A Study on Descriptive Analysis of Content Published on Netflix in Selected Countries During 2008-2021

E. Sravani

Rishi UBR Women's College

INTRODUCTION

The entertainment industry has seen a great shift with the intervention of OTT administrators. Lifestyle and technology made life simple, easy yet more convenient. Movies and TV shows are entertaining audience at their homes. Global entertainment industry has drastically affected by the introduction of OTT platforms.

This study aims at analysis of Netflix global OTT platform –. Analysis is made based on. The Netflix Content dataset consists of both TV shows and movies that are available on Netflix as of duration 2008 to 2019, with 8705 rows including the header and 12 columns. The columns include show_id, type, title, director, cast, country, date_added, release_year, rating, duration, listed_in, and description, but only type, title, date_added, rating, and duration were used. The experiment consisted of mainly two steps: pre-processing and analysis. Pre-processing was an important step for the project because all the data came from different sources. There were difficulties like disambiguating movies with the same titles and combining different age rating systems that had to be overcome to begin the analysis. After pre-processing the source datasets, we explored how different platforms focus on content targeted towards specific audiences differing in age and genre preferences.

NEED OF THE STUDY

The purpose of the study to understand the building Descriptive analytics on titles, Genre, Countries, Type, Ratings, Duration, using advanced data and analytics (Power BI, Excel), Netflix is able to provide users with personalized movie and TV show recommendations. Analysing the Type and title of specific year '2008- 2021'.

OBJECTIVES OF THE STUDY

1 To study which country has produced highest number of Titles in NETFLIX during 2008-2021.
2 To understand the genres of content published on NETFLIX during 2008-2021 in select countries.
3 To analyse the highest number of movies and TV shows published on NETFLIX during 2008-2021.

SCOPE OF THE STUDY

This study was to understand the analysis of Netflix statistics for visualizing the select countries in select years. Specifically, the study sought to describe the top OTT platform by considering, Genres, Type, Countries, Titles, Release Year, Ratings i.e., the most important factors in Netflix for rating the usage of the OTT platform. It says that the OTT services and users are scaled up when compared with beginning of the OTT platform, now anyone can benefit from the service and enjoy the platform with a limited budget.

REVIEW OF LITERATURE

Kirsten Stevens, October 2021, *Taking Netflix to the Cinema: National Cinema Value Chain Disruptions in the Age of Streaming*, University of Melbourne.

This article explores how international over-the-top services impact the national feature film value chain in Canada and Australia. The main objective of this exploration is to interrogate the tendency to classify Netflix as television—whether in the context of broadcasting policy or in light of disciplinary biases that tends to separate media industry studies from the more cinephilic text-focused approaches of film studies. By equating entertainment services like Netflix with television, the discussion of how feature films will sustain themselves in a rapidly changing market becomes side-lined. Examining examples from Canada and Australia, we seek to draw attention to the ways in which film sustains and develops its industry and how services like Netflix relate to policy mechanisms designed to foster national cinema. It was concluded that the effects of the rise of Netflix, alongside OTT SVOD services more broadly, are already being felt within the global media environment.

Vybhav Achar Bhargav, *March 2022, Data Analysis on Netflix datasets*, University of California.

Exploring datasets of Netflix for Future Release of TV shows and Movies on the Platform. In this project, they had explored that the dataset from Kaggle and we would like to find out how long the Netflix platform takes a movie or a TV show to release on its platform, how many movies and TV shows are released in specific time frame, how many movies and TV shows were released in the recent ten years on the platform, and what were the top 10 genres that the audience of the Netflix platform liked the most, it was concluded that they have constructed a relatively accurate data analysis to determine the genre of a given TV show and

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movie. Processing and narrowing down the features of the Netflix Dataset by identifying the top ten countries with top genres the audience watch and feeding this data to out the trend over the years, we were able to identify which actors/actresses by which directors were popular in each country. Steps such as expanding the dataset and feature set and using logistic regression might have the potential to improve upon on results in the future.

