



LETTERDOXXED

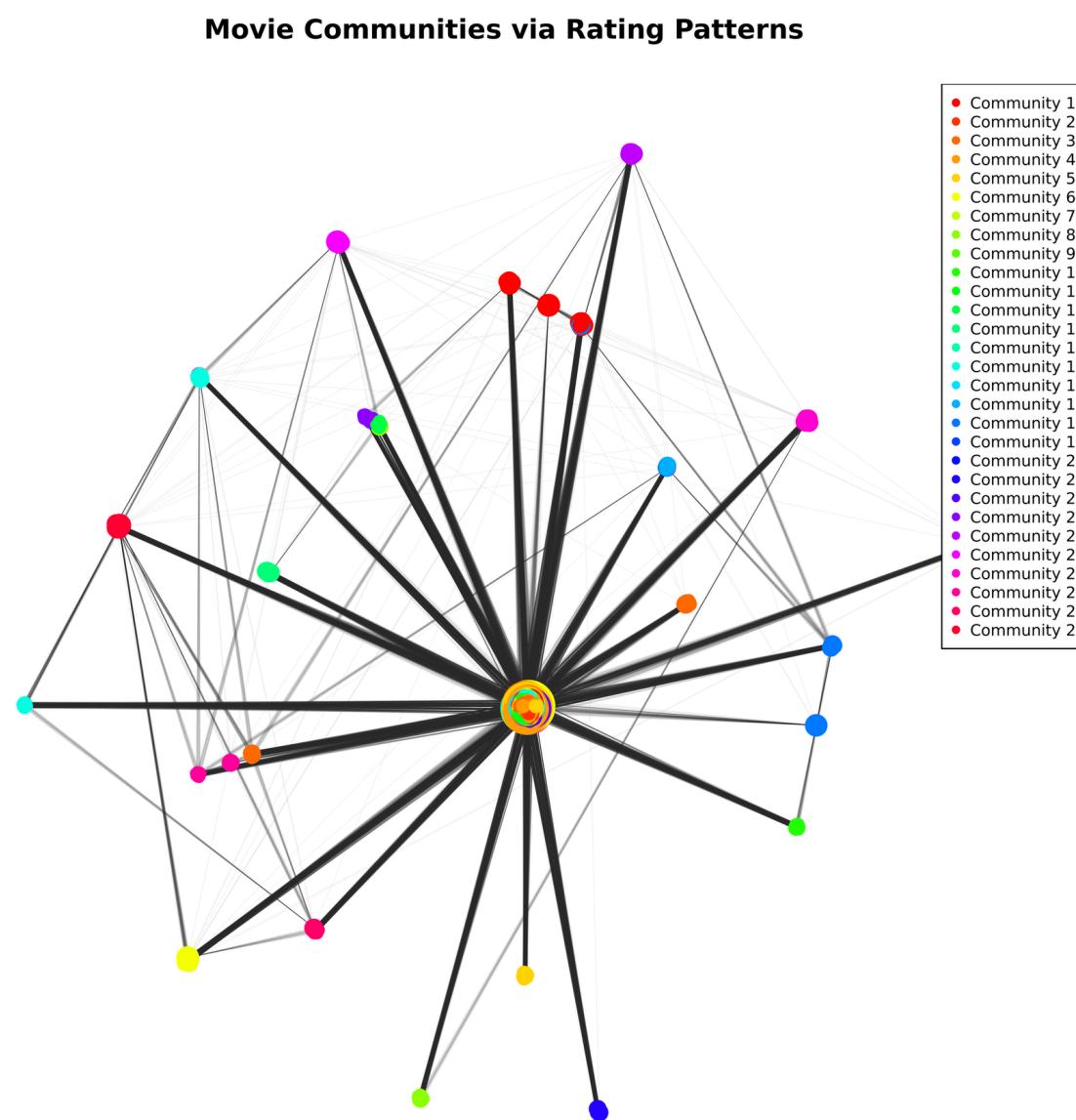
A BEHIND THE SCENES OF THE TOP CINEPHILE SOCIAL APP

Presented By: Anzano Christian & Animali Ferruccio



MOVIE COMMUNITIES

VIA RATING PATTERNS

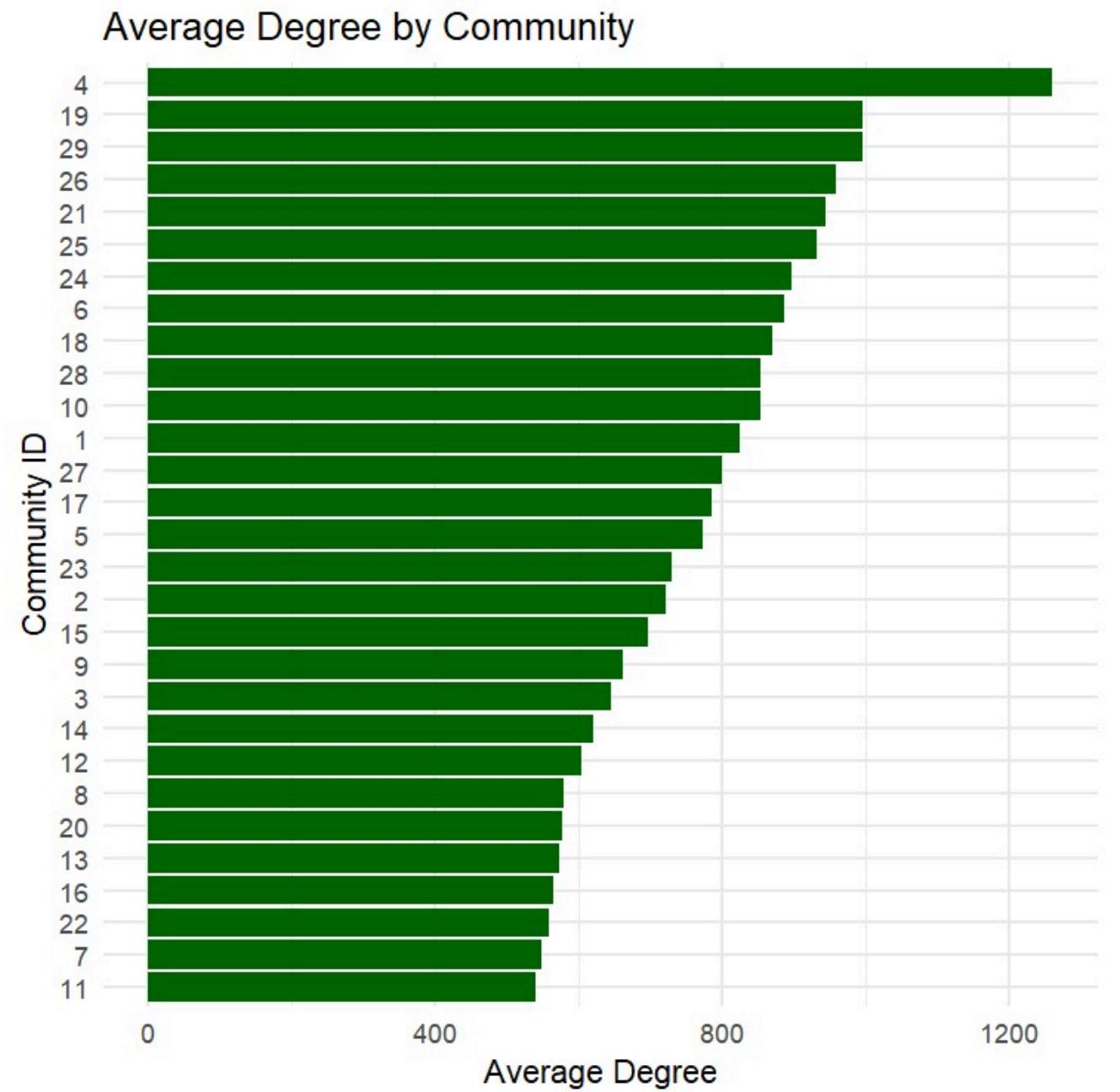


COMMUNITY CONNECTIVITY: AVERAGE DEGREE ANALYSIS

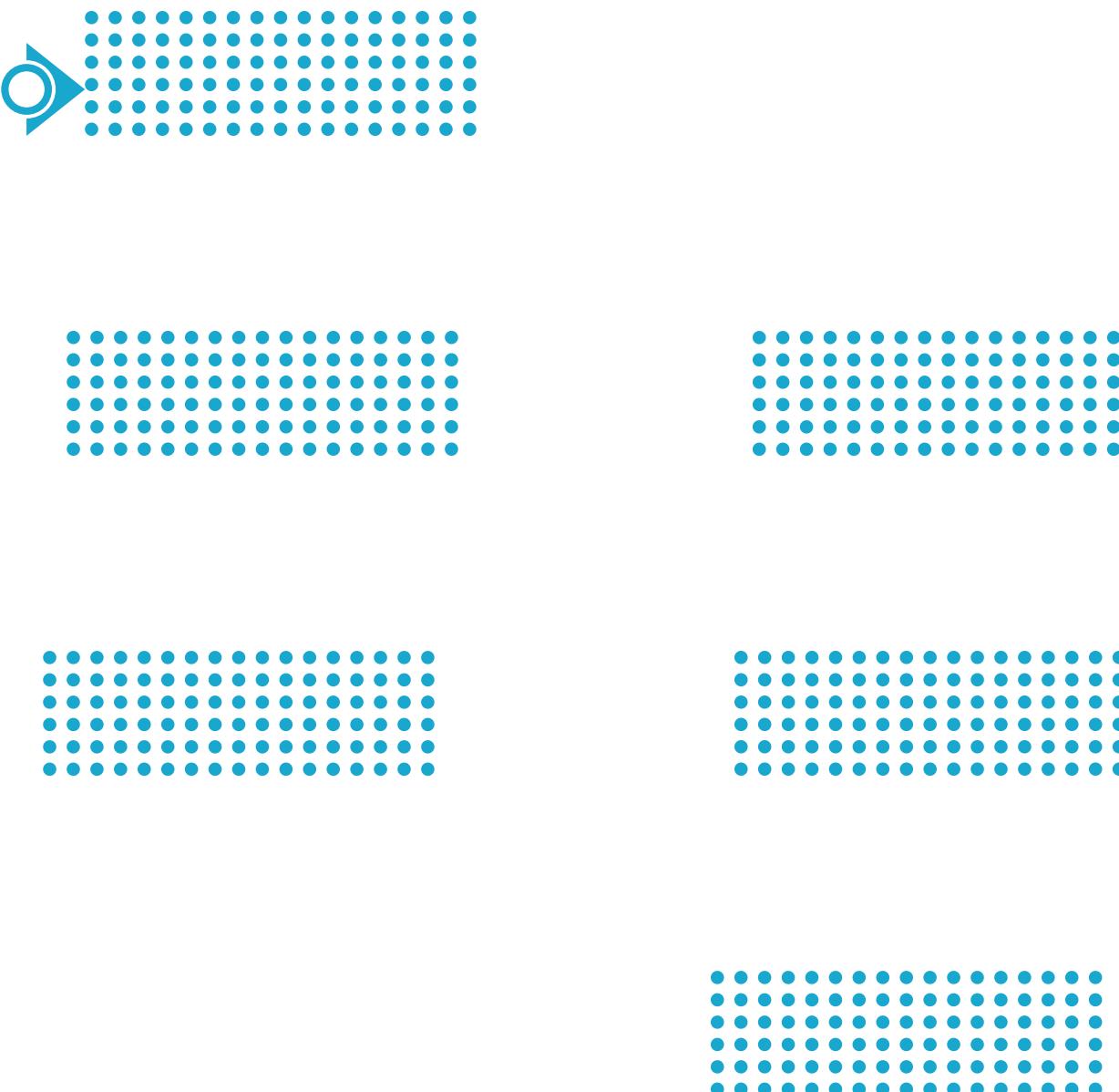
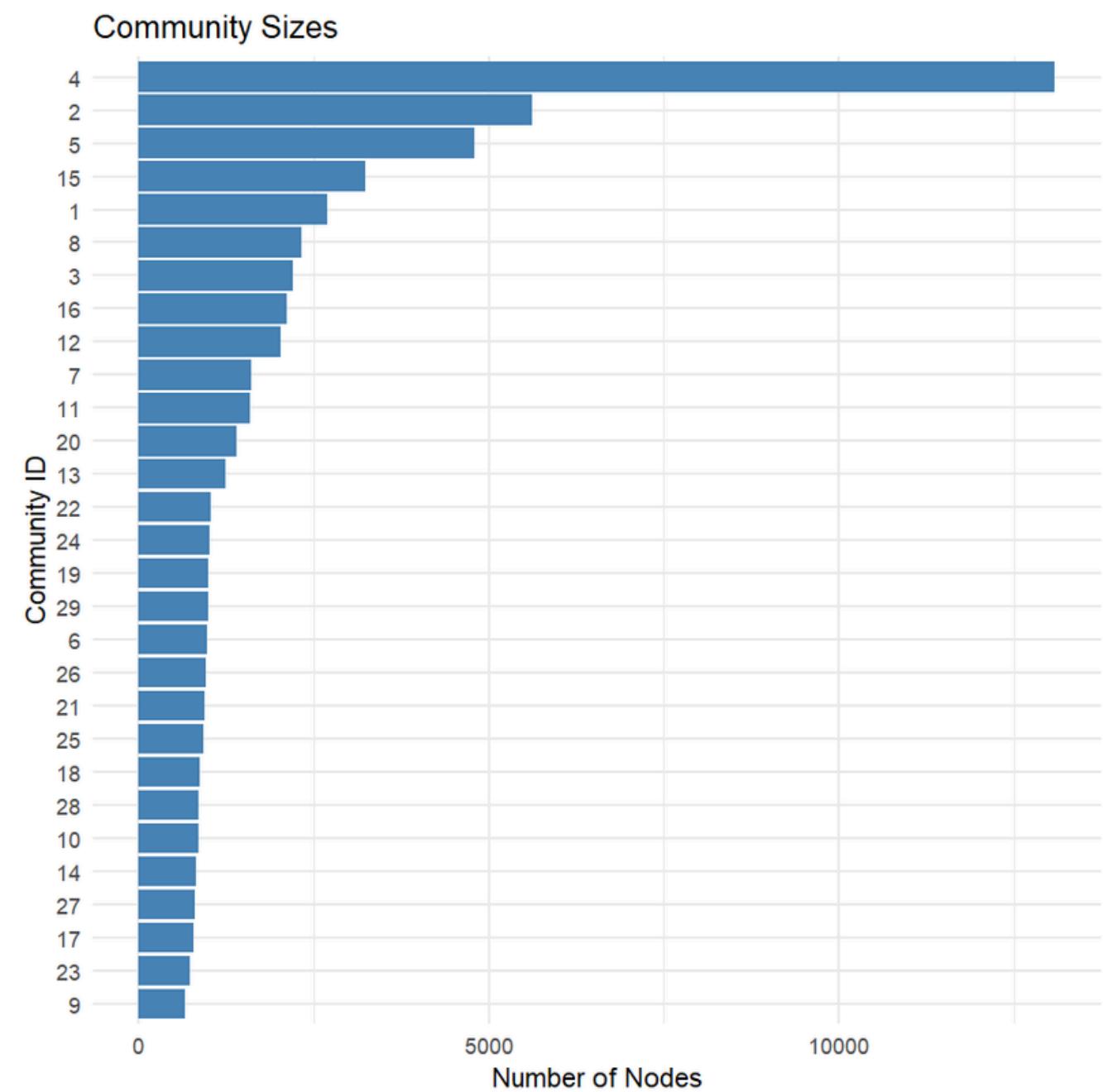


