

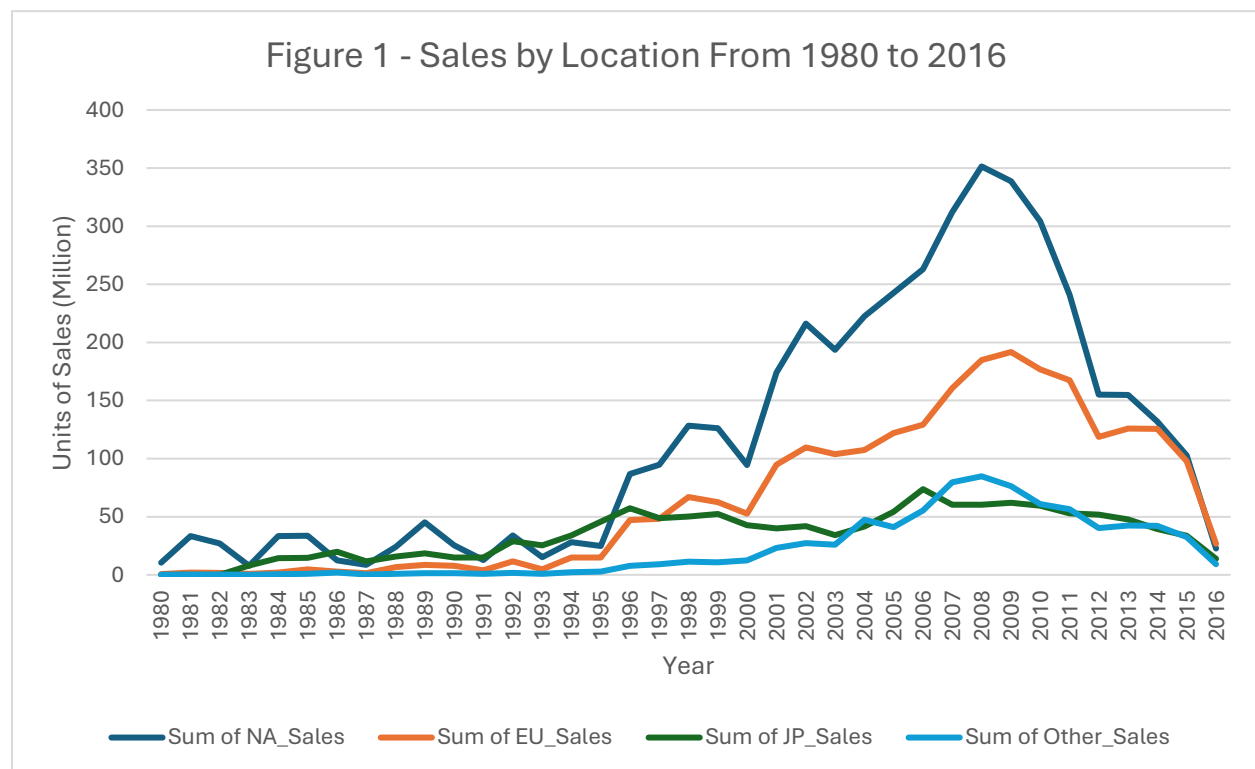
Summary for Data Set

In this analysis, I've utilized a data set from VGChartz that includes historical sales figures for video games that have sold over 100,000 copies. The data encompasses various platforms, genres, and publishing studios. I have personally cleaned the data to address any gaps that could lead to inaccurate conclusions. This data set tracks total game unit sales from 1980 to 2016.

