THE ECONOMIC CONTRIBUTION OF THE AUDIOVISUAL INDUSTRY IN SOUTH KOREA

A study by Oxford Economics for the Motion Picture Association – South Korea

APRIL 2026

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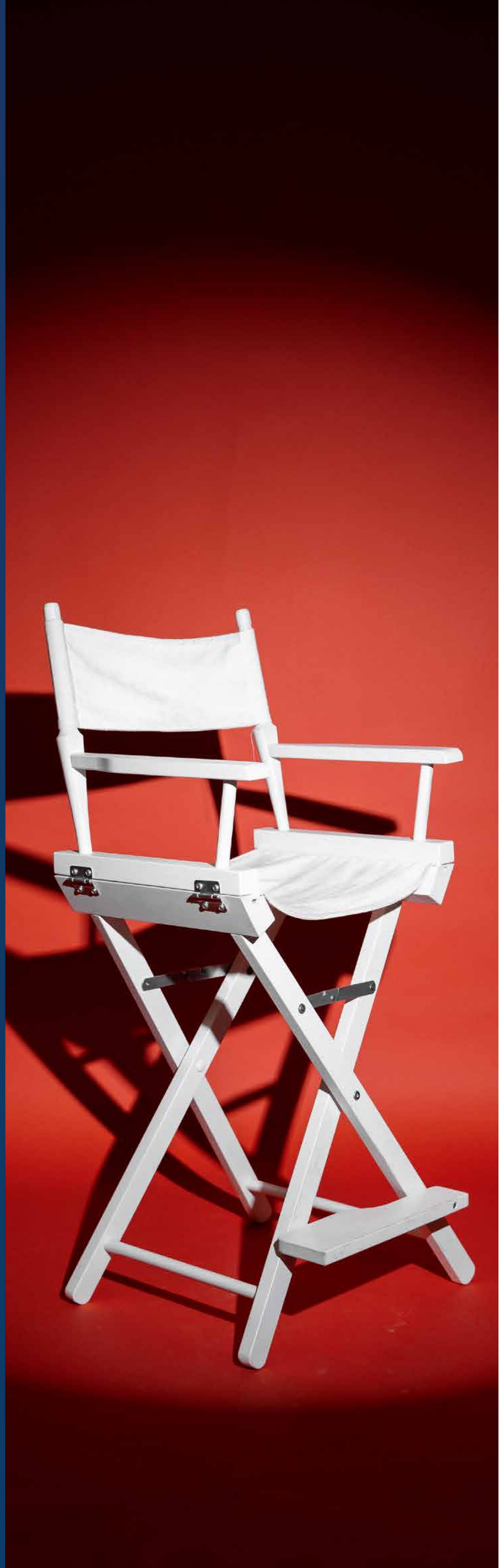

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The modelling and results are based on information provided by third parties, upon which Oxford Economics has relied in good faith in the preparation of its analysis and forecasts. Any subsequent revision or update to these data may affect the assessments and projections presented.

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APRIL 2026

EXECUTIVE SUMMARY

While creating and delivering the films and programmes that global audiences value, South Korea's audiovisual industry sustains substantial gross domestic product (GDP), employment, and tax revenues through direct operations, purchases from domestic suppliers, and wage-financed spending across the wider economy. Oxford Economics was commissioned by the Motion Picture Association to estimate the total economic contribution of South Korea's audiovisual industry in 2025.

₩24,080bn

Total contribution to GDP in South Korea in 2025

291,100

Total number of jobs supported in South Korea in 2025

Our assessment covers the full supply chain, including producers, distributors, broadcasters, Video-on-Demand (VOD) services, cinemas, as well as the specialist suppliers they rely on.

We estimate that in 2025, South Korea's audiovisual industry generated KRW 24,080 billion in GDP and supported 291,100 jobs. Within this total, direct operations of the industry accounted for KRW 7,750 billion and 85,900 jobs, supply chain activities added KRW 10,440 billion and 120,500 jobs, and induced household spending contributed KRW 5,880 billion and 84,800 jobs. This distribution of economic contribution reflects a strong multiplier effect. For every KRW 1 billion of GDP directly contributed by the audiovisual industry, an additional KRW 2.1 billion was created elsewhere in the economy, implying a GDP multiplier of 3.1 times. For every 100 people directly employed, a further 240 jobs were supported across other industries, implying an employment multiplier of 3.4.

The breadth of contribution is evident in the sectoral composition of employment. Information and communication accounts for 116,500 jobs supported by the audiovisual industry, followed by business services with 30,500 and arts, entertainment and recreation with 24,600. Other sectors also saw employment contributions, such as in accommodation and catering, wholesale and retail, transport and storage, and manufacturing. These patterns reflect a highly interconnected production ecosystem in which studios, suppliers, and service providers collaborate at scale, anchoring high-value creative and digital work while sustaining activity across the wider services base.

Alongside its broad sectoral contribution, South Korea's audiovisual industry strongly supports micro, small and medium-sized enterprises (MSMEs). Across direct activity, the supply chain, and induced economic activity stimulated across the wider economy, 78% of all jobs supported by the audiovisual industry were estimated to be in MSMEs. Micro enterprises alone make up 36% of the total employment footprint of the industry.

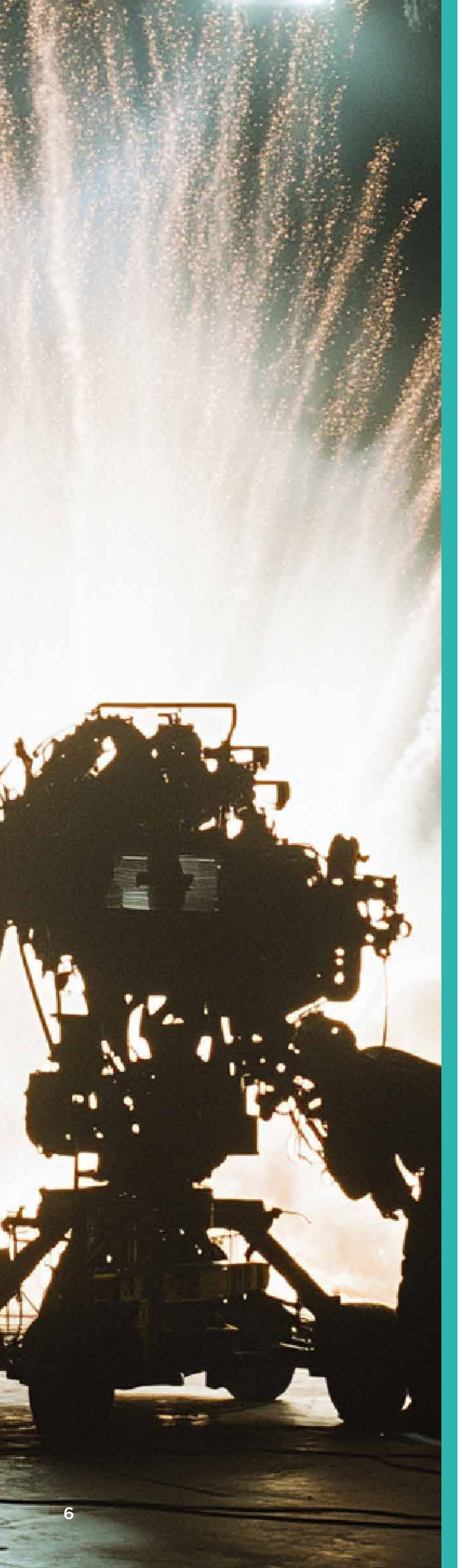
The audiovisual industry also generated substantial tax revenues for South Korea's government, which in 2025 amounted to approximately KRW 7,170 billion. Of this, KRW 4,570 billion was paid directly by firms and employees, KRW 1,730 billion arose indirectly through the supply chain, and KRW 870 billion was generated via induced household spending.

We extend our analysis by providing granular modelling and forecasts for key segments of South Korea's audiovisual industry: film, television, and VOD media.

Television (TV) remained the backbone, contributing around KRW 15,620 billion—roughly 65% of the industry's GDP contribution—with film adding KRW 4,960 billion (21%) and VOD a further KRW 3,500 billion (15%). Together, these segments collectively supported around 291,100 jobs, including approximately 181,200 in television, 77,800 in film and 32,100 in VOD. The distribution highlights a diversified base in which broadcasting delivers the largest footprint, film provides substantial value through high quality content, and VOD is a meaningful contributor with clear scope to grow further.

Looking ahead to 2028, we expect VOD to continue to outperform the rest of the audiovisual industry. In real 2025 prices, VOD's direct GDP and tax contribution is projected to grow by about 7.4% and 7.2% per year, respectively, with direct employment rising by around 6.1% per year. By contrast, television and film are expected to see a slight contraction in direct GDP, tax and employment. This is consistent with global shifts in media consumption habits toward streaming and digital consumption.

Beyond its core economic contribution, South Korea's audiovisual industry's reach continues to expand through strong export performance and global visibility. Exports of Korean film and television were worth an estimated KRW 1.8 trillion in 2024, nearly double the 2019 level of KRW 899 billion. This growth is notable in a country that has historically anchored its export model in manufacturing.

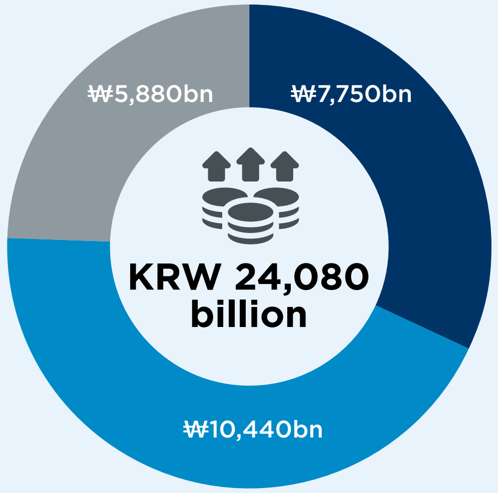


As Korean content integrates more deeply with global markets, it supports tourism, strengthens national branding, and broadens cultural influence. In tandem with the rapid expansion of Korean film and television exports, foreign arrivals to South Korea increased from roughly 6 million in 2005 to about 16 million in 2024. The International Visitor Survey indicates that 38.3% of tourists were motivated to visit after experiencing Korean Wave content—up from 32.1% a year earlier. This makes it the most frequently cited reason for visiting Korea and signals that screen exposure is converting into travel intent. Academic evidence aligns with this: a 2017 study found a statistically significant positive link between Hallyu exports and inbound tourism; a 2021 study reported a larger tourism impact from broadcasting than music, likely through destination image effects; and a 2024 survey in Indonesia showed film-related attributes increased both intent to travel and perceptions of Korea.

Taken together, these findings show that beyond GDP and jobs, the audiovisual industry delivers material spillovers in tourism and cultural soft power, amplifying the overall contribution to national growth and Korea's global influence.

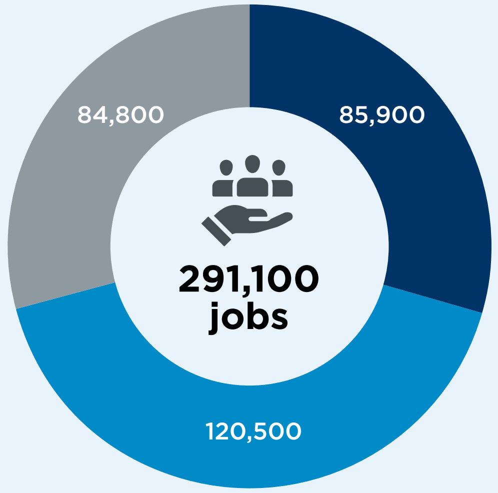
THE ECONOMIC CONTRIBUTION OF THE AUDIOVISUAL INDUSTRY IN SOUTH KOREA

Economic contribution of South Korea's audiovisual industry, 2025



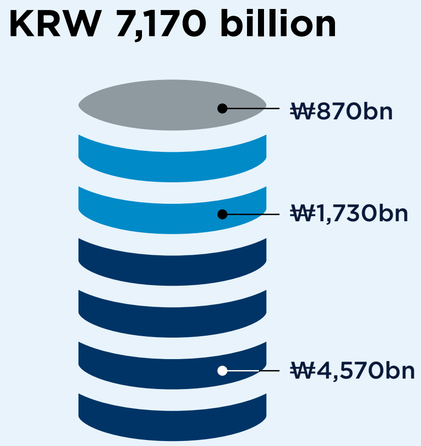
GDP contributions

For every KRW 1 billion of GDP directly contributed by the audiovisual industry, an **additional KRW 2.1 billion** was created elsewhere in the economy.



Employment

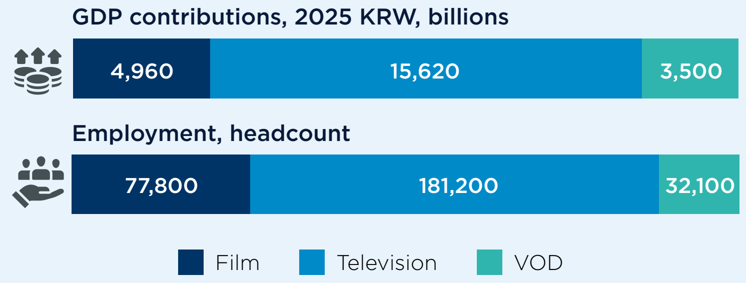
For every 100 people directly employed, a **further 240 jobs** were supported across other industries.



