

# Netflix Rescue

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## 1. Introduction

I am helping another billion dollar company stay rich.

### 1.1. Part 1

Netflix being an international company has to cater for the likes of a wide range of people , to help make them alter the algorithm in certain regions in a more effective wqy. I have identified the five highest-rated genres by production country. The following illustration presents this analysis:

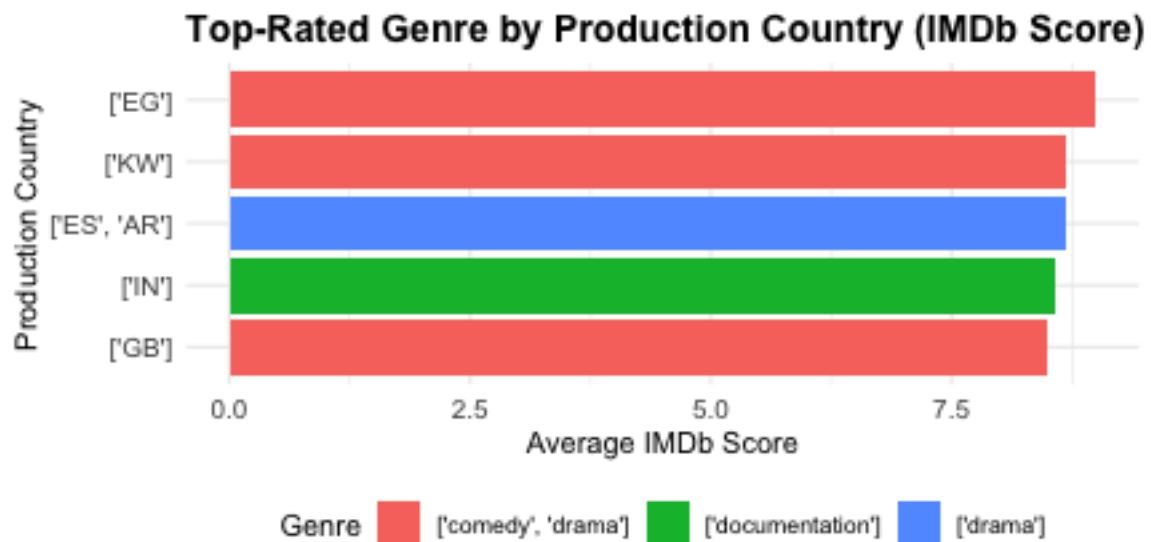


Figure 1.1: Top Genre by Production Country

Figure 1.1 shows that production countries based in EG , KW and GB all have ‘comedy, drama’ as their top- rated genre. The average IMDb score of these countries is just below 8 indicating that

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audiences really approve of not only the genre mix but the execution of these production countries. Further , we see that the top rated genre for Indian producers is documentaries , and for Spain and Argentina it drama. However , it is evident that the overwhelming favorite is the ‘comedy , drama’ mix.

With an inexhaustible list of movies available , Netflix aims to select a mix of movies and shows that the audiences will respond well to. A key consideration in this process is whether viewers are more responsive to older or newer titles. The analysis below explores this question.

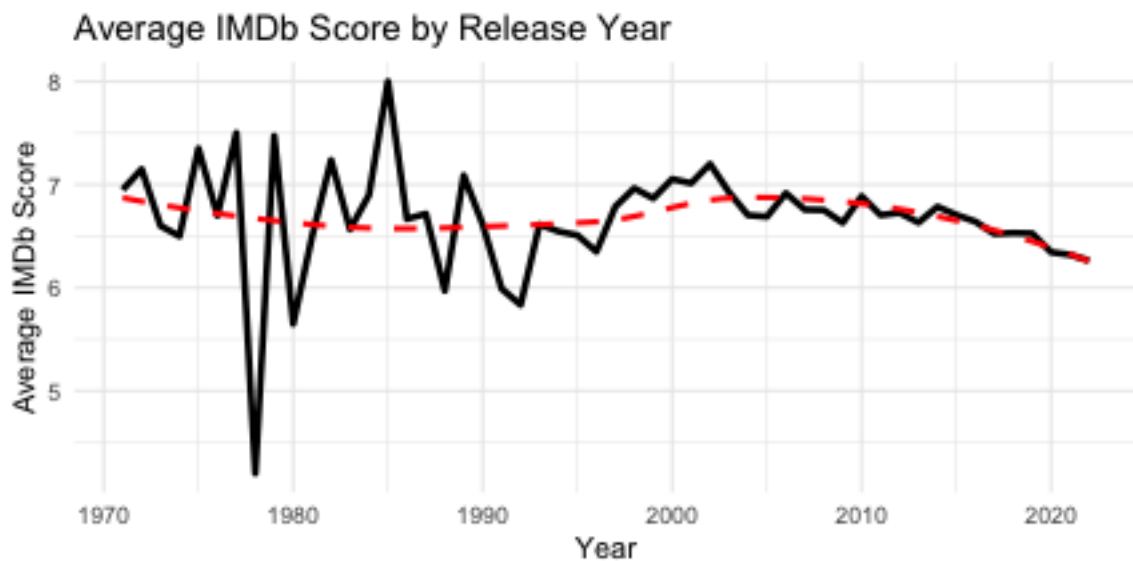


Figure 1.2: Trend of IMDb Scores

Figure 1.2 shows that a decline in average IMDb scores movies and shows released in the period between 1970 and 1980 , with the average score picking up in the late eighties with some classics that still make me laugh until the average IMDb scores peaked around 2010 and since has been on the decline once more. Simply put , Netflix we need more 90s classics. From a business standpoint, many individuals of working age likely view the 1990s with a sense of nostalgia. Capitalizing on this sentiment could be a key to higher retention.