Piotr Siuda, September 2020, *The future of Netflix,* Kazimierz Wielki University in Bydgoszcz.
The present study is based on competition, market, Netflix, streaming, television, VoD these days we are witnessing a revolution in the yield of television, involving broadcasters, media companies, and cable and digital television providers, led by new players – streaming platforms and VoD services, such as Netflix, HBO Go and Amazon Prime. be habits of television viewers are changing, as shown by various data concerning the media market. key increasingly consume content the subscription model and make decisions to become customers of these platforms (Buck & Plothe, 2019; Jaskiernia, 2016). the ranks of subscribers of the biggest platforms keep growing year by year1. this is linked with the phenomenon of online viewing – the possibility of watching TV not only in front of an TV set, but also using a computer, or applications installed on mobile devices. It was concluded that growing trend of consumers giving up cable and digital television2

Karthik Vadloori, September 2021, *Exploratory and Sentiment Analysis of Netflix Data*, Sreenidhi Institute of Science & Technology.
This paper introduces systematic and insightful usage of methods for Exploratory Data Analysis & Sentiment Analysis by utilizing various packages concerned. The varied range of insights that can be derived from a data is itself primarily valuable in nature as there are multiple businesses that are actively looking for futuristic, predictive and descriptive insights from the already present raw data generated by them. It helps the organizations to gain access to numerous concealed patterns, information and bits of knowledge after the analysis had been performed. The analysis that we have just performed using the Netflix data not only provides us with incentives to take smart and intelligent business decisions, but also contribute to the overall growth of the firm. These insights maintain a clear sight and perspective for various stakeholders and help in targeting a positive vision for the future. The future scope of Data Analysis is bound to remain intact as long as businesses require Data Science in their everyday applicable decision-making processes. It was concluded that there is a great scale of possibilities when it comes to developing unique interactive solutions and methods that are confined to make data exploration much more intriguing in nature. These constant advancements have stabilized a promising direction for data analysis as a systemic study that is going to stay as long as there is the crunch for data in any viable field of study in the real- world. Beverly Fleischman, October 2021, Netflix: Strategizing Corporate Resources and Capabilities, Minot State University.

The study's aim is to deeply investigate the operations of Netflix, Inc. Established in 1997, Netflix, Inc. (Netflix) is a publicly listed company, engaged in global media entertainment both in the United States and internationally. The Porter Five Forces model was used for analyzing the competitive landscape of the industry. The quantitative analysis between Netflix and Walt Disney provided insights pertaining to profitability, liquidity, leverage, activity, and growth. Functional and VRIO analysis identified strategically important resources and capabilities that Netflix controls.

RESEARCH METHODOLOGY

SOURCE OF DATA

Secondary data:
This study is based on secondary data. Data is collected from a public source through www.kaggle.com. This dataset consists of TV Shows and movies available on Netflix as of during 2008 to 2021.The study is conducted on select countries – United States, India, United Kingdom, Canada, Spain, Egypt, Nigeria, Turkey, Indonesia, France, Mexico.

DATA ANALYSIS TOOLS & TECHNIQUES

Power BI Microsoft Excel
CHARTS: Pie Chart, Stacked Column Chart, Clustered Bar Chart.

INFERENCE 1: Analysis on movies and TV shows (based on titles) on Netflix published during 2008-2021 in select countries.

TABLE NO 6.1: MOVIES AND TV SHOWS ON NETFLIX PUBLISHED DURING 2008-2021.

