

PRESS RELEASE

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Content India report highlights how Indian Entertainment business can capture US\$6billion in unrealised value by 2030, through global partnerships, technology and fresh content strategy

The Future Of The Indian Entertainment Business In Partnership With The World - a report published today based on the findings of the one-day Content India Summit in April, and using data supplied by Allied Global marketing - has highlighted how the Indian Entertainment Industry could capture up to US\$6billion in potentially unrealised value by 2030.

(The report is based on the findings of the Content India Summit – a coproduction between DishTV and C21Media - which took place in Mumbai on April 1. A three-day Content India event will take place in March 2026.)

To view the full report [CLICK HERE](#).

Full Report Link: <https://www.c21media.net/the-future-of-the-indian-entertainment-business-in-partnership-with-the-world/>

The Future Of The Indian Entertainment Business In Partnership With The World report suggests a number of key strategic and structural changes that could add US\$6billion in value to the Indian entertainment business by 2030.

India is already one of the largest entertainment markets globally, but it dramatically underperforms relative to its full potential. Today, India's 551 million OTT users generate only US\$2.1bn in revenues, while comparably sized or smaller markets like South Korea export billions worth of content globally.

According to the report, if India stays on its current course, it could build a respectable US\$5bn OTT market. Local optimisation efforts could stretch that to US\$9bn.

But by embracing a bold strategy – repositioning globally, adopting cutting-edge technology and realigning content strategies – India could unlock a US\$15bn-plus entertainment economy by 2030, becoming a major global soft power in the content business.

This was suggested by Jamie Crick of Allied Global Marketing in his opening address to The Content India Summit, and informed the core narrative of the one-day event.

Crick's presentation, and the sessions that followed during the summit, defined how important global partnerships will become in order to stimulate growth in the market.

The Report concludes priorities for change are:

- Creating new international partnerships around authentic Indian storytelling.
- Inviting major studios to back a series of Indian pilots to define new global ambition.
- To reconcile Indian audience demand with content creation.
- To support and nurture the creator economy.
- To ensure India is at the heart of a new production revolution driven by technology – including AI.
- Recognise a new hybrid content economy is emerging and position the market to take full advantage.

- Define local content with distinct Indian flavour that can also export to the world.

Commenting on the findings of the report, Manoj Dobhal, DishTV CEO & Executive Director, said: “It is clear that the Indian entertainment business is a force to be reckoned with on the global stage. But it has the opportunity to make an even bigger impact globally by partnering with international players on its own terms. It is also ideally positioned to become a central hub for global production, with unrivalled resources, skills and locations.”

David Jenkinson, C21Media founder and report editor, said: “The world is changing fast. The emerging creator economy, the rise of AI tech, and the opportunity to work together across borders is set to reshape the global entertainment business. As this report shows, India can be at the heart of that. Of course, there are many challenges. But they are all addressable and the upside is significant for all.”

The report notes a number of gaps blocking India's full potential:

1. A Mismatch Between Audience Demand and Content Production

- Comedy is the most preferred genre (nearly 30% of audience preference) but only 10% of premium content produced is comedy.
- Drama, crime and thrillers dominate production (60% of new releases), misaligned with what audiences want.
- Local, culturally authentic content is overwhelmingly preferred (86% of premium OTT viewership).
- Learning: Produce more authentic, relatable, lighter content aligned to mass tastes – not just prestige dramas.
- Authenticity drives both domestic success and international breakout hits like RRR.
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2. A Misunderstanding of the dominant viewing experience

- Despite perceptions of India as mobile-first, connected TV viewing is surging:
 - YouTube connected TV usage quadrupled from 2022 to 2024.
 - Family co-viewing at dinner time is normal.

