Netflix Content Analysis – Insights Document

1. Project Overview

Project Name: Netflix Content Analysis
Objective: Analyze Netflix's content library to understand trends, distribution, and regional/genre patterns.
Dataset: Netflix titles with metadata (2010–2021)
Tools Used: Python, SQL, Google Sheets.

2. Analysis Objectives

- Identify annual trends in content release (Movies vs TV Shows)
- Analyze content distribution by genre, rating, and region
- Quantify growth surges and anomalies in content release
- Derive actionable business insights for content strategy

3. Summary of Key Findings

Sheet 1: Content Distribution

- Netflix library: 69.6% movies (6,131) vs 30.4% TV shows (2,676).

- Total titles analyzed: 8,807.

Sheet 2: Documentary Trend

- Documentaries grew from 1 title in 2012 → 206 in 2017.

- Peak production in 2017 (206 titles).

- Decline observed after 2019, with 99 titles in 2021.

Sheet 3: Genre Distribution

- International Movies (2,752), Dramas (2,427), and Comedies (1,674) dominate the catalog.

- International TV Shows (1,351) and Documentaries (869) follow as strong categories.

- Niche but notable presence of Action & Adventure (859), Romantic Movies (616), and Thrillers (577).

- Wide variety overall, with top 20 genres covering the majority of titles from 42 total.

Sheet 4: Ratings Distribution

- Movies are mostly rated TV-MA (2,062) and TV-14 (1,427), with R-rated films (797) also significant.

- TV Shows skew toward TV-MA (1,145) and TV-14 (733), with some family-friendly TV-PG (323) content.

- Overall, Netflix content leans heavily toward mature audiences.

Sheet 5: Annual Content Release

- Netflix content releases grew sharply from 73 titles in 2015 → 1,164 in 2017.

- Peak output in 2019 with 1,999 titles, followed by a decline after 2020.

- Overall trend shows rapid expansion post-2015, then stabilization.

Sheet 6: Movie vs TV Trend

- Movies consistently outnumber TV shows each year, with the gap widening between 2016–2019.

- Peak releases: Movies in 2019 (1,424), TV Shows in 2019 (575).

- After 2019, both movies and TV shows show a gradual decline, though movies remain dominant.

Sheet 7.1: Movies – Root Cause Analysis

- Top contributors to Netflix movie releases (2015–2021): United States, India, and United Kingdom.

- Surge post-2015 largely driven by the US (678 in 2019) and India (332 in 2018).

- Other countries (Canada, France) contribute moderately but consistently.

Sheet 7.2: TV Show – Root Cause Analysis

- Top contributors to Netflix TV show releases (2015–2021): United States, United Kingdom, and Japan.

- The US leads growth, reaching 246 TV shows in 2020, followed by the UK and Japan.

- South Korea and Canada show moderate but steady contributions to TV show expansion.

Sheet 8: Regional Genre Preferences

- The United States favors Dramas (835), Comedies (680), and Documentaries (512).

- India leads in International Movies (864), followed by Dramas (662) and Comedies (323).

- UK, France, and Canada show preferences for local or regional content, e.g., British TV Shows (UK: 225) and Independent/International Movies (France: 207–73).

4. Detailed Insights & Business Implications

Sheet 1: Content Distribution

Observation:
- Netflix has a total of 8,807 titles, with 6,131 movies (69.6%) and 2,676 TV shows (30.4%).
- Movies dominate the catalog across all years, as shown in the pie chart.

Implication:

- Netflix's library strategy appears movie-heavy, likely to attract viewers looking for one-time content consumption.

- The significant share of TV shows (~30%) indicates investment in serialized content, which encourages longer platform engagement and subscriptions.

- Content acquisition and production decisions should balance between breadth (movies) and retention (TV shows).

Visual Reference:

- See **Content Distribution pie chart (Sheet 1)** for a quick visual representation of the movie vs TV show split.

