

ALL WILL SEE
A TURKISH
DIZI ONE DAY!

THE CHARM OF THE
DIZI GENRE: A STORY
OF INTERMEDIALITY

ANALYSIS OF
THE 2022-2023
SEASON

TÜRKİYE'S MOST FAMOUS
CARTOON HERO:
KING SHAKIR

EPISODE

MIPCOM CANNES 2023



ANOTHER LOVE

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PRODUCTIONS



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Exploring the World of Content From Türkiye to the Globe

CEO

ÖZLEM ÖZDEMİR
ozlem@episodedergi.com

EDITOR-IN-CHIEF

O BEN BUDAK
oben@episodedergi.com

EDITORS

ENGİN İNAN
engin@episodedergi.com

YOLDAŞ ÖZDEMİR
yoldas@episodedergi.com

ONLINE EDITORS

ORÇUN ONAT DEMİRÖZ
orcunonat@episodedergi.com

HÜMAY ONGAN
humay@episodedergi.com

SOCIAL MEDIA EDITOR

YAĞMUR ÇÖL
yagmur@episodedergi.com

ART & DESIGN

CANSU ÖZCÖMERT

SALES & MARKETING

info@episodedergi.com
Website: episodedergi.com

FOLLOW US

@EPISODEDERGI

HEADQUARTERS

CAFERAGA MAH. DR ŞAKIR PAŞA
SOK. NO 3-A, KADIKÖY- İSTANBUL,
TÜRKİYE
+90 0543 345 46 00

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O Ben Budak



Episode is Türkiye's one and only entertainment content magazine. After publishing our first issue in December 2016, our publishing policy maintains a focus on Turkish content, which is watched with excitement in many countries, but also on the global content.

Episode has become a channel which has been followed carefully and commented on for years not only by the Turkish viewership but also by the Turkish content industry.

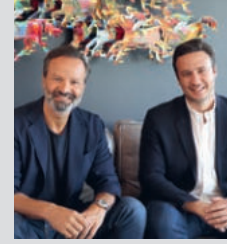
The increasing success of Turkish TV series in recent years is evident. They are watched in more than 150 countries. Adaptations of our popular series are created in many different territories. With the strength of Türkiye and the Turkish content ever increasing, now is the time to speak to the entire world! With the MIPCOM 2023 edition, Episode is now opening to the global content business. You will see us in various content fairs to come.

You can visit episodedergi.com from anywhere and stay up to date about the entertainment content industry of Türkiye and the world. You can subscribe to our newsletters and meet with Episode in your inbox.

Episode MIPCOM 2023 edition, the first international edition of Episode features our origins, the Turkish content. Enjoy the latest news and exclusive interviews with Türkiye's most important companies, content producers and distributors.

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All will see a Turkish *Dizi* one day!

TÜRKİYE'S TOP EXPORT IS NOT GRAIN, NOT TEXTILES, NOT BORON! TÜRKİYE'S TOP EXPORT IS TELEVISION SERIES! TÜRKİYE IS THE SECOND LARGEST EXPORTER OF TELEVISION SERIES IN THE WORLD AFTER AMERICA. BROADCAST IN 150 COUNTRIES, WATCHED BY MORE THAN 800 MILLION PEOPLE AND EXPECTED TO GENERATE EXPORTS WORTH \$1 BILLION IN 2023, TURKISH TV SERIES SHOW THAT EVERYONE WILL WATCH A TURKISH TV SERIES ONE DAY!

OYA DOĞAN
doganoya@gmail.com

A country that has chosen to be governed as a republic by burying the empire of its past in history... A country that has turned its face to the modern world since the day it was founded and has always tried to integrate with the world... I am talking about Türkiye, which is celebrating the 100th anniversary of its foundation this year. I am talking about a country that has a strategic importance between Europe and the Middle East, a country that carries the complexity of being in the middle but can reflect the richness of bridging the worlds apart, in its rich stories... Türkiye is now taking the world by storm. And it is doing so with soft power; with TV series. From Spain to Tanzania, from Japan to Russia, from Chile to Bangladesh, from Italy to America, from Vietnam to Korea, from Brazil to India, Turkish TV series are broadcast in 150 countries on 6 continents. Did you know that the history of Turkish TV series goes only 49 years back. Today, they enchant and inspire viewers, mobilize women and are banned in some countries for doing so.

“AŞK-I MEMNU” WAS THE FIRST TURKISH TV SERIES EVER EXPORTED TO THE WORLD

The very first TV series appeared in the Turkish small screen was “Kaynanalar” which started to be broadcast in 1974. One of the very first sit-coms of the world “Kaynanalar” continued for 32 years! But there was no doubt that drama would be the magic that would take hold of Türkiye and open it up to the global audience. The first drama of Türkiye, “Aşk-ı Memnu” was broadcast in 1975. People would clear streets and were glued to the screen during the hours when the drama was broadcast for the series featured characters in love with the forbidden. After all, “Aşk-ı Memnu” is old Turkish for “forbidden love”. This story dripping with jealousy, intrigue, revenge and wealth was sold to France in 1981. It was the first TV series that Türkiye sold to the world but only a small number of French people could watch it in those years... But 34 years later, when it was remade with different actors, it turned into a phenomenon.



On Thursdays when the series starring Beren Saat and Kivanç Tatlıtuğ was aired, breaths were held, the streets were silent, and life almost stopped. Everyone was caught up in Bihter and Behlül's forbidden love and ratings were soaring. The success of "Forbidden Love" turned the eyes to Turkish television in all around the world. Starting in 2011, it was broadcast in dozens of countries, and then adaptations produced in many countries which bought the royalties. The adaptation of "Forbidden Love/Pasion Prohibida" was broadcast on the Spanish-language Telemundo in the US, was even nominated for an Emmy in the category of "American Primetime Broadcasts in a Foreign Language"...

"GUMUS", RAGES THROUGH MIDDLE EAST

Between 1981-2001, no Turkish TV series could be sold to the world. In those years, no one thought that a Turkish TV series would be watched anywhere else. Every project was prepared with the Turkish audience in mind. In 2001, Kazakhstan became a suitor for the series "Deli Yürek", starring Kenan İmirzalıoğlu and told the heroic story of Yusuf Miroğlu, who set out to stop terrorism in Türkiye. They bought 113 episodes at 30 dollars per episode. The series was very cheap even at that time, but at some point, it was essential to open the door to a world adventure for Turkish TV series. Unfortunately, no one opened the door for another 7 years up until 2008 when a Turkish series broke a leg. In that year, "Gumus", starring Kivanç Tatlıtuğ and Songül Öden, which tells the story of arranged marriage, patriarchal order and the woman who becomes stronger in this system, was sold to the Middle East. Broadcast in Egyptian Arabic, the series did not do well in the ratings at first. Then a broadcaster came up with a completely different idea that turned out to be great. He had "Gumus" dubbed into Syrian Arabic and

broadcast it. That was the beginning of the global journey of Turkish TV series which would spread first to a few countries and then to continents. In all Arabic-speaking countries, "Gumus" brought life to a standstill and Gümüş and Mehmet's tough love had a hypnotic effect on people. Gümüş's arranged marriage, her platonic love for her husband Mehmet, Mehmet's still being in love with his dead ex-girlfriend, the oppression of the patriarchal system's representative grandfather in this marriage, Mehmet's falling in love with Gümüş, Gümüş's standing on

her own feet, her refusal to submit to Mehmet and her struggle to become an independent individual inspired other women. When Gümüş, with whom the women of the Arab world identified, asked her husband Mehmet for a divorce, the Middle East was in an uproar. As Muslim women, divorce, which they had not even dared to use in a sentence until that moment, was quite normal in Turkey, another Muslim country. Women could claim their rights, work, and divorce if they were unhappy in a marriage. A new era was beginning in the Middle East. Women were now saying "I have a name too". The number of divorces increased day by day. Of course, this situation caused Turkish TV series to be banned in some countries. But the bans did not stop the audience from watching the series.



KILOMETERS OF LONG QUEUE FOR ONUR AND ŞEHRAZAT

Through the door opened by "Gumus", "1001 Nights" follows. Şehrazat has to raise \$150,000 in a few hours for her sick child's operation. When she asks her boss Onur for the money, he replies, "I will give you \$150,000, but you have to spend the night with me. Desperate, Şehrazat accepts Onur's offer and saves her son's life. But this night takes their lives to very different places. Caught between love and hate, they finally confess their love for each other. The story took the world by storm. From the Middle East to the Balkans, from America to Africa, the series was broadcast in hundreds

of countries. Bergüzar Korel and Halit Ergenç became celebrities all over the world. It created a fan base that queued up for kilometers when they visited the countries where the series was broadcast. It allowed them to appear in commercials in the Middle East and the Balkans. When the show ended, it started all over again. People couldn't get enough of watching Şehrazat and Onur. Turkish people had grown up with Brazilian TV series. A few years ago, Turkish television returned the favor and "1001 Nights" was also broadcast in Brazil. In Argentina, in response to women's love for Onur, the music group Los Pugliese even made a song called "We are sick tired of you, Onur" (El Cuarteto de Onur). But there was no escape, this time the Turks conquered Latin America.

FATMAGÜL: "YOU WILL NEVER WALK ALONE"

Through the door opened by "1001 Nights" and "Forbidden Love", such a new series entered that it actually exploded Turkish series in Latin America. This story was actually the triumph of an executive's sense of curiosity! A Chilean television executive bought a CD from a booth at the MIPCOM fair. The CD contained the Turkish series "Fatmagül". Not understanding anything about the series, but liking the production quality and the acting, the executive went to the Turkish Consulate in Chile and asked, "What is this series about?" and had it translated. When he saw that ethical issues were an obstacle to love, balancing intimacy and distance, and the struggle of a woman who had been raped, he bought the rights to the series and began broadcasting it on his channel. When the series broke ratings records, he set his sights on all Turkish TV series and knocked on producers' doors. The ratings continue to rise. As other Latin American countries began to take notice, Turkish TV series

began to work their magic in South America. "Fatmagül" is one of the most watched Turkish series in the world. Especially in the last episode, one of the unforgettable scenes of the series was when women's organizations supported Fatmagül in her trial against her rapists. Today, "Alba", the Spanish adaptation of "Fatmagül", which is available on Netflix, has reached 150 million hours of viewing. Because no matter where you go in the world, a woman feels alone when she is raped. Fatmagül's message to all women is clear: "You will never walk alone."

SULTAN SULEYMAN CONQUERED 140 COUNTRIES!

"Make way for His Majesty Sultan Suleyman". This short line in the first teaser of "Magnificent Century" in Türkiye would soon be echoed around the world. And indeed it did. Today, "Magnificent Century" is the most exported Turkish TV series in the world! It has been broadcast in 140 countries. It has topped the ratings in every country. After its finale was aired in one country, it was restarted in another. It has stopped most of the local productions. Even in Pakistan and Bangladesh, the TV series and film industries demanded a ban on "Magnificent Century", claiming that it caused unemployment. The series, starring Halit Ergenç and Meryem Uzerli, faced different reactions in each country on its long journey from Russia to Mexico. The story of Suleyman the Magnificent, who ruled the world but fell helplessly in love with Hürrem, has swept women off their feet and Hürrem associations have sprung up all over the world. Being "the" woman behind the strong man satisfied millions of women, and Meryem Uzerli was one of the few celebrities that reached such a fame with a TV drama. Both in Türkiye and





around the world, "Magnificent Century" has raised the profile of period drama.

If women become addicted to Turkish TV series, will men stop? Turkish TV credits like "Valley of the Wolves", "Grand Family", "Resurrection Ertugrul", "The Last Emperor", "The Ottoman", "The Great Seljuks: Guardian of Justice", "The Great Seljuks: Alparslan", "The Pit", still continues to take South America, Middle East, Balkans, Africa and Central Asia by storm. In fact, the Venezuelan President visited the set in Türkiye after sharing the moments of watching "Resurrection Ertugrul" on his social media account.

EUROPE SEEKS ROMANCE

After selling its first series to France, the Turkish TV series industry waited a long time for its dream to expand to Europe. In 2007, the Turks entered Greece with "The Foreign Groom", which aired its finale in 2007, and the rise of the Turks came with romance. "Cherry Season", starring Özge Gürel and Serkan Çayoğlu, was the first TV series sold to Italy and broke ratings records in the country. "Bitter Sweet", starring Özge Gürel and Can Yaman, was aired in Italy just as quickly. The Italians loved Can Yaman very much. When Yaman starred in "Daydreamer" with Demet Özdemir, he opened the door to Spain this time. "Love is in the Air", starring Kerem Bursin and Hande Erçel, created a completely different storm in Spain. So much so that today there is a channel in Spain that broadcasts Turkish series almost all day!

From "A Woman Scorned" to "The Girl Named Feriha", from "Hayat" to "Time Goes By", from "Hercai" to "Bitter Lands", from "Broken Pieces" to "Sıla", from "Family Secrets" to "For My Family", the list goes on. "Endless Love" even managed to win an IEMMY! It was the first Turkish TV series to receive this award.

WHY DO THEY WATCH IT?

According to Eurodata, 25 percent of all fiction productions imported by all countries are of Turkish origin. The majority of those who watch Turkish TV series in the world are educated women over the age of 30. They say they like the pace of the narration, the music, the production quality, mysterious endings, strong dramatic crescendos, and impossible love based on ethical reasons. As for the actors, they look first at their looks and then at their talent.

Today, Turkish TV series are broadcast in 150 countries, but it seems that the world is more interested in strong women challenging the system, men, even the Sultan, helpless in the face of love, intrigue, heroic stories, and the good guys always winning in the end. One day, the whole world will be watching a Turkish series!



TİMUR SAVCI, PRESIDENT / TİMS & B PRODUCTIONS

BURAK SAĞYAŞAR, CO - FOUNDER | CEO / TİMS & B PRODUCTIONS

“Turkish series must remain true to their essence, maintaining authenticity”

By OBEN BUDAK

Tims&B Productions is one of the biggest and most prominent production companies in Türkiye. The most acclaimed series in the history of Turkish television and one of the most watched series in the world is produced by one of its founders. We sat down with Timur Savcı and Burak Sağyaşar, who will be launching “Another Love”, the season’s biggest hit at MIPCOM, and talked about everything from “Deception (Aldatmak)” to “Another Love (Bambaşka Biri)”, from “Magnificent Century (Muhteşem Yüzyıl)” to their predictions for the future of Turkish TV series.

Tims&B Productions, one of the most important production companies in Türkiye, produces creative and original works, from historical dramas to action thrillers, from family dramas to period pieces. How do you decide on projects?

Timur Savcı: As a company, we are always trying to create vivid content in terms of our main strategy. In fact, this is our main motto: to create innovative, pure and vivid content. So, we prefer to create content in different genres such as action, comedy, historical drama, thriller and even horror, rather than repeating ourselves. We make our decisions at the story stage. If we like the story and the concept, we devote ourselves entirely to developing it. During this development process, if we have developed it enough to see that we can realize the potential we felt earlier, and if the story is open to it, then we move on to the final step, which is to start preparing for packaging and production.



Burak Sağyaşar: We are a company with a wide range of content. 100% of the work we have decided to do so far is original content. When we like the main premise of a project, it is enough for us to decide to do it. If it starts to come to life in our minds and we get excited about it, we move on to the preparation phase.

"Another Love" is the most exciting and popular project of the season. The show's leading stars, Burak Deniz and Hande Erçel, have garnered a devoted following not only in Türkiye but also across the globe. So, how did the inception of "Another Love" take place?

Savcı: The code name of "Another Love" at its inception was D.K.B., which stands for Dissociative Personality Disorder in Turkish. When the first draft of the story was presented to us, it seemed like a very interesting but at the same time challenging project to produce for Turkish television, because the concept is really difficult to realize. This is a serious psychological disorder, yet a very common one even though it is not widely acknowledged publicly. In fact, most of the cases remain undiagnosed, so the story resonates within us. The story is not only interesting and striking but also a daring one. We liked this very much. Just the idea of falling in love with two different men that exist in the same body is a very eligible concept to be turned into a cinematic screenplay. Then, the Tims&B creative team and our beloved writer Ethem Özışık worked diligently for a very long time on a script that works. The script was drafted and redrafted so many times. When we were convinced that this was the best version, we rolled up our sleeves and got down to business.

Sağyaşar: The origin story of "Another Love" was created by Tims&B Drama. It was called D.K.B. at the time. We were very tempted to tell for the first time in Türkiye, the story of a main character with dissociative identity disorder. And when Ethem Özışık, whom we have been working with for years, penned the script, it surpassed its dimensions and we all got very excited about a strong prosecutor woman falling in love with two different men in the same body.

I had previously made a series with Burak Deniz and Hande Erçel called "Aşk Laftan Anlamaz" (international title: Hayat), which turned out to be a hit. We were not partners with Timur

Savcı at that time. Now, years later, they came together again, and a completely different chemistry emerged.

"Another Love" has an interesting subject. It is a series that also leans on detective themes and brings up Dissociative Identity Disorder. But while doing all this, it also devotes ample space to family drama and, of course, love. How would you describe "Another Love"?

Savcı: "Another Love" is the story of a young woman who falls in love with two men of the same body... They both have very serious professions and within their grandiose lives where they need to be principled, they have to deal with this conflict in their love as well as their professions.

Sağyaşar: "Another Love" is a bold, very striking and fiery love drama. It is a story of the hunter and the prey. There is something that makes it stand out from the crime dramas that have been told so far. Our strong female character doesn't know that the killer she is after is actually the alter personality of the man she is in love with. That's a remarkable thing.

It has a very prolific structure. We can describe it in one sentence as a two-person love triangle. And this has been very attractive for the audience.

How do you think "Another Love" will be met at MIPCOM?

Savcı: I think it will be well-received because it is a combination of a great production, a great story, a great script and a great cast. Of course, we should not forget to mention our director, as well.

Sağyaşar: I sincerely think that it will be met with a lot of interest, and I feel it will be both sold and adapted, which we call a remake, especially because it is an original content. We are also planning a very big launch at MIPCOM along with our distributor, Global Agency and our network Fox.

The second season of your series "Deception" has started airing in Türkiye. What do you think is the secret behind the ratings success since season one?

Savcı: "Deception" is the story of a mother trying to keep her family together. Our content is candid and genuine especially for viewers who already follow Turkish dramas and Turkish culture. I think that's the secret of "Deception". It's a real drama and stars



Ms. Vahide Perçin, one of the internationally acclaimed actresses of Türkiye, thanks to our recent global hit series, "Bitter Lands".

Sağyaşar: Main character Güzide's belief in justice and her efforts to stand up for her family as a strong mother on her own was especially appreciated by our female viewers.

The second reason is all about stability. With the same team, we made "Bitter Lands", which lasted 141 episodes on the same network and broke records in ratings. The main issue here is that we have always focused on our core story that we want to tell. Thus, we have instilled a sense of trust in the audience.

How is "Deception"s journey abroad going?

Savcı: The international journey of "Deception" is going very well because we have a relationship of trust with our potential buyers abroad regarding the works we produce, or rather they trust us. Because we try not to sell them works that wouldn't grab audiences abroad.

Sağyaşar: It's going quite well. As I mentioned before, it was met with great interest because the producers, the screenwriter, the director and the leading actress Vahide Perçin are all from our successful series "Bitter Lands", which is also distributed by Inter Medya.

What do you think is the biggest contributor to the global success of "Bitter Lands"? The Greek adaptation became one of the most watched series in the country, and your series and its cast received awards in Italy. What would you like to say about your series taking Europe by storm?