This chart highlights the **average degree of nodes across different communities**, serving as a measure of internal connectivity:

- Community 4 shows exceptionally high connectivity, with the highest average degree— 1308
- Communities 19, 29, and 26 also display strong internal linkages.
- Lower average degrees in communities like 11, 7, and 22 suggest looser internal networks.



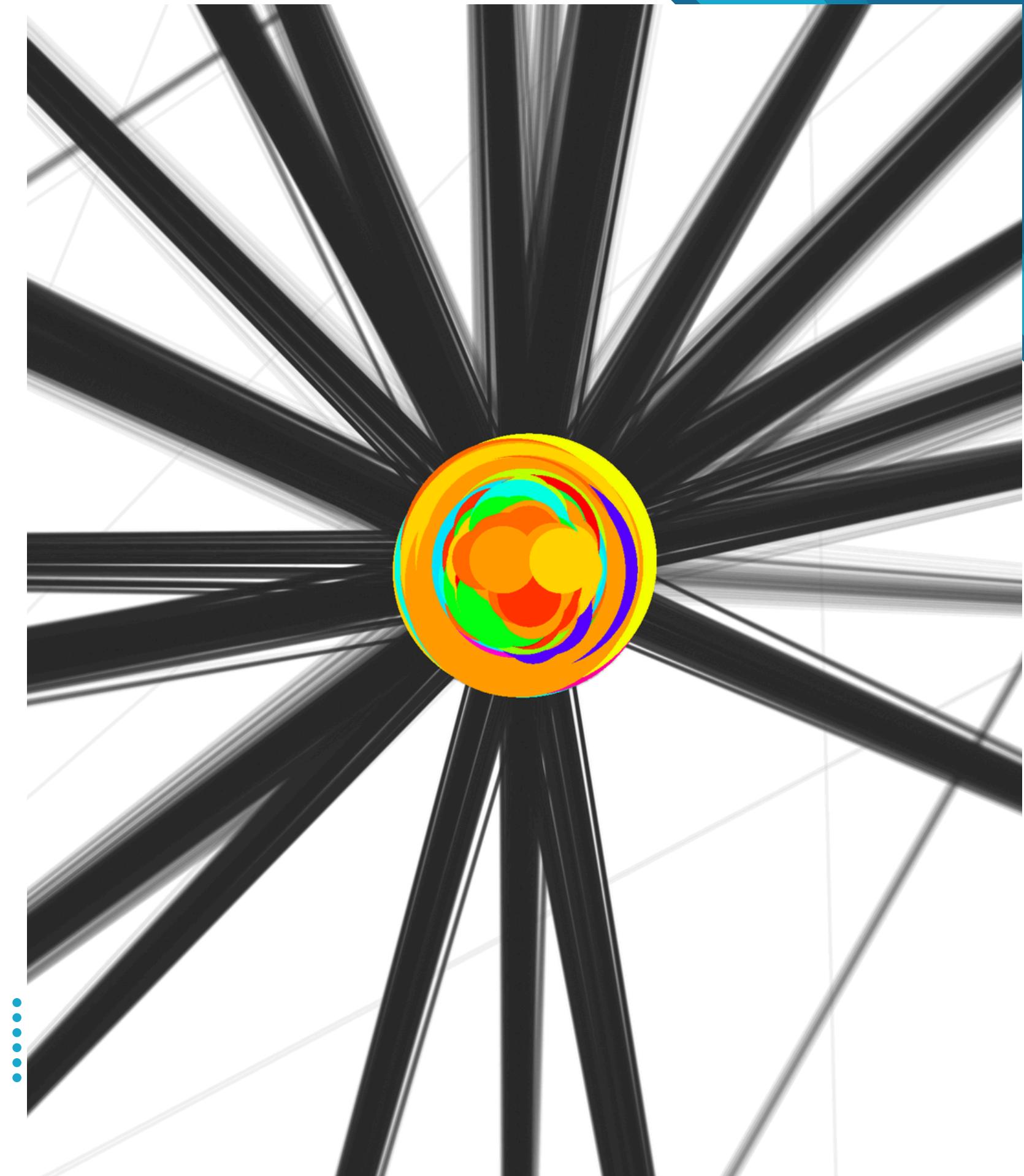
COMMUNITY SIZE



COMMUNITY 4

Top 10 Nodes by Degree:

- 1 . Node: uncut-gems - Degree: 6240
- 2 . Node: se7en - Degree: 6027
- 3 . Node: v-for-vendetta - Degree: 5952
- 4 . Node: night-of-the-living-dead - Degree: 5926
- 5 . Node: dumb-and-dumber - Degree: 5852
- 6 . Node: burn-after-reading - Degree: 5839
- 7 . Node: 310-to-yuma-2007 - Degree: 5740
- 8 . Node: tropic-thunder - Degree: 5682
- 9 . Node: the-howling - Degree: 5632
- 10 . Node: carol-2015 - Degree: 5557



COMMUNITY 4

Nodes: 13086

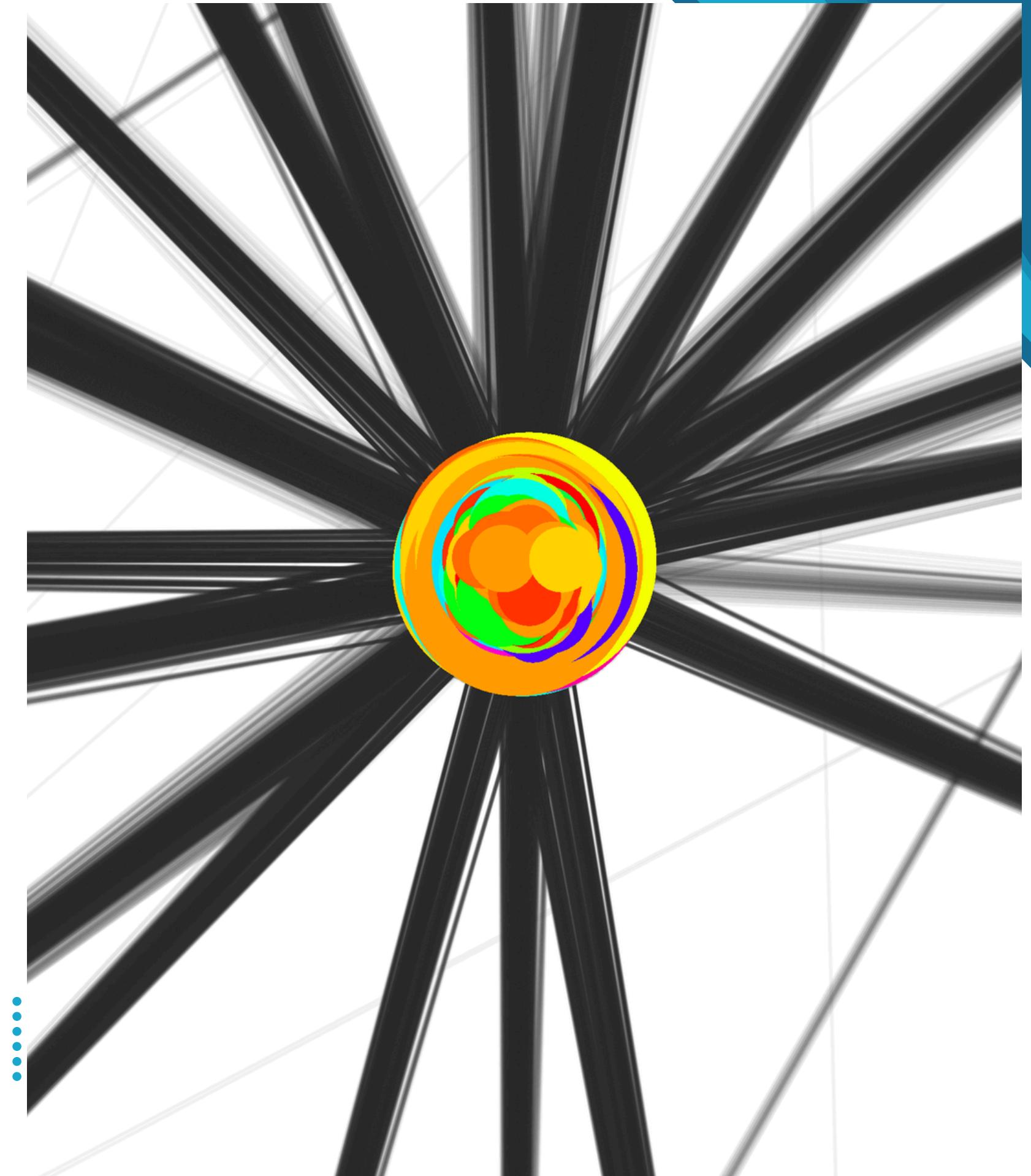
Edges: 8236551

Density: 0.0962

Top Movie: Uncut Gems

Theme: Modern indie, cult, and thriller films

Characteristics: Largest community; includes contemporary thrillers, dark comedies, and cult favourites



COMMUNITY 6

Nodes: 3231

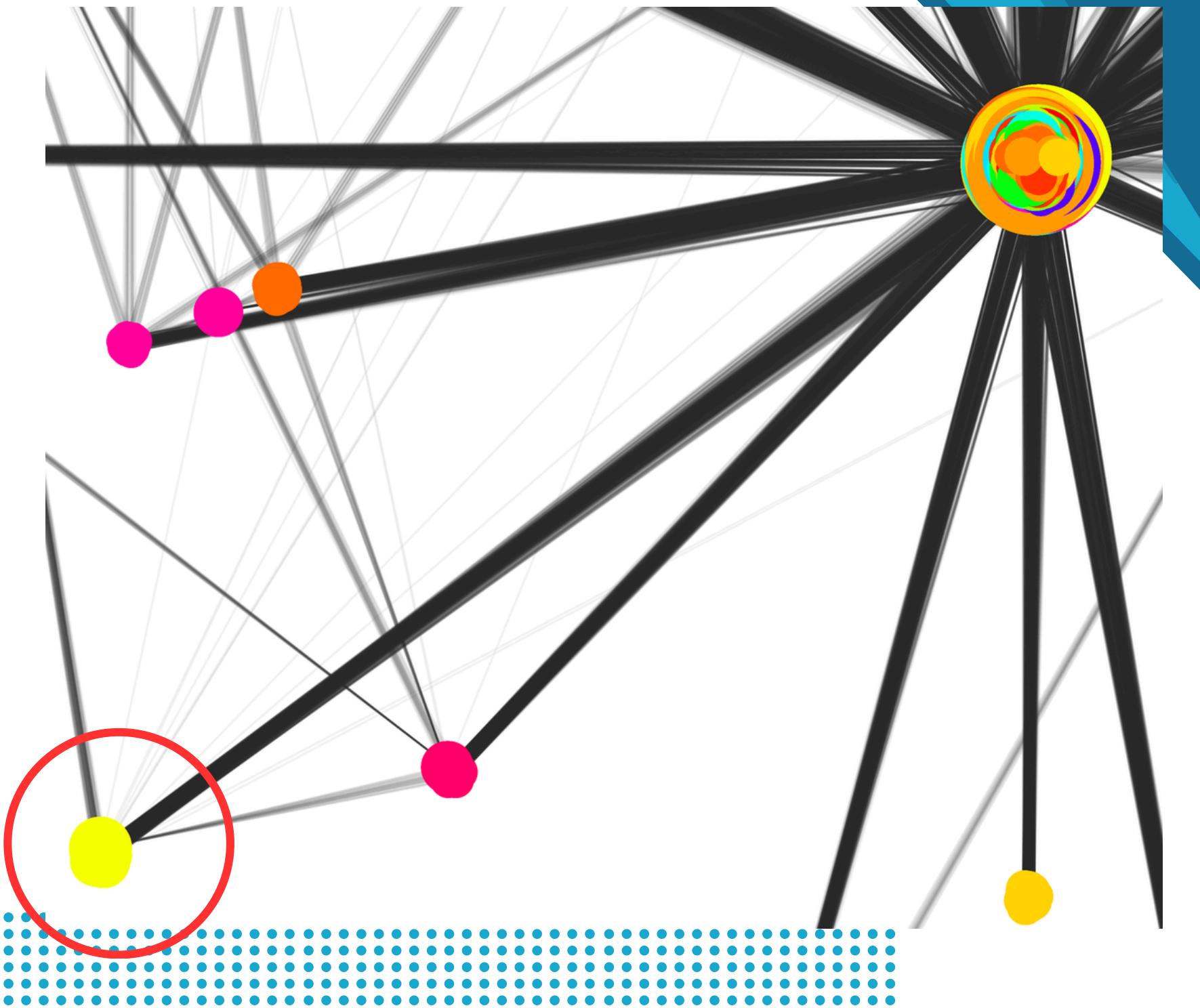
Edges: 1124178

Density: 0.2154

Top Movie: Tale of Tales

Theme: Art-house and surreal cinema

Characteristics: Includes experimental,
visually rich European films;
often surreal or symbolic storytelling