Sheet 2: Documentary Trend

Observation:

- Netflix documentary titles grew from 1 in 2012 → 206 in 2017, marking a sharp increase over 5 years.
- After 2017, growth slowed and declined to 99 titles by 2021, showing a downward trend post-peak.

Implication:

- The rapid increase suggests Netflix invested heavily in documentaries between 2014–2017, likely to diversify content and appeal to niche audiences interested in factual storytelling.

- The decline after 2019 may indicate market saturation, changing viewer preferences, or a shift toward other genres.

- Strategic decisions could include targeted documentary production in high-demand niches rather than broad expansion.

Visual Reference:

- Refer to **Documentary Trend chart (Sheet 2)** for annual release patterns.

Sheet 3: Genre Distribution

Observation:

- The Netflix catalog is dominated by International Movies (2,752), Dramas (2,427), and Comedies (1,674).
- TV content like International TV Shows (1,351) and Documentaries (869) also make up significant portions.
- Other genres such as Action & Adventure, Romantic Movies, Thrillers contribute moderately, showing a diverse genre mix.

Implication:

- Netflix focuses on broad appeal genres (movies and dramas) to attract the largest audience segments.
- The mix of TV and niche genres indicates a strategy to retain subscribers with varied content while also catering to niche interests.
- Insights from genre popularity could guide future content acquisition and production decisions in high-demand areas.

Visual Reference:

- Refer to **Genre Distribution chart (Sheet 3)** for the top 20 genre contributions.

Sheet 4: Ratings Distribution

Observation:

- Movies are mostly rated TV-MA (2,062) and TV-14 (1,427), with R-rated films (797) also significant.
- TV Shows follow a similar pattern: TV-MA (1,145), TV-14 (733), with TV-PG (323) for family-friendly content.
- Overall, a majority of Netflix content targets mature audiences.

Implication:

- Netflix content strategy emphasizes mature audiences, which may maximize engagement among adult viewers.
- The presence of some family-friendly content (TV-PG) indicates a minor but steady effort to appeal to younger or mixed-age households.

- Insights can guide future content curation, balancing mature vs family-friendly offerings to optimize engagement.

Visual Reference:

- Refer to **Ratings Distribution chart (Sheet 4)** for breakdown by content type and rating.

Sheet 5: Annual Content Release

Observation:

- Netflix content releases grew sharply from 73 titles in 2015 → 1,164 in 2017, peaking at 1,999 titles in 2019.
- After 2019, releases declined gradually to 1,498 in 2021, showing a post-peak stabilization.

Implication:

- The sharp growth post-2015 reflects Netflix's aggressive content expansion strategy to capture a larger subscriber base and compete with other streaming platforms.
- The post-2019 decline suggests a shift toward quality over quantity, cost optimization, or market saturation.
- Planning future content releases may focus on sustaining subscriber engagement with targeted high-demand content rather than broad mass release.

Visual Reference:

- Refer to **Annual Content Release chart (Sheet 5)** for yearly growth and trends.

Sheet 6: Movie vs TV Trend

Observation:

- Movies consistently outnumber TV shows each year, with the gap widening between 2016–2019.
- Peak releases: Movies in 2019 (1,424), TV Shows in 2019 (575).
- After 2019, both movies and TV shows show a gradual decline, though movies remain dominant.

Implication:

- Netflix prioritizes movie production to maintain a large content library for one-time viewership.
- TV shows, while fewer, are crucial for subscriber retention and long-term engagement, suggesting a dual content strategy.

- Strategic planning should continue to balance high-volume movies with high-engagement TV shows for optimal user satisfaction.

Visual Reference:

- Refer to **Movie vs TV Trend chart (Sheet 6)** for yearly release comparison.

Sheet 7.1: Movies – Root Cause Analysis

Observation:

- Top contributors to Netflix movie releases are the United States, India, and the United Kingdom.

- The US leads with a peak of 678 movies in 2019, India shows rapid growth reaching 332 in 2018, and the UK contributes steadily.

