



Media and Entertainment Landscape & The Need for Media and Information Literacy

Dr. Namit V. Singh

Dept. of New Media Communications

IIMC-New Delhi

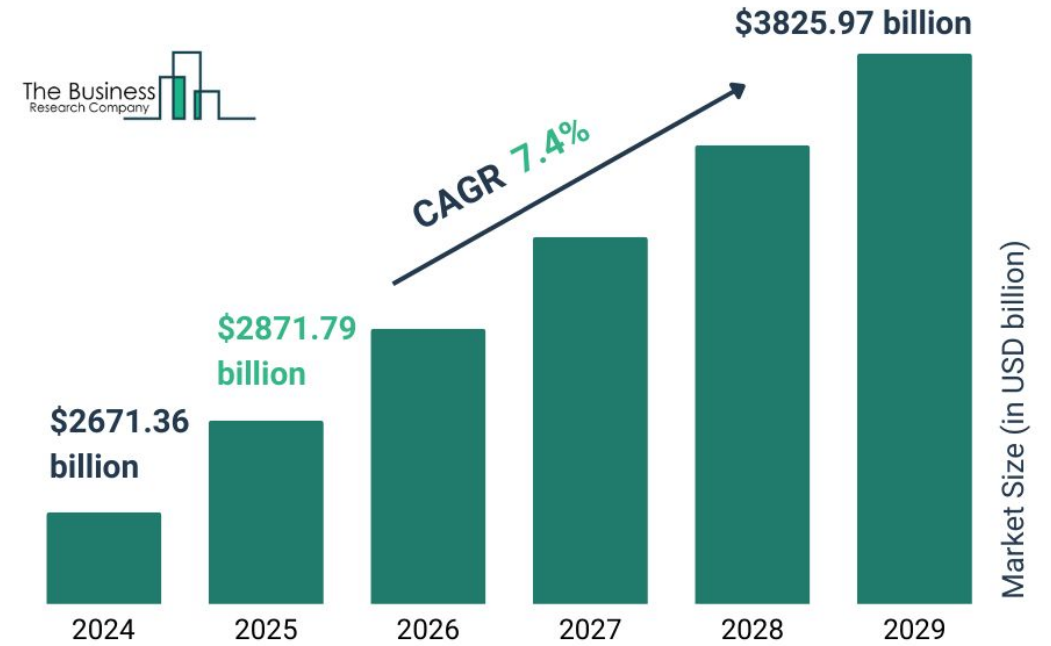
Topics to be Covered:

- About the Media and Entertainment Industry
 - The Indian Creator Economy
 - Rise of OTT in India
 - Algorithmic Entertainment
 - AI and the Creative Economy
 - Globalisation to Glocalisation
 - Soft Power and Digital Diplomacy
 - Need for Media and Information Literacy
-

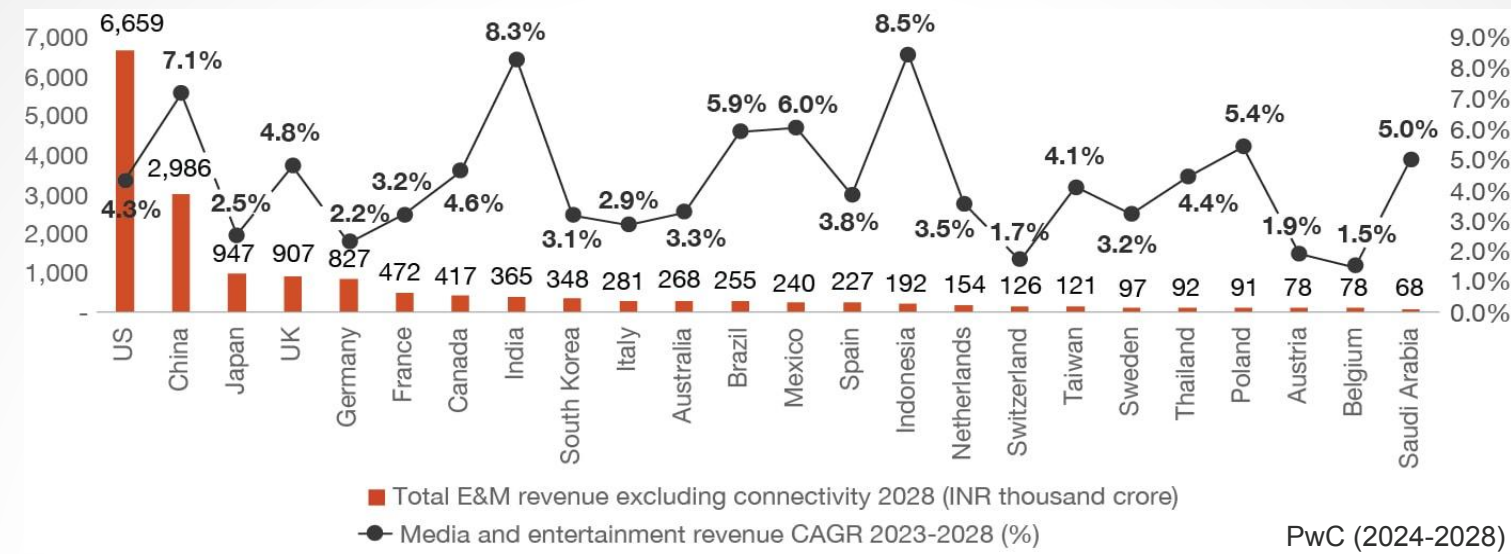
Media and Entertainment Industry: Crucial for a Growing Economy

- Media and Entertainment Industry across the globe is crucial for the **Creative Economy**.
- Post-Globalisation, it is a vital form of **soft power**.
- The expected growth of media and creative industry across the globe is **\$2871.79 billion** at a compound annual growth rate of **7.5%**.
- By 2029, it is expected to reach to **\$3825.97 billion**.
- This would include revenue generated from films, music, social media platforms, video content and animation, advertisements, video games, AR/VR, e-Books, etc.
- This phenomenon will be witnessed due to the **rising growth in mobile media and personalisation**.

