

# A studio called India

Content and media  
services for the world

May 2025



The better the question.  
The better the answer.  
The better the world works.



**Ministry of Information  
and Broadcasting**  
Government of India



**महाराष्ट्र शासन**







# ***Welcome to a studio called India!***



*2.8 million media professionals | 200,000 hours of  
original content per year | World-class VFX |  
MediaTech and AI | Production incentives | Game  
development and operations | Events and concerts*



# Foreword

अश्विनी वैष्णव  
Ashwini Vaishnaw



सत्यमेव जयते

रेल, सूचना और प्रसारण एवं इलेक्ट्रॉनिक्स  
और सूचना प्रौद्योगिकी मंत्री  
भारत सरकार  
Minister of Railways, Information & Broadcasting  
and Electronics & Information Technology  
Government of India



I am happy to learn that on the occasion of WAVES 2025- the global convergence event of the Media and Entertainment industry, a publication namely 'A Studio called India- Indian content and services go global' highlighting the Indian M&E landscape, Indian creators, content and events etc. is being brought out.

The Indian media and entertainment industry stands as a beacon of creativity and innovation on the global stage. With its rich cultural heritage and diverse storytelling traditions, India has consistently produced world-class content that resonates with audiences worldwide. This report delves into the core capabilities that make India a powerhouse in the entertainment sector.

I appreciate the efforts made by E&Y, a knowledge partner for WAVES and the Ministry of Information and Broadcasting to bring out this publication, which is handy for all stakeholders in the sector.

अश्विनी

Ashwini Vaishnaw

डॉ. एल. मुरुगन  
Dr. L. MURUGAN



राज्य मंत्री  
सूचना एवं प्रसारण मंत्रालय और  
संसदीय कार्य मंत्रालय  
भारत सरकार, नई दिल्ली  
MINISTER OF STATE FOR  
INFORMATION & BROADCASTING AND  
PARLIAMENTARY AFFAIRS  
GOVERNMENT OF INDIA, NEW DELHI

The Indian content production industry is a testament to the country's rich storytelling heritage and its ability to adapt and innovate. For centuries, India has been a land of diverse narratives, captivating audiences with its unique blend of tradition and modernity. This report highlights the core strengths that make India a global leader in content creation.

India's developed studio infrastructure provides world-class facilities that cater to every aspect of production. The ease of doing business, facilitated by the single window approval mechanism, ensures that projects can be executed smoothly and efficiently. This streamlined process has made India an attractive destination for filmmakers and content creators from around the world.

The country's wonderful locales offer a myriad of stunning backdrops for filming, from bustling urban landscapes to serene rural settings. Additionally, India's vibrant start-up ecosystem fosters innovation and creativity, driving the industry forward with fresh ideas and cutting-edge technology.

Significant incentives provided by the government further enhance India's appeal as a destination for creating intellectual property. These incentives, coupled with the country's inherent strengths, position India as a hub for world-class content production.

As we delve into the Indian content production industry in this report, I urge the global media and entertainment community to take advantage of all that India brings to the table, and create in India for the world, both in front of and behind the camera.

I appreciate the efforts made by EY, a knowledge partner for WAVES and the Ministry of Information and Broadcasting to bring out this publication, which can be used as a reference for all connected with the Media and Entertainment sector.

A handwritten signature in blue ink, appearing to read 'Dr. L. Murugan'.

Dr. L. Murugan

# Foreword

संजय जाजू, भा.प्र.से.  
सचिव  
SANJAY JAJU, IAS  
Secretary



भारत सरकार  
सूचना एवं प्रसारण मंत्रालय  
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The Indian content production industry is at the forefront of global innovation, leading the world in various content services such as translation and dubbing, subtitling, VFX, postproduction, animation, creating virtual worlds, and designing music. This report highlights how India's strong technical and IT talent pool is driving massive efficiencies, saving time and cost, and transforming the way content is created and managed.

The country's developed studio infrastructure and ease of doing business make it an attractive destination for content creators worldwide. Most global content companies have set up operations in India. Additionally, India's vibrant start-up ecosystem fosters innovation and creativity, driving the industry forward with fresh ideas and cutting-edge technology.

The usage of AI in media is set to revolutionize the content industry, and India is at the forefront of this transformation. AI-driven platforms and tools are enhancing the efficiency and quality of content production, enabling creators to deliver high-quality content at a fraction of the time and cost.

As we look forward to a decade of significant growth in the media and entertainment sector, I invite you to create, monetize and celebrate a Studio called India.

I appreciate the efforts made by EY, knowledge partner of WAVES and concerned officers of the Ministry of Information and Broadcasting to bring out this publication "A studio called India" which is useful for all stakeholders in the sector.

Sanjay Jaju



India's media and entertainment sector stands at the forefront of global innovation and growth, making it a preferred destination for content studios and media tech companies worldwide. The sector's remarkable evolution is driven by several key factors that position India as an attractive investment hub.

With over 1.4 billion people, including a rapidly growing middle class, the demand for varied and high-quality content is ever-increasing. This demographic advantage ensures a steady and expanding market for media and entertainment products. It is interesting to note that digital media overtook television for the first time, becoming the largest segment in India at over INR800 billion (US\$9.4 billion), contributing 32% of M&E sector revenues in 2024. This digital revolution has transformed the landscape of content consumption. 200,000 hours of content was produced in the country last year, excluding news bulletins and UGC, reflecting the vast and diverse consumer market the country offers to content creators.

The widespread adoption of smartphones with over one trillion hours spent on the smartphone in 2024 and affordable internet access have propelled digital media to the forefront, creating new avenues for content distribution and monetization. This digital shift is further supported by the government's initiatives to enhance digital infrastructure and connectivity across the country.

AI is further accelerating content generation with rapid creation of professional grade videos, images, text and music. Creators are using GenAI tools to create full videos, storyboarding and concept art, and even background scores and music tailored to content themes. This is only a tip of the iceberg as AI and new technologies transform the M&E industry towards innovation and creativity.

For media tech companies, India's skilled workforce and competitive production costs make it an ideal location to set up operations. The availability of talented professionals in fields such as animation, visual effects, post-production as well as AI and technology ensures high-quality output at cost-effective rates.

This report covers some interesting facts about India's emergence as the content back office for the world, as global content studios and media tech companies look to invest and thrive in the country. I am sure you will find it interesting and insightful.

A handwritten signature in blue ink, appearing to read 'Rajiv Memani'.

**Rajiv Memani**  
Chairman and CEO  
EY India



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# A studio called India

India is one of the world's leading content creation hubs in the global media and entertainment (M&E) landscape. Several factors have contributed to this transformation, such as the unprecedented expansion of its digital infrastructure and consumption, a vibrant and diverse cultural heritage, a highly cost-efficient production industry, a growing pool of skilled creative and technical talent, enthusiastic adoption of cutting-edge technologies, and proactive support from governmental policies and initiatives.

## The vibrant Indian M&E sector

- The M&E sector crossed INR2.5 trillion (US\$29.4 billion) in 2024, contributing 0.73% to India's GDP
- Advertising accounts for just 0.38% of GDP, highlighting the significant opportunity for growth in ad spending
- New media (comprising digital media and online gaming) now accounts for 41% of the M&E sector's revenues
- Global M&E companies such as Google, Meta, Netflix, Prime Video, Lionsgate, Disney, Warner Bros. Discovery, and many others have a presence in India
- The sector is expected to grow at over 7% annually until 2027, reaching INR3.07 trillion (US\$36.1 billion), outpacing India's GDP growth rate

## Digital nation

- India's digital entertainment sector is one of the largest and fastest growing, fueled by increased internet access (562 million active smartphones and over 30 million connected TVs), affordable data (monthly packs as low as US\$3 provide over 1 GB of data per day), and over 900 million broadband connections
- In 2024, digital media became the largest segment of India's M&E sector, accounting for 32% of M&E sector revenues and 55% of total ad spend
- Global players like Netflix, Amazon Prime Video, and Disney+ Hotstar are investing in Indian originals, producing hits like Sacred Games and The Family Man, many of which have gained international acclaim
- Development centers set up by Google, Meta, Amazon, Microsoft, and others are leveraging India's massive mobile-first user base to design apps and features that integrate payments, utilities and emerging tech. Netflix, for instance, piloted its mobile-only plan in India before rolling it out globally.
- We estimate digital media may reach INR1,107 billion by 2027 (US\$13 billion) as the penetration of smartphones and connected TVs continues to increase

*Unless otherwise mentioned, all data is sourced from the subsequent sections of this report, or the FICCI-EY report "Shape the future"*



## Content hub @global scale

- India creates around 200,000 hours of original content a year, making it one of the largest content houses in the world, producing over:
  - 1,600 films
  - 2,600 hours of premium OTT content
  - 190,000 of television content
  - 20,000 original songs
- India's formal M&E sector employs 2.8 million people; India also has an estimated 400,000 digital creators with an online following of over 10,000 each
- India's rich linguistic and cultural diversity gives it an edge in content creation for local and global audiences. With 1.4 billion people, 22 official languages, and over 1,600 dialects, India offers diverse stories and regional narratives, driving a thriving content ecosystem
- Indian content is exported to over 100 countries each year, both through theatrical releases as well as on global OTT platforms like Disney+, Netflix and Prime Video

## Back office to the content world

- India is a global hub for media and entertainment production, offering cost-effective and scalable infrastructure that attracts major international studios
- Indian studios have contributed to global blockbusters like Avengers: Endgame, The Jungle Book, Life of Pi, Frozen, The Lion King, Madagascar, and many others, proving their high-end VFX capabilities
- Animation and VFX costs are 40% to 60% lower in India than in the West<sup>1</sup>, and India has built a large, skilled workforce of around 260,000 creators and engineers<sup>2</sup> to support global production workflows
- Global programming spending is expected to grow by 5.3% in 2025 to US\$206 billion, led by Netflix, Disney+, Prime Video and others, across scaled subscription and advertising models, as well as increased bundling, and India is expected to play a larger role in the same

## Game development and services

- In 2024, there were 488 million online gamers in India, predominantly using the mobile phone as their device of choice
- In addition, India has over 1,900 game development companies<sup>3</sup> that employ around 66,000 professionals
- India is building and operating games for some of the largest global game developers like EA, Zynga, Ubisoft, Rockstar International, Scopely and Flutter
- Additionally, many Indian developers have launched their own games for the domestic as well as international markets, such as Gamesberry Labs, Kiddopia and PlaySimple, Moonfrog Labs, PlayGames24x7, Dream Sports and Mayhem

## Media AI and tech capabilities

- Indian studios are quickly adopting AI for a multitude of use cases across media and entertainment, with many under mainstream deployment (refer to the section AI in India's M&E sector in this report for examples of mature and maturing AI)
- BigTech regularly leverages India's vast and diverse market to test AI-powered content, algorithms, marketing, transactions and pricing
- Additionally, Indian studios have implemented many new technologies such as virtual production, real-time rendering, metaverse tech, automation, universal screen distribution, AR, VR and blockchain for immersive experiences
- The VFX opportunity in experiential content (e.g., virtual events, holo-concerts, theme parks) is expanding. Though it needs specialized skills, India is well-positioned to train talent, focusing on quality and customer experience for global projects

<sup>1</sup> Discussions with CEOs of Indian animation, VFX and post-production companies; averages

<sup>2</sup> MESC, FICCI, EY estimates

<sup>3</sup> Tracxn

## Unique live experiences

- Over 30,000 events were held in India in 2024 alone<sup>4</sup>
- The music concert space saw significant growth, with an estimated all-time high of 70 to 80 concert days with audiences of 10,000 or more per day in 2024, featuring performances by Ed Sheeran, Coldplay, Dua Lipa, Imagine Dragons, Maroon 5 and many others
- India conducts over 1,000 exhibitions a year, and global planners operating in India include Reed Exhibitions, Informa Markets, Messe Frankfurt and Nürnberg Messe
- Additionally, India provides incredible wedding venues, from the palaces of Rajasthan to the backwaters of Kerala, from the Himalayan ranges to the beaches of Goa. With an event ecosystem that manages millions of weddings a year, "the great Indian wedding" combines the most exotic locations, wardrobes, food, entertainment, gifts and decorations. Bolstered by the favorable exchange rate of the Indian Rupee, India is becoming a go-to country for destination weddings
- The live events segment is expected to grow at 19% annually until 2027

## GCCs and MCCs for efficiency

- Over the past two decades, India has evolved into the world's leading hub for Global Capability Centers (GCCs), hosting over 1,580 GCCs across sectors<sup>5</sup>
- Global M&E companies are increasing their focus on profitability after years of prioritizing topline growth and subscriber additions, and our research shows that there are close to 50 in the M&E sector
- Recent developments indicate increased interest in Media Capability Centers (MCCs), which provide specialist media and content services, across localization, compliance, audience insights, live news and sports content management, high-volume media flows, content creation, immersive media, etc.

## Building relevant talent

- India is a training ground for modern content creation, with thousands of institutions like FTII Pune, SRFTI, FTI Itanagar, Whistling Woods, The National Institute of Design and ABAI AVGC Centre of Excellence nurturing future creators
- The government is also building a National Centre of Excellence for AVGC-XR in Mumbai for research and development as well as skill development
- The rapid rise of the creator economy—supported by government initiatives such as a US\$1 billion fund for content creators and the proposed Indian Institute of Creative Technologies in Mumbai—is unlocking fresh employment avenues
- India has over 7,000 training institutes and music schools (for example, Arena and MAAC) that build foundational creative and technical skills
- India also has over 37 VFX institutes, more than 16 colleges that offer courses on gaming, and over 20 XR programs (including MTech programs) across India
- Over 10 MBA programs now offer media-focused specializations at premium institutes like MICA and Whistling Woods, helping bridge the business-creative gap

## Indian content, global audience

- Indian content is gaining international acceptance, with up to 25% of views on global OTT platforms being generated outside of India<sup>6</sup>
- In 2024, Indian content trended in the Top 10 on Prime Video worldwide every single week of the year, while on Netflix, which has launched 167 films and series in India since its launch in 2018, 8 out of 10 Netflix series from India featured in the Global Top 10 for non-English TV
- Indian films like Kanguva and Aadujeevitham were shortlisted at the 97th Academy Awards, while The Elephant Whisperers recently won an Oscar
- "Naatu Naatu" became the second Indian song to win the Academy Award for Best Original Song (after "Jai Ho" from Slumdog Millionaire), but the first Indian song to win the Golden Globe Award for Best Original Song<sup>7</sup>

<sup>4</sup> BookMyShow.com estimates

<sup>5</sup> NASSCOM's 2024 report on GCCs

<sup>6</sup> Amazon Prime Video India, Netflix India

<sup>7</sup> BBC News, Indian Express



## **Regulatory framework and IP protection**

- The Government of India has provided a conducive and supportive regulatory framework for companies to invest in India and create in India
- Various entry routes are possible, based on the type and duration of projects, IP ownership and monetization strategy
- FDI in India is permitted up to 100% under the automatic route for most M&E sub-sectors like film production companies, animation studios, distributors' theatrical chains and streaming platforms for music or general entertainment, gaming companies and platforms, sporting teams, advertising businesses like Out-of-Home (OOH) advertising, advertising agencies, event management companies such as those organizing concerts, exhibitions, festivals, television distribution businesses such as operators of teleports, Direct-to-Home (DTH), Headend-in-the-Sky (HITS), cable networks and mobile TV
- Generally, the only exceptions are news media and radio broadcasting, where investment limits are capped
- While countries across the world are stepping up their IP protection efforts, India has also been making notable progress on this front, including:
  - India's courts have held that copyright piracy is not merely a civil wrong but also a cognizable and non-bailable offence
  - The government has imposed due diligence and takedown obligations on intermediaries and provided for higher penalties, The Government of India has also established cybercrime cells in almost every state across the country, facilitating localized action
  - Several Indian courts have granted dynamic injunctions, real-time blocking powers and even John Doe Orders, a legal remedy that allows copyright holders to seek an order against unknown infringers
- With its vast pool of legal resources, outsourcing legal services to Indian shores can be a major differentiator in tackling piracy, contract management and dispute resolution

## **A studio called India**

India is steadily emerging as a global content hub, powered by its expanding digital market, cultural and linguistic diversity, and rich storytelling traditions that fuel globally appealing content. Improved content creation and experience infrastructure, world-class yet cost-effective VFX, post-production, game development, and animation, backed by a skilled media workforce of creative individuals and engineers, are all supported by favorable government policies.

**We welcome you to our studio!**

# Indian M&E landscape



Sree Padmanabhaswamy Temple, Thiruvananthapuram



# India's vibrant M&E sector

All data in this section is sourced from the FICCI-EY M&E sector report "Shape the future" released in March 2025

India has one of the world's oldest and the most dynamic media and entertainment landscapes. The sector has consistently outpaced the nation's GDP growth, directly employing approximately 2.8 million individuals, and providing indirect employment to around 10 million more.

## The M&E sector is expected to grow at 7% till 2027

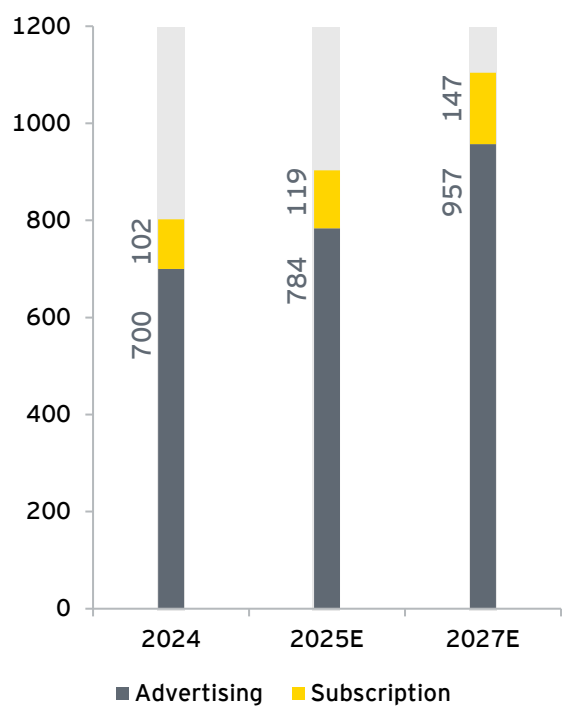
	2024	2025	2026	2027
Digital media	802	903	1,004	1,104
Television	679	676	671	667
Print	260	262	264	267
Online gaming	232	260	288	316
Filmed entertainment	187	196	204	213
Animation and VFX	103	113	130	147
Live events	101	119	142	167
Out-of-home media	59	66	73	79
Music	53	60	68	78
Radio	25	27	28	30
<b>Total</b>	<b>2,502</b>	<b>2,682</b>	<b>2,873</b>	<b>3,067</b>

INR billion (gross of taxes) | US\$1 = INR85

- The Indian M&E sector continued to grow in 2024, increasing by INR81 billion to reach INR2.5 trillion (US\$29.4 billion)
  - **New media** (comprising digital media and online gaming) grew by INR113 billion (12%) and now accounts for 41% of the M&E sector's revenues
  - **Traditional media** (television, print, radio and music) collectively saw their revenues decline by 3% or INR30 billion, reducing their share of the total M&E sector to 41%
  - **Outside the home media** (comprising filmed entertainment, live events and out-of-home media) grew at a combined rate of 3%, now contributing 14% of the total M&E sector
- The sector was 30% above its pre-pandemic high in 2019 as of 2024
- The M&E sector contributes 0.73% to India's GDP, while advertising accounts for just 0.38% of GDP, highlighting the significant opportunity for growth in ad spends
- We expect the sector to grow 7.2% in 2025, reaching INR2.68 trillion (US\$31.6 billion), and then grow at a CAGR of 7% to reach INR3.07 trillion (US\$36.1 billion) by 2027

## India reached its digital inflection point in 2024

Digital segment revenue projections



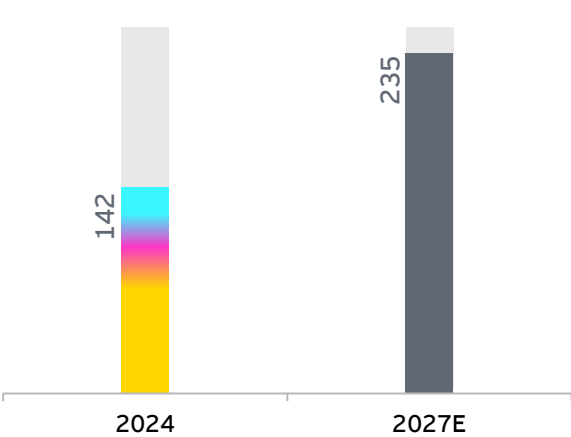
INR billion (gross of taxes) | EY estimates

- Digital media overtook television for the first time, becoming the largest segment in India at INR802 billion (US\$9.4 billion), contributing 32% of M&E sector revenues
- There were 945 million broadband connections in India in December 2024, of which 46 million were wired and the rest were wireless<sup>1</sup>
- India had 132 million paid video subscribers as of December 2024, in addition to 10.5 million paid audio subscribers and three million paid news subscribers
- With 562 million active smartphones and 50 million connected TV sets, digital consumption has grown exponentially over the past few years, and compares favorably to around 160 million television homes in India; India is a mobile-first market and is expected to remain so
- By 2030, we expect there to be 910 million screens in India, with a ratio of 3.25 phone screens for every television screen
- The digital segment is expected to lead the growth, contributing 53% of the absolute growth of the M&E sector until 2027, when it is expected to reach INR1,104 billion (US\$13 billion)

<sup>1</sup> TRAI, EY estimates

## Live events will grow at 18% till 2027

Event segment revenues

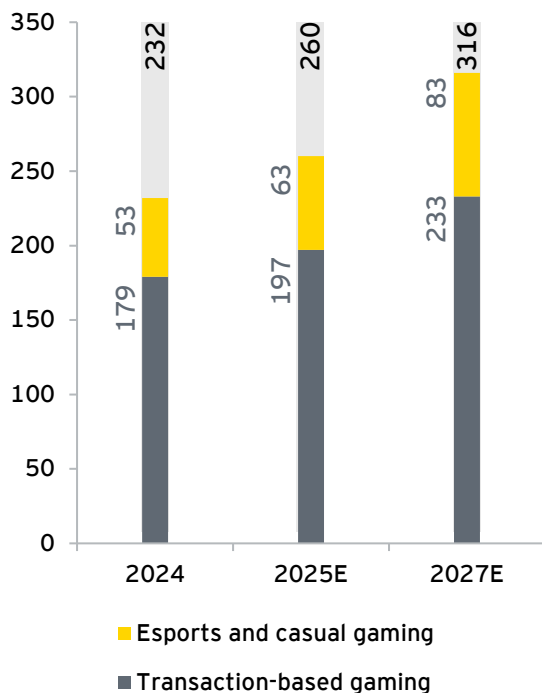


INR billion (gross of taxes) | EY estimates: Includes events conducted by specialist organized event companies and by other segments of the M&E sector such as TV, print and radio

- India's live events segment reached INR142 billion (US\$1.7 billion) in 2024. This figure represents the "organized" or "measurable" portion of the segment, as there are thousands of small event companies that are impossible to monitor
- The key driver of growth has been ticketed events across sports and music concerts. The music concert space saw significant growth, with an estimated all-time high of 70 to 80 concert days featuring audiences of 10,000 or more in 2024
- Some international acts that toured in India recently include Post Malone, Ed Sheeran, Dua Lipa, Imagine Dragons, Coldplay and Bryan Adams, apart from various music festivals like Lollapalooza, Sunburn, Zomaland and NH7
- Upcoming acts in 2025 include Cigarettes After Sex, Guns N Roses and many more
- While metropolitan areas will remain important for tapping into the large number of affluent families, our survey of events company CEOs indicated that the highest growth potential lies with the next 10 markets after the metros. They also felt that the potential for growth was high across India's top 40 cities (each with a population of over one million), as consumption growth was faster in those markets, and brands needed to increase their share of voice to gain traction there
- The segment is expected to grow at a CAGR of 18% to reach INR235 billion (US\$2.8 billion) by 2027, driven by increasing GDP per capita and the growing number of affluent families

## Online gamers crossed 450 million

Revenue projections



INR billion (gross of taxes), net of the GST make-good for transaction-based games | EY estimates

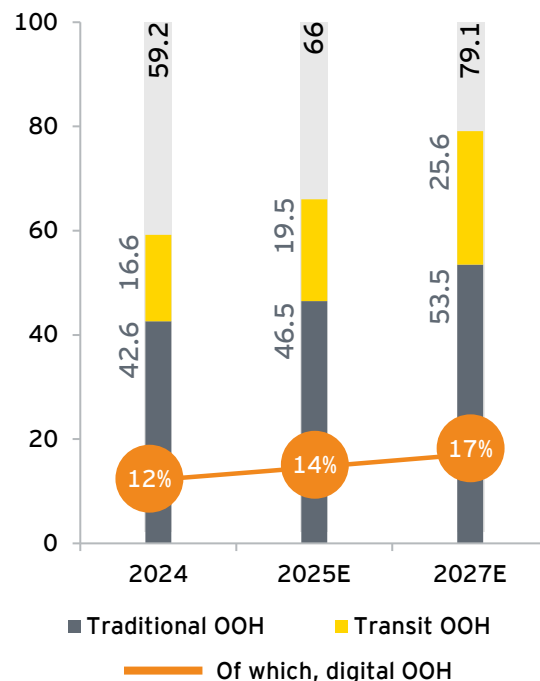
- The online gaming segment is projected to grow at a CAGR of 10.8% over the next three years, reaching INR316 billion (US\$3.7 billion) by 2027
- We anticipate that the esports and casual gaming sub-segment will grow at a 16% CAGR, compared to the transaction-based sub-segment, which we expect will grow at 9%
- Growth will be driven by an increase in online gamers from 488 million in 2024 to over 525 million by 2027, as smartphone penetration continues to rise; India remains primarily a mobile gaming market, with currently less than 10% of gamers using PCs or consoles<sup>2</sup>
- With over 1,000 game development companies operating in India, around 20 institutes offering degree and diploma courses in game development, and large global brands such as Zynga, EA, Rockstar, Ubisoft, Scopely, Lakshya Digital (Keywords Studio) having development centers in India<sup>3</sup>, the country is poised to play an important role in global game development in the years ahead

<sup>2</sup> Based on industry discussions

<sup>3</sup> GDAI

## OOH advertising is going increasingly digital

OOH segment revenue projections



INR billion (gross of taxes) | EY estimates

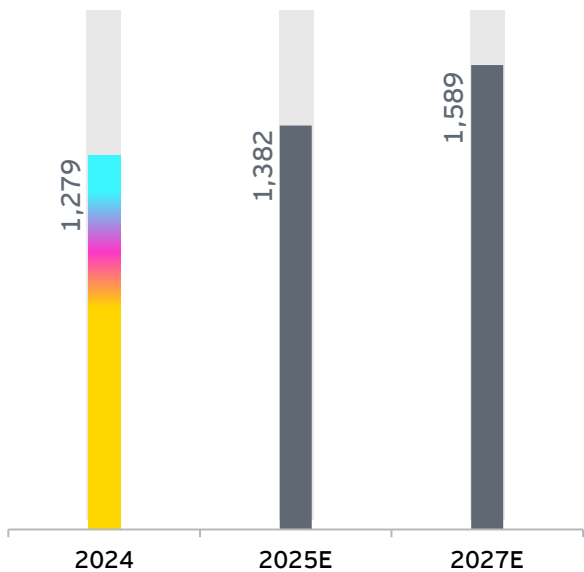
- The out-of-home segment is expected to grow at 10% per annum, reaching INR79 billion (US\$0.9 billion) by 2027
- Driven by the premiumization of inventory, the share of digital OOH will increase to 17% of total OOH segment revenues by 2027, at a CAGR of 24%
- There were around 185,000 digital OOH screens in India in 2024, of which 16% were large (i.e., 60 inches or more in size)<sup>4</sup>
- Transit OOH, supported by growth in airports, premium trains, metros and premium buses, will grow at 16% until 2027
- In comparison, traditional OOH will grow at 8%, primarily driven by geographic diversification to keep pace with increased urbanization and rising consumption outside metropolitan areas and the top 10 cities

<sup>4</sup> Lemma Technologies estimates



## Advertising will grow by 8% till 2027

Indian advertising



INR billion (gross of taxes) | EY estimates

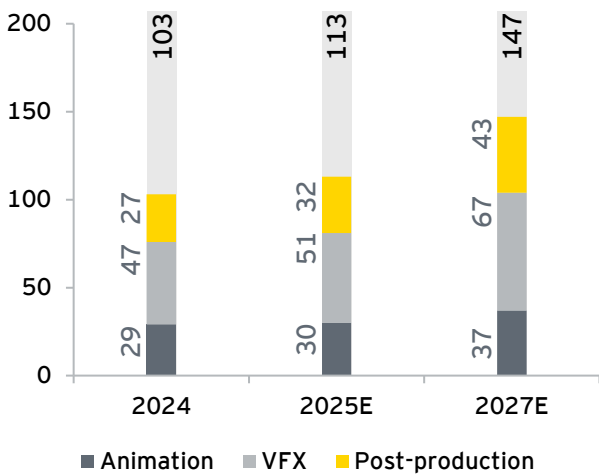
- Advertising reached its highest-ever level in 2024, at INR1.28 trillion (US\$15 billion)
- New media accounted for 56% of total advertising, overtaking traditional media advertising (44%) for the second consecutive year
- Until 2027, advertising is expected to grow at a healthy 8% CAGR, reaching INR1.59 trillion (US\$18.7 billion), with digital media growing at 11% and traditional media growing at 3%
- Growth will be driven by increasing per capita income, a healthy GDP growth rate of 6% to 7%, increased women participation in the workforce, and growth in government spending and welfare programs
- Digital media is projected to comprise 61% of the total advertising by 2027
- From INR258 billion (US\$3 billion) in 2024, small and medium enterprises (SMEs) will increase their ad spends to INR369 billion (US\$4.3 billion) by 2027, supported by government schemes and the increase in the MSME credit guarantee scheme from INR50 million to INR100 million
- SMEs will focus on performance marketing, and will be a key component driving growth in advertising on e-commerce platforms, which we expect will grow at a CAGR of 15% to reach INR223 billion (US\$2.6 billion) by 2027

## The SVOD opportunity will scale

- We expect the subscription video on demand (SVOD) base of households to grow from 47 million in 2024 to around 65 million by 2027, with over 140 million paid subscriptions
- Paid audio subscriptions are also expected to double from 10.5 million in 2024 to 21 million in 2027
- Bundling will play a significant role in growing subscriptions, with both telco packs and multi-package/ platform bundles being important. We expect to see more business or library combinations to ensure platforms are among the top two to three subscription preferences of households

## Animation and VFX will grow 13% till 2027

Revenue projections



INR billion (gross of taxes) | EY estimates

- Global content announcements are expected to rebound in 2025, and given India's talent pool and cost advantage, we anticipate that the animation and VFX segment will recover sharply in 2025 and 2026
- India's anime potential has been steadily increasing, and we expect this will unlock further growth potential for the segment
- National and state initiatives will further incentivize foreign production in India, driving growth and talent development, and positioning India more favourably in international markets
- Private and government investments in AI will lead to innovation in animation and VFX capabilities, strengthening India's position in these fields

# Segment-wise facts and trends

## Digital media

Digital media overtook television to become the largest segment of the Indian M&E sector in 2024. With over 560 million smartphones and 945 million broadband connections, India provides one of the largest digital mobile-first markets in the world!

## Digital infrastructure

**562 million**

Active smartphones,  
over 120 million of which  
are on 5G

*Ericsson, EY estimates*

**50 million**

Monthly active  
connected TVs

*Samsung Ads, EY  
estimates*

**945 million**

Broadband subscriptions

*TRAI, EY estimates*

## Monetization

**INR802 billion**

Digital media revenues  
in 2024

*EY estimates*

**INR700 billion**

Ad revenues, of which  
69% are search, short  
video and social

*EY estimates*

**50%**

Growth in ad revenues  
earned by e-commerce  
platforms in 2024

*EY estimates*

## Consumption

**1.1 trillion**

Hours spent on phones  
in 2024 by Indians

*Sensor Tower*

**500+ million**

Unique reach of Alphabet  
sites in 2024

*Comscore*

**463 million**

Online news audience

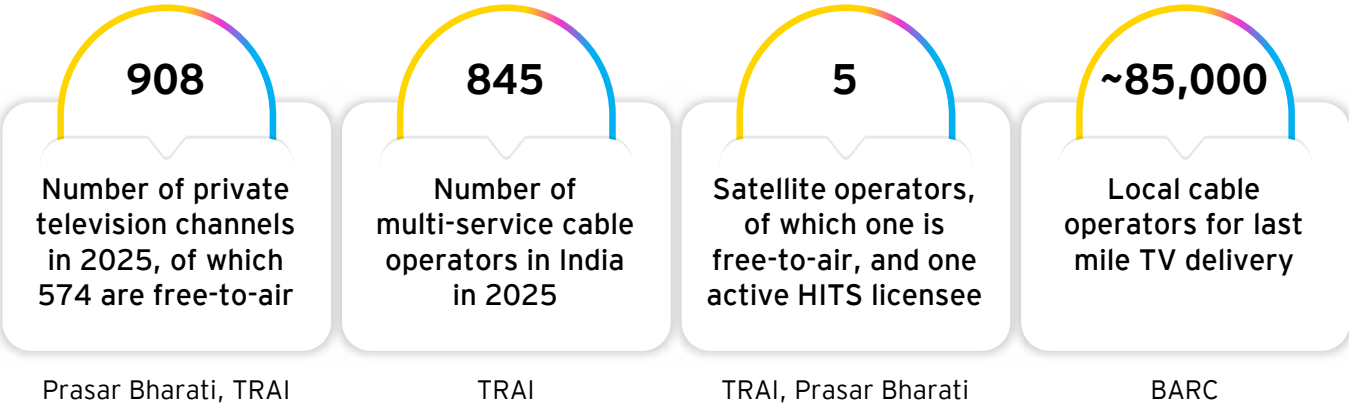
*Comscore*

All values in INR are gross of taxes. Detailed sources and assumptions are in the FICCI-EY report: Shape the future

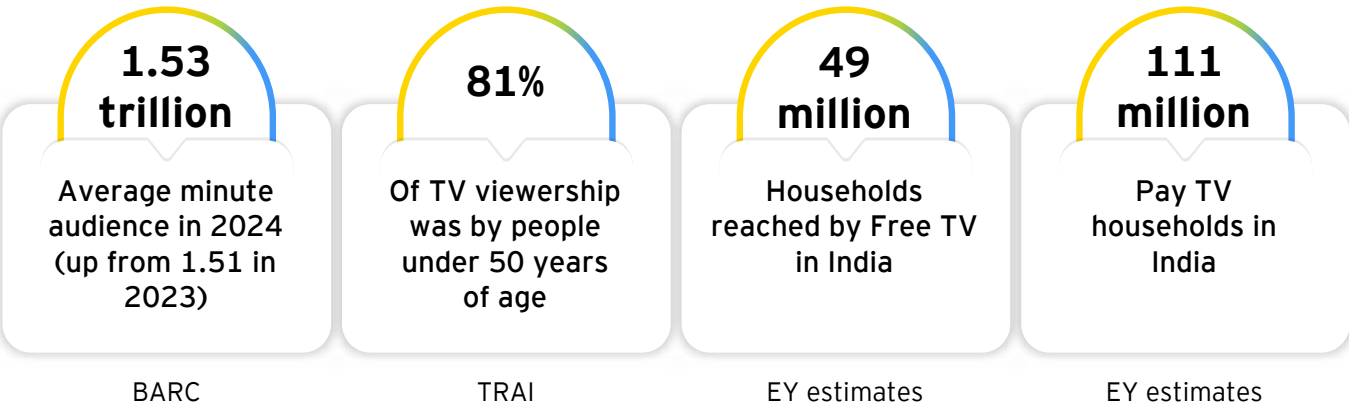
## Television

With an estimated reach of over 800 million, television remains an important – and extremely cost-effective – medium in India.

