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Video Report



Korea's cultural content industry has seen rapid growth. Key drivers include improved content quality, a maturing digital ecosystem, and increasingly interconnected business networks. As the industry takes on a more prominent role in the national economy—generating a significant production inducement effect—policy efforts should focus on strengthening copyright protection and enforcement, advancing digital transformation among small and midsize firms, and diversifying export markets through deeper industry linkages.

## The Ascent of K-Content: Industry Structure and Growth Drivers

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## I. Rationale for the Study

This paper analyzes the structural changes and growth trajectory of Korea's content industry, assesses its economic impact, and identifies key drivers of firm-level growth.

South Korea's cultural content industry has seen accelerated growth since the early 2010s, driven by the global spread of digital platforms and streaming services.<sup>1)</sup> As of 2021, this industry generated 137 trillion won in sales, 53 trillion won in value added, and 12.5 billion dollars in exports—2.3, 1.8, and 3.9 times their respective levels in 2010. Moreover, the industry's share of value added in Korea's GDP is approximately 2.6-3.7%, suggesting ample room for further growth compared to major advanced economies, where the share exceeds 5%.<sup>2)</sup>

What drives this remarkable growth? Despite rising international interest in the success of Korea's content industry, widely known as K-content, comprehensive research remains limited.<sup>3)</sup> This paper examines the industry's structural evolution and growth trajectory, assesses its broader economic impact, and identifies firm-level growth drivers to inform future policy.

## II. Changes and Growth in the Content Industry

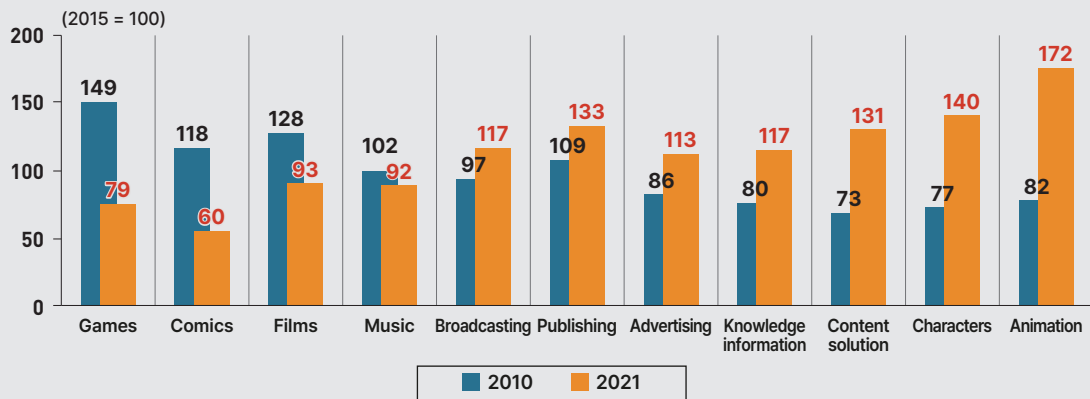
### 1. Changing Composition of Content Firms

Over the past decade, the total number of content firms in Korea has remained steady at around 110,000. However, differences have emerged across individual content categories (Figure 1).

\* Summarized and adapted from Lee, Jinkook, *Empirical Analysis and Policy Directions for Sustainable Growth in the Cultural Content Industry*, Research Monograph 2021-02, Korea Development Institute, 2024 (in Korean, forthcoming).

- 1) The term content industry is used throughout this paper in accordance with the *Content Industry Special Classification* issued by the Ministry of Culture, Sports and Tourism and the Korea Creative Content Agency. This classification includes 12 categories: publishing, comics, music, films, games, animation, broadcasting, advertising, characters, knowledge information, content solutions, and performing arts.
- 2) According to OECD data analysis, the value-added share of GDP in 2018 was 5.4% for the United States, 5.2% for Japan, 4.7% for the United Kingdom, and 2.6% for South Korea. In comparison, the input-output analysis conducted in this study (based on 2020 data) places Korea's value-added share at 3.7%.
- 3) During his secondment to the World Bank, the author observed strong interest from multiple countries in benchmarking the growth drivers of Korea's content industry. This study was undertaken in response to the lack of systematic analysis on the subject.

