



Adaptations in audiovisual fiction production in Europe

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Introduction and key findings

This report provides an analysis of adaptations in audiovisual fiction production in Europe in the period 2015-2022. The purpose is to provide figures and context related to the audiovisual content boom.

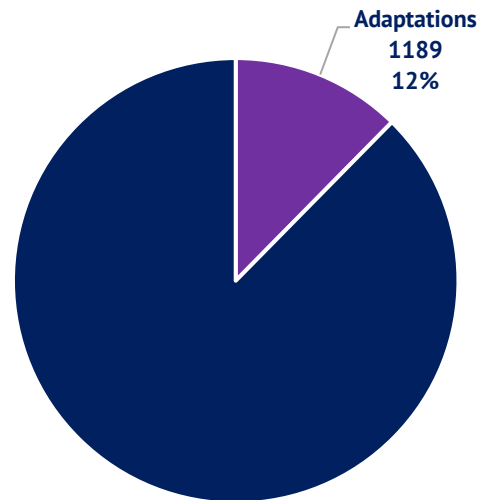
- 12% of all AV fiction works produced in Europe between 2015-2022 were adaptations.
- Streamers offer more adaptations than broadcasters do (19% for streamers, 13% for private and 11% for public broadcasters).
- Over 140 titles and 1 000 hours of AV fiction adaptations are produced each year in Europe.
- Most AV fiction adaptations are either series with 13-episodes-or-less-per-season (58%) or TV films and collections (36%).
- Over one in five TV films/collections and series with 13-episodes-or-less-per-season are adaptations (15% and 14% respectively).
- The United Kingdom has the highest share of adaptations among works of AV fiction produced in the country (26%).
- Most fiction adaptations are based on books (77%) and TV series (17%).
- Book adaptations increased by 27% from 2015 to 2022 together with the growth of productions.
- Over a quarter of AV fiction adaptations are based on originals from the United Kingdom (26%).
- Books used for AV fiction adaptations are mainly domestic (81%) while TV series are mostly international (93%).
- Most AV fiction adaptations based on books are works first published in the 21st century (66%).
- It takes an average of 10 years for an original TV series to be made into a remake.
- The Norwegian TV series “SKAM” has the highest number of remakes in six European countries.
- The share of adaptations among AV fiction co-productions is double the size (23%) of those that were not co-produced.

Production volume and formats of European audiovisual fiction adaptations

12% of all AV fiction works produced in Europe between 2015-2022 were adaptations.

- 1 189 film and TV series adaptations were produced in Europe from 2015 to 2022.

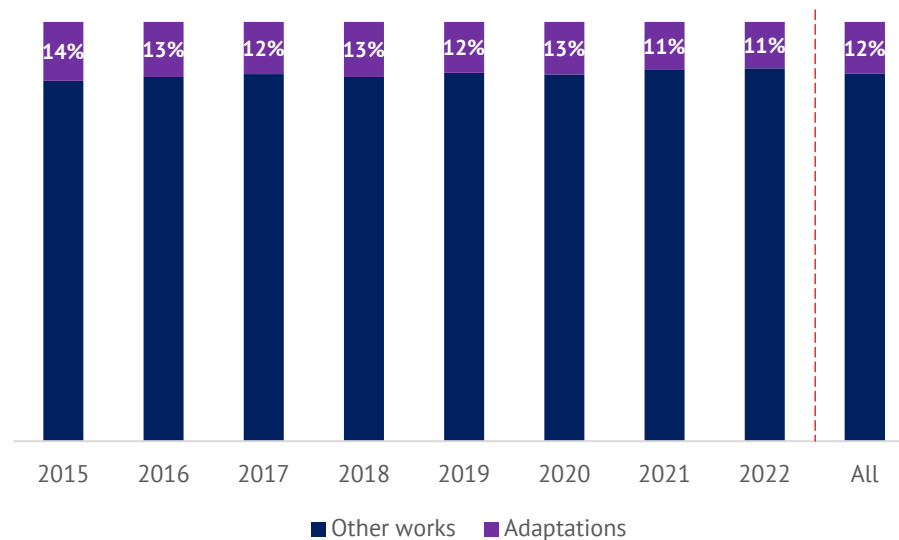
Share of AV fiction adaptations titles produced in Europe (2015-2022)



On average, 12% of AV fiction works produced each year in Europe are adaptations.

- The share of adaptations out of the overall AV fiction production volume remained stable between 2015 and 2022.