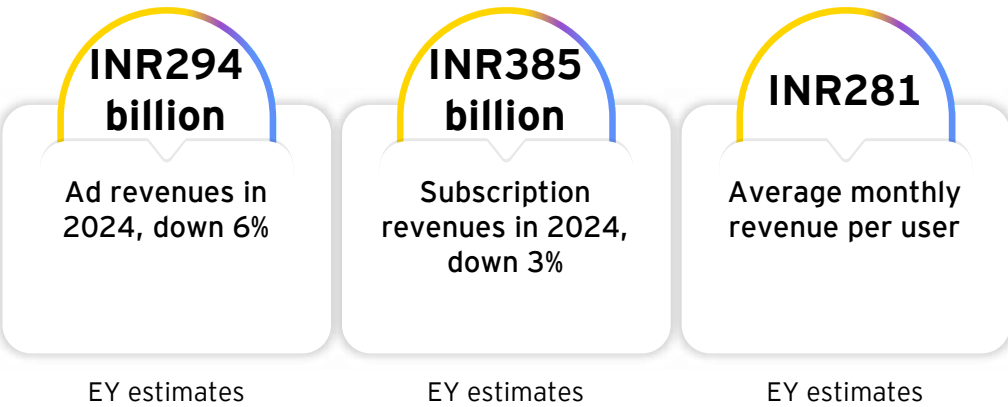
### Distribution infrastructure



### Reach and consumption



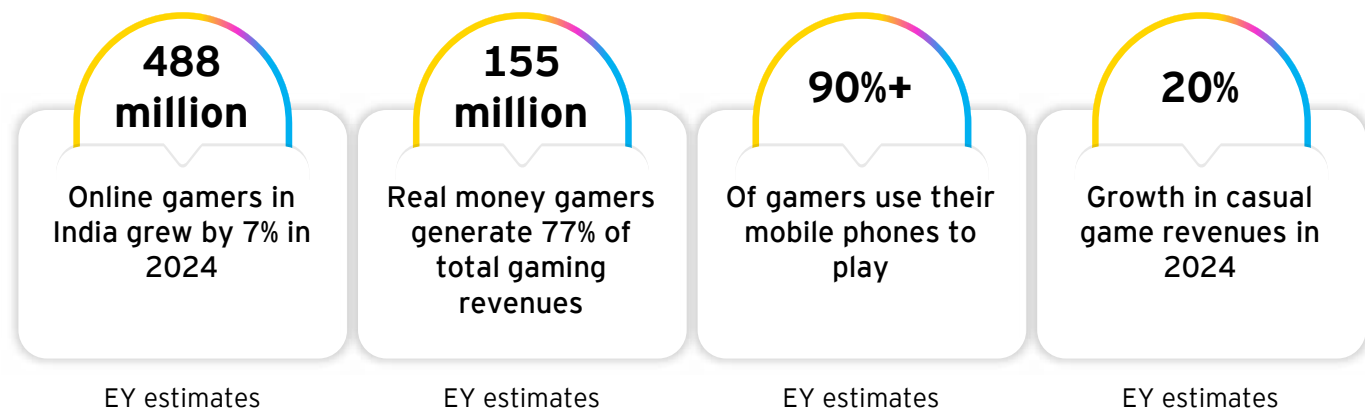
### Monetization





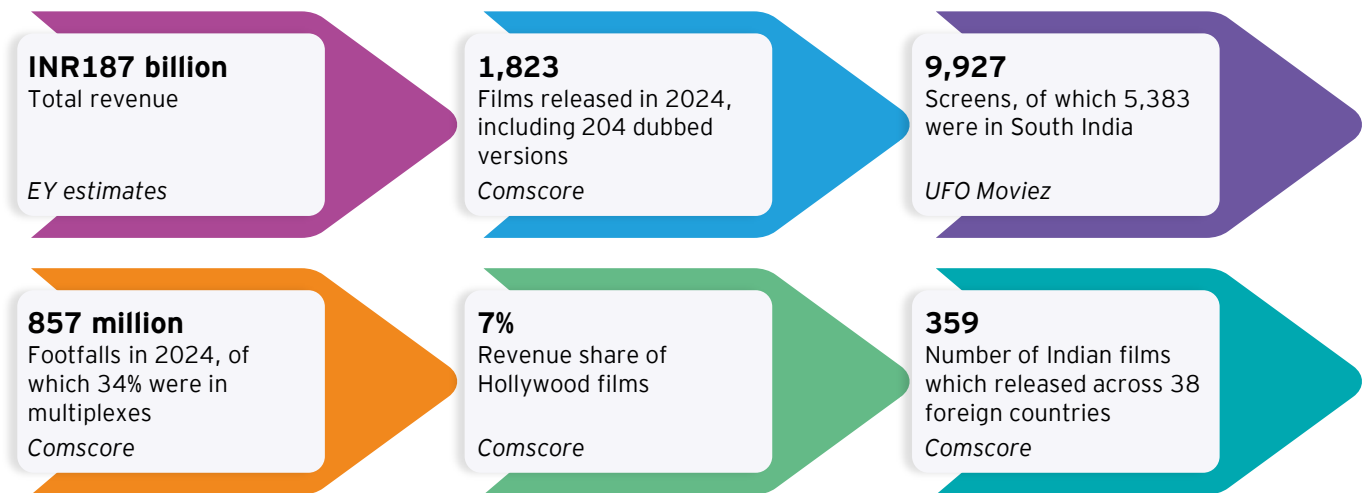
## Online gaming

A young country + 562 million smartphones + low-cost data = one of the largest gaming audiences in the world!



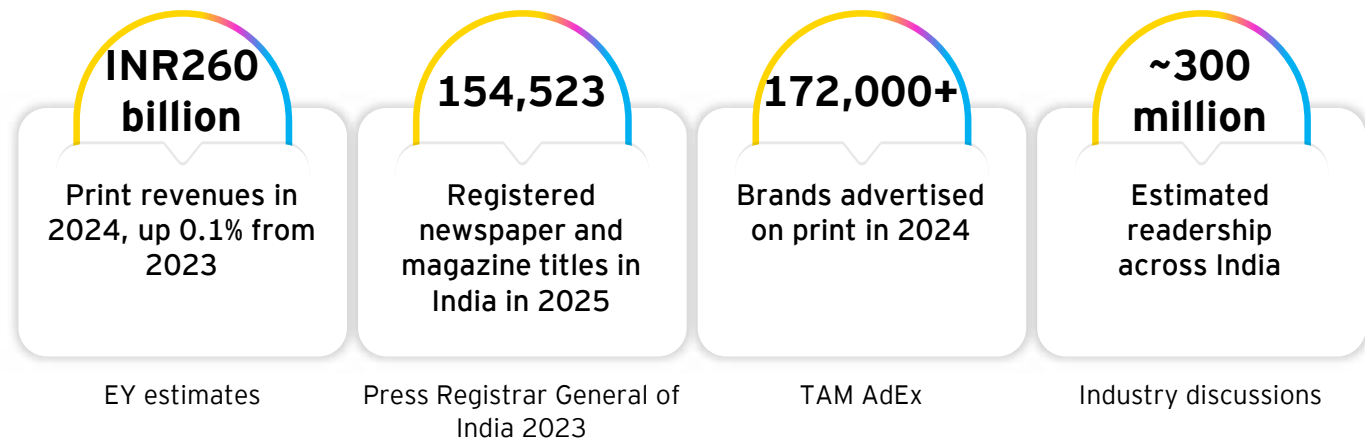
## Filmed entertainment

India remains one of the largest film-producing countries in the world. While screen density is low, television and digital platforms help distribute films across the country and beyond.



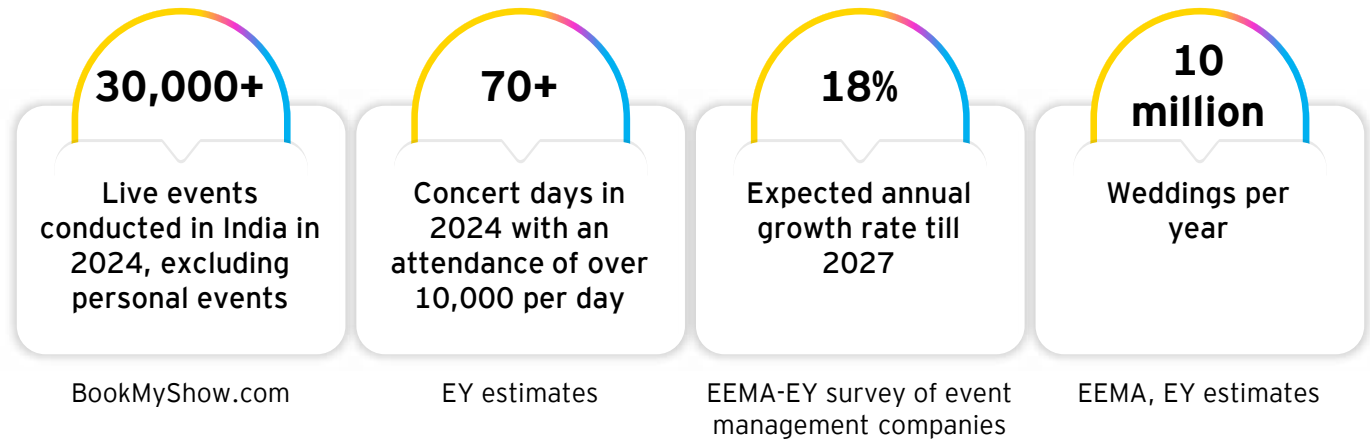
## Print

Unlike many countries, print continues to thrive in India as the 'go-to' medium to reach affluent audiences across English and Indian languages.



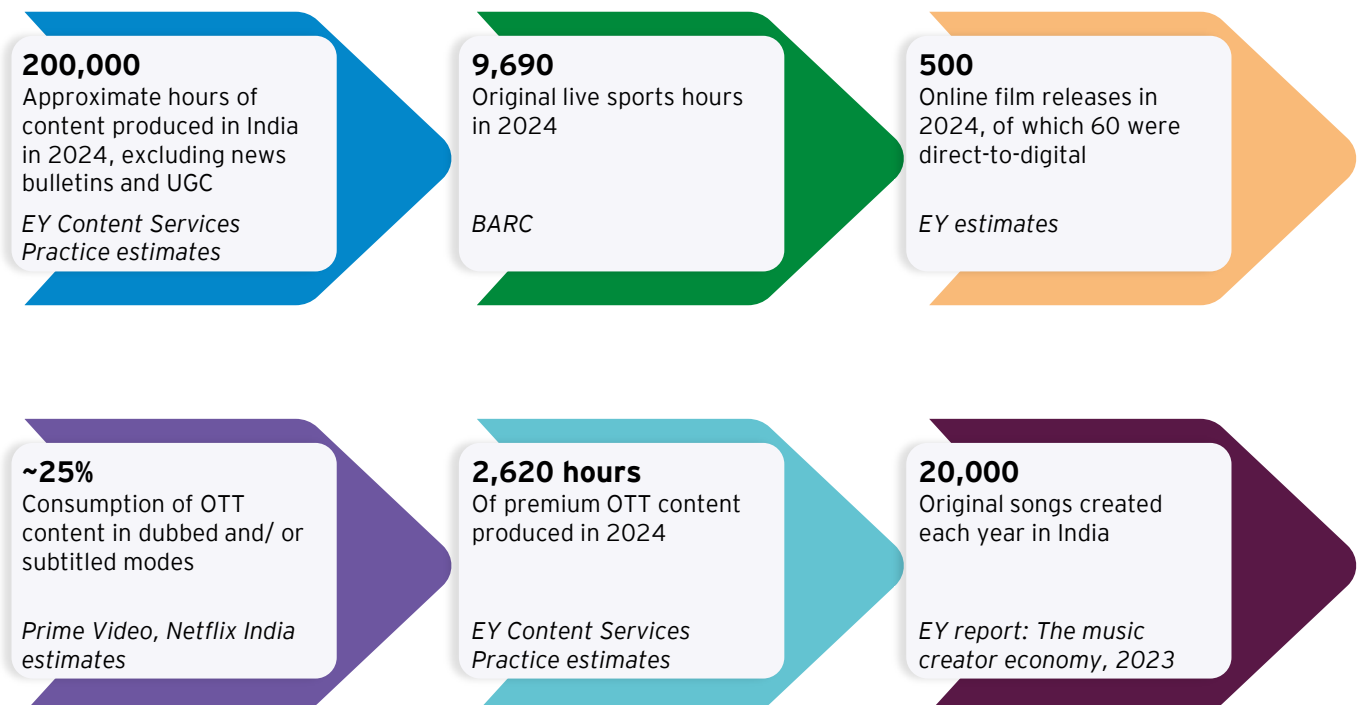
## Live events

Live events is one of the fastest growing M&E segments in India since the pandemic. 2024 saw the phenomena of ticketed events - led by music concerts and sports. The once-in-12-year religious event, the Kumbh Mela in early 2025, is estimated to have added INR3 trillion to India's economy.



## Indian content landscape

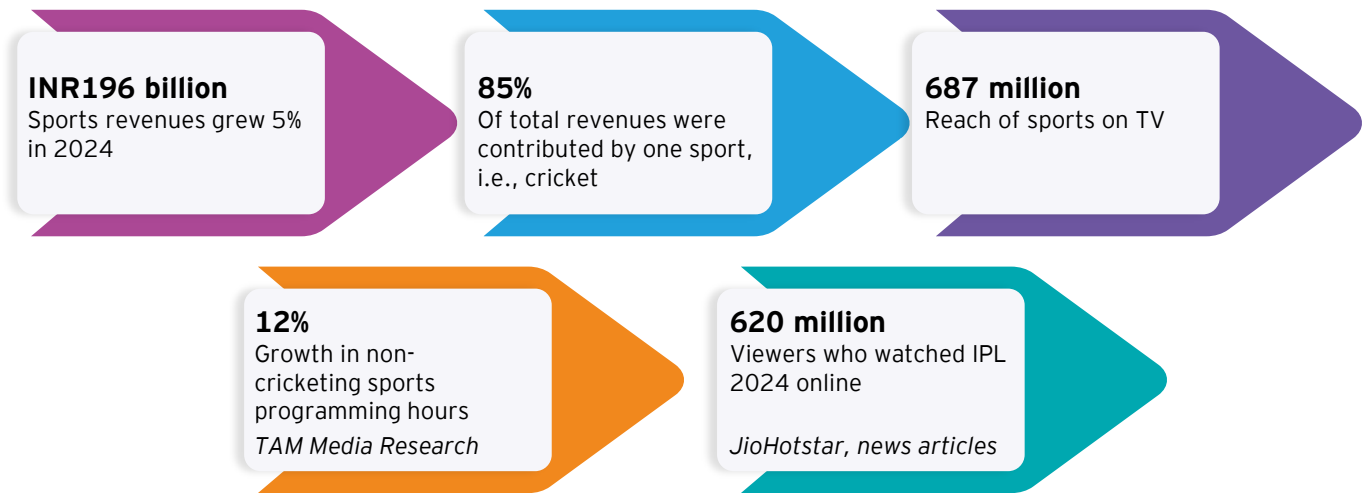
India is one of the largest content producers in the world, creating content in eight major languages and over 20 other languages.





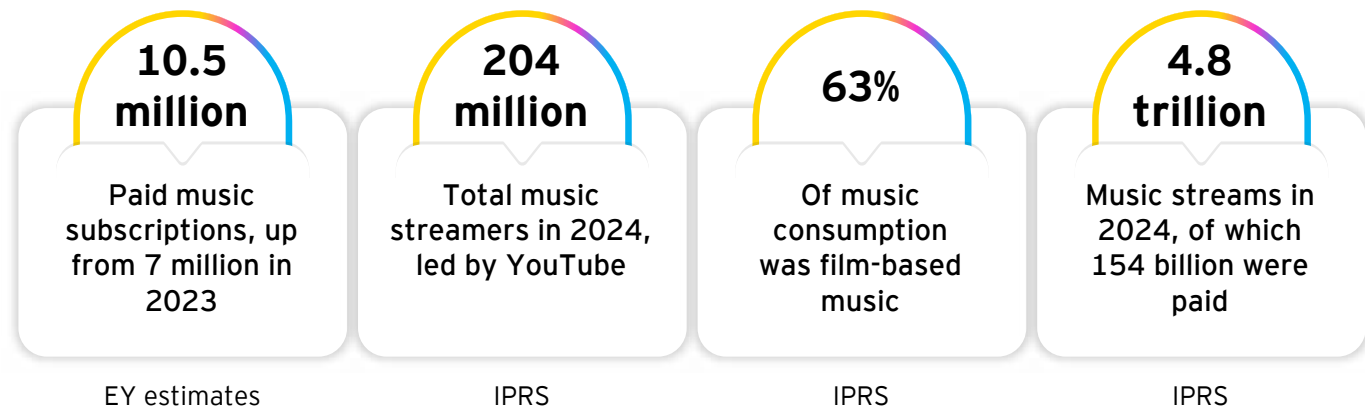
## Sports

While cricket may dominate sports viewership and revenues, other sports continue to gain popularity. Over 50 sporting leagues operate in India today.



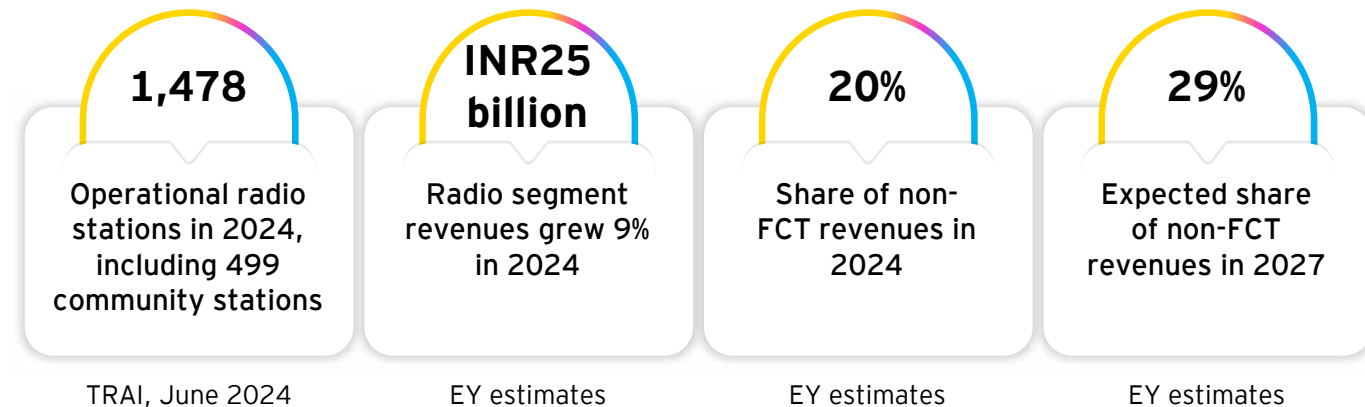
## Music

With over 20,000 original songs created annually by over 40,000 artists, in over 20 languages and dialects, India is one of the most diverse and exciting music markets in the world!



## Radio

Reaching 99% of India's population, the free-to-air nature of radio remains a hit with Indians. Popular RJs have now built sizeable digital fan bases, helping the radio segment pivot to digital consumption.



# International M&E companies in India

Several global media and entertainment majors have established operations in India. Many have invested in B2C initiatives to tap into the country's growing digital consumption and rising affluence, while others leverage India as an efficient back office for global operations and technology development. A few examples of global companies with a presence in India are listed below.

## Digital media

- Adobe
- Apple TV
- Crunchyroll
- Google
- Lionsgate
- Meta
- Microsoft
- Netflix
- Prime Video
- Snap
- Sony
- Telegram
- YouTube

## Broadcast

- Disney
- Sony
- Turner
- Viacom
- Warner Bros. Discovery

## News, content and information

- Condé Nast
- Banjay/ Endemol
- Fremantle
- Haymarket
- RR Donnelley
- The Economist
- Thomson Reuters
- Truecaller

## Animation and VFX

- Blue Sky Studios
- Deluxe
- DNEG
- Framestore
- Industrial Light & Magic
- MPC

## Films

- Cinepolis
- Dolby
- IMAX



## Gaming

- Electronic Arts
- Flutter
- Gameloft
- Krafton
- Rockstar
- Scopely
- Ubisoft
- Zynga

## Events

- Informa Markets
- Messe Frankfurt
- Reed
- Ticketmaster

## Advertising

- Comscore
- Dentsu
- Havas Media
- IPG Mediabrands
- Kantar
- Nielsen
- Omnicom
- Publicis
- Samsung Ads
- Salesforce
- WPP

## Sports

- ESPN
- NBA
- WWE

## Music

- Amazon Music
- Apple Music
- Believe
- Primary Wave
- Sony Music
- Spotify
- Universal Music
- Warner Music





# The India content stack



Hawa Mahal, Jaipur



# The India content stack

India provides viable options for content producers, both in front of and behind the camera. Being the largest producer of content in the world, since over 100 years, India comes equipped with studio infrastructure, talent and post-production capabilities. In addition, India's world-renowned IT capabilities have provided impetus to media-related innovation, across MediaTech, new-age innovation, legal and regulatory and IT and business support.

## Content production and services

### Production

- 200,000 hours of content a year
- Talent pool of 2.8 million media professionals
- Studios and locations across over 25 states and territories
- Upto 35% production incentives
- 10,000+ studios

### Post-production

- 20% to 60% cost efficiency
- AI capabilities across workflows and creative areas
- Leadership in 2D and Flash animation
- 3,900 game development studios

## Media innovation and support

### MediaTech

- Rights management
- Content curation
- Content supply chain
- Payout

### New-age tech

- AI & automation
- AdTech
- MarTech
- Streaming

### Legal and regulatory

- Contracting
- Compliance
- Piracy management

### IT and business support

- AI & automation
- Accounting
- Enterprise IT
- Cyber



# Digital nation

## A digital-first economy

India is rapidly transitioning from being the world's largest consumer base for digital content to becoming a formidable global powerhouse in content creation, innovation and distribution. In 2024, digital media became the largest segment of India's M&E sector. With a confluence of deep digital penetration, a thriving creator ecosystem, and government-led infrastructure push, India is uniquely positioned to define the next era of global media and entertainment.

## Unprecedented digital scale

India is home to one of the largest connected populations in the world. As of December 2024, the country reported over 971 million internet subscriptions, with rural regions contributing approximately 403 million to this number<sup>1</sup>. Notably, 95% of India's villages are now covered with 3G/4G mobile connectivity, a critical enabler of digital and content consumption at scale. India is adding 15 million to 20 million new subscriptions a year<sup>2</sup>.

## Deep social media engagement

India is one of the most engaged social media markets globally. Platforms like Instagram and Facebook command significant penetration, with Instagram reaching 74.7% (approximately 517 million users) and Facebook 71.2% (approximately 493 million users)<sup>3</sup> among internet users. The scale, coupled with highly active engagement, makes India a testbed for global social media trends, creator-led commerce, innovation and digital community-building.

## Youth-driven digital consumption and creativity

India's demographic dividend remains one of its strongest levers – over 27% of the population is aged between 15 and 29 years<sup>4</sup>, representing a massive cohort of digitally native consumers and creators. This generation is not only driving demand for global content but also actively shaping trends through short-form video, gaming, live streaming and vernacular content platforms.

## Enabling policy and strategic interventions

Government initiatives such as 'Digital India', launched in 2015, have laid the groundwork for a digitally empowered society. Building on this foundation, the AVGC (Animation, Visual Effects, Gaming, Comics) Promotion Task Force has recommended the creation of a National AVGC-XR Mission to position India as a global hub for immersive and creative content production<sup>5</sup>.

Together, these structural, demographic, and technological tailwinds are firmly placing India on the global map – not just as a consumer of creativity, but as its next global capital.

<sup>1</sup> Press Information Bureau, Government of India. "Internet Subscribers in India - March 2024" & EY estimates

<sup>2</sup> EY-FICCI report: Shape the future

<sup>3</sup> The Global Statistics. "India Social Media Statistics 2024"

<sup>4</sup> UNICEF India. "India Country Office Annual Report 2023"

<sup>5</sup> Press Information Bureau, Government of India. "Recommendations of the AVGC Promotion Task Force"

## Digital advertising

India's advertising and media landscape is undergoing a transformative shift, powered by the country's digital acceleration, increased internet penetration, and a maturing consumer economy.

### Rapid growth ↔ Ad innovation

India's digital advertising market is projected to be valued at INR957 billion by 2027, growing at an 11% CAGR<sup>6</sup>. This strong upward trajectory reflects the growing dominance of digital-first campaigns, programmatic media, and personalized content strategies deployed at scale.

Given the massive scale of digital advertising, India has responded with various innovations, including<sup>7</sup>:

- **Targeting audiences at scale:** The ability to send targeted ads to viewers watching live sporting events, when concurrent viewership is in the millions
- **Click-to-buy:** A feature that lets viewers buy (or bookmark for later) products while they are watching ads on OTT platforms
- **Media mix modeling:** Platforms like dataPOEM use neural networks to analyze the impact of various media on sales data, including traditional, OOH, point of sale and digital. They provide marketers with granular insights on channel effectiveness, ROI, and scenario forecasting
- **AI image search:** Developed by VerSe Innovation and others, this feature lets viewers buy literally anything they see on a screen while watching content, from clothes to accessories and even automobiles, enabling content-led commerce on short (and long-form) video platforms
- **Ad fraud prevention:** Services like mFilterIt enable real-time detection of high-risk sites and proactively block ads from being served there. They also help in ensuring that ads are served on brand-safe sites
- **Lookalikes:** Companies like Infinite Analytics use AI to create lookalikes based on known customers, which helps advertisers sharpen their targeting and grow their audience base. Using geo-targeting, they can send offers to those visiting specific locations like a car dealer, mall and multiplex
- **Custom creatives:** Agencies have used AI to customize creatives in the language of the user, with services like dubdub.ai and Neural Garage, including lip syncing so that content integrity is not impacted. It enables advertisers like Amazon to deliver real-time, multilingual content localization – enabling scalable, culturally nuanced video campaigns. A standout example of leveraging AdTech innovation is Cadbury's "Shah Rukh Khan-My-Ad" campaign. In response to the economic challenges faced by local businesses during the pandemic, Cadbury employed AI to create personalized advertisements featuring Bollywood superstar Shah Rukh Khan endorsing local stores. This hyper-localized approach led to a 7.3% increase in brand consideration and a remarkable 35% growth in sales of Cadbury Celebrations during the festival of Diwali. The campaign earned the Creative Effectiveness Grand Prix at Cannes Lions 2023<sup>8</sup>
- **E-commerce analytics:** Several products continuously crawl various e-commerce platforms to provide intelligence around competitive action, resulting in real-time actions that can be taken across discounting and pricing, stock levels and marketing. Platforms such as Meta are also increasingly deploying AI-powered tools tailored for India's e-commerce advertisers<sup>9</sup>– offering dynamic product optimization, automated catalogue management and localized creative recommendations to drive performance
- **Programmatic digital OOH:** The Indian DOOH market is experiencing significant growth, with revenues projected to increase at 24% annually until 2027. This expansion is facilitated by platforms like Lemma and Moving Walls, which bring data-driven efficiency, transparency and control to OOH media. India currently hosts approximately 185,000 DOOH screens, a number expected to rise in conjunction with ongoing smart city projects and infrastructure development

<sup>6</sup> FICCI-EY M&E report "Shape the future", March 2025

<sup>7</sup> Industry discussions, marketing materials of tools/ platforms

<sup>8</sup> Ogilvy.com - Ogilvy Wins Creative Effectiveness Grand Prix for Cadbury's 'Shah Rukh Khan My Ad', WPP -2023 Interim Results- Wpp.com, Cadbury's Shah Rukh Khan ad is most-awarded effectiveness campaign in WARC rankings- Campaignasia.com

<sup>9</sup> Meta Launches New AI-Powered Ad Tools to Boost Growth for India's E-commerce and Retail Sector | (Entrepreneur.com)

## Creative-tech backbone

India has firmly established itself as a strategic operating base for the world's leading advertising and marketing services groups. Global networks are not only serving Indian clients through their local agency brands – they are increasingly embedding India at the core of their global delivery, innovation and transformation models.

### WPP: Engineering the future from India

WPP, the world's largest marketing communications group, employs over 11,000 professionals<sup>10</sup> in India. The company's Global Delivery center (GDC) in India has a specialized focus on cloud solutions, personalization at scale, artificial intelligence and immersive technologies. WPP's India-based hubs increasingly support global client mandates, particularly in driving martech innovation and content automation across time zones and languages.

### Publicis Groupe: 'Power of One' in action

Publicis Groupe has operationalized its "Power of One" philosophy across more than eight Indian cities, leveraging integrated hubs such as Publicis Global Delivery (PGD) and PubHub<sup>11</sup>. These centers provide cross-functional services spanning media, creative production and marketing operations for global clients.

In addition, Publicis Re:Sources, the network's shared services backbone, has built a strong base in India. It delivers mission-critical business support, finance transformation and enterprise-grade technology services to over 100 markets worldwide<sup>12</sup>.

### Merkle: The CXM engine within Dentsu

Merkle has scaled rapidly in India, with a footprint across 13 offices<sup>13</sup>. Merkle's India teams specialize in building high-impact loyalty solutions, data analytics frameworks, platform engineering, and CRM architecture, making India a vital node in Dentsu's global CXM<sup>14</sup> strategy.

Together, these developments signal a structural shift – global marketing and media conglomerates are not just offshoring to India; they are co-creating here. India is emerging as a strategic partner in unlocking creative agility, personalization at scale, and full-funnel customer experience transformation.

### Interpublic Group (IPG): Centralizing global activation and innovation

IPG Mediabrands leverages India as its single largest hub market for GCCs, recently launching a major center of excellence in Pune to centralize media activation, product development, and engineering for over 500 global clients<sup>15</sup>. Focused on areas like biddable media, analytics, and media operations through its tech-arm KINESSO, this hub aims to implement the highest standards globally and anticipates making India IPG Mediabrands' second-largest market by employee headcount within two years.

### Omnicom Group: Scaling global solutions centers

Omnicom has rapidly scaled its global solutions centers of excellence across four major Indian cities (Bengaluru, Chennai, Gurugram, Hyderabad), employing over 5,500 professionals to support its agencies and clients worldwide. These centers provide a comprehensive suite of services including media, data and analytics, creative services, digital commerce, marketing technology and AI, explicitly designed to drive greater value and operational efficiencies across Omnicom's global network<sup>16</sup>.

<sup>10</sup> WPP Scales Its Global Delivery center Through Increased Investment in India (Serrarigroup.com)

<sup>11</sup> Publicis Groupe India: Marketing, Creative & PR Solution, (Publicisgroupe.com)

<sup>12</sup> Re:Sources India Gurgaon IT in Bengaluru, India | Publicis Groupe Holdings B.V, (Publicisgroupe.com)

<sup>13</sup> Merkle India (Merkle.com)

<sup>14</sup> 2024 Customer Experience Imperatives research report- Dentsu.com

<sup>15</sup> IPG Mediabrands opens global center of excellence in Pune- Media4Growth.com

<sup>16</sup> Omnicom Expands Global Solutions centers Across India- BWMarketingworld, CampaignIndia



## Dynamic AdTech landscape

India's mobile-first AdTech leader, InMobi, grew to INR28.1 billion in FY23<sup>17</sup>, as it continued to scale its programmatic, commerce, and identity solutions. While publishers and media houses are developing in-house ad platforms and audience data products to assert greater control over monetization, InMobi has expanded its dominance with Glance, a lock-screen content platform with over 300 million users globally<sup>18</sup> and TruFactor (a privacy-first intelligence platform), reinforcing its full-stack AdTech position globally.

Global players such as Moloco and PubMatic are scaling operations in India. Affle has grown 28.5% to INR18,428 million in FY24<sup>19</sup> and continues its aggressive growth trajectory. Simultaneously, Indian publishers are investing in proprietary ad platforms and audience data stacks to enhance monetization and reduce third-party reliance in a privacy-first ecosystem. The rapid growth of India's digital ad economy has also catalyzed investment in brand safety, identity resolution and contextual targeting tools, aligning the market with global benchmarks.

Leading agency networks such as Publicis are investing<sup>20</sup> in analytics-driven planning models, and media planning; many of which are developed and managed from their Indian delivery centers. These tools are enabling brands to pivot towards real-time measurement, cross-platform attribution and predictive optimization, reflecting a growing expectation for precision in campaign outcomes.

As marketing complexity rises, deep analytics capabilities – often powered by AI – are no longer a luxury but a necessity for both local and global brands operating in India.

## The tech-enabled creator economy

### Supporting millions of influencers

As of 2024, the country boasts over four million influencers, a remarkable increase from approximately 962,000 in 2020, marking a 322% growth over four years. This burgeoning community spans various tiers, with nano influencers (those having fewer than 1,000 followers) numbering around two million<sup>21</sup>.

India's creator economy, valued at INR125 billion in 2024, is set to reach nearly INR500 billion by 2030—a 25% CAGR—as brands pivot from celebrity endorsements to creator-led storytelling powered by discovery, analytics, and campaign tools. This rapid expansion is supported by a robust technological infrastructure, including various platforms and agencies dedicated to creator management and monetization.

Government initiatives further bolster this ecosystem. In March 2025, the Indian government announced an INR83 billion fund aimed at supporting content creators, enhancing their skills, and facilitating their expansion into global markets<sup>22</sup>.

### From local voices to global influence

Indian creators are increasingly commanding global attention – not only through high engagement, but through culturally resonant storytelling that transcends borders. Influencers such as Niharika NM, Prajakta Koli, and others have amassed millions of followers across platforms<sup>23</sup>, working across genres ranging from entertainment and education to social advocacy.

Their collaborations extend beyond brand deals – with meaningful partnerships with institutions like UNICEF and the Bill & Melinda Gates Foundation, showcasing how creators from India are shaping global conversations with local authenticity.

<sup>17</sup> InMobi eyes \$400 million funding at \$8 billion valuation -Financialexpress.com

<sup>18</sup> Google-backed Glance targets profitability in yr, eyes AI-powered growth - Business-standard.com

<sup>19</sup> Affle earnings presentation 2024 (Affle.com)

<sup>20</sup> Publicis is putting AI at its core to become the industry's first Intelligent System, Publicis press release on 25th January 2025

<sup>21</sup> Influencing change: How India's creator economy is making waves in marketing - ETBrandEquity

<sup>22</sup> India's \$1bn bet on the creator economy FT.com

<sup>23</sup> Top Indian creators Who Represented India Globally in 2024 - Exhibit Social

## A thriving tech and investment ecosystem

What fuels this momentum is India's rapidly maturing creator-tech infrastructure, comprising influencer marketing platforms, talent management agencies, content studios and brand-creator matchmaking tools. Recent investments and acquisitions include:

- **Barcode**, an India-based creator management platform valued at INR1.5 to 1.6 billion, recently received majority investments for 70% from Ykone, a French influencer marketing agency – signaling international confidence in India's influencer-tech capabilities<sup>24</sup>
- **One Impression**, a tech-first influencer marketing platform, raised INR830 million in Series A funding from Krafton (the South Korean gaming giant) in 2023, underscoring the rising strategic relevance of Indian creator networks in driving digital commerce and consumer engagement<sup>25</sup>
- Saregama's acquisition of **Pocket Aces** for INR3.75 billion highlights the increasing convergence of media IP and influencer networks as traditional entertainment players enter the space<sup>26</sup>

These investments are helping formalize the ecosystem, bringing in tools for campaign analytics, creator ROI tracking, workflow automation and AI-powered talent discovery. Looking ahead, AI-generated influencers and synthetic media assets present an emerging frontier, offering brands the ability to scale narrative personas across geographies and formats – while raising important questions about trust, ethics and audience perception.

In India, the future of advertising is not just digital – it is intelligent, data-rich and platform-native. The country's evolving tech stack is setting the stage for a marketing model that is not only scalable, but also insight-led and globally exportable.

## The scaled platform advantage

India's rapid digital adoption has transformed foundational technology platforms into pivotal advertising and engagement channels. These platforms—spanning messaging services, streaming media, and payment systems—offer brands unparalleled access to a vast, mobile-first, multilingual audience.

### WhatsApp: Messaging to marketing

With approximately 549.9 million users<sup>27</sup> in India, WhatsApp has become an integral part of daily communication. Around 15 million brands and small businesses<sup>28</sup> are utilizing Click-to-WhatsApp ad formats to initiate real-time engagements, seamlessly transitioning consumers from discovery to conversation to commerce. The integration of AI-powered chatbots and in-app payment capabilities further automate customer interactions, facilitating scalable personalization across various sectors, including banking, retail, education and services<sup>29</sup>.

