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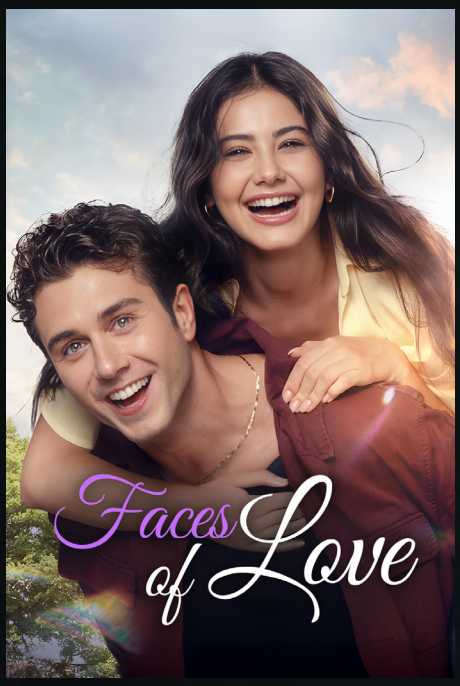






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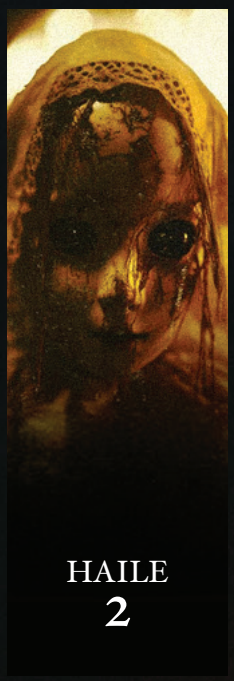




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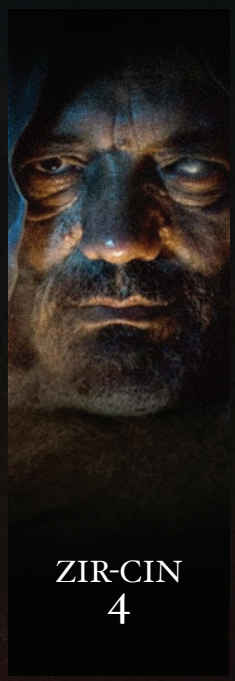
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Exploring the World of Content From Türkiye to the Globe

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

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Oben Budak

As demand for high-quality international content continues to grow across Latin America, the region's media landscape is entering a more mature and selective phase. Years after international productions first captured the attention of LATAM audiences, buyers and platforms are looking beyond volume. Today, they are seeking distinctive stories, compelling characters, flexible licensing models and narratives with a strong cultural identity that can build lasting connections with viewers.

As the industry gathers in Cancun, this special edition of Episode takes a closer look at the people, companies and ideas shaping this evolving market. From established free-to-air broadcasters to emerging formats such as vertical storytelling, we explore the trends and opportunities opening up new possibilities for global content distribution across the region.

Gracing our cover, Inter Medya puts *Caged Love* in the spotlight, once again demonstrating its strength in emotionally driven, high-stakes storytelling. But the company's ambitions go beyond its established drama catalogue. At MIP Cancun, Inter Medya is also introducing buyers to *The Next Door!*, a vertical comedy series created by İki Dakika Creative House, named Most Innovative Premium Vertical Storytelling Production Company at the 2026 MEA Business Awards. With its fast-paced humour and impressive ensemble cast, the series brings a fresh take on short-form storytelling to the international market, following its showcase in Cannes.

In our market coverage, Mikaela Pérez, Sales Director for LATAM, US and Iberia at OGM UNIVERSE, discusses the company's growing presence in the region. Titles such as *Deep in Love*, which has already achieved strong results in Panama and Honduras, and *FERDA*, a powerful female-led revenge drama, are among the productions driving this expansion. Pérez also shares her perspective on the importance of staying true to a story's original identity, family dynamics and cultural nuances rather than reshaping narratives simply to appeal to international markets. Looking ahead, she outlines the company's priorities for 2027, with a particular focus on LATAM and the US Hispanic market.

We also sit down with Elif Tatoğlu, Distribution Strategy & Sales Director at Kanal D International, to discuss the thinking behind a catalogue built for long-term success. With titles such as *Torn Apart* and *Dignity* among its key offerings, Tatoğlu explores how the company is responding to changing platform dynamics, why Latin American audiences continue to connect with premium serial drama, and where new opportunities are emerging, particularly in a major market like Brazil, as the industry looks towards 2027.
We hope this issue offers valuable insight into the partnerships, stories and strategies shaping the future of international content across the Americas.

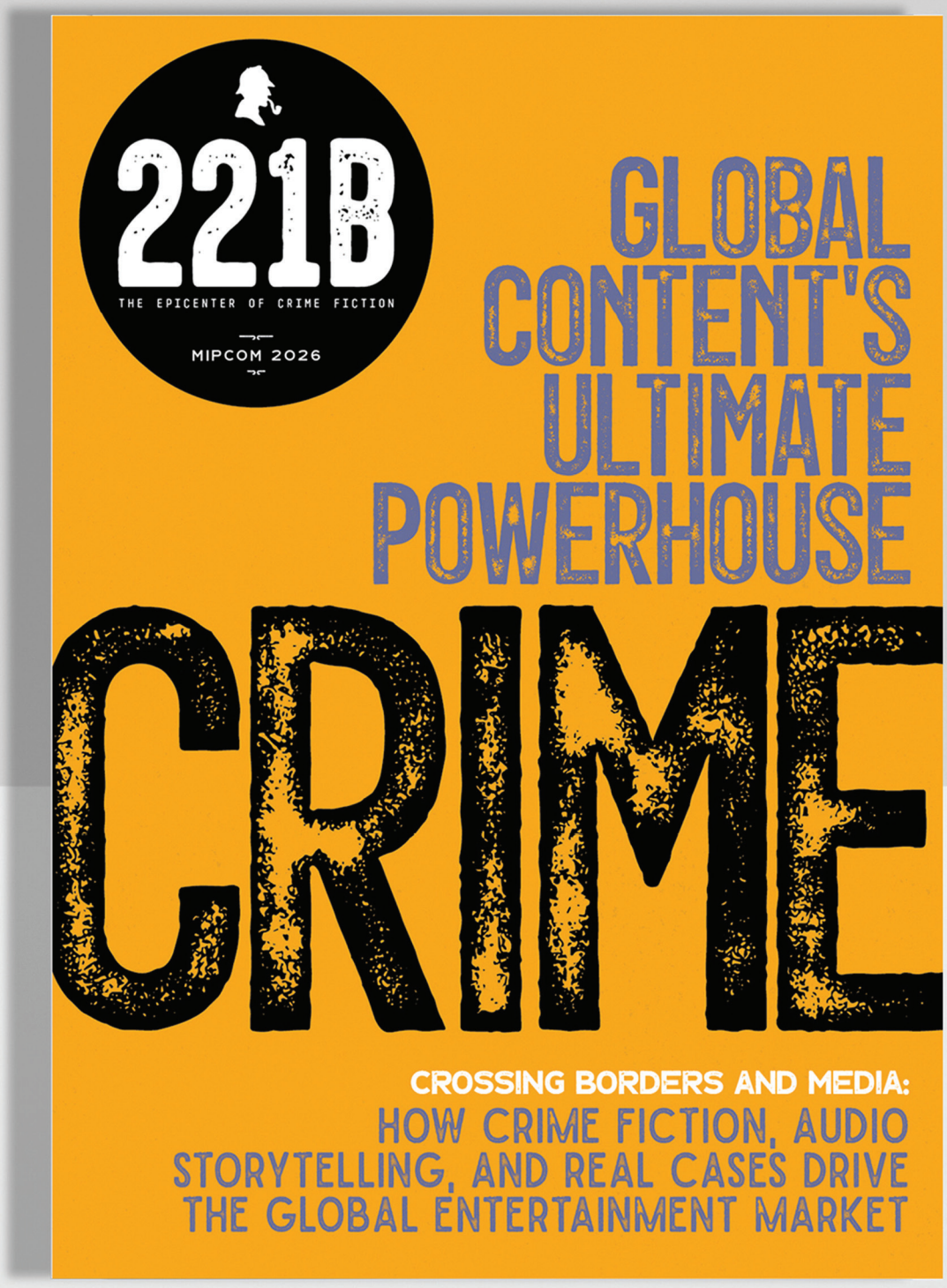
We also turn our attention to Videomite's growing ambitions in the international horror market. Dilek Telkes, Co-Founder & CEO of Videomite, and Milena Đuričić, Co-Founder & COO of Videomite, discuss the potential of Turkish horror to connect with Latin American audiences, drawing on its distinctive mythology of djinn, curses and supernatural folklore, while also sharing her insights into curated distribution strategies, AI-driven localisation and the company's international growth plans.