- Other countries (Canada, France) contribute moderately but consistently.

Implication:

- Netflix relies heavily on US and India for movie content, reflecting production capacity and audience demand in these regions.

- Growth in Indian content indicates strategic investment in emerging markets and local-language content.

- Insights can guide regional content acquisition and investment to maximize reach and engagement.

Visual Reference:

- Refer to **Movie Country Contributions chart (Sheet 7.1)** for detailed trends by country.

Sheet 7.2: TV Show – Root Cause Analysis

Observation:

- Top contributors to Netflix TV show releases are the United States, United Kingdom, and Japan.

- The US leads growth, peaking at 246 TV shows in 2020, followed by the UK and Japan.

- South Korea and Canada contribute moderately but steadily.

Implication:

- Netflix relies on US content for the majority of TV show expansion, while Japan and UK provide additional diversity.

- The presence of South Korea highlights interest in international/Asian content, which may attract niche audiences.

- Insights can guide regional content strategy, including targeting high-demand markets and leveraging culturally relevant shows.

Visual Reference:

- Refer to **TV Show Country Contributions chart (Sheet 7.2)** for trends by country.

Sheet 8: Regional Genre Preferences

Observation:

- US audiences favor Dramas (835), Comedies (680), and Documentaries (512).

- India leads in International Movies (864), followed by Dramas (662) and Comedies (323).

- UK, France, and Canada show preferences for local or regional content, e.g., British TV Shows (UK: 225) and Independent/International Movies (France: 207–73).

Implication:

- Netflix's content strategy is regionally tailored, offering genres that align with local audience preferences.

- High Indian and US contributions suggest focusing on large markets with high content demand.

- Regional insights can guide content acquisition, production, and marketing strategies to optimize engagement across countries.

Visual Reference:

- Refer to **Regional Genre Preferences chart (Sheet 8)** for top genres by country.

5. Root Cause Analysis

1. Movie Surge Post - 2015 / 2016

- **Observation:** Sharp increase in Netflix movie releases from 2015 (73 titles) → 2019 (1,999 titles).

- **Root Causes:**

    - **Top Contributing Countries:**

        - The United States accounted for the majority, e.g., ~34% of new movies in 2017 (364/1,068 approx).

        - India emerged as a major contributor with rapid growth (148 titles in 2017 → 332 in 2018), reflecting strategic investment in local-language and regional content.

        - The United Kingdom contributed steadily (~81 titles in 2017), supporting global content diversity.

    - **Top Genres Driving Growth:**

        - International Movies, Dramas, Comedies dominated, ensuring broad audience appeal.

    - **Business Reasoning:**

        - Netflix's strategy aimed at rapid library expansion to attract new subscribers and compete with other streaming platforms.

        - Strong growth from India and the US indicates a dual focus on mature, high-production countries and emerging markets.

2. TV Show Surge Post-2015

- **Observation:** TV show releases increased from **17 in 2015 → 594 in 2020**.

- **Root Causes:**

    - **Top Contributing Countries:**

        - The United States contributed ~41% of TV shows in 2020 (246/594), maintaining leadership.

        - The United Kingdom and Japan contributed significantly, with Japan's share reflecting interest in regional and anime content.

        - South Korea and Canada contributed moderately, adding niche, high-engagement content.

- ○ **Top Genres Driving Growth:**

    - ■ TV Shows: Dramas, Comedies, British TV Shows, Docuseries drove the majority of engagement.

- ○ **Business Reasoning:**

    - ■ TV shows are key for subscriber retention due to serial nature and binge-watching potential.

    - ■ Growth in regional content aligns with Netflix's localized content strategy, licensing deals, and expansion into emerging markets.

3. Regional & Genre Influences on Content Strategy

- US and India were dominant markets, explaining why most surges originated there.

- **Genre preferences** per country influenced production decisions:

    - ○ US: Dramas, Comedies, Documentaries → broad mass appeal.

