

media partners asia

# Beyond Screens

Streaming VOD's Impact on  
India's Creative Economy

July 2024



# Table of Contents

Introduction	03
1. Streaming To Drive Future Video Industry Value	06
2. Streaming Investments Propel India's Content Boom	08
3. Impetus For The Creative Economy	11
4. Expanding The Audience And Its Content Palette	12
5. Economic Impact	16
6. Nurturing Talent	19
7. Building India's Soft Power	26
8. Adopting Global Best Practices	32
9. Catalyst For Allied Industries	35
10. Key Challenges	40
Closing Thoughts	44
Appendix	45

## Introduction

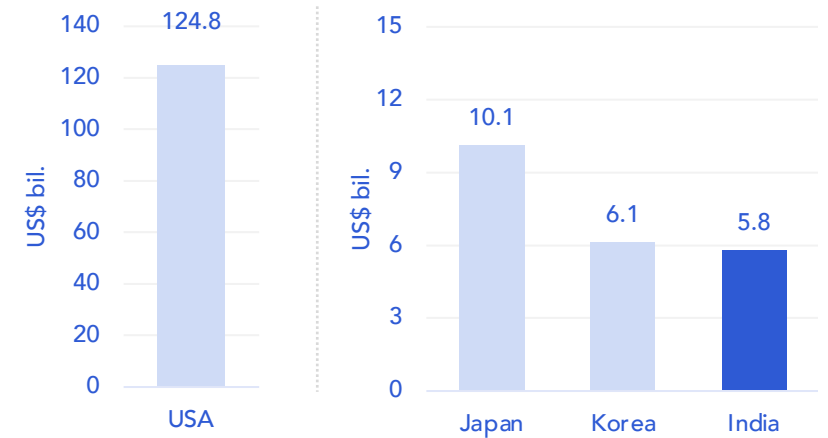
**This report explores India's streaming industry evolution,** providing a thorough analysis of its impact with key insights for stakeholders in the media & entertainment industry, policymakers and enthusiasts. We evaluate the pivotal role of the streaming video-on-demand (VOD) sector in India's economy with analysis on how relevant stakeholders can seize opportunities and overcome challenges in the journey to foster a vibrant creative ecosystem.

**India's video entertainment economy is like a kite just about to fly, propelled by the pivotal impact of the streaming VOD sector.** According to Media Partners Asia (MPA), the video entertainment economy, fuelled by streaming VOD, is projected to reach US\$13 bil. in value by 2028, representing an 8% average annual growth rate from 2023. This pie reflects revenue monetized by IP owners, TV networks and online video or OTT platforms with streaming VOD expected to contribute ~50% to new revenue growth for the video economy.

**It's only the beginning.** Investment in local entertainment, including scripted, unscripted and sports programming reached US\$5.8 bil. in India in 2023.

While this represents a significant growth from the US\$3.3 bil. invested in 2018 and online video's contribution has grown from 15% to 40% in 2023, India trails Japan (US\$10 bil.), Korea (US\$6 bil.) and the world's number one entertainment economy USA (US\$125 bil.). On a per capita basis, the gap is wide: US\$4 for India relative to US\$370 for USA; US\$120, Korea; and US\$80, Japan.

Content Investment (CY 2023)



Note: Analysis include investment in local content and sports across TV, theatrical and online video  
Source: Media Partners Asia

## Introduction

### **Monetization across India's subscription video-on-demand (SVOD) industry is set to move into another gear.**

After a dynamic period of land grab between 2016-22 where platforms invested to drive reach and acquire subscribers, helping to build the streaming VOD category, the focus is now more rational with platforms focused on improved economics and an even better customer proposition anchored to pricing, packaging and sustainable investment in local content. As a result, while customer churn increased over CY 2023 with a slow down in the rate of new customers adopting to streaming, average yields per customer have improved and total SVOD revenues have scaled to ~US\$1 bil.

**Streaming VOD remains a key anchor for the acquisition and commissioning of local content,** transcending language barriers, while also fostering a thriving ecosystem of storytellers and creators. Streaming VOD platforms have nurtured seasoned and emerging talent, offering creative freedom and diverse narratives. Actors, writers, and directors have found new avenues for sustenance and creative expression due to the crucial support provided by the online video sector, especially during the challenging period of the pandemic.

**Local Indian content is also engaging and captivating international audiences,** by showcasing India's rich culture and progressive perspectives thereby emerging as a powerful tool for social change.

**The impact of streaming has also extended far beyond the creative industry into allied industries** including telecoms and broadband connectivity, pay-TV, VFX, animation, tourism and hospitality. Streaming VOD also demonstrates a social multiplier effect, evident in its creation of ~174,000 direct and indirect professional jobs in 2023 alone, with projections indicating the potential to nearly double employment opportunities by 2028.

**Streaming has become existential to several matured industries.** The real scale of India's online video industry came into focus when it became the film industry's lifeline during the Covid-19 pandemic, while theatres remained closed. Between 2020-2022, over 300 digital-first releases debuted, providing crucial cash flow to the industry.

Today, movie producers continue to thrive, with streaming revenues equating to 1.5x of their net share from theatrical box office. Similarly, investments in local original shows and series have rapidly gained ground, now representing over 50% of entertainment spends on pay-TV (excluding movies and sports). This trend supports the television content ecosystem which is making a transition from linear to connected TV (CTV). For telecoms, video has been the primary driver of data consumption, representing over 70% of their data traffic.

## Introduction

**Content owners will continue to prioritize streaming** as the economic value for the sector is expected to equal if not surpass TV by 2026 while the growing resonance and travelability of Indian content globally on large VOD platforms such as Prime Video and Netflix, will help unlock additional value for local storytellers.

**Over the next five years, the online video industry has a potential to attract investments close to US\$17 bil. into India's creative economy.** However, despite its undeniable success, the future of the streaming industry will not be without challenges that necessitate solutions. Addressing issues such as the lack of modern production facilities outside major cities, collaborating for new infrastructure development, and fostering skilled technical talent across all levels through robust training programs and academic initiatives will be essential. In addition, continued efforts to combat piracy are crucial to protect intellectual property and ensure a sustainable creative ecosystem.

**Vivek Couto**  
Managing Director

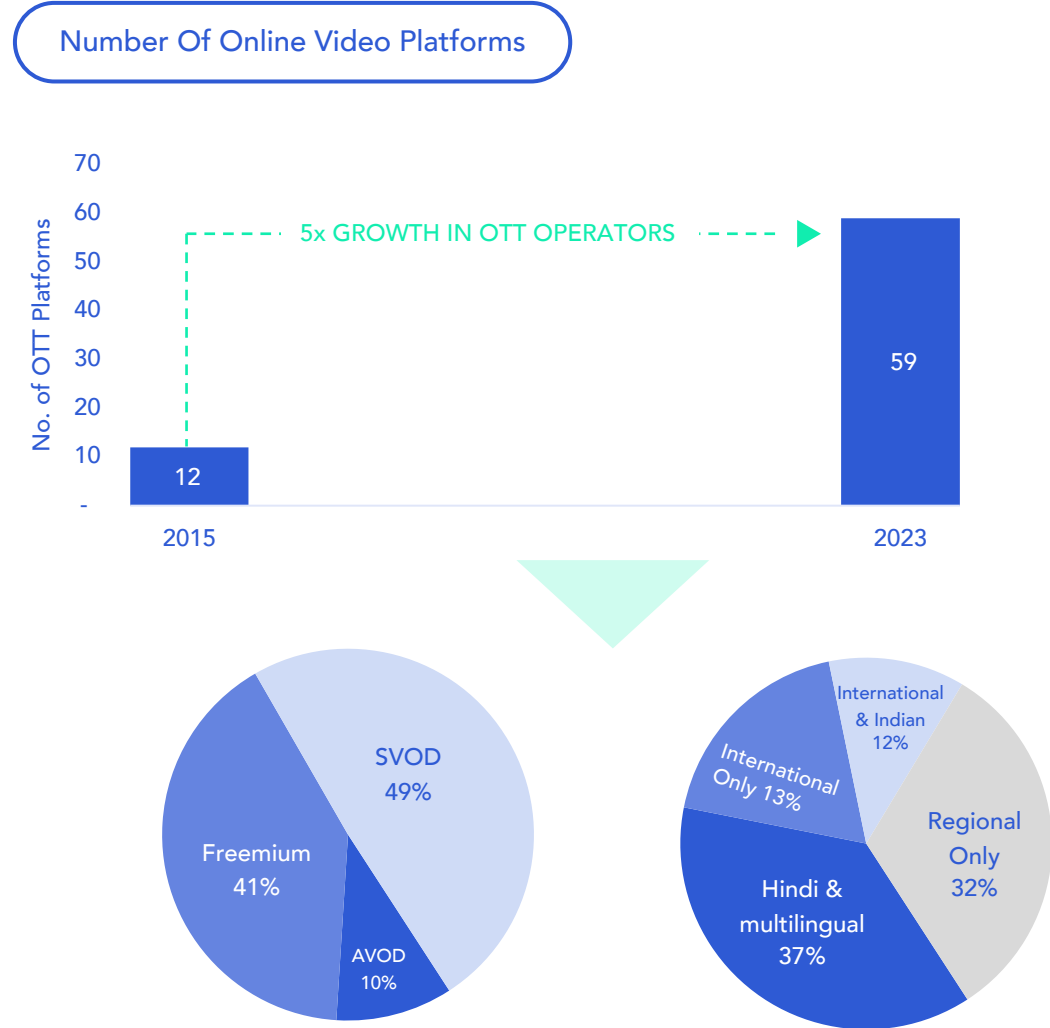
**Mihir Shah**  
Vice President

## 1. Streaming to Drive Future Video Industry Value

**Video monetization engine.** India has emerged as a powerhouse in the global video market, offering content owners and creators a US\$13 bil. monetization opportunity by 2028, increasing at a robust 8% compound annual growth rate (CAGR). A key component of the vibrant digital economy, online video platforms have provided significant value to India's diverse consumers across demographics, socio-economic backgrounds, and regions.

**Streaming choice.** In the coming years, a significant portion of the digital industry's incremental revenues will come from the online video sector. Such opportunity has attracted a large number of online video platforms to invest and compete in the market. India had close to 60 platforms as of the end-2023, surpassing its Southeast Asian neighbors as well as developed markets such as the UK, Japan, South Korea and Australia. Today, consumers enjoy abundant choice in streaming, based on affordability, language and convenience, due to localization initiatives implemented by major streaming platforms.

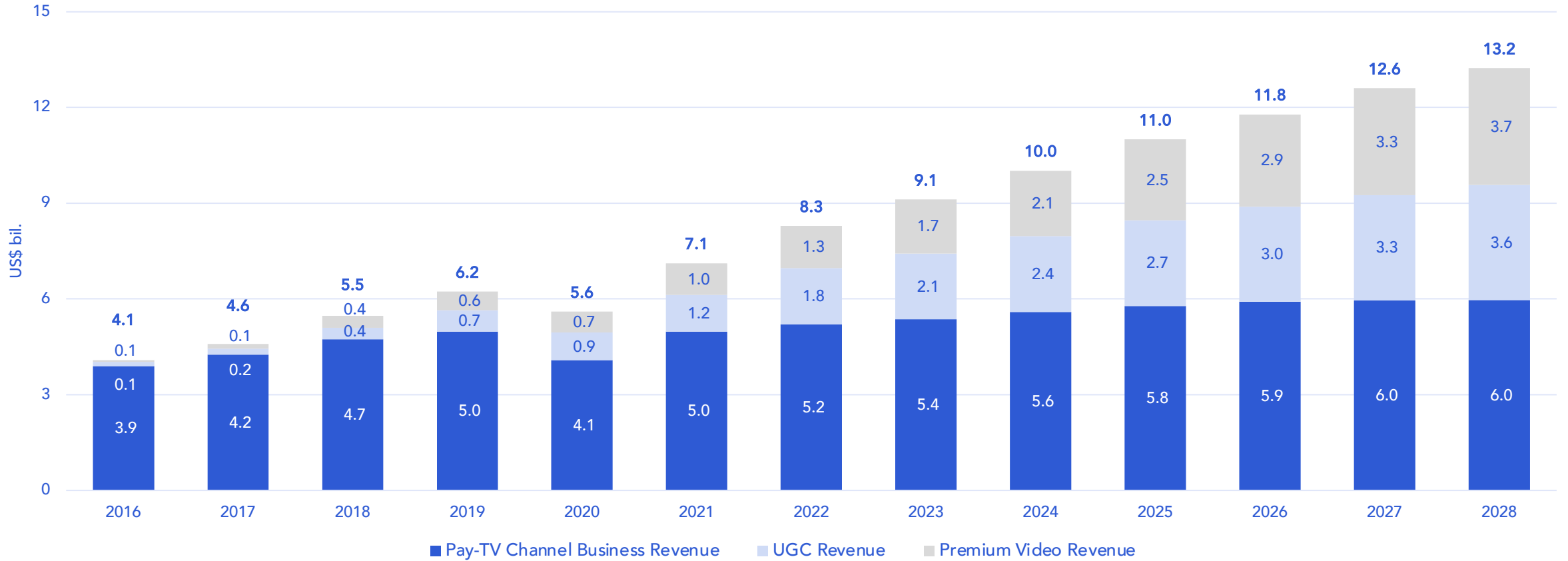
**Premium VOD sector growth.** According to MPA, the premium online video market, which comprises operators offering long-form entertainment, sports and news content to consumers for fee or for free or in a hybrid model (i.e. freemium), generated an estimated US\$1.7 bil. in revenue in 2023, contributing ~50% of incremental revenue growth for the total video industry. Premium online video revenues are expected to reach US\$3.7 bil. by 2028. In 2023, with a collective investment of US\$2.2 bil. in local content (entertainment and sports), these players have already boldly positioned themselves to capitalize on the future.



Source: IBDF, DPCGC, Company Data  
Note: Appendix 1, 2 & 3 includes full details

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

Total Video Revenue By Segment (2016-2028)



Source: Media Partners Asia

Note: Appendix 4 & 5 includes full details

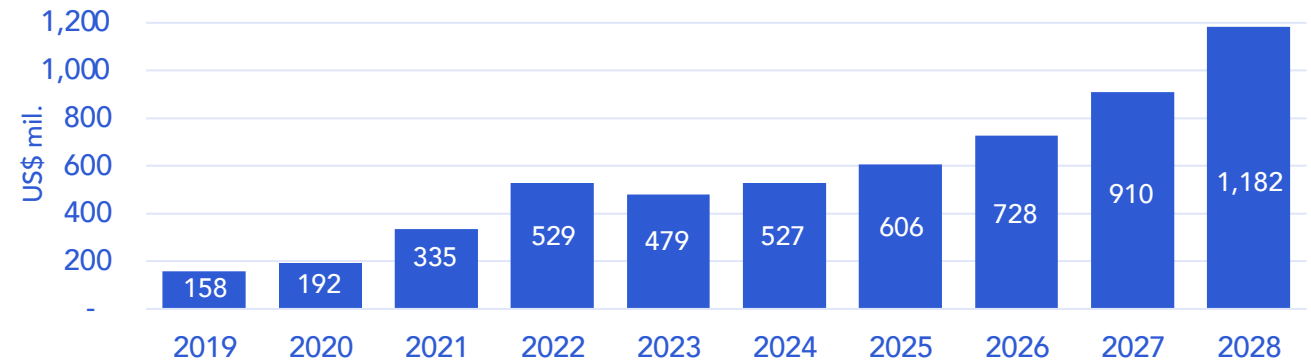
## 2. Streaming Investments Propel India's Original Content Boom

**Local Content Drives Streaming Boom.** The surge in investment in local online video originals coincided with the entry of Netflix and Prime Video into the market in 2016. Leveraging the strong preference of Indian consumers for local content, both platforms expanded their library of local originals, led by episodic series, which has since dominated the cultural zeitgeist around streaming content in India.

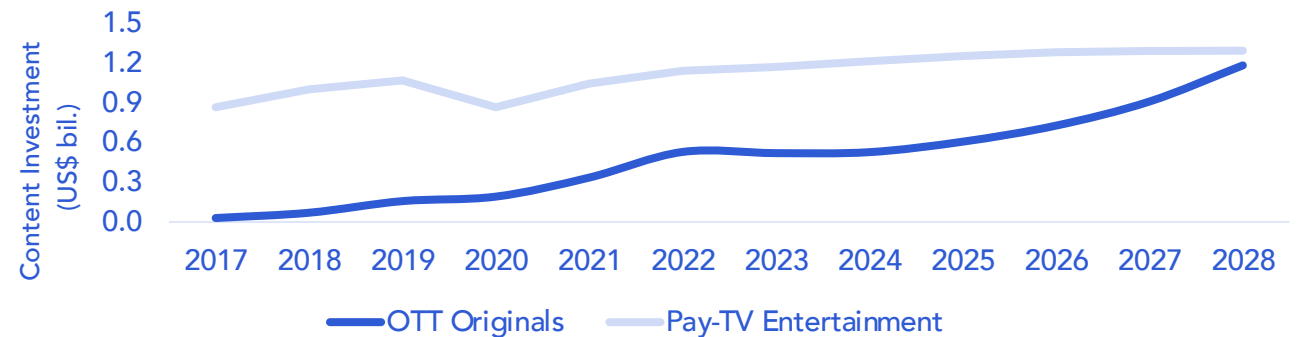
Premium local finite original offerings from SVOD platforms serve as a significant differentiator for consumers seeking content beyond traditional daily soaps. As a result, local originals have become instrumental in attracting new SVOD subscriptions, reducing churn, and enhancing marketing visibility for OTT players amid a competitive market. As the SVOD market has continued to expand, broadcaster-backed OTT platforms (BVOD) and other home-grown regional platforms have also intensified their investments in local originals. Investments in local entertainment originals have grown multi-fold since 2019. This trend is expected to continue, with annual investments surpassing the one-billion-dollar mark by 2028.

Currently, investment in local originals by streaming platforms represents ~45% of the total spends on TV entertainment content (excluding movies and sports). Over the next five years, with the revenue potential for premium video in India, a projected 20% CAGR in investment for local entertainment originals indicates that streaming will align with Pay-TV content spending by 2028. This shift supports the traditional linear TV creator ecosystem, which is rapidly transitioning to CTV.