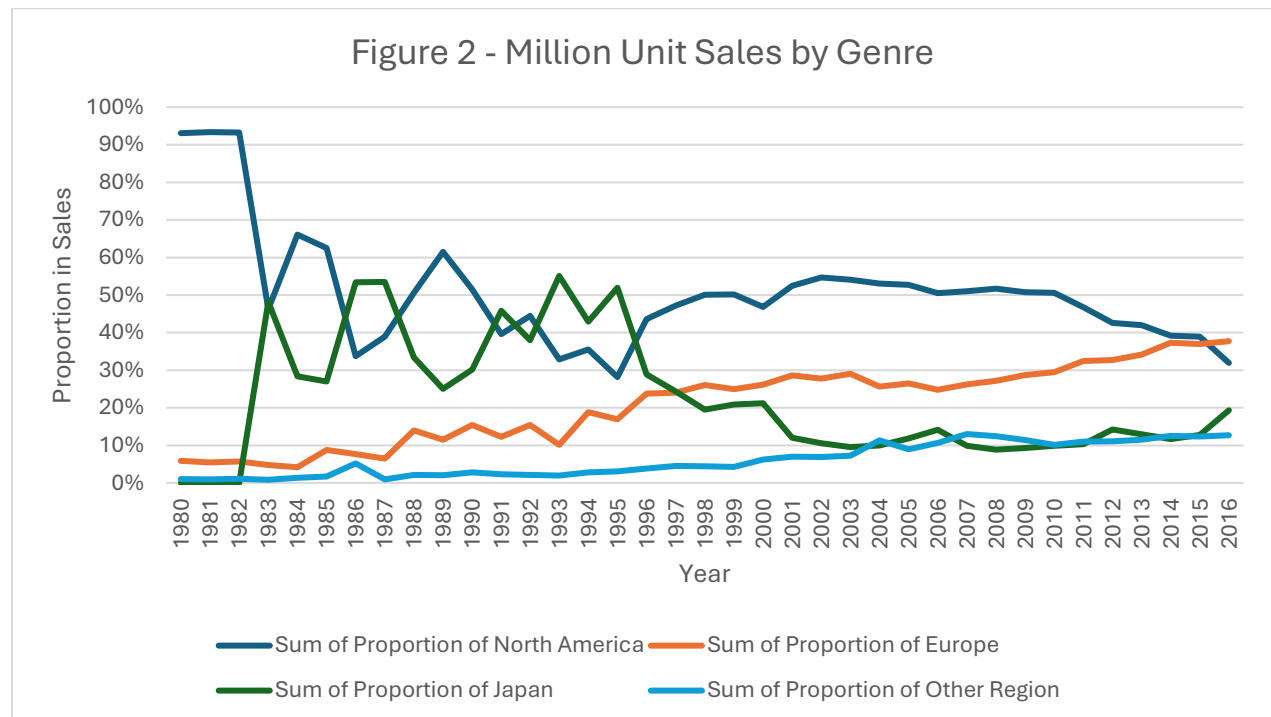
Due to the assumption that sales across different geographic regions have remained consistent over time, I was tasked with analyzing the data to verify this. My goal was to provide insights and offer recommendations for allocating the marketing budget among the regions to maximize ROI. To achieve this, I identified the top three locations in global sales and created charts to summarize the data.

Summary of Findings

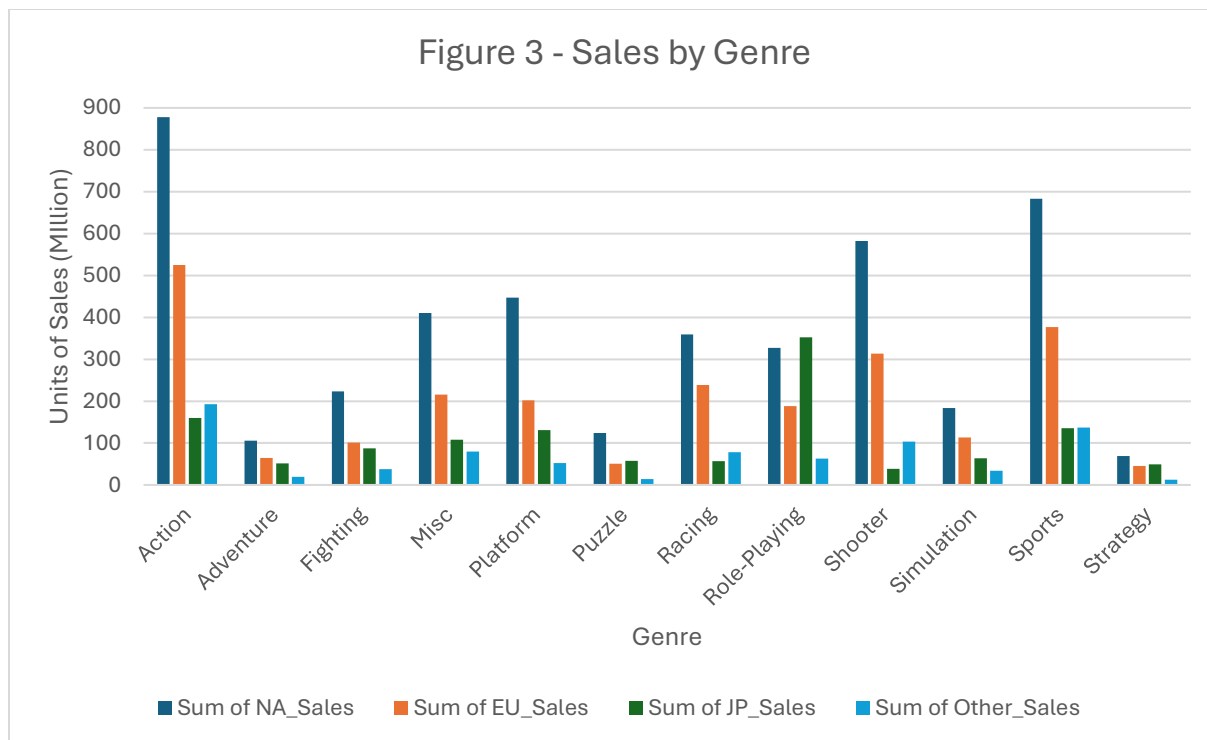
In Figure 1, video game sales appear to have fluctuated between 0 and 50 million units of sale until 1995. However, post-1995, there is a noticeable upward trend in sales, particularly in North America, where sales surpassed the 50 million mark. European sales have mirrored the trend in North America. Despite experiencing some minor fluctuations over time, the overall upward trajectory in sales persisted until 2008. Following a peak in 2008, sales began a downward trend that has continued with significant acceleration.



