SIMBA STUDIOS

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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

SIMBA PRODUCTION BUSINESS TARGETS

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

- The Worldwide box office revenue dipped to its lowest in 2012 but then showed a strong upward trend, peaking at nearly $38 billion in 2017.
- The period from 2013 to 2017 marks the industry's most significant growth phase, before a sharp decline in 2018.

- 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.

Worldwide Gross Over Time

Worldwide Gross Over Time by Genre
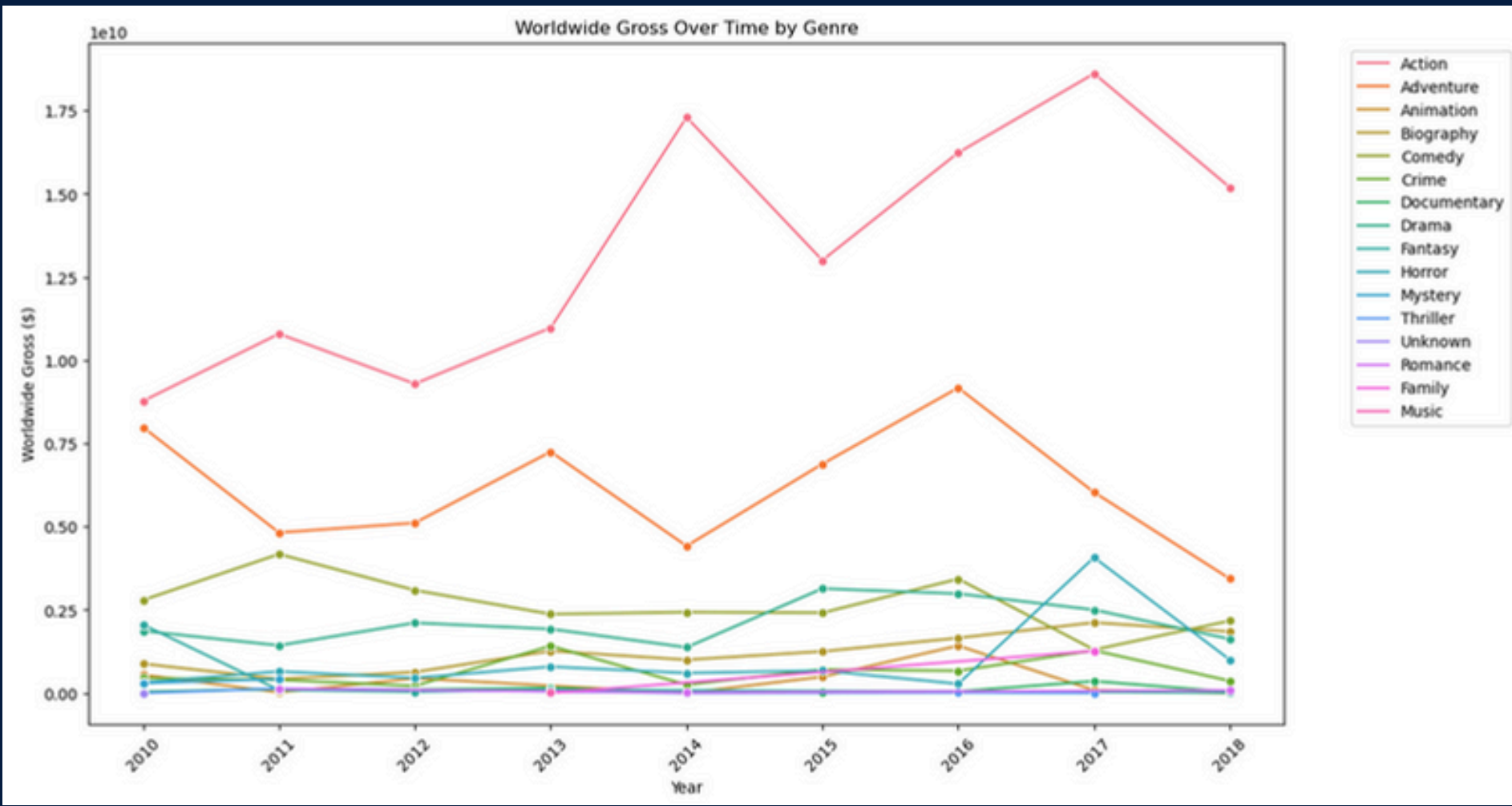
DATA UNDERSTANDING

Data Sources Used and Justification

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 triangulate the 'ratings vs gross' story if challenged. Not required for the three headline insights but retained for validation.

