

Rating
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Issue Opens on
August 18, 2026

Issue Closes on
August 20, 2026

Listing Date
August 25, 2026

Price Band
342 - 360

Issue Size (INR Mn)
2,820

Value Creation Beyond the Box Office

- Proven Creative Leadership with a 25-Year Track Record**
 Sunshine Pictures is led by Vipul Amrutlal Shah, a filmmaker with over 25 years of experience and a filmography spanning 13 commercial films including blockbusters like Aankhen, Namaste London, Singh Is Kinng and The Kerala Story - the highest ROI Hindi film of 2023. This track record has built deep institutional relationships with major studios (Jio Studios, Zee, Viacom18, Fox Star, Reliance), giving SPL preferential access to co-production capital and distribution networks. The "Sunshine Pictures" brand carries commercial credibility in an industry where a production house's reputation directly determines its ability to attract A-list talent, secure favourable OTT deals and negotiate screen allocations.
- Disciplined Budget-Tiered Production Strategy Minimises Capital Risk**
 SPL follows a structured risk-allocation framework linked directly to project budgets: films costing up to ~INR 30 Cr are sole-produced (full IP ownership, full upside), films in the ~INR 30-70 Cr range are co-produced with studios on a shared-cost basis, and projects exceeding ~INR 70 Cr are pursued only through co-production or strategic partnerships where the studio absorbs the majority of capital outlay. This tiered approach ensures the company never overextends its balance sheet on a single project - sole productions deliver outsized ROI on hits while co-productions cap downside on larger, riskier bets. The result is a working capital discipline rare among Indian production houses, where budget overruns and single-project blowups routinely destroy profitability.
- Asset-Light, Variable-Cost Model Drives Structurally Superior Margins**
 SPL operates with just 28 full-time employees and owns no studios, cameras, editing suites or post-production infrastructure. All technical crew, equipment, VFX services and production facilities are hired on a project-to-project basis - making nearly the entire cost structure variable rather than fixed. This means overhead costs scale linearly with production activity: in years with fewer releases, costs contract proportionately, protecting margins from the downside. This model delivered an EBITDA margin of 76.61% in FY26 and a 3-year average PAT margin of ~42% - dramatically superior to listed peers Panorama Studios (12%), Baweja Studios (9%) and Balaji Telefilms (currently loss-making at -21.6%).

Outlook – Sunshine Pictures is positioned for growth as it scales its content pipeline while retaining its disciplined capital-allocation framework. The combination of established studio relationships, selective sole productions and co-production partnerships should enable the Company to balance IP ownership with downside protection. Its asset-light operating model provides significant operating leverage as content volumes scale, with limited incremental fixed-cost requirements. With a growing slate across films, digital originals and music, the Company is well placed to improve content throughput, diversify revenue streams and sustain structurally strong profitability.

Valuation – At the upper price band of INR 360, the Company is valued at 28x FY26 P/E, based on post dilution EPS of INR 12.85. With a visible production pipeline extending to CY29, Sunshine Pictures is well positioned to capitalise on the growing opportunity across genres and content formats. Its project-based cost structure, disciplined budgeting and selective use of co-production partnerships support strong margins while limiting capital risk. We believe the management's focus on prudent project selection and strategic partnerships provides a sound foundation for sustainable growth amid evolving consumer preferences. Given the attractive growth opportunity, differentiated operating model and execution capabilities, we recommend **SUBSCRIBE** from a long-term investment perspective.

Key Risks – Revenue visibility remains limited given the project-based nature of the business and dependence on the commercial success of individual content releases. High dependence on key management personnel, particularly Vipul Shah, coupled with intense competition, execution risks and potential volatility in content monetisation, could constrain earnings predictability and margins.

Offer Details

Particulars	IPO Details
No. of Shares under IPO (Mn)	7.83
Fresh issue # Shares (Mn)	4.80
OFS # Shares (Mn)	3.03
Price Band (INR)	342-360
Post Issue M. Cap (INR Mn)	11,213.6

Issue	%
QIB	Not more than 50%
NIB	Not less than 15%
Retail	Not less than 35%

Category	Pre-Issue (%)	Post-Issue (%)
Promoters & Promoter Group	100	74.84
Public / Others	-	25.16

Lead Manager(s)	Registrar
GYR Capital Advisors Pvt. Ltd.	Bigshare Services

Indicative Timetable	
Offer Closing Date	20 th August, 2026
Finalization of Basis of Allotment with Stock Exchange	21 st August, 2026
Initiation of Refunds	24 th August, 2026
Credit of Equity Shares to Demat accounts	24 th August, 2026
Commencement of Trading of Eq. shares	25 th August, 2026

Source: IPO Prospectus

Company Overview

Sunshine Pictures was incorporated in July 2007 as 'Energetic Films Private Limited'. It was renamed to 'Sunshine Pictures Private Limited' in March 2010 and subsequently converted to a public limited company in September 2024 in preparation for this IPO. The company is registered at Andheri (W), Mumbai, and is led by Promoter & MD Vipul Amrutlal Shah — a filmmaker with 25+ years of experience known for directing 'Aankhen' (2002), 'Namastey London' (2007), 'Singh Is Kinng' (2008) and 'London Dreams' (2009). Co-promoter Shefali Vipul Shah is an acclaimed actress (Emmy-nominated for 'Delhi Crime') who serves as Whole-Time Director.

