* have demonstrated that audiences have a strong appetite for stories with historical depth, powerful characters and high production values.

However, we should not overlook the growing interest in contemporary stories. Family relationships, love, social dynamics and everyday human experiences are themes that resonate with audiences regardless of their cultural background. Titles such as *Deep in Love* and *Marriage is Beautiful* offer different storytelling approaches and allow us to reach broader audience segments.

I wouldn't say that historical dramas have lost their appeal. Rather, we are seeing a more diversified market where buyers are increasingly looking for content that fits their specific programming strategies and target audiences. For us, having a diverse catalogue is therefore essential.



The MENA region is a highly competitive market, where traditional broadcasters compete alongside local and global digital platforms. How do the original productions of tabii, TRT's international digital platform, create new opportunities in this landscape? Beyond licensing agreements with digital platforms in the region, what potential do you see for co-productions and other forms of collaboration?

The launch of tabii has opened up new opportunities for TRT in the international content market. As TRT's international digital platform, tabii offers original productions with distinctive stories, strong production quality and a different perspective on content development.

We see considerable potential in the MENA region, where digital platforms are becoming increasingly important players. Beyond traditional content licensing, there are opportunities to explore different forms of cooperation with regional platforms and broadcasters.

Co-productions are another area we are particularly interested in. We believe that working with local production companies, creative professionals and industry partners can create stories with both regional relevance and international appeal. Such collaborations would not only strengthen our presence in the market but also create opportunities to bring different creative perspectives together.

Cultural proximity, compelling characters and emotionally engaging storytelling have all played an important role in the success of Turkish dramas across the MENA region. However, audience expectations can vary significantly from one country to another. How does TRT Sales take these differences into account when presenting its content to the region? How important are factors such as

Arabic dubbing, local marketing strategies and effectively matching content with the right target audiences in determining a production's international success?

Understanding the cultural characteristics and viewing preferences of each market is an important part of our international distribution strategy. Although the MENA region shares certain cultural similarities with Türkiye, audience expectations and programming priorities can differ considerably between countries.

At TRT Sales, we take these differences into consideration when presenting our catalogue to buyers. We focus on identifying the right content for the right broadcaster or platform rather than taking a one-size-fits-all approach.

Localization is also an important factor. Arabic dubbing, appropriate marketing campaigns and a clear understanding of the target audience can significantly contribute to a production's success. However, we believe that localization goes beyond language. It is also about understanding how a story should be positioned and communicated to different audiences.

Ultimately, strong storytelling has the power to cross cultural boundaries, but the right distribution and marketing strategy can make that connection even stronger.

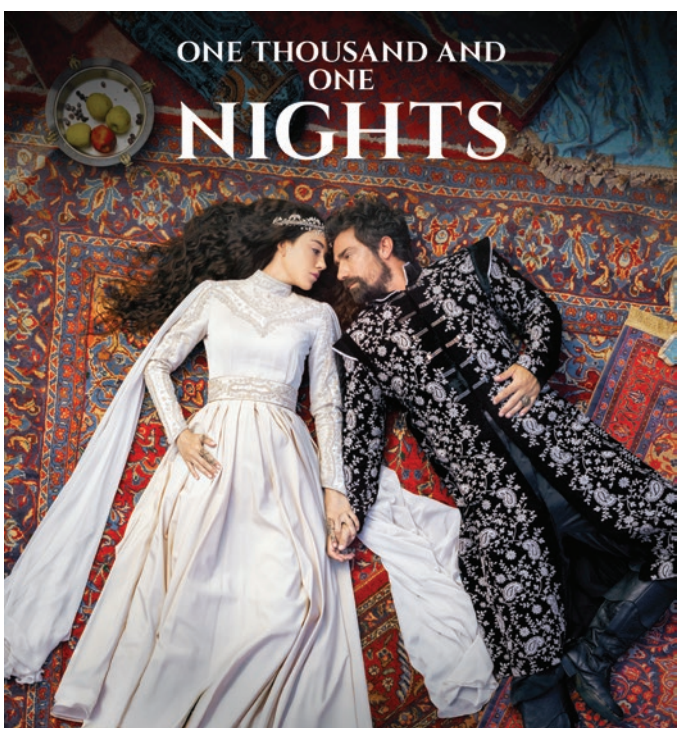
DICM is an important meeting point where broadcasters shape their content needs and budgets for upcoming seasons. Which genres and business models are generating the most interest in your meetings this year? Alongside traditional licensing agreements, are you seeing growing interest in alternative distribution models? Looking ahead to 2027, in which areas does TRT Sales aim to expand its presence in the MENA region?

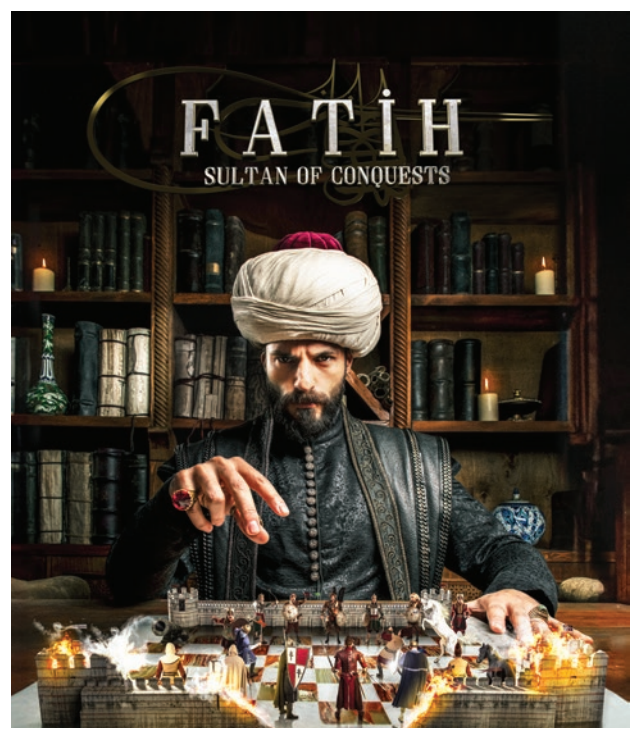
Our meetings at DICM reflect the diversity of today's content market. Historical dramas, contemporary series and family-oriented productions continue to attract attention, although the specific needs and expectations of buyers vary depending on their platforms and target audiences.

Traditional licensing remains an important part of our business, but we are also open to exploring alternative distribution models and new forms of collaboration. The growing number of channels and platforms creates opportunities to reach audiences with different viewing habits and content preferences.

Looking ahead to 2027, our focus will be on strengthening TRT Sales' position in the MENA region, expanding our network of partners and exploring new opportunities for both our existing catalogue and upcoming productions.

We also believe that joint projects with leading broadcasters, production companies and creative talents in the region can further enhance the reach and impact of our content. Ultimately, our aim is not simply to sell more titles, but to build sustainable partnerships and establish a stronger, long-term presence in the region.







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

FERDA, Female-Led Stories and the Future of Turkish Drama in MENA

By OBEN BUDAK

As Turkish dramas continue to strengthen their presence across international markets, MENA remains a key territory where established audience connections create opportunities for both new titles and long-term partnerships.

At DICM, the focus is on bringing stories with strong emotional foundations to regional buyers, with *FERDA* and the second season of Deep in Love taking centre stage.

While *FERDA* explores family loyalty, female solidarity and the struggle for personal freedom, *Deep in Love* builds on the international appeal of Turkish drama through its continuing success. Yet the opportunities in the region extend well beyond finished-content sales. Arabic adaptations, format licensing and creative partnerships are increasingly part of the conversation as buyers seek stories that can resonate with local audiences while retaining their universal appeal.

We spoke with Ekin Koyuncu Karaman, Global Distribution & Partnership Director at OGM UNIVERSE, about the regional potential of its latest productions, the changing expectations of international buyers, and the strategies shaping the company's expansion across MENA and Africa in 2027.

What are your main objectives for DICM this year? Is your priority to reach new buyers, strengthen existing partnerships, or explore new business models in the region?
MENA is one of our key markets, and our priority at DICM is to strengthen established relationships while connecting with new partners whose programming needs suit our catalogue. These conversations increasingly extend beyond an individual acquisition to how we can work together across several titles over time.

Our main focus this year is *FERDA*, alongside the second season of *Deep in Love*. Both are produced by OGM Pictures: *Deep in Love* continues its record-breaking run

on TRT 1, while *FERDA* is our new drama for Kanal D. We are also presenting our wider catalogue, including *Six of Us*, *The Fall of the King*, *Lost in Love*, *Reborn* and *Broken Destiny*.

Finished-content licensing remains the foundation of our business. Alongside that, we are interested in format sales, local adaptations and, where the right opportunity exists, broader creative partnerships.

Do you see *FERDA*'s themes as particularly appealing to MENA audiences? What kind of initial feedback have you received from buyers in the region?
We believe *FERDA* has strong potential in MENA because its central conflicts bring together family loyalty, love, injustice and the desire to determine one's own future. These are themes that have helped Turkish drama build a lasting connection with audiences in the region.

"From a distribution perspective, understanding each market is essential. We work closely with local partners on suitability, positioning and presentation. A culturally specific story can travel very well when its characters are portrayed with emotional honesty and audiences can understand what is at stake for them."

Tokat gives the series a distinctive setting, but the emotional connection begins with Ferda herself. She returns to a place where everyone believes she is dead and discovers that her sisters remain trapped within the same system she escaped. Her decision to stay gives the story a purpose beyond personal revenge. Her relationship with Kahraman, a member of the family she has every reason to distrust, adds a deeply conflicted romance.

It is still early to give a definitive picture of the regional response. Our confidence in the title comes from that combination of female solidarity, family conflict and an emotionally complex love story, which we believe offers buyers a compelling proposition.