Online Video Content Investment In Originals (2019-2028)



OTT Entertainment Spends Narrow Gap With Pay-TV



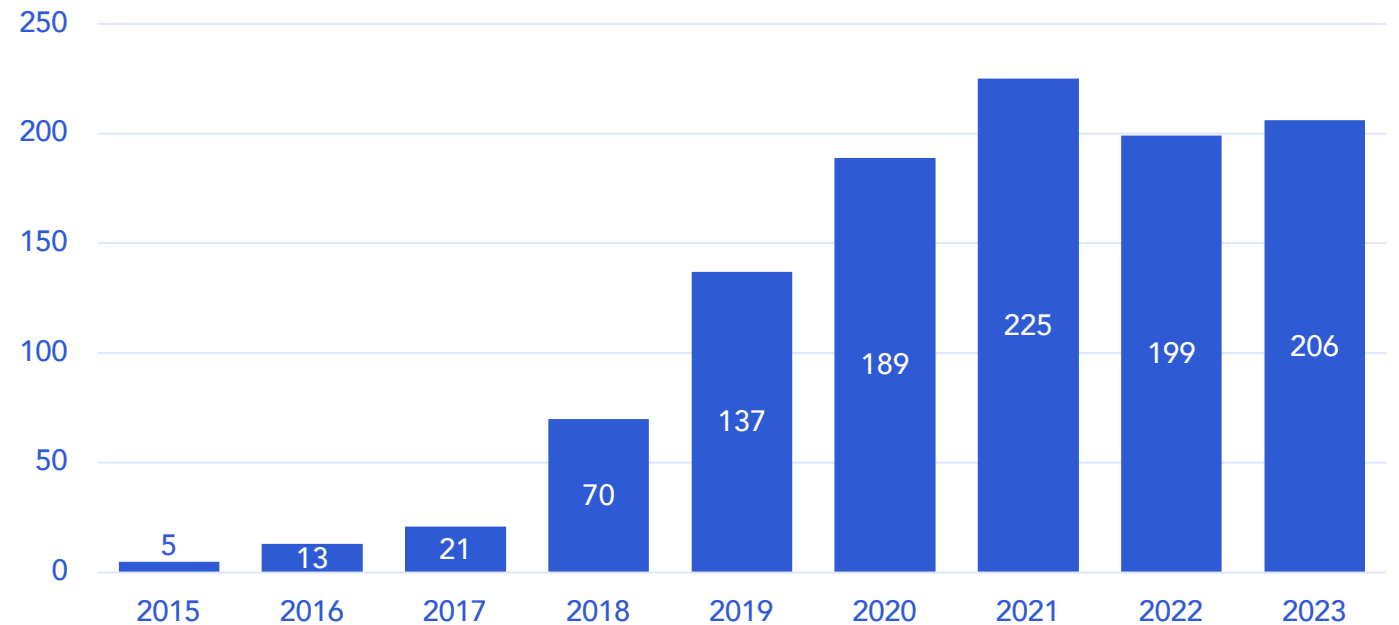
Note: Content Investment excludes Investment in Sports and Movies  
Source: Media Partners Asia



## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

A substantial investment in creating unique content has led to significant growth in the number of original series and films across platforms. MPA analyzed the number of original series and direct-to-OTT films released across the top six OTT platforms (Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema) which account for more than 90% of India's SVOD subscribers and revenue. Between 2015 and 2023, these six platforms collectively introduced >1,000 original titles, generating >4,000 hours of original content across a diverse array of local languages. Post-pandemic, the reopening of theatres has led to a decline in the number of direct-to-OTT releases. The streaming industry since has focused on ramping up on original series. This change has led to fewer new titles overall, but an uptick in the number of original programming hours.

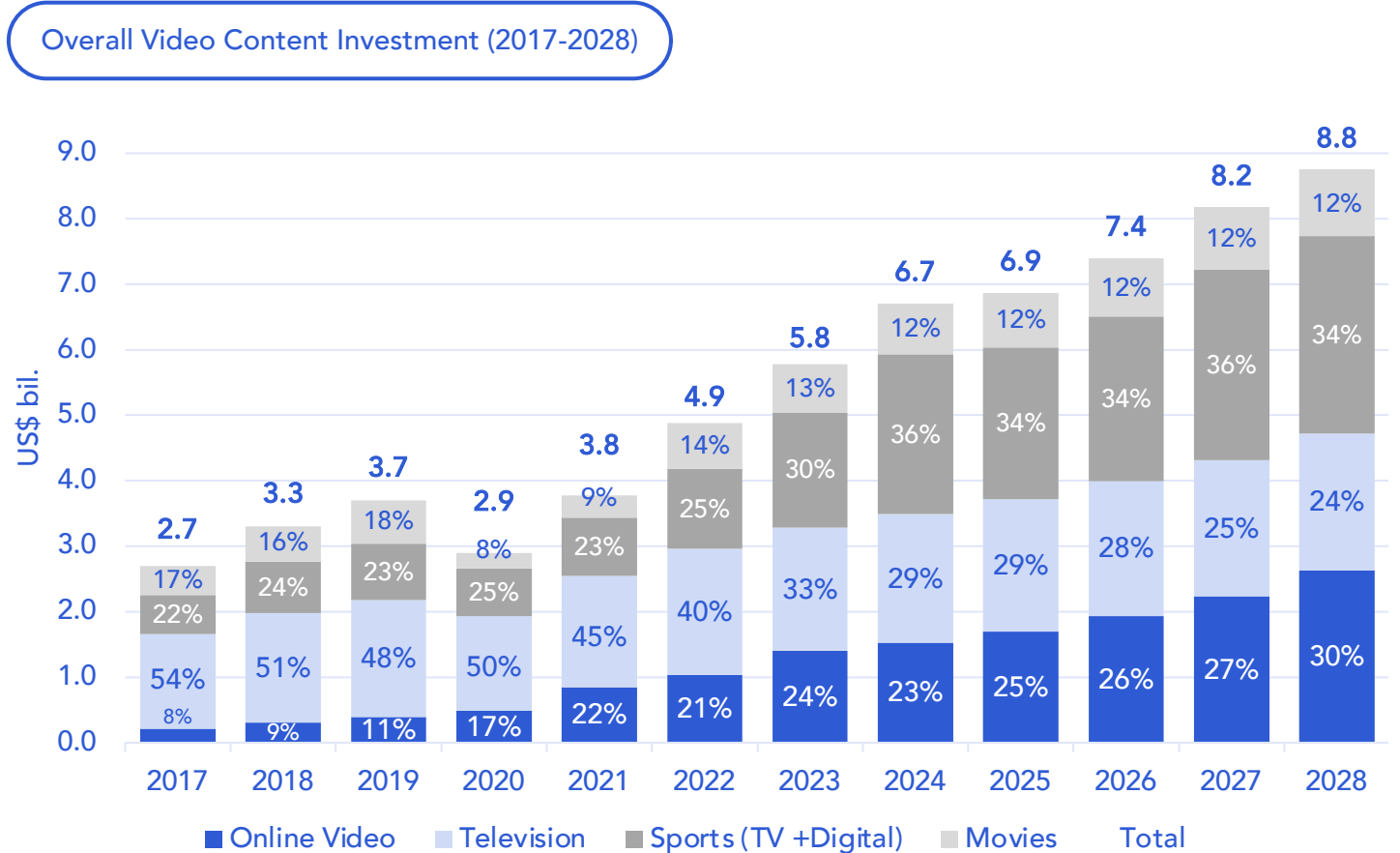
Number Of Indian Original Titles Released On Top OTT Platforms (2015-2023)



Note: 1) Indian Original content for a platform includes both local originals and direct-to-streaming/ OTT movie releases  
2) For the above analysis, we have exclusively examined the supply of web original titles from the following six streaming platforms: Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema. 3) The subsequent season of an original series franchise has been considered as an individual title  
Source: MPA analysis (See Appendix 6 for more details)

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Future Opportunity.** Historically, TV has led video industry content investment, but by 2023, online video (ex-sports) claimed 24% of video industry's content investment, 3x increase in its share from 8% in 2017. According to MPA projections, online video has the potential to surge to US\$2.6 bil., representing approximately 30% of the total video industry's content investment. This trend also underscores the paramount importance of the streaming VOD sector in the overall GDP of the entertainment industry. However, unlocking such potential is dependent on creating a more progressive policy environment and engaging stakeholders collaboratively in key grassroots initiatives.



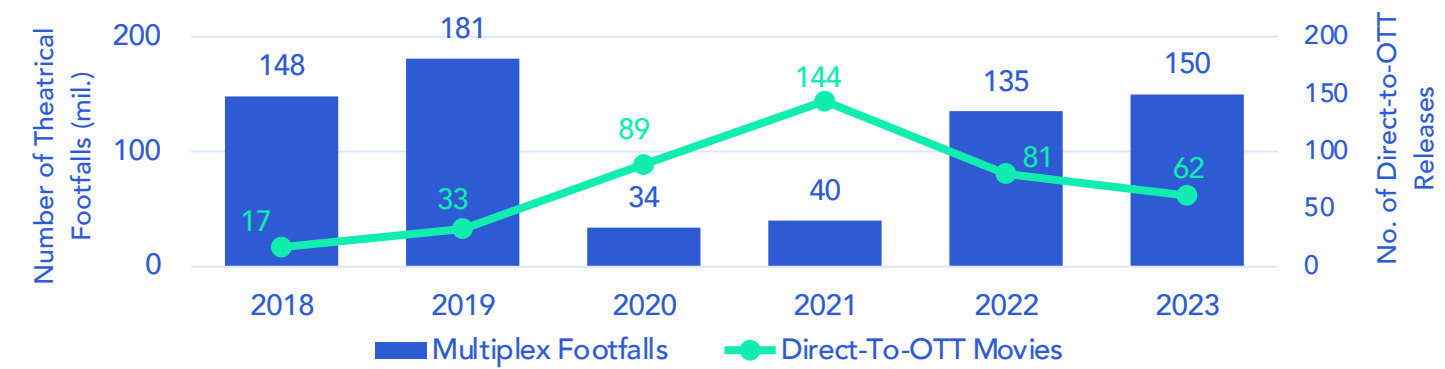
Source: Media Partners Asia

### 3. Impetus for the Creative Economy

Premium VOD platforms have stood as a pillar of strength and a major contributor to the growth of India's creative economy. During the peak of the 2020-21 pandemic, amidst production activities grinding to a halt and theatres closed, online video platforms emerged as indispensable lifelines for India's entertainment industry. Production studios leaned heavily on these platforms not only for financing but also as crucial conduits linking content creators with consumers. By facilitating income and value generation across the entire value chain, OTTs played a pivotal role in sustaining the industry during challenging times. The film industry had 300+ digital-first releases during the pandemic period of 2020-22.

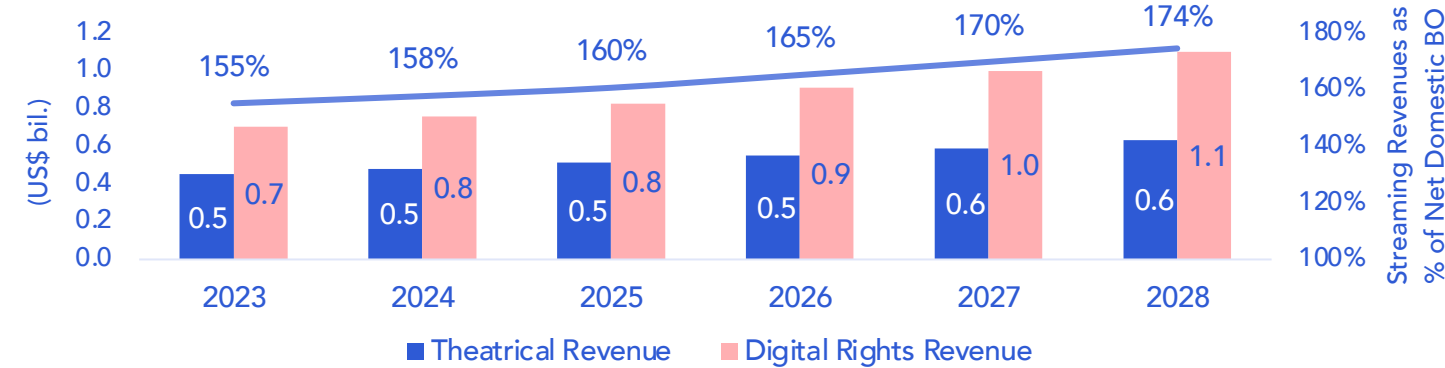
The movie production industry, once grappling with issues of monetization and scalability, now thrives on streaming. Today, digital rights for movies collectively generate 1.5 times more revenue than the producer's net share of domestic box office collections. Looking ahead, streaming platforms will continue to push the boundaries of storytelling, leveraging technology to offer wider reach as well as new immersive experiences. Thus, while theatrical releases still remain an important barometer of a movie's success or failure in public perception, video streaming rights will continue to contribute a sizeable and for many films a larger share of revenues for the movie producers.

Comparison Of Theatrical Footfalls With Direct-to-OTT Releases (2018-2023)



Note: 1. PVR-INOX CY data as a proxy for multiplex footfalls. 2. Direct-to-OTT movie releases on Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema have been considered for analysis

Net Income To Movie Producer's From Theatricals And Streaming



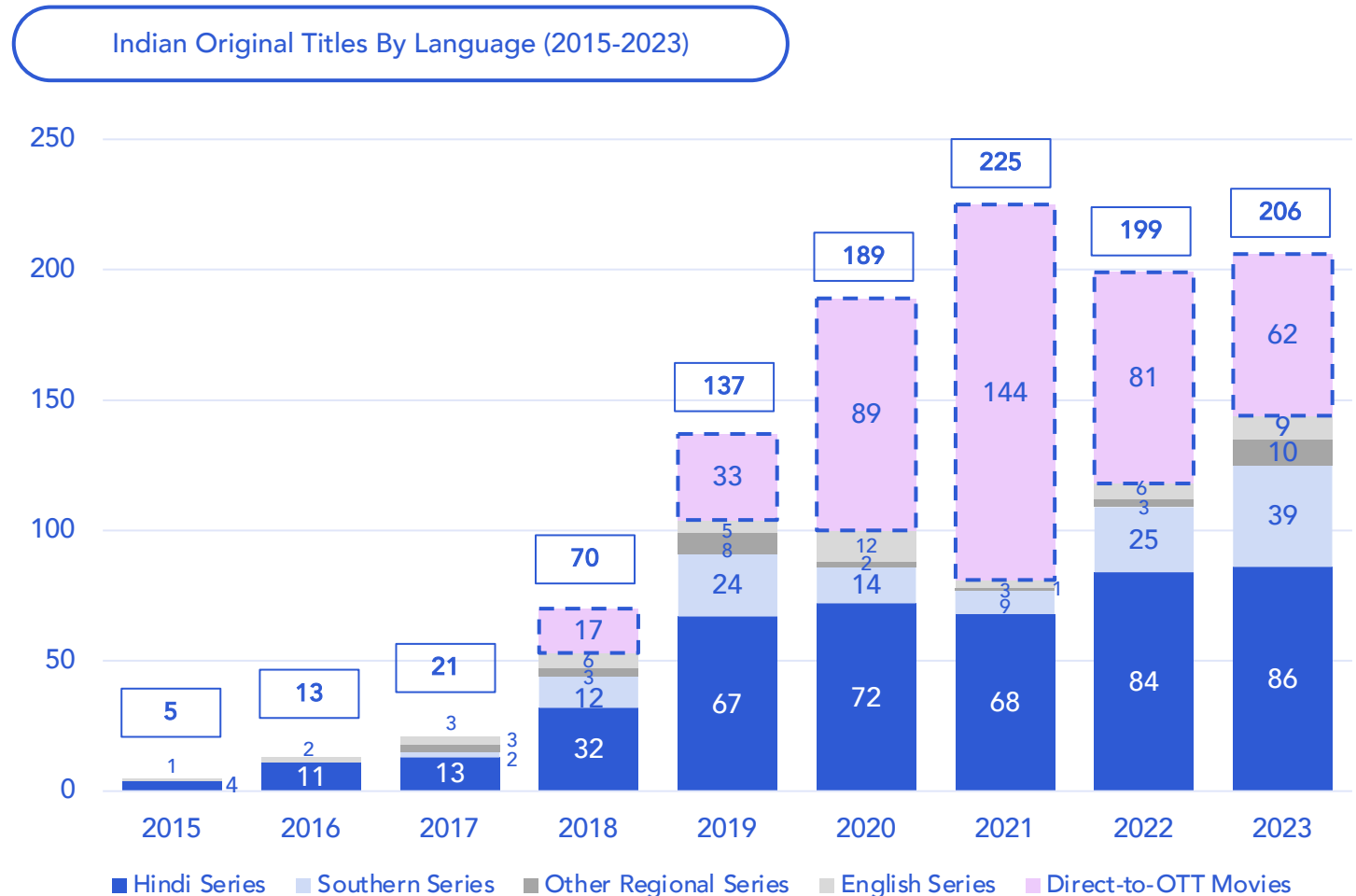
Source: Company data, MPA analysis

## 4. Expanding the Audience & its Content Palette

**No single language of content.** India's vast and digitally savvy population, spread across diverse regions, speaks various languages and holds varied content preferences. During the pandemic years, with the broadening of online audiences, online video platforms championed the appreciation of cross-regional and global content, expanding the linguistic palette of viewers to an extent where, viewers at large started watching OTT content across languages. While Hindi dominated original streaming productions, the four southern languages—Tamil, Malayalam, Telugu, and Kannada—have significantly contributed to the growing share of regional consumption.

Amidst the peak years of the pandemic (2020-2022), the surge in direct-to-OTT movie releases drove the growth of original regional content, accounting for 42% share in 2021. Despite the subsequent reopening of theatres, original series from South India and other regions have maintained momentum, resulting in a notable increase in regional language programming hours.

Delving into new regional language markets demands meticulous attention to unique nuances, content preferences, and creative mindsets. This requires significant investment in both time and resources. As an additional measure, platforms today are also curating licensed content in local languages.



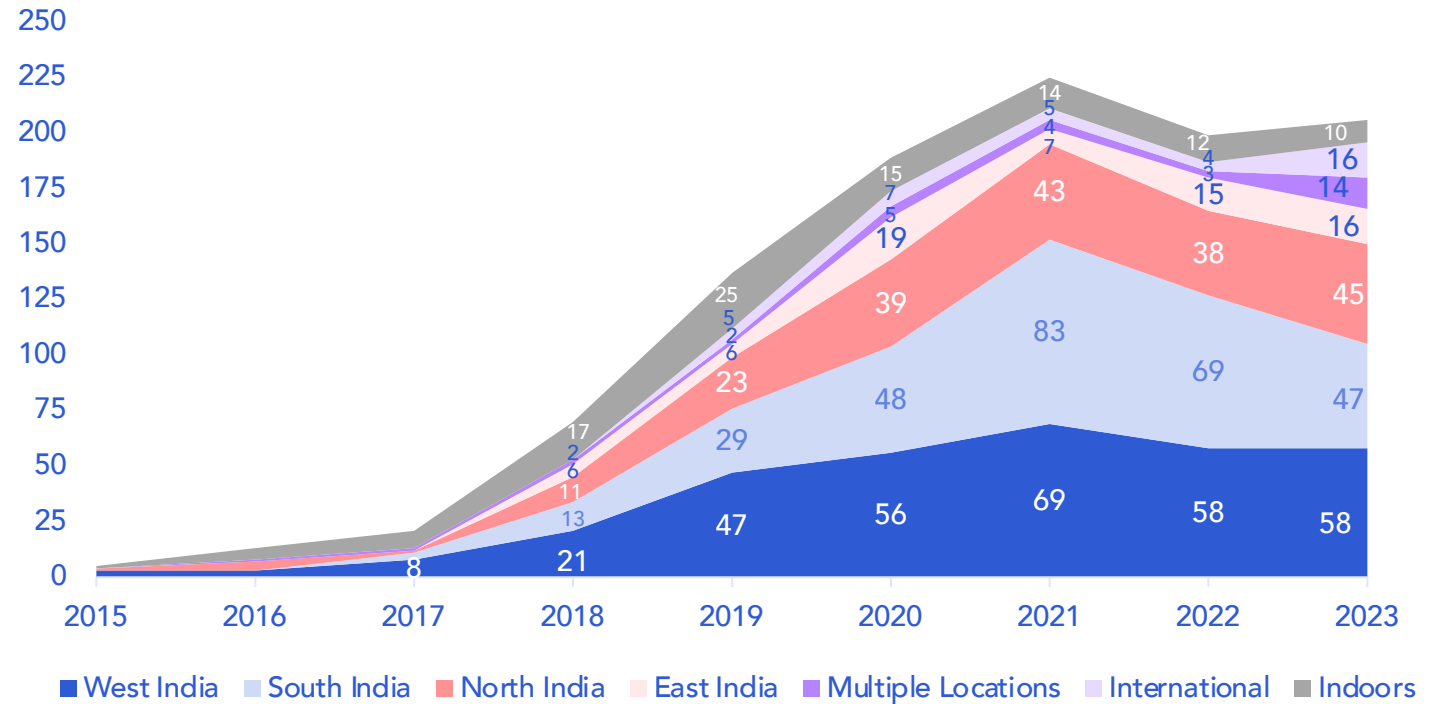
Note: 1) For the above analysis, we have exclusively examined the supply of web original titles from the following six streaming platforms: Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema. 2) Indian Original content for a platform includes both local originals and direct-to-streaming/ OTT movie releases 3) 'Southern' includes four languages; Tamil, Telugu, Kannada, Malayalam 4) 'Other regional' languages include Marathi, Bhojpuri, Bengali, Punjabi, and Gujarati languages 5) English series represent Indian series made in English language.