### JioHotstar: Advertising at scale

JioHotstar has emerged as a leader in streaming ad innovation, offering:

- **Multi-language, self-serve ad platforms** that democratize access to advertising for regional and small-to-medium enterprises
- **Connected TV-native ad formats**, such as the "Pause Ad," which leverages non-intrusive moments for user engagement
- The capability to serve targeted ads at the time of **massive concurrent viewership**, exemplified during the India vs. South Africa T20 World Cup Final, where it recorded a peak concurrent viewership of 53 million<sup>30</sup> across geographies, languages and audience segments

<sup>24</sup> France's YKONE buys marketing agency Barcode – ET.com

<sup>25</sup> Krafton backs Indian influencer marketing platform One Impression in \$10M funding – Techcrunch.com

<sup>26</sup> Saregama acquires majority stake in digital entertainment company Pocket Aces– Livemint.com

<sup>27</sup> WhatsApp Users Data: Demographics and Usage (2025) – Grabon.in

<sup>28</sup> As per Meta management

<sup>29</sup> Whatsapp Statistics 2025 – Wanotifier.com

<sup>30</sup> Disney+ Hotstar clocks 5.3cr peak concurrent viewership during IND-SA Final –Sportsmintmedia.com

## Unified Payments Interface (UPI): Digital everything!

India's UPI has revolutionized digital payments, processing a record 16.99 billion transactions in January 2025 alone, amounting to over INR234.8 billion. While primarily a payment system, UPI's deep integration into daily life presents opportunities for commerce-driven marketing strategies, transaction-triggered offers, real-time finance and brand-sponsored cashback incentives, especially in Tier-2 and Tier-3 markets where these platforms are ubiquitous<sup>31</sup>.

## Google: Solving for scale with AI

Google is rapidly advancing its AI capabilities in multi-language audio processing, exemplified by the multimodal understanding of their Gemini models and YouTube's feature allowing creators to add multi-language audio tracks. YouTube introduced an AI-powered automatic dubbing tool in September 2024, developed by Aloud, which translates and generates audio in multiple languages like English, French, German, Hindi and Spanish, aiming to broaden content accessibility for creators in the YouTube Partner Program, despite the current limitations in lip-sync accuracy. For short-form video, particularly YouTube Shorts, Google has integrated AI tools such as Dream Screen, enhanced by DeepMind's Veo 2 for generating realistic backgrounds and video clips from text prompts, and a new suite of AI features launched in April 2025 offering script generation, automatic scene detection and animation assistance to streamline content creation and improve quality<sup>32</sup>.

Google is powering the financial inclusion in India. Google is leading the global financial inclusion in India with Google Pay, India's 2nd best UPI (Unified Payment's Interface) app with 36.7% market share doing upward of 6.5 billion transactions in March 2025<sup>33</sup>. Google Pay's journey started in the United States as Android Pay, quickly gaining traction among Android users. Its success led to widespread acceptance, making it a preferred choice for many consumers. The platform expanded its reach to various European nations, solidifying its presence in the United Kingdom, Germany, France, Spain, and Italy<sup>34</sup>.

## Amazon enabling commerce through AI

Amazon is increasingly leveraging AI and machine learning to enhance both the customer and seller experience on its e-commerce platform. AI is used for personalizing the user journey, with ML models analyzing browsing patterns to provide tailored onboarding and recommendations, adapting to user proficiency levels and regional preferences such as saree variations in Gujarat and Karnataka. AI-generated product videos help sellers create engaging marketing content, boosting product discovery. Furthermore, Amazon employs computer vision for quality control of fresh produce, reducing waste and improving customer satisfaction, and provides a generative AI assistant ("सरह-AI") to empower sellers with tasks like listing and demand prediction. These AI initiatives, alongside language localization and AI-driven logistics optimizations, are central to Amazon's strategy of catering to India's diverse market and streamlining its operations<sup>35,36</sup>.

India's massive consumer base provides an ideal testing ground for such groundbreaking innovations. With a passionate and mobile-first economy, the nation is poised to drive the future of digital media. The synergy between technology and commerce in India will not only accelerate digital transformation but also inspire global trends in AI, digital payments, consumer engagement and e-commerce.

<sup>31</sup> UPI Transactions in Jan- ET.com

<sup>32</sup> YouTube Community forum updates

<sup>33</sup> NPCI Stats for March 2025

<sup>34</sup> Google Pay India Partners with NPCI International to Expand UPI Payments - Financemagnets.com

<sup>35,36</sup> How Amazon AI is making customer shopping easier \_Aboutamazon.in , How Rajeev Rastogi's ML team in India develops innovations for the world - Amazon.science Blog

## MediaTech capabilities

In an increasingly complex environment that needs to seamlessly deal with multiple home-grown systems, cloud infrastructure and off-the-shelf customized products, the content stack is the heart of a media company today.

India's large and varied consumer base has necessitated the build-out of systems that cater to different content types and formats, manage language and cultural diversity, serve an ever-growing list of devices, and cater to the constantly changing content and distribution landscape, at scale. India's media and tech DNA have enabled it to create one of the most cost-efficient content processing ecosystems, some of which are mentioned in this section.

	Content aggregation			
Input stream	Broadcast feed	Live feed	Social media and websites	

	TC/ QC	Graphics	
Content processing	Technical specification	Channel branding/ stationality	
	Quality control automation	Bumpers/ countdowns/ bands	
	Standards and processes (S&P) compliance	Secondary elements (pushups/ bugs, etc.)	
	Approved unmix files sent for LTO backup	AR/ VR/ virtual sets/ full frames	
	Transfer content for dispatch (CDN)	VFX-based promos	
	File conversion via Elemental for syndication	Live and non-live studio requirements	

	Packaging	Metatag and thumbnails	
Digital	Edits for platform specific ratios	Content tagging	
	Encoding and compression	Thumbnail creation	
	Versioning and adaptive streaming prep.	SEO optimized synopsis	
	Compliance edits (muting, cropping, etc.)	AI-led metadata enrichment	



	Library management			
	Xytech entries and bar code stickers	Circulation	Shelf management	Meta tagging
	Library archival	Fresh master	Asset information and management	Digitization

	Offline promo	Online promo	Audio
	Promos for network	Access offline approved promo, graphics and final mixed audio	Mixing sessions/ rearranging tracks
	Promos for sales and marketing		Adding voice overs/ sound effects
	Regular promo/ Episode rushes	Designing/ color grading/ compositing	Taglines and commercials
	Sports (Live studio shows and edits)	Visual effects/ animations	Dolby surround/ stereo mixing
	Movie (premiere, composite)	Promos, end pages, title montages	Dialogue/ music/ effects/ ambience
	Archival with channel representative	Color correction and cleaning	Final approved audio exported in Omneon

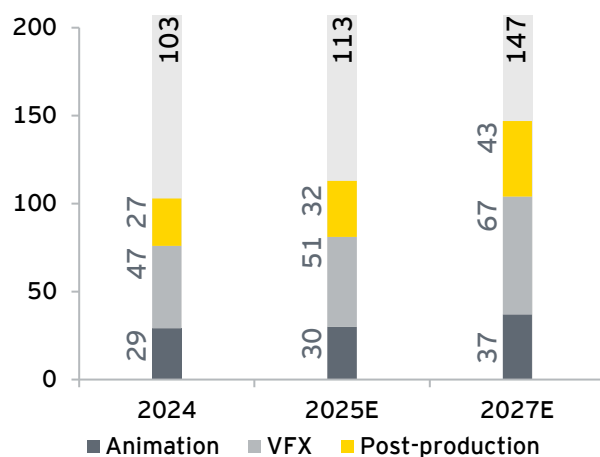
	CMS and upload	Digital QC	AI-led processing
	Release scheduling	Frame drop, ghosting, and loudness checks	Auto-highlights and Live recording
	Language/ version tagging in CMS	Subtitle sync and formatting validation	Emotion-based clip sorting
	Captions and subtitle integration	Audio levels and speech clarity tests	Automated promo teaser creation
	CDN mapping and publishing	Watermark, slating and final asset review	Keyword-based montage creation

# Animation, VFX and post-production (AVP): India as the content back-office of the world

**India's AVP sector is predominantly export-led<sup>1</sup>**

**India's AVP market: INR103 billion and growing**

Revenue projections



INR billion (gross of taxes) | EY estimates

- Approximately 75% to 80% of the Indian AVP segment's revenues are derived from services exported to international clients
- The AVP segment is largely work-for-hire and 85% to 90% of its revenues stem from providing services to IP owners and studios, while owned IP monetization is just 10% to 15%
- The AVP segment is expected to grow at a CAGR of 13% from 2024 to 2027, to reach INR147 billion (US\$1.7 billion)

**Over 3,900 Indian studios are powering the AVP segment**

- India boasts of over 3,900 studios involved in animation, VFX and post-production, including 2,900 registered companies and over 1,000 proprietorships
- 30 to 40 global studios such as DNEG, ILM and Framestore have also set up operations in India
- Operations are spread across media and content hubs like Mumbai, Bengaluru, Hyderabad, Delhi and Chennai, but new studios are also opening in smaller cities like Vadodara, Indore, Pune and Bhopal

**India has 300,000 AVGC professionals**

- India has around 300,000 professionals working across animation, VFX, post-production, game development and XR
- Approximately 20% are experienced senior resources working on large international projects, and another 30% are mid-level resources

**India has started building its AVGC education ecosystem**

- India has over 7,000 training institutes and music schools (for example, Arena and MAAC) that build foundational creative and technical skills
- India also has over 37 VFX institutes, more than 16 gaming colleges, and over 20 XR programs (including MTech programs) across India
- Over 10 MBA programs now offer media-focused specializations at premium institutes like MICA and Whistling Woods, helping bridge the business-creative gap
- Most of the education infrastructure in India is privately owned, but the government has provided many incentives to help scale capacity and provide subsidies to students

**The India proposition**

- India is known for its efficient Flash and 2D animation capabilities
- However, legacy strengths in Flash and 2D are evolving into complex CGI and character animation, particularly creature animation
- India is also moving beyond 2D into evolved 3D pipelines with AI-powered workflows and real-time rendering, on the back of IT skills and proprietary tools
- Most large studios have invested in cybersecurity and compliance (Trusted Partner Network (TPN), ISO 27001), and secure studio workflows, building global trust for high-value projects

<sup>1</sup> Based on expert interviews, unless specifically mentioned

## India's animation ecosystem

### Animation studios are transitioning from service models to proprietary content

India's animation industry has matured into three key archetypes—each with distinct business models, capabilities and strategic focus:

Aspect	Global studios with India offices	Indian studios (international focus)	Indian studios (domestic focus)
Revenue model	100% service-based for parent/ global studios	80%-100% international service revenues	60%-70% service income; growing owned IP monetization
IP ownership	None (client-owned IP)	Limited co-productions or joint ownership	Moderate; strong push toward local mythological/ kids IPs
Client base	Global IP owners, streamers and networks	International platforms and production companies	Indian broadcasters, OTT platforms, and syndication
Market exposure	Global production footprint	Primarily the US, EU, MENA markets	Strong domestic reach with emerging export ambition
Talent availability	High; aligned with global workflow standards	Mid to high; versatile creative and technical roles	Growing; dominated by scalable entry- or early-level workforce
Training and skill development	Moderate; upskilling aligned to global standards	Moderate; upskilling aligned to global standards	High investment in internal academies and IP teams
Tech and AI adoption	Integrated into global pipelines; real-time/ AI tools	Investing in AI and rendering; fast-maturing	Early-stage adoption; cost-efficient workflows
Strategic focus	Global service delivery engine	Scaling specialized export services	Building for OTT, shorts, adult animation, regional IPs, advertisements

Source: EY analysis, industry discussions

## International projects

In the past 10 years, Indian studios have worked on renowned international projects, such as:

Studio	Project	Type of work
Assemblage Entertainment	<ul style="list-style-type: none"><li>▪ Norm of the North</li><li>▪ Miraculous: Tales of Ladybug and Cat Noir<sup>2</sup></li></ul>	Feature film and TV series
DQ Entertainment	<ul style="list-style-type: none"><li>▪ Miraculous: Tales of Ladybug and Cat Noir (Seasons 2-4)<sup>3</sup></li><li>▪ Popples (a Netflix series)<sup>4</sup></li></ul>	TV series
88pictures	<ul style="list-style-type: none"><li>▪ Kung Fu Panda: The Dragon Knight<sup>5</sup></li><li>▪ Trollhunters: Tales of Arcadia<sup>6</sup></li></ul>	Feature film and TV series
Xentrix Studios <sup>7</sup>	<ul style="list-style-type: none"><li>▪ StillWater</li><li>▪ Masha and the Bear</li><li>▪ Transformers: Cyberverse</li></ul>	TV series and streaming series
Digitoonz	<ul style="list-style-type: none"><li>▪ Disney's Rise Up, Sing Out<sup>8</sup></li><li>▪ The Casagrande</li><li>▪ Good Times</li></ul>	Feature film and TV series
Toonz Media Group <sup>9</sup>	<ul style="list-style-type: none"><li>▪ Wolverine and the X-Men<sup>10</sup></li><li>▪ Speed Racer: The Next Generation</li><li>▪ The Canterville Ghost</li></ul>	Feature film and TV series
Studio56 <sup>11</sup>	<ul style="list-style-type: none"><li>▪ 100% Wolf: The Legend of the Moonstone</li><li>▪ Mia and Me: The Hero of Centopia</li></ul>	Feature film and TV series
Saffronic	<ul style="list-style-type: none"><li>▪ Gabby's Dollhouse</li><li>▪ Jurassic World: Camp Cretaceous<sup>12</sup></li><li>▪ Dragons: The Nine Realms<sup>13</sup></li></ul>	TV series and streaming series
Cosmos Maya	<ul style="list-style-type: none"><li>▪ Dogtanian and the Three Muskehounds<sup>14</sup></li><li>▪ The Incredible Monsta Trucks<sup>15</sup></li></ul>	Feature film and TV series

<sup>2</sup> en.wikipedia.org

<sup>3</sup> miraculouseladybug.fandom.com

<sup>4</sup> DQ Entertainment International Limited | Popples 2015 Wiki | Fandom

<sup>5</sup> India's animation landscape in 2023: Resilient growth and project milestones - animationxpress.com

<sup>6</sup> Indian animation studio, 88 Pictures spill the beans on what went into the making of Guillermo del Toro's 'Trollhunters' -

<sup>7</sup> Our Work - Xentrix Studios

<sup>8</sup> Strategic moves: Indian animation studios set ambitious agenda for 2024 -

<sup>9</sup> Best Animation Production Company in India - Toonz Media Group

<sup>10</sup> Wolverine and the X-Men - Toonz Entertainment

<sup>11</sup> Global Delivery | Studio56 Website

<sup>12</sup> News - Saffronic

<sup>13</sup> SAFFRONIC AND TRIOSCOPE'S RECENT COLLABORATION OPENS A NEW PARADIGM OF OPPORTUNITIES FOR THE WORLD OF CG - Saffronic

<sup>14</sup> Cosmos-Maya to Produce First Animated Feature Film - The Toy Book

<sup>15</sup> Kidscreen » Archive » Cosmos-Maya revs up new co-pro



Animation for YouTube

Animated content thrives on YouTube in India, with 76% of parents preferring it as the top platform for their children to watch animation<sup>16</sup>. Listed below are India's leading YouTube channels for animated content<sup>17</sup>:

Name	Subscribers (million)	Views (billion)
ChuChu TV Nursery Rhymes & Kids Songs	95.70	54.54
Infobells Hindi	69.10	41.83
Kids Channel India - Hindi Rhymes and Baby Songs	36.30	14.94
Infobells Telugu	35.00	20.06
Infobells Tamil	34.10	21.74
Kids TV - Nursery Rhymes And Baby Songs	30.70	15.55
ZappyToons - Hindi Nursery Rhymes and Stories	28.10	14.33
Wow Kidz Action	25.60	11.46
Infobells Bangla	22.50	12.13
Green Gold TV - Official Channel	21.70	10.58

Global animation studios' India operations

Global studios have utilized their Indian assets/ capabilities for servicing international animation projects, such as:

Studio	Project	Type of work
Technicolor/ Mikros (Global)	<ul style="list-style-type: none"><li>▪ Kung Fu Panda: Paws of Destiny<sup>18</sup></li><li>▪ The Adventures of Puss in Boots<sup>19</sup></li><li>▪ Orion and the Dark<sup>20</sup></li><li>▪ Ozi: Voice of the Forest<sup>21</sup></li><li>▪ Mufassa: The Lion King</li></ul>	Feature film and TV series
DNEG	<ul style="list-style-type: none"><li>▪ Entergalactic<sup>22</sup></li><li>▪ Nimona<sup>23</sup></li><li>▪ Under the Boardwalk<sup>24</sup></li><li>▪ The Garfield Movie<sup>25</sup></li></ul>	Feature film and TV series

<sup>16</sup> 76% of Indian parents prefer Youtube for the consumption of kids animation content: Akatsuki Survey - Brand Wagon News | The Financial Express

<sup>17</sup> Top 100 YouTube Creators - Social Blade

<sup>18</sup> India's animation landscape in 2023: Resilient growth and project milestones -

<sup>19</sup> Technicolor-Creating A World Of Wonder - Innovations of the World

<sup>20</sup> India's animation landscape in 2023: Resilient growth and project milestones -

<sup>21</sup> Technicolor Creative Studios Archives -

<sup>22</sup> Painting in motion, DNEG brings the vibrant world of 'Entergalactic' to life -

<sup>23</sup> Nimona

<sup>24</sup> Under the Boardwalk

<sup>25</sup> Painting in motion, DNEG brings the vibrant world of 'Entergalactic' to life -

Indian animation IPs lean on history, mythology and folktales

- Several studios in India are focusing on animation, but the themes diverge from western superhero or sci-fi styles towards stories from its thousands of years of history, mythology and folktales, and its diverse and myriad cultures
- Common kids' animation genres include:
  - History and mythological epics (for example, Hanuman, Krishna, the Ramayan, the Baahubali universe)
  - Comedy-adventure rooted in Indian values (for example, Chhota Bheem, Little Singham)
  - Action-fantasy with rooted worldbuilding (for example, Karna the warrior and Netflix's Ramayana-inspired action-drama series Heaven's Forest)
- India's adult animation segment also witnessed a growth in 2024 with historical sagas, franchise expansions, and rising audience engagement:
  - Prasar Bharati launched Season 2 of KTB Bharat Hain Hum, building on the success of its first season
  - Disney+ Hotstar released Seasons 3-5 of "The Legend of Hanuman", with the fifth season amassing 9.4 million viewers
  - SS Rajamouli expanded the Baahubali franchise with Baahubali: Crown of Blood on Disney+ Hotstar

Top Indian IPs that garnered success domestically include<sup>26</sup>:

Title	Platform	Highlights
Chhota Bheem	Pogo <sup>27</sup> , Netflix <sup>28</sup>	Audience of over 100 million across 190 countries, strong partnerships with over 100 brands <sup>29</sup>
The Legend of Hanuman	Disney+ Hotstar	Gained over 9.4 million views in Season 5; cinematic animation with layered storytelling <sup>30</sup>
Baahubali: Crown of Blood <sup>31</sup>	Disney+ Hotstar	Animated expansion of a blockbuster franchise; broad appeal across age groups
Motu Patlu	Nickelodeon India	Over 10 years on air <sup>32</sup> ; airing in 250 countries and translated into nine languages <sup>33</sup>
Bujji and Bhairava (Kalki)	Amazon Prime Video	Prequel to <i>Kalki 2898 AD</i> ; over 4.9 million views <sup>34</sup>
Shiva	Nick/ Voot Kids	Set in Indian towns with relatable superhero themes, available in eight languages <sup>35</sup>
Krishna Balram <sup>36</sup>	Cartoon Network, Voot, Prime Video, Zee5	Popular among diaspora; adapted across regional markets <sup>37</sup>
KTB Bharat Hain Hum	Prasar Bharati, Spotify	Audio-first and animated IP; dubbed in 12 regional languages <sup>38</sup>
Little Singham	Discovery Kids India	Little Singham expanded Discovery Kids' reach to 24 million viewers <sup>39</sup>

<sup>26</sup> Animation Express, Media Articles

<sup>27</sup> [https://www.afaqs.com/news/media/28034\\_chhota-bheem-on-pogo-to-lend-itself-to-promotional-and-product-licensing](https://www.afaqs.com/news/media/28034_chhota-bheem-on-pogo-to-lend-itself-to-promotional-and-product-licensing)

<sup>28</sup> <https://timesofindia.indiatimes.com/entertainment/telugu/movies/news/from-hyderabad-to-the-world-chhota-bheem-is-going-international-and-how/articleshow/64051787.cms>

<sup>29</sup> Indian IP Case Study India's Chhota Bheem Gets Big Global Reach - Pickle Media

<sup>30</sup> 'The Legend of Hanuman' S5 garners 9.4 million viewers on Disney+ Hotstar: Report -

<sup>31</sup> Animated series 'Baahubali: Crown of Blood' becomes top Hindi show on Disney+ Hotstar -

<sup>33</sup> Kids' favourite 'Motu Patlu' completes 1000 episodes in eight years -

<sup>34</sup> <https://www.bollywoodhungama.com/news/features/kalki-2898-ads-animation-prelude-bb-bujji-bhairava-watched-telugu-show-first-half-2024/>

<sup>35</sup> Nick brings brand new episodes for Shiva

<sup>36</sup> 7 Animated Shows\Movies On Lord Krishna To Watch With Your Kids During Their Summer Holidays

<sup>37</sup> Krishna Balram - Simple English Wikipedia, the free encyclopedia

<sup>38</sup> 'Bharat Hain Hum' S2 launched at IFFI Goa -

<sup>39</sup> 'Little Singham' drives Discovery Kids to second spot in kids genre

## Indian studios are actively entering co-productions

- Indian studios have co-produced with partners across North America, Europe (Spain, Italy, Ireland, the UK, France), and Asia (Indonesia)
- Projects include feature films (CGI, 2D/ 3D animation), TV series (preschool, comedy, adventure) and preschool and musical storytelling
- A new trend is emerging around transmedia IP development – for example, YugiBao and Gummibär – combining series, music, toys, and apps<sup>40</sup>

Some examples of co-productions are:

Indian studio	International partner	Project
Toonz Media Group	US (GBI) <sup>41</sup>	Gummibär and Friends: Operation Cotton Candy
	UK (Giffi) <sup>42</sup>	Adventures of Rusty
	US (JAKM3N Productions) <sup>43</sup>	Pierre the Pigeon-Hawk
	US (Cisneros Kids) <sup>44</sup>	Nerlies: Space Babies
Cosmos-Maya	Spain (Apolo Films) <sup>45</sup>	Dogtanian and the Three Muskehounds
	Ireland (Piranha Bar) <sup>46</sup>	Rudyard Kipling's Kim
	Indonesia (Spectrum Film) <sup>47</sup>	Putra
DigiToonz	Spain (Morgana Studios) <sup>48</sup>	YugiBao
	Italy (Studio Campedelli, Cartobaleno) <sup>49</sup>	Atchoo!
	Spain and France (with TV3 Catalunya) <sup>50</sup>	Misha, the Purple Cat
Reliance Animation	US (Nickelodeon Intl.) <sup>51</sup>	The Twisted Timeline of Sammy and Raj
Prayan Animation	US (Moonstar Animation) <sup>52</sup>	Shelly and Friends
Green Gold Animation	US (Netflix) <sup>53</sup>	Mighty Little Bheem (Season 1)
DNEG Animation	US (Alcon Entertainment) <sup>54</sup>	The Garfield Movie

<sup>40</sup> Animation Express, EY Analysis, Media Articles

<sup>41</sup> Toonz Animation ties up with Gummybear International, Retail News, ET Retail

<sup>42</sup> Toonz Media Group Announces 'Adventures of Rusty' Adaptation | Animation World Network

<sup>43</sup> Toonz Media Group and basketball star Anthony Davis to co-produce animated film 'Pierre the Pigeon-Hawk' -

<sup>44</sup> Cisneros Kids & Distroller Enter Partnership - Toonz Media Group

<sup>45</sup> Co-production: The way ahead of Indian animation industry

<sup>46</sup> Rudyard Kipling's 'Kim' Gets Animated Adaption From Ketan Mehta

<sup>47</sup> Kidscreen » Archive » Cosmos-Maya expands into Indonesia

<sup>48</sup> DigiToonz Spain and Morgana Studios announce strategic co-development partnership on the YugiBao IP - The European Animation Journal

<sup>49</sup> DigiToonz teams up with Studio Campedelli, Cartobaleno for 'Atchoo!' season two - DigiToonz

<sup>50</sup> Co-producing an animated series; Misha the Purple Cat - DigiToonz

<sup>51</sup> Nickelodeon launches 'The Twisted Timeline of Sammy & Raj' in India - Brand Wagon News | The Financial Express

<sup>52</sup> India's Prayan Animation partners with LA-based Moonstar -

<sup>53</sup> Netflix renews 'Mighty Little Bheem,' reveals growth strategy - Los Angeles Times

<sup>54</sup> <https://www.dneg.com/news/dneg-to-produce-garfield-with-alcon-entertainment>

## VFX in India

### Building global trust

VFX studios in India are differentiated by project complexity, client sensitivity, and technology depth, with some making cross-border acquisitions or going public to access capital for global expansion<sup>55</sup>.

Aspect	Global VFX powerhouses (India delivery centers)	Indian studios with global clients	Emerging domestic focused studios
Project scope and volume	2,000-5,000+ shots per global feature film or OTT title	500-2,000 shots; specialize in assets/ FX/ CGI	100-500 shots; ad films, regional movies, OTT content
Type of clients and IP sensitivity	Tier-1 studios (Netflix, Disney, Marvel); high-compliance IP work	Global Tier-1 and mid-tier studios, streamers, and ad agencies	Regional content creators; medium IP sensitivity
Technology stack and tools	Proprietary pipelines; AI, crowd simulation, real-time tools	Licensed and custom tools; semi-automated workflows	Off-the-shelf tech; budget-focused workflows
Certifications and security	TPN, ISO 27001; full security compliance	Compliance based on client need	Focus on low-risk work
Talent deployment Strategy	Functional pods (FX, comp, layout, lighting, roto)	Project-aligned hybrid teams	Generalist teams; high cross-utilization
Virtual production readiness	Fully integrated into global virtual production workflows	Partial adoption; building real-time capability	Early exploration; low readiness

### Virtual production has made a beginning

Virtual production infrastructure has been set up across many Indian cities:

Studio name	Key capabilities	Major works	Unique features
Studio virtual worlds (K Sera Sera)- Mumbai <sup>56</sup>	Unreal engine-driven environments, previsualization and post-production integration	Sarkar, Golmaal, OTT projects	India's largest; spans 25,000 square feet over four floors <sup>57</sup>
Intelli Studios (DB Productions)- Chennai <sup>58</sup>	60-feet wide and 18-feet high curved LED wall, real-time camera tracking and VFX integration	Collaborations on Narnia, 300, regional films, and ads	LED curved wall for immersive environments <sup>59</sup>
Annapurna Studios and Qube Cinema- Hyderabad <sup>60</sup>	In-Camera Visual Effects (ICVFX) stage, real-time rendering workflows	Upcoming films and OTT series	LED stage features a 60 feet x 16 feet high-brightness curved LED wall <sup>61</sup>
Ramoji Film City (with MergeXR)- Hyderabad <sup>62</sup>	Chroma-based virtual sets (railway, airport, hospital), unreal engine integration	Sci-fi and period dramas	120/ 80 foot studio floor (2023), enables real-time compositing and lighting control

<sup>55</sup> EY Analysis, Media Articles

<sup>56</sup> K Sera Sera: Dedicated Towards Innovation, Development and Promotion Of Filmmaking - The Times of India

<sup>57</sup> kssvirtualproductions.com

<sup>58</sup> Virtual Productions - DB Productions

<sup>59</sup> Virtual Studio Solution - DB Productions

<sup>60</sup> Annapurna Studios and Qube Cinema Launch State-of-the-Art Virtual Production Stage in Hyderabad | Qube

<sup>61</sup> Annapurna Studios and Qube Cinema Launch Virtual Production Stage in Hyderabad Powered by AOTO LED Display - Systems Integration Asia

<sup>62</sup> Virtual Production Set in Hyderabad | Ramoji Film City



## International VFX projects supported from India

Over the past decade, Indian VFX studios have contributed significantly to several globally renowned projects, showcasing expertise in high-profile international productions.

Studio	Project name
Anibrain <sup>63</sup>	<ul style="list-style-type: none"><li>▪ Captain Marvel</li><li>▪ Blade Runner 2045</li><li>▪ The Secret Garden</li></ul>
FutureWorks <sup>64</sup>	<ul style="list-style-type: none"><li>▪ The Westworld</li><li>▪ Lost in Space 2</li><li>▪ The Peripheral</li></ul>
PhantomFX <sup>65</sup>	<ul style="list-style-type: none"><li>▪ The Legend of Hercules</li><li>▪ Oz The Great and Powerful</li><li>▪ Pete's Dragon</li></ul>
Basilic Fly <sup>66</sup>	<ul style="list-style-type: none"><li>▪ Wakanda Forever</li><li>▪ She Hulk</li><li>▪ Snowpiercer</li></ul>
Digikore VFX <sup>67</sup>	<ul style="list-style-type: none"><li>▪ Lady in the Lake</li><li>▪ The Pope's Exorcist</li><li>▪ Star Trek Section 31</li></ul>

Global studios are leveraging their Indian talent and infrastructure to deliver high-quality VFX for international projects, both films and episodic.

Studio	Projects
MPC <sup>68,69</sup>	<ul style="list-style-type: none"><li>▪ The Jungle Book</li><li>▪ Transformers: Rise of the Beasts</li><li>▪ Ant-Man and the Wasp: Quantumania</li><li>▪ Aquaman and the Lost Kingdom</li></ul>
DNEG <sup>70,71</sup>	<ul style="list-style-type: none"><li>▪ Blade Runner 2049</li><li>▪ Avengers: Infinity War</li><li>▪ Dune (Part One)</li><li>▪ Black Adam</li><li>▪ Uncharted</li><li>▪ Interstellar</li><li>▪ Oppenheimer</li></ul>
Framestore <sup>72,73</sup>	<ul style="list-style-type: none"><li>▪ Guardians of the Galaxy Vol. 3</li><li>▪ The Little Mermaid</li><li>▪ Barbie</li><li>▪ Doctor Strange in the Multiverse of Madness</li></ul>
ILM <sup>74</sup>	<ul style="list-style-type: none"><li>▪ Star Wars: Skeleton Crew</li><li>▪ Venom: The Last Dance</li><li>▪ Severance (Season 2)</li></ul>

<sup>63</sup> Internet Security by Zscaler

<sup>64</sup> FutureWorks | Your Trusted Partner from Set to Screen

<sup>65</sup> PhantomFX | VFX and animation studio, Best VFX Studios, 3d Animation, Animation Studios, Top VFX Studios Chennai, India | PhantomFX

<sup>66</sup> Basilic Fly Studio - Basilic Fly Studio Limited

<sup>67</sup> visual effects - Best VFX Company In India | Visual Effects Studio

<sup>68</sup> innovationsoftheworld.com

<sup>69</sup> VFX chronicles 2023: Triumphs, challenges and 2024 aspirations in the Indian visual effects landscape -

<sup>70</sup> jhmoviecollection.fandom.com

<sup>71</sup> Year Ender 2022: Thriving in terms of projects and expansions, Indian VFX industry is gradually becoming a global hub | Part 1 -

<sup>72</sup> VFX chronicles 2023: Triumphs, challenges and 2024 aspirations in the Indian visual effects landscape -

<sup>73</sup> Doctor Strange | Framestore

<sup>74</sup> Home | Industrial Light & Magic

## India as a strategic production base for global studios

India has become indispensable to global animation and VFX pipelines. Its value proposition spans cost-efficiency, depth of talent, time-zone advantage, and improving IP sensitivity:

- **24x7 workflow model:** Global studios leverage India's time zone for round-the-clock delivery
- **Talent at scale:** 300,000 AVGC professionals<sup>75</sup> support project scalability across formats
- **Increasing IP trust:** Studios now handle high-sensitivity assets with compliance infrastructure (TPN, ISO)
- **Tech-enabled delivery:** Cloud, AI, and real-time workflows are being widely adopted
- **Government push:** State and central AVGC policies are enabling cluster-based development and training

Over the past 15 years, several leading global animation and VFX studios have established operations in India, including<sup>76</sup>:

Studio Name	Headquarters	Year of entry in India	Locations in India
Technicolor	Paris, France	2010	Bengaluru, Mumbai
DNEG	London, UK	2014	Mumbai, Bengaluru, Chennai, Mohali, Hyderabad
Digital Domain	Los Angeles, US	2017	Hyderabad
Scanline VFX	Munich, Germany	2017	Mumbai
Method Studios	Los Angeles, US	2018	Pune
Framestore	London, UK	2019	Mumbai
Folks VFX	Montreal, Canada	2021	Pune
Industrial Light and Magic	San Francisco, US	2022	Mumbai
Outpost VFX	Bournemouth, UK	2022	Mumbai
Rodeo FX	Montreal, Canada	2022	Mumbai
Cinesite	London, UK	2022	Mumbai
M2 Animation	Copenhagen, Denmark	2023	Mumbai

- DNEG and Technicolor were earlier the largest employers among global studios operating in India, each with more than 3,000 employees at peak scale<sup>77</sup>
- The year 2022 saw the highest influx of global studios into India, including ILM, Outpost VFX, Rodeo FX, and Cinesite. This sudden momentum can be attributed to:
  - Post-pandemic production backlogs that required scalable VFX capacity
  - India's growing track record in delivering global-quality work cost-effectively

<sup>75</sup> MESC, Industry estimates

<sup>76</sup> Animation Express, EY Analysis, Media Articles

<sup>77</sup> Company website

## AVP of the future

### Global content budgets are rebounding

- Global programing spend is expected to grow by 5.3% in 2025, reaching US\$206 billion globally<sup>78</sup>
  - North America will lead this resurgence with a 6.7% increase, signaling renewed confidence in content investment and profitability
- Nearly 2,000 Free Ad-supported Streaming Television (FAST) channels are operating in the US. The segment is projected to be a US\$12 billion-industry by the end of 2027<sup>79</sup>
  - FAST platforms like Samsung TV Plus, Roku, and Pluto TV are leveraging original and exclusive productions to tap new audiences
- Streamers' budgets are expected to surge in 2025, propelled by:
  - Increase in ad-supported revenue demonstrated through Netflix, Disney+, and Prime Video. Prime Video's ad tier reached 200 million users globally
  - Netflix's ad tier has 70 million monthly active users, and it plans to double ad revenue in 2025<sup>80</sup>
  - Industry consolidation and bundling (for example, Disney+, Max, Hulu) is reducing churn and increasing predictability, enabling greater content reinvestment

### Unlocking India's anime potential

- India is American entertainment company Crunchyroll's second-largest anime market, expected to drive 60% of global growth in coming years<sup>81</sup>
  - 39% of Indian anime viewers are aged 18-24 years
  - 60% are male, with an average age of 24 years<sup>82</sup>
- Indian studios are unlocking anime opportunities through:
  - Partnering with Japanese studios to co-produce high-quality anime content
  - Developing anime-inspired Indian IPs for global and local audiences
  - Collaborating with e-commerce and retail platforms for distribution of licensed merchandise
  - Creating anime-themed mobile games and digital experiences based on Indian stories

### AI in animation and VFX: Automation, legal framework and opportunities

- Experts believe that AI will completely automate manual processes like rotoscoping and compositing within two years
- In three to five years, AI will generate short films, including effects, backgrounds, and character animations
- A legal framework for AI adoption is fast evolving, enabling studios to confidently integrate AI into content production workflows
- While AI will replace some traditional roles, it will also create opportunities for new positions like "prompt engineers" and AI tool specialists
- Companies that are at present adopting AI for improving efficiency (and saving time) will integrate AI for enhancing quality and scaling-up production

<sup>78</sup> <https://www.communicationstoday.co.in/programming-spend-to-rebound-to-206bn-by-2025/>

<sup>79</sup> <https://www.prnewswire.com/news-releases/new-omdia-data-reveals-global-fast-channel-revenues-will-reach-12bn-in-2027-301729416.html>

<sup>80</sup> <https://www.adweek.com/convergent-tv/how-biggest-streaming-services-stack-up-heading-into-2025/#:~:text=In%20the%20U.S.%2C%20the%20proportion,the%20Netherlands%2C%20and%20New%20Zealand>

<sup>81</sup> <https://www.livemint.com/industry/media/india-2nd-largest-anime-market-for-crunchyroll-11689961738171.html>

<sup>82</sup> <https://www.coolest-gadgets.com/anime-statistics>

# AI in India's M&E sector

## The AI revolution in media and entertainment

The global media and entertainment (M&E) industry is undergoing a dramatic transformation, driven by the proliferation of artificial intelligence (AI). From content creation and curation to monetization and distribution, AI is becoming an integral part of how stories are told and consumed. **Our analysis indicates that in the medium term, AI can increase revenues by 10% and reduce costs by 15% for media and entertainment companies<sup>1</sup>.**

**India, already a powerhouse in content production and IT services, is uniquely poised to lead this transformation.** The convergence of its deep talent pool, rapidly maturing AI ecosystem, and proven capabilities in media production positions India as a strategic node in the global AI-M&E value chain.

