Adaptations in film and audiovisual fiction production in Europe 2015-2024 figures

Agnes Schneeberger
April 2026

A publication of the European Audiovisual Observatory

Observatoire européen de l'audiovisuel
European Audiovisual Observatory
Europäische Audiovisuelle Informationsstelle

COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

Table of contents

I. Introduction and key findings 3

II. Audiovisual fiction adaptations

1. Production volume and formats of European audiovisual fiction adaptations 10
2. Origin of European audiovisual fiction adaptations 19

III. Cinematic feature film adaptations

1. Production volume and formats of European feature film adaptations 32
2. Origin of European feature film adaptations 38

IV. Scope and methodology 49

I. INTRODUCTION AND KEY FINDINGS

Audiovisual Fiction and Film Adaptations — Summary Table

	AV FICTION ADAPTATIONS	FEATURE FILM ADAPTATIONS
	2015 - 2024	
Volume and Share	1,809 adaptations (15% share)	1,745 adaptations (8% share)
Industry Differences	Streamers lead in adaptation share	Higher share of adaptations in animation
Main Formats	High-end TV series & TV films	Mostly live-action films
Top Source Material	Books (72%), TV series (22%)	Books (75%), plays (9%), films (8%)
Favoured Book Authors	Christie (UK), Rossbacher (AT)	Falk (DE), Donnelly (UK), Dumas (FR)
Top Adapted Series/Film	SKAM (NO)	Perfect Strangers (IT)
European IP Share	88%, mainly UK, DE, FR, ES	89%, mainly FR, UK, IT, DE, ES

Sources: European Audiovisual Observatory analysis of Media-press.tv and LUMIERE data

European Audiovisual Observatory

This report analyses adaptations in European cinematic feature film and audiovisual fiction production between 2015 and 2024*. Its aim is to provide figures and context about the role of original sources in the production of film and audiovisual content in Europe.

Adaptations are an established part of European film and audiovisual fiction production. Their popularity stems from their reliability for creators and their familiarity for audiences. By reimagining beloved stories with a fresh perspective, adaptations strike a balance between novelty and nostalgia. This broad appeal allows them to attract both fans of the original works and new viewers of television or film adaptations, strengthening their position across creative formats.

I. Production volume and formats

From 2015 to 2024, the evolution of adaptations in audiovisual fiction production was characterised by stability rather than dynamic change. In contrast, feature film adaptations experienced a downward trend.

Volume and share of adaptations: More adaptations in European TV fiction than in film production.

- **TV fiction:** Between 2015 and 2024, a total of 1,809 TV film and TV series adaptations were produced, representing 15% of all European audiovisual fiction output. This equates to more than 180 titles** and 2,000 hours per year.
  - The share of TV fiction adaptations remained stable between 2015 and 2023, experiencing a slight decrease from 15% in 2023 to 12% in 2024.
  - Since 2015 there was a steady increase in the number of adaptation titles which peaked in 2022. However, since 2023, the number of adaptations has decreased in the context of an overall downturn in European AV fiction titles.

*In this report, the term TV fiction "title" refers to either a TV film or a TV season. Each TV season of a series counts as one title.

- **Feature films:** A total of 1,745 feature film adaptations were produced between 2015 and 2024*, accounting for 8% of all European feature films. However, the average annual production has dropped significantly from around 200 to 150 per year since the pandemic.
  - The share of film adaptations decreased between 2015 and 2023, experiencing a slight rebound in 2024.
  - In the context of an increase in the total number of films produced, the number of adaptations has decreased.

Industry differences: Streamers lead in adaptation share, with animation also favouring adapted content.

- **TV fiction:** Compared to broadcasters, streamers rely more on adaptations. Between 2021 and 2024, their share of adaptations among their original fiction production was higher (22%) than that of private (18%) and public broadcasters (10%).
  - The top commissioners of AV fiction adaptations are public service broadcasters of major markets and Netflix. The BBC, ZDF, Netflix, ARD, and France Télévisions have each commissioned more than 100 adaptations between 2015 and 2024.

- **Feature films:** Animated feature films (21%) are more likely to be adaptations than live-action feature films (12%), as they often draw on sources that lend themselves well to adaptation, such as children's literature and comics.

*The 2024 figures for feature films are provisional.

Main formats: High-end TV and live-action films dominate adaptations in Europe.

- **TV fiction:** Most audiovisual fiction adaptations are either high-end TV series with 13-episodes-or-less-per-season (54%) or TV films (32%). Adaptations make up 16% of all European TV films and 15% of TV series with 13-episodes-or-less-per-season.

- **Feature films:** The majority of feature film adaptations are live-action films, accounting for 91% of the total.

Countries: Greece, the UK, and Finland lead Europe in TV and film adaptations.

- **TV fiction:** Greece has the highest share of adaptations of audiovisual fiction works produced in the country (37%), followed by the United Kingdom (27%).

- **Feature films:** When it comes to producing theatrical film adaptations, Finland and the United Kingdom are the leading European countries. Adaptations account for 14% of the theatrical films produced in their respective countries. Finland and the UK are among eleven countries that have a share of 10% or more.

II. Origin of original works

Top source material: By far the most common source material for TV and film adaptations is books.

- **TV fiction:** Most audiovisual fiction adaptations are based on books (72%) and TV series (22%).
  - Between 2015 and 2022, there was an upward trend in the number of book and TV series adaptations. However, these figures have fallen since 2023, as part of a wider decline in European audiovisual fiction titles.
  - Europe loves European IP: 88% of European TV and SVOD fiction adaptations are based on original works from Europe. More than half of them come from the United Kingdom (23%), Germany (15%), France (10%), and Spain (8%).
  - Books used for audiovisual fiction adaptations are mainly national (83%), while TV series are mainly international (92%).
  - British and German audiovisual fiction adaptations favour books as their principal source. Greek audiovisual fiction adaptations are largely based on TV series.
  - Most audiovisual fiction adaptations based on books are works first published in the 21st century (69%).
  - The share of adaptations in audiovisual fiction co-productions is significantly higher (24%) than in non co-productions (17%).

- **Feature films:** Most feature film adaptations are based on books (75%). Books, together with theatre plays (9%) and films (8%) account for 93% of the original works from which feature films are adapted. Adaptations from comics (4%) and TV series (2%) are less common.
  - Although fewer books have been adapted for film, the overall number of films produced has rather increased. Following the post-pandemic recovery period, the number of book adaptations fell by 6% between 2023 and 2024.
  - Europe loves European IP: 89% of European feature film adaptations are based on original European works. More than half of the feature film adaptations produced in Europe are based on original works from France (18%), the United Kingdom (11%), Italy (9%), Germany (8%) and Spain (7%).
  - Books (77%) and theatre plays (70%) used as the source material for film adaptations tend to be national. However, most films (54%) are international.
  - Swedish, German and Danish adaptations primarily use books as their source material. Spanish and French feature film adaptations are more varied, also being based on theatre plays and films.
  - Most feature film adaptations based on books are works first published in the 21st century (68%).

AV fiction and film adaptations — Executive Summary (5/5)

Favoured book authors and top adapted series, playwrights and films: Classics, crime and children.

- **TV fiction:** The most frequently adapted books are detective or crime novels, with Britain's Agatha Christie and Austria's Claudia Rossbacher in the lead with ten and nine adaptations respectively.
  - The Norwegian series "SKAM" and the British series "Liar" have the most remakes in seven and six European countries respectively.
  - Most TV series remakes (62%) take 12 years or less to be broadcast for the first time.

- **Feature films:** The books most frequently adapted for feature films are those by German detective novelist Rita Falk (eight adaptations), British children's author Elfie Donnelly and French author Alexandre Dumas (six adaptations each).
  - The most frequently adapted playwrights are William Shakespeare, with classics such as *Macbeth*, and Matthieu Delaporte, whose play *Le Prénom* has also been widely adapted.
  - The most frequently adapted film is the Italian production "Perfetti sconosciuti" (Perfect Strangers), with 11 adaptations in European countries.

II. AUDIOVISUAL FICTION ADAPTATIONS

1. Production volume and formats

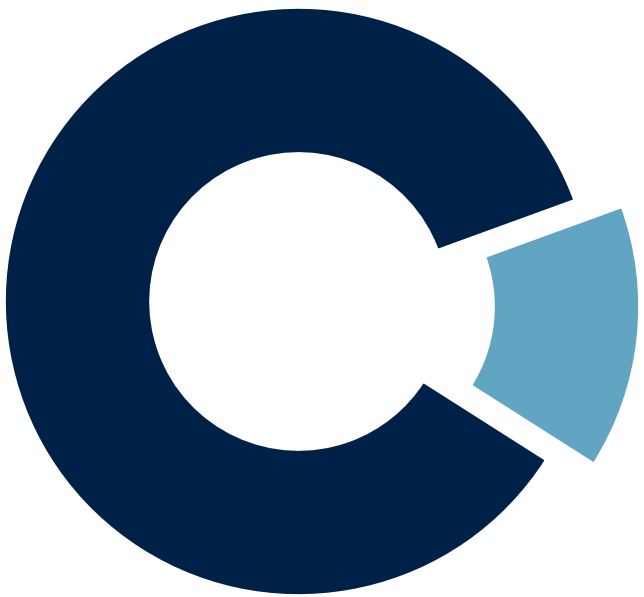
European Audiovisual Observatory

Production volume of AV fiction adaptations — Overview

15% of all audiovisual fiction works produced in Europe between 2015 and 2024 were adaptations.

- A total of 1,809 TV films and TV series adaptations were produced in Europe between 2015 and 2024.

Share of audiovisual fiction adaptations titles produced in Europe (2015-2024)

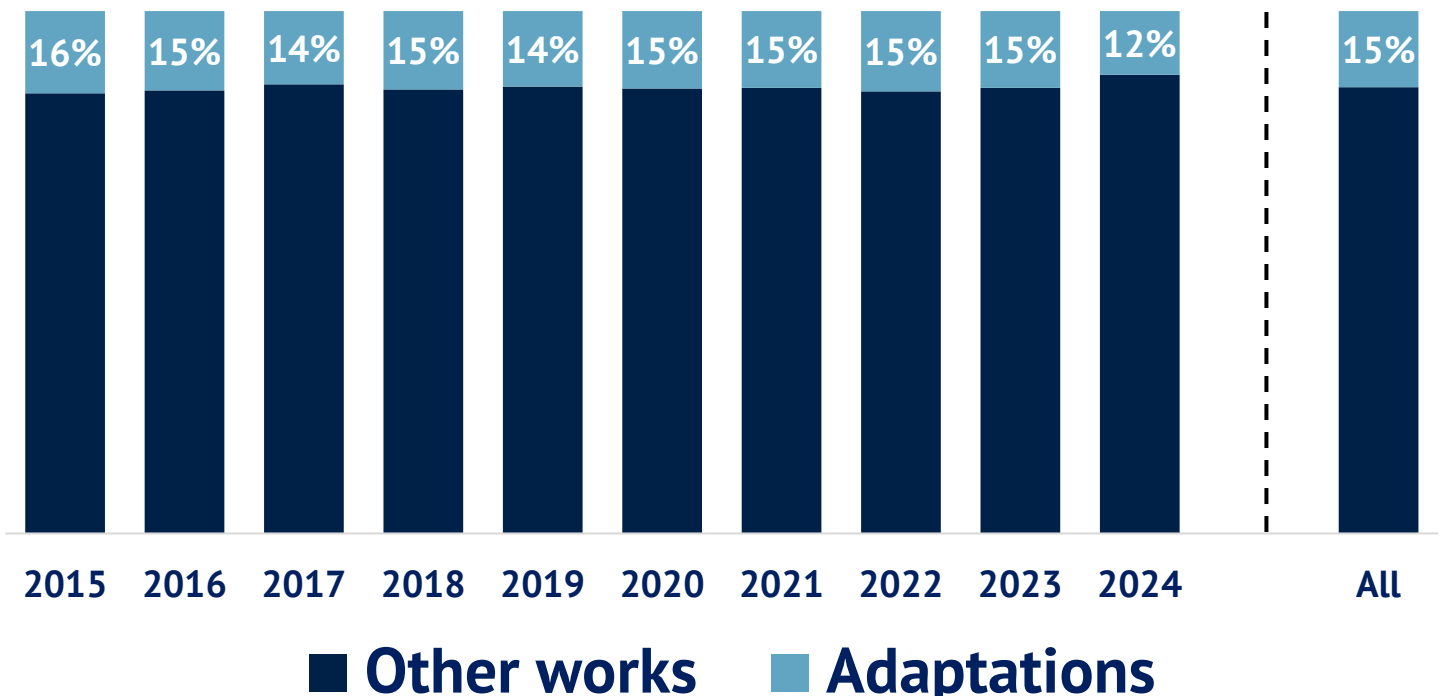


Source: European Audiovisual Observatory analysis of Media-press.tv data

Adaptations are an established part of European audiovisual fiction production.

- The share of TV fiction adaptations remained stable between 2015 and 2023, experiencing a slight decrease in 2024.