Entertainment And Media Global Market Report 2025



Business Research Company Report (2025)



PwC (2024-2028)

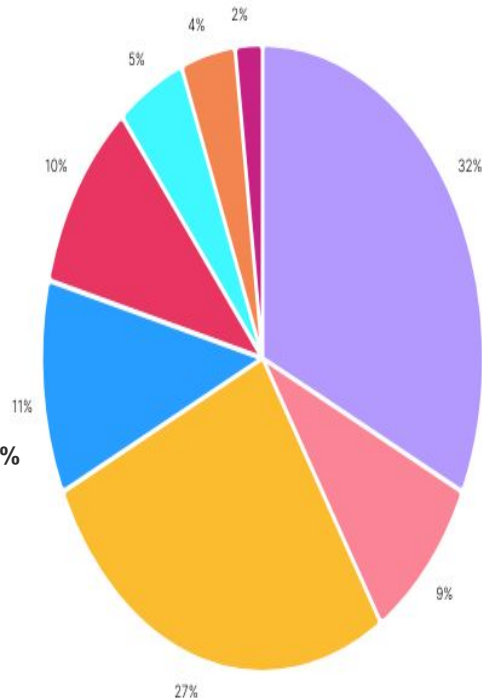
The Indian Media and Entertainment Landscape

- The Indian M&E sector grew ~8% to reach ~ ₹2.3 trillion (US\$ ~27.9 billion)(2023). Its revenue has increased to approximately ₹2.5 trillion (2024), representing ~3.3% year-on-year growth (FICCI, 2023-24).

- Projections suggest in 2025 the industry could grow ~7.2%, reaching ~₹2.7 trillion (US\$ ~31.6 billion) (FICCI, 2025).

- Market size estimates for 2024 place the M&E market around **USD 30 billion**, with a trajectory toward **USD 48 billion** by 2030 (EY, 2025).

- Digital Media:** 32% of the total M&E revenue share; **Gaming:** 9% of the total M&E revenue share; **Television:** Fallen down to 27% of the total M&E revenue share; **Print:** Only 11% of the total M&E revenue share.



Digital Media: 32%
TV: 27%
Print: 11%
F&E: 10%
Gaming: 9%
VFX: 5%
Live Events: 4%
Others: 2%