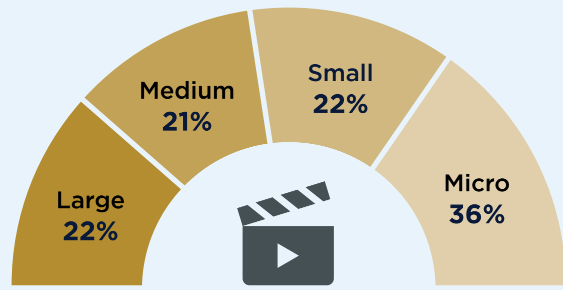
Tax

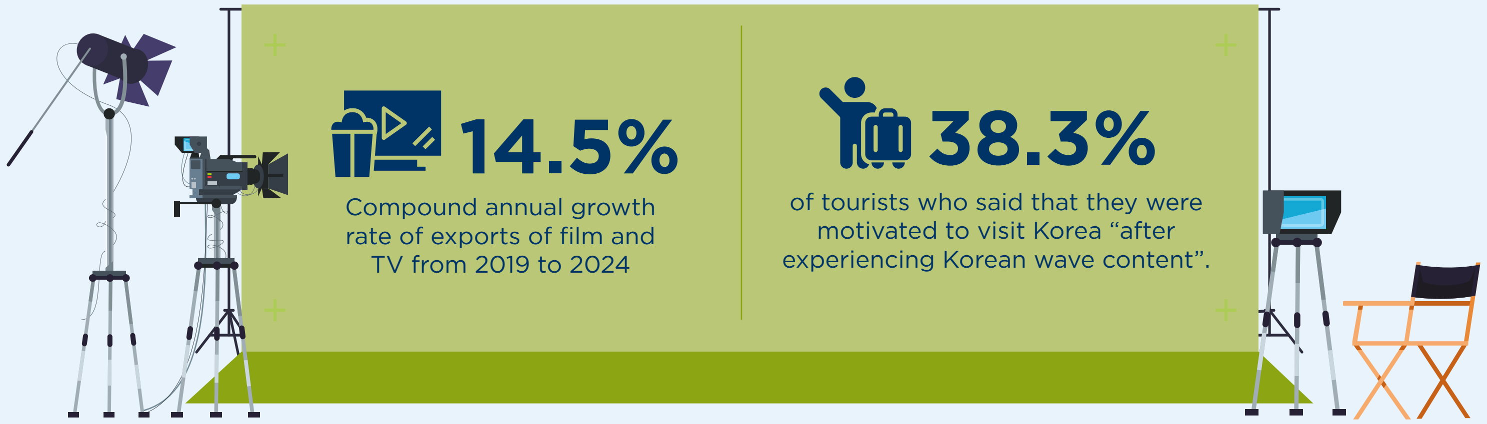
Direct
Indirect
Induced

Economic contribution of South Korea's audiovisual industry to domestic GDP and employment, by segment, 2025



Share of jobs supported by the audiovisual industry, by size of enterprise, 2025





Totals may not sum due to rounding.

1. INTRODUCTION

South Korea's audiovisual industry is a strategic engine of both economic growth and soft power, anchoring the "Korean Wave" (Hallyu) that has propelled the country's global influence. High quality K-dramas and auteur-driven cinema have turned Korean storytelling into a premium export, boosting demand for Korean brands and travel. A robust ecosystem exists from indie auteurs to major studios, supported by strong public policy and complemented by investment from domestic and global streaming platforms. Beyond revenue, the industry helps to shape national identity and showcase Korean craft and innovation.

Despite its global momentum, South Korea's audiovisual industry faces structural headwinds. As with many leading markets for cinema-going, box office revenues have not recovered from the COVID-19 pandemic and the mid-budget productions that once characterised the industry are thinning out amid rising production costs, location scarcity, and lower margins. More recently, policy and regulatory uncertainty hamper the appetite for investment in the industry. These factors mean that continued growth is not guaranteed and will depend on coordinated policy, investment, and industry strategy.

In South Korea, the creative industries are explicitly treated as strategic engines of economic growth and soft power. The Ministry of Culture, Sports and Tourism (MCST) sets national strategies for the content industry, while the Korea Creative Content Agency (KOCCA) delivers export promotion, policy study, training programmes, and market analysis. This policy focus aligns with South Korea's broader goals to expand K-content exports, attract inward investment and convert cultural popularity into tourism and national branding gains. Against this backdrop, the Motion Picture Association commissioned this analysis to quantify the economic value that the audiovisual industry brings to South Korea. This study updates earlier assessments and provides an evidence base to inform policy design and the industry's long-term competitiveness.

This study analyses the industry's activities, the effects on the supply chain and retail economies, as well as other positive socio-economic benefits in 2025. The structure of this report is as follows: Section 2 reports on the economic contribution of the audiovisual industry taken as a whole, while Section 3 offers analysis for each sub-segment. Section 4 provides a discussion on the wider impacts of South Korea's audiovisual industry.

METHODOLOGY

Oxford Economics collected extensive data about the audiovisual industry from South Korea's official national statistics agency and other sources. Our use of these data was essential to estimating the total size and key characteristics of the industry, such as gross value-added contribution to GDP, employee compensation, and intermediate consumption.

In particular, we used the following data sources:

Korea Creative Content Agency (KOCCA)'s Content Industry Statistics

Bank of Korea's Input-Output table

Third party market research providers like Statista Market Insights and Media Partners Asia

AN INTRODUCTION TO ECONOMIC IMPACT ANALYSIS

In this economic impact assessment, we calculate the flow of the audiovisual industry's economic activity across the following three channels:

- **Direct impacts** measure the economic footprint of the industry's operations and activities. This includes people employed on movie sets, in post-production services firms, at concession stands at movie theatres, and everyone in between.
- **Indirect impacts** are a calculation of the economic activity—jobs, GDP, and taxes—occurring within the industry's supply chains from the procurement of goods and services.
- **Induced impacts** are a measure of the economic activity driven by the consumer spending sourced from the wages paid to the industry's employees, as well as the wages paid to employees supported throughout its supply chain.

Direct Impact

The industry employs staff to produce, distribute, and exhibit film and television. This creates jobs, produces GDP, and generates tax revenues for authorities.

+

Indirect Impact

It also spends money with suppliers who employ staff, generate GDP and pay taxes. They use other suppliers in turn.

+

Induced Impact

Employees (including of the suppliers) spend their wages in the wider economy, generating more GDP, jobs and tax revenues.

↓

Total Impact

Added together, these three effects - direct, indirect, and induced - comprise the total economic impact of the audiovisual industry in South Korea.

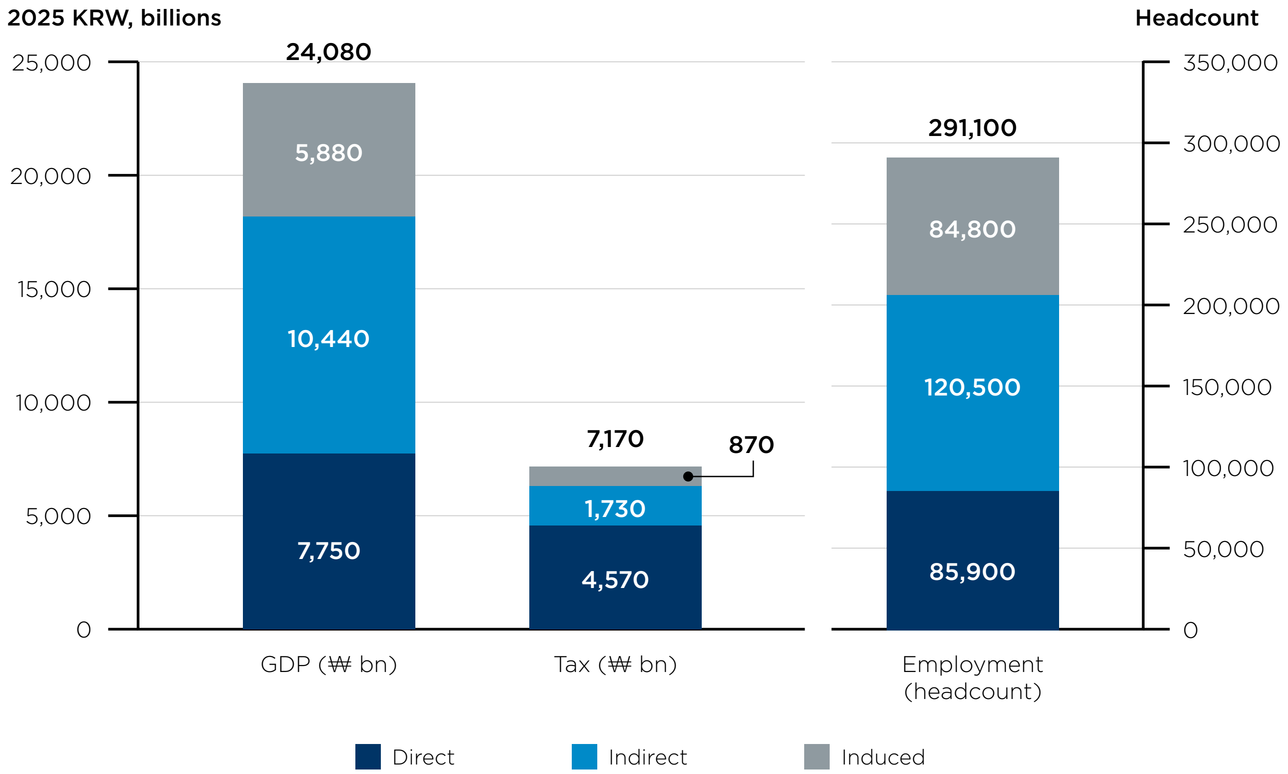
2. TOTAL ECONOMIC CONTRIBUTION OF THE AUDIOVISUAL INDUSTRY

This economic contribution assessment measures the audiovisual industry's contribution along three dimensions: its addition to gross domestic product (GDP), the number of jobs it supports across the workforce, and the tax revenues it generates for the government.

These impacts arise through three channels. The direct channel comprises the operations of organisations within South Korea's audiovisual industry, including film and TV producers, broadcasters, streaming platforms, distributors, and cinemas. The indirect channel captures supply chain activity stimulated by these operations, such as equipment rental, set construction, professional services, transport and logistics. The induced channel reflects the additional economic activity generated when employees in the industry and its suppliers spend their wages in the wider economy.

We estimate that the audiovisual industry, in total, contributed KRW 24,080 billion to South Korea's GDP and supported 291,100 jobs in 2025. The industry was responsible for supporting a combined total tax contribution worth KRW 7,170 billion in 2025. The disaggregated contribution across the three channels of impact is displayed in Fig. 1 and explained in more detail below.

Fig. 1. Economic contribution of South Korea's audiovisual industry, 2025



Source: Oxford Economics
Totals may not sum due to rounding

2.1. THE CONTRIBUTION TO SOUTH KOREA'S GDP

In 2025, the direct operations within the audiovisual industry accounted for 32% of the industry's total contribution to South Korea's GDP and were worth KRW 7,750 billion.

The economic footprint of South Korea's audiovisual industry extends well beyond its direct operations. In 2025, indirect supply-chain spending supported an additional KRW 10,440 billion contribution to South Korea's GDP, while induced spending by employees in the industry and its suppliers added a further KRW 5,880 billion.

This reflects a significant multiplier effect. For every KRW 1 billion of value created directly by audiovisual organisations in 2025, a further KRW 2.1 billion was generated elsewhere in the economy, implying a GDP multiplier of 3.1 times.

2.2. THE CONTRIBUTION TO SOUTH KOREA'S EMPLOYMENT

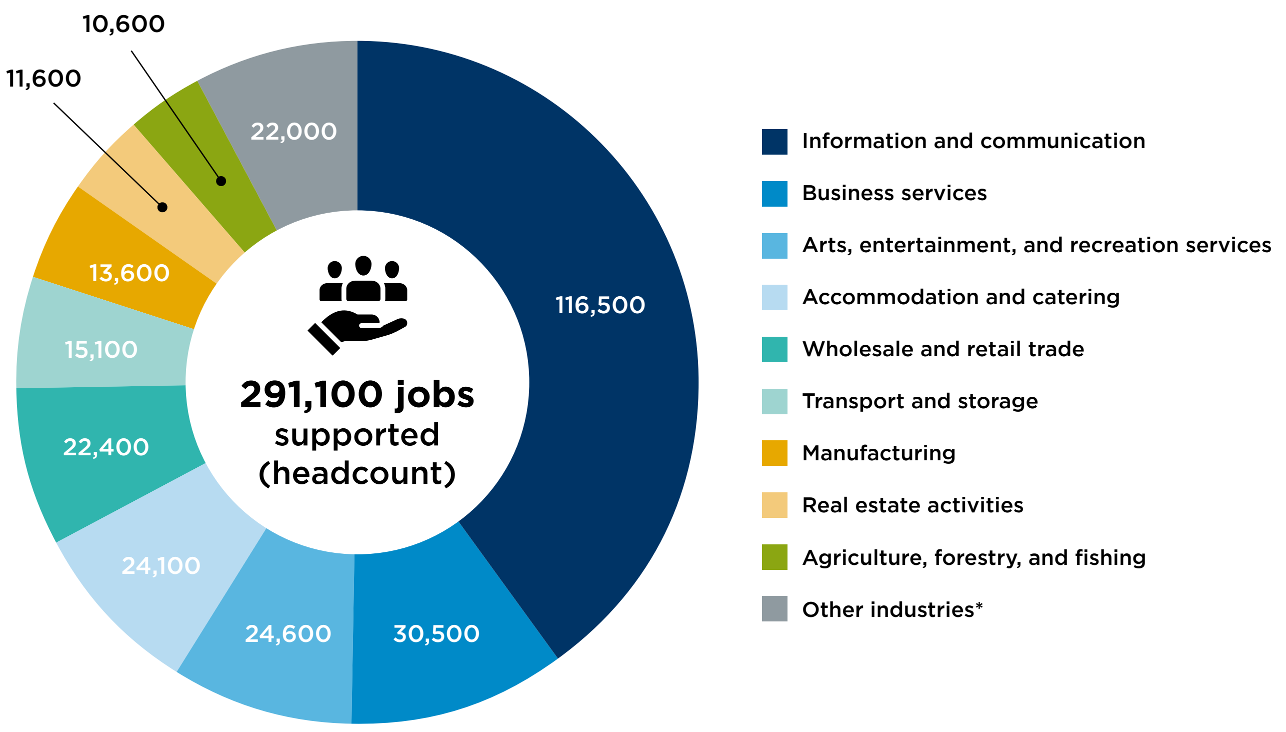
The South Korean audiovisual industry directly employed 85,900 people in 2025. Around 40% of the industry's employment footprint arises within its supply chain. An estimated 120,500 jobs are supported through this indirect channel, spanning equipment rental, set construction, VFX and post-production, and professional services. A further 84,800 jobs are supported through the induced effects of employee spending across the wider economy.

