

A close-up, high-contrast photograph of a lion's face. The lion's eyes are partially closed, and its golden-brown fur is highly detailed. The lighting is dramatic, with strong highlights on the left side of the face and deep shadows on the right.

# SIMBA STUDIOS

Presented by: Group 8



# 01 INTRODUCTION



## SIMBA STUDIOS

A new voice in the world of cinema and film production sector with a strategic intention of diversifying into the creative economy.



## BUSINESS OBJECTIVE

To establish a sustainable and scalable footprint in movie production.



## OUR PROMISE

Building a studio that inspires pride at home and admiration abroad



## Market Sounding Initiative

- Conducting market intelligence and feasibility assessments
- Evaluating audience demand and genre profitability
- Identifying high-yield segments for initial investments
- Aligning entry strategy with market dynamics and growth potential

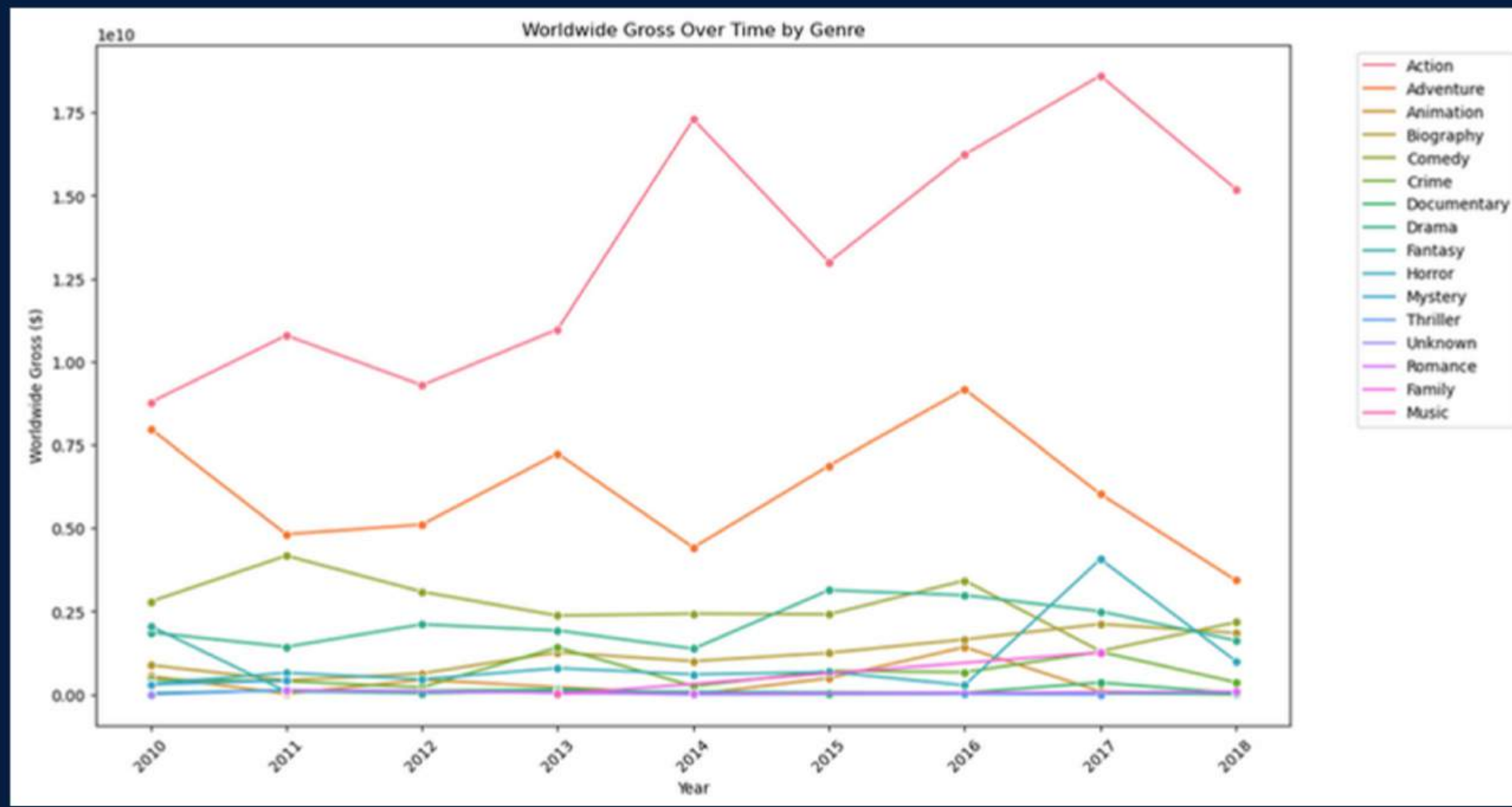
## Investment Rationale & Value Proposition

