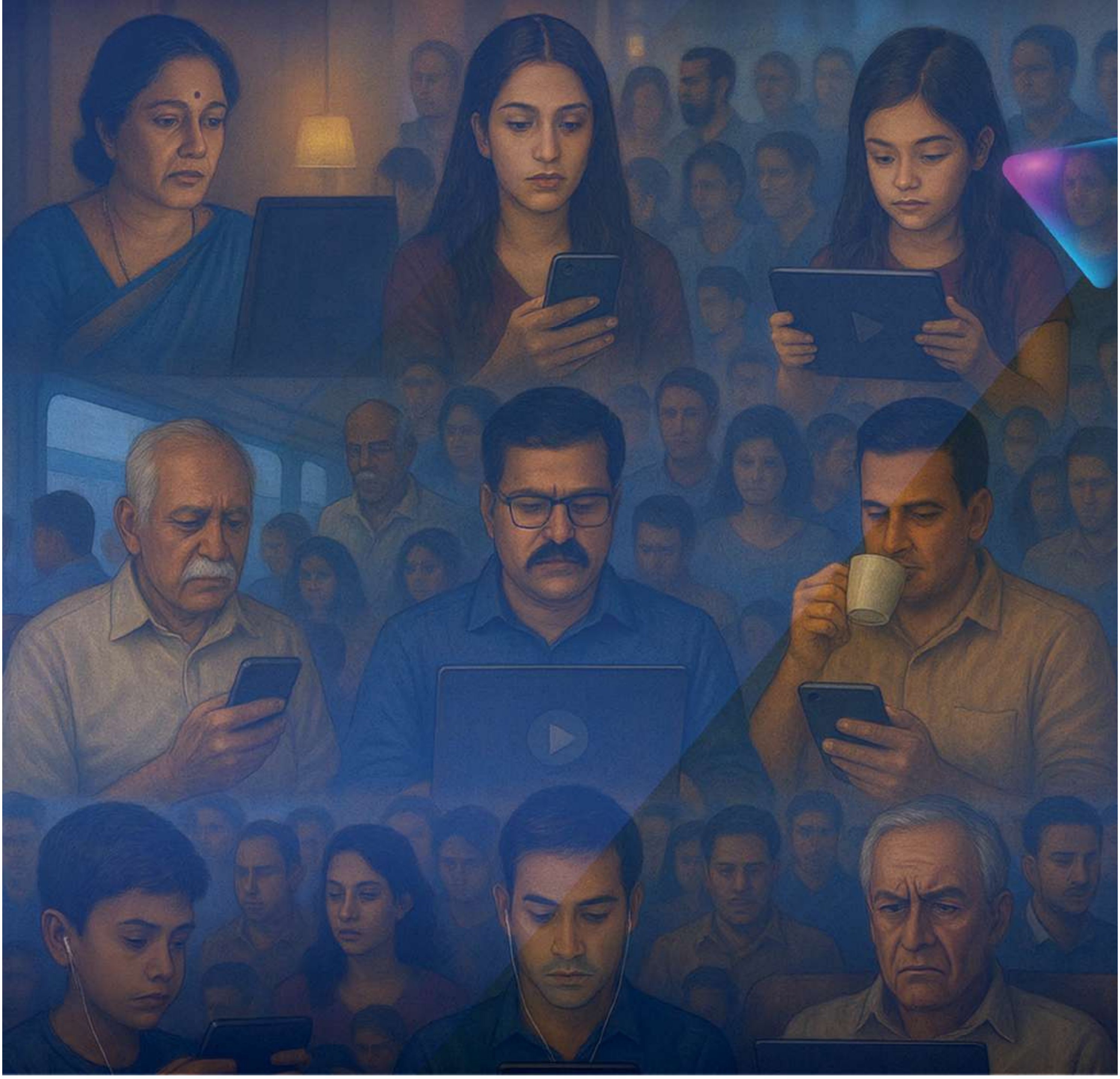
THE IMPACT OF PIRACY ON INDIA'S ONLINE VIDEO SECTOR & CREATIVE ECONOMY



IP HOUSE | media partners asia | CII Confederation of Indian Industry

Table of Contents

Foreword

For many years, India's content media industry has voiced alarm over the detrimental effects of piracy. In 2010, the Committee on Piracy, set up by the Ministry of Information & Broadcasting, estimated that piracy resulted in annual revenue losses of US$1.5 billion for films and US$1 billion for broadcasting. Since then, India's media landscape has evolved dramatically, propelled by enhanced internet access, widespread smartphone and tablet adoption, the rise of OTT platforms, and a surge in content production. While illicit CD and DVD sales dominated piracy in 2010, today, nearly all such activity occurs online, with illegal streaming sites and IPTV services overtaking peer-to-peer (torrent) platforms as the primary threat to the content industry. In 2019, Prime Minister Narendra Modi recognized these concerns during an address to Indian film industry leaders. Yet, precise data on piracy-induced revenue losses remained limited, until now.

This study addresses the urgent need for current insights into digital piracy's impact on India's online video sector, focusing on revenue erosion and job losses. Enriched by data-driven insights, the study offers a detailed segmentation and overview of India's content media ecosystem, affirming that the scale of digital piracy drives significant revenue and employment losses. Crucially, the study demonstrates that effective anti-piracy measures could mitigate these damages and enhance industry earnings.

It is hoped that these insights will inform discussions among government, industry, academia, and media stakeholders in India and globally.

Harit Nagpal
Chair, CII National Committee
on Media & Entertainment
MD & CEO, Tata Play Ltd.

Executive Summary

India's online video sector generated an estimated US$4.2 billion in 2024, with 75% driven by advertising and 25% from subscriptions. Premium video-on-demand platforms—across freemium (ad-supported) and SVOD models—are gaining traction in a market historically shaped by user-generated and social video platforms, with SVOD alone contributing US$1 billion. Yet, SVOD household penetration remains well below regional benchmarks, largely due to the persistent challenge of digital piracy, which also suppresses advertising revenue for freemium services.

Despite its scale and momentum, India's online video sector faces significant revenue and growth constraints due to unchecked digital piracy—targeted anti-piracy measures offer a clear path to recovery and reinvestment.

Without action, piracy could cost India's digital video sector US$2.4 billion and 158M users by 2029. With anti-piracy measures, the sector could recover US$1.1 billion in revenue, inject US$0.5 billion into content, and generate 47K jobs in 2029.

In 2024, approximately 90 million users accessed pirated video content, resulting in US$1.2 billion in revenue loss—equivalent to 10% of the legal video industry.

If unaddressed, piracy is projected to grow to 158 million users by 2029, increasing cumulative losses to US$2.4 billion and further constraining legitimate industry growth.

Effective anti-piracy measures, offer a clear path forward. These interventions could also create over 158K new direct and indirect jobs between 2025-29, while reinforcing platform sustainability and tax contributions.

The Video & Creative Ecosystem Today

India's screen sector—spanning television broadcasting, online video, and theatrical cinema—is undergoing a profound transformation. While television continues to command the largest share of household reach and content investment, the rapid rise of digital platforms is reshaping how content is created, distributed, and consumed. This section outlines the content value chain, audience consumption patterns, and investment shifts across traditional and digital formats, offering a comprehensive view of India's evolving creative economy.

India's US$5.8 B video investment landscape — while television remains foundational, growth is now anchored in digitally distributed content formats

India is one of Asia's largest screen content markets, with US$5.8 B invested in 2024. While television still leads with 51% share, digital formats across SVOD, AVOD, and UGC now account for 37%—up from 15% in 2019—making it the fastest-growing segment

Despite macroeconomic headwinds, in India, spending across television, movies, and online video remained stable. Television accounted for 51% of total investment, while online video led growth with an 18% year-on-year rise, driven by post-theatrical acquisitions and local web series. Online video's share rose to 37%, while theatrical fell to 12% due to a weaker box office. With pay-TV penetration stagnant and free-to-air platforms declining, this signals a reordering of India's entertainment economy.

India is among APAC's largest TV markets with 178M households and 51% penetration. Pay-TV holds over 80% of its audience share, yet its digital subscriptions declined by ~19 million in three years, owing to FreeDish growth, online migration, and rising CTV adoption.

Theatrical revenue declined 3% YoY to US$1.4 billion in 2024, as footfalls dropped 6%, partly offset by a 3% rise in ticket prices. Hindi cinema's share fell to 40%, while South Indian films, led by Malayalam, rose to 48%. Foreign film share continued to decline—from 15% in 2019 to 8% in 2024.

Though television still leads in reach and familiarity, the momentum now lies with digital-native content: AVOD, SVOD, and UGC, supported by smartphones, data access, and regional consumption. Online video is the fastest-growing segment. User-generated and social platforms account for over 90% of consumption, while professionally produced AVOD, freemium, and SVOD platforms make up the rest.

Online video saw an 18% YoY growth—making it the fastest-growing format in the Indian screen sector, reflecting a digital-first audience shift.

SVOD subscriptions rebounded to 125M in 2024 after a 2023 dip, helped by affordable pricing, regional content, and password-sharing limits. Still, SVOD household penetration remains at 10%, with growth driven by local content, live sports, and global titles.

Behind India's digital growth lies a strong content value chain that blends legacy production models with new-age digital strategies. This chain includes a vast mix of creators, broadcasters, aggregators, OTT services, and multi-platform delivery mechanisms that support both global and domestic viewership.

Note: *Data was curated from Media Partners Asia's proprietary research ecosystem, developed over 20 years through extensive stakeholder consultations, primary and secondary research, and internal analytics tools. MPA's bottom-up models track subscribers, customer churn, content costs, and advertising expenditure across Free TV, Pay-TV, SVOD, premium AVOD, UGC/social video platforms, broadband, and mobile ecosystems. The methodology integrates TAM (Total Addressable Market) assessments, pricing and packaging analysis, C-Pro proprietary KPI tracking, a content investment database covering acquisition and original production costs, and an advertising database mapping TV, CTV, and online video spends.*

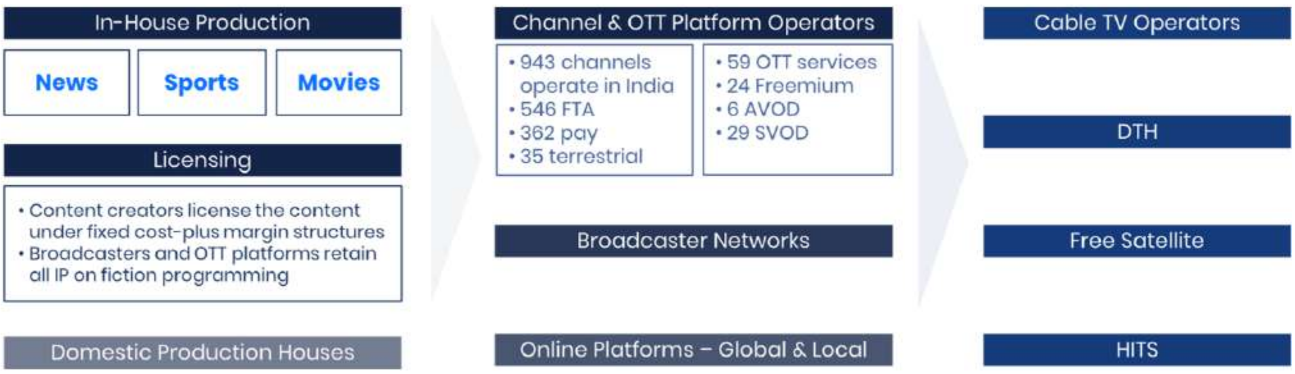
A layered value chain: from content production to multi-screen delivery

India's entertainment ecosystem has become multimodal and multi-platform, designed to serve hyperlocal demand with global aspirations

The Indian video content value chain includes a substantial number of domestic content creators, aggregators, broadcasters and distributors, with both linear and digital delivery mechanisms co-existing in a fragmented yet expansive market. The fragmentation is a reflection of demand diversity, regional content appetite, and scalable technology infrastructure. Licensing frameworks continue to evolve, with content increasingly created for OTT-first distribution rather than traditional broadcast cycles.