This edition also features a special contribution by Yasemin Şefik, *Love Doesn't Need Translation*, exploring the emotional connection between Turkish dramas and Latin American audiences. Looking back at the popularity of Latin American telenovelas in Türkiye in the 1990s, the article reflects on how storytelling has come full circle, with Turkish productions now finding devoted audiences across the region.

Enjoy the market, and welcome to MIP Cancun!

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MIKAELA PÉREZ, **SALES DIRECTOR FOR LATAM, US, AND IBERIA AT OGM UNIVERSE**

Deep in Love and *FERDA* Lead the Way in OGM UNIVERSE's Latin American Expansion

By OBEN BUDAK

As the demand for Turkish drama continues to evolve across Latin America, buyers are becoming more selective, placing greater emphasis on distinctive storytelling, compelling characters and titles with the potential to build lasting audience connections.
With *Deep in Love* already achieving impressive results in Panama and Honduras, and *FERDA* entering the international market with a powerful female-led revenge story, OGM UNIVERSE is bringing two very different yet equally compelling productions to the region.

Mikaela Pérez, Sales Director for LATAM, US, and Iberia at OGM UNIVERSE, discusses the changing dynamics of the Latin American market, the appeal of culturally rooted Turkish dramas, evolving licensing and windowing strategies, and the opportunities for local adaptations and co-productions. She also outlines the company's priorities for 2027, highlighting the importance of building strong partnerships and finding the right audience and platform for every story.

How would you assess 2026 for the Cancún market and LATAM as a whole? What changes have you observed in viewing habits and buyer demand?
I think 2026 has confirmed something we have been seeing for a while: the connection between Latin American audiences and Turkish drama is still incredibly strong, but today being Turkish is not enough on its own. Every story has to give the audience a reason to choose it and, most importantly, to stay with it.

The market is definitely more selective. Broadcasters and platforms are investing again in local production, developing their own IP and bringing back established brands, so there is much more competition for every slot. Buyers are looking very carefully at what a title can really bring to their audience.

For a free-to-air broadcaster, it can be a story that creates that daily appointment and keeps viewers coming back every night. For a platform, it can be a very strong concept, a cast that immediately attracts attention, or a story with the potential to create conversation beyond the episode itself.

That is also why I really value MIPCancun. It is a very relationship-driven market. You have the time to sit down, listen to your partners and understand what they are actually looking for. For me, those conversations are much more valuable than arriving with a catalogue and simply presenting title after title.

We are coming to Cancún at a very good moment. *Deep in Love*, one of our biggest successes of the season, is already on air in Panama on Telemetro and Honduras on Televicentro, performing incredibly well in both markets, with more announcements coming soon. For me, seeing that direct audience response in Latin America is especially exciting because it confirms that the emotional connection of the story travels.

So our strategy remains very clear: stay close to our partners, understand how the market is changing and find the right opportunity for each story.

How do you see *FERDA*'s potential in Latin America, particularly its strong female protagonist and emotional storyline?
What I really like about *FERDA* is that she is not defined only by what happened to her. She has survived it, she has built a life afterwards, and when she comes back, she has something to protect and a future she wants to control. That immediately gives the character another dimension.

Latin American audiences have always connected very strongly with women who challenge what their family, their environment or society expects from them. Ferda definitely belongs to that tradition, but she is also very complex. She is strong, but she is not invulnerable, and her relationship with Kahraman makes everything much more emotional and much more complicated.

"In FERDA, the place, the family structure, the land and the history between these characters are fundamental to the story. They explain why leaving was so difficult for her and why coming back has such an impact. I would never want to remove those elements just to make a series feel more 'international.' Quite the opposite. That cultural identity is part of what makes the story special."



Of course, it is still early, so I would not want to make big statements about buyer response yet. But when I introduce the series, what I want people to see is the woman behind the revenge story.
The revenge is the hook. Ferda, what she wants, what she loves and what she risks losing, is what makes you want to stay with the story.

What makes culturally rooted stories about family, secrets and forbidden love relatable across borders?
Because the emotions are universal. You do not need to come from the same culture to understand what it feels like to disappoint your family, to carry a secret, to fall in love with the wrong person or to feel trapped between what you want and what is expected from you.

What changes from one culture to another is the way those emotions are expressed, and I actually think that is one of the most attractive parts of international drama.

"For free-to-air broadcasters, one of its biggest strengths is its ability to build a real daily relationship with the viewer. There is the central love story, of course, but there is also a much wider universe of family relationships, conflicts and characters that constantly move the story forward and give audiences a reason to come back."

In *FERDA*, the place, the family structure, the land and the history between these characters are fundamental to the story. They explain why leaving was so difficult for her and why coming back has such an impact. I would never want to remove those elements just to make a series feel more "international." Quite the opposite. That cultural identity is part of what makes the story special.

Our role as distributors is to help the buyer identify the emotional door into that world. Once you understand Ferda and the decisions she is facing, the story feels much closer than the geography might suggest.

How is *Deep in Love*'s distribution journey unfolding in Latin America, and how do broadcasters and digital platforms approach it?
We are very happy with the journey of *Deep in Love* so far, and especially with the audience response we are already seeing in Latin America.

The series is currently airing in Panama on Telemetro and in Honduras on Televicentro, and it is performing incredibly well in both markets. Panama has been a particularly strong example: airing as *Amor Profundo* on Telemetro, it became the number-one prime-time drama and won its time slot across its first 15 measured broadcasts.

For us, seeing the series connect so strongly in two different Latin American markets is extremely encouraging. It shows that what made audiences fall in love with the story in Türkiye can travel and create that same emotional connection here.

For free-to-air broadcasters, one of its biggest strengths is its ability to build a real daily relationship with the viewer. There is the central love story, of course, but there is also a much wider universe of family relationships, conflicts and characters that constantly move the story forward and give audiences a reason to come back.

With digital partners, the conversation can be slightly different. There is also the question of discovery: how audiences find the show, how they interact with the characters and how the series can live beyond the episode itself. Its very strong digital and YouTube engagement gives us another important element to work with.

We do not try to apply exactly the same distribution model everywhere. We look at every opportunity individually and ask: what is going to give this title the strongest and longest life in this particular market?

How is the combination of free-to-air television and streaming shaping your licensing and windowing strategy?
For me, the first thing is that there is no one formula for Latin America. Every country is different and every partner has a different business model.

Before we start talking about windows, I want to understand what the partner wants to do with the series. Where are they going to position it? How are they going to launch it? Who is the audience? How are they planning to support it?

Once you understand that, then you can have a much more meaningful conversation about rights, exclusivity and timing.

We are flexible, but flexibility has to have a purpose. I always want the partner who is investing in the title to have enough space to make it successful, while at the same time protecting the opportunities that could come afterwards.

For us, it is not about maximizing one window and closing every other door. It is about building the life of a title in the territory.

Are you exploring local adaptations or co-productions with Latin American partners?
Absolutely. We are open to both, but I think there has to be a very clear creative and commercial reason behind the project.