User-Generated



STREAMING PLATFORMS

Growth of OTT services for video and audio content



TRADITIONAL MEDIA

Television, film, print, and radio industries remain significant



GAMING

Expansion of mobile and online gaming market

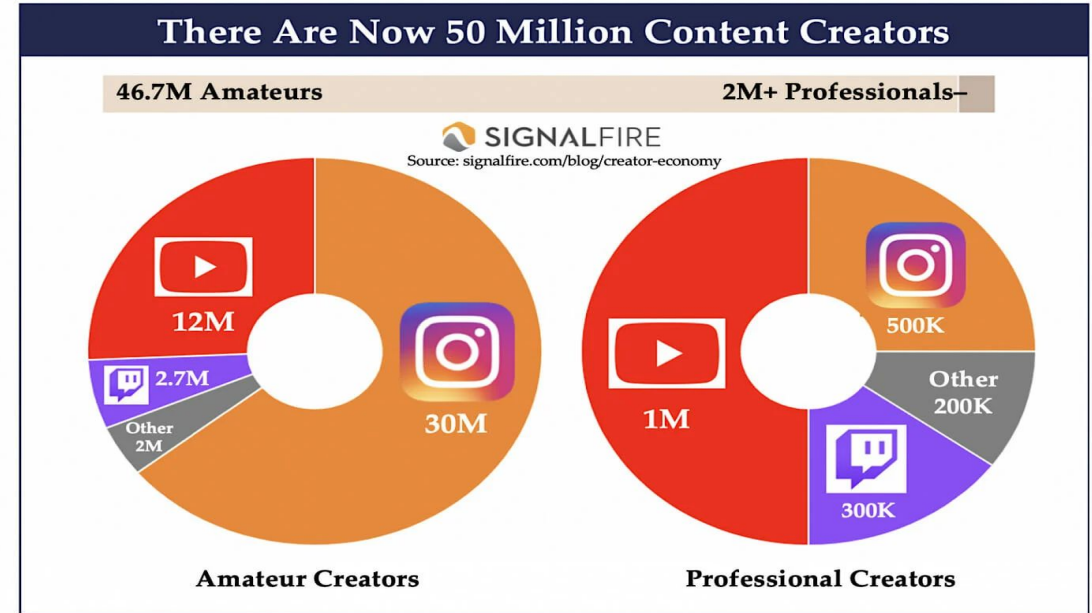


SOCIAL MEDIA

Widespread social media usage and influencer culture

The Indian Creator Economy

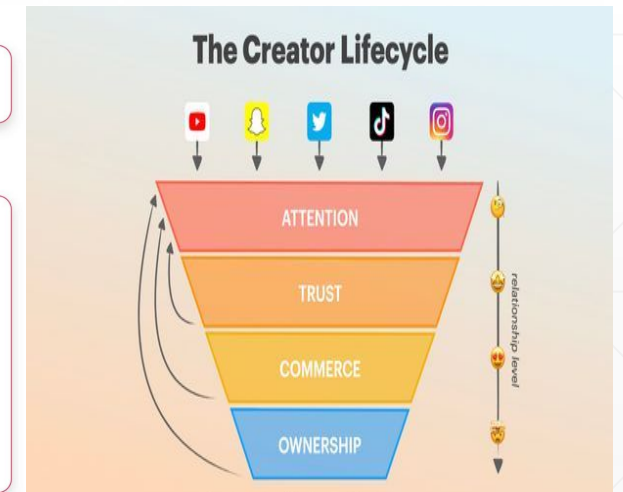
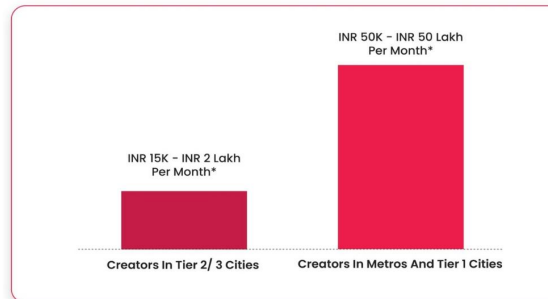
- Creator Economy refers to the digital ecosystem where individual creators such as YouTubers, TikTokers, and Digital Artists earn direct income from their audiences through social media platforms (Content Creation, Personal Branding, Community Engagement...).
- The Indian creator economy has projected a growth upto **\$1 trillion by 2030**.
- Boston Consulting Group in 2025 has highlighted that India's creators currently influence over **\$350 billion in consumer spending annually**.
- India is the home to **2 to 2.5 million** active digital creators with over 1,000 followers. The creator ecosystem's direct revenues, estimated at **\$20–25 billion today, are projected to reach \$100–125 billion by the end of the decade**.
- The factors responsible for such an economic change are massive (& affordable) digital penetration; celebrity-to-creator-led market; diverse monetization models; regional expansions & digital cultural transformations.



India's Creator Economy

Estimated Number Of Creators 100 Mn+

What Creators Earn In India



The Indian Creator Economy

- Top Content Creation Platforms include: **Instagram, YouTube, Facebook, Moj, ShareChat & Josh.**
- **37%** of the creator content is from **North India**. The second highest (**23%**) is from **Central India**.
- **Nano-creators** hold a majority (**10,000 followers**). The least share is of celebrity creators.
- **Comedy** is the key. Ideal genre for infotainment and edutainment.
- Brand collaborations & sponsored, ad-share revenue from platforms, personalised merchandise sales and fan subscriptions & memberships.
- **18 to 25 yrs.** and **26 to 35 yrs.** are mostly in the business of content creation.

THE RISE OF THE INDIAN CREATOR ECONOMY

ADHOC

3.5 Million

content creators in India across all social media platforms

(Source: Kofluence)

Influencer Diversity



Valuation of the Indian Influencer Marketing in 2023

\$228.9 Million

(Source: Quroz)

Content Creators

(Based on number of followers)

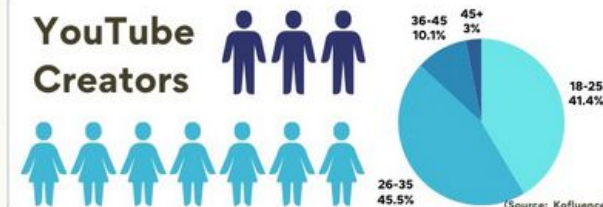
Nano (1-10K) Micro (10-100K)
Macro (100-500K) Celeb (500K+)



Top Category of Content Consumption

Comedy

YouTube Creators



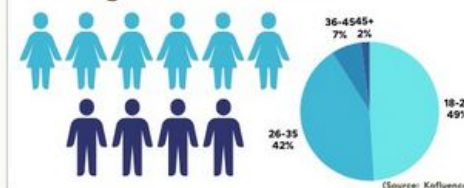
25%
Expected CAGR

(Source: Quroz)

Top Revenue Channels

- Brand Collaborations
- Ad Revenue
- Personalized Merchandise Sales
- Subscriptions & Memberships