COMMUNITY 13

Nodes: 1240

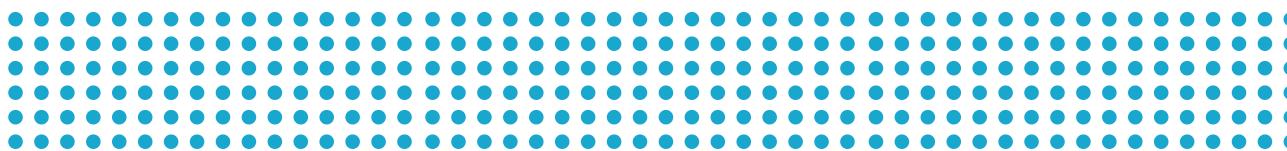
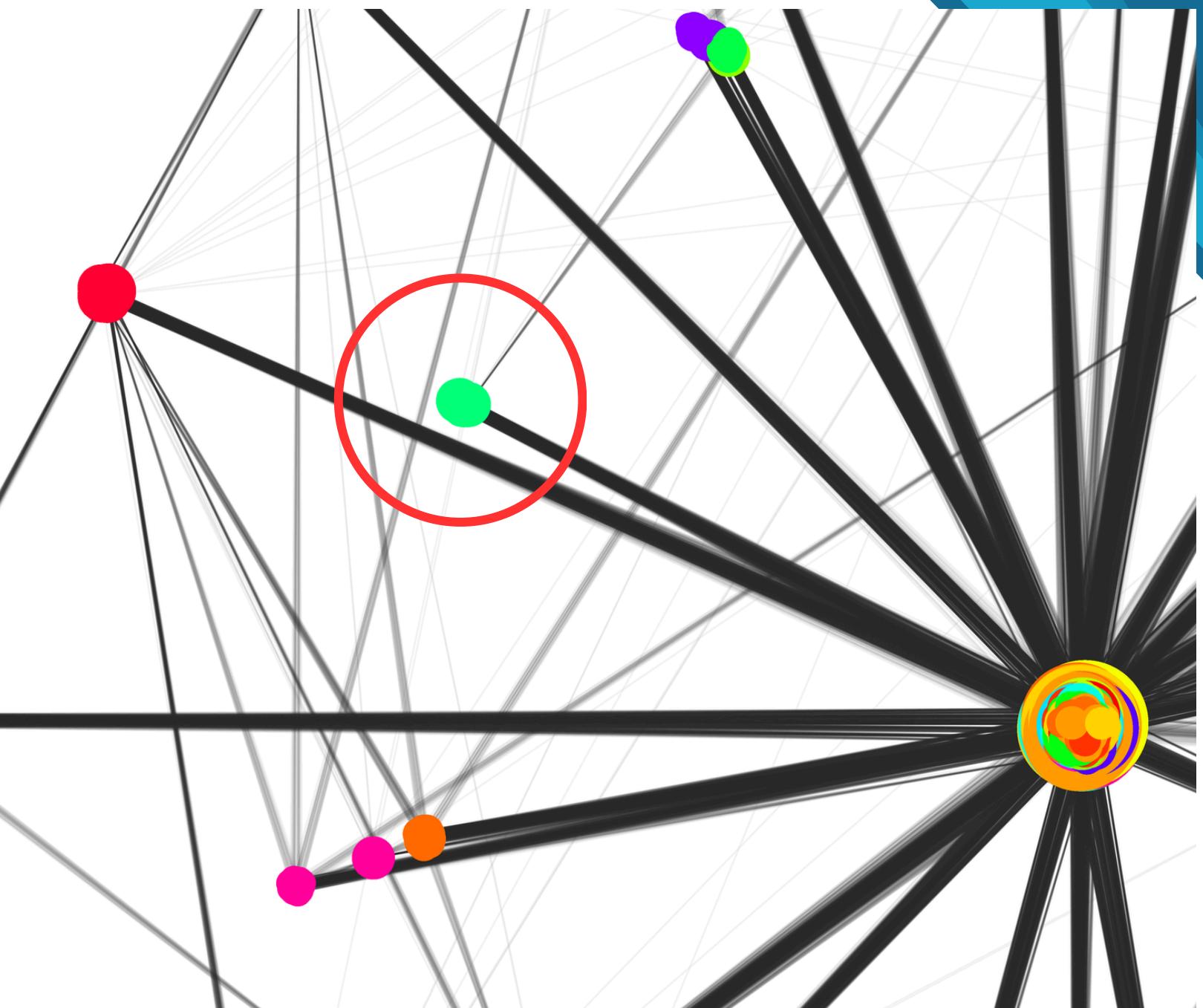
Edges: 355154

Density: 0.4623

Top Movie: Moon

Theme: Sci-fi and character-driven dramas

Characteristics: High density; includes science fiction and introspective narratives



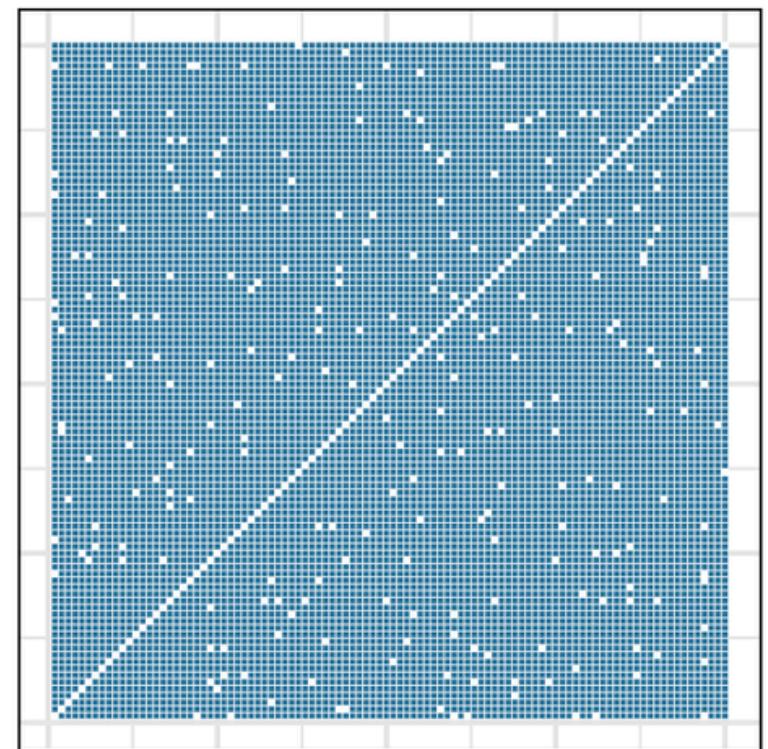
NETWORK OVERVIEW

THE LETTERBOXD MOVIE NETWORK: A HYPER-CONNECTED WEB

- 58,098 movies connected by 69.8 million edges
- Top 100 most connected movies show near-complete connectivity
- This dense matrix reveals that popular movies are watched by overlapping user groups

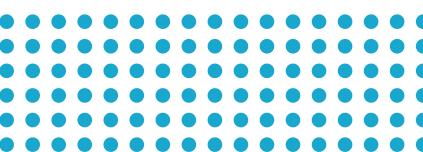
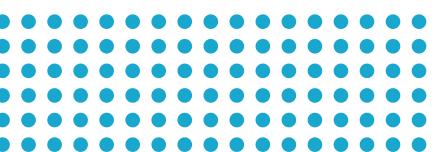
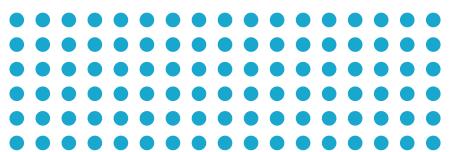
Adjacency Matrix Visualization

Top 100 highest degree nodes



Node Index

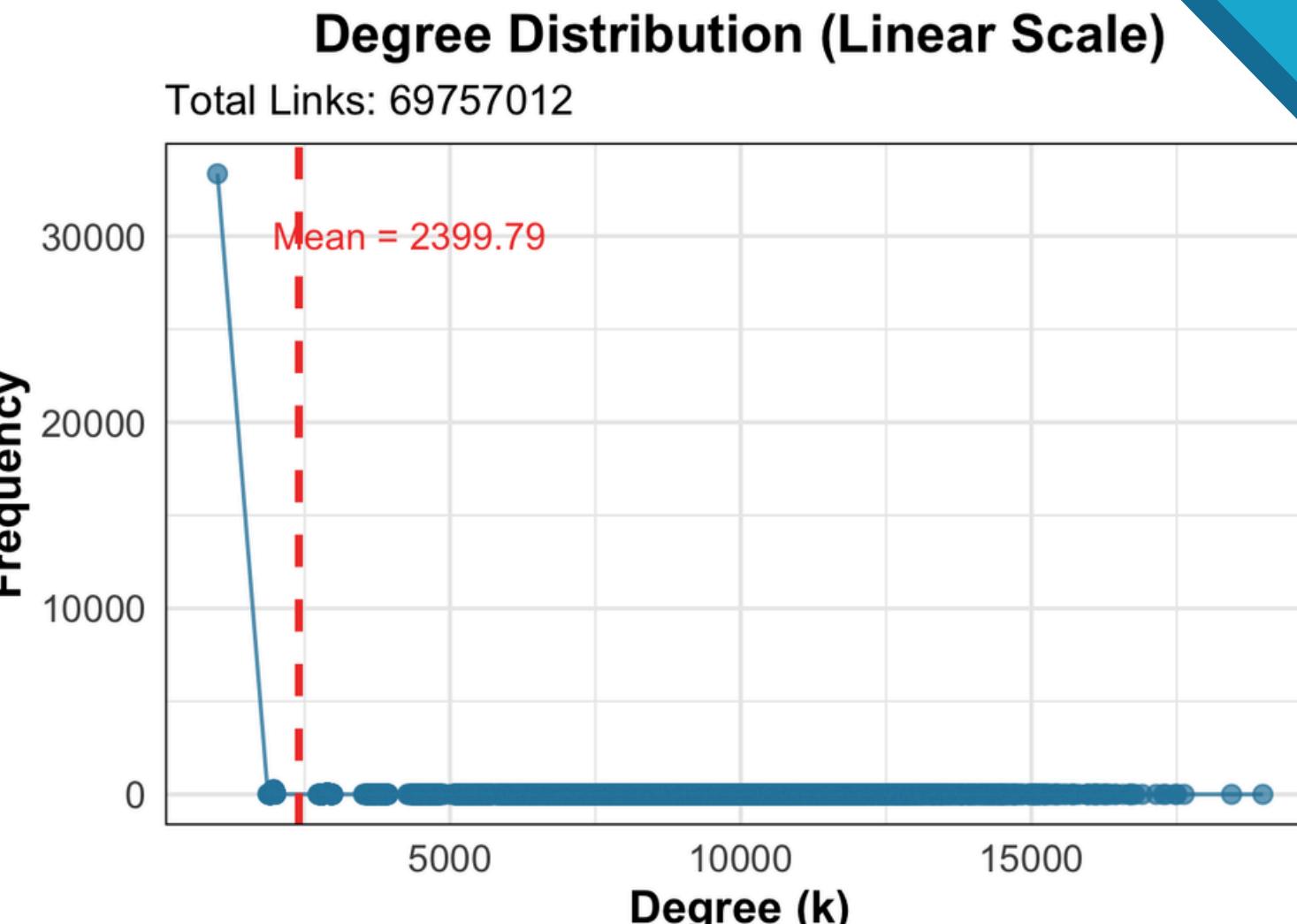
Connection No Yes (WHITE)



CONNECTION PATTERNS

- Every movie has at least 999 connections
- Average movie connects to 2,400 others
- Most connected movie: 18,982 links

Problem: This is unrealistic. Even obscure films shouldn't connect to 1,000+ others. This happens because our 154 power users have seen nearly everything!



