

Statistical Report:

Sci-fi film in Europe

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Introduction

This statistical report examines sci-fi films in Europe during the period 2000-2014. It is based on the analysis of data from the European Audiovisual Observatory's LUMIERE Pro database and the Internet Movie Database (IMDb).

The key findings of the report are as follows:

- Sci-fi films represent only 1% of the films produced in Europe. However, the number of sci-fi productions has steadily increased since the millennium.
- A quarter of European sci-fi productions are British films or UK majority co-productions. Several European countries – including Cyprus, Estonia, Lithuania, Norway, Romania, Slovakia and Slovenia – have produced no sci-fi films in this century.
- While sci-fi films represent only 1% of the films released in European cinemas, they account for 9% of the European box office. However, the vast majority of sci-fi films seen by Europeans are American productions.
- Admissions for sci-fi films have jumped in Europe in the last two years due to the success of franchises like *The Hunger Games*, *Iron Man* and *X-Men*.
- Sci-fi films are most popular in Slovakia and least popular in Italy.
- The most successful European sci-fi film of the 21st Century is *Lucy* (Besson, 2014).
- *The World's End* (Edgar Wright, 2013) has the highest IMDb Metascore; *Moon* (Duncan Jones, 2009) has the highest IMDb User Rating; and *Under the Skin* (Jonathan Glazer, 2013) has the most awards.

Methodological note:

The report is based on the analysis of data from the European Audiovisual Observatory's LUMIERE Pro database and the Internet Movie Database (IMDb). LUMIERE was used to create a dataset of European films produced in the period 2000-2014 (including details about their title, countries of origin, and admissions in Europe), while IMDb was used to identify the film's genre. The collection, aggregation, coding and analysis of this data was conducted by Dr Huw D Jones of the 'Mediating Cultural Encounters through European Screens' (MeCETES) project.

Throughout this report, "Europe" is defined as the EU28 and EFTA members states. Analysis is restricted to films theatrically released in Europe between 2000 and 2014. Admissions data for the early-2000s period may not be fully accurate and should be treated with caution. Furthermore, data from smaller countries or new EU member states may not be fully up-to-date (e.g. there is no record of the Greek sci-fi films *Omega Rose* or *Red City*).

A film's nationality or country-of-origin is defined by the country which LUMIERE names as the majority producer. As a result, some co-productions which may be seen as "European" (e.g. *Children of Men*, *Gravity*) have been classified as "US" productions.

IMDb was used to identify sci-fi films. However, it should be noted that there are many examples of films which IMDb does not define as “sci-fi” even though they are classified as such elsewhere (e.g. *Le Temps des Loups* is classified as a “Drama” on IMDb, and *Banlieue 13* is classified as a “Crime/Action/Thriller”).

Production trends

Europe produces very few sci-fi films. Between 2000 and 2014, only 134 sci-fi films were produced in Europe – 1.0% of total film output. Dramas were the most popular genre of film produced in Europe (45.5%), followed by comedies (26.2%) and documentaries (20.1%) – though note these categories are not mutually exclusive (i.e. a film can be classified as both a drama *and* a sci-fi).