Share of audiovisual fiction adaptations produced in Europe (2015-2024)



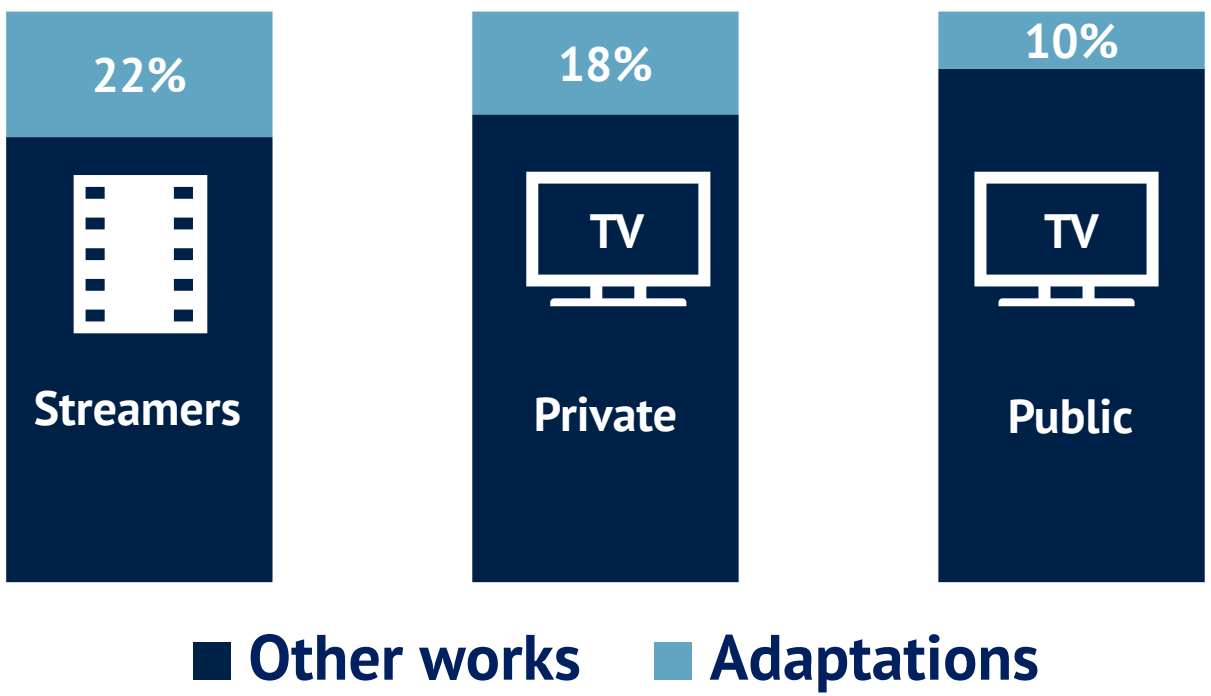
Source: European Audiovisual Observatory analysis of Media-press.tv data

European Audiovisual Observatory

Compared to broadcasters, streamers rely more on adaptations.

- Between 2022 and 2024, the share of adaptations among their original fiction production was higher (22%) than that of private broadcasters (18%) and public broadcasters (10%).

Breakdown of audiovisual fiction adaptations by players (2022-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

Production volume of AV fiction adaptations — Commissioners

The top commissioners of AV fiction adaptations are public service broadcasters in major markets and Netflix.

- Alpha TV and ITV had the highest share of adaptations with 45% and 40% respectively, followed by Comcast and TF1 with 27% each, Atresmedia with 26%, and the BBC, Paramount and Netflix with 25% each.

Top commissioners of AV fiction adaptations ranked by number of titles, plus share of adaptations (2015-2024)

Rank	Company	% share adaptations	Titles
1	BBC (UK)	25%	198
2	ZDF (DE)	15%	150
3	Netflix (US)	25%	139
4	ARD (DE)	8%	112
5	France Télévisions (FR)	16%	107
6	ITV (UK)	40%	107
7	RTL Group (LU)/Bertelsmann (DE)	21%	86
8	RAI (IT)	20%	65
9	Comcast (US)	27%	63
10	TF1/Bouygues (FR)	27%	57
11	Warner Bros. Discovery (US)	18%	47
12	Arte (DE/FR)	18%	44
13	Telia Company (SE)	21%	41
14	TVP (PL)	20%	32
15	Amazon (US)	17%	32
16	Alpha TV/Primos Media (GR)	45%	30
17	ORF (AT)	13%	26
18	NPO (NL)	8%	26
19	Atresmedia (ES)	26%	24
20	Paramount (US)	25%	23

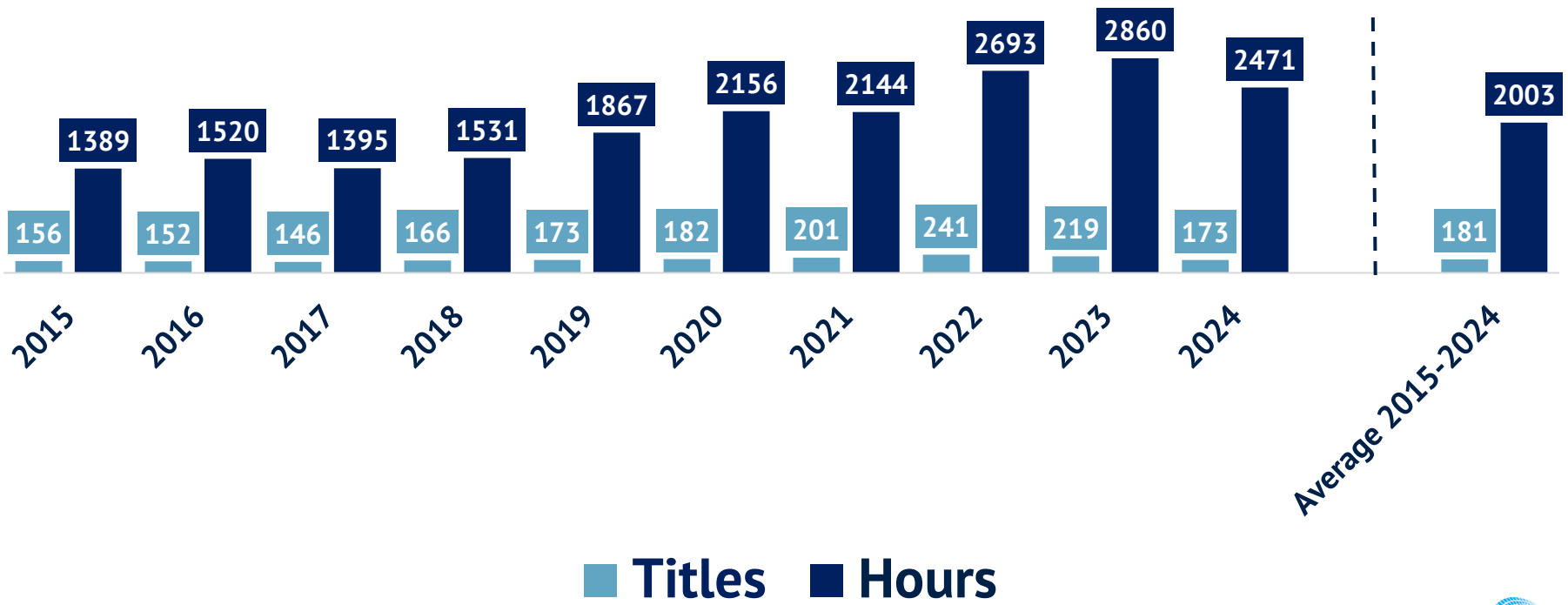
Source: European Audiovisual Observatory analysis of Media-press.tv data

Production volume of AV fiction adaptations — Titles and hours

More than 180 titles and over 2,000 hours of audiovisual fiction adaptations are produced in Europe each year.

- Since 2015 there was a steady increase in the number of adaptation titles which peaked in 2022. However, since 2023, the number of adaptations has decreased in the context of an overall downturn in European AV fiction titles.

Volume of audiovisual fiction adaptations produced in Europe (2015-2024)

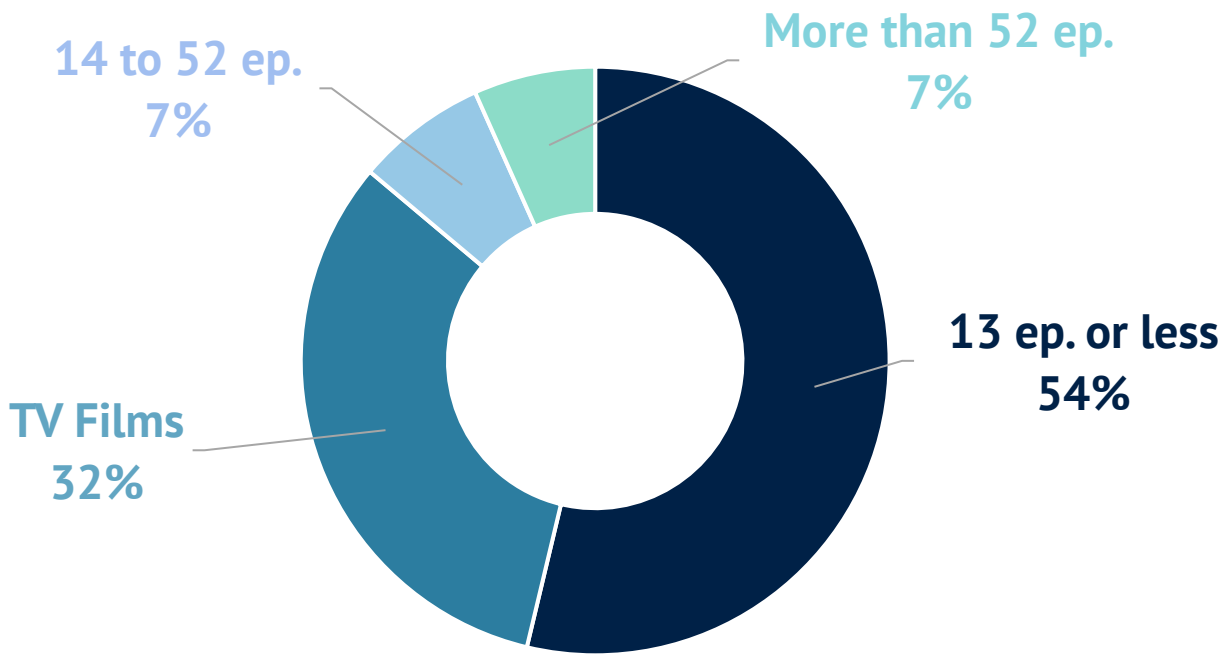


Source: European Audiovisual Observatory analysis of Media-press.tv data

Most audiovisual fiction adaptations are either high-end TV series with 13 episodes or less per season, or TV films.

- Together, TV series with 13 episodes or less per season and TV films, account for 86% of audiovisual fiction adaptations over the ten-year period from 2015 to 2024.

Breakdown of audiovisual fiction adaptation titles by format (2015-2024)

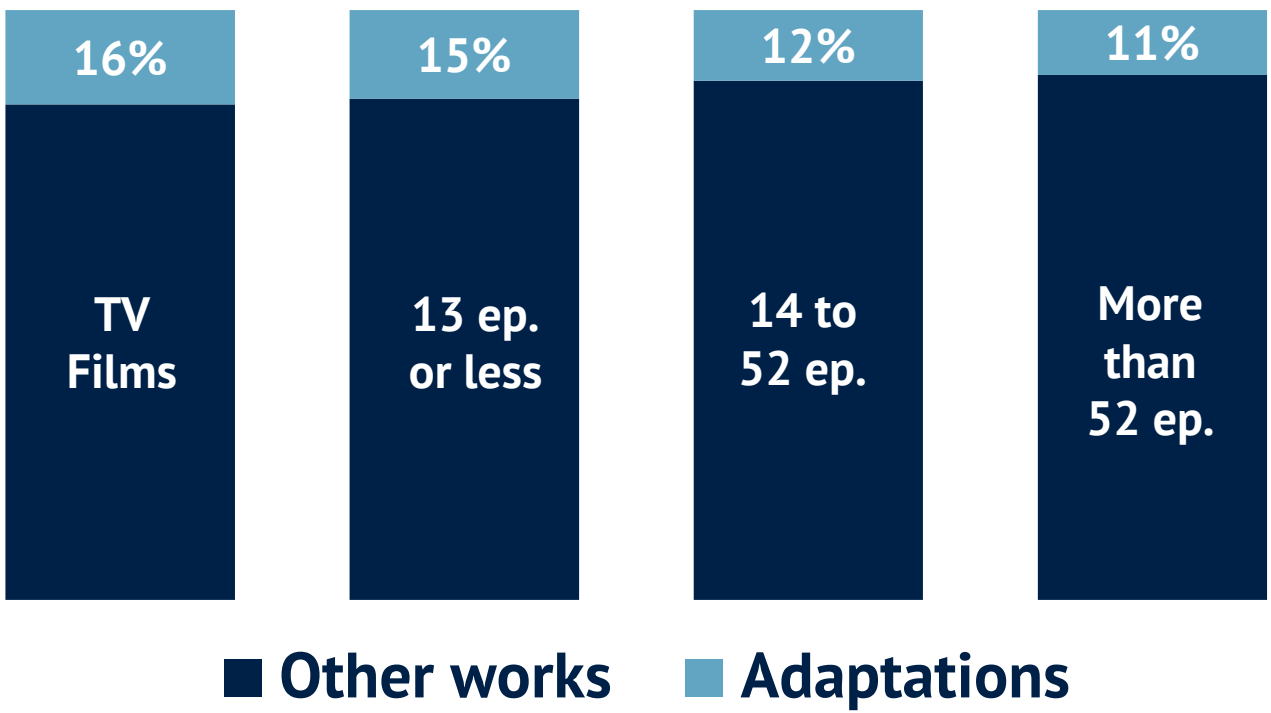


Source: European Audiovisual Observatory analysis of Media-press.tv data

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

- Adaptations account for 16% of all European TV films and 15% of TV series with 13 episodes or less per season.