Data Transformation and Validation

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.

DATA ANALYSIS

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

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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.

INSIGHT ONE

Insights from Genre Performance
1. Top earners: Adventure and Action show the highest median worldwide gross with robust sample sizes (Adventure ≈198, Action ≈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.
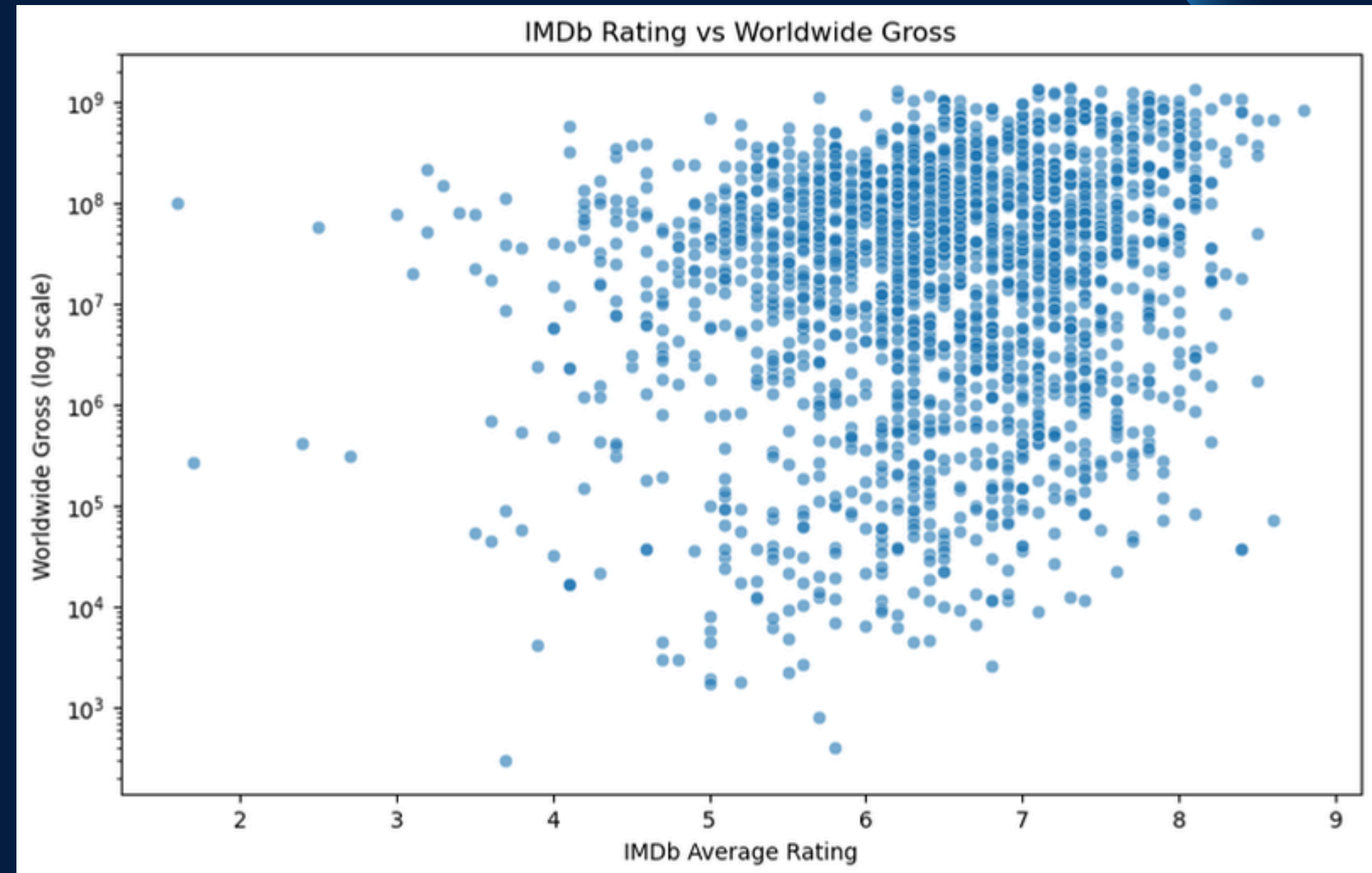