Sunshine Pictures Limited is engaged across the content value chain, with operations spanning research and development of scripts, end-to-end content production, intellectual property creation, monetisation of content rights and distribution. The Company has established a track record of producing commercially successful content and has developed relationships with leading studios, talent agencies and creative professionals, supporting repeat collaborations with established industry participants.

Since inception, the Company has progressively expanded its presence in motion picture production. As of the date of the Red Herring Prospectus, it has produced 13 commercial films, comprising seven co-productions with reputed studios and six self-produced films, along with two web series, three television serials and one short commercial film. The Company is currently co-producing “Hisaab” with Jio Studios, which is in the post-production stage and is scheduled for release in Fiscal 2027. It is also solely producing a commercial film tentatively titled “Samuk” and a web series tentatively titled “Nanavati vs Nanavati”, both scheduled for release in Fiscal 2027.

In addition, Sunshine Pictures has recently expanded into music and digital content through the launch of Sunshine Music and Sunshine Digital (Originals). Its digital portfolio currently includes 36 original music videos on its YouTube channel, along with its maiden digital web series “Bawra Mann” and “Ankahee”. The Company further has six films and two web series in its production pipeline, providing visibility into its future content slate and supporting the continued expansion of its intellectual property portfolio.

Business Model

SPL operates as a content originator across three formats: feature films, television serials and web series. The company does not own studios, equipment or post-production facilities — it functions as an asset-light production house that assembles talent and outsources technical execution (VFX, dubbing, sound mixing). This keeps fixed costs low but makes every project a standalone bet.

The company employs two production models:

- (a) Co-Production Model: SPL partners with a studio (e.g., Jio Studios, Zee, Viacom18) which funds a portion of the production budget. Revenue and IP are shared per agreed ratios - typically 50:50. This model de-risks financial exposure but caps upside. Of SPL's 13 films to date, 7 were co-produced.
- (b) Sole Production Model: SPL funds the entire production and retains all IP, distribution rights, OTT/satellite rights and downstream derivatives. This model carries higher risk but delivers significantly higher returns when a film succeeds. 6 of 13 films were sole productions, including 'The Kerala Story' - the company's most commercially successful project.

Revenue Streams

SPL's revenue flows from three primary channels: (i) theatrical box office collections plus distribution revenue; (ii) sale/licensing of OTT, satellite and digital rights; and (iii) music rights exploitation, talent management and social media monetization. In FY26, film production and distribution contributed 89.68% of revenue (INR 66.76 Cr), web series/TV serials contributed 1.32% (INR 0.99 Cr) and the 'Others' segment (music, YouTube, talent management) contributed 8.99% (INR 6.69 Cr).

Revenue Segment	FY2026 (Standalone)	FY2025 (Consolidated)	FY2024 (Consolidated)
Films & Associated Rights	INR 66.76 Cr (89.7%)	INR 53.81 Cr (52.1%)	INR 130.83 Cr (97.8%)
Web Series / TV Serials	INR 0.99 Cr (1.3%)	INR 49.50 Cr (47.9%)	INR 2.75 Cr (2.1%)
Others (Music, YouTube, etc.)	INR 6.69 Cr (9.0%)	INR 0.02 Cr (0.02%)	INR 0.21 Cr (0.2%)
Total Revenue from Operations	INR 74.44 Cr	INR 103.33 Cr	INR 133.80 Cr

Source: IPO Prospectus, Deven Choksey Research

Key Competitive Moat

- **Proven ROI-Maximising Production Model** - Sunshine Pictures operates one of the leanest production setups in Indian M&E - just 28 employees, no owned studios or equipment, and a strict no-cash/minimum-cash payment policy with on-set accountants tracking daily expenses. This asset-light discipline delivered 'The Kerala Story' as the highest ROI blockbuster of 2023. The dual model (co-production for de-risking, sole production for full IP upside) gives the company flexibility to calibrate risk per project. Even when films underperform, the tight cost structure limits downside - the company has never faced a material budget escalation in three fiscal years.
- **Exceptional Profitability vs Peers** - Across FY24-26, Sunshine Pictures has maintained PAT margins of 34-54% - dramatically superior to Panorama Studios (7-14%), Baweja Studios (9-13%) and Balaji Telefilms (currently loss-making at -21.6%). Even adjusting for the FY26 OTT assignment timing, FY25 PAT margin of 33.35% on INR 103 Cr revenue is legitimately strong. The company is essentially debt-free (D/E of 0.06x) while peers carry significantly higher leverage (Panorama at 1.6x). This margin superiority reflects genuine cost discipline, not just revenue timing.
- **Deep Promoter Domain Expertise with IP Monetisation Track Record** - Vipul Shah's 25+ year filmography (Aankhen, Namastey London, Singh Is Kinng, The Kerala Story) is not just a creative credential - it translates into tangible studio relationships. SPL has co-produced with Fox Star, Reliance Big Entertainment, Viacom18, Phantom Films, Zee and now Jio Studios. This relationship capital is the real moat. The company has also demonstrated multi-window IP monetisation: theatrical - OTT rights - satellite - music rights - YouTube/digital - extracting revenue across 5+ distribution windows from a single piece of content, including sequels and franchise building (Commando 1-3, Force 1-2).
- **Favourable Industry Positioning at an Inflection Point** - SPL is entering the public market at a time when the Indian M&E industry is structurally expanding - screen count growing in Tier 2/3 cities, OTT platforms competing for original content, and international appetite for Indian stories rising. Unlike larger peers who are scaling down (Balaji's revenue halved YoY), SPL has three projects in active production (Hisaab with Jio Studios, Samuk, Nanavati vs Nanavati) that could deliver a strong FY27 revenue cycle. The INR 173 Cr fresh issue proceeds provide a working capital runway to fund 2-3 simultaneous productions - something the company couldn't do pre-IPO - potentially doubling content throughput.