Share of audiovisual fiction adaptation titles by format (2015-2024)

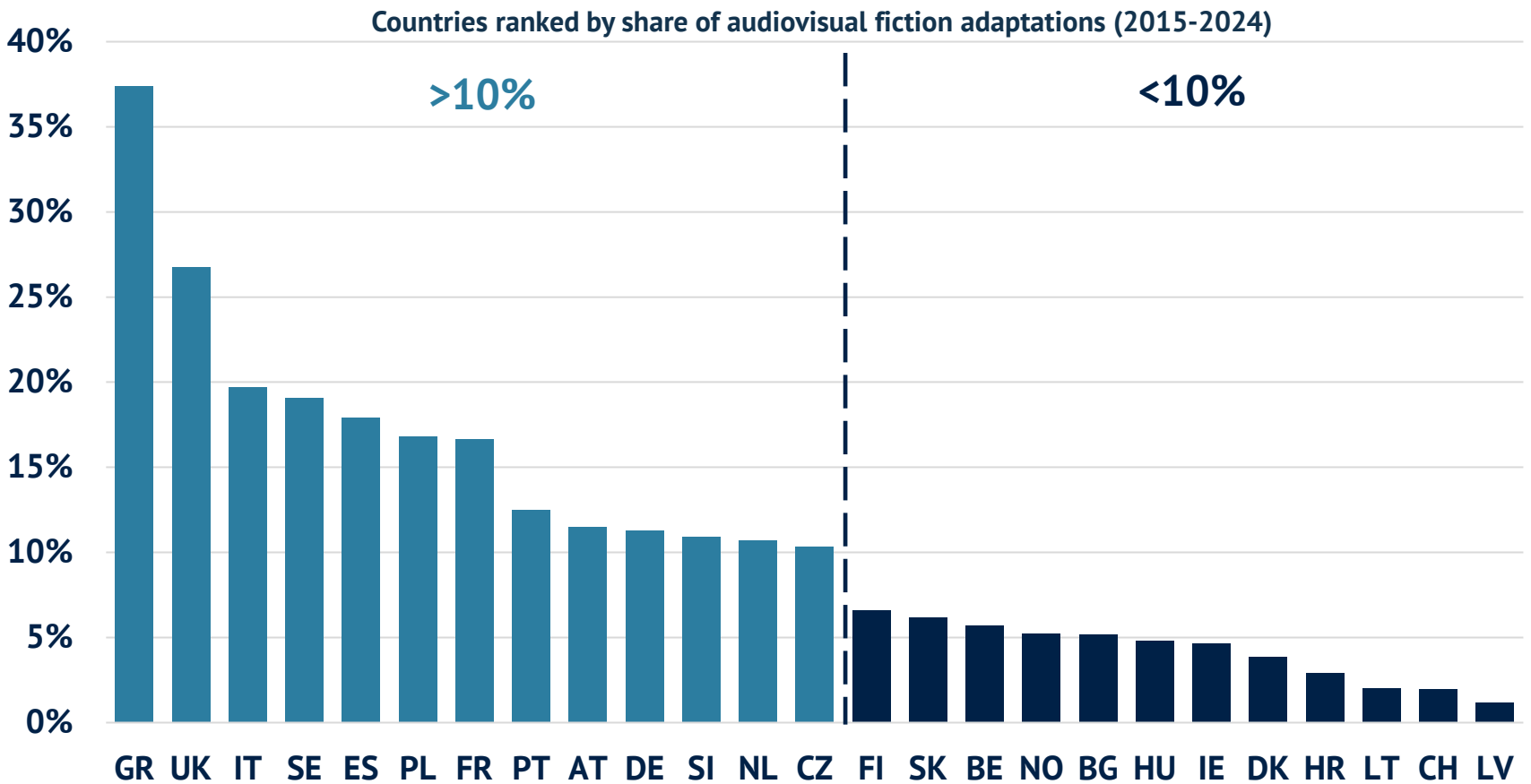


Source: European Audiovisual Observatory analysis of Media-press.tv data

European Audiovisual Observatory

Greece and the United Kingdom are the leading European countries in the production of audiovisual fiction adaptations.

- Greece has the highest share of audiovisual fiction adaptations produced in the country (37%), followed by the United Kingdom (27%). Italy, Sweden, Spain, Poland and France also have above-average adaptation rates (over 15%).



Source: European Audiovisual Observatory analysis of Media-press.tv data

II. AUDIOVISUAL FICTION ADAPTATIONS

2. Origin of original works

European Audiovisual Observatory

Most audiovisual fiction adaptations are based on books and TV series.

- Together, books and TV series account for 94% of original works for audiovisual fiction adaptations.
- Adaptations based on films (3%), theatre plays (2%) and comics (1%) are less common.

Breakdown of audiovisual fiction adaptations by original work (2015-2024)

Source: European Audiovisual Observatory analysis of Media-press.tv data

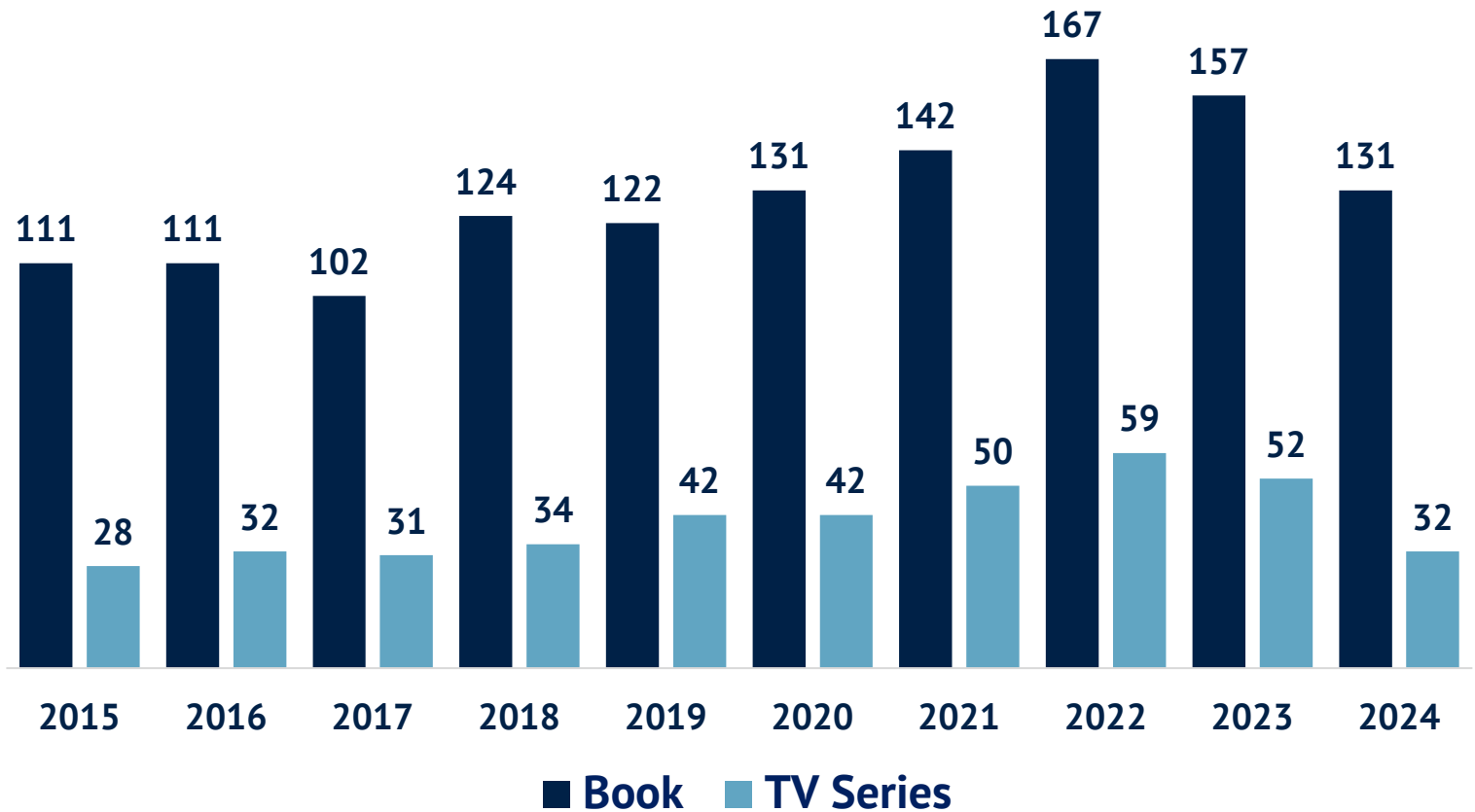
European Audiovisual Observatory

Origin of European AV fiction adaptations — Timeline books and TV series

The number of book and TV series adaptations declined in the context of an overall downturn in European AV fiction titles.

- Between 2015 and 2022, there was an upward trend in the number of book and TV series adaptations. However, these figures have decreased since 2023.

Number of audiovisual fiction titles based on books and TV series (2015-2024)



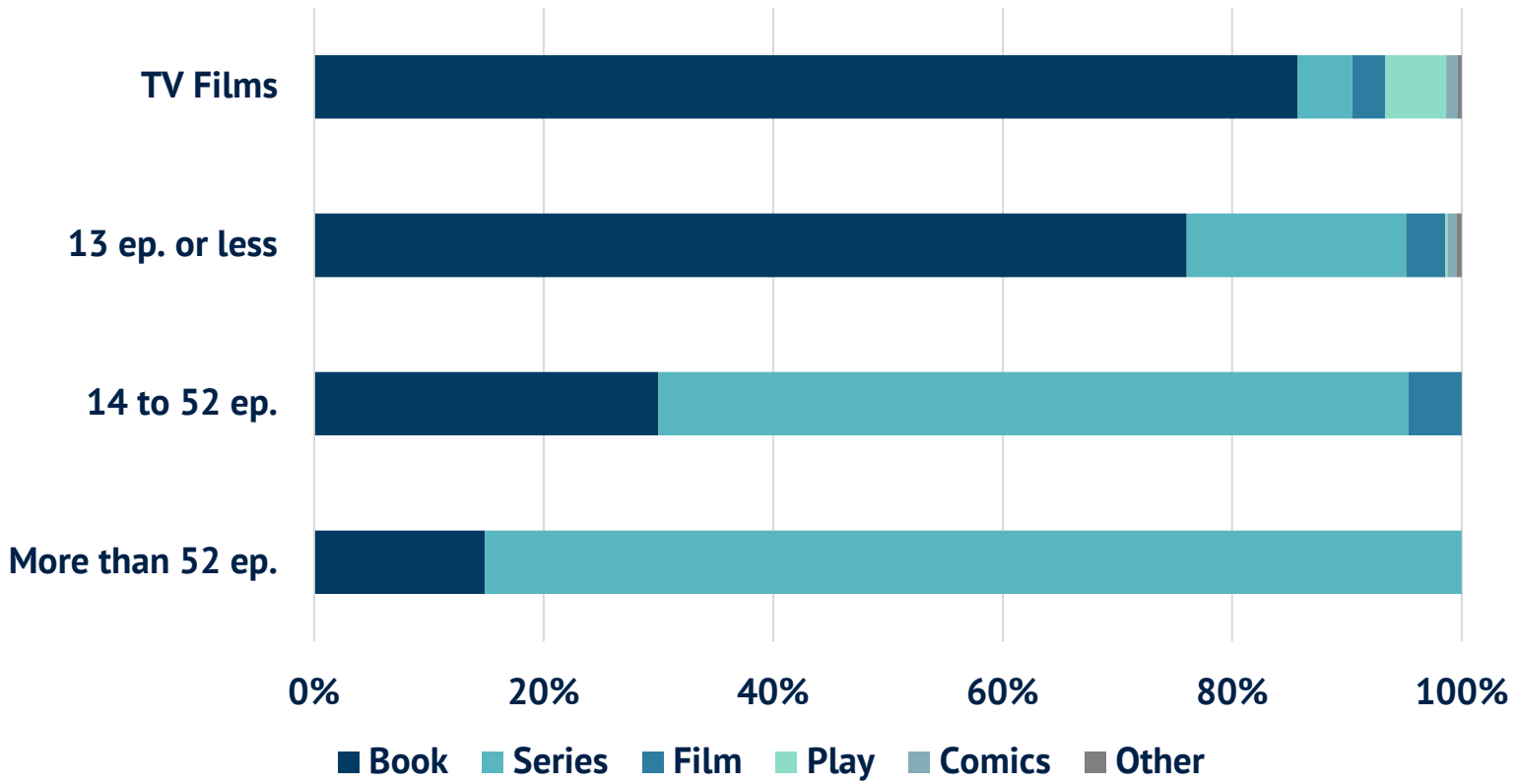
Source: European Audiovisual Observatory analysis of Media-press.tv data

European Audiovisual Observatory

The original works used for audiovisual fiction adaptations vary between formats.

- TV film adaptations are mostly based on books (86%), as are series adaptations with 13 episodes or less per season (76%). Series adaptations with 14 or more episodes, however, are mostly based on other TV series.

Share of audiovisual fiction adaptations produced by format and original work (2015-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

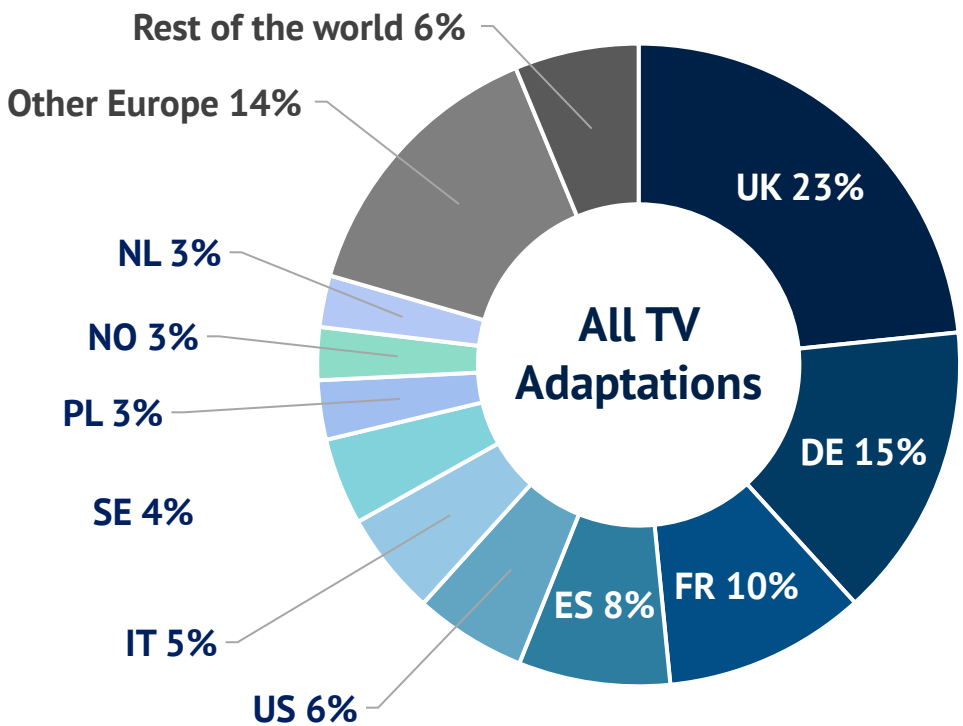
European Audiovisual Observatory

Origin of European AV fiction adaptations — Overview country of original works

Europe loves European IP.