**Figure 1. Changes in the Number of Firms in the Content Industry by Subcategory (2015 = 100)**



Note: 1) Subcategories on the right (left) indicate higher increase (decrease) rates in the number of firms.

2) For films, data from 2013, 2015, and 2021 were used due to changes in statistical classification.

Source: Author's analysis based on the *Content Industry Statistics* (2010, 2015 and 2021) by the Ministry of Culture, Sports and Tourism and Korea Creative Content Agency.

The industry composition is shifting toward digital content production and online distribution.

Categories such as advertising, knowledge information, and content solutions, where internet and mobile-based production and services and online distribution have expanded, have seen an increase in firm numbers.<sup>4)</sup> By contrast, firm counts have declined in the games, comics, and films, which have seen reductions in offline distribution outlets such as theaters, PC cafés, game arcades, and comic book rental/retail shops. While the total number of firms has remained relatively stable, the industry's composition is shifting toward digital content production and online distribution.

## 2. Sales Growth Led by Knowledge Information

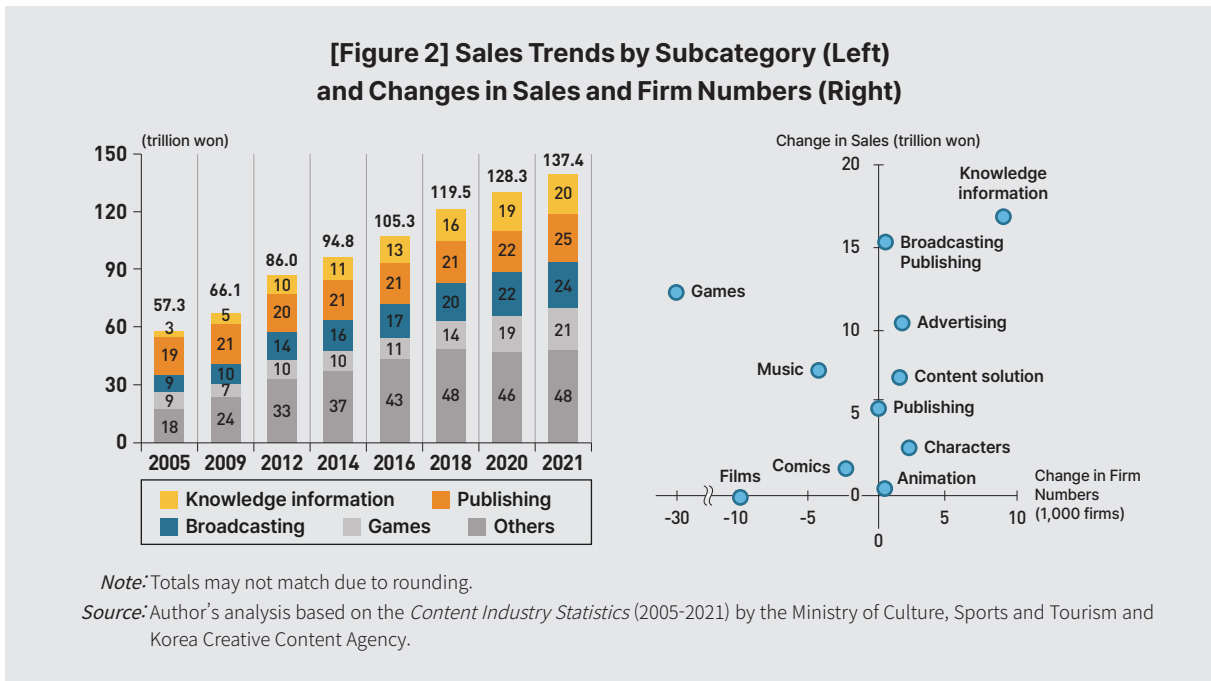
Content industry revenue grew from 57.3 trillion won in 2005 to 137.4 trillion won in 2021 (Figure 2, left). Although sales declined in some subcategories, such as films, music, and advertising, in 2020 due to COVID-19, most rebounded the following year and returned to their previous growth trajectory.

Knowledge information has been the largest contributor to sales growth in the content industry.