Latin America already has such a strong storytelling and production tradition, so for me the exciting part of an adaptation is not simply taking a Turkish story and reproducing it somewhere else. It is understanding what a local producer sees in that story and what they can bring to it.
Why does this particular IP make sense for their audience? Which elements are universal enough to remain almost untouched, and which ones need to be completely reimagined for the local culture?

Those are the conversations I find interesting.

Co-production is naturally more complex because you need alignment from a much earlier stage, creatively, financially and also in terms of distribution. We are very open to exploring those opportunities, but ultimately it has to be the right story with the right partner.

What are your main priorities for Latin America and Iberia in 2027?
For me, one of the biggest priorities is to continue strengthening the relationships we already have and to turn some of the conversations we have been developing into strong launches. Closing the deal is obviously important, but I never see the sale as the end of the process.

Afterwards comes the positioning, the materials, the communication, the launch and staying close to the partner to understand how the title is performing. That part is just as important.

Deep in Love and *FERDA* give us two very different stories to take into 2027. *Deep in Love* already comes with a very strong success story behind it, including the results we are now seeing in Panama and Honduras, while *FERDA* introduces a completely different female protagonist and dramatic world.

At the same time, I want our partners to continue discovering the wider OGM Pictures catalogue. As OGM Pictures' exclusive distributor, OGM UNIVERSE has a very strong and diverse slate of stories to bring to the international market, and I think there is still a lot of potential to explore across both Latin America and Iberia.

My priority is really very simple: find the right home for each story and stay close to the people who are putting those stories in front of the audience.

If we leave MIPCancun with a better understanding of what our partners need and with a few new ideas about what we can build together in 2027, then for me it has been a successful market.





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

Sins and Roses, *Torn Apart* and a Catalogue Built to Last

By OBEN BUDAK

After 15 years of Turkish dramas captivating audiences across Latin America, the market is entering a new phase. Buyers are becoming more selective, streaming platforms are reshaping distribution strategies and the appetite for Turkish stories is opening up new opportunities beyond traditional content sales.

With titles such as *Torn Apart* and *Dignity* added to its current slate, Kanal D International is looking to build on its established presence while exploring format licensing, local adaptations and new partnerships across the region. Brazil, in particular, is emerging as a key market for the company's ambitions in 2027.

We spoke with Elif Tatoğlu, Distribution Strategy & Sales Director at Kanal D International, about the stories, strategies and opportunities shaping the next chapter of Turkish drama in Latin America and the U.S. Hispanic market.

MIP Cancun brings together buyers, broadcasters, platforms and producers from across Latin America and the U.S. Hispanic market. As you meet with regional partners this year, what changes are you seeing in their content acquisition priorities? Which territories and commercial opportunities are particularly important for Kanal D International at MIP Cancun 2026?

Kanal D International is the international sales arm of Kanal D, one of Türkiye's leading free-to-air television channels. Our role is to bring Turkish content to audiences worldwide by partnering with broadcasters and streaming platforms across different territories.

This season, we are delighted to have three key titles airing in prime time in Türkiye: *Sins and Roses*, now in its second season; *Torn Apart*, a new drama in its first season; and *Dignity*.

At MIP Cancun 2026, our goal is to strengthen our relationships with existing partners while exploring new opportunities across Latin America and the U.S. Hispanic market. We are particularly interested in understanding buyers' evolving needs and identifying the right distribution strategies for each territory, platform, and audience.

Turkish dramas have built a loyal following across Latin America, a region with its own strong tradition of telenovelas and emotionally driven storytelling. How are audience tastes and buyer expectations evolving today? Are there particular themes, genres or storytelling approaches that resonate differently across markets such as Mexico, Brazil, Argentina and Colombia?

After 15 years of Turkish dramas reaching audiences across Latin America, I have witnessed the market evolve and mature. The acquisition process has become more sophisticated, and buyers are now more selective, carefully evaluating each production to identify stories that will connect with their audiences.
Despite these changes, the emotional core of Turkish dramas remains a strong point of connection with Latin American viewers. Emotionally driven stories, compelling characters, family relationships, and powerful love stories continue to resonate with audiences across the region. The key today is finding the right content for each market and understanding how each title can connect with its audience.

***Dignity* brings together two characters from very different worlds, with Mehmet and Simay's relationship caught between love, family expectations and social divisions. These are themes that also have a long tradition in Latin American storytelling. What do you see as the series' strongest selling points for the region, and how are you positioning it for international buyers?**
Dignity is a class-driven drama that explores the clash between two very different worlds. When a young man from a close-knit working-class family falls in love with the daughter of a wealthy and prestigious household, their forbidden romance brings to the surface the social differences, family expectations, and conflicting values that separate them.

One of the series' strongest selling points for Latin America is its universal premise: love challenged by social class, family loyalties, and the pressure to belong to different worlds. These themes have a long tradition in Latin American storytelling and continue to resonate with audiences.
We are positioning *Dignity* as an emotionally compelling drama built around a powerful romantic conflict, strong family dynamics, and the tension between social ambition and personal freedom. We believe these elements offer international buyers an opportunity to connect with audiences who enjoy stories where love, family, and social divisions collide.

***Torn Apart* combines a coming-of-age story with family secrets, social conflict and a young protagonist searching for his roots. What makes this combination particularly appealing to international audiences? Do you see opportunities for the series to reach both traditional drama viewers and younger audiences across Latin America?**
Torn Apart combines the emotional power of family drama with a coming-of-age story, mystery, and social conflict. After losing his family as a child, Aras arrives in Bodrum searching for his missing brother. His



life takes an unexpected turn when he encounters the powerful Akkaya family and falls in love with Leyla, the sister of his greatest enemy. As buried secrets emerge, Aras discovers that finding his brother is only the beginning of his journey.
One of the series' strongest selling points is its potential to appeal to different generations. Themes such as identity, family secrets, forbidden love, and social divisions are universal and resonate across cultures. At the same time, the young protagonists and contemporary storytelling offer a strong connection with younger audiences.

For Latin America, where viewers have a long-standing connection with emotionally driven dramas, *Torn Apart* offers a compelling mix of romance, suspense, family conflict, and unexpected twists. We see strong potential for the series to reach both traditional drama viewers and younger audiences looking for engaging stories with relatable characters and powerful emotional stakes.

Latin American broadcasters and streaming platforms have different programming requirements, from long-running daily dramas to shorter formats designed for digital audiences. How does Kanal D International adapt its sales and distribution strategies to these needs? In particular, what role do episode duration, content packaging and licensing flexibility play in positioning new titles such as *Dignity* and *Torn Apart*?
At Kanal D International, we understand that every market and platform has different programming needs. Our approach is to offer the right content and licensing structure for each buyer, rather than applying a one-size-fits-all strategy.
Episode duration, content packaging, and licensing flexibility are important factors in these discussions. We consider how a title can fit a broadcaster's programming schedule or a streaming platform's content strategy, while taking into account the target audience and the way viewers consume content.

For titles such as *Dignity* and *Torn Apart*, we focus on highlighting their strongest storytelling elements and identifying the most suitable partners and distribution opportunities in each territory. Both series offer compelling stories, strong characters, and themes that can connect with Latin American audiences.
Ultimately, our goal is to build long-term partnerships by understanding each buyer's needs and finding commercial solutions that allow our content to reach the widest possible audience across different platforms and markets.

MIP Cancun is placing increasing emphasis on IP development, financing and





international co-production. Beyond traditional distribution, what opportunities do you see for Kanal D International to collaborate with Latin American producers on remakes, format adaptations or new projects? What makes a Turkish drama particularly suitable for adaptation to the region?
Turkish dramas have strong potential for adaptation because they are built around universal themes such as love, family, social class, ambition, betrayal, and the tension between personal desires and family expectations. At the same time, their emotionally driven storytelling, layered characters and strong dramatic arcs provide enough flexibility for these stories to be reinterpreted through the cultural identity and viewing habits of different markets.