- 88% of all audiovisual fiction adaptations produced in Europe are based on original works from Europe. Of all audiovisual fiction adaptations produced in Europe, more than half (56%) are based on original works from the United Kingdom (23%), Germany (15%), France (10%), and Spain (8%).

Breakdown of audiovisual fiction adaptations by country of original work (2015-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

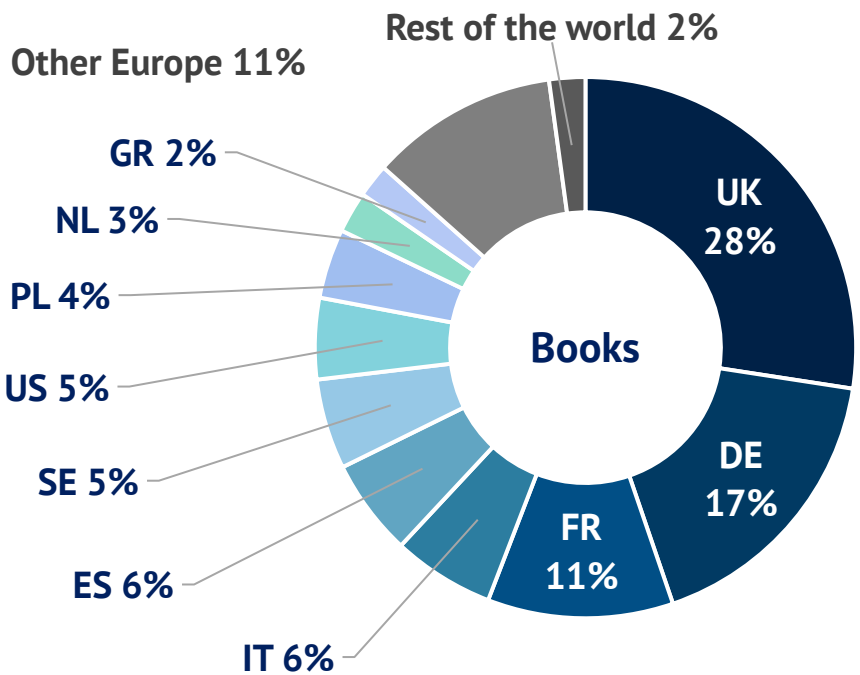
European Audiovisual Observatory

Origin of European AV fiction adaptations — Country of original books and TV series

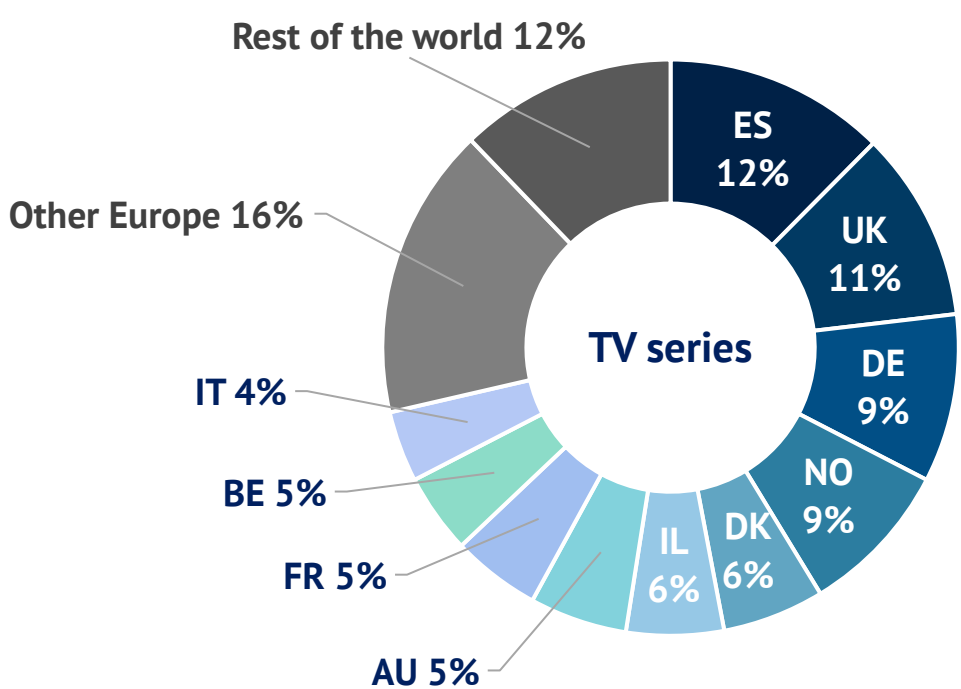
The geographical origin of books used for audiovisual fiction adaptations is more concentrated than that of TV series.

- Non-European books account for just 7% of these, compared to 27% for non-European TV series.

Breakdown of books used for audiovisual fiction adaptations by country of origin (2015-2024)



Breakdown of TV series used for audiovisual fiction adaptations by country of origin (2015-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

European Audiovisual Observatory

The books used for audiovisual fiction adaptations are mainly national, whereas TV series are mainly international.

- **Books:** In four out of five cases, the country of origin and the country of production are the same (83%).
- **TV series:** In nine out of ten cases, the country of origin differs from the country of production (92%).

Breakdown of books and TV series adapted for audiovisual fiction by country of origin (2015-2024)

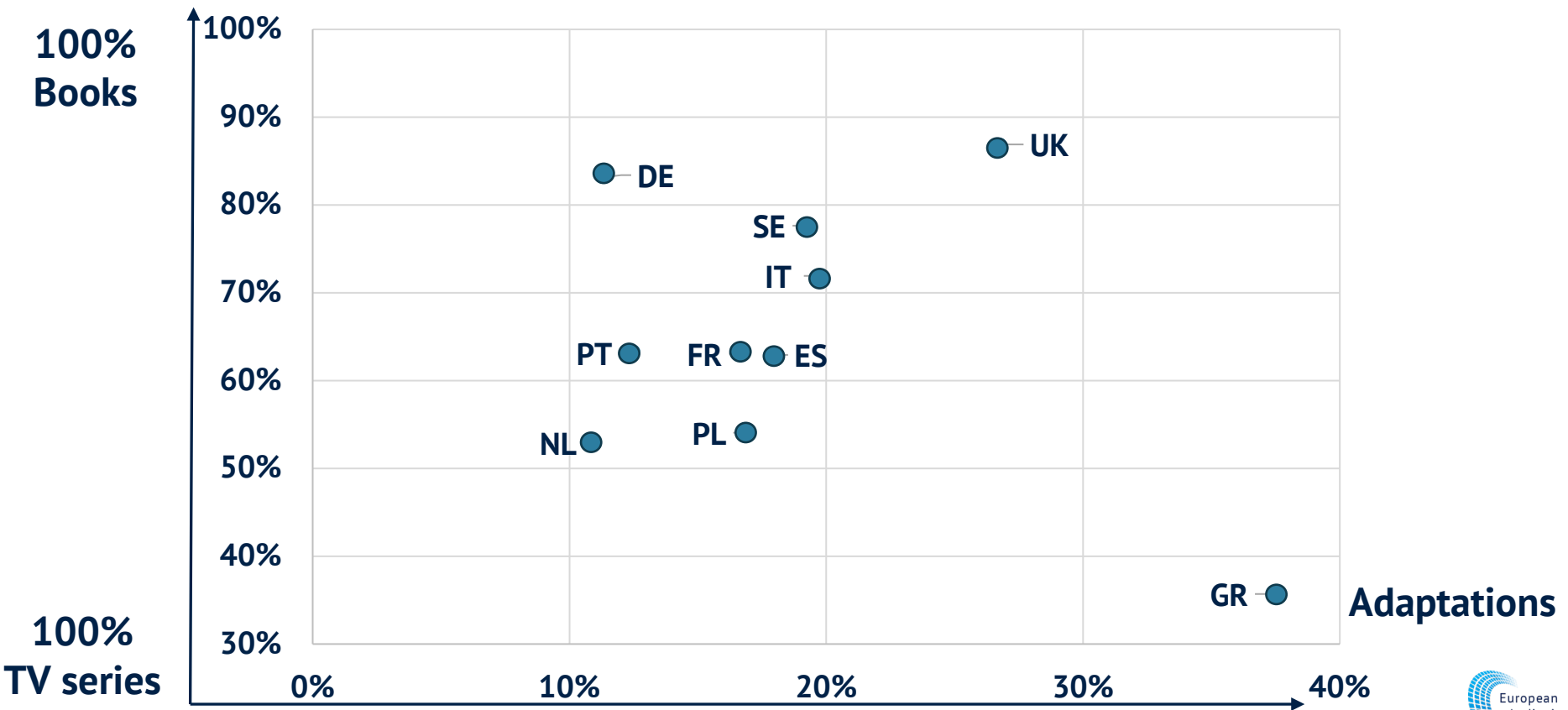
Source: European Audiovisual Observatory analysis of Media-press.tv data

AV fiction originals and adaptations — Original works by country

The emphasis placed on the type of original works varies among the top ten countries producing AV fiction adaptations.

- British and German audiovisual fiction adaptations primarily use books as their source material.
- Meanwhile, Greek audiovisual fiction adaptations are largely based on TV series.

Clusters of original works among the top 10 countries producing audiovisual fiction adaptations (2015-2024)

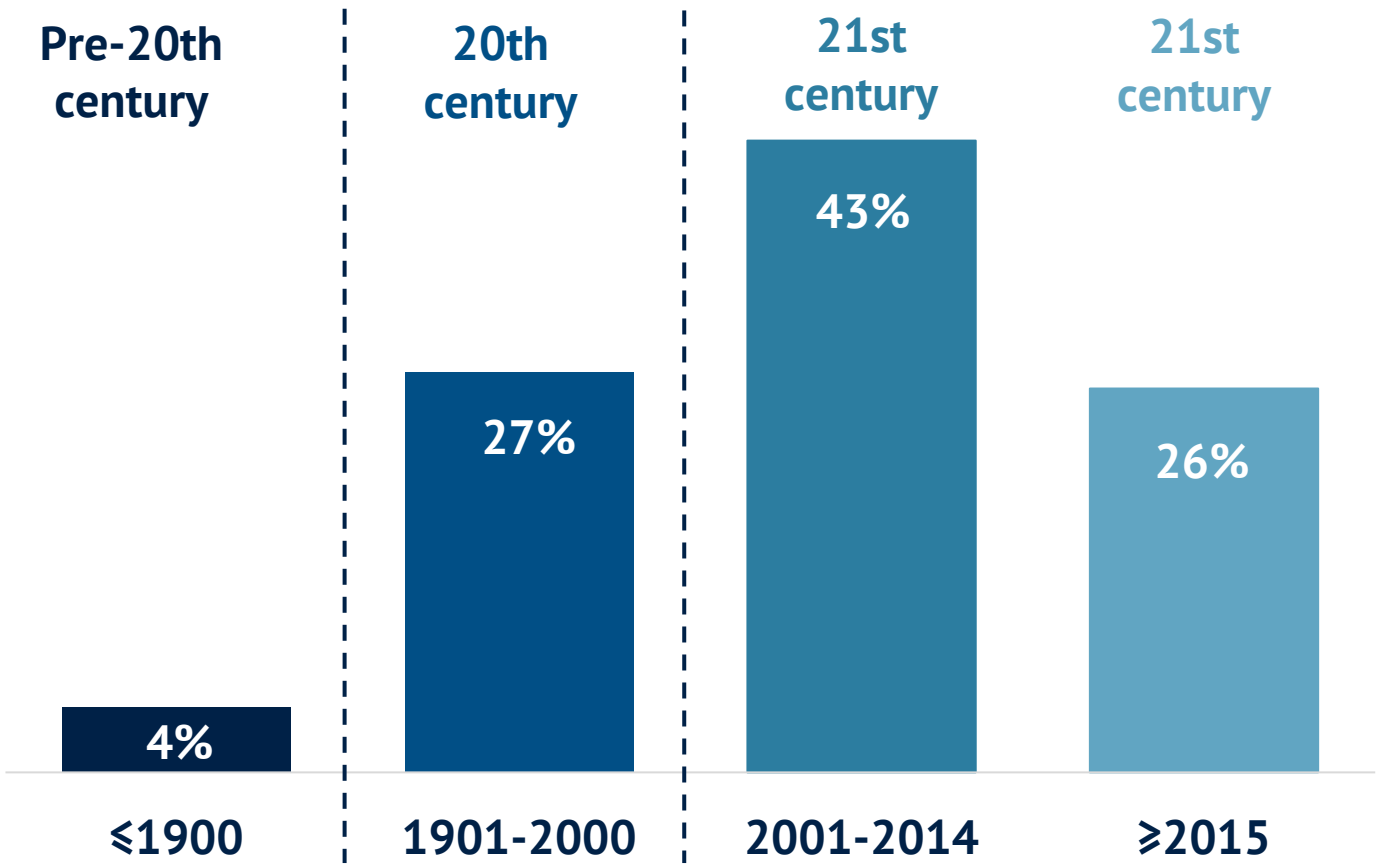


Source: European Audiovisual Observatory analysis of Media-press.tv data

The majority of books adapted for audiovisual fiction were first published in the 21st century.

