

A young boy with dark hair, wearing a white t-shirt, is looking towards a man in a red t-shirt. The man is in the foreground, slightly out of focus, and is looking back at the boy. The background is dark and indistinct.

ADOLESCENCE

A British story that resonated with the world

NETFLIX

The Netflix logo is positioned in the top left corner of the page. It consists of the word "NETFLIX" in a bold, red, sans-serif font. The background of the entire page is a promotional image for the show "Adolescence", featuring a young boy in a dark blue jacket with white stripes on the sleeves, looking directly at the camera. Behind him, two men are standing in a hallway; one is wearing a dark jacket over a red shirt, and the other is wearing a dark jacket with a "PO" patch and glasses. The hallway has blue and white walls and several doors.

NETFLIX

ADOLESCENCE

A British story that resonated with the world

When *Adolescence* landed on Netflix, no one could have predicted what followed. It set records with more than 141 million views in the three months after its launch and a place in the history books as the UK's first streaming show to top Barb's weekly charts, but it was also the start of something much bigger.

The series struck a nerve with parents, caregivers and teenagers alike. Parents and caregivers said it helped them understand their children's experiences better, from online safety to what it's like to be a teenager today.* Teenagers told us the same: the majority said they felt more understood after watching, and many even discussed the show in classrooms.

Its impact has gone far beyond television. *Adolescence* has been debated in parliaments, screened in schools across the world, and celebrated at the highest level of the industry, winning eight Emmys — including Owen Cooper's record-breaking award as the youngest ever supporting actor. But the real legacy of the show is the way it has opened doors between generations, turning entertainment into connection.

“We are incredibly proud of the impact *Adolescence* has had, encouraging us all to have difficult but vital conversations about the modern world. Television can be a powerful way to bring people together, broaden perspectives and provide connection alongside entertainment.”

Anne Mensah, Netflix's U.K Vice President of Content

77% of parents and caregivers said it made them more aware of the online threats their teenagers face

NETFLIX

ADOLESCENCE

Mapping Adolescence's impact in the UK

The impact of *Adolescence* in Britain can be measured not just in viewing figures, but in how it jolted parents, teachers and even Parliament awake to the realities of what teenagers are experiencing.

New research has shown the scale of this shift. More than three quarters (77%) of parents and caregivers who watched or were aware of the show said it made them more aware of the threats teenagers face online, from misogyny to pressure around masculinity. Over half said it had sparked a conversation they'd never had before with their child. For teenagers, the effect was just as striking: 64% of teens who'd seen the show agreed that it is the most accurate on-screen depiction of growing up today. One in five discussed the series in the classroom, with teachers using it as a springboard for debates on consent, relationships and wellbeing.

“We wanted to make something that people want to watch, of course, but we also wanted to pose a question that got people talking on their sofas, in pubs, in schools, maybe even in parliament.”

Jack Thorne, *Adolescence* writer

67% said *Adolescence* helped them understand what it's like to be a teenager today

NETFLIX

ADOLESCENCE

That wave of conversation quickly spilled into the despatch box. Within weeks of launch, *Adolescence* was raised at Prime Minister's Questions, with MPs from across the political spectrum calling for it to be shown in schools. Safeguarding Minister Jess Phillips praised it as "a disturbing glimpse into the minds of thousands of young boys warped by the violence and abuse they are witnessing online", and the Women and Equalities Select Committee invited the show's creators to give evidence on misogyny and online harm. The Prime Minister himself convened a Downing Street roundtable with the show's creators and children's charities, describing how watching the drama with his own family "hit home hard". Netflix also made the show available in schools, with the charity Tender providing resources and advice to support discussions.

Institutions followed suit. The Metropolitan Police issued new guidance for parents and caregivers, linking the drama's fictional cases to real-world counter-terrorism work. Lord Anderson's independent review of Prevent noted a sharp rise in referrals after the show aired. Youth groups from Cornwall to Hertfordshire hosted workshops to give teenagers and parents a safe space to talk.

In short, what began as a TV drama became a catalyst for debate, conversations and policy.