Latin America, with its long and successful tradition of telenovela production, has a natural connection with this kind of storytelling. We see significant potential in bringing together the strengths of Turkish drama with the creativity, production expertise and deep understanding of local audiences that Latin American producers bring to the table.

For Kanal D International, this opens opportunities that go beyond traditional finished-content distribution. Format licensing and local adaptations are becoming an increasingly important part of our international strategy, and we are actively exploring new ways of working with partners in the region. Depending on the project, this could mean adapting an established Kanal D title for a local audience or developing broader creative collaborations around proven IP.

We believe the strength of our catalogue gives us the flexibility to approach the market in different ways: offering the original Turkish production when that is the right fit, while also giving partners the opportunity to reinterpret successful stories through their own creative and cultural perspective. For us, that flexibility is an important part of building deeper and more sustainable partnerships in Latin America.

Looking ahead to 2027, what are your main ambitions for Kanal D International in Latin America and the U.S. Hispanic market? Are there particular territories, partnerships or new distribution opportunities that you believe will play a defining role in the company's regional growth?
Looking ahead to 2027, our ambition is to continue strengthening Kanal D International's presence across Latin America while also exploring new opportunities in the U.S. Hispanic market. Latin America has been a key region for Turkish drama for many years, but we believe there is still significant room for growth through new partnerships, platforms and distribution models.
Brazil is particularly exciting for us. It was one of the later major territories in Latin America to fully open its doors to Turkish content, but today we are seeing remarkable enthusiasm among Brazilian audiences for Turkish productions and their stars. Several Turkish titles have achieved significant success in the market, creating greater awareness and appetite for the genre. As a result, our expectations for Brazil have grown considerably, and expanding our presence there will be an important focus for us in 2027.

At the same time, we want to continue building on our established relationships across the region while remaining open to new ways of reaching audiences. The evolving digital and streaming landscape creates additional opportunities alongside traditional broadcasters, and we see strong potential in combining these different windows to extend the reach and lifespan of our content.
For us, 2027 will be about both consolidation and expansion: strengthening the partnerships and markets where Kanal D content already has a strong presence, while identifying new territories, platforms and collaborations that can take our stories to even wider audiences across Latin America and the U.S. Hispanic market.

DILEK TELKES, **CO-FOUNDER & CEO, VIDEOMITE**
MILENA ĐURIČIĆ, **CO-FOUNDER & COO, VIDEOMITE**

Content Travels. Strategy Has to Travel With It.

By OBEN BUDAK





As Latin America and the U.S. Hispanic market gain importance in the global content business, distribution strategies are evolving beyond traditional licensing models. For Videomite, the key lies in approaching content as an asset with multiple commercial opportunities across territories, languages and platforms.

Dilek Telkes, Co-Founder & CEO, and Milena Đuričić, Co-Founder & COO of Videomite, discuss the company's approach to international distribution, the potential of Turkish content in Latin America and the growing role of AI-driven technology in content monetisation. They also explore how AVOD and YouTube are reshaping digital distribution, why rights holders should rethink their approach to FAST, and how vertical storytelling could develop into a sustainable licensing business. Looking ahead to 2027, they share Videomite's international priorities and explain why the future of distribution depends on bringing content, rights, audiences and technology together under a coordinated strategy.

Latin America and the U.S. Hispanic market are becoming increasingly important in the global content business, with traditional broadcasters, streaming platforms and digital-first services competing for audiences. How does Videomite see the opportunities in this region, and where do you believe your distribution model can make the biggest difference?

DILEK TELKES: Latin America is interesting to us because it combines strong traditional broadcasters with very large digital audiences. But the opportunity is not simply to enter the region with a catalogue. It is to build the right commercial path for each title.

MILENA ĐURIČIĆ: Distribution is still too fragmented. One company focuses on television, another on digital, another on theatrical, and each naturally optimises for its own window and its own revenue.

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

If every distributor is pulling in a different direction, nobody is necessarily maximising the total value of the IP. We believe one title should have one coordinated strategy across theatrical, television, SVOD, AVOD, YouTube and other relevant windows, with different timing by territory, language and audience.

The goal is not to maximise one window. The goal is to maximise the entire commercial life of the content.

Your catalogue brings together independent cinema, commercial films and a wide range of genres. When introducing this content to Latin American buyers and audiences, which genres or types of storytelling do you see as having the strongest potential? And how do you decide which titles are best suited to particular markets?
DILEK TELKES: The first thing is not to think of Latin America as one audience. Mexico, Brazil, Argentina, Colombia and the U.S. Hispanic market are all very different.

That is why we do not start with the catalogue. We start with the buyer and the audience.

Some markets may respond more strongly to recognizable talent, others to commercial romance, family films, prestige cinema or genre. Horror is particularly interesting because it can travel without depending so heavily on star recognition, and Turkish horror has a very distinctive mythology around djinn, curses, rituals and folklore.



The catalogue gives us range, but curation creates the value. Knowing which five titles to show a buyer is far more useful than sending hundreds of titles and hoping they find something.

"On the technology side, Latin America is extremely interesting because it combines large digital audiences, strong broadcasters and growing ad-supported video models, while market structures differ significantly from country to country. That complexity is exactly where our model becomes useful. We do not want to enter a market simply to say we are present there. We want to understand where rights owners are losing speed, control or revenue and solve that specific problem."

Spanish- and Portuguese-speaking audiences represent enormous opportunities for digital distribution, but reaching them involves much more than translating content. How does Videomite approach localisation, cultural adaptation and audience discovery in Latin America? What role do data and technology play in these decisions?
MILENA ĐURIČIĆ: Translation is only the beginning. A title can be perfectly translated and still be badly positioned. Localization also means understanding how the title should be packaged, whether you lead with cast, genre or story, how the metadata should work, what artwork makes sense and how all of that changes from one platform or territory to another.

That is where data and technology become much more important.

Videomite Studio has a proprietary intelligence layer built from years of experience about how content behaves across different markets, languages, platforms and content types.

So we are not simply asking AI to translate faster. We want the system to help determine how the content should enter a market, how it should be packaged and where it has the best chance to perform.

AI can translate. Intelligence decides what to do with the translation.

YouTube, AVOD and FAST are creating new opportunities for content owners to reach audiences beyond traditional licensing deals. In Latin America, where viewing habits and business models vary considerably between countries, how can rights holders build a sustainable distribution strategy across these different platforms?
MILENA ĐURIČIĆ: For us, the opportunity is primarily in AVOD and YouTube. I am much less convinced by FAST as a long-term strategy for most rights owners.



FAST can work in certain cases, especially when there is enough content to sustain a channel and enough audience scale to justify the programming, operations and ad-sales structure. But too often I see rights owners treating FAST as a destination in itself, rather than asking whether it is actually the best way to monetise that IP.

AVOD is much more flexible. You can monetise individual titles, libraries, different language versions and different territories without having to build and constantly feed a linear-style channel.

That is why we prefer to think from the IP outward, not from the platform backward.

A title may be on SVOD in one territory, television in another, and have another commercial life through YouTube or AVOD elsewhere. The right strategy depends on rights, timing, territory, language and audience.

The goal is not to be present on every platform. The goal is to use the platforms that maximise the total value of the IP.

Videomite Studio is designed to give content owners greater control over distribution, monetisation and their digital operations. For a Latin American producer or distributor considering this approach, what would change in practical terms? Where could they expect to see the most immediate benefits?
MILENA ĐURIČIĆ: The biggest change is control without having to build a huge internal operation.

Traditionally, if a media company wanted to manage digital distribution itself, it needed teams for editing, localization, metadata, uploading, optimization, reporting and rights management. The alternative was to outsource most of that.

Videomite Studio creates a third option.

The media company keeps the people who understand the content, the brand and the audience. The platform handles much of the repetitive operational layer through AI agents, automation and proprietary algorithms.

But the value is not simply fewer manual steps. Our proprietary layer contains years of Videomite know-how about how content should be handled across different markets, languages and platforms.

The immediate benefits are speed, control and less dependence on fragmented vendors. And ideally, the rights owner keeps more of the economics.