Are you seeing growing interest in stories that explore women's roles within the family and society? How do you balance local sensitivities with universal appeal?
Female-led narratives are an important part of our conversations with international buyers. What makes them compelling is the depth of the character: her relationships, contradictions and the consequences of her choices.



"We believe FERDA has strong potential in MENA because its central conflicts bring together family loyalty, love, injustice and the desire to determine one's own future. These are themes that have helped Turkish drama build a lasting connection with audiences in the region."

Ferda's struggle is personal, but her decision to protect her sisters gives it a wider significance. She is trying to reclaim her identity while confronting the expectations that continue to shape the lives of the women around her. Her feelings for Kahraman make that journey even more complicated, bringing love into direct conflict with distrust and family history.

From a distribution perspective, understanding each market is essential. We work closely with local partners on suitability, positioning and presentation. A culturally specific story can travel very well when its characters are portrayed with emotional honesty and audiences can understand what is at stake for them.

How does OGM UNIVERSE view Arabic adaptations and regional production partnerships? What models are you looking to explore beyond traditional licensing?

We see potential in Arabic adaptations, particularly where a story's central relationships and emotional conflicts can take on a meaningful new life in a local setting. The right adaptation needs to feel authentic to its audience while preserving what made the original story compelling.

Our close relationship with OGM Pictures gives us a valuable connection to the creative process behind many of our titles. That understanding can contribute to discussions about which elements should remain at the heart of an adaptation and where the story can evolve.

Beyond finished-content licensing, we are open to format sales, local adaptations and selective development or co-production opportunities. We are particularly interested in partners with strong local knowledge and a clear creative vision. Any collaboration needs a shared understanding of the audience, the project and the commercial structure from the beginning.

How is the growth of digital platforms affecting your sales strategy, and are



changing expectations influencing how you package international rights?
Our conversations with buyers increasingly involve flexibility around duration, rights and release windows. Long-running Turkish dramas remain valuable because they build audience loyalty through rich character development, while digital productions offer opportunities for more compact storytelling, different genres and contemporary themes.

We assess those needs title by title. There is no single preferred season length or episode format across platforms, and the right package depends on the story, the audience and how the partner intends to release it.

Linear television and streaming can also complement each other. Depending on the territory, carefully structured windows or non-exclusive agreements can extend a title's reach and commercial life. Our role is to define rights, timing and positioning clearly so that each partner has a strong proposition for its audience while preserving the title's value across its international journey.

What distinguishes DICM from other markets? Are there opportunities beyond MENA, and what outcomes would you like to achieve?
DICM gives us an opportunity to focus closely on regional programming needs. Being in Dubai allows us to spend time with partners discussing their audiences, schedules and acquisition priorities in greater detail. That understanding is particularly useful when deciding which titles from a broad catalogue are best suited to each buyer.

It is also a valuable meeting point for conversations extending beyond MENA, including Africa, where we already have a presence and see opportunities to develop further relationships. Our approach is specific to each territory, taking into account language, localisation and viewing habits.

By the end of DICM, we would like to have moved acquisition discussions forward, identified clear opportunities for *FERDA* and *Deep in Love*, and developed wider catalogue conversations with both existing and new partners. For potential adaptations or creative collaborations, a concrete next step with the right partner would also be a meaningful outcome.

Will your growth strategy focus on more territories or deeper partnerships? What role will MENA play in your plans for 2027?
Both are important to our growth. Our catalogue has been licensed in more than 110 countries, and we want to build on that reach through successful launches and relationships that continue across multiple projects.

In established markets, deeper partnerships allow us to understand programming needs earlier and contribute more closely to how a title is selected, positioned and introduced. At the same time, we are continuing to develop opportunities in Western Europe, Asia and Africa.

MENA will remain a key part of our plans for 2027. We want to strengthen our relationships with broadcasters and platforms, expand opportunities across the catalogue and explore adaptations where there is a strong creative and commercial fit. As an independent distribution company powered by OGM Pictures, our ambition is to connect compelling stories with partners who can help them build lasting audiences around the world.





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

From *Torn Apart* to *Al Marsa*: Expanding Across MENA with New Dramas and Arabic Adaptations

By OBEN BUDAK

The Middle East and North Africa (MENA) remains one of the strongest markets for Turkish drama, yet its broadcasting landscape is evolving rapidly. As traditional television maintains its influence and regional and global streaming platforms intensify competition, changing audience habits are reshaping distribution windows and episode formats.

With a rich catalogue featuring new-generation hits such as *Torn Apart*, *Dignity* and *Sins & Roses*, iconic IPs adapted into Arabic, including *Time Goes By* (Al Marsa) and *Mercy*, and the launch of Kanal D Drama Arabic, Kanal D International is adapting to this changing landscape.

At DICM 2026, we spoke with Elif Tatoğlu, Distribution Strategy & Sales Director at Kanal D International, about shifting buyer expectations, evolving distribution strategies and the company's outlook for 2027.

MENA audiences watch Turkish dramas across both traditional television and digital platforms, with demand ranging from long-running series to shorter seasonal formats. How are viewing habits and buyer expectations evolving across the region, and how does Kanal D International respond to different requirements for episode length, scheduling and content adaptation?

MENA has always been one of our key markets and we continue to see strong demand for Turkish drama across the region. What I find interesting is that linear television remains very strong, even as digital platforms continue to grow. Rather than replacing one another, they serve different viewing habits and this creates opportunities for us.

Buyers are also becoming more selective. It's not simply about acquiring a successful Turkish series anymore. They want to know how a title will work for their particular audience, their scheduling needs and their business model. Some broadcasters still prefer long-running dramas that can build audience loyalty over time, while digital platforms may look for different episode structures, faster pacing or more flexible release strategies.

We try to be pragmatic about this. We work with our partners on episode conversions, scheduling, language versions and windowing strategies, depending on the needs of each market. For example, we have worked with both Viu and MBC on *Sins & Roses*, developing different release windows that allow the title to reach audiences across platforms while respecting each partner's commercial priorities.

We are also investing in our own distribution opportunities through Kanal D Drama Arabic. With more than 50 Arabic-dubbed series and 4,500 episodes in our library, we have a strong foundation for both linear and on-demand offerings. We see this as an important part of our strategy to reach audiences through different viewing experiences.

Ultimately, I don't think there is a single formula for MENA anymore. The region is diverse and so are the expectations of our partners. What hasn't changed is the appetite for strong storytelling. Our job is to make sure we bring the right content to the right audience, in a way that makes commercial sense for everyone involved.

Love, family conflicts and powerful female characters have long been central to the international appeal of Kanal D dramas. As audience expectations evolve across MENA, which themes and character dynamics continue to resonate most strongly? Are you seeing growing interest in different genres or new approaches to storytelling?

Love, family relationships, loyalty and betrayal continue to resonate strongly across MENA. These are universal emotions and have always been at the heart of Turkish drama's international success. Strong female characters, particularly those with complex personalities and compelling journeys, remain an important part of that appeal.

At the same time, audiences are evolving, particularly younger viewers who have more content choices than ever. They expect faster pacing, fresh characters and stories that capture their attention from the beginning.

Torn Apart is a great example. It brings a younger cast and fresh energy, while still delivering the love, family conflicts, secrets and revenge that audiences enjoy. *Dignity* takes a different approach, combining the emotional depth of a classic Turkish drama with contemporary characters and an impossible love story.

I don't think we need to reinvent Turkish drama. The emotional connection is already there. What matters is finding fresh ways to tell these stories and making sure we continue to appeal to both loyal viewers and new generations.



"Buyers are becoming more selective. It's not simply about acquiring a successful Turkish series anymore. They want to know how a title will work for their particular audience, their scheduling needs and their business model. Some broadcasters still prefer long-running dramas that can build audience loyalty over time, while digital platforms may look for different episode structures, faster pacing or more flexible release strategies."

Your latest titles, *Dignity* and *Torn Apart*, bring together recognisable talent, younger characters and emotionally driven stories. How important are cast recognition and star power when introducing these productions to MENA buyers? In the case of *Dignity*, how are you positioning Mehmet and Simay's forbidden romance and the conflict between their families for regional audiences?

Cast recognition is certainly important in MENA, where Turkish actors have a strong following. Familiar faces help generate initial interest and give buyers confidence, but we also see how younger talent can bring fresh energy and attract new audiences.

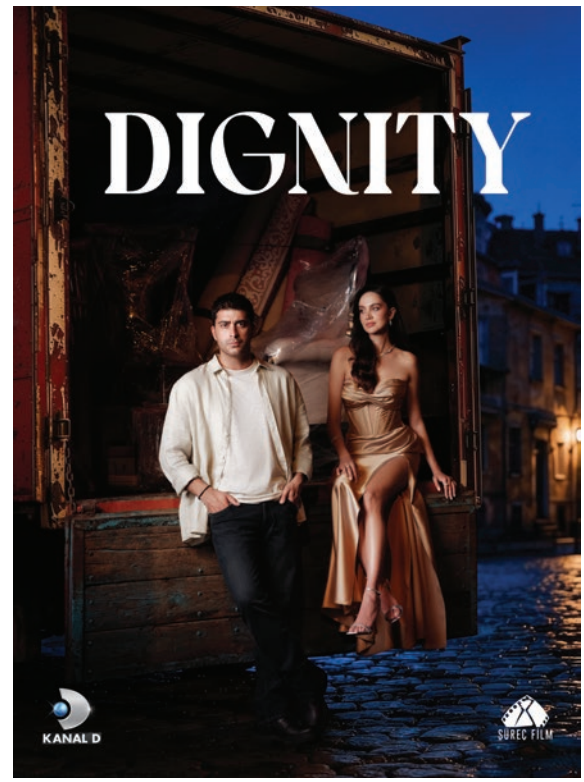
Torn Apart is a good example. Its young cast has created a strong connection with younger viewers, but the family drama, love, secrets and revenge have helped it reach a much broader audience. With *Dignity*, we have a great balance of young talent and established names. Doğukan Güngör and Merih Öztürk bring strong chemistry to the central love story, while Kerem Alışık, Reha Özcan and Nergis Öztürk add depth to the family conflicts.