Instagram Creators



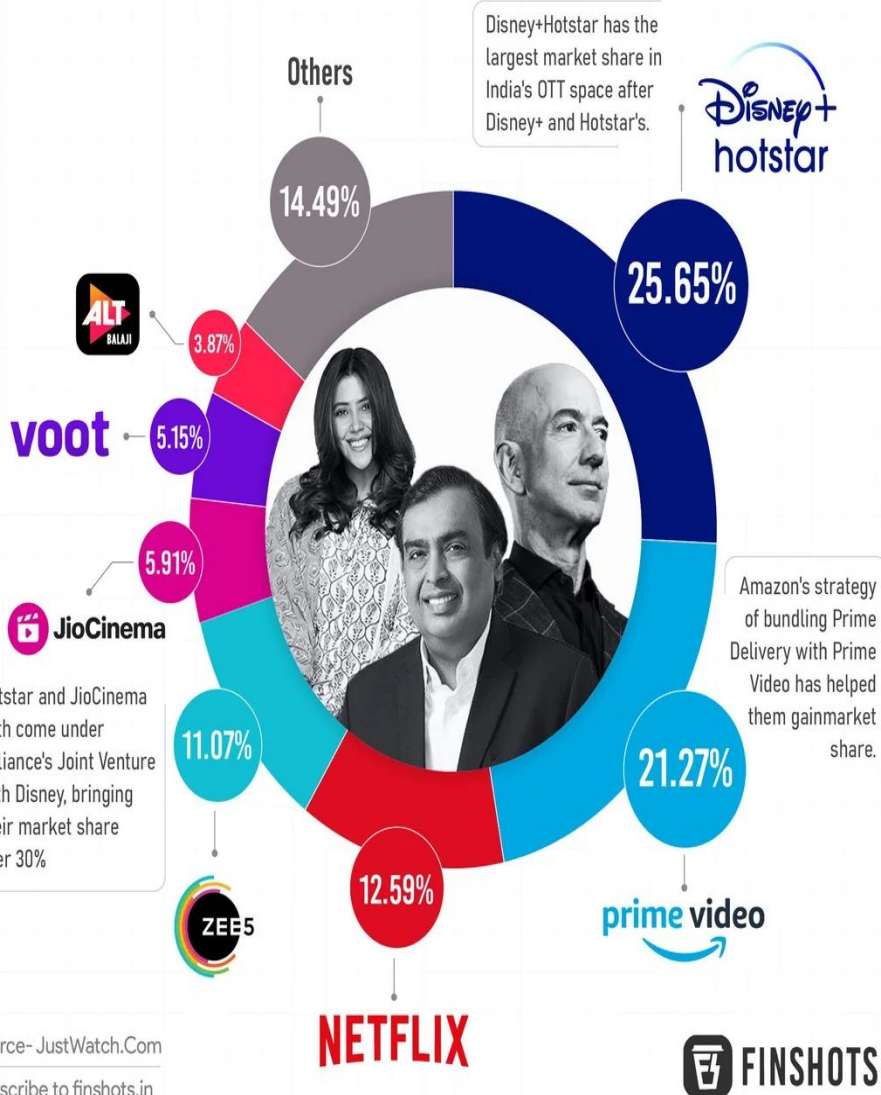
Top Platforms



(Source: Kofluence)

OTT MARKET SHARE IN INDIA

India's OTT markets have multiple players and are fragmented.
OTT in India has been popularised through bundling with telecom and other services.



- **OTT Market:**
Growth by 20.9% since 2023 (PwC)-
Rs. 17,496 Cr.
- **OTT Platforms:**
Approx 57 with close to 10.1Cr. Subscribers.
- **Indian OTT User-Base:**
601 million subscribers
- **Dominant OTT:**
YouTube with 38% of the total share

Why the Surge?

- Smartphone Penetration (55% and rising)
- Subscription and Ad-Based Models
- Diverse Content Choice
- Rise of Local Content
- Connected TV Growth (87% growth yr-on-yr)

Rise of OTT in India

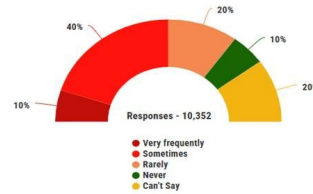
- OTT (Over-the-Top) refers to streaming media services like video and audio that are delivered directly to viewers over the internet, bypassing broadcast providers.
- OTT growth has been witnessed since 2016 when platforms such as Hotstar, Netflix and Prime entered the market.
- 2019-Jio Revolution: High-speed data at competitive prices.
- 2020-21: Global pandemic and OTT dependence.
- 2022-25: Launch of new platforms by big-tech and streaming of sports events. In other words, the next stage of smart integration.

OTT in India: Problem Areas & Future

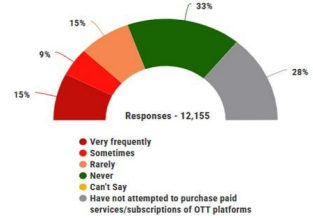
- Firstly, the future of OTT in India is very promising.
- High rural demand for content, followed by **edutainment, health and fitness and sports**, is expected to surge.
- Gaming** is going to be the next best value addition in the coming time.
- Problems may emerge in the case of **subscription fatigue, piracy of exclusive content, rising costs, price sensitivity & long-term homogenization of platforms.**

Users in India report 6 dark patterns common on OTT platforms; Over 1 in 2 upset over introduction of additional rental charges, advertisements post subscription purchase as dark patterns

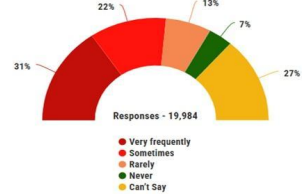
How often have you experienced difficulty in cancelling an yearly/monthly/weekly subscription to an app/software/OTT or online service where either there is no option available to cancel or the interface in such that it hides the cancellation option?



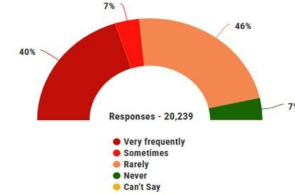
How often have you experienced with OTT service platforms that despite the service/subscription being discontinued by you, the platform continued to charge you on a periodic basis (SAAS billing dark pattern)?



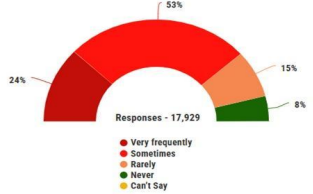
How often have you experienced that when purchasing an OTT subscription you are not informed that additional rental charges will be levied for some movies/shows (Bait & Switch dark pattern)?