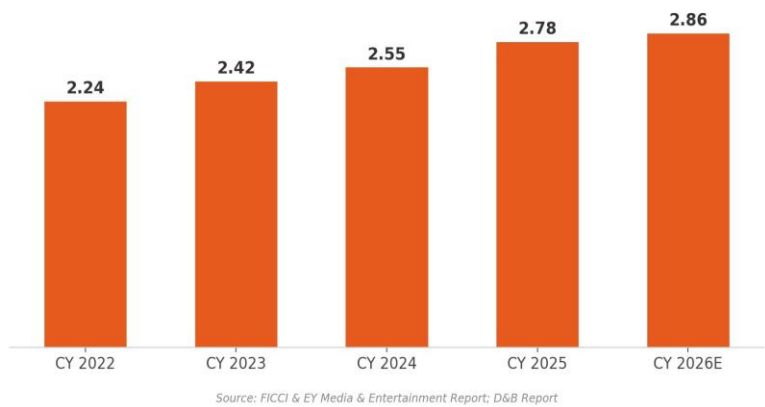
Key Strategies

- **Increase Production Capacity** - The company plans to scale content output by expanding its writer pool, commissioning more story ideas across formats, and building a broader funnel of scripts suited for films, web series and digital content. To execute this, SPL intends to hire young creative talent, groom them in-house and build a "creative leadership bench" that enables multiple projects to run concurrently across different formats. The goal is to extend the revenue pipeline and improve medium-term earnings visibility - moving from the current 2-3 active projects to a larger, steady slate over the next 3-5 years.
- **Diversify the Content Portfolio** - SPL recognises the risk of over-dependence on a single genre or format and is actively diversifying into drama, thriller, comedy, biopics, historical fiction, family entertainment and socially relevant cinema. The company has already launched two new verticals - Sunshine Music (36 original music releases live on YouTube) and Sunshine Digital Originals (maiden web series "Bawra Mann" and "Ankahee"). The multi-format, multi-genre approach targets both mass and niche audiences - including younger digital-first viewers, family audiences and regional consumers - to reduce revenue concentration and bring more predictability to earnings.
- **Launch Adjacent Businesses** - Beyond production, SPL plans to leverage its industry network and filmmaking expertise to enter related business verticals - potentially including studios, outsourced VFX and post-production services, and a scaled-up in-house music label. The music label strategy in particular aims to build a content library over 3-5 years by acquiring and distributing music rights and creating original audio content, generating a steady annuity-style revenue stream that can offset the hit-driven volatility of theatrical releases.
- **Embrace New-Age Digital Media** - The company sees digital convergence, AR/VR technologies, mobile-first content consumption and low-cost data penetration as structural growth drivers. SPL plans to hire specialised talent, form technology partnerships and leverage its existing content library to participate in these emerging opportunities. Beyond revenue, the strategy also aims to collect audience data and behavioural insights from digital platforms, using analytics to refine content decisions and improve the predictability of commercial outcomes for future projects.

About the Industry

Indian media and entertainment (M&E) sector demonstrated substantial growth in CY 2025, increasing by INR 230 billion from INR 2.55 trillion in CY 2024 to INR 2.78 trillion in CY 2025, representing approximately 9.1% YoY growth. Between CY 2022 and CY 2026, the sector has expanded at a compound annual growth rate (CAGR) of approximately 6.3%, rising from INR 2.24 trillion to a projected INR 2.86 trillion. The M&E sector contributes around 0.8% of India's GDP, provides direct employment to around 2.75 million people, and indirect employment to over 10 million people.

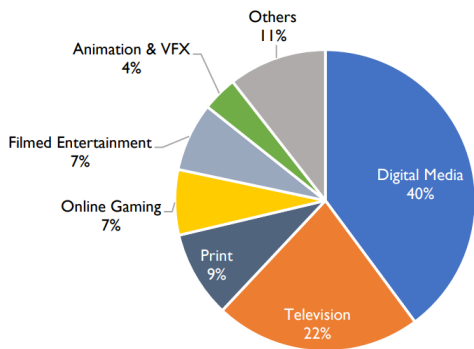
Indian Media & Entertainment Sector (in INR Trillion)



While television has reached the second largest segment position, digital media has surpassed it in CY 2025 with 40% market share. The overall M&E sector is expected to grow at a rate of 2.8%, increasing from INR 2.78 trillion in CY 2025 to INR 2.86 trillion in CY 2026, and further expand to INR 3.30 trillion by CY 2028. A key contributor to this expansion is the rising demand for visual effects (VFX), driven by the increasing popularity of Indian films, television shows, and web series. VFX has become an integral component for filmmakers aiming to create visually compelling content, reshaping the industry's landscape.