Savcı: "Bitter Lands" is a very universal, and a true Mediterranean story. Sometimes people forget that Adana is Mediterranean too. It's a true Mediterranean family story and I think it's about a magnificent love. Add to that the authenticity, the art design and other visual elements, and you have a very special project.

Sağyaşar: I think the main reason why "Bitter Lands" has been so successful all over the world is that it tells the wonderful story of an impossible love. Our dear Ayfer Tunç has created such a powerful story that it has become a cult series that can be watched over and over again for years. When it went on air in 2018, it was the biggest production at that time. And of course, the directors, actors, costume, art and music departments all worked in complete harmony.

You have also made popular series such as "Shahmaran", "Hot Skull" and "Interrupted".

You have worked with platforms such as Netflix and BluTV. What kind of feedback did you receive on these series? Do you have any new projects coming up on streaming platforms?

Savcı: I believe that we, as Tims&B, have created the most special and unique digital content so far. We really can't give a single example similar to these works in Türkiye in terms of genre or narrative structure, so we feel good about our work. When we consider the data on digital platforms, our results are quite successful, and the reactions we receive from the audience are also great. We have new projects coming up. Right now, we have a show entitled *The Encyclopedia of Istanbul*, - a project by Selman Nacar. We are currently in the pre-production process for Netflix.

Sağyaşar: We also have a series produced for Disney+ called "Ayten: The Woman Who Changed the World", which has not yet aired. We have 2 new projects for Netflix. We are collaborating with dear Selman Nacar to tell the story of two women - exact opposites of each other. We cannot disclose details about our other project for confidentiality reasons, but we are working on a co-production with Netflix on the global side.

"Magnificent Century" recently went into metaverse via The Sandbox. We would like to hear about how this project was born, and how it will proceed?

Savcı: Basically, the Sandbox is one of the prominent names in the Metaverse realm, offering players and creators a platform to create 3D worlds and game experiences and to trade, and monetize their creations. After they entered Turkish market in June 2022, and announced their plans for a Turkishverse, they approached us. Turkishverse includes business partnerships in the fields of cinema, TV series and games. And when you look at the Turkish media industry, one of the biggest trademarks is "Magnificent Century", so we wanted to see if we could do something together and bring this IP onto the web3 dimension. We are proud that this partnership makes "Magnificent Century" the very first Turkish series to enter The Sandbox metaverse second only to the global hit "The Walking Dead".

Within the scope of this new co-operation between The Sandbox and "Magnificent Century", the magical atmosphere of our show will be revived in metaverse, transforming its unforgettable characters into avatars. Highly interactive gamified metaverse experience featuring "Magnificent Century" will be available on The Sandbox for all series





lovers around the world. NFT and avatar collections are planned to be circulated among the projects, and the team is currently working on creating these avatars as we speak. We had our global launch in Paris at the Sandbox offices on July 12th and hopefully by the last quarter of this year, the avatars will be ready for sale. We are excited with the possibility of introducing the “Magnificent Century” universe to the young adult demo and reconnecting with our global audience who have supported us for the past decade.

What are Tims&B’s goals and projects in Türkiye and the world for the near future?

Savcı: We highly value sustainability, because even though the media landscape might change, our duty to produce content remains. We are deeply passionate and interested in storytelling. We are fond of it, really. As long as humankind and this world exist, storytelling will go on; and so, will our business. And our passion will remain the same for our work...

Sağyaşar: In that vein, in addition to the digital platform projects mentioned above, we also have two series we are working on for linear television as well.

Turkish series now have audience in over 150 countries now. “Magnificent Century”, produced by you, has a great influence on this phenomenon. You have made great contributions on the rising of Turkish series around the globe. How did this journey begin and proceed from the perspective of Tims&B?

Savcı: There are two milestones to consider within that scope. I produced “Magnificent Century” under the helm of TMS Productions prior to a partnership, but I believe it has made some significant contributions to the whole Turkish industry. Our show managed to introduce Turkish content to the globe and arouse interest in Turkish culture and Türkiye per se, achieving great success in many ways. After “Magnificent Century”, we became partners with Mr. Burak Sağyaşar and established Tims&B Productions together. Surely, my accumulated knowhow and experiences over

the years have contributed to our company, but Burak’s youthful, dynamic, enthusiastic and innovative ideas have strengthened this company even further. So, we continue on our path at full speed...

Sağyaşar: Turkish TV series are national assets that should definitely be protected. Their contribution to the Turkish economy is indisputable as Turkish TV series are one of the most important export items of this country, today. For this reason, Turkish content must be protected against any manipulation, embargo, and censorship.

For example, foreign capitals trying to disrupt the DNA of Turkish TV series with high budgets should not be bowed to, or the mentality “we will teach foreigners how to make TV series like Turkish TV series” should be abandoned immediately.

What do you think should be the next global aspirations of Turkish TV series?

Savcı: I believe Turkish series must remain true to their essence, maintaining their authenticity. Since entering the Turkish market, the digital platforms have shaken things up a bit, but as for today, the perspective of digital platforms, their target audience and their consumption habits are quite different from what the audience of our authentic Turkish series expect from us. In other words, even though technically we would be able to produce series in the caliber of American or British series, since we possess the knowhow to produce a world – class project working with, say, a British screenwriter, it would not be from or by “us.” Thus, I believe that we should produce sustainable, and big scale projects by maintaining our authenticity, while also making innovative contributions. In that vein, we are currently working on a project that we believe will make even more impact than “Magnificent Century”. I can only say that it has such a high budget that it is too much for a single broadcaster to handle on their own given the current status of the global market. Under these circumstances, it seems that it will take a while to come out, but we are very excited about it nonetheless.

Sağyaşar: We need to produce quality original content. Making a lot of TV series does not mean that it will bring a lot of success and export figures. We should strive to improve the quality and authenticity.



Analysis of the 2022-2023 season

BURAK SAKAR

Beginning in September 2022, the 2022/2023 of Turkish TV featured a total of 57 series broadcasted until the end of the season in June, this year. Out of these 57 productions, 41 aired their finale within the season while 16 of them will return starting September.

A tremendous earthquake devastated a large part of Türkiye in February. Due to this disaster, Turkish TV series halted for three weeks. In addition, the series aired on state-owned channel TRT 1 went off the air for a few weeks, due to the world Cup 2022. As a result of this situation, the total number of episodes fell slightly below expectations, recording as 1,072. In the 2022/2023 season on Turkish televisions, while 1,072 episodes of the series were broadcasted, the total duration of these series was 2,429 hours.

The number of real-life adaptations increased for Turkish TV series in the 2022/2023 season. In fact, three series based on real-life stories aired episodes with subtitles indicating this fact. Out of the top 10 series with the highest ratings at the end of the season, three of them were adapted from real-life stories.



The most-watched Turkish series of last season was **"Yalı Çapkını (Golden Boy)"**. The series started with a rating of 3 in September and increased to 13 in December. The episodes of "Yalı Çapkını" achieved seven out of 8 highest ratings of the season. **"Gönül Dağı (An Anatolian Tale)"** which was the most watched series of last season, was the second most-watched TV series of this season. Among the sixteen series that continued from the previous season, "Gönül Dağı" had the least decrease in average rating.

The historical drama continues to take the Turkish TV by storm. **"Kuruluş Osman (The Ottoman)"**, one of the most-watched series in its first three seasons, maintained a strong performance. The series reached a total of 130 episodes aired and was the third most-watched series of the season with an average rating of 8. Despite being in its final season, **"Alparslan Büyük Selçuklu (The Great Seljuks: Alparslan)"** was among the top 10 most-watched series with an average of 6.62 ratings.

Military drama, a trend of the Turkish television industry a few seasons ago, regained popularity on Turkish televisions. **"Sipahi"**, **"Al Sancak (The Patriots)"**, and **"Dokuz Oğuz"** are the series of the genre that started this season, but all three made finale during the season.

The popularity of the adaptation series keeps going on Turkish televisions. Adaptions of American shows such as **"Darmaduman"** (remake of Beverly Hills, 90210), **"Hayat Bugün"** (remake of New Amsterdam), and **"Kraliçe (Starting Over)"** (remake of Queen Sugar) did not reach 13th episodes. Remakes of Asian television shows like **"Taçsız Prenses"** (remake of Without Family) and **"EGO"** (remake of Temptation) lasted 13 episodes. However, **"Ömer"** (remake of Shtisel) and **"Adım Farah (Farah)"** (remake of The Cleaning Lady) have high ratings and both were renewed for another season.

The 2022/2023 season also saw return of many stars who were missed for sometime. The series **"Aile (The Family)"**, bringing to-

gether **Kıvanç Tatlıtuğ** (Forbidden Love) and **Serenay Sarıkaya** (Medcezir), achieved the highest first episode rating of the season. The series **"Ben Bu Cihana Sığmazam (The Father)"**, starring Oktay Kaynarca, who took a year off the screens after **"Eşkya Dünyaya Hükümdar Olmaz (Grand Family)"**, had the highest second episode rating of the season. **"Adım Farah (Farah)"** brought **Engin Akyürek** (Fatmagül) and **Demet Özdemir** (My Home My Destiny) back to television screens after two years, and was the only series that renewed for the new season among the fifteen broadcasted on Fox TV throughout the season.

Among the 43 new series, 3 of them rocketed into success in ratings. **"Yalı Çapkını (Golden Boy)"**, the most-watched series of the season, increased its rating by 110% in its second episode. **"Bir Küçük Gün Işığı (A Little Sunshine)"**, which aired 36 episodes, saw a total of 68% increase in its second episode. **"Kızılçık Şerbeti (One Love)"**, one of the most-watched series of the season, drew attention with its 54% increase in its second episode, despite its strong rival. **"Aldatmak (Deception)"**, produced by the team which created the **"Bir Zamanlar Çukurova (Bitter Land)"**, raised its rating by 50% in the second episode.

The average episode duration on Turkish televisions was 134 minutes. During the season, three series (**"Aldatmak"**, **"Duy Beni"** and **"Arka Sokaklar/Back Streets"**) exceeded the average of 145 minutes. Seven series with an average duration below 125 minutes also aired their finale within the season.

During the 2022/2023 season, 13 of 57 series that aired throughout the season were broadcasted on Wednesday, and only three of these series renewed for the next season. Nine out of 10 series which aired on Thursday aired their finale within the season. The fact that two of the five most-watched series of the year (**"Yalı Çapkını"** and **"Kızılçık Şerbeti"**) were aired on Fridays resulting in a fiercest competition for a long time.

MOST WATCHED SERIES OF THE SEASON

SERIES NAME	TURKISH NAME	AVERAGE RATING	MAXIMUM RATING
GOLDEN BOY	YALI ÇAPKINI	10,32	13,64
AN ANATOLIAN TALE - SEASON 3	GÖNÜL DAĞI - SEZON 3	9,71	11,98
THE OTTOMAN - SEASON 4	KURULUŞ OSMAN - SEZON 4	8,01	10,82
THE FAMILY	AİLE	7,73	9,11
FAMILY SECRETS - SEASON 2	YARGI - SEZON 2	7,65	9,36
ONE LOVE	KIZILCIK ŞERBETİ	7,37	13,12
CHRYSLIS - SEASON 3	CAMDAKİ KIZ - SEZON 3	6,93	8,59
THE GREAT SELJUKS: ALPARSLAN - SEASON 2	ALPARSLAN: BÜYÜK SELÇUKLU - SEZON 2	6,62	8,85
THE SHADOW TEAM - SEASON 3	TEŞKİLAT - SEZON 3	6,33	8,44
ÖMER	ÖMER	5,93	7,27



MIPCOM 2023

INQUIRY

WE ASKED THE MOST IMPORTANT TURKISH CONTENT COMPANIES WHAT'S ON THEIR AGENDA AT MIPCOM 2023, WHICH CONTENT THEY WILL HIGHLIGHT AND WHETHER THEY HAVE ANY SPECIAL EVENTS PLANNED DURING THE FAIR.

FIND ABOUT THE LATEST DEVELOPMENTS WITH ATV, GAIN, INTER MEDYA, TRT SALES, KANAL D INTERNATIONAL, MADD ENTERTAINMENT AND OGM UNIVERSE, FOLLOW THEIR STATEMENTS IN OUR MIPCOM 2023 CASEFILE.

MÜGE AKAR

HEAD OF SALES; EUROPE, ASIA AND AFRICA



We are strategizing to enhance our global presence. Our portfolio showcases a diverse array, encompassing our beloved Golden Classics, long-running Drama Series, enthralling Mini-Series, and innovative new additions. Our unwavering focal point remains to establish connections with the viewers. In this edition of MIPCOM, we intend to broaden our horizons into untapped European regions and among fresh clientele.

We are about to premiere our highly anticipated and ground-breaking new series, "Safir," as we get ready to kick off the upcoming broadcasting season and the approaching MIPCOM event. With the return of the popular and successful drama series "Street Birds" and "For My Family" in the upcoming season, ATV has the ability to continue its winning run. The television series promises to captivate viewers once again with a weave of thrilling scenarios and unfolding events. In addition, "The Father", an exciting and successful drama, is about to premiere a new season that is sure to surprise and enchant audiences. We are looking forward to the opportunity to introduce our most recent lineup of series to our prominent clients at the upcoming MIPCOM.



We will be launching the fresh drama "Safir" in MIPCOM and many surprises will be waiting for our clients and friends.

CENGİZ KORKMAZ

HEAD OF INTERNATIONAL BUSINESS



Our goal for MIPCOM 2023 is to establish contacts with international broadcasters and media outlets for establishing global collaborations.

Our other priorities include contacting potential partners with whom we can co-produce international co-productions and negotiating sales and licensing deals to increase the visibility of our content in the global market. We also want to take steps to open the door to new deals with streaming platforms and broadcasters in the global and regional markets that will help us more efficiently leverage our content library.

We will start discussions with possible international partners for co-production while the new productions that are already on our agenda are still at the project development stage. Likewise, we will also discuss cooperation in new projects by them. Right now, what we can say for sure is that we will prioritize the projects for co-production which resonate with Türkiye and feature stories that touch our hearts.

At GAIN, we are already very excited about supporting international broadcasters and producers in their projects that will be shot in Türkiye, as well as increasing the number of our contents in the coming period.

Finally, we will also be in contact with distribution companies to provide our subscribers with a content catalog rich in both duration and choice of categories.

Among GAIN Originals, we see “#Influencer” as a particularly important project that can also attract a global audience. Although social media has been at the center of our lives for a long time, many aspects of this world are yet to be adequately addressed in our industry. “#Influencer” strikingly reveals the influence of social media on our lives and how dangerous it can become under certain circumstances. One can easily identify with the experiences of an influencer who has been subjected to social media lynching all over the world today. In addition, “#Influencer” follows a strong woman’s story which is very precious in today’s world. In short, since it is a very well written and directed work that transcends time and space and that everyone can follow with interest, “#Influencer” holds a special place with us.

“Cezailer”, one of fans’ favorite in the last season, will also have a strong presence in our catalogue in MIPCOM. Inspired by Rosenhan Experiment, perhaps one of the most questionable and interesting trials in the history of science, the plot of “Cezailer” revolves around universal subjects. It is the story of a psychiatrist who is determined to replicate the Rosenhan Experiment in Türkiye, who is admitted to a clinic full of patients with kleptomania, schizophrenia, Alzheimer and manic depression, and what he experiences during this process. In essence, it has a very striking and very entertaining screenplay that challenges the concept of “normality” and questions our habits and reality; let’s not forget to mention that it is a production that feeds on the genre of mockumentary and stands in a very unique place with its directorial language.

Our productions “Running Errands”, “Actually”, “You Are Free” and “10K Steps” will also be at MIPCOM. We believe that these series are powerful productions that can be adapted to many countries as a format.



CAN OKAN

FOUNDER & CEO



MIPCOM is an event we eagerly participate in every year, and it's a highly prestigious organization. These events offer a wonderful opportunity to be together with our business partners with whom we maintain constant communication. We are very excited to welcome all visitors to our booth again this year, which we have remodeled according to our needs. While participating in numerous regional markets throughout the year, meeting with our business partners from all around the world at MIPCOM is thrilling. Our main goal is always to connect with new business partners and increase the number of customers and countries we reach worldwide.

We are coming to MIPCOM with a broad and strong catalog. As Inter Medya, we will be launching three of our new series' at MIPCOM 2023. We have many successful projects, such as "Blue Cage", "Leylifer", "Deception", "Tuzak", "Poison Ivy" and more. We are bringing "Blue Cage" and "Leylifer" to an international market for the first time. Additionally, we have added "The Ivy", one of the brand new shows, to our expanding mini-series catalog. This series will be with us for the first time in an international market. All of these highly successful series are featuring internationally recognized cast ensembles, captivating storylines, and elements that make Turkish series stand out worldwide. They are high-quality productions that garner significant attention in various countries around the world.



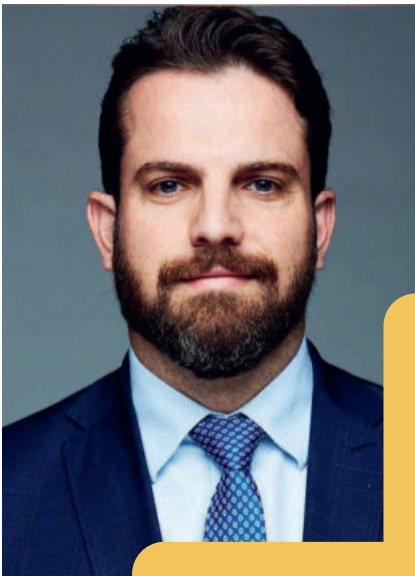
MUSTAFA İLBEYLİ

DIRECTOR OF SALES & ADVERTISING

TRT
SALES

We are ecstatic and excited for MIPCOM 2023, which is one of the biggest events in the international television industry. We have two clear goals: first is to present our new catalogue of great series to our established friends and partners; and second, to expand our reach to new regions and create new partnerships with our tried and true content.

We are planning to organize marketing activities for TRT projects at MIPCOM 2023. This will be an important strategic step to increase the visibility of our projects, attract potential buyers and strengthen existing business partnerships. This will include promotional events, interviews, business meetings and more.



We are highlighting "The Joy of Life", "My Lovely Family", and "Come What May".

The Joy of Life: The drama, which premiered in July, tells the life and joyful story of Neşe. After a long break, Neşe, mother of two, decides to return to medical school to finally get her degree after all those years. With this decision, the life of Neşe, who never felt appreciated by her family, will evolve in a completely different direction.

This is one of our new summer series, a light hearted experience for the audience where they will witness a story of hope and an adventure of achieving ideals. A story of a mother becoming her daughter's hero.

My Lovely Family: In this adapted drama, the family, which has married away three of their four children, is preparing for the wedding of their last child when the other three siblings return home determined to file divorces. All three children leave their spouses and return to their family home, and the youngest who was preparing for the wedding also has cold feet.

Another one of our new summer series in which the audiences will embark on a journey in which 5 families are living under one roof, learning all over again how to live together facing different – and sometimes funny – conflicts.

Come What May: Alize, who lost her mother on the day she was born, becomes mad when her father decides to remarry and decides to take revenge for it. In order to prevent her father from getting married, she devises a plan to have a fake marriage with someone he would oppose. But things do not go the way she wants.

Telling the story of three generations at once, our production tells the story of true love. It focuses on the love of the young generation and the middle generation separately. The elderly people in the series are very funny, involved and respected.

We would also like to talk about our two new projects that we plan to bring to the audience in the new season.

Selahaddin Eyyubi: It is expected to start broadcasting in October–November 2023. This major production, which will tell the epic story of Saladin Ayyubi, the founder and first ruler of the Ayyubid state, is expected to have as great an impact as TRT's previous historical dramas.