You should not need an army of people to keep control of your own content.

Short-form and vertical storytelling are attracting growing attention from platforms, investors and distributors. Looking specifically at Latin America, do you see the greater opportunity in developing original mobile-first stories, adapting existing intellectual property or using short-form content to introduce audiences to longer productions?
DILEK TELKES: I think all three can work, but they are not the same business. Repurposing existing IP into short-form or vertical versions is mainly about extending the life of content you already own. It can introduce audiences to longer-form content, create discovery or open another monetisation opportunity.

Native vertical storytelling is different. It has its own pacing, cliffhanger structure, production logic and business model.

What is interesting now is that the market seems to be entering a second phase. Vertical and microdrama are moving beyond specialist apps, and mainstream broadcasters, studios and streamers are entering the space.

That changes the economics for producers because licensing becomes part of the business, not only micro-payments or closed-app monetisation.

The first wave proved people will watch short-form drama. The second wave has to prove it can become a real rights business.

Looking ahead to 2027, what are Videomite's main international priorities? Are there particular partnerships, distribution opportunities or new business models you hope to develop in Latin America, and what would you most like potential partners at MIP Cancun to understand about Videomite today?
DILEK TELKES: On the content side, we want to build stronger relationships with buyers who are open to discovering Turkish films beyond the categories they already know. We are much more interested in long-term partnerships than one-off title sales.

MILENA ĐURIČIĆ: And on the technology side, Latin America is extremely interesting because it combines large digital audiences, strong broadcasters and growing ad-supported video models, while market structures differ significantly from country to country.



That complexity is exactly where our model becomes useful.

We do not want to enter a market simply to say we are present there. We want to understand where rights owners are losing speed, control or revenue and solve that specific problem.

DILEK TELKES: For us, growth is not about collecting flags on a map. It is about finding markets where both our content and our technology have a real reason to be there. Videomite today is not simply a distributor and not simply a technology company. We sit between content, rights, audiences and technology, and that is exactly where we believe the future of distribution is being built.

"The first thing is not to think of Latin America as one audience. Mexico, Brazil, Argentina, Colombia and the U.S. Hispanic market are all very different. That is why we do not start with the catalogue. We start with the buyer and the audience."

The Neighbourhood Effect: ‘The Next Door!’ Brings Laughter to the Vertical Screen

OBEN BUDAK

Created by İki Dakika Creative House, the production company honoured with the Series Content Innovation Award at the 2026 MEA Business Awards, in the category of “Most Innovative Premium Vertical Storytelling Production Company”, the vertical comedy series *Next Door!* is embarking on a multilingual international journey through Inter Medya. Featuring an outstanding ensemble cast, the series made a splash in Cannes and is now bringing its distinctive humour to our Cancún edition.

The television and digital content industries have long moved beyond the boundaries of traditional screens, embracing a new era shaped by speed, accessibility and innovative storytelling formats. One of the productions making a particularly lively impression on this evolving landscape is The *Next Door!*, the vertical comedy series that first attracted attention along the corridors of MIPCOM in Cannes and is now setting its sights on the Latin American market in Cancún.

The project brings together an ambitious creative team, with Okan Başar Bahar taking on the role of writer, and Bora Tekay directing. Yet its appeal goes well beyond its unconventional format. With a remarkable ensemble cast, amusing cultural clashes and the kind of pure, unfiltered comedy audiences have been missing, *The Next Door!* quickly established itself as one of the season’s most intriguing productions.

A CULTURAL CLASH IN THE GREENERY OF REŞADIYE

Next Door! offers viewers a premise that feels wonderfully familiar yet refreshingly entertaining. At the heart of the story are two very different families brought together by an unexpected twist of fate. One is a deeply rooted, traditional family from Gaziantep, who leave behind the chaos of Istanbul in search of a quieter life amid the greenery of Reşadiye. The other is a family of Istanbulites whose roots in the city stretch back eight generations, relocating from their Bosphorus villa to the very same luxury residential complex.











Their adjoining gardens soon become the unlikely battleground for two contrasting worlds, where cultural differences are expressed through everything from lifestyle choices to musical preferences. As Vivaldi plays on one side of the garden, the rich musical traditions of Gaziantep fill the air from the other. Traditional tradesmen's culture, generational divides, the worldview of Generation Z and the everyday struggles of people simply trying to keep up with life all come together in a lively narrative, enhanced by the dynamic possibilities of vertical storytelling.

At a time when global crises, wars and endless disasters seem to leave little room for light-hearted moments, the need to breathe, smile and, perhaps most importantly, check in on our neighbours has never felt greater. *The Next Door!* taps into precisely this sentiment. Its humour embraces people without judging them, while transforming cultural differences into a delightful source of chaos. The result is a feel-good production with a genuinely positive spirit, reminding us that sometimes the best stories begin with the people living right next door.

AN ENSEMBLE CAST FULL OF CHARACTER

One of the series' greatest strengths is undoubtedly its cast, bringing together some of the most distinctive faces in Turkish television and cinema. The fun the actors have shared on set translates effortlessly to the screen, giving the series an infectious energy that works particularly well within the intimate, fast-paced flow of the vertical format.

Having mastered the Gaziantep accent for her role, Büşra Pekin delivers a lively performance as a woman who may never forget her roots but is determined to climb the social ladder, even if she must knock down a few people along the way. Her charac-

ter is wonderfully unpredictable, packed with comic possibilities and overflowing with energy. Playing her husband, Rıza Kocaoğlu appears as the Gaziantep family's son-in-law, who works as a taxi driver. With his colourful personality and natural warmth, Kocaoğlu brings the story's street-level dynamism and everyday authenticity to life.

Yetkin Dikinciler plays Muhsin, a man with an almost inexhaustible capacity for optimism. No matter what life throws at him, he always manages to get back on his feet and look on the bright side. With his warm-hearted approach to life, Muhsin becomes one of the characters who best embodies the richness of neighbourhood life, different voices and the simple pleasure of lending someone a helping hand.

Meanwhile, Neslihan Yeldan takes on the role of Jale, who has left behind her luxurious Bosphorus lifestyle but cannot quite shake off the slightly spoiled, self-important attitude of Istanbul high society. While her husband Muhsin adapts to their new surroundings with surprising ease, Jale's struggle to adjust provides some of the series' most entertaining comic moments.

Asuman Dabak plays Melahat, the traditional, home-loving mother of the Gaziantep family, devoted to her household, her husband, her children and, despite all his mischief, even her son-in-law. Dabak's spirited performance brings these details to life, capturing the humour of a woman who knows exactly how to hold her own.

Menderes Samancılar, meanwhile, adds another layer of authenticity to the story as a seasoned character who arrives in Istanbul from Gaziantep and opens a kebab restaurant, bringing with him a deep appreciation of life's simple pleasures and the value of good neighbours. The ensemble is further enriched by Naz Çağla Irmak, one of the promising talents of the younger generation, whose presence helps create a lively balance between the different generations and perspectives.

VERTICAL STORYTELLING: THE FUTURE OF ENTERTAINMENT?

Following its glamorous premiere in Istanbul on 14 October, where the first five episodes were introduced to audiences, *The Next Door!* has begun building its presence well beyond the Turkish market. The production made its international debut at MIPCOM in Cannes, one of the world's leading content markets, and, as of November, has expanded its reach with English, Spanish, Arabic and Italian language options.

After generating considerable interest in Cannes, the series is now heading to Cancún, where it is preparing to meet key players from the Latin American content industry. Its journey reflects a broader transformation taking place across the global entertainment landscape: vertical storytelling is no longer simply a social media trend or a format designed exclusively for short-form viewing. With premium production values, cinematic ambition and stories developed for international audiences, it is rapidly emerging as a compelling new category.