## AI use cases in M&E

AI adoption across media is evolving across two dimensions: **technological maturity and use case readiness**. The current landscape features several AI applications that are already being operationalized at scale, while others are still in exploratory or early development phases.

### AI applications tending towards maturity

Indian companies are leveraging GenAI tools not only for creative purposes but also for campaign optimization, content performance improvement and audience engagement. Key areas include:

- **Content generation:** AI is now enabling the rapid creation of professional grade videos, images, text and music. For example, invideo AI<sup>2</sup> launched a GenAI tool that lets users create full videos from text prompts. Tools like Midjourney, DALL-E and many others are being used extensively in India for storyboarding and concept art, while platforms like Beatoven<sup>3</sup> help generate background scores and music tailored to content themes
- **Post-production and VFX:** AI is now the default technology used for rendering workflows, de-aging/ re-aging effects, rotoscoping and 2D-to-3D conversion. Indian studios are applying ML to optimize rendering farms and streamline visual effects pipelines. AI adoption has allowed Indian post-houses to reduce rendering and editing timelines<sup>4</sup>, especially for short-format and episodic content. As more Indian platforms demand a quick turnaround for regional, language and mobile-first versions, such automation has become a way of life

<sup>1</sup> EY report: *The Aldea if India*

<sup>2</sup> Invideo Launches their Generative AI Solution for Seamless Full-Length Video Creation

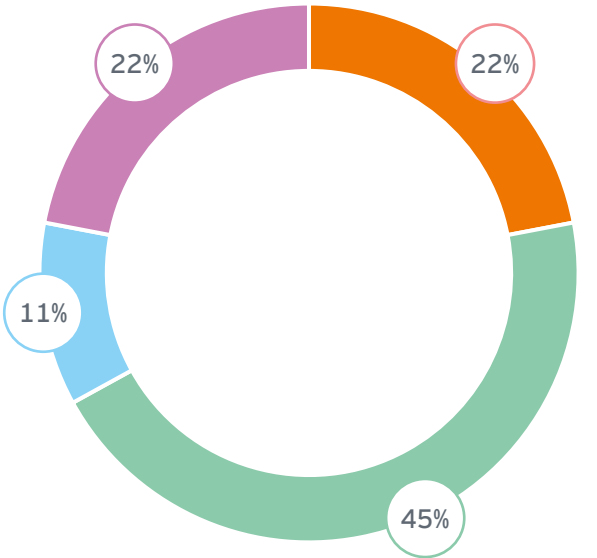
<sup>3</sup> AI music generator for Youtube creators | Beatoven.ai

<sup>4</sup> AI use comes of age in Hindi film production - The Economic Times



- **Personalization and monetization:** OTT platforms have started using AI to offer hyper-targeted content recommendations based on regional preferences, affluence, geo-targeting and consumption patterns. On the monetization front, AI is driving dynamic (and customized) ad insertions and optimizing pricing strategies through real-time viewer analytics. AI is also being used in predictive content performance – OTT platforms use AI to model trailer effectiveness and anticipate drop-off rates. Further, broadcasters are experimenting with AI-driven dynamic creative optimization (DCO) to vary ads and promos in real-time depending on the viewer persona and profile/ lookalike
- **Localization and accessibility:** Automated dubbing, AI-based subtitling and voice cloning are enabling faster localization of global IPs across markets. Tools such as VisualDub<sup>5</sup> offer full-stack solutions to adapt, dub, and culturally localize entertainment content, including lip-syncing for high-visibility assets like celebrity ads and trailers. These services allow global studios to scale up multi-language releases while maintaining narrative fidelity
- **Media asset management:** With global content libraries now running into petabytes, AI is being deployed for intelligent metadata tagging, scene segmentation and context-aware search. Tools for highlight generation, transcript syncing and image extraction are helping content owners monetize archival footage more efficiently. These backend systems are increasingly supported by distributed capabilities in media indexing and AI model tuning–enabling higher discoverability, faster reuse, and better monetization of content libraries

89% of Indian M&E companies surveyed had implemented GenAI POCs



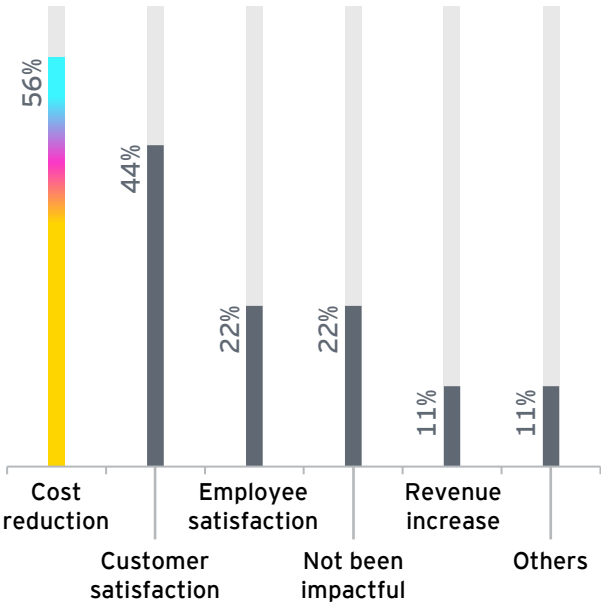
- POCs completed, but no clear impact realized
- POCs in progress
- No POCs done
- GenAI running, in production

No response for 'POCs completed - successful POCs lined up for production'

EY India M&E C-suite GenAI Survey 2024

### Where AI has been impactful

AI has been instrumental in reducing costs and driving customer satisfaction



EY India M&E C-suite GenAI Survey 2024

<sup>5</sup> VisualDub

AI applications in development

India's roadmap for AI in M&E includes ambitions in hyper-realistic content creation, AI-powered story personalization, immersive media and ethical AI practices.

AI use cases across the M&E value chain<sup>6</sup>:

Value chain components				
	Content creation	Content acquisition	Content distribution	
Video	<ul style="list-style-type: none"><li>Storyboard creation</li><li>Scene layout descriptions</li><li>Virtual characters/ set design</li><li>Background score composition</li><li>Automatic editing/ special effects</li></ul>	<ul style="list-style-type: none"><li>Automated video metadata analysis and categorization</li><li>Content licensing rights management</li><li>Dynamic video aggregation</li></ul>	<ul style="list-style-type: none"><li>Smart scheduling for platforms</li><li>Content localization</li></ul>	
Music	<ul style="list-style-type: none"><li>Personalized song generation/ modification</li><li>Automatic melody creation</li><li>Real-time sound design</li><li>Dynamic soundtracks</li><li>Music composition assistance (versions, treatments, vocal, etc.)</li></ul>	<ul style="list-style-type: none"><li>Automatic music summarization</li><li>Automated artist ranking and royalty payouts</li></ul>	<ul style="list-style-type: none"><li>Customized promotion tools</li><li>Personalized artist marketing</li></ul>	
Print/ Text	<ul style="list-style-type: none"><li>Writing assistance/ auto templatzation</li><li>Automated article generation</li><li>Personalized news generation/ summaries</li><li>Creative content formatting</li><li>Style harmonization</li></ul>	<ul style="list-style-type: none"><li>Topic-led news feed aggregation, automated content curation</li><li>Dynamic headline generation, article summarization</li><li>Perspectives for different audiences</li></ul>	<ul style="list-style-type: none"><li>Content translation</li><li>Image generation from photo libraries Infographic design</li><li>Real-time news alerts</li><li>Customized e-reader experiences</li></ul>	
Gaming	<ul style="list-style-type: none"><li>Level design and character creation</li><li>Dynamic storylines, narrative arcs and quests</li><li>Procedural content/ world generation</li><li>AI-composed sound effects/ music</li><li>AI-powered opponents and NPCs</li></ul>	<ul style="list-style-type: none"><li>Automated game asset analysis and categorization</li><li>Automated digital assets creation and model training</li></ul>	<ul style="list-style-type: none"><li>Cloud-based gaming platforms</li><li>Personalized game discovery tools</li><li>Cross-platform game streaming</li><li>Nuanced character skinning, content translation</li></ul>	
Sports	<ul style="list-style-type: none"><li>Personalized commentary; Automated highlights Virtual replays/ simulations Real-time performance analysis</li></ul>	<ul style="list-style-type: none"><li>Content acquisition identification</li><li>Dynamic content aggregation based on popularity and real-time trends</li><li>Content highlights based on game prediction models</li></ul>	<ul style="list-style-type: none"><li>Interactive VR/AR sports experiences (play-along)</li><li>Assistance in performance prediction Dynamic camera angles</li></ul>	

<sup>6</sup>EY-FICCI report, 2024

			Ancillary services	
	Content discovery and UX	Monetization	Support services	Ad and sales operations
	<ul style="list-style-type: none"> <li>Personalized recommendations</li> <li>Interactive video branching</li> </ul>	<ul style="list-style-type: none"> <li>Dynamic ad insertion</li> <li>Microtransactions</li> <li>Subscription personalization</li> </ul>	<ul style="list-style-type: none"> <li>Chatbots for viewer support</li> <li>Automated content moderation</li> <li>Copyright infringement detection</li> </ul>	<ul style="list-style-type: none"> <li>Ad campaign optimization</li> <li>Personalized video ad retargeting</li> </ul>
	<ul style="list-style-type: none"> <li>Smart playlists based on mood/preferences</li> <li>Artist/song recommendation</li> </ul>	<ul style="list-style-type: none"> <li>Dynamic pay-per-view concerts</li> <li>Personalized subscription tiers</li> <li>Text-to-podcast conversions</li> </ul>	<ul style="list-style-type: none"> <li>Copyright infringement detection</li> <li>Automated music metadata tagging</li> <li>Content moderation for children</li> </ul>	<ul style="list-style-type: none"> <li>Real-time performance analytics</li> <li>Ad insertion within playlists</li> </ul>
	<ul style="list-style-type: none"> <li>Smart algorithms for personalized article recommendations</li> <li>Multilingual content discovery</li> <li>Summaries and curated libraries</li> </ul>	<ul style="list-style-type: none"> <li>Microtransactions for content</li> <li>Pay-per-article models</li> <li>Targeted advertising</li> </ul>	<ul style="list-style-type: none"> <li>Fact-checking</li> <li>Plagiarism detection</li> <li>Automated indexing/tagging</li> </ul>	<ul style="list-style-type: none"> <li>Contextual placements</li> <li>Real-time campaign analytics</li> </ul>
	<ul style="list-style-type: none"> <li>Personalized in-game recommendations</li> <li>AI-powered guides</li> <li>Leaderboards and achievements</li> </ul>	<ul style="list-style-type: none"> <li>In-game microtransactions</li> <li>Dynamic pricing models</li> <li>Personalized subscription models</li> </ul>	<ul style="list-style-type: none"> <li>Game balancing</li> <li>Bug detection</li> <li>Real-time support chatbots</li> </ul>	<ul style="list-style-type: none"> <li>Targeted in-game advertising</li> <li>Cross-platform analytics</li> </ul>
	<ul style="list-style-type: none"> <li>Personalized sports feeds</li> <li>Automated fantasy sports management statistics</li> </ul>	<ul style="list-style-type: none"> <li>Microtransactions for exclusive content</li> <li>Dynamic pricing for live sports events</li> <li>Personalized sponsorship deals</li> </ul>	<ul style="list-style-type: none"> <li>Sports injury prediction</li> <li>Automated player tracking</li> <li>Intelligent event delivery systems</li> </ul>	<ul style="list-style-type: none"> <li>Real-time analytics</li> <li>Campaign performance measurement</li> </ul>

Value chain components				
	Content creation	Content acquisition	Content distribution	
In-person entertainment	<ul style="list-style-type: none"> <li>▪ Personalized visuals and music</li> <li>▪ Venue design</li> <li>▪ Choreography ideation</li> <li>▪ Virtual artists</li> <li>▪ AR/ VR interactivity</li> <li>▪ Event planning/ logistics and costing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Virtual stage and services previews</li> </ul>	<ul style="list-style-type: none"> <li>▪ Live event streaming with dynamic camera angles/custom commentary</li> </ul>	
VFX	<ul style="list-style-type: none"> <li>▪ Concept art generation</li> <li>▪ Automated storyboarding</li> <li>▪ Real time animatic creation</li> </ul>	<ul style="list-style-type: none"> <li>▪ AI-powered asset libraries</li> <li>▪ Automated Rights management and licensing platforms</li> <li>▪ Automated Metadata tagging for VFX resources</li> </ul>	<ul style="list-style-type: none"> <li>▪ Market analysis and pricing</li> <li>▪ Predictive content delivery</li> </ul>	
User generated content (UGC)	<ul style="list-style-type: none"> <li>▪ AI assisted content generation</li> <li>▪ Editing/ collaboration</li> <li>▪ Digital incentives for creators</li> </ul>	<ul style="list-style-type: none"> <li>▪ Content curation based on trend analysis</li> <li>▪ Automated licensing and rights management solutions for creators</li> </ul>	<ul style="list-style-type: none"> <li>▪ Peer-to-peer content sharing</li> <li>▪ Microtransactions for direct creator support</li> <li>▪ Language translation tools</li> </ul>	



			Ancillary services	
	Content discovery and UX	Monetization	Support services	Ad and sales operations
	<ul style="list-style-type: none"> <li>▪ Personalized event recommendations and ticket suggestions</li> <li>▪ Way finding and virtual assistants for attendees</li> <li>▪ Augmented reality overlays and interactive exhibits</li> </ul>	<ul style="list-style-type: none"> <li>▪ Dynamic pricing for live events</li> <li>▪ Virtual/ Physical merchandise</li> <li>▪ Targeted advertising based on attendee demographics</li> </ul>	<ul style="list-style-type: none"> <li>▪ Real time crowd control and security measures</li> <li>▪ Real time audience sentiment analysis</li> <li>▪ Personalized post event surveys and feedback</li> </ul>	<ul style="list-style-type: none"> <li>▪ Dynamic insertion of advertising during telecast</li> <li>▪ Real time audience analytics and engagement measurement</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Scene curation and demo for choice enablement</li> </ul>	<ul style="list-style-type: none"> <li>▪ VFX subscription model recommendation and delivery modules</li> <li>▪ Performance based payments for VFX artists</li> </ul>	<ul style="list-style-type: none"> <li>▪ Quality control and bug detection</li> <li>▪ Real time feedback and review tools</li> <li>▪ Automated task scheduling, resource allocation, etc.</li> </ul>	NA
	<ul style="list-style-type: none"> <li>▪ Personalized content feeds based on user preferences</li> <li>▪ Potential viral content identification</li> </ul>	<ul style="list-style-type: none"> <li>▪ Personalized advertising recommendations</li> <li>▪ AI enabled/brokered brand partnerships</li> <li>▪ Crowdfunding models</li> </ul>	<ul style="list-style-type: none"> <li>▪ Data privacy and security</li> <li>▪ Automated royalty payouts</li> </ul>	<ul style="list-style-type: none"> <li>▪ Targeted ad insertions within UGC platforms</li> <li>▪ Automated brand collaborations and influencer marketing campaigns</li> </ul>

## The business case for AI-driven IP creation in India

As content creators globally seek to generate, protect and monetize intellectual property in a fragmented and fast-paced digital economy, AI is emerging as a foundational enabler. In this context, the role of India's creative-tech ecosystem extends beyond service delivery to IP co-development and innovation at scale. Key aspects include:

- **Talent advantage:** With 16%<sup>7</sup> of the world's AI talent pool and thousands more joining annually, India offers a strong mix of technical and creative skills. Hundreds of AI start-ups are focusing on M&E-specific applications, from audio synthesis to content moderation
- **Cost and scale efficiency:** Indian VFX and post-production units deliver services at a lower cost compared to their western counterparts, now enhanced further with AI tools. These efficiencies allow content IP to be prototyped and iterated faster, making it commercially more viable to experiment with formats, such as interactive films, micro-episodes and multi-language variants
- **IP ownership and monetization models:** With AI-generated content gaining legitimacy, Indian creators and studios are exploring new licensing frameworks that monetize both human and AI-generated works. India, with its 562 million smartphone users, provides an incredible arena for IP development and trial at scale
- **Government initiatives:** India's policy environment is increasingly attuned to the needs of innovation in content-tech. Government-led programs such as IndiaAI<sup>8</sup> and NITI Aayog's AI initiatives<sup>9</sup> provide access to cloud computing resources, regulatory guidance, and funding support to start-ups working on AI for media and creative sectors. Additionally, global film production incentives<sup>10</sup> and export-focused policies are encouraging global studios to base their content innovation labs in the region. India's position in the global IP value chain is no longer limited to back-end post-production; it is evolving into a collaborative innovation model – co-creating IPs, training data, and algorithmic assets that power the next generation of media experiences

## Industry and start-up community

India's AI-M&E start-up ecosystem is vibrant and scaling fast. Notable players include:

- **Beatoven.ai:** Offers AI music composition tools for content creators
- **Neural Garage:** Specializes in visual re-synthesis, helping brands and creators create ultra-realistic lip-synced dubbed videos
- **InvideoAI:** Provides automated video creation from scripts or prompts, combining advanced generative models with customizable templates
- **Gan.ai:** Enables personalized video generation at scale
- **Vitra.ai:** Provides AI dubbing and voiceover services across 50+ languages
- **Rephrase.ai:** Uses deep learning for synthetic video generation, working with brands and studios

Strategic partnerships are also taking shape. In January 2025, Microsoft announced a collaboration<sup>11</sup> with IndiaAI to accelerate AI adoption and development in India. Key areas of focus include skilling, innovation, development, data and ethics. This collaboration aims to position India as a global leader in AI while ensuring inclusive and sustainable growth. Global studios are also partnering with Indian VFX houses and start-ups for co-productions that leverage AI-led efficiencies.

India's unique blend of storytelling heritage, technical depth, and market scale gives it the opportunity to emerge not just as a back-end support engine but also as the strategic front-end IP and innovation hub for global media.

<sup>7</sup> Over 2 million AI jobs up for grabs in India by 2027...but there's a serious problem - The Economic Times

<sup>8</sup> INDIAAI | Pillars

<sup>9</sup> National Strategy for Artificial Intelligence

<sup>10</sup> India Rolls Out Attractive Incentives for Global Film Production - Pickle Media

<sup>11</sup> IndiaAI and Microsoft collaborate to boost AI leadership

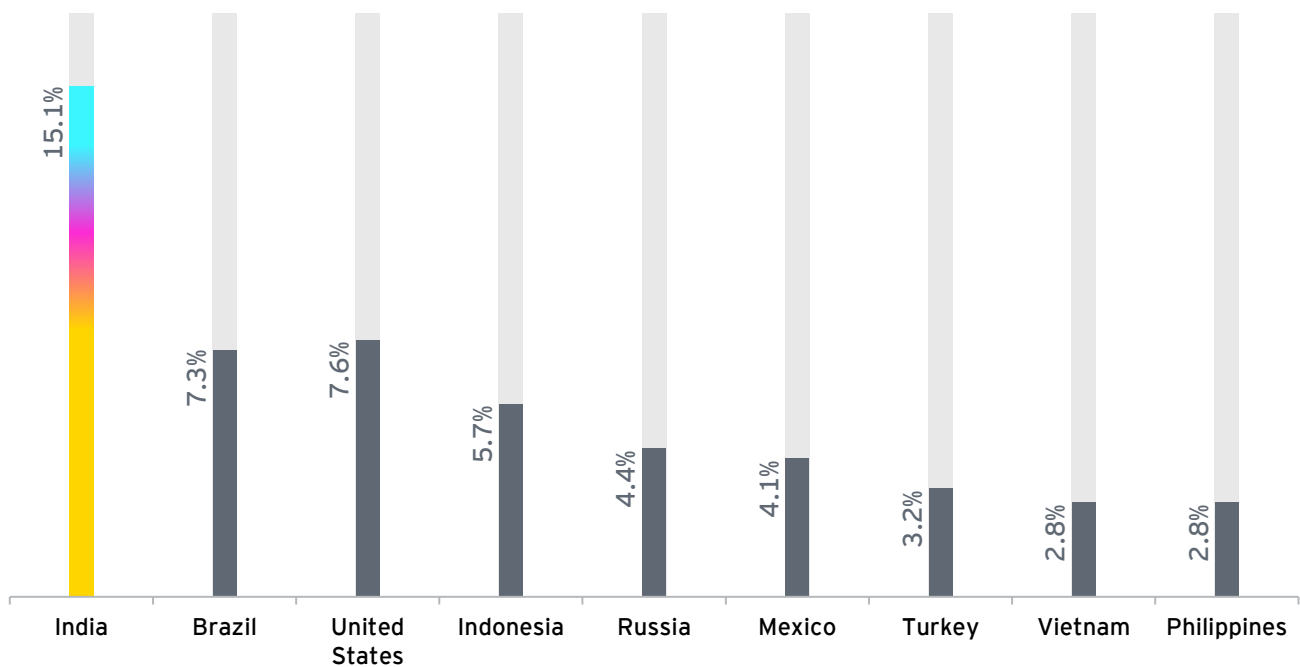
# India's gaming industry: Shaping the global narrative

## Gamers and game play

### India has one of the highest numbers of gamers globally

India's gaming industry has evolved from a niche domain to a widely embraced phenomenon, significantly influencing the digital economy and attracting global attention. With the widespread adoption of smartphones and the availability of affordable mobile internet, this revolution has transformed the digital entertainment landscape.

% share in mobile game app downloads (2024)\*

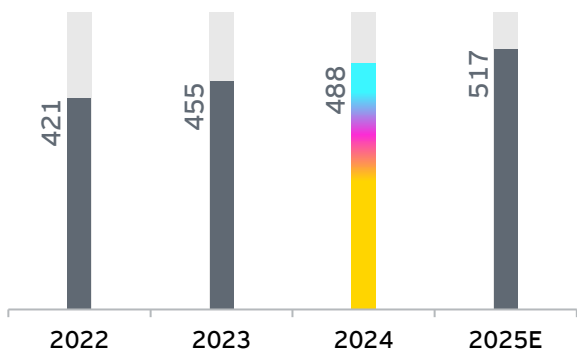


Source: Sensor Tower

\*Sensor Tower doesn't have complete numbers on China Mobile App Downloads, therefore, it is not included in the exhibit

In 2024, India represented ~20% of the global gaming user base and ~15% of all gaming app downloads, surpassing the combined totals of the US and Brazil, the next two largest markets.<sup>1</sup>

### Online gamers in India (in millions)



Source: EY-FICCI report: Shape the future

We estimate that there are 488 million online gamers in India, more than the population of most countries in the world. The fact that gamers constitute ~35% of India's population highlights how deeply gaming has woven itself into the fabric of Indian lifestyle.

Gaming has transformed from a mere hobby into a daily habit. Out of the 488 million gamers in India, more than 110 million play every day. These are not just casual players; they are highly engaged individuals exploring a wide gamut of genres, from simple mobile games to high-stakes real money games, fantasy sports, AAA-rated hardcore games, shooters, battle royales, role-playing games (RPGs), strategy games, and competitive esports tournaments. Gaming has gained popularity in both big cities and smaller towns, with local language content making it accessible to people across all demographics.

<sup>1</sup> India Gaming report, IEIC 2025

## Transaction games dominated online gaming revenues

The Indian online gaming segment earned INR232 billion in 2024, with 77% of this revenue coming from transaction-based games, led by fantasy sport, rummy, poker and ludo. The remaining 23% came from casual gaming and esports revenues. While subscription plans have started to emerge, the majority of revenue is still earned through in-app purchases.

Mobile gaming dominated online gaming in India, with over 90% of gamers using their phones to play. Console gaming remains sub-scale due to the high cost of hardware and software, although PlayStation, Nintendo, Xbox, and other consoles are available for purchase in India.

The online gaming segment is expected to grow at a CAGR of 11%, reaching INR316 billion by 2027. This growth will be driven by free-to-play and casual games, which are expected to grow at an annual rate of 16%.

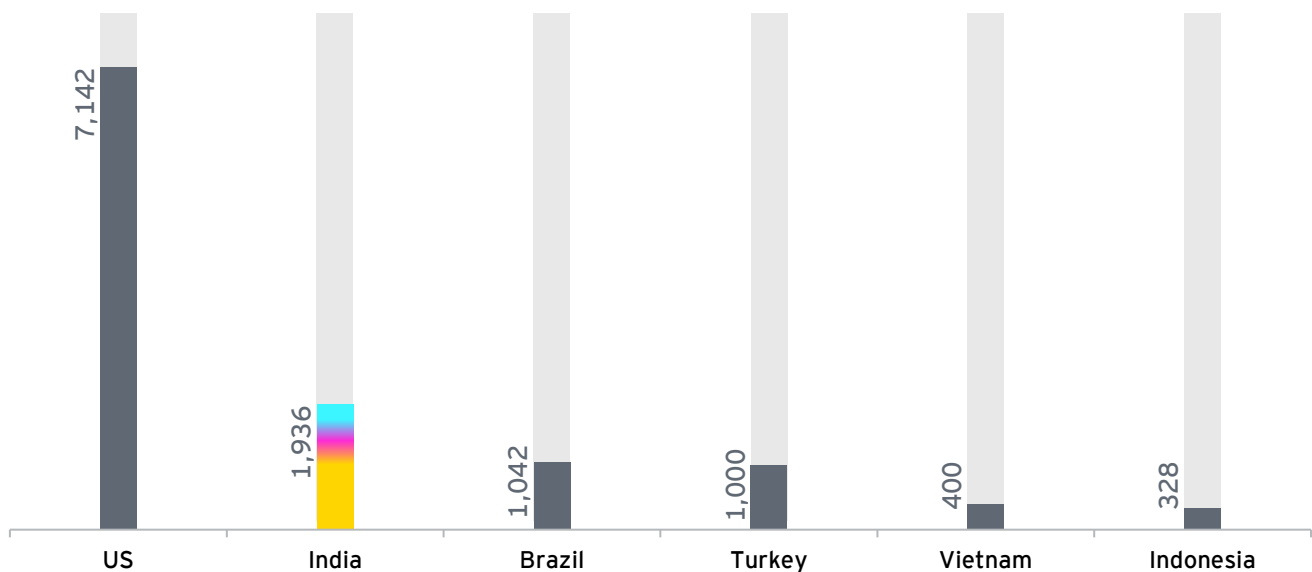
Despite being the largest sub-segment, transaction-based gaming is expected to witness sluggish growth due to recent regulatory changes. The introduction of a 28% GST levy on gross deposits, effective 1 October 2023 (compared to the previous industry practice of 18% GST on net platform fees), has led to a downward pressure on operating margins. Also, new user acquisition and retention have slowed considerably. Further, uncertainty around the retrospective demands for past GST liabilities, totaling over US\$13 billion,<sup>2</sup> is impacting fresh investments in this sector. The outcome of ongoing litigations regarding this matter will play a crucial role in shaping the industry's future.

## Game development

### India has a large game development ecosystem

As demand for gaming has skyrocketed over the past decade, the number of Indian gaming companies has grown from a mere ~15<sup>3</sup> in 2009 to an impressive 1,900-plus<sup>4</sup> in 2024.

Number of gaming companies in select countries



Source: Tracxn | Information presented is based on available data. Data for China and Japan is not available.

<sup>3</sup> <https://www.gamesindustry.biz/emerging-markets-india>

<sup>4</sup> Tracxn

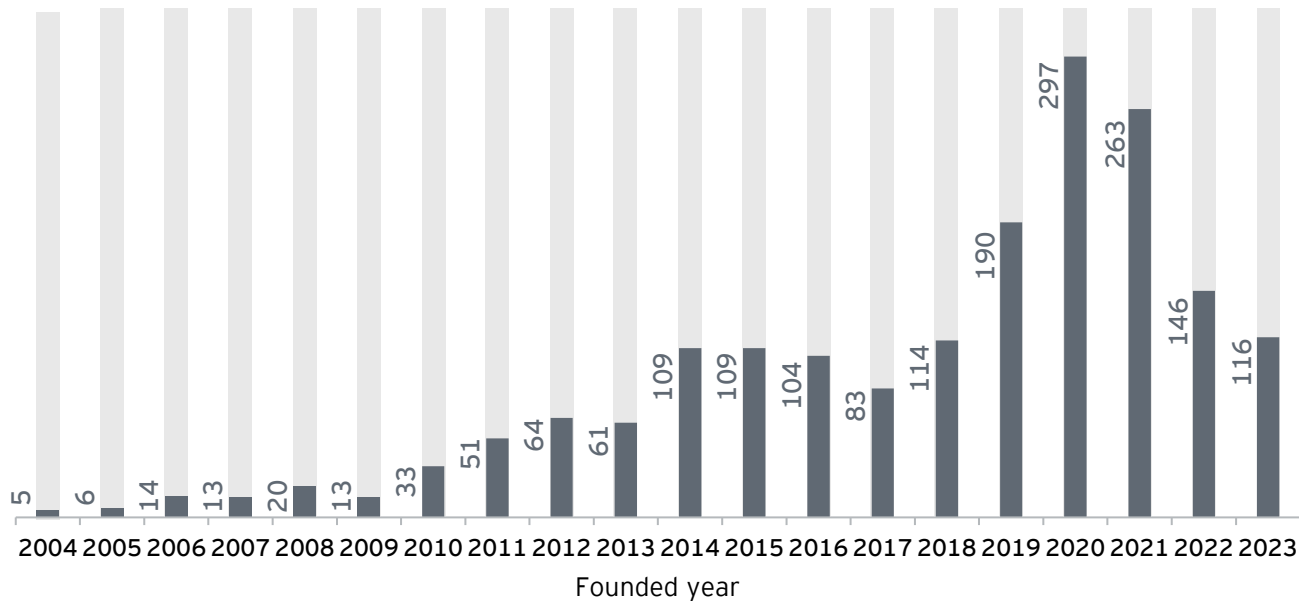


India's ecosystem has flourished with innovative business models that have propelled the growth of gaming companies. These companies span a wide spectrum of business models, from IP-driven game studios to publishing companies and service-oriented/ game development studios. Mobile game development is an area of expertise, with Indian studios leading the way in innovation.

Type	Examples
IP-driven game studios	Nodding Heads Games, Gameberry Labs, PlaySimple Games, Moonfrog Labs, Mayhem Studios, Gametion, Ogre Head Studio, SuperGaming, Nukebox Studios, Games24x7, Dream11, Gameskraft, Head Digital Works, Bombay Play, Octro, Games2Win, LightFury Games, Circle of Games, Studio Sirah
Publishing companies	Nazara, Winzo, Zupee, MPL, JetSynthesys, nCore
Service studio/ game development studios	Juego Studio, Orion InfoSolutions, Creatiosoft, Studiokrew, Abhiwan Technology, Funcell, Lakshya Digital, Capermint, Yudiz
Esports	SkyEsports, NODWIN Gaming, Tesseract Esports, Penta Esports, Stalwart Esports, Global Esports, Orangutan Esports, Revenant Esports
International companies present in India	Electronic Arts, Krafton, Rockstar International , Flutter, Ubisoft, Zynga, Riot Games, Activision Blizzard, Epic Games, Garena, Ampverse, Scopely, Keywords Studios

The explosion of gaming companies has sparked massive demand for talent

Total number of companies founded each year



Source: Tracxn | Information presented is based on available data.

India's gaming boom has been powered by a world-class technological and creative workforce. With over 1,100 universities and 45,000 colleges<sup>5</sup> producing millions of graduates annually—including 2.25 million<sup>6</sup> in STEM—India has firmly established itself as a global leader in tech talent.

The country also ranks first globally in AI skill penetration, ahead of the US and Germany, and has seen a 263% growth in AI talent since 2016. As of early 2025, over 5.4 million professionals were employed in tech, including over 130,000<sup>7</sup> in the gaming sector. In 2023 alone, up to 60,000 new gaming jobs were created in development, testing, and support roles.

<sup>5</sup> Ministry of Education, Government of India. (2025, February 13). India's higher education from tradition to transformation. Press Information Bureau. [https://www.education.gov.in/sites/upload\\_files/mhrd/files/PIB2102789.pdf](https://www.education.gov.in/sites/upload_files/mhrd/files/PIB2102789.pdf)  
<sup>6</sup> Sridharan, S. (2023, December 30). Hunting for talent: India's STEM education wallows in obsolescence in a 'winner-takes-all' competition. The Financial Express. <https://www.financialexpress.com/opinion/hunting-for-talent-indias-stem-education-wallows-in-obsolescence-in-a-win-ner-takes-all-competition/3351087/>  
<sup>7</sup> Indian Gaming Report 2025

## India is transitioning from a game services hub to an IP-driven economy

As regulatory frameworks evolve and monetization strategies become more sophisticated, India's position in the global gaming value chain is solidifying. The export of Indian gaming IPs is no longer a distant ambition—it is a reality waiting to unfold.

Gameberry Labs, PlaySimple, and Kiddopia are some examples of Indian studios developing games that resonate with a global audience. While the majority of these games cater to the casual gaming category, we expect that this trend will soon extend to the mid-core and hardcore gaming categories.

Looking ahead, India is poised not just for more growth, but for a transformation in its role. In the coming years, India is expected to define the future of gaming: mobile-first, community-driven, and inclusive of local cultures and voices. As this unfolds, India will not only participate in the global gaming boom but will also play a pivotal role in shaping it.

## Indian IP-driven gaming studios have grown significantly

Indian online games have started to gain scale and global acceptance. Several Indian companies have developed games for international markets and, over the past decade, have learnt how to market, manage, and grow these games globally. Some Indian IP-driven gaming companies are listed below:

Gaming companies	Games	Key metrics
Gameberry Labs	Ludo Star, Ludo Titan, Parchisi Star	6 million DAUs, over 20 million MAUs
Kiddopia	Educational gaming-kids learning games, cooking games and baking, Alex the Explorer, etc.	Over 20 million users
PlaySimple	Daily Themed Crossword, WordTrip, WordJam, WordWars, Solitaire	Over 75 million downloads, 7 million MAUs
Mayhem	Underworld Gang Wars	7.5 million registrations on its platform
Moonfrog Labs	Teen Patti Gold, Bingo Club, Baahubali: The Game, Jalebi	Over 200 million downloads across all apps
Nodding Heads Games	Raji: An Ancient Epic, Raji: Prologue	Raji: An Ancient Epic-over 2 million players
SuperGaming	Mask Gun, Indus - Battle Royale, Battle Stars, Road Riot, Tower Conquest	Over 80 million downloads across all apps, over 5 million pre-registrations for Indus - Battle Royale
Games24x7	My11Circle, Rummy Circle	My11Circle-over 70 million registered players, Rummy Circle-over 5 billion games played annually
Dream Sports	Dream11, Dream Cricket 25	Dream11: 12 sports garnering over 230 million users, over 12k matches per year and over 15 million concurrency

The shaded companies are Indian developer studios catering to the global market.

## Indian gaming sector has witnessed a steady rise in foreign investments

In the past five years, ~US\$2.8 billion<sup>8</sup> in investments has flowed into the Indian gaming sector. The momentum continued in 2024, with gaming companies raising more than US\$1 billion, marking a 25% increase from the previous year.<sup>9</sup>

The gaming segment has also witnessed high mergers and acquisitions (M&A) activity over the past five years, with a mix of both inbound and outbound transactions:

- Notable inbound transactions include deals, such as Flutter-Jungle Games, Stillfront-Moonfrog Games, and MTG-PlaySimple Games
- Similarly, there has been increased outbound deals in the recent past, such as Nazara's acquisition of Fusebox and Freaks4U, Nodwin's acquisition of Ninja Global, MPL's acquisition of Gameduell, Octro's acquisition of DGN, and Winzo's acquisition of Village Studios

Nazara Technologies, India's only listed gaming company, has also been prolific, both in fundraising and M&As. It has raised more than US\$150 million<sup>10</sup> in the last year and completed 21 acquisitions<sup>11</sup>.

Global venture capital giants like Sequoia, Accel, and Tiger Global are intensifying their focus on the Indian gaming market, while local funds such as Lumikai and Kalaari Capital are driving homegrown innovation.

Additionally, global gaming-focused funds and corporate venture capital funds like Bitkraft Ventures, T-Accelerator, Meraki, center Court, and Mixi, have set up offices and ramped up their activities in India.

We have also seen an influx of global gaming companies becoming active in India. Ubisoft and Rockstar have established extensive Global Capability Centers (GCCs) in India. Krafton has invested over US\$200 million across the digital media and gaming spectrum, with key investments such as Nautilus Mobile, Nodwin, Deftouch, Lila Games, Loco, KukuFM, Frnds, Pratilipi, Bobble AI, and One Impressions.

## A transformative decade lies ahead for the Indian gaming sector

India's gaming industry is poised for a transformative decade, with its market size forecast to reach US\$60 billion by 2034<sup>12</sup> from US\$2.7<sup>13</sup> billion in 2024, capturing nearly 20% of the global market share. This explosive growth is expected to be mirrored in employment, with the workforce expanding from 130,000 to over two million professionals<sup>14</sup>.