This growth signals significant opportunities for India in the global VFX market. With rapid digital transformation, fuelled by a growing number of internet users and affordable smartphones, India is well-positioned to emerge as a major player in VFX. The share of new media, including digital platforms and online gaming, grew from 20% in 2019 to 47% in 2025. Conversely, traditional media segments such as linear television, print, film, music, radio and OOH saw their combined share 44% during the same period.

Market Segmentation of India M&E industry , CY 2025



Consumer preferences have shifted toward on-demand and personalized content through streaming platforms, which has driven increased demand for VFX. This shift has resulted in more original content being commissioned, with Indian studios gaining global recognition. International production houses are increasingly outsourcing VFX work to India due to its cost-effectiveness and high-quality services, presenting an opportunity for the country to capture a larger share of the global VFX market.

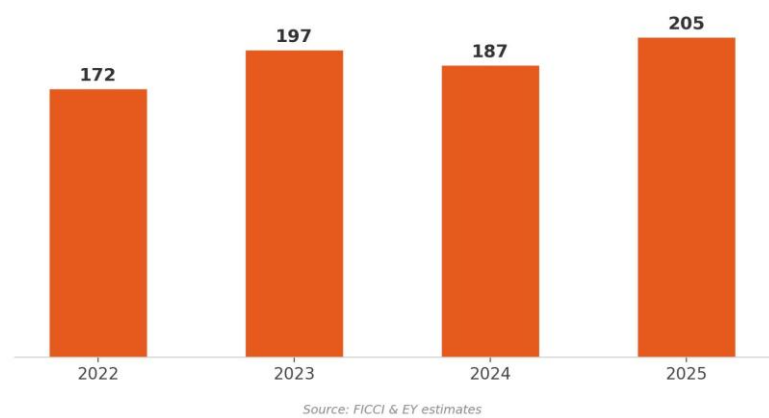
Despite challenges such as piracy, low broadband penetration in rural areas, and rising competition from digital platforms, the Indian broadcasting and entertainment sector is expected to continue its expansion. With growing demand for high-quality visual content, technological advancements, and a supportive market environment, India is on a path to becoming a key player in the global VFX industry.

Source: IPO Prospectus, Deven Choksey Research

Indian Film Entertainment Industry

The Indian film entertainment industry has experienced a remarkable surge in recent years, fueled by a confluence of factors. Increased production, coupled with box office successes and evolving audience preferences, have propelled the industry's market size to a substantial INR 205 billion in 2025 from INR 172 billion in 2022. This impressive growth trajectory, reflecting a CAGR of approximately 6%, underscores the industry's robust health and its potential for continued expansion.

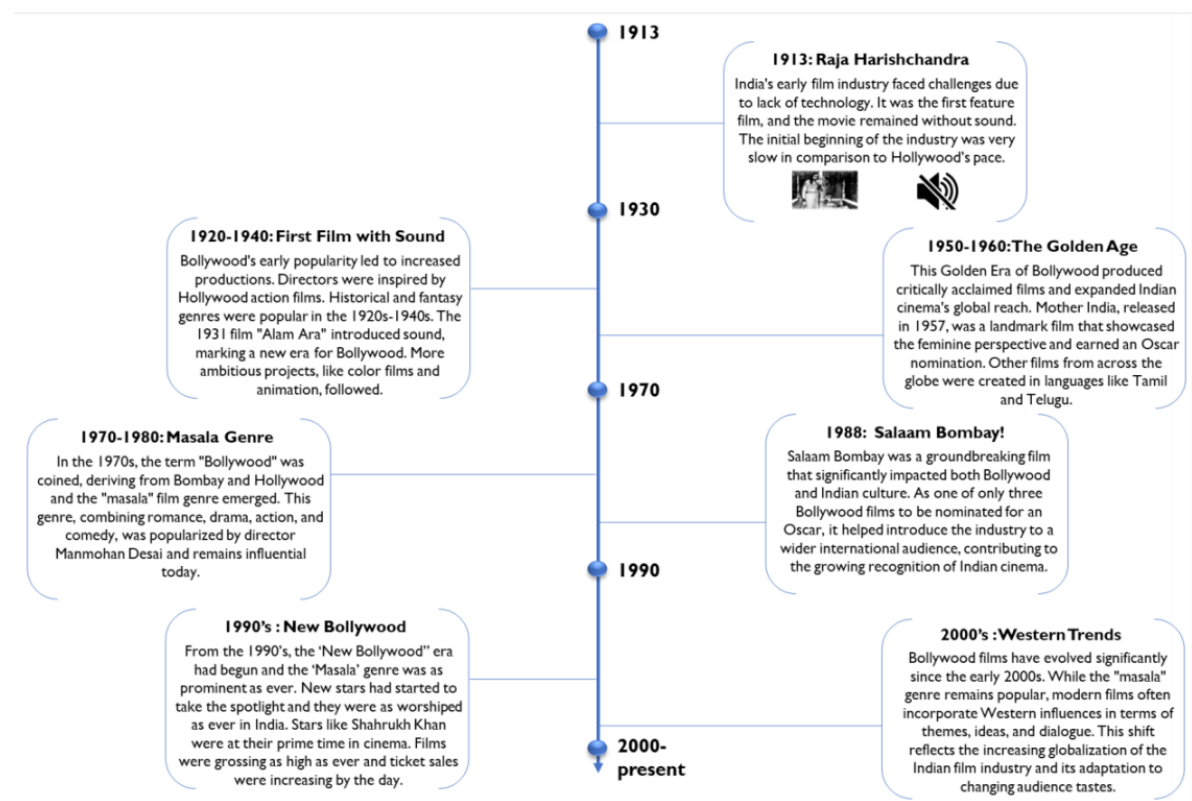
Indian Film Entertainment Industry Market Size (in INR Billion), 2022-2025