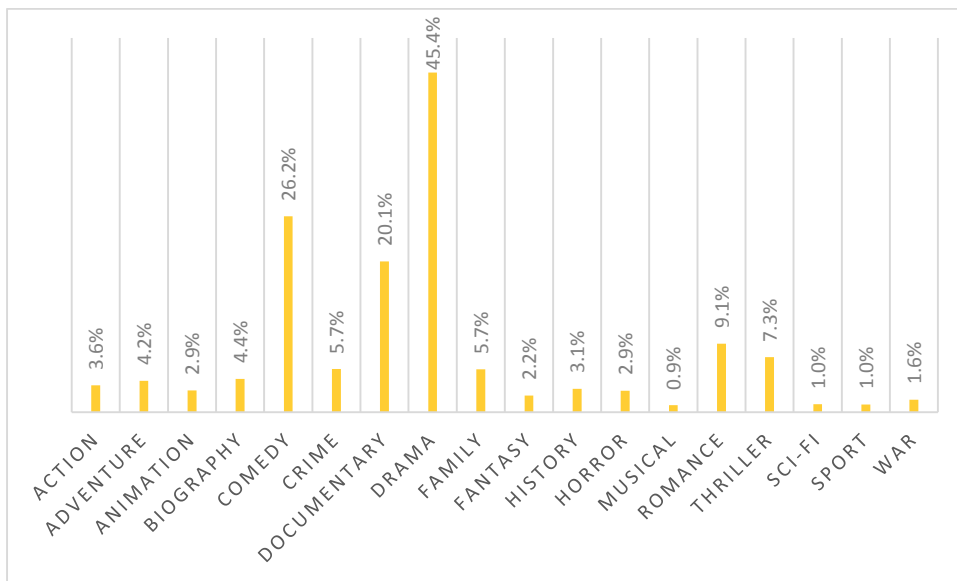


Figure 1. Films produced in Europe by genre, 2000-14. Sources: LUMIERE PRO / IMDb.

Europe produced 8.9 sci-fi films per year on average. There has been a steady increase in the number of sci-fi films produced in Europe since the start of the millennium. However, this must be set within the context of a general rise in the number of films produced in Europe. As a share of total film output, the proportion of sci-fi films has increased on average by only 1.9% per year.

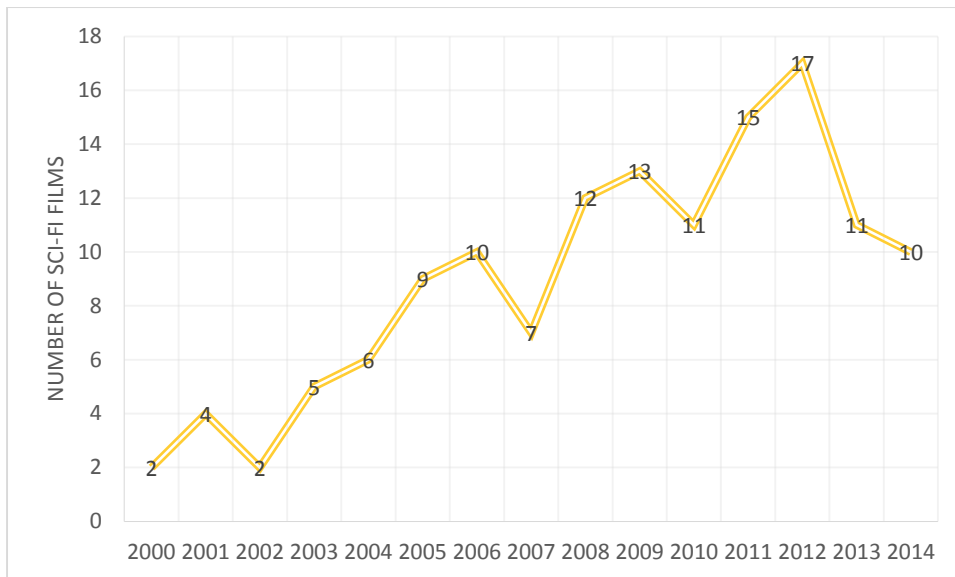


Figure 2. Number of sci-fi films produced in Europe, 2000-2014. Sources: LUMIERE PRO / IMDb.

Britain is responsible for producing the most sci-fi films (22%), followed by France (16%), German (15%) and Spain (13%). Including inward investment features (GB Inc), Britain produced 26% of all the sci-fi films produced in Europe in the period 2000 to 2014. Just under half of the sci-fi films produced in Europe (47%) are international co-productions.

Britain also produced the most sci-fi films as a proportion of its total film output (3.0%). Several European countries – including Cyprus, Estonia, Lithuania, Norway, Romania, Slovakia and Slovenia – produced no sci-fi films for theatrical release between 2000 and 2014, while most European countries produced only one or two during the period.