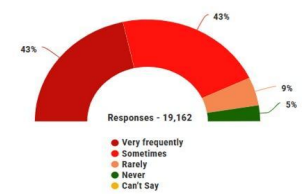
While subscribing to an OTT platform, how often did you encounter additional charges (like convenience fee, taxes, etc.) added at the final payment stage, which were not clearly disclosed upfront?



How often have you experienced that to watch or access certain content on an OTT platform, you were required to install another app, register separately or share unnecessary personal details?



While using OTT platforms, how often have you noticed that buttons/options to decline offers (e.g., "No Thanks") or cancel subscriptions are difficult to find, greyed out, or smaller in font compared to "Accept" or "Subscribe" options?



The survey received over 85,000 responses from OTT consumers located in 353 districts of India. 63% respondents were men while 37% respondents were women. 44% respondents were from tier 1, 25% from tier 2 and 31% respondents were from tier 3 & 4 districts. The survey was conducted via LocalCircles platform and all participants were validated citizens who had to be registered with LocalCircles to participate in this survey.

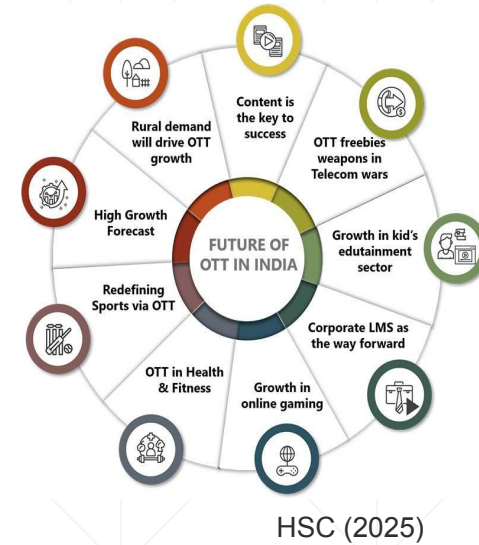
LocalCircles

What is your top concern with OTT platforms (like Amazon Prime, Netflix, Hotstar, etc)?



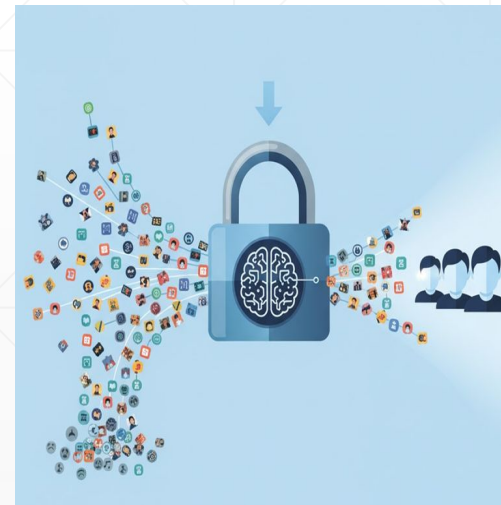
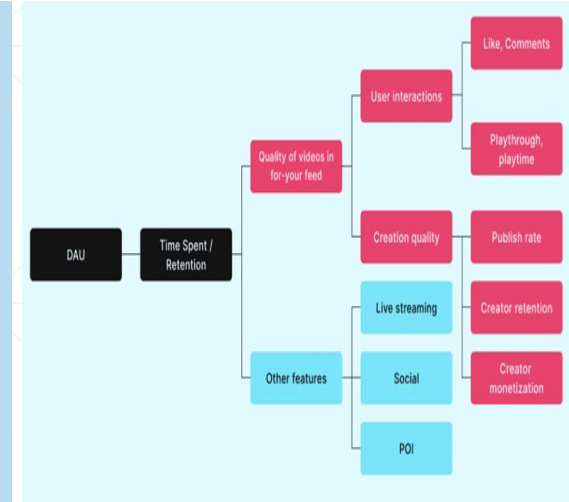
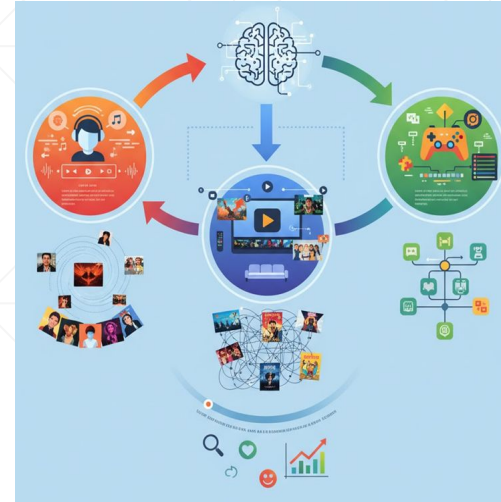
LocalCircles

Adult only content accessible to children is the top concern citizens have with OTT platforms







Transition in the Indian Media and Entertainment Landscape: Algorithmic Entertainment

- There has been a dynamic shift from linear broadcasting formats to algorithmic recommendations offering higher levels of personalisation.
- Argued to be “**Algorithmic Vernacularism**”. Algorithms are fine-tuning language preferences and local cultural indicators.
- “Algorithmic Vernacularism” is allowing creators and service providers to effectively cater to Tier 2 and 3 cities and rural entertainment economies.
- They are also playing the role of real-time content gatekeepers, especially for OTT and social media.
- Algorithms play a pivotal role also because approx. **90%** of digital content is consumed through mobile media.