India's gaming sector is strategically positioned to thrive, fueled by a combination of strong demand and supply factors. **On the demand side, ~35% of the population actively engages in gaming**, a figure that is rapidly growing as smartphone penetration and digital access continue to rise. Supportive regulations, including intellectual property protection and clarity around taxation on real-money gaming, further enhance the attractiveness of the market by fostering a secure environment for developers and players alike. The country's gaming landscape has no demographic barriers—with people from diverse regions, economic backgrounds, and genders all participating.

For investors, this is a prime opportunity to capitalize on India's booming gaming industry, whether through partnerships, establishing offshore game development and management operations, or investing in India's gaming sector. Over the past decade, the Indian gaming market has experienced exponential growth and has surpassed the filmed entertainment sector, which was valued at US\$2.2 billion<sup>15</sup> in 2024. Given its ongoing growth trajectory, **it is only a matter of time before India begins to capture a larger share of the global gaming market**, further reinforcing its status as a significant player on the world stage.

Fueled by a deep talent pool, cost advantages, linguistic diversity, and a growing creator economy, India is set to become not just a major consumer market, but **a global hub for gaming development, IP creation, and innovation**. India's Vision 2034 highlights India's potential to lead the global gaming narrative, supported by strategic investment, cultural relevance, and regulatory evolution.

<sup>8</sup> FICCI-EY M&E sector report "Shape the future", March 2025

<sup>9</sup> Tracxn

<sup>10</sup> FICCI-EY M&E sector report "Shape the future", March 2025

<sup>11</sup> <https://economictimes.indiatimes.com/news/india/india-saw-116-billion-deals-in-2024/articleshow/117464909.cms>

<sup>12</sup> India Gaming Report, IEIC 2025

<sup>13</sup> EY-FICCI 2025 report: Shape the future

<sup>14</sup> India Gaming Report, IEIC 2025

<sup>15</sup> EY-FICCI 2025 report: Shape the future

# India's Media-Tech start-ups: Bold ideas, innovative solutions

*Compiled by YourStory*

A new wave of Indian media start-ups is reshaping the media and entertainment landscape—from cloud broadcasting and ad-tech to video intelligence and regional content delivery. These innovators, ranging from unicorns to early-stage disruptors, are laying the foundation for a faster, smarter, and more inclusive media ecosystem. With India's media and entertainment sector set to hit INR3.1 trillion by 2027<sup>1</sup>, their game-changing technologies can transform how content is created, distributed and monetized. Here is a quick look at who is building what.

## Amagi

Amagi is a global media technology company that offers cloud-native solutions for broadcasting, content distribution and monetization. It enables media companies to launch and manage live, linear and on-demand channels across FAST, OTT and traditional platforms. Unlike legacy broadcast infrastructure, Amagi's fully virtualized model reduces costs, speeds up time-to-market, and provides advanced ad-tech for better revenue optimization. This makes it a preferred partner for both traditional broadcasters and digital-first content owners.

## Apalya

Apalya delivers robust mobile video and OTT solutions designed specifically for telecom operators and broadcasters. Its platform enables efficient content aggregation, adaptive streaming and personalized viewer experiences. By enhancing delivery and monetization capabilities, Apalya helps its clients stay competitive in a rapidly evolving digital landscape.

## Digital Nirvana

Digital Nirvana specializes in AI-driven media services such as broadcast monitoring, compliance logging and automated captioning. Its solutions ensure content accuracy, regulatory compliance, and operational efficiency for broadcasters and OTT providers. By leveraging advanced analytics, Digital Nirvana helps media organizations manage risk and improve performance.

## Dubverse

Dubverse is an AI-powered platform that enables fast, accurate and scalable video dubbing across multiple Indian and global languages. It helps content creators, businesses and media houses expand their reach by localizing videos with synthetic voices and automated workflows. With a focus on speed and efficiency, Dubverse simplifies multilingual content production at scale.

## Frammer.ai

Frammer.ai is an AI-powered video intelligence platform that helps businesses extract actionable insights from video content. It enables real-time video analysis, metadata generation and content indexing for media, surveillance and enterprise applications. By automating video workflows, Frammer.ai enhances content discovery, compliance and operational efficiency.

## Gumlet

Gumlet is a media optimization platform focused on automating image and video processing for fast and responsive content delivery. Its powerful optimization tools improve media performance and enhance user experiences across websites and mobile apps. By ensuring high-quality visuals and reducing load times, Gumlet helps businesses maintain their digital edge.

<sup>1</sup> India's M&E Sector crosses INR2.5 trillion in 2024, advertising revenues surge by 8.1%: FICCI- EY | EY - India



### Hocalwire

Hocalwire is a digital newsroom SaaS platform that equips media teams with comprehensive content creation and editorial management tools. It streamlines collaboration and facilitates seamless multi-channel publishing across web and mobile platforms. This unified solution enhances productivity and improves audience engagement for modern newsrooms.

### Papertrell

Papertrell is a technology-driven platform that offers innovative digital printing and packaging solutions to brands and retailers. It streamlines the end-to-end supply chain from order creation through fulfillment, enabling on-demand and customized production at scale. By integrating automation and data analytics, Papertrell enhances operational efficiency and reduces turnaround times.

### Planetcast

Planetcast is a leading provider of end-to-end broadcast and media technology solutions, serving TV networks, OTT platforms and content owners. It offers comprehensive services including playout, cloud migration and distribution, ensuring reliable and scalable operations across diverse regions. The company's expertise supports mission-critical workflows and drives digital transformation in media.

### Prime Focus

Prime Focus Limited (PFL) is a leading integrated media services company offering end-to-end solutions, including creative services like visual effects and animation, technology products such as cloud-enabled media ERP suites, and production services like equipment rentals. The company differentiates itself through innovations like its proprietary CLEAR hybrid cloud technology and its WorldSourcing delivery model, which when clubbed together enhances workflow efficiency and cost optimization for media and entertainment clients globally.

### goohoo

goohoo empowers creators, influencers and educators to build and monetize private communities through a subscription-based model. It provides engagement analytics and tools for gated content delivery, fostering closer interactions with niche audiences. The platform is designed to enhance brand loyalty and drive sustainable revenue streams.

### Saranyu

Saranyu provides cloud-based broadcast infrastructure solutions, including playout automation, encoding and channel origination. Its virtualized tools enable media companies to shift from conventional hardware to agile and scalable cloud operations.

Saranyu's cost-efficient approach offers the flexibility required for modern broadcast environments.

### Stage

Stage is an innovative start-up delivering hyper-local and dialect-based video content through its Over-The-Top (OTT) platform. It focuses on regional storytelling, empowering local creators and engaging underserved audiences in their native languages. By tapping into Bharat's cultural diversity, Stage OTT aims to redefine digital entertainment for India's next billion users.

### Studiovity

Studiovity is a comprehensive collaboration platform that streamlines the creative workflow for film, video and content production teams. It facilitates planning, scriptwriting and project management in a single environment reducing production bottlenecks. By enhancing coordination among creative teams, Studiovity enables faster turnaround and improved project efficiency.

### Voiro

Voiro provides a revenue analytics and ad monetization platform tailored for media and OTT businesses. By integrating seamlessly with existing ad tech stacks, it streamlines operational workflows across sales, finance and operations. This data-driven approach empowers media companies to optimize their revenue streams and improve profitability.

# Event in India

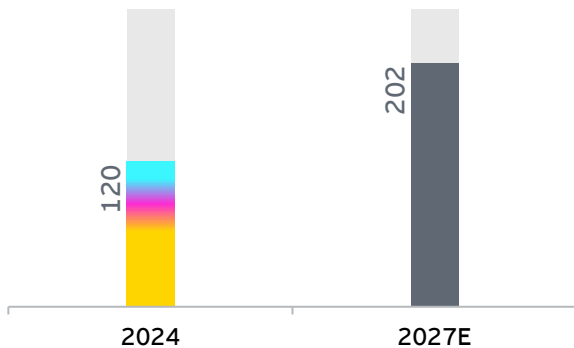


Diskit Monastery, Nubra Valley, Leh Ladakh

# India's live events and concert economy

The live events segment is estimated to grow at 19% till 2027<sup>1</sup>

Organized events revenues

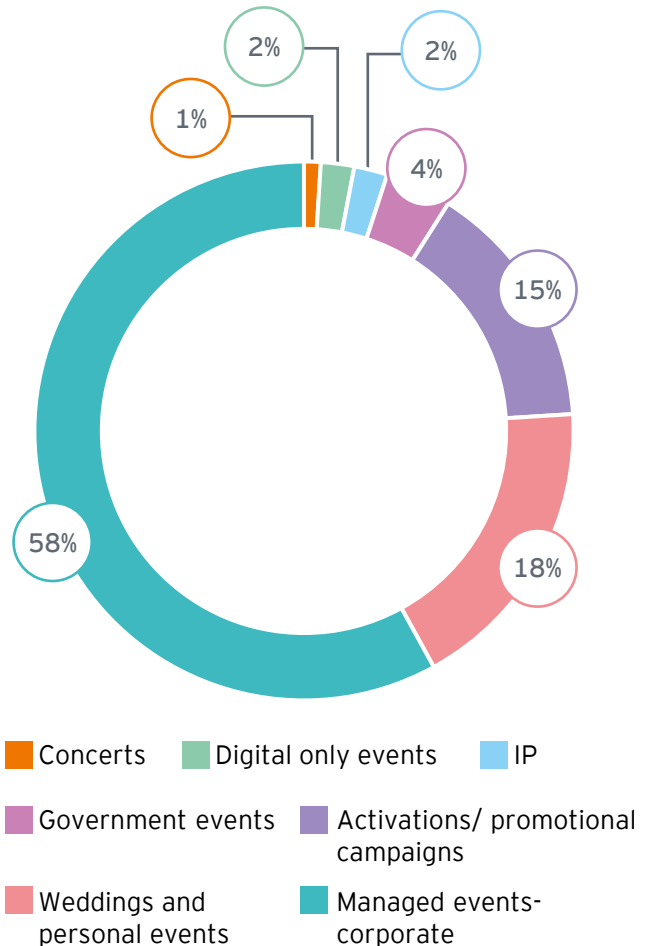


INR billion (gross of taxes) / EY estimates

- The organized live events segment grew 15% in 2024, on the back of significant growth in ticketed events, government spending, B2B events and weddings
- The key change noted in 2024 was the growth of ticketed events, which we estimate have increased four times over the last five years
- Data from Bookmyshow.com, which specializes in online event ticket sales, estimated that over 30,000 live events were conducted in India in 2024 across over 300 cities<sup>2</sup>
- We expect the organized events industry to reach INR202 billion by 2027

Event companies have diversified

Number of projects conducted by respondents in Jan-Dec 2024



EEMA-EY survey of event management companies 2024

- While corporate events comprised 58% of all events that survey respondents conducted, it is an all-time low since we began surveying event companies in 2015. Companies are increasingly demanding RoI on their event spends and many are moving the spends to more addressable MICE initiatives
- The continued growth in premium and organized retail venues led to brands increasing the use of activations, moving to a multi-city format
- Specialist events like concerts, sporting meets, activations and government events grew to 22% of all events conducted, highlighting the diversification that the events segment has undergone since the COVID-19 pandemic

<sup>1</sup> FICCI-EY M&E report: Shape the future, March 2025

<sup>2</sup> BookMyShow Throwback report



The concert economy has experienced rapid and exciting growth

India's income pyramid is improving

Annual household income at 2020-21 prices	2015-16	2020-21	2030-31E	2046-47E
Rich (>INR3 million)	37	56	169	437
Middle class (INR0.5 to INR3 million)	349	432	715	1,015
Aspirers (INR125,000 to INR0.5 million)	735	732	568	184
Destitutes (< INR125,000)	209	196	79	25

Population in million | ICE 360 Prime report

- India has 100 million affluent people, contributing to a higher disposable income for entertainment and cultural activities<sup>3</sup>
- The concert economy in India has experienced rapid and exciting growth over the last few years, fueled by rising disposable income, a young population, exposure to global artists due to YouTube and music streaming platforms like Spotify, and digital influencers
- The music concert space saw significant growth, with an estimated all-time high of 70 to 80 concert days with audiences of 10,000 or more in 2024

India's annual concert days are growing

As per our estimates<sup>4</sup>, concerts will grow significantly across various audience volumes:

Audience size	2018	2024E	2025E	2027E	2030E
Over 5,000	200	270	300	350	420
2,000-5,000	800	1,200	1,400	1,700	2,100
Under 2,000	7,000	13,000	15,000	18,000	22,000
Total concerts	8,000	14,470	16,700	20,050	24,520

EY estimates based on industry discussions and extrapolation of available current event data

- India has several music festivals like Lollapalooza, Sunburn, Zomaland and NH7 which are held in multiple cities and get audiences from several countries
- Apart from these, several international acts have toured in India recently, including Post Malone, Ed Sheeran, Dua Lipa, Imagine Dragons, Coldplay and Bryan Adams

<sup>3</sup> According to the ICE 360 Prime report, around 100 million people have an annual household income more than INR3 million in 2024-25

<sup>4</sup> According to EY report 'The Music Creator Economy – The Rise of Music Publishing in India 2023'



Key international concerts from 2023 to 2025

Artists/ Bands	Locations	Ticket sales
Backstreet Boys	Mumbai and Delhi	~30,000
Imagine Dragons	Mumbai	~20,000
Martin Garrix	Multiple cities including Mumbai, Pune, Bengaluru, Kolkata, Ahmedabad, Hyderabad, Chennai, and New Delhi	150,000 across nine shows
Coldplay's "Music of the Spheres" Tour (January 2025)	Ahmedabad and Mumbai	130,000 tickets sold in Ahmedabad; 150,000 in Mumbai <sup>5</sup>
Ed Sheeran's Tour (January-February 2025)	Pune, Hyderabad, Chennai, Bengaluru, Shillong, Delhi NCR	205,000 tickets sold <sup>6</sup>
Dua Lipa	Mumbai	25,000 tickets sold <sup>7</sup>
Maroon 5 (Late 2024)	Mumbai	30,000 tickets sold <sup>8</sup>
Diljit Dosanjh's "Dil-Luminati" India Tour (October-December 2024)	Multiple cities including New Delhi, Hyderabad, Ahmedabad, Lucknow, Pune, Kolkata, Bengaluru, Indore, Guwahati, and Ludhiana	320,000 tickets sold <sup>9,10</sup>
Karan Aujla's "It Was All A Dream" Tour (December 2024)	Chandigarh, Bengaluru, New Delhi, Mumbai	Over 20,000, ranging from INR1,999 till INR1.5 million <sup>11</sup>
Prateek Kuhad	Mumbai and Bengaluru	55,000 tickets sold <sup>12</sup>

- Upcoming acts in 2025 include Cigarettes After Sex, Guns N' Roses, 21 Savage, Alan Walker's EDM Revolution and many more
- In addition, current artists performed at several local concerts around classic songs from Indian cinema, as well as significant number of concerts and dance performances relating to Indian classical music and dance forms across several states

<sup>5</sup> Timesnow article <https://www.timesnownews.com/business-economy/economy/1-3-crore-fans-1-5-lakh-tickets-30-minutes-what-coldplays-sold-out-concert-says-about-indias-economy-article-113754948>

<sup>6</sup> Concert Archives <https://www.concertarchives.org/bands/ed-sheeran?year=2025>

<sup>7</sup> [https://en.wikipedia.org/wiki/Radical\\_Optimism\\_Tour](https://en.wikipedia.org/wiki/Radical_Optimism_Tour)

<sup>8</sup> <https://www.jambase.com/article/maroon-5-tour-dates-2024-summer-maren-morris>

<sup>9</sup> <https://ticmint.com/blog/uncategorised/diljit-dosanjh-shatters-records-100000-tickets-sold-in-just-15-minutes-for-dil-luminati-india-tour/>

<sup>10</sup> Truly humbling: Diljit Dosanjh on response to Dil-Luminati India Tour ticket sales | - Times of India

<sup>11</sup> It Was All A Dream Tour: Karan Aujla's Concert Tickets Sold for Rs 15 Lakh, VVIPs Get Unlimited Beer and Champagne

<sup>12</sup> <https://in.bookmyshow.com/events/prateek-kuhad-silhouettes-tour-hyderabad/ET00401642>

## Eventing in India: Significant improvement in infrastructure

Venues and event infrastructure in Tier-I and Tier-II cities have significantly improved in recent years. While there are many venues for hosting quality events, some of the new and popular event venues in India include:

- **Dome at NSCI, Worli, Mumbai**<sup>13</sup>
- **Nita Mukesh Ambani Cultural Centre (NMACC), Mumbai**<sup>14</sup>
- **Narendra Modi Stadium, Ahmedabad**<sup>15</sup>
- **DY Patil Stadium, Navi Mumbai**<sup>16</sup>
- **JLN Stadium, New Delhi**<sup>17</sup>
- **Palace Grounds, Bengaluru**<sup>18</sup>
- **Mahalakshmi Racecourse, Mumbai**<sup>19</sup>
- **New venues come ready for plug-and-play set-up** with improved acoustics, world-class facilities, and all required amenities like food and beverage capabilities, parking, set enhancements, flowers and decoration partners, security, turnstiles and power back-ups
- In terms of **production support**, India has a large base of local event companies (over 5,000 registered event companies as per industry body Event and Entertainment Management Association or EEMA) that employ over 11 million people. It is also easy to partner with specialists in various domains such as weddings, corporate events, concerts, exhibitions and sports
- India has many **sports stadiums**, including over 50 for cricket, 65 for football and athletics, over 30 for hockey<sup>20</sup>, as well as over 30 indoor arenas<sup>21</sup>
- There are also **354 trade show venues** in India<sup>22</sup>
- **Ticketing** for events is mostly online, with platforms such as BookMyShow, Mera Events, District and many others

<sup>13</sup> [domeindia.com](https://domeindia.com)

<sup>14</sup> [nmacc.com](https://nmacc.com)

<sup>15</sup> [ESPN Cricinfo](https://www.espn.com/cricinfo)

<sup>16</sup> [https://de.wikipedia.org/wiki/DY\\_Patil\\_Stadium](https://de.wikipedia.org/wiki/DY_Patil_Stadium)

<sup>17</sup> [Sports Authority of India | Ministry of Youth Affairs and Sports](https://www.sportsauthorityofindia.com/)

<sup>18</sup> [PALACE GROUNDS Bangalore: 15 Wedding Venues| Price \[2023\]](https://www.palacegrounds.com/)

<sup>19</sup> [https://en.wikipedia.org/wiki/Mahalaxmi\\_Racecourse](https://en.wikipedia.org/wiki/Mahalaxmi_Racecourse)

<sup>20</sup> [List of stadiums in India - Wikipedia](https://en.wikipedia.org/wiki/List_of_stadiums_in_India)

<sup>21</sup> [Category:Indoor arenas in India - Wikipedia](https://en.wikipedia.org/wiki/Category:Indoor_arenas_in_India)

<sup>22</sup> <https://www.ntradeshows.com/venues/india/>

## Exhibition next!

- India conducts over 1,000 exhibitions a year, as per industry body Indian Exhibition Industry Association (IEIA)
- Several venues in India are used for exhibitions, prominent among them being the NMACC, The World Trade Centre and The Bombay Exhibition Centre (Mumbai), International Exhibition cum Convention Centre at Pragati Maidan, the India International Convention and Expo Centre, and the India Expo Centre and Mart Limited (New Delhi), Mahatma Mandir (Gandhinagar), the International Exhibition Centre (Bengaluru), Hyderabad International Convention Centre (Hyderabad)<sup>23</sup>, and others. These locations provide not only large exhibition spaces, but an ecosystem comprising airports, local transport, world-class hospitality and event management expertise
- The industry has defined a set of policies and procedures to enhance exhibition quality of events, and is in the process of implementing audits to ensure compliance with the same
- Some of the top exhibition planners operating in India include Reed Exhibitions, Informa Markets, Messe Frankfurt, NürnbergMesse India, and Asian Business Exhibitions and Conferences, among others

## Wed in India

For that once in a lifetime moment, India provides incredible wedding venues, from the palaces of Rajasthan to the backwaters of Kerala, from the Himalayan ranges to the beaches of Goa. With an event ecosystem that manages millions of weddings a year, "the great Indian wedding" combines the most exotic locations, wardrobes, food, entertainment, gifts and decorations. Bolstered further by the comparatively low-value of the India Rupee, India is becoming a go-to country for destination weddings.

## Policy and regulatory landscape

### A proactive Union Budget 2025

The Union Budget 2025 introduced several measures that could significantly benefit the Indian events and experiential industry:

#### Hospitality and tourism:

- **Tax incentives:** Businesses hosting client events and meetings at registered venues may benefit from tax deductions, encouraging growth in the hospitality sector
- **Infrastructure development:** Increased funding for tourism infrastructure—such as new convention centers and event facilities—to enhance India's capacity to host large-scale events

#### Skill development:

- A substantial portion of the Budget is dedicated to training professionals in event planning, logistics, and digital event solutions, addressing the rising demand for skilled talent in this space

#### Technology and innovation:

- Increased investment in digital infrastructure and incentives for technology adoption could boost the integration of virtual elements in live events, improving accessibility and audience engagement

#### Environmental sustainability:

- Budgetary allocations for sustainability programs may drive eco-friendly practices in the event industry, such as waste management and energy-efficient operations at venues

#### Security and compliance:

- Additional funding for public safety and security measures could result in stricter compliance standards for large-scale events, impacting planning and operational budgets

<sup>23</sup> Online search across select cities

## Key considerations for foreign performers and support staff

### Visa requirement

- Expedited Business/ Employment visas are available for foreign performers and support staff coming to India aligned with the duration of the event<sup>24</sup>

### Taxability of performers' incomes

- Income received or receivable by a non-resident performer from his/ her performance in India is taxable at a rate of 20%++<sup>25</sup>
- Such performers are required to file a return of income in India. However, if their only income is from performances in India, and India taxes are appropriately withheld by the payer, they are exempt from filing the tax return

### Taxability of support staff's income

- Services rendered in India by non-residents support staff are taxable in India
- However, a short stay exemption applies where the total stay of such staff in India does not exceed 90 days
- Tax relief is also available under different tax treaties between India and other countries

### Tax Clearance Certificate (TCC)

- A TCC is required for foreign performers/ support staff before leaving India to ensure that due taxes have been appropriately discharged in India
- Under certain circumstances, however, this requirement can be waived

### GST and Customs considerations

- The recipient of services by performers and staff may be required to pay GST under the reverse charge mechanism in certain cases
- The Customs department permits duty-free import of equipment, under a Carnet guaranteed by industry body FICCI, provided the imported equipment are again exported within two months
- Another option is for the performer to pay the Customs duty and GST upfront at the time of import of equipment, and subsequently claim a drawback of up to 95% of the paid amount at the time of returning the equipment

### Guidance issued by Government of Maharashtra for foreign/ international performers<sup>26</sup>:

- Prior government approval to be obtained by organizers to avoid unauthorized events
- Foreign performers must be registered with an event management company and should hold a valid visa including Business visa/ Employment visa, and have no objectionable police record
- Organizers to submit the application to the Home Department of Government of Maharashtra at least eight office days before the event through email id - asoforeign1.efamh@gov.in and to the Deputy Commissioner of Police Special Branch-2, Mumbai through email id - fsc.mum-ivfrt@gov.in or frfromum@nic.in

India's event, exhibition and concert economy is on a rapid growth trajectory, with increasing ticketed revenues, more international events, improved infrastructure and a more conducive regulatory environment. The industry is poised to become a dominant force in the global live entertainment space.

<sup>24</sup> <https://www.mha.gov.in/sites/default/files/2022-08/AnnexIGeneralpolicy20082020%5B1%5D.pdf>

<sup>25</sup> As per domestic tax law in India and to be increased by applicable surcharge and cess

<sup>26</sup> As per GR issued by Maharashtra State Department on 25 March 2025 with No. 0818/ Pr. No. 300/ Foreign-1



# Iconic event venues in India

Compiled by EEMA

From front-row thrills to backstage deals, hosting live events is now serious business! India is stepping onto the global stage with concerts that pack stadiums, festivals that draw fans across borders and conventions that spark industries into action. As the appetite for live experiences grows, so does the need for world-class venues that can bring them to life. Across the country, a new generation of arenas, convention centers and open-air spaces is rising to the occasion. Here is a look at some of the venues powering India's live event revolution:

## Mumbai

- **DY Patil Stadium:** Hosts international artists and bands, such as Coldplay, Justin Bieber and U2
- **MMRDA Grounds:** Popular venue for large-scale music festivals and concerts
- **Mahalakshmi Racecourse:** Historic landmark blending equestrian heritage and community space; has hosted events like Lollapalooza and Ed Sheeran's 'Divide Tour' and 'The Mathematics Tour'
- **Shanmukhananda Hall:** One of Mumbai's largest auditoriums, known for excellent acoustics; hosts classical music concerts, cultural events and popular music performances
- **Jio World Garden:** Modern open-air venue ideal for music festivals and large concerts; has hosted events like the Jio MAMI Mumbai Film Festival and several music shows
- **National center for the Performing Arts (NCPA):** India's largest performing arts center with multiple venues, such as Tata Theatre and Jamshed Bhabha Theatre; hosts orchestral concerts, theater performances and more
- **Royal Opera House:** A Baroque architecture historic venue that hosts opera performances, candlelight concerts and various cultural events
- **Nita Mukesh Ambani Cultural center (NMACC):** A state-of-the-art cultural complex with multiple performance spaces; hosts concerts, theater shows and art exhibitions
- **NESCO:** Spanning approximately 60,000 square meters, this venue was established in 1991 and is one of India's largest venues for exhibitions, trade shows and entertainment events; has hosted Black Coffee Live, Maceo Plex performances
- **Gateway of India:** Iconic monument that serves as a backdrop for major cultural performances such as the G20 Presidency Light Show and 'Azadi Ka Amrit Mahotsav' Light and Sound Show
- **NSCI Dome (SVP Stadium):** One of India's top indoor arenas for high-impact concerts, entertainment shows, corporate gatherings,

and large-scale cultural events; hosted One Republic's maiden India Concert, Arijit Singh's Symphony Orchestra Concert, and Shakti's 50th Anniversary World Tour

- **Bayview Lawns:** A high-demand open-air venue for cultural experiences and concerts such as the Independence Rock Festival and Anjunadeep Open Air Mumbai
- **CIDCO Exhibition & Convention center:** Premier venue known for trade shows and cultural performances; hosted A Tribute to The Beatles and A Tribute to R.D. Burman
- **Asiatic Society Library Steps:** A closed stretch of road in front of library is repurposed for unique concert settings
- **Mehboob Studios:** Historic film studio reinvented as a venue for music concerts and festivals

## Kolkata

- **Biswa Bangla Mela Prangan:** The city's largest open-air venue for mega concerts and exhibitions
- **Biswa Bangla Convention center, New Town:** Has hosted performances by leading artists and bands
- **ECO Park:** Eco-friendly and scenic setting perfect for outdoor music festivals
- **Nicco Park Grounds:** Combines amusement park fun with large-scale concert experiences
- **Netaji Indoor Stadium:** A premier indoor venue with 12,000+ seating for high-profile events
- **Royal Calcutta Turf Club (RCTC):** A historic racecourse venue for elite concerts and gatherings
- **Vivekananda Yuba Bharati Krirangan (Salt Lake Stadium):** Hosts various cultural programs, including dance performances and music concerts
- **Nazrul Mancha:** Acoustically designed venue for classical and contemporary performances

- **Prinsep Ghat:** A popular riverside location for cultural events, concerts, and festivals, showcasing Kolkata's rich artistic culture
- **Lascar War Memorial:** Hosted cultural events, including the Apeejay Kolkata Literary Festival in 2013, with sessions featuring book readings, a debate, music, and traditional performances
- **National Library:** Hosts a variety of events, including celebrations of historical events and cultural heritage
- **Nalban Boating Complex:** Hosts cultural events and concerts

## Delhi NCR

- **Jawaharlal Nehru Stadium:** A prime location for large concerts and international music tours
- **Indira Gandhi Indoor Stadium:** Hosts a variety of music events and concerts
- **Siri Fort Auditorium:** Known for its excellent acoustics and intimate concert settings
- **Red Fort Grounds:** Hosts cultural programs and exhibitions
- **Humayun's Tomb/ Purana Qila/ Safdarjung Tomb:** Managed by Dalmia Bharat's Sabhayata Foundation, these heritage sites regularly host cultural events
- **Bharat Mandapam:** Hosts trade shows, cultural programs and conventions
- **Yashobhoomi (India International Convention & Expo center):** Spanning 300,000 sqm., it hosts a wide range of events including exhibitions and events
- **Huda Ground, Gurugram:** Popular open-air venue for large-scale events and concerts
- **Leisure Valley Ground, Gurugram:** Hosted concerts by Ed Sheeran and Arijit Singh
- **India Expo center & Mart, Greater Noida:** One of the largest integrated venues for concerts, tradeshow and cultural events
- **Sunder Nursery:** A heritage park with flexible venues for concerts and cultural events
- **NSIC Exhibition Ground:** Known for hosting concerts and other events, like India Fashion Week, India Art Fair
- **Leela Ambience Convention Hotel Delhi:** Hosts live concerts and other events, like Dandiya Night and Qawwali Night

## Bengaluru

- **Bangalore International Exhibition center:** Popular choice for large concerts and music festivals
- **Palace Grounds:** Historic venue for major international and national concerts
- **Chowdiah Memorial Hall:** Known for classical music concerts and cultural events
- **Phoenix Marketcity:** Popular venue for contemporary music concerts
- **Good Shepherd Auditorium:** Versatile space for various cultural events and concerts

## Chennai

- **Madras Music Academy:** Iconic for classical music concerts, especially during the December Music Season
- **Nehru Indoor Stadium:** Hosts a variety of music concerts and cultural events
- **Phoenix Marketcity:** A popular venue for contemporary music concerts and events

## Goa

- **Sunburn Festival Grounds:** Asia's largest electronic dance music festival venue; hosted Sunburn Goa (2019, 2023 and 2024)
- **Shyama Prasad Mukherjee Stadium:** Hosts various music concerts and festivals
- **DB Group Panjim:** An open-air venue frequently used for concerts and cultural festivals; hosted Oktoberfest Goa, the International Film Festival of India (IFFI) with its music festival IFFIESTA
- **The Nagalli Hills Ground or The Arena:** An open-air venue located in Dona Paula which has hosted a variety of cultural and musical events including Serendipity Arts Festival
- **Bambolim Stadium:** A multi-purpose venue known for cultural programs and large-scale concerts; hosted the Bryan Adams' So Happy It Hurts World Tour

## Hyderabad

- **Gachibowli Stadium:** Known for large-scale concerts and music events
- **Ravindra Bharathi:** A cultural hub for music and dance performances
- **GMR Arena Airport Approach Road:** Hosts large concerts including Diljit Dosanjh's Dil-Luminati Tour
- **Taj Falaknuma Palace:** A heritage venue perched 2,000 feet above the city; is one of the most luxurious and iconic palaces available for curated events and receptions
- **Chowmahalla Palace:** A magnificent 18th century palace complex in the heart of the city, available for exclusive cultural events
- **Taramati Baradari:** A Persian-style garden and heritage venue used for music, theater, and cultural evenings
- **Shilpakala Vedika:** An architectural landmark combining tradition and technology, often used for large-scale cultural programs
- **HITEX:** Known for large-scale concerts, exhibitions, conferences and music events

## Pune

- **Mahalaxmi Lawns:** Popular for large concerts and music festivals
- **Shaniwarwada:** Historic venue for classical music concerts and cultural events
- **Mayfield Estate:** Known for hosting a variety of events, including cultural performances. Its facilities include the Drome Arena and Mayfield Garden; hosted Pune Comedy Festival, Boyce Avenue India Tour, and SANAM Live Concert
- **Royal Palms:** A vibrant and stylish open-air venue known for high-energy events, concerts and festive celebrations; hosted Guru Randhawa Live Concert, Kratex Concert
- **Yash Lawns:** Located in the heart of Pune, is a well-known open-air venue, ideal for large-scale events and concerts; hosted one of Ed Sheeran's concert
- **Drome Arena:** A premier venue for a variety of significant events; hosted Diplo Live Performance, Boyce Avenue India Tour, and VH1 Foamland Holifest
- **Messe Global Convention center:** Host a diverse range of events, including exhibitions and cultural festivals. The center offers versatile spaces, such as an 80,000 sq. ft. open-air lawn and a 35,000 sq. ft. pillarless indoor hall; hosted Rang Holi Fest 1.0
- **The Arena Lawn at Sunny's World:** The Arena - Mega Turf Lawn at Sunny's World, spanning 100,000 square feet, stands as Pune's largest hilltop lawn, accommodating between 2,000 and 10,000 guests
- **Maharashtra Cricket Association Stadium:** Hosts large-scale entertainment events; hosted Arijit Singh Live Concert (2025)
- **Suryakant Kakde Lawn:** Located in Kothrud, it has hosted several prominent events, including the Shankar, Siddharth and Shivam Mahadevan Live Concert

## Ahmedabad

- **Sardar Vallabhbhai Patel Stadium:** Hosts large concerts and music events
- **Gujarat University Convention center:** Known for cultural events and music concerts; hosted Russell Peters' Deported World Tour, Alka Yagnik and Mika Singh performances
- **Narendra Modi Stadium (Motera Region):** Hosts large concerts and music events. Coldplay performances in January 2025 were India's largest ever with 134,000 people in attendance
- **Karnavati Club:** Has hosted several notable concerts, including A. R. Rahman Live Concert, Indian Ocean Live - Waves of Sound, Papon Live in Ahmedabad, Osman Mir Live Performance
- **Rajpath Club Limited:** The venue boasts multiple indoor and outdoor spaces and has hosted Rafinaama and Mega Musical Mehfil
- **YMCA International center:** Spread over 10 acres, the center is designed to host concerts and cultural festival, hosted B Praak Musical Event, Amit Mishra Live Concert, Holi Party with Guru Randhawa and Sagar Wali Qawwali
- **Mahatma Mandir Convention & Exhibition center:** Located in Gandhinagar, spanning 34 acres, hosts a wide range of events, including exhibitions, and cultural programs; hosted events such as the Vibrant Gujarat Global Investor Summit, Comic Con Ahmedabad, and TRANSCON
- **Shree Shakti Convention center:** Spans approximately 2.5 lakh square feet; hosted BRDS Design Exhibition 2024 and MSME Convention, Josh event
- **Club 07:** Located in Shela, the venue is known for hosting a diverse range of events, including concerts and cultural festivals; hosted Laracon India, Salim Sulaiman Live Concert, and Mango Mania

## Jaipur

- **Albert Hall Museum:** Popular venue for cultural events and concerts
- **City Palace:** Regal backdrop for concerts and events
- **Nahargarh Fort:** Known for hosting New Year's Eve celebrations with live music and cultural shows
- **Jaipur Exhibition & Convention center:** A modern venue for large-scale events, including concerts; hosted Diljit Dosanjh's Dil-Luminati Tour

## Lucknow

- **Ekana International Football Stadium:** A prime location for large concerts and international tours



# Exhibition venues in India

Compiled by Informa Markets

India, one of the fastest-growing major economies in the world, hosts a significant number of exhibitions each year, including both global and domestic events. This section of the report highlights some popular exhibition venues.