Reflecting the digital transformation of the content industry, knowledge information has made the largest contribution to overall sales growth. From 2005 to 2021, its sales increased by 16.9 trillion won, accounting for 21% of the total industry sales growth (80.2 trillion won). Anchored by portal services, internet information intermediaries, and online information providers, this category recorded an average annual growth

4) According to subcategory classifications in the *Content Industry Statistics*, the number of firms engaged in internet/mobile production and services, as well as online distribution, grew steadily from 3,348 (2.96%) in 2010 to 7,243 (6.7%) in 2021.

rate of 12.5%, quickly rising to the fourth-largest by sales volume. As shown in Figure 2 (right), knowledge information also saw the largest increase in firm numbers across the industry—unlike games, where firm numbers declined despite rising sales, or publishing and broadcasting, where growth was modest. This suggests that, in addition to the growth of existing firms, new business creation is actively taking place.



### 3. Export Growth Led by Games, Music, and Broadcasting

Content exports reached \$12.45 billion in 2021, continuing a streak of record highs since data collection began.

Rising domestic production capacity and declining reliance

The content industry has driven strong growth in exports, giving rise to global buzzwords such as K-games, K-pop, and K-drama. Content exports increased 3.9-fold from 3.23 billion dollars in 2010 to 12.45 billion dollars in 2021, setting new records each year since data collection began (Figure 3, left).

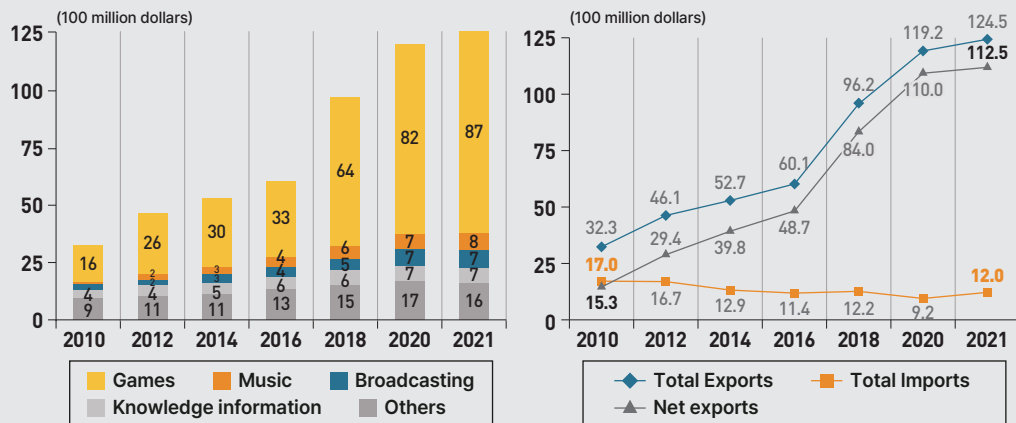
Despite heavy regulatory oversight, games led the strong export performance, accounting for 77% of the total export increase (9.23 billion dollars) over this period, further accelerated by the global rise in indoor entertainment during the pandemic. Meanwhile, music and broadcasting have gained steady international traction, with average annual growth rates of 19% and 5%, respectively.

Another noteworthy trend is the steady decline in content imports, which fell by 29%, from 1.7 billion dollars in 2010 to 1.2 billion dollars in 2021 (Figure 3, right). Instead of relying on localized foreign content, particularly in advertising, characters, and films, Korea is increasingly

on foreign content have boosted net exports of K-content, contributing to a surplus in intellectual property trade.

producing world-class content domestically. As this shift gets pronounced, net exports have soared more than sevenfold, boosting Korea’s trade surplus in intellectual property (IP) rights, particularly in copyrights.<sup>5)</sup>

**Figure 3. Content Industry: Exports by Subcategory (Left) and Changes in Exports/Imports/Net Exports (Right)**



Source: Author’s analysis based on the *Content Industry Statistics* (2005-2021) by the Ministry of Culture, Sports and Tourism and Korea Creative Content Agency.