The delivery of content has diversified across: 943 TV channels, 59 OTT platforms, and over 1.4 billion viewers are served across TV, mobile, and hybrid devices. Channel operators, platform aggregators, broadcaster networks, and domestic production houses form the operational backbone. Cable, DTH, and free satellite TV are joined by mobile-first platforms, fueling reach in tier-2, tier-3 cities, and rural areas.

As investment shifts and audiences migrate online, India's video economy is entering its most transformative decade yet, powered by platforms, propelled by creators, and primed for global scale. This evolution is not occurring in isolation, it is anchored in a fragmented but responsive video value chain that mirrors the country's layered consumption landscape.



Smartphones lead, but Connected TV is rising: a layered screen economy where affordability, access, and aspirations shape how India watches video

India's video market reflects a tiered digital reality, where platform adoption and content preferences shift across economic strata. While higher income households are leading the charge in streaming adoption, lower income groups are leapfrogging traditional models, driven by affordable mobile access and free digital content

India's video consumption landscape is deeply segmented by income, device access, and connectivity. While the top NCCS A and B households are equipped with broadband, multi-screen setups, and higher budgets that enable SVOD and freemium AVOD usage, the bottom—NCCS C to E—relies more on mobile data, free platforms, and short-form or user-generated content. As affordability declines, content heterogeneity increases, with a gradual transition toward online video even among low-income segments.

NCCS A's, 80 million households, with monthly entertainment budgets of US$10–20, enjoy full access to Pay-TV, broadband, smartphones, and connected TVs. Despite this, premium SVOD platforms are preferred for their convenience, content variety, and on-demand control. Connected TVs, offering a seamless lean-back experience, have emerged as key enablers of premium digital content in this segment, blending traditional television viewing with streaming flexibility.

NCCS B's, 90 million households with budgets of US$5–10/month, remain anchored in linear Pay-TV but are undergoing digital transition. Rising smartphone penetration is pushing mobile-first video habits, with increasing engagement across UGC, freemium AVOD, and occasional SVOD platforms. This hybrid usage marks the early stages of digital inclusion and evolving content expectations.

NCCS C, comprising 100 million households with budgets under US$4, their video access depends on shared screens, feature phones, and patchy broadband. Since mid-2020, content variety has grown while affordability has declined. FTA channels, freemium services, and homegrown UGC platforms—especially in short-form and regional formats—have found traction, particularly among rural youth seeking accessible, relatable entertainment.

NCCS D & E's, 70 million households with entertainment budgets under US$2/month, have traditionally relied on basic phones. However, the spread of low-cost smartphones, affordable data packs, and free content ecosystems is accelerating their shift toward mobile video, often skipping intermediate stages like Pay-TV altogether.

NCCS: *New Consumer Classification System is the tool for classifying consumers*
NCCS A: *80M high-income households with US$10–20/month entertainment budget and fixed broadband and multi-screen setups.*
NCCS B: *90M mid-income households with US$5–10/month entertainment budget central to linear TV, mostly Pay-TV subscribers.Smartphones are the primary screen for online viewing.*
NCCS C: *100M lower income, price-sensitive households with entertainment budget under US$4/month. Feature phones are the primary screen for online viewing.*
NCCS D & E: *70M low-income households with entertainment budget below US$2/month that traditionally used FreeDish or basic mobile.*

Who Watches What—and Why: A Tiered Snapshot of India's Creative Economy

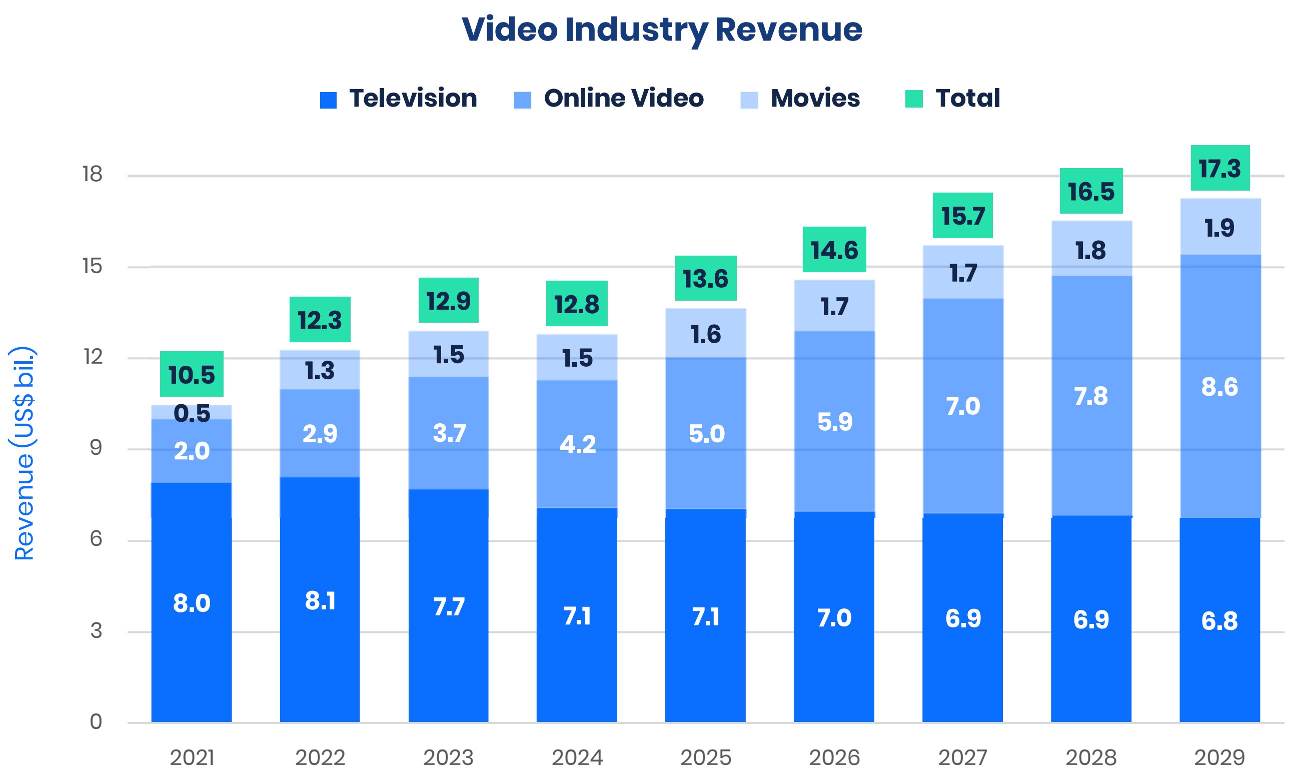
NCCS Tier	Audience Size (Households)	Primary Devices	Connectivity	Platform Type	Home Ent. Budget (US$/mo)
A	80 million	Smartphone, Connected TV	Fixed BB, HD Cable/DTH, High-speed MBB 4G/5G	Pay TV, SVOD + Freemium AVOD	**10–20**
B	90 million	Smartphone, TV	Cable/DTH, SD STB, 4G MBB	Pay TV, Freemium AVOD + occasional SVOD	**5–10**
C	100 million	Feature Phone, Shared TV	Freedish, 4G MBB with limited data caps	FTA, Freemium AVOD + UGC	**<4**
D & E	70 million	Basic Phone	No Television, Low-speed MBB	UGC, Free Apps	**<2**

India's screen entertainment market to reach US$17 B by 2029 — powered by digital, sustained by television and movies

Digital-first platforms to drive half of India's US$17.3 B screen economy, as television and movies maintain foundational roles. A US$4.5 B projected growth over five years will have a new leader at the helm

Online video will contribute US$8.6 billion, making it the largest revenue segment by 2029, driven by affordable data, mobile penetration, and the rise of localised digital content. Television, while slightly declining, remains a close second at US$6.8 billion, underscoring its widespread reach and cultural inertia across Indian households. Movies are set to earn US$1.9 billion, recovering steadily through hybrid release strategies and multiplex revival. Together, the three formats signal a shift from traditional to digital, while still coexisting in a hybrid, multi-screen future.

Online video adapts to the fragmented realities of Indian viewership, from mobile led consumption in lower income groups to premium SVOD adoption among affluent, multi-screen households. This tiered adoption curve is what fuels the digital surge seen as online video prepares to over take television in both reach and revenue. By 2029, one in every two dollars in India's screen economy will come from online video, accounting for 50% of all screen entertainment revenue — surpassing television and redefining how the nation watches its stories unfold.



Note: *Data was curated from Media Partners Asia's proprietary research ecosystem, developed over 20 years through extensive stakeholder consultations, primary and secondary research, and internal analytics tools. MPA's bottom-up models track subscribers, customer churn, content costs, and advertising expenditure across Free TV, Pay-TV, SVOD, premium AVOD, UGC/social video platforms, broadband, and mobile ecosystems. The methodology integrates TAM (Total Addressable Market) assessments, pricing and packaging analysis, C-Pro proprietary KPI tracking, a content investment database covering acquisition and original production costs, and an advertising database mapping TV, CTV, and online video spends.*

India's Real Online Video Reach Lies Beyond the Top 170 Million

The Indian video market is not defined by who pays today, but by who engages tomorrow. It is being redefined by accessibility, mobile-first habits, and the digital leap of rural and low-income households

While monetised video consumption is concentrated in the top 170 million households, the next 170 million represent an untapped frontier of digital viewership. These segments—spanning NCCS C to E—may lack high-speed broadband or connected TVs, but their growing access to smartphones, regional content, and short-form formats is reshaping the definition of reach.

The Indian video market is not defined by who pays today, but by who engages tomorrow. This widespread exposure is also fostering viewing habits and platform familiarity, that can translate into future adoption of affordable SVOD models and freemium tiers. With the right mix of pricing, regional content, and user experience, these segments could unlock massive ad-driven as well as subscription-based revenue potential for platforms.

> ***Platforms that can adapt to affordability, data limitations, and vernacular content demand with innovative business models, will command the next wave of growth.***

As India becomes one of Asia's largest video content markets, online video surges ahead and is set to command 43% of total investment by 2029

India's video content industry is undergoing a structural shift — not just in how content is consumed, but how it attracts capital.