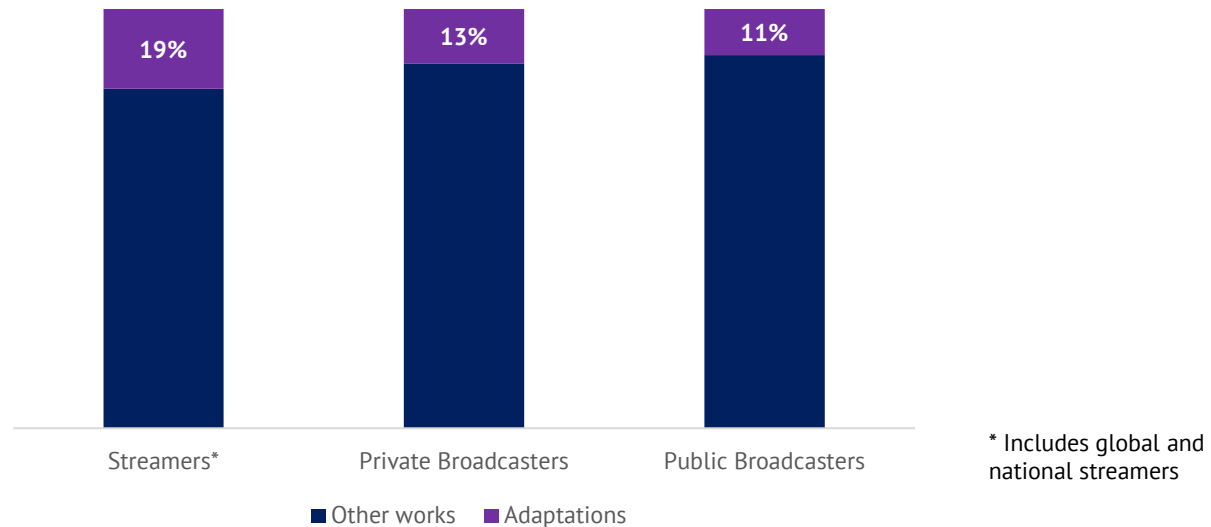
Share of AV fiction adaptations produced in Europe (2015-2022)



Streamers offer more adaptations than broadcasters do.

- The share of adaptations out of AV fiction works produced by streamers was higher (19%) than that for private (13%) and public broadcasters (11%).

Breakdown of AV fiction adaptations by players (2015-2022)

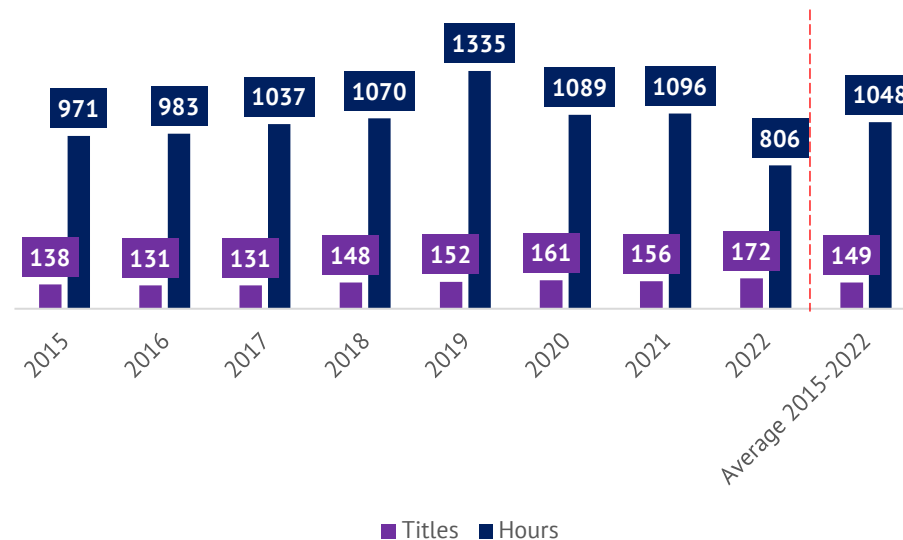


Production volume of AV fiction adaptations – Titles and hours

Over 140 titles and more than 1 000 hours of AV fiction adaptations are produced each year in Europe.

- The volume of TV fiction adaptation titles increased moderately between 2015 and 2022.
- But volumes in terms of hours fluctuated.