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## 1.2. Part 2

A select group of directors have gained popularity for their longevity and consistent output in film and television production. Among them is Marcus Raboy, best known for directing Friday After Next. As illustrated in Figure 1.3, he holds the highest number of titles available on the Netflix platform. However, this raises an important question , does this superior performance compared to others in the top 10?

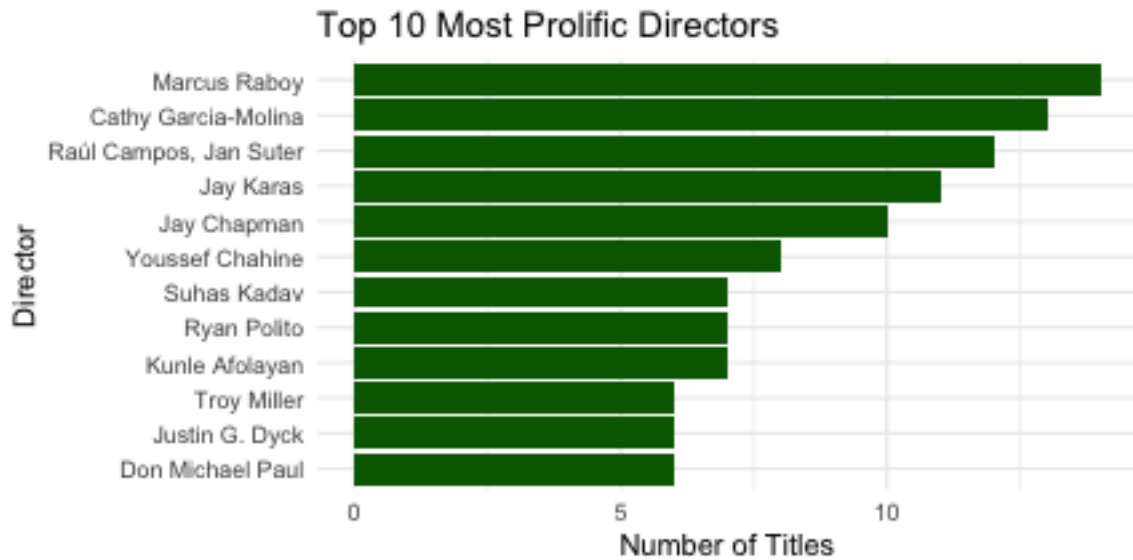


Figure 1.3: Most Prolific Directors

To address the question I have posed , the density plot below offers valuable means of examining the distribution of IMDb scores and clarifying any uncertainty.

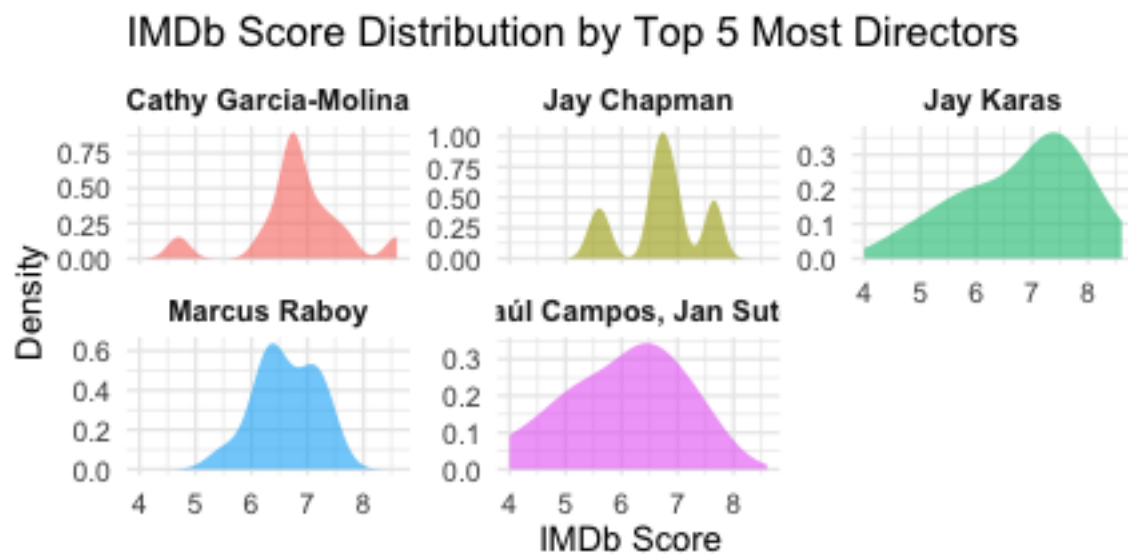


Figure 1.4: Density Plot of Top 5 Directors

Figure 1.4 shows that the stand out director is Jay Karas who on average produces the highest-rated content amongst the top 5 most prolific directors. While Marcus Raboy’s content spans a range, most of his titles fall into the solidly average-to-good category. Notably, Jay Chapman shows the highest level of consistency in the ratings of his content, with a narrowly concentrated distribution centered around the upper to mid range of the IMDb scale.

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## References

Katzke, N.F. 2017. *Texevier: Package to create elsevier templates for rmarkdown*. Stellenbosch, South Africa: Bureau for Economic Research.

## Appendix

### *Appendix A*

Some appendix information here

### *Appendix B*

Katzke ([2017](#))