Mehmet and Simay's love story is at the heart of the series, but their relationship faces enormous challenges, particularly due to the deep-rooted conflict between their families. This conflict brings in themes of pride, loyalty, class and family values, which we believe will resonate strongly with MENA audiences.
Ultimately, star power helps open doors but it's the story and the characters that keep audiences watching.

Ramadan remains one of the most competitive periods in the MENA television calendar. How does Kanal D International work with regional broadcasters and streaming platforms to position Turkish dramas during this period? Are you seeing changes in the types of stories, episode packages or scheduling strategies that buyers favour for Ramadan?
Ramadan is a very important period for broadcasters and platforms in MENA but we also need to consider that the Ramadan programming calendar doesn't necessarily align with the Turkish broadcast season. Local productions naturally take priority during this period, so we don't position our new Turkish dramas specifically around Ramadan.

However, we continue to work closely with our partners, particularly on library titles and remake opportunities. Our extensive catalogue gives us plenty of options, whether they are looking for proven dramas to complement their schedules or strong stories that can be adapted for local audiences.
For us, it's about understanding our partners' programming priorities and finding opportunities to work together, during Ramadan and throughout the year.

Alongside the continued popularity of dubbed Turkish dramas, Arabic-language adaptations have opened up new opportunities for Turkish intellectual property across MENA. How is Kanal D International approaching remake and format rights in the region? Which storytelling elements or types of productions have the strongest potential for successful Arabic-language adaptations?
Formats are becoming an increasingly important part of our business and MENA is definitely one of the regions where we see great potential.
Last year, we already saw a successful adaptation of our title *Time Goes By*, remade as *Al Marsa*. I'm also happy to share that another one of our successful IPs, *Mercy*, will be adapted into Arabic, which is very exciting for us.
For us, the key is the strength of the original story. Family relationships, love, betrayal, social differences and generational conflicts



are themes that travel well, but there needs to be enough flexibility for local producers to make the story their own.

We have a very diverse catalogue, from powerful family dramas to romantic stories, giving us plenty of opportunities to explore.
Finished Turkish dramas will always remain an important part of our business, but we see formats as a great way to give our stories new life and build stronger partnerships with local producers and broadcasters.

With major free-to-air broadcasters operating alongside increasingly competitive streaming platforms, distribution strategies across MENA have become more complex. How do you balance exclusivity, first-window and second-window rights when negotiating with regional partners? How has the growth of streaming changed your approach to maximising both the reach and long-term commercial value of your catalogue?
MENA has become a much more dynamic market, with free-to-air broadcasters and streaming platforms both playing important roles. This has made windowing strategies more important than ever.

"We are investing in our own distribution opportunities through Kanal D Drama Arabic. With more than 50 Arabic-dubbed series and 4,500 episodes in our library, we have a strong foundation for both linear and on-demand offerings. We see this as an important part of our strategy to reach audiences through different viewing experiences."

For fresh titles, particularly those released close to their Turkish broadcast, we are naturally more protective of exclusivity and first-window rights. We need to protect the value of the content and our partners' investments, especially in a market where piracy remains a challenge.

Sins & Roses is a good example of how we approach this. Viu has the first exclusive streaming window, with episodes becoming available just days after their Turkish broadcast. MBC then follows after Viu's 30-day exclusivity period, allowing us to reach both digital and linear audiences while protecting the value of each window.
Another important factor is that we can no longer look at Türkiye and international markets separately when it comes to streaming rights. A deal negotiated in Türkiye with a regional or global platform may also have implications for MENA and other territories. So we need to consider the bigger picture, taking into account both local streaming partners and global platforms when structuring our deals.

Beyond the first window, we look at how to extend the commercial life of each title through second windows, digital platforms and our own Kanal D Drama Arabic offering.
Ultimately, our objective is not simply to maximise the value of the first deal, but to build a long-term strategy that balances revenue, reach and the interests of our partners across different markets.

Looking back at 2026, how would you assess Kanal D International's performance in the MENA region? Which developments have been most significant for your business this year, and what opportunities or strategic priorities will guide your approach to the region in 2027?
2026 has been a strong year for us in MENA, which remains one of our most important and established markets. Our focus has been not only on growing sales but also on expanding our partnerships and finding new ways to bring our content to audiences.

Sins & Roses has definitely been one of the highlights, with strong interest from both linear broadcasters and streaming platforms. Another major success has been *Torn Apart*, one of the standout Turkish dramas of the year. Its young cast and fresh talent have attracted younger viewers, while the strong family story has connected with a much broader audience. Another important development is Kanal D Drama Arabic. With more than 50 Arabic-dubbed series and 4,500 episodes, we have a strong foundation to grow our presence through both linear and on-demand services.
We are also encouraged by the growing interest in formats. Following the success of *Al Marsa*, the Arabic adaptation of *Time Goes By*, we are excited that another one of our IPs, *Mercy*, will also be adapted into Arabic.
We also see great potential for our evergreen catalogue on streaming platforms. Some of these titles are very familiar to audiences who grew up watching them, but for younger generations, they are completely new stories. Streaming gives us the opportunity to introduce these classics to new viewers and extend their commercial life.
Looking ahead to 2027, we want to further develop Kanal D Drama Arabic, strengthen our partnerships across linear and streaming, and create more opportunities for our formats and evergreen titles. MENA is a market we know well but we believe there is still plenty of room to grow.





MILENA ĐURIČIĆ, **CO-FOUNDER & COO OF VIDEOMITE**

The Old Distribution Model Is Breaking

By ÖZLEM ÖZDEMİR

As the traditional distribution model faces mounting pressure, the question is no longer simply how many titles a company can sell, but how much value it can unlock from each one. From YouTube's growing role as a monetisation platform to AI-driven workflows and the rise of microdrama, the industry is rethinking how content is distributed, managed and monetised. In this interview, Milena Đuričić, Co-Founder & COO of Videomite, discusses the shifting economics of content distribution, the company's technology-driven strategy and the opportunities she sees in the MENA market, from Turkish horror and feature films to digital-first formats.

Buyers are taking fewer titles and expecting each one to work harder. Does that make the traditional distributor with a huge catalogue less valuable?

Not if the distributor actually understands how to maximise the life of the content.

A large catalogue on its own is not a strategy. And one of the biggest problems in the market is that distribution is still too fragmented. You often have one company focused on television, another on digital, another on theatrical. Each distributor naturally optimises for its own window and its own revenue.

The problem is that content does not live in separate boxes.

If the same film is sitting with several distributors who are all pulling in different directions, the title is often not monetised to its full potential. One party may want to protect a television window, another may push digital immediately, another may focus only on theatrical. Everyone is looking at their own piece of the economics.

What we believe is more valuable is a single strategy across the full life cycle of the IP.

That means deciding when and where a title should move through theatrical, television, SVOD, AVOD, YouTube, FAST and other windows, and doing that differently by territory, language and audience.

The goal is not to maximise one window. The goal is to maximise the total value of the content across all windows, over time. And that is where a distributor becomes more than a sales intermediary. It becomes the architect of the commercial life of the IP. If every distributor optimises only for its own window, nobody is optimising for the content.

Has YouTube quietly become a broadcaster while much of the television industry was still treating it as a promotional platform?
In many ways, yes. Five years ago, a lot of traditional media companies still thought of YouTube as somewhere you uploaded trailers, clips or old content after the "real" distribution had happened. That is not how we see it.

For the right rights owner, YouTube can be a serious monetisation window, a discovery engine and an audience-development platform. It can also tell you where demand exists before a traditional sales process does. But uploading a video is the easy part.

The difficult part is knowing what to publish, how to package it, in which language, in which territory, on which channel and how to optimise and monetise it over time.
YouTube has been extremely important to Videomite because it forced us to become faster, more granular and more data-driven. YouTube is no longer what happens after television. It can be part of the core distribution strategy.

You will not be physically at DICM this year. So how are you approaching the MENA market, and what do you actually want buyers in the region to discover from Videomite?
We will not be physically present at DICM this year, but buyers can explore a selection of our catalogue on videomite.com and download the materials currently available there. Our catalogue is much broader than what can realistically be presented online, so if a buyer is looking for a specific genre, territory, language, window or type of rights, they can send an inquiry directly through the website and our sales team can propose the most relevant titles.



SPRING IN IMROZ (İMROZ'DA BAHAR) DİRECTED BY ÖZCAN ALPER, STARRING MERYEM UZERLİ AND HALİT ERGENÇ.

"The goal is to maximise the total value of the content across all windows, over time. And that is where a distributor becomes more than a sales intermediary. It becomes the architect of the commercial life of the IP. If every distributor optimises only for its own window, nobody is optimising for the content."

MENA is particularly interesting for us because Turkish talent already has an extraordinary relationship with audiences across the region.

One title we are highlighting is *Spring in Imroz*, produced by Sky Films, directed by Özcan Alper and bringing Meryem Uzerli and Halit Ergenç together on screen again after 15 years.

We are also putting a strong focus on Turkish horror. We have real depth, recurring franchises and a distinctive mythology built around djinn, rituals, curses and local folklore.
The idea is not to make buyers search through hundreds of titles. Tell us what audience, territory or genre you are looking for, and we can curate the right package.

"We have taken years of Videomite know-how about how content behaves across platforms, markets, languages and content types, and embedded that knowledge into the system. AI agents can move assets, prepare versions, repurpose long-form content into platform-ready clips, check metadata, upload across YouTube and other AVOD platforms, monitor performance and handle routine optimisation. But automation alone is not the interesting part. Our proprietary layer helps determine how those tasks should be performed."