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Redefining cultural storytelling.** Online video platforms have become global ambassadors of India's rich cultural tapestry, showcasing a diverse range of local stories through original series and movies. During their formative years, OTT platforms focused on urban stories and narratives, especially those based in major metropolitan regions of Maharashtra, Tamil Nadu, Andhra Pradesh and Telangana. However, a notable shift has occurred over the last few years, as more and more stories from Hindi heartland states i.e., Uttar Pradesh, Himachal Pradesh, and Rajasthan and even North-East India have started to emerge. As a result, new avenues have opened up to explore different cultural worlds within India, as seen in shows like Kohrra (Netflix) set in Punjab, Dahaad (Prime Video) set in Rajasthan, Panchayat (Prime Video) set in Uttar Pradesh, Kaala Paani (Netflix) set in Andaman & Nicobar Islands and The Last Hour (Prime Video) set in the Northeast for authentic nuances.

Exploring Diverse Locales for Indian Streaming Originals (2015-2023)



Note: 1) For the above analysis, we have exclusively examined the supply of web original titles from the following six streaming platforms: Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema.. 2) "Multiple Locations" indicates narratives set across various cities, towns, or villages. 3) "International" denotes stories taking place in countries other than India. 4) "Indoors" signifies productions filmed in controlled environments, including indoor sets for live-action, stand-up, or animated series, or fictional settings without specific location disclosure.

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Subtitling and dubbing** have broken the language barrier and helped the consumption of regional content become a mega trend on online video platforms in India. Southern films whether direct-to-streaming like Jai Bhim, Sarpatta Parambarai, Jagame Thandhiram, or post-theatrical like RRR, Pushpa: The Rise, KGF Chapter 2, and Kantara, have been streamed by audiences across the country, a testimony to how online video has unlocked the potential of India's diverse story-telling cultures. In response to the growing demand for local content, online video players are also actively localizing their UI/UX, enhancing the search and discovery experience for regional titles.

### Localization Efforts Made By Top Platforms In India

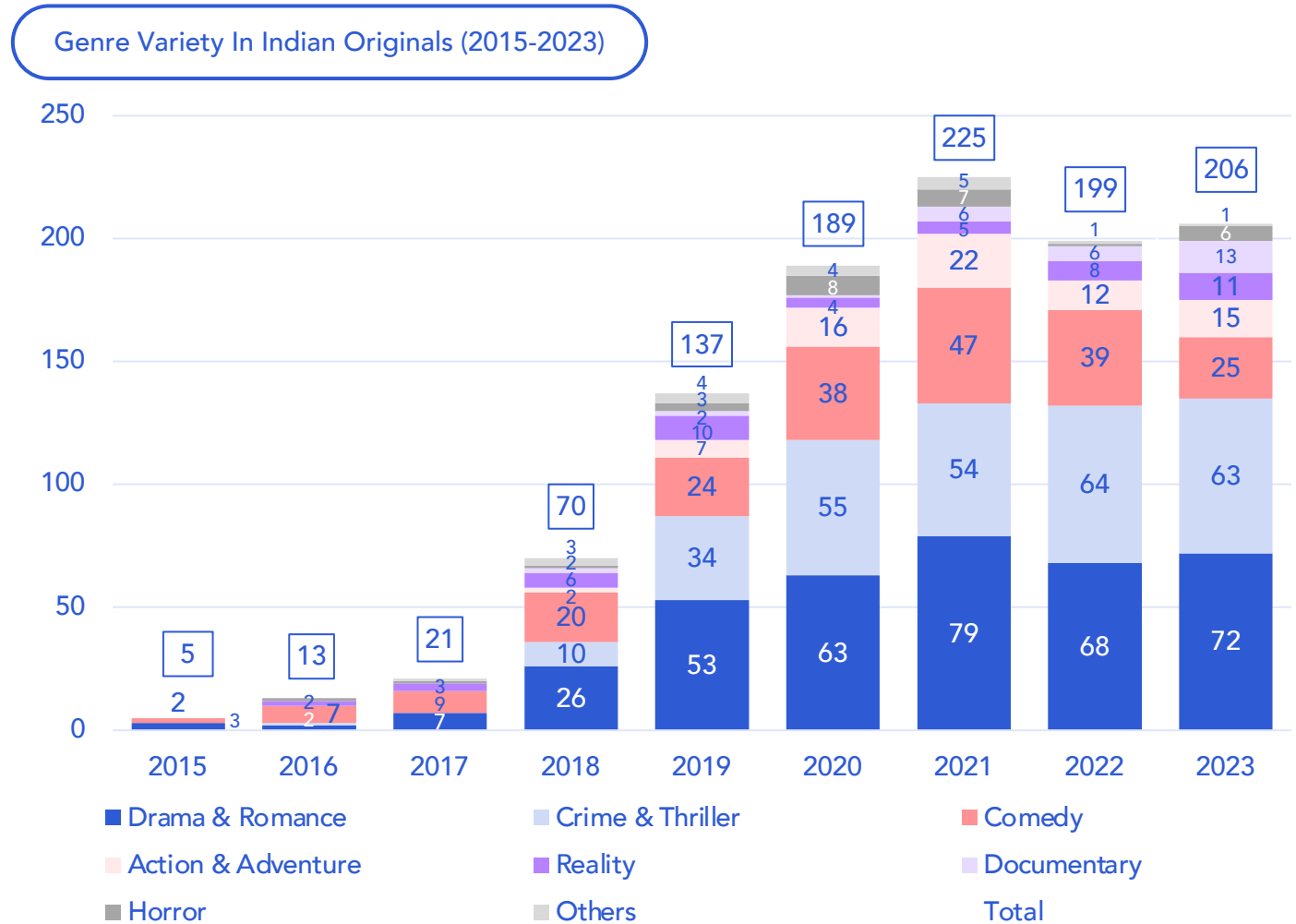
OTT Platform	No. of Original Languages (Worldwide)	No. of Original Languages (Indian)	No. of Dubbed Languages (Indian)	No. of Subtitling Languages (Indian)
Netflix	30	6	6	3
Prime Video	21	9	8	5
Sony Liv	8	7	9	1
Zee 5	12	11	11	1
Disney+ Hotstar	11	8	7	1
Jio Cinema	12	11	7	1

Source: Company Websites, MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

### Evolving genre mix with the maturity of audiences.

Over the past seven years, online video platforms have not only provided entertainment in local Indian languages but have also played a pivotal role in shaping content across various genres. During the pandemic, the closure of theaters and limited TV programming prompted viewers to explore the extensive libraries of original content on OTT platforms. A wave of new viewers embraced edgy shows including ASUR, Mirzapur, Special Ops, Aarya, and Scam 1992. In recent years, the rising adoption of streaming content on connected TVs has also resulted in a growing influx of Drama and romance, Comedy, and other family-oriented content on OTT platforms.



Note: 1) For the above analysis, we have exclusively examined the supply of web original titles from the following six streaming platforms: Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema.

2) Others include genres of Sci-Fi/Fantasy, Children & Family, & Anime & Adult Animation

Source: MPA analysis

## 5. Economic Impact

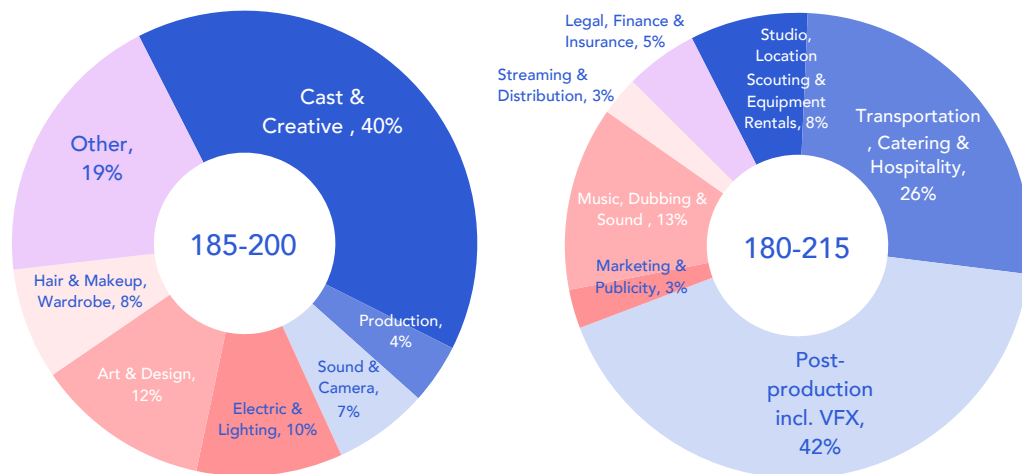
**Online video industry impact on employment.** Premium video platforms have emerged as significant contributors to India's economy, generating numerous employment opportunities. With more than a five-fold increase since 2015, India now boasts close to 60 premium online video services. The exponential growth of these platforms has resulted in increased investment in original content production, which has helped provide an economic boost to the creative economy as well as ancillary industries.

### Employment Generation & Distribution Of Roles In Producing Local Movies

Average Total Jobs Per Project – 365 to 415

Direct Jobs per project (51%)

Indirect Jobs per project (49%)

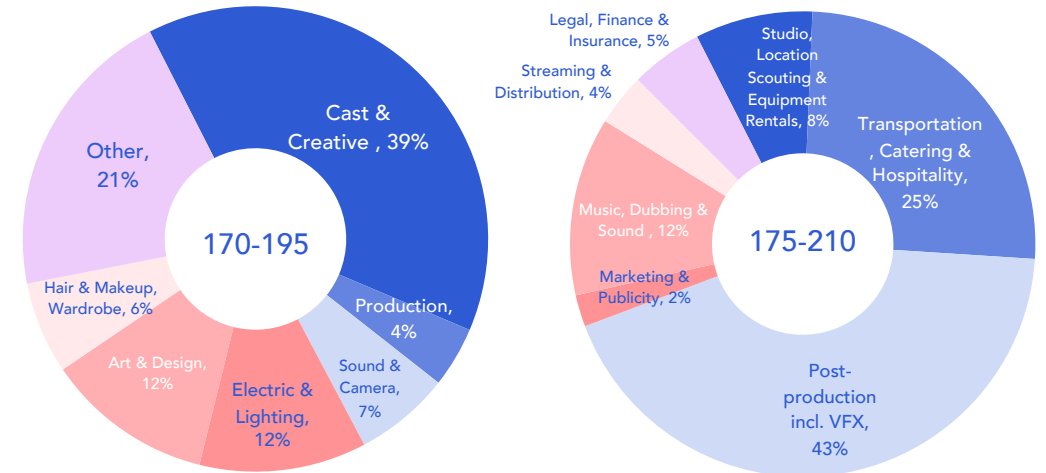


### Employment Generation & Distribution Of Roles In Local Web Series

Average Total Jobs Per Project – 345 to 400

Direct Jobs per project (50%)

Indirect Jobs per project (50%)



Source: Industry discussions, MPA analysis

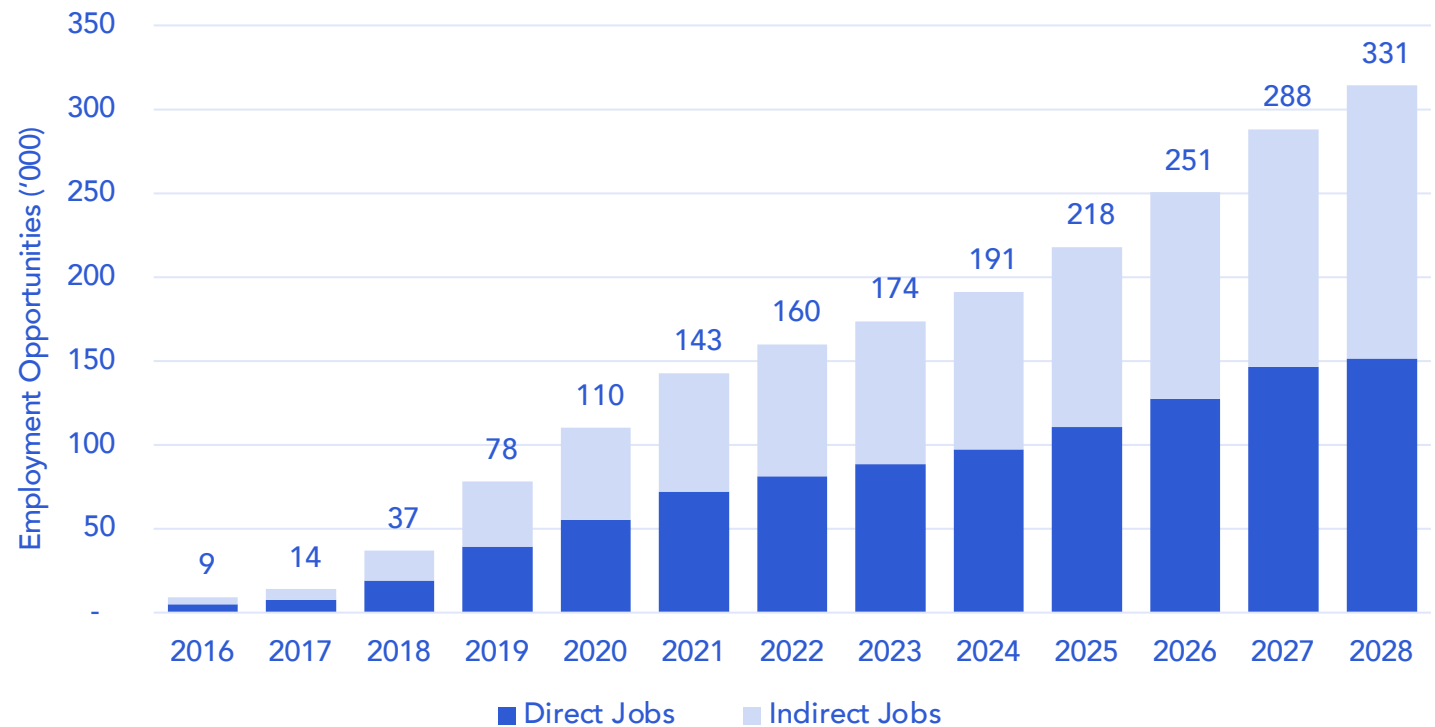


## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

Each locally commissioned and acquired project has generated a significant impact. From 2016 to 2023, >1,500 original content titles were released across all OTT video platforms in India, comprising >500 direct-to-streaming movies and 1,000 original series. This surge in content creation has resulted in substantial employment opportunities for professionals within the domestic creative economy. Moreover, each commissioned or acquired project has resulted in the creation of one additional indirect job for every direct job generated.

The entry of new players and increased investments have resulted in a multi-fold increase in the number of jobs created by the premium online video segment. In 2023 alone, the industry generated ~174,000 direct and indirect jobs. As platforms continue to invest in capturing India's market heterogeneity and revenue potential, employment opportunities are set to expand. According to MPA, the OTT industry is projected to experience a steady growth of professional direct and indirect jobs between 2023-2028. This forecasted growth trajectory is anticipated to generate around 280,000 job openings by 2028. However, with increased emphasis on higher production quality and localization of content, there will be a growing demand in allied sectors such as VFX, animation, subtitling, and dubbing, thereby presenting numerous opportunities. As this trend unfolds significantly, it can lead to a much higher demand for skillsets, potentially reaching >330,000 jobs by 2028.

Potential Employment Generation By The Online Video Industry



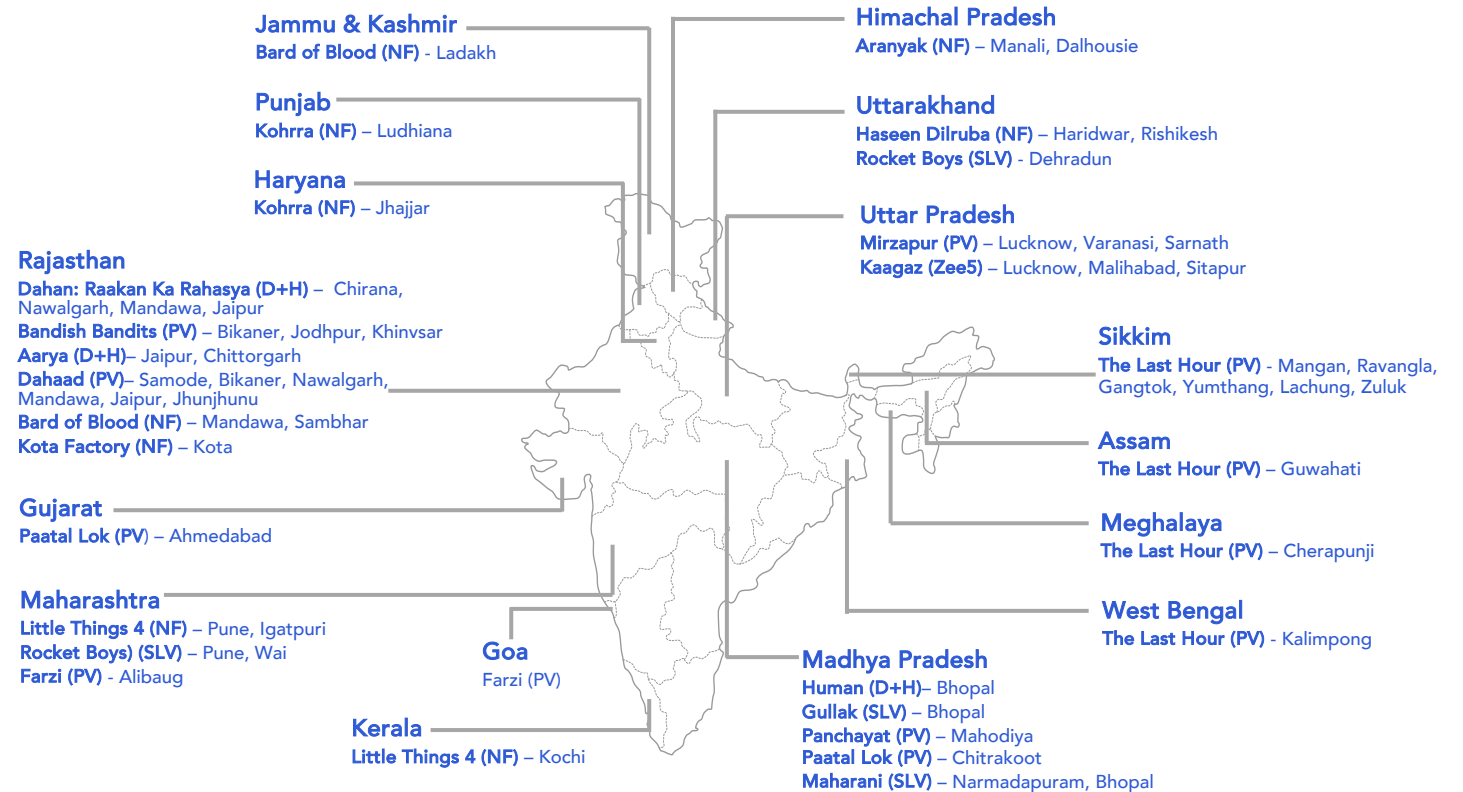
Note: Each season of an original series franchise has been counted as an individual title for the calculation of total original titles in the employment generation analysis above.

