

**Yaovi Joel DJATASSIBA**



# **REPORT**

## **Investigating Netflix Movies**



E-mail  
[jdjatassiba@gmail.com](mailto:jdjatassiba@gmail.com)

LinkedIn  
[www.linkedin.com/in/joeldjatassiba/](https://www.linkedin.com/in/joeldjatassiba/)

Site web  
[cyber-trinity.github.io/joeldjatassiba/](https://cyber-trinity.github.io/joeldjatassiba/)

## Introduction

This report presents an in-depth analysis of the Netflix Movies and TV Shows dataset to uncover strategic trends in content acquisition, production geography, and content specialization. The primary objective was to quantify the structure of Netflix's global catalog and identify key characteristics of its most prevalent content.

The analysis reveals that while the United States remains the dominant overall content provider, Netflix relies heavily on specialization from international markets: India focuses heavily on movies, whereas South Korea and Japan specialize overwhelmingly in TV Shows (K-Dramas and Anime). Furthermore, the TV Show catalog is characterized by a significant volume of short-form, 1-season content, pointing to a strong investment in mini-series and docuseries formats.

## Overview

The dataset analyzed contains over 7,777 records of movies and TV shows available on Netflix. It includes details such as:

- Type of content (Movie or TV Show)
- Title and director information
- Main cast members
- Country of production
- Date added to Netflix
- Year of release
- Duration (in minutes or number of seasons)
- Genre and description

The cleaned and processed dataset serves as a foundation for exploring patterns and trends in Netflix's global catalog, including content distribution by country, genre popularity, and production evolution over time.

## Data Cleaning and Preparation

Key preprocessing steps included:

- Filled missing director, cast, and country values with "Unknown" or "No cast listed".

- Converted the date\_added column to proper datetime format.

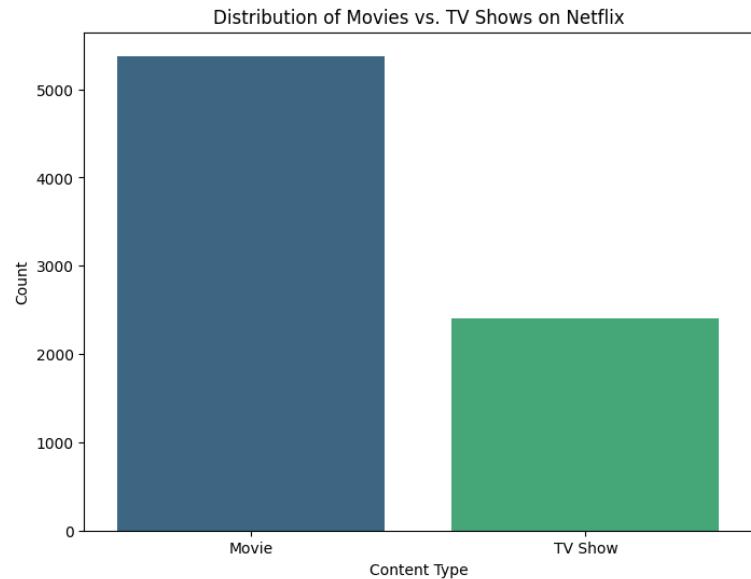
Outcome:

- Clean dataset with consistent and complete values.
- All features properly formatted and ready for exploratory and visual analysis.