- In fact, more than two thirds of the books used in these adaptations were first published after 2000 (69%).

Share of books used for audiovisual fiction adaptations by year of first publication (2015-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

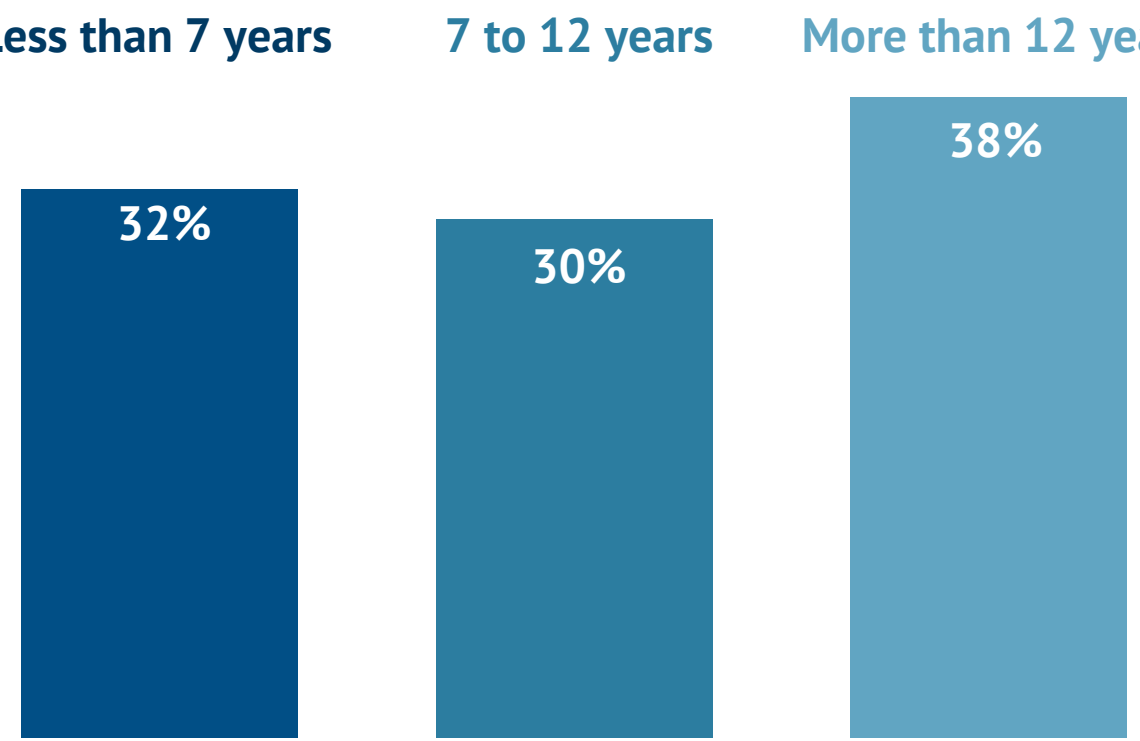
European Audiovisual Observatory

Original works of European AV fiction adaptations — Timeline TV series

On average, it takes 12 years for an original TV series to be remade.

- In fact, most TV series remakes (62%) are broadcast for the first time within 12 years.

Share of the difference in the number of years between first year of broadcast of original TV series and remakes (2015-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

European Audiovisual Observatory

AV adaptations: Top TV series by country of origin (2015-2024)

	Number of adaptations + Original title + Year of 1st broadcast		Country of origin - Originals	Country of origin – Remakes
∑7	**SKAM**	**2015**	**NO**	**BE, FR, DE, ES, HR, IT, NL**
∑6	Liar	2017	UK	DE, ES, FR, GR, IT, SK
∑5	בטיפול / In Therapy	2005	IL	CZ, FR, HU, IT, PT
∑4	Professor T.	2015	BE	CZ, DE, FR, UK
	Bron ||| Broen / The Bridge	2011	SE	AT, DE, GR, UK
∑3	Amar después de amar / Love After Loving	2017	AR	ES, GR, PT
	HPI: Haut Potentiel Intellectuel	2021	FR	CZ, GR, SK
	Kommissar Rex	1994	AT	IT, PT, PL
	Gran Hotel	2011	ES	FR, GR, IT

Source: European Audiovisual Observatory analysis of Media-press.tv data. Flag icons © Showeet.com and freeflagicons.com

European Audiovisual Observatory

AV adaptations: Top book authors by country of origin (2015-2024)

	Number of adaptations + Original author + Genre	Country of origin - Authors	Country of origin - Adaptations
Σ10	**Christie, Agatha (detective novels)**	**UK**	**FR, SE, UK**
Σ9	Rossbacher, Claudia (crime novels)	AT	AT
	Wolf, Klaus-Peter (crime novels)	DE	DE
Σ7	The Brothers Grimm (folk tales)	DE	DE
Σ6	Herrmann, Elisabeth (crime novels)	DE	DE
	Simenon, Georges (detective novels)	BE	FR, UK
Σ5	Coben, Harlan (thrillers/mystery novels)	US	ES, FR, PL, UK
	Espinosa, Albert (memoir)	ES	DE, FR, IT, SK
	Held, Annegret (contemporary novels)	DE	DE
	Link, Charlotte (detective novels)	DE	DE
	Neuhaus, Nele (crime novels)	DE	DE
	Sýkora, Michal (detective novels)	CZ	CZ

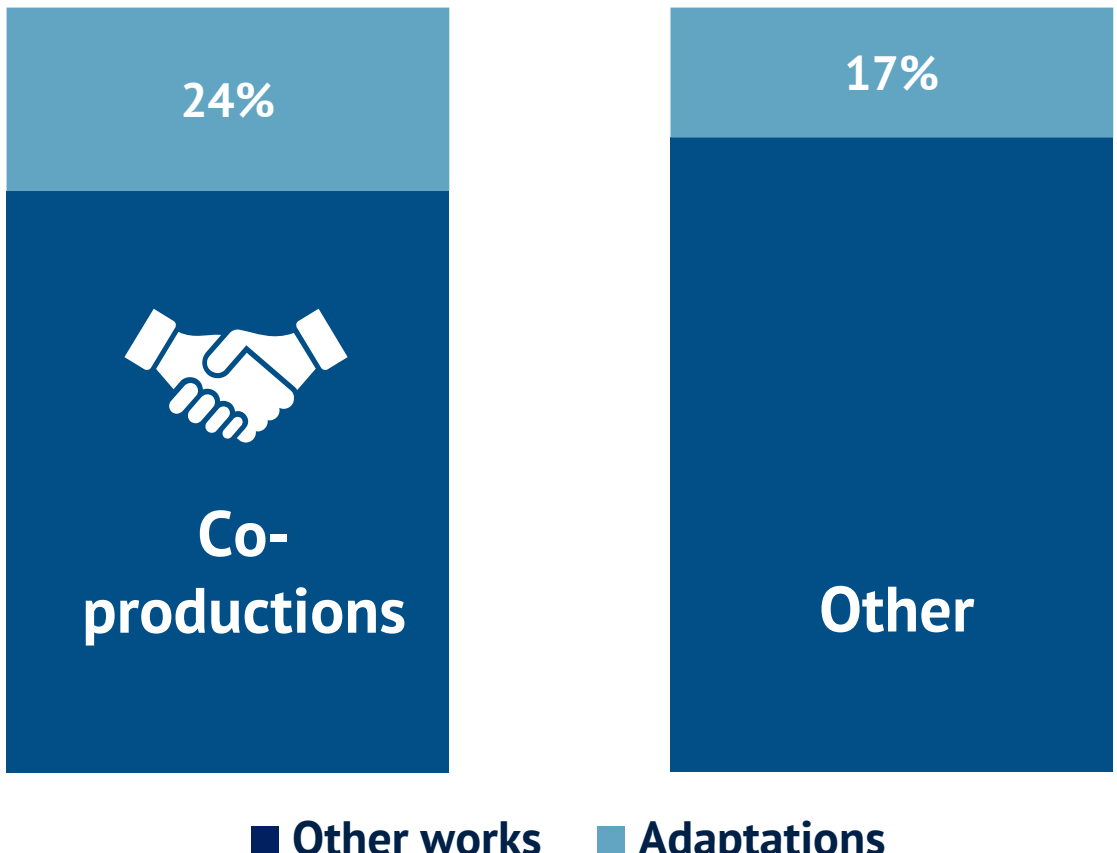
Source: European Audiovisual Observatory analysis of Media-press.tv data. Flag icons © Showeet.com and freeflagicons.com

European Audiovisual Observatory

Origin of European AV fiction adaptations - International co-productions

The share of adaptations in audiovisual fiction co-productions is significantly higher than in non-co-productions.

Share of adaptations among audiovisual fiction co-productions and non-co-productions (2015-2024)



Source: European Audiovisual Observatory analysis of Media-press.tv data

III. FEATURE FILM ADAPTATIONS

1. Production volume and formats

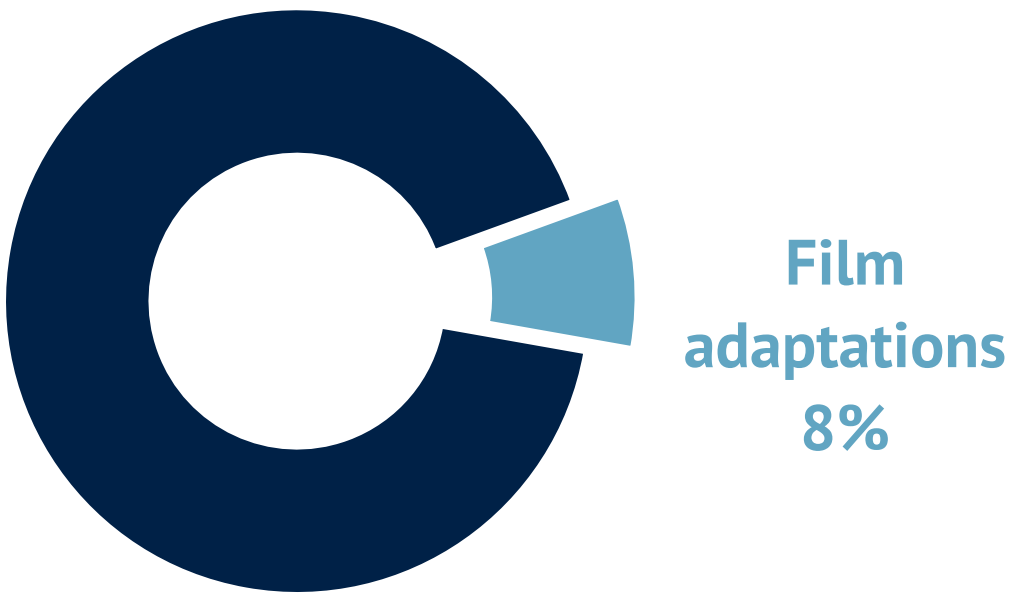
European Audiovisual Observatory

Production volume of feature film adaptations — Overview

8% of all theatrical films produced in Europe between 2015 and 2024 were adaptations.

- A total of 1,745 film adaptations were produced in Europe between 2015 and 2024.

Share of feature film adaptation titles produced in Europe (2015-2024)

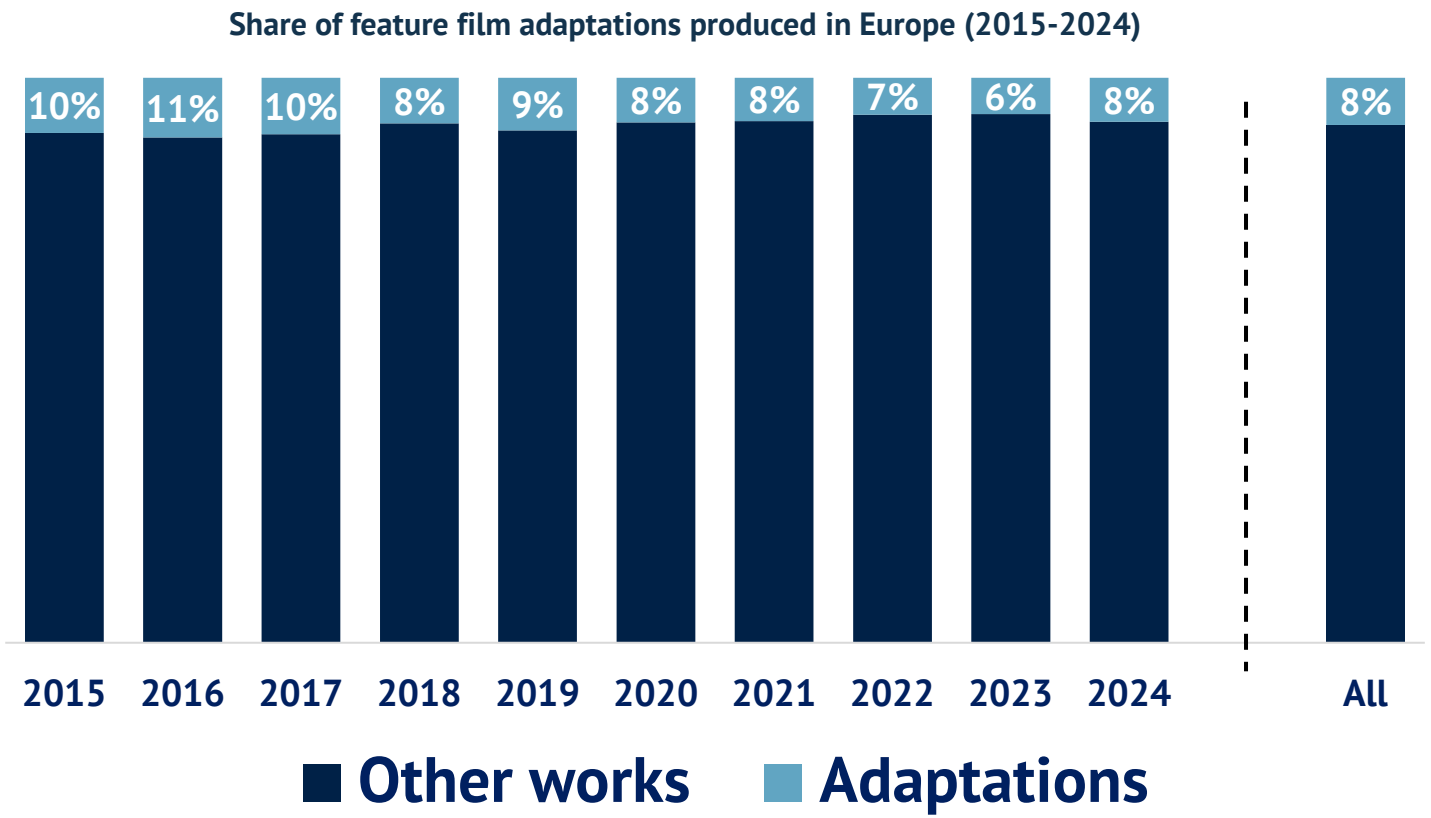


Source: European Audiovisual Observatory / LUMIERE

Production volume of feature film adaptations — Timeline

Adaptations experience a downward trend in European theatrical film production.