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**A boon for local creative economy.** The rise of popular Indian OTT shows is bringing a boom to tier II cities beyond the usual filming hubs of Mumbai and Chennai. These productions are scouting picturesque locations and local talent in cities like Indore or Lucknow, creating a wealth of job opportunities. From crew positions like set designers and sound technicians to background actors and catering staff, most of whom are trained on the job, the influx of filming projects injects a much-needed shot of income and experience into these regional economies. This trend not only benefits the shows with fresh settings and potential new audiences, but also fosters a growing media industry beyond the traditional strongholds.

### Rise Of Tier II Cities As Production Locations Boosts Job Creation



Source: MPA analysis

## 6. Nurturing Talent

**More opportunities for fresh talent.** Online video platforms have revolutionized the content market, enabling emerging talent and seasoned veterans to collaborate and produce compelling content. The success of series like Kota Factory, Scam 1992, Panchayat, Jamtara, Mirzapur, Paatal Lok and TVF Pitchers demonstrates that innovative content, combined with fresh talent, can be popular across the country. This phenomenon also extends to technicians behind the screens, with 25% of all original content on top OTT platforms being directed by first-time filmmakers. These newcomers introduce fresh voices and untold stories from diverse regions, enriching the content landscape with a variety of genres and formats.

### Acting Talent Blooming With The Advent Of OTT In India



Vijay Verma  
(12 titles)



Jitendra  
Kumar  
(17 titles)



Avinash  
Tiwary  
(6 titles)



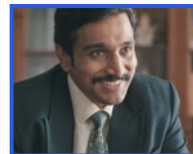
Babil Khan  
(3 titles)



Vikrant  
Massey  
(13 titles)



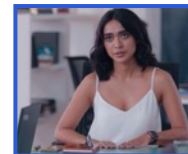
Adarsh  
Gaurav  
(7 titles)



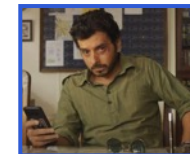
Pratik Gandhi  
(5 titles)



Tanya  
Maniktala  
(9 titles)



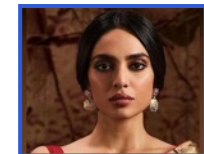
Sayani Gupta  
(12 titles)



Divyendu  
Sharma  
(10 titles)



Amit Sadh  
(12 titles)



Sobhita  
Dhulipala  
(5 titles)

Note: 1) Original titles from different OTT platforms have been considered for analysis. 2) The subsequent season of an original series franchise has been considered as an individual title

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Opportunities for all.** Online video platforms have significantly boosted job opportunities in the media and entertainment sector. More importantly, they have emerged as vital channels by linking creators, talent, and diverse audiences.

The format's flexibility, with multiple episodes, seasons, parallel leads, and sub-plots, offers actors ample chances to delve into their characters. Actors, both seasoned and emerging, once limited by traditional production boundaries, are now finding household popularity.

OTT platforms also allow popular actors to extend their careers, challenge stereotypes, and refresh their image with diverse roles.

### Popular Mainstream Actors Testing The OTT Waters



Ajay Devgn  
(Rudra: The Edge of Darkness)



Saif Ali Khan  
(Sacred Games, Taandav)



Anil Kapoor  
(The Night Manager, Thar)



Manoj Bajpayee  
(The Family Man, Gulmohar, Sirf Ek Banda Kaafi Hai)



Abhishek Bachchan  
(Breathe: Into the Shadows, Dasvi)



Sonakshi Sinha  
(Dahaad, Bhuj: The Pride of India)



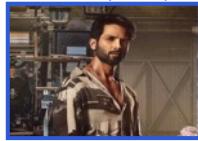
Kareena Kapoor Khan  
(Jaane Jaan)



Rana Daggubati  
(Rana Naidu)



Kajol  
(The Trial, Lust Stories 2)



Shahid Kapoor  
(Farzi, Bloody Daddy)

### Actors Making A Comeback In The Mainstream Content



Manisha Koirala  
(3 titles)



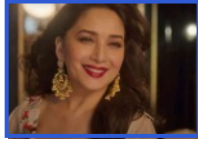
Neena Gupta  
(14 titles)



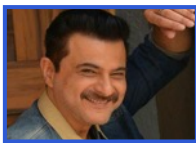
Ragubir Yadav  
(10 titles)



Raveena Tandon  
(2 titles)



Madhuri Dixit Nene  
(2 titles)



Sanjay Kapoor  
(7 titles)



Lara Dutta  
(7 titles)



Shefali Shah  
(6 titles)



Sushmita Sen  
(3 titles)



Bobby Deol  
(2 titles)

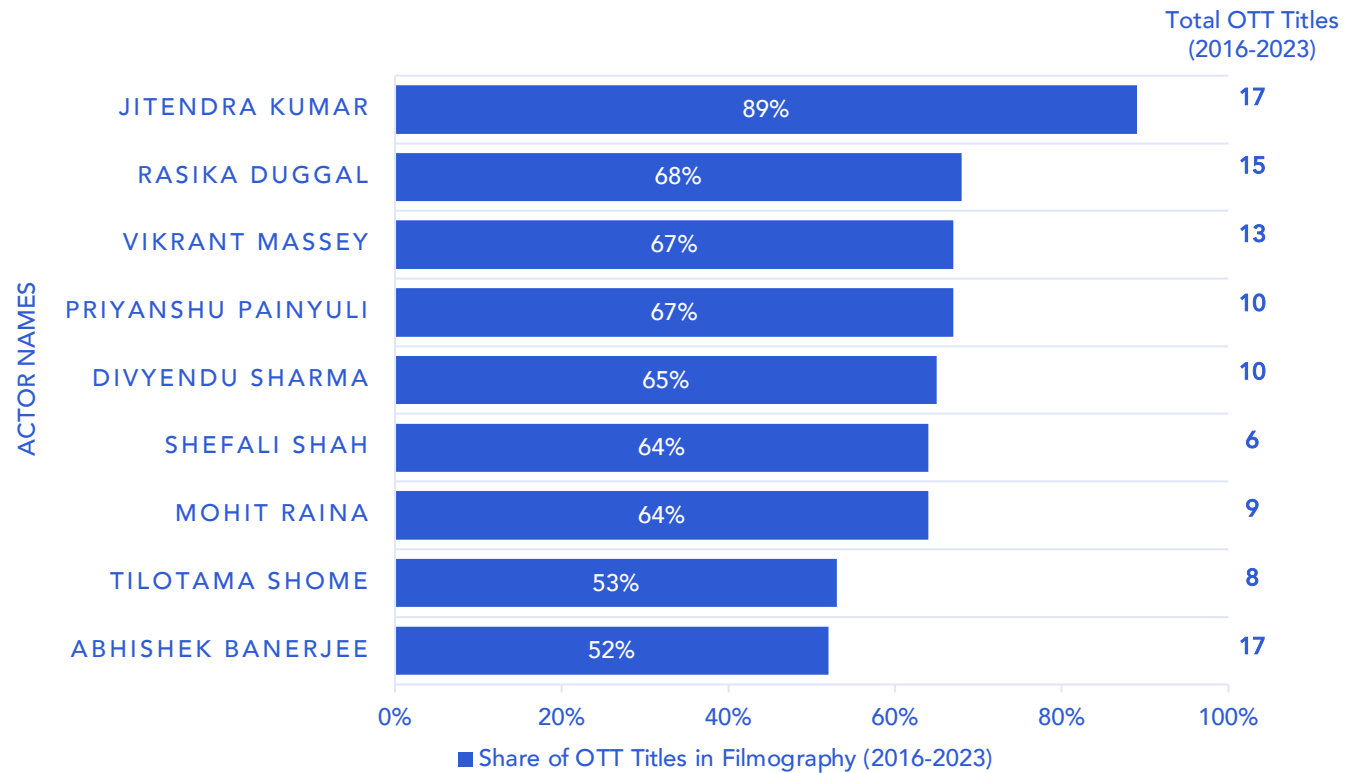
Note: 1) Original titles from different OTT platforms have been considered for analysis. 2) The subsequent season of an original series franchise has been considered as an individual title

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

OTT platforms have created more job opportunities for both seasoned and new actors. Today's popular actors on premium VOD platforms have, on average, derived 60-70% of their projects from the medium in the last eight years. This underscores its pivotal role in recognizing and propelling talent.

### OTT Presented More Opportunities For Talented Actors



Note: 1) Original titles from different OTT platforms have been considered for analysis. 2) The subsequent season of an original series franchise has been considered as an individual title  
Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Cross-cultural collaboration.** Online video platforms are dissolving boundaries and transcending language barriers by enabling a crossover of talent from diverse regional clusters onto a broader pan-India stage. This has unlocked creative opportunities for producers, technicians, and viewers, both within and outside India. The popularity of these regional actors also helps the content increase viewership in their 'home markets'.

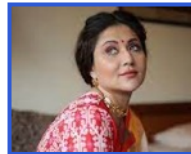
### Actors Breaking The Language Barrier



Name: **Regina Cassandra**  
Primary Industry: **Tamil/ Telugu**  
Popular Pan-India OTT Titles: **Farzi, Rocket Boys**



Name: **Parambrata Chattopadhyay**  
Primary Industry: **Bengali**  
Popular Pan-India OTT Titles: **Aranyak, Jehanabad**



Name: **Swastika Chatterjee**  
Primary Industry: **Bengali**  
Popular Pan-India OTT Titles: **Paatal Lok, Criminal Justice: Behind Closed Doors**



Name: **Vijay Sethupati**  
Primary Industry: **Tamil**  
Popular Pan-India OTT Titles: **Farzi**



Name: **Pratik Gandhi**  
Primary Industry: **Gujarati**  
Popular Pan-India OTT Titles: **Scam 1992: The Harshad Mehta Story, The Great Indian Murder**



Name: **Amruta Subhash**  
Primary Industry: **Marathi**  
Popular Pan-India OTT Titles: **Bombay Begums, Sacred Games S2, Lust Stories 2**

Note: Original titles from Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema have been considered for analysis  
Source: MPA analysis

**Talent behind the scenes.** The rise of OTT platforms in India has sparked a revolution for creative talent behind the scenes. Unlike traditional film studios, OTT platforms embrace innovation, welcoming emerging voices and unconventional narratives. This environment fosters opportunities for writers to explore complex social issues, directors to push storytelling boundaries, editors to experiment with narrative techniques, cinematographers to explore new visual styles, and composers to craft culturally infused soundtracks. This results in a richer and more diverse entertainment landscape that mirrors modern India's complexities.

Talent Behind the Screen for Popular Indian OTT Originals

Direction



**Deepak Kumar Mishra**  
(Panchayat, Permanent Roommates)



**Abhay Pannu**  
(Rocket Boyz)



**Avinash Arun**  
(Paatal Lok, School of Lies, Three of Us)



**Raj & DK**  
(The Family Man, Farzi)



**Gurmeet Singh**  
(Mirzapur)



**Shivam Nair**  
(Special Ops)



**Richie Mehta**  
(Delhi Crime)

Screenwriting



**Sudip Sharma**  
(Paatal Lok, Kohrra)



**Durgesh Singh**  
(Gullak)



**Raj & DK**  
(The Family Man, Farzi)



**Chandan Kumar**  
(Panchayat)



**Gaurav Shukla**  
(Asur)

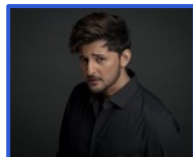


**Atul Sabharwal**  
(Jubilee)

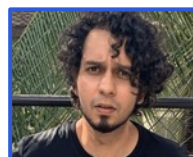


**Reema Kagti**  
(Made In Heaven, Dahaad, Kho Gaye Hum Kahaan)

Music



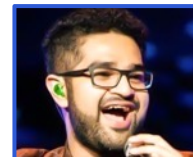
**Darshan Raval**  
"Yaara Teri Yaari"  
Darshan Raval  
Naveen Tyagi  
Four More Shots Please  
YT Views: 48M



**Achint Thakkar**  
"Theme Song"  
Achint Thakkar  
Scam 1992  
YT Views: 29M



**Swanand Kirkire**  
"Shauq"  
Amit Trivedi  
Varun Grover  
Qala  
YT Views: 23M



**Shivam Mahadevan**  
"Chedkhaniyaan"  
Shankar Ehsaan Loy  
Divyanshu Malhotra  
Bandish Bandits  
YT Views: 21M



**Vishal Mishra**  
"Teri Hogaiyaan"  
Vishal Mishra  
Broken But Beautiful 2  
YT Views: 20M



**Rekha Bhardwaj**  
"Aise Kyun"  
Anurag Saikia  
Raj Shekhar  
Mismatched S2  
YT Views: 18M



**Vishal Dadlani**  
"Paisa Hai Toh"  
Sachin-Jigar  
Jigar Saraiya  
Farzi  
YT Views: 14M

Source: MPA analysis

**Social influencers catapult to mainstream stardom.** In India, OTT platforms have transformed the landscape for social media influencers and creators, recognizing their talent and loyal audience base. This transition to mainstream acting offers lucrative opportunities, addressing the limitations of monetization on social media. Shows and films like Taaza Khabar, Mismatched, Govinda Naam Mera, Masaba Masaba 2, Campus Diaries, and Bhaag Beanie Bhaag, Pushpavalli showcase how digital content creators seamlessly make their way into mainstream acting.

Social Media Influencers Who Successfully Made The Shift To OTT



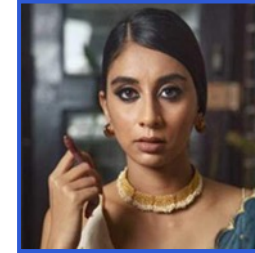
**Bhuvan Bam**  
(Taaza Khabar)



**Prajakta Koli**  
(Mismatched)



**Viraj Ghelani**  
(Govinda Naam Mera)



**Dolly Singh**  
(Bhaag Beanie Bhaag,  
Modern Love: Mumbai)



**Kusha Kapila**  
(Ghost Stories, LOL: Hasse  
Toh Phase, Masaba Masaba  
2)



**Arun Kushwah**  
(TVF Bachelors, Dasvi)



**Kareema Barry**  
(Masaba Masaba 2,  
Girls Hostel 3.0)



**Radhika Seth**  
(Call My Agent:  
Bollywood)



**Sumukhi Suresh**  
(Pushpavalli)



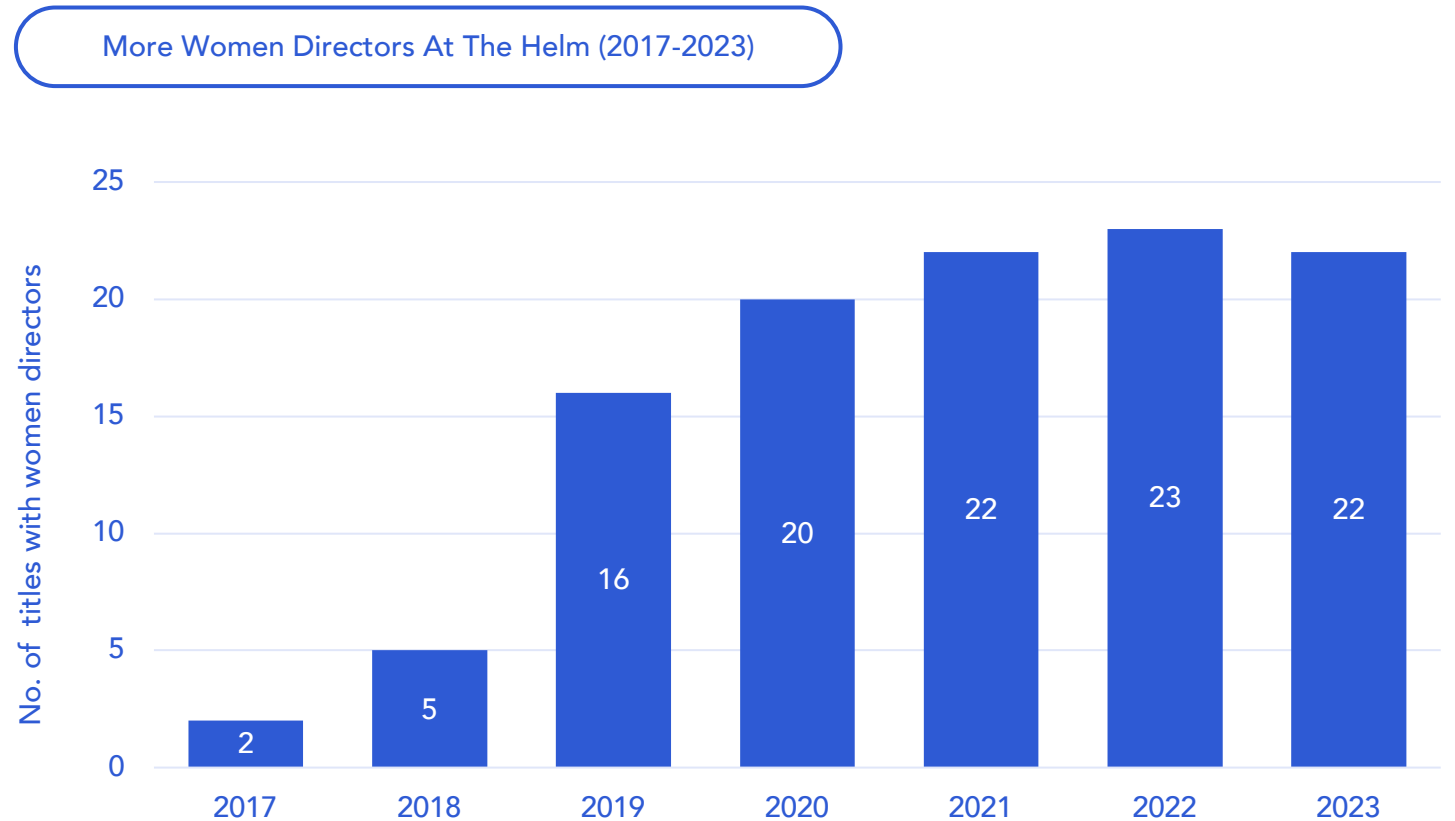
**Zakir Khan**  
(Chacha Vidhayak Hain  
Humare)

Source: MPA analysis



## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Shattering gender barriers.** OTT platforms recognize the importance of promoting inclusive employment growth in the sector. The under-representation of women behind the camera, much like the insufficient screen time and limited substantive roles for women on-screen, was historically a major issue in the entertainment industry. Despite widespread calls for the inclusion of stronger and more dynamic female characters in shows and movies, resistance persisted against hiring women writers. This resistance was based on the perception that finding high-quality female writers was challenging and that male writers were just as capable of crafting well-rounded female characters. Over the years, all major OTT platforms have recognized the need for women writers and launched a concerted effort to create a comprehensive database of female professionals, including cinematographers, production designers, and editors, fostering change. Today, the inclusion of women in technical teams is commonplace, marking a significant step towards addressing industry disparities.