The growth has been fuelled by several key trends. The number of films released in theatres has steadily increased, reaching a new high of 1,972 films in 2025. While screen count has grown modestly with multiplex chains adding approximately 240 screens annually, it still remains relatively low compared to the population, indicating that the cinema experience remains a luxury for most Indians. The domestic theatrical market witnessed strong growth, reaching a significant milestone of INR 130 billion, up from INR 114 billion in 2024.

The industry's global reach has also expanded, with Indian films being released in more countries than ever before. The digital landscape has witnessed a shift, with streaming platforms becoming more selective in acquiring direct-to-digital rights, emphasizing the importance of theatrical performance. Broadcast rights have remained relatively soft, reflecting challenges faced by film channels. However, in-cinema advertising has shown a strong recovery, indicating growing advertiser interest in reaching cinema audiences.

Evolution of Indian Film Entertainment Industry



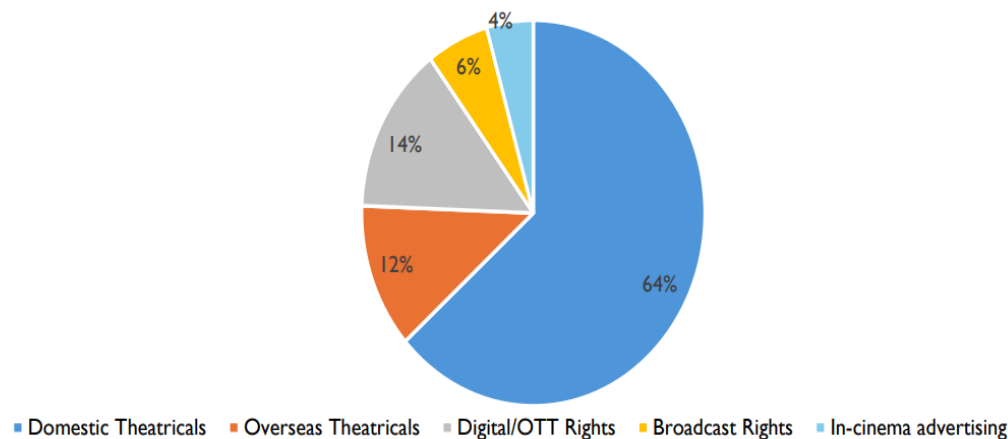
Source: IPO Prospectus, Deven Choksey Research

Overall, the Indian film entertainment industry is in a strong position, driven by a combination of factors, including increased production, box office success, global reach, and technological advancements. As the industry continues to evolve, it is poised to play an even more significant role in the global film landscape.

Market Segmentation

The Indian film entertainment industry is segmented into various revenue streams, with domestic theatricals, digital/OTT rights, overseas theatricals, broadcast rights, and in-cinema advertising accounting for the majority of the market share. In 2025, domestic theatricals dominated the market, contributing 64% of the total revenue, totalling INR 130 billion. This reflects the continued popularity of cinema experiences among Indian audiences.

Indian Film Entertainment Industry Market Segementation, (in %), 2025



Digital/OTT rights accounted for 14% of the market share, valued at INR 29 billion. The growth of streaming platforms has provided new avenues for film distribution and consumption, expanding the reach of Indian films beyond traditional theatrical release. Overseas theatricals contributed to about 12% of the market, totalling INR 25 billion. The increasing popularity of Indian films in international markets has driven this growth, with countries like the United States, the United Kingdom, and Australia emerging as key markets.

Broadcast rights accounted for 6% of the market, valued at INR 12 billion. While television broadcasting remains a significant revenue stream for the industry, the rise of streaming platforms has presented new challenges and opportunities. In-cinema advertising, though a smaller segment, contributed 4% of the market, totalling INR 9 billion. This segment has shown resilience, with advertisers recognizing the value of reaching captive audiences in cinema halls.

Overall, the Indian film entertainment industry is a diverse market with multiple revenue streams. While domestic theatricals continue to be the dominant segment, the growing importance of digital/OTT rights and overseas markets reflects the industry's evolving landscape. As technology advances and audience preferences change, the segmentation of the industry is likely to evolve further.