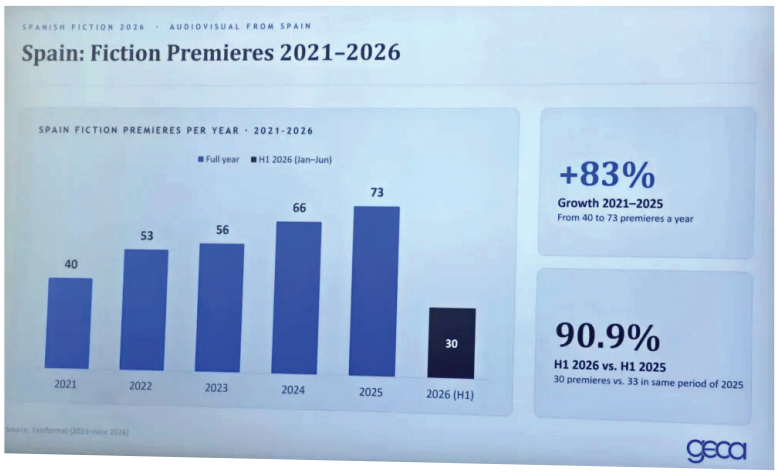


Bringing together traditional values and modern lifestyles, the self-indulgence of Istanbul high society and the legendary hospitality of Gaziantep, *The Next Door!* turns an ordinary residential complex into an extraordinary source of laughter. And while its vertical format may represent the future of screen entertainment, its message is timeless.

Because, at the end of the day, we all need the same thing: someone to knock on our door, ask how we're doing and share a good laugh with us.







SPANISH FICTION PREMIERES RISE AS STREAMING PLATFORMS DOMINATE THE MARKET

Spain ranked seventh among countries of origin for fiction premieres worldwide in the first half of 2026, accounting for 30 titles and a 5.2% share of the 847 premieres tracked across 44 markets. The findings come from Spanish Fiction 2026: Between New Stories and New Seasons, a report presented by Audiovisual from Spain and prepared by GECA, the audiovisual consultancy, using Teleformat data from January to June 2026.

Spain's annual fiction premieres grew by 83% between 2021 and 2025, rising from 40 to 73 titles. In the first half of 2026, however, the country recorded 30 premieres, down from 33 in the same period last year.

Streaming platforms accounted for 90% of Spanish fiction premieres, while linear television registered just three titles. Atresplayer Premium, Movistar Plus+, Netflix and Prime Video each recorded four premieres.

Drama remained the leading genre, representing 50% of Spanish fiction premieres, followed by comedy at 26.7% and dramedy at 13.3%.

For the second half of 2026, the report identified 24 upcoming releases, including 20 original productions and three new seasons. Of the 30 titles that premiered in the first half of the year, 16 were original series, while seven were based on literary properties.

The findings highlight the central role of streaming platforms in Spain's fiction market, alongside continued investment in original stories, adaptations and returning series.

'QUEEN SILVIA' AND 'LA VIDA BARCELONA' SECURE NEW BROADCAST PARTNERS

Beta Film has secured new broadcast and co-production agreements for two upcoming drama series. Swedish broadcaster SVT has acquired the second-window rights to *Queen Silvia*, while Germany's ZDF has joined *La Vida Barcelona* as a co-production partner.

The eight-episode *La Vida Barcelona* is set in Barcelona and follows a young Dutch designer whose professional assignment takes an unexpected turn.

Produced by Millstreet Films for Dutch streaming platform Videoland, the series centers on Julia, who is sent to Barcelona by her powerful mother on a secret mission to undermine a rival agency. But as Julia settles into a new job and discovers the city's lifestyle, her plans become complicated by two unexpected romances.

Holly Mae Brood leads the cast, joined by Priscilla Delgado, known for *Euphoria*, and Greta Fernández, who appeared in *The Walking Dead*. Martiño Rivas and Agustín Della Corte also star.

The series is directed by Katina Medina Mora, Charlotte Scott-Wilson and Ayla Spaans, with scripts by Emily Reekers, Jikkie Schelling and Alix van der Goes. It is currently in post-production.

ZDF's Head of Co-production, International Fiction, Frank Seyberth, pointed to the series' relatable characters, romantic tone, Barcelona setting and creative team as key factors behind the broadcaster's decision to join the project.



Love Doesn't Need Translation

YASEMİN ŞEFİK

From Istanbul to Latin America, chasing the same butterflies...

Somewhere in the world, someone is falling in love, while somewhere else, someone is crying for them. And they have never even met. There are oceans, time differences, different languages and different ways of life between them. But apparently, heartbreak doesn't need a passport.

Once these stories traveled in the opposite direction. In the 90's, millions of people in Türkiye gathered in front of their television screens and met the characters of the series arriving from Latin America. We felt their heartbreak, grew angry at their separations and waited for them to reunite. The stories of people living in cities we had never seen became the most familiar guests in our homes. Years passed. This time, the romances that began in Istanbul crossed the ocean. It feels as if the stories, that have entered through our screens all those years ago, are now taking our stories along with them on their journey back home.

Today, a Turkish drama accompanies a dinner in Buenos Aires. In Mexico, a mother finds herself agreeing with a Turkish mother on screen as she argues with her son. In Brazil, someone is praying that a love story unfolding on the shores of the Bosphorus, a place they have never visited, will never come to an end. Things are not all that different on our side of the world, either. When it comes to love, everyone deserves to exaggerate a bit.

Maybe the secret to the close ties between Turkish dramas and Latin America lies here. Both regions know how to love deeply, settle scores across family dinners, keep silent because of pride and sometimes, how to talk for ages with a single





look. Latin American telenovela tradition and Turkish storytelling have been carrying the same emotion with different accents for years.

And in our stories, love doesn't have it easy.

Eshref Ruya, which is accompanied by Inter Medya in its international journey, brings love in the middle of a dangerous world with Çağatay Ulusoy and Demet Özdemir. *Halef*, with İlhan Şen, Aybüke Pusat and Biran Damla Yılmaz' characters, establishes a universe where family bonds intertwine with the wishes of the heart. Sometimes loving a person means facing an entire history.

Farah, meeting global audiences through Calinos Entertainment, tells the story of a love that flourishes in the middle of a fight for survival, with strong performances from Demet Özdemir and Engin Akyürek.

TIMSBI Productions' *Land of The Sun* follows big emotions and strong characters. Internationally recognised actors such as Burak Özçivit contribute to the appeal these stories generate in different countries. The reunion of Halit Ergenç and Meryem Uzerli in Videomite's *Spring in Imroz*, meanwhile, reminds us just how long-lasting our screen memories can be. Seeing some actors together again after so many years is enough to create excitement.

Today, for the sector meeting at MIP Cancun, all these stories have new meanings. Turkish productions are reaching new screens, new adaptations and creative partnerships in Latin America. Every deal carries the potential for a story to find new life in a different country.

Imagine, a break-up scene written in Istanbul can remind someone in Mexico of their own past. A secret kept for years by some character can become the topic of conversation for a family in Chile. And somewhere in the world, someone can make the reunion of two people on screen their own personal concern.

Perhaps that is the most beautiful thing about storytelling.

We all live in different places. We all love in different languages, bid farewell in different words. But when we want someone to stay, we think almost the same thing.
Love doesn't need translation.

Neither does a good story.





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.



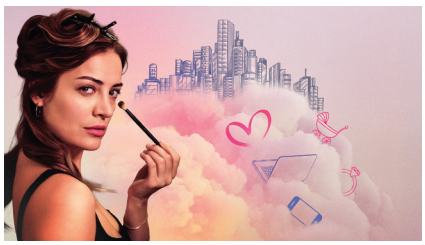
BOARDROOM TO BEDROOM

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

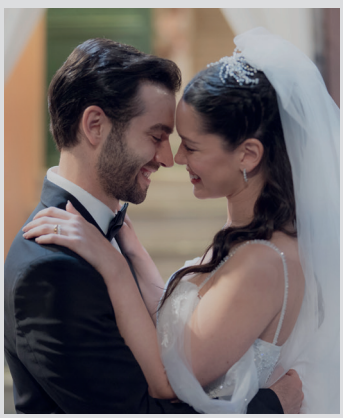
Aslı Güneş has lived her entire life under the shadow of illness. Born with a severe heart condition, she grew up in a poor neighborhood of Istanbul with her twin siblings and an unloving mother. While her friends dreamed of the future, Aslı's world was filled with hospitals, machines and constant fear. 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.