Venue	City	About the venue	Halls	Gross capacity (Indoor)
Pragati Maidan/ Bharat Mandapam	Delhi	The venue is located in the heart of New Delhi, adjacent to the Supreme Court and India Gate. It is operated by the India Trade Promotion Organisation (ITPO), a Government of India enterprise under the Ministry of Commerce. The venue features the Bharat Mandapam, a world-class facility equipped with modern infrastructure and technology with a capacity of over 7,000 delegates and multi-level car parking for more than 4,800 vehicles	20	99,540 SQM
India Expo Mart Ltd	Greater Noida	India Expo center & Mart, located in Greater Noida, Uttar Pradesh, is one of India's premier venues for exhibitions, conventions and trade shows. Spanning 58 acres, the facility features a built-up complex of 2.5 million square feet, integrating trade marts with exhibition and convention facilities, lawns, a business center, restaurants, a 120-room hotel, and ample parking for over 10,000 cars and 100 buses or trucks	15	65,200 SQM
India International Convention and Expo center (IICC), Yashobhoomi, Dwarka	Delhi	The IICC is one of the largest convention and exhibition facilities, strategically located approximately 11 km from Delhi Airport. Upon completion of Phase 2, the facility will feature five exhibition halls totaling over 240,000 square meters, complemented by additional open exhibition areas	2	52,000 SQM
Jio World Convention center (JWCC)	Mumbai	The JWCC, located in Mumbai's Bandra Kurla Complex (BKC), is a premier venue for exhibitions, conventions, and social events in India. The venue features three pavilions on the ground floor and two Jasmine halls upstairs, with a total of five halls spanning 25,000 square meters, suitable for trade shows and large exhibitions	5	25,000 SQM
Bombay Exhibition and Convention center (BEC)	Mumbai	The BEC, also known as the NESCO Exhibition center, is Mumbai's largest and most versatile venue for exhibitions, conventions, and events. The exhibition center features multiple halls, providing a combined exhibition space of over 69,000 square meters. These halls are designed to accommodate a wide range of events, from trade shows to entertainment functions	6	69,500 SQM

Venue	City	About the venue	Halls	Gross capacity (Indoor)
Bangalore International Exhibition Center (BIEC)	Bengaluru	BIEC offers five state-of-the-art, columnless exhibition halls along with a convention center, accommodating a variety of events. An expansive outdoor space is available for showcasing heavy machinery and equipment, ideal for industries such as construction and manufacturing	8	78,000 SQM
Chennai Trade center (CTC)	Chennai	The CTC is a premier venue for trade fairs, exhibitions, and conventions in South India. Located approximately 5.5 km from Chennai International Airport, it provides convenient access for both domestic and international visitors. Adjacent to the exhibition halls, the convention center features a banquet hall suitable for conferences and seminars	4	21,500 SQM
Hyderabad International Trade Expositions center (HITEX)	Hyderabad	HITEX is established to cater to a wide range of industries, offering state-of-the-art facilities and services for both organizers and attendees	4	18,500 SQM
Helipad Exhibition center (HEC)	Ahmedabad	The venue, located in Gandhinagar, Gujarat, is the state's largest exhibition facility, spanning a 45-acre campus. It offers over 100,000 square meters of exhibition space (including open space), comprising 13 state-of-the-art halls designed to accommodate a diverse range of events, including trade fairs, industrial exhibitions, global business summits, and large-scale private functions	13	74,235 SQM
Milan Mela	Kolkata	The Biswa Bangla Mela Prangan, formerly known as Milan Mela, is Kolkata's premier exhibition and convention center, spanning approximately 25 acres. The complex includes an open-air exhibition gallery, a community hall, and a display area dedicated to handicraft items. A prominent clock tower adorned with the Biswa Bangla logo and LED lighting enhances the venue's aesthetic appeal	2	31,000 SQM

# Esports in India

Compiled by NODWIN gaming

With 50% of the population below 25 years of age, over 560 million smartphones in active use, and over 450 million gamers, India provides one of the largest esports ecosystems in the world.

2 million

Total participation in esports tournaments in 2024

9,000

Esports broadcast hours

300 million

Viewership reach

36

Number of professional esports teams in India

30

Expected number of Indian teams that will participate in the Esports World Cup

20

Esports titles expected in 2025 as many Indian games will be published

INR250 billion

Estimated esports prize pool in 2025

28%

Expected women fan base in 2025

68

Number of brands that invested in esports in 2024



# Content services: Media GCCs



Mehrangarh Fort, Jodhpur



# The rise of Global Capability Centers and Media Capability Centers in India

## Global M&E is undergoing significant change as companies seek efficiencies to improve profitability

As media and entertainment (M&E) sector continues to grow in scale and influence globally, **companies are building global content production and distribution pipelines** to increasingly serve multicultural audiences across many screen sizes and types. The need for efficient and scalable media processes, media tech, and workflows has never been higher. American, British, Turkish, Indian, Korean, and other content have crossed the borders of language and geography to become global products.

Global M&E companies are increasing their focus on profitability after years of prioritizing topline growth and subscriber additions. Key areas where they are seeking efficiency include content production, post-production and VFX, animation, content operations, and technology cost. Media Capability Centers (MCCs) and Global Capability Centers (GCCs) can help them in this area.

## India: From IT hub to creative engine

Over the past two decades, India has evolved into the world's leading hub for GCCs, hosting over 1,580 GCCs across industries like IT, BFSI, and pharmaceuticals, and serving over 50% of Fortune 500 companies<sup>1</sup>. No longer just back-office extensions, these centers now drive high-value functions, including analytics, AI, and digital transformation.

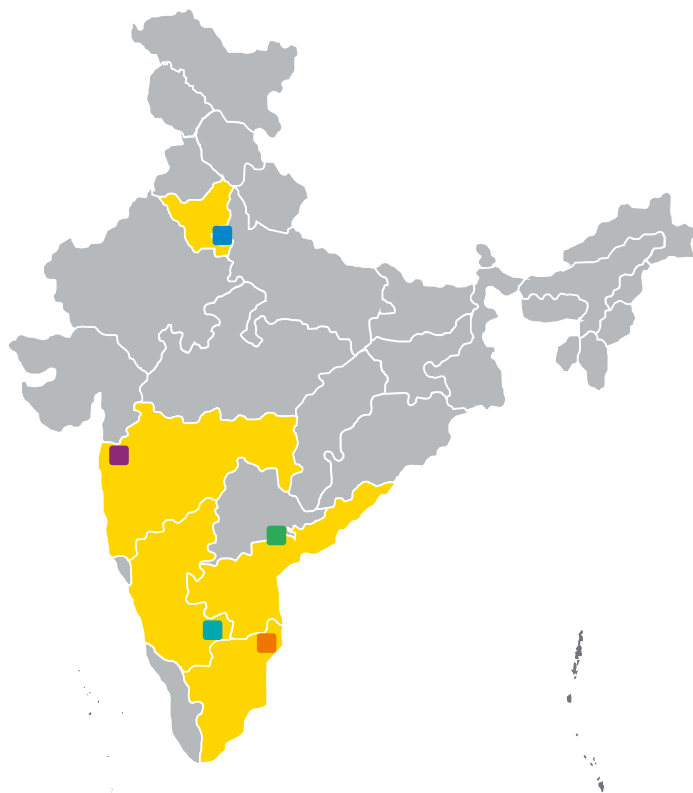
Our research shows that there are close to 50 M&E GCCs in India<sup>2</sup>, primarily in Mumbai, Chennai, Hyderabad, Delhi, and Bengaluru.

<sup>1</sup> NASSCOM's 2024 report on GCCs

<sup>2</sup> EY analysis, NASSCOM

## M&E GCCs in India

Some global M&E companies that have taken the lead in setting up GCCs in India.



### Delhi-National Capital Region (NCR)

Bertelsmann  
Bloomberg  
Cheil  
Omnicom  
One Dentsu  
Pubmatic

### Hyderabad

Digital Domain  
Flutter Entertainment  
Omnicom  
Thomson Reuters  
Warner Bros. Discovery

### Mumbai and Pune

Adform  
Bloomberg  
Disney  
DNEG  
Havas Media  
Houghton Mifflin Harcourt (HMH)  
Industrial Light & Magic  
IPG Media Brands  
Magnite  
One Dentsu  
Publicis  
QuinStreet  
Ripple Street  
Vuclip  
WPP

### Bengaluru

Condé Nast  
Disney  
ESPN  
MIQ Digital  
Moving Picture Company (MPC)  
One Dentsu  
Quantel  
Ripple Street  
Thomson Reuters  
Time Inc (Meredith India Services)

### Chennai

Comcast  
Condé Nast  
Ooyala/ Dalet  
RR Donnelley & Son

## MCC: The game-changer for global media companies

India's next growth engine for the global media industry is not just about cost—it is about capability, creativity, and convergence.

MCCs come into play as specialized hubs built to centralize, optimize, and scale media operations across broadcast, digital, sports, gaming, publishing, and advertising. MCCs have gained scale, and several have established operations in India.

### Popular use cases for MCCs

Current use cases where significant efficiencies can be achieved through MCCs include:

- **Localization:** As content travels globally, there is a need to localize it across different cultures, languages, and formats
- **Compliance:** Managing regulatory compliances, certifications, censorship and content codes across different countries
- **Post-production and VFX:** Advanced CGI, animation, and AI-assisted editing
- **Ad-tech and programmatic media buying:** Automating ad placement and optimizing campaign performance
- **News and sports production support:** AI-enhanced newsroom operations and cloud-based playout solutions
- **Audience insights and data analytics:** AI-driven trend prediction, content performance analytics, and real-time engagement metrics
- **Platforms for global scaled delivery:** Developing OTT platforms to deliver content and ads at a significant scale, especially for live sports programming and live news
- **Game development and support:** Not just building games, but managing their marketing, game operations, levels, skinning and integration with advertisers
- **Immersive media:** Creating customizable immersive media for various applications and needs, especially for AR, VR, and XR content delivery, without additional costs
- **High-volume media workflows:** Standardizing media workflows to make them more efficient and reliable
- **Content creation:** Using AI to perform manual and repetitive tasks is already common, but its use in storyboarding, background music, virtual backgrounds, color correction and grading, etc., has gained scale

### Global MCCs in India

Several global media giants have already leveraged India's MCC-like operations, benefiting from cost-efficiency, high-quality talent, and round-the-clock service models:

- **Netflix:** Running large-scale content localization and metadata operations in India
- **YouTube:** Operating content moderation, creator support, and regional monetization strategy teams from India
- **Amazon Prime Video:** India is a major hub for original content production, dubbing, quality control, and post-production workflows for global markets
- **Spotify:** Utilizing Indian teams for personalized playlist curation, regional market analytics, and AI-based music recommendations
- **Meta:** Leveraging India for content safety, AI research, video integrity operations, and scaling 'Reels' and 'Watch' globally
- **JioHotstar:** An Indian conglomerate formed out of the merger of JioCinema and Disney+ Hotstar, expanding regional content production, sports broadcasting support, and OTT app development
- **WPP & GroupM:** Managing global advertising, media analytics, and digital creative services
- **Warner Bros. Discovery:** A central hub for technology, product, and business services, with a focus on commerce, consumer platforms, and data platforms, leveraging artificial intelligence (AI) for consumer analytics and streaming services

## MCCs complement GCCs

While GCCs have long been the backbone of IT, BFSI, and telecom sectors, the M&E sector demands a unique blend of creative, operational, and technical expertise. This is where MCCs complement GCCs, creating a highly specialized model for global broadcasters, studios, sports, gaming, and publishing companies. As GCCs evolve from efficiency hubs to innovation centers, MCCs add the crucial layer of specialized media expertise.

### Key differentiators: MCC vs. GCC

Feature	GCCs	MCCs
Primary focus	IT, finance, operations, HR	Content, AdTech, post-production, AI media operations
Talent pool	Generalized, cross-industry	Media-specialized, creative and tech fusion
Tech integration	ERP, cloud, cybersecurity	AI-driven media workflows, automation
Output type	Back-office, corporate functions	Front-facing content and media operations

For global companies that have set up India-based GCCs, transforming them into MCCs is a matter of time. Integrating MCCs with existing GCCs offers a future-ready solution for cost, creativity, and cutting-edge technology.

## The India advantage: Scale, skill and smarts

India is evolving from a back-office outsourcing hub to a strategic partner for global media firms. Several key strategic advantages make India an ideal destination for MCCs:

### Creative-tech talent: The backbone of India's MCC ecosystem

- India has a vast talent pool of over 250,000 creative professionals<sup>3</sup> specializing in VFX, animation, gaming, content localization, and immersive media
- The country is home to hundreds of world-class media schools and institutes that continuously upskill professionals to meet global industry standards
- Multinational broadcasters and OTT platforms have already tapped into India's talent base for high-quality content creation and localization

### AI-led workflows: Enhancing efficiency and innovation

- India is at the forefront of AI-driven automation in media operations, enabling cost efficiencies and content scalability. Content creators in India regularly produce content in eight or more widely spoken languages
- MCCs leverage AI for real-time content moderation, metadata tagging, voice cloning, and automated translations, significantly reducing turnaround times
- The adoption of cloud-based production workflows and virtual production studios is transforming media operations, ensuring seamless content delivery across geographies
- Industry research and project benchmarks suggest that global M&E firms can achieve 10% to 25% annual cost efficiencies by leveraging MCCs in India. Organizations that integrate strategic partners with niche service providers have reported savings of up to 35%, driven by automation, flexible resourcing, and creative-tech capabilities

<sup>3</sup> NASSCOM Industry Insights



## Global service excellence: India as a strategic hub

- India's mature IT and media infrastructure, combined with favorable policies, makes it an ideal location for MCC expansion. The country has a proven track record of running high-value, tech-enabled global operations for decades
- Several global media companies have successfully set up MCCs in India, leveraging the country's operational cost advantages and round-the-clock service capabilities
- With government-backed incentives, state-of-the-art infrastructure, and a thriving digital economy, India is well-positioned to be the preferred destination for media capability centers

## Government support

- The Ministry of Information and Broadcasting (MIB) is actively positioning India as a global media hub through schemes such as the India Content Hub, co-production treaties, and single-window clearances
- The AVGC Task Force and production-linked incentives promote international collaboration in animation, VFX, and gaming, supporting the emergence of MCCs

## A clear call to action

India's strength lies in its ability to integrate technology with creativity, making it an ideal hub for global media operations. As companies scale operations across markets, they need agile, cost-efficient, and tech-enabled solutions. MCCs in India offer a high-quality, technology-driven solution.

India is not just an outsourcing destination—it is the new frontier for media innovation and global capability building. MCCs can power the backend of tomorrow's content, advertising, marketing, and sports ecosystems. The question is not *whether* one should invest, but *how soon*.

**Create in India**

Gandikota, Andhra Pradesh



# India through the lens

India, with its vast expanse, encompasses nearly every type of climate and terrain. Coupled with a history spanning over 5,000 years, it offers unparalleled locations for filming.

A small sample of the wide variety of filming locations that India has to offer filmmakers is presented in this section.

## Beaches

### Kerala



Kovalam Beach

### Andaman and Nicobar



Cinque Island, Port Blair

## Caves

### Maharashtra



Ajanta and Ellora, Aurangabad

### Maharashtra



Pandavleni Caves

## Palaces

### Punjab



Jagatjit Palace, Kapurthala

### Gujarat



Aina Mahal, Bhuj

## Heritage sites

### Rajasthan



Hawa Mahal, Jaipur

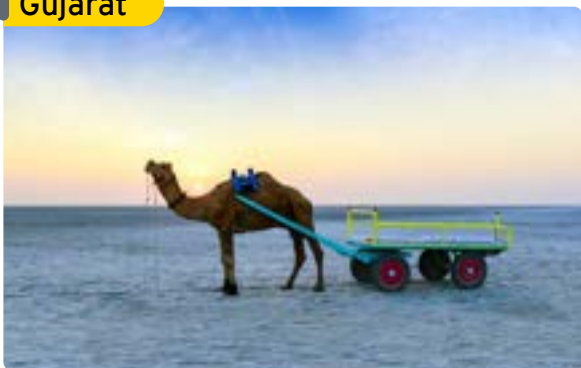
### Delhi



Humayun's Tomb, New Delhi

## Deserts and marshes

### Gujarat



Great Rann of Kutch

### Rajasthan



Sam desert, Jaisalmer

## National parks

### Uttar Pradesh



Dudhwa National Park

### Uttarakhand

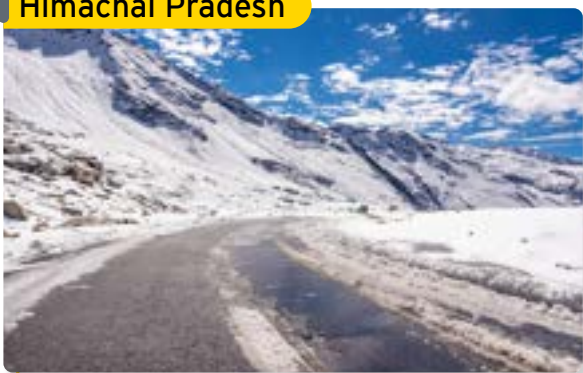


Jim Corbett National Park



## Mountains and valleys

### Himachal Pradesh



Rohtang Pass

### Kerala



Munnar

## Parks

### Jammu and Kashmir



Tulip Garden, Srinagar

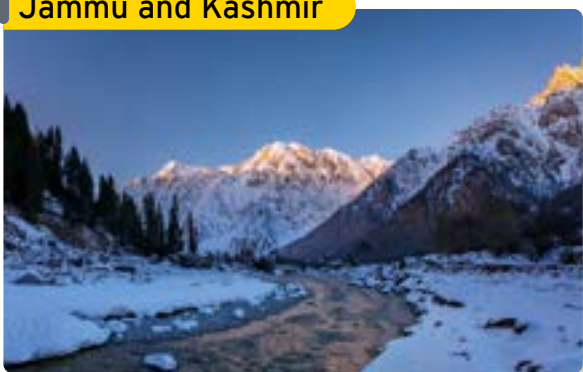
### Tamil Nadu



Botanical Garden, Ooty

## Adventure

### Jammu and Kashmir



Sonamarg, Kashmir

### Himachal Pradesh



Bir Billing

## Snow

### Himachal Pradesh



Solang Nallah, Manali

### Uttarakhand



Auli

## Religious

### Gujarat



Dwarka

### Uttarakhand



Kedarnath

## Rivers and water bodies

### Gujarat



Narmada Trail

### Sikkim



Tsomgo Lake



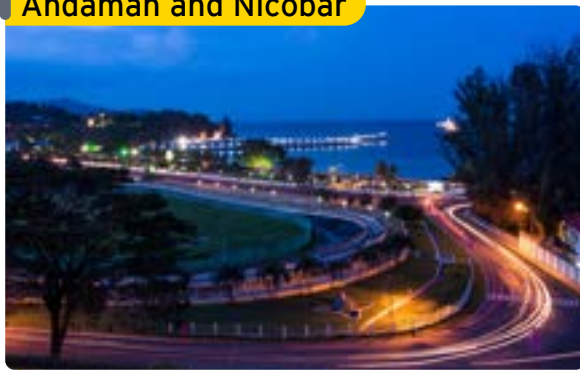
## Roads and highways

### Maharashtra



Bandra Worli Sea Link, Mumbai

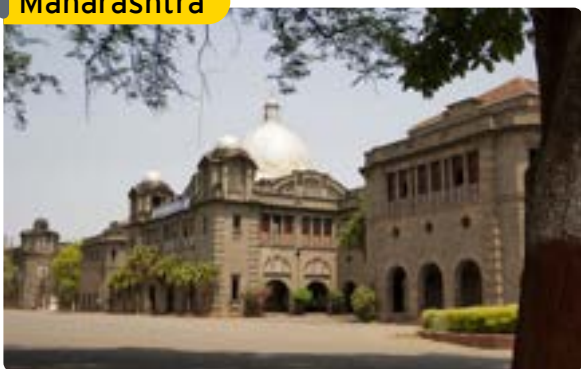
### Andaman and Nicobar



Marina Park, Port Blair

## Schools and colleges

### Maharashtra



College of Agriculture, Pune

### Maharashtra



St Xaviers College, Mumbai

## Memorials

### Delhi



Lodhi Garden Complex, New Delhi

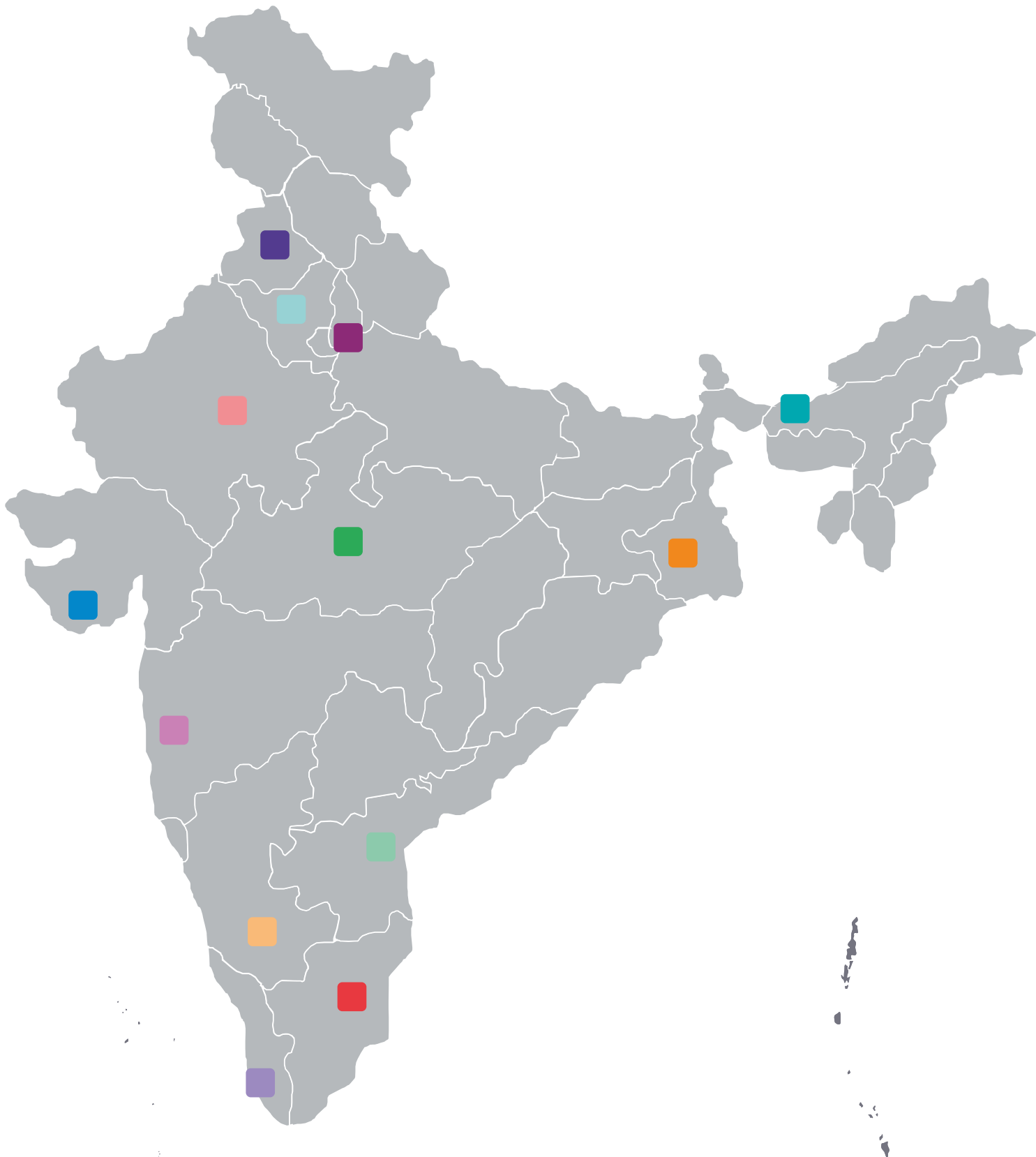
### Gujarat



Statue of Unity, Kevadia

## Content creation hubs across India

India boasts of a robust content production infrastructure, with numerous hubs spread across the country. With over eight commonly spoken languages in the country, the content industry has developed Centers of Excellence across various Indian states. Highlighted here are some of the key film cities and studios that form the backbone of Indian content creation, showcasing the extensive facilities and resources available to support the thriving industry.





## ■ **Chandigarh, Punjab**

HTG Film City  
Parkash Film Studio

## ■ **Mohali, Punjab**

Punjab Film City

## ■ **Noida, National Capital Region**

Noida Film City

## ■ **Jaipur, Rajasthan**

Ramesh Film City

## ■ **Indore, Madhya Pradesh**

Indore Film City

## ■ **Guwahati, Assam**

Assam State Film  
Corporation Studio

## ■ **Kolkata, West Bengal**

Bharat Lakshmi Studio  
Indrapuri Studios  
Prayag Film City  
Technicians' Studio

## ■ **Ahmedabad, Gujarat**

Nataraj Studio  
Prakash Studio  
Saptarishi Studio

## ■ **Mumbai, Maharashtra**

Dadasaheb Phalke Chitranagari  
Ellora Studios  
Famous Digital Studios  
Mehboob Studios  
Prime Focus  
Sankraman Studios

## ■ **Hyderabad, Telangana, Andhra Pradesh**

Annapurna Studios  
Ramakrishna Studios  
Ramanaidu Studios  
Ramoji Film City  
Sarathi Studios

## ■ **Karnataka**

Chamundeshwari Studios  
Innovative Film City

## ■ **Chennai, Tamil Nadu**

ARR Film City  
AVM Productions  
MGR Film City  
Prasad Studios

## ■ **Kerala**

Chitranjali Studio  
Vismayas Max Studio

# India's M&E talent pool

## India's scalable talent advantage

India's M&E sector is uniquely positioned with a robust talent ecosystem, driven by its cultural and linguistic diversity, young demography and rapid digital adoption. This diversity enables the creation of regionally rooted yet globally appealing content, while a tech-savvy workforce drives growth across high-demand areas, such as animation, VFX, gaming and post-production. Additionally, India's cost advantage and English proficiency have solidified its status as a global outsourcing hub for creative services.

At the same time, new opportunities are reshaping the talent landscape. The rapid rise of the creator economy—supported by government initiatives such as a \$1 billion fund for content creators and the proposed Indian Institute of Creative Technologies in Mumbai—is unlocking fresh employment avenues. Additionally, the growing influence of digital platforms like YouTube and Instagram has fueled demand for professionals skilled in influencer marketing, content strategy and social media management. These trends are redefining the future of work in the M&E sector, placing talent at the center of innovation and growth.

## Skilling ecosystem and Centers of Excellence

India's M&E sector is backed by a robust skilling ecosystem that continues to evolve with industry needs. The Media and Entertainment Skills Council (MESC), under the National Skill Development Corporation (NSDC), plays a pivotal role in driving large-scale, industry-aligned skill development. With over 750 accredited training centers, 933 certified trainers, and more than 560,000 training sessions conducted, MESC has emerged as a national catalyst for workforce readiness. As an awarding body under the National Council for Vocational Education and Training (NCVET), it has developed 108 Qualification Packs (QPs) across 12 M&E segments, including animation, gaming, VFX, film and radio<sup>1</sup>.

Centers of Excellence (CoEs) are integral to India's M&E skilling strategy, offering advanced training in areas like video editing, sound design, digital marketing, photography and graphic design. These CoEs are equipped with state-of-the-art infrastructure and aligned with initiatives, such as "Skill India to Build India," ensuring youth are prepared for both domestic and global opportunities. The upcoming National center of Excellence (NCoE) for AVGC-XR in Mumbai is set to strengthen India's leadership in animation, visual effects, gaming, comics and extended reality.

Premier academic institutions such as the Film and Television Institute of India, Satyajit Ray Film and Television Institute, Indian Institute of Mass Communication, Mudra Institute of Communications and Advertising, Whistling Woods International, Symbiosis Institute of Media and Communication, and the Zee Institute of Media Arts continue to provide specialized education tailored to evolving industry demands. With emerging technologies like Artificial Intelligence (AI) and Extended Reality (XR) reshaping content creation and consumption, the government's AVGC-XR Task Force is working to embed these capabilities into skill development frameworks<sup>2</sup>. As the sector marches toward a projected value of INR3.1 trillion by 2027, strengthening future-ready talent will remain central to sustaining growth and global competitiveness<sup>3</sup>.

<sup>1</sup> Media and Entertainment Skills Council (MESC)

<sup>2</sup> AVGC-XR-Promotion-Taskforce-Report-2022.pdf

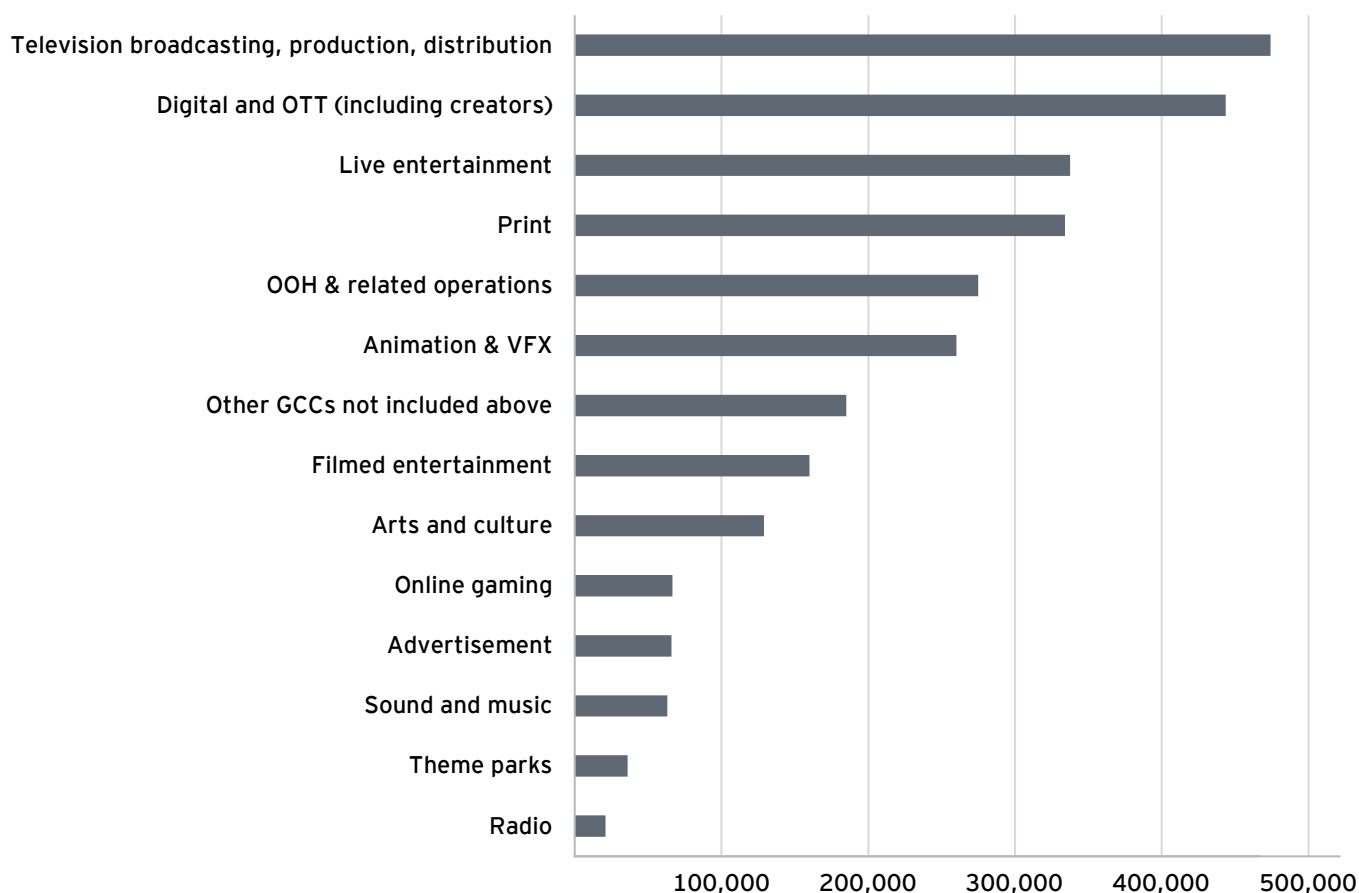
<sup>3</sup> Indian M&E sector crossed INR 2.3 trillion in 2023" expected to reach INR3.1 trillion by 2026, reveals the FICCI-EY report | EY - India

## Segment-wise employment and opportunities

Exact employment data is not available, as several components of the data are in the unorganized sector or are not collated by any industry body or government organization. Accordingly, we have used significant assumptions in computing employment data.

The media and entertainment sector currently employs 2.8 million people in India<sup>4</sup>. In addition, around 10 million indirect jobs have been created<sup>5</sup>, primarily in the events, music and content production segments. Television media remains the largest direct employment generator in India, followed by digital and live entertainment. Online gaming, and Digital and OTT are the fastest-growing segments in terms of direct employment potential<sup>6</sup>.

### Estimated employment by M&E segments



MESC and EY estimates

<sup>4</sup> EY Estimates based on interviews with industry associations, MESC, industry leaders and from news articles; assumptions have been used in several segments for sizing the employment

<sup>5</sup> EEMA, ICRIER, industry discussions

<sup>6</sup> Source: MESC, Realizing Media & Entertainment Sector Potential in India: Through the Skilling Lens

## Television broadcasting and production

The television segment currently employs around 475,000 people. Key areas in the country generating employment in this segment include Mumbai, Chennai, Kolkata, Hyderabad, Thiruvananthapuram, Bengaluru, the National Capital Region, Bhubaneswar, and Guwahati. Of the total employment, 338,000 pertains to content distribution. India has around 85,000 local cable operators and over 800 multi-service operators<sup>7</sup>. A recent survey we conducted found that over 90% of these operators have seen their monthly income decrease over the past few years due to digitization<sup>8</sup>.

While the segment may witness demand for job roles both in front of and behind the camera, the overall employment rate may decline over the next few years due to a decrease in linear TV homes, driven by the dominance of OTT platforms and the movement of viewers to digital media.

## Digital media and OTT platforms

Digital transformation has fundamentally altered India's media and entertainment landscape, with digital media surpassing television as the largest segment in 2024, contributing 32% of total revenues<sup>9</sup>. This rapid growth translates directly to job creation across content production, marketing, data analytics and platform management roles. The segment is estimated to employ over 443,000 people across the country, including 400,000 creators<sup>10</sup>.

Audio OTT platforms, in particular, are generating significant employment opportunities for voice professionals beyond traditional radio, dubbing and jingle work<sup>11</sup>. As these platforms expand, the demand for voice-over artists and mixing engineers continues to rise, creating accessible entry points for newcomers to the industry.

Bengaluru, Mumbai, Pune, Gurugram, New Delhi, Hyderabad, Chennai, Noida, Ahmedabad, Kolkata, and Kochi are among the key cities that offer substantial employment opportunities in this segment. These cities have demonstrated high demand for job roles, such as Sales Coordinator (media organizations), Sales Executive (media organizations), Sales Manager (media organizations), Search Engine Optimization Executive, Search Engine Marketing Executive, Social Media Executive and Social Media Manager. The next five years are likely to see the rise of Chandigarh, Bhubaneswar, Raipur, and Indore, as hubs for quality job opportunities in the segment. The OTT sector has also spurred regional content production, further diversifying talent demand.

## Live entertainment

The live entertainment segment is estimated to employ around 337,000 people directly. The top 10 cities provide the most formal employment, but events are conducted across over 1,000 towns and cities in India, in addition to numerous villages where weddings and religious festivals are celebrated passionately. We estimate that India celebrates 10 million weddings a year, which are largely part of the un-trackable unorganized event industry.

There is a high demand for jobs across profiles such as Event Planner, Event Space or Venue Managers, Catering Services Manager, Wedding Planner, Staff Coordinator, Event Social Media Coordinator, Sponsorship Coordinator, Client Servicing Specialist and Production Engineer, among others.

E-sports is a rapidly growing microsegment within the events sector, creating new roles like team managers, shoutcasters, streamers and analysts. Its rising popularity, especially in Tier-2 and Tier-3 cities, highlights the need for formal skilling and regulatory support to enable a structured growth.

As one of the segments with the highest employment, growth is expected to continue, potentially doubling the current employment by 2030.

## Print

Print media is estimated to employ 334,000 people across the country. The highest number of employees in the print segment are from Uttar Pradesh, followed by Maharashtra, Madhya Pradesh, Gujarat and Delhi. While around 94,000 people are directly employed by print companies, another 240,000 are engaged in distributing newspapers directly to readers' doorsteps each morning - India's silver bullet for ensuring that print readership survives.

<sup>7</sup> Based on latest available TRAI data

<sup>8</sup> AIDCF and EY survey of over 28,000 LCOs

<sup>9</sup> FICCI-EY M&E sector report "Shaping the future" March 2025

<sup>10</sup> We have excluded creators with below 10,000 followers on social media for purposes of sizing

<sup>11</sup> Sound of Music to bring more employment - The Softcopy



## OOH and related operations

As one of the fastest growing segments, OOH provides significant employment in managing the printing of creatives, transporting them, and installing and uninstalling them. We estimate that the OOH segment in India employs 270,000 people, not including the large number of wall painters operating in small towns and villages. Industry discussions indicate that this figure could include an additional 100,000 to 150,000 people working in smaller towns and rural areas.

## AVGC

The Animation, Visual Effects, Gaming, and Comics (AVGC) segment offers a wide range of career opportunities across animation studios, VFX houses, gaming companies and comic publishers. Currently employing around 260,000 professionals, the segment is poised for rapid expansion, with an estimated growth rate of 8.2%, potentially employing 449,736 by 2030<sup>12</sup>. The AVGC policy projections suggest it will generate over 160,000 new jobs annually and eventually support a workforce of two million by 2030<sup>13</sup>. This makes AVGC one of the most significant drivers of employment and innovation within the M&E sector.