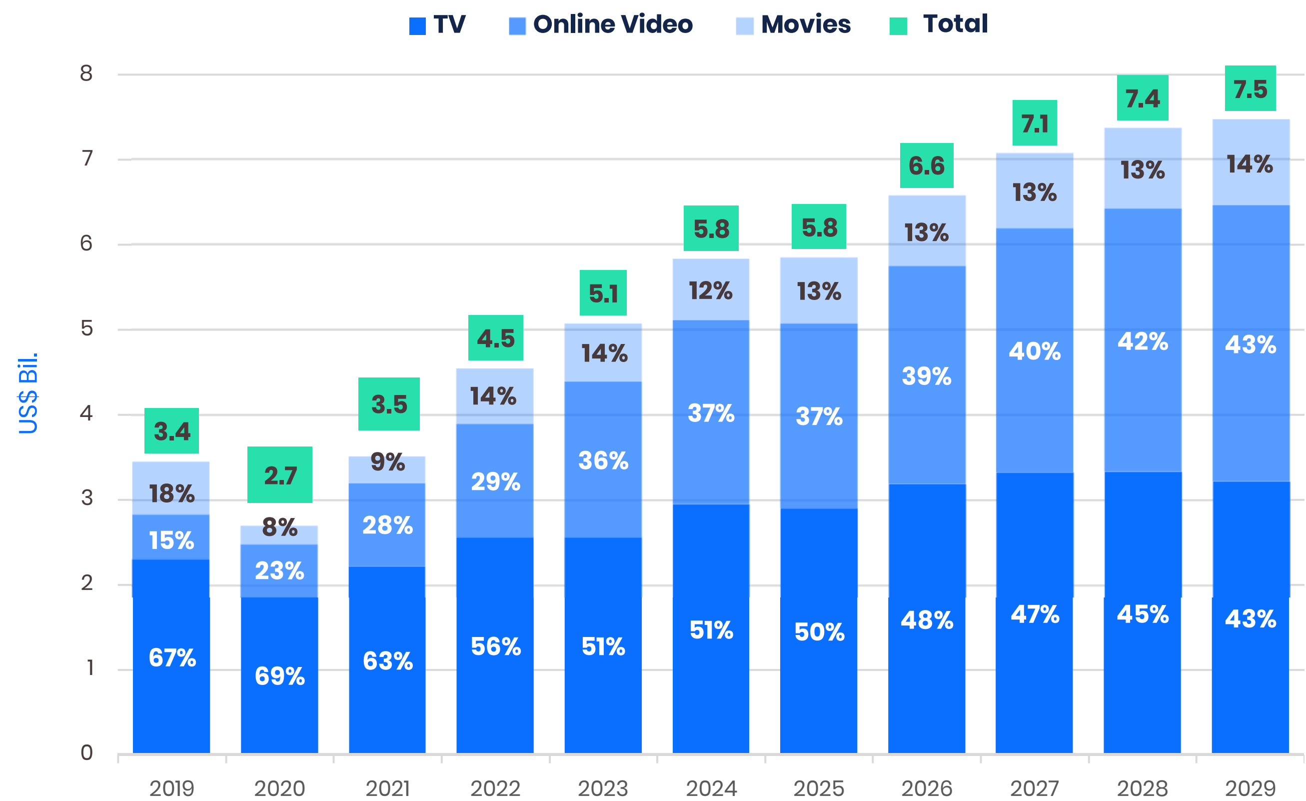
With total content investments projected to reach US$7.5 billion by 2029, online video is set to match television's share of spending for the first time. From just 15% of investment in 2019, online video will rise to 43% by 2029, reflecting a compound annual growth rate (CAGR) of 8.5%. Meanwhile, TV's share has steadily declined from 67% to 43%, following the shift in consumer viewing behaviour.

By 2029, nearly 9 out of every 20 dollars invested in screen content will go to online video — signalling a historic rebalancing of creative capital from TV to digital.

As one of Asia's largest video content markets, India's content investment has already reached US$5.8 billion in 2024, nearly doubling since 2019.

This growth is led by premium VOD platforms fuelling demand for original, regional, and mobile-first content.

Video Content Investment



Note: *Data was curated from Media Partners Asia's proprietary research ecosystem, developed over 20 years through extensive stakeholder consultations, primary and secondary research, and internal analytics tools. MPA's bottom-up models track subscribers, customer churn, content costs, and advertising expenditure across Free TV, Pay-TV, SVOD, premium AVOD, UGC/social video platforms, broadband, and mobile ecosystems. The methodology integrates TAM (Total Addressable Market) assessments, pricing and packaging analysis, C-Pro proprietary KPI tracking, a content investment database covering acquisition and original production costs, and an advertising database mapping TV, CTV, and online video spends.*

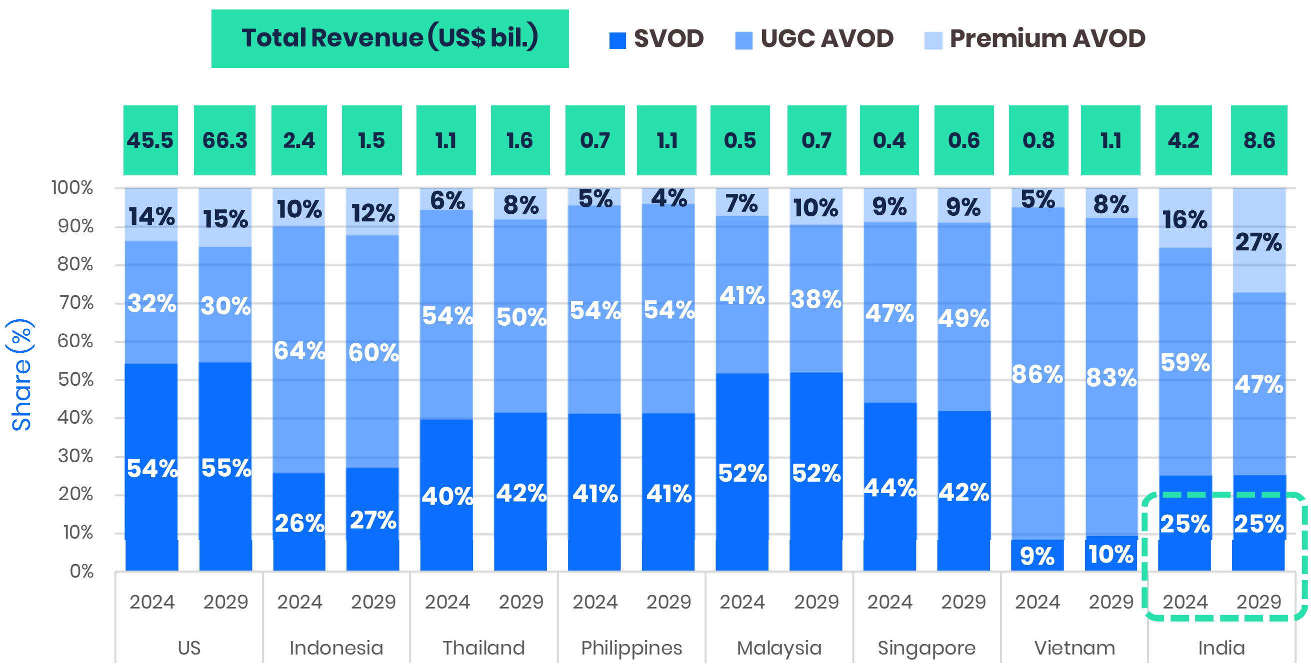
Fastest Growing Online Video Market in Asia Pacific

India's OTT market is driven predominantly by ad-supported models. While the SVOD segment presents a lucrative US$1 B opportunity, its expansion is hampered by persistent piracy challenges

India is at the forefront of the Asia Pacific OTT surge, with its market projected to grow from US$4.2 billion in 2024 to US$8.6 billion by 2029. This growth is largely fueled by the dominance of ad-supported video-on-demand (AVOD) platforms, which cater to the country's price-sensitive audience. Despite the promising landscape, the subscription video-on-demand (SVOD) segment, currently valued at over US$1 billion, struggles to realize its full potential due to rampant piracy, which undermines revenue and deters investment in premium content.

The OTT market is set to double by 2029, with AVOD leading the charge. However, SVOD growth remains constrained by piracy, posing challenges to monetization and content investment despite presenting a lucrative US$1 B opportunity.

Online Video Industry Revenue (2024-29)



Note: *India remains the fastest growing OTT market in the region. However, the market remains AVOD skewed.*

Note: *Data was curated from Media Partners Asia's proprietary research ecosystem, developed over 20 years through extensive stakeholder consultations, primary and secondary research, and internal analytics tools. MPA's bottom-up models track subscribers, customer churn, content costs, and advertising expenditure across Free TV, Pay-TV, SVOD, premium AVOD, UGC/social video platforms, broadband, and mobile ecosystems. The methodology integrates TAM (Total Addressable Market) assessments, pricing and packaging analysis, C-Pro proprietary KPI tracking, a content investment database covering acquisition and original production costs, and an advertising database mapping TV, CTV, and online video spends.*

Digital Piracy Ecosystem Today

Despite its scale, India's premium video ecosystem faces structural barriers due to rampant online piracy. This section presents evidence of piracy's economic cost, its role in suppressing subscription penetration, and the need for structural interventions.

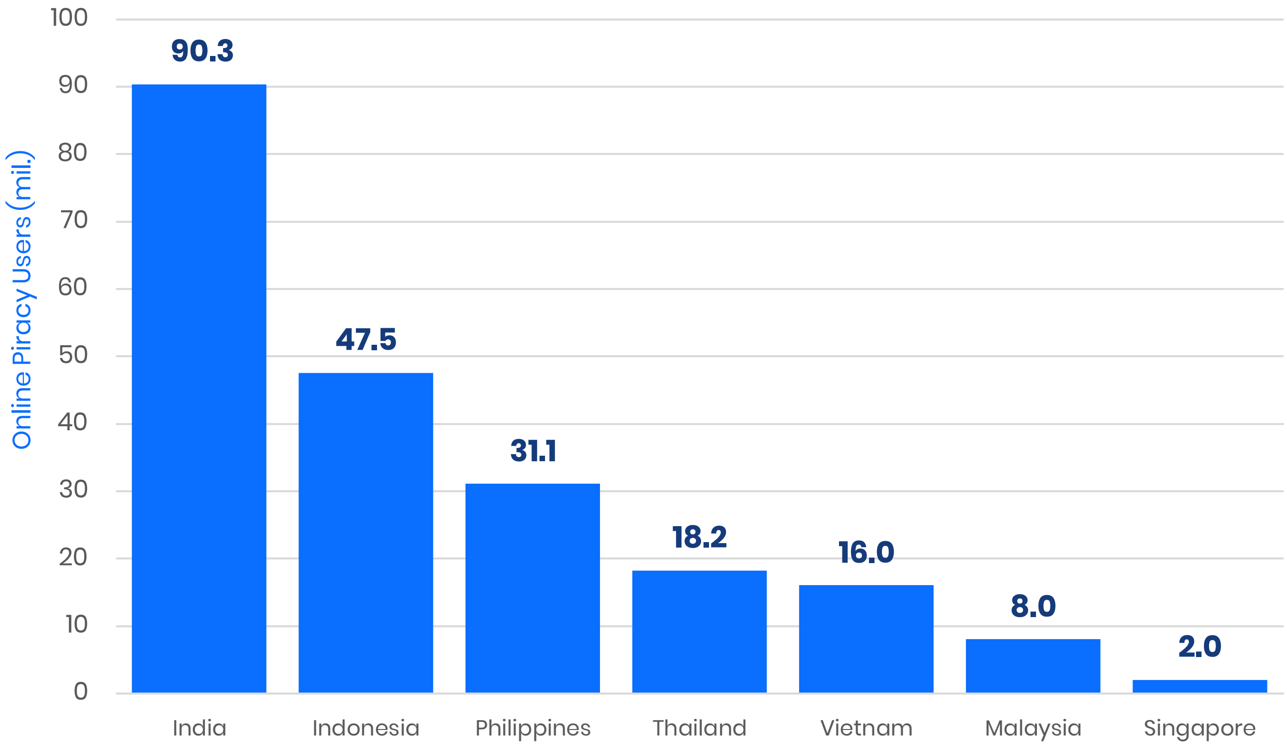
On a global scale, the operators that drive the piracy market are often sophisticated criminals who have created illicit networks, requiring employees with a range of talents to operate savvy and technically robust million dollar operations

Piracy operators sometimes go to great lengths to mimic legitimate services, with some users being duped into thinking these websites and apps are legitimate