- Untapped potential in regional and continental film markets
- Strong alignment with global growing creative economy
- Commitment to innovation, quality production, and global distribution
- Clear pathway to long-term returns and brand equity



# GLOBAL MOVIE PRODUCTION SECTOR OVERVIEW


- Action films consistently dominate worldwide box office revenue, peaking sharply around 2017.
- Adventure movies hold second place, with notable surges in 2013 and 2016.
- Other genres like Animation, Comedy, and Drama remain steady but generate significantly lower revenues by comparison.






# DATA UNDERSTANDING

## Data Sources Used and Justification

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1. Box Office Mojo (BOM): Only authoritative source in our bundle for domestic and foreign grosses by year and studio. It directly answers the business question box-office performance lets us compute worldwide totals and foreign share, and retains studio labels used for strategy comparisons.
  2. IMDb (basics + ratings + vote counts + runtime + genres): Supplies genre (to compare economics), ratings & votes (quality + reach proxy), and runtime. Lets us test “ratings vs gross” and segment by genre.
  3. TMDb : Provides canonical titles and release dates to verify and filter IMDb–BOM matches (via title+year consistency), reducing false matches from remakes/alternate titles/re-releases and keeping the merged dataset auditable.
  4. Rotten Tomatoes: Optional critic/audience signals to ~~manipulate~~ <sup>Your paragraph text</sup> the 'ratings vs gross' story if challenged. Not required for the three headline insights but retained for validation.

## Data Transformation and Validation

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1. Identity & joining: Standardized titles and verified year (via TMDb) → reliable IMDb–BOM matches.
  2. Types & units: Parsed grosses to numeric and corrected occasional magnitude errors → trustworthy money fields.
  3. Feature engineering: Built worldwide\_gross and (complete-case) foreign\_share; standardized genre/studio labels → comparable metrics & segments.
  4. Missingness & scope: Kept foreign as missing (no imputation); de-duplicated; limited to films with consistent metadata across sources → apples-to-apples universe.
  5. Quality checks & documentation: Outlier screens, spot-checks on known titles, log-scale distribution checks; rules documented in code → auditability.



05

# DATA ANALYSIS

- Descriptive analysis to compare genres, quantify risk, and assess global potential.

## Methods

1. Descriptive summaries — Medians/percentiles on cleaned, log-scaled revenue to avoid outlier distortion.
2. Segmentation comparisons — Side-by-side genre (and select studio) comparisons to see which categories win.
3. Risk & reliability — Simple volatility/spread measures to gauge predictability vs. “lottery ticket” genres.
4. Global mix & timing — Foreign-share and release window comparisons to show where and when films monetize.
5. Driver check — Contrast ratings with audience reach (vote counts) to see what better explains box office.
6. Sensitivity & sanity checks — Exclude small-N groups, validate corrections, and ensure label consistency.