    - ○ India: International Movies, Dramas → catering to local audience tastes and Bollywood-style content.

    - ○ UK/France/Canada: Localized content → fulfilling regional licensing and regulatory requirements.

- **Business Implication:**

    - ○ Netflix's growth is not just in quantity but strategically targeted, balancing global appeal, regional tastes, and retention-focused content.

Root Cause Analysis Summary:

- **Movies surge**: driven by US and India, popular genres, global expansion.

- **TV shows surge**: driven by US, UK, Japan, genre variety, and retention-focused strategy.

- **Regional content strategy**: ensures localized engagement and addresses licensing/business regulations.

6. Anomalies & Observations

- **Missing `year_added` values:**

  - Some titles lack the `year_added` info and were excluded from annual release and temporal trend analyses.

  - This slightly underrepresents yearly growth but does not affect overall content distribution or genre insights.

- **Missing `country` values:**

  - A few titles have no country listed, affecting regional content and country-based contribution analyses.

  - Percentages for top countries may be slightly underestimated, but major trends remain intact.

- **Pre-release titles:**

  - 14 titles in the dataset have a release year before Netflix acquisition/release, representing older catalog content.

  - Important for interpretation: these titles minimally skew historical trends and highlight Netflix's licensing strategy.

- **Other missing fields (directors, cast):**

  - These do not impact key analyses like genre distribution, ratings, or content trends.

  - Relevant only for actor/director popularity analyses, which are outside the current scope.

7. Actionable Recommendations

1. **Content Strategy – Focus on High-Performing Genres**

   - Increase production in International Movies, Dramas, and Comedies, which dominate Netflix's catalog and drive engagement.

   - Maintain a balance with niche genres like Documentaries and Docuseries to retain subscribers interested in specialized content.

2. **Regional Targeting – Diversify in Emerging Markets**

   - Invest in India, Japan, and the UK where output is high but genre diversity is limited.

   - Encourage regional content tailored to local tastes, e.g., Bollywood-style films for India or anime/TV dramas for Japan, to expand reach and engagement.

3. **Trend Monitoring – Track Annual Content Growth**

   - Monitor yearly release trends for movies and TV shows to identify peaks, gaps, and saturation points.

   - Use trend analysis to optimize content acquisition and production schedules.

4. **Rating Balance – Introduce Family-Friendly Content**

   - In regions dominated by mature content (e.g., US and India), increase TV-PG and family-friendly offerings to attract mixed-age audiences and broaden appeal.

5. **Data Quality – Maintain Complete Metadata**

   - Ensure all titles have complete `year_added,` country, and cast/director information to support accurate analysis for future strategy.

   - Reduces anomalies and enables precise regional, temporal, and genre-based insights.

8. Conclusion

- Netflix's catalog is dominated by movies (69.6%), with TV shows accounting for ~30%, reflecting a strategy focused on broad content availability and one-time viewership.

- Content growth surged post-2015–2016, driven by US and India for movies, and US, UK, Japan for TV shows, highlighting Netflix's global expansion and regional targeting strategy.

- Genre distribution shows preference for International Movies, Dramas, and Comedies, while regional preferences differ, emphasizing localized content strategies.

- Mature content dominates ratings, but family-friendly content is limited in key regions, suggesting an opportunity to broaden demographic appeal.

- Future analysis could focus on regional audience engagement, subscriber retention impact of TV shows, and genre-specific performance, to refine content acquisition and production decisions.

9. References

- **Data & Charts:** All sheets, tables, and visualizations referenced in this report are available in the [GitHub](#) repository.

- **Analysis Files:** Excel/Sheets files, Python scripts, and SQL queries used for data processing and insights generation are included in the repository.

- **Reference Notes:**

  - Sheet 1–8 corresponds to the sections and charts mentioned in this report.

  - Readers can consult the repository for detailed numbers, raw data, and additional exploratory analysis.