Note: For the above analysis, we have exclusively examined the supply of web original titles from the following six streaming platforms: Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema.

Source: MPA analysis

## 7. Building India's Soft Power for Positive Change and Global Recognition

**Showcasing a progressive India to the world.** OTT platforms have served as powerful tools leveraging high-quality content to engage domestic audiences and bolster India's global soft power. By showcasing India's diverse cultures and progressive outlook, these platforms contribute significantly to India's global influence and present a positive image worldwide. The rich cultural heritage and varied traditions of India take center stage through original series and movies on OTT platforms, providing a platform for diverse storytellers and historically marginalized narratives.

**Being an agent of social change.** Across genres like drama, documentary, and comedy, OTT platforms tackle topics like gender inequality, LGBTQ+ rights, caste discrimination etc. By portraying these issues thoughtfully and reaching diverse audiences, Indian OTT shows contribute significantly to raising awareness, fostering empathy, and driving social change.

### Popular Indian Originals Showcasing Social Issues



Panchayat



Kota Factory



Jamtara



Kaagaz



Sirf Ek Bandaa  
Kaafi Hai



Ayali



Made In Heaven



Trial By Fire



Dahanu



Taali



Criminal Justice



Suzhal - The  
Vortex

Source: MPA analysis

**Reshaping Women's Portrayal on Screen.** OTT platforms are championing female-centric narratives, showcasing the diverse experiences and accomplishments of women. Actresses are seizing challenging roles, portraying multi-dimensional characters in lifelike and relatable narratives. These shows and movies celebrate the myriad facets of Indian women, tackling themes often overlooked by mainstream cinema. Viewer acclaim for this approach fuels the creation of more such content, with streaming platforms backing projects that might otherwise have struggled to emerge.

Popular Indian Originals Showcasing Women Stories



The Married Woman



Dahaad



Aarya



Sherni



Darlings



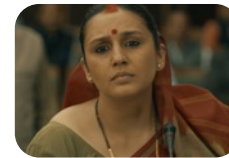
Delhi Crime



Four More Shots Please



Lust Stories



Maharani



Scoop



She



Sweet Kaaram Coffee



Made In Heaven



Pitta Kathalu



Bombay Begums



Human



Pagglait

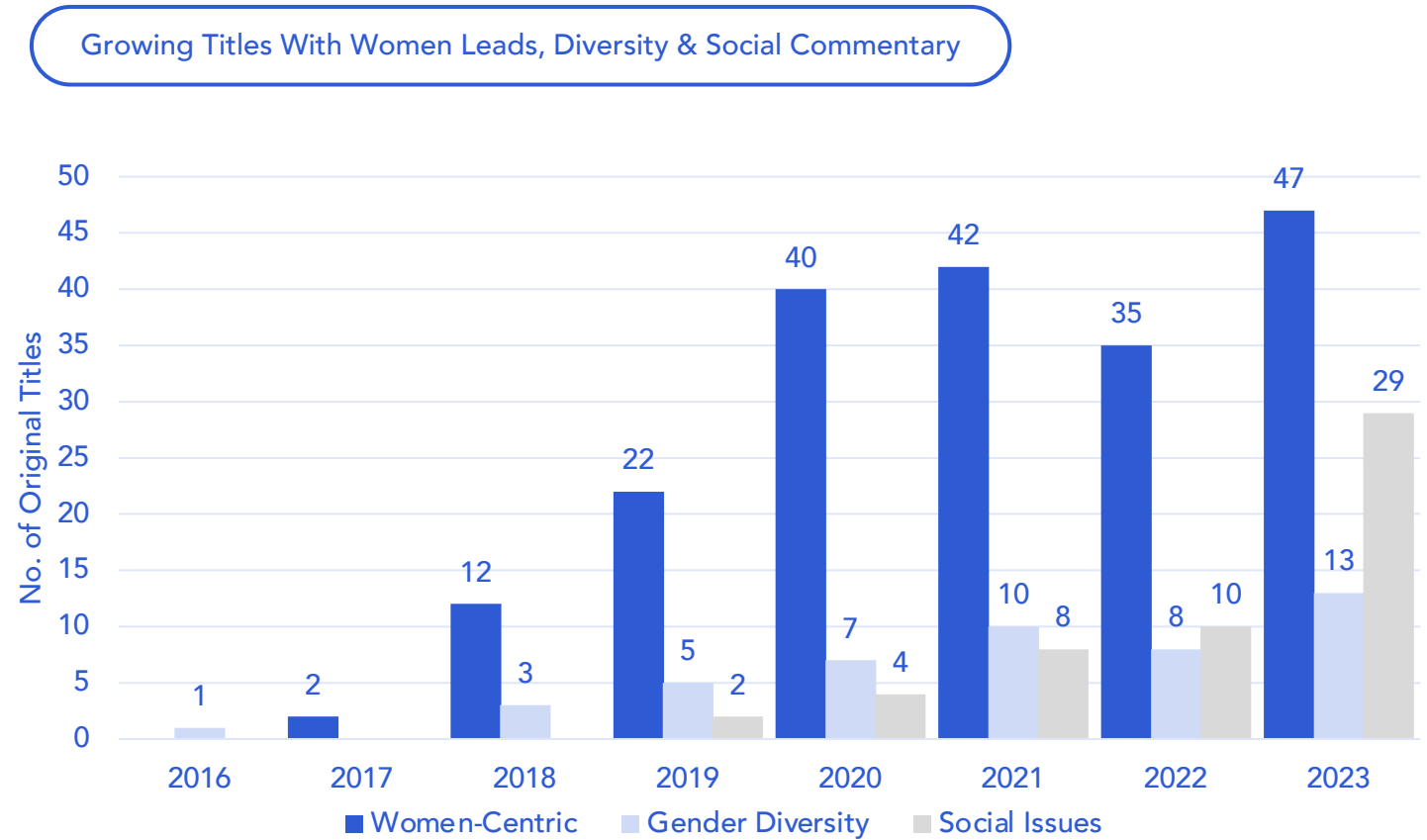


Maja Ma

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

The creative freedom granted by OTT platforms allows writers to explore realistic topics without traditional constraints, resulting in the rise of women taking lead roles, contributing to engaging plots, and showcasing a diverse range of strong female characters. In addition, OTT platforms actively address queer representation, transforming stories of oppression into celebrations of the community. Furthermore, stories on OTT platforms tackle social issues, portraying the harsh reality of social hierarchy, privilege, and violent struggles. From 2016 to 2023, the surge in women-led titles and those addressing gender diversity and social issues on OTT platforms showcases a positive trend. Notably, 2023 recorded the highest number of titles in all three categories with a three-fold increase in titles addressing social issues.



Note: For the above analysis, we have exclusively examined the supply of web original titles from the following six streaming platforms: Disney+ Hotstar, Prime Video, Netflix, Sony LIV, Zee5, and Voot/Jio Cinema.

Source: MPA analysis

**Global popularity of Indian Originals.** Historically, local Indian content had a limited release outside the home market. Today, with OTT's worldwide reach and global distribution, Indian OTT content can now be accessed in more than 190 countries. Audiences globally are consuming quality stories from large local territories in addition to Hollywood (i.e., South Korea, Japan, France, UK, Spain, etc.) and hence, original Indian content on streaming platforms is increasingly finding an audience outside India.

- For Prime Video, 25% of audience demand for Indian titles comes from outside India and includes but is not limited to the Indian diaspora. Throughout 2023, Prime Video Indian originals consistently secured spots in the Global Top 10 list for all content, including English, for 43 out of 52 weeks.
- In 2023, Indian films and series released by Netflix consistently featured in the Global Top 10 for non-English content for 49 out of 52 weeks. More than 60 Indian stories, including 17 Netflix India originals, ranked among the top 10 globally in the non-English category.
- 'RRR' stayed on the global Top 10 list of most watched non-English films for 15 weeks, making it the longest-ever trending Indian film on the list.
- ZEE5 Global has experienced a 46% year-on-year increase in original content viewing in the United States.

Indian talent, including actors, writers, and directors, now have a significant opportunity to showcase their skills and creativity on a global stage. The success of entertainment industries in South Korea

and Japan has put Asian economies, including India, in the spotlight for their potential in globalizing content. As a result, it is anticipated that Indian content will become a major contributor to the global entertainment landscape, similar to the influence of K-pop, K-dramas, and Anime. Streaming platforms such as Prime Video, Netflix, Disney+ Hotstar, Jio Cinema, Zee5, and Sony Liv are expected to play a crucial role in facilitating the global dissemination of Indian original content.

**Global awards and recognition.** Indian content on OTT platforms such as Prime Video and Netflix, have achieved success globally having earned nominations and wins at prestigious international awards, highlighting Indian talent and content on the global stage. Prime Video's Inside Edge was the first Indian fiction show to be nominated at the Emmys, followed by Netflix's Sacred Games, Four More Shots Please, and Made in Heaven in subsequent years. In addition, Prime Video India's homegrown format, Comicstaan, is being taught in business schools as a case study of how it created a new phenomenon by making stand-up comedy a career option. The authentic storytelling in these shows has been the key to their overseas success, making them universal in appeal to audiences worldwide.

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

### Indian Originals Receiving Global Recognition

Year	Title/ Actor	Platform	Awards	Category	Result
2018	Inside Edge S1	Prime Video	International Emmy Awards	Best Drama Series	Nominated
	Anurag Kashyap (Sacred Games)	Netflix	Asian Academy Creative Award	Best Direction (Fiction)	Win
2019	Lust Stories	Netflix	International Emmy Awards	Best TV Movie/Mini-Series	Nominated
	Sacred Games S1	Netflix	International Emmy Awards	Best Drama Series	Nominated
	Radhika Apte (Lust Stories)	Netflix	International Emmy Awards	Best Actress	Nominated
	The Remix	Prime Video	International Emmy Awards	Best Non-Scripted Entertainment	Nominated
	Shefali Shah (Delhi Crime)	Netflix	Asian Academy Creative Awards	Best Actress in a Leading Role	Win
2020	Richie Mehta (Delhi Crime)	Netflix	Asian Academy Creative Awards	Best Direction (Fiction)	Win
	Delhi Crime	Netflix	Asian Academy Creative Awards	Best Drama Series	Win
	Delhi Crime S1	Netflix	International Emmy Awards	Best Drama Series	Win
	Four More Shots Please S2	Prime Video	International Emmy Awards	Best Comedy Series	Nominated
2021	Arjun Mathur (Made in Heaven S1)	Prime Video	International Emmy Awards	Best Performance by an Actor	Nominated
	Aarya	Disney+ Hotstar	International Emmy Awards	Best Drama Series	Nominated
	Nawazuddin Siddiqui (Serious Men)	Netflix	International Emmy Awards	Best Performance by an Actor	Nominated
	Vir Das: For India	Netflix	International Emmy Awards	Best Comedy	Nominated
	Amruta Subhash (Bombay Begums)	Netflix	Asian Academy Creative Award	Best Actress in a Supporting Role	Win
Konkona Sen Sharma (Ajeeb Dastans: Geeli Pucchi)	Netflix	Asian Academy Creative Award	Best Actress in a Leading Role	Nominated	

Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

### Indian Originals Receiving Global Recognition

Year	Title/ Actor	Platform	Awards	Category	Result
2022	The Elephant Whisperers	Netflix	95th Academy Awards (Oscars)	Best Documentary Short Film	Win
	Minnal Murali	Netflix	Asian Academy Creative Award	Best Direction (Fiction)	Win
	Mumbai Diaries 26/11	Prime Video	Asian Academy Creative Award	Best Original Programme by a Streamer/OTT	Win
	Suzhal: The Vortex	Prime Video	Asian Academy Creative Award	Best Drama Series	Win
2023	Sakshi Tanwar (Mai)	Netflix	Indian Film Festival of Melbourne	Best Actress in a Series	Win
	Mohit Raina (Mumbai Diaries 26/11)	Prime Video	Indian Film Festival of Melbourne	Best Actor in a Series	Win
	Mumbai Diaries 26/11	Prime Video	Indian Film Festival of Melbourne	Best Series	Win
	Jim Sarbh (Rocket Boys)	Sony LIV	International Emmy Awards	Best Performance by an Actor	Nominated
	Shefali Shah (Delhi Crime S2)	Netflix	International Emmy Awards	Best Performance by an Actor	Nominated
	Vir Das: Landing	Netflix	International Emmy Awards	Comedy	Win
	Vijay Varma (Dahaad)	Prime Video	Indian Film Festival of Melbourne	Best Performance (MALE) in a Series	Win
	Jubilee	Prime Video	Indian Film Festival of Melbourne	Best Series	Win
	Vijay Varma (Dahaad)	Prime Video	Asian Academy Creative Awards - Global winners	Best Actor in a leading role	Win
	Rajshri Deshpande (Trial By Fire)	Netflix	Asian Academy Creative Awards - Global winners	Best Actress in a Leading Role	Win
	Dahaad	Prime Video	Asian Academy Creative Awards – National winners	Best Original Productions by Streamer/OTT	Win
	Modern Love Chennai (Memory is but a bird)	Prime Video	Asian Academy Creative Awards - Global winners	Best Single Drama/Telemovie/Anthology Episode	Win
Panchayat S2	Prime Video	54th International Film Festival of India (IFFI)	Inaugural Best Web Series (OTT)	Win	

Source: MPA analysis

## 8. Adopting Global Best Practices

Indian OTT platforms have been quick to adopt global practices on content production to cater to ever-growing demand.

Key global practices adopted include:

**Systemic reorientation.** In 2016-17, international OTT platforms entered India, collaborating with established production houses and filmmakers to create premium TV content. However, they faced challenges as TV professionals prioritized deadlines over quality, and prominent filmmakers hesitated, considering it a professional downgrade. Those who joined often repurposed film scripts as fresh concepts. To drive the differentiation of these shows especially among creators and talent, platforms began labelling their shows as 'Originals' and describing them as long-form cinematic storytelling.

**Building quality benchmarks.** International OTT platforms revolutionized content creation by investing in talent, technology, and storytelling. They streamlined the production process, enforcing global quality standards from advanced cameras to post-production technologies. This meticulous approach, including roles like post-production, music, and VFX supervisors, allowed Indian filmmakers to produce visually stunning and engaging content

The competition prompted domestic OTT players to raise production budgets, select superior scripts, and hire qualified professionals to meet 'international standards.' Some directors note a marked quality improvement compared to their earlier domestic projects, highlighting the significant resources invested by online video platforms.

**Focus on project development.** Earlier film production involved the approval of a basic idea or story, an attached star cast, and was quickly followed by pre-production work. However, international OTT platforms, realizing the need for time, resources, and collaboration for the then-nascent streaming medium, invested heavily in proper script development. Creators were required to draft comprehensive stories, step outlines, and detailed screenplays. Only when 80% of the series script was completed would the show be budgeted and greenlit for production. This process, taking almost two years, allowed for better budgeting and a 'two-door' policy for script screening. If draft scripts did not align with their vision, both parties could part ways. The platforms, willing to take the risk, brought in global consultants to facilitate idea development, working with local professionals to translate the creator's vision. This collaborative approach has fostered a thriving creative ecosystem in India.



**Writers' Room.** 'Originals' on OTT platforms offer immersive, multifaceted experiences with intricate plotlines, interwoven arcs, and episodic cliffhangers spanning multiple seasons. Recognizing streaming as a writer's medium, OTT players prioritize writing, introducing the Writers' Room concept. Initially met with resistance in India, it became an essential tool to maintain continuity in writing when filming for multiple episodes or seasons. Comprising five or six writers, the writers' room fosters talent development, with many writers advancing to become showrunners. This shift emphasizes the importance of writing, often overlooked in the creative process.

**Introducing new content formats and genres.** OTT platforms introduced diverse content formats and genres previously unavailable in traditional broadcast media. This expanded viewer choices and provided creators with new opportunities. Global platforms like Prime Video replicated popular formats across countries, such as *Modern Love: Mumbai*, an adaptation of a US show based on New York Times stories. Another homegrown format, *One Mic Stand*, originated on Prime Video and is now being produced in Germany and explored in other territories. Jio Cinema, in Oct 2023 released the Indian adaptation of the popular US reality series *Temptation Island*.

**The 'Human Touch.'** OTT platforms prioritize humane elements in production, fostering creator-friendly contracts, ensuring protection for multiple seasons, and eliminating middlemen for fair compensation. Amid the pandemic, platforms prioritize team safety and emphasize sustainable, environment-friendly sets. Valuing long-term relationships, platforms recognize the significance of a happy crew for success.

**Upskilling initiatives.** International OTT platforms have invested significantly in upskilling programs for professionals in the content creation industry. These initiatives enhance skills, keeping individuals abreast of trends, consumer preferences, and technological advancements. Active participation in these programs enables professionals to create more engaging content, improve career prospects, and attain higher positions with better remuneration. Notably, the impact of these upskilling efforts is evident in screenwriting, where India, despite being a major global film industry, lacked formal screenwriting courses until 7-8 years ago. Implementation of supervised processes and upskilling programs have transformed writers who participated in writers' rooms into leaders, guiding and mentoring their peers.

**Research and data-driven approach.** Indian OTT platforms conduct thorough audience research to understand behavioral patterns, preferences, and tastes. They test content at the script or pilot episode level, creating content finely attuned to audience preferences for heightened engagement and long-lasting loyalty.

## New Content Formats Emerging From OTT



### Anthologies

Anthology series are a collection of independent stories that are connected by a common theme or topic. Each episode tells a different story, often with a different cast and crew.



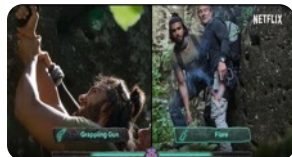
### Docuseries

Docuseries are non-fiction television series that often consist of several episodes and are created to explore a specific topic such as true crime, politics, history, and nature, in detail.



### Stand-up Comedy Specials

Stand-up comedy specials are stand-up comedy performances that are recorded and released as a video, OTT is a popular destination for these specials with many comedians releasing their shows exclusively on these platforms.



### Interactive Shows

Interactive shows are television programs that allow viewers to participate in the storyline by making choices that affect the outcome of the show. This format blurs the line between gaming and entertainment.