For every 100 individuals directly employed in the audiovisual industry, industry activity supports an additional 240 jobs elsewhere in the economy, implying an employment multiplier of 3.4.

The breadth of the industry's footprint is clear in the sectoral distribution of employment impacts (Fig. 2). The information and communication sector accounts for 116,500 jobs, by far the largest share. This is the broader sector that the audiovisual industry sits in, but the jobs impact in this sector also reflects the digitally intensive nature of the supply chain of the audiovisual industry. This is followed by business services with 30,500 jobs and arts, entertainment and recreation with 24,600 jobs, underscoring the reliance on professional, creative and technical skills. Spillovers reach deep into the wider economy, touching accommodation and catering, wholesale and retail trade, transport and storage, and manufacturing.

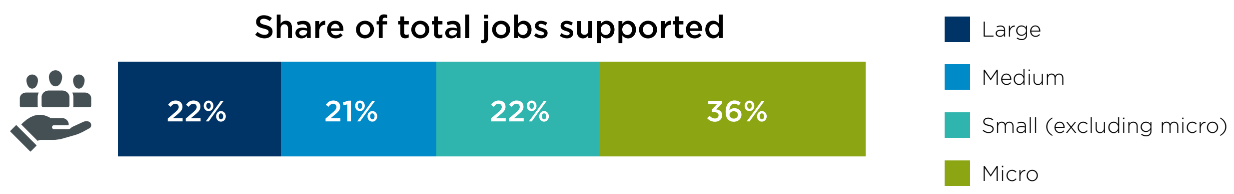
Micro, small and medium-sized enterprises (MSMEs) are the primary source of employment across the audiovisual industry, its supply chain,

Fig. 2. Direct, indirect and induced jobs supported by the audiovisual industry, by sector of employment, 2025



Source: Oxford Economics
Note:
*Other industries include human health and social services, financial and insurance services, education, etc.
Totals may not sum due to rounding

Fig. 3. Share of direct, indirect and induced jobs supported by the audiovisual industry, by size of enterprise, 2025



Source: Oxford Economics

and the induced economic activity stimulated across the wider economy.[1] Around 78% of total jobs supported are estimated to be in MSMEs (Fig. 3). Micro enterprises alone, defined as those employing nine or fewer people (or four or fewer in the service industries) account for 36% of the total employment footprint of the audiovisual industry.

This breadth of the industry's footprint reflects the sector's highly clustered and intertwined production ecosystem, where integrated networks of studios, suppliers, and service providers enable rapid collaboration and scale efficiencies. As a result, the audiovisual industry not only anchors high-value creative and digital employment but also drives steady activity across arts, hospitality, retail and logistics, reinforcing and strengthening South Korea's broader service base.

2.3. THE PRODUCTIVITY OF AUDIOVISUAL WORKERS

The average direct GDP contribution per head for workers in the South Korean audiovisual industry was KRW 90 million in 2025, which is close to the national average of KRW 92 million.[2] Productivity is highest in the VOD segment, with an average of KRW 437 million direct GDP contribution per worker—roughly five times higher than the productivity of the average South Korean employee. Television followed, with an average of KRW 107 million direct GDP contribution per worker.

2.4. THE CONTRIBUTION TO SOUTH KOREA'S TAX REVENUE

The audiovisual industry in South Korea makes direct contributions to tax revenues through taxes paid by organisations and workers in the industry, including corporate and personal income taxes, VAT and social contributions. Indirect contributions arise from taxes generated within supplier industries and there are additional induced tax contributions from the fiscal impact of employees' spending across the broader economy.

In South Korea, the audiovisual industry's activities in 2025 were associated with an estimated direct tax contribution of KRW 4,570 billion, an additional KRW 1,730 billion generated indirectly through its supply chain, and a further KRW 870 billion via induced household spending. In total, this equates to approximately KRW 7,170 billion in tax revenues for the government, underlining the audiovisual industry's importance to South Korea's public finances.

1 The Ministry of SMEs and Startups in South Korea defines small enterprises as firms with annual sales below a ceiling of KRW 1 to 12 billion, and medium enterprises as firms with annual sales below KRW 40 to 150 billion, with the exact thresholds varying by industry (Prior to the amendment of the Enforcement Decree of the Framework Act on Small and Medium Enterprises on October 1, 2025).

2 Estimated using the national GDP and employment figures for 2024, which is the latest full-year data available published by the Bank of Korea, then converted to 2025 prices.

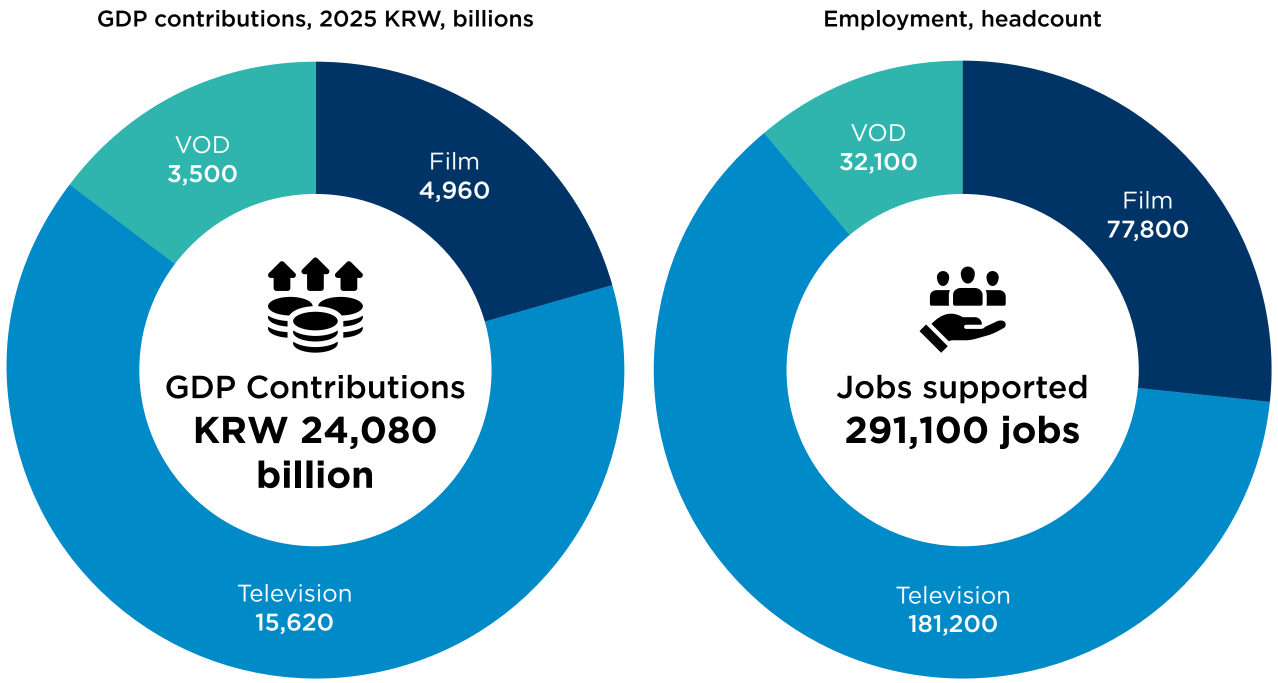
3. ECONOMIC CONTRIBUTION BY SEGMENT

This section of the report describes the economic contribution that was made by each segment of the audiovisual industry in South Korea, in 2025. The following sections comprise the key segments of South Korea's audiovisual industry: i) film; ii) television; and iii) Video-on-Demand (VOD).

All segments within South Korea's audiovisual industry contribute meaningfully to the South Korean economy. Television is the backbone, accounting for roughly 65% of the industry's combined GDP contribution in 2025 (KRW 15,620 billion), with film contributing about 21% (KRW 4,960 billion) and VOD around 15% (KRW 3,500 billion). While broadcasting remains the primary economic engine, film continues to add substantial value, and VOD has become a material contributor with clear potential for further growth.

Television accounted for around 62% of the total jobs impact of the audiovisual industry (181,200 jobs), film around 27% (77,800 jobs), and VOD roughly 11% (32,100 jobs). Taken together, these figures point to a diversified industry base with television sustaining the largest employment and GDP contribution, while film and VOD play significant complementary roles in supporting economic activity across the country.

Fig. 4. Economic contribution of South Korea's audiovisual industry to domestic GDP and employment, by segment, 2025



Source: Oxford Economics
Totals may not sum due to rounding

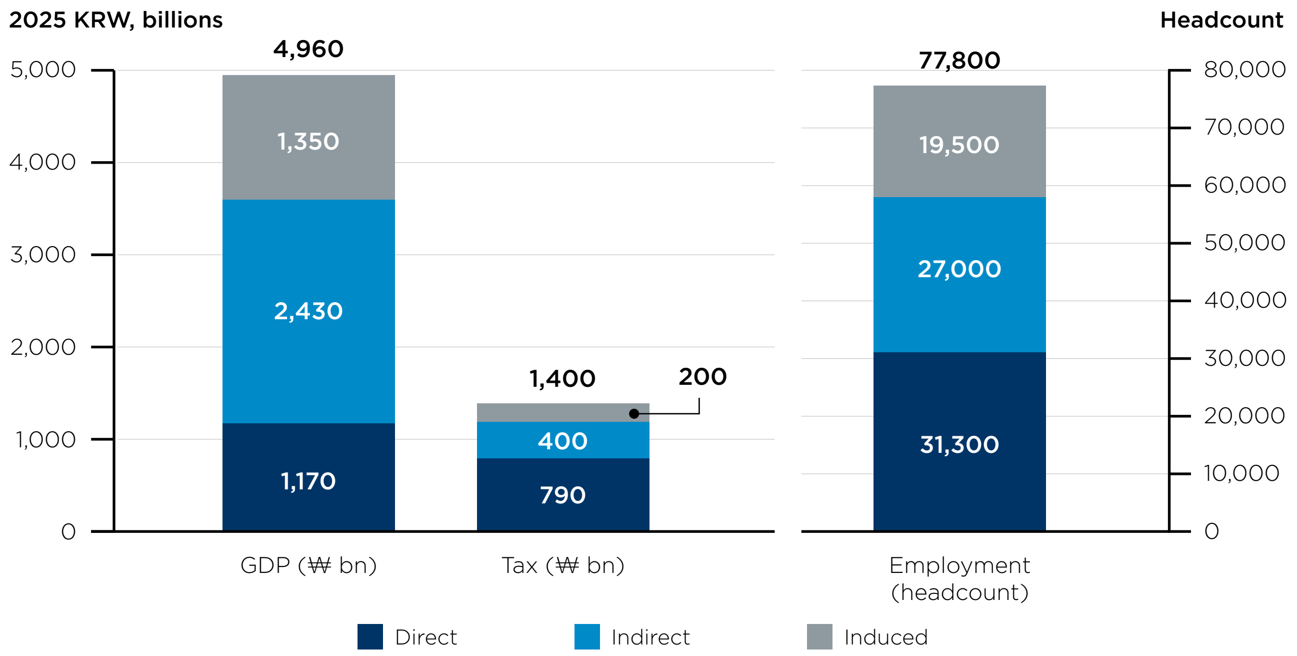
3.1. FILM

The core of South Korea's film segment lies in the creation of motion pictures, an activity that delivers economic value and typically builds the highest-quality cultural capital. This encompasses the full lifecycle of film content for domestic and international audiences, covering production and distribution, and the commercial exploitation of rights through theatrical exhibition and online streaming.

In 2025, the film segment contributed KRW 4,960 billion to GDP. This comprised KRW 1,170 billion from its direct activities, KRW 2,430 billion from indirect supply chain activity, and KRW 1,350 billion from induced household spending.