Is the entertainment industry talking too much about AI making content and not enough about AI making money?
I think so. The problem with saying "AI" is that it has become an umbrella term for completely different things.

One side is generative AI. That is about using AI creatively to generate images, clips, scenes and eventually more complex audio-visual content. That is fascinating, but it also raises major questions around creativity, rights, ownership and production.

The other side is much less glamorous, but commercially much more immediate. The industry already owns millions of hours of content that cost billions to produce. AI can help localise it, dub it, subtitle it, create new versions, repurpose long-form content, improve metadata, analyse performance and distribute assets faster. That is where AI can affect revenue now.

So I think we need to separate the creative AI conversation from the business-process AI conversation. The question is not only, "What can AI create?" It is also, "What can AI make more valuable?"

Every company now says it uses AI. What is actually proprietary about Videomite Studio?
Videomite Studio is not just an AI wrapper and it is not just a set of agents performing repetitive tasks. The core is our proprietary algorithms and proprietary intelligence layer.

We have taken years of Videomite know-how about how content behaves across platforms, markets, languages and content types, and embedded that knowledge into the system. AI agents can move assets, prepare versions, repurpose long-form content into platform-ready clips, check metadata, upload across YouTube and other AVOD platforms, monitor performance and handle routine optimisation. But automation alone is not the interesting part. Our proprietary layer helps determine how those tasks should be performed.

A generic AI model does not automatically understand how content should be packaged differently for a specific territory, language or YouTube environment. We are not just automating workflows. We are turning Videomite's know-how into proprietary technology.

Did microdrama only become a "real" business once mainstream streamers started writing cheques?
I would say we are entering a very different second wave. The first wave of microdrama was built largely around specialised apps, fast and inexpensive production, aggressive user acquisition and micro-payments. It was almost its own ecosystem, separate from traditional television and streaming.

Now we are seeing mainstream media companies and streamers begin to commission, acquire and license microdrama titles.

That changes the economics significantly. For producers, there is suddenly another route to monetisation beyond owning an app or relying purely on micro-payments.

And I think it will also push the format toward better production values, stronger ideas and more competition for quality.

The first wave proved there was an audience. The second wave is about whether microdrama becomes a real licensable content category inside the wider entertainment business.
At Videomite, we are experimenting as well. *Neighbours*, or Konu Komşu, produced by İki Dakika Creative House, will launch on YouTube alongside other platforms.

We are interested in what happens when microdrama moves beyond the closed-app economy and becomes part of a broader multi-platform distribution strategy.

The traditional MCN model was built on armies of people cutting, uploading and optimising video. If software can now do much of that, what exactly is left of the MCN?
That is the uncomfortable question, and I think it is a fair one. Videomite benefited from the MCN and outsourcing model. The model solved digital complexity largely with people. You needed large teams cutting videos, packaging content, uploading, optimising, managing channels and monitoring performance. But I do not think the future is simply adding more people to perform more repetitive tasks.

Large rights owners increasingly want more control in-house, but they do not necessarily want to recreate those huge operational teams internally. Videomite Studio creates a third option. The media company keeps the people who understand the content, brand, audience and commercial strategy. Technology, AI agents and proprietary algorithms handle much of the heavy operational layer.

Does that potentially cannibalise part of the model that helped build Videomite? Yes. I am comfortable with that. I would rather disrupt our own business model than wait for somebody else to do it.

MENA already loves Turkish drama. Is the next opportunity simply selling more of the same, or is the region ready for a broader Turkish content proposition?
I think the opportunity is much broader than selling more long-running drama. The region already has familiarity with Turkish talent and storytelling, which gives us a strong starting point.

But we see potential in feature films, distinctive genre content such as horror, and new digital-first formats as well. At the same time, broadcasters and media groups in MENA are thinking more seriously about YouTube, AVOD, localisation and direct control of digital monetisation.

That is where Videomite becomes particularly relevant, because our content and technology businesses meet in exactly that space. So for us, MENA is not only a market where we want to sell more titles. It is a market where we see an opportunity to build longer-term relationships around both rights and infrastructure.



FAMILY MATTERS 2 (2 AİLE ARASINDA)
DİRECTED BY OZAN AÇIKTAN, STARRİNG ENGİN GÜNAYDIN, DEMET EVGAR AND ERDAL ÖZYAĞCILAR.



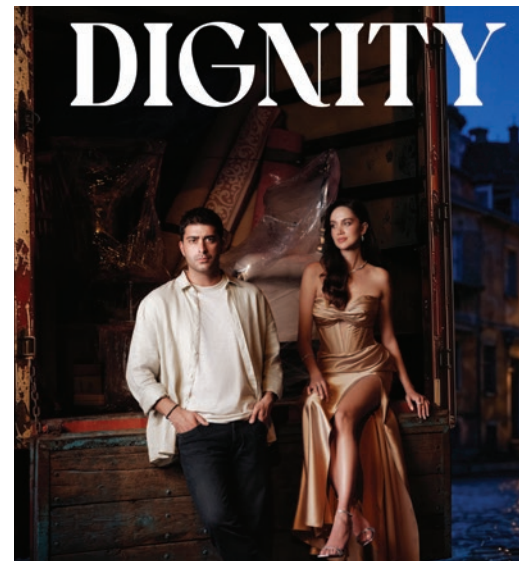
AYSE (AYŞE)
DİRECTED BY NECMİ SANCAK, STARRİNG BİNNUR KAYA, RIDVAN SANCAK AND MENDERES SAMANCILAR.



CİNHAR
DİRECTED BY ÖZGÜR AKBAŞ, STARRİNG HANDE ZEYNEP KIVANÇ, SUDENUR BALCI AND RECEP ÖZDEMİR.

What's on Turkish Television This Season?

EDA AKÇA







This season, Turkish television is bringing audiences a diverse range of stories, from family ties and impossible love to class conflicts and confrontations with the past. Spanning Istanbul, Cappadocia, Mardin and the Black Sea region, this selection features both newly launched productions and returning series from previous seasons.

NEW STORIES

DIGNITY

Produced by Süreç Film and internationally distributed by Kanal D International, *Dignity* brings together the conflict between two families with opposing lifestyles and values and an impossible love that blossoms in the middle of their feud. As the families defend their own beliefs, they are forced to confront the limits of their dignity. The cast includes Kerem Alışık, Doğukan Güngör, Reha Özcan, Merih Öztürk, Burak Çelik and Nergis Öztürk.

LAND OF THE SUN

Produced by TIMSBI Productions and internationally distributed by ATV Distribution, *Land of the Sun* brings to the screen a love story that begins in Germany and extends to Adana. The relationship between Kenan, the son of the well-established Kozan family, and Leyla is tested by family expectations and the opposition of Kenan's mother, Celadet. The series stars Burak Özçivit and Beyza Gümülcine, with Sibel Taşçıoğlu and Görkem Sevindik also joining the cast.

LOVE IN THE ASHES

Produced by CNP Film and internationally distributed by Calinos Entertainment, *Love in the Ashes* follows Mirza and Leyla, who are separated on their wedding day and whose paths cross again seven years later. Their encounter in Aleppo turns into a struggle against family opposition and secrets from the past in Cappadocia. Starring Murat Ünalmış and Özge Özacar, the series weaves together love, family pressure and unresolved conflicts.











MARRIAGE IS BEAUTIFUL

Internationally distributed by TRT Sales, *Marriage is Beautiful* tells the story of Mesut Bahtiyar, a marriage registrar who has officiated thousands of weddings, and his family life with his five very different daughters. Mesut wants each of his daughters to build a happy home, but his real challenge begins when he has to confront their own choices. Bringing family relationships together with humour and romance, the series features an extensive cast including Fikret Kuşkan, İlayda Alişan, Hande Soral, Seçkin Özdemir, Yusuf Çim, Nil Sude Albayrak, Berk Bakioğlu, Ferit Aktuğ and Yıldız Kültür.

SALTED LOVE

Produced by Poll Films and internationally distributed by Calinos Entertainment, *Salted Love* takes its name from the Turkish tradition of serving salted coffee during a marriage proposal. The series follows Derin, the daughter of a well-established Istanbul family, and Mehmet, a holding company heir who returns from the United States, as they embark on their journey towards marriage. The young couple's efforts to bring their very different families together bring the clash between tradition and modern life into a humorous setting. Starring Eda Ece and Buğra Gülsoy, the extensive cast also includes Nebahat Çehre, Binnur Kaya, Şevval Sam, Cengiz Bozkurt, Nevra Serezli and Settar Tanrıöğen.

LOVE BEYOND ALL

Produced by NTC Medya and internationally distributed by Madd Entertainment, *Love Beyond All* centres on Zeynep, who raises her niece Ege as her own child following the death of her sister. When Ege's father, Ali, is released from prison after eight years and wants to take his daughter back, a struggle begins, stretching from Izmir to Cappadocia. Starring Burcu Özberk, Cihangir Ceyhan and Esra Dermancıoğlu, the series explores the meaning of motherhood and family.

VANITY

Produced by Ay Yapım and internationally distributed by Madd Entertainment, *Vanity* follows Hülya, a university student from a poor family who aspires to wealth and social status. Through her wealthy friend Neslihan, Hülya enters the world she has long admired, but her choices gradually turn friendships and romantic relationships into a dangerous game. Inspired by Vanity Fair, the series stars Eylül Lize Kandemir, Burak Berkay Akgül, Doğa Bayram, Demirhan Demircioğlu and Mehmet Aslantuğ.

THE LIFE SHE BUILT

Produced by Ay Yapım and internationally distributed by Madd Entertainment, *The Life She Built* tells the story of a woman who struggles to make ends meet while working as a car mechanic and raising her three children alongside her mother-in-law. Shaped around poverty, family ties and second chances, the series focuses on Ömür's efforts to secure a future for her children while reclaiming her own life. The leading roles are played by Nurgül Yeşilçay, Bülent İnal and Gonca Vuslateri.