STATISTICAL RED FLAGS

What's wrong:

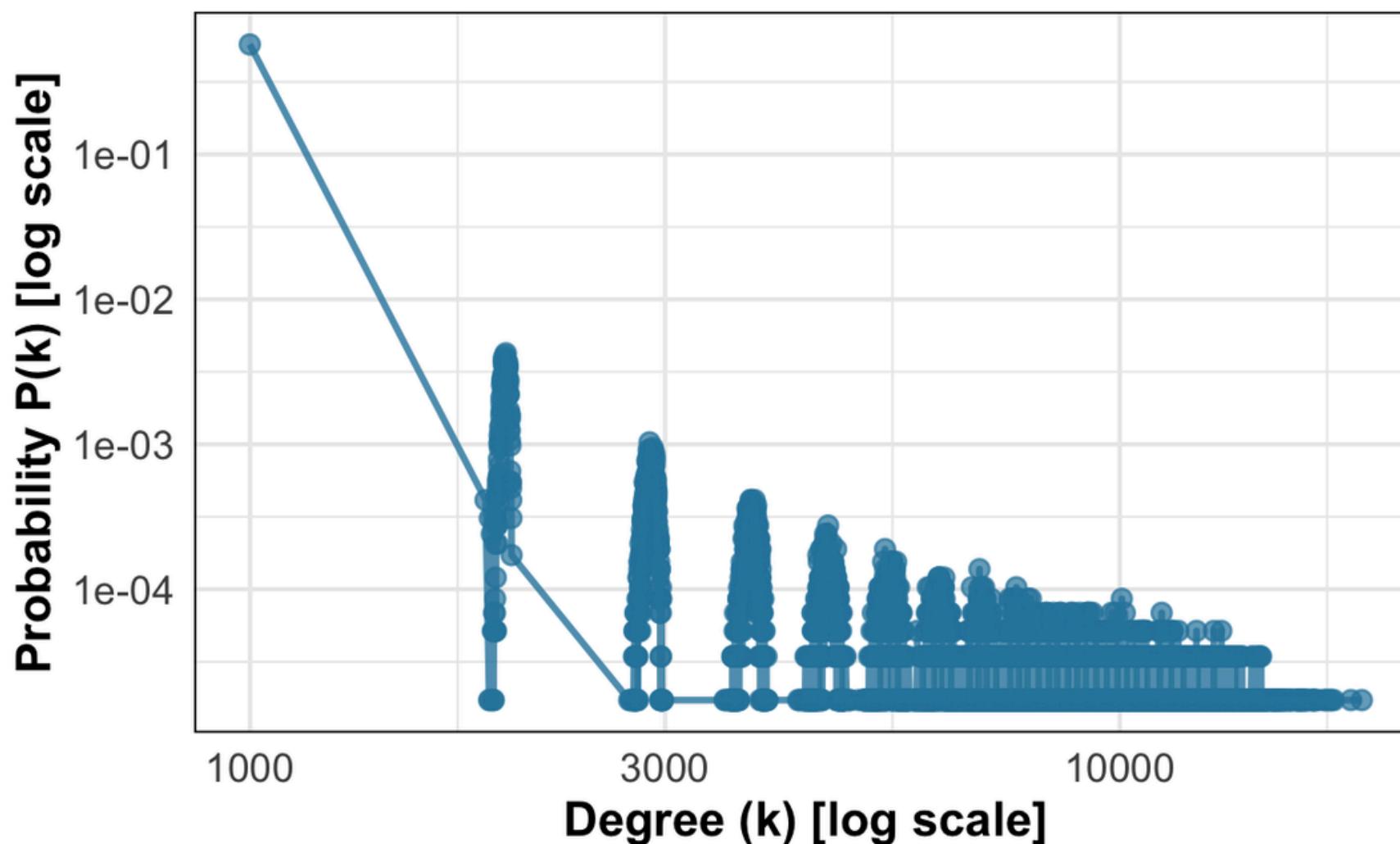
- Vertical stripes instead of smooth curve
- Very low power law exponent (1.53)

Why: When all users have rated similar huge numbers of movies (6000+), it creates these artificial patterns. Real networks don't look like this.



Degree Distribution (Log-Log Scale)

Power law exponent $\alpha \approx 1.529$



NETWORK DENSITY

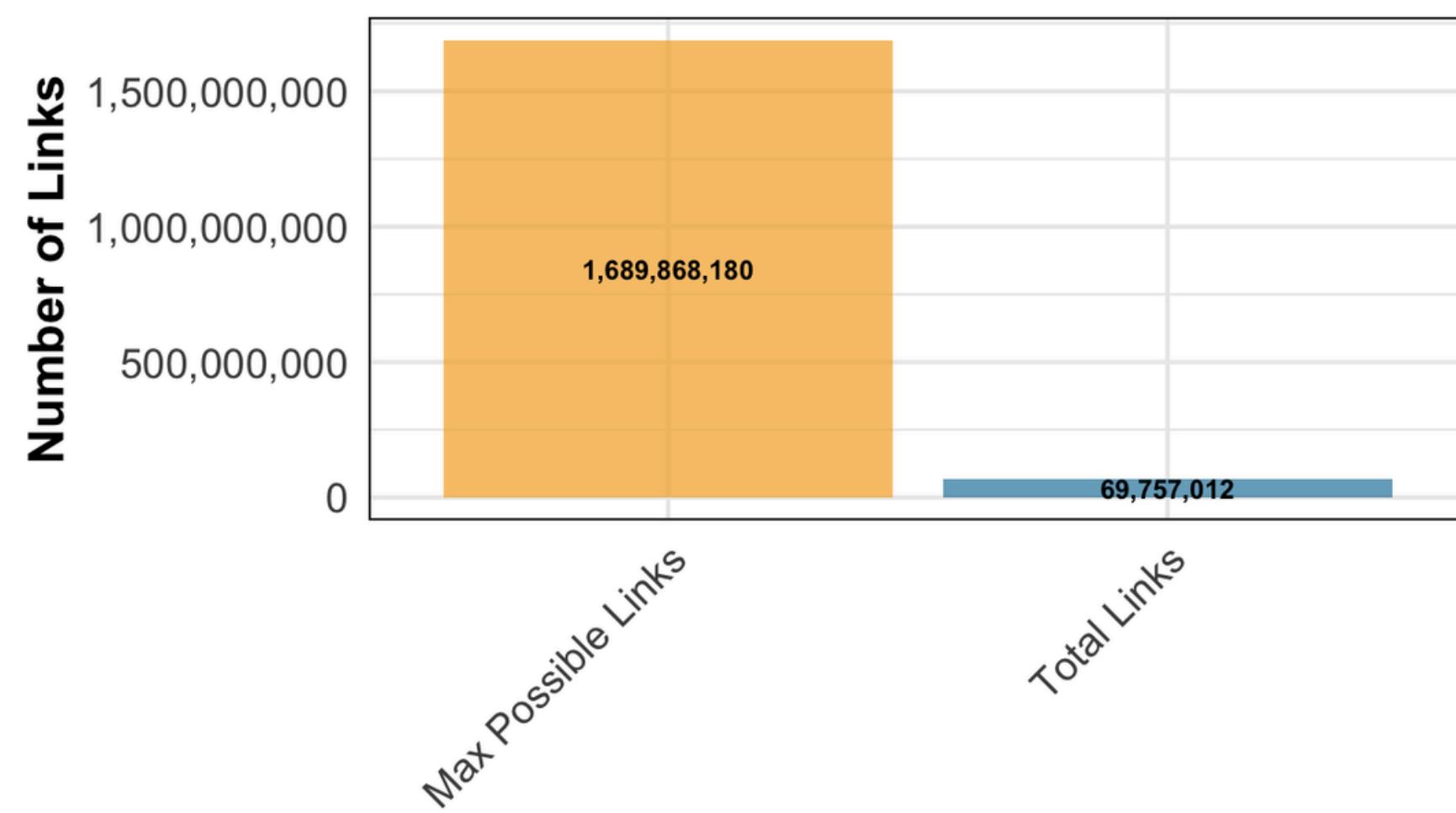
The numbers:

- 69.8 million connections exist
- 1.69 billion connections possible
- Density: 4.13%
- Modularity: 0.259