## Analysis and Key Findings

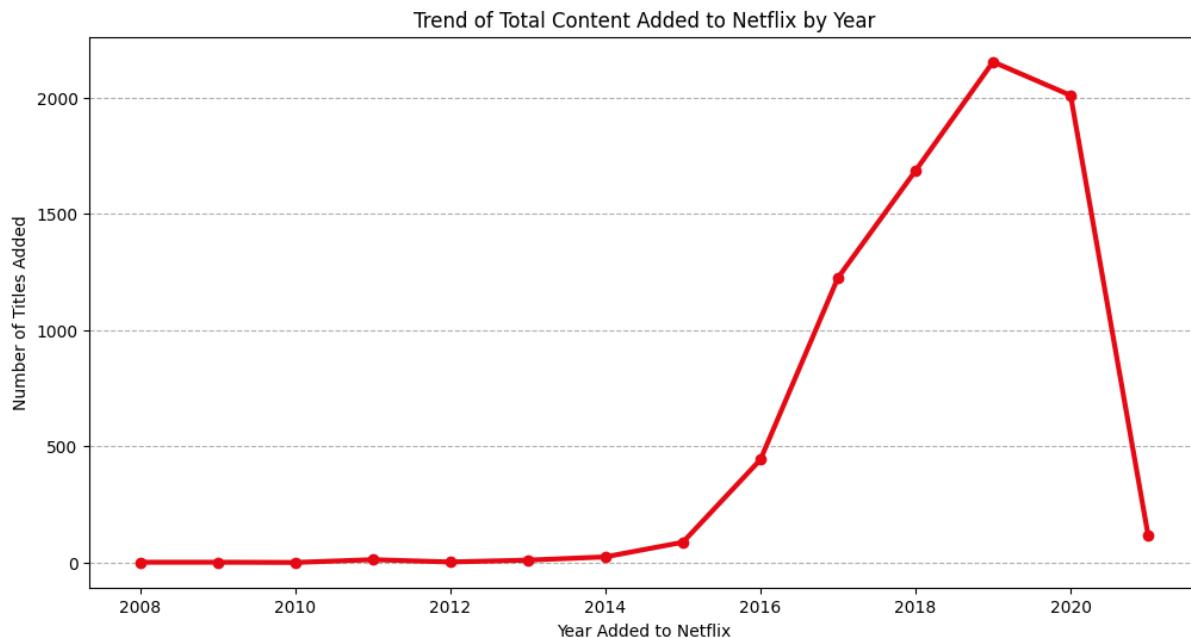
### Content Type Distribution

Netflix's catalog is dominated by movies, which account for 5,377 titles, compared to 2,400 TV shows. This distribution highlights Netflix's focus on movies, which make up over 69% of its content library. The imbalance suggests that movies are a strategic priority, likely due to their broad appeal and shorter production cycles compared to TV shows.



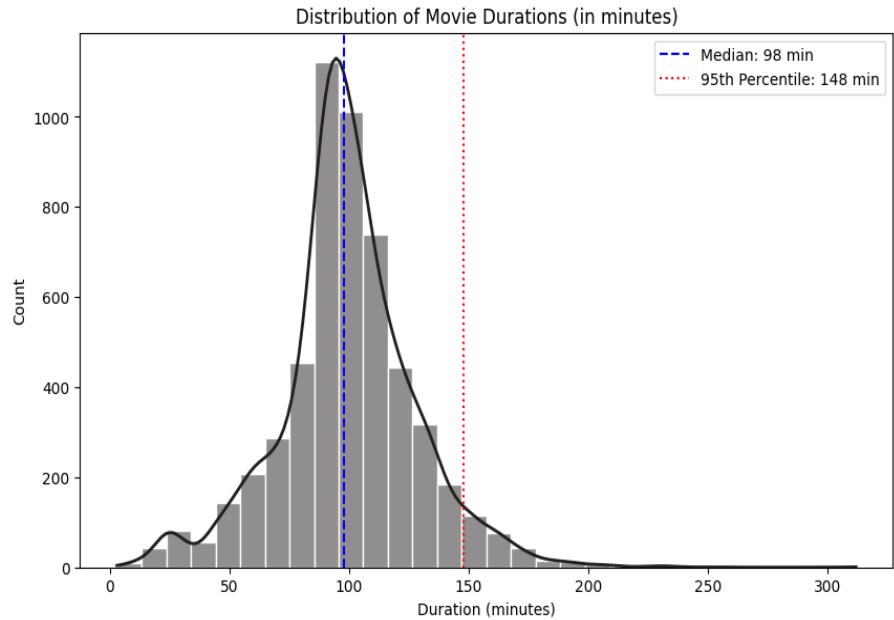
### Trend of Content Added Over Time

The trend of content additions to Netflix shows a significant increase from 2015 to 2019, peaking in 2019. However, there is a noticeable decline in 2020 and 2021. This pattern may reflect Netflix's rapid global expansion during the mid-2010s, followed by a potential shift due to covid19 or market saturation in recent years.