RETURNING STORIES

DEEP IN LOVE

Produced by OGM Pictures and internationally distributed by OGM Universe and TRT Sales, *Deep in Love* brings together the longstanding feud between the Koçari and Furtuna families in the Black Sea region and the unfinished love story of Adil and Esme. This season, Greek doctor Eleni, who arrives in the region to discover her roots, reunites with her family and confronts the secrets of her past, changing the balance between the two families. The series stars Ulaş Tuna Astepe, Deniz Baysal, Burak Yörük and Ava Yaman.



SINS AND ROSES

Produced by NGM and internationally distributed by Kanal D International, *Sins and Roses* begins with Serhat discovering that his wife Berrak has been hiding the existence of a child for years. His search for the truth leads him to Zeynep and changes his life, while their relationship faces new challenges in its second season as secrets from the past and family conflicts come to the surface. The series stars Murat Yıldırım, Cemre Baysel and Oya Unustası.





HALEF

Produced by Most Production and internationally distributed by Inter Medya, *Halef* takes its story of family ties, power struggles and love in Urfa into a new phase in its second season. After losing her memory in an accident, Yıldız sets out to rediscover her past, while Serhat struggles to help the woman he loves remember their life together and win her heart again. The series stars İlhan Şen and Biran Damla Yılmaz, alongside Veda Yurtsever, Onur Bilge, Mazlum Çimen, Yurdaer Okur and Mustafa Yıldıran.



AN ANATOLIAN TALE

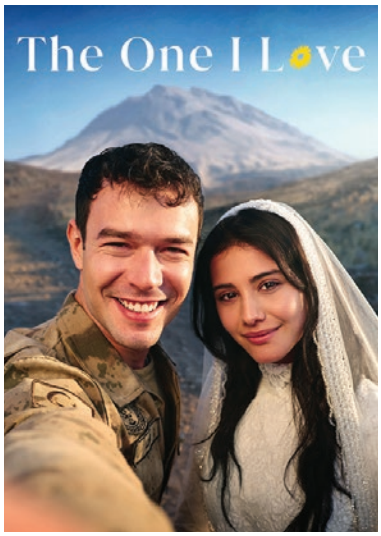
Produced by Köprü Film and internationally distributed by TRT Sales, *An Anatolian Tale* tells the stories of people in the town of Gedelli who pursue their dreams, with family, friendship and solidarity at its heart. Following a time jump in the new season, the story now extends to the children of the inventive cousins. Yağız Kılınç, Berke Acar and Kerem Alp Kabul have joined the cast, portraying Ali, Yusuf and Ramazan Mete, alongside Berk Atan.

ONE LOVE

Produced by Gold Film and internationally distributed by Global Agency, *One Love* follows the lives of two families with different lifestyles whose paths cross through the marriage of their children. Exploring love, faith, family pressure and women's struggle to make their own choices, the series currently features Evrim Alasya, Barış Kılıç, Ahmet Mümtaz Taylan, Seray Kaya, Erkan Avcı and Özge Borak.













FATİH: SULTAN OF CONQUESTS

Internationally distributed by TRT Sales, *Fatih: Sultan of Conquests* brings the life and political struggles of Ottoman ruler Fatih Sultan Mehmed to the screen. Alongside his military conquests, the historical drama explores rivalries within the palace, political manoeuvring and conflicts surrounding the administration of the state. Serkan Çayoğlu portrays Sultan Mehmed.

THE ONE I LOVE

Produced by Ay Yapım and internationally distributed by Madd Entertainment, *The One I Love* tells the story of Erkan, who marries Dicle during his military service to protect her from violence within her family. Their arrival in Istanbul changes the future plans of Erkan's family and introduces Dicle to an unfamiliar world. Starring Aytaç Şaşmaz and Helin Kandemir, the series explores class differences and family pressure through a love story.

THE SHADOW TEAM

Produced by TIMSBI Productions and internationally distributed by TRT Sales, *The Shadow Team* follows the operations of a special team working for Türkiye's National Intelligence Organization and the impact of their missions on their personal lives. In its seventh season, Altay and his team face new threats, while their field partnerships are put to the test through trust and loyalty. The cast includes Tolga Sarıtaş, Bensu Soral, Yunus Emre Yıldırımer, Buçe Buse Kahraman and Uğur Yücel.

FAR AWAY

Produced by AyNa Yapım and internationally distributed by Madd Entertainment, *Far Away* follows Alya, who travels from Canada to Mardin with her son to fulfil her late husband's wishes. When the Albora family refuses to let her leave with her child, Alya finds herself confronting Cihan, the head of the family. Starring Ozan Akbaba and Sinem Ünsal, the series unfolds around family pressure, secrets from the past and evolving emotions.

SHADOWS OF LOVE

Produced by MEDYAPIM and internationally distributed by Madd Entertainment, *Shadows of Love* tells the story of Haydar Ali, who is drawn into the criminal underworld after killing his family's murderer and being sent to prison. When he regains his freedom three years later, he discovers that the woman he loves has married the man closest to him, leaving him at the centre of a new confrontation. Starring Deniz Can Aktaş, Devrim Özkan and Uraz Kaygılaroğlu, the series brings together love, betrayal and loyalty.



FROM SUMMER INTO THE NEW SEASON

DIFFERENT LIVES

Produced by NTC Medya and internationally distributed by ATV Distribution, *Different Lives* follows Emir and his friends, who live in a working-class neighbourhood of Istanbul and struggle to achieve their dreams. In this story, where football becomes a symbol of hope for a better life, friendships, romantic relationships and family ties are tested by power and money. The cast includes Feyyaz Duman, Nehir Erdoğan, İlker Aksum, Rahimcan Kapkap and Elçin Zehra İrem.



TORN APART

Produced by Pastel Film and internationally distributed by Kanal D International, *Torn Apart* follows Aras, who grew up in orphanages and travels to Bodrum in search of his sibling, whom he believed to be dead. When Aras crosses paths with the Akkayalar, one of the city's most powerful families, his search becomes intertwined with secrets from the past, love and rivalries. The series stars Nesrin Cavadzade, Çağan Efe Ak, Ceren Ayruk and Armağan Oğuz.



LOVE, PROBABLY

Produced by MF Yapım and internationally distributed by Madd Entertainment, *Love, Probably* tells the story of Defne, who has built her career through her own efforts but finds herself facing a love that falls outside the carefully structured life she has created. The arrival of Kadir and Tolga in her life forces Defne, who is accustomed to being in control, to confront her emotions. Starring Ayça Ayşin Turan, Ekin Koç and Feyyaz Şerifoğlu, the series explores love through jealousy, misunderstandings and shifting dynamics.

LUMINATE: COMPLETION RATES INCREASINGLY SHAPE STREAMING RENEWAL DECISIONS

Audience retention is emerging as a more important factor than total viewing time when streaming platforms decide which series to renew, according to new research from Luminate.

The TV Renewals & Cancellations report examined first seasons released between 2024 and the first half of 2026, finding a clear difference in completion rates between renewed and canceled shows. Series that returned for another season recorded an average retention rate of 51%, compared with 44% for canceled titles.

Luminate found that shows with more than half of their viewers completing a season were considerably more likely to receive renewals. The data suggests that simply attracting a large audience may not be enough, as platforms increasingly look at whether viewers remain engaged through the full season.

There are notable exceptions. Disney's *Wonder Man*, Prime Video's *On Call* and Netflix's *The Waterfront* all passed the 50% completion threshold but were still canceled. Luminate notes that individual business considerations can influence these decisions, including reported licensing-fee negotiations surrounding *On Call*. *The Waterfront* also spent three consecutive weeks at the top of Netflix's global viewing rankings.

Using its "cost per minute streamed" metric, Luminate found that renewed shows generally generated more viewing value for their production costs than canceled series across major SVOD services.

MOST-WATCHED CANCELED SVOD SERIES, 2025-26

For each major platform, by estimated U.S. season views in first 12 weeks of release

TITLE	SERVICE	MINUTES STREAMED	SEASON VIEWS	RETENTION	EPISODIC BUDGET (EST.)
The Last Frontier S1	Apple TV	3.1B	5.7M	30%	$5M-$7M
Wonder Man S1	Disney+	1.7B	6.5M	52%	$5M-$7M
Duster S1	HBO Max	867.7M	2.2M	37%	$5M-$7M
Not Suitable for Work S1	Hulu	653.5M	2.2M	44%	$5M-$7M
The Waterfront S1	Netflix	8.2B	21.4M	62%	$3M-$5M
Happy Face S1	Paramount	1.9B	4.5M	43%	$7M-$10M
The Copenhagen Test S1	Peacock	2.1B	5M	33%	$5M-$7M
On Call S1	Prime Video	1.7B	7.2M	54%	$5M-$7M

LUMINATE

SOURCE: LUMINATE FILM & TV, STREAMING VIEWERSHIP (M); "RETENTION" DEFINED AS SEASON FINALE VIEWS DIVIDED BY PREMIERE VIEWS IN FIRST 12 WEEKS OF AVAILABILITY



THE GREAT TRANSFORMATION: RAMADAN 2026 RESHAPES MENA'S CONTENT ECONOMY

The Middle East and North Africa (MENA) media landscape has hit a historic turning point in 2026, moving beyond traditional broadcast rituals into a sophisticated, multi-platform ecosystem. According to the latest DICM Ramadan Report, the industry is no longer just evolving, it is being completely reinvented through digital-first habits and high-intensity storytelling.

One of the most striking shifts for scripted content is the rise of the 15-episode format, which has now become the industry standard.

While drama remains the most produced genre, it is no longer the most efficient driver of engagement. Viewers are increasingly pivoting toward psychological thrillers, action franchises, and socially driven narratives.