86% of teenagers who watched or are familiar with the show had at least one **discussion sparked by Adolescence**



NSPCC: How Adolescence Sparked Safeguarding Action

The release of *Adolescence* triggered an increase in safeguarding conversations and demand for support and guidance from the NSPCC, as parents, carers, youth workers and teachers sought specialist support on topics like misogyny and harmful online content—citing *Adolescence* directly as the catalyst. Professionals can now stay up to date by signing up to the NSPCC’s safeguarding webinars and masterclasses, available on the NSPCC Learning website. The charity has also been commissioned by a global tech company to deliver workplace awareness training after staff raised concerns.

“The deeply disturbing themes portrayed in Netflix’s *Adolescence* highlight the unacceptable risks many young people face in today’s online world. This drama powerfully illustrates how children can be exposed to harmful content without adequate protections.”

Rani Govender, Policy Manager at the NSPCC

NETFLIX

ADOLESCENCE

**64% of teenagers said
Adolescence made it easier
for them to talk to their
parents about difficult topics like
online pressures**

Made in Britain

Adolescence isn't just a hit drama; it's a feat of British creativity. Each of its four episodes was filmed as a single continuous take, pulling audiences into the raw intensity of real time. That ambition demanded precision: two weeks of rehearsal for each episode, followed by a week of filming where the cast and crew had just two chances a day to get it right. From script to set design, every decision was shaped by the one-shot format. Even the kit was customised, with lightweight cameras built to move seamlessly through each scene without a cut.

Behind and in front of the camera, the show drew deeply on northern talent. Produced by Sheffield's Warp Films and filmed in West Yorkshire, it championed local cast and crew at every stage. The team worked with grassroots drama schools like Drama MOB and Articulate to bring in young performers from underrepresented backgrounds, supported by seasoned actors and crew from the north. The result was a production that showcased the breadth of talent in the UK.

Accolades at a glance

The series went on to win eight Emmy Awards, including Outstanding Limited Series, and made history when Owen Cooper became the youngest ever winner of Outstanding Supporting Actor in a Limited Series:

Golden Globes 2025:

4 wins, including *Best Limited Series*, *Best TV Actor*, *Best TV Supporting Actor* and *Best TV Supporting Actress*.

The Actors Awards (formerly SAG Awards):

4 nominations, including *Outstanding Performance by a Female Actor* (Erin Doherty, Christine Tremarco), and by a *Male Actor* (Owen Cooper, Stephen Graham)

BAFTA TV Awards 2026:

11 nominations, 4 wins including *Best Limited Drama*, *Best Leading Actor* (Stephen Graham), *Best Supporting Actor* (Owen Cooper), and *Best Supporting Actress* (Christine Tremarco)

Gotham Television Awards:

3 wins, including *Breakthrough Limited Series*

Astra TV Awards:

4 wins, including *Best Limited Series* and *Best Supporting Actor*

Edinburgh TV Festival Awards:

Best Drama and Breakthrough Performance (Owen Cooper)

Television Critics Association Awards:

Outstanding Achievement in Miniseries

National Television Awards:

Best New Drama and *Drama Performance Award* (Owen Cooper)

Sky Arts Awards:

Best Television Series and *Breakthrough Award* (Owen Cooper)

The Times ranked *Adolescence* in the list of the top 100 TV shows of the century