This activity sustained 77,800 jobs in total, comprising 31,300 jobs directly employed by the film segment, 27,000 jobs supported in supply chain, with an additional 19,500 jobs supported by induced household spending. The film segment also generated about KRW 1,400 billion in tax revenues, including KRW 790 billion in direct taxes, KRW 400 billion indirectly through suppliers and KRW 200 billion through induced effects. Collectively, these figures highlight film's role in South Korea's creative economy and its wider spillovers into other related sectors.

Fig. 5. Economic contribution of film in South Korea, 2025



Source: Oxford Economics
Totals may not sum due to rounding

3.1.1. FILM CONTRIBUTION BY SUB-SEGMENT

Film encompasses several different activities required in the end-to-end process of taking a motion picture from concept to production and out to consumers. KOCCA categorises the sub-segments of film in South Korea as: film production, film distribution, film exhibition, other film services and online screening.

Film production accounted for just over half of the economic contribution of the film segment in South Korea in 2025, contributing KRW 2,690 billion to GDP, supporting 43,500 jobs and generating KRW 750 billion in tax revenues for central and local governments. Film exhibition, the primary touchpoint between South Korean films and audiences, was the next largest contributor to the economy from the film segment, with a GDP contribution of KRW 1,250 billion, supporting 21,600 jobs and KRW 360 billion in tax generated. Film distribution also generated a sizeable contribution, while online screening and other film services had smaller contributions.

Fig. 6. Economic contribution of film in South Korea, by sub-segment, 2025

	GDP contribution (2025 KRW)		Employment (Headcount)		Tax (2025 KRW)	
	Direct	Total	Direct	Total	Direct	Total
Film Production	₩ 610 bn	₩ 2,690 bn	17,900	43,500	₩ 410 bn	₩ 750 bn
Film Distribution	₩ 170 bn	₩ 680 bn	2,000	8,300	₩ 120 bn	₩ 200 bn
Film Exhibition	₩ 310 bn	₩ 1,250 bn	10,000	21,600	₩ 210 bn	₩ 360 bn
Other Film Services	₩ 40 bn	₩ 180 bn	700	2,400	₩ 20 bn	₩ 50 bn
Online Screening	₩ 40 bn	₩ 150 bn	700	2,000	₩ 30 bn	₩ 40 bn
Film Total	₩ 1,170 bn	₩ 4,960 bn	31,300	77,800	₩ 790 bn	₩ 1,400 bn

Source: Oxford Economics
Totals may not sum due to rounding

3.1.2. PROJECTED DYNAMICS IN THE FILM SEGMENT, 2025 TO 2028

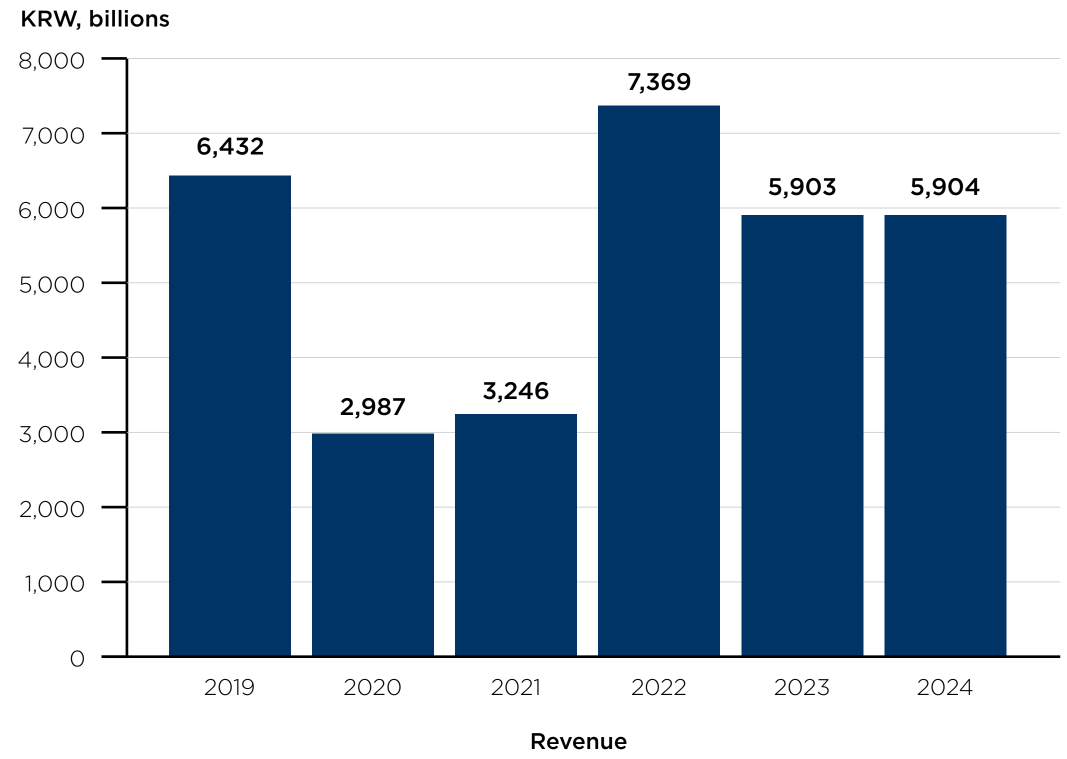
KOCCA's data shows a sharp dip in the performance of film in 2020 and 2021 during the COVID-19 pandemic; there was a strong rebound in 2022 before returning to a level below pre-pandemic. Direct revenue for the segment fell from KRW 6,432 billion in 2019 to KRW 2,987 billion in 2020, rebounded to KRW 7,369 billion in 2022, then eased to around KRW 5,900 billion in 2023 and was flat in 2024.

Employment followed a similar pattern, dropping from 32,566 roles in 2019 to 10,497 in 2020, rebounding to 36,601 in 2022, and settling around 31,218 in 2024. Despite the rebound, both revenue and jobs remain modestly below pre-pandemic levels, suggesting that the recovery has stabilised but not fully restored prior scale amid shifting audience behaviour and tighter market conditions.

To project the future contribution of the film segment, we have utilised third-party market research by Statista Market Insights. Gross output is mapped to gross value-added using South Korea-specific ratios from the base year, with employment inferred from productivity ratios based on KOCCA data and taxes estimated from effective rates.

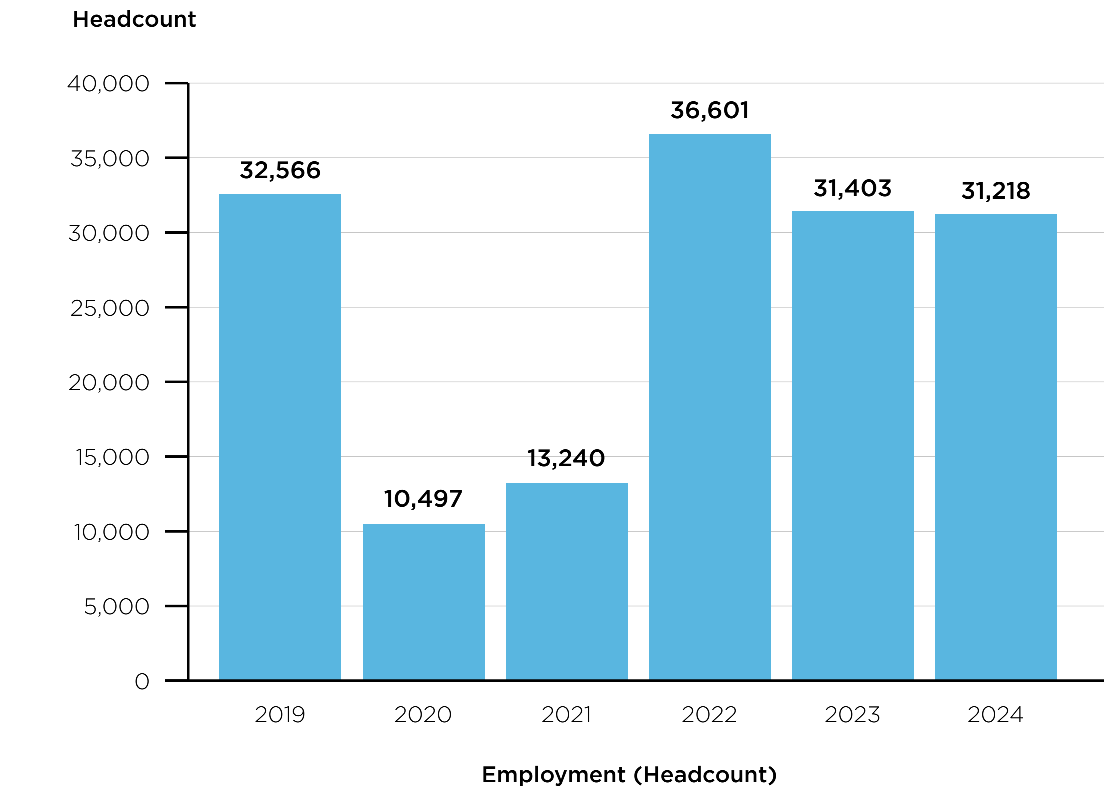
We estimate that direct GDP, job, and tax contributions by the film segment will decline slightly in the coming years in real terms, as continued cost pressures and changes in consumption patterns constrain growth.

Fig. 7. Direct revenue of film in South Korea, 2019 to 2024



Source: KOCCA Content Industry Trend Analysis

Fig. 8. Direct employment of film in South Korea, 2019 to 2024



Source: KOCCA Content Industry Trend Analysis

Fig. 9. Forecasted direct economic contribution of film; projections for 2025 to 2028

Year	Direct GDP contribution (2025 KRW)	Direct jobs (Headcount)	Direct taxes (2025 KRW)
2025	₩ 1,170 bn	31,300	₩ 790 bn
2026	₩ 1,170 bn	31,300	₩ 790 bn
2027	₩ 1,150 bn	30,800	₩ 780 bn
2028	₩ 1,140 bn	30,500	₩ 770 bn

Source: Oxford Economics

3.2. TELEVISION

Television sits at the centre of South Korea's audiovisual industry, commissioning and scheduling original programmes, managing playout and compliance, and delivering nationwide reach across terrestrial, cable, satellite, independent, and IPTV networks. It drives monetisation through advertising and carriage fees, sustains independent production through commissions, and provides live news, sport and entertainment that attract daily audiences and strengthen cultural influence. Live sports remain a key driver of television viewership: the Korea Baseball Organisation (KBO) League Fan Trend Survey reports that 79.7% of viewing is via live TV broadcasts, underscoring television's indispensable role as the primary conduit for delivering live sporting events and driving audience engagement.[3]

In 2025, the television segment contributed KRW 15,620 billion to South Korea's GDP, making it the majority driver of the audiovisual industry's economic contribution.

This total comprised KRW 5,620 billion in direct GDP contributions, KRW 6,140 billion through supply-chain activity, and KRW 3,860 billion from induced household spending.

The associated tax revenues amounted to KRW 4,910 billion, including KRW 3,310 billion from direct activities, KRW 1,020 billion generated indirectly within supplier industries, and KRW 570 billion via induced effects.

Television supported 181,200 jobs in aggregate. Of these, 52,400 were direct roles within the television segment, 73,200 were supported across the supply chain, and 55,700 were sustained by induced spending. With around 70% of the economic contribution attributed to the indirect and induced channels, these results underline television's central role in activating a broad ecosystem of production services, technology, advertising, distribution, and consumer-facing activities.

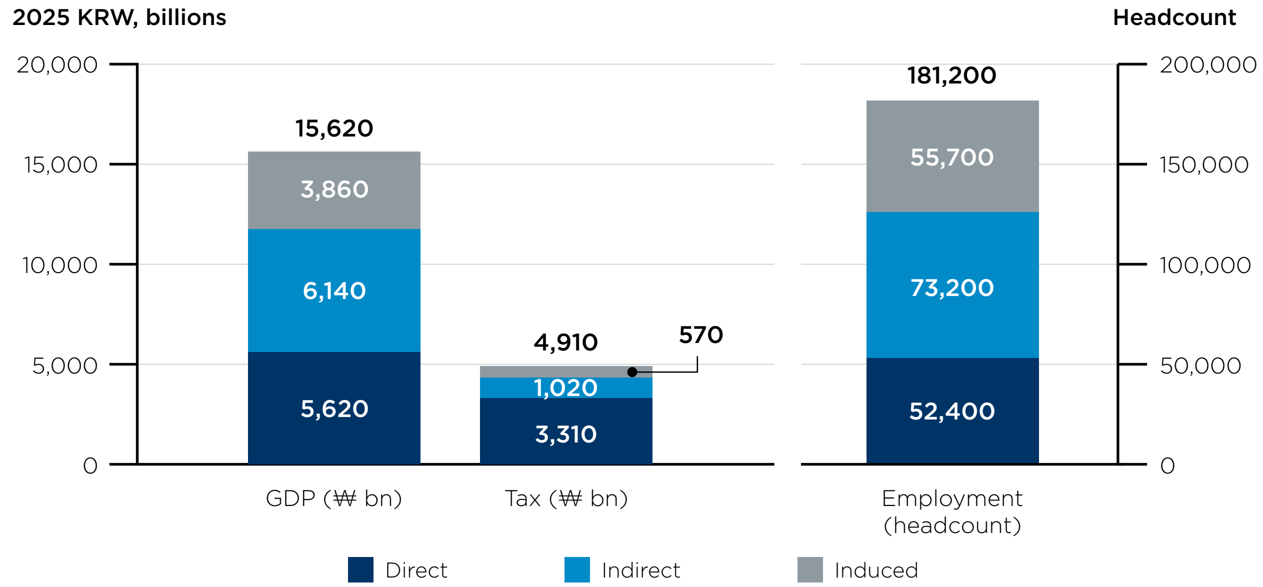
3.2.1. TELEVISION CONTRIBUTION BY SUB-SEGMENT

KOCCA defines television as consisting of the following sub-segments: terrestrial TV, satellite TV, cable TV, independent TV, and IPTV.