Code Name Kırilangıç: Our project, which we believe will attract the attention of the new generation, is about technology and children who produce technology. The starting point of the main character of the series is to have an idea about artificial intelligence and similar technological developments. It is expected to start broadcasting in October–November 2023.

SELİM TÜRKMEN

DIRECTOR OF SALES



At MIPCOM, our primary objective is to showcase "A Father's Promise" as the flagship series for our upcoming season. We have strong confidence in this drama's ability to engage a global audience due to its compelling storyline, talented cast, and top-notch production quality. We plan to offer in-depth information about the series to potential buyers, emphasizing its unique attributes and universal appeal.

Expanding the reach of our content to a broader and more diverse viewership is a central goal for us. Additionally, a significant focus at MIPCOM is to forge strategic partnerships and secure distribution agreements for our extensive portfolio of premium Turkish content.

We will have an extensive sponsorship involvement in MIPCOM 2023, which includes support for various areas such as registration and the bar area. Moreover, we are honored to have a significant role as a conference partner for this prestigious event.

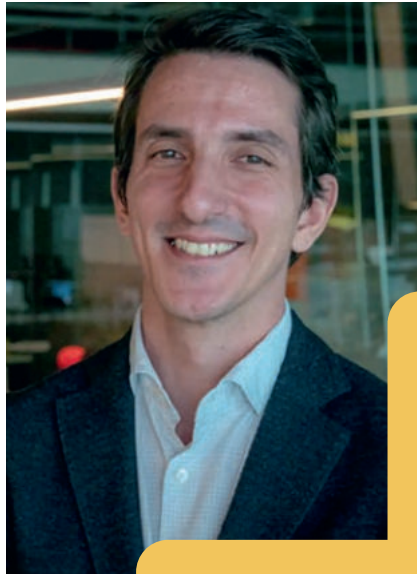
During MIPCOM 2023, attendees will have the opportunity to experience Kanal D International and its impressive portfolio through prominent displays both inside and outside the event venue. We are confident that Kanal D International will shine as the standout highlight of this year's market.

"A Father's Promise", "Daylight", "Farewell Letter", "Three Sisters", "That Girl", and "Love and Hope".

These titles likely feature captivating and relatable storylines that connect with a wide audience. Themes like love, family, sacrifice, and human connection are universally understood, transcending cultural barriers and making these series appealing to people from diverse backgrounds.

However, alongside these universal themes, these titles often incorporate cultural elements and nuances that enrich the storytelling, sparking the curiosity of viewers interested in exploring and understanding different cultures.

The presence of a talented and accomplished cast greatly enhances the attractiveness of these titles. A skilled ensemble of actors breathes life into the characters, intensifying the emotional impact and engagement for the audience. Well-known and respected actors can also draw international attention. Authentic and heartfelt portrayals of characters and their emotions contribute significantly to the series' overall effect.

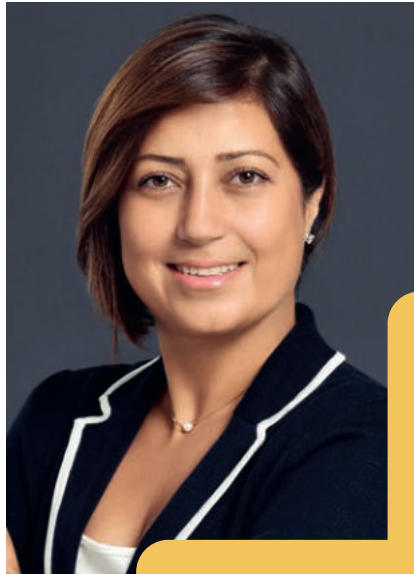


ÖZLEM ÖZSÜMBÜL

HEAD OF SALES



We are celebrating the 5th year of Madd. In these past years we have distributed our content to more than 100 countries. It has been a wonderful and fast-paced 5 years for us and also for our production companies Medyapım and Ay Yapım who founded Madd together 5 years ago. During these years we've signed large volume contracts with major clients around the world such as HBOMax, Telemundo, MBC... Our production houses have created the best and most traveled contents for Turkish and international broadcasters and audiences as well. We are so proud to distribute all the big hits from Türkiye like "My Little Girl", "A Miracle", "Flames Of Fate", "All About Marriage", "Love Is In The Air", "A Woman Scorned", "Family Secrets"... All these great titles had a wonderful success story in many countries. As Madd we are in touch with our foreign friends from all over the world and we also visit all the biggest markets to reach them directly. We really care about meeting our customers face-to-face and present our new contents and MIPCOM is always a great opportunity to do just that. At MIPCOM we will again meet more than 80 broadcasters to show them what we have next.



Medyapım and Ay Yapım titles always attract attention all around the world. They are the most talented production houses from Türkiye. What they create and produce until today has always been at the top of the broadcasters and had great interest from international audiences along with Turkish ones. Now we come with 6 new titles this year. These are "The Family (Aile)", "The Brave (Hudutsuz Sevdâ)", "Dirty Laundry (Kirli Sepeti)", "My Wonderful Life (Şahane Hayatım)", "Light in the Dark (Bir Derdim Var)" and "Wild Heart (Yabani)". MIPCOM will be the first market of this new season, so we are very excited about it. All our new productions are female-oriented and have the attributes of Free TV content first. Their strong stories, attractive music, talented actors and smart storytelling, high quality and common points and feelings that reach international audiences will be a good reason to enter again and have our clients' attention. What matters is the local success in Türkiye. If they get good ratings locally, there is no doubt that they will be successful there as well. Both producers, Medyapım and Ay Yapım already create local but universal stories that appeal to audiences around the world. This approach and experience will once again be our guide us in maintaining different corners of the world.

EKİN KOYUNCU KARAMAN

GLOBAL DISTRIBUTION &
PARTNERSHIP DIRECTOR



For MIPCOM 2023, OGM UNIVERSE has set some clear and ambitious objectives. Our mother company OGM Pictures crafts a diverse and captivating range of stories that truly distinguish our difference in the entertainment industry. We also pride ourselves on our careful selection of cast members, and our dedication to creating visually stunning aesthetics. These core principles define our approach to content creation. They craft a diverse and captivating range of stories that truly distinguish us in the entertainment industry. Our overarching mission at OGM UNIVERSE is to provide audiences with narratives and experiences that are unique and unavailable elsewhere. In doing so, we strive to establish OGM Pictures as a premier, high-quality brand but also aim to carve out our distinctive identity as industry leaders.

As part of OGM UNIVERSE's strategic vision, our main goal for MIPCOM 2023 is to solidify OGM Pictures' production identity on the global stage. We are genuinely excited to share our exceptional storytelling with clients and partners worldwide, offering them an experience that sets us apart from the rest. In the forthcoming year, 2023/24, OGM UNIVERSE is fully dedicated to introducing these extraordinary stories to as many countries as possible. We eagerly anticipate the opportunity to showcase our exceptional content to a global audience, leaving our indelible mark as creators of unparalleled narratives.

As we approach MIPCOM 2023, we are excited to introduce the key highlights from our programming lineup. These highlights will garner significant attention and capture audiences worldwide.

First and foremost, we have "Stickman," a show that has earned acclaim as "The most talked-about show on social media." It is gearing up for its highly anticipated second season. This gripping narrative will delve deeper into Tamer and Peri's love story while also facing the challenging task of reuniting them with their missing children. With both Turkish and international audiences eagerly awaiting this new chapter, "Stickman" serves as a testament to OGM Pictures' commitment to producing compelling and globally resonant content.

Our daily series, "Broken Destiny", has been making waves, generating significant demand, and achieving record-breaking success, particularly in Macedonia. This captivating story explores the possibility of Toprak and Fidan rekindling their love amidst a myriad of obstacles. The series' dedication to crafting narratives that transcend borders is vividly illustrated by its international appeal. It is poised to enthrall audiences in India, Israel, Romania, and beyond.

Lastly, "Miracle of Love", a short series, promises to be a poetic and heartwarming tale of love that will sweep viewers off their feet. It not only offers a story that reignites belief in the extraordinary but also encourages audiences to summon the courage to follow their hearts. As we prepare for MIPCOM, OGM UNIVERSE is eagerly looking forward to sharing these exceptional offerings with the world. This reaffirms our dedication to high-quality storytelling that transcends borders and resonates with diverse audiences worldwide.



DENİZ ŞAŞMAZ OFLAZ
BLUTV - CEO

“As a local platform, from day one we focused on bringing the best local stories to our core audience”

By ÖZLEM ÖZDEMİR



Since its foundation in 2016, BluTV, as the local platform of Türkiye, streamed different series, documentaries and formats of highest quality. This enabled the platform's capacity to maintain a position of strength in international competition. The BluTV original series, "Magarsus", which started streaming in August, became a fan favorite in no time. We talked to CEO Deniz Şaşmaz Oflaz about BluTV's near-term goals, including co-productions and broadcasts in different languages.

As BluTV, one of Türkiye's most important platforms, you will be at MIPCOM 2023. What are your goals at MIPCOM this year? How does the show provide opportunities for you?

Each year, our priority is to enrich the BluTV content library. Our goal is to bring and carefully curate the best content from around the world to fulfill the viewing appetite of our subscribers.

This is of course just a part of our catalog. Our local productions are always the main driver, so we need to keep producing. We will keep focusing on finding new partners for co-production & co-finance to produce more local originals.

And lastly, we will also present our new Originals such as "Magarsus" to international buyers and try secure deals during the show.

BluTV has created multiple co-productions in Europe and in the MENA. First of all, could you elaborate on what you have done regarding co-productions thus far?

We have successfully completed three co-financed projects with partners from MENA this year. For the past couple of years, we started evaluating & developing projects suitable for co-production & co-financing. We are trying to connect with platforms & production companies in markets around the world and present our pipeline of projects. Once we find a certain common interest for a particular project we continue developing this project according to the demands & necessities of both us and our partners. This is a rather long & delicate journey that includes cooperation between not only drama development teams but content operations & marketing teams.

Are there any new co-produced content in Europe and the MENA in the short term, and what will they be?

"Magarsus" is the most recent co-financed project of BluTV. We are working on multiple projects which are either suitable for co-financing or co-production.

During this market, we are actively looking for partners in CIS in order to co-produce an Epic mini-series about the Turkic History. Another project in the pipeline is the second season of our popular show "Deeply". We are discussing collaboration opportunities.

What criteria do you set for co-production deals? Do you have criteria such as story, production, specific genre choices? Or what kind of content and technical expectations do you have from the partners you sign co-production agreements with?

The co-production strategy is highly focused on our Originals. Due to the platform's rapid growth, and the increase of the pro-

duction costs, finding production partners is key to us in order to increase the volume of our releases. This approach allows for a production cost/efficiency/quality ratio like no other. Our priority is Turkish speaking content, but we are also open to multiple language series. Turkish content now has a worldwide sales potential, so our partners are also open to this kind of collaboration. At the end of the day, all partner's expectations are not only to have a successful series in their core market but also to be able to widely distribute these originals to other clients around the world to maximize the return on investment.

As BluTV, you prioritize the production of original stories in many different genres in the Turkish market. How does this resonate globally?

Good stories, whether global or local, always travel well. As a local platform, from day one we focused on bringing the best local stories to our core audience. This helped us differentiate from global platforms. We were pretty confident that a good quality local series would easily find its audience in other projects. I must add that this was more difficult before the streaming era. Thanks to global platforms such as Netflix, Prime Video viewers around the world are more engaged with content from other cultures & languages. We distributed our content to global and regional platforms such as Max&Viu and Netflix and PayTV channels in Europe, CIS, US Hispanic, Latin America&APAC. Having different types of Turkish content in our catalog opens the door to new territories such as Australia, China or Poland.

As there are sessions on the rise of Fast TV at MIPCOM 2023, we would like to talk about your efforts in this regard. Helwa TV channel, which BluTV launched together with Ninetnine, is now live. Does this channel only broadcast BluTV content, in which regions does the channel broadcast?

What kind of feedback have you received with your partnership on this channel?

Our approach to Fast TV was rather strategic than being an opportunistic one. BluTV is the first and only SVOD platform in Türkiye investing in live tv channels. We thought that some of our subscrib-



ers would like to switch to their basic viewing habit of linear channels. So in addition to traditional and PAY TV channels on our platform, we created FAST channels composed of our own content and we replicated this in Arabic as well. Helwa TV was the result of this approach.

Helwa TV is mainly composed of BluTV Original series, documentaries, kids originals and shows. To address our Arabic speaking audience, we included content from MENA. Helwa TV is now available in France, Sling in the US and MENA. In MENA, Helwa TV will be available on STC TV soon.

Helwa TV, though a relatively young channel, has been receiving significant interest from operators and platforms which are prioritizing linear channels services.

Is there any truth to the allegations that you aim to create a Fast TV that will broadcast in Spanish and English? How is the work going on in this regard? What kind of a catalog is planned for the broadcasting of these multilingual channels?

A Fast TV channel in Spanish is our priority. The channel will be composed primarily of BluTV Originals and some other Turkish series.

As the CEO of BluTV, how do you evaluate the rise in Fast TV in general?

FAST channels are increasing rapidly around the world but once again it is mainly generating significant revenues in countries such as the US or Germany where the online advertising market is already considerable and quite mature.

Unfortunately, this is not the case for smaller or less-developed markets. The cost of dubbing and small revenue projection makes it more difficult to enter some markets. Hence, media

companies should carefully assess its potential for each market.

It is of course a great tool to generate revenue from the sitting library assets and a way to make a wider audience discover content for media companies in the SVOD business.

You come from a family of TV executives, you have been on the core team since day one of BluTV and you have been the CEO of BluTV for a while now. In other words, you have personally witnessed the history of both traditional TV and the digitalization. What do you think will be the rising trends and changing habits in the upcoming period? What changes do you think will happen in the sector, globally?

I can easily say that I was born and raised in this industry. We have witnessed the digitalization era in the past 10 years. The pandemic had also a positive impact in the digitization process. However, starting from 2022, big media conglomerates started suffering from shifting to the digital business. It was a big and bold decision to keep their content exclusive to their platforms instead of distributing it since they were generating significant revenues from licensing. In addition, they had to overcome many challenges such as high cash burn (content, technology, and localization cost), churn, low ARPU etc.

And lastly, the competition between the global platforms elevated the content cost to an unaffordable level.

Consequently, today and for the next couple of years, we will be seeing more & more consolidation and collaboration. Media companies will focus on having a healthy and profitable business.

They will reduce content cost by prioritizing co-production & co-broadcasting and maximize revenues by going territory by territory distribution strategies.

Consolidations will also continue, I believe, we will see global platforms buying more and more local platforms.

As for the viewers, it is much harder to foresee the watching habits in the next couple of years. All I can say is whether it is a short or long format, scripted or unscripted, broadcasted or streamed, all that matters is to find good quality content. A strong IP can make all the difference and a good content will always travel well and reach wider audiences.



Türkiye

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ISTANBUL
CHAMBER OF
COMMERCE 1882

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THE CHARM OF THE *DIZI* GENRE

A STORY OF INTERMEDIALITY

ARZU ÖZTÜRKMEN
Boğaziçi University

Dizis, the Turkish television series, have garnered both popular and scholarly attention since the 2000s. The term “*dizi*” obviously has been a term rooted in the early days of television in Türkiye, used both for domestic and foreign content. Nevertheless, what one understands of Turkish *dizi* nowadays refers to the television genre, which evolved from the 1990s onward, was consolidated during the 2000s and has been globally circulating since the 2010s. The term *dizi* was also launched in the international platforms as a response to “Turkish soap” or “Turkish novella”, first in a panel at MIPCOM in 2015 (Turkey: Home of Dizi Content, 6.10.2015), and received academic acclaim among scholars researching Turkish *dizi* industry (See C. Acosta-Alzuru, M. Reyaz, Z. Khan, M. Trauger, A. Kole; Ayman, MC. Wagner, M. Kraidy, Z. Kemiche). One can therefore say that there is now a consensus on the use of the term “*dizi*” as the Turkish television genre which developed between 1990s to 2010s. As such *dizi* can be described succinctly as a weekly TV show, with a duration of around two hours; it is usually shot in real locations and adopts a visual narrative style, where stories interweaving romance, action and family life are delivered with an emotive and natural slowness. “Natural slowness” refers to a temporality close to “real time” action, but also to an acting absorbed in this slow pace in a natural way, rather than being artificially stretched. Editors have an important role to play in accommodating this real time, slow motion action, which is often accompanied with music, to better convey the “emotion” of the scene. In that respect, it also differs from the newly registered “New Generation Turkish Series”, which refers to the new, shorter drama format for digital platforms.

Curiosity about the *dizi* genre, which evolved from the 1990s onwards, was the catalyst for the research that led to the creation of my book *The Delight of Turkish Dizi: Memory, Genre and Politics of Television in Turkey* (2022). Although I initially focused on the *dizi* as a modern phenomenon, it was important to begin with the historical process that gave rise to the genre. First, it is important to recognize how the technical and professional skills developed during the early years of TRT (Turkish Radio and Television Corporation) had a strong impact on the privatization of television broadcasting. TRT prioritized the creation of “national content,” where innovative filmmakers developed distinctive ways of incorporating Turkish cultural themes into the television drama. Nevertheless, as the only national network up until 1990, TRT had also expanded outside of Türkiye, buying American and European content from international markets. As a founding member of the EBU, TRT’s programming included top quality foreign series, mostly American, but also French, British and Italian. Audiences grew up with the TRT programming in the 1970s and 80s, were therefore exposed to good quality television drama, and simultaneously watched many hit se-

ries such as the “Fugitive” or “Dallas”. When private networks broke the TRT’s monopoly, there was a significant demand for new programs, especially for domestic drama. A convergence of developments in the areas of theater, film, video, humor magazines, fashion, and advertising helped a new television industry to shape, which is now called “the *dizi* sector.” Each of these areas has had a specific impact on the *dizi* genre, improving the caliber of its output starting by the 2000s.

My first two years of ethnographic research indicated that the production and transmission of *dizis* were intricately intertwined, providing a unique method of communication and consumption. In contrast to many other national industries, the Turkish *dizi* industry is very precarious, with many scriptwriters starting their work without knowing if the production will be broadcast all the way through. Even if the processes of writing, producing, and broadcasting are interactively linked, viewers and distributors also have a role to play in how the final product turns out. Each episode receives rapid feedback from viewers on social media, distributors recommend appealing content to producers, and the market demands specific stars. As a folklorist and oral historian, I was also interested in the historical-ethnographic setting that gave rise to the *dizi* genre. With a focus on the oral history of the collaboration in the creative processes, the challenge was to incorporate the input of not only writers, directors, and producers, but also location scouts, musicians, editors, art and photography directors, as well as a pool of glitzy new stars.

The emergence of today’s *dizi* is closely linked to the public and private institutions of the cultural industry established during the Republican era, including the fields of television, cinema, theater, and video, along with the worlds of fashion, modeling, literature and comics. Each of these fields comprised different creative clusters, interacting with each other but having their own group or institutional cultures. Based in the capital Ankara, TRT was part of the state bureaucracy, and despite all its internal debates and disputes, it had produced its own institutional culture. Television, theater and literary circles were predominantly multi-sited in Istanbul and Ankara, while various clusters of cinema, music, comics and fashion were mainly based in Istanbul. Many film technicians on *dizi* sets were graduates of film schools from Istanbul, Izmir and Eskisehir. They continued their collaboration and solidarity after graduation, while looking for jobs or working on the sets. Video and music domains operating in between European cities and Istanbul provided important networks of people and companies. Many distributors of music or video content became producers later in the *dizi* industry.