Source: MPA analysis

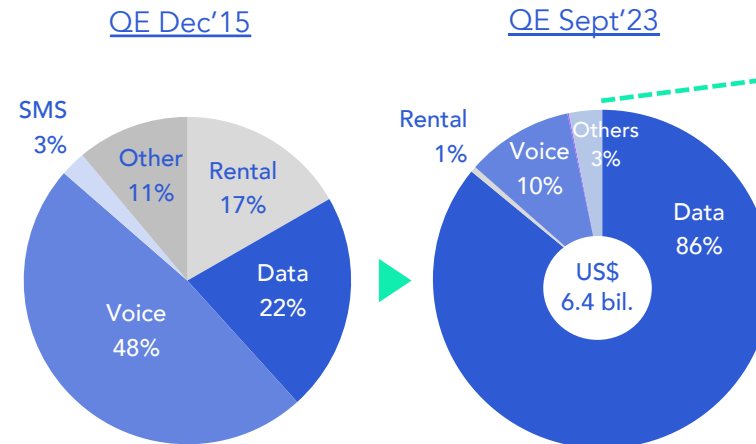
## 9. Catalyst for Allied Industries

**Telecom.** Affordable high-speed broadband and the widespread adoption of smartphones with enhanced computing capabilities have empowered users to consume rich media formats, particularly video content. Today, video has become the primary use case for Indians to consume high speed data. The share of telco's data revenues has surged significantly, escalating from 22% in 2015 to a commanding 85% in 2022. Video remains the primary use case, driving over 70% of telco data traffic. Streaming video platforms have played a pivotal role in incentivizing users to consume data by creating immersive and engaging local IPs. According to AMPD, between January 2022 and December 2023, Indians collectively spent a staggering 10 trillion minutes watching online video content

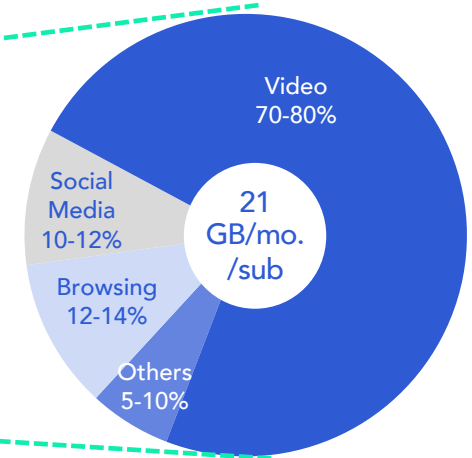
According to MPA, monthly data consumption is projected to double from the current 21 GB per user to 50 GB per user by 2028. This anticipated growth underscores the increasing importance of video content and its impact on driving data consumption and revenues for the telecom industry.

### Telco's Growing Share Of Data Revenues And Video Consumption

Breakdown of Telco Revenue



Share of Data Consumption on Mobile - 2023



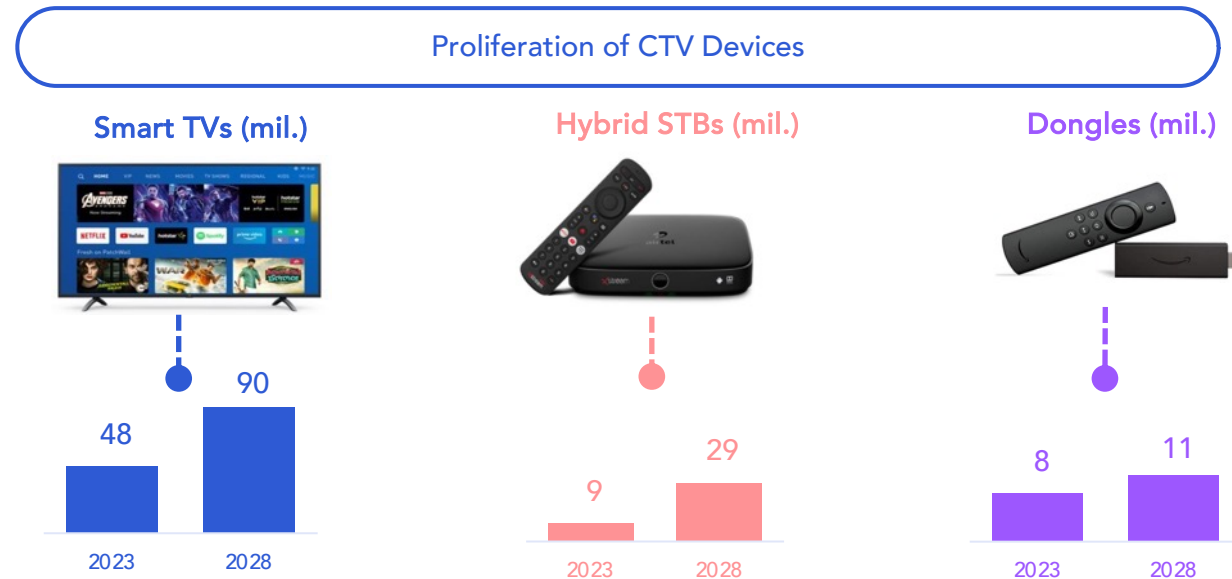
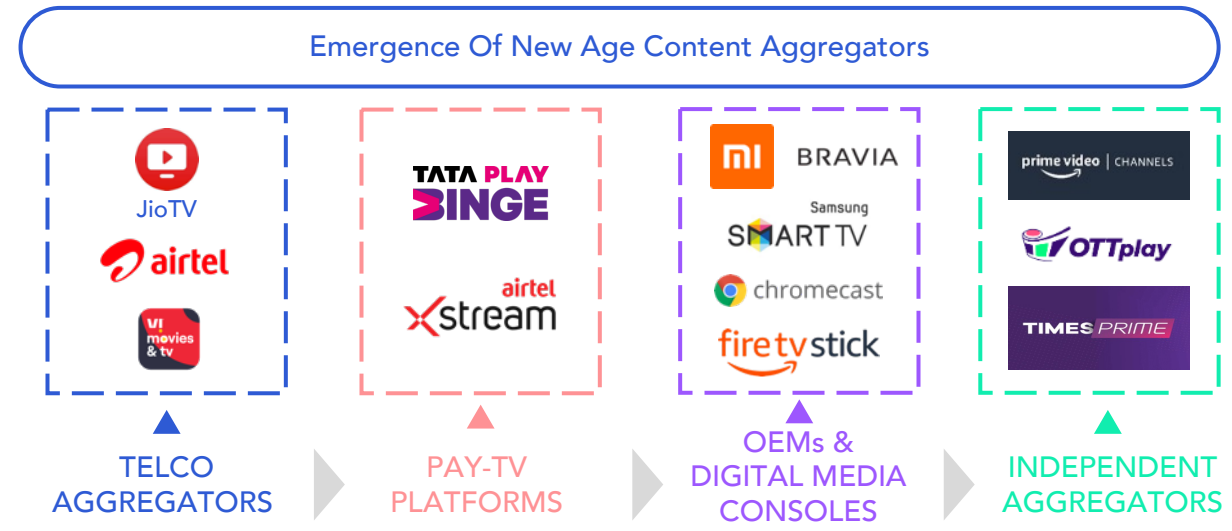
Source: MPA analysis

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Pay-TV operators, local ISPs, and OEMs.** Incumbent pay-TV operators, once wholesalers of linear channels, are facing challenges with high subscriber churn and sluggish ARPU growth, arising due to shift in consumption of viewing habits. The aggregation of OTT or online video services has thus become a natural transition for these operators. This allows them to keep subscriber churn in check and boost ARPU, thereby improving the unit economics of the business.

Local cable operators and internet services providers (ISPs) have also found bundling OTT services to be an effective strategy in competing with DTH and national telcos. In addition to facilitating bundling through API integration or a user-friendly web interface, streaming platforms have also shown flexibility in their commercial arrangements. Offering options such as prepaid coupon codes, fixed fees, or commission-based models tailored to the ISP or cable operator's planned offering prove to be mutually beneficial. Today, telecom companies, pay-TV operators, local ISPs, and OTT players, are actively aggregating OTT services with the aim of becoming future content gatekeepers, serving their respective customers.

Freemium premium video services have become a significant catalyst, fueling the aspirations of India's young consumers to invest in high-value smartphones. As a result, India is now the largest smartphone market in the world, following China. There is also a growing user interest in enjoying their favourite local content on larger screens, driving the widespread adoption of connected TV (CTV) devices, including smart TVs, dongles, and hybrid STBs. According to MPA estimates, India is poised to exceed 130 mil. CTV devices by 2028.

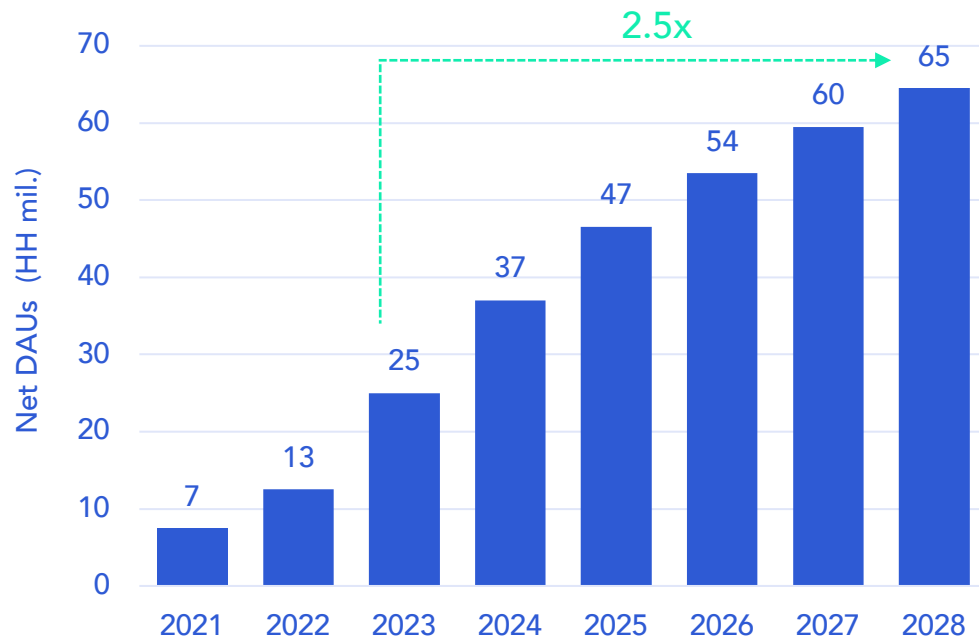


Source: Media Partners Asia

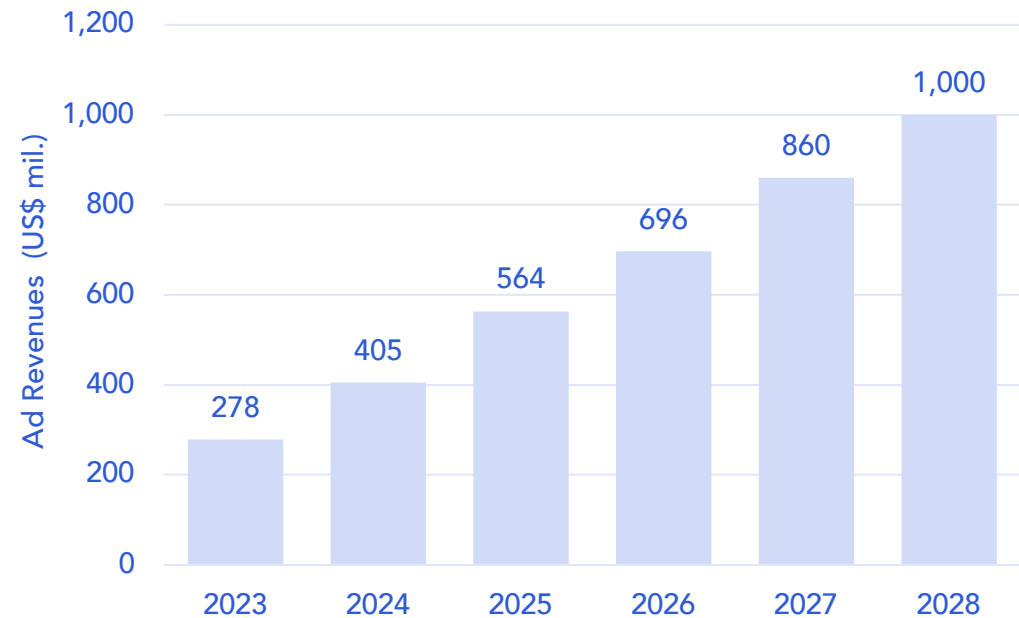
## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

Coming through the pandemic, CTV in India has reported a rapid adoption in both reach and consumption. In 2023, India boasted 25 mil. active CTV homes, a figure set to nearly triple by 2028, driven by the rapid adoption of OTT bundled home broadband services in the country. This has opened a market for CTV advertising. Currently, CTV advertising for premium video platforms predominantly revolves around sports content. However, the introduction of FAST (Free Ad-Supported Streaming TV) and freemium tiers by SVOD players in the future is poised to increase consumption and the supply of premium advertising inventory, thereby expanding the potential for CTV advertising. According to MPA estimates, CTV advertising stood at US\$278 mil. in 2023. While the market remains nascent today, it has the potential to grow multi-fold, reaching US\$1 bil. by 2028.

Expanding Active CTV User Base (2021-2028)



CTV Ad Revenue Opportunity (2023-2028)



Source: Media Partners Asia

AVGC In India - Future OTT Growth Drivers



**Animation, VFX, VR, and Gaming.** India's animation and VFX sector has evolved from a basic production hub to offering comprehensive computer graphics content creation services, particularly in children's content, which has seen a surge in viewership. Dedicated kids' OTT platforms have emerged, with major players like Netflix, Prime Video, and Jio Cinema providing specific children's content sections in various regional languages. The growing popularity of anime among millennials has led to the creation of high-quality adult-focused animated content, as exemplified by Prime Video's 'Anime Times.'

Homegrown original animated content on OTT platforms, such as "Bombay Rose," "Mighty Little Bheem" (Netflix), "Bahubali: The Lost Legends" (Prime Video), and "The Legend of Hanuman" (Disney+ Hotstar), has received positive audience reception. The demand for localized storytelling has motivated storytellers to bring India's literary heritage to life through CGI.

Virtual Reality (VR) is gaining momentum in India's video landscape due to improved broadband infrastructure and accessible high-quality devices, that seamlessly integrate into various applications. Simultaneously, the gaming sector has seen significant post-pandemic growth, emerging as a promising avenue for monetization and fostering collaborations such as BGMI with Disney+ Hotstar, Zee5 with Revenant Sports, Viacom18 with Nodwin Gaming, and Netflix launching games on its platform. While VR and gaming currently have limited influence, their positive expansion aligns with the broader growth of the OTT sector.

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

**Tourism.** Streaming platforms have played a pivotal role in bolstering India's tourism economy by showcasing the nation's diverse landscapes and rich cultural tapestry through various series and films. This exposure has piqued the interest of both domestic and international audiences, who are drawn to visit locations featured in their favourite OTT content. This phenomenon not only drives inbound tourism but also stimulates economic growth, fostering job opportunities in sectors like line production, hospitality, and logistics.

Recognizing this potential, the Madhya Pradesh government launched the Madhya Pradesh Film Tourism Policy 2020 in March 2020, aiming to create a sustainable tourism ecosystem. Several other states, including Rajasthan, Kerala, and Uttarakhand, have also introduced policies to leverage film tourism. With the pandemic prompting travellers to explore lesser-known destinations, the rise of OTT content production presents an opportunity to boost tourism nationwide.

### Madhya Pradesh Film Tourism Policy 2020 Key Features



The heart of  
Incredible India



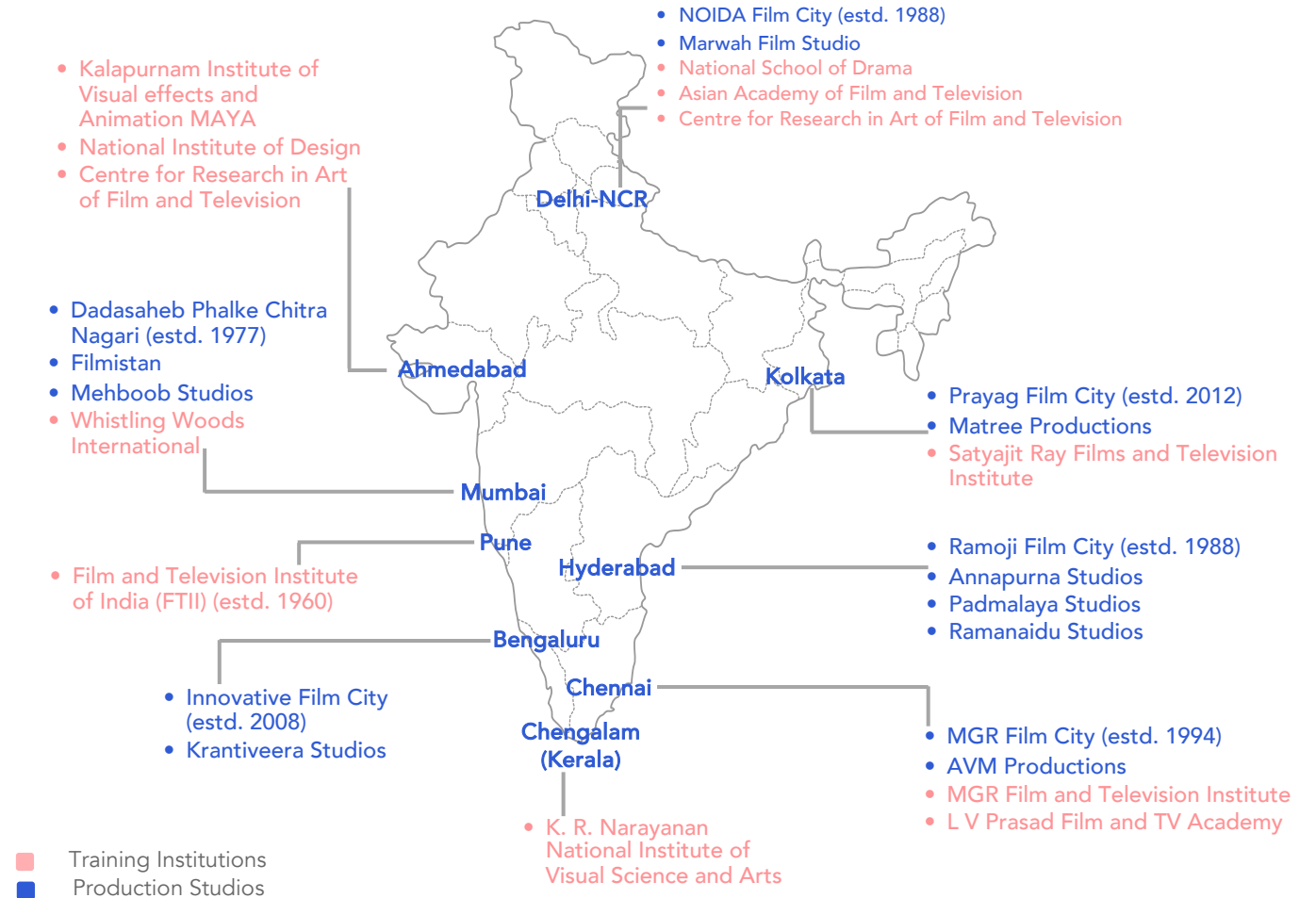
- ✓ Over 200 projects have been successfully shot including feature films, TV serials, web series, documentaries etc.
- ✓ Avail upto 40% discount on lodging at all MPSTDC Hotels and Resorts while shooting in the state
- ✓ 15% subsidy with the upper cap of Rs50 mil. for min. investment of Rs10 mil. for setting up of permanent film infrastructure
- ✓ Film Facilitation Cell online portal is a single window clearance system to facilitate film shooting permissions in 15 days
- ✓ Subsidies covering up to 25% of the total cost of production for films made by local filmmakers, with a maximum subsidy of Rs15 mil. (US\$188K)
- ✓ Land banks are available to lease out for establishment of film infrastructure projects
- ✓ Recognized with the "Most Film Friendly State award" at the 68th National Film Awards, Madhya Pradesh exemplifies the potential of film tourism
- ✓ Popular OTT titles such as Panchayat, Gullak, Maharani, Ye Kaali Kaali Aankhein, Sherni, Ludo, and more have been either fully or partially filmed in Madhya Pradesh.