Volume of AV fiction adaptations produced in Europe (2015-2022)

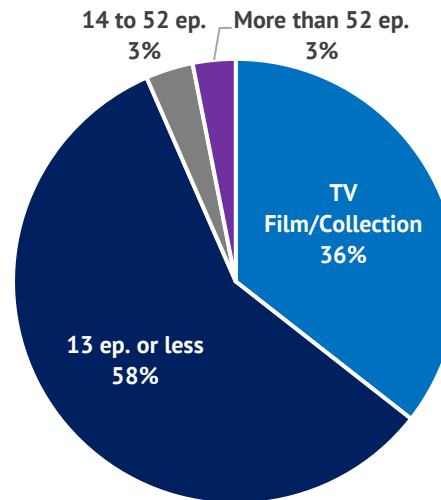


Source: European Audiovisual Observatory analysis of The European Metadata Group data

Most AV fiction adaptations are either series with 13-episodes-or-less-per-season or TV films and collections.

- Series with 13-episodes-or-less-per-season together with TV films and collections account for 94% of AV fiction adaptation titles.
- Daily soaps/TV novellas and series with 14-to-52-episodes-per-season represent 6% of fiction adaptation titles.

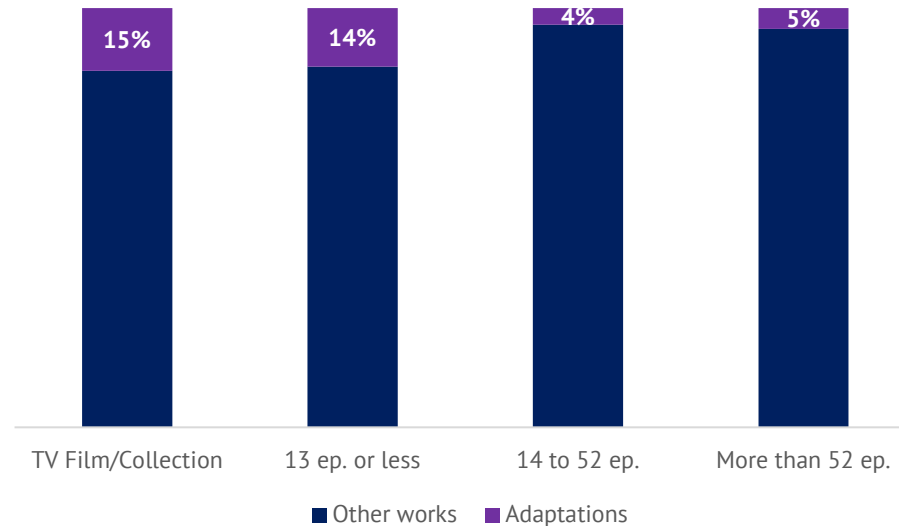
Breakdown of AV fiction adaptation titles by format (2015-2022)



TV films/collections and series with 13-episodes-or-less-per-season are the preferred format for adaptations.

- Over one in five TV films/collections and series with 13-episodes-or-less-per-season are adaptations (15% and 14% respectively).

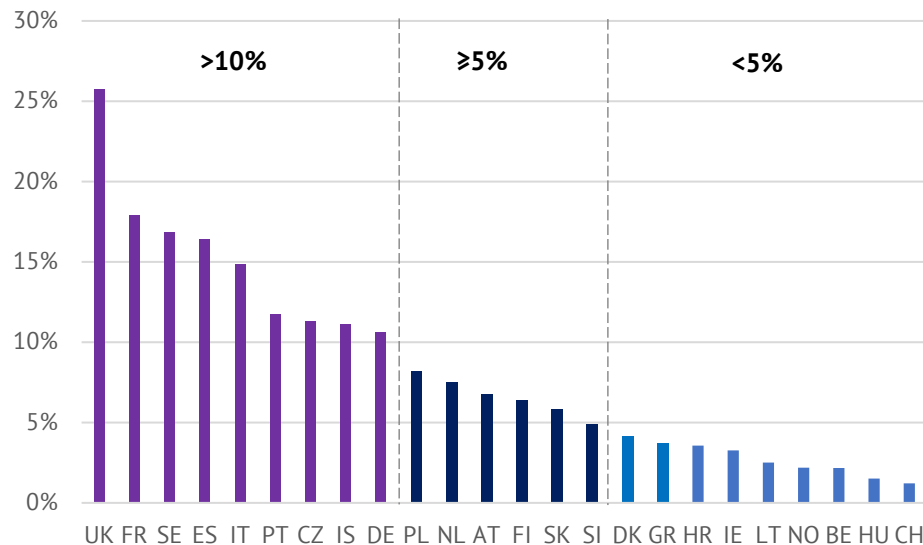
Share of AV fiction adaptation titles by format (2015-2022)



The United Kingdom is the leading country in Europe producing AV fiction adaptations.