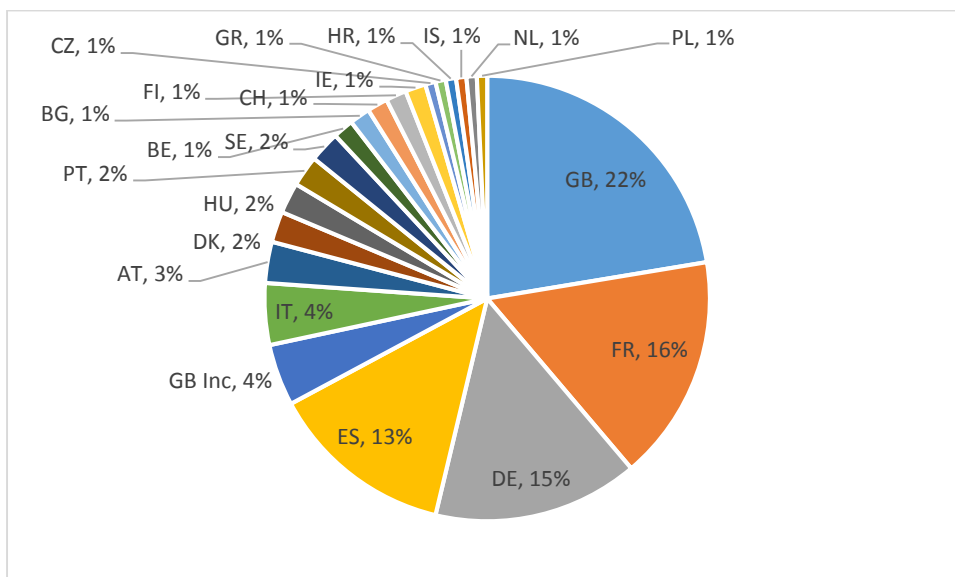


Figure 3. Sci-fi films produced in Europe by country of origin (of the majority producer). Sources: LUMIERE PRO / IMDb.

Box office trends

While sci-fi films only account for 1% of the films released in European cinemas, they take 9% of the European box office on average. North American productions account for 93% of the admissions for

sci-fi films in Europe, while European productions account for only 6% of sci-fi admissions. In other words, European sci-films account for less than 1% of total cinema admissions in Europe.

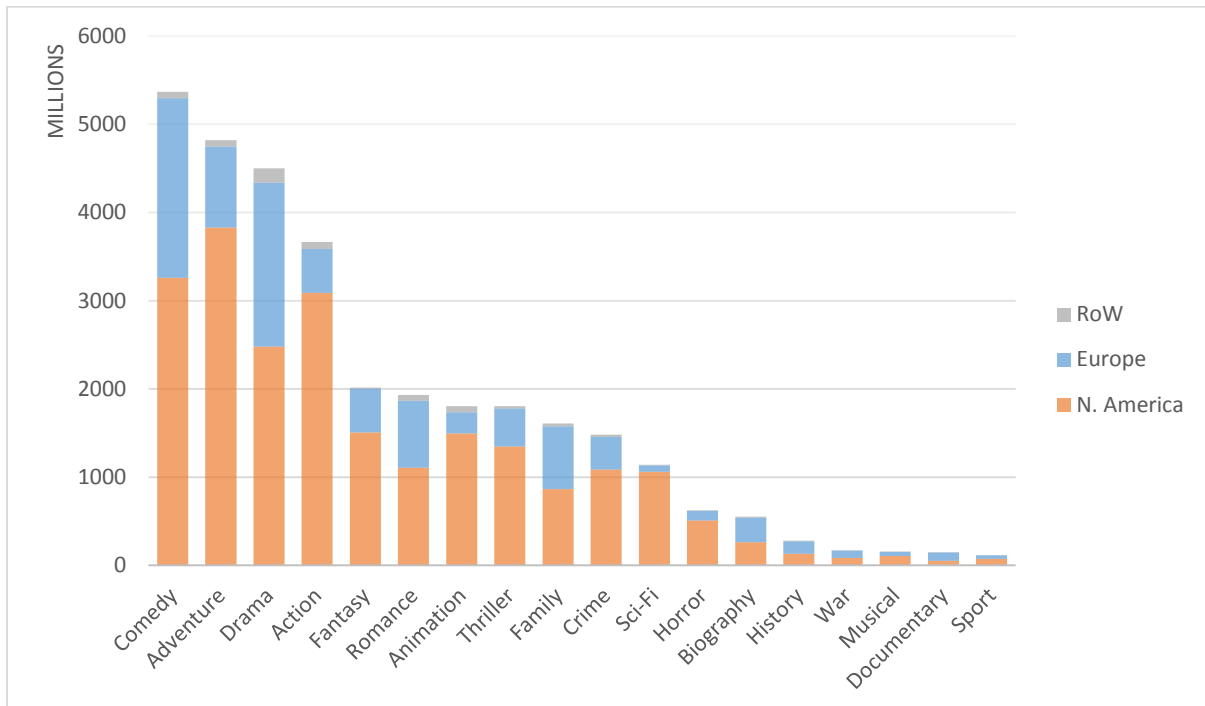


Figure 4. Total European cinema admissions by genre / country of origin, 2000-2014. Sources: LUMIERE PRO / IMDb.