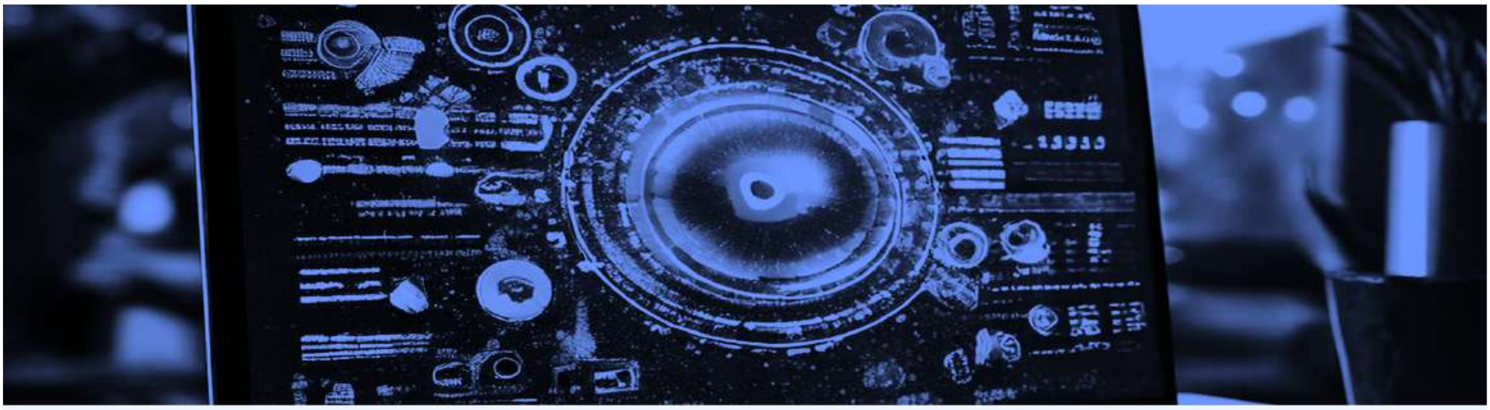
The reason is simple: these piracy apps and websites can look almost identical to legitimate streaming services, with professional, user friendly interfaces, including many features found in legitimate services. In summary the digital piracy ecosystem, although diversified and dynamic, can generally be broken down into two types:

- **Pirated recorded content** (movies and TV shows) through Video-on-Demand (VOD) piracy services.
- **Pirated live content** (programming, including sports, special events, and other live-streaming content) through illicit streaming services.

Comparison of Online Video Piracy in Key Markets (2024)



Note: *This result was determined using AMPD's passive meter methodology, which continuously tracks digital behavior across a panel of 10,000 users in India. By capturing real-time data on both legal and illegal video consumption across devices, it provides an accurate and unbiased measure of India's leading position in online video piracy.*



Video-on-Demand (VOD) Piracy Sites

VOD piracy sites and services provide access to a catalogue of recorded movies and TV shows through an Internet connection. In many respects, they mirror how legitimate services operate where (illicit) subscribers generally pay a monthly or annual fee and/or agree to view advertising in return for free or reduced price service. In return subscribers can access a vast collection of illicit content that can be streamed to a computer, tablet, phone, or TV.

VOD piracy services acquire content in a combination of ways. Illegal copies can be made directly from the source by downloading or recording content from legitimate streaming services using screen recording or digital rights management circumvention software. Alternatively, illegal copies can be made by downloading from torrent sites or outsourcing the task of accumulating libraries by paying illegal content suppliers to gain access to their content library.

VOD piracy sites such as the infamous 'Vegamovies', typically provide access to tens of thousands of movies and TV episodes, including content that is only legitimately available on specific streaming services. These piracy services can offer immediate access to movies that are currently in theatres when no legitimate service is permitted to make them available.

VOD piracy operators often utilize the hosting services of video hosting sites, also known as "cyberlockers", to store their content. India-based Doodstream is the largest cyberlocker in the world, with 898 million visits in the first quarter of 2024, a large percentage of which originated from India.

Over 38 million Indian users accessed Vegamovies in 2025 alone—highlighting the mainstream access to VOD piracy.

At its' peak Doodstream was used as a content source for more than 660 globally popular VOD piracy services whose operators would embed the Doodstream link on their website or app. As of the publication of this report, this India-operated site has been blocked in France and is currently in litigation in the High Court of Delhi[1].

1. Delhi High Court Litigation Records, 2024 – Case No. WP(C) 1147/2024

Top 20 Piracy Websites

Below is a list collated by IP House, of the current top 20 most popular piracy sites in India YTD 2025. The most popular site, Vegamovies (operated by an Indian national) has had 38.09 million visits from Indian users so far this year

S.No	Domain	Domain Rank (2025)	Global Traffic (2025)	India Traffic (2025)	India Traffic Share (2025)
1	vegamovies.	-	42,285,948	38,609,569	91%
2	moviesmod.	47,811 (February)	21,097,059	17,470,106	83%
3	otv.bappam.	-	18,885,146	16,972,118	90%
4	moviesda.	2,126 (February)	15,249,646	13,436,509	88%
5	cineby.	1,133 (January)	58,572,171	11,341,857	19%
6	isaidub9.	39,456 (February)	11,119,086	9,483,046	85%
7	luxmovies.	7,302 (January)	8,679,086	8,448,205	97%
8	1tamilblastars.	7,432 (February)	10,690,955	7,311,672	68%
9	bolly4u.	51,503 (February)	10,052,726	6,382,418	63%
10	vegamovies	44,006 (February)	6,509,655	6,315,216	97%
11	filmyzilla.com	51,985 (February)	7,405,909	6,294,383	85%
12	multimovies.	10,037 (February)	6,752,040	5,830,603	86%
13	riedberg.	7,280 (February)	13,848,799	5,565,286	40%
14	moviezwap.	66,563 (February)	5,321,749	5,108,809	96%
15	mkvmoviespoint.	47,868 (February)	5,555,236	5,024,027	90%
16	eos.ibomma.	-	4,945,375	4,920,489	99%
17	katmoviehd.	8,394 (February)	6,250,646	4,709,340	75%
18	5filmyzillla.	96,180 (February)	5,412,546	4,603,095	85%
19	1tamilmv.	13,495 (February)	6,286,694	4,557,734	72%
20	9xflix.	21,470 (February)	5,075,558	4,532,429	89%

Advertising supported VOD piracy apps and websites typically don’t have any subscription fees, but instead bombard the user with advertising—often containing hidden malware

In March 2024 the Indian School of Business (ISB) launched a study entitled*: The Piracy-Malware Nexus in India: A Perceptions and Experience and Empirical Analysis*[2]

The study found that:

- Consumer perceptions concluded that accessing piracy sites carried a higher risk of malware infection (59%) compared to adult industry advertisements (57%) and gambling advertisements (53%).
- 64% of consumers claimed that they had experienced a malware attack, and of that cohort, 62% also stated that they had accessed pirated content.
- The final significant finding was an understanding that the relationship between malware risk and piracy decreases linearly with age, with young people rating the level of risk as being less likely than any other cohort.

> ***Accessing piracy sites is risky for Indian consumers on a number of levels, especially cybersecurity risks, notably from malware infection.***

Live-Streaming Piracy (IPTV services)

In addition to VOD piracy services there is also a growing number of popular live-streaming piracy services that let Indian viewers watch real-time programming and pay-per-view (“PPV”) events using illicit websites and apps. There are two basic types of live piracy streaming services: subscription services accessible to subscribers only, generally for a fee, and streaming portals, websites available to anyone and typically supported by ads. Piracy subscription services (sometimes called “illicit IPTV services”—Internet Protocol (IP) TV services) are digital streaming services delivered to customers over the Internet through an app, without the need for a cable box or satellite dish.

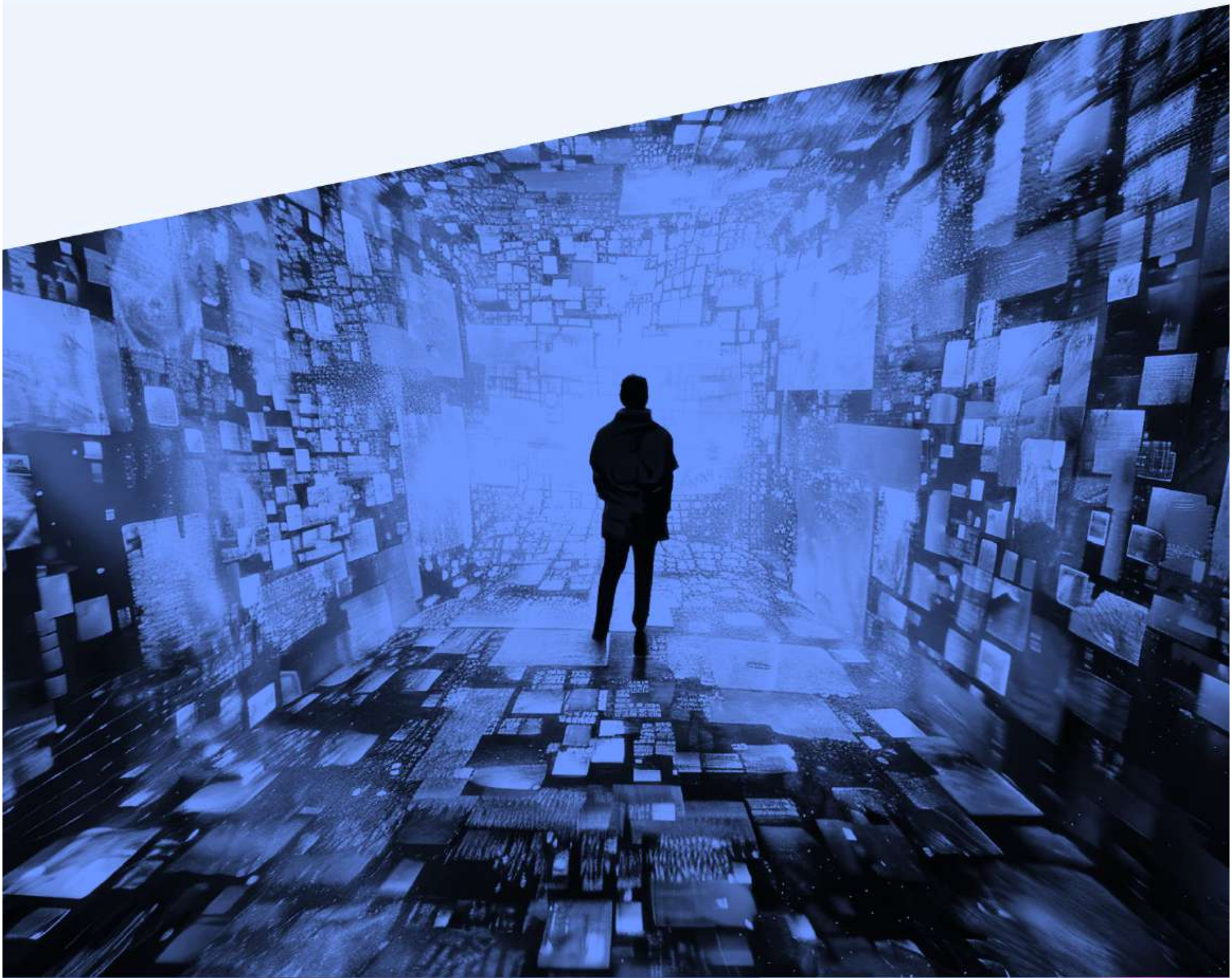
For their fee, subscribers gain access to live programming, often from all over the world. This usually includes not only basic broadcast and cable channels but also premium Indian and international channels. Viewers can watch the programming on a computer, TV, or mobile device.