TYPE	Published	PERCENTAGE
MOVIES	6131	69.61
TV SHOWS	2676	30.39

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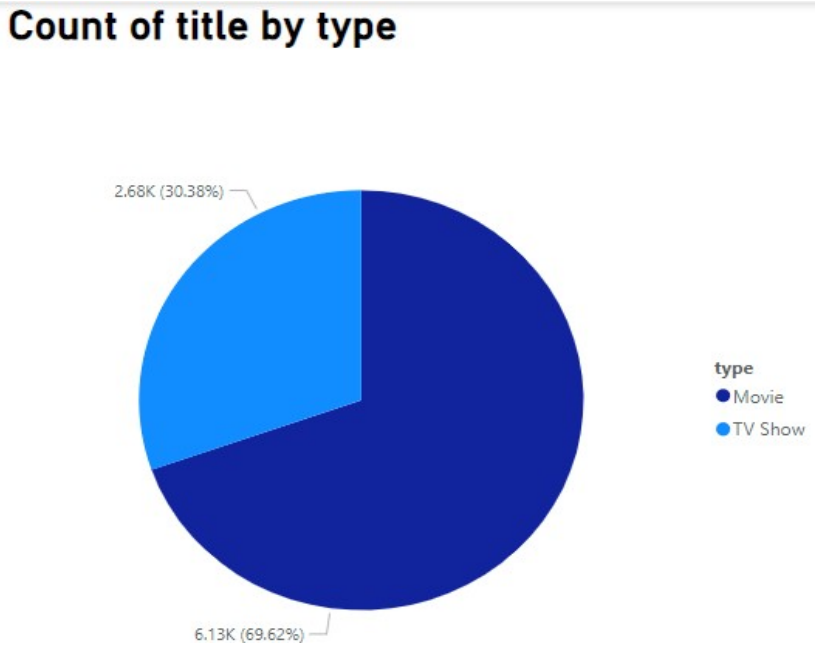
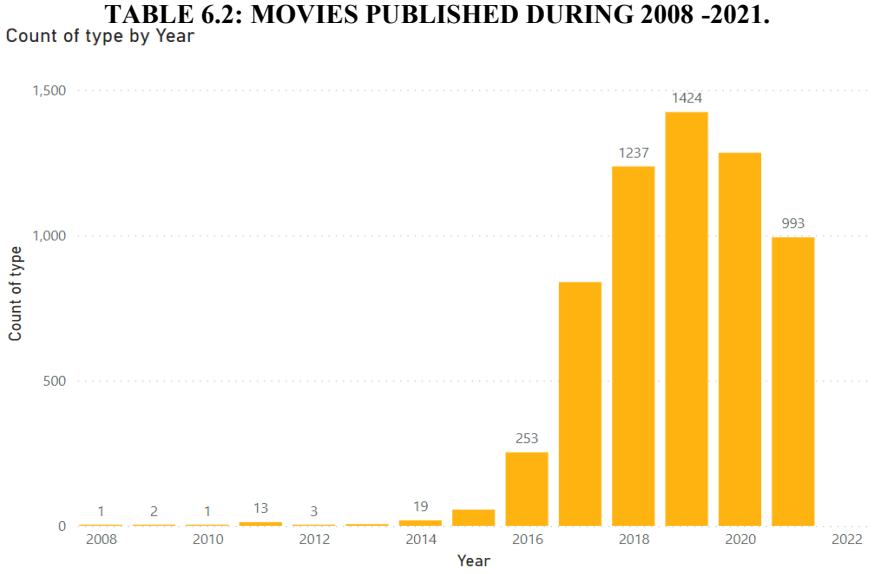
CHART 6.1: MOVIES AND TV SHOWS ON NETFLIX PUBLISHED DURING 2008-2021.



INTERPRETATION:
It is observed from the above table and graph that 69.61% of movies and 30.39% TV shows were published on NETFLIX during 2008-2021 in select countries

INFERENCE 2: Year-wise analysis on published movies during 2008-2021 on Netflix in select countries**.**

TABLE 6.2: MOVIES PUBLISHED DURING 2008 -2021.



INTERPRETATION:
It is observed from the above table and graph that 0.02% of movies were released in the year 2008 and it is increasing every year up to 2019 but in 2020 there is slight decreasing releasing of movies because of COVID-19

INFERENCE 3: year-wise analysis on published TV shows during 2008-2021 on netflix in select countries.

CHART 6.3: TV SHOWS PUBLISHED DURING 2008-2021.