Distribution of Worldwide Gross by Genre
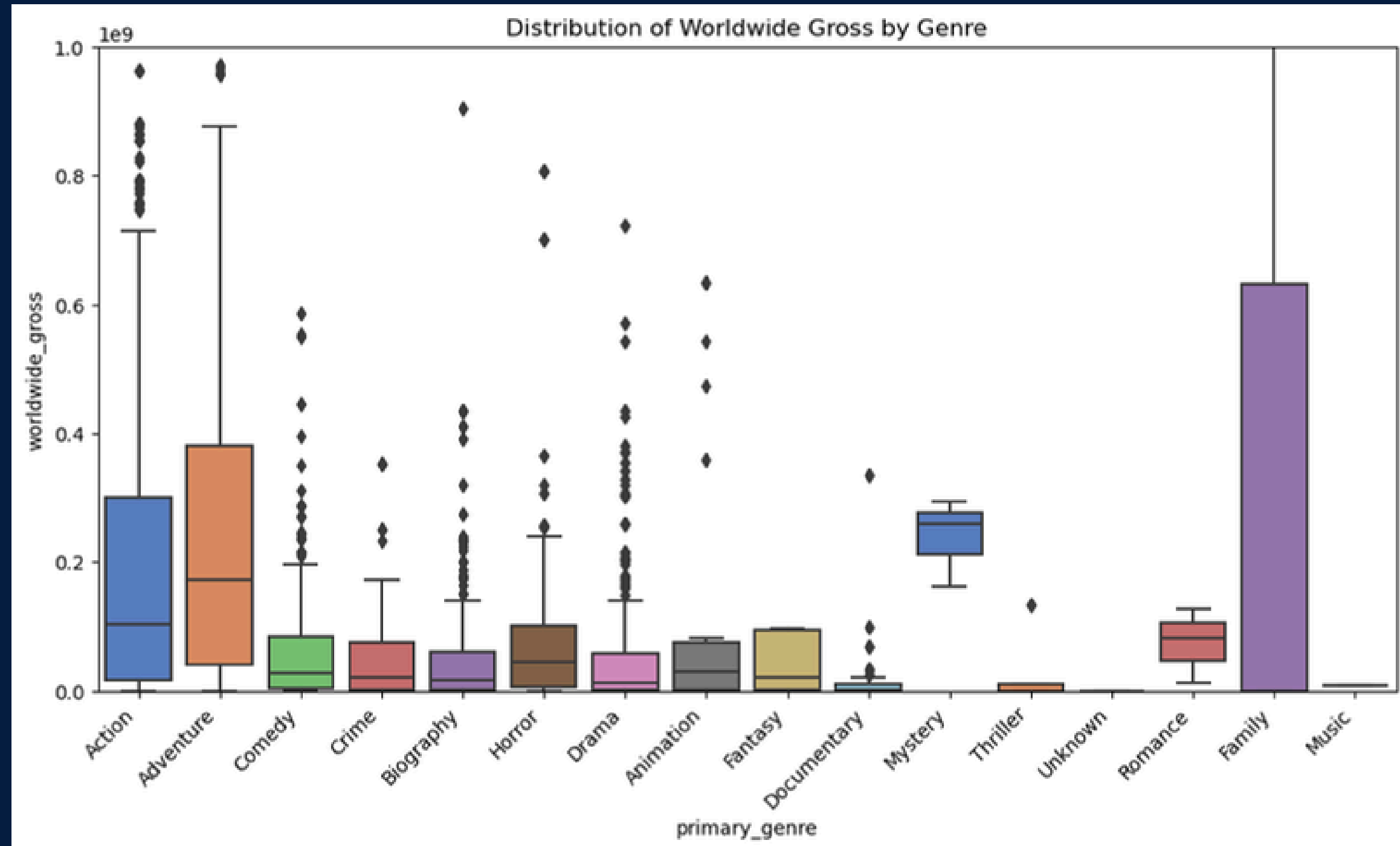
Higher ratings do not predict higher box-office revenue or profitability—so critical acclaim alone is not a reliable greenlight criterion.