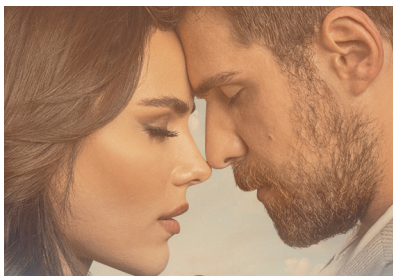
THE FAMILY BURDEN

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 romantic drama written and directed by acclaimed filmmaker Özcan Alper and starring Halit Ergenç and Meryem Uzerli, reunited on screen for the first time in 15 years since *Magnificent Century*. Set against the serene landscape of Gökçeada, historically known as Imroz, the film follows two people whose paths unexpectedly cross while both are carrying the weight of their pasts. As they gradually open themselves to one another, the island becomes the setting for a story about memory, loss, healing and the possibility of beginning again. Combining internationally recognizable Turkish stars with an intimate emotional story, Spring in Imroz brings together the global audience appeal of Turkish television talent and the distinctive voice of contemporary Turkish cinema.



EFLATUN

Blind since the age of five, Eflatun has learned to experience the world through sound, imagination and the methods taught to her by her father. She now works as a watch repairer in the shop she inherited from him, living an independent life shaped by a perception of the world very different from those around her. One rainy day, she meets Oflaz and becomes drawn to him through his voice, beginning an unusual relationship that transcends physical sight. Directed by Cüneyt Karakuş and starring İrem Helvacıoğlu and Kerem Bürsin, *Eflatun* is a tender romantic drama about perception, connection and the ways people learn to truly see one another.



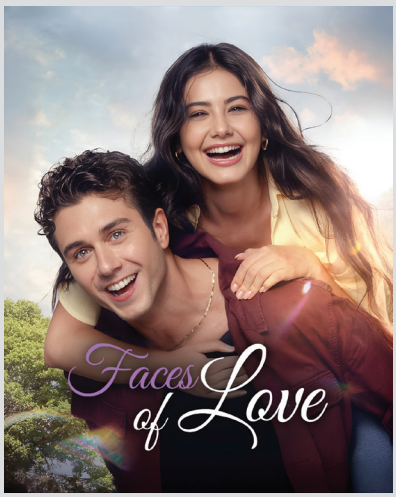
SMART RABBIT MOMO: THE BIG CHASE

When exotic animal traffickers kidnap Yumi, the talented violinist of the Singing Forest, her loyal friend Momo refuses to leave her behind. The intelligent and courageous rabbit follows the trail into a huge and unfamiliar city, where he meets street kitten Tenka and finds an unexpected ally. Together they face a series of adventures that take them through abandoned factories, warehouse labyrinths, a zoo, a television studio and the guarded homes of wealthy collectors. *Smart Rabbit Momo: The Big Chase* is a colorful family adventure built around friendship, courage and determination, combining an accessible rescue story with an energetic journey through a world much bigger than Momo has ever known.



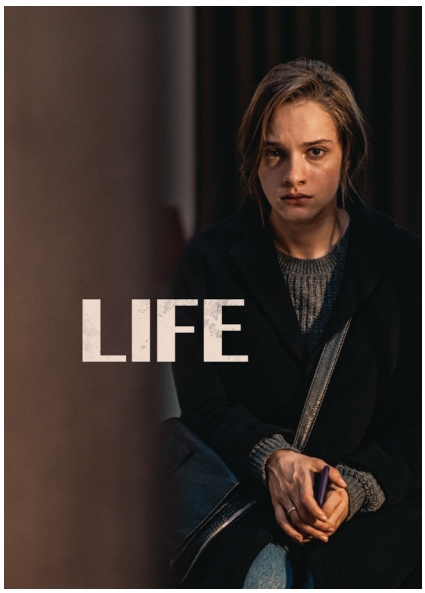
ALL STARTS WITH MERCURY

A young journalist begins her career with idealistic ambitions and dreams of serious reporting, only to find herself unexpectedly assigned to write an astrology column. What initially feels like a professional disappointment soon becomes the beginning of an entirely different journey, as her new role forces her to reconsider both her career and her personal life. Directed by Ali Balcı and starring Sinem Kobal, Alp Navruz and Devrim Yakut, *All Starts With Mercury i*s a contemporary romantic comedy about expectations, reinvention and the unpredictable ways work and love can collide.



THE FACES OF LOVE

Directed by Emre Erdoğdu, *The Faces of Love* is a romantic drama built around an unusual question: what happens to attraction when a person cannot recognize faces? Özgür lives with prosopagnosia, or face blindness, a condition that makes every human face unfamiliar to him. His path crosses with Özlem, a young woman who has spent much of her life feeling invisible and struggling to form meaningful connections. For the first time, Özgür experiences a profound emotional attachment, while Özlem discovers what it means to feel genuinely seen. Starring Helin Kandemir and Onur Seyit Yaran, the film explores identity, acceptance and the possibility of a love that exists beyond physical appearance.



LIFE

Written and directed by acclaimed auteur Zeki Demirkubuz, *Life* is a powerful drama about freedom, rejection and obsession. Hicran, a young woman forced into an unwanted engagement by her father, refuses to accept the future chosen for her and runs away from home. Her intended fiancé Rıza initially appears indifferent, but the humiliation of being abandoned gradually consumes him, sending him to Istanbul in search of the woman who rejected him. Starring Miray Daner and Burak Dakak, with Cem Davran among the ensemble cast, the film explores personal freedom, social expectation and the complicated need to belong.



BRIDE SQUAD 2

Berrin and her closest friends have slowly drifted apart as their individual lives have taken them in different directions. But when Berrin's mother announces that she is engaged to a charming younger man, the old group is suddenly reunited around a common objective: stopping the wedding. What follows is another chaotic adventure in friendship, romance and family, as the women discover that coming back together may be much easier than staying out of trouble. Directed by Doğa Can Anafarta, *Bride Squad 2* reunites the popular ensemble led by Seda Bakan, Şebnem Bozoklu, Nilperi Şahinkaya and Mehmet Günsür.



‘GRAND MAISON ISTANBUL’: DEMET ÖZDEMİR AND KEREM BÜRSİN TO STAR

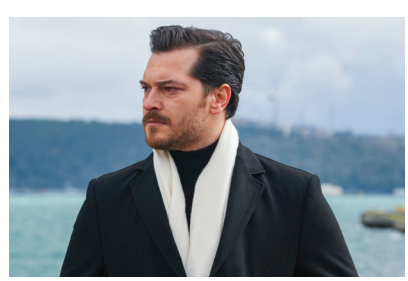
Demet Özdemir has joined the cast of *Grand Maison Istanbul*, an upcoming Prime Video series. The production will tell a love story set in the world of gastronomy. Demet Özdemir and Kerem Bürsin will lead the cast of *Grand Maison Istanbul*, produced by DASS Yapım for Prime Video. Directed by Umut Aral, the eight-episode series is an adaptation of the Japanese drama *Grand Maison Tokyo*.

Özdemir will portray Defne, a chef who finds herself sharing a kitchen with Ateş Leventoğlu, played by Kerem Bürsin. At the height of his career, Ateş is an accomplished chef whose professional ambitions bring the two characters together.

Filming is set to take place largely in Urla, İzmir. The series follows the partnership between two chefs whose shared passion for gastronomy gradually develops into a romantic relationship. Their story will be tested by secrets, betrayal and love triangles.

Production on *Grand Maison Istanbul* is scheduled to begin in December 2026. Prime Video has not yet announced an official release date.