- Content still heavily targets urban, individualistic mobile users, leaving rural and family viewers underserved.
- Ninety-two percent of India's online video minutes are spent on YouTube, not premium OTT.
- YouTube's strength:
 - Creator-driven
 - Shortform
 - Hyper-relevant

The Learning from this is that Indian entertainment needs to embrace family-friendly co-viewing formats and leverage creator ecosystems and snackable content styles for OTT platforms.

3. The Global Opportunity Gap

- Success stories like South Korea (Hallyu wave) and Spain (Money Heist) show that local authenticity and universal themes drive massive global success.
- Indian success stories (RRR, Pathaan, Kantara, KGF 2) show this works domestically and internationally.
- But most Indian content exports are exceptions, not the rule.
- Global streamers are recalibrating: profitability over subscriber growth.

The Report also suggests new growth drivers for the next decade:

1. Become the Global Production Partner of Choice

- Cost Advantage:
 - Indian premium series = US\$1m-2m/episode.
 - US/UK = US\$5m-15m/episode.
- Global slowdown:
 - South Korea's entertainment industry is contracting.
 - US and global studios need affordable production hubs.
- AI-driven cost reductions:

- OpenAI API costs fell 80% in two years.
- Virtual production can cut costs by over 30%.

The learning from this is to position India as the most cost-effective, tech-savvy content production partner.

2. Harness the global diaspora

- Thirty-five million affluent Indian diaspora consumers abroad – a vastly underleveraged audience.
- Until now, diaspora-focused content was mostly nostalgic.
- Opportunity: Broaden genres – action, thrillers, sci-fi – to appeal both to diaspora and mainstream global audiences.

The Learning from this is to target the global diaspora as a strategic bridge to mainstream global success.

3. Leverage Advanced Technology

- Only 24% of Indian studios use AI tools, vs. 76% of US studios.
- Virtual production, AI workflows, automated localisation (dubbed/subbed faster) are essential to compete.
- Example:
 - Digikore Studios cuts post-production time by 40% using AI.
 - IPL innovations (Hype Feed, Watch Parties) show India's tech capabilities when strategically deployed.

The report concluded that India has the creativity, technical talent, cost advantage and audience size to become one of the top three global entertainment powerhouses in the next decade. But execution – not just ambition – will determine whether it captures the US\$6bn in unrealised value sitting on the table.

The report recommended that Content India 2026 and related initiatives must push toward:

- Urgent action.
- Strategic partnerships (local and global).
- Smart technology adoption.
- Authentic, emotionally resonant storytelling
- Institutional and regulatory support for long-term global expansion.

“The future of Indian entertainment will not be gifted. It must be built.”

The report findings will be used as a framework to build the agenda and format of Content India 2026, which takes place in March in Mumbai.

The Future Of The Indian Entertainment Business In Partnership With The World is published by DishTV and C21Media and is a Content India initiative. The report also includes The Content India Summit session videos which contributed to the report findings.

You can see the list of contributors by [CLICKING HERE](#).

ABOUT DISHTV

Dish TV India Limited is India’s leading content distribution Company with a strong presence in both direct-to-home (DTH) television and OTT space. The Company has multiple individual brands like Dish TV and d2h (DTH brands) and Watcho (OTT aggregation platform) and a 360-degree ecosystem that includes content services, devices, and OEM partnerships. Dish TV India Limited platform enables subscribers to access the best of content available through multiple delivery platforms on anyscreen, anywhere, anytime. The Company has on its platform more than 587 channels and services including 89 HD channels and 4 international channels along with 19 VAS services and 21 popular OTT apps. The Company has a vast distribution network of over 2,334 distributors & around 158,167 dealers that span across 9,500 towns in the country. Dish TV India Limited is connected with its pan-India customer base through call centres that are spread across 14 cities and are equipped to handle customer queries 24X7 in 12 different languages.

For more information on the Company, please visit www.dishd2h.com

ABOUT C21MEDIA

C21Media is a 28-year-old business that connects the global content community around progressive events and publishing brands. You can find out more about it by [CLICKING HERE.](#)

For Further Queries –

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