2.The Piracy Malware Nexus in India: A Perceptions and Experience and Empirical Analysis

IPTV services, or their wholesalers, steal live streams from various sources, with the more established services ensuring that they have multiple sources for programming in case one becomes unavailable. One of the ways the operators steal the programming is referred to as "Rip and Restream," whereby content is illegally obtained directly from legitimate cable boxes or streaming service subscriptions, essentially stealing ("ripping") the signal and sharing ("restreaming") it with their customers.

A streaming piracy operator, with the assistance of collaborators, may take out many cable subscriptions under different names and addresses, ripping different channels from each. Another way they obtain the content is by simply procuring it from other piracy operators, using automated tools to lift links to live streams from other, equally illegal, IPTV services and streaming portals.

While VOD piracy platforms jeopardize consumers with hidden cybersecurity threats, the menace deepens when we move into live-streaming piracy—where unauthorized real-time access, illicit IPTV services, and pirated portals are reshaping the way high-value digital content is stolen, monetized, and distributed. Together, these trends form the dual arms of a sprawling digital piracy ecosystem—one that compromises both user safety and financial theft.



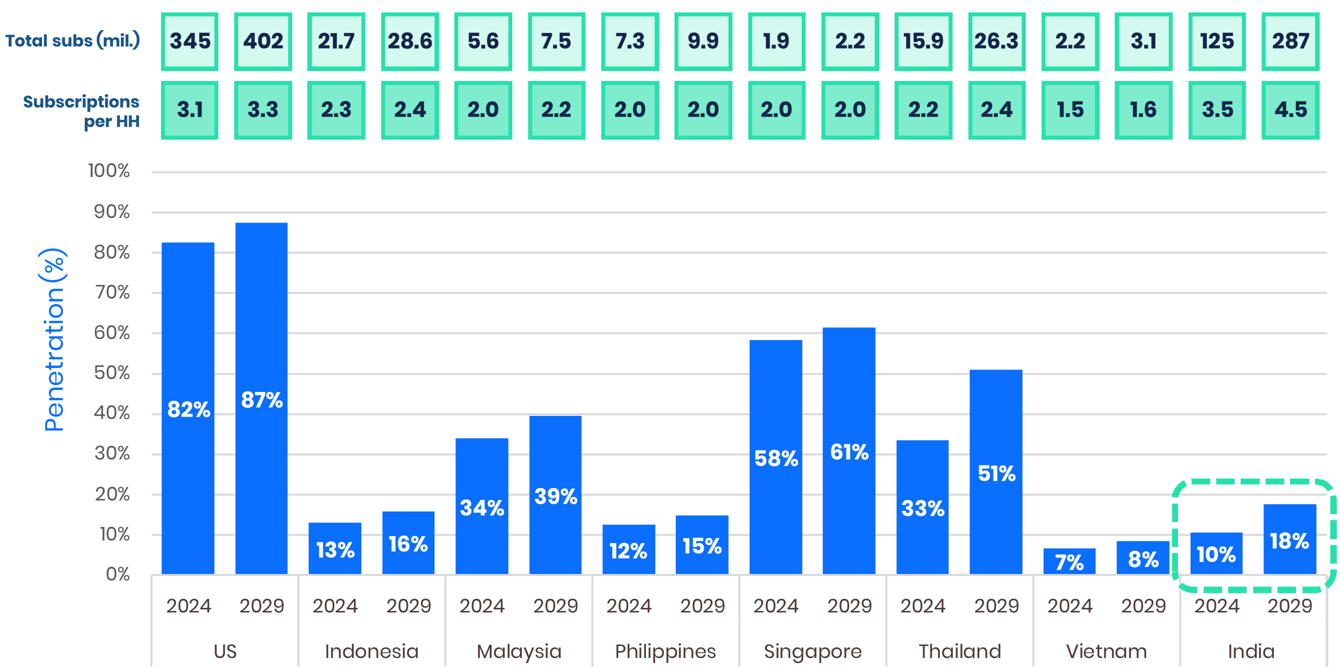
Even with 64 million homes expected to pay an average of US$2.9 per month, digital piracy undercuts SVOD's value proposition — suppressing ARPU, slowing user conversion, and making scale elusive in a price-sensitive landscape

India is projected to add 162M SVOD subscriptions by 2029, yet household penetration will remain just 18% — one of the lowest across APAC

While platforms invest heavily in local content and multi-service bundles, the market's potential is blunted by two key challenges: a deeply AVOD-skewed user base and widespread digital piracy. With premium content routinely leaked across Telegram, IPTV networks, and third-party apps, many viewers continue to bypass paywalls altogether. Though India had 125M SVOD subscriptions in 2024, household penetration remains just 10%, much lower than peers, due to free access via illegal platforms. ARPU in India is only US$0.7/month—one of the lowest globally. However, it will still add an estimated revenue of US$2.2B by 2029.

> ***Stunted by free access to pirated content and weak digital enforcement, it will be far behind markets like Singapore (61%), Thailand (51%), and Malaysia (39%).***

SVOD HH Penetration & Subscriptions, US & APAC Markets (2024-29)



Note: *Data was curated from Media Partners Asia's proprietary research ecosystem, developed over 20 years through extensive stakeholder consultations, primary and secondary research, and internal analytics tools. MPA's bottom-up models track subscribers, customer churn, content costs, and advertising expenditure across Free TV, Pay-TV, SVOD, premium AVOD, UGC/social video platforms, broadband, and mobile ecosystems. The methodology integrates TAM (Total Addressable Market) assessments, pricing and packaging analysis, C-Pro proprietary KPI tracking, a content investment database covering acquisition and original production costs, and an advertising database mapping TV, CTV, and online video spends.*

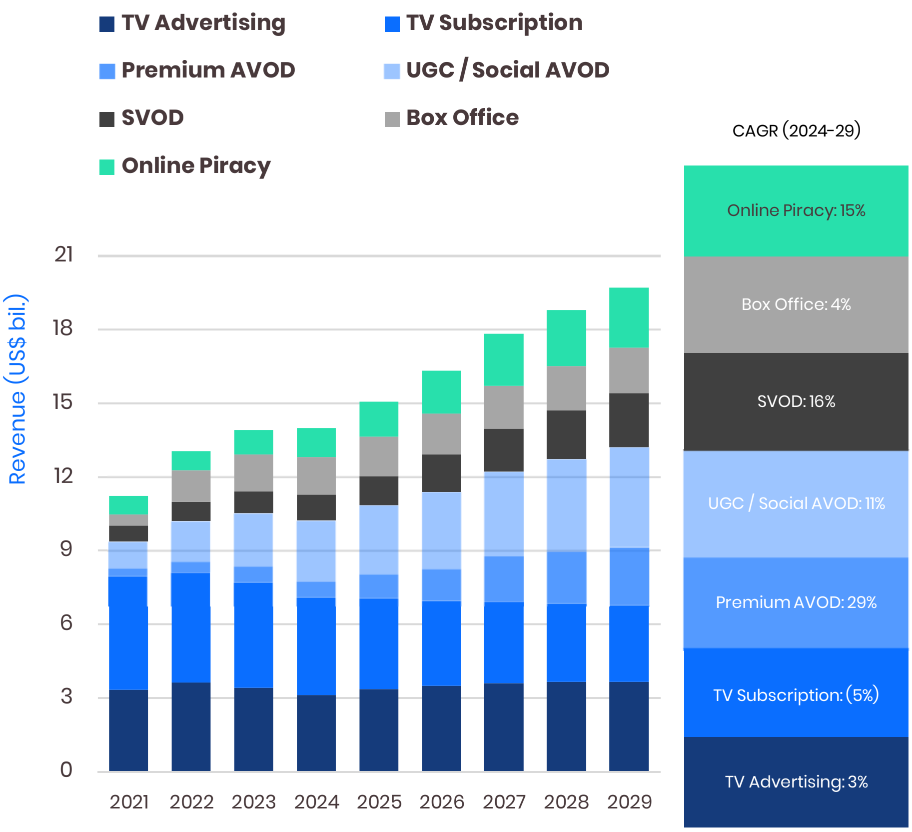
Online piracy is no longer a fringe concern—it now shadows the mainstream, with over 10% of industry revenue projected to be lost between 2025-29

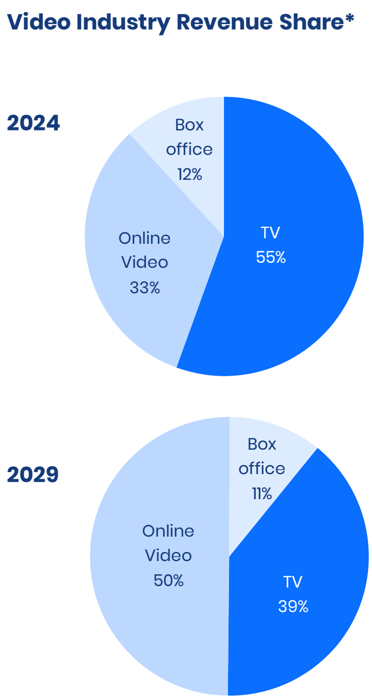
India's video industry is on the brink of transformation—driven by digital reach, evolving formats, and shifting viewer habits, it's projected to hit US$20 B by 2029. Yet beneath this promise lies a growing fault line: online piracy

Once considered a marginal issue, online piracy has now emerged as a persistent and organised challenge.

This loss isn't evenly spread. The very platforms driving innovation—SVOD and Premium AVOD—are the most exposed, with piracy almost mirroring their growth rate. Meanwhile, traditional segments like television and box office are also affected, though to a lesser extent. As viewers migrate online, so too does infringement, increasingly cloaked in social sharing, unofficial streaming apps, and content replication.

More than US$2 B in revenue will be lost to piracy by 2029, as legitimate platforms are outpaced by the speed and scale of unlicensed content circulation.





*Excludes piracy
Note:
1) TV includes advertising and subscription
2) Online video includes SVOD, UGC/Social AVOD, and premium AVOD

***Note:** Insights are derived from Media Partners Asia's industry models and AMPD Research panel data, with revenue recovery projections based on sensitivity analysis assuming 15–45% conversion of illegal users, applying industry-standard ARPU benchmarks for SVOD and AVOD services. AMPD Analytics' Passive Panel comprises 10,000 willing individuals aged 18+ in India. Data was captured through a proprietary passive meter installed on smartphones, tablets, and personal computers, recording all digital behavior without reliance on surveys.*

Digital Anti-Piracy Key Solutions & Impact

In this section, we delve into what defines effective digital anti-piracy measures and why they are essential for safeguarding the future of India's digital content economy. We explore the tools and tactics currently in use—from legal enforcement and coordinated takedowns to direct action strategies and platform-level interventions. By examining how these measures can be strengthened—through better coordination, legal reform, and the integration of technology—we illustrate the broader impact of anti-piracy efforts, not just in protecting content, but in enabling investment, employment, and digital market resilience.

Effective anti-piracy measures can boost video industry value creation and can unlock over US$2 B in value and create 47K jobs by 2029

India's premium video industry stands at a critical inflection point. While continued growth is expected, unchecked piracy could significantly constrain the industry's ability to monetize content, attract investment, and expand employment

A coordinated anti-piracy framework offers a clear pathway to value recovery—adding 71M new legal users, unlocking over US$2 billion in incremental revenue and investment, and creating 47K additional jobs. These gains represent not just protection against loss but a powerful lever for sustained digital growth. Implementing targeted anti-piracy strategies could drive a transformative leap. These gains are not speculative—they represent a direct recovery of value currently being siphoned off by piracy.