Major AVGC hubs in India include Bengaluru, Hyderabad, Mumbai, Pune, Chennai and Thiruvananthapuram, which host leading domestic and international studios. These cities have evolved into vibrant ecosystems for AVGC, offering skilled talent, digital infrastructure, and favorable state policies. Emerging centers such as Ahmedabad, Chandigarh, Bhubaneswar, and Indore are also gaining traction as regional AVGC clusters. Various state governments are developing AVGC-specific policy to boost the sector, further driving talent demand. After business returns to normal post the writers' strike in the US, we expect the sector's employment to grow significantly as content pipelines become robust again.

## Global Capability Centers (GCC) employment not included in other segments

India is increasingly establishing itself as a preferred media outsourcing hub, which directly relates to the growth of GCCs and MCCs in the media and entertainment domain. This positioning builds on India's established strength in IT outsourcing while extending into creative content development, animation, visual effects and other media services. Cities like Bengaluru, Hyderabad, Mumbai, Pune, and Chennai are becoming preferred destinations for M&E-focused GCCs, with companies leveraging India's capabilities to serve global audiences across time zones. While current employment in M&E-specific GCCs remains modest—estimated at around 185,000 professionals—it is expected to grow steadily by 6.5% annually till 2030, with increased outsourcing of high-value creative, media-specific and tech-enabled functions<sup>14</sup>.

## Films

The film segment employs approximately 160,000 people across India. Major production hubs include Mumbai, Hyderabad, Chennai, Kolkata, Bengaluru, Thiruvananthapuram/ Kochi, Guwahati, Bhubaneswar and Delhi-NCR, each playing a vital role in regional and national cinema<sup>15</sup>.

The Government of India's Film Policy, along with various initiatives by state governments to promote film shooting, is enhancing ease of filming and catalyzing employment. To meet rising content demand, states like Uttar Pradesh, Punjab, Madhya Pradesh, Assam, Chhattisgarh, Odisha and Bihar are actively developing film cities in collaboration with private players. These initiatives are expected to significantly expand employment opportunities across the film production ecosystem.

Driven by regional cinema and filming incentives from states, employment in the segment may grow at ~3.2%, leading to employment of about 200,000 people across the country by 2030.

<sup>12</sup> Media & Entertainment Skills Council estimate

<sup>13</sup> National AVGC-XR Policy to be implemented soon: I&B Secretary Sanjay Jaju | News - Business Standard

<sup>14</sup> India GCC market to rise to \$110 billion by 2030: EY - Times of India

<sup>15</sup> MP Film Tourism Policy, 2025 [https://invest.mp.gov.in/wp-content/uploads/2025/02/Final-Tourism-Policy-2025\\_compressed.pdf](https://invest.mp.gov.in/wp-content/uploads/2025/02/Final-Tourism-Policy-2025_compressed.pdf)

## Arts and culture

India's arts and culture segment is a significant contributor to economic growth and employment. With 34.2% of undergraduate enrolments in arts-related fields—the highest among all disciplines—this sector offers diverse career opportunities across creative arts, media, performing arts and cultural entrepreneurship<sup>16</sup>. Presently, an estimated 129,000 people are engaged in the segment. This number is projected to grow at ~8.3%, employing 209,598 people by 2030, fueled by digital platforms and the creator economy.

Digital platforms are revolutionizing the arts ecosystem by enabling artists to monetize their work globally through e-commerce and online auctions. Art galleries, museums, and investment firms provide additional avenues for employment in curation, exhibition design and portfolio management.

## Online gaming

The Indian online gaming segment has gained significant momentum, creating specialized employment opportunities for game designers, developers, artists, sound engineers, narrative writers, game marketers, game managers, community managers and quality assurance specialists. The gaming industry is currently estimated to employ around 66,000 people across the country. The sector is growing rapidly and may witness a ~7.6% growth till 2030, driven by a strong momentum in mobile gaming, India's push into AAA game development and game development for global majors outside of India.

## Advertising

The advertising and OOH segment employs over 66,000 people in India with Mumbai, Delhi, Bengaluru, Hyderabad and Chennai being the top cities for advertising employment. The rise of digital advertising has created a surge in demand for skilled professionals in areas, such as programmatic advertising, data analytics, content creation and AI-driven marketing strategies. With the integration of technologies, like mixed reality and immersive formats, brands are redefining consumer engagement, leading to new employment opportunities across creative, technical and strategic roles.

The segment may witness moderate employment growth of ~2.7% till 2030 due to the shift to digital media, the use of AI and stagnation in traditional advertising roles<sup>17</sup>.

## Music

The music segment is estimated to employ 63,000 people across the country. The proliferation of digital platforms has substantially increased demand for specialists in voice work and audio engineering, creating favorable conditions for both established professionals and newcomers<sup>18</sup>. In addition, self-publishing of music is gaining momentum, leading many youngsters aiming to become professional musicians and performers.

There is also a significant informal music economy in India. According to the ICRIER's report "The Untold Potential of India's Informal Music Industry", there are 14 million people informally engaged with music, including 10.5 million brass band members and 3.5 million others, such as sound engineers, music instrument manufacturers and merchandisers.

<sup>16</sup> Top Highest Paying Arts Subject Jobs List in India | Full Report

<sup>17</sup> TNYN 2025\_Nucleo copy

<sup>18</sup> Deloitte-IMI Report on the Audio-OTT Economy in India 2019.pdf

## Theme parks

India's theme park segment is steadily expanding due to rising disposable incomes and growing interest in experiential entertainment.

Presently, the segment is estimated to employ around 36,000 people across the country and may double employment to around 72,410 by 2030<sup>19</sup>.

Hyderabad, Bengaluru, Mumbai, Lonavala, Kolkata, Kochi, Noida and Gurugram are some of the key locations generating employment in this segment. The next five years will see the growing prominence of key cities such as Bhopal, Indore, Lucknow, Surat, Pune, Chennai, and Shimla.

There has been high demand for jobs across profiles such as Sales Executive, Operations Manager, Business Development Executive, Ride operators, Engineer (Facilities), Senior Assistant (Guest Relations), among others.

## Radio

India's radio broadcasting segment has been reducing its traditional talent roles as ad rates have reduced and monetization lags behind other segments. Radio companies have been focusing on non-FCT revenues like content production, communities, social media, events and activations.

Radio is a dynamic contributor to employment, offering opportunities across public, private and community radio platforms. Total employment in this segment, which includes Prasar Bharti, private radio stations and community radio stations is estimated to be around 63,000.

Public broadcasters like All India Radio (AIR) recruit professionals for roles, including station managers, technicians and announcers, ensuring stable career paths for those entering the industry<sup>20</sup>. The growth of podcasting provides further opportunities for radio and digital media professionals.

## Way forward: Bridging gaps and unlocking potential

While India's M&E talent ecosystem holds immense promise, it needs to create high quality resources for future job demands. Skill gaps in emerging domains such as immersive media (AR, VR and XR), AAA gaming, high-end animation and VFX, and AI-driven content creation is the focus, especially as many institutions—particularly in Tier-2 and Tier-3 cities – are yet to invest in these capabilities.

Informal employment continues to dominate sectors like events, television, and film production, restricting access to structured upskilling, career progression and social security. The rise of artificial intelligence and automation poses challenges to certain job roles within the IT and M&E sectors. Emphasizing reskilling and upskilling initiatives can mitigate potential job displacement.

To fully harness this potential, it is essential to address emerging risks such as job displacement from automation, talent out-migration and the lack of standardized certifications. Strengthening the talent pipeline through targeted **policy support, updated curricula, and deeper industry-academia collaboration will be key**. Greater diversity in leadership and creative roles will be essential to unlock the full potential of India's creative economy. By building an inclusive, future-ready skilling ecosystem, India can cement its position as a global leader in creative and digital media talent.

Despite the existing challenges, India's media and entertainment sector is on a strong growth trajectory, driven by the rapid expansion of the AVGC-XR segment, the rise of the creator economy, and increasing global demand for Indian talent and content. Initiatives such as the proposed National AVGC-XR Mission, the upcoming Indian Institute of Creative Technology in Mumbai, and progressive state-level policies are expected to significantly boost employment and entrepreneurship. Emerging technologies like AI, machine learning, and virtual production are also creating new, tech-driven roles that are reshaping the industry. **It is an opportune time for global content houses and studios to partner with India** – for its talent pool, IT capabilities and cost advantages – to build the required skills for the coming decade.

<sup>19</sup> Amusement industry to reach Rs 25,000 crore mark by 2030, say experts

<sup>20</sup> Careers in Radio Broadcasting



# The create in India framework



Sea Link, Mumbai



# A facilitative ecosystem to create in India

The Ministry of Information and Broadcasting (MIB) is a key government body responsible for formulating and administering regulations in areas, such as information broadcasting, the press, and content creation across India. Over the years, the MIB has established several supporting agencies to nurture the content industry, including:

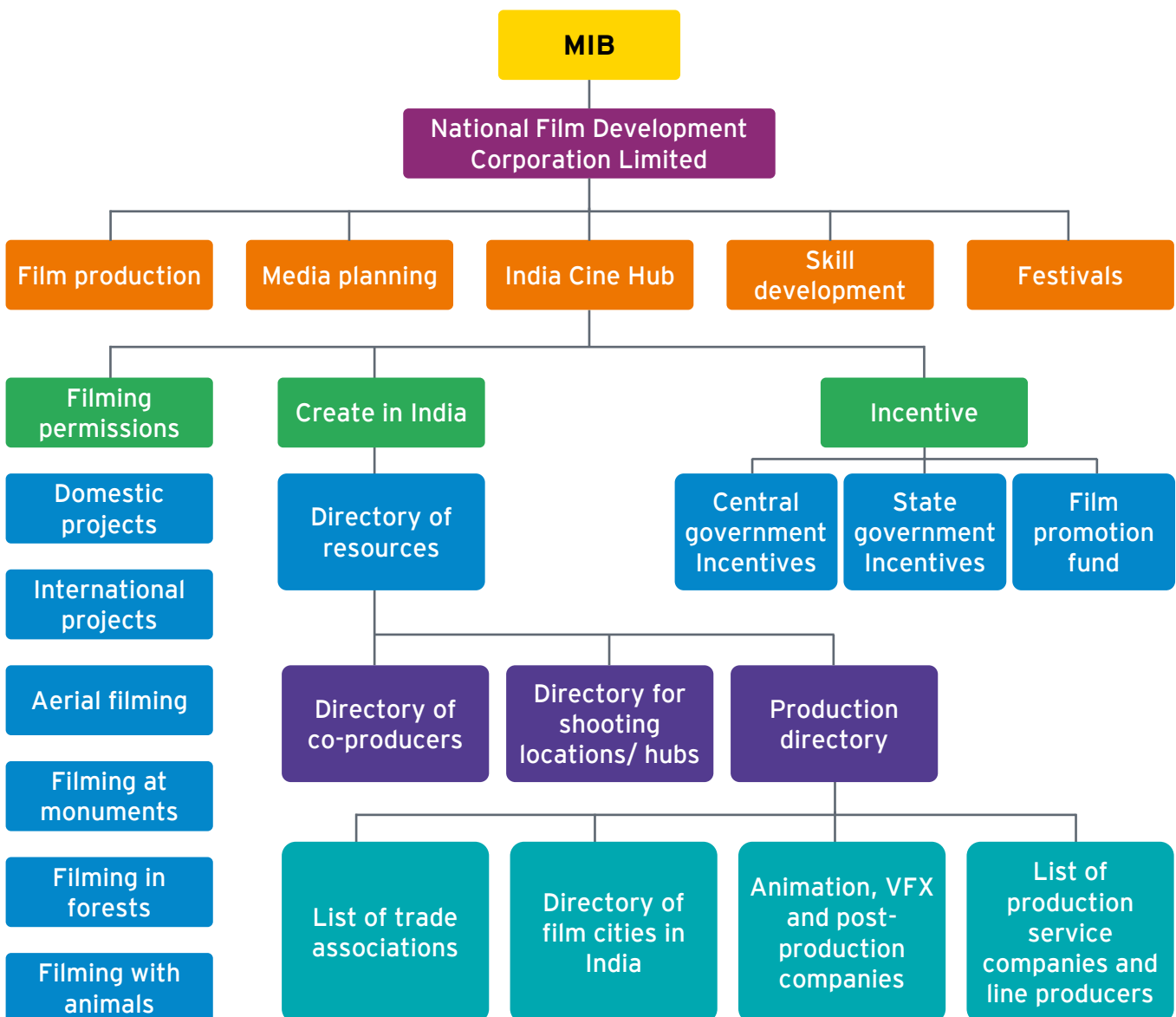
- **National Film Development Corporation Limited (NFDC)**

Established in 1975, NFDC serves as a central agency under the MIB dedicated to encouraging the production of high-quality Indian cinema. Its mandate includes developing talent, facilitating co-productions, and promoting Indian culture both domestically and overseas

- **India Cine Hub (ICH)**

Formerly known as the Film Facilitation Office (FFO) and set up in 2015 under NFDC, ICH serves as a one-stop portal for production incentives in India. It streamlines the content creation process by facilitating permissions, coordinating access to local talent and crew, and providing comprehensive details on available incentives

**The MIB is responsible for content creation and related aspects in India**



- The MIB is committed to fostering innovation in the media and entertainment industry and positioning India as a global leader. To this end, the ministry actively promotes emerging technologies– including animation, visual effects, gaming, and extended reality– and has launched several notable initiatives, including:
  - World Audio Visual & Entertainment Summit (WAVES)
  - Development Communication & Dissemination of Filmic Content (DCDFC)
  - Film and Television Institute of India (FTII)
  - Satyajit Ray Film and Television Institute (SRFTII)
- DCDFC, for example, plays a key role in promoting and preserving quality Indian cinemas on both national and international stages by hosting film festivals, producing new films documentaries, and maintaining extensive film archives<sup>1</sup>
- In addition, the MIB’s collaboration with Amazon India helps promote creative talent through initiatives that offer internships and scholarships at FTII and SRFTII, providing students with real work exposure and preparing them for successful careers in the media industry<sup>2</sup>

## India Cine Hub

- ICH through its revamped portal architecture offers a seamless experience for the applicants to seek filming permissions
- It supports multi-factor authentication, paperless workflows, and seamless cross-platform usability
- ICH serves as a single-window clearance and facilitation mechanism that streamlines all aspects of content creation, including permissions, location scouting and incentives access. Its offerings include:

### Filming permissions

- Single-window clearance system ensures that all necessary permissions (for both Central agencies and State governments) are obtained quickly, with ICH serving as the designated nodal agency
- Permissions are facilitated through any of the below two forms:
  - Common Application Forms specifically for states without digital systems; or
  - State Backend Integrations for digitally enabled states
- Real-time dashboards for users and stakeholders allow transparent tracking of application status, timelines, and overall system performance
- This streamlined process has been a significant advantage, attracting high-profile international projects<sup>3</sup> such as Inheritance, The Spiritualization of Jeff Boyd, Rennervations, and Valley of Shadow to India<sup>4</sup>

<sup>1</sup> [appendix-i-brief-of-ongoing-schemes-english.pdf](#)

<sup>2</sup> Amazon India and MIB collaborate to boost India's creative economy

<sup>3</sup> Film Facilitation Office is Now India Cine Hub (ICH). Guide to India's \$3.6M Film Incentives - Pickle Media

Key permissions required for different types of filming projects in India are outlined below:

Project type	Relevant authority granting permission	Service description
Domestic projects	ICH	<ul style="list-style-type: none"> <li>The ICH offers an online application process, specifically designed for domestic filmmakers wishing to shoot in various locations across different states in India</li> <li>A comprehensive step-by-step guide is provided to assist applicants in obtaining the necessary permissions<sup>5</sup></li> <li>Applicants receive contact details of the State Nodal officer responsible for granting permissions, and the official permission letter is uploaded directly to the ICH portal</li> <li>ICH provides any ongoing assistance needed throughout the entire process</li> </ul>
International projects	ICH	<ul style="list-style-type: none"> <li>ICH facilitates a national permit for foreign filmmakers seeking to film in India through a streamlined, one-stop application process, complete with a detailed guide</li> <li>The service includes assistance with obtaining VISAs for cast and crew members and location-specific permissions to comply with local regulations</li> </ul>
Aerial filming	Directorate General of Civil Aviation (DGCA)	<ul style="list-style-type: none"> <li>Filmmakers must obtain DGCA permissions for aerial filming and shoots at airports in India</li> <li>Applications for the same must be submitted at least two months in advance via the ICH portal<sup>7</sup></li> </ul>
Filming in monuments	The Archaeological Survey of India (ASI)	<ul style="list-style-type: none"> <li>ASI is the leading organization responsible for archaeological research and the protection of India's cultural heritage</li> <li>ASI grants permissions for filming at monuments under its protection, such as forts, palaces, caves and temples</li> <li>It also provides general guidelines for filming at these protected sites along with a list of required permissions and application forms<sup>8</sup></li> </ul>
Filming in forests	The Ministry of Environment, Forest and Climate Change	<ul style="list-style-type: none"> <li>The Ministry oversees the issuance of permits for filming in protected areas, including national parks and forest reserves</li> <li>ICH<sup>9</sup> provides general guidelines and detailed information to assist filmmakers in applying to the ministry</li> </ul>
Filming with animals <sup>10</sup>	The Animal Welfare Board of India (AWBI)	<ul style="list-style-type: none"> <li>Permissions for filming that involves animals can be obtained from AWBI, ensuring ethical treatment and compliance with wildlife laws</li> </ul>

<sup>4</sup> International Films | India Cine Hub

<sup>5</sup> Domestic Projects | Film Facilitation Office India

<sup>6</sup> International Projects | Film Facilitation Office India

<sup>7</sup> Aerial Filming | Film Facilitation Office India

<sup>8</sup> Filming in Monuments | Film Facilitation Office India

<sup>9</sup> Filming in Forests | Film Facilitation Office India

<sup>10</sup> Filming With Animals | Film Facilitation Office India

## Create in India resources

- "Create in India" aims to position India as a global hub for creative industries
- The initiative encourages filmmakers, production houses and digital content creators to take advantage of India's diverse locations, talented workforce, and state-of-the-art infrastructure to produce high-quality cinematic content
- ICH provides a comprehensive directory for resources available to support this initiative

### Directory of resources provided by ICH

#### Co-production<sup>11</sup>

- The initiative encourages co-productions with foreign countries, fostering international collaboration and cultural exchange. This helps showcase India's rich cultural heritage and modern capabilities on a global platform
- Supports co-productions under bilateral treaties, offering a unified access point for project approvals and collaboration framework such as pooling financial resources, tapping into financial market, and reaching new audiences

#### Location/hubs<sup>12</sup>

- An interactive, geographic information systems ('GIS'), powered location directory ICH provides a vast directory of several filming hubs in India offering diverse landscapes, production infrastructure, and incentives to attract filmmakers
- Supports location scouting through searchable filters and map-based visualization

#### Production directory

A searchable directory of past approved projects, registered talent/ service providers, and state nodal officers provides guidance to new applicants

The directory captures:

- Trade associations<sup>13</sup> and organizations that help navigate complex filmmaking issues, including distributors' or exhibitors' associations, chambers of commerce, producers associations and crafts associations
- A network of film cities offering end-to-end services, with over a dozen more under development<sup>14</sup>
- Animation, VFX, and post-production companies<sup>15</sup>
- Production and service companies along with line producers<sup>16</sup>

Allows for crowdsourcing of production resources such as crew, talent, equipment, and facilities, etc. – allowing industry professionals and vendors to list their services for better discoverability

<sup>11</sup> Co-Production | India Cine Hub

<sup>12</sup> Filming Hubs | India Cine Hub

<sup>13</sup> Trade Associations | India Cine Hub

<sup>14</sup> Film Cities | India Cine Hub

<sup>15</sup> ficci\_database\_vfx\_animation\_post\_production\_companies.xlsx

<sup>16</sup> PSCs & Line Producers | India Cine Hub



## Content production incentives

### Incentives offered by the central government (CG) of India<sup>17</sup>

- ICH is a one-stop solution providing a dedicated incentive management system which includes an incentive calculator, interim incentive application process and final incentive application process
- It eases the process for the film makers to explore, apply, and track incentives from the Government of India in a structured and efficient manner
- These include incentives for the productions of foreign films in India, animation, post-production and visual effects, and audio-visual co-productions
- Incentive benefits may extend up to INR300 million

### Incentives offered by state governments (SG)<sup>18</sup>

- ICH collaborates with various states across India to offer a range of incentives to filmmakers
- Approximately 20 states provide incentives, subsidies, cash rebates, tax exemptions and other benefits to encourage film production in their regions
- The eligibility criteria and benefits vary from state to state, and the ICH captures this information comprehensively

### Film promotion fund<sup>19</sup>

- This fund provides financial support to Indian filmmakers for promoting their films on an international scale
- It aims to enhance the visibility of Indian cinema at prestigious international film festivals and award ceremonies, including the Academy Awards (Oscars)

## NFDC<sup>20</sup>

The NFDC was established to promote the 'Good Cinema Movement', which focuses on:

- Developing talent and facilitating the growth of Indian cinema across all languages through productions, co-productions, script development and need-based workshops
- Promoting Indian culture through cinema both domestically and internationally
- Being responsive to the evolving needs of the Indian film industry

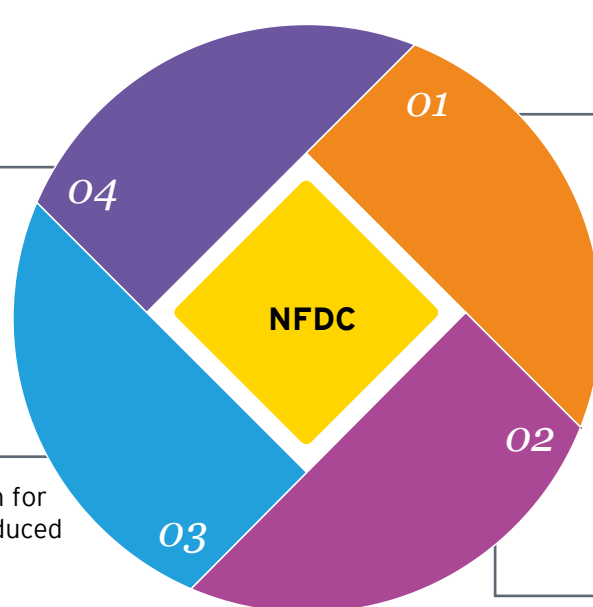
### Service offerings of NFDC

#### Film production

- Produces and co-produces feature films, showcasing Indian cinema's diversity
- Undertakes 100% production of the first feature film for new filmmakers
- Partners with Indian and international filmmakers

#### Skill

While NFDC is primarily known for the landmark films, it has produced over the years it has also simultaneously been making inroads in various other aspects of the business of cinema with skill and talent development, along with promotion of independent filmmakers and cinema



<sup>17</sup> Government of India incentives | India Cine Hub

<sup>18</sup> State Incentives | India Cine Hub

<sup>19</sup> The Film Promotion Fund | India Cine Hub

<sup>20</sup> NFDC: Cinemas of India

# Production incentives in India

India's content industry produces a wide range of films and episodic content that captivate audiences in over 160 countries, with theatrical releases in 38 countries. To support and expand this vibrant sector, both the central government and several state governments have introduced targeted incentives designed to attract more producers to create content within India. These incentives are administered independently but can be combined for a single project, offering greater flexibility and value. By reducing production costs, stimulating local economies

and encouraging tourism, they help position India as an increasingly attractive destination for filmmakers. Incentives in India are given in various forms, such as:

- Filming rebates
- GST and Customs duty benefits

While the key aspects of the incentive policy are summarized below, detailed conditions, procedures, and benefits can be found in the official incentive policy documents.

## Filming rebates

### Central government incentives

The Ministry of Information and Broadcasting (MIB) offers incentives for international productions in India, covering shoots, animation, post-production, visual effects services and official co-productions with foreign entities.

#### Live shoots

- Feature films, animation films, web shows and commercial TV shows shot in India are eligible for incentives amounting to 30% of the Qualifying Production Expenditure (QPE) incurred in India, provided the IP is owned by an entity outside India
- An additional bonus incentive up to 10% is available for productions employing 15% or more Indian labor force and featuring significant Indian content
- The total incentives from MIB can reach up to 40% of the QPE, capped at INR300 million (approximately US\$3.5 million) per project, with a minimum QPE requirement of INR100 million

#### Post-production

- Similar incentives apply to feature films, animation films, web shows and commercial TV projects involving pure animation, post-production and visual effects services, provided that services are partially conducted in India for a foreign company
- A project can receive an incentive of 30% of QPE in India, with an additional 5% for significant Indian content, totaling a potential 35% incentive from the Government of India
- Incentives are available for projects that spend at least INR10 million, and the maximum incentive per project is capped at INR300 million (around US\$3.5 million)

#### Co-productions

- This scheme incentivizes projects granted "Co-Production" status by the MIB. Official Indian co-productions involve collaborations between Indian producers and producers from countries with which India has bi-lateral co-production treaties
- India has such treaties with 16 countries. For qualifying projects, Indian co-producers can claim a reimbursement of up to 30% on QPE in India, subject to a maximum of INR300 million

<sup>1</sup> For the purpose of this document 'State' includes the Union Territories of India.

<sup>2</sup> Through the Guidelines of the incentive scheme for production of foreign films in India & official coproduction under AV coproduction treaty

Summary of central government incentives

Criteria	Live shoots	Post-production projects	Co-productions
Type of eligible content	Feature films, documentaries, TV series, web series	Feature films, TV series, web series	Feature films, documentaries, TV series, web series
Incentive rate and bonus for Indian workforce	Up to 40% of QPE: <ul style="list-style-type: none"><li>30% of QPE in India</li><li>5% for employing 15% + Indians</li><li>Additional 5% for significant Indian content</li></ul>	Up to 35% of QPE: <ul style="list-style-type: none"><li>30% of QPE incurred in India</li><li>Additional 5% for significant Indian content</li></ul>	Up to 35% of QPE: <ul style="list-style-type: none"><li>30% of QPE</li><li>Additional 5% for significant Indian content</li></ul>
Incentive cap	INR300 million per project		
Minimum needed QPE in India	INR100 million NIL for Documentaries	INR10 million in India	NIL
IP ownership	IP owner outside India	IP owner outside India	NA

Production incentives provided by state governments

- Various state governments have implemented incentive programs to attract production houses to shoot in their regions. These incentives may include financial subsidies, tax exemptions and logistical support such as single-window clearances and discounted rental rates for shooting locations
- Select states offer incentives that are subject to conditions such as a minimum percentage of the film being shot locally and the use of local talent and crew. Broad details are outlined below, while comprehensive information—including eligibility criteria, repeat production bonuses, regional talent mandates and location requirements—can be found in the official policy documents or state government websites

Andhra Pradesh<sup>3</sup>

- Cash incentive of INR1 million for low budget films, with a total budget not exceeding INR40 million
- Film must be in the state language, Telugu, and fully shot in the state
- Refund of the state’s share of GST paid on ticket sales
- Filmmakers can shoot in government locations and public places at no cost, subject to a refundable deposit

Assam<sup>4</sup>

- Incentive of up to 25% of eligible production costs spent in Assam, capped at INR2.5 million per film
- An additional 75% incentive up to INR10 million if the film wins a national award
- The producer must be a resident of Assam, and the film should promote the state’s ethnic culture, land and people
- Single-window clearance for fast-track approvals from the state’s tourism department

<sup>3</sup> Government of Andhra Pradesh GOM No 116 dated 21 August 2018

<sup>4</sup> Assam State Film Policy Rules- 2019.

#### Bihar<sup>5</sup>

- Maximum incentive of INR40 million or 25% of eligible costs for feature films
- For TV shows, INR10 million or 25% of production costs if 90 days of shooting occurs in Bihar, with additional incentives for employing local artists
- For OTT series, the incentive is INR30 million or 25% of production costs, if at least 70% of shoot days or a minimum of 60 days are filmed in Bihar

#### Chhattisgarh<sup>4</sup>

- Maximum incentive of up to INR20 million or 25% of eligible costs for Hindi and English feature films/ web series with significant shooting days in Chhattisgarh and local talent involvement
- Incentives for regional films up to INR5 million or a specified percentage of eligible production cost
- Additional incentive for National/ Oscar awards winning films up to INR50 million
- 20% of supporting artists and technical crew must be natives of Chhattisgarh
- No Objection Certificate for film shoots available through a single-window dashboard
- Special incentive of up to INR10 million for films that promote the state's food, culture, handicrafts, etc.
- Incentive of up to INR10 million or 25% of eligible costs for TV shows, serials, or OTT content with substantial shooting in Chhattisgarh and involvement of local talent

#### Delhi<sup>7</sup>

- Upto 25% Incentive based on a points system, capped at INR30 million
- Points allocated based on local crew employment, number of shoot days, screen time of Delhi location and qualifying below-the-line production costs borne in Delhi
- Minimum of five shooting days required for eligibility
- Online single-window clearance available
- Access to local talent and crew through various agencies

#### Goa<sup>8</sup>

- Incentive of up to 50% of eligible costs, capped at INR5 million for feature films and INR1 million for non-feature films, with an additional incentive up to INR10 million for national/ international awards
- Feature films must be in Konkani or Marathi, and non-feature films can be in Konkani, Marathi, English or Hindi
- At least 50% of screen time must be shot in Goa, with 50% of shooting occurring within the state
- Facilities for film release and nominal charges for shooting locations

#### Gujarat<sup>9</sup>

- 25% incentive on eligible production expenses for films, web series, TV serials and documentaries
- Maximum incentive of INR25 million for films, INR15 million for web series and TV serials, and INR2.5 million for documentaries
- Additional incentives for brand affiliation films promoting Gujarat's culture or heritage, up to INR25 million
- Films must portray Gujarat positively
- Single-window clearance available
- Access to the list of registered service providers in the state

#### Haryana<sup>10</sup>

- 50% incentive for Haryanvi films (up to INR10 million) and non-Haryanvi films (up to INR20 million)
- 50% of shooting for Haryanvi films and 65% for non-Haryanvi films must occur in Haryana
- Films should not project the state or country negatively
- Single-window clearance available

<sup>5</sup> Bihar Film Promotion Policy, 2024

<sup>6</sup> Chhattisgarh Film Policy, 2021

<sup>7</sup> Delhi film policy, 2022

<sup>8</sup> Goa film policy, 2016

<sup>9</sup> Gujarat Cinematic Tourism Policy, 2022

<sup>10</sup> Haryana Film and Entertainment policy-2022



### Jammu and Kashmir (J&K)<sup>11</sup>

- 5% of the cost of production (COP) for films made by J&K domiciled individuals and 10% for films made by others, capped at INR10 million
- Additional incentive of 25% for films winning national/ international awards or based on patriotic themes
- 15% of COP for OTT, TV shows, documentaries made by J&K domiciled individuals and 10% for others capped at INR2.5 million
- Additional incentive of 25% for films made with J&K themes and in the regional language
- Single-window cell for quick approvals and government-provided security during shooting

### Jharkhand<sup>12</sup>

- 50% of eligible costs for films in local languages and 25% for films in other languages, capped at INR10 million, provided 50% of the shoot occurs in the state
- Additional incentives for shooting days exceeding two-thirds of total days and for subsequent films with an upper limit of INR30 million
- Additional incentives for national award or international award-winning directors/ producers
- Incentives for films promoting tourism, culture or heritage of the state
- Single-window cell for quick approvals and government-provided security during shooting

### Madhya Pradesh<sup>13</sup>

- Incentives available up to INR20 million or 25% of total production costs or 75% of expenditures incurred in Madhya Pradesh, whichever is less
- International films shot in Madhya Pradesh may receive an incentive of 10% of expenditures up to INR100 million, post MIB approval
- Films produced in local languages are eligible for an additional incentive of 10% up to INR1.5 million
- Additional incentive of up to INR5 million for films prominently featuring Madhya Pradesh or employing local talent
- Single-window clearance for quick approvals and government assistance with scouting and securing locations

### Maharashtra<sup>14</sup>

- Incentives for Marathi films based on defined categorization
- Maximum incentive of INR4 million for A Category films
- Filming allowed free of cost at government locations through a single-window application<sup>15</sup>

### Odisha<sup>15A</sup>

- 25% of total film cost for films promoting Odisha's culture, heritage, locations etc
  - Up to INR12.5 million for 5% screen time
  - Up to INR25 million for 10% screen time
- 25% of total film cost for Odia films with high standards and technical excellence
  - Up to INR INR12.5 million for 50% shooting days in Odisha
  - Up to INR25 million for 90% shooting days in Odisha
- Additional incentive available upto INR40 million for subsequent films by same producer
- INR100 million assistance for the first three big-budget films (minimum INR500 million budget) meeting specified criteria
- 100% reimbursement of net SGST i.e. states share of GST for 7 years, limited to lower of 200% of plant & machinery cost or 100% of project cost for theatres
- Single window clearance facility available

### Rajasthan<sup>16</sup>

- Incentive of INR20 million or 15% of eligible production costs, whichever is lower
- Covers content in Hindi, English and Rajasthani languages
- Refund of the state's share of GST on tickets sales for Rajasthani films
- At least 15% of the crew must be from Rajasthan, with a minimum of 30 shooting days in the state
- Nodal officers in every district facilitate film shooting, with single-window clearances streamlining the process

### Sikkim<sup>17</sup>

- Up to 10% of the total budget as a subsidy for films with a budgets up to INR50 million
- INR10 million subsidy for films with budgets between INR50 to INR100 million
- Special incentives for films with budgets of INR200 million and above, as determined by the state government on the recommendation of a Board
- Single-window clearance available

<sup>11</sup> Jammu & Kashmir Film Policy 2024

<sup>12</sup> Jharkhand film policy 2015

<sup>13</sup> Madhya Pradesh Film tourism policy 2025

<sup>14</sup> GR dated 30 Oct 2013

<sup>15</sup> Government Resolution No: GONIN-2022/PR.109/SANKA.