- The share of film adaptations decreased between 2015 and 2023, experiencing a slight rebound in 2024.



Source: European Audiovisual Observatory / LUMIERE

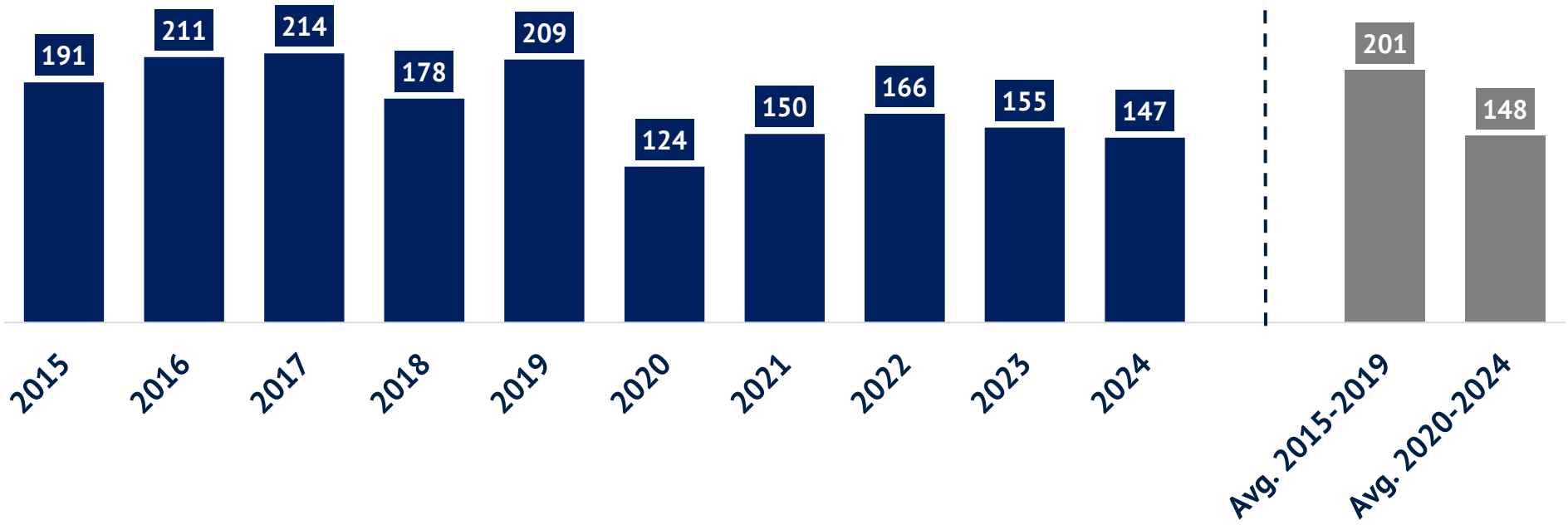
European Audiovisual Observatory

Production volume of feature film adaptations — Titles

Since 2020, around 150 film adaptations have been produced in Europe each year, down from 200 before the pandemic.

- In the context of an increase in the total number of films produced, the number of adaptations has decreased.

Volume of feature film adaptations produced in Europe by number of titles (2015-2024)

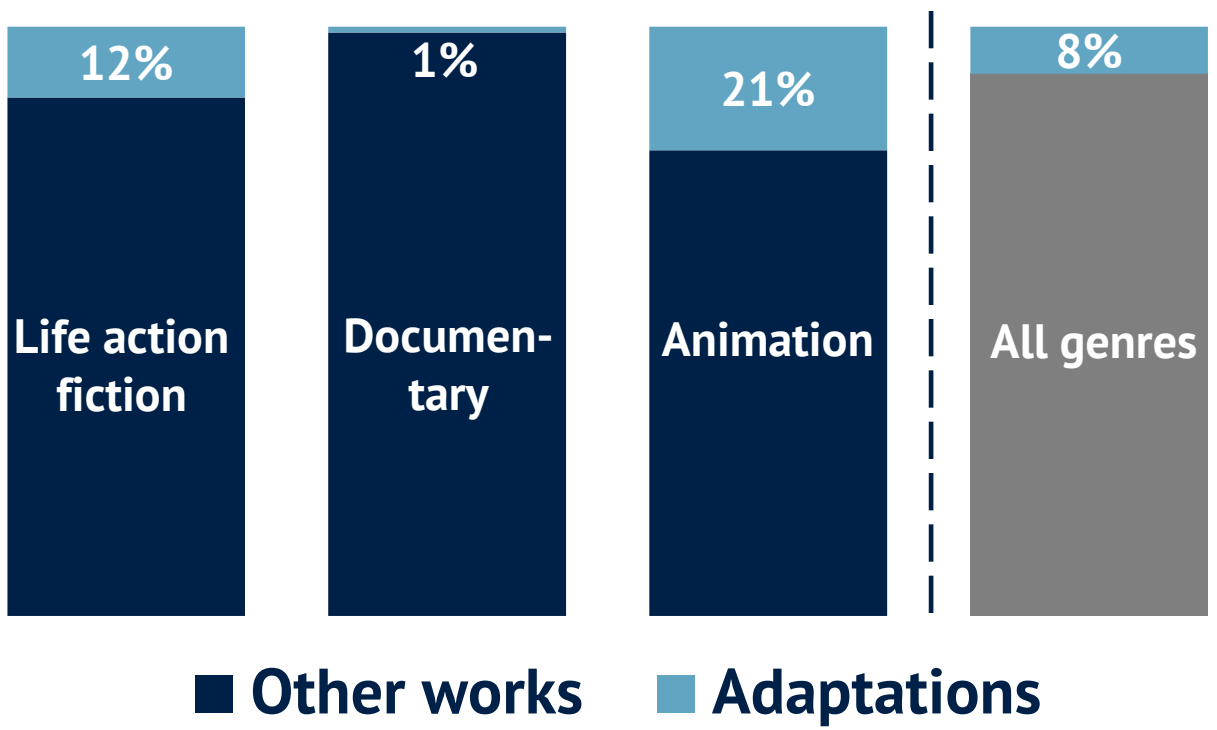


Source: European Audiovisual Observatory / LUMIERE

Animated feature films are more likely to be adaptations than live-action feature films.

- Adaptations account for 21% of animated feature films, which often draw on adaptable sources, such as children's literature and comics. These sources are easier to visualise through flexible animated storytelling.
- The majority of feature film adaptations are live-action films, accounting for 91% of the total.

Share of feature film adaptation titles by genre (2015-2024)

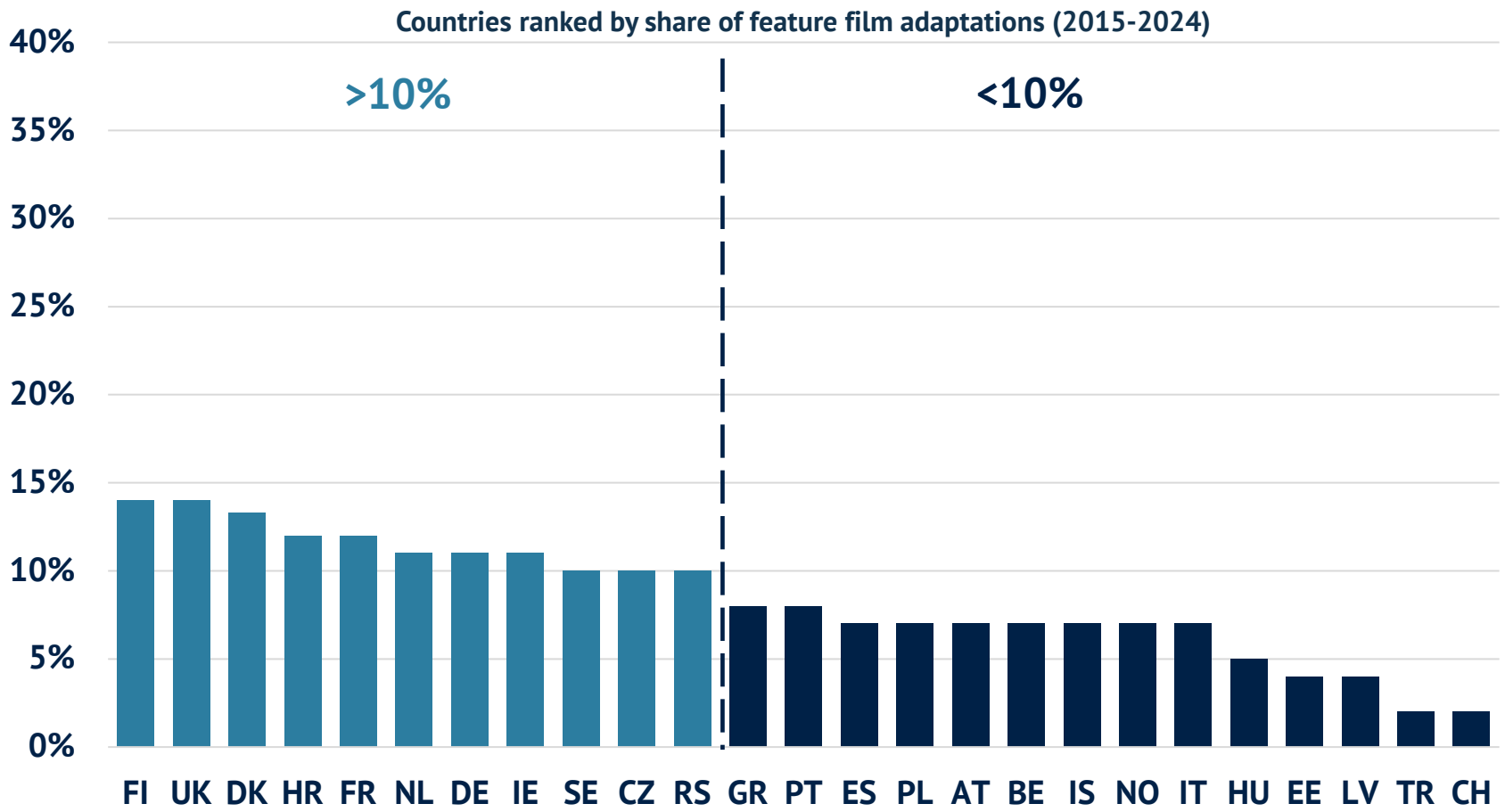


Source: European Audiovisual Observatory / LUMIERE

Production volume of feature film adaptations — Countries

When it comes to producing theatrical film adaptations, Finland and the United Kingdom are the leading European countries.

- Adaptations account for 14% of the theatrical films produced in their respective countries. Finland and the UK are among eleven countries that have a share of 10% or more.



Source: European Audiovisual Observatory / LUMIERE

European Audiovisual Observatory

III. FEATURE FILM ADAPTATIONS
2. Origin of original works

European Audiovisual Observatory

Most film adaptations are based on books.

- Books, theatre plays and films account for 93% of the original works from which feature films are adapted.
- Adaptations based on comics (4%) and TV series (2%) are less common.