Adolescence around the world

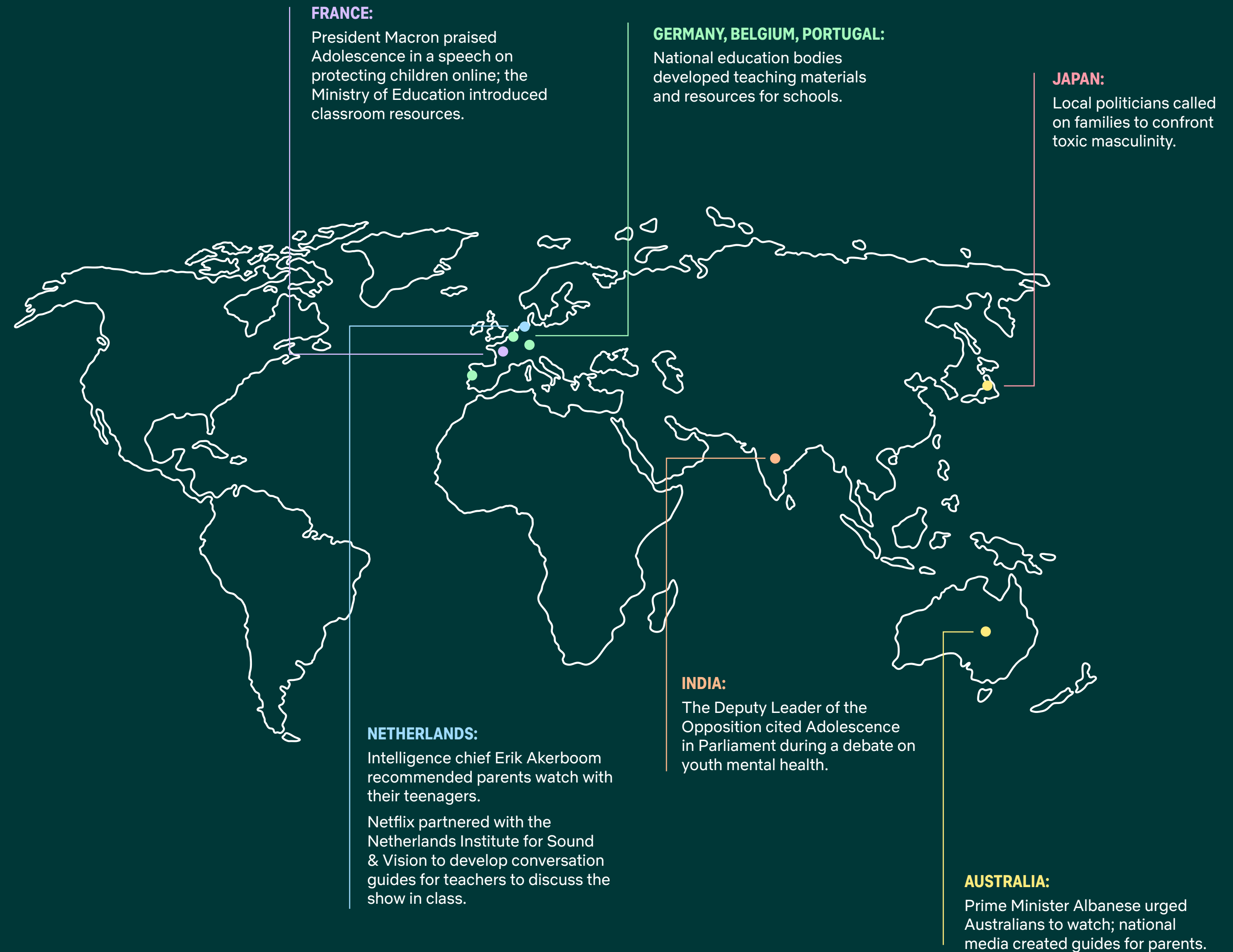
What began as a British drama has become a global conversation. Within four weeks of release, *Adolescence* hit Number 1 in 80 countries, bringing a distinctly UK story to audiences everywhere. Its popularity gave a platform to new British talent and showed that while the story was rooted in Yorkshire, the issues it raised were shared and felt deeply across cultures around the world.

Governments, schools and media organisations around the world picked it up as a catalyst for their own debates. Presidents and prime ministers urged families to watch it. Classrooms in Europe, Asia and Australia used it as a teaching tool. Police forces produced new guidance for parents. Intelligence and education agencies pointed to it as a warning sign and a way to start conversations with young people.

“No matter how small the story is, if you make it with love and care and conviction, it can go right across the world.”

Stephen Graham, Co-creator & actor

11% teenagers who watched the show did so in the classroom, and 20% discussed the topics raised in class





NETFLIX

ADOLESCENCE

A legacy beyond the screen

The story of *Adolescence* doesn't end with its final episode. Its legacy is not only the awards it won, but the awareness it raised and the connections it created. Across homes, schools and parliaments, it has helped bring hidden issues into the open and shown that British creativity can drive global conversations.

*Opinium Research polled 2,000 parents, guardians and carers of 13-17 year olds and their children in the United Kingdom using an online methodology. Results were weighted by age, gender, and region to nationally representative criteria. Fieldwork was conducted between 1st and 9th September 2025