Cable TV had the largest contribution of any television sub-segment in 2025, contributing KRW 6,320 billion to South Korea's GDP, around 40% of the total contribution of television. It also supported the employment of 74,600 workers and generated KRW 1,890 billion in taxes.

The next largest contribution was from independent TV which contributed KRW 4,620 billion to GDP, supported 53,000 jobs, and generated KRW 1,380 billion in taxes. There were further smaller contributions from terrestrial TV, IPTV and satellite TV.

Fig. 10. Economic contribution of television in South Korea, 2025



Source: Oxford Economics
Totals may not sum due to rounding

3 Chosun Biz. KBO League attendance surge boosts fan interest, 73.5% say league grew. 2026.

Fig. 11. Economic contribution of television in South Korea, 2025

	GDP contribution (2025 KRW)		Employment (Headcount)		Tax (2025 KRW)	
	Direct	Total	Direct	Total	Direct	Total
Terrestrial TV	₩ 870 bn	₩ 1,910 bn	13,100	26,700	₩ 490 bn	₩ 650 bn
Satellite TV	₩ 120 bn	₩ 350 bn	400	3,300	₩ 70 bn	₩ 110 bn
Cable TV	₩ 2,210 bn	₩ 6,320 bn	21,500	74,600	₩ 1,230 bn	₩ 1,890 bn
Independent TV	₩ 1,610 bn	₩ 4,620 bn	14,200	53,000	₩ 900 bn	₩ 1,380 bn
IPTV	₩ 800 bn	₩ 2,430 bn	3,100	23,600	₩ 630 bn	₩ 890 bn
TV Total	₩ 5,620 bn	₩ 15,620 bn	52,400	181,200	₩ 3,310 bn	₩ 4,910 bn

Source: Oxford Economics
Totals may not sum due to rounding

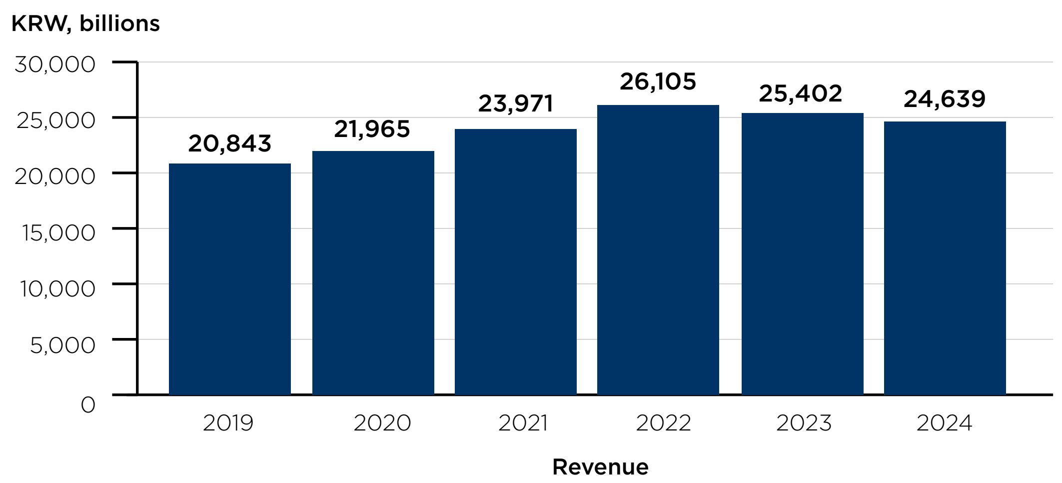
3.2.2. PROJECTED DYNAMICS IN THE TELEVISION SEGMENT, 2025 TO 2028

Television revenues grew from KRW 20,843 billion in 2019 to a peak of KRW 26,105 billion in 2022, before dropping slightly to KRW 24,639 billion in 2024. Employment was broadly stable, fluctuating within a narrow band of about 50,000 to 53,000. The pattern suggests that television proved resilient through the pandemic before losing momentum, with revenues now below their 2022 high and job numbers flat.

Our projections of the contribution of the television segment in South Korea utilised third-party market research from Statista Market Insights. Gross output is mapped to gross value-added using South Korea-specific ratios from the base year, with employment inferred from productivity ratios based on KOCCA data and taxes estimated from effective rates.

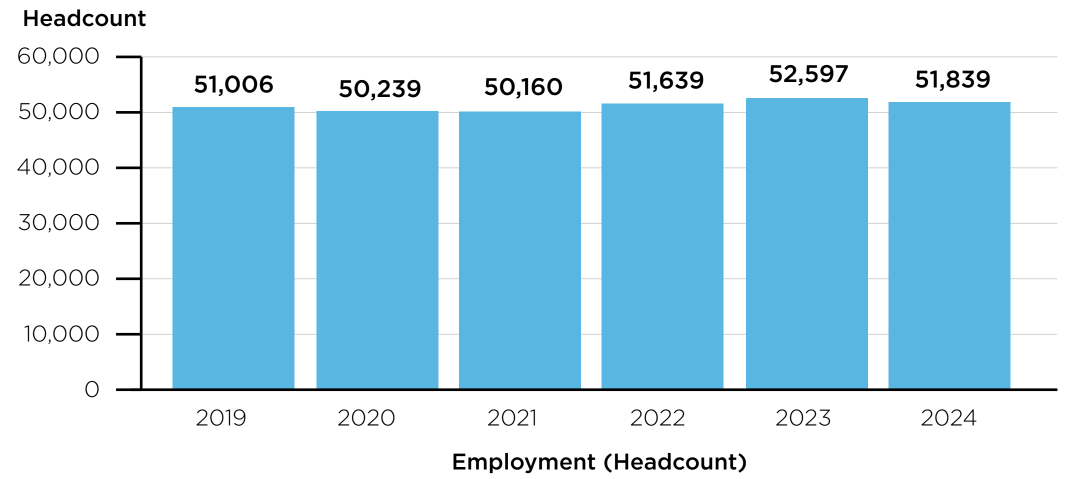
We anticipate a slight decline in the economic contribution of the television segment in coming years as recent trends continue. By 2028, we estimate that television will support 2,600 fewer jobs than in 2025 and its GDP contribution will be 5% lower in real terms.

Fig. 12. Direct revenue of television in South Korea, 2019 to 2024



Source: KOCCA Content Industry Trend Analysis

Fig. 13. Direct employment of television in South Korea, 2019 to 2024



Source: KOCCA Content Industry Trend Analysis

Fig. 14. Forecasted direct economic contribution of television; projections for 2025 to 2028

Year	Direct GDP contribution (2025 KRW)	Direct jobs (Headcount)	Direct taxes (2025 KRW)
2025	₩ 5,620 bn	52,400	₩ 3,310 bn
2026	₩ 5,580 bn	52,000	₩ 3,290 bn
2027	₩ 5,460 bn	50,800	₩ 3,210 bn
2028	₩ 5,350 bn	49,800	₩ 3,150 bn

Source: Oxford Economics

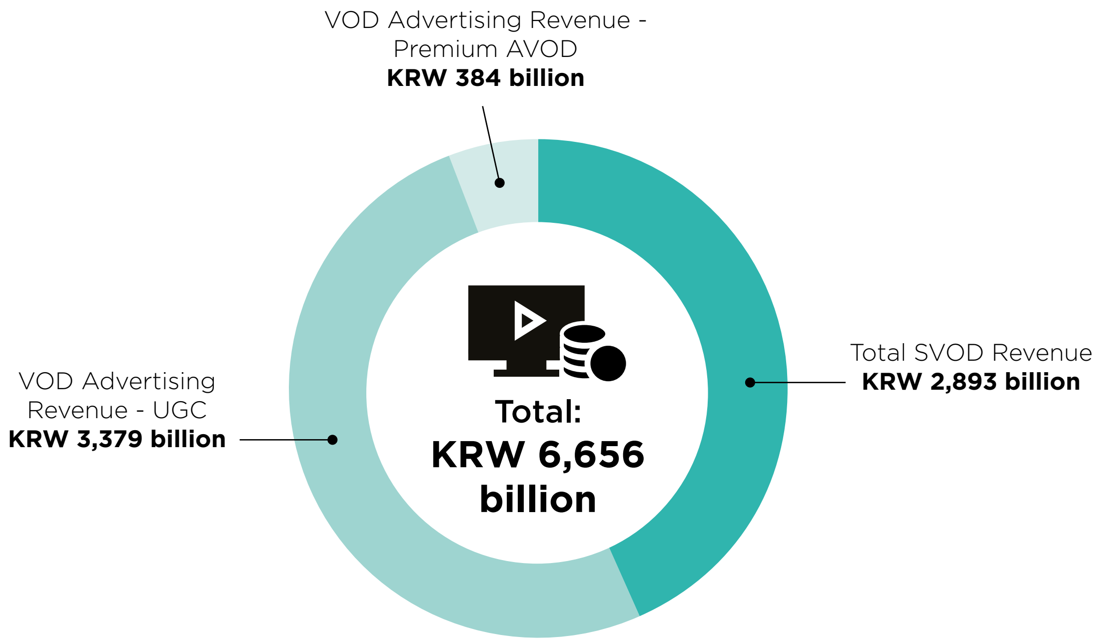
3.3. VIDEO-ON-DEMAND (VOD)

Video-on-Demand services in South Korea deliver film and television over the open internet, with access across smart TVs, mobiles and tablets and business models spanning subscription and advertising-supported. Deep catalogues, data-driven recommendations and high-quality localisation are increasing engagement with both local originals and international titles. Supported by widespread high-speed broadband, high device adoption and sustained domestic and global platform investment, VOD is set to play an increasingly large role in how audiences discover and pay for screen content.

3.3.1. STRUCTURE OF THE VOD MARKET

In 2025, South Korea's VOD market generated KRW 6,656 billion in revenue. Advertising on user-generated content (UGC) was the largest component at KRW 3,379 billion, accounting for about 51% of the total. Subscription Video-on-Demand (SVOD) contributed KRW 2,893 billion, around 44%, while premium ad-supported Video-on-Demand (AVOD) added KRW 384 billion. The mix underscores an advertising-led market with strong subscription support and a smaller, growing premium AVOD segment.

Fig. 15. Direct revenues of VOD by platforms, 2025



Source: Media Partners Asia

3.3.2. ECONOMIC CONTRIBUTION OF VOD IN SOUTH KOREA

In 2025, VOD services contributed KRW 3,500 billion to South Korea's GDP. The largest share came from economic activity in the supply chain at KRW 1,870 billion, alongside KRW 960 billion generated directly from VOD platforms, and KRW 670 billion induced from employee spending.

The employment effect totalled 32,100 jobs, comprising 2,200 roles within VOD platforms, 20,300 across the supply chain, and 9,600 supported via induced consumption.

Tax revenues related to VOD activity totalled KRW 860 billion in 2025, comprising KRW 460 billion paid by VOD firms and workers, KRW 300 billion raised within the supply chain, and KRW 100 billion from induced activity.

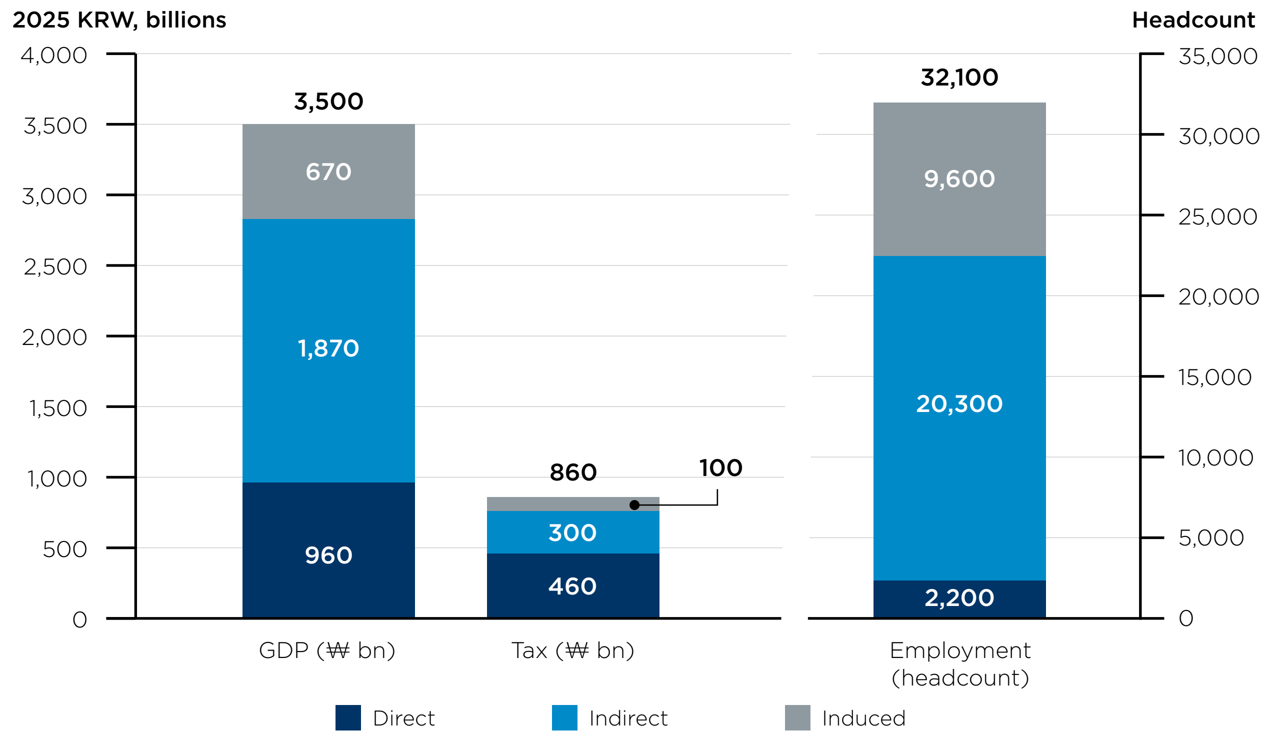
3.3.3. PROJECTED DYNAMICS IN THE VOD SEGMENT, 2025 TO 2028

South Korea's VOD market shows clear momentum, with average daily viewing rising to 1 hour 10 minutes in 2024 and single-person households at about 1 hour 23 minutes. Penetration has climbed to 79.2%, and the share of paying users has increased to 59.9%. Adoption is already near universal among younger cohorts and continues to trend upward among older age groups, indicating a broader and deepening user base.[4] With time spent growing, penetration widening, and paid conversion improving, VOD is well positioned to be a key growth area over the coming years.