Breakdown of feature film adaptations by original work (2015-2024)

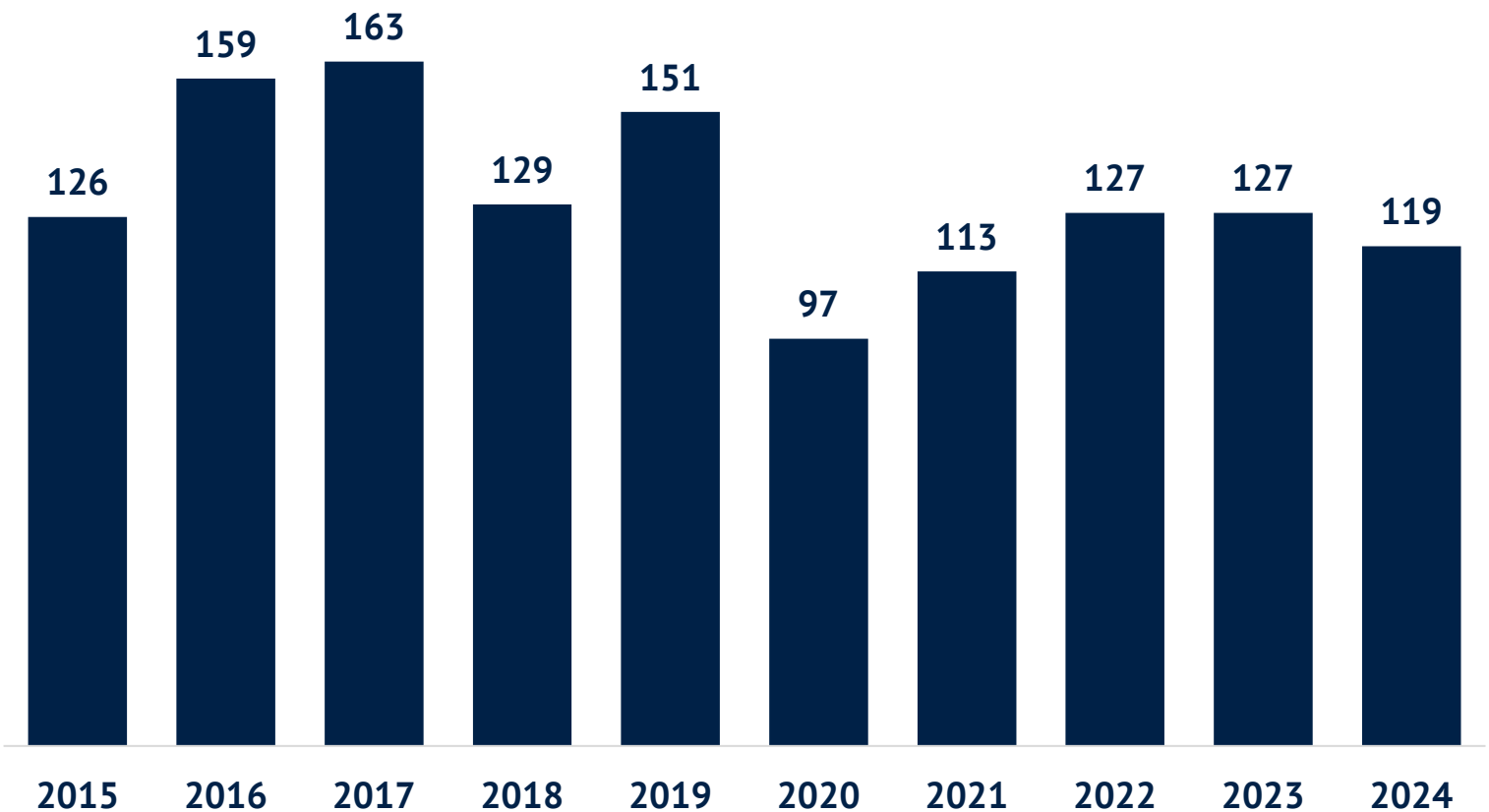
Source: European Audiovisual Observatory / LUMIERE

Origin of European feature film adaptations — Timeline books

In the context of an increase in the total number of films produced, fewer books have been adapted for film.

- Following the post-pandemic recovery period, the number of book adaptations peaked in 2022, falling by 6% between 2023 and 2024.

Number of feature film titles based on books (2015-2024)



Source: European Audiovisual Observatory / LUMIERE

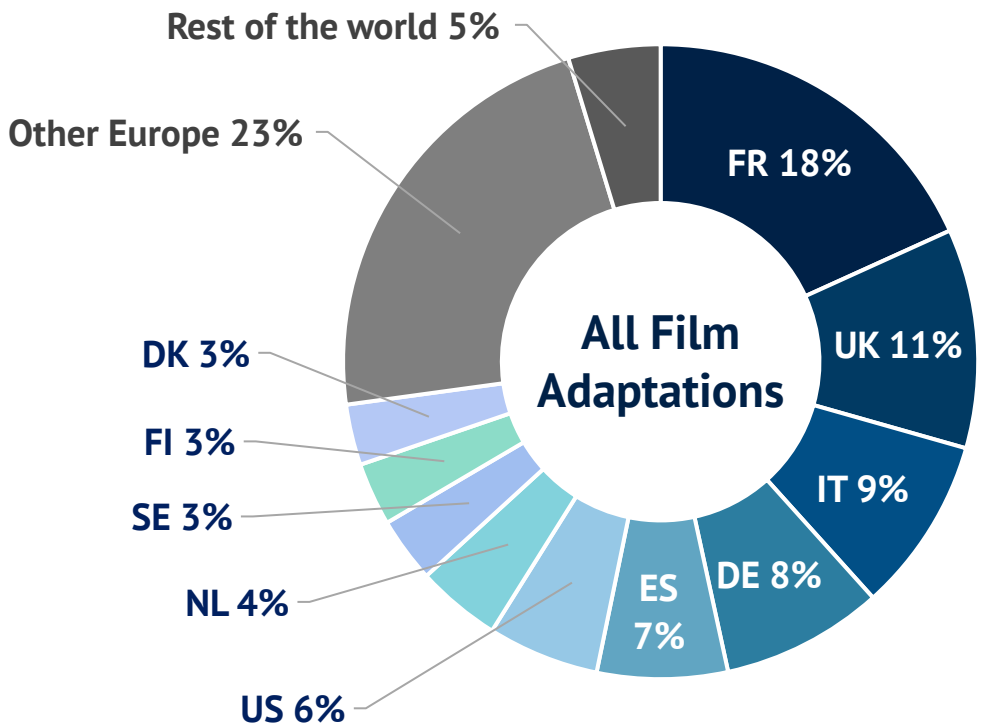
European Audiovisual Observatory

Origin of European feature film adaptations — Overview country of original works

Europe loves European IP: 89% of European TV and SVOD fiction adaptations are based on original European works.

- More than half of the feature film adaptations produced in Europe are based on original works from France (18%), the United Kingdom (11%), Italy (9%), Germany (8%) and Spain (7%).
- Original works from outside of Europe account for 11%, the majority of which come from the US (6%).

Breakdown of feature film adaptations by country of original work (2015-2024)



Source: European Audiovisual Observatory / LUMIERE

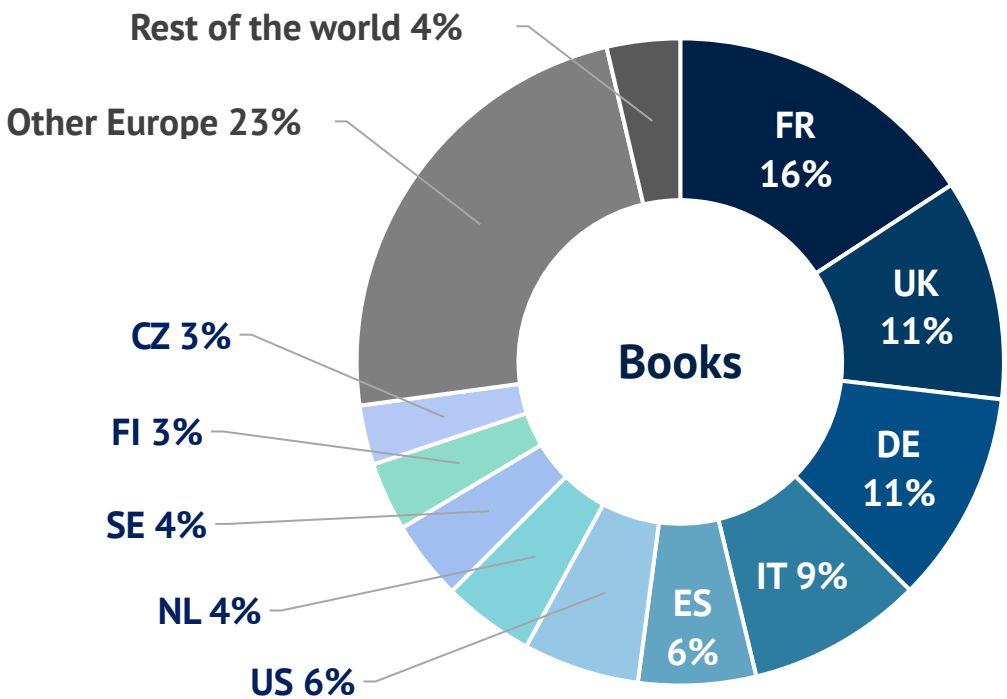
European Audiovisual Observatory

Origin of European feature film adaptations — Country of original books

The majority of books used for feature film adaptations originate from France.

- Over half of all feature film adaptations produced in Europe are based on original works from France (16%), the United Kingdom and Germany (both 11%), Italy (9%), and Spain (6%).
- Original books from outside Europe account for 10%, the majority of which come from the US (6%).

Breakdown of books used for feature film adaptations by country of origin (2015-2024)



Source: European Audiovisual Observatory / LUMIERE

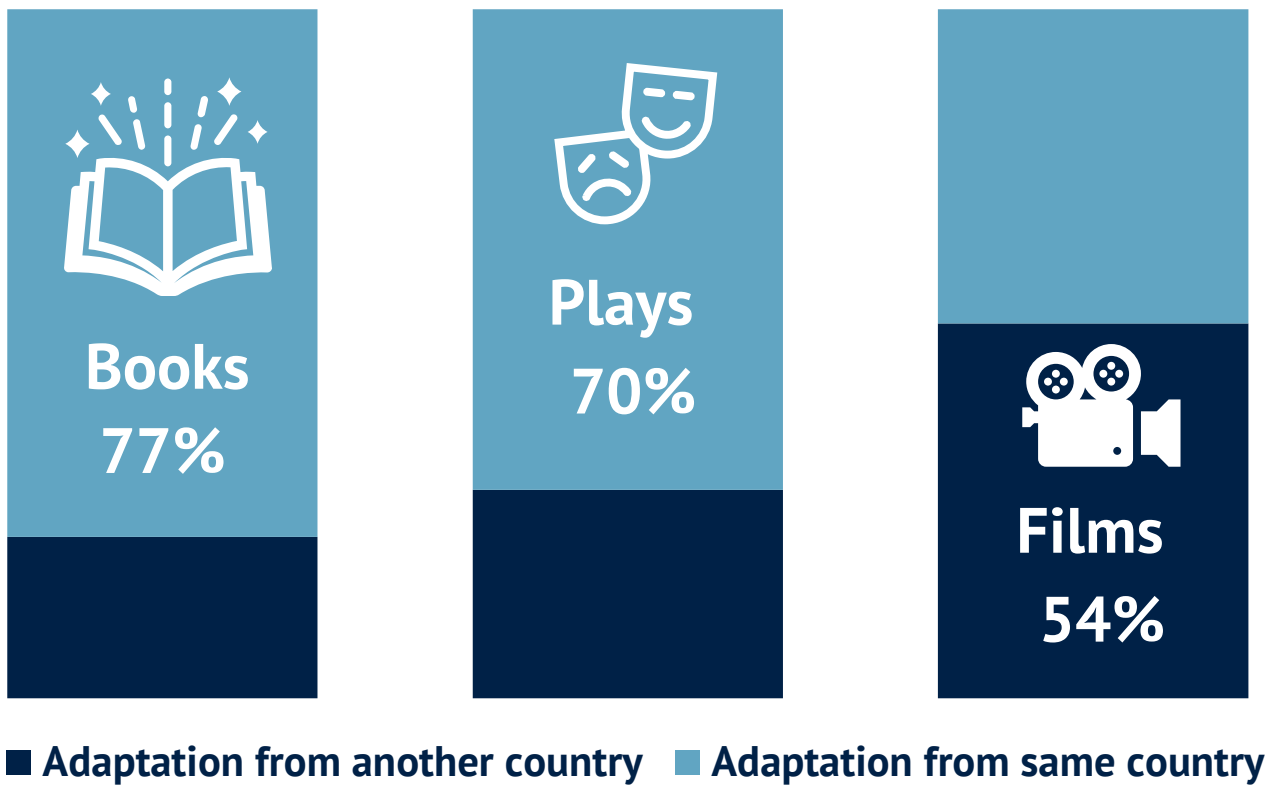
European Audiovisual Observatory

Feature film originals and adaptations — Country of origin

While most films are international, books and theatre plays used for feature film adaptations are mainly national.

- **Books and plays:** In more than 70% of cases, the country of origin and the country of production are the same.
- **Films:** In over half of cases (54%), the country of origin is different from the country of production.