Category	Without Anti-Piracy (2029)	With Anti-Piracy (2029)	Net Increase (2029)
Legal Online Video Users	287 million	358 million	**+71 million users**
Premium Online Video Revenue	US$4.5 billion	US$5.7 billion	**+US$1.1 billion**
Investment in Original Content	US$3.2 billion	US$3.7 billion	**+US$0.5 billion**
Investment in Creative Employment & Ops	US$1.8 billion	US$2.2 billion	**+US$0.4 billion**
Total Industry Employment	198,000 jobs	245,000 jobs	**+47,000 jobs**

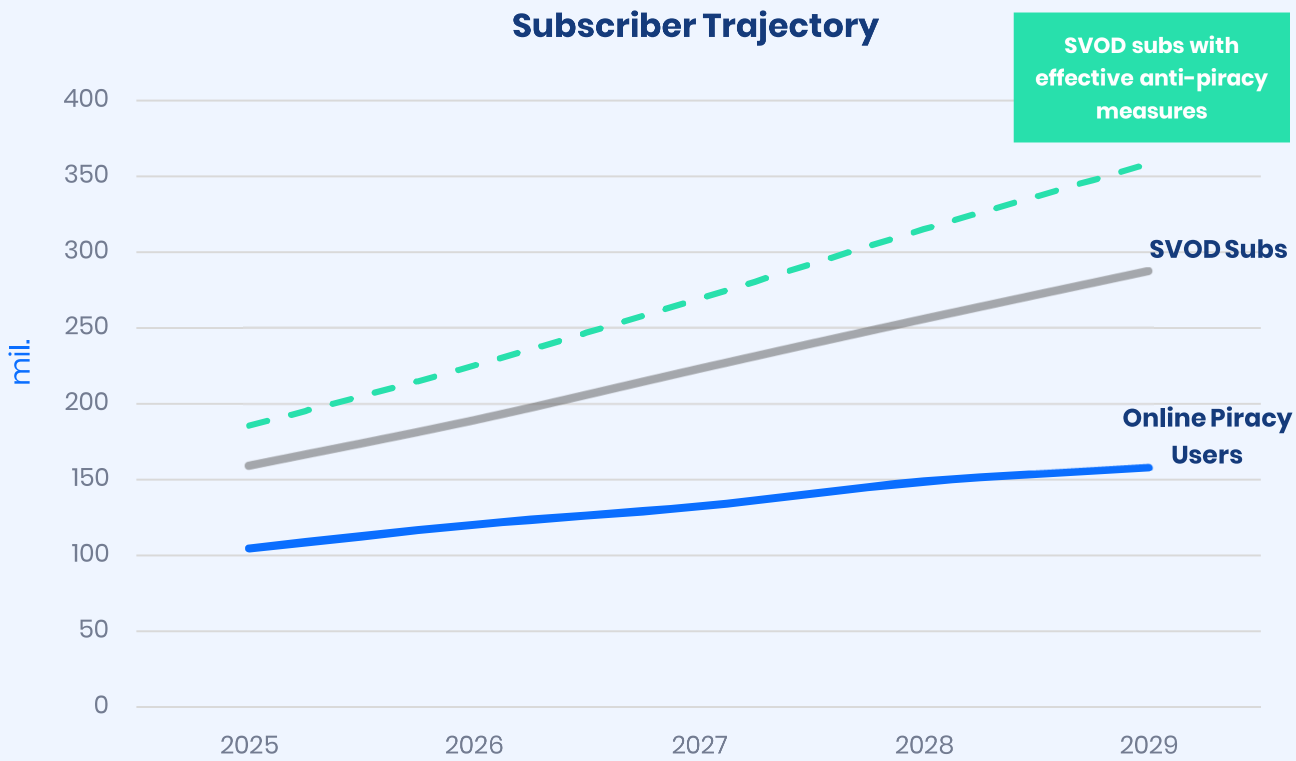
Note: *Data was sourced from Media Partners Asia's proprietary research ecosystem, developed over 20 years through stakeholder consultations, surveys, and internal analytics while subscriber behavior and platform usage patterns were further informed by MPA's AMPD Analytics' Passive Panel, based on continuous tracking of 10,000 willing participants across smartphones, tablets, and personal computers without reliance on surveys. The anti-piracy impact assessment was conducted using Media Partners Asia's industry models, AMPD data, and stakeholder discussions, measuring employment generation, revenue recovery, and creative economy remuneration through a structured bottom-up analysis of subscriber conversion, ARPU benchmarks, and content investment flows.*

Turning risk into revenue, effective anti-piracy enforcement represents a high impact, scalable growth lever for SVOD platforms and can lead to a 25% surge in legal video service users by 2029

If implemented effectively, such measures could lead to an estimated 45% of piracy users migrating to legitimate platforms by 2029.

The dotted line reflects a future shaped by intervention, where enforcement becomes a growth catalyst to transform piracy losses into measurable subscriber and revenue gains

Between 2025 and 2029, effective anti-piracy interventions can enable platforms to convert up to 45% of piracy users into paying customers. This conversion trajectory directly translates into a projected 25% increase in legal SVOD subscriptions by 2029.



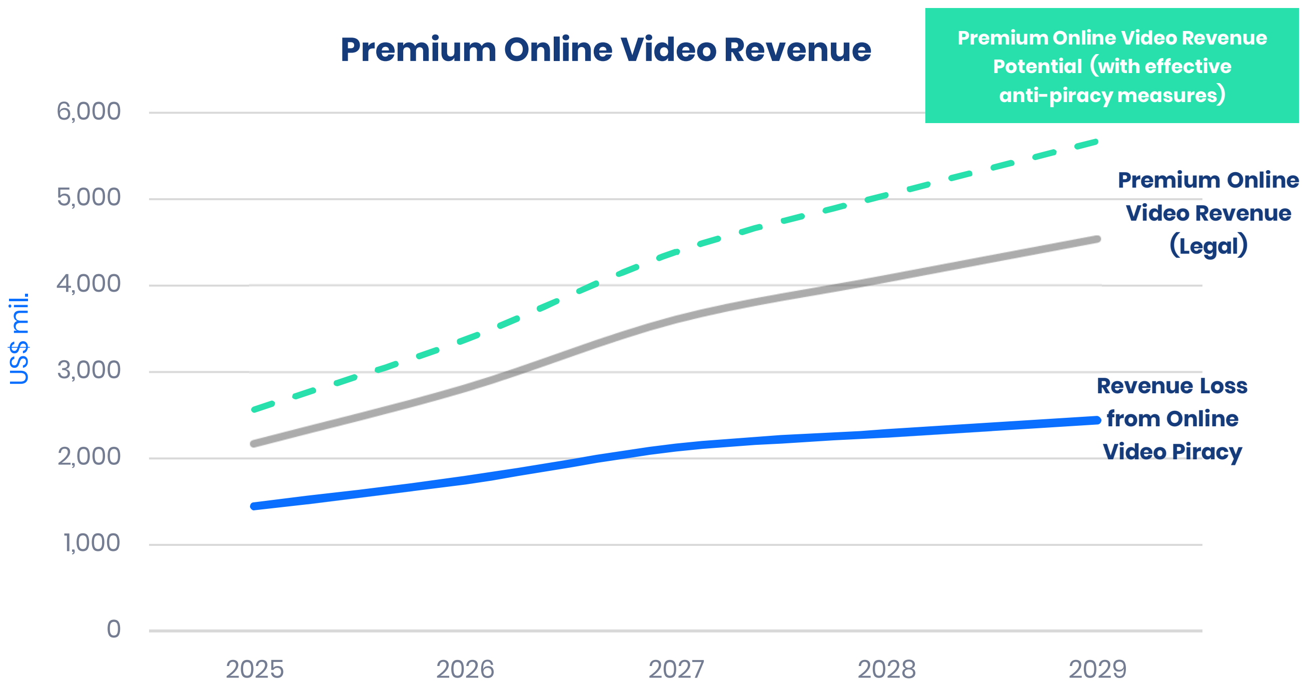
__Note:__ Data was sourced from Media Partners Asia's proprietary research ecosystem, developed over 20 years through stakeholder consultations, surveys, and internal analytics while subscriber behavior and platform usage patterns were further informed by MPA's AMPD Analytics' Passive Panel, based on continuous tracking of 10,000 willing participants across smartphones, tablets, and personal computers without reliance on surveys. The anti-piracy impact assessment was conducted using Media Partners Asia's industry models, AMPD data, and stakeholder discussions, measuring employment generation, revenue recovery, and creative economy remuneration through a structured bottom-up analysis of subscriber conversion, ARPU benchmarks, and content investment flows.

Anti-piracy interventions beginning in 2025 could help the premium online video sector recover over US$1.1 B in lost earnings by 2029. Premium video revenue could reach US$5.7 B by 2029 with effective anti-piracy measures

This recovery is not merely a financial correction; it represents a reinvestment opportunity across content, employment, and innovation that strengthens the entire digital video value chain

India's premium online video market is currently under-monetized, not for lack of demand, but due to persistent revenue leakage caused by digital piracy. If left unchecked, this leakage will continue to suppress the full potential of the country's growing subscriber and advertiser base. However, by implementing targeted anti-piracy measures from 2025 onward, the industry can recover more than US$1 billion in revenue.

Anti-piracy enforcement can deliver fiscal returns—fueling the creative economy and expanding the digital tax base.



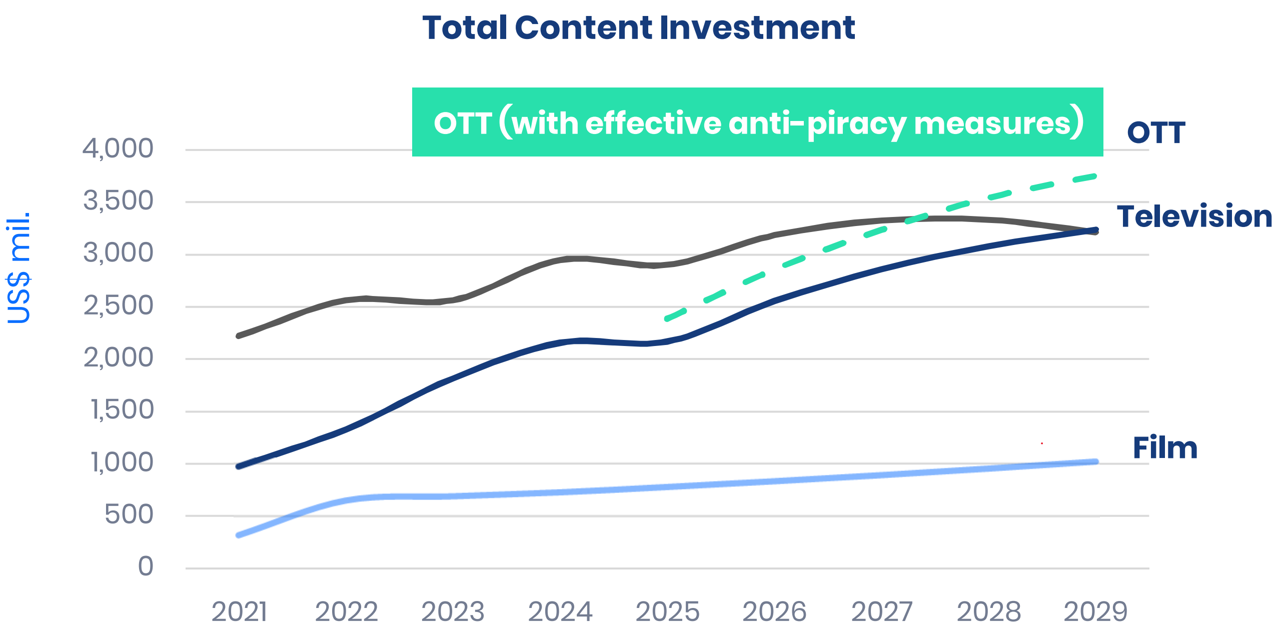
__Note:__ Data was sourced from Media Partners Asia's proprietary research ecosystem, developed over 20 years through stakeholder consultations, surveys, and internal analytics while subscriber behavior and platform usage patterns were further informed by MPA's AMPD Analytics' Passive Panel, based on continuous tracking of 10,000 willing participants across smartphones, tablets, and personal computers without reliance on surveys. The anti-piracy impact assessment was conducted using Media Partners Asia's industry models, AMPD data, and stakeholder discussions, measuring employment generation, revenue recovery, and creative economy remuneration through a structured bottom-up analysis of subscriber conversion, ARPU benchmarks, and content investment flows.