Preliminary analysis has shown that *dizis* are generally and primarily studied through their content, i.e., as a text that embeds a story and its characters. This strategy may be partly explained by the access problems faced by many scholars. The vast majority of scholarly work focuses exclusively on published interviews and broadcast episodes, paying little attention to the actual social players and contexts of the *dizi* industry. Drawing on folklore and performance studies, my approach to textual analysis adopts Richard Bauman’s “verbal art as performance” philosophy, according to which the emergence of genres is accompanied by an ethnographic process of the social setting in which their performance takes place. *Dizis* certainly captivate their viewers with their stories and characters, but they are also media-texts as a whole, incorporating a variety of other visual and performative aspects. They go through a labor-intensive production

process that integrates writing, filming, and post-production tasks. Therefore, a full ethnography of these production processes is necessary to better understand how the tape of each episode prepared for broadcast and how it is subsequently perceived. Every *dizi* episode is a media text that is the result of the combined creative work of writers, producers, directors, actors, editors, composers, and, more recently, international distributors. As a 'media text', the *dizi* genre therefore involves its own intermedialities between the script, film, music, and postproduction.

The insiders of the *dizi* world underline different components that define the genre. Hilal Saral, a prominent director, highlights how the visual narrative of *dizis* uniquely blends the "emotional" and "realistic" aspects. She says: "We use a visual narrative based on feelings and expressions, and we do it rather slowly. We capture the real feeling by shooting in a real location. Our most important distinction is the use of real locations. Our other difference is our ability to visualize emotions. Now, we also have all the technical equipment we wanted for so long. We also tell our story with great motivation and an amateur spirit. We really produce with passion" (Saral 2015). Beşir Tatlı, former general manager of Calinos, describes the power of *dizis* in terms of their content: "Turkish dramas," he says, "tell the story of love, family, human relationships, through well-written scripts and masterful shots... Turkish *dizis* have the capacity to simultaneously embed completely different

narrative forms such as tales and real life stories within the same framework (Milliyet 2016). Similarly, Adam Theiler, the former general manager of Fox Networks Türkiye (2014-16) expressed: "Turks are very good at telling stories of jealousy and revenge, and stories that are based on families" (Variety 2016).

As media texts, the *dizis* took elements from different fields, including viewing habits from the early TRT years, technological infrastructure from the advertising sector, and acting styles from cinema, theater and modeling, and re-contextualized them in the socio-political climate of the post-1990s, marked by the effects of neoliberal economic policies. The process of interdiscursivity in the *dizi* genre can be said to have drawn from the "seriality" of soap opera and telenovela, production quality from commercials, and professional acting from theater, cinema and modeling. "Bir Çocuk Sevdim" (2011-2012), is a case in point. The series was produced by TMC, a company which passed to production





from Turkish video-content distribution in Germany. Executive producer Ayşe Özer and director Cevdet Mercan had previously worked as assistants to Yeşilçam cinema directors before joining television. Similarly, cinematographer Aydın Sağiroğlu had experience in both the cinema and advertising. Writer Gaye Boraloğlu was a renowned literary figure, who began writing for television in the early 2000s. The ensemble cast included senior State Theaters actor Çetin Tekindor, along with Gülcan Arslan and İlayda Alişan as young actresses with no former experience.

The historical ethnography recounting the evolution of the *dizi* genre also bridged two readerships, the academic community and the global marketplace, which required a language understandable to both. The television industry's lingo was fascinatingly condensed, and one needed some time to get used to all of its acronyms. As I quickly moved between the two universes, I also picked up on differences in how certain themes and concepts were used. Perhaps the most crucial was how to approach the "Turkishness." The word "Turkish" was merely a national characteristic in the corporate world, much as how it was used in tourism. However, it conjured up a palimpsest of subtexts among the scholarly community. While the earlier

nationalist paradigm would attribute a stronger ethnic and national definition to the term, a large part of Türkiye's social sciences community developed a paradigm shift. This new approach explored the Ottoman-Turkish legacy as encompassing more than just the experience of Turkish-speaking Muslims in the Ottoman Empire and took into account the diverse linguistic, cultural, and religious communities that made up Ottoman society. It is this palimpsest of historical-geographical traces and recollections which makes Turkish society intriguing today. The issue of "content," which is what accounts for the *dizi* genre's appeal around the world, and the development of the term "Turkish" are thus intricately intertwined. The campaign slogan "Turkey: Home of Content," introduced at the 2015 MIPCOM, referred perhaps to Türkiye's complex historical-geographical cultural inheritance, which is now shared by many different cultures and places around the world.



İZZET PINTO
GLOBAL AGENCY - FOUNDER & CEO

“We reached a record level in the number of fairs we took part in this year”

By OBEN BUDAK

One of the **deep-rooted** giants of the sector, Global Agency is set to rock MIPCOM with the most ambitious project of the season: “Another Love”. We interviewed Mr. İzzet Pinto, the founder and the CEO of Global Agency and picked his brain about the Agency’s plans for MIPCOM. He hinted a spectacular launch party after a 5-year break.

What are Global Agency’s main goals for MIPCOM 2023?

We have been attending the MIPCOM for 17 years. There was a decrease in participation figures during and right after the pandemic. For the first time this year, the number of visitors is predicted to reach before-pandemic levels.

This year, we are posed to make it our most spectacular participation in recent years.

We will launch our new hit drama “Another Love” with an exclusive party and a press conference.

Which projects will you be highlighting at MIPCOM 2023 that you think will attract attention?

We will launch our new hit drama “Another Love”. It will be our first launch party after five years.

We believe it will be the hit of the new season. It tells the powerful story of a TV presenter and a prosecutor, drawn into an affair filled with passion and tension as they both seek to reveal the dark truth about a mysterious serial killer.

The producer of the drama is Tims&B Productions, which is one



of the leading production houses in Türkiye and has produced series that became hits in many countries across the world. This latest series is produced by Timur Savcı and Burak Sağyaşar and it stars Hande Erçel and Burak Deniz.

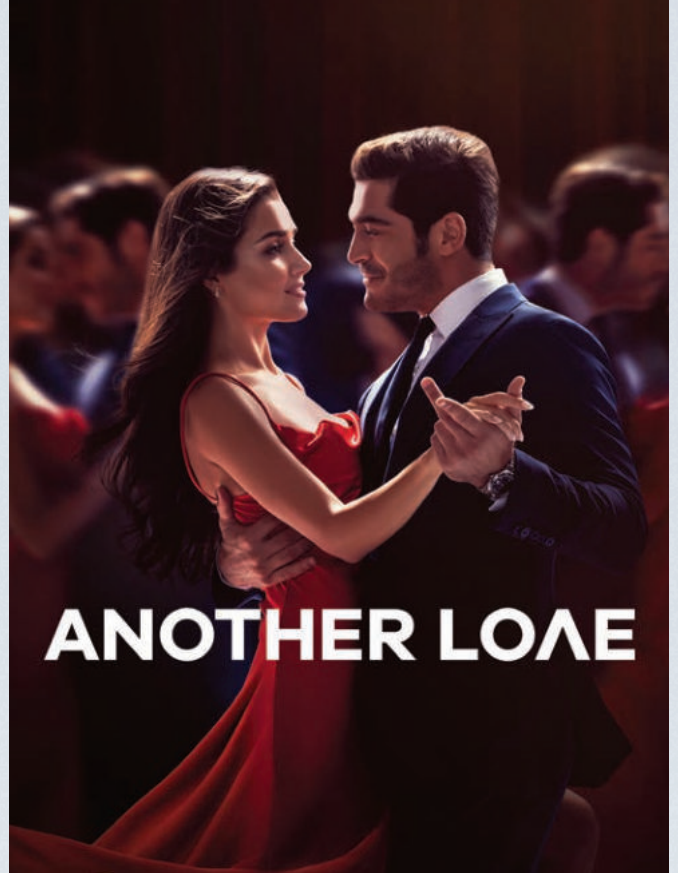
We are also highlighting "Match The Family" and "Rolling Kitchen". Our Japanese format "Rolling Kitchen" has been aired in Brazil, produced by Endemol Brazil. They made 2 successful seasons with the famous actor, comedian and host Paulo Vieira.

The cooking show format undergoes a genuine revolution in "The Rolling Kitchen", where two couples compete to see which team can create the best dish on a stage which rotates 180 degrees every 10 minutes.

"Match The Family" will be one of our hits which is a fun and fascinating contest challenging two teams of three players to use their intelligence and quick wits to identify family members of a person in the studio in a thrilling battle for big cash prizes.

Are you planning any promo events for your projects at MIPCOM 2023?

We reached a record level in the number of fairs we took part in this year. We participated in 18 expos and fairs throughout the year. Before the pandemic, it was around 12-14 fairs per year. We have already reached 18 for 2023. We might end up attending as many as 20 of such events in the future.



We care a lot about the marketing part of the business and we invest well.

We participate in these expos with prestigious booths. We use outdoor and indoor and digital advertisements.

Global Agency also sells formats. Which formats were the most popular/watched in the highest number of countries?

We are one of the world's leading TV content distributors, offer a broad portfolio of powerful dramas and innovative formats.

The format that attracted the most attention so far is the "Shopping Monsters".

It has been broadcast in more than 20 countries. We have reached 2,500 episodes in Germany and 2,000 episodes in France, and still counting.

Apart from this, we have more than ten formats which created within our own organization.

Global Agency was initially founded as a format distribution company 17 years ago and then started exporting TV series. Therefore, the format business is always close to hearth for Global Agency. We highly value the global exposure of ideas originating from Türkiye.

That's why we come together with format creators every year and shoot pilot episodes.

If we talk about the last few years, which content formats are the most successful in the world?

The TV industry reshapes itself over the years with various genres of content, and viewer preferences change. However, certain genres always remain relevant. In recent years, singing shows have been popular in prime-time, and cooking formats have garnered attention in the daytime slot. Currently, our catalog includes 75 different formats from various genres.

ŞEKİB AVDAGIÇ, PRESIDENT OF ISTANBUL CHAMBER OF COMMERCE (ICOC)

“The brands driven by TV series create a huge value together with other sectors”

By YOLDAŞ ÖZDEMİR

ICOC has been working for many years to promote Turkish content more effectively all over the world. It takes part in international content fairs and works in different countries to promote Turkish content. We talked to ICOC President Şekib Avdagiç about ICOC's work with the Turkish content industry.

The success of our TV series around the world is an important source of pride for all of us, what can you say if we were to define this success more clearly?

Turkish TV Series spreads the Turkish Word on screens in all around the world. As you know, the first international success of Turkish TV series started in 2006 in Middle Eastern countries. It soon followed with the Balkans, Latin America and Western Europe with Spain, Italy and France. I would like to underline the socio-geographical aspects of this spread. A course starting from geographically closer towards culturally closer and then to all around the world. More importantly, Türkiye ranks second in the global TV drama export sector. Our TV series attract great interest on national channels and digital platforms in nearly 160 countries. To summarize, in the past 17 years, Turkish content has reached all corners of the world and has become a choice brand. This is a great success story for our country. Today, 25 percent of the content exported globally is of Turkish origin. Two important features of Turkish TV series sector are behind this fact: We boast potential and skills to meet the global needs while producing the TV series content. So, the Turkish ability to produce goods meeting the global needs is also reflected in the contents sector which I believe is the most delicate field.

Secondly, the increasing popularity of these TV series show that the stories of Türkiye can find meaning not only in Türkiye but also in the world. These sto-



ries echo around the world owing to the series. We take pride in the international acclaim that our actors, who have contributed greatly to the success of Turkish TV series, receive at international film festivals. Turkish movie stars on the red carpet successfully represent our beloved country.

ICOC is one of the most important actors behind the success of Turkish TV series in the world. You have been working on many projects in this field for a long time. One of the most important steps was Türkiye's participation as the guest of honor at the 2015 MIPCOM. Can you tell us about ICOC's activities in content export and promotion since 2015?

Let me first say this: As one of the five largest chambers of commerce in the world, we believe that if development is a bird, one wing is trade and the other wing is culture. If we aim to have Türkiye developed, the private sector needs to weigh in the culture as much as commerce and manufacturing. Our 141 years-long history is shaped by this principle. Since "visuality is everything" in this 21st Century, we could not avoid this. In 2011, the Chamber organized first National Participation in MIPCOM by our country. Subsequently, as you mentioned, Türkiye became the Guest of Honor in MIPCOM 2015. We ensured that the achievements of the sector up to that day created a global wind. The aftermath was so fast that we watched the success story of our content in one breath like a Turkish TV drama.

In parallel with the international success of the Turkish TV series, film, content, TV and production sector, the Istanbul Chamber of Commerce's fair organizations for the sector were diversified with international events held in different continents. On the one hand, we ensured that our relevant committee at the ICOC dominates the sector with active work, while on the other hand, we organize events where all film and TV series producers join forces under our roof and find solutions to their problems. In coordination with the Ministry of Culture and Tourism of the Republic of Türkiye and the Ministry of Trade of the Republic of Türkiye, we ensured that inclusive policies for the sector were produced and implemented.

Internationally, we have never slowed down. We have both supported and paved the way for sector representatives and companies. We have also participated in every fair and event they indicated so as to provide a platform for collaborations which in

return helped increase the profile of Turkish productions in the international market. The most important of these was MIPCOM, the participation in which has now become an ICOC classic. This fair organized in Cannes really offers great opportunities and possibilities to all stakeholders worldwide in many branches such as animation, documentary, series, film, format, TV and production. That's why we are at MIPCOM Cannes to promote the content of our companies, to make distribution and co-production agreements and to communicate with the forces shaping the global entertainment industry. We will continue to be there in the future.

Latin America is an important market for Turkish content. What would you like to say about this?

Yes, Latin America is one of the hotspots where the demand for Turkish TV Series skyrocketed in no-time. Like everywhere else, Turkish films are released in Latin America and achieve great success. Latin America has almost become a home away from home for the Turkish TV.

Turkish TV series are celebrating their 10th anniversary in Latin America today. The adventure of our TV series in Latin America started with Chile in 2014. In a short time, it has made Latin Americans addicted to it. The most important factor in this is, as I said before, the success of capturing common themes. Turkish screenwriters and producers are really successful in this regard. We as a nation are very emotional. We reflect this very well in our TV series. I think this is why we have succeeded in entering the emotional world of Americas.

In the countries where our TV series are broadcast, they have even come to redefine and shape the daily routine programs of local audiences. Our production companies are now setting international standards. Industry representatives are constantly making plans for growth, expansion and access to new markets. We are pleased about this. Turkish scripts have become capable of captivating audiences in almost every country in the world. As our story grows stronger, the reach of the content naturally expands.

We have gained enough experience to be able to use the term "traditional" in front of the term Turkish TV series, and the interest from Latin America proves this. As you know, interest in Latin America has surpassed the global demand for Turkish TV series.



Romantic dramas, historical series, romantic comedies have been doing very well in Latin America recently. We welcome this with open arms.

Content sales, along with tourism, have an impact on the sales of Turkish products around the world. Can you observe the impact on other export items in countries where our content is watched intensively?

We absolutely do! We had witnessed this phenomenon via other cultural means before the age of TV series dawned. This is why we focused on the culture. But with the TV series, we have clearly seen that the cultural impact has led to the economy. Let me be clear: TV series have been very successful in paving the way for Turkish merchants and export goods. First our TV series go there, then our traders can express themselves there without any difficulty. They are able to gain economic collaborations and commercial markets.

Therefore, we can't talk about a single TV series market, there is also a strong economy created by the TV series as well as the TV series economy. In other words, TV series trigger a wide range of sectors, from tourism to automotive, from real estate to furniture, from health to food. In particular, the brands that are driven by TV series create a huge value together with the sectors.

What will ICOC do at MIPCOM this year? What are the main objectives of ICOC at MIPCOM?

Let me start with our main objective: As you know, MIPCOM is the most prestigious event of the content industry where new projects are introduced for the first time. Therefore, we have two main objectives: The first is to maintain Türkiye's strong position in the world TV series rankings by ensuring the splendor and visibility of Turkish companies. In other words, as important as achieving a position, it is also important to maintain and raise that position. As ICOC, we care about maintaining the strong representation of the Turkish content industry.

Second, despite the economic problems, this year, just like every year, to ensure that our companies reach the sales figures they desire. We have prepared the necessary ground both with events, national participation organizations and by advertising Türkiye in promotional media.

As for what we do as ICOC, we organize MIPCOM National Participation. We increase the international competitiveness of our companies at the ICOC booth. This year, our companies showed great interest in the fair. Therefore, we needed more space than we anticipated. We did not turn our companies away and increased Türkiye's space from 177 m² in 2022 to 218 m² in 2023. So, we were able to assist 21 Turkish companies to be represented in the national pavillion provided by the ICOC. I would like to take this opportunity to invite all participants to the Turkish National Pavilion at booth L50/L51 on the P-1 floor to rediscover the richness of Turkish content.

Apart from MIPCOM, which fairs on content exports will you participate in?

In ICOC, we are determined to increase our visibility and activity in the content creation sector which is the "soft power" of this age. For this reason, we do not limit our participation in fairs only to MIPCOM. As ICOC, we attach importance to participating in the leading events of the world, where the important stakeholders of the global sector participate. This year, we are taking part in 6 important international events. These include Content Americas in the USA, NATPE Budapest in Hungary, MIPTV and MIPCOM Cannes in France, Dubai International Content Market in the United Arab Emirates and ATF Asia TV Forum and Market in Singapore.

What do you think is the potential of our sector for the coming years?

Undoubtedly, the sector has great potential. The growth momentum continues. But we should not ignore this: This is a very long-term adventure. Our goal is to move forward at a gripping pace, just like our Turkish TV series. Our goal is to reach new seasons in Turkish content exports by growing our market and our potential every year...

I would like to emphasize one more point: along with our TV series, our TV series actors have also started to appear in international productions. Now, our actors have started to stand out with their international recognition. Also, our technical capabilities are getting higher and stronger: Our productions are getting richer with increasingly impressive visual cinematic experiences. Technology is supporting more and more of our content. We are diversifying our scripts even more. We are increasing our influence not only on free-to-air channels but also on subscription platforms.

I believe that the success of Turkish dramas will continue as a global phenomenon.



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Filming in Türkiye

TURKISH CINEMA INDUSTRY

It is widely accepted that the film depicting the destruction of the Ayestefanos monument in Istanbul on November 14, 1914, recorded by Fuat Uzkınay, a soldier with the army, marks the beginning of the Turkish Cinema. Subsequently, production continued in collaboration with Special Production Companies, giving rise to a specific cinematic approach rooted in Turkish literature adaptations and historical films. The subsequent years of production have largely revolved around these core themes. An increase in the number of movies marks the period between 1960s-1975 which is now called the Golden Age of Turkish Cinema. The 1960s marked the pinnacle of production efficiency in Turkish cinema, a period characterized by the consistent release of high-quality Turkish films, coinciding with the emergence of a distinct national identity in cinema. However, in the 1970s, the growing interest in television began to draw audiences away from cinemas, leading to the closure of many movie theaters and a contraction in the film industry. Starting in the 1980s, the "star system" waned, and films were no longer identified by their lead actors but rather by their directors, signifying a transformation in Turkish cinema. The Turkish cinema industry faced the economic crisis in the 1990s, and production dropped to fewer than ten films per year. In the 2000s, changes in audience preferences were observed, prompting notable shifts in storytelling among filmmakers. The technical quality of Turkish films reached international standards, and Turkish films began attracting audiences numbering in the millions.