As a proportion of the European box office, sci-fi films have increased from 6.1% in 2000 to 20.7% in 2014 – a 239% increase. Sci-fi films have become increasingly popular in Europe particularly in the last two years due to the success of a handful of films including *The Hunger Games: Catching Fire* (2013), *Iron Man 3* (2013), *Gravity* (2013), *The Hunger Games: Mockingjay – Part 1* (2014), *Lucy* (2014), *Dawn of the Planet of the Apes* (2014), *Interstellar* (2014), *Guardians of the Galaxy* (2014), and *X-Men: Days of Future Past* (2014).

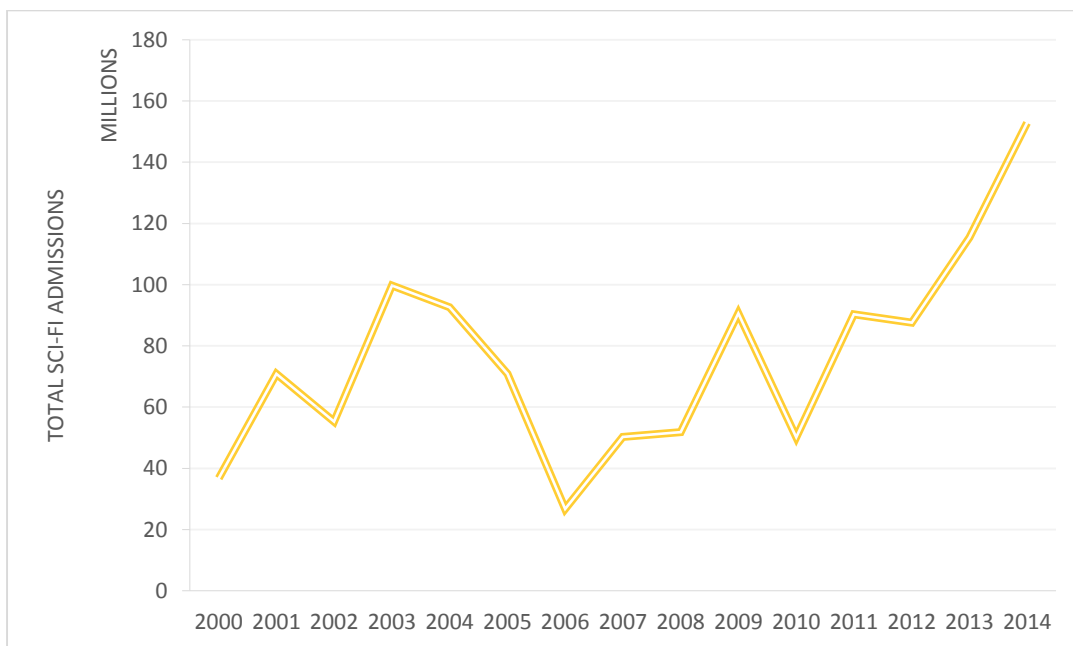


Figure 5. Sci-fi admissions in Europe, 2000-2014. Sources: LUMIERE PRO / IMDb.

Sci-fi films are most popular on average in Slovakia (12% of total box office), followed by Britain (11%) and Hungary (11%). They are least popular in Italy (6%), Greece (6%) and the Netherlands (6%).