For the first time, 56% of MENA viewers prefer digital-first viewing via Connected TV (CTV) and streaming services. Viewing habits are shaped by post-Iftar routines, peaking between 8 PM and 2 AM.

Also mobile-first, bite-sized vertical series (1-minute episodes) are gaining traction, with 53% of the population now consuming this format.

The 2026 audience is more segmented than ever. Gen Z (ages 15-24) is the fastest-growing segment, showing a 51% increase in viewing, primarily favoring short-form and mobile-first content. Meanwhile, women aged 25-44 remain the most commercially valuable audience for premium dram.



MARRIAGE IS BEAUTIFUL

Set in a warm and vibrant neighborhood of Istanbul, *Marriage is Beautiful* follows Mesut Bahtiyar, a beloved and record-holding marriage registrar in Üsküdar who has devoted his life to bringing couples together and believes deeply in the beauty of marriage. Widowed after losing his beloved wife Emine, Mesut raises his five very different daughters -Zeynep, Nergis, Aslı, Yasemin and Bahar- while caring for his aging mother and holding on to the promise he made to one day see his daughters happily married. As each daughter faces her own complicated journey through love, heartbreak, ambition, cultural differences and the search for independence, Mesut discovers that helping his own family find happiness may be far more difficult than uniting strangers. With the support of his matchmaking sister Saadet, colorful neighbors and the countless couples who cross his wedding table, Mesut becomes a source of wisdom, hope and humor for everyone around him. Blending romance, heartfelt family drama and lighthearted comedy, the series explores the bonds between generations, the warmth of neighborhood life and the challenges of finding love in a rapidly changing world. At its heart, *Marriage is Beautiful* is a celebration of love, family and belonging—and a reminder that, despite all its challenges, building a home with the people we love can still be one of life's greatest joys.



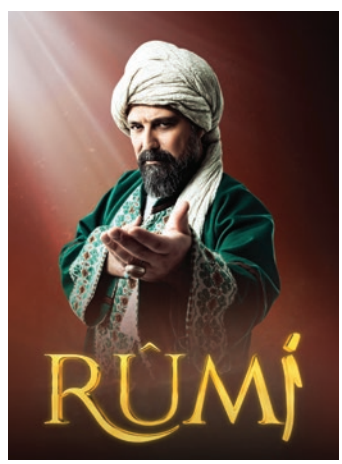
ONE THOUSAND AND ONE NIGHTS

A king who kills his brides meets a woman who refuses to die—and who changes his fate with her stories. After a deep betrayal, Sultan Şehriyar loses all trust in love and begins marrying young women, only to execute them after their wedding night. Fear spreads across the kingdom—until Şehrazat, the Grand Vizier's daughter, chooses to marry him. On their wedding night, she tells a story but leaves it unfinished. Curious, the Sultan spares her life for another night. Night after night, her stories begin to soften his anger and reveal hidden truths. But the palace hides dangerous secrets, powerful enemies, and a growing struggle for the throne. For Şehrazat, every night is a risk—and every story a chance to change everything.



DEEP IN LOVE

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



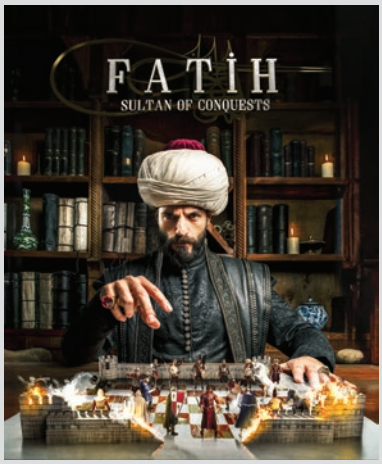
RÛMİ

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



CHILDREN OF PARADISE

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



FATİH: SULTAN OF CONQUESTS

Mehmed becomes sultan at just 21, driven by a single vision: to conquer Constantinople and transform the Ottoman Empire into a global power through bold reforms in education and justice. But his progressive ideas alarm traditional statesmen, sparking a fierce political struggle within the palace. As tensions rise, Mehmed is drawn into a strategic marriage that turns into a rivalry within the harem—one his enemies are quick to exploit. Amid growing intrigue, betrayal strikes when a trusted friend is revealed to be behind an assassination attempt, acting on behalf of the Byzantine Emperor Constantine. With internal conflicts resolved, Mehmed unites his forces and leads the Ottomans toward Constantinople—determined to make history.



AN ANATOLIAN TALE

An Anatolian Tale is set in the fictional Anatolian town of Gedelli and follows the lives of three cousins, Taner, Ramazan and Veysel, who grow up together while dreaming of achieving extraordinary things despite their modest circumstances. The first seasons combine their childhood dreams and inventions with their romantic lives, particularly Taner's long-awaited reunion with his childhood love Dilek. Ramazan and Asuman's relationship and Veysel and Cemile's family life gradually become equally important parts of the story, turning the series into a broader portrait of the entire town. Dilek's death at the end of the second season becomes the biggest turning point for Taner, who must raise their son while learning to live with his grief. In the following seasons, the cousins' inventions develop from simple dreams into ambitious projects, while Gedelli itself begins to change and modernize. Taner eventually finds love again with Selma, while Ramazan, Veysel and the other families face marriage, parenthood, loss and new challenges. As the children grow older, the story gradually shifts toward a new generation without abandoning the original characters and their relationships. Across its seasons, *An Anatolian Tale* ultimately becomes a story about family, friendship, love, loss, dreams and the ability to start over despite life's hardships.



THE SHADOW TEAM

The Shadow Team follows a group of highly trained Turkish intelligence officers who operate undercover to protect Türkiye from international threats, beginning with Serdar and his original team. The first two seasons focus mainly on Serdar, Zehra, and their teammates as they fight powerful organizations targeting Türkiye's defense industry and national security. Their missions come with major personal sacrifices, and the relationship between Serdar and Zehra becomes one of the emotional cores of the story. After the deaths and departures of several original characters, Ömer takes over as the central protagonist, with his complicated family history and his connection to Efkar becoming an important part of the narrative. The story then expands through new characters such as Neslihan and a renewed intelligence team, while international organizations and new enemies create increasingly complex threats. Later, Altay becomes the new central figure, bringing a more military-focused perspective and facing enemies whose plans also put his family and personal life at risk. The sixth season intensifies the conflict around Altay, Korkut, Hilal and the wider team, leading to major losses and another turning point. By the seventh season, the story moves forward several years, presenting Altay as a husband and father while continuing to explore the conflict between his family responsibilities and his duty to the state.

INTER MEDYA



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, 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.



HEARTSTRINGS

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



BOARDROOM TO BEDROOM

Murat (32), a successful London-based executive, returns to Istanbul to take over his family's company only to find Azra (30), a brilliant and ambitious woman, already sitting in the CEO's chair. Shock turns to hostility when Murat learns they've been appointed co-CEOs by his father, Orhan. Coming from opposite worlds- Murat, a privileged heir, and Azra, a self-made orphan- the two clash fiercely, competing for control and respect. Their rivalry takes an unexpected turn one late night, leading to a passionate encounter caught on the office's security camera. When Murat's ex and top executive Defne gets hold of the footage, she blackmails Azra, igniting a scandal that rocks the company. As Murat and Azra's mutual sacrifices reveal growing trust, they uncover a darker truth: Orhan orchestrated their conflict to bankrupt the company and escape his debts. Teaming up, they expose his scheme in a public showdown, saving the company and clearing their names. By the end, Murat and Azra stand side by side not as rivals, but as partners in love and leadership. The office door now bears both their names and this time, no cameras watch.



LOVE AND PRIDE

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



MODERN WOMAN

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



DOWNFALL

Aziz Saygın, the mayor of a district in Istanbul, sees his life turned upside down when he is arrested on allegations of corruption and bribery and placed under house arrest for the duration of the investigation. What initially appears to be the end of his political career soon becomes the beginning of an even greater struggle. Confined to his home, Aziz finds himself caught between political intrigue, betrayals and growing tensions within his own family. As he fights to restore his reputation and repair the relationships he has neglected, he is forced to confront uncomfortable truths about both his public and private life. Surrounded by shifting loyalties and uncertain of whom he can trust, Aziz begins to question his own understanding of justice, ethics and power. Blending political drama with elements of dark comedy, *Downfall* follows a powerful man whose greatest battle begins when everything he has built starts to collapse.



LEYLIFER

Maria, a Colombian woman who becomes Meryem after marrying Kemal, travels to Istanbul with her family for a wedding. Their brief visit turns tragic when Kemal disappears and is later found dead in a burned-out car with an unknown woman. Certain that his death was no accident, Meryem stays in Türkiye to uncover the truth. As she struggles to build a new life, she meets Aziz, the renowned designer of her rare Leylifer ring. Neither realizes that the ring will connect their destinies in unexpected ways.



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. Secretly spared by her brother, Fikriye leaves Karakuyu behind and builds a new life in Istanbul under a new identity, Ferda Ateşer.

Twelve years later, an unexpected inheritance brings Ferda back to Karakuyu, a small town in Tokat, a rarely portrayed corner of Anatolia where everyone believes she died. 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. When Kahraman proposes a marriage that could protect Ferda and shift the balance of power, their strategic partnership evolves into a passionate and complicated love story.

As long-buried secrets, betrayals and crimes begin to surface across Karakuyu, Ferda must confront the past she thought she had left behind and fight for the future she chooses, determined this time to write her own destiny.



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.



DEEP IN LOVE

Deep in Love unfolds on the untamed coast of the Black Sea, where waves and mountains have been at war for generations. Long ago, the sea maiden Furtuna and the mountain boy Koçari defied their clans to love each other. Their forbidden union ended in betrayal and death, and the gods, enraged, turned their people to stone. Since that day, the villages of Koçari and Furtuna have lived divided, bound by blood, pride and an ancient curse.