CINEMA LAW

The Turkish film industry has been incentivized by the Ministry of Culture and Tourism since 2005. The purpose of these incentives is to promote the development of the cinema sector, increase the number of high-quality and original productions, and introduce new directors, producers, actors, and screenwriters to the industry. As a result of this support, the quantity of domestic films released has increased from 18 in 2004 to 189 in 2022, and the number of viewers increased from 29 million in 2004 to 35.8 million in 2022. In 2022, the domestic film share reached 51%, compared to 9% in 2002. In recent years, Turkish cinema has not only achieved success in production and at the box office but has also secured significant ac-

complishments on the international stage. Turkish films have won awards at some of the world's most prestigious international events such as Cannes, Berlin, Venice, Moscow, and Tokyo Film Festivals, as well as the Asia Pacific Film Awards, increasing its profile worldwide.

In recent years, with the rise in both the audience and film numbers, a growing diversity in production, and the accumulation of international awards, Turkish cinema is steadily advancing on its path to establishing itself as a recognized brand.

TURKISH SERIES

One of the most important manifestations of the growth of the audiovisual sector in Türkiye after the 2000s has been TV series. Growing fast enough to become an industry in its own right in a short period of time and gaining an international dimension, the series film sector has not only presented the most watched programs on national television, but also turned into productions that are exported across borders.

Dozens of TV series are produced in Türkiye every year, and these series are exported to more than 150 countries. It is estimated that Turkish TV series, marketed all over the



world from the USA to Chile, from China to Russia, especially in the Middle East and Balkan countries, already have a viewership of 700 million viewers.

Broadcast in more than 150 countries, the Turkish TV Series have had a significant impact on Türkiye's profile, which cannot be measured solely by the profits of the industry. In addition, the Turkish language is widely promoted as most countries broadcast TV series in original Turkish, leading to a significant increase in the number of people who aspire to learn and speak Turkish. The widespread broadcast of numerous TV series aids in the establishment, development and promotion of Türkiye's image.

Türkiye has gained popularity as a favored participant at the world's leading series and content exhibitions such as MIPCOM, Singapore ATF and Dubai expos.

It should not be ignored that Turkish TV series exports have the potential to generate a great impact on other sectors. Film tourism is an important field in this regard. The impact of our TV series on the increase in the number of tourists coming to Türkiye is clearly seen in tourism statistics, the number of visits to filming locations and the wedding tourism that has recently started to be a phenomenon.

FILM PRODUCTION HUB: TÜRKİYE

Türkiye has a rich history and natural riches, is naturally considered as a country-wide set from end to end. With up to 300 sunny days, diverse filming locations, competitive pricing advantages, advanced technical infrastructure, experienced and qualified workforce, and an incentive system, Türkiye offers very significant advantages to film producers.

In this context, the New Cinema Law, enacted in January 2019 and put into effect, aims to make the growth and development of Turkish cinema sustainable, enhance the industry's international competitiveness, and turn our country into one of the film production centers. With the changes made, up to 30% of the amount spent by foreign film producers in Türkiye can be reimbursed as an incentive. Foreign producers can also benefit from VAT refunds.

Both the new regulations and the impact of promotional efforts have led to significant productions being filmed in our country, especially in recent times. Additionally, Türkiye has become a destination for renowned film celebrities and producers who visit to scout suitable locations for their films.

The entire shooting of "Operation Fortune: Ruse de Guerre," directed by the globally acclaimed British director Guy Ritchie and starring Hollywood's renowned action star Jason Statham, took place in Türkiye. Similarly, the filming of "The Ministry of Ungentlemanly Warfare," a highly anticipated film directed by Guy Ritchie and featuring Hollywood's beloved star Henry Cavill, was also carried out in Türkiye this year. A massive set was built in Demre district in Antalya for the filming of the movie. The film is expected to be released in 2024.

A significant portion of the third installment of the "Tiger" series, featuring Salman Khan and Katrina Kaif, two of Bollywood's most prominent figures, was also shot in Türkiye.

With its stunning locations, qualified workforce, technical infrastructure, and attractive incentives, Türkiye is poised to become one of the most important hubs for film production in the coming period and it seems that international cinema productions will continue to be filmed in Türkiye.



BOOKS, CARTOONS, LICENSED
PRODUCTS AND GAMES...

Türkiye's most famous cartoon hero: KING SHAKIR

VAROL YAŞAROĞLU - KING SHAKIR CREATOR
NAZLI GÜNEY - BRAND CONSULTANT

By ENGİN İNAN

The King Shakir is the most popular, most watched and most read cartoon character in Türkiye. Along with the release of a new movie in February 16th, the King Shakir will enter in the world of games. We interviewed the creator Varol Yaşaroğlu and Brand Consultant Nazlı Güney.

"King Shakir" is one of Cartoon Network's most watched shows and the first Turkish production broadcast on the channel. It became one of the most watched works on Netflix. Its movies are watched a lot. Today, it is broadcast in many different countries around the world. What is the reason why King Shakir is so popular around the world?

VAROL Y: Kral Şakir (King Shakir) is actually a content that has a lot of local elements. It's a good cartoon that reflects our culture and family values. If we look at Japanese anime and manga, they also keep their locality in most of the cartoons, but many of the themes are universal. In this sense, our themes also have a universal value. For example, in a movie, King Shakir can be a kid who wants to be a Youtuber, or a kid who wants to save the world. There are many kids in the world who want to be Youtubers. It is a universal theme. We made our movie "Land of Pirates", pirates actually exist in the world, we have them too. Our characters go to parallel universes and have very different adventures. Children of the world are very familiar with such adventures.

Children have a very different relationship with King Shakir. I now receive messages from children all over the world. There is also a lot of interest in our books. Even children who never read books read King Shakir. Like an object of affection, they take pictures with their King Shakir copies, just like they take pictures with their first bicycles.

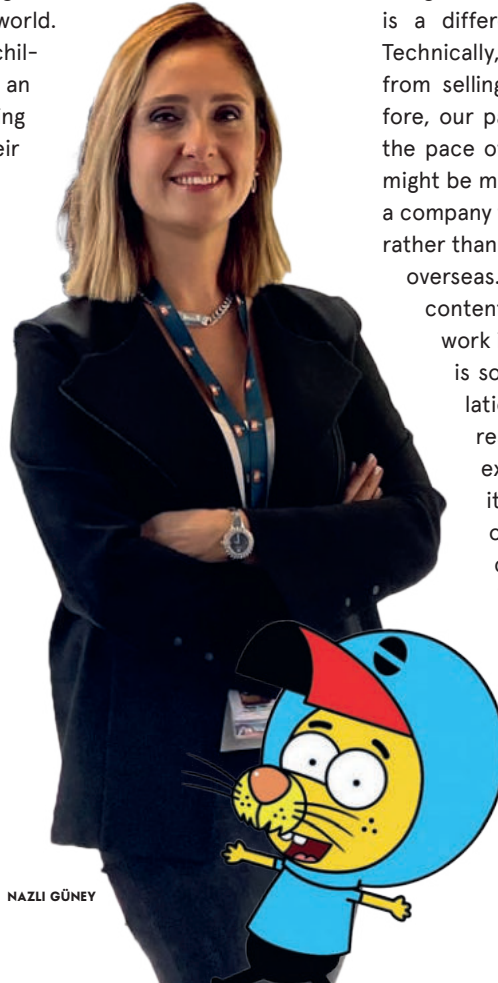
"King Shakir" is one of the most watched Turkish works in the global arena. How did the success story begin abroad?

VY: In fact, we entered the world stage with Cartoon Network in the MENA region. In that region, we translated the cartoon into 8 different dialects in 25 countries. There are dialect differences in the Arabic language, and so it was translated into different dialects in different parts of the region. It was successful there, and then it started to get noticed in different parts of the world. Most recently, Disney+ bought "King Shakir: Recycling", streamed it in 150 countries and had it translated into all languages, which was also a milestone for us. That was really the biggest global breakthrough for us so far. We are currently in talks with several platforms. YouTube is also very important to us. In addition to platform and free TV sales, we want to be very active on YouTube. King Shakir's YouTube success

in Türkiye is very promising. In the MENA region, we've actually just started working on YouTube, about two months ago, and it's growing at an incredible rate. It is now being translated into many different languages like Spanish and Hindi.

We participated in the Abu Dhabi Book Fair in cooperation with the Turkish Ministry of Culture and signed a contract with the biggest publisher in that region. We are doing world-class work and we can see our potential in these events. Of course, there is a serious teamwork behind this success. A professional team manages the whole process. Very detailed style guides were prepared. We renew them every year. I think this professional work will ensure our success in the global arena.

NAZLI GÜNEY: When we talk about selling content abroad, the first thing that comes to mind is the sale of Turkish dramas and TV series, which have become a success story in the world. Although this is a good example for the industry, there is a difference in children's content. Technically, it is a very different process from selling standard TV series. Therefore, our pace has to be different from the pace of those who sell TV series. It might be more accurate to think of us as a company that markets brands overseas rather than a company that sells content overseas. When you sell a standard content, you make the sale and the work is largely done. When content is sold in the kids' world, our relationship with that country is really just beginning. What we expect from our content is that it serves as a spokesperson for our brand. When we enter a country, we are not just selling the show, we are bringing our whole brand there, just like in Türkiye. Kids should not only watch King Shakir on TV, they should see our books when they go to the bookstore, buy our clothes when they go to the mall, and carry our bags. In Tür-



NAZLI GÜNEY



kiye, we are happy that we have been able to turn a Turkish cartoon into a 360° brand that can be everywhere in the lives of children and families. Now, when we make a content sale in the countries, our approach is to make sure that this sale enables us to realize this 360° brand movement. This approach affects all of our efforts. Let's say a region has 5 major channels and one of them has the highest audience share. It would be great to sell the content to that broadcaster, but if that company only airs 1 out of 20 kids' content that they buy, selling to them would risk the airing of the content. That would put the whole operation at risk. So we have to do our due diligence to determine the next steps. Throughout the process, we have gained a lot of expertise. 10 years ago we were only negotiating with TV channels, then we were negotiating with different VOD platforms and now we are negotiating with Fast TV channels. We have to understand all these innovations and create new strategies accordingly.

"King Shakir" is a cartoon movie with high production quality. Has Türkiye started to institutionalize the sector in this field?

VY: We all know how does the humor magazines in Türkiye. They couldn't survive this age. But we have extremely talented young illustrators, cartoonists and boast a very high potential especially in this field. In recent years, some cartoonists switched to the animation, and I believe more will do the same. They should have done so earlier. There are two sides of our coin, first is the production. We have significant potential to create major

works. The other side of the coin is brand creation and management. I observe major problems in the branding side of the sector. The world realized the importance of branding in fiction and comics at least a hundred years ago. We just have started to realize this basic fact. I don't fancy to remain as a production company. It doesn't suit my perspective in this life. My strong suit is in the branding side.

I want to create value and can see a tremendous value potential in this field. We work to realize this potential and do get our efforts' worth. For instance, "King Shakir: Land of Pirates" broke all times' record. The previous record holder in Türkiye was the "Ice Age". We managed to break that record. So, potential is there, brainpower and talent is there for Türkiye.

King Shakir achieved success not just as an animation but also in the periodical and book sales. What is King Shakir's position in the publications sector in Türkiye which has been experiencing crises in recent years?

VY: King Shakir is still competitive in the book publishing in Türkiye. In fact, it is the leading licensed toy. Perhaps we are unique in the world in this respect. Our driving force has always been books. Although Türkiye is not a country that is prominent in publishing, King Shakir books are the segment we sell the most. Maybe this is more normal in the UK, but in a country where the level of book readership is so low, this is a very important achievement.

For example, the sales of our latest book were very good. I was also surprised because I was expecting a decline due to the economic crisis. I realized that parents still see books as the most valuable thing they can buy for their children. Personally, I find this very meaningful and beautiful. But as I said, it is surprising in this economic crisis.

You have licensed products in different categories. In which countries do you sell these products?

NG: Our licensing processes overseas are

actually just beginning. First, we are waiting for the broadcast-
ing to be established and achieve a certain level of recognition,
and then the products will follow. Therefore, licenses will follow
publishing. But our prediction, based on our conversations with
the markets, is that toys will lead the way in this business, fol-
lowed by publishing among all categories.

VY: We are probably the only actor in the licensing in Türkiye.
Other companies just broadcast animations but did not try
their hands in the branding and licensing. There is a need for
incentives in these processes. Animation is an expensive invest-
ment, and the return usually takes time. The largest share of
incentives is needed during this first creative process.

I assume the gaming world will play a role during the process.

VY: Yes, I recently attended the GameX expo. I was not aware
how big a show it is. I learned after that it is one of the big-
gest expos of Europe. We have published a King Shakir game
in collaboration with Funverse. Actually a multitude of titles
were published but this one has become global now as it was
listed in Android and IOS markets. Gaming is another reflec-
tion of branding efforts. Sandbox also acquired King Shakir in
metaverse along with likes of the Muhteşem Yüzyıl and Gala-
tasaray brands. We continue our works for this platform. On
February 16th, our new movie will be released in theaters and
the game will be available on this platform all over the
world at the same time. It will be launched as the
first metaverse game released with a movie.

**Is there a connection between the coun-
tries where King Shakir is popular and the
countries where we sell TV series? Can we**



talk about commonality of the market?

NG: King Shakir has an edge in that re-
spect. Despite the recent globalization,
there are still stark cultural differences
between the west and the east. The Far
East produce advanced quality anima-
tions, but the storytelling techniques of
that content can sometimes fail to meet
with the western world. And the western
world contents may not always find the
best audience in the east. But in Türki-
ye we live at the conjunction of these
two worlds. This geographical status is
reflected in our storytelling. The kids'
content, the kids' humor we create res-
onates with both the east and the west.
There are parts of world where Turk-
ish TV shows are already successful. We
see that the demand for our Cartoons
is higher in those parts. But I must un-
derline that the tone, the language of our
cartoons is more suitable for the glob-
al markets which gives our contents a
greater advantage.

**Which are your most successful mar-
kets, and which are the new target mar-
kets for you?**

NG: Right now, our content is doing very
well in the Arab world. The second highest
demand is in South America, where we
are taking cautious steps to get it right. In
addition, we believe that the Asian mar-
ket has great potential due to its
cultural relevance, although
the market is not yet
familiar with Turkish
content.



A NEW ERA OF THE FILM INDUSTRY:

Neurocinema

ESİL SÖNMEZ KENCE
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When watching a film, what we see is not a mere “visual” record of the images moving on the screen but is the result of a complex structure constituted by ingredients like human senses, emotions, imagination, and memories. Analyzing this complex structure and predicting audience behavior has always been a critical element for the film and entertainment industry.

For A-list productions, the potential success is realized through pre-tests. The pre-tests are based on the data collected from surveys and focus group studies on posters, teasers and trailers and piloting which then are used to formulate the marketing argument. The analysis of static and dynamic images used to engage audiences and effectively summarize the story is considered a useful method to predict audience behavior and determine commercial performance. However, these traditional research methods may not always yield reliable results. **Studies show that more than 75% of the movies released record loss during their theatrical run!** (Boksem & Smidts, 2015). Considering the filming costs and all the marketing investments of the cinema and film industry, remarkable contribution can be achieved by using new research criteria to analyze audience behavior, instead of conventional, statement-based methods.

In recent years, there has been a growing interest in the film industry in using biometric measures to identify metrics that predict the performance and effectiveness of video stimuli. This interest is based on the potential of neuromarketing research techniques to provide additional information that cannot be obtained through traditional methods (i.e., surveys and

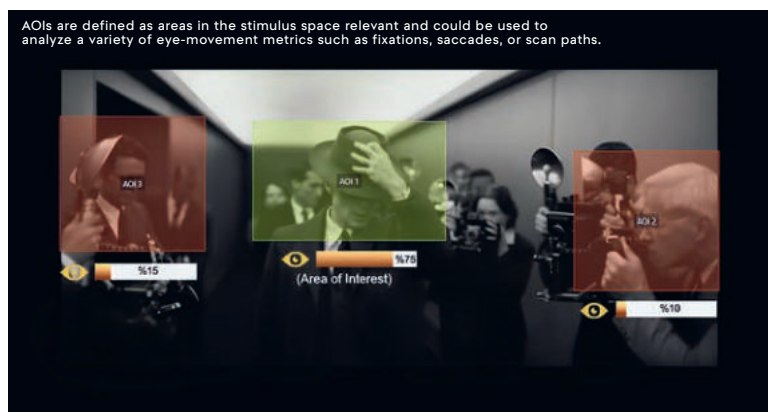
focus groups). This claim assumes that individuals do not fully express their preferences when asked to do so. This is thought to be the result of various reasons, such as cognitive biases, cognitive control processes, etc. For this reason, neural metrics which can represent the audience’s real reactions to stimuli in a way that is not contaminated by personal biases stand out in recent studies.

Neuromarketing research techniques can easily turn into box office success by providing an alternative framework for predicting the overall performance of a film, as well as accurately analyzing the impact of marketing stimuli such as trailers, teasers and posters and accurately predicting the audience’s reaction to the content itself. This means that the potential success of a movie or TV series can be determined, and necessary precautions can be taken before release.

By providing millisecond-by-millisecond responses to video or visual stimuli, neuroscientific measurements can analyze information processing details, otherwise unavailable through tradi-

tional methods. Given these potential advantages, neuromarketing research methods can facilitate achievement of the targeted performance by identifying audience behavior. Empirical studies using a combination of various methods such as eye tracking, skin conductance response (SCR), facial coding, electroencephalogram (EEG) and functional

magnetic resonance imaging (fMRI) can provide accurate readings of the audience’s attention level, approach-avoidance motivation, emotional arousal levels and micro-expressions such as fear, anger, surprise, happiness with various correlations.



These measurement techniques offer the advantage of being able to analyze viewers' direct, raw and unfiltered reactions to video/visual stimuli in the form of a data set.

We assume that most of our behavior is guided by our consciousness and free will, but Stanislas Dehaene warns in his book "Consciousness and the Brain" that **"the unconscious activities of the mind far exceed its conscious activities in many respects."** In fact, a neuromarketing study conducted for a new television program to be aired in the UK has reached a result that confirms this idea. In the study, 200 subjects were shown a pilot screening of the upcoming program and a different television program and fMRI scans were taken. According to the results of the questionnaire administered to the subjects, the subjects stated that they found the upcoming program boring and that it was the last program they would consider watching. **However, their brains told the exact opposite.** The level of immersion of the viewers in the program, that is, their interaction, gave a high value when the activation in the fore-brain regions was measured. After the program went on air, the success in the UK was similarly high. It was subsequently broadcast in many other countries such as Australia and Brazil.

In a study in which fMRI technique was used to measure the impact of scenes from a horror movie on the audience, replying to the survey questions about the movie, the subject said that the scenes were very scary and that he liked them, **but the result of the brain imaging was not telling the same story.** In focus groups, participants may answer questions based on what they think the interviewer wants to hear, or sometimes they may not remember the scene they watched five minutes ago. Therefore, recording physiological reactions during viewing can provide valuable information.

The same is true for trailers, which serve as the primary marketing tool to promote the movie and often motivate its storyline by capturing its key features. Assessing moviegoers' neurophysiological responses to trailers can provide a convenient way to predict the audience's reaction to the actual movie, and hence predict the potential commercial success of the film before its release. A neuroscientific study on the theatrical performance of films reveals ambitious results in this regard. The researchers report that their metrics, using EEG and eye-tracking devices, predicted up to 72% of a movie's premiere performance variance,

and up to 67% on subsequent weekends. **The researchers state that these results correspond to a 23-fold increase in prediction accuracy when compared to existing traditional methods.**

On the other hand, it is worth noting that the film and entertainment industry is also undergoing a transformation. New digital platforms that transform the viewer's experience from passive to active, and their consumption channels, touch-screen tablets and mobile devices, offer the viewer a different and new visual experience. **These platforms are also changing the notion of audience interaction in the film and entertainment industry by characterizing the audience as "users".** Although there is limited research on the interaction of posters and trailers used on these platforms with the user (viewer), neuroscientific studies on digital platforms and consumption channels are gaining momentum.