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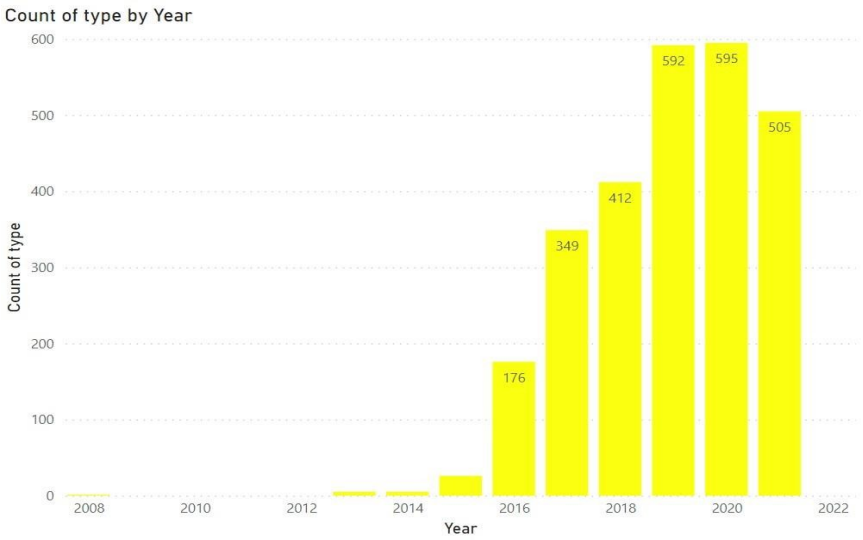
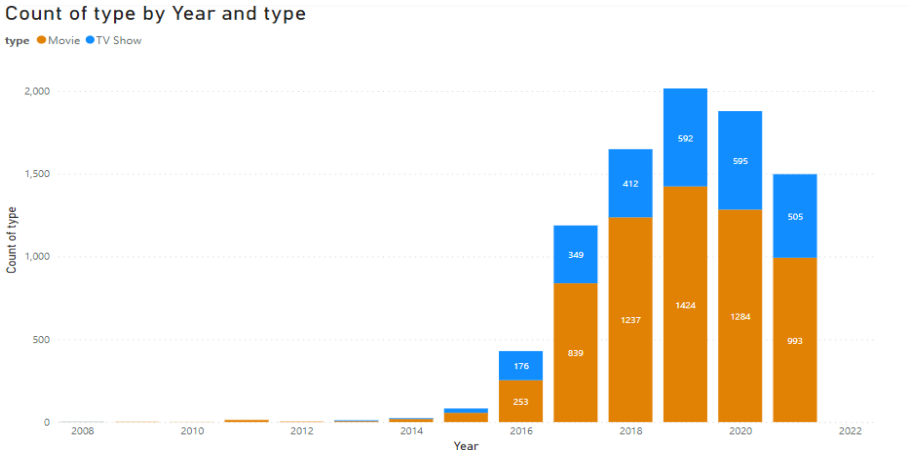


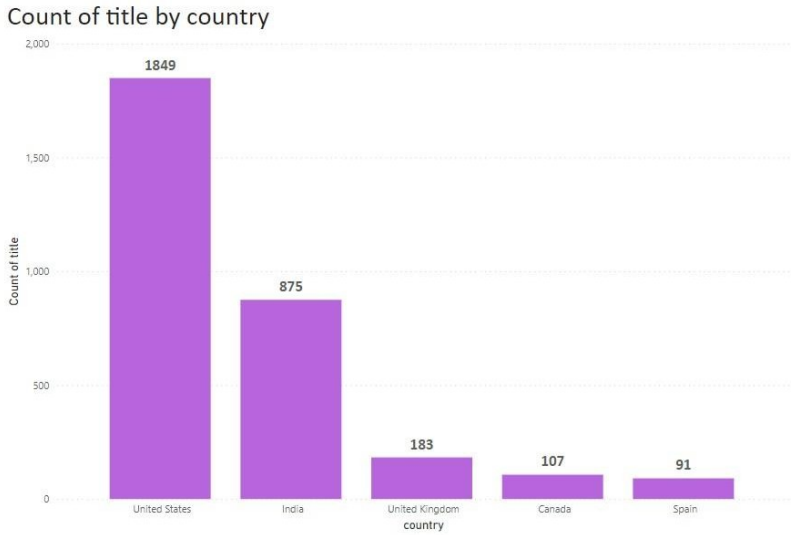
INTERPRETATION:

It is observed from the above table and graph (0.04)% of TV Shows were released in the year 2008,(0)% of TV Shows were released in the year 2009,2010,2011,2012, (0.22)% of TV Shows were released in the year 2013,(0.41)% of TV Shows were released in the year 2014,(1.08)% of TV Shows were released in the year 2015,(6.58) % of TV Shows were released in the 2016, (13.04)%of TV Shows were released in the 2017,(15.40)% of TV Shows were released in the 2018,(22.12)% of TV Shows were released in the 2019,(22.23)% of TV Shows were released in the 2020,(18.87)% of TV Shows were released in the 2021.



INFERENCE 4: Country-wise analysis on titles released globally on Netflix during 2008-2021 considering top 5 countries**.**

CHART6.4: TITLES RELEASED GLOBALLY ON NETFLIX DURING 2008- 2021



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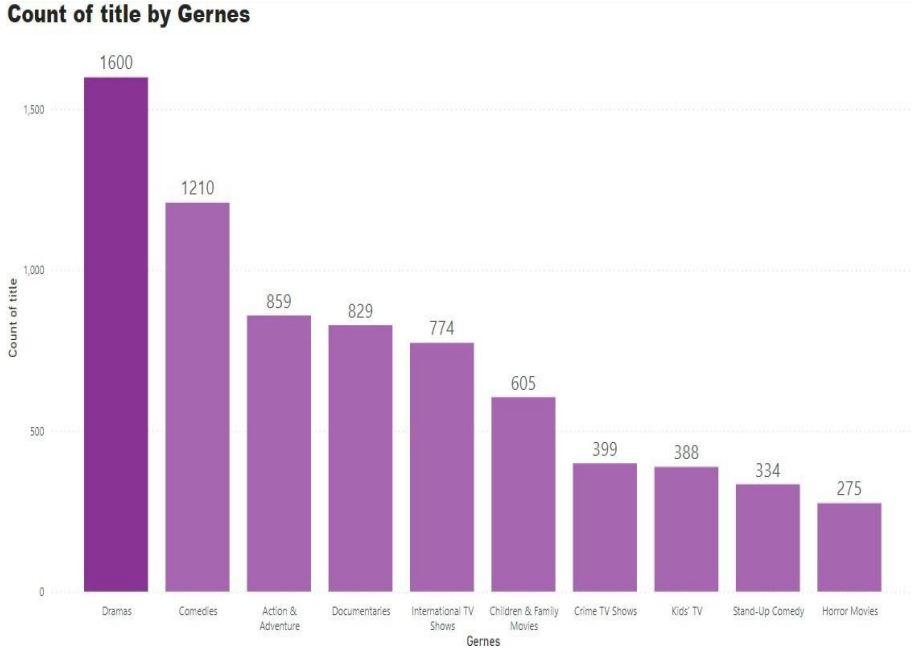
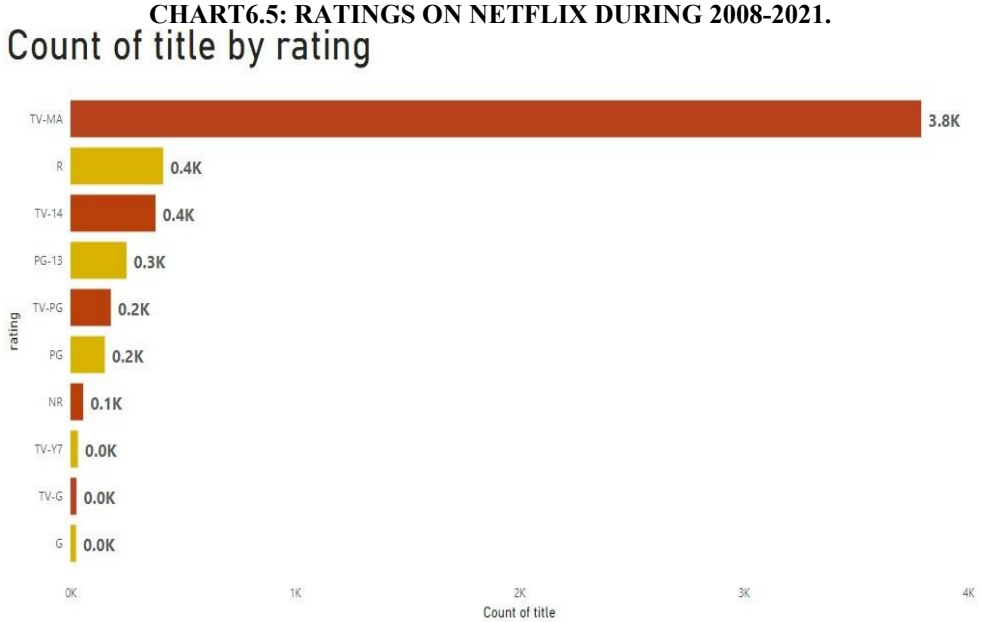
INTERPRETATION:
It is observed from the above graph and table that majority of the titles were adopted to create content in United states (60.14) %, second and third counties that made content in next highest titles are India (27.77) %, United Kingdom (5.81 %) and other countries Canada (3.40) %and Spain (2.89) %.