## 10. Key Challenges

**Bottlenecks in physical infrastructure.** Content production in India faces significant challenges due to its concentration in metropolitan areas. The existing facilities in these key cities struggle to keep up with the growing demands of the film, television, and expanding OTT sectors. Despite India's annual production of over 1,500 films, the actual filmmaking is predominantly limited to these urban centres and studios. The overuse of existing facilities has hindered these centres from making necessary technological upgrades.

Most film cities in India were established between the 1960s and 1990s and lack the essential equipment and post-production facilities required to produce world-class content. Additionally, their concentration in specific urban areas not only restricts access to a broader talent pool but also hinders the exploration of new and unique shooting locations throughout the country. This centralized approach adversely affects the financial viability of projects. To address these challenges, industry stakeholders and governments both state and central, must collaborate on developing policies that incentivize the establishment of new state-of-the-art production facilities throughout the country.

### Most of Existing Content Production and Training Infrastructure in India is Legacy



Source: Industry discussions, MPA analysis



**Skilling and upskilling of talent.** Promising employment growth for the creative industry faces a significant hurdle — a scarcity of skilled technical talent across all production levels. Drawing a parallel to the Indian Premier League's (IPL) role in nurturing emerging cricket talent in India, online video platforms play a pivotal role in providing valuable opportunities for skilled professionals in the entertainment industry. However, much more needs to be done to address the fundamental issue of the lack of technical training at the grassroots level.

Currently, most creative professionals acquire their skills through on-the-job training, primarily due to the absence of academic institutes offering comprehensive content production courses. To unlock the industry's full potential, there is a need to attract a broader talent pool for studies in cinema and storytelling. This necessitates a collaborative effort from all stakeholders, including industry, government, and educational institutions.

The solution involves introducing structured courses that nurture creative talent at the grassroots level as well as focusing on upskilling the existing talent pool. Extending this initiative to Tier 2 and 3 cities will promote more inclusive development of technical expertise in content production, ensuring a consistent flow of skilled professionals for sustained growth and innovation in the industry.

### Q&A with Mr. Nitin Vaidya, Director and Member of the Core Committee, Indian Film and TV Producers Council (IFTPC)

**Q.** Should India's TV and film production infrastructure expand beyond Mumbai and other metros to other parts of India to accommodate the surge of original content on OTT platforms?

**A.** Mumbai's television infrastructure barely meets the demands of fast-paced daily episodic TV production, while films and OTT content require additional infrastructure. During the pandemic, the data from the Indian Film and TV Producers Council (IFTPC) revealed that around 145 TV episodes in Hindi, Marathi, and Bhojpuri languages were filmed daily in Mumbai, with only 26 shot in Goregaon Film City. The rest were filmed in outskirts like Vasai-Virar, Naigaon, and Thane on makeshift setups like old factory plots or unusable agricultural lands of marginal farmers. This infrastructure gap becomes even more pronounced when considering the needs of films and OTT content.

**Q.** Have film cities like Ramoji Film City in Hyderabad effectively eased the production burden? Why do these challenges persist?

**A.** Newly developed film cities like Ramoji in Hyderabad prioritize real estate, yet the industry demands state-of-the-art equipment, technology, and post-production facilities. State-of-the-art studio infrastructure can yield up to 20% cost efficiencies in production, streamlining relocation and scheduling.

**Q.** Are our higher education institutions equipped to provide essential skills training for the Media & Entertainment industry?

**A.** Most creative professionals learn on the job due to a lack of academic institutions offering content production courses. Although a similar course was proposed under Skill Development University, it never came to fruition. In contrast, the US offers over 25 universities with graduate and post-graduate programs in content production. To bridge this gap, India should establish or empower institutes to offer such courses in collaboration with esteemed foreign universities, while also providing shorter-term training programs to meet the increasing demand for technical roles in content production.

**Q.** What steps has the government taken to tackle production infrastructure challenges and what are your expectations for further action?

**A.** Since Mumbai Film City's establishment in 1977, no state government has designated land for film production. Additionally, the RBI's classification of the film industry as a "low-priority sector" for lending, stemming from past NPA instances, deters nationalized banks from financing projects. Despite the flourishing Television and OTT sectors, this reluctance persists. The government must recognize the potential of content creation in both Hindi and regional markets, collaborate with stakeholders, and design a comprehensive "culture industry" policy to address the media and entertainment industry's infrastructure and financial needs.

## Upskilling Initiatives Undertaken By Leading OTT Platforms



### Prime Video's Maitri: Female First Collective

An initiative in partnership with the Mumbai Academy of Moving Image (MAMI) to create a safe space where women from the media and entertainment industry can come together, share their experiences, challenges, and successes, and discuss solutions to overcome the roadblocks while fostering meaningful collaborations.



### Take Ten by Netflix

Supported by the Netflix Fund for Creative Equity, Take Ten, is a workshop that uplifts emerging filmmakers. It includes industry-led workshops and fully funds a short film production. Offering a \$10,000 grant.



### Netflix's VFX Internship Program

Netflix Visual Effects Training Initiative: One-year program offering exposure to various positions and production workflows within Netflix's Visual Effects Management team, starting from May 2023.



### Prime Video's O Womaniya! Report

It is a research-based report by Prime Video, Ormax Media and Film Companion that leverages data to amplify female representation and address gender disparities in Indian entertainment. The report identifies gaps in representation thereby sparking discussions and actions for a more inclusive industry.



### NFDC-Netflix Screenwriting Workshop for Women

A collaborative program between Netflix and NFDC, focusing on skill enhancement and promoting gender inclusivity in the media and entertainment industry.



### Netflix's Virtual Training Pilot For Content Editors

A collaborative virtual training program by Netflix and New York Film Academy (NYFA), for Content Editors in India utilizing diverse instructional methods, to enhance the skills and knowledge.



### Prime Video's Masterclasses

Since 2023, Prime Video has collaborated with the I&B Ministry to conduct industry-focused masterclasses at top Indian film and television institutes like FTII, Pune, and SRFTI, Kolkata. These initiatives aim to nurture talent, enhance capacity, and promote 'Made in India' creative content on a global scale.



### Prime Video's Internship program for students of leading Film and Television Institutions

Under the MIB-Amazon India LoE, Prime Video and miniTV initiated a 4-month internship program in April 2024 providing valuable experience in streaming-related aspects to aspiring talent from India's leading film institutions. Eight interns from SRFTI, Kolkata, were selected, with seven interns joining Prime Video and one intern joining miniTV.

## Beyond Screens: Streaming VOD's Impact on India's Creative Economy

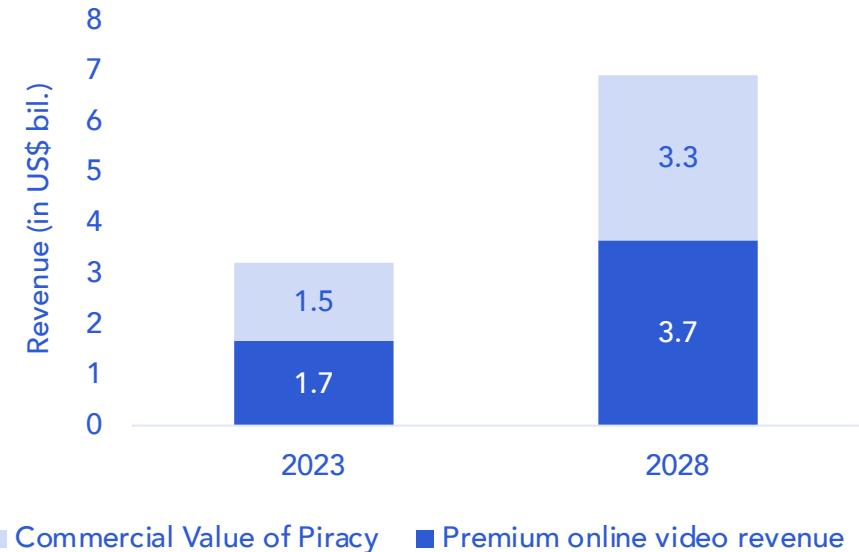
**Piracy hurts potential.** The Indian media industry has expressed concerns about the adverse impact of piracy for many years. Today practically all piracy takes place in the virtual realm, with illicit streaming websites and apps fast displacing peer-to-peer file sharing (torrent) websites as the dominant mode.

The growth and monetization of online video lags due to piracy thereby inhibiting the development of the premium video sector. According to MPA, online video piracy is estimated to grow, with the commercial value of piracy at US\$1.5 bil. for the year 2023, representing > 40% of the online video market. If online piracy is not brought under control, by 2028 the commercial value of piracy could reach to US\$3.3 bil.

Implementing effective anti-piracy measures holds the potential to unlock value on multiple fronts. It not only encourages the growth of a larger base of legal paying customers but also expands the pool of addressable users that advertisers can engage with, thereby driving revenue growth for premium online video services. Improved economics for media owners, as a result, lead to reinvestment in the commissioning of higher value content and a greater volume of projects. This in turn results in more job creation and higher contribution to the exchequer through increased tax receipts.

India's struggle to combat unorganized piracy underscores the need for a systemic solution. The key to this solution lies in targeting of major piracy distribution channels. While individual OTT platforms have their own anti-piracy mechanisms, the ultimate solution lies in industry-wide collaboration and a united front against piracy coupled with enhanced public awareness about protection of IPRs. Another strategy to combat piracy is to cut off pirate's primary revenue stream—advertising, requiring a concerted effort from advertisers, agencies, and media companies to ensure no ads are placed on sites that infringe on intellectual property.

Impact Of Anti-piracy Measures – Boost In Premium Online Video Revenue



Source: Media Partners Asia

## Closing Thoughts

### **Streaming VOD: A Gateway to the Hearts and Minds of the 20-40 Demographic**

As India's youthful and ambitious 20-40 demographic continues to expand, streaming VOD is a potent force, leveraging local storytelling as its cornerstone.

Over the past decade, the streaming VOD industry has thrived, not only nurturing local content development but also generating a significant social impact through direct and indirect job creation across various allied sectors.

In the wake of the pandemic, a new market paradigm necessitates addressing past issues of content cost inflation and pricing constraints, aligning prudent business economics with ongoing investments. The industry needs to be sustainable, scalable and ultimately profitable so that the wider creative economy can benefit.

Critical to India's aspirations as a global creative hub are government initiatives and regulatory clarity, essential for competing on a global scale alongside key players like the UK, US, China, Japan, South Korea and Latin America. While local movies and series have showcased global appeal on international streaming platforms, there's untapped potential yet to be explored.

Challenges persist in content production, primarily due to its urban-centric concentration. To overcome these hurdles, collaboration between industry stakeholders and government entities at both state and central levels is imperative to incentivize the establishment of cutting-edge production facilities nationwide.

The creative industry's growth trajectory is hindered by a scarcity of skilled technical talent across all production tiers. Unlocking the sector's full potential requires a concerted effort to attract diverse talent pools to cinema and storytelling studies, necessitating collaboration between industry, government, and educational institutions.

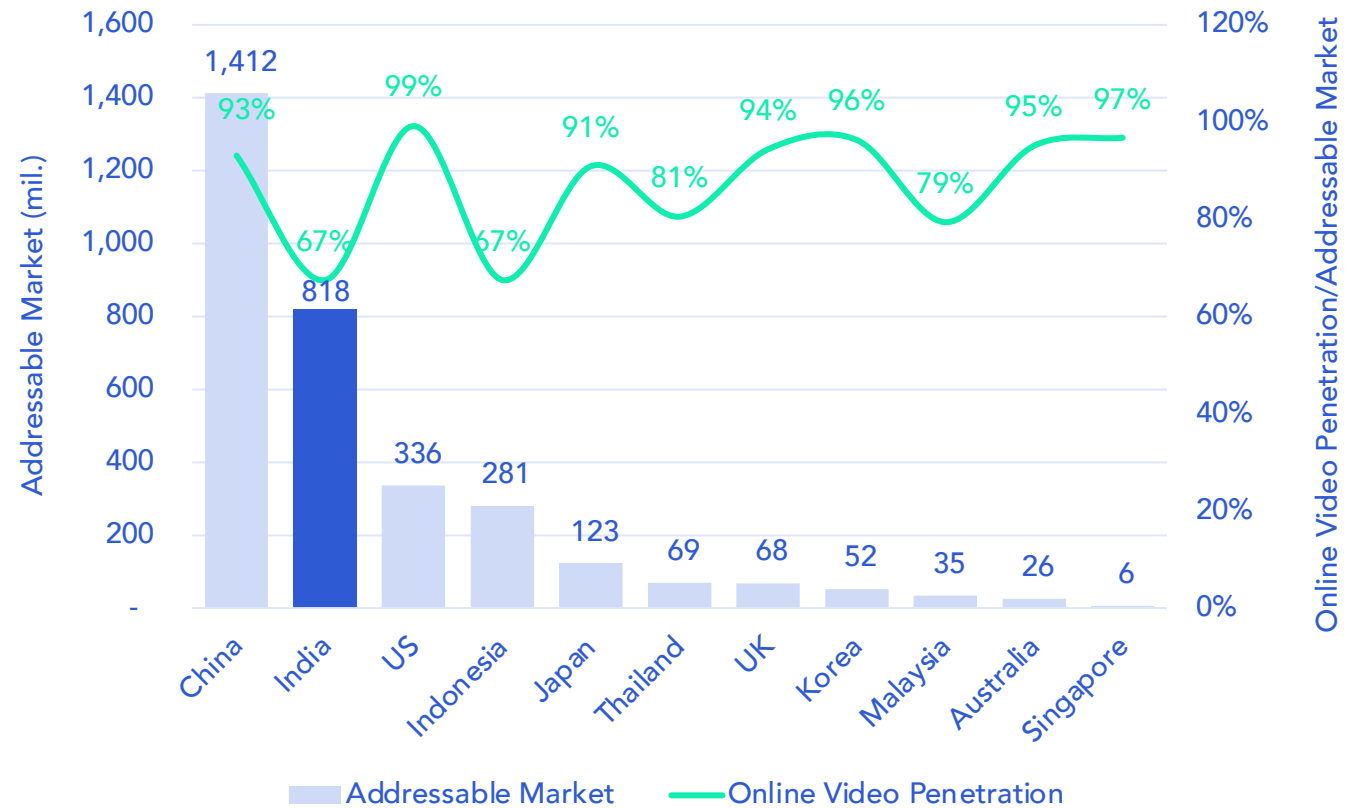
Combatting piracy is a pivotal strategy with multifaceted benefits. Effective anti-piracy measures not only foster a larger base of legal paying customers but also expand the audience for advertisers, driving revenue growth for premium online video services. Enhanced economics for media owners pave the way for reinvestment in high-value content creation, fuelling job creation and bolstering tax revenues.

While individual OTT platforms deploy their anti-piracy mechanisms, a collective industry approach and heightened public awareness about protecting intellectual property rights (IPRs) are essential for sustained success.

# APPENDIX

## Appendix 1: Online Video Addressable Market And Penetration (2023)

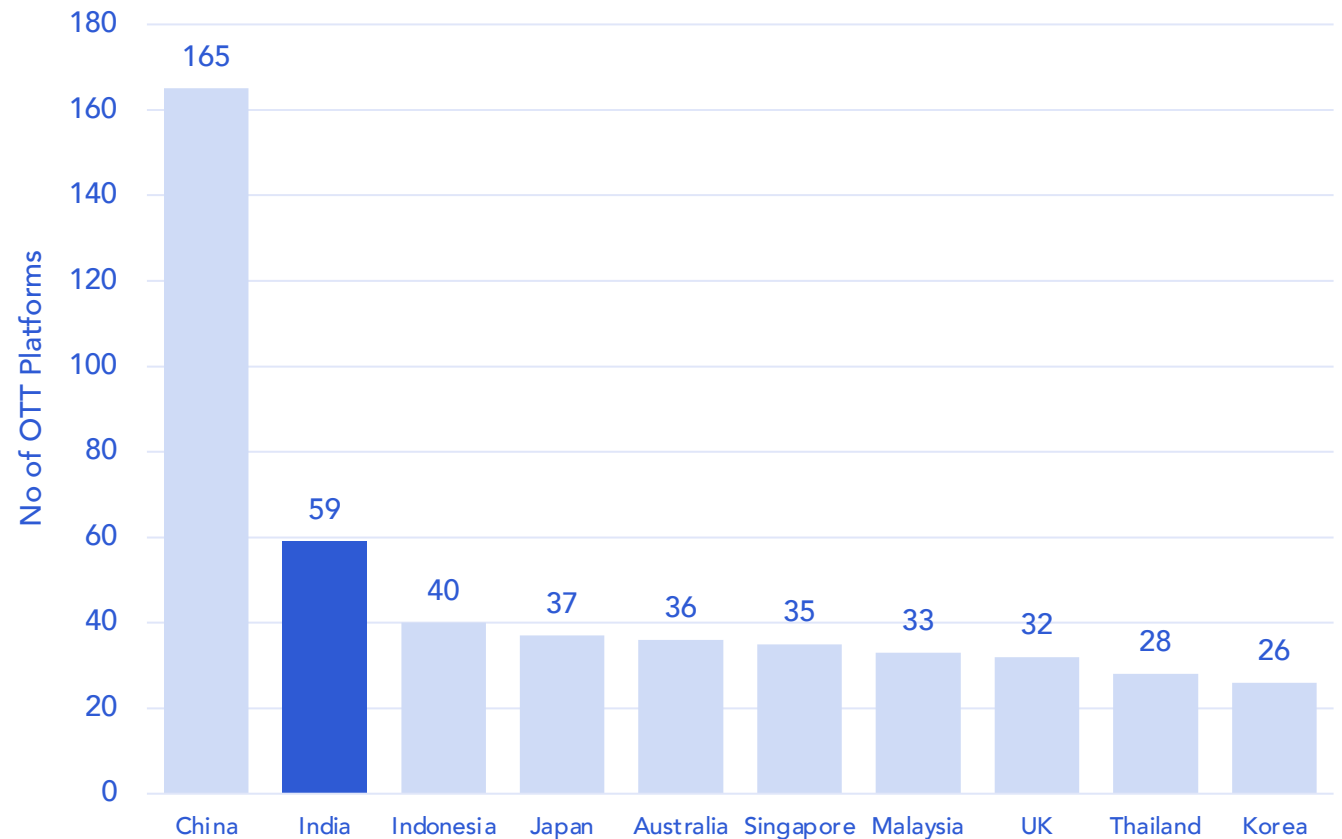
India's online video user base has experienced exponential growth rate over the last five years. Currently, the conversion rate from total addressable market (TAM) to active online video users in India lags Asian counterparts. The under-penetrated market in India represents a significant opportunity to expand the addressable universe for online video services.