Breakdown of books, plays and films adapted for feature films by country of origin (2015-2024)



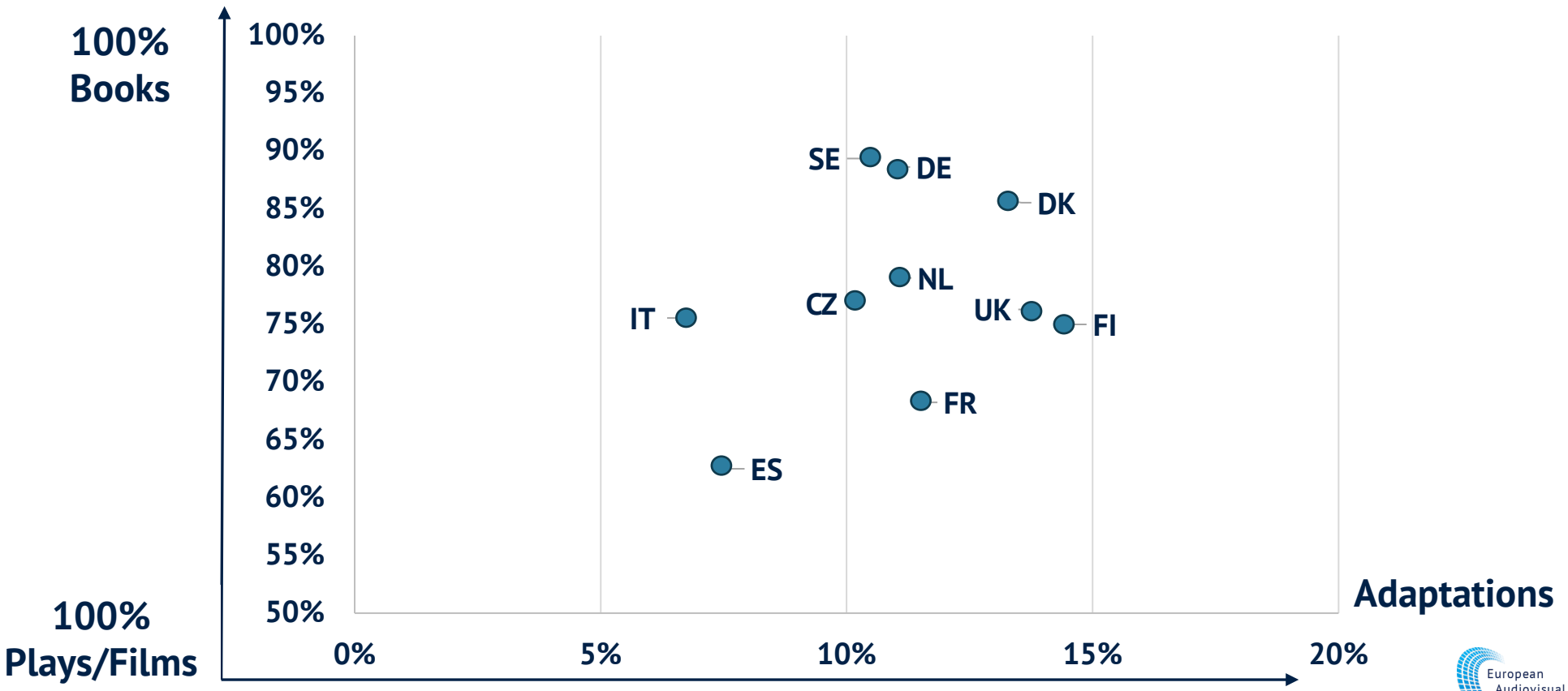
Source: European Audiovisual Observatory / LUMIERE

European Audiovisual Observatory

The emphasis placed on the type of original works varies between the top ten countries producing feature film adaptations.

- Swedish, German and Danish adaptations primarily use books as their source material.
- Spanish and French feature film adaptations are more varied, also being based on plays and films.

Clusters of original works among the top 10 countries producing feature film adaptations (2015-2024)

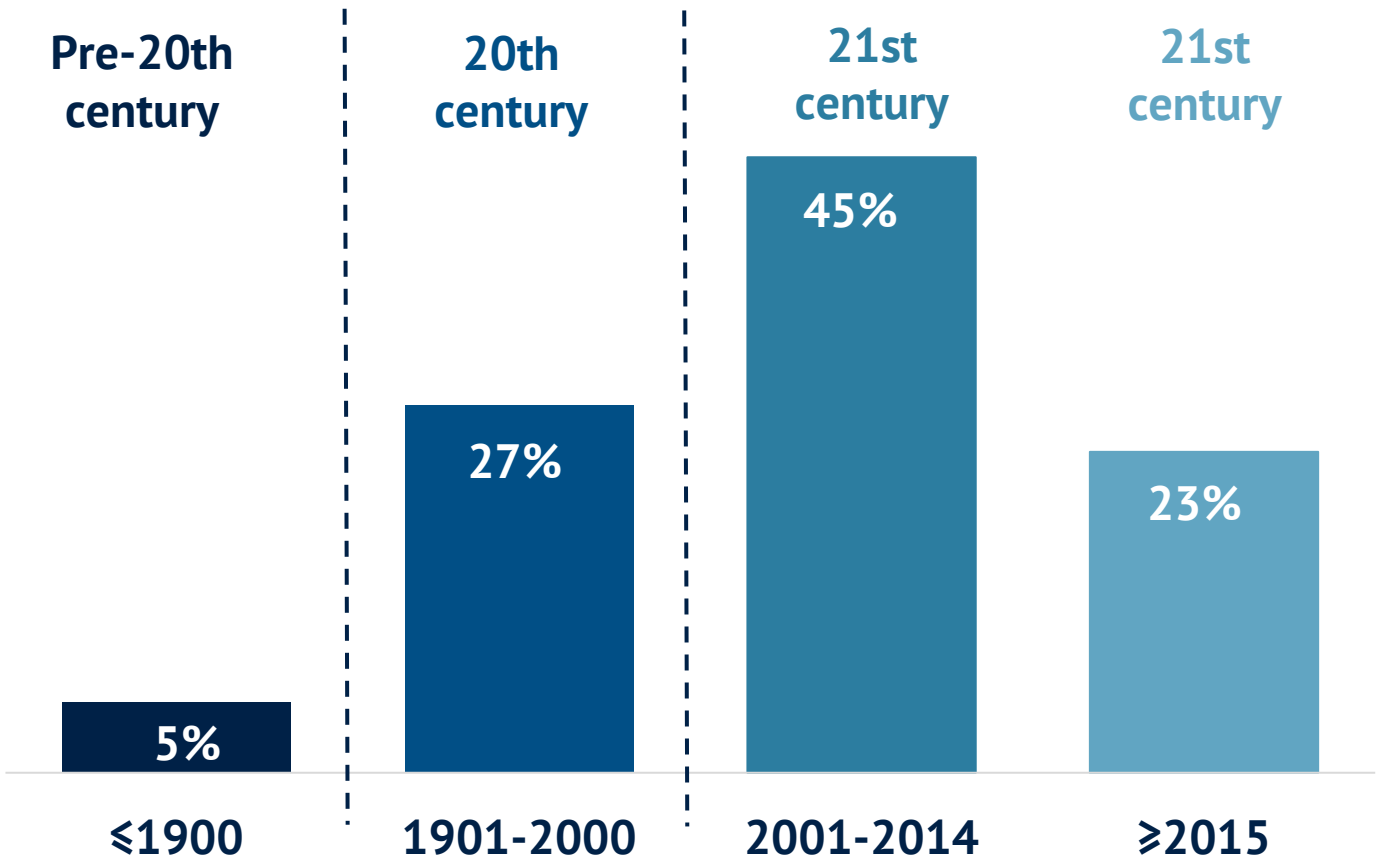


Source: European Audiovisual Observatory / LUMIERE

The majority of books adapted for feature films were first published in the 21st century.

- In fact, more than two thirds of the books used in feature film adaptations were first published after 2000 (68%).

Share of books used for feature film adaptations by year of first publication (2015-2024)



Source: European Audiovisual Observatory / LUMIERE

European Audiovisual Observatory

Film adaptations: Top book authors by country of origin (2015-2024)

	Number of adaptations + Original author + genre	Country of origin - Authors	Country of origin - Adaptations
∑8	**Falk, Rita (detective novels)**	**DE**	**DE**
∑6	Donnelly, Elfie (children's literature)	UK	DE
	Dumas, Alexandre (historical fiction)	FR	ES, FR
∑5	Widmark, Martin (children's literature)	SE	SE
∑4	Nesser, Håkan (crime novels)	SE	DE, SE, UK
	James, Henry (realist fiction)	US	FR, NL, UK
	Adler-Olsen, Jussi (crime novels)	DK	DK
	Duras, Marguerite (modernist fiction)	FR	FR
∑3*	Kurenniemi, Marjatta (children's literature)	FI	FI
	Nesbø, Jo (Nordic noir)	NO	IT, NO, UK
	Nöstlinger, Christine (children's literature)	AT	AT, DE
	Zweig, Stefan (historical fiction)	AT	DE, ES, DK

Source: European Audiovisual Observatory / LUMIERE. Flag icons © Showeet.com and freeflagicons.com. *Selection.

European Audiovisual Observatory

Film adaptations: Top authors of plays by country of origin (2015-2024)

	Number of adaptations + Original author + example	Country of origin - Authors	Country of origin - Adaptations
∑6	**Shakespeare, William (Macbeth)**	**UK**	**IT, UK**
∑5	Delaporte, Matthieu (Le Prénom)	FR	DE, IT
∑3	De Filippo, Eduardo (Il sindaco del Rione Sanità)	IT	FR, IT
	Pirandello, Luigi (Come Tu Mi Vuoi)	IT	FR, IT
	Tsiforos, Nikos (O thisavros tou makariti)	GR	GR
	Zeller, Florian (Le Père)	FR	FR, UK
∑2*	Baffie, Laurent (Toc toc)	FR	ES, TR
	Barrie, James Matthew (Peter Pan)	UK	IE, UK
	Casanovas, Jordi (Valenciana)	ES	ES
	Chekhov, Anton (The Cherry Orchard)	RU	FR, IE
	Dante, Emma (Misericordia)	IT	IT
	Schiller, Friedrich (Wilhelm Tell)	DE	LU, UK

Source: European Audiovisual Observatory / LUMIERE. Flag icons © Showeet.com and freeflagicons.com. *Selection.

European Audiovisual Observatory

Film adaptations: Top original films by country of origin (2015-2024)

	Number of adaptations + Original title + Year of 1st broadcast		Country of origin - Originals	Country of origin - Remakes
∑11	**Perfetti sconosciuti / Perfect Strangers**	**2016**	**IT**	**DE, ES, FR, GR, HU, NL, NO, PL, RO, SK, TR**
∑3	Klassefesten / The Reunion	2011	DK	EE, FI, LV
	Mamá se fue de viaje / Ten Days Without Mom	2017	AR	ES, FR, IT
	Papa ou maman / Daddy or Mommy	2015	FR	DE, ES, IT
	No se aceptan devoluciones / Instructions Not Included	2013	MX	ES, FR, TR
∑2	Misfit	2017	NL	DE, PL

Source: European Audiovisual Observatory / LUMIERE. Flag icons © Showeet.com and freeflagicons.com

European Audiovisual Observatory

IV. SCOPE AND METHODOLOGY

General remarks

- The term "adaptations" refers to audiovisual works and feature films based on blogs, board games, books, comics, films, manga, theatre plays, TV series, and video games.
- This analysis is conceptual rather than legal and focuses on identifying works that are based on or inspired by existing intellectual property.
- Other sources used for this report include IMDb, which was used to identify audiovisual fiction and feature film adaptations.
- In this report, "original work" refers to the earliest source material on which a film or TV series is based.
- If an adaptation is based on several books by the same author, the publication year of the first edition is used as the reference year.

Please quote this report as: "Adaptations in film and audiovisual fiction production in Europe – 2015-2024 figures", European Audiovisual Observatory.
If you wish to reproduce tables or graphs contained in this publication please contact the European Audiovisual Observatory for prior approval.
Opinions expressed in this publication are personal and do not necessarily represent the view of the European Audiovisual Observatory, its Members, or the Council of Europe.

a) Audiovisual fiction (1/2)

- For the purpose of this report, audiovisual fiction is defined as live-action fiction television films and series that are commissioned by broadcasters and on-demand services. This definition excludes animation, documentaries, reality formats, sports programmes and talk shows.
- The data underlying this report was provided by Media-press.tv. Media-press.tv systematically reviewed the programming schedules of over 200 TV channels and on-demand services in order to identify original European fiction. The selected services are the respective TV and SVOD audience leaders in the tracked countries. While some smaller channels may also produce some original fiction, most are dedicated to reruns or imported programming.
- The data provided by Media-press.tv were complemented by the European Audiovisual Observatory.
- In this report, “title” refers to either a TV film or a TV season. Each different TV season of a TV series is counted as one title.
- If a TV series has at least one episode based on another original work, it is counted as an adaptation.
- In this report, “streamers” refer to global streaming services.

a) Audiovisual fiction (2/2)

- 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 52e pisodes 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. These are either counted as TV films (if different production companies are involved) or as TV series (if the same production company produces all episodes). Some data from 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 using either a broad definition (any programme involving at least two producing countries) or a stricter definition, which excludes "linguistic co-productions" between neighbouring countries (DE-AT, FR-BE, FR-CH, GR-CY, BE-NL, DE-CH, CZ-SK and GB-IE).
- In the section of this report on audiovisual fiction, "**Europe**" refers to the 27 member states of the European Union, the United Kingdom, Norway, and Switzerland.

b) Feature films (1/2)

- The data used in the feature film section of this report comes from the LUMIERE database of the European Audiovisual Observatory. This database collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices.
- The study sample comprises European feature films produced between 2015 and 2024* that were released in European cinemas during the same period. Only films for which it was possible to track at least one commercial theatrical screening in one of the European markets covered by the LUMIERE database are included in the dataset. Please note that the annual number of films produced in a given country as it appears in LUMIERE may differ from official production figures, since the database only includes commercially released films. For time series, the year of production has been chosen as an indicator instead of the release year.
- The analysis only includes feature-length films, excluding compilations of short films and event cinema screenings. In the analysis, animated feature films are considered separately from live-action fiction films.

*The 2024 figures for feature films are provisional.

b) Feature films (2/2)

- This report considers the origin of film works rather than the nationality of the directors. A film is considered to be of European origin if it is produced and majority-financed by a European country. For the purpose of this analysis, the 46 member states of the Council of Europe[1] are considered European countries. However, the LUMIERE database only covers 34 European markets[2] for films produced between 2015 and 2024. Since LUMIERE tracks films based on admissions, the volume of film production in countries not covered by the database may be underestimated (i.e. it may not include films released only in national markets).
- Please note that differences in LUMIERE's coverage of individual markets can distort the direct comparability of statistical indicators between years or countries. This is particularly true with regard to the number of films released.

1) Albania, Andorra, Armenia, Austria, Azerbaijan, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Moldova, Monaco, Montenegro, the Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Türkiye, Ukraine and the United Kingdom.

2) Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Montenegro, the Netherlands, Norway, Poland, Portugal, North Macedonia, Romania, Slovenia, Slovak Republic, Spain, Sweden, Switzerland, Türkiye and the United Kingdom.

More information:

www.obs.coe.int