TABLE 6.5: GENRES ON THE CONTENT PUBLISHED ON NETFLIX DURING 2008-2021



INTERPRETATION:
It is observed from the above table and graph that the highest percentage of content is made in Drama genre with 22% of titles, content made in Comedies genre with 16.6% of titles, content made in Action genre with 11.8% of titles, content made in documentaries genre with 11.4% of titles, content made in International movies genre with 10.6% of titles, content made in children& family movies genre with 8.3% of titles, content made in crime TV shows genre with 5.5% of titles, content made in kids' TV genre 5.3% of titles, content made in stand-up comedy genre with 4.6% of titles and content made in horror movies genre with 3.8% titles.

CHART6.5: RATINGS ON NETFLIX DURING 2008-2021.



INTERPRETATION:
It observed from the above table and graph that the highest percentage of Netflix released in 71.4 % of TV-MA (not unsuitable for children under 17 years) rating movies,7.8% of R(restricted) titles were released ,7.1% of TV-14 (intended to children ages 14) titles were released,4.7 % of PG-13(inappropriate for children under 13) titles were released,3.4% of TV-PG (intended for

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younger children) titles were released,2.9% of PG(parental audience) titles were released,1.1 % of NR(not rated) titles were released,0.6% of TV-Y7(intended for children ages 7) titles were released , 0.51 % of TV-G(general audience) titles were released and 0.5% of G(all ages admitted) titles were released.

FINDINGS:

Majority of the Netflix content has more movies than.TV shows (69.61) %,Majority of the movies were released in the year 2019 with 22.23 %.,Majority of the TV Shows were released in the year 2020 with 22.23%.,Majority of the titles released in United States (60.14) % has compared to other countries. Majority of its content is made in Drama genre with 22% of titles.Majority of its content is rated TV-MA by titles with 71.4% has compared to other rating movies.

CONCLUSION

It's clear that Netflix has increase over the years. It from the data that the company took certain approaches in their marketing strategy to break into new markets around the world. A large part of its success was due to the decision to expand to international markets. The popular markets prioritize what content the company will release. In this case, we can see that a good number of movies and TV shows were added over the years as part of Netflix's global expansion.

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