As a result, this multidisciplinary field allows producers to track exactly which sequences/scenes excite, emotionally engage, or bore the audience. Based on this information, directors can revise the editing, re-shoot an actor's poor performance, increase the visual effects, and optimize the film's performance. Or the production team can create trailers that will be much more effective. **Of course, all neuromarketing research can be used not only to serve commercial performance, but also as a way to support the audience's experience of art. Neuroscience offers an empirical analysis of the aesthetic perception of films and TV series, revealing how we experience film, how we perceive art.**

As neuroscientist Antonio Damasio says, **"We are not thinking machines that can feel, but feeling machines that can think."** Basically, our emotions drive our behavior, shape our feelings about the world and ourselves, and directly influence

our decisions. Countless studies in neuroscience over the last 30 years have emphasized the impact of emotions on our decisions. For this reason, neuromarketing researchers and consultants do not make predictions about emotions and attitudes; they analyze dozens of neurophysiological variables and draw conclusions about consumer behavior. To be sure, neuromarketing is

neither the only key to analyzing consumer behavior nor the magic wand, an answer to everything. As an emerging science, it is limited by our proficiency in understanding the human brain and what today's technology has to offer.



YİĞİT DOĞAN ÇELİK
MERZİGO - CHAIRMAN

“We foresee the growing significance of AVOD and FAST in the years ahead”

By ENGİN İNAN

MERZİGO is an online hub which manages the digitalization processes of the productions. It is one of the fastest-growing young companies in the sector. Leading the efforts for digitalization of Turkish TV Series for propagation via different channels, the company continues to add new contents from all around the world into its catalogue. We interviewed Mr. Yiğit Doğan Çelik, Chairman of Merzigo, one of the youngest actors of the sector and asked about the future of the company and the sector.



Merzigo is one of the youngest and fastest rising players in the sector. Did you expect to grow so fast when you started? How did this success come about?

When we embarked on this journey, we inspired to be the industry pioneers. It's a challenging endeavor without an ambitious goal and dedication.

Thanks to the full attention and dedication of every member of the team, it has become a growing and evolving business model. When we started it was difficult to get the attention of the biggest players, but step by step, we've proved ourselves and managed to accumulate momentum. Today, we proudly stand as the #1 player in Türkiye's AVOD landscape and have earned our place among the leaders in the global AVOD industry.

You mentioned that the biggest challenge in the sector is convincing producers and channels. How did you convince them? Why should producers and channels work with Merzigo?

These industry players were already familiar with the AVOD, given the widespread popularity of Turkish drama series. To enter the AVOD sector, these parties established their own dedicated teams. Collaborating closely with their in-house teams, we shared our valuable industry expertise, enabling us to optimize their revenue. Our proven revenue models have been crucial in winning over these partners and growing our network.

Not only content produced in Türkiye, I think you receive content from all over the world. What can you say about the diversity of your content?

We didn't start this company just to stay local, we always had the aimed becoming a global actor. We pay special attention to have a diverse collection of content from different genres and regions. Although some genres are less popular or too specific to certain areas this does not hinder our business plan since we can work with different models. We've developed flexible approaches that can be adjusted depending on the content or territory. While we have plenty of room for creativity, we still have to follow the guidelines provided by our platform partners.

Does Merzigo aim to produce content or create its own platform?

This year, we have indeed initiated our own productions: "Love Island" and "Kismetse Olur: Aşkın Gücü" (the Turkish format of El Poder Del Amor). While we intend to create more content in the future, we don't want to place our primary focus on it. We're actively seeking opportunities to improve and engage our audiences further. While our core strength lies in monetization and management, we're open to production opportunities as well.

Both technology and viewing habits are changing rapidly. You have significant experience and know-how in this field. How do you think technology and audience preferences will evolve in the coming period?

Our primary focus is to remain at the forefront of technological advancements and seamlessly integrate them within our operations. We recognize that user behavior is shifting away from

expansive subscription models, and as a result, we foresee the growing significance of AVOD and FAST in the years ahead. We are utterly excited about the possibilities offered by current technologies. For example, we have plans to leverage these technologies in this content driven landscape. One of our strategic endeavors is investing in AI for subtitling and dubbing services, marking our commitment to staying at the forefront of innovation in the content space.

What can you say about the most watched and demanded content today?

We have primarily local and Europe/America/Asia-focused collaborations. Among these, the most preferred content is usually series, especially long-running drama series, and action films.

However, it's important to note that preferences can vary significantly from one territory to another. For instance, in Latin America, Turkish series still hold a predominant position in viewership. We adapt our content strategies to suit the specific tastes of each region while staying globally relevant

Today's technology also brings an important problem: piracy. How do you deal with piracy when managing such a large amount of content from different regions? In which countries or regions do you face this problem most frequently?

Piracy is undoubtedly a global challenge. We have implemented a robust CMS software, through which we provide a constant protection against piracy and track the content around the clock and continuously monitor across various regions. Together with our own in-house technology in conjunction with third-party services we proactively deal with piracy issues.

We encounter this problem mostly in countries where anti-piracy regulations are in sufficient if not completely absent.

What are Merzigo's goals and plans for the coming period?

Although we've touched upon our goals and plans earlier, let me summarize our key objectives. First and foremost, we're dedicated to expanding globally by building strong partnerships both locally and internationally. As a tech-driven company, we're passionate about advancing our technology tools to stay at the forefront and possibly turn them into successful businesses.

We're also expanding our content production, all driven by our aim to fortify our pioneer status in the digital content industry. We're excited about the journey ahead and determined to create a significant impact.



LISTINGS

MIPCOM 2023



GRAPES OF LOVE

A successful businessman, Kerem is the heir to a prestigious wine-making family. During a summer day in Montenegro, he meets Sevda, a free-spirited, energetic and passionate, law student, and the two fall in love. Soon they are faced with obstacles that try to separate them, however this couple will do anything to overcome the problems in their lives and the class differences between them - anything to live their love without limits.

Duration: 120 x 45 min.

Genre : Drama

Rights Holder: Süreç Film

Commissioning/Originating Broadcaster & Country: Fox (Türkiye)



REDEMPTION S2

When Hira is lying in the morgue, she suddenly wakes up. She leaves the hospital, walking down the road, when she's hit by a car. Realizing Hira has lost her memory, the driver, Esin, decides to substitute Hira for the dead wife of her disabled brother, giving Hira the name Firuze. Orhun, who thinks Hira is dead, is devastated. One day while walking on the beach, he sees Hira but she doesn't recognize him and runs away. After the encounter, Orhun asks for Hira's grave to be opened and a DNA test to be done, convinced Hira is not dead.

Duration: 273 x 45 min.

Genre: Drama

Rights Holder: Karamel Yapım

Commissioning/Originating Broadcaster & Country: Kanal 7



GOLDEN BOY S2

Seyran returns to Gaziantep to marry, Tarik. However, Ferit decides to go after her, to save her from the marriage. When Seyran and Ferit are finally reunited, Tarik appears, and a conflict breaks out, ending with Tarik shooting Ferit. He is badly injured and rushed to the hospital, where Seyran is met by Ferit's family, who are all very angry. Ferit makes it through surgery and when he wakes up, he insists on marrying Seyran. Although his family opposes at first, Ferit's love for Seyran is undeniable, and the two get married.

Duration: 131 x 45 min.

Genre: Drama

Rights Holder: OGM Pictures

Commissioning/Originating Broadcaster & Country: Star TV

ÖMER S2

Ömer's life turns upside down when he falls in love with Gamze, a relationship that his conservative father will never approve of. Gamze is a middle aged woman who returns to her old neighbourhood after her divorce. While struggling to start over her life as a single mother, she finds an unexpected comfort in Ömer's love, who is much younger than her. We will witness over time the struggles that Ömer and Gamze will try to overcome, their fight against the strict rules and the conflicts that both of their families will go through.

Duration: 80 x 45 min.

Genre (crime, thriller, science fiction, etc.) : Drama

Rights Holder: OGM Pictures

Commissioning/Originating Broadcaster & Country: Star TV



CHRYSALIS

Nalan is a young, beautiful and innocent girl who works as an architect in a big hotel. She has started dating Sedat, a young and good looking man, and the successful heir of said hotel. Nalan soon sees that Sedat is not necessarily the prince charming she had been dreaming of. But even when Nalan finds out that his former affair is still ongoing, she chooses to ignore it, desperate to start her new life, and blossom into the woman that she hopes she is destined to be.

Duration: S1: 150 x 45 min, S2 103 x 45 min.

Genre: Drama

Rights Holder: OGM Pictures

Broadcaster & Country: Kanal D (Türkiye)

Series

**ANOTHER LOVE**

"Another Love" tells the powerful story of an anchorman and a prosecutor, drawn into an affair filled with tension and passion as they seek to reveal the dark truth about a mysterious serial killer. The gruesome murder case hits the headlines thanks to coverage by Kenan, who crosses paths with Leyla when they both go in pursuit of the killer. While the two fall in love, Leyla uncovers uncomfortable truths about her father that leave her in the midst of a gut-wrenching dilemma, facing a tough choice between justice and her family. As the dramatic and fast-paced drama evolves, dark secrets reveal grim past ties between Leyla's father and Kenan and a time of reckoning between them approaches.

Tims&B Productions
Drama
Ongoing Production

ONE LOVE

"One Love" tells the captivating story of the idealistic Doga falling hopelessly in love at university with the charming Fatih, a man from a devout family whose values clash with those of her mother, creating a moving drama as they seek to overcome their differences. Doga's life plans are turned upside down and her mother is shaken to the core when she refuses to have an abortion and instead marries him. With her devastated mother convinced that religion will doom their marriage, Doga and Fatih face a battle for their love to triumph over this culture clash. Her mother too faces a struggle that triggers major changes in her attitudes, enriching a complex love story that brings together two families who are worlds apart but share the same deep truths.

GOLD FILM
Drama
Ongoing Production

**VENDETTA**

Vendetta tells the moving story of Dilan and Baran and the marriage they are forced into to end a blood feud, triggered by an attack on Baran's parents, which leaves him struggling to bring peace to a conflict-filled family. The powerful drama revolves around a treacherous uncle's plot to get his hands on the family fortune by pressuring Baran to take revenge. Desperate to prevent a spiral of violence, Baran vows instead to marry his enemy's daughter and, discovering that this is Dilan, finds himself torn between love for her and hatred of her family. Despite hostility around them, Dilan and Baran realize the spark between them is set to erupt into a passion that will either blossom into love or bring devastation.

Unik Film
Rains Pictures
Drama
Daily, Access Prime Time

UPRISING KITCHEN

“Uprising Kitchen” is an intriguing and entertaining cooking show in which a first-class chef, a housewife, and a novice compete to produce the best dish, with the experienced cooks facing unique challenges to even out the contest. The amateur cook has \$100 to spend on ingredients, the housewife \$20, and the master chef just \$5, filling the show with fun, frustrations and ingenuity. The master chef must work with a tiny counter, while the rivals have bigger areas, and cards drawn from a lottery machine enable contestants to set challenges for their rivals. Culinary experts finally pass judgment on the dishes, bringing disappointment or joy in a show as inspiring for viewers as it is for the contestants.

Cooking show
Weekly, Prime Time



OUR SONGS

“Our Songs” is a thrilling singing contest with an innovative scoring system that fires up 10 contestants to perform at their best, showcasing weekly themes such as golden oldies, rock or folk songs. The five judges rate the singers in two groups of five, awarding 10 points to one singer and 7, 3, 5 and 1 to the others. As each judge grades them, singers have the chance to rise or sink further, sharing their delight or sadness with their families as they sit together in the audience. The two highest scorers battle it out in the night’s final with the winner earning a place in the end-of-series grand finale and the chance to be crowned the “Our Songs” champion.

Singing talent show
Weekly, Prime Time

MATCH THE FAMILY

“Match The Family” is a fun and fascinating contest challenging two teams of three players to use intelligence and quick wits to identify family members of a person in the studio. With prize money rising to \$50,000 over five rounds, teams race against time to pick out the person’s father based on a childhood photo shown on a screen. They then identify the person’s mother, sibling, child and partner over four more rounds, based on close-up examinations, voices, questions and stories the candidates tell. The top team competes in the final quick-fire quiz, answering personal questions about the family in a show full of high tension, thrills and entertainment.

Gameshow
Weekly, Prime Time



THE ROLLING KITCHEN

In “The Rolling Kitchen” couples must create dishes on a stage which rotates 180 degrees every 10 minutes, battling for a cash prize in a contest which requires agility and a cool head. Couples cannot discuss the cooking process and must read each other’s minds as they are rotated to face their partner’s dish, which they must then complete. The sudden change in setting is a source of confusion for the contestants and amusement for the viewers. With their eyes on the 40-minute deadline, contestants may rescue failed dishes or ruin promising ones, but only the judges can rule who has come out on top.

Cooking / Game Show
Weekly, Prime Time



SAFİR

Feraye, a textile design student and housekeeper at the mansion of the wealthy Gülsoy family in Cappadocia, has a flaw in her affection for one of the family's heirs, Yaman. Feraye's father, Muhsin, has married Cemile, who constantly tortures the family. The eldest child of the Gülsoy family returns to Cappadocia, where his grandfather has big plans for him. Yaman plans to propose to Feraye, but she meets Bora, a shady character. Bora is hospitalized and Yaman keeps silent to protect his family. Yaman is now forced to marry Aleyna because of threats from eyewitnesses.

Aleyna deceives Feraye. This leads to her insane behavior. Ateş rescues her and they learn that she is expecting a baby. Both lovers are unable to reveal their truths, and Ateş will eventually fall in love with Feraye.

Drama, 45 min, In production

THE OTTOMAN

With Ertugrul Gazi's sickness, the Kayı tribe started to struggle both with outside enemies such as the Byzantine Empire and Mongolians and power struggles between the youngest son of Ertugrul Gazi, Osman, and uncles of him, Dündar and Gündüz. The young and brave Osman will fight both internally and externally to defeat his enemies and empower the Kayı tribe in Anatolia.

Drama, 45 min, 422+ Episodes



THE FATHER

Cezayir Türk, a member of secret service must now avenge his brother. He fakes his own death for the two things dearest to him in this world: his family and his nation. As he tries to start over and start a family in Tashkent, everything starts to fall apart when he is made and forced to return to Istanbul.

Drama, 45 min, 113+ Episodes



A LITTLE SUNSHINE

Hakan and Elif were a happy couple until one day an accident reveals all Hakan's lies. Firat, brother of Dila and uncle of Güneş is behind this accident. Güneş sheds a bright light on Elif's dark life and Elif takes Güneş under her wings with the support of Firat and their story begins.

Drama, 45 min, 117 Episodes



FOR MY FAMILY

When both their parents die on the same day, Kadir has to assume responsibility and care for his little siblings. The unfortunate siblings have to face everything the life throws at them. They navigate ups and downs of life through poverty and homelessness.

Drama, 45 min, 315+ Episodes



STREET BIRDS

Homeless, living off of selling handkerchiefs to passersby, five friends find a baby lying in a trash bin. The motherly instincts of Mercan kick in and the buddies decide to take the baby under their care. They name the baby Gülayşe. When the bully Çatal notices the baby, he moves to hurt her, and the chaos begins. While they were trying to escape Çatal, the friends hurt him and accidentally cause death of a woman who was looking for the baby. Time flies and the five are now adults. They own a café called "Ateş Kuşları" as the things seem to have settled down. This will soon change and everything will soon start to fall apart when Barbaros, a policeman, comes looking for Gülayşe.

Drama, 45 min, 67+ Episodes



RUNNING ERRANDS

Vedat, in his 40's, is a sweet and simple man working for a rich mob/businessman for many years and has a tendency for violence when necessary. His new rookie partner, Evren, is a philosophy major dropout who questions and over-analyzes the jobs they are assigned to and look for a politically correct approach. Each task they handle, from collection of an overdue debt to taking the boss's new girlfriend to a fortune teller or stealing a dog for boss' daughter, became more and more complicated when two odd partners try to figure out how to handle the matter on a way, they both agree on. In this absurd comedy series, we will follow Evren and Vedat's adventures when we all have experiences with an urge to pull a gun like Vedat does!

Episodes: 30

Running time: 25 min.

Genre: Comedy

Language: Turkish

Production year: 2021-2022

Stars: Çağlar Çorumlu, Güven Murat Akpınar

Guest stars: Sarp Akkaya, Sarp Apak, Hüseyin Turunç, Caner Özyurtlu, Şebnem Sönmez, Naz Çağla Irmak, Ecem Akbin, İsmail Düvenci, Uraz Kaygıaroğlu, Defne Kayalar, Bülent Emin Yazar

#INFLUENCER

Leyla, a very well-known social media influencer, gets involved in a scandal with Emre Kunda who is a very popular football player. Leyla unjustly finds herself in the center of a bullying campaign held by the press and society after Emre Kunda refuses to comment or deny the ongoing allegations against her. This is the story of a woman's survival who never backs down when she is afraid, defends her own values and fights against society's-imposed roles on women by completely rejecting them. This binge-watch worthy show is about the social media phenomenon, the roles attributed to women and men in society, and the power of the press and media over mass populations.

Episodes: 20

Running time: 30 min.

Genre: Drama

Language: Turkish

Production year: 2022

Stars: Aslıhan Malbora, Bertan Asllani



ACTUALLY, YOU ARE FREE

This show is an adaptation of the best-selling novel of journalist-writer Duygu Asena, who devoted her life and work to the advocacy of freedom for women. The series came to life with the performances of two well-known actresses: Deniz Çakır and Bade İşcil.

At the center of the story of two childhood friends, Berna and Belgin, we can witness two young women who even though have very different lives are experiencing the same problems and struggling to earn their freedom. Can you ever be too old to finally get to know yourself or even start over?

Episodes: 8

Running time: 45 min.

Genre: Drama

Language: Turkish

Production year: 2022

Stars: Deniz Çakır, Bade İşcil, Alican Yücesoy, Burak Yamantürk



10K STEPS

Following health organizations' advice on taking 10K steps every day for a long and healthy life, Ezgi and Mehmet, ex-lovers decide to walk together. Each time their commitment to walk 10K steps is challenged with funny and weird incidents, the shortcuts they take always leading to a longer and complex route. However, two friends adamantly meet every day to activate their step counters.

Episodes: 20

Running time: 10 min.

Genre: Comedy

Language: Turkish

Production year: 2021-2022

Stars: Engin Günaydın, Devin Özgür Çınar

Guest stars: Ferit Aktuğ, Firuze Özdemir, Şebnem Dönmez, Ferhan Şensoy, Efe Tunçer, Teoman Kumbarcıbaşı, Mustafa Kırantepe, Almaç Sarıkaya, Ali Seçkiner Alici, Aşkın Şenol, Fatih Al, Tibet Tursun, Sezin Akbaçoğulları, Ahmet Kaynak, İsmail Düvenci, Gediz Cihangir Doğan, İsmail Aksoy, Erdinç Gülenler



CEZAILER

In the Rosenhan Experiment, one of the most shocking experiments in the history of science, psychiatrist David Rosenhan and seven of his sane friends are admitted to different psychiatric hospitals around the country, waiting for doctors to distinguish themselves from the true patients.

Episodes: 6

Running time: 47 min.