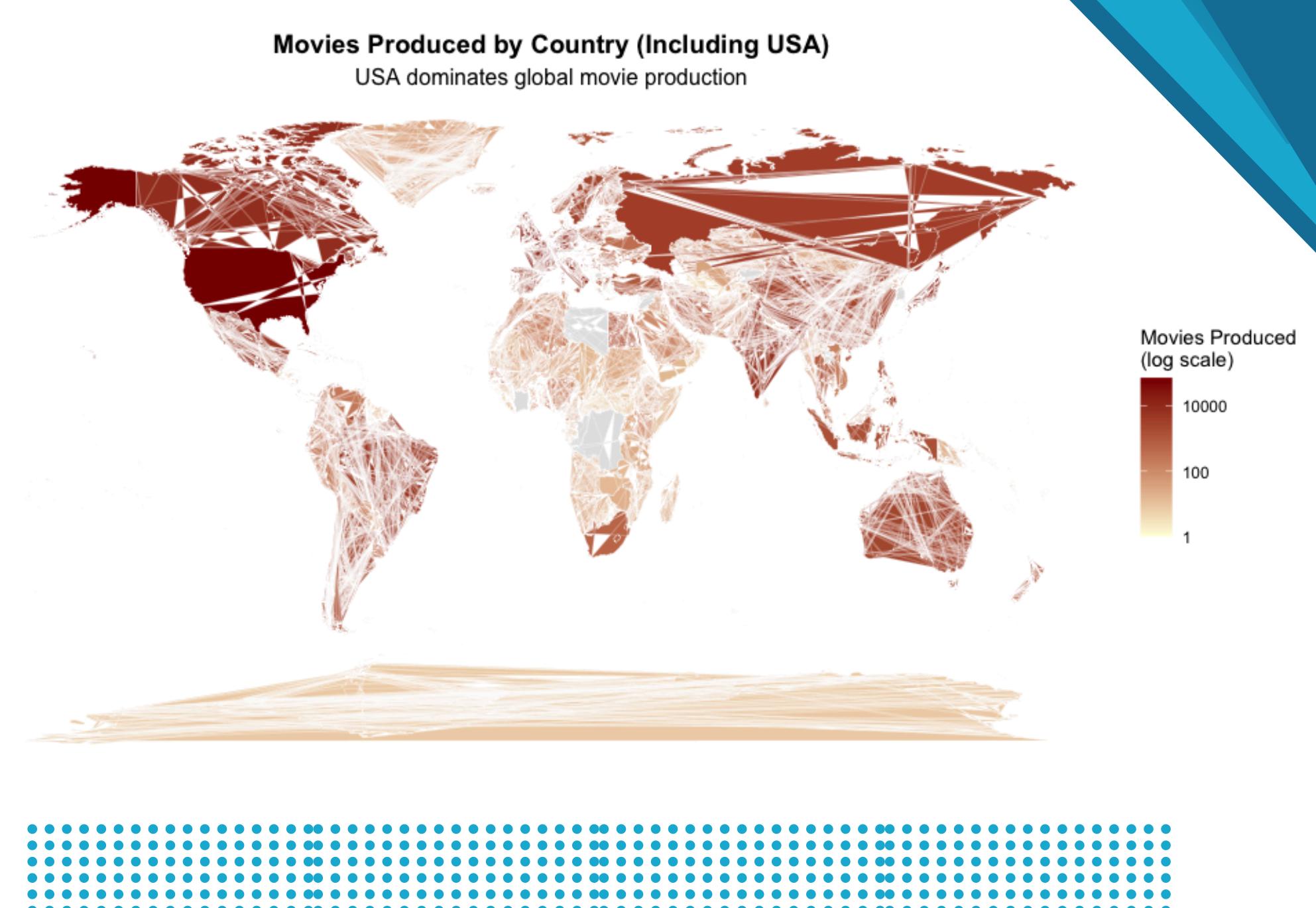
Network Links Analysis

Density: 0.04128



USA DOMINANCE

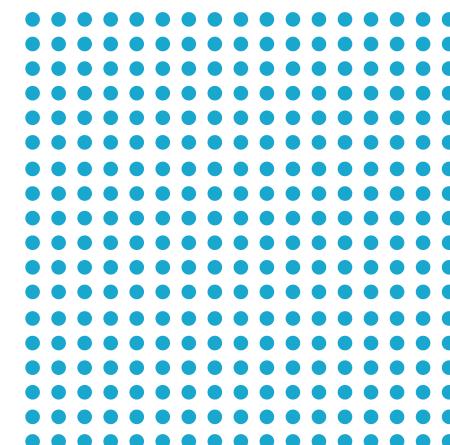
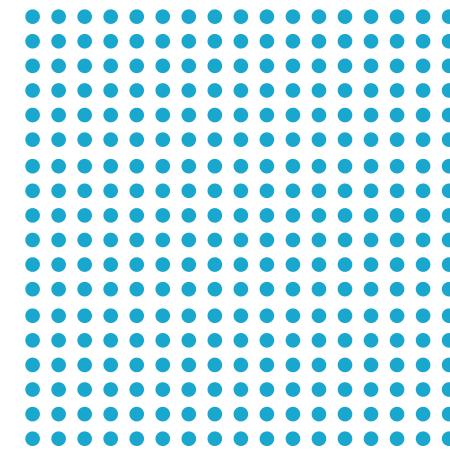
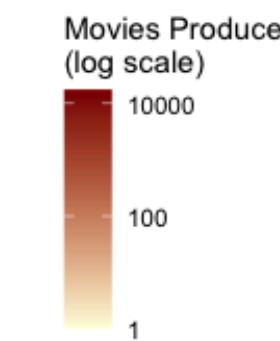
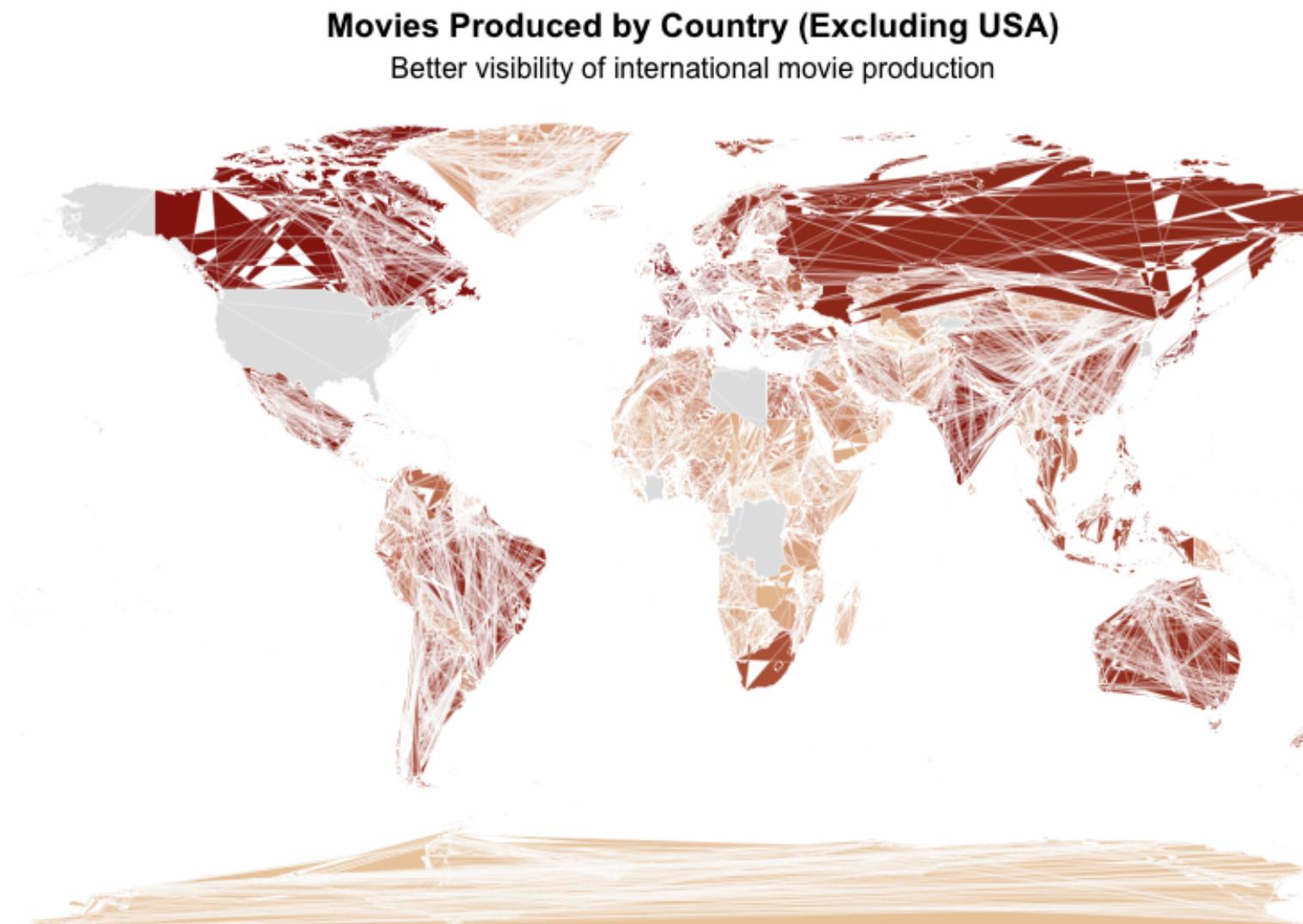
► The United States completely dominates the global cinema landscape. US production is so massive that it renders other countries nearly invisible on the world map. This demonstrates Hollywood's absolute hegemony in the global film industry. Hollywood serves as the global entertainment hub, with massive production that outpaces all other countries and sets worldwide industry standards.



INTERNATIONAL CINEMA

Removing the USA reveals **worldwide cinema diversity**. Without the USA, a rich and diverse cinema ecosystem emerges, with each region contributing unique cultural traditions and storytelling approaches.

Key international production centers include: **Europe** (United Kingdom, France, Germany, Italy), **Asia** (India, Japan, South Korea, China), **Americas** (Canada, Brazil, Argentina, Mexico), and **Oceania** (Australia, New Zealand).