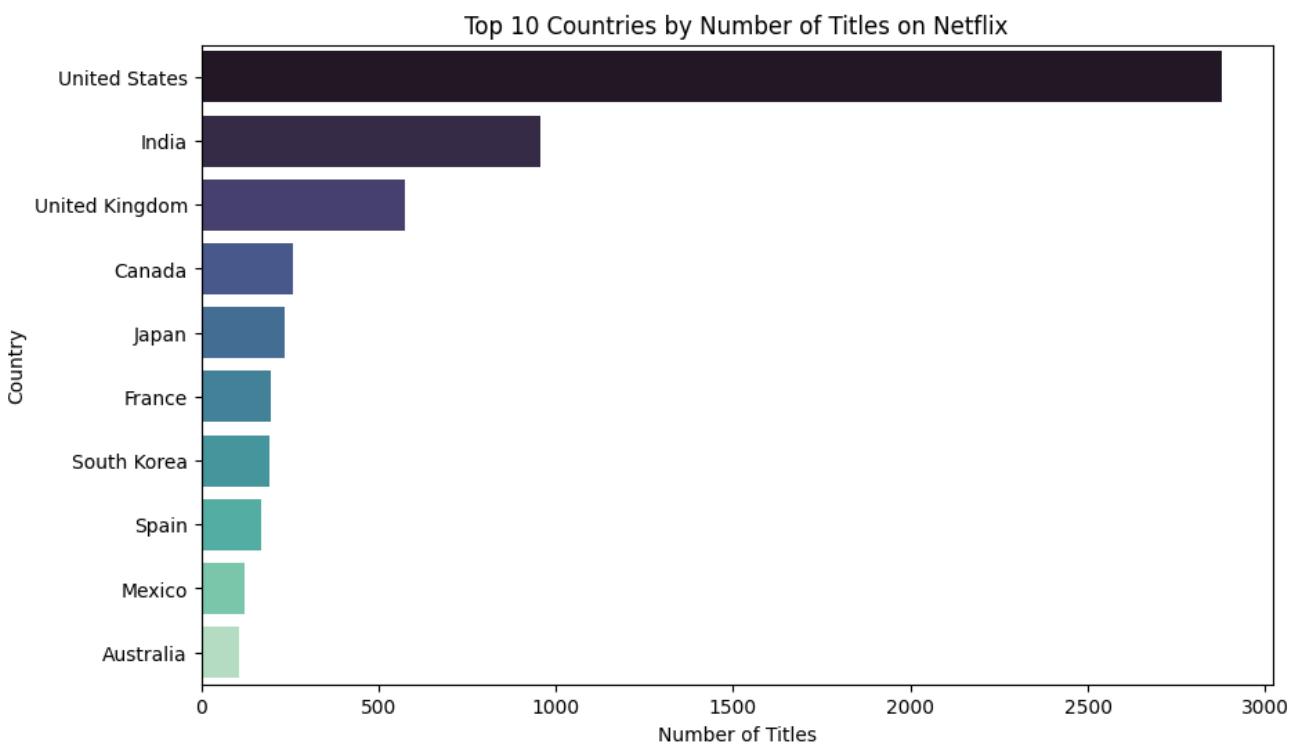
## Movie Duration Distribution

The distribution of movie durations reveals that most movies on Netflix are around 90-100 minutes long, with a median duration of 98 minutes. The 95th percentile is at 148 minutes, indicating that while most movies are relatively short, a small number of longer films also exist. This suggests Netflix caters to a wide range of viewer preferences, from quick watches to more immersive experiences.