Genre: Drama

Language: Turkish

Production year: 2022

Stars: Yiğit Özşener, Rıza Kocaoğlu, Esra Bezen Bilgin, Hayal Köseoğlu, Ushan Çakır, Şerif Erol, Onur Ünsal, Hakan Karsak, Cem Zeynel Kılıç, Görkem Kasal, Simge Ayvazoğlu, Gökhan Yılmaz, Yasin Bardakçı, Berkay Özideş, Fatih Altaylı, Zeynep Dinsel, Emre Yurttakalın





FARAH

Adapted from the award-winning Argentinian series "La Chica Que Limpia"; "Farah" is the story of an Iranian woman, who had to run away from her country and is struggling to live in Istanbul, working as a cleaning lady in order to maintain the treatment of her son. Farah was one of the brightest students at one of Iran's leading medical schools, until months before she had to flee. But she and her entire family ruthlessly pay the price for a man's failure to reciprocate her love, and Farah flees to Türkiye, unaware that she is pregnant with a boy. Seven years later, this bright future woman is forced to work as a cleaning lady in order to provide for herself and her son. Farah's son Kerim has a disease called "Bubble Boy Disease". He spends most of his time at home, in a sterile room free from germs, since his innate immune system is very weak. He can only go out in his special costume for an hour or two once a week, and it takes Farah's momentary carelessness when Kerim's health suddenly deteriorates. One night while cleaning, Farah witnesses a mafia murder. She begs to the hitman Tahir to let her go promising to keep her mouth shut and offers to clean the murder scene. That's what she does best, and in order to escape death, she cleans the crime scene without leaving a trace. The following day, Farah finds out that the victim of the crime is a policeman; a dear friend to her neighbor Gonul and her big brother Chief Inspector Mehmet (Fırat Tanış). Farah decides to testify and goes to the police station where she meets Tahir, who has been detained by Mehmet. Leaving the station at once, Farah decides to leave the country, however, fate has its own way and she suddenly finds herself at a hospital. While she tries to get away, a deadly injured man is being brought to the E.R. Farah intervenes in order to rescue him, unaware of the fact, that the man she tries to rescue is the leader of the mafia and Tahir's boss - Ali Galip. This instinctive act takes her to the middle of the mafia-police war and an unpredictable love with her hunter Tahir, at the first season. With Farah's son Kerim, all three together, create a family, against all odds around them. But the love between Farah & Tahir will be tested even harder at the second season when Kerim's dead father Behnam comes back to Istanbul to get his "family" back.

Title: Farah

Duration: S1: 47 TV Hours / S2 On Air

Genre: Drama

Production Company: O3 MEDYA

Cast: Demet Özdemir, Engin Akyürek, Fırat Tanış, Rastin Pakhanad, Feyyaz Duman, Hatice Aslan, Sera Kutlubey, Senan Kara, Lale Başar, Oktay Çubuk

INDEFENSIBLE

Awarded by The Academy of Canadian Cinema and TV as "The Best Daily Serie" at the 38th Prix Gémeaux Awards "Indefensible"; is an engaging, unifying and captivating new daily legal series. It plunges us into the world of Lapointe-Macdonald Law Firm and its criminal defence team. A realistic universe built of human dramas, from the smallest to the largest, all imbued with the same emotion: fear. Fear of being condemned for an act that the accused may or may not have committed. From ordinary citizens to career criminals, everyone is entitled to full answer and defence and the presumption of innocence. At the heart of the series, a combative, endearing team of criminal lawyers passionate about justice. A tight-knit family, full of contradictions, crooked and endowed with great humanity. The cabinet is the home of countless twists and turns, rich in emotions and tensions. Our criminalists bring to life the human story behind crime: murder cases, intertwined with countless criminal cases that make their hearts beat faster. "Indefensible" takes viewers on a real adventure, who is undeniably trying to find out who is telling the correct version of the facts. He becomes a "juror", seeking to discover what will become "his" truth. What verdict would he have given? We will be captivated by the touching and disturbing causes they defend as well as by their personal, ethical, emotional and psychological issues.

Title: Indefensible

Duration: S1: 120 x 20' / S2: On Air / S3: Approved

Genre: Crime Drama

Production Company: Pixcom & Quebecor Content

Cast: Sébastien Delorme, Anne-Élisabeth Bossé, Michel Laperrière, Martin-David Peters, Nour Belkhir, Marilyse Bourke



EGO

The Koraslan Family is one of the most well-known families in tourism industry in Türkiye. Sibel and Tuncay are both involved in their family business. On the other hand, the Ozturks are a middle-class family, Burhan being the father, who lost his beloved wife 2 years ago, his daughter Elif and son Arda. Elif is engaged to Erhan, a frank and brave man who works in the finance department at the Koraslan Family's firm. Burhan loves Erhan as his own son and relies heavily on him. When Erhan asks for money to invest on the stock market, he hypothecates his house in return for a huge loan. Things turn for the worse and Erhan loses the all money. The Ozturk Family could lose their house unless Erhan mends the situation. Meanwhile Sibel, who got unexpectedly abandoned by the man, who she had fallen in love with for the first time in her life, suddenly learns that she has a cyst in her womb and if she doesn't conceive soon, she will not be able to bear children. Elif, Erhan and Sibel's lives will completely change, when Sibel decides to get pregnant with Erhan's baby and makes an indecent proposal in the amount of 3 million.

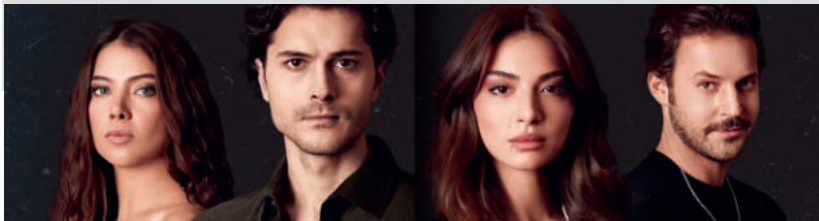
Title: EGO

Duration: 40 TV Hours

Genre: Drama

Production Company: Pastel Film

Cast: Alperen Duymaz, Melisa Aslı Pamuk, Ahmet Kayakesen, Rüya Helin Demirbulut, Derya Beşerler



ADELA

Adela and Andreea are two sisters, who were raised by their parents, Nuti and Mitu, in their poor home in a slum near Bucharest. One day, the secret identity of Adela is about to be revealed, when her biological grandfather decides to repair his past mistakes. However, before bringing Adela to her real father, the old man dies and Nuti and Mitu bury him in the garden, and the truth seems to be forever buried along with him. Presented with this new opportunity, Nuti and Mitu decide to send their own daughter Andreea in Adela's place, since the real father of Adela is the powerful media mogul, Paul Andronic. Nuti become increasingly obsessed with living in the mogul's mansion, and when she realizes she is not welcomed by the rich, snobbish family, she begrudgingly accepts to live in the annex house for the time being. Although Nuti and Andreea seem like strong allies and committed to take what is owed to Adela, they will face a lot of trials and tribulations in keeping the secret.

Title: Adela

Duration: 158 TV Hours, 4 Seasons

Genre: Drama

Production Company: Dream Film Production

Cast: Mara Oprea, Oana Mosneagu, Alecsandru Dunaev



FORBIDDEN FRUIT

Ender, a woman from the high society and wife of successful businessman Halit Argun, hires Yıldız Yılmaz as her husband's personal waitress in order to seduce her husband, so that Ender can get Halit's assets after their divorce. But, Yıldız betrays Ender and exposes her plan. When Halit learned the truth; he divorces Ender, leaving her penniless and discredited. After their divorce Yıldız and Halit get married. This is the beginning of an endless war between Ender and Yıldız; which will continue for seasons.

Title: Forbidden Fruit

Duration: 499 TV Hours, 6 Seasons

Genre: Drama

Production Company: MEDYAPIM

Cast: Şevval Sam, Eda Ece, Murat Aygen, Biran Damla Yılmaz, Şebnem Dönmez




KANAL D
INTERNATIONAL


A FATHER'S PROMISE

Set in 1980 amid political tension, Mustafa, a struggling factory worker, fights for his wife Canan's life. Rejected by his heartless boss, he flees, leaving daughter Cemre in an orphanage, later adopted by the wealthy Ronas. Mustafa infiltrates their home with help from housekeeper Figen, and love blooms. Yet, they uncover the Ronas' sinister intentions towards Cemre. Mustafa seeks vengeance, while Figen urges protection and love. "A Father's Promise" narrates their perilous journey, battling adversaries for family, love, justice, and a brighter future. A gripping tale of love, sacrifice, and resilience unfolds in this emotionally charged series.

Genre: Premium Drama

Year: 2023

Episodes: In Production

Duration: 45 min.

Producer: Pastel Film

Languages: TBC

Available As: -

Cast: Salih Bademci, Hazal Subaşı, Ozan Dolunay, Perihan Savaş, Özge Özberk, Teoman Kumbarcıbaşı, Elif Doğan, Çiçek Dilligil, Afra Karagöz

DAYLIGHT

Gece's summer plans take an unexpected turn when her family relocates to Foça for her sister Gülce's Asperger's Syndrome. There, she meets Özgür, a surf instructor dedicated to his brother Rüzgar, who also has Asperger's. Their growing bond teaches Gece about maturity and Özgür about seizing the moment. Emir's surprise arrival in Foça forces Gece to choose between him and Özgür. Amidst Foça's beauty, Gece embarks on a journey of self-discovery and follows her heart. "Daylight" is a heartfelt youth drama about love and personal growth that reminds us to embrace happiness without delay. Gece's pursuit of love and embracing life's uncertainties inspire resilience and the transformative power of love.

Genre: Premium Drama

Year: 2023

Episodes: In Production

Duration: 45 min.

Producer: D Media

Languages: TBC

Available As: Finished Episodes & Format

Cast: Emre Kınay, Caner Topçu, Sümeyye Aydoğan, Atakan Hoşgören, Didem İnselel, Oğün Kaptanoğlu, Ülkü Hilal Çiftçi, Doğa Karaka, Nazlı Çetin



THAT GIRL

In the world of dreams, young Zeynep aspires to be a social media influencer while caring for her father, Kadir, with a childlike heart. Their unique situation stems from a fateful umbilical cord entanglement during Kadir's prenatal days, a test for both their families. Zeynep's ambitions lead her to escape her cramped family household, yearning for a different life. Working as a house cleaner for influencer Ozan, she's drawn to his lifestyle. Fate takes a twist when she encounters Sitare, a powerful businesswoman and Ozan's secret partner. "That Girl" weaves a captivating tale of ambition, family dynamics, and unforeseen connections that redefine destinies. As Zeynep navigates influence and adversity, she discovers the power of love, resilience, and embracing the unexpected.

Genre: Premium Drama

Year: 2022

Episodes: 79

Duration: 45 min.

Producer: Content House

Languages: TBC

Available As: Finished Episodes & Format

Cast: Erkan Petekkaya, Sezin Akbaşoğulları, Dilin Döğer, Cengiz Orhonlu

FAREWELL LETTER

"Farewell Letter" unveils a tale where love defies time and circumstance. Alanur's life pivots when a letter disrupts her world, reuniting the Yıldız and Karlı families after three decades. As their destinies intertwine, it's a question of fate, cosmic justice, or enduring love that binds them anew. Their children, Aslı and Mehmet, find their own love story unfolding against familial objections. Unbeknownst to them, their intense emotions trace back 30 years to Ziya's disappearance on the eve of his wedding to Alanur. As secrets unravel and emotions reignite, the past casts its spell on the present in this emotional rollercoaster. "Farewell Letter" is a journey where love, fate, and destiny collide. Will Aslı and Mehmet's love conquer the odds or succumb to the echoes of the past?



Genre: Premium Drama
Year: 2023
Episodes: 76
Duration: 44 min.
Producer: Most Production
Languages: TBC
Available As: Finished Episodes & Format

Cast: Nurgül Yeşilçay, Selim Bayraktar, Rabia Soytürk, Emre Kivılcım, Bennu Yıldırımlar

LOVE AND HOPE

"Love and Hope" unfolds a tale of love, hope, and new beginnings as Zeynep ventures into the bustling metropolis, discovering her estranged father's presence in an opulent Istanbul household. This revelation transforms her life, reigniting her spirit of hope amidst melancholy. In an unlikely union, Ege and Zeynep's love defies all odds, yet inner circle barriers arise. Elif's journey, driven by a promise after heartbreak, leads her into a world of deception to capture Kuzey's heart. But as truths unravel, Elif faces an uphill battle. This drama explores growth, generational conflicts, shattered families, and domestic strife, intricately weaving together love, ambition, and the complex dynamics shaping their lives.

Genre: Soap Opera
Year: 2022
Episodes: 180
Duration: 53 min.
Producer: Focus Film and Content House
Languages: TBC
Available As: Finished Episodes & Format

Cast: Cemre Kurum, Gamze İğdiroğlu, Serap Önder, Burcu Almaman, Oğuzhan Karbi, Hakan Dinçkol, Eda Elif Başlamışlı, Furkan Okumuş



THREE SISTERS

"Three Sisters," a creation by the esteemed İclal Aydın, has captured hearts since its release. The story revolves around Türkan, Dönüş, and Derya, three sisters whose dreams intertwine with their parents' vision for the future in the enchanting setting of Ayvalık. As time passes, they discover that life's pathways are complex, filled with unforeseen secrets even among the closest of kin. The specter of illness unearths haunting pasts, prompting a journey of self-discovery and the question of whether time can truly heal all wounds. This heartrending narrative weaves a tapestry of emotions, exploring the delicate balance between resilience and vulnerability across generations.

Genre: Premium Drama
Year: 2022
Episodes: 179
Duration: 44 min.
Producer: Süreç Film
Languages: TBC
Available As: Finished Episodes & Format

Cast: İclal Aydın, Reha Özcan, Özgü Kaya, Almıla Ada, Melisa Berberoğlu, Berker Güven



**WILD HEART****NEVER UNDERESTIMATE THE POWER OF FAMILY**

"Wild Heart" follows the remarkable journey of Ali, who was abducted as a boy and ended up working for the gang who kidnapped him. After enduring years of hardship, Ali renames himself Yaman and escapes his captors to build a new, better life together with his three friends. A twist of fate eventually reunites him with his wealthy parents, but their world is very different from the life he's known. Caught between the family he made and the family that was stolen from him, he must decide: Is he Yaman or Ali?

(YABANI) - NTC MEDYA**THE BRAVE****FROM THE ASHES OF LOVE, A HERO IS BORN**

"The Brave" is the story of Halil İbrahim Karasu, who returns to the Black Sea village of his birth to marry his childhood sweetheart. But when the son of a local crime boss kills Halil's fiancée, he becomes a one-man army whose sole purpose is destroying the mob. Halil gains some unlikely allies in this private war, including the don's daughter, who falls in love with her father's enemy – and there is nothing more dangerous than a Black Sea woman in love.

(HUDUTSUZ SEVDA) - MEDYAPIM**DIRTY LAUNDRY****A DOWNSTAIRS-UPSTAIRS STORY**

Every rich neighborhood takes an army of poor women to keep it running. All these cleaners, caregivers and household help live by the same rule: Be invisible. "Dirty Laundry" is about one such group of resilient women whose lives are spent cleaning up the messes left by others. Meryem, one of these women, tragically falls to her death while working in a house, an event that goes unnoticed by the people she served. One by one, her friends realize the hidden complexities of the households they work for, shining a light on the walls between "us" and "them" in society. The houses these ladies clean may appear spotless, but behind closed doors are many secrets, hidden injustices and forbidden desires.

(KİRLİ SEPETİ) - MEDYAPIM**THE FAMILY****FAMILY; WHERE DAMAGE IS DONE WITH THE BEST INTENTIONS**

Aslan Soykan may be the head of Istanbul's most notorious crime family, but at the dinner table his mother Hulya rules with an iron fist. All that goes up in smoke when Aslan disrupts family dinner for the sake of a woman he just met, the beautiful psychologist Devin. Devin and Aslan fall in love, and as they become closer, the psychologist can't help but diagnose his discordant family. But can a psychologist thrown right in the middle of a battlefield heal everyone? And can she deal with a narcissist like Aslan without fully recovering from her own wounds?

(AİLE) - AY YAPIM

MY WONDERFUL LIFE

BENEATH THE GLAMOUR LIES AN UGLY TRUTH

From the shimmering skylines of Dubai to the sun-soaked shores of Miami, "My Wonderful Life" follows the journey of Şebnem, an anti-heroine born from adversity. With a dash of plastic surgery and unwavering ambition, Şebnem lands a rich husband and claws her way to the top of society's ladder. However, the illusion crumbles when the ghosts of Şebnem's past resurface, threatening her picture-perfect existence. Between protecting her family, preserving her status, and reconciling the darkness in her past, Şebnem's life becomes a twisted dance as she finds herself fighting battles on multiple fronts.

(ŞAHANE HAYATIM) - AY YAPIM



LIGHT IN THE DARK

SHE BRINGS LIGHT TO THE DARKEST CORNERS OF THE MIND

"Light In The Dark" is the captivating story of Dr. Nilüfer Toska, a dedicated psychiatrist with a special talent for helping troubled adolescents confronting harsh problems. Her unique understanding of the adolescent mind keeps her one step ahead of her colleagues. But Dr. Nilüfer's genius carries a steep price, and she is haunted by an awful secret that, if it ever came out, could ruin her career. One case after another pits the caring Dr. Nilüfer against the hard-nosed prosecutor Ömer, but their shared desire to help these kids – as well as their own troubled pasts – draws them together.

(BİR DİRDİM VAR) - AY YAPIM



MATCH POINT



THE VOID

Derin is a 27-year-old writer who struggles to find meaning and purpose in her life. The recent death of her beloved father due to cancer has only deepened the emotional void in Derin's life. In her grief, she befriends her father's ghost and seeks comfort in their imagined conversations. After a one-night stand that goes away, Derin unexpectedly falls in love with a new man the day her father died.

Drama, Romance – 1 Season, 6 Eps, 2023

Cast: Merve Nur Bengi, Cavit Çetin Güner, Tardu Flordun

Broadcaster: BluTV

Distributor: Match Point, P-1 L51A



AN ANATOLIAN TALE

Taner, a young inventor in Gedelli, supports his family after missing the Science High School after losing his father. His mother puts pressure on him to get married, but Taner cannot forget his childhood sweetheart, Dilek. Taner, along with his cousins Veysel and Ramazan, nurtured a dream of building an airplane for years. They finally achieved it and successfully convinced a company to see their creation and invest in it. An engineer is sent to Taner without his notice. This engineer is his long-lost love, Dilek. He returned years later. Taner now finds himself in a moor, surrounded by love from all sides, on the verge of being reunited with his beloved Dilek.

BARBAROS SULTAN'S ORDER

"Barbaros: Sultan's Order" is a historical drama depicting Barbaros Hayreddin's valiant efforts as a Captain under Suleyman the Magnificent's rule. He transforms the Mediterranean into Ottoman territory and establishes the covert intelligence group 'İTİMAT' by the Sultan's decree. Alongside allies like Aydın Reis, Salih Reis, Kandiyeli, Derviş, and Venetian merchant Mía de Luna, Barbaros crafts a formidable intelligence network, culminating in a triumphant conclusion to the Vienna expedition. Amidst the perils of his duty, Barbaros faces threats to his family in Istanbul. Together with his comrades, they strive to weaken their adversaries and pave the way for the conquest of Rome.



MY LOVELY FAMILY

Canan and Rasim, the parents of the Akyol Family, live in a detached but middling house in one of the neighborhoods of Istanbul that still preserves its neighborhood culture and historical texture. With 4 children and 3 grandchildren, they are an exemplary couple with over 40 years of marriage... When the story begins, the wedding of Damla, the last child of the family, and Sina is just days away and the family is in a great hurry. While the preparations are in full swing, one interesting incident after another awaits the family.