GENRE ANALYSIS

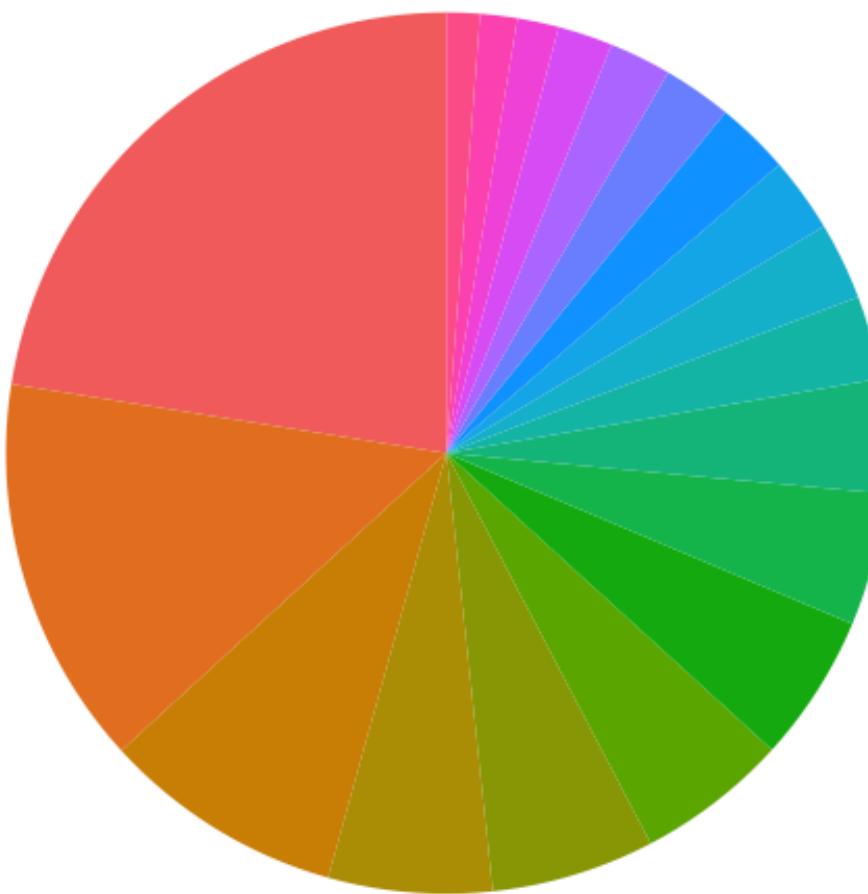
Drama clearly dominates, reflecting audience preference for emotionally engaging and narratively complex content. Based on 321,325 genre classifications, Drama is the most produced genre, followed by Comedy, Documentary, Thriller, Romance, and Action across 19 main genres.



The dominance of emotional content demonstrates universal human preference for storytelling that explores complex narratives and character development.



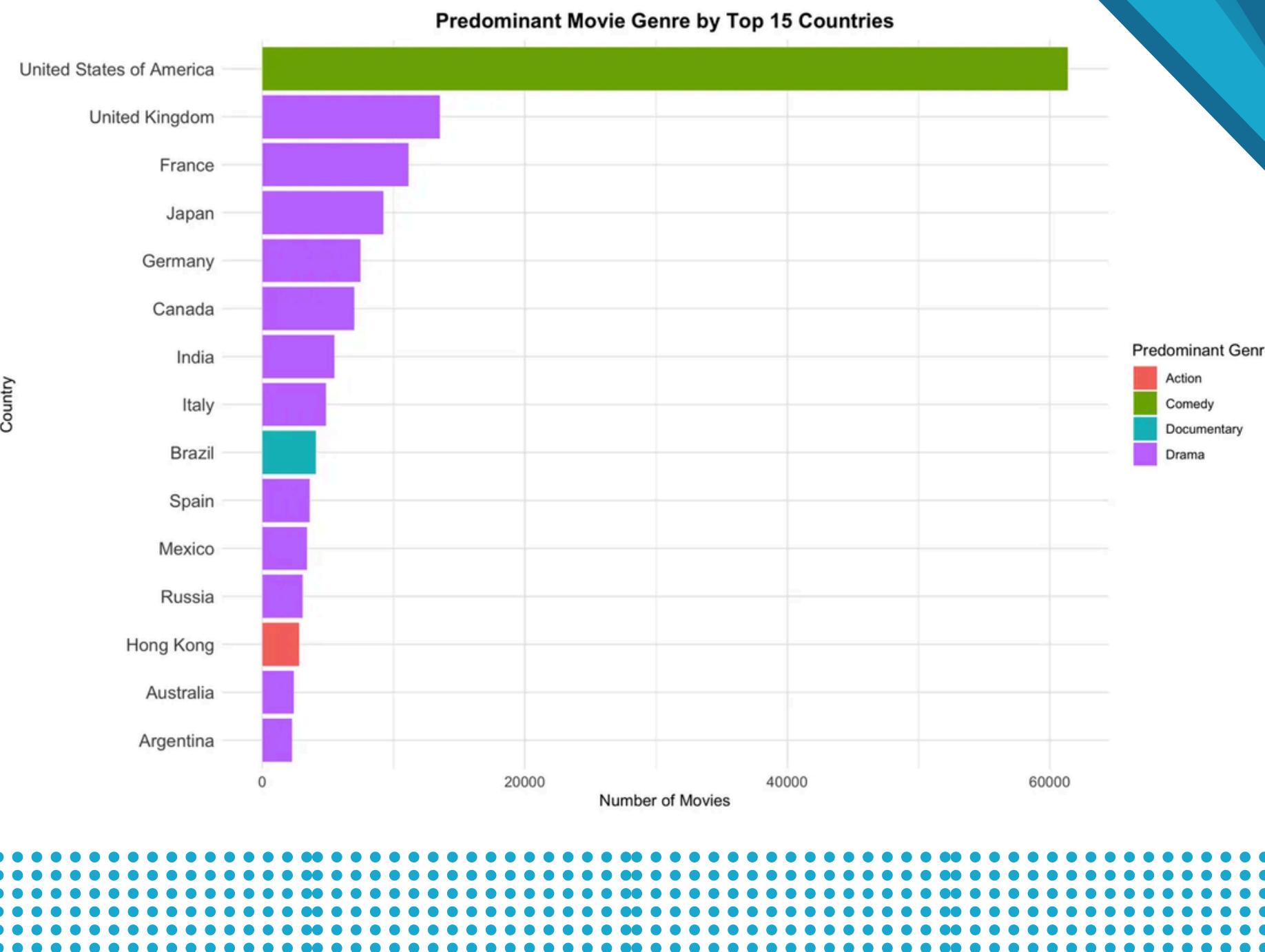
Movie Genres Distribution
Based on 321325 genre entries



Genre
Drama
Comedy
Documentary
Thriller
Romance
Action
Horror
Animation
Crime
Adventure
Family
Music
Science Fiction
Fantasy
Mystery
TV Movie
History
War
Western

REGIONAL SPECIALIZATIONS (WITH USA)

- The United States specializes in Comedy production, distinguishing itself from the global Drama trend. This reflects Hollywood's commercial entertainment strategy focused on mass appeal.
- Most countries show Drama as predominant genre, indicating universal preference for emotional storytelling. USA's Comedy focus showcases commercial strategy vs. world's preference for character-driven narratives.

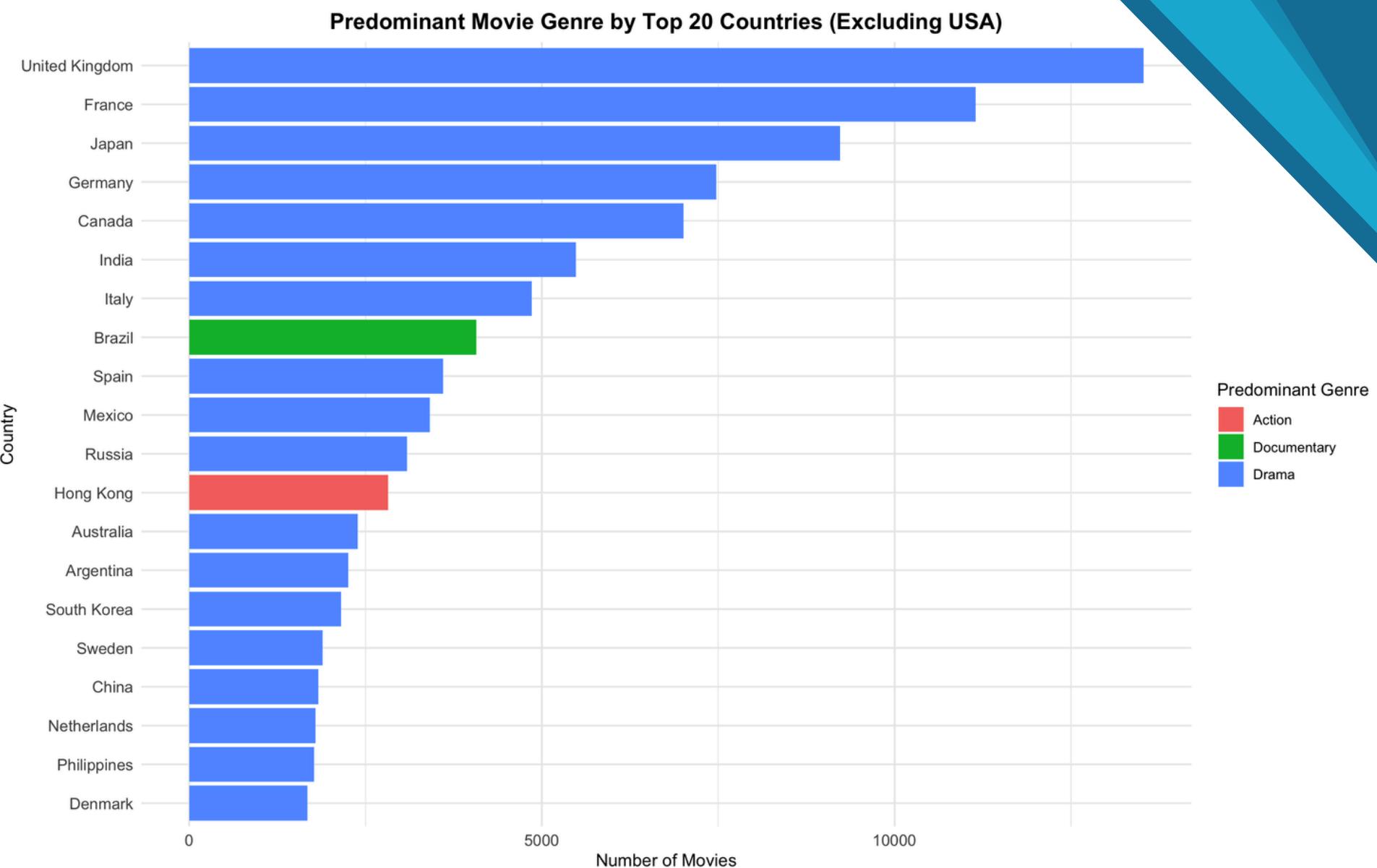


REGIONAL SPECIALIZATIONS (WITHOUT USA)

Without USA, Drama emerges as overwhelmingly dominant across all regions - Europe, Asia, Americas, and Oceania.