IMDb Rating vs Worldwide Gross

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.

Top 10 Movies by Worldwide Gross

INSIGHT FOUR
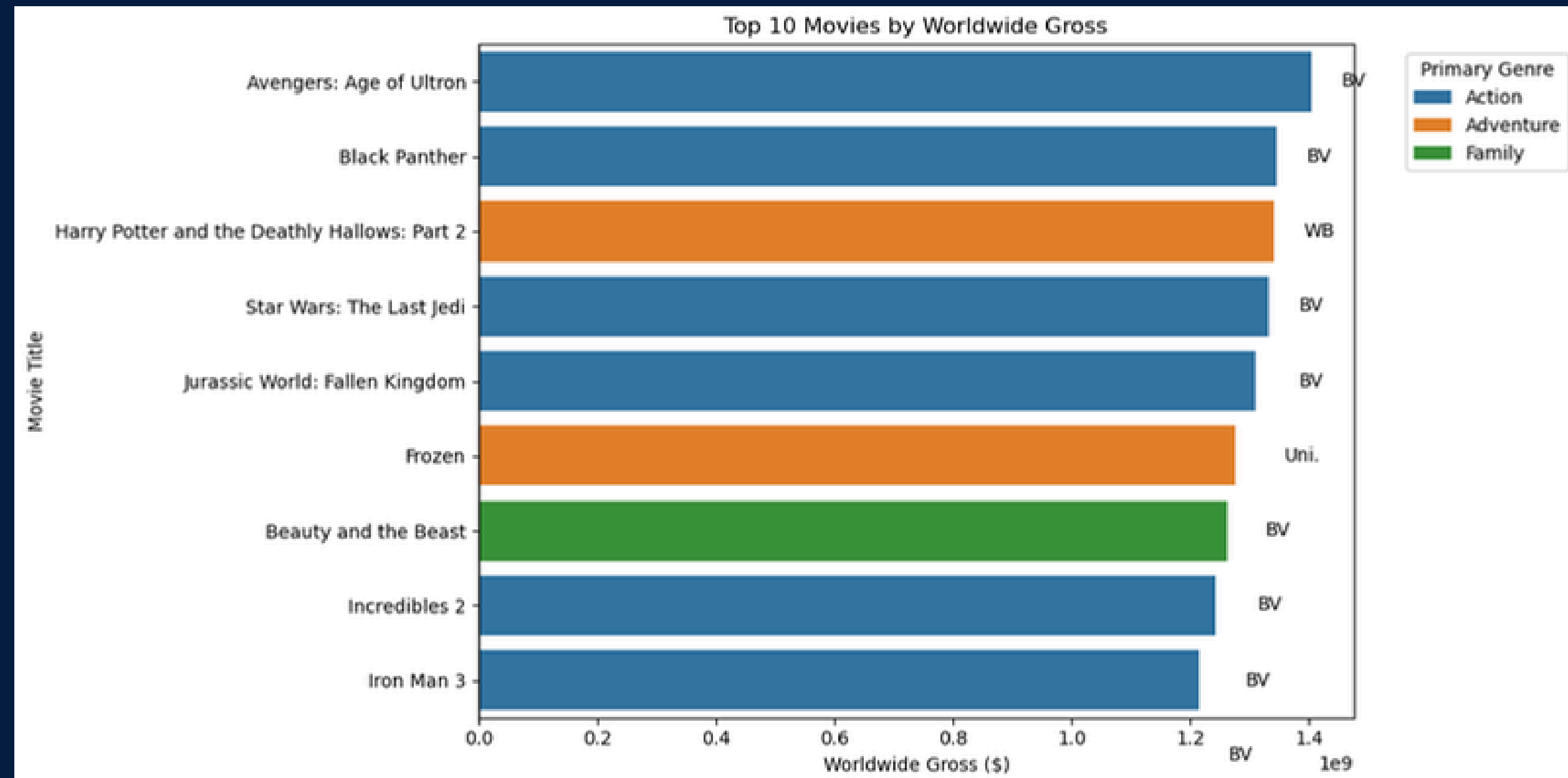
- Highly concentrated market: A few majors (Disney, Warner Bros., Universal) own most top-grossing slots.