Effective anti-piracy measures could unlock a US$0.5 B boost in content investment by 2029, raising the total value to US$3.8 B—and reshaping India's digital entertainment economy

The next phase of India's digital entertainment growth hinges on how effectively it tackles piracy. Combating piracy is no longer just about content protection, but about unlocking future growth

Piracy doesn't just drain revenues, it weakens the business case for content investment. This chart illustrates how anti-piracy measures could significantly enhance India's total online video content investment, particularly in OTT, by injecting US$0.5 billion in additional funding by 2029. This uplift will empower media platforms to commission bolder, higher-quality projects, improving the overall economics of digital content production and consumption. As OTT continues to outpace traditional formats like television and film, clamping down on piracy is essential to sustaining creative growth, securing jobs, and scaling India's influence as a global content hub.

> ***Unchecked piracy is eroding revenue and delaying investment in India's creative future.***



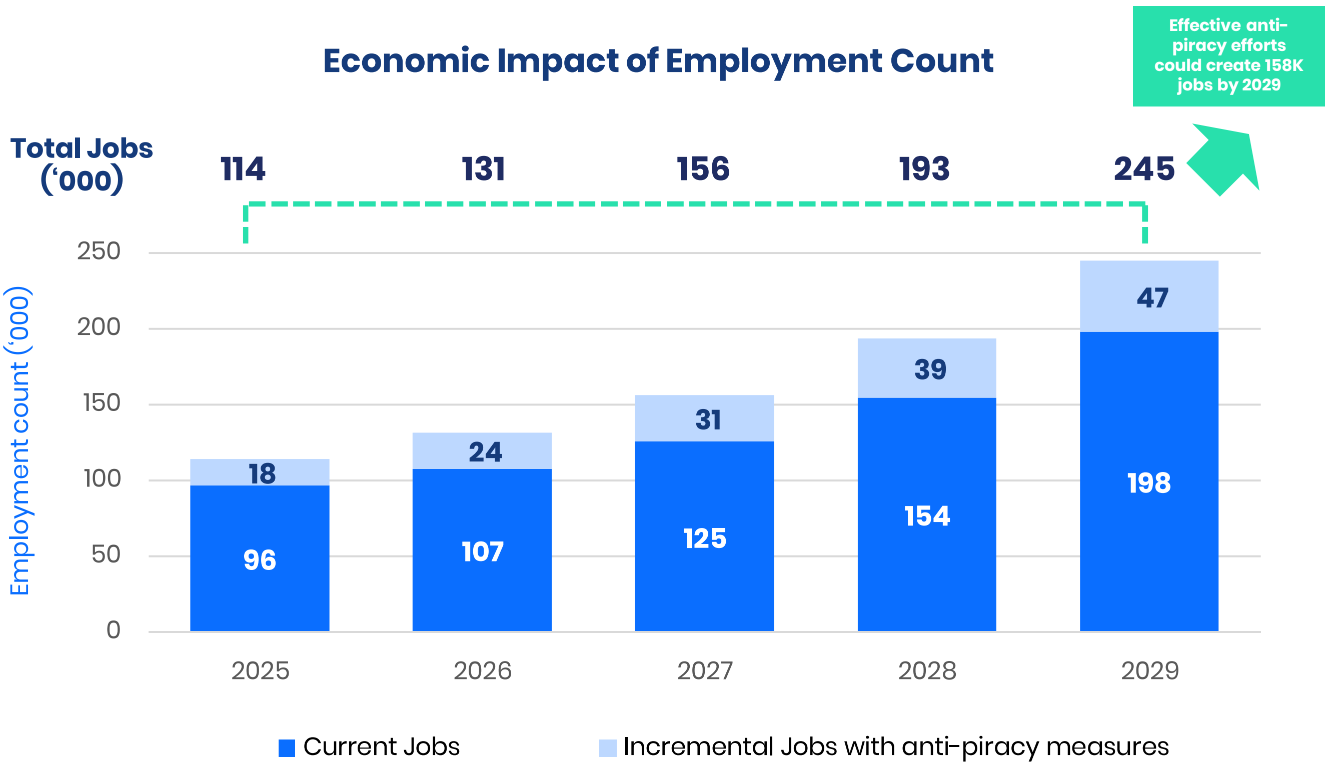
__Note:__ Data was sourced from Media Partners Asia's proprietary research ecosystem, developed over 20 years through stakeholder consultations, surveys, and internal analytics while subscriber behavior and platform usage patterns were further informed by MPA's AMPD Analytics' Passive Panel, based on continuous tracking of 10,000 willing participants across smartphones, tablets, and personal computers without reliance on surveys. The anti-piracy impact assessment was conducted using Media Partners Asia's industry models, AMPD data, and stakeholder discussions, measuring employment generation, revenue recovery, and creative economy remuneration through a structured bottom-up analysis of subscriber conversion, ARPU benchmarks, and content investment flows.

As India's digital video economy scales, the conversation around piracy must evolve from one of protection to one of potential

As India's digital video economy scales, the conversation around piracy must evolve from one of protection to one of potential. A structured, targeted approach to content protection can unlock transformative value for the industry, not just in revenue recovery but in employment generation across the entire value chain

The economic impact of piracy extends far beyond lost revenues, it directly affects employment growth within the digital media sector. As shown in the projections, sustained anti-piracy initiatives could result in a net employment gain of 158,000 jobs by 2029, spanning key domains such as content creation, production management, compliance enforcement, platform operations, and digital distribution, as well as indirect employment across allied industries including post-production, hospitality, logistics, insurance, and more.

The implementation of effective anti-piracy frameworks has the potential to generate 158,000 incremental jobs, direct and indirect, across India's video industry between 2025-29.



Note: *Employment generation estimates are based on proprietary analysis, incorporating inputs from production houses, trade bodies, and publicly available company data. A duplication multiplier, derived from industry discussions, was applied to calculate total employment across OTT content production.*
Source: *Media Partners Asia*

Despite established legal frameworks, digital piracy in India persists and evolves—fueled by enforcement fatigue, insufficient deterrent, and increasingly sophisticated piracy networks

Digital piracy in India poses a persistent and evolving challenge, despite the presence of legal frameworks such as the Copyright Act, the Cinematograph Act, and the Information Technology Act. These laws provide a range of civil and criminal remedies, including injunctions, damages, and criminal penalties. However there remains a lack of appetite by local and national enforcement bodies to better prioritise copyright enforcement

There are a number of phased approaches that can be taken to disrupt and interdict piracy sites and the operators of such illicit services:

Monitoring & Takedown

Addressing piracy effectively in today's complex digital environment requires adopting robust Monitoring & Takedown services. These specialized services leverage advanced technology solutions and expert human analysis to continuously document instances of unauthorized use and distribution of copyrighted content across diverse digital channels, including streaming websites, social media platforms, search engines, and illicit IPTV providers.

Upon detecting infringing content, these services systematically initiate disruption and enforcement actions, such as issuing removal notices, sending cease-and-desist letters, and submitting requests for search engine delisting, thereby swiftly mitigating further unauthorized dissemination.

> ***No conviction, no deterrent: without judicial follow-through, even major piracy busts remain symbolic.***

Civil Enforcement Actions

In addition to civil litigation such action could also include pre-litigation direct engagement with operators of piracy sites and services in which the operator(s) are given the opportunity to voluntarily shut down the site.

Criminal Enforcement

There is no law in India which deals specifically with digital piracy, nor has digital piracy been defined in any statute. However, the Copyright Act, 1957, the Cinematograph Act, 1952, the Information & Technology Act, 2000 & the Information Technology (Intermediary Guidelines & Digital Media Ethics Code) Rules 2021, contain provisions which can be invoked to against digital piracy.

Criminal law enforcement in India continues to be sadly lacking. As far back as 2010, the Indian government's Committee on Piracy (CoP) linked piracy with large revenue and job losses and commented that piracy is "very low in terms of priority on the radar of law enforcement agencies". Frustratingly, little has changed since 2010 with the International Intellectual Property Alliance (IIPA), in a recent USTR Special 301 submission, commenting that criminal enforcement in India was "very daunting" and marked by a "lack of appetite by local enforcement and significant time delays".

There have been a number of criminal cases that are currently before the courts, however, despite arrests being made, none of these cases have resulted in a conviction, let alone a deterrent penalty. Cases which have been actioned by enforcement agencies across various States include:

- In 2015, the Jabalpur police arrested a piracy syndicate responsible for pirating Baahubali, one of the highest grossing Indian movies of all time. The accused were granted bail by the trial court. However, the case is still pending and there is no record of a hearing since 2017.
- In 2022, the Maharashtra Cyber Cell (MIPCU), with support from Star India and Viacom 18, arrested the operator of the infringing IPTV service Thop TV. The case is still ongoing.
- In 2024, the Enforcement Directorate (ED), also took action against Fairplay, an illegal betting platform, which was illegally streaming the matches of the Indian Premier League (IPL). The promoters of Fairplay were arrested and assets of the promoters amounting to INR 3,310,000,000 were seized. The case is still ongoing.

> ***A coordinated framework combining centralised IP crime units, legal reform, and inter-agency collaboration is essential to shift digital piracy enforcement from reactive to resolute.***

Judicial Site Blocking (John Doe Orders)

Site blocking usually involves a rigorous court process to identify websites that deal exclusively in illegal products and services. Once the website is found to be infringing, an order is served upon relevant intermediaries, such as Internet Service Providers (ISPs), to stop these criminal websites from being readily accessible. Site blocking has powerful advantages, overcoming jurisdictional obstacles and allowing courts to issue effective, enforceable orders. Indian Courts, especially the Delhi High Court, have been passing site blocking orders / injunctions against rogue websites & applications, both known and unknown (John Doe Orders) for over a decade.

The law in this regard has developed incrementally and at present the courts are inclined to pass not only take down orders against named defendants, but also dynamic+ injunctions against those infringers who may be discovered after the passing of the order.

Appendix

To quantify the true extent of digital piracy in India, Media Partners Asia deployed AMPD Analytics, an audience measurement platform that passively tracks consumer activity across smartphones, tablets, and computers. By leveraging a nationally representative panel of 10,000 individuals aged 18+, the study captures a comprehensive and unbiased picture of online behaviour—including access to both legal and illegal content

Overview

AMPD Analytics (AMPD) is an audience measurement platform established by Media Partners Asia. AMPD measures consumer behavior across the digital economy, including online video and gaming. The service provides unparalleled access to data, case studies and strategies for business planning, marketing, and programming.

AMPD Research uses a panel of 10,000 individuals aged 18+ in India (The Passive Panel) to evaluate total piracy, incidence, volumes, and share of all digital activity. Each panelist has a proprietary passive meter (Passive Meter) installed on their device that collects all digital behavior, including legal and illegal apps used, websites visited, and keywords searched.