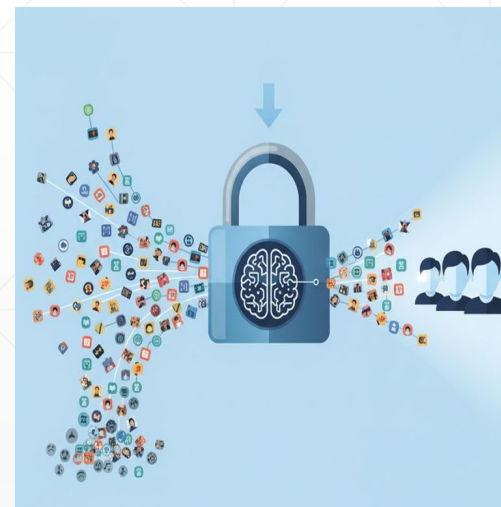
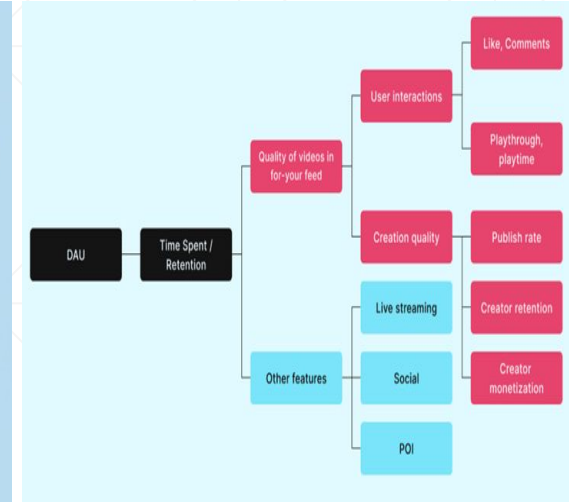
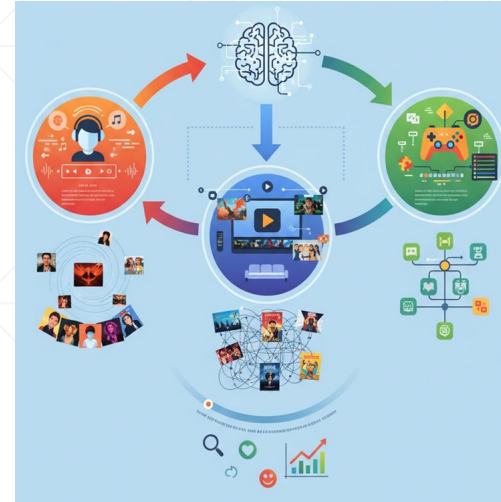
SOCIAL MEDIA PLATFORM ALGORITHMS

-  Engagement Algorithm
-  Interest Algorithm
-  Recommendation Algorithm
-  Relevance Algorithm





User-Generated

Transition in the Indian Media and Entertainment Landscape: Algorithmic Entertainment

- Algorithms have also been fundamental in amplifying the process of **hyper-personalisation**. This has further redefined the notions of mass culture on the basis of selective retention.
- There is a new concept of “**personal mass media**” that has started to take shape.
- Algorithms are also being understood as modern storytellers on the digital space. Content is being scripted to fit algorithmic **logics-punchlines, tagging, timing, etc.**
- From a sociological point of view, algorithms are playing a key role in shaping identity, discourse, popular culture, and regional aspirations.
- Even the **virality** of content and **fandom culture** is algorithm-driven.

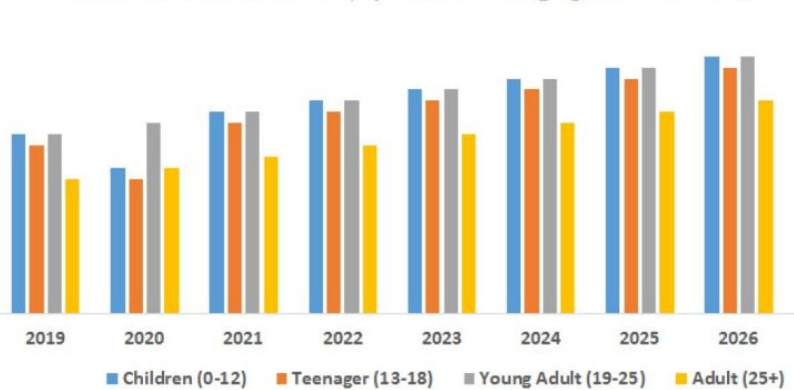


SOCIAL MEDIA PLATFORM ALGORITHMS

-  Engagement Algorithm
-  Interest Algorithm
-  Recommendation Algorithm
-  Relevance Algorithm

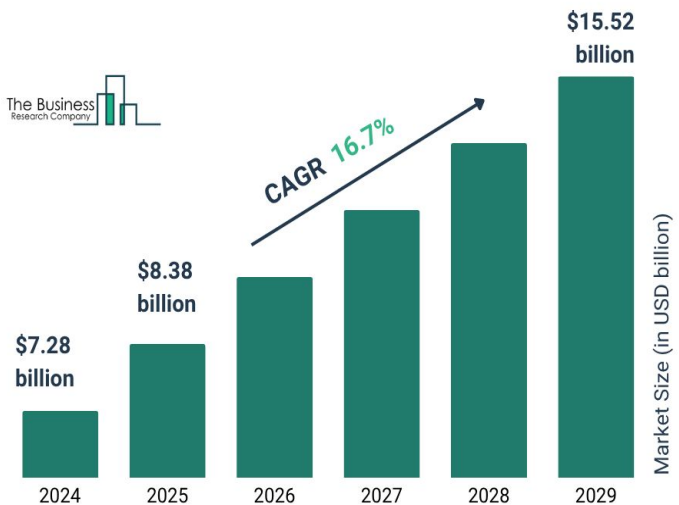
User-Generated

India Edutainment Market, by Visitors Demographics 2020 - 2026



Global Market Research (2025)