Centuries later, that hatred still breathes. The Koçari and Furtuna families rule their opposing villages, trading only vengeance and pain. But love knows no boundaries. When Adil Koçari, the fierce son of the mountain, and Esme Furtuna, the brave daughter of the sea, fall in love as teenagers, their secret passion reignites the feud. Their love story is one of fire and salt, torn between duty and desire, loyalty and freedom.

Deception tears them apart. Esme is forced into a loveless marriage after being told her child has died, unaware that her baby has been given away. Years later, Adil becomes a powerful man, the king of livestock in the Black Sea region, still consumed by his loss and his hatred. Esme, now a widow, runs a small guesthouse by the sea and serves as the village head.

When Adil seeks revenge once again, fate strikes back. Wounded by Esme's hand, his life is saved by a young doctor named Eleni Miryano, who has just arrived from Greece searching for her true origins. Raised by a Greek family, Eleni has no idea she is the lost daughter of Adil and Esme, the child stolen from them long ago.

As Eleni heals Adil, a deep bond forms between them, unaware of the blood that connects them. And when she finds herself drawn into the rivalry between Koçaris and Furtunas, love and destiny collide once more.

In this land where gods once punished love, can the daughter of two enemies finally bring peace?

Or will the Black Sea rise again and drown them all in its rage?



REBORN

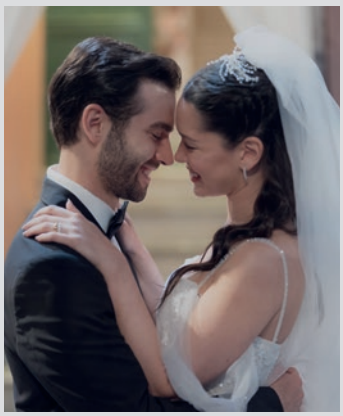
Aslı Güneş has lived her entire life under the shadow of illness. Born with a severe heart condition, she grew up in a poor neighborhood of Istanbul with her twin siblings and an unloving mother. While her friends dreamed of the future, Aslı's world was filled with hospitals, machines and constant fear. Even love brought her no comfort: her boyfriend's family saw her as unworthy, a burden rather than a bride. For Aslı, life was never about living; it was about surviving one more day.

Everything changes the night her weak heart finally fails. At the edge of death, Aslı receives a miracle: a donor heart that pulls her back to life. But this heart once belonged to Melike Alkan, the only daughter of one of Istanbul's wealthiest and most powerful families. Melike's sudden death has shaken the Alkan household to its core, leaving her mother Reyhan broken with grief, her cousin Aras drowning in guilt, and her grandmother Figen struggling to keep the family together.

When Aslı enters their lives, nothing is the same again. Reyhan clings to her, hearing her daughter's heartbeat inside this fragile young woman and treating her like family. Aras, rebellious and haunted by regret, cannot resist the strange bond he feels with Aslı, even as he fights against it. Figen, proud and commanding, sees Aslı as an intruder who threatens the balance she has fought to protect for decades. And outside the walls of the Alkan mansion, Aslı's own mother, Hülya, bitter and restless, plots to use her daughter's new life to escape her own misery, with the help of her boyfriend Okan, a charming but dishonest man who is never far from trouble.

Torn between two families, Aslı finds herself living a life that was never meant for her. The gift of a heart brings her not only hope but also danger, secrets, and forbidden love. With every beat, she steps deeper into a world of passion and betrayal, where her identity, her future, and even her very soul are at stake.

Reborn is more than the story of a transplant. It is the story of two women connected by fate, two families divided by class and grief, and one heart that forces them all to face the truth of love, loss, and belonging.



6 OF US

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



THE FALL OF THE KING

The Fall of the King, adapted from Gülseren Budayıcıoğlu's bestselling novel, unravels the deep secrets hidden behind a life of greatness. Blending passion, betrayal, and power struggles, this gripping drama invites viewers into a world where nothing is as it seems.

Kenan Baran, known as The King, is a charismatic and powerful businessman who appears to have it all: wealth, prestige and a perfect wife, Handan. But beneath the surface of their flawless marriage lies a painful truth. Kenan's endless affairs have pushed Handan to the edge, forcing her to question her worth and confront her past. As one betrayal crosses the line, Kenan's carefully curated world begins to crumble. No longer in control, he is faced with emotions he never anticipated and a power he cannot contain.

Meanwhile, Fadi, a young woman from a modest background, steps into his life. Juggling school and work, she is drawn into Kenan's glittering, dangerous world. Her innocence intrigues him, making her both a temptation and an escape. But Fadi, too, must confront her own limits as she pursues her dreams and navigates a web of desire and power. At its core, *The Fall of the King* is a compelling story of ambition, loss, and transformation. As Kenan faces the downfall of his empire and the emptiness he tried to ignore, both Handan and Fadi rise to reclaim their lives. In this journey where love becomes betrayal, power turns into weakness, and winners become losers, the audience will be captivated until the very end. Knowing what the king will lose is only the beginning of the story...

KANAL D INTERNATIONAL



DIGNITY

Mehmet, the youngest son of the Karlıova family, is deeply attached to his family. However, he does not want to live only the life that has already been chosen for him. He dreams of designing his own future. Everything changes when he meets Simay, the strong and independent daughter of the Tarman family. Although Simay has grown up in a secure and privileged world, she longs to be truly seen and accepted for who she is. Mehmet sees in Simay beyond his position, while Simay finds in Mehmet a sincerity and sense of safety that are missing from her surroundings. Their attraction soon grows into profound love. However, this love quickly becomes more than a love story between two young people. It brings two families, two social classes, and two opposing visions of life into direct conflict. Mehmet's father, Sadık, fears that his son will distance himself from his family and be diminished within the wealthy Tarman household. Simay's father, Haluk, sees Mehmet not just as the man his daughter loves, but as an unpredictable threat to her future and to the family's carefully maintained order. Both fathers believe they are protecting their children, yet by imposing their own truths, they risk losing them.



TORN APART

Aras is a fearless seventeen-year-old who comes to Bodrum in search of his brother: the only family he has left after losing his parents at the age of five. But the new life he hopes to build in Bodrum soon turns into a difficult struggle when his path crosses with the Akkaya family, the most powerful family in town. His growing rivalry with the family's ruthless and dangerous son, Teoman, and the love he unexpectedly falls into with their daughter Leyla become the greatest challenges of Aras' new life. From the moment he arrives, Aras draws attention with his courage and natural charisma, quickly becoming an unwanted outsider. As he fights with all his strength and patience to survive, he also finds loyal friends willing to stand by his side. Yet his search for his brother will test not only these friendships, but also love itself. And when he finally finds the brother he has been searching for, the walls hiding the secrets of the past begin to crumble. Aras soon realizes that finding his brother is only the beginning. As shocking truths about his past come to light, he discovers that nothing is as he believed, and finds himself trapped in even greater battles ahead.



SINS AND ROSES

When Serhat was a boy, his father abandoned the family and their fortune crumbled. Instead of breaking him, these losses forged his strength. Through intelligence and determination, he built an empire founded on family and integrity. But his world collapses when Berrak, the woman he loves and mother of his daughters, hides a devastating secret. Before he can confront her, an accident leaves her in a coma, silencing the truth. As Serhat's heart hardens, fate brings Zeynep into his life; a fiery, compassionate florist chasing the same mystery. Bound by secrets but divided by worlds, they embark on a journey that challenges their beliefs, ignites passion and tests trust. This is the story of a man who vowed never to love again and the woman who may change that.



PRICE OF PASSION

Ferhat, a cold-blooded hitman haunted by a traumatic past, works under the control of his criminal uncle, Namık. In stark contrast, Aslı is a young and idealistic surgeon, dedicated to saving lives and serving humanity. Their lives take a dramatic turn when Aslı is forced to operate on a man that Ferhat has shot, unknowingly entangling herself in his dangerous world. To protect herself and avoid a dire fate, Aslı is coerced into marrying Ferhat, despite their vastly different values and lifestyles. As they navigate this forced relationship, stuck in a web of power games and dark secrets, they must find a way to coexist. Ferhat's life is steeped in violence and crime, making an innocent love story seem impossible. However, as the woman who saves lives becomes intertwined with the man who takes them, a complex and passionate love begins to develop. This unlikely bond challenges everything they thought they knew about life, love, and the choices that define them.



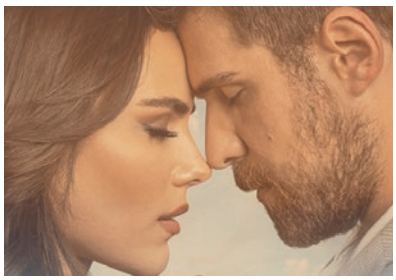
THE FAMILY BURDEN

After spending twenty years in prison for a crime she didn't commit, Melike, who was wrongfully convicted of killing her husband, is finally released. Her only dream is to reunite with her daughter, Hazal, whom she left in her sister's care as a baby. But freedom comes with its own challenges, as Melike finds herself trapped in a new prison of lies. As she uncovers the deceit that has surrounded her life, Melike realizes she's been caught in a web of betrayal and manipulation. Determined to expose the truth and find her husband's real killer, Melike edges closer to the daughter who has known another woman as her mother for years. In this tangled story of deception, the most compassionate will turn ruthless, and the most loyal will reveal themselves as traitors.
The series delves into the complex dynamics of a mother-daughter relationship, unraveling a deeply ingrained lie that becomes more intricate with each revelation, revealing hidden secrets and further layers of deception.