COME WHAT MAY

The protagonist, Alize, is a 22-year-old angelically beautiful young girl. The story is about how life shapes us and how everything changes, even when we don't want it to. Alize at first turns her nose up at Serkan, but in time she falls in love and Serkan falls in love with Alize while not trusting her. As the two fall in love, their surroundings change, but difficulties are at the door. Just as Alize is about to confess her love to Serkan, she learns about the game her father is playing with her. This adds an exciting twist to the story.

SECRETS OF AN ANGEL

The story unfolds around a Usak family's migration to Istanbul. Cennet, a diligent worker preparing for marriage, marries to her beloved Yilmaz, embarking on a journey from her village to Istanbul as a bride. Their marriage, which lasted for approximately forty years ends tragically with Cennet's paralysis and death, leaving three grieving children and a husband. After the funeral, a letter written by Cennet emerges that reveals shocking truths. Cennet's blame on Yilmaz divides the siblings: Feride, unwaveringly loyal, Birsen, compliant to avoid harm, and estranged Halil. Over time, Cennet's lawyer uncovers evidence of Yilmaz's cruelty, known but silenced by all. The siblings confront painful decisions, but they begin to struggle to become a family again. Meanwhile, lawyer Zeynep falls in love with Halil and fights for the justice of both Halil and Cennet.



THE GREAT SELJUKS ALPARSLAN

Alparslan (Barış Arduç) is, as a child, has a prophetic dream in which he receives a sapling and is shown a desert door, symbolizing conquest. His mother plants the sapling, interpreting the dream as a sign of future triumphs. Tragedy strikes when Vaspurakan's Governor, Kekavmenos, massacres Alparslan's camp, killing all, including his mother. Alparslan wounds Kekavmenos, leaving a scar. Fifteen years later, Alparslan's resilient character is shaped by this loss. As the ruler of Khorasan, he establishes a just and secure region. His ultimate mission: to reclaim Vaspurakan and fulfill his destiny in Anatolia, as foretold in his childhood dream.

THE JOY OF MY LIFE

Neşe is a 40-year-old housewife with three children. While dealing with her eldest daughter Zeynep's adolescent crises and the problems between the three siblings, she occasionally tries to ask her husband Mustafa for help, but Mustafa doesn't know much when it comes to the children. Neşe, who dropped out of medical school to marry him, does so much to make life easier for so many people that she has forgotten the last time she did something for herself. One day, Neşe takes advantage of an amnesty and re-enrolls in the medical school she dropped out of, and then all sorts of things happen to her.



THE PATRIOTS

In response to evolving circumstances, the Turkish Armed Forces establish specialized units within their special forces for precise missions. One such unit is the "Claw Team," led by Captain Ali Banazlı. Comprising highly skilled maroon beret soldiers, they excel in their respective fields and are formidable fighters. The path of Nadia Ivanova, a young and attractive international arms smuggler, intersects with Captain Ali's. Scarred by personal tragedies, Nadia resolves to expose a global network with far-reaching influence. The Claw Team showcases its operational prowess as both a symbol of peace and a force of combat on a global scale.



DECEPTION

Güzide Yenersoy is a respected family court judge in Istanbul. Married for 30 years and having two children, Güzide Yenersoy has what could be called a perfect family. Her husband, Tarık, is an experienced and successful lawyer. He runs his own law firm. Their son, Ozan, is a construction engineer in a renowned firm and their daughter, Oylum, is studying medicine in Holland at the insistence of her mother. From the outside, the Yenersoy family lives a picture-perfect life based on trust and love. But the truth is completely different from this false reality. Although everything seems to be going well, Güzide is unaware that the buried events of the past are coming to light again: every member of her family, whom she loves and to whom she dedicates her life, is lying to Güzide. Unbeknownst to her, Oylum has decided to go to the USA to pursue her dream of studying modern dance. Oylum is counting down to the day she leaves for New York, and her family friend Tolga, whom she meets by chance at the airport, becomes her secret partner. Oylum is not the only one who is lying to Güzide. After not getting the promotion he expected, Ozan follows his friend's advice to invest in cryptocurrency, but gets into big trouble by losing his father's friend's money. But it is her husband whose betrayal will change Güzide's life forever. Tarık has a second family that he has kept secret for five years. When Tarık's betrayal is revealed, Güzide is forced to confront the reality that she's been lied to all her life.

Title: Aldatmak

Duration: TBA

Genre: Drama

Production Company: Tims&B Productions



BLUE CAGE

Finding out that his wife Ayda suffers from a deadly illness, Ali takes his children and wife and moves in with his father-in-law Salih, owner of a boutique hotel in Camlıkiyi (a fictional small town by the sea). Ayda dies shortly after they move and the whole family mourns her. While their pain is still fresh, Ali sailing one night, notices a raft adrift on the horizon and saves the woman inside, battling a mighty storm. Ali brings the mysterious woman (named Defne, as it turns out) back to the hotel. Defne suffers from temporary memory loss after the accident and does not seem to remember what happened to her. She sees flashes of her past as she tries to piece her memory back thus realizing that she was a con artist. Defne unexpectedly comes face to face with Ozan, whom she hoped was left in the past. She now has no choice but to seek a way out. Once an idyllic corner of heaven filled with sound of the waves crashing ashore Çamlıkıy is now shaken by eventful days filled with passion and love as the secrets and inevitable clashes in the triangle of Ali, Defne and Ozan filled with passionate love and complicated family relations.

Title: Maviye Sürün

Duration: TBA

Genre: Drama

Production Company: O3 Medya & Inter Medya & Telemundo Global Studios



TUZAK

"Tuzak" tells the story of three siblings, Mahir, Umut and Umay, whose childhood has been taken from them. Who is bad, who is real, who is fake? In such a confusing world, the three siblings Umut, Mahir and Umay come together for a common purpose. They find out that they don't have the bond they thought they had. On the other hand, Güneş, Güven and Mete are the siblings, each of whom believed that the approval of their father and their comfortable lives were more important than each other. Umut is going through his biggest conflict thanks to Güneş, the girl he believes to be the love of his life, as he takes revenge on the family he hates. Güneş doesn't know Umut's true identity and purpose. She knows her as the dirty lawyer Çınar Yılmaz. She is going to entrust the future of her

family and of herself to this man with whom she has fallen in love.

Title: Tuzak

Duration: 82 x 45 min.

available in HD

Genre: Drama

Production Company: Acun Medya & Fabrika Yapım

POISON IVY

Macide is the daughter of a poor family who has studied psychology. She is not happy in business life and her true calling is to heal others. She falls in love with Ahmet's older brother, Kazım Işık, who is known as the smartest and most successful businessman in the country. She has just met the man and has fallen in love with him with a morbid passion. Kazım Işık is also married to Nermin. Macide's love is not unrequited. Kazım passionately embraces Macide, who is at his side in his weakest moment... But will he be able to protect her from the cruelty of the rich and powerful life he has created? Will Macide be able to preserve the pure, innocent and sensitive girl she was when she first met Kazım? Or worse, even if everyone makes her a "queen" out of false reverence... This is the story of a young woman who falls in love for the first time on her way to heal herself by healing others after the healing she received from her father. It is the story of a man who has everything he wants in life, but who, perhaps for that very reason, is looking for a companion in his unhappiness and loneliness... Poison Ivy is a love story that tells of what happens when two souls find each other in spite of the whole world, even themselves. Everything is in front of them, but still they meet. But neither of them can light up the darkness of the other.

Title: Gecenin Ucunda

Duration: 83 x 45 min.

available in HD

Genre: Drama

Production Company: TMC Film & Alim Yapım

ANOTHER CHANCE

Most of the time, life happens the way it does. This is also the case for Sadi Payaslı, a crime boss from Ankara. Sadi Payaslı's past will follow him to Karabayır High School, where he has been appointed as a geography teacher, leaving his sordid past behind. One of the children enrolled in Karabayır High School, coming from reformatory, has special significance for Sadi. But the two of them are yet to discover this fact. Another thing that Sadi Payaslı is not aware of is the love and interest of Songül, the unruly policeman with whom he came from Ankara. His life is about to take another turn when he meets Derya, the love of his life from 17 years ago. He never wanted to leave her behind. And he never forgot her. But with his unshakable sense of justice, he will balance his life and take care of 5 troubled students from the reformatory.



Title: Gelsin Hayat Bildiği Gibi

Duration: 138 x 45 min.

available in HD

Genre: Drama

Production Company: BKM





HICRAN

Hicran is a young woman trying to hold on to life. She believes that her stillborn daughter is not dead, despite everyone else's better judgment. She wakes up to the new day with the nightmare she sees every night: trying to catch up with her daughter.

As if all the mishaps were not enough, the encounter with Melek, locked in the car and having a respiratory attack, will make this otherwise ordinary day different from the others. Hicran saves the little girl at the cost of being injured, but finds himself in jail for "child abduction" due to a misunderstanding with Melek's father. Although it is difficult for Hicran to prove her innocence due to Melek's inability to speak, Hicran is released by the police after watching the footage.

Believing that his daughter owes her life to Hicran, Emre convinces Hicran to be Melek's babysitter when he learns that she needs a job. Hicran comes to the mansion where she lives as a babysitter, not knowing that she saved her own daughter's life.

Unaware that he caused his ex-wife's death and his child's silence, Emre got engaged to his late wife's distant relative, Yeliz, so that his daughter would not be left without a mother. Emre will not be able to remain indifferent to Hicran's charm, as she illuminates the life of Melek and the mansion. He will not stop trusting Hicran despite all the machinations of Yeliz and Aliye. He will also prevent the attempts of Hicran's ex-husband Soner, who is involved in illegal activities. Soner will try to kidnap Hicran after his release from prison but will be stopped by Emre.

Melek and Hicran will try to get to know each other and embrace each other with love, unaware of the true nature of their relationship amidst the intrigues, power struggles and chaos surrounding the family in this seemingly perfect mansion.

Title: Hicran

Duration: 210 x 45 min. available in HD

Genre: Drama

Production Company: Filmevi

LEYLIFER

Meryem, formerly known as Maria, travels to Istanbul with her husband Kemal and their children for Kemal's sister's wedding. But their plans to return to their home in Spain are abruptly disrupted when Kemal goes missing and is later found dead in a car fire with a woman Meryem has never met. Believing that Kemal was murdered, Meryem vows to stay in Istanbul until she finds his killer. But she must navigate a new life in a foreign country, with a family suspicious of her and a community struggling to accept her. Despite the challenges, Meryem finds unexpected love with Aziz, the designer of her wedding ring, Leylifer. Their paths are illuminated by Leylifer's light, and Meryem begins to reclaim her identity in this new home.

Title: Leylifer

Duration: 120 x 45 min. available in HD

Genre: Drama

Production Company: Alim Yapım





THE TRUSTED

Marashli is an ex-soldier who left the Special Forces to open a second-hand bookstore and spend more time with his sick daughter, Zelis. His life changes when the beautiful Mahur Turel enters his bookstore. Mahur's life is saved by Marashli that day when she accidentally gets herself into trouble. From then on, the fates of the two characters are irrevocably intertwined. Mahur is the precious daughter of Aziz Turel, one of the most powerful businessmen in Türkiye. She gets into trouble because of a photo she takes that day, which puts her life in constant danger. But her fearlessness and curiosity are almost impossible to contain... at least by anyone other than Marashli, who is now tasked with protecting Mahur as her personal bodyguard. Mahur is a workaholic who has been a recluse

since her mother's untimely death. She watches the videos her late mother recorded for her to fill the emotional void in her life. The veil of mystery behind her family connections begins to unravel around the same time Marashli is hired as her bodyguard. She will begin to discover the true and dark intentions of those closest to her. Along the way, Marashli will become her closest ally, the person she trusts the most, and her lover. At least until she finds out who Marashli really is...

Title: Maraşlı

Duration: 74 x 45 min. available in HD

Genre: Drama

Production Company: Tims&B Productions

SCORPION

Perihan Emgen lives with her daughter, her grandchildren and her son-in-law Fikret, whom she only tolerates for the sake of her daughter Berna. They lead a comfortable and prestigious life as Perihan has literally clawed her way to the top. Ferda, daughter of the famous Perihan Emgen, who was abandoned at the age of one, runs a hair salon with her daughter Merve and is deeply loved by all the women in her neighborhood. Ferda blames her mother's abandonment for all her troubles. Her step-sister Berna is married with three children. To avenge her mother, Ferda has an affair with Fikret, her step-sister's husband. No matter how hard Perihan tries to prevent this relationship, she never succeeds. Ferda is determined to take back the life that was stolen from her. In the process, she accidentally causes the death of her sister. Berna's death changes everyone's life forever. As the news hits like a nuclear bomb, Perihan's granddaughter Duru, who is studying in the United States, arrives at the house for the funeral. Not to be outdone, as the Emgen household mourns Berna, Ferda pays a surprise visit to the family with her daughter Merve. Calling Perihan "mother" shocks everyone in the family. Now everyone in the family knows Perihan's secret. Ferda's stubbornness and Perihan's reluctance to accept her lead to a great battle between mother and daughter. This war will also change the lives of Ferda's neighbors Ipek and Aras and drag all the young people into a drift between love and hate.

Title: Akrep

Duration: 91 x 45 min. available in HD

Genre: Drama

Production Company: 1441 Productions

LAST SUMMER

Idealistic prosecutor Selim Kara receives an offer too good to refuse from the mafia leader Selcuk Taskin, whom he put in prison 8 years ago. Selcuk Taskin wants to testify against his organization in a case that prosecutor Selim Kara is investigating. But he has one condition. Selim Kara will protect Taskin's son, Akgun Gokalp Taskin. Growing up in a world full of crime and danger, Akgun, an emotional young man behind a tough exterior, finds this situation too difficult to accept. Suddenly, life tests Selim in the most unexpected way; his wife Canan, who lives in Izmir with their children, wants to file for divorce. Between his work and his family, prosecutor Kara must now take Akgun, whom he identifies as a troublemaker, to the "Justice Residence" where his family lives in Izmir, Cesme. Selim's unexpected guest Akgun will cause all the members of the residence to be thrown off balance; this wind that started in the Aegean region will become a storm that will change everyone's lives.



Title: Son Yaz

Duration: 93 x 45 minutes available in HD

Genre: Drama

Production Company: O3 Medya





MIRACLE OF LOVE

Ali Tahir was a brave commander who fought in the Battle of Sakarya in 1921. During the battle, he made a costly mistake that led to the death of many of his soldiers. However, he managed to turn the tide of the battle and was shot in the process. Miraculously, he was resurrected by the "Water of Life" and never aged again. In the following years, he became an agricultural educator and married Leyla. However, Leyla couldn't handle his never-aging and committed suicide. In 1968, he changed his name to Esref and became a school inspector. He fell in love with a teacher named Süreyya and they got married. However, their marriage ended after Süreyya discovered hints from his past. In 2023, he changed his name to Kemal and met Harika, a young and beautiful writer who entered his life unexpectedly. Will Harika be able to help Kemal find the answers he has been searching for over a decade?

Original Title: Yüz Yıllık Mucize

Director: Hilal Saral

Cast: Birkan Sokullu, Ebru Şahin, Zerrin Tekindor, Necip Memili, Hümeysra

Year: 2023

Production Company: OGM Pictures

Broadcaster: STAR TV

Genre: Drama

Duration: 38 x 45 min.

Year: 2023

Language: Spanish & Arabic



BROKEN DESTINY

After five years in a coma, Toprak wakes up to a family he doesn't remember. Aydan, his fiancée, has loved him since they were kids, but he has amnesia. His mother, Keriman, encourages him to marry Aydan and move on with his life. Five years ago, Fidan lost her husband and baby in a terrible car accident. She lives in Şile with her sick father and stepmother, working to pay off the huge debt they owe the loan shark who wants to marry her. When a twist of fate brings these two together, Fidan cannot believe her eyes. Toprak looks exactly like her dead husband, although he doesn't recognize her. Yet, something stirs within Toprak... Toprak and Fidan unravel the mystery of Toprak's past and his uncanny resemblance to Fidan's deceased husband as Fidan becomes Burak's nanny.

Original Title: Toprak ile Fidan

Director: Eray Koçak and Atilla Cengiz

Cast: Osman Aydın, Hazal Adıyaman, Asuman Bora, Hilal Tüfekçi

Year: 2023

Production Company: Stellar Yapım

Broadcaster: STAR TV

Genre: Drama

Duration: 121 x 45 min.

Language: Spanish & Arabic

STICKMAN

Tamer faced early life challenges, working to support his family while his peers played. He turned adversity into a game to preserve his inner child. After a tragic incident, he excelled academically and became a successful game developer.

He married Berrin, and when his game struck gold with a \$300 million investment, he bought a mansion. This reunited his family, including his estranged parents Aysel and Bülent, bringing immense joy. Peri, a private bank manager with a traumatic past, endured her mother's abandonment and cared for her ill sister, Naz. After a heartbreaking betrayal, she contemplated ending her life but unexpectedly crossed paths with Tamer. They discovered their shared pain and found solace in each other's company.

Original Title: Çöp Adam

Director: Çağrı Vila Lostuvalı

Cast: Engin Altan Düzyatan, Elçin Sangu, Sedef Avcı, Salih Kalyon, Füsun Demirel

Year: in production, 2023

Production Company: OGM Pictures

Broadcaster: STAR TV

Genre: Drama

Duration: S1: 74 x 45 min,

S2: On Production

Language: Spanish & Arabic





#INFLUENCER

20x30' | Drama | 2022

RUNNING ERRANDS

30x25' | Comedy | 2023



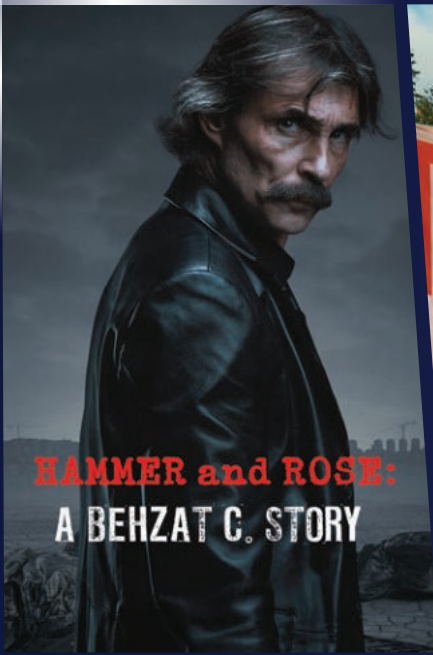
ACTUALLY YOU ARE FREE ACTUALLY

8x45' | Drama | 2022

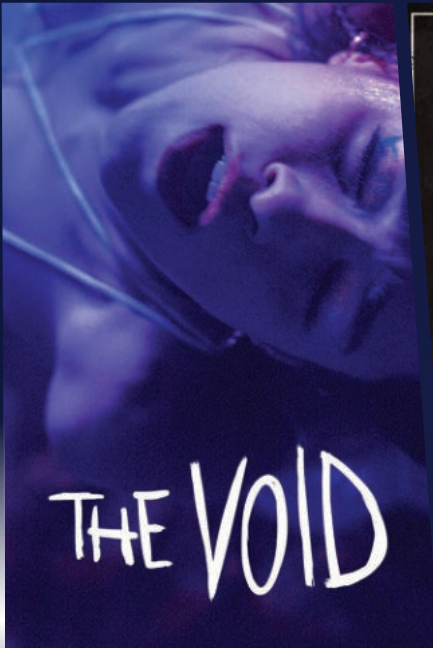
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