‘ESHREF TEK’: AYBÜKE PUSAT JOINS ÇAĞATAY ULUSOY IN TIMSBI PRODUCTIONS’ SERIES

Aybüke Pusat has been cast as the female lead in *Eshref Tek*, an eight-episode series set to premiere on Prime Video. The actress will portray a character named Derin, opposite Çağatay Ulusoy.
Produced by TIMSBI, the series is scheduled to begin filming in the coming days. Pusat’s casting adds a new name to the project’s leading cast.
The character of Derin is expected to feature prominently in the series’ action sequences. Reports had suggested that the production was looking for an actress with experience in action roles. Pusat’s previous performance in the action series *The Shadow Team* is believed to have contributed to her selection.



AY YAPIM TAPS CHILEAN SCREENWRITER PABLO ILLANES FOR NEW ORIGINAL DRAMA

Ay Yapım has partnered with Chilean screenwriter Pablo Illanes to develop a new original drama, marking another step in the Turkish production company’s expansion into Spanish- and Portuguese-speaking markets.

Under the agreement, Illanes will lead the project’s writing and development, working with the company’s creative team and its Ibero-American division. Details including the series title, format, cast and release schedule have not yet been announced.

Illanes has built a career spanning three decades, writing acclaimed Chilean dramas including *Machos*, *¿Dónde está Elisa?*, *Alguien te mira* and *Perdona nuestros pecados*. His credits also include *Prófugos*, HBO’s first original series produced in Chile, and Netflix’s *Fake Profile*. He is also set to work on the fourth season of *La Reina del Sur*, scheduled for 2027.

Ay Yapım founder and CEO Kerem Çatay said the company aims to create stories specifically for Spanish- and Portuguese-speaking audiences, building on the success of its productions in those markets. He expressed confidence that combining Illanes’s creative approach with Ay Yapım’s storytelling expertise would deliver a drama the teams could be proud of.

Illanes described the partnership as an exciting challenge, while Iñaki Vicente, Ay Yapım’s Chief Content and Strategy Officer for Spanish- and Portuguese-speaking markets, said the collaboration aims to combine creative strengths and develop content with emotional resonance and international appeal.



NARATIV MEDIA ADDS MEGA CHILE DRAMAS TO INTERNATIONAL DISTRIBUTION SLATE

Narativ Media has expanded its international distribution portfolio through a new agreement with Chilean broadcaster MEGA, taking responsibility for sales of the company's premium scripted content across Asia-Pacific, Central and Eastern Europe, Africa and the Commonwealth of Independent States.

The initial lineup includes *Los Casablanca*, a family saga centred on a powerful dynasty with interests in wine, horses and real estate. The return of a brother who has been absent for years threatens to expose old betrayals and destabilise the family empire. The series performed strongly in Chilean primetime.

Also included is *El Jardín de Olivia*, which combines romance and mystery with contemporary social themes. Its story follows an occupational therapist who enters a wealthy family to investigate her mother's death, only to develop an unexpected connection with a young autistic girl and her father.

Aguas de Oro brings a lighter tone to the slate, blending romantic comedy with magical realism. Set in a mountain town known for springs rumoured to offer eternal youth, the series became Chile's most-watched television format when it debuted in 2025 under the country's new audience measurement system.

Rounding out the package, *Al Sur del Corazón* follows a mother and her three daughters as they struggle to preserve their ranch in rural southern Chile. Family secrets, new relationships and a long-standing curse complicate their fight to protect their home and legacy.



APPLE TV DOUBLES DOWN ON SCRIPTED AS RIVALS EXPAND UNSCRIPTED CATALOGUES

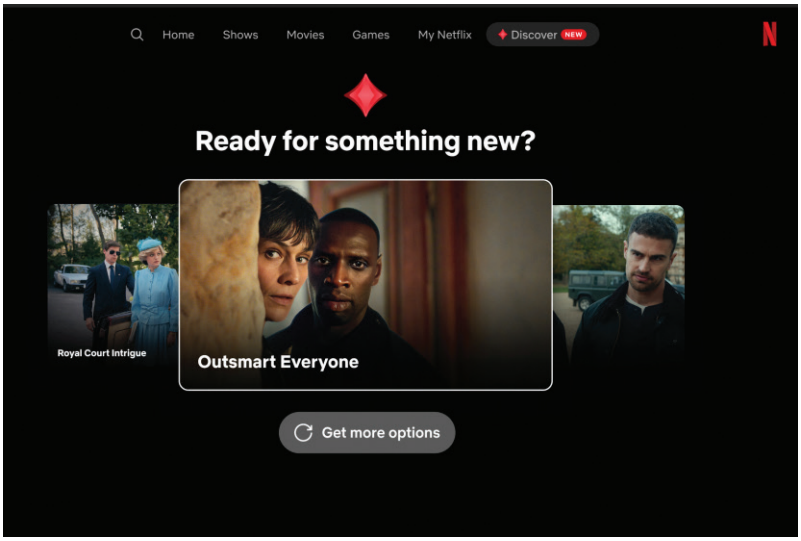
Apple TV is taking a different approach to the growing importance of unscripted programming in streaming, with new Ampere Analysis data showing that the service has increased the share of scripted content in its US catalogue between Q2 2022 and Q2 2026.

The shift sets Apple TV apart from other major streaming platforms, many of which have expanded their unscripted offerings as they look to refresh catalogues more frequently, increase engagement and strengthen their appeal to advertisers.

Unscripted titles account for just 18% of Apple TV's US catalogue, the lowest proportion among the major US streaming services. The figure compares with 25% for Netflix, 35% for Prime Video, 43% for Paramount+, 51% for Disney+ and 72% for HBO Max.

The strategy is also reflected in Apple TV's viewing performance. According to Showlabs data from Ampere Analysis covering September 1–14, scripted programming dominated the platform's top-performing titles in the US.

Ted Lasso Season 4 led the period with 3.3 million unique viewers, followed by the Apple original movie *Mayday* with 2.1 million. *Silo* Season 3 ranked third with 1.5 million viewers, while *Dark Matter* Season 2 reached 1.2 million. *Widow's Bay* followed with 1.1 million.



NETFLIX AI DISCOVER HELPS USERS FIND MOVIES AND TV SHOWS BASED ON THEIR MOODS

Netflix has launched AI Discover, a new AI-powered discovery tab on its TV app that offers personalized recommendations based on users' preferences and themes such as "Scare Me" and "Workplace Comedy Favorites."

This is different from Netflix's current recommendation system, which recommends content based on what people have previously watched. The new feature allows users to search for movies/shows based on how they currently feel or what they like. The aim is to help users find something to watch that matches their interests and current mood.

The feature is rolling out to a limited number of US users who watch Netflix in English on supported smart TVs and streaming devices. It is an optional feature and is not available on Kids profiles. Netflix plans to expand the rollout of this feature and build upon the AI-driven discovery experience going forward. The streaming platform will use user interactions and feedback to better understand what needs to be improved in order to create even more useful features. These experimental features may eventually find their way into the main interface of Netflix.



BOSSANOVA AND ENERGY UK LAUNCH 'ENERGY EXPLAINED' DIGITAL SERIES

BossaNova Media has partnered with Energy UK, the UK's energy trade association, to develop Energy Explained, a new short-form series exploring energy production, infrastructure and the transition to renewables.

The first episodes will address questions audiences are searching for, including what happens when someone switches on a light and how the energy system works when the wind does not blow or the sun does not shine. Using footage and access provided by Energy UK and its members, the series will also explore the science and engineering behind the country's power network.

BossaNova will work with its London- and Istanbul-based sister company Klik Studios, drawing on its YouTube channel management expertise. Formerly known as Night Train Digital, Klik currently manages nearly 60 scripted and unscripted channels, reaching more than 25 million subscribers and generating over 3.5 billion watch hours.

The Energy Explained partnership also marks a new direction for BossaNova's Development Day initiative, which launched nearly a decade ago. The company plans to hold its first YouTube- and digital-first-focused Digital Development Day in spring 2027.

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