Major Trends in the Indian Film Industry

- OTT Platforms Reshaping Distribution Economics** - Streaming platforms (Netflix, Amazon Prime, JioHotstar, Zee5) have become primary distribution channels, especially for mid-budget and niche content. OTT/digital rights now account for 14% of industry revenue (INR 29 billion). However, platforms are becoming more selective in acquiring direct-to-digital rights, making theatrical box office performance increasingly critical as a signal for OTT deal pricing. Indians spent 1.23 trillion hours on mobile phones in 2025 (~5.8 hours/day per smartphone user), underscoring the structural shift to digital consumption.
- Regional Cinema Breaking Through Nationally** - South Indian films now dominate box office collections — INR 62 billion in 2025 vs Hindi cinema's INR 50 billion. Films like Kantara, Thudarum and Coolie are crossing language barriers through pan-India releases, multilingual dubbing and OTT subtitling. Of 1,972 films released theatrically in 2025, South Indian languages led with 1,111 releases. This trend is forcing Hindi production houses like Sunshine Pictures to rethink content strategy and consider multi-language originals.
- Content Over Stars — Quality Storytelling Wins** - Audiences are becoming more discerning, favouring compelling narratives over star-driven spectacles. Content-rich films with smaller budgets are delivering outsized ROI (The Kerala Story being a prime example for Sunshine Pictures). Independent films, biopics and socially relevant cinema are gaining traction. This trend benefits lean production houses like SPL that prioritise script quality and cost discipline over marquee casting budgets.

Key challenges & risks associated with film Production and Distribution Aspect in Film Industry

The Indian film industry is one of the largest in the world, producing a vast number of films annually across multiple languages. However, the production and distribution of films in this dynamic market face several key challenges and risks, which can impact profitability, audience reach, and the long-term success of projects.

Production Challenges

- **Rising Production Costs** - The cost of producing films, especially with increasing demand for high-quality content involving advanced VFX, top-tier talent, and premium locations, is escalating rapidly. This is particularly challenging for mid-budget films that need to compete with big-budget blockbusters. High production budgets raise the stakes for profitability, as the financial burden increases in cases where films fail to recover costs at the box office.
- **Talent Management and Scheduling** - Coordinating actors, directors, and technical staff can be complex, especially for larger films. A-list actors and directors often juggle multiple projects, making it challenging to synchronize schedules, which can lead to project delays and budget overruns.
- **Technological Adaptation** - The rapid evolution of filmmaking technology, including advanced visual effects (VFX) and 3D filming, requires constant updates in equipment and training. Smaller production houses struggle to adapt to these technologies, leading to disparities in production quality.
- **Piracy** - One of the most significant risks in Indian cinema is piracy. Films are often leaked online soon after their release, leading to a massive loss in box office revenue. Despite legal efforts, piracy remains rampant, undermining the profitability of films.

Distribution Challenges

- **Limited Screen Availability** - India has approximately 10,000 cinema screens to cater to a population of over 1.4 billion, with the largest deficit in Hindi-speaking markets. This creates intense competition among filmmakers for prime slots in cinemas, particularly for big releases that require a wide distribution to recoup costs quickly.
- **Declining Pay-TV homes** - Pay-TV homes have been decreasing in India as more viewers shift to OTT platforms. This trend poses a risk to traditional film distribution models, which heavily rely on television broadcast deals for additional revenue. Declining television audiences mean reduced pay-tv revenue streams, affecting profitability.
- **Regional vs. National Distribution** - India's diverse linguistic landscape presents both an opportunity and a challenge. Reaching audiences across different states requires tailored distribution strategies. Films that are successful in one region may struggle to gain traction in another, limiting the potential reach of films that do not cater to pan-India audiences.
- **High Dependence on Theatrical Revenues** - Despite the rise of digital platforms, theatrical releases continue to be the primary source of revenue for films. The risk here is that films often have a very short window to succeed at the box office before being replaced by new releases, putting immense pressure on marketing and opening-weekend performance.
- **International Distribution Hurdles**: Indian films, particularly regional films, often face challenges in gaining international distribution. Even though the demand for Indian content is growing globally, logistical issues, censorship, and differing content regulations in various countries make international distribution a complex and costly process.

Source: IPO Prospectus, Deven Choksey Research

Peer Analysis

(In lakhs)

	Sunshine Pictures (FY26 Standalone)	Panorama Studios (FY25)	Baweja Studios (FY26)	Balaji Telefilms (FY26)
Revenue from Operations	7,443.7	34,807.2	6,893.7	21,083.5
EBITDA	5,702.6	6,227.4	1,217.9	-5,130.5
PAT	4,002.2	4,045.4	608.0	-4,549.3
EBITDA Margin (%)	76.61%	18%	17.7%	-24.3%
PAT Margin (%)	53.77%	12%	8.8%	-21.6%
ROA	—	8%	3.3%	-5.2%
ROCE	—	25%	7.6%	-8.8%
Net Worth	14,513.5	18,984.9	11,006.6	64,136.5
Debt/Equity	0.06	1.60	0.35	0.02
ROE	27.58%	21%	5.5%	-7.1%