- The United Kingdom has the highest share of adaptations among works of AV fiction produced in the country (26%).
- In addition to the five biggest European AV markets, adaptations in Sweden, Portugal, Czechia and Iceland account for more than 10% of national AV fiction production.

Countries ranked by share of AV fiction adaptations (2015-2022)

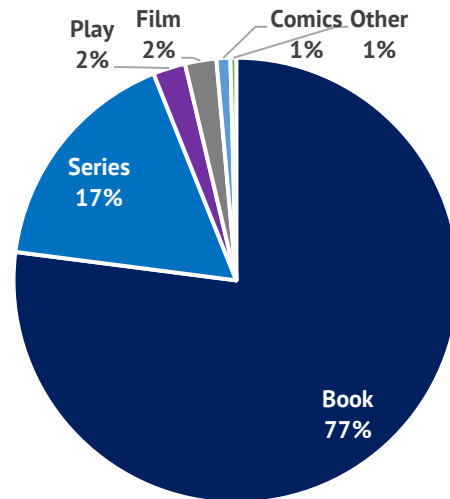


Origin of European audiovisual fiction adaptations

Most fiction adaptations are based on books and TV series.

- Books and TV series account for 94% of original sources for AV fiction adaptation titles.
- Theatre plays, films and comics account for 5% of original sources for AV fiction adaptation titles.

Breakdown of AV fiction adaptations by original source (2015-2022)

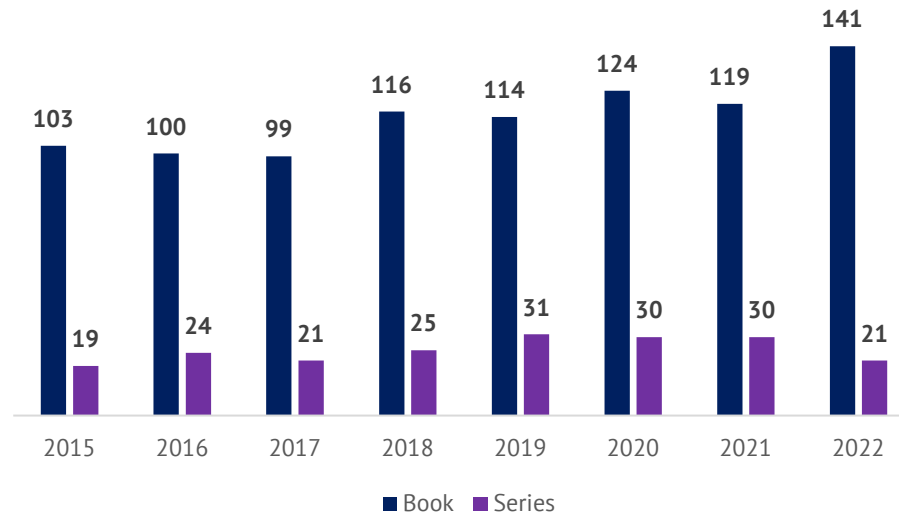


Other: blog, videogame, manga

Book adaptations have increased together with the growth of productions.

- Book adaptations increased by 27% from 2015 to 2022, while the number of TV series adaptations remained stable.

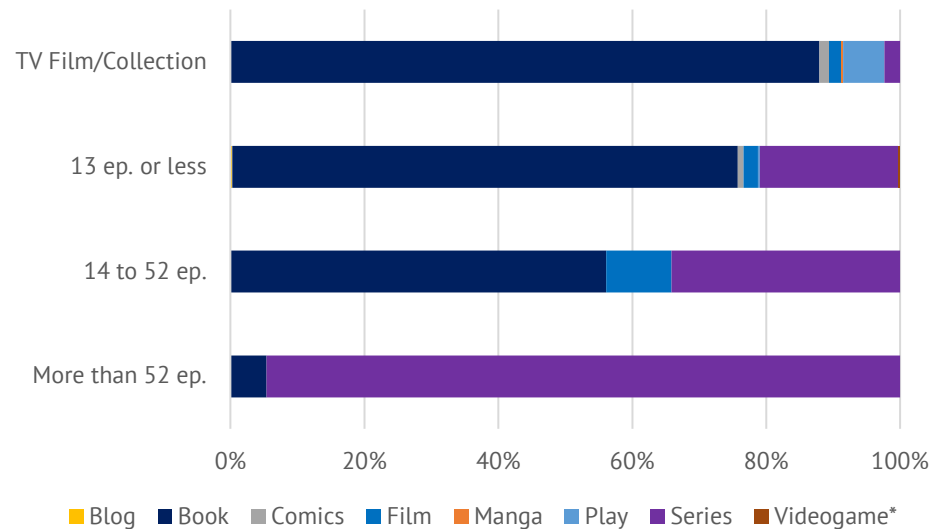
Number of AV fiction titles based on books and series (2015-2022)



Original sources used for AV fiction adaptations vary between formats.