Edutainment Global Market Report 2025



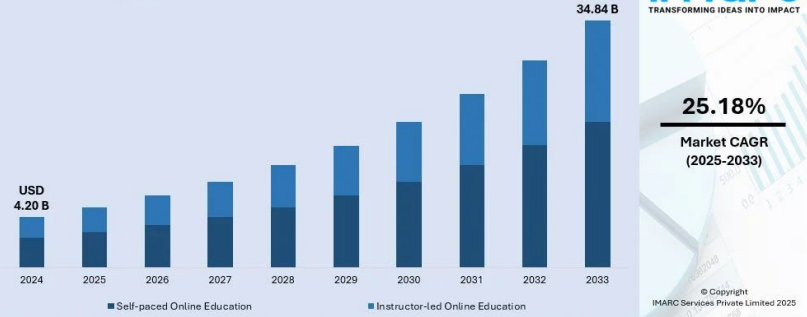
- Rise of the creator-led knowledge economies: Independent educators, journalists, subject experts, etc.
- Elements of **storytelling, music, and influencer collaborations** are being used aggressively.
- Infotainment has also begun to enter the OTT arena.
- **News Explainers + Reels + Interactive Content (Quint, Print, BBC, etc).**
- Social media platforms, especially **shorts, are new forms of micro-learning hubs.**
- Education + Entertainment the new emerging field in the media and entertainment industry.

Era of Edutainment and Infotainment

- The sudden rise in ICT has led to the shaping of edutainment and infotainment in India.
- One is aimed at building skills in an engaging manner, and the other is focused on informing the public in an appealing manner.
- YouTube, BYJUs, Udemy, SWAYAM, etc.
- Both concepts are relevant in the contemporary context, as digital media has provided a multilingual engagement.
- Global information is becoming more localised for the grassroots population.
- Information is becoming more concise due to algorithms.
- There is also an organic expansion of educational content provided entertainingly.

India Digital Education Market Forecast

Size, By Learning Type, 2024-2033 (USD Billion)



AI and the Creative Economy

- In the case of AI, it has begun to be used in the creative economy in India to bridge the linguistic divide.
- Initiatives like “Kalaa Setu” and “Bhasha Setu” under the WaveX platform are aimed at building tools to address India’s cultural complexity.
- Predictive analytics and AI-based recommendations are being encouraged for content ideation, audience forecasting and packaging cultural commodities for ideal output.
- Generative AI in the Indian creative economy is valued at **₹85.35 billion (2024-25)** and is expected to skyrocket to **₹671 billion** by 2030 (Global Newswire, 2025).
- The current developers of generative AI are focused on transcending traditional mediums by enabling new modes of storytelling (image, video, design) tailored for Indian audiences.
- Though AI is targeted towards reducing costs, there are ethical concerns over IP, copyright & reorganisation of labour.

6 Ways to Use **Generative AI** in Creative Industries



Content Creation



Art and Craft



Writing



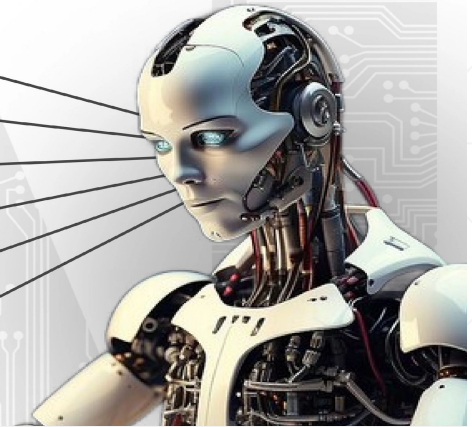
Design



Music Composition



Film and Animation



Challenges of Using **Generative AI** in Creative Industries

- Ethical Concerns
- Quality Control
- Job Displacement
- Human-AI Collaboration
- Long-term Impact on Creative Expression





Indian Media and Entertainment Landscape: Globalisation to Glocalisation: Multiculturalism

- Multiculturalism in India intensified post-globalisation.
- It was not merely diversity but also about actively valuing and integrating different languages, ethnicities, religions, and traditions into the social, political, and cultural fabric.
- ICT in India shaped multiculturalism by introducing **hybridity in storytelling**. It also allowed different cultural publics to flourish simultaneously.
- The process of cultural transition was not one-way; rather, there was a reverse flow of Indianization of global formats. For instance, Shark-Tank India, Big Brother-Big Boss, etc.