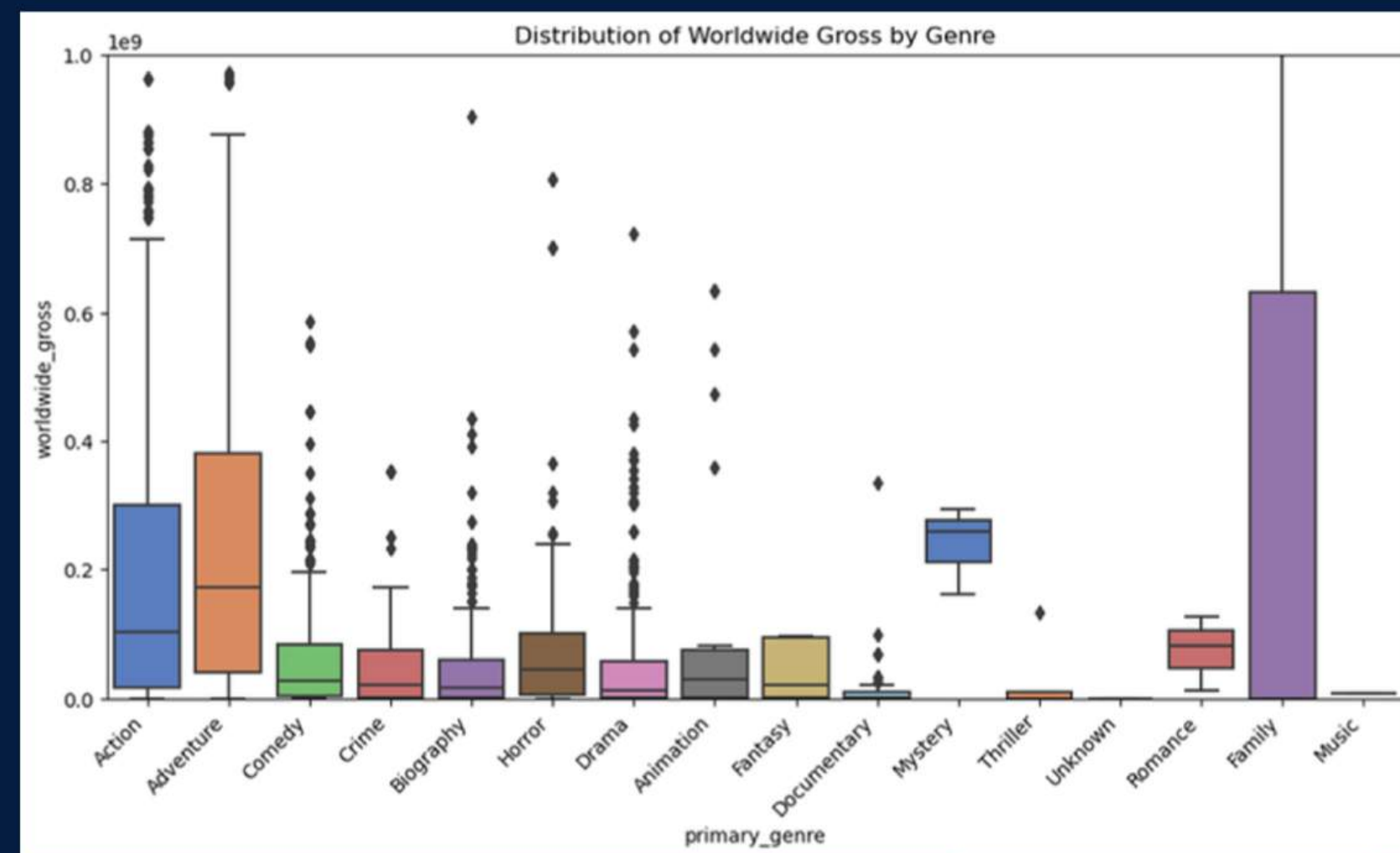


## 06

## INSIGHT ONE

## Insights from Genre Performance

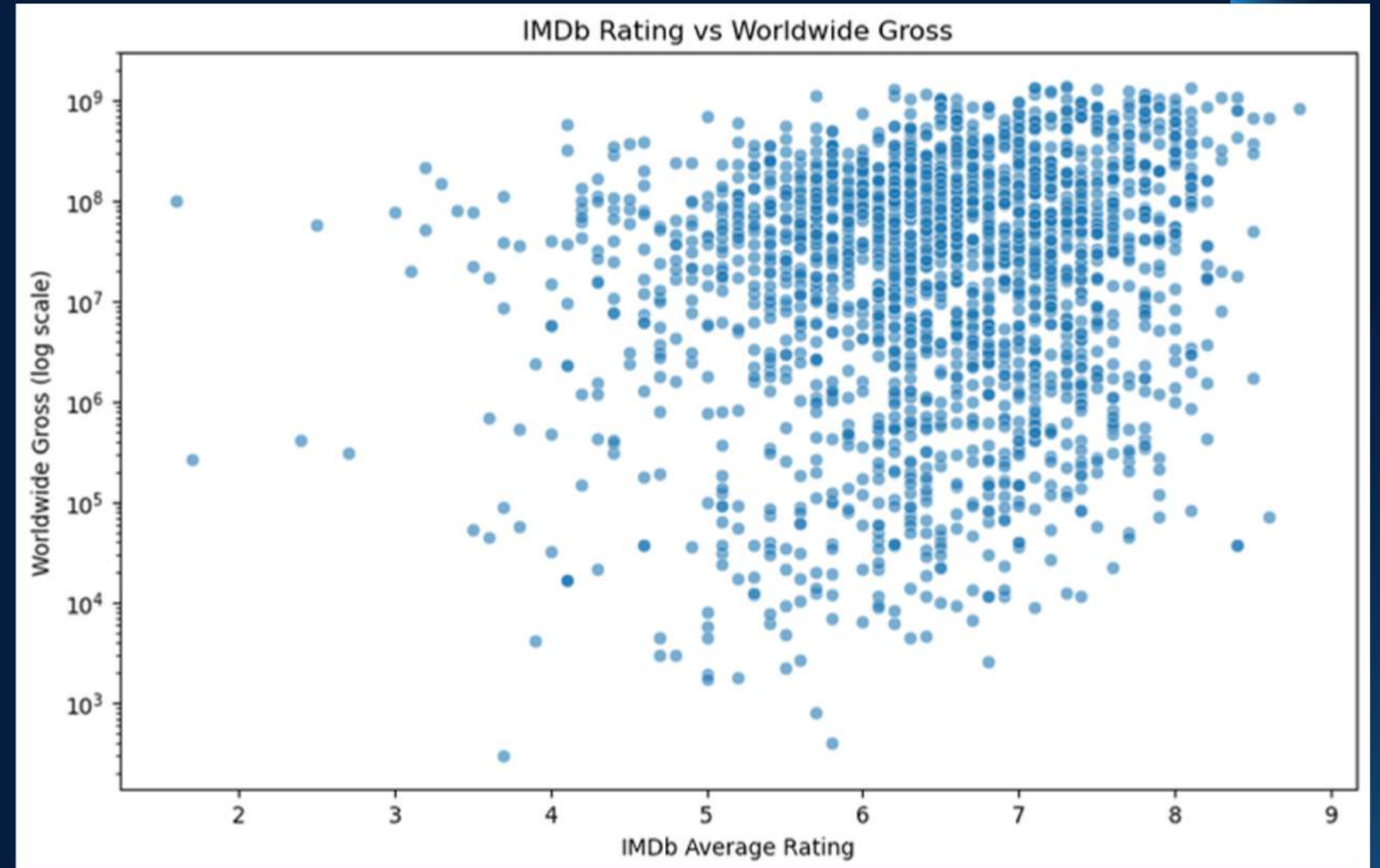
1. Top earners: Adventure and Action show the highest median worldwide gross with robust sample sizes (Adventure  $\approx 198$ , Action  $\approx 560$  after cleaning).
2. Small-N highs: Family (N=3) and Fantasy (N=10) look high on averages but are too small to headline—treat as tentative.
3. Moderate: Animation has solid median grosses with a modest count; Horror delivers strong grosses for its tier (without claiming profitability).
4. Lower grossing: Comedy, Biography, Crime, Drama show lower medians despite large counts; outcomes rely more on occasional outliers.
5. Niche: Documentary, Music, Unknown exhibit low median grosses and sparse coverage.