United Kingdom leads production, followed by France, Japan, and Germany - all specializing in Drama.

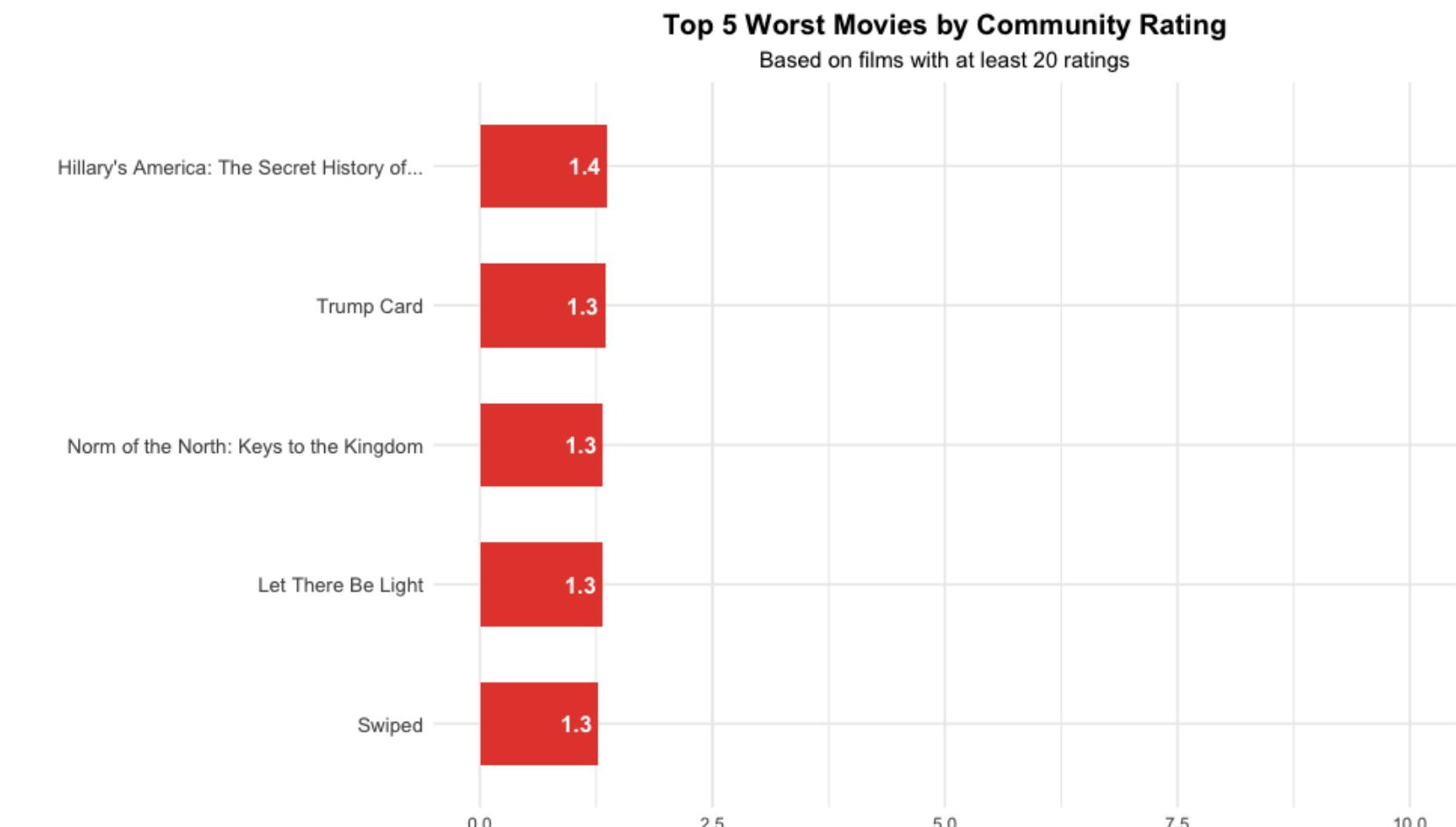
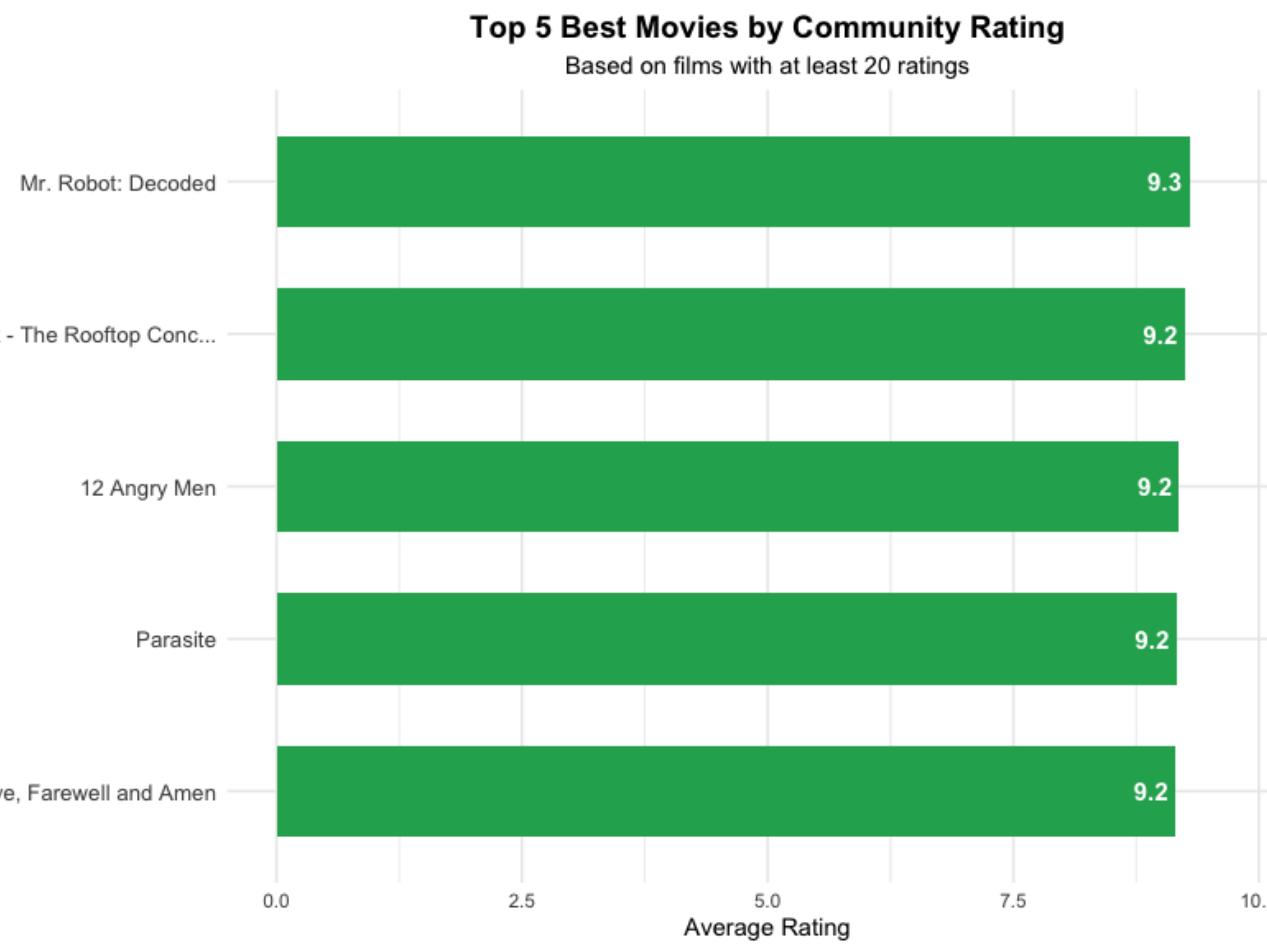
Drama's universal dominance reveals that international cinema prioritizes emotional storytelling over commercial entertainment, reflecting deeper cultural filmmaking values.



BEST & WORST FILMS

Top films (9.2-9.3/10) span psychological thrillers, music documentaries, and international cinema. Worst-rated films (1.3-1.4/10) are often polarizing political content that divides audiences.

Best films include: Mr. Robot: Decoded (9.3), The Beatles: Get Back (9.2), 12 Angry Men (9.2), Parasite (9.2), and Goodbye, Farewell and Amen (9.2).



CORRELATION ANALYSIS

The correlation between vote count and rating shows $r = 0.225$ (weak-moderate correlation). More votes tend to equal slightly higher ratings, but the relationship is weak, indicating that quality and popularity don't always align.

This suggests that factors like marketing, timing, and cultural context significantly influence a film's success beyond its inherent quality.