Source: IPO Prospectus, Deven Choksey Research

Projects under Pipeline

#	Project	Format	Genre	Production Model	Key Cast / Director	Status / Release
A. PROJECTS UNDER PRODUCTION (3)						
1	Hisaab	Film	Thriller / Drama	Co-Production (Jio Studios)	Shefali Shah, Jaideep Ahlawat, Abhishek Banerji	Post-Production Release: FY2027
2	Samuk	Film	Sci-Fi / Action / Supernatural Horror	Sole Production	Akshay Kumar + ensemble; Dir: Kanishk Varma	Pre-Production Shooting: Aug 2026; Release: FY2027
3	Nanavati vs Nanavati	Web Series	Family Drama / Power Saga	Produced for Amazon Prime	Jackie Shroff, Meenakshi Seshadri, Ram Kapoor, Bhagyashree; Dir: Tushar Goel	In Production Shooting from Jul 2026
B. PROJECTS IN PIPELINE — Production Yet to Start (8)						
4	Kaanha	Film	Mythology / Epic	TBD	Cast & director TBD; Script under development	Development Tentative: FY2028
5	Fevicol	Film	Comedy / Romance	TBD	Cast & director TBD; Script under development	Development Tentative: FY2028
6	Buldozer	Film	Action / Comedy	TBD	Cast & director TBD; Script under development	Development Tentative: FY2029
7	Good Morning Rhea	Film	Thriller / Mystery	TBD	Dir: Kanishk Varma; Cast TBD; Script finalised	Script Finalised Tentative: FY2029
8	Maaya	Web Series	Espionage / Spy Thriller	Pitching to OTT platforms	Writers: Arpita Chatterjee, Stuti Nair; Script finalised; Cast TBD	Script Finalised Tentative: FY2029
9	Bheem	Film	Superhero / Mythology / Action	TBD (Big Budget)	Cast & director TBD; Script under development	Development Tentative: FY2029
10	Nanavati vs Nanavati S2	Web Series	Family Drama / Power Saga	For Amazon Prime (subject to S1 approval)	TBD; Contingent on Season 1 performance & Amazon approval	Development Tentative: FY2028
11	The Kerala Story 3	Film	Social Drama / Thriller	Sole Production	TBD; Script under development	Development Release: TBD

Source: IPO Prospectus, Deven Choksey Research

About Management



Mr. Vipul Amrutlal Shah

Founder & Managing Director: A B.Com graduate with 25+ years of industry experience, Vipul Shah is the key creative and strategic force behind Sunshine Pictures, overseeing script selection, casting, studio partnerships, project execution and growth strategy. His track record includes successful films such as *Aankhen*, *Namastey London*, *Singh Is Kinng* and *The Kerala Story*, underpinning the Company's content-selection and execution capabilities.



Mrs. Shefali Vipul Shah

Whole-Time Director: A B.Com graduate and acclaimed actress with 26+ years of experience, Shefali Shah brings significant creative and industry expertise to Sunshine Pictures. She contributes to script identification, creative development and production quality, while her established relationships with leading talent strengthen the Company's ability to attract high-quality actors, directors and OTT/theatrical partners.

Source: IPO Prospectus, Deven Choksey Research

Key Risks

- **Audience Acceptance Is Inherently Unpredictable** - The company's entire revenue depends on public acceptance of its films, web series and TV serials - a variable that cannot be reliably predicted. Revenue is driven by factors including public taste, star power, competing releases, marketing effectiveness and alternative entertainment options, all of which are beyond SPL's control. Several past projects - Action Replayy, Kuch Love Jaisa and Bastar - failed to achieve anticipated commercial success despite investment. If the company misjudges audience preferences or fails to market a film effectively, production and distribution costs may not be recouped, directly impacting profitability.
- **Box Office Dependency and Limited Rights Monetisation** - A disproportionately high share of a film's revenue in India comes from first-week theatrical collections, which also serve as the benchmark for pricing OTT, satellite and downstream rights. Poor opening-week box office performance - as witnessed with Action Replayy and Bastar - compresses revenue across all subsequent monetisation windows. Under the co-production model, SPL can only monetise rights it retains; the remaining value flows to the studio partner, creating structural revenue leakage. Any consistent failure at the box office would have a cascading adverse impact on the company's financial position across multiple fiscal years.
- **Top-5 Customer Concentration Drives Revenue Risk** - More than 50% of SPL's revenue originates from its top 5 customers - studios and independent distributors - whose names the company has not disclosed due to non-receipt of consent. In FY26, the top 5 contributed 87.76% of total revenue; in FY25, this was 99.98%; and in FY24, it was 97.80%. Loss of any single major customer - whether a studio partner, OTT platform or distributor - would have an immediate and material adverse effect on revenue.
- **Socially Contentious Content Attracts Regulatory and Legal Risk** - SPL's films, particularly The Kerala Story and The Kerala Story 2, have attracted significant opposition from religious groups, civil society organisations and state governments. The Kerala Story was banned in West Bengal (subsequently stayed by the Supreme Court), and The Kerala Story 2 faced an interim stay on release in Kerala from the High Court before being overturned by a Division Bench. Additional PILs alleging objectionable content have been filed. Such legal challenges can delay or prevent theatrical releases, reduce box office collections in affected states, generate negative publicity, increase legal costs and deter risk-averse OTT platforms from acquiring rights.
- **Delays, Cost Overruns or Cancellation of Film Projects** - Film productions are susceptible to delays from multiple sources - talent scheduling conflicts, weather disruptions, regulatory clearances, location permit issues and post-production technical challenges. Cost overruns can occur when scripts require reshoots, VFX budgets escalate or marketing spend exceeds estimates. In extreme cases, projects may be abandoned entirely. Any material delay or cost overrun on even one of SPL's 2-3 annual productions can distort the entire fiscal year's financial performance, given the company's concentrated revenue profile and absence of a diversified content buffer.
- **Dependency on Creative Talent and Industry Relationship** - SPL's ability to produce commercially viable content depends on maintaining relationships with a limited pool of actors, directors, cinematographers and technical crew. India's creative talent pool is concentrated, and competition to secure top-tier talent drives costs higher. If key creative relationships deteriorate, or if talent demands exceed SPL's budget discipline, the company may be unable to assemble competitive production teams.