- TV film adaptations are mostly based on books (88%) and so are series adaptations with 13-episodes-or-less-per-season (75%).
- In most cases daily soap/TV telenovela adaptations are based on other TV series.

Share of AV fiction adaptations produced by format and original source (2015-2022)

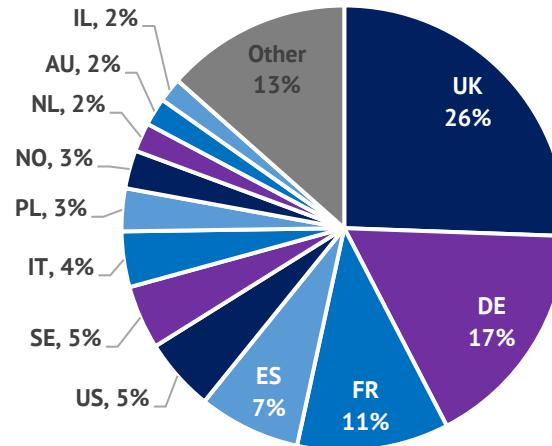


* Refers to videogame “The Witcher” which was itself adapted from a book.

Over a quarter of AV fiction adaptations are based on originals from the United Kingdom.

- More than half of AV fiction adaptation titles produced in Europe are based on originals from the United Kingdom, Germany, France and Spain (61%).
- Around one in 10 AV fiction adaptation titles produced in Europe is based on a non-European original (12%).

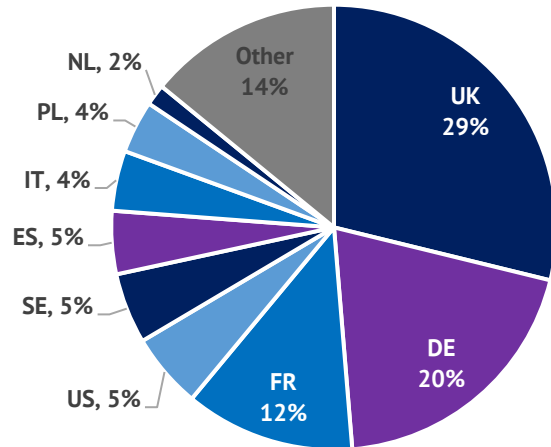
Breakdown of AV fiction adaptations by country of origin (2015-2022)



The origin of books used for AV fiction adaptations is more concentrated than TV series.

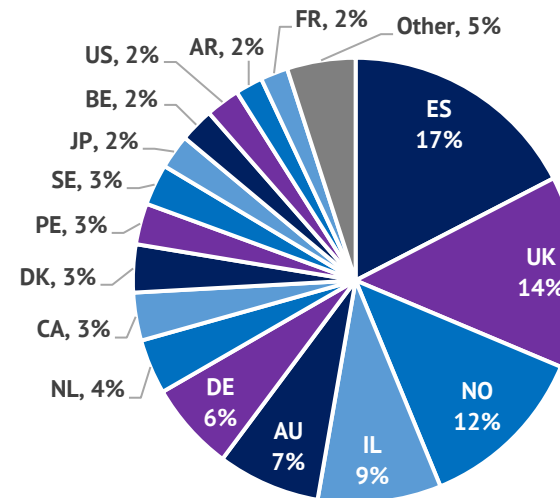
- More than half of books used for AV fiction adaptations produced in Europe come from the United Kingdom, Germany and France (61%). Non-European books account for 8%.
- More than half of TV series used for AV fiction adaptations produced in Europe come from Spain, the United Kingdom, Norway and Israel (53%). Non-European TV series account for 31%.

Breakdown of books used for AV fiction adaptations by country of origin (2015-2022)



Books

Breakdown of TV series used for AV fiction adaptations by country of origin (2015-2022)