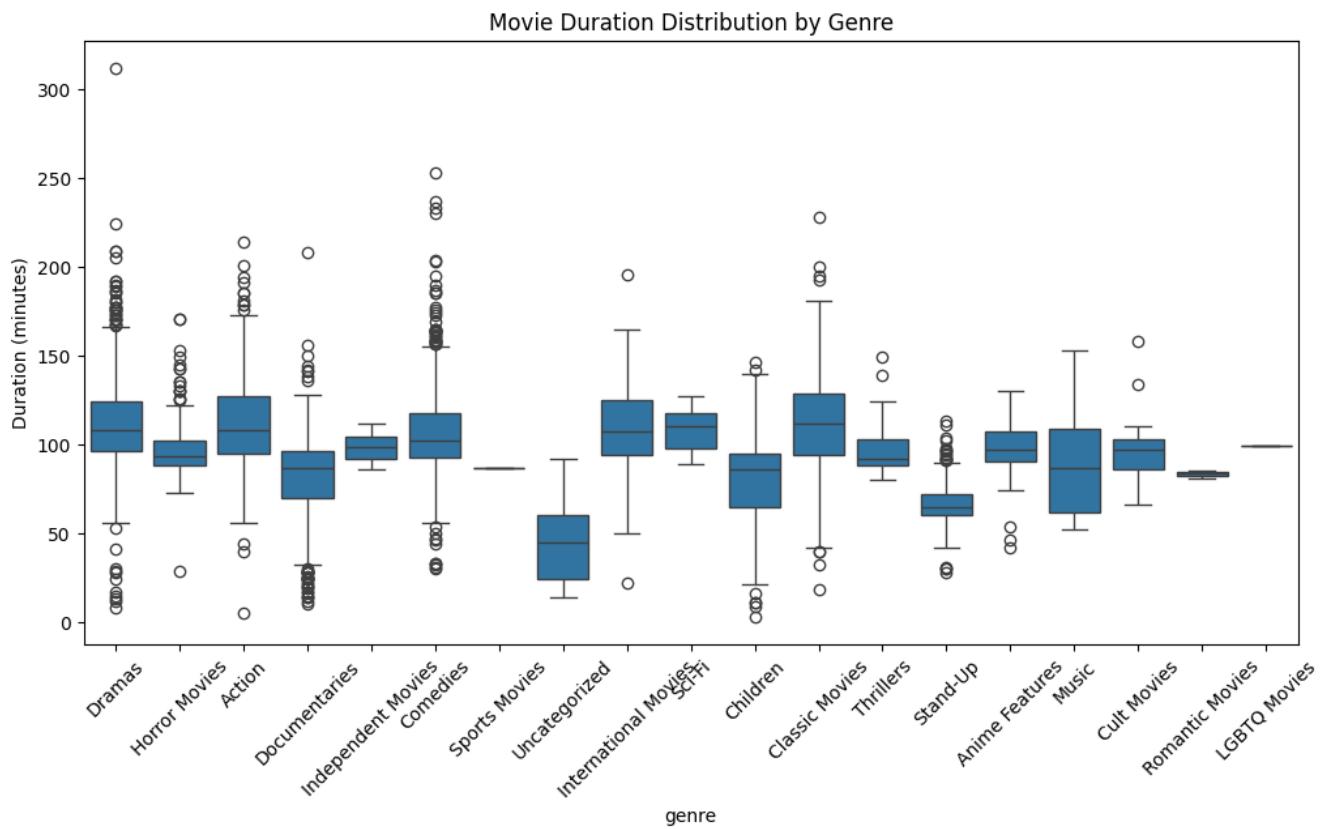
## Global Content Distribution

Analysis of content-producing countries reveals a significant disparity in volume. The United States is the single largest content provider, generating 2,877 titles, which is over three times the output of the second-ranked country, India, which contributes 956 titles. The United Kingdom is also a major contributor with 576 titles, followed by Canada with 259. This confirms the overwhelming dominance of US production in the Netflix catalog, though the international markets play a vital role in diversity.