South Korea's VOD revenues have expanded across all major streams from 2019 to 2025. SVOD revenues rose from KRW 380 billion to KRW 2,893 billion, surging during the pandemic, then moderating as the market matures with continued

4 Korea Communications Commission. Broadcast media consumption behaviour survey 2024. 2025.

Fig. 16. Economic contribution of VOD in South Korea, 2025



Source: Oxford Economics
Totals may not sum due to rounding

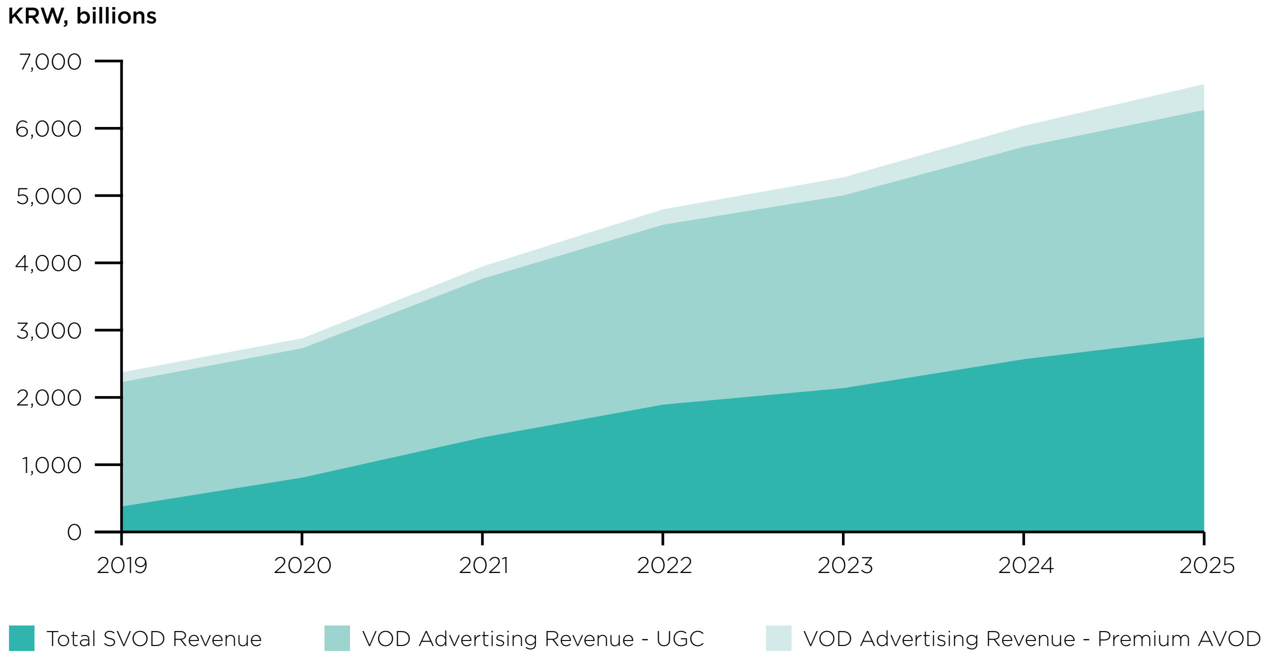
annual gains. Advertising on user-generated content platforms increased from KRW 1,848 billion to KRW 3,379 billion, remaining the largest single VOD revenue stream and growing steadily as digital video attracts more advertisement spend. Premium ad-supported VOD climbed from KRW 144 billion to KRW 384 billion. Mergers and acquisitions within the Korean VOD space, such as the proposed merger of Tving-Wavve, have given rise to better capitalised domestic platforms that can more effectively compete against global streamers. Combined, these two domestic VOD platforms are expected to reach around 9.3 million monthly active users, which would make the new entity the largest domestic VOD platform in South Korea should the merger proceed.[5,6]

Together, these trends point to a diversified and resilient VOD market, with hybrid monetisation models strengthening and overall revenues set to keep rising.

To estimate the future economic contribution of the VOD segment, we utilised third-party market research from Media Partners Asia. We integrated these market indicators with Oxford Economics' forecasts for South Korean sectoral productivity, wages and prices to derive television-specific estimates of direct GDP contributions, employment and tax revenues. We mapped gross output to gross value-added using South Korea-specific ratios from the base year, with employment inferred from productivity ratios and taxes estimated from effective rates.

5 Arirang. What impact will Tving-Wavve merger have on Korea's streaming industry? 2023.
6 KBS World. Domestic OTT Platforms Tving, Wavve Sign Merger MOU. 2023.

Fig. 17. Direct revenue of VOD in South Korea, 2019 to 2025



Source: Media Partners Asia

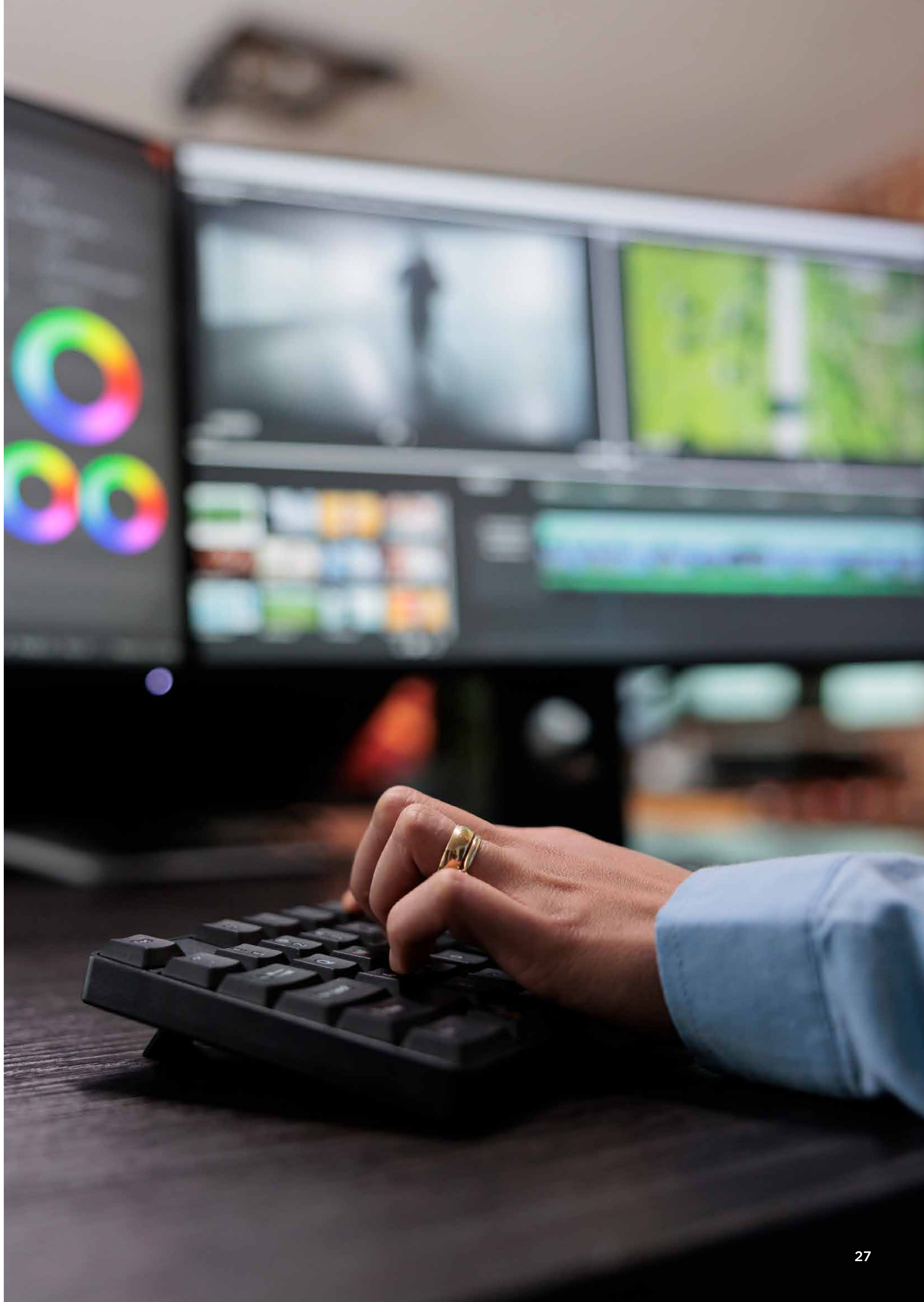
We expect that the economic contribution of VOD will grow in coming years, as consumers increasingly turn to VOD services to access motion pictures and television series.

By 2028, we estimate the segment will employ another 400 workers and contribute an additional KRW 230 billion to GDP in real terms.

Fig. 18. Forecasted direct economic contribution of VOD; projections for 2025 to 2028

Year	Direct GDP contribution (2025 KRW)	Direct jobs (Headcount)	Direct taxes (2025 KRW)
2025	₩ 960 bn	2,200	₩ 460 bn
2026	₩ 1,110 bn	2,500	₩ 540 bn
2027	₩ 1,170 bn	2,600	₩ 560 bn
2028	₩ 1,190 bn	2,600	₩ 570 bn

Source: Oxford Economics



4. ADDITIONAL IMPACTS

While sections 2 and 3 assess the direct economic contribution of South Korea's audiovisual industry, the industry also delivers substantial spillover benefits through adjacent channels such as tourism, exports, training programmes, and cultural soft power.

38.3%

Percent of tourists who said that they were motivated to visit Korea "after experiencing Korean wave content".

14.5%

Compound annual growth rate of exports of film and TV from 2019 to 2024

4.1. EXPORTS

4.1.1. TOTAL EXPORTS IN 2024

Global engagement with South Korea's cultural exports continues to deepen as international platforms and audiences expand their uptake. With exports of Korean film and TV estimated at about KRW 1.8 trillion in 2024, Korea is well placed to capture a larger share thanks to its mature production ecosystem, proven international appeal, and rising demand for premium non-English content. Disaggregating total audiovisual exports, broadcasting accounts for the largest share at roughly KRW 1.5 trillion, while animation and film together comprise the remainder. Comparing across various export sectors, we find that the audiovisual industry is a sizeable export sector, exceeding exports of beverages and railway locomotives (Fig. 19).

Fig. 19. Exports of film and TV in context, 2024

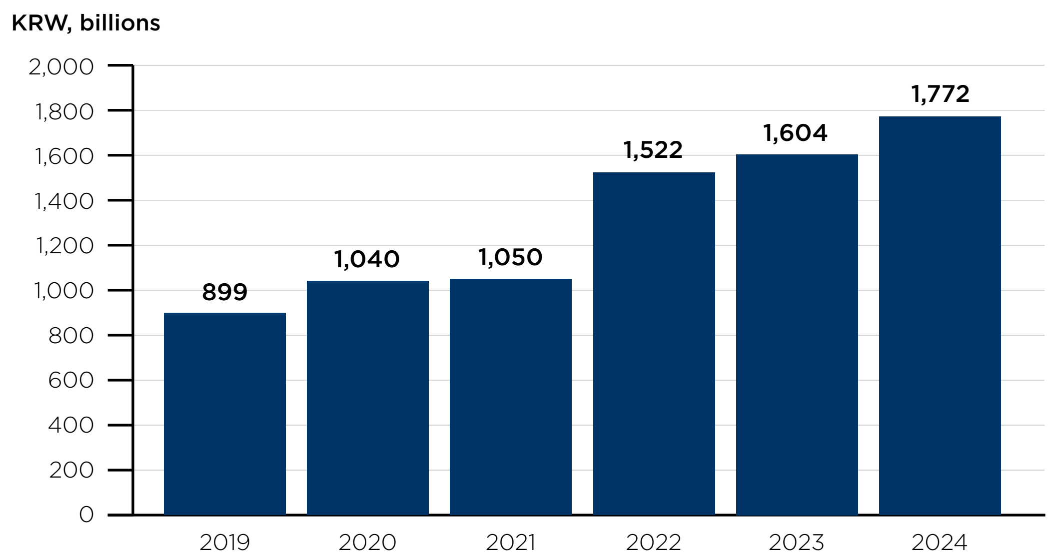
Sector	Trillion KRW
Fish, crustaceans and molluscs	2.02
Furniture and bedding mattresses	1.93
Film and TV	1.77
Beverages, spirits and vinegar	1.71
Railway or tramway locomotives, rolling stock and parts thereof	1.39

Source: Oxford Economics

Since 2019, Korea's film and TV exports have nearly doubled, rising from KRW 899 billion to about KRW 1.8 trillion in 2024 (Fig. 20). This expansion is extending Korea's cultural footprint while delivering clear economic gains. As the industry becomes more integrated with global markets, Korean content increasingly acts as a soft power asset that supports tourism, strengthens national branding, and broadens cultural influence.