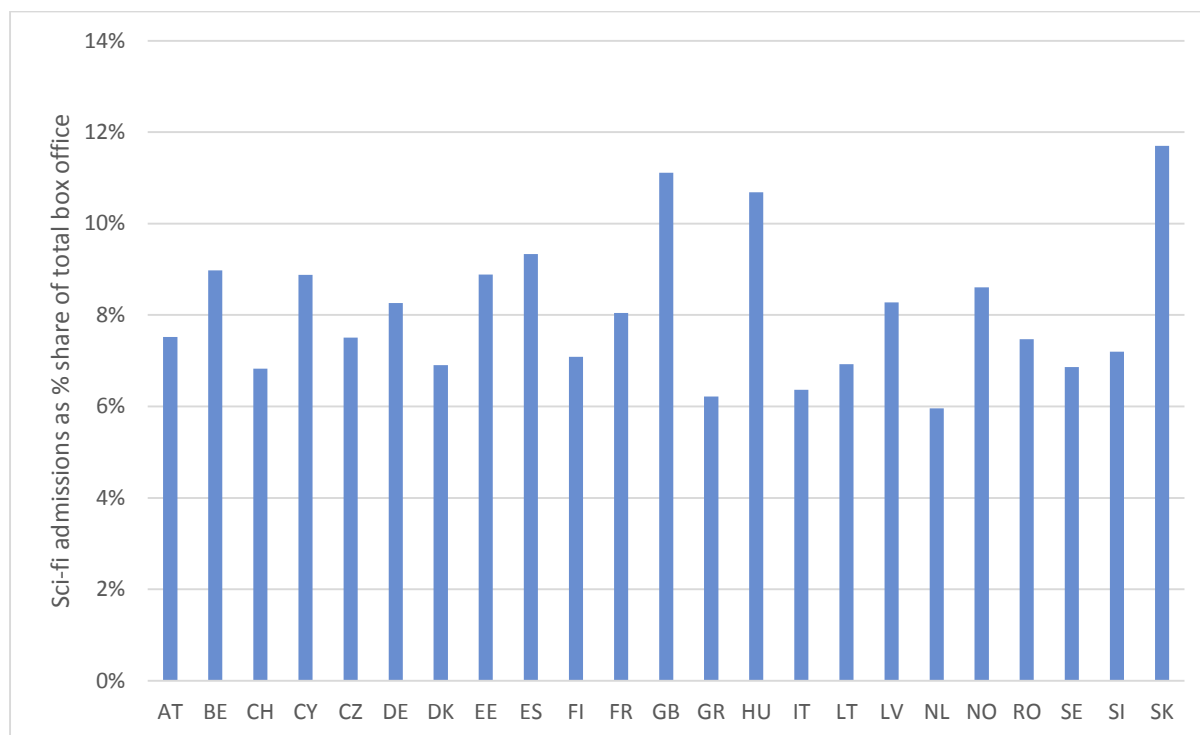


Figure 6. Sci-fi admissions as a proportion of total box office by territory, 2000-2014. Sources: LUMIERE PRO / IMDb.

Tables

Table 1. Top 25 Sci-fi films in Europe by admissions, 2004-2014. Source: LUMIERE PRO.

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Table 2. Top 25 European sci-fi films by Europe by admissions, 2004-2014.

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Table 3. Top 10 European sci-fi films by IMDb Metascore, 2000-2014. Sources: IMDb.

	Title	Year	Country	Metascore
1	The World's End	2013	GB / US / JP	81
2	Melancholia	2011	DK / SE / FR / DE / IT	80
3	28 Weeks Later	2007	GB / ES	78
4	Under the Skin (2013)	2013	GBInc / US / CH	78
5	2046	2004	FR / IT	78
6	Attack the Block	2011	GB / FR	75
7	Never Let Me Go	2010	GBInc / US	69
8	Los cronocrímenes	2007	ES	68

9	Moon	2009	GB	67
10	The Future	2011	DE / US	67

Table 4. Top 10 European sci-fi films by IMDb User Rating, 2000-2014. Sources: IMDb.

	Title	Year	Country	Audience Rating
1	Moon	2009	GB	8
2	2046	2004	FR / IT	7.5
3	Cloud Atlas	2012	DE / US	7.5
4	Intolerance (Short Film)	2000	GB	7.4
5	Hiroku: Defenders of Gaia	2013	ES	7.4
6	Sunshine	2007	GB / US	7.3
7	The Show Must Go On	2010	HR	7.2
8	Never Let Me Go	2010	GBInc / US	7.2
9	Los cronocrímenes	2007	ES	7.2
10	Frequently Asked Questions About Time Travel	2009	GBInc / US	7.1

Table 5. Top 10 European sci-fi films by awards, 2000-2014. Sources: IMDb.

Title	Year	Country	Awards
Under the Skin (2013)	2013	GBInc / US / CH	46
Melancholia	2011	DK / SE / FR / DE / IT	44
2046	2004	FR / IT	42
Moon	2009	GB	26
Attack the Block	2011	GB / FR	24
Cloud Atlas	2012	DE / US	17
Eva	2011	ES / FR	15
Tres días	2008	ES	14
1	2009	HU	12
Monsters	2010	GB	12