07

# INSIGHT TWO

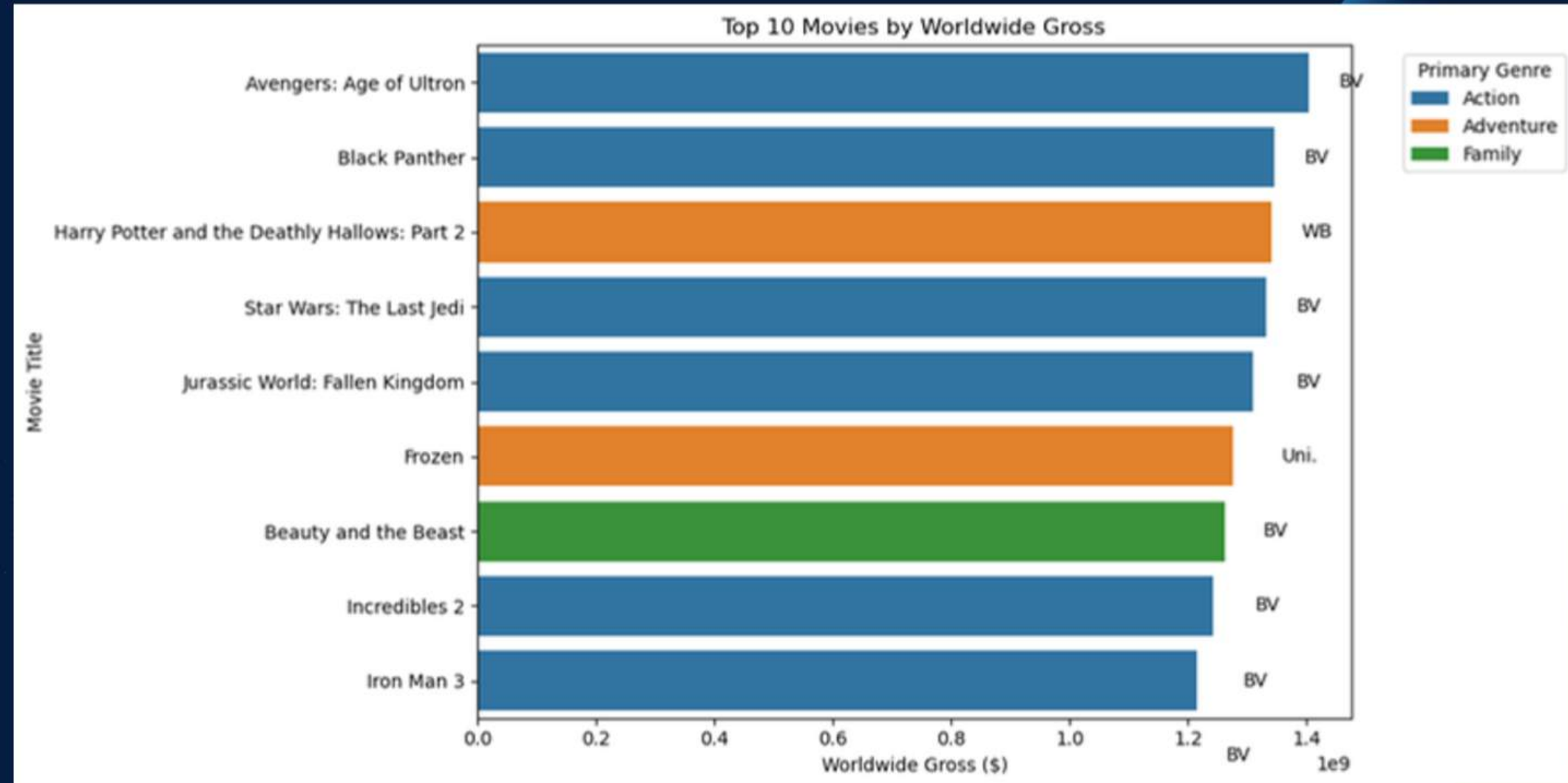


Higher ratings do not predict higher box-office revenue or profitability—so critical acclaim alone is not a reliable greenlight criterion.