- 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.

Top Studios by Total Worldwide Gross
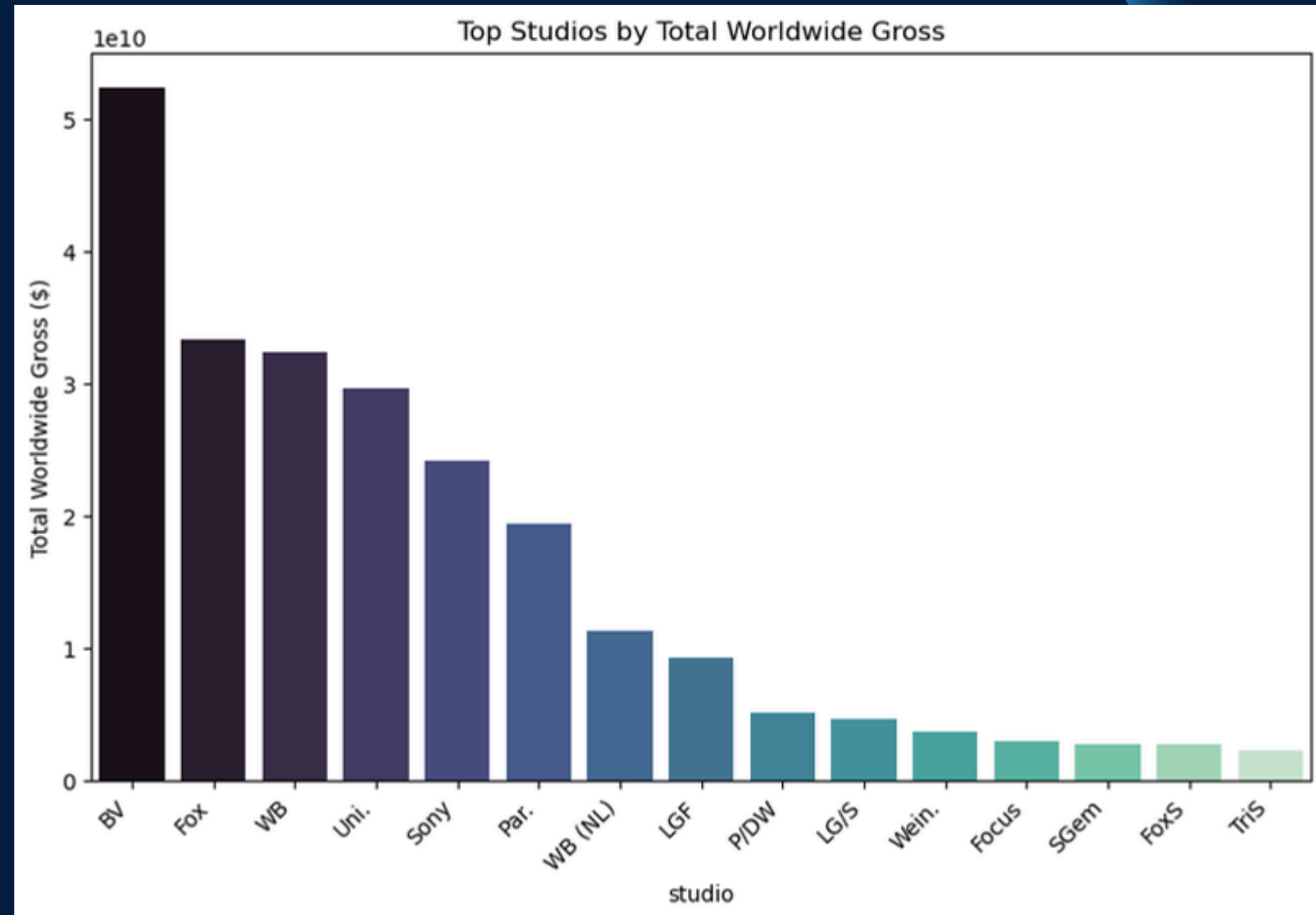
RECOMMENDATIONS

▶ 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