Benefits of Passive Approach

Our methodology utilizes passive metering technology, which records all digital behavior on a user's device. The advantage, especially when measuring piracy, is that we are not relying on survey data, which is inherently flawed due to response bias or recall bias. Since passive data collects all behavior, without any editing, a user's behavior is always captured regardless of whether they are visiting a legitimate site or app or an illegal one.

This methodology captures real, unfiltered digital behaviour across a diverse panel—providing a clear, data-backed understanding of how piracy is accessed, by whom, and on what devices.

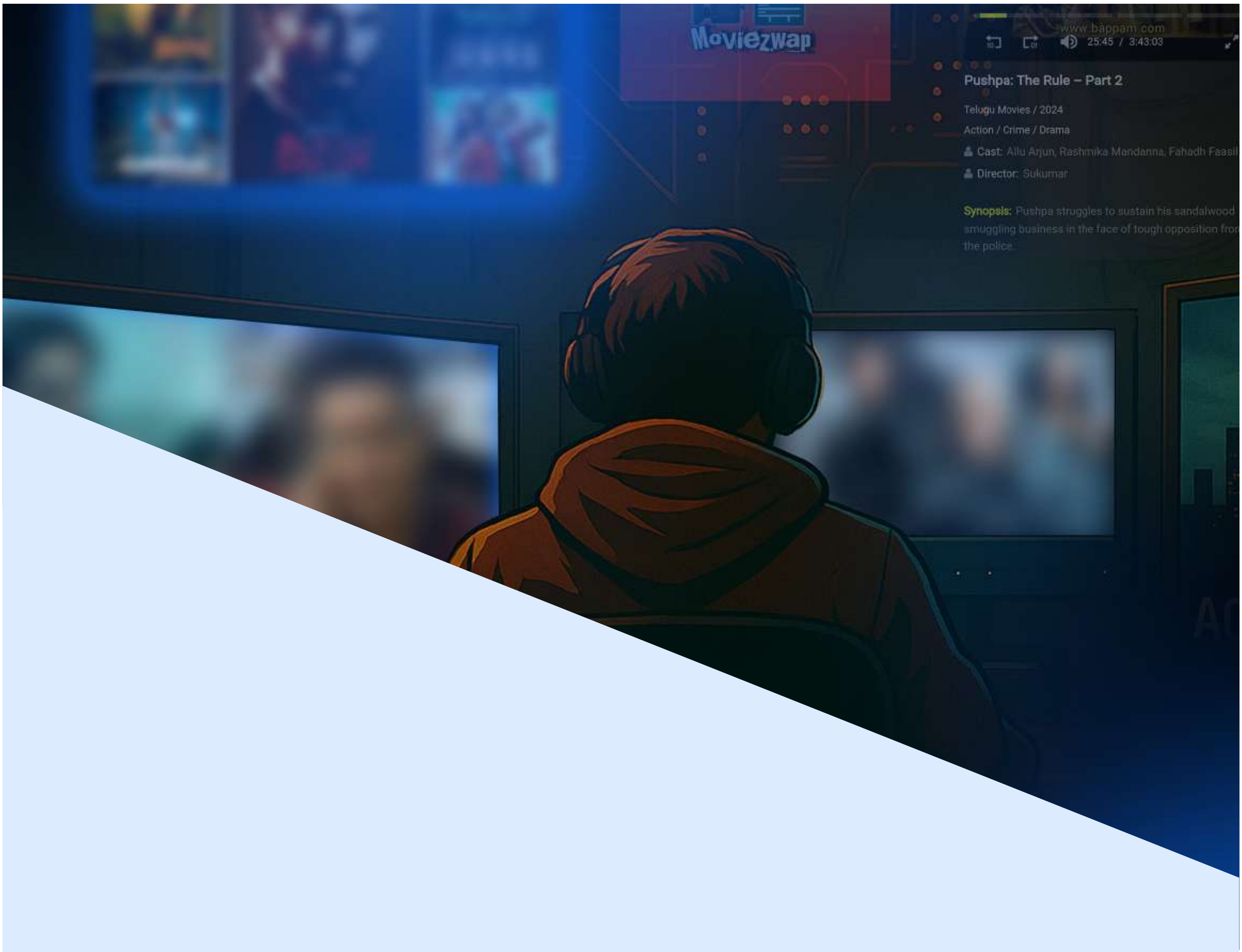
Devices Measured

The Passive Meter is active on panelists' smartphones and tablets (iOS and Android) and Personal Computers (MacOS and Windows).

Sampling & Recruitment

A two-stage approach is applied:

1. A face-to-face enumeration survey was conducted to establish the key demographic and device ownership characteristics (The Establishment Survey). Respondent households were selected using a systematic random sampling approach from electoral rolls. Using this cluster head, households were selected to form sample clusters of a fixed size for every sampling stratum.



2. The Passive Panel is recruited directly from the Establishment Survey where the passive data capture tools were installed in the presence of the recruiter. Respondent consent is obtained at the point of recruitment and verified again once the passive meter is installed. All respondents recruited give informed consent in accordance with the ESOMAR's code of conduct and in compliance with the GDPR, PDPA, and The Digital Personal Data Protection Bill, 2023 (India).
3. The panel composition is outlined in Table 1 and represents the average daily reporting panelists during the analysis period.

Table 1: Passive Panel Composition

Target	Sample Distribution
18-21 yrs	28%
22-30 yrs.	29%
31-40 yrs.	22%
41-50 yrs.	13%
51+ yrs.	9%
Rural	37%
Urban	63%
North & Central	34%
Western	23%
East	18%
South	25%

Sr No	Subs & Revenue	Source
A	**Subs ››**	
1	Paying SVOD Subs	Media Partners Asia Industry model
2	Illegal Subs	AMPD Analysis
3	Anti-Piracy Measures %	Basis sensitivity analysis assuming that anti-piracy measures would gradually regain a portion of the illegal subscriber base, ranging from 15% to 45% over a period of time.
4	Illegal Subs with Anti-Piracy Measures (A2 x A4)	Derived
5	SVOD Subs with Anti-Piracy Measures (A1 + A4)	Derived
B	**ARPU ››**	
1	Industry SVOD ARPU	Media Partners Asia Industry model
2	Industry AVOD ARPU	Media Partners Asia Industry model
C	**Commercial value of piracy ››**	
1	SVOD Revenue (A2 x B1)	Derived
2	AVOD Revenue (Freemium Subs x B2)	Derived
C	**Revenue with Anti-Piracy Measures ››**	
1	SVOD Revenue (A4 x B1)	Derived
2	AVOD Revenue (Freemium Subs with Anti-Piracy Measures x B2)	Derived
D	**Revenue Potential with Anti-Piracy Measures ››**	
1.	Actual Revenue	Media Partners Asia Industry model
2.	Revenue with Anti-Piracy Measures (C1 + C2)	Derived

***Note:** To evaluate the commercial value of piracy, we have leveraged Media Partners Asia's industry models in conjunction with our AMPD Research findings, sourced from an extensive panel of over 10,000 individuals.*

***Note:** The table provided above illustrates an elaborate approach, including the sources employed, for the computation of the commercial value of piracy and the potential revenue opportunity on implementation of anti-piracy measures*

Sr No	Employment Generation	Source
	OTT ››	
1	Average Total Jobs Per Title (Direct + Indirect)	Discussion with various Production houses & Trade Bodies
2	No Of Titles Released Across Platforms (Movies + Series)	Respective company websites
3	Duplication Multiplier	Basis Industry discussions
4	OTT Employment (A1 x A2 XA3)	Derived

- *In an effort to quantify the employment creation within the creative ecosystem, we have leveraged Media Partners Asia's proprietary industry database, along with external sources obtained through discussions with content production companies and industry associations.*
- *The table above summarizes our data sources and methodology to quantify the job creation opportunity for the industry.*

Sr No	Employment Remuneration and Content Cost	Source
A	**Content Cost ››**	
1	Content Cost	Media Partners Asia estimates derived basis industry discussions
2	Remuneration to Creative Economy	Industry discussions suggests that a significant portion of the total project cost, ranging from 55% to 70%, is allocated towards the remuneration of creative
3	Creative Economy Cost (A1 x A2)	Derived

- *Utilizing data presented in Tables 1, 2, and 3, we have assessed the impact of anti-piracy measures on incremental revenue monetization, content investment, job creation, and employment remuneration.*

Note: The Confederation of Indian Industry (CII) has not independently verified the data and findings presented herein. Responsibility for the accuracy, completeness, and validity of the report lies solely with IP House and Media Partners Asia.

About Us

Media Partners Asia (MPA), established in 2001, is a leading independent provider of advisory, consulting and research services, focusing on media and telecoms in Asia Pacific. MPA reports and products drive business planning for our key clients in Advertising, Broadcasting, Content Production, Online Video and Telecoms sectors. MPA also operates ampd, launched in 2019. ampd measures digital activity in 10 markets using proprietary software, focused on video, content, advertising and connectivity with detailed insights. MPA has been involved in capital raising and due diligence for M&A activity in APAC with numerous 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 entertainment industry with global impact.

Relentless attacks from counterfeiting, content piracy, and other intellectual property (IP) infringements drain an estimated $2.5 trillion annually from the global economy. At the forefront of combating these challenges is IP House, a global leader in end-to-end proactive solutions designed to protect IP rights and unmask the operators behind these crimes anywhere in the world. Its cyclical approach gathers intelligence on content and brand infringements at every stage to fuel new investigations, disrupt activities, and launch civil or criminal actions. With a rapidly growing team of over 550 investigators, analysts and IP law specialists, and with operational bases in North America, Latin America, Europe, Middle East, Africa and Asia Pacific, IP House is uniquely positioned to deliver proactive, end-to-end IP protection. The company's data-driven approach, in partnership with government and law enforcement, sets new industry standards in safeguarding valuable intellectual assets and protecting consumer safety.

The Confederation of Indian Industry (CII) works to create and sustain an environment conducive to India's development by partnering with industry, government, and civil society through advisory and consultative processes. For over 125 years, CII has played a proactive role in shaping India's development journey and transforming Indian industry's contribution to national growth. With an extensive network across India and globally, CII serves as a reference point for both Indian and international businesses. In India's economic resurgence, CII facilitates the industry's multifaceted contributions towards a prosperous and sustainable future. For 2024-25, CII has set "Globally Competitive India: Partnerships for Sustainable and Inclusive Growth" as its theme, aligning all policy recommendations, initiatives, and activities to drive strategic action for global competitiveness through a robust, resilient Indian industry.

For further information regarding this report please contact:

Vivek Couto
Media Partners Asia
E: vivek@media-partners-asia.com

Mihir Shah
Media Partners Asia
E: mihir@media-partners-asia.com

Neil Gane
IP House
E: neil.gane@ip-house.com

Ruchi Dhoreliya
IP House
E: ruchi.dhoreliya@ip-house.com

Notes

Disclaimer

Confederation of Indian Industry (CII) has supported the report with its logo solely for the purposes of its release at the WAVES initiative of the Ministry of Information and Broadcasting. The views and opinions expressed in this report are those of the authors (IP House and Media Partners Asia) and do not necessarily reflect the views, official policy or position of CII. CII does not assume any responsibility or liability for errors, inaccuracies, omissions in the content or any actions arising from the content of the report. All intellectual property rights related to the report remain with IP House and Media Partners Asia and CII is not accountable for its sourcing. CII does not have any ongoing commitment to future projects related to this report unless separately agreed upon in writing.