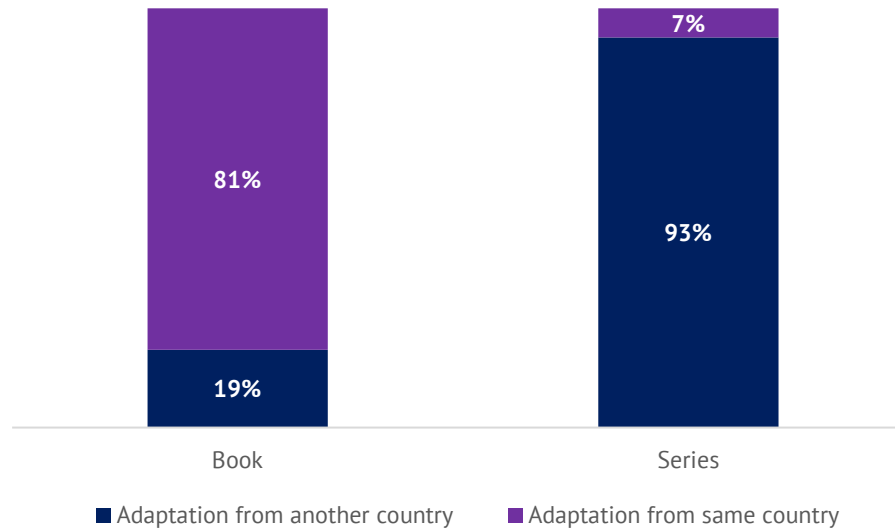


TV Series

Books used for AV fiction adaptations are mainly domestic while TV series are mostly international.

- In four out of five cases the country of origin of books adapted for AV fiction is the same as the country of production (81%).
- In nine out of 10 cases the country of origin of TV series adapted for AV fiction is different to the country of production (93%).

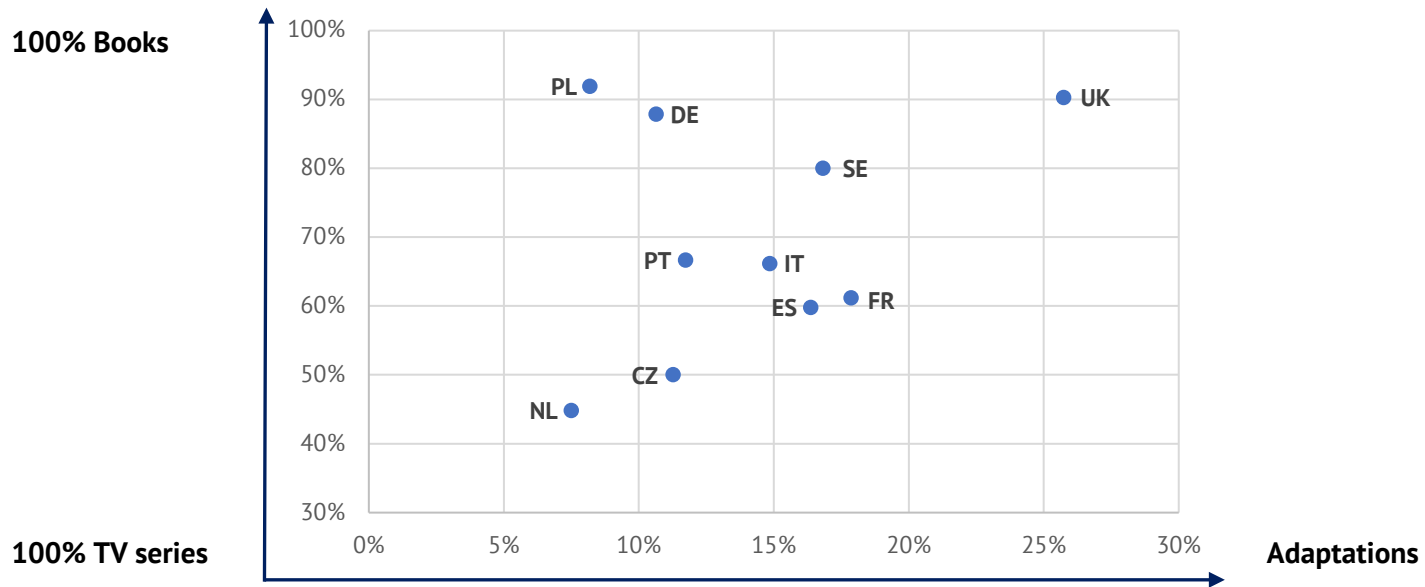
Breakdown of books and series adapted for AV fiction by country of origin (2015-2022)



Emphasis on the type of original sources varies among the top 10 producing countries for AV fiction adaptations.

- Polish, British and German AV fiction adaptations favour books as a principal source.
- Dutch and Czech AV fiction adaptations are equally based on books and TV series.