Source: IPO Prospectus, Deven Choksey Research

Key Financials

Particulars (In Lakhs)	As at 31.03.2024 (Consolidated)	As at 31.03.2025 (Consolidated)	As at 31.03.2026 (Standalone)
A. ASSETS			
1. Non-Current Assets			
Property, Plant & Equipment (incl. ROU & CWIP)	2,522.39	1,320.10	1,075.34
Investments, Financial Assets & Deferred Tax	991.20	431.01	222.35
Total Non-Current Assets	3,513.59	1,751.11	1,297.69
2. Current Assets			
Inventories (Films under Production)	2,431.68	2,407.56	7,506.02
Trade Receivables	796.61	2,839.15	6,650.54
Cash & Cash Equivalents	133.22	1,164.15	48.25
Other Current Assets (Investments, Loans, Others)	2,862.70	3,501.88	963.60
Total Current Assets	6,224.21	9,912.74	15,168.41
Assets Classified as Held for Sale	0.00	1,464.48	1,497.80
TOTAL ASSETS	9,737.80	13,128.33	17,963.90
B. EQUITY & LIABILITIES			
1. Shareholders' Funds			
Equity Share Capital	12.31	2,634.88	2,634.88
Other Equity (Reserves & Surplus)	7,047.32	7,872.00	11,878.58
Total Shareholders' Funds	7,059.63	10,506.88	14,513.46
2. Non-Current Liabilities			
Borrowings	0.00	218.27	165.59
Other Non-Current Liabilities (Lease, Provisions, DTL)	23.60	54.85	67.11
Total Non-Current Liabilities	23.60	273.12	232.70
3. Current Liabilities			
Current Borrowings (incl. OD facility)	1,666.82	897.93	743.83
Trade Payables	30.95	115.28	163.24
Other Financial Liabilities	699.19	367.73	574.90
Other Current Liabilities (Lease, Provisions, Tax, Others)	257.61	967.39	1,735.77
Total Current Liabilities	2,654.57	2,348.33	3,217.74
TOTAL EQUITY & LIABILITIES	9,737.80	13,128.33	17,963.90

Source: IPO Prospectus, Deven Choksey Research

Profit & Loss Statement

Profit & Loss Statement (INR Mn)	FY24	FY25	FY26
Revenue			
Revenue from operations	1,337.98	1,033.30	744.37
Other income	56.62	24.73	18.38
Total Revenue	1,394.60	1,058.03	762.75
Expenses			
Operational Cost	622.36	509.75	136.25
Employee benefit expenses	2.38	13.54	20.84
Finance costs	6.87	17.54	17.63
Depreciation & amortization	22.21	27.76	27.21
Other expenses	30.13	27.26	17.03
Total Expenses	683.95	595.86	218.95
Profit before associate, exceptional items & tax	710.65	462.17	543.80
Share of profit of associate	-	-	-
Profit before exceptional items & tax	710.65	462.17	543.80
Exceptional Items			
Gain on sale of associate	-	0.10	-
Statutory impact of new Labour Code	-	-	(3.16)
Profit Before Tax (PBT)	710.65	462.27	540.64
Tax Expense			
Current tax	174.21	117.66	146.35
Deferred tax	2.95	(0.04)	(5.93)
Total Tax Expense	177.16	117.63	140.42
Profit After Tax (PAT)	533.49	344.65	400.22

Cash Flow Statement

Cash Flow Statement (INR Mn)	FY24	FY25	FY26
Opening Cash & Cash Equivalents	3.62	13.32	116.42
Operating Cash Flow	315.96	284.73	-(332.06)
Investing Cash Flow	-(299.68)	-(108.09)	259.45
Financing Cash Flow	-(6.58)	-(73.55)	-(38.98)
Net Change in Cash	9.70	103.09	-(111.59)
Closing Cash & Cash Equivalents	13.32	116.42	4.83

Source: IPO Prospectus, Deven Choksey Research

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