Indian Media and Entertainment Landscape: Globalization to Glocalization: Multiculturalism

- The hybridisation of narratives have helped in preserving the global storytelling structures and infusing them with local cultures to shape glocalised content formats.
 - Post 2019, the media and entertainment landscape has witnessed a steady growth of glocalised content, especially in the case of OTT platforms such as Netflix, Amazon Prime, and Disney+ Hotstar.
 - This process has not only made India a mere consumer of global content but also an active content production hub for the Global South.
 - Apart from Mumbai, cities like **Hyderabad, Chennai, Kochi and Kolkata** have become the regional media hubs for the development of media content in a multicultural manner.
 - Close to **50% of media content** is now being consumed in other vernacular languages apart from English and Hindi (PwC, 2024-28).
 - The other interesting observation is how global content is being imported in India and merged with local narratives in the form of films and music.
 - While Western media is offering a homogenised culture, India's glocalised culture is multilayered and bottom-up (**Indigenized, Global Compatible, Plural and Algorithmically Segmented**).
-

Indian Media and Entertainment Landscape: Globalization to Glocalization: Multiculturalism

- For instance, in India, post-pandemic, there has been a surge in the demand for regional cinema in Tamil, Telugu, Malayalam and Bengali.
 - Global hits like RRR and Jigarthanda DoubleX show how local stories can resonate internationally through universal themes like resistance, friendship, and justice.
 - Greater levels of interactivity in the form of subtitling, dubbing, and **AI-based language translation tools** now allow content in Tamil or other vernacular languages to reach audiences in the US, Europe, Japan, or Latin America.
 - This trend has further influenced India's **soft power economy** beyond films and music, such as **fashion, food, wellness, crafts, and digital art**.
 - Even the Indian diaspora audiences have started to create a **demand for content in their languages**, encouraging global platforms to acquire and distribute local films globally.
 - Regional content accounts for **45–50% of OTT viewership (2024-25)** in India and a growing share of global subscriptions.
 - Between 2022-24, Indian films across OTT have generated close to **\$323 million in revenue**. Further, during Prime Day (2025), the Indian language content was viewed across **224 countries and territories** (ET, 2025).
 - The latest example is that of Kantara Chapter 1, which has generated a revenue of **Rs. 590 Cr.** globally (ET, 2025).
-

Indian Media and Entertainment Landscape: Soft Power and Digital Diplomacy

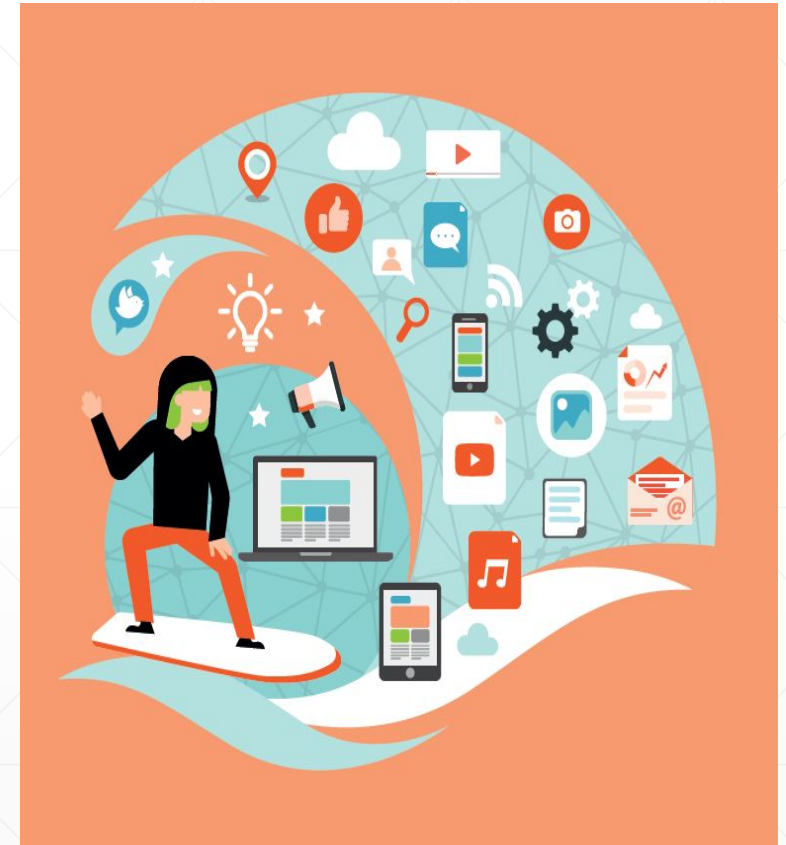
- Digital diplomacy is a part of public diplomacy, involving governments to engage with foreign publics directly to shape perception, build soft power, and influence international opinion. In the digital context, it involves social media, ICT platforms and digital outreach.
- It is not confined to just governments but also includes citizens, media networks, and global influencers.
- In the case of India, digital diplomacy involves cultural storytelling, social media diplomacy, AI-driven media monitoring, digital cultural events (e-Sangeet, Digital Ramayan) and digital activism.
- The Waves 2025 summit was accessible internationally in audiovisual format, showcasing India as a **global cultural innovation hub** integrating media, AI, and creative industries.
- International Film Festival of India (IFFI) is another important diplomatic event that promotes cultural exchange and showcases local talent across global platforms.



SSPC (2025)

Need for Media and Information Literacy

- Media and Information Literacy for Algorithms and Personalisation of Content.
- Media and Information Literacy for recognising Cultural Narratives.
- Media and Information Literacy for identifying Infotainment and Edutainment Layers.
- Platform Literacy and Individual Privacy
- Media and Information Literacy for Ethical Consumption
- Media and Information Literacy for Combating Manipulation
- Media and Information Literacy for greater awareness about Digital Diplomacy.



Council of Europe (2025)