<sup>15A</sup> Odisha State Film Policy 2019

<sup>16</sup> Rajasthan film tourism promotion policy - 2022

<sup>17</sup> Sikkim Film Policy 2021

### Uttar Pradesh<sup>18</sup>

- 50% incentive of eligible costs for regional films and 25% for Hindi films
- Incentive of INR10 million and INR20 million for films with over 50% and 75% shooting days in the state, respectively
- Additional incentives up to INR2.5 million for engaging actors, singers or writers from Uttar Pradesh
- 50% incentive of eligible costs for OTT content, capped at INR1 million per episode for web series and INR10 million for web films
- Nodal officers in every district facilitate film shooting, with government airstrips in Agra, Lucknow and Varanasi available at concessional rent
- Single-window clearances streamline the process

### Uttarakhand<sup>19</sup>

- 50% of expenditures in Uttarakhand, capped at INR20 million for regional language films, and 30% of expenditures, capped at INR30 million for other Indian languages
- Incentives available for films, web series, TV shows, with 75% of shooting required in Uttarakhand
- Additional incentives of over 10% for children's content, films showing hilly areas and films using authentic names
- Single-window cell for quick approvals and government-provided security during shooting

## GST and Customs duty benefits

### Customs relief on temporary import of goods for shooting in India

- The Government of India offers relief from Customs duty for the temporary importation of goods intended for shooting in India<sup>20</sup>. This exemption allows producers to import equipment for shooting in India for up to two months
- Benefit can be availed using the ATA Carnet, an International Uniform Customs document that permits duty-free temporary admission of goods into a member country without the need for Customs bonds or duty payments
- The Federation of Indian Chambers of Commerce and Industry (FICCI), serves as the National Guaranteeing & Issuing Association for ATA Carnets in India and does the role of issuance and endorsement of Carnets

### Zero rating of GST on inputs to foreign producers

- Most goods and services provided by Indian suppliers to production crews visiting India for shooting, as well as post-production services for overseas IP owners, benefit from the zero rating under the India GST law
- Consequently, Indian indirect taxes do not add to the costs for productions conducted in India

<sup>18</sup> Uttar Pradesh Film policy 2023

<sup>19</sup> The Uttarakhand Film Policy, 2024

<sup>20</sup> Notification No. 4/2018 - Customs, dated 18 January 2018

# Summary of co-production treaties between India and select countries

Country	Minimum contribution by co-producer	Filming location	Competent Authority (CA) for overseas jurisdiction	Date for trigger of approval from CA	Other considerations
Australia	At least 20% of the total finance and creative contribution	Allowed in locations other than in co-producer jurisdictions, subject to approval from CA	Screen Australia	Prior to commencement of co-production; approvals needed from CAs of both countries	None of the co-producers shall be linked by common management, ownership or control
Brazil	At least 20% of the total budget of the project (up to 10% subject to exceptional cases)	Allowed in locations other than in co-producer jurisdictions, subject to approval from CA	Ministry of Culture, Brazil	Prior to commencement of co-production; approvals needed from CAs of both countries	-
France	At least 20% of the total budget of the project (up to 10% subject to exceptional cases)	Not specified	Center national du Cinema	Prior to commencement of co-production; approvals needed from CAs of both countries	-
Bangladesh	At least 20% of the final total cost of the film	Not specified	Ministry of Information, Bangladesh	Prior to commencement of co-production; approvals needed from CAs of both countries	-
Canada	At least 20% of the final total budget of the film and creative contribution shall be at reasonable proportion	Allowed in locations other than in co-producer jurisdictions, subject to approval from CA	Department of Canadian Heritage	Not specified	Sharing of copyright and revenues is proportionate to the financial contribution
Germany	At least 20% of the total investment by way of finance, material and management costs, including creative and other inputs	Not specified	Federal Office of Economics and Export Control	Prior to commencement of co-production; approvals needed from CAs of both countries	None of the co-producers shall be linked by common management, ownership or control

Country	Minimum contribution by co-producer	Filming location	Competent Authority (CA) for overseas jurisdiction	Date for trigger of approval from CA	Other considerations
China	At least 20% of the total cost by way of investment of finance, material and management including creative and other inputs	Allowed in locations other than in co-producer jurisdictions, subject to approval from CA	China Film Co-production Corporation	Not specified	Sharing of copyright and revenues is proportionate to the financial contribution
Israel	At least 20% of the total cost by way of investment of finance including technical and creative contribution (up to 10% subject to exceptional cases)	Not specified	Ministry of Culture and Sports	Not specified	None of the co-producers shall be linked by common management or control
Italy	At least 20% of the total cost by way of investment of finance, material and management including creative and other inputs	Allowed in locations other than in co-producer jurisdiction, if scripts or action so requires, and technicians from India and Italy take part in such shooting	Ministry of Cultural Properties and Activities, Department of Entertainment and Sport, General Management of Cinema	Not specified	Sharing of revenues is proportionate to their respective contributions
Portugal	At least 20% of the final total cost of the film	Not specified	Instituto do Cinema e Audiovisual - ICA, IP (Film and Audio-visual Institute)	Prior to commencement of co-production; approvals needed from CAs of both countries	None of the co-producers shall be linked by common management, ownership or control
Spain	At least 20% of the final total budget of the film and technical, creative and artistic personnel, must be in proportion to financial contribution (up to 10% subject to exceptional cases)	Allowed in other than co-producer jurisdiction subject to approval from CA	Instituto de la Cinematografía y de las Artes Audiovisuales (Institute of Cinematography and Audiovisual Arts)	Prior to commencement of co-production; approvals needed from CAs of both countries	None of the co-producers shall be linked by common management, ownership or control



Country	Minimum contribution by co-producer	Filming location	Competent Authority (CA) for overseas jurisdiction	Date for trigger of approval from CA	Other considerations
New Zealand	At least 20% of the total effort by way of investment of finance, performance, technical, craft and creative inputs	Allowed in other than co-producer jurisdiction subject to approval from CA	New Zealand Film Commission	Prior to commencement of co-production; approvals needed from CAs of both countries	None of the co-producers shall be linked by common management, ownership or control
Republic of Korea	At least 20% of the total production cost of the co-produced audio visual work  For broadcast programs (including animation for broadcasting purposes), this contribution shall not be less than 30% of the total production cost	Not specified	Films: Ministry of Culture, Sports and Tourism/ the Korean Film Council (KOFIC)  Broadcast programs (including animation for broadcasting purposes): Korea Communications Commission	Prior to commencement of co-production; approvals needed from CAs of both countries	None of the co-producers shall be linked directly or indirectly, through legal entities with common management, ownership or control
United Kingdom	At least 20% of the total production cost (up to 10% subject to exceptional cases)	Allowed in other than co-producer jurisdiction subject to approval from CA	British Film Institute	Not specified	-
Poland	At least 20% of the co-production budget	Not specified	Minister of Culture and National Heritage	Not specified	The co-producers from each State should make a tangible creative and technical contribution to a co-production in proportion to their share in its budget
Russia	At least 20% of the final total cost of the film	Not specified	Ministry of Culture of the Russian Federation	Not specified	-

**Note:** All the above treaties include clauses to ease immigration of artists and staff, and simplify import of equipment in the respective co-producer jurisdiction.

# Regulatory framework



# Doing business in India: Key considerations for M&E companies

**Compiled by Khaitan & Co.**

India's M&E sector is one of the fastest growing sectors in India. With its diverse population, rapid digital adoption, and a robust content creation ecosystem, the country presents a compelling destination for global players in film, television, music, gaming, digital media, advertising, and related verticals. In addition, India is positioned as the global content back-office with its animation, VFX, game development and post-production capabilities. This section details the legal and regulatory framework for establishing a presence in India.

## Entry routes

Foreign entities looking to establish a presence in India can choose from various unincorporated or incorporated options, depending on the nature of the business and the level of control desired.

### Incorporated presence

#### ▪ Limited Liability Company

Companies in India are governed by the Companies Act, 2013, with oversight from the Registrar of Companies. Businesses may register as Private Limited or Public Limited companies

##### ▪ Private Limited Company

- Private companies in India are a popular choice for foreign investors due to their relatively greater operational flexibility compared to public companies. A private company must have a minimum of two shareholders and two directors, with a maximum limit of 200 shareholders
- Unlike public companies, private companies are not permitted to raise capital from the public and their shares are not listed on stock exchanges. However, they benefit from fewer compliance obligations, making them easier to manage. The incorporation process is straightforward, and the Companies Act, 2013, provides a robust legal framework for their governance and operation
- This structure is ideal for foreign investors looking to establish a wholly-owned subsidiary or a joint venture, where quick decision-making and operational agility are crucial

##### ▪ Public Limited Company

- Public companies in India offer a viable option for foreign investors looking to establish a significant presence in the Indian market. To set up a public company a minimum of seven shareholders and three directors are required, with no upper limit on the number of shareholders
- These companies can raise capital from the public through the issuance of shares, which can be listed on recognized stock exchanges, providing liquidity and access to a wider pool of investors

- Public companies must comply with stringent regulatory requirements, including periodic disclosures, corporate governance norms, and adherence to the Companies Act, 2013. The ability to attract substantial investment and the credibility associated with being a publicly listed entity make public companies an attractive option for FDI in India. This structure is particularly beneficial for large-scale operations and sectors requiring significant capital infusion

#### ▪ Limited Liability Partnership (LLP)

An LLP is governed by the Limited Liability Partnership Act, 2008 (LLP Act), and offers the operational flexibility of a partnership along with limited liability protection akin to a company. An LLP requires a minimum of two partners, with no upper limit on the number of partners. At least one partner must be an Indian resident. The key advantage of an LLP is that the liability of the partners is limited to the extent of their contribution to the LLP, protecting personal assets from business liabilities. LLPs are not subject to the same stringent compliance requirements as companies, making them easier to manage

That said, LLPs are subject to differential treatment and face more onerous restrictions than companies regarding foreign investment. For instance, LLPs face restrictions under three scenarios: (a) sectors where foreign investment is allowed 100% under the automatic route, subject to certain conditions; (b) sectors where foreign investment is allowed under the automatic route up to a certain percentage limit; and (c) sectors where foreign investment is only allowed with government approval. LLPs are also ineligible to raise external commercial borrowings and for equity share swaps.

Conversion from LLP to Company (and vice versa)<sup>1</sup> for easier readability is permitted under the automatic route in FDI-compliant sectors



## Unincorporated presence

For foreign companies testing the waters or undertaking specific assignments in India, setting up a business presence without forming a separate legal entity can be advantageous. The Foreign Exchange Management Act, 1999 (FEMA) permits three such forms of establishment:

- **Liaison Office**

A liaison office can act as a representative of the parent foreign company in India. However, it cannot undertake commercial or revenue-generating activities.

Promoting export/ import, technical/ financial collaborations, representing the parent company in India and acting as its communication channel are activities permitted for a liaison office

- **Branch office**

A branch office can represent the foreign parent company in India and engage in a broader range of activities compared to an liaison office, such as export/ import of goods, rendering professional or consultancy services, carrying out research in line with the parent company's activities, promoting technical/ financial collaborations, representing the parent company in India for trading purposes, acting as a buying/ selling agent

A branch office is permitted to remit surplus revenues to its foreign parent company subject to applicable taxes. However, a branch office cannot carry out manufacturing or retail trading

- **Project office**

A project office is ideal for executing a specific project in India. It is a temporary setup that may only engage in activities relating to the project awarded to the foreign company. A project office is permitted to remit surplus revenues to its foreign parent company subject to applicable taxes

While these forms are easier to establish and manage initially, they come with limitations in terms of operational scope and permanence. Typically, project offices are preferred by companies engaged in onetime turnkey projects.

## Requirements for setting up Liaison Office, Branch Office, and Project Office

- **General criteria**

- **Applications from Foreign Companies:**

Applications from foreign companies for establishing branch office/ liaison office/ project office in India are considered by AD Category-I banks as per the guidelines of the Reserve Bank of India (RBI)

- **Prior approval:** Prior approval of the RBI is required in the following specific cases:

- The applicant is a citizen of or is registered/ incorporated in Pakistan
    - The applicant is a citizen of or is registered/ incorporated in Bangladesh, Sri Lanka, Afghanistan, Iran, China, Hong Kong, or Macau and the application is for opening a branch office/ liaison office/ project office in Jammu and Kashmir, the North East region, and the Andaman and Nicobar Islands
    - The principal business falls in Defence, Telecom, Private Security, and Information and Broadcasting, sectors, unless approval or permission by the concerned Ministry/ Regulator has already been granted
    - The applicant is a Non-Government Organisation (NGO), Non-Profit Organisation, Body/ Agency/ Department of a foreign government, and if engaged in activities covered under the Foreign Contribution (Regulation) Act, 2010 (FCRA), they must obtain a certificate of registration under the said Act

- **Financial soundness:** The non-resident entity applying for a branch office/ liaison office in India should have a financially sound track record:

- **Branch Office:** A profit-making track record during the immediately preceding five financial years in the home country and net worth of not less than US\$100,000 or its equivalent
    - **Liaison Office:** A profit-making track record during the immediately preceding three financial years in the home country and net worth of not less than US\$50,000 or its equivalent

An applicant that is not financially sound and is a subsidiary of another company may submit a Letter of Comfort from its parent/ group company, if the parent/ group company satisfies the net worth and profit criteria.



## Foreign investment norms in the M&E sector

The Foreign Direct Investment (FDI) policy in India is governed by the Indian Foreign Direct Investment Policy 2020 and the Foreign Exchange Management (Non-Debt Instrument) Rules 2019 under the Foreign Exchange Management Act 1999. These regulations set out sector-wise thresholds for FDI and the approval routes. The approval routes are:

- **Government approval route:** Requires approval from the concerned government ministries, subject to specific conditions
- **Automatic route:** No approval is necessary, but compliance with sectoral regulations is mandatory

FDI in India is permitted up to 100% under the automatic route for most M&E sub-sectors like film production companies, animation studios, distributors' theatrical chains and streaming platforms for music or general entertainment, gaming companies and platforms, sporting teams, advertising businesses like Out-of-Home (OOH) advertising, advertising agencies, event management companies such as those organizing concerts, exhibitions, festivals, television distribution businesses such as operators of teleports, Direct-to-Home (DTH), Headend-in-the-Sky (HITS), cable networks and mobile TV.

**Certain specific M&E sub-sectors where foreign investments are capped or have certain conditions to such investments are as follows:**

### Broadcasting

#### ▪ Radio broadcasting

FDI is capped at 49% under the government-approval route. The company should be owned and controlled by resident Indian citizens or Indian companies owned and controlled by resident Indian citizens. The largest Indian shareholder must hold at least 51% of the total equity

#### ▪ Television broadcasting

- **News and Current Affairs Channels:** FDI is capped at 49% under the government-approval route. The company should be owned and controlled by resident Indian citizens or Indian companies owned and controlled by resident Indian citizens
- **Non-News and Current Affairs Channels:** FDI is allowed up to 100% under the automatic route

### Digital media

100% FDI is permitted under the automatic route for non-news based or general entertainment digital platforms, like OTT platforms, music streaming platforms, gaming platforms etc.

However, for businesses/ entities that are engaged in uploading or streaming news and current affairs content through digital media, FDI is capped at 26% under the government-approval route. This applies to digital news platforms, news agencies, and news aggregators. However, OTT platforms hosting the digital feed of TV news channels (which have the necessary uplinking and downlinking permissions) on an "as is" basis without editorial intervention are exempt from this cap.

### Print media

- **Newspapers and Periodicals with News and Current Affairs:** FDI is capped at 26% under the government-approval route
- **Scientific/ Technical Magazines and Specialty Journals:** FDI is allowed up to 100% under the government-approval route
- **Foreign Periodicals and Facsimile Editions:** FDI is capped at 26% for Indian editions of foreign magazines dealing with news and current affairs and 100% for facsimile editions of foreign newspapers under the government-approval route

## Regulatory framework for M&E sector

In addition to business-friendly conditions for M&E businesses, India also offers a well-defined regulatory framework that ensures operational clarity and content compliance across segments. Some key legislations and regulations governing the M&E sector are as follows:

- **Copyright Act 1957**  
Protects intellectual property rights in all copyrightable works
- **Bharatiya Nyaya Sanhita 2023**  
Replaces the Indian Penal Code and provides for penalties for publishing obscene or defamatory content
- **Cable Television Networks (Regulation) Act 1995 and Cable Television Networks Rules 1994**  
Regulates programming and advertising content on cable television
- **Guidelines for Uplinking and Downlinking of Satellite Television Channels in India 2022**  
Regulates permissions for uplinking and downlinking of private satellite television channels, setting up of teleports and uplinking by Indian news agencies and use of DSNG/ SNG/ ENG
- **National Tariff Order (NTO) TRAI**  
Regulates the pricing of TV channels and ensures transparency in consumer offerings.
- **Cinematograph Act 1952**  
Governs film certification and ratings through the Central Board of Film Certification (CBFC)
- **Press and Registration of Periodicals Act 2023**  
Lays down the framework for registration of print and digital periodicals in India, introducing digital processes and oversight
- **Information Technology Act 2000**  
Lays the foundation for digital governance and regulates online content and intermediaries. The Act also provides safe harbour provisions to protect intermediaries and platforms from liability for third-party content
- **Information Technology (Guidelines for Intermediaries and Digital Media Ethics Code) Rules 2021**  
Governs digital platforms, including online intermediaries, social media platforms as well as OTT platforms and digital publishers, mandating a compliance framework for regulation of content, content classification and grievance redressal mechanism
- **Public Gambling Act 1867**  
Governs gambling activities in India, prohibiting owning, operating, and visiting gaming houses that promote gambling
- **Consumer Protection Act, 2019; and Guidelines for Prevention of Misleading Advertisements and Endorsements for Misleading Advertisements 2022**  
Safeguards consumer interests, holding both endorsers and advertisers liable for misleading advertisements, unfair trade practices
- **ASCI Code of Self-Regulation**  
Lays down the framework for ethical advertising practices across all media under a historically established and recognised self-regulatory mechanism

## Conclusion

India's M&E sector offers immense opportunities for foreign investors and filmmakers. The diverse range of entity options, coupled with favorable FDI norms and attractive production and co-production incentives, make India a lucrative destination for business and filmmaking. By leveraging these opportunities, foreign entities can establish a strong presence in India's vibrant media and entertainment landscape. From theatrical exhibition and content studios to OTT platforms, animation/ VFX companies, ad agencies, gaming companies and digital media ventures, the ecosystem is robust, dynamic, and ripe for global collaboration.

# Protecting intellectual property

*With inputs from IP House and JioStar*

Content piracy is no longer just a nuisance—it is a multi-billion-dollar threat. The global impact of pirate streaming alone is estimated at \$71 billion annually<sup>1</sup>. As the world becomes increasingly digital, tech-savvy fraudsters are deploying advanced tools to replicate and distribute copyrighted material with alarming ease. Their motives range from monetizing stolen content to even more dangerous goals like financing terrorist operations. Tackling this issue demands more than scattered enforcement—it calls for decisive and coordinated action. **While countries across the world are stepping up, India has also been making notable progress on this front.**

With more than 26 recognized film industries across the country, India is one of the largest producers of content, generating over 1,600 films, and more than 190,000 hours of television programming each year. The sheer scale of the sector makes it a significant player in the economy, and the Government of India (GoI) accords it the regulatory respect it deserves through ample laws and regular amendments to address emerging issues and safeguard its interests. Over time, **this has culminated in the development of a content protection ecosystem that supports the rights of content creators and the companies publishing their work.**

With this framework already in place, **India is poised to emerge as a prime destination for international companies seeking to establish compliance and anti-piracy units.** By doing so, they can benefit from a robust regulatory framework, swift enforcement mechanisms, cutting-edge technological infrastructure, and an abundant pool of compliance resources that honor cross-border data exchange rules, providing a well-rounded experience.

**Recognizing the threat that content piracy poses, India's legal framework has been rallying troops against unauthorized distribution and reproduction of digital content,** introducing new rules and making amendments as necessary. The implementation of novel laws has enabled content producers to take pre-emptive action against potential piracy, providing further impetus to the fight. However, enforcement

remains a persistent challenge—particularly in the content piracy conundrum, where it is a race against time. The longer the lag between the uploading of pirated content and its take down, the greater the loss of revenue for original content producers. Despite the limitations, India is making significant strides towards ensuring the enforcement of laws against piracy, with state-level teams that take proactive measures to apprehend the culprits in record time.

When it comes to outsmarting digital content pirates, innovation is key. **India's thriving IT sector has facilitated the development of advanced tools that can flag and take down pirated content** within seconds. These innovations enable companies to effectively monitor and protect their digital content across platforms. In addition to a solid tech infrastructure, the country is also home to **a growing pool of legal and compliance professionals,** offering international companies easy access to experts in IP law, technology, and regulatory compliance to help chart out an effective anti-piracy strategy.

The complex issue of content piracy in this fast changing technologies in the media landscape needs to be addressed consistently to keep pace with the emerging technologies. India has been adopting a multi-pronged approach to tackle the problem of piracy in all its dimensions. Going forward this needs to be sustained consistently by reviewing them periodically to keep pace with the emerging technologies. Given its commitment to supporting the M&E sector in the emerging technological and operational landscape, it will be interesting to see how the country maintains its momentum in the area of content protection across different media platforms.

<sup>1</sup> *Pirated Video Sites Cost Streamers \$30 Billion a Year*

## Regulatory and enforcement safeguards

### A fillip to the fight against piracy

India has made significant strides in the past decade to strengthen its legal framework for content protection. Recognising the evolving nature of piracy, the regulatory ecosystem has evolved to address both traditional and emerging threats across digital platforms<sup>2</sup>.

- One of the primary legislative changes includes amendments to the **Copyright Act**, providing greater protection to creators of digital content, including films, music and software. These changes have resulted in increased penalties for instances of copyright infringement and more stringent enforcement actions
- The Supreme Court while delivering its judgement in *Knit Pro International v. State of NCT of Delhi* (2022), reinforced the gravity of copyright infringement and its criminal dimension. The Court unequivocally held that copyright piracy is not merely a civil wrong but also a **cognizable and non-bailable offence under Section 63** of the Copyright Act, 1957. This ruling clarified a long-standing ambiguity and signalled a strong message to infringers, affirming the State's duty to take proactive criminal action in piracy cases. By elevating the seriousness with which copyright violations are treated, the judgment strengthened India's anti-piracy legal framework and aligned domestic jurisprudence with global standards of IP enforcement
- With the introduction of the **Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021**, and subsequent amendments made in 2023, the Government of India has taken steps to regulate digital platforms and encourage accountability. The new guidelines empower users, promote transparency, and regulate harmful and misleading online content. Though not a copyright-specific legislation, they have significantly bolstered the anti-piracy ecosystem by imposing due diligence and takedown obligations on intermediaries. Under Rule 3, all intermediaries are required to inform users not to host or transmit content that infringes intellectual property rights, including copyright. More importantly, upon receiving actual knowledge, whether through a court order or government notice of infringing content, intermediaries are mandated to remove or disable access to such material within 36 hours. Non-compliance with these obligations could strip intermediaries of their 'safe harbour' protection under Section 79 of the IT Act, rendering them liable for third-party content. While the Copyright Act, 1957 remains the primary tool for enforcement, the 2021 Rules act as a regulatory scaffold that compels digital platforms to proactively address piracy and support rights holders in the takedown of infringing content
- To dissuade content piracy, higher penalties have been imposed under Section 7(1A), which entails a minimum imprisonment term of three months to a maximum of three years and/ or a fine, which shall not be less than INR300,000 and may extend to 5% of the audited gross production cost
- Anti-piracy provisions in the **Cinematograph (Amendment) Act, 2023** also integrate necessary provisions of the **Copyright Act, 1957**, and the **Information Technology Act, 2000 (IT Act)**, allow an aggrieved individual under the 1952 Act to take legal action for computer-related offences under Section 66 of IT Act, 2000, and pursue infringement-related actions under Section 51 of the Copyright Act, 1957

<sup>2</sup> Source: *The Rob Report*, 2024



## Tackling cybercrime on a cellular level

In an increasingly digital world, encountering cybercrime is inevitable, but controlling it can pose a challenge to the country's already overburdened enforcement entities.

Acknowledging this issue in the light of the proliferating instances of cybercrime, **the Government of India has established cybercrime cells in almost every state across the country.**

According to the Copyright Office, several states and union territories in India have taken proactive steps to support enforcement. Regions such as Assam, Goa, Gujarat, Haryana, Karnataka, Kerala, Madhya Pradesh, Maharashtra, Meghalaya, Odisha, Rajasthan, Sikkim, Tamil Nadu and West Bengal have established dedicated copyright enforcement cells or special units within their Crime Branch. Similar measures have also been taken in the union territories of Andaman and Nicobar Islands, Chandigarh, Dadra and Nagar Haveli and Daman and Diu, and Jammu and Kashmir<sup>3</sup>.

These enforcement cells are structured to streamline efforts and improve coordination in addressing the following copyright offences:

- Specifically tasked with addressing digital threats, including online piracy, hacking and cyber fraud, these **cybercrime cells harness advanced technologies and collaborate with law enforcement agencies and cybersecurity experts** to address incidents of piracy swiftly and accurately
- Not only do these cells monitor and investigate piracy-related cases, but they also provide an extra layer of enforcement. **The decentralized structure of cyber cells fosters localized action**, enabling swifter response to piracy threats and thwarting issues at their inception

## Purging piracy with prompt penalties and punishments

In the fight against content piracy, one of the most pertinent issues is the lack of enforcement action, which often allows culprits to evade consequences. However, India has accelerated the takedown process significantly where the judiciary has stepped in as the protector of Copyright:

- Indian courts have increasingly acknowledged that combating online piracy requires real-time legal solutions, given how swiftly infringers can repost infringing content via alternate links, mirror websites, or by circumventing takedown efforts. To address this evolving challenge, several High Courts, have granted **dynamic injunctions** a powerful judicial tool that allows rights holders to update an existing injunction order to include newly identified rogue websites or URLs without initiating fresh proceedings. These injunctions empower the aggrieved parties to seek prompt action against fresh instances of piracy, compelling ISPs and hosting platforms to block access to infringing content proactively. This procedural innovation significantly reduces delays in enforcement and enhances the efficacy of copyright protection in the digital age
- The Delhi High Court has been at the forefront of this fight, **establishing precedents** that enable quicker, more responsive action in cases of digital piracy. The court's proactive stance has set the bar high, proving that delayed and thus denied justice is a thing of the past, especially regarding content piracy. The courts have also taken the case of illegal streaming apps quite seriously. A recent order by the Delhi High Court in a case filed by Star India demonstrates this evolving approach. Recognizing the surge in piracy during high-profile events like IPL 2025, the Court granted real-time blocking powers, enabling copyright holders to directly alert authorities such as DoT, MeitY, and ISPs about rogue apps and websites. These platforms are then swiftly blocked without prolonged litigation. This proactive judicial intervention underscores a powerful shift where enforcement isn't reactive but immediate, aiming to protect rights holders in the thick of commercial broadcast windows. It is a landmark move that could become the blueprint for tackling piracy in India's booming digital entertainment ecosystem

<sup>3</sup> Source: Rob report

## Meet the 'John Doe' of all laws<sup>4</sup>

Imagine a legal remedy that **allows copyright holders to seek an order against unknown infringers**. It may seem unreal, but it is already implemented in India. John Doe orders are the ultimate weapon in the war against online content piracy, where perpetrators often hide behind anonymous profiles. With digital transformation, this process has become even more efficient, enabling rapid action. Here is how it is revolutionizing the fight against piracy:

- John Doe orders **can be obtained for most content types**—films, web-series, and live telecasts (such as live sporting events). Bollywood films like *Singham*, *Dilwale*, and *Padmaavat* have utilized John Doe orders to combat widespread piracy attempts during big-ticket releases
- The Madras High Court also passed a John Doe order against infringement of the digital rights of the Indian Premier League 2023
- Courts are continually evolving to adopt to ever-changing trends and developing jurisprudence, specifically in relation to curbing piracy

## Law and tech infrastructure

### Law, actually!

**India boasts a vast pool of legal professionals**, specializing in Intellectual Property law, Media and Entertainment law, and digital rights management, equipped to provide all the support that M&E companies might need in their efforts to control content piracy. **Outsourcing legal services to Indian shores can be a major differentiator** in tackling piracy, contract management and dispute resolution:

- Foreign investors in anti-piracy services can tap into a highly competent reserve of legal talent to navigate the complexities of global entertainment laws and protect intellectual property. This enables efficient and cost-effective legal management for companies looking to safeguard their digital content in India and beyond
- As the global leader in legal process outsourcing (LPO), India offers high-quality legal services at a fraction of the cost of western markets. The scalability of India's legal services allows businesses to handle large volumes of work, ensuring that even the most complex anti-piracy initiatives are managed efficiently

### The digital brief

Content piracy is largely taking place in the digital realm now and India's digital infrastructure for legal processes allows for efficient management of anti-piracy litigation. Legal outsourcing services can help global companies access specialized teams who understand the complexities of IP law, regulatory compliance and contract management in the M&E sector.

<sup>4</sup> Source: *The Rob Report*, 2024

### Tech that!

When it comes to innovation, India leads the charge in inventing some of the world's most effective tech-led solutions by harnessing advanced cutting-edge technologies. Whether introducing automated intellectual property protection or devising anti-piracy solutions, Indian tech firms have utilized AI-driven monitoring, digital fingerprinting and blockchain-based tracking systems to offer comprehensive solutions. Global M&E companies can revolutionize content protection practices by leveraging this tech expertise.

### RegTech - Mission: Possible

The integration of advanced AI-driven monitoring systems in contract compliance, financial fraud detection and regulatory breaches represents innovative Indian RegTech (regulatory technology) solutions that empower M&E companies to monitor and enforce compliance across global markets. The incorporation of advanced analytics enables companies to quickly identify potential threats to their intellectual property and respond proactively, minimizing the risk of piracy.

India has made significant headway in the risk analytics space. Leveraging tools to manage and mitigate piracy-related risks can enable global companies to safeguard their digital assets, while complying with international standards.

### The compliance code

India is rapidly emerging as a one-stop destination for global media companies looking to safeguard their content, revenue, and reputation. The country offers a powerful combination of specialized digital forensic investigators, financial fraud experts, and regulatory compliance professionals all supported by a robust bench of legal thought leaders who understand both the law and the business of media. What sets India apart is its ability to deliver real-time anti-piracy interventions, and offer strategic legal advice that aligns with international regulatory standards. From blocking rogue streaming apps during high-value events like the IPL to auditing digital supply chains for leaks, India's integrated ecosystem of tech, law, and enforcement is making it the go-to hub for rights protection, compliance assurance, and media risk management on a global scale.



# About this report

Shalimar Garden, Jammu & Kashmir



# Glossary

20XX	The calendar year 20XX
20XXE	Estimated value for the year 20XX
2023-24	The financial year from April to March
AAA	Triple-A (high-quality)
AI	Artificial Intelligence
AIDCF	All India Digital Cable Federation
ASI	Archaeological Survey of India
ATA Carnet	International Uniform Customs document
AVGC	Animation, Visual Effects, Gaming, Comics
AVP	Animation, VFX and post-production
AWBI	Animal Welfare Board of India
BFSI	Banking, Financial Services, and Insurance
CA	Competent Authority
CAGR	Compound Annual Growth Rate
CBFC	Central Board of Film Certification
CGI	Computer-Generated Imagery
COP	Cost of Production
CTC	Chennai Trade center
CXM	Customer Experience Management
DAUs	Daily Active Users
DCDFC	Development Communication & Dissemination of Filmic Content
DCO	Dynamic Creative Optimization
DGCA	Directorate General of Civil Aviation
DOOH	Digital Out-of-Home
ERP	Enterprise Resource Planning
FDI	Foreign Direct Investment
FICCI	Federation of Indian Chambers of Commerce and Industry
GCC	Global Capability Centers
GDC	Global Delivery center
GenAI	Generative Artificial Intelligence
GoI	Government of India
GST	Goods and Services Tax
HEC	Helipad Exhibition center
ICH	India Cine Hub (formerly Film Facilitation Office)
ICRIER	Indian Council for Research on International Economic Relations
IEIC	India Entertainment Industry Council

INR	Indian Rupee (US\$1 = INR85)
IP	Intellectual Property
IPL	Indian Premier League
IPRS	Indian Performing Right Society
ISO	International Organization for Standardization
IT Act	Information Technology Act
LCO	Local Cable Operator
LPO	Legal Process Outsourcing
M&E	Media and Entertainment
MAUs	Monthly Active Users
MCC	Media Capability centers
MESC	Media and Entertainment Skills Council
MIB	Ministry of Information and Broadcasting
MICE	Meetings, Incentives, Conferences, and Exhibitions
ML	Machine Learning
MP	Madhya Pradesh
NCoE	National center of Excellence
NCR	National Capital Region
NCVET	National Council for Vocational Education and Training
NFDC	National Film Development Corporation Limited
NITI Aayog	National Institution for Transforming India
NSDC	National Skill Development Corporation
OOH	Out-of-Home (advertising)
OTT	Over-the-Top (streaming services)
QCE	Qualifying Co-production Expenditure
QPE	Qualifying Production Expenditure
RoI	Return on Investment OR Return of Income
SVOD	Subscription Video on Demand
TCC	Tax Clearance Certificate
TPN	Trusted Partner Network
TRAI	Telecom Regulatory Authority of India
UGC	User Generated Content
UPI	Unified Payments Interface
VFX	Visual Effects
WAVES	World Audio Visual & Entertainment Summit
XR	Extended Reality

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# Methodology and disclaimers

This report has been developed by conducting primary and secondary research, holding discussions with several companies and industry stakeholders, and cross-referencing available data points. To the extent possible, the data has been verified and validated. However, there can be no guarantee that such information is correct as of the date it is received or that it will continue to be correct in the future. EY does not take any responsibility for the veracity of the underlying data. Use of this report is at the discretion of the reader, and neither The Ministry of Information and Broadcasting nor EY take any responsibility for the same in any manner. Please obtain professional guidance prior to using the information provided in this report for any decision making. There is no tax, operating, regulatory or other business advice or opinion provided in this report. By reading this report, the reader shall be deemed to have accepted the terms and conditions of use mentioned in this section.

Despite our best efforts, there may be errors in the report, which we correct as and when brought to our notice. Please use the latest updated version from our website.

The M&E sector's revenue sizing has been sourced from the FICCI-EY M&E sector report: Shape the future. Please refer to that report for detailed methodology and assumptions. It is available for download at [\*\*Shape the future: The revolution in Indian Media and Entertainment sector | EY - India.\*\*](#)

M&E employment sizing data is not easily available due to the large unorganized and unregistered workforce. We have made several assumptions regarding employment size. We relied heavily on industry discussions and have made extensive use of inputs from the Media & Entertainment Skills Council (MESCC).

The report has several sections where data has been provided by industry bodies such as Indian Music Industry (IMI) and Indian Performing Right Society (IPRS) for music, Event and Entertainment Management Association (EEMA) for events, Indian Outdoor Advertising Association (IOAA) for OOH, Broadcast Audience Research Council (BARC), and Telecom Regulatory Authority of India (TRAI) for television, Comscore and UFO Moviez for films, and Comscore, Sensor Tower and SocialBlade for digital media, among others. These are credible and generally accepted data sources and we have relied on such data and not re-verified the same. Where possible, we have cross-referenced the data with news articles and/ or secondary research and industry discussions. In case of differences, we have considered the more conservative numbers.

Data pertaining to curated content production is sourced from production services practice of EY and is based on their estimates. Data pertaining to influencers is from various sources including GroupM and RedSeer.

We present examples from global and domestic media companies, start-ups, GCCs, MCCs, etc., to illustrate India's M&E sector and its capabilities. These examples are chosen to reflect ground realities without any specific order or criteria and may not provide a complete picture of the type and nature of companies that operate in India's M&E sector. YourStory provided us with a summary of interesting M&E start-ups based on their own selection criteria. Khaitan and Co. provided us with a summary of M&E regulations based on their experience.

***If you have any questions or would like to share feedback, please get in touch with Kabiir at [Kabiir.khattar@in.ey.com](mailto:Kabiir.khattar@in.ey.com).***



# About WAVES

Compiled by the MIB

## WAVES 2025

The World Audio-Visual & Entertainment Summit (WAVES) is India's premier global platform for integrating the world's creative and entertainment industries. The inaugural edition is being held from 1 May to 4 May 2025, at the Jio World Convention Centre, Mumbai. WAVES aims to position India as a Global Content Hub and a key player in the creator economy.

With the global media and entertainment sector estimated at over US\$2.96 trillion in 2024 and India's domestic industry projected to reach US\$50 billion by 2029, WAVES offers a strategic platform for cross-border partnerships, investment dialogues and innovation showcases across film, TV, animation, VFX, gaming, AR/VR, esports, music, broadcasting, live events, advertising, and new media.

### Vision

WAVES seeks to:

- Establish India as a net exporter of content with strong IP ecosystems
- Strengthen India's global market share in media and entertainment
- Foster strategic partnerships and co-productions between Indian and global creators
- Connect India's youth and creative entrepreneurs to global platforms
- Showcase India's cultural diversity and creative strength

### Key components

The platform works towards uniting global leaders, innovators and cultural creators to propel transformative change in the media and entertainment industry. The key components powering WAVES include:

- **PM-CEO Roundtable:** Strategic discussions led by the Prime Minister of India with top global M&E CEOs
- **Global Media Dialogue:** Collaboration among global policymakers and regulators on media policy
- **Thought Leaders Track:** Industry-specific conferences, panels and breakout sessions
- **Exhibition Pavilion:** Exhibits featuring global M&E tech, immersive experiences, and production tools
- **Creatosphere:** Masterclasses, workshops, and the grand finale of the Create in India Challenge
- **Bharat Pavilion:** Celebrating India's ancient storytelling traditions through modern technology

- **Waves Bazaar:** The global marketplace for the creator economy
- **Wavex:** A start-up accelerator program for young M&E start-ups
- **Other cultural events:** Showcasing Indian and global artistic performances

## Create in India Challenge (CIC)

The CIC is a landmark initiative under WAVES, designed to place India at the forefront of global creative innovation. It has attracted over 85,000 creators from five continents, encompassing both creative artistry and technical innovation. The challenge aims to:

- Democratize creative opportunities
- Position India as a soft-power superpower
- Encourage digital empowerment
- Stimulate IP generation for global content markets
- Support job creation and entrepreneurship in creative technology industries

### Showcase and future vision

The CIC culminates in a live showcase at Creatosphere, providing opportunities for scaling innovations through collaborations and industry partnerships. Future editions will deepen international collaborations, introduce new challenge tracks, and strengthen creator-to-market pipelines.

WAVES and CIC together aim to build a self-reliant, globally respected and creatively empowered India, laying the foundation for the future of India's creative economy in the M&E sector.

## WAVES Bazaar

This online marketplace for the M&E sector was launched on January 27, 2025, by Shri Ashwini Vaishnaw, Union Minister of Information & Broadcasting. It connects professionals, businesses, and creators globally, fostering seamless collaboration and high-value partnerships. The platform features AI-powered profiling, matchmaking tools, online pitching sessions, virtual B2B meetings, and webinars. With over 5,500 buyers, 2,000 sellers, and 1,000 projects registered, WAVES Bazaar aims to become a comprehensive content marketplace and networking hub, integrating various industry segments like film, TV, gaming, animation and music, thus revolutionizing the way entertainment professionals connect and do business.

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