FAREWELL LETTER

Alanur's life, once entirely dependent on Ziya, is shattered when she receives a letter. Thirty years later, fate intervenes, and the Yıldız and Karlı families cross paths once again. The future of these once-opposed families, particularly Alanur and Ziya's, now lies in the hands of their children, Aslı and Mehmet. Though love waits for the right place and time, Aslı and Mehmet's connection ignites in the wrong circumstances. Aslı is set to attend the prestigious Sorbonne in France, while Mehmet is engaged to Hatice, whom he cares for like a sister. Despite their families' objections, Aslı and Mehmet choose to follow their hearts. Unbeknownst to them, their powerful bond is rooted in events from 30 years ago. Just as Ziya and Alanur were about to marry, Ziya mysteriously disappeared, leaving Alanur heartbroken. Now, their children face the consequences of a love story that began long before they were born, as they navigate a path fraught with destiny and unresolved pasts.



THREE SISTERS

Three Sisters, an instant bestseller by acclaimed author İclal Aydın, is a heartfelt story brought to life on screen. Set in a beautiful yet mysterious land, it follows the lives of three sisters: Türkan, Dönüş, and Derya. Raised in a close-knit family with their father Sadık and mother Nesrin, they grew up in the idyllic, pine-scented streets of Ayvalık, dreaming of a bright future. However, this fairytale upbringing did little to prepare them for the harsh realities of adulthood. As they navigate life, the sisters discover that choices are far more complicated than they imagined. Trust can be shattered by inconceivable secrets, and painful illnesses can resurrect the past. They find themselves asking a profound question: Is there anything that time cannot heal? *Three Sisters* is a poignant tale of love, family and the unexpected challenges that life brings.



RUTHLESS CITY

Two families become entangled through a fateful deal between Agah and Seher, who, despite originating from the same hometown, have led lives that diverged dramatically over the years. Agah's Karaçay family, cloaked in the glamour of wealth and luxury, harbors dark secrets that remain hidden beneath their opulent lifestyle. In contrast, Seher's Yılmaz family, living a modest life, is suddenly thrust into this glittering but perilous world when they move into the Karaçay mansion. As these two families collide, long-buried sins and concealed truths begin to emerge, forcing each member to confront their pasts. The journey from the quiet, traditional city of Antakya to the unforgiving metropolis of Istanbul becomes a struggle for survival, where the values of both families are put to the ultimate test. The encounter between Agah and Seher sets off a chain of events that will forever alter their lives, as they grapple with the consequences of their choices and the secrets that bind them.

videomite



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*. Written and directed by the acclaimed Özcan Alper and co-produced by Sky Films and Vanguart, the movie is set against the enchanting, serene and culturally rich backdrop of Gökçeada (historically known by its Greek name, Imroz). 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 that combines the chilling authoritarianism of 1984 with the sleek, thought-provoking edge of *Black Mirror*. 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* (Turkish title: Evcilik) is a masterful, high-tension psychological drama that blends the sharp class critique of *Parasite* with the claustrophobic emotional warfare of *Who's Afraid of Virginia Woolf?* 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. Masterfully written and directed by legendary Turkish auteur Ümit Ünal, this critically acclaimed title gives global distributors a phenomenal opportunity to captivate arthouse audiences and mainstream thriller fans alike with the next breakout international psychological triumph.



LIFE

Written and directed by acclaimed auteur Zeki Demirkubuz, *Life* (2023/ major release & awards season 2024) is a compelling Turkish drama film. The film achieved significant international attention by being selected as Türkiye's official submission for Best International Feature Film at the 97th Academy Awards (Oscars), alongside winning prestigious accolades such as Best Film at the 28th Türkiye-Germany Film Festival. The lead roles are portrayed by Miray Daner and Burak Dakak. The ensemble cast also features prominent actors including Cem Davran, Umut Kurt, Melis Birkan, and Doğu Demirkol. Hicran, a young woman forced into an unwanted engagement by her domineering father. Refusing to accept the destiny dictated for her, Hicran runs away from home shortly after the engagement and disappears into the vastness of Istanbul. Her intended fiancé, Rıza, initially seems indifferent to her sudden departure. However, the sting of rejection and bruised pride eventually drive him to travel to Istanbul to track her down and confront the truth. Through Rıza's painstaking search, Demirkubuz explores themes of personal freedom, social expectation, belonging, and the quiet resilience of human existence.



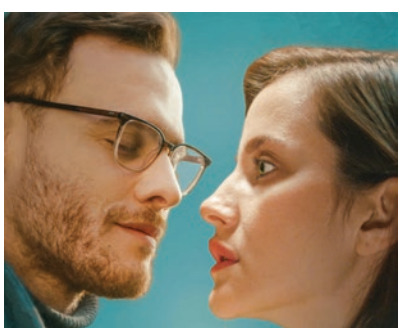
THE FACES OF LOVE

Directed by Emre Erdoğdu and co-produced by TAFF Pictures and Sky Films, *The Faces of Love* (2025) is a touching Turkish romantic drama. The film stars two prominent rising actors, Helin Kandemir and Onur Seyit Yaran in the lead roles. The supporting cast features notable names such as Didem İnselel, Serdar Yeğin, Gamze Topuz, and Furkan Rıza Demirel. The synopsis centers on Özgür, a high school student living with a rare condition known as prosopagnosia (face blindness), which renders him incapable of recognizing human faces. In a world where everyone appears as a stranger, his path crosses with Özlem, a young woman who has always felt invisible and struggled to build meaningful connections with people. When they meet, Özgür experiences a profound emotional connection and falls in love for the first time. While Özlem embraces the joy of finally being "seen" by someone, she also finds herself trying to navigate the unique challenges created by Özgür's condition. The film delicately explores themes of identity, acceptance, and the true meaning of love beyond physical appearance.



A SONG FOR THE REPUBLIC

Directed by Yağız Alp Akaydın, *A Song for the Republic* (2024) is a grand historical drama capturing the cultural and artistic revolution of the young Turkish Republic in the 1930s. The film received praise at various festivals, including the 12th International Antakya Film Festival, for its rich period authenticity, production design, and powerful ensemble performances. The film boasts a star-studded cast featuring prominent figures of Turkish cinema and television. Salih Bademci leads as composer Ahmet Adnan Saygun, alongside Birce Akalay, Ertan Saban portraying Mustafa Kemal Atatürk, Melis Sezen, Gizem Karaca, Okan Yalabık, and Şifanur Gül. Özsoy, the very first Turkish opera, commissioned by Mustafa Kemal Atatürk to honor the official visit of Shah Reza Pahlavi of Iran in 1934. With a tight deadline of only 27 days, young composer Ahmet Adnan Saygun and a group of passionate artists race against time amidst scarcity and logistical hurdles. The film vividly portrays their immense sacrifice, resilience, and the visionary drive of a nation striving to establish its modern cultural identity on the world stage.



EFLATUN

Eflatun is a young woman who lost her sight at five and repairs watches in her father's inherited shop, perceiving the world through colored sounds until she falls in love with Oflaz, a man who leaves an umbrella in her shop on a rainy day, forming a bond that transcends physical sight. The film won the CGV Mars Film Distribution Award at the Bosphorus Film Festival, was selected for Special Screening at the International Antalya Golden Orange Film Festival, and screened across various festival programs. Starring as *Eflatun*, İrem Helvacıoğlu is notable for *Lifeline, Girls of the Sun, Waiting for You, and Runaway*, while Kerem Bürsin, playing Oflaz, is renowned for *Love is in the Air, Waiting for the Sun, Matter of Respect,* and *Blue Cave.*



‘HALEF’ TO BECOME DISNEY+ MENA’S FIRST TURKISH SERIES

Inter Medya’s internationally distributed drama series *Halef* is set to make history as the first Turkish title to join Disney+ MENA’s content offering. The announcement was made at Disney+’s launch event in Riyadh ahead of the platform’s upgraded streaming service rollout across the Middle East and North Africa on October 6, 2026.

Produced by Most Production and airing locally on NOW in Türkiye, *Halef* will headline the Turkish content offering as Disney+ introduces its new streaming experience in the region.

The series’ stars İlhan Şen and Biran Damla Yılmaz attended the Riyadh event alongside creator and producer Gül Oğuz. The cast took part in the official stage announcement before joining a press conference with regional and international media.

The Riyadh appearance also generated significant attention on social media, with the stars’ posts receiving millions of views and attracting strong engagement from Saudi audiences.
Distributed internationally by Inter Medya, *Halef* marks another step in the company’s global expansion strategy while becoming the first Turkish production to launch on Disney+ MENA.

ECCHO RIGHTS EXTENDS DISNEY PARTNERSHIP WITH NEW DEALS IN PORTUGAL AND MENA

Eccho Rights has expanded its partnership with The Walt Disney Company through two new licensing agreements covering Portugal and the MENA region. Under the new deals, Turkish drama *Golden Boy* will air on STAR Life in Portugal, while *My Home My Destiny* will stream on Disney+ across MENA.

My Home My Destiny, produced by OGM Pictures, was originally made for TV8 and explores identity, belonging and love through a contemporary family drama. The series broke multiple ratings records on TV8 and has been sold to more than 150 territories worldwide.



ASIA TV FORUM & MARKET

1 DEC 2026 . ATF Leaders Dialogue
2 – 4 DEC 2026 . Market & Conference
Marina Bay Sands, Singapore

ATF: THE BUSINESS OF CONTENT

IP That Moves Markets

Discover Further Dimensions at ATF 2026

AI · FINANCING · PITCHES · TECHNOLOGY · PARTNERSHIPS



Secure Your All-Access Pass to ATF 2026 Now

www.asiatvforum.com

Produced by: RX In the business of building businesses
An event of: SINGAPORE MEDIA FESTIVAL
Hosted by: INFOCOMM MEDIA DEVELOPMENT AUTHORITY
Held in: SG Singapore Passion Made Possible
Supported by: Singapore Exhibition & Convention Bureau






CONTENT Americas

18-21 January 2027
Hilton Miami Downtown

Connecting the Lat Am, domestic US and international content business in style

contentamericas.net