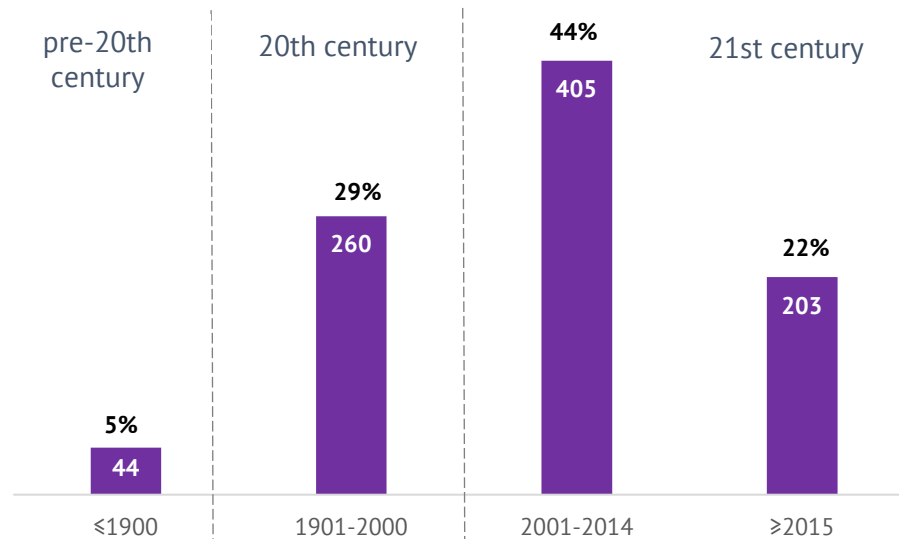
Clusters of original sources of top 10 countries for AV fiction adaptations (2015-2022)



Most AV fiction adaptations based on books are works first published in the 21st century.

- Two thirds of books used for AV fiction adaptations were first published after the year 2000 (66%).
- Adapted books first published in the 20th century accounted for 29%. Pre-20th -century books represented 5%.

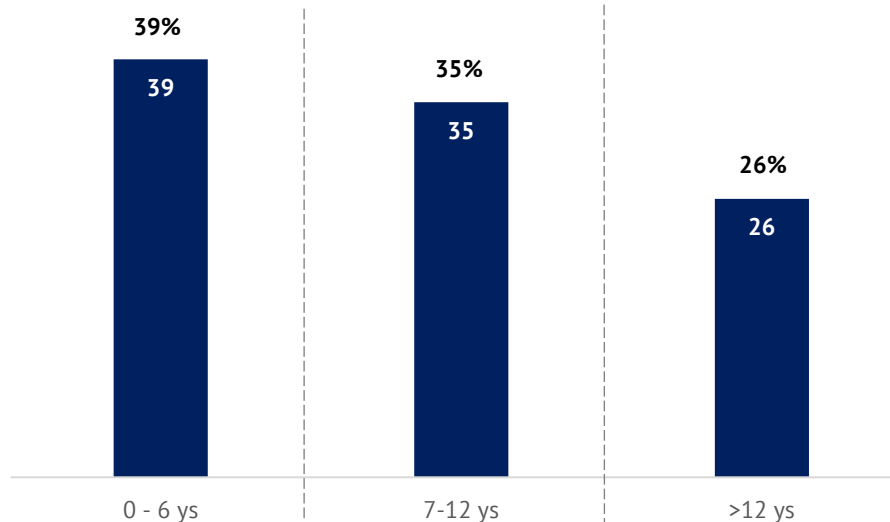
Number and share of books used for AV fiction adaptations by date of first publication (2015-2022)



It takes an average of 10 years for an original TV series to be made into a remake.

- Most remakes of a TV series (39%) take less than seven years before they are first broadcast and 74% take 12 years or less.
- A quarter of original TV series take more than twelve years before being made into a remake.

Difference between first year of broadcast of original TV series and remakes by occurrence (2015-2022)



The Norwegian TV series “SKAM” has the highest number of European remakes.

- Adaptations of the Norwegian TV series “SKAM” exist in six European countries: Belgium, France, Germany, Italy, the Netherlands and Spain.