Korean films and series are now highly visible worldwide, with major platforms licensing and commissioning titles at scale. Consistent performance across regions shows how well Korean stories travel and underscores the enduring appeal of Hallyu.

Fig. 20. Total exports of film and TV, 2019 to 2024



Source: KOCCA Content Industry Trend Analysis

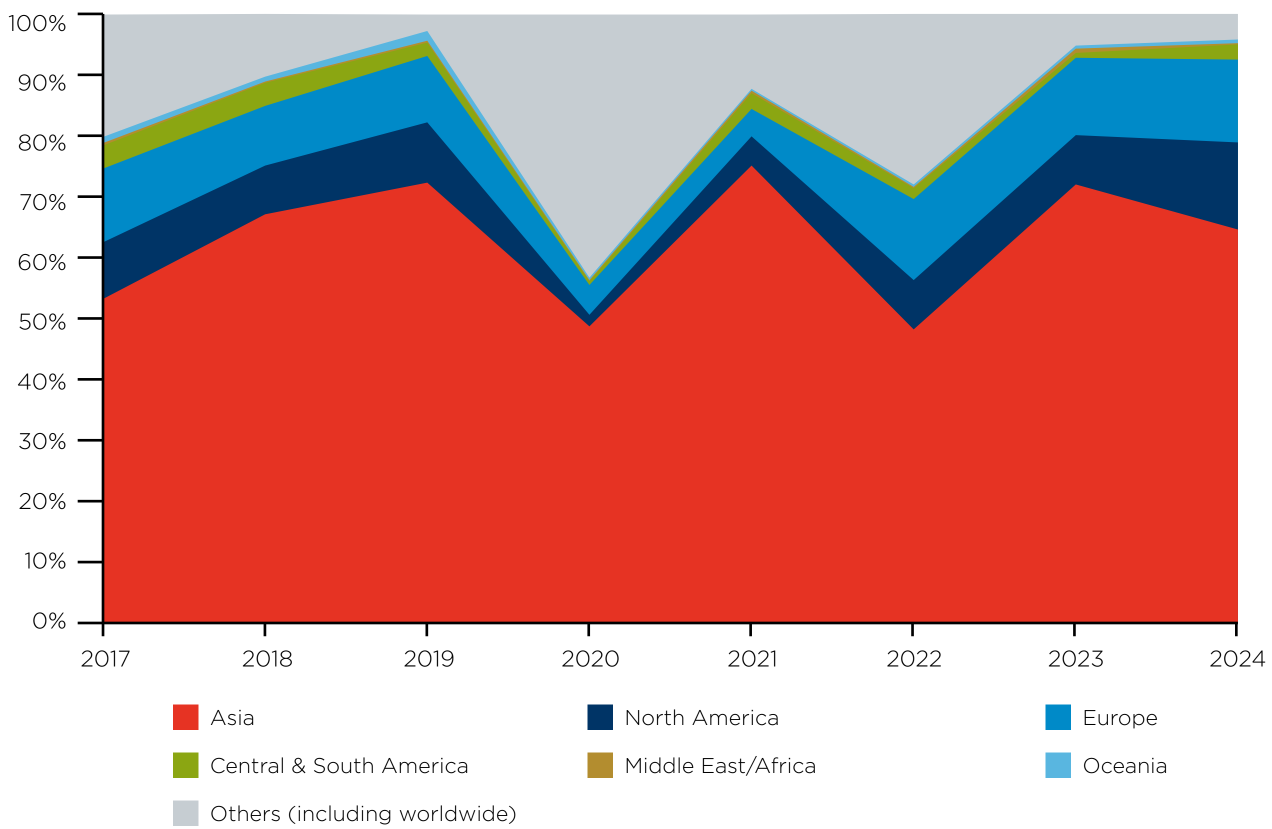
4.1.2. CHANGES TO FILM EXPORT DESTINATIONS

South Korea's film export footprint remains anchored in Asia, which accounted for roughly two-thirds of the total in 2024. The regional share has swung with policy shifts and pandemic disruption, dipping to about half in 2020 and peaking near three-quarters in 2021, but Asia is still the clear centre of gravity.

At the same time, Western markets have steadily strengthened. By 2024, North America and Europe each accounted for about 14% of Korean film exports, reflecting deeper platform partnerships, better localisation, and rising familiarity with Korean storytelling. Smaller regions have been stable by comparison, with Central and South America hovering around 1% to 4%, Oceania near 1% to 2%, and the Middle East and Africa negligible at around 0% to 1%.

A notable swing appears in the "Others" category, which includes worldwide deals. This surged to 43% in 2020 and 28% in 2022 during the pandemic, then eased back to about 4% in 2024 as the market returned to more targeted territorial licencing. Overall, the mix is more balanced than in the late 2010s, with resilient demand in Asia complemented by broader traction in North America and Europe, providing a sturdier base for long term growth.

Fig. 21. Film export by region, 2017 to 2024



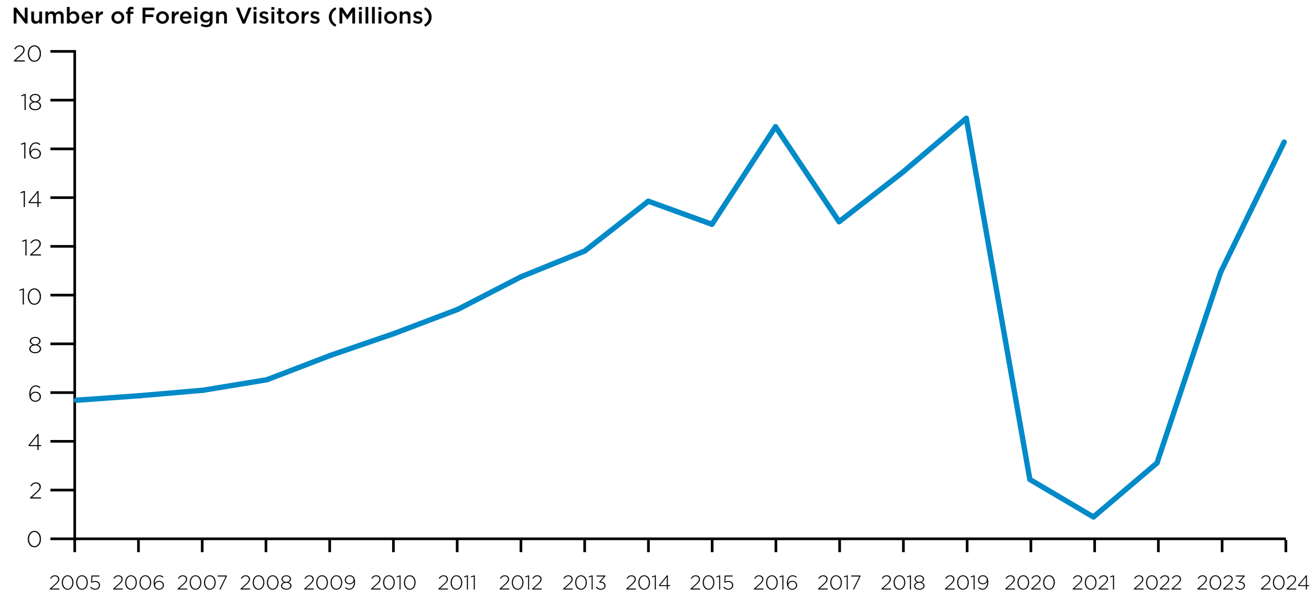
Source: Korean Film Council

4.2. TOURISM

South Korea's cultural influence is among the most significant in Asia and increasingly global. The Korean Wave, or Hallyu, a term popularised in 1999, describes the widespread international embrace of Korean culture across music, television, film, beauty, fashion, and food. This cultural momentum has supported tourism growth to the country, with foreign arrivals rising from about 6 million in 2005 to approximately 16 million in 2024 (Fig. 22).

Film and television sit at the core of this influence. Early dramas opened regional markets and built loyal audiences, which paved the way for today's global reach. Korean cinema has earned international recognition, including top awards, and Korean series regularly attract large worldwide audiences on streaming platforms. Parasite and Squid Game are emblematic of this success, but more broadly it is increasingly clear that Korean storytelling translates well across cultures.

Fig. 22. Number of foreign visitors visiting Korea, 2005 to 2024



Source: Haver Analytics

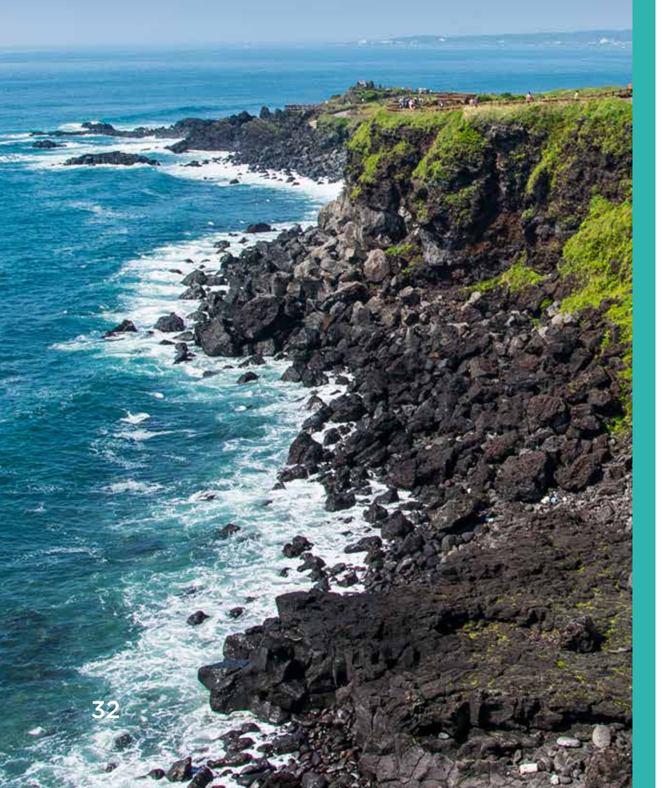
Global streaming platforms have amplified the trend. Korean content—known for high production values, strong narratives, and distinctive aesthetics—is a natural fit for VOD distribution. Netflix has committed significant investment and formed deep partnerships with domestic studios, and other major platforms are steadily expanding their Korean slates.[7] This has created a reliable pipeline of premium titles that perform strongly outside Korea.

The impact extends beyond screens. Popular series and films draw visitors to filming locations, which supports tourism and local businesses. On-screen exposure boosts demand for Korean beauty, fashion, and food, and intellectual property circulates through remakes, and webtoon adaptations. Interest in the Korean language and cultural heritage has also grown, strengthening Korea's soft power.

7 CNN. Netflix to invest $2.5 billion in South Korea as K-content continues to dominate. 2023.

CASE STUDY: WHEN LIFE GIVES YOU TANGERINES

In 2025, Netflix's 16-part K-drama set in Jeju's fishing villages topped global non-English rankings, catalysing a tourism surge. After its March rollout, Jeju posted year-on-year foreign-visitor growth every month from April. January–September arrivals reached 1.74 million, up 17.5% year-on-year Jeju's share of all foreign tourists to Korea rose for three straight quarters to 10.5% in Q3 (from 8.9% in Q1). Cultural spillovers were clear: the Jeju Haenyeo Museum, featured in the series for its traditional female divers, saw foreign visits jump 58.9% to nearly 50,000 by November.[12]



The International Visitor Survey, conducted annually by the Korean government, shows how directly screen culture is converting global interest into arrivals. In the latest results, 38.3% of tourists said they were motivated to visit Korea "after experiencing Korean wave content", up from 32.1% a year earlier.[8] The 6.2 percentage point gain equates to roughly a 19% relative increase and is the most frequently cited reason for visiting Korea, indicating that exposure to Hallyu content is translating into concrete travel intent. For film and television, this underscores their role as a top-of-funnel driver that influences destination choice and strengthens Korea's brand.

Several recent studies have also found positive correlations between Korean culture and inbound tourism.

"The effect of Hallyu on tourism in Korea", produced in 2017 by a team of Korean researchers, used an econometric model to demonstrate correlation between the export amount of Hallyu and inbound tourism.[9] The authors found a statistically significant positive effect on inbound tourism from Hallyu exports, with a US$10,000 increase in Hallyu exports is associated with 67 additional inbound tourists to South Korea, thus summarising that Korean Wave is an important factor in attracting tourists to Korea.