08

## INSIGHT THREE

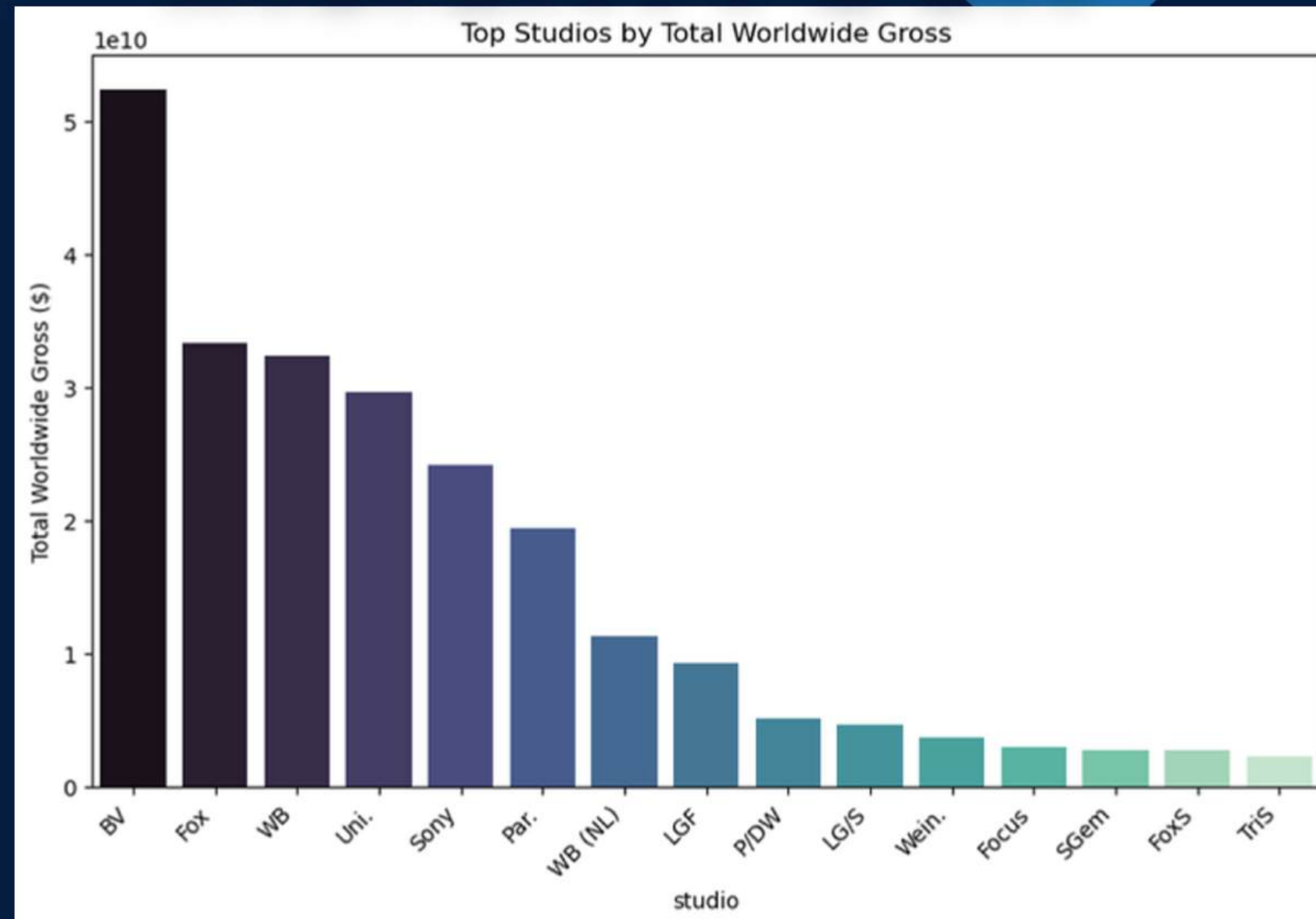


Franchises dominate because they start with built-in demand and scale better globally—the data shows the top 10 are all franchise/IP titles, and the leading genres (Action/Adventure) are the same ones that travel best.



09

# INSIGHT FOUR



- Highly concentrated market: A few majors (Disney, Warner Bros., Universal) own most top-grossing slots.
- Genre strongholds: Their dominance is steepest in Action/Adventure/Family; other genres are more fragmented.
- Structural advantage: Large IP catalogs + global distribution muscle set a high bar for head-to-head tentpoles.



# RECOMMENDATIONS

- ▶ Anchor the slate with 2–3 global-first Action/Adventure tentpoles, add 1–2 Animation titles, run 2 mid-budget Horror counter-programs, pursue Family/Fantasy only with strong IP/partners
- ▶ Since higher ratings don't predict box office or profitability, greenlight projects on expected audience reach and distribution scale, reserving prestige titles for brand/awards rather than revenue.
- ▶ Since franchise titles dominate global box office, prioritize building/acquiring serializable IP (planned sequels/spin-offs) and avoid head-to-head tentpole battles unless backed by franchise equity—use non-franchise films mainly for mid-budget counter-programming
- ▶ Tentpole box office is highly concentrated among a few majors; adopt a “watch-and-partner” strategy—systematically study their genre mix, timing, and go-to-market to spot white space, then pursue selective co-finance/distribution partnerships rather than head-to-head clashes.





**THANK YOU**