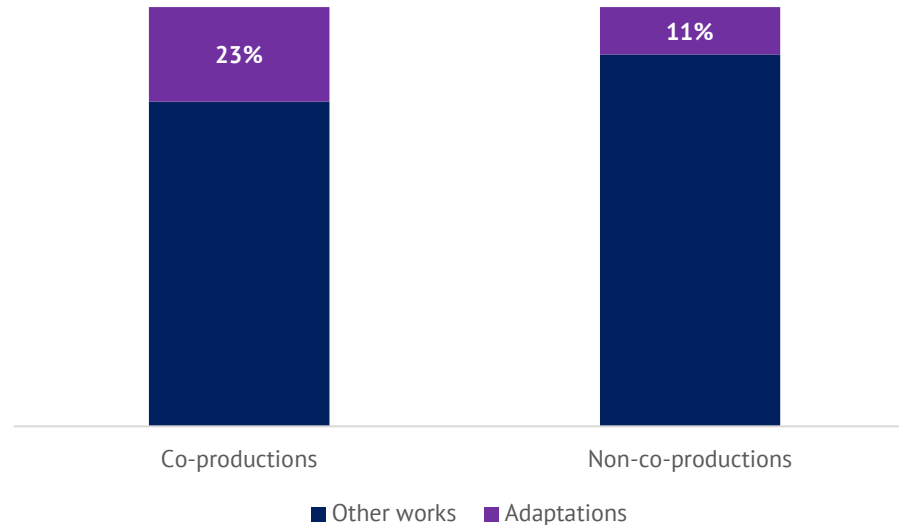
Top original TV series and their adaptations by country of origin (2015-2022)

Rank	Original title and country of origin	European adaptation country of origin	Total
1	SKAM, NO	BE, FR, DE, IT, NL, ES	6
2	בטיפול / BeTipul (In Therapy), IL	CZ, FR, HU, PT	4
2	Professor T. (BE)	CZ, DE, FR, UK	4
3	Amar después de amar (Love After Loving), AR	ES, GR, PT	3
3	Liar, UK	DE, ES, IT	3
4	The Restless Years, AU	DE, NL	2
4	Polseres Vermelles (The Red Band Society), ES	DE, FR	2
4	Mother (JP)	ES, FR	2
4	Merlí (ES)	FR, IT	2
4	Bron / Broen (The Bridge), SE	DE, UK	2
4	Gran Hotel (Grand Hotel), ES	FR, IT	2
4	Son (The End), TR	ES, NL	2

The share of adaptations among AV fiction co-productions is double the size of those that were not co-produced.

- Adaptations account for 23% of AV fiction co-productions while the share among AV fiction titles that were not co-produced is 11%.

Share of adaptations among AV fiction co-productions and non-co-productions (2015-2022)



Methodology

This report provides an analysis of adaptations in audiovisual fiction production in Europe in the period 2015-2022(*). Adaptations refer to fiction works based on books, TV series, theatre plays, films, comics, blogs, videogames and Mangas. Audiovisual fiction is defined here as live-action fiction TV films and series commissioned by television channels or on-demand services.

The data

- The underlying data used in this report were provided by the European Metadata Group. The European Metadata Group systematically reviewed the programming schedules of over 200 TV channels and on-demand services to identify original European fiction. The selected services are the respective TV and SVOD audience leaders in the tracked countries. Although some minor channels may also produce some original fiction, most of them are dedicated to reruns or imported programming.
- The data provided by the European Metadata Group were complemented by the European Audiovisual Observatory.
- Other sources used for this report include IMDb, to identify AV fiction adaptations.
- Information on adaptations, including medium, origin and year of publication of original works were added by the European Audiovisual Observatory through desk research.

Definitions

- In this report, a “title” refers to either a TV film or a TV season. Each different TV season of a TV series is counted as one title.
- In this report, “streamers” refer to global and national streaming services.

(*) EU27, the United Kingdom, Norway, Switzerland and Iceland

- In this report, original source refers to the earliest original medium a film or TV series is based on.
- In case a TV series has at least one episode based on another original work, it is counted as an adaptation.
- If an adaptation is based on several books by the same author, the publication year of the first edition is used as a reference.
- Titles have been broken down by **format**: TV films/collections, series with 13-episodes-or-less-per-season, series with 14-to-52-episodes-per-season, and series with more-than-52-episodes-per-season. A limited number of TV films have two episodes; they are nevertheless considered as TV films. Some TV films belong to **collections** (e.g. Germany's "Tatort" or France's "Meutres à...") with several episodes produced each year. They are either counted as TV films (if different production companies are involved) or TV series (if the same production company produces all episodes). Some data in the previous editions of this report have been restated, as we have converted TV series into collections.
- The **country of origin** of an audiovisual fiction programme is the country of the main commissioner of the programme. In the case of programmes commissioned by a pan-European SVOD service, the country of origin is determined by the production company.
- **International co-productions** are analysed following a broad definition (any programme with at least two producing countries) or a stricter definition, excluding "linguistic co-productions" between neighbouring countries (DE - AT, FR - BE, FR - CH, GR - CY, BE - NL, DE - CH, CZ - SK, GB - IE).
- In this report, "**Europe**" refers to the 27 member states of the European Union, the United Kingdom, Norway, Switzerland and Iceland.

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