A more recent 2021 study compared the impacts of broadcasting and music on Korea's inbound tourism. This study found that broadcasting had a larger impact on inbound tourism, which the authors speculate is due to its role in improving destination image by featuring Korean locations.[10]

A 2024 study that surveyed fans and non-fans of Korean Wave in Indonesia found that four movie-related variables (visual, vocal, celebrity and language) positively impacted Indonesians desire to travel to Korea and that these variables improve the country's image.[11]

8 Ministry of Culture, Sports and Tourism, International Visitor Survey, 2024.
9 Bae, E. et. al. The effect of Hallyu on tourism in Korea. 2017.
10 Lee, C. G., & How, S.-M. Hallyu tourism: The effects of broadcast and music. 2021.
11 Suyanto, Tanaya. Movie-related Korean Wave and intention to visit: The role of country image as a mediating factor. 2024.
12 The Korean Herald. Jeju tourism jumps as Netflix K-drama draws foreign visitors. 2025.

NOL Universe, a major leisure technology company in Korea, found through a survey of their international guests that 93.1% planned a trip to Korea because of K-Content. They estimate that in the last five years the attendance by foreign tourists at concerts in Korea generated KRW 1.4 trillion in revenue for Korean businesses.[13]

This shows that beyond its direct economic footprint, South Korea's audiovisual industry generates significant spillover gains across tourism, and cultural soft power, amplifying its overall contribution to national growth and global influence.

4.3. FILM FESTIVALS

Film festivals are a cornerstone of South Korea's film ecosystem, launching new talent and projects while building international visibility. Flagship film festivals such as Busan, Bucheon, and Jeonju combine high-profile premieres with year-round industry programmes that take ideas through to funded productions. Busan International Film Festival's (BIFF) 30th edition in 2025 screened 328 films from 64 countries and drew nearly 239,000 admissions over ten days.[14] Bucheon International Fantastic Film Festival (BIFAN) in 2024 presented 262 films from 49 countries, issuing a total of 69,000 tickets.[15]

Beyond boosting international visibility, Korea's top film festivals function as incubators through integrated project markets that link filmmakers with financing, partners, and distributors across development, production, and post-production. In 2024, BIFAN's project market selected 37 projects from 22 countries, awarding KRW 173 million in cash and post-production support.[16]

These film festivals deepen audience engagement at home and amplify Korea's soft power abroad, while delivering tangible economic benefits through tourism and local spend. During Busan's extended 2025 festival season, the city reported 934,000 visitors and KRW 32.7 billion in international visitor expenditure, with foreign arrivals up 25% year-on-year BIFF is a centrepiece of this festival season and was estimated to have attracted 239,000 visitors in 2025, a 64% increase from the previous year.[17]

4.4. TRAINING PROGRAMMES

South Korea is pairing growth in its audiovisual industry with a broad, policy backed expansion of training aimed at widening access to industry careers and upgrading skills. KOCCA is partnering closely with industry, including through the 2025 KOCCA x Netflix Production Academy, which covers planning, writing and global best practices.[18] KOFIC complements this with training at the Korean Academy of Film Arts, refreshed production support that reserves quotas for first time directors and incentivises international co-productions, and the Korea Location Incentive

13 PR Newswire. K-Culture Jumps from Screen to Reality: K-Content Generates $966 Million Economic Impact, Fueling Korea's Tourism according to NOL Universe. January 2026.
14 Busan International Film Festival. Final Report. 2025.
15 Bucheon International Fantastic Film Festival. Call for Entry: 29th Bucheon International Fantastic Film Festival Open for Submissions from January 1!. 2024.
16 Bucheon International Fantastic Film Festival. BIFAN 2024 Industry Program wrapped. 2024.
17 Busan Metropolitan City. Festival Shiwol Continues Busan's Rapid Tourism Growth Foreign Visitors and Spending See Significant Increase. 2025.
18 Netflix. Netflix Expands Creative Asia at BIFF 2025, Nurturing New Voices in Film. 2025.

for qualifying shoots.[19,20] Together, these programmes link talent development directly to production and internationalisation goals.

KOCCA and the Ministry of Culture, Sports and Tourism have set out a 2026 Annual Roadmap for Talent Development to respond to AI-driven shifts and support sustainable growth in K-content. Under the 2026 integrated education schedule, KOCCA will run 15 detailed projects spanning AI utilisation and global export skills, with KRW 43 billion invested to train around 3,400 professionals across AI, creative, and export-oriented roles. This includes 1,200 participants in intensive programmes at the AI Specialised Content Academy. The flagship Creative Talent Accompanying Project will select 300 aspiring creatives aged 19 to 34 for close mentoring by leading industry experts, with training segmented by genre to reflect industry demands. In the VOD segment, 1,000 professionals will receive retraining in planning and post-production in partnership with Netflix, alongside biannual intakes to a dedicated VOD Content Specialisation Graduate School.[21]

This investment in skills reflects KOCCA's strategy of enhancing industry competitiveness by developing specialised talent capable of becoming future leaders in the content industry.[22] International successes such as Parasite and Squid Game reflect long-term policy support that gave creators resources and room to experiment. Sustained backing through KOCCA and KOFIC help ensure the talent pipeline keeps pace with market demand and technological change, reinforcing South Korea's position as a globally competitive production hub with a deepening pool of skilled professionals.

19 KoBiz. "Reviving Korean Cinema with KRW 20 Billion in Funding" — 2026 Mid-Budget Korean Film Production Support Program Briefing Held. December 2025.
20 KoBiz. The Guidelines on KOFIC Location Incentive Program. Accessed February 2026.
21 KOCCA. From AI-based creation to genre-specific expertise, the Korea Creative Content Agency (KOCCA) unveils its 2026 roadmap for nurturing future K-content talent. 2026.
22 KOCCA. Supporting and Promoting the K-Content Business Brochure. 2023.

5. APPENDIX: METHODOLOGY

Quantifying the direct contributions

The main source used to quantify the direct contribution was the regular Content Industry Statistics reports produced by KOCCA. The latest version, released in 2025, included data up to the first half of 2025, contains information on gross output (or sales), GDP, employment and exports for a variety of subsectors of the South Korean content industries, including film and TV. An earlier 2023 version of the report also includes more detailed breakdowns on the subsectors within the South Korean film and TV industries.

While this was a relatively rich data source, it was still necessary to make some estimates for items such as subsector GDP and the composition of GDP. To extrapolate these figures forward to provide more timely estimates for the whole of 2025, we used official data sources and Oxford Economics' proprietary industry databanks to estimate the value of sales based on the growth seen in previous years and broader industry-wide growth. To extrapolate employment, we divided GDP by estimates of labour productivity (measured as GDP per worker). We analysed this based on the film and TV productivity in the first half of 2025 from KOCCA data.

The value generated from VOD distribution was established based on data from Media Partners Asia, with the whole direct impact estimated based on an assessment of the cost structure of VOD providers, using their accounts data. This was complemented by information based on the KOCCA data.

Modelling the total economic contributions

Broadly speaking, input-output multipliers measure the relationship between an initial shock (such as spending) and final outcomes across the whole of the economy in terms of gross output, GDP and employment.

This study uses "Type II" multipliers. Type II multipliers allow for both the "indirect" supply chain effects (i.e., the film and TV industries purchasing from other industries) and "induced" effects which arise from workers spending wages (derived from employment) on goods and services.

To estimate the indirect and induced contributions, we used a 165-sector South Korean Input Output (IO) table for the year 2023, from the Bank of Korea. An IO table details economy-wide transactions between sectors in matrix form, quantifying the extent to which different industries sell to and purchase from each other.

By appropriately manipulating the IO matrix, we were able to estimate the contribution of, for example, film production on the rest of the economy through its supply-chain purchases (indirect effect) and through the spending of those employed directly and indirectly in film production (induced effect).

No specific sector capturing all the activities of the film and TV industries exist within IO tables, as these are split among several industries and the IO tables aggregate many industries together. We therefore allocated each subsector to a relevant IO category. Accordingly, the activities covered by film were allocated to the "Video and audio production and distribution" category. TV-related activities were allocated to the "Broadcasting" category.

We then "shocked" the IO model by inputting the estimated purchases made from different components of the industries based on the KOCCA data. In the case of generating the induced contributions, the additional value of the estimated consumption of individuals employed directly by the industries was added onto this shock.

Note that "raw" revenue data typically includes indirect taxes (such as VAT), whereas the South Korean IO table is measured in producers' prices (which excludes VAT). Accordingly, the sales revenue values were adjusted to allow for this when the model was shocked (i.e., VAT and television licence fees were excluded).

Adjustments for leakage and double counting

Generally, when domestic demand expands, there will also be an increase in the demand for imports. For example, if consumers spend money in the film and television industries, some of this spending will flow out of the country (e.g., due to the payment of film royalties or the purchase of imported materials by production companies). This is formally known as "leakage". Allowing for leakage is important, as otherwise the contributions to domestic demand will be overestimated.

The demand for imports as a part of South Korean companies' supply chain is accounted for in the IO tables used in this report, with the impact of this seen in the size of the multipliers used in this study.

Accordingly, employee wages reported in the IO tables were adjusted using OECD data for South Korea, to accurately model the consumption that come out of incomes. This is generated based on OECD estimates of the "tax wedge", which is the proportion of income that goes to taxes and social security payments (25% in 2024), plus the savings rate (10%, based on Oxford Economics' Global Economic Model).

Finally, for certain subsectors, it was clear that downward adjustments to the indirect and induced contributions would also need to be made to avoid double counting of output. This is because, in some cases, part of a given industries' supply chain included other subsectors that have been classified as part of the film, VOD and television market.

For example, exhibitors' direct revenues implicitly reflect purchases from film distributors, so adding purchases from distributors as a part of indirect revenue could be double counting. Another example of intra-industry purchases contributing to double counting include independent producers supplying services to terrestrial and cable TVs. We therefore adjusted multipliers for

certain subsectors, for instance, the film exhibitor, film distribution, and terrestrial and cable TV sectors, to account for double counting.

Estimating GDP, earnings and employment

The gross output totals derived from the above modelling were converted into estimates for GDP using sectoral ratios of GDP to gross output. The Type I and Type II GDP multipliers associated with the modelling described above are reported in Fig. 23.

These were then converted into employment estimates using sectoral productivity data (measured in terms of GDP per worker) for 2025 based on sectoral GDP and employment information from Oxford Economics' proprietary databank. This process was repeated separately for each subsector to generate separate estimates for the total (including direct, indirect and induced effects) economic contribution. Industry-level employment by firm size ratios from the national statistics office were used to estimate the share of total supported employment across micro, small, medium, and large enterprises.

For direct earnings and gross operating surplus (both of which are required for the tax modelling), we applied the ratio of their respective relationships to GDP, gathered from data from KOCCA and from the IO table to produce estimates of GDP for each subsector.

Modelling tax revenues

To model the level of revenue that would be raised for the government due to this activity, we made use of several different data sources. We included taxes on labour (including income and social security) and profits (corporate tax) and for specifically the direct impact, indirect taxes raised including Value Added Tax (VAT), and license fees (in respect of terrestrial TV). Estimates of these taxes were combined to produce the overall tax figure. Note that indirect taxes were only estimated for direct contributions and were not applied to indirect and induced contributions.

For the direct contribution, we used the gross sales data cited above from KOCCA's latest Content Industry Statistics report, applying the standard VAT rate to quantify the level of indirect tax accounted for by VAT. Licence fee revenue data for terrestrial TV were supplied in KOCCA's Content Industry Statistics report. For taxes on labour, we applied an OECD estimate of the tax wedge for 2024 (25%) to our estimate of gross earnings.

For taxes on profits, we estimated the effective rate of corporation tax by dividing the level of corporate tax receipts (in 2025) by GDP. We then applied this rate to an estimate of GDP contribution in the relevant subsector. This process was repeated for the indirect and induced contributions.

GDP measure

The estimates produced in this report are measured using GDP at basic prices, which excludes taxes less subsidies on products (taxes on products include VAT and excise duties). Gross value-added (GVA) is another term for GDP at basic prices.

While VAT is excluded from GDP at basic prices, the VAT directly generated by the film and television industries is estimated in the main body of this report and included as a part of the industries' tax contribution.

Forecasts

This report provides forecasts for the industry's growth by segment. These forecasts are based primarily on market research provided by third parties, which detail expected changes in revenue or gross output. These sources include Statista Market Insights and Media Partners Asia.

We use these data, sectoral productivity estimates from KOCCA, and the methodologies described above to impute forecasts for direct GDP contribution, employment, and tax revenues supported.

Fig. 23. Type I and II GDP multipliers

	Type I Multipliers	Type II Multipliers
Film Production	3.2	4.4
Film Distribution	3.0	4.0
Film Exhibition	3.0	4.0
Other Film Services	2.6	3.6
Online Screening	3.7	5.1
Film total	**3.1**	**4.2**
Terrestrial TV	1.6	2.2
Satellite TV	2.1	2.9
Cable TV	2.1	2.9
Independent TV	2.1	2.9
IPTV	2.4	3.0
TV Total	2.1	2.8
VOD	3.0	3.6
Total	**2.3**	**3.1**

Source: Oxford Economics
Numbers may not sum due to rounding

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