By examining Figure 2, it becomes evident that North America and Japan have periodically dominated global market share. Despite North America's longstanding leadership, European sales, which have shown a consistent upward trajectory, overtook the lead after 2015. Similarly, sales in Japan experienced significant growth post-2015. This trend suggests that European customers tend to demonstrate greater loyalty over time, potentially due to the addition of new customers to an already loyal base. Alternatively, it could be inferred that a negative correlation has existed between the sales figures of North America and Japan since the mid-1990s.



Examining Figure 3, it is evident that action and excitement genres generally captivate customer interest. In contrast, strategy and simulation genres appear to have declined in popularity. This information can be used to develop marketing insights on how to allocate the market budget across various locations based on the influence of different game genres.



Figures 4, 5, and 6 illustrate that the same publishers usually hold the market shares in North America and Europe, whereas different publishers lead the market in Japan. Consequently, for future market strategies, Electronic Arts and Ubisoft might be more favorable in the European and North American markets, while Namco Bandai Games and Square Enix would be better suited for the Japanese market.

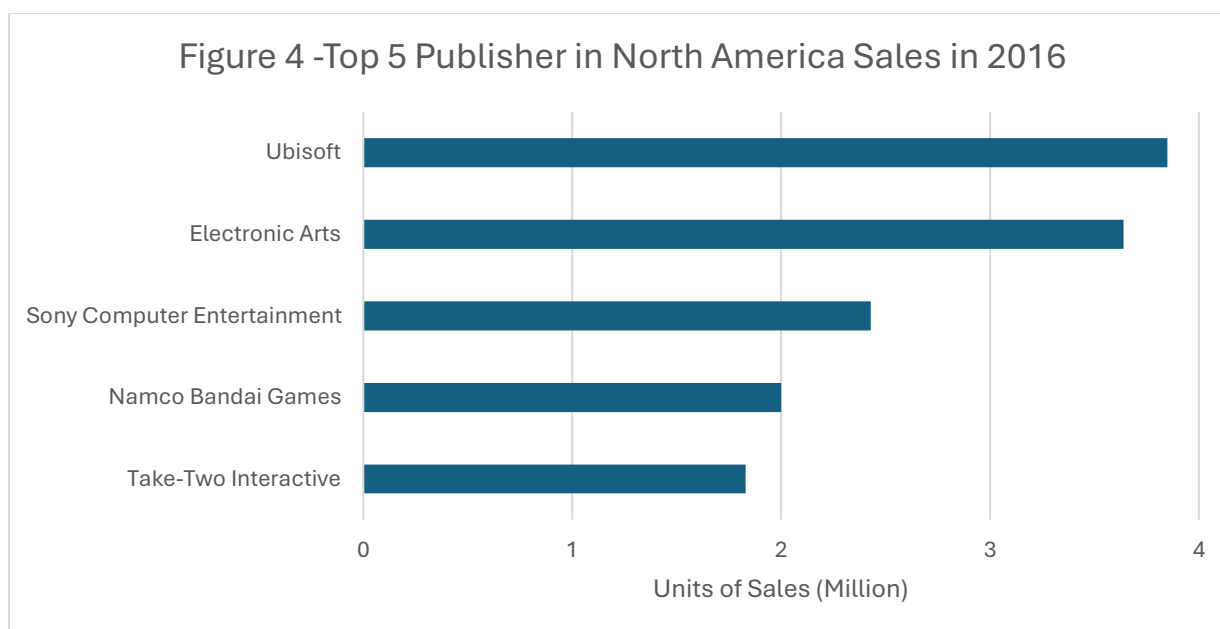


Figure 5 -Top 5 Publisher in Europe Sales in 2016

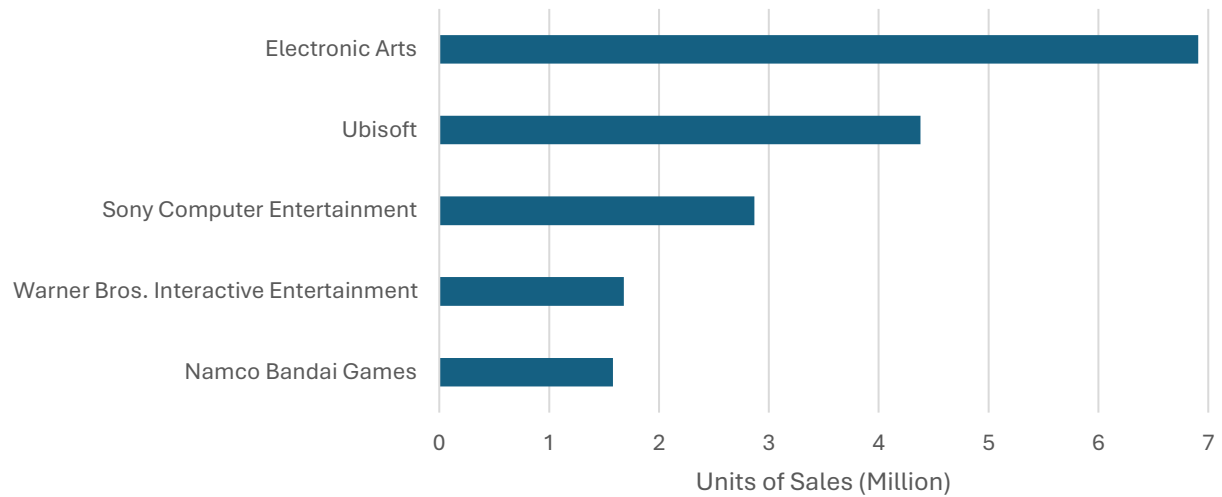
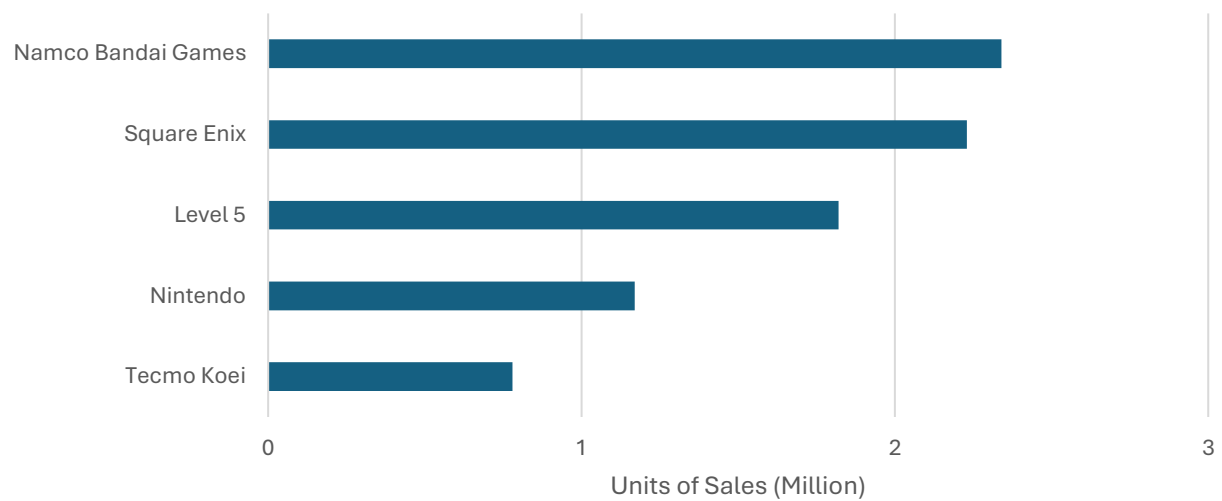


Figure 6 -Top 5 Publisher in Japan Sales in 2016



To consolidate the various pieces of information, I have categorized different variables and utilized various graphs, detailed below:

- Figure 1: A line chart depicting the fluctuation of sales across different locations over time. If the initial assumption were accurate, we would see a straight line; however, the graph reveals fluctuations at different intervals, making it easy for even non-expert stakeholders to observe changes over time.
- Figure 2: Another line chart illustrating the share of different locations in global sales over time. This supports Figure 1 by clearly showing the changing market share rates of the three largest regions, further invalidating the initial assumption.
- Figure 3: A clustered bar chart to highlight the popularity of different game types in various regions. This chart compares different variables, making it easy to see which game genres are more popular in each location at a glance.
- Figures 4, 5, and 6: Horizontal bar charts displaying which publishers have recently captured the most market share in different locations. Separate charts were created for North Africa, Europe, and Japan, enabling stakeholders to compare market dominance by publishers in these regions.

Through these diverse charts created with various variables, I aim to present historical data to stakeholders in the most straightforward manner. Even those without detailed knowledge of data structures can easily interpret these visualizations. My goal is to encourage stakeholders to review their current assumptions and revise their views on the sector based on this new information.