Source: Media Partners Asia

## Appendix 2: Number Of OTT Platforms By Country

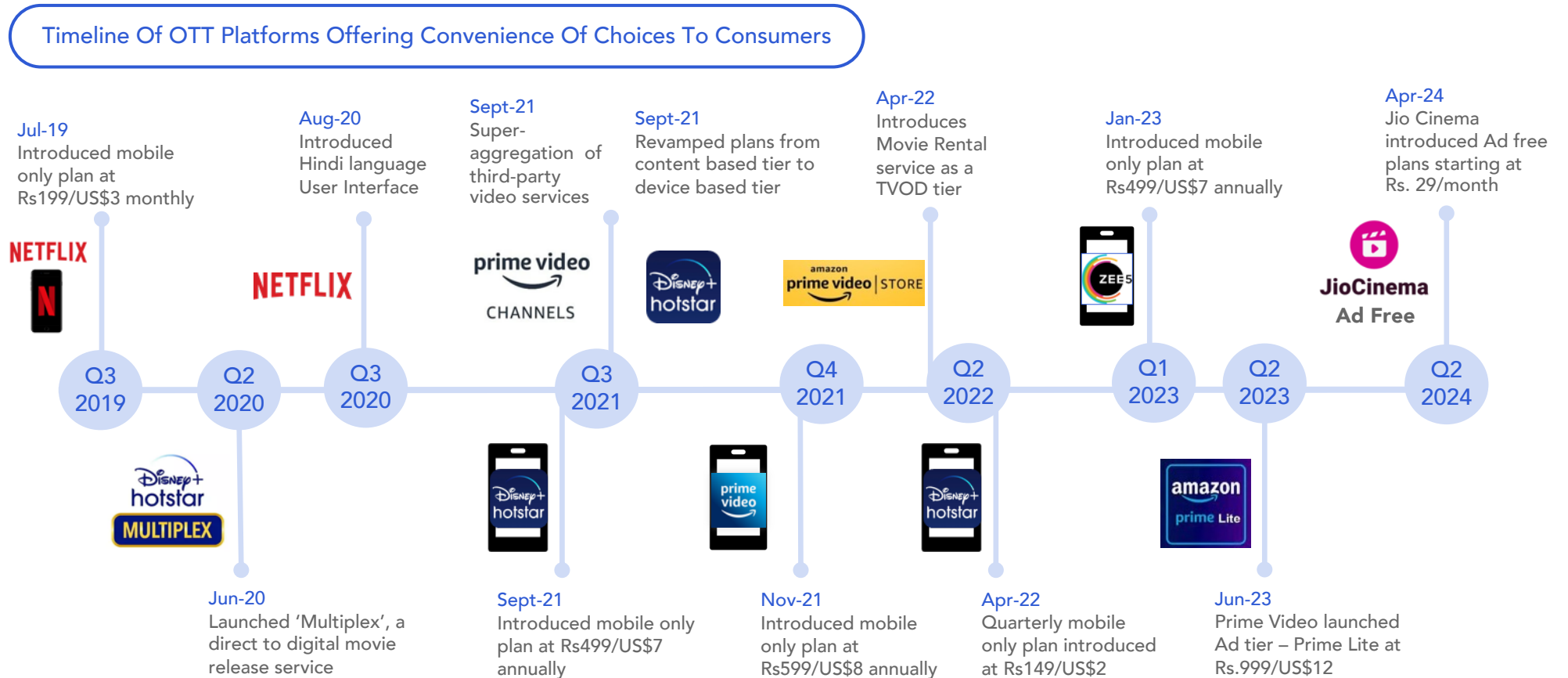
India offers a plethora of online video platforms, considerably higher than most of its Southeast Asian neighbours as well as developed markets such as the UK, Japan, Korea and Australia. With close to 60 platforms, India caters to a wide spectrum of consumers, spanning different income levels, demographics, and languages.



Source: Media Partners Asia

## Appendix 3: Consumer Affordability, Flexibility And Convenience

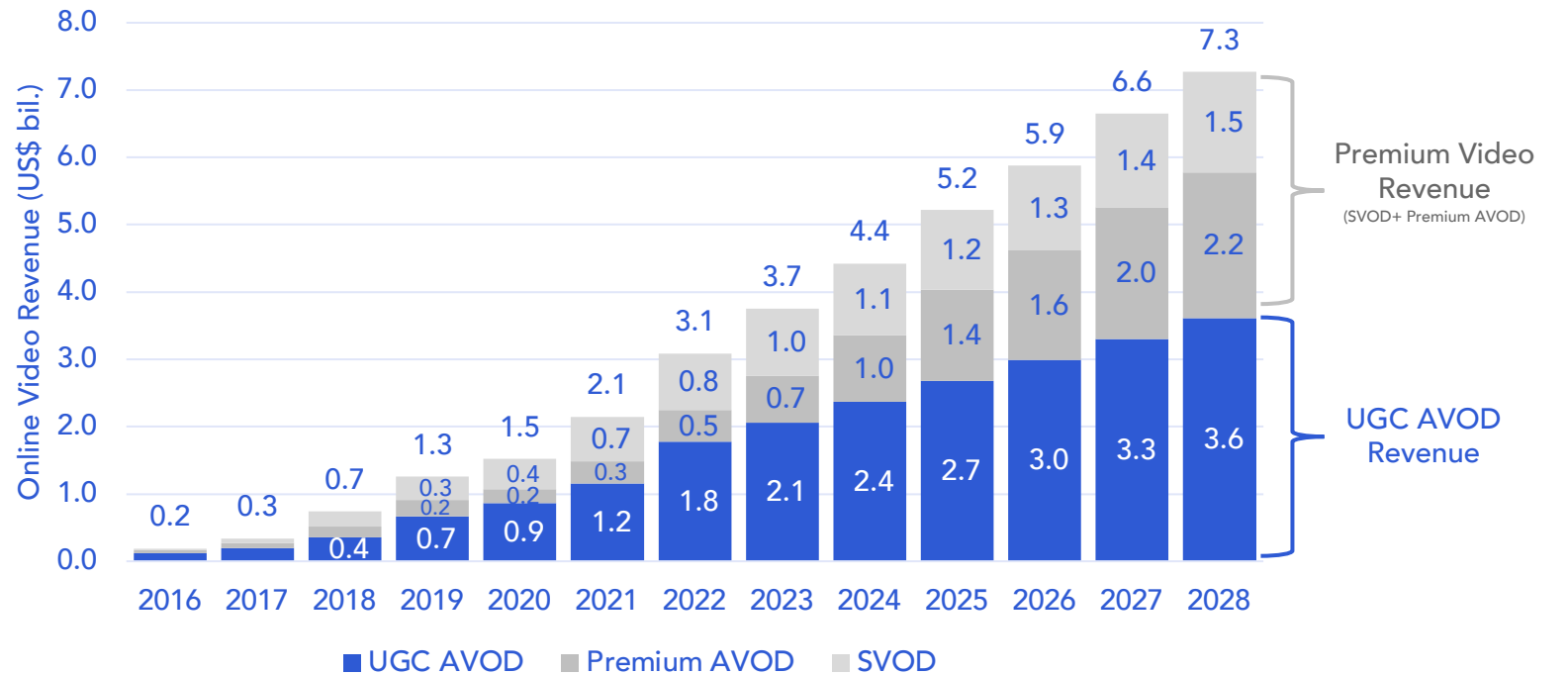
OTT platforms offer flexible plans tiered by device, duration, ad preferences (ad-free), and screen resolution, catering to diverse consumer choices.





## Appendix 4: Online Video Revenue Mix And Contribution Of Premium VOD

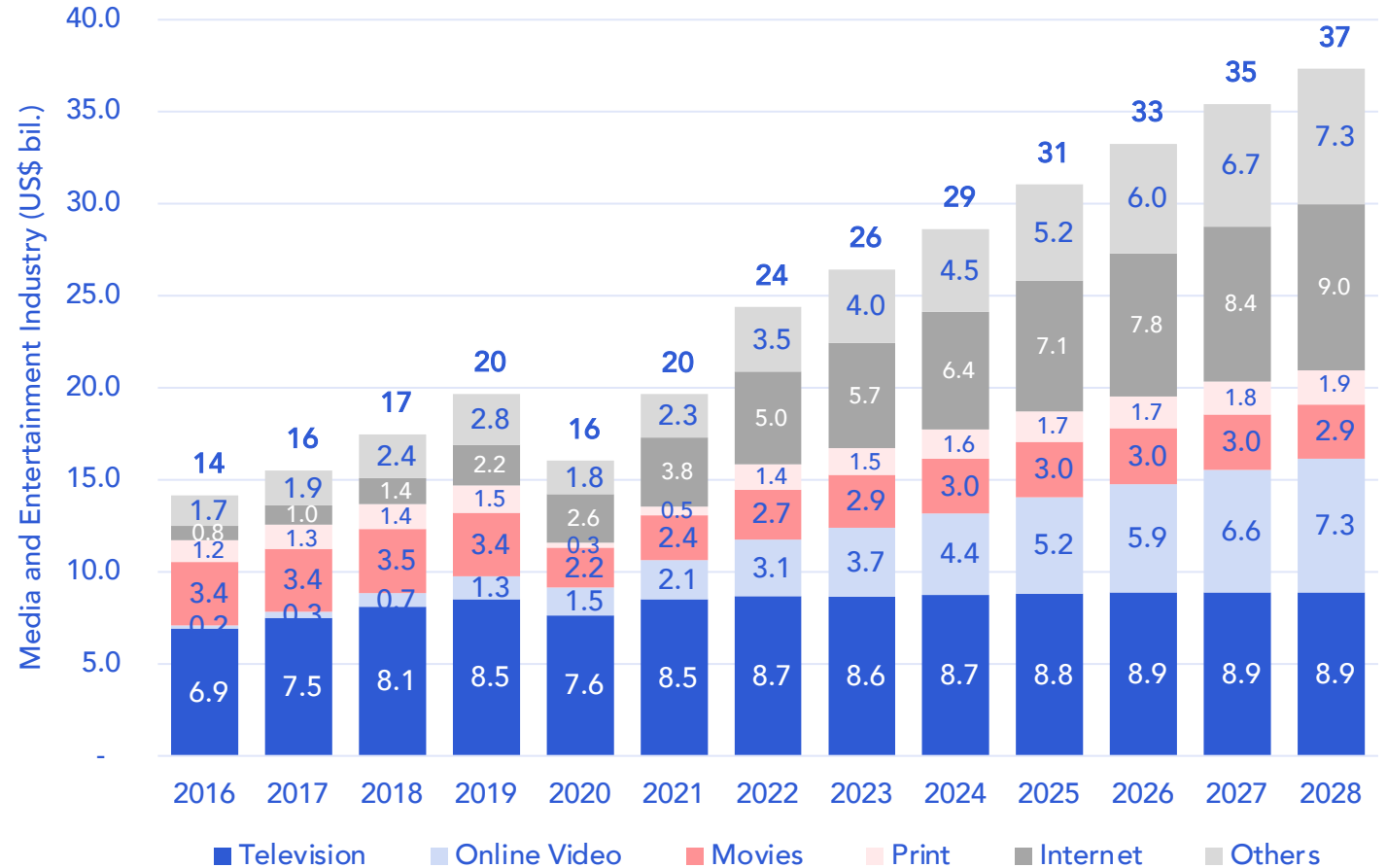
Since the pandemic, India's online video industry has expanded by 2.5x to reach US\$3.7 bil. revenue in 2023 with advertising contributing 75% and subscription 25%. Going forward a significant portion of incremental revenue for the industry will be driven by the supply of advertising inventory from premium VOD players featuring marquee sports and local entertainment content on freemium tiers to penetrate deeper into the market. The premium video segment, estimated at US\$1.7 bil. in 2023, is projected to remain the fastest-growing category, expanding to US\$3.7 bil. by 2028.



Source: Media Partners Asia

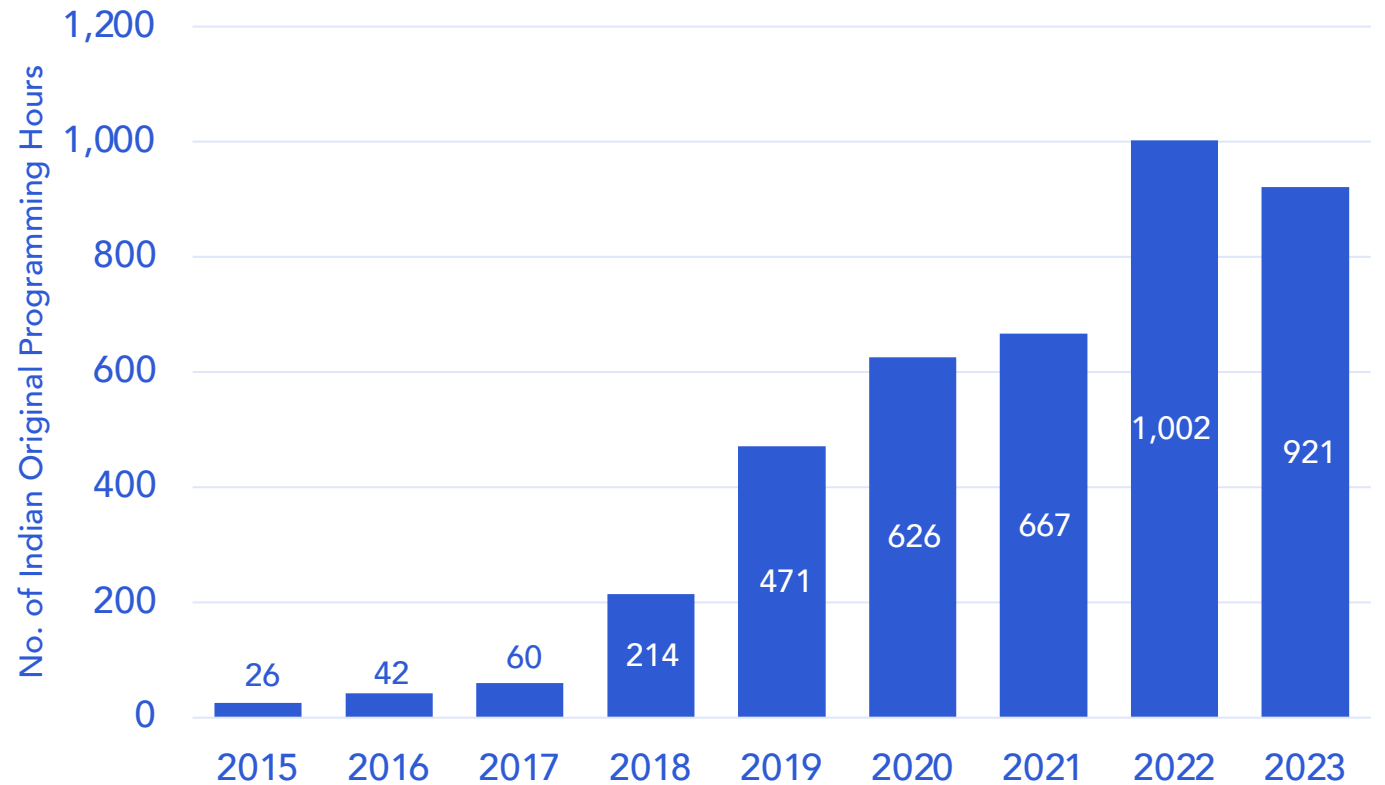
## Appendix 5: Media And Entertainment Market Revenue Outlook (2016-28)

Online video has made a significant impact with its share of the M&E revenue pie doubling from a mere 6% in 2019 to 13% in 2023. This upward trajectory is expected to continue, with online video projected to account for 20% of the entire M&E industry by 2028.








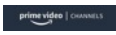

Source: Media Partners Asia

## Appendix 6: No. Of Hours Of Indian Original Programming On Top OTT Platforms (2015-2023)



Source: Media Partners Asia

## Appendix 7: Competitive Landscape In OTT Aggregation

Platform	Tata Play Binge	Airtel Xstream Play	Airtel Fixed Broadband	Jio Mobility	Jio Fixed Broadband	Prime Video	OTT Play
Applications							
Business Model	Freemium	SVOD	Free	Free	Free	SVOD & TVOD	Freemium
Target Universe	All OTT	All OTT	Large Screen	Small Screen	Large Screen	All OTT	Small Screen
Starting Price Points	149/month	149/month (Premium Pack)	799/month (BB bundle)	398/month (Telco bundle)	398/month (BB bundle)	299/month (Prime) 799/year (Prime Lite) 1499/year (Prime)	149/month (OTT Bundle)
Popular app	6+2^	3	5	9	9	2	4
Special-interest content apps	26	20	10	5	7	22	32
# of OTT Platforms	31+2^	23	15	14	16	24	36
Effective Discount % - Basic Plan	86%	93%	34%	69%	71%	25%-50%*	74%
Effective Discount % - Premium Plan	87%	NA	7%	12%	30%		87%

^ Available as add-ons

\* A la carte offers with limited time promotional discounts (seasonal) ranging from 25% to 50%

Note 1:

Effective discount refers to the difference between the pricing of aggregator's popular plan vs gross price for individual OTT services. In the absence of monthly plans, annual plans have been considered for calculations

Note 2:

Data updated as of April '24

Source: Company Websites, MPA analysis

# media partners asia

Established in 2001 with offices across Asia including India, Media Partners Asia is a leading independent provider of advisory, consulting and research services, focusing on media, entertainment and telecoms in Asia Pacific. MPA also operates ampd, launched in 2019, which measures digital activity in 11 markets using proprietary software, focused on video, content, advertising and connectivity with detailed insights to drive planning and business outcomes. MPA reports and research are widely used by all key industry stakeholders for business planning, M&A transactions, economic analysis and policymaking.

MPA provides due diligence for M&A activity in APAC with numerous local and cross border transactions while also operating as an IC (Independent Consultant) in the IPOs of media and telecoms companies. MPA hosts and operates APOS, the leading annual summit for Asia's TMT industry with global impact.

**Vivek Couto**  
Managing Director  
[vivek@media-partners-asia.com](mailto:vivek@media-partners-asia.com)

**Shubhangi Borade**  
Analyst  
[shubhangi@media-partners-asia.com](mailto:shubhangi@media-partners-asia.com)

**Pratik Shah**  
Associate  
[pratik@media-partners-asia.com](mailto:pratik@media-partners-asia.com)

**Lavina Bhojwani**  
Business Development  
[lavina@media-partners-asia.com](mailto:lavina@media-partners-asia.com)

**Mihir Shah**  
Vice President  
[mihir@media-partners-asia.com](mailto:mihir@media-partners-asia.com)

**Suyash Chaturvedi**  
Analyst  
[suyash@media-partners-asia.com](mailto:suyash@media-partners-asia.com)

**Ian Wong**  
Creative Manager  
[ian@media-partners-asia.com](mailto:ian@media-partners-asia.com)

Contact  
Lavina Bhojwani: [lavina@media-partners-asia.com](mailto:lavina@media-partners-asia.com)

[www.media-partners-asia.com](http://www.media-partners-asia.com)