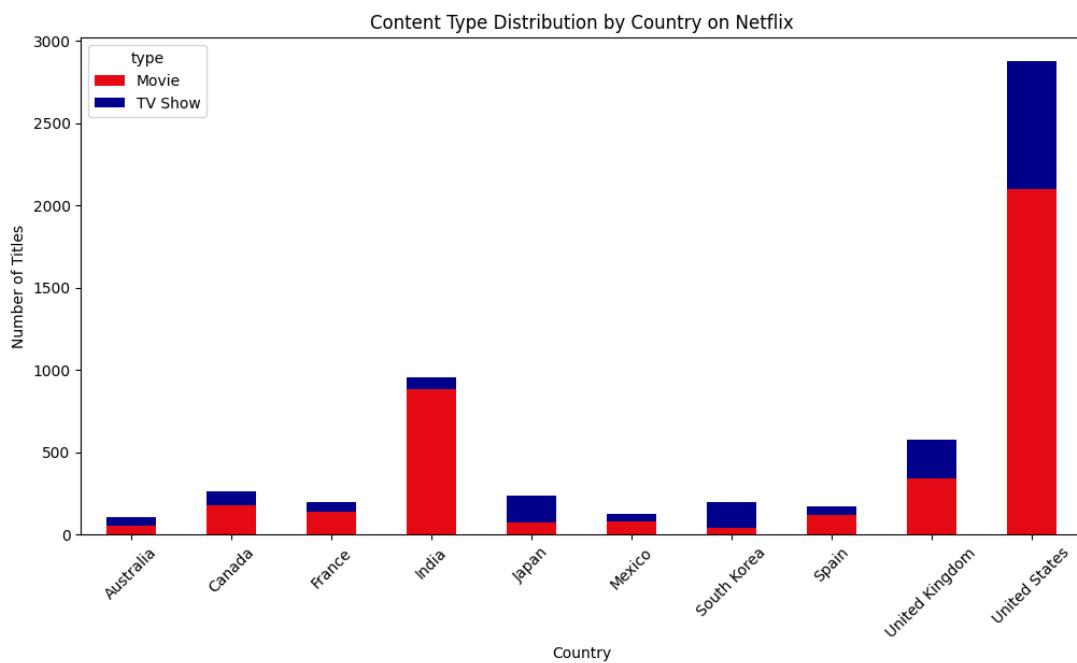
## Duration Distribution by Genre

Movie durations vary significantly by genre. Dramas and documentaries tend to be longer, often exceeding 100 minutes, while children's content and comedies are shorter. This pattern reflects the different storytelling needs and audience expectations across genres, with more complex narratives requiring longer runtimes.



## Cross-Feature Analysis: Country Specialization

A crucial insight emerges when examining the breakdown of content type across the top producers, revealing a geographically tailored acquisition strategy. India exhibits a strong focus on Movies, with 883 films compared to only 73 TV shows, driven largely by its massive Bollywood industry. In contrast, East Asian markets show a clear specialization in TV Shows. Japan contributes 161 TV Shows against 75 movies (reflecting its strength in Anime), and South Korea provides 152 TV Shows versus only 42 movies (dominated by K-Dramas). The United Kingdom presents the most balanced approach, with a mix of 341 movies and 235 TV shows. This demonstrates that Netflix strategically targets specific content formats from different regions.



## Key Insights and Recommendations

The analysis reveals several strategic opportunities for Netflix. First, focusing on dramas and comedies, which are the most popular genres, can help maintain audience engagement. Second, leveraging the United States, India, and the UK for content production can maximize reach and cultural relevance. Third, optimizing content length based on genre preferences, such as shorter durations for children's content can enhance viewer satisfaction. Finally, collaborating with top directors and actors can further elevate Netflix's catalog, attracting both new and existing subscribers.

## Conclusion

In conclusion, Netflix's content strategy is shaped by a combination of genre popularity, geographic specialization, and duration trends. By continuing to focus on high-demand genres, leveraging key markets, and collaborating with top talent, Netflix can sustain its growth and maintain its position as a leader in the global streaming industry.