### III. Production Spillover Effects of the Content Industry

Korea’s content industry achieved remarkable growth over the past decade, with impacts extending well beyond the sector through strong linkages across the broader economy. As content production increases, it drives demand and output across a wide range of related industries. To assess these spillover effects and inter-industry linkages, this study integrates the *Special Classification of the Content Industry*, the *Korean Standard Industrial Classification*, and the *2020 Input-Output Table* to identify 12 industries and conducts an input-output analysis.<sup>6)</sup>

5) In 2023, Korea’s intellectual property (IP) rights trade balance posted a surplus of 183.3 million dollars—the highest since records began in 2010. While industrial property rights recorded a deficit of 1.86 billion dollars, the copyright segment posted a surplus of 2.21 billion dollars, driving the overall improvement (Bank of Korea, 2024).

6) This study makes a distinctive contribution by precisely linking detailed content industry segments with the basic sectors in the *Input-Output Table*, enabling a more accurate assessment of the industry’s economic impact. To address limitations in previous studies, which often over- or underestimated industry scale by relying on selected basic sectors, this analysis systematically integrates the *Content Industry Special Classification*, the *Korean Standard Industrial Classification*, and the *Input-Output Table*. For further details on the linkage methodology, see Yang (2024) and Lee (2024, forthcoming).

The content industry shows higher self-input coefficients than most service industries and even some manufacturing industries.

### 1. Input Structure and Linkages with the CPND Ecosystem

Table 1 presents the top 10 industries on which the content industry relies most for intermediate inputs, ranked by input coefficients. These coefficients reflect how much the content industry purchases from other sectors during production. One notable finding is its relatively high self-input coefficient of 0.112.<sup>7)</sup> Typically, high values are found in manufacturing industries that reuse their own output. Despite being service-oriented, the content industry ranks 13th out of 33, surpassing most service sectors and even several manufacturing ones.

This high self-input coefficient reflects a structural characteristic whereby a single piece of content is repurposed and expanded across diverse formats—such as webtoons adapted into dramas or games and further into character merchandise. This structure, backed by strong internal linkages, suggests that the content industry can generate value added repeatedly and sustainably.

**Table 1. Top 10 Input Industries Supplying the Content Industry and Input Coefficients**

Rank	Input industry	Input coefficient	Rank	Input industry	Input coefficient
1	Content	0.112	6	Transportation services	0.024
2	ICT and broadcasting services	0.040	7	Real estate services	0.024
3	Professional, scientific and technical services	0.037	8	Food and accommodation services	0.022
4	Wholesale, retail, and intermediary trade services	0.035	9	Wood, paper, and printing	0.019
5	Business support services	0.033	10	Financial and insurance services	0.016

Source: Author's analysis.

The content industry has grown through close integration with the diverse industries comprising the CPND value chain.

Moreover, the content industry is closely linked to multiple sectors within the CPND (Content, Platform, Network, Device) ecosystem<sup>8)</sup>. For example, professional, scientific, and technical services enhance content quality through special effects and 3D modeling while also supporting high-resolution streaming. ICT and broadcasting services provide the network infrastructure, such as the internet, 5G, and Wi-Fi, necessary for smooth and reliable delivery.

Wholesale, retail, and intermediary trade services distribute DVDs, Blu-rays, game CDs, and merchandise through both online and offline

7) The self-input coefficient indicates the extent to which an industry reuses its own output in its production process. It tends to be higher in manufacturing industries, such as when a steel manufacturer uses its own steel products as raw materials.

8) CPND is a conceptual framework that describes the ICT ecosystem through four components: content planning and production (C), platforms for distribution (P), networks for connectivity and delivery (N), and devices that enable end-user access (D). For more details on the CPND ecosystem, see Choi and Lee (2012).

channels, supporting content consumption. Meanwhile, the computer, electronics, and optical industries supply essential hardware, including smartphones, tablets, and game consoles, that allow users to access content in diverse settings. In this way, the content industry is organically interlinked with a wide range of sectors within the CPND value chain.

**One unit increase in final demand in the content industry generates 1.572 units of output across all industries—64% within and 36% in other sectors.**

## **2. Production Inducement Effects**

This section assesses the broader economic impact of the content industry through its production inducement effects. Figure 4 shows that its production inducement coefficient is 1.572, indicating a one-unit increase in final demand for content products generates 1.572 units of production across the national economy.<sup>9)</sup> Of this, 1.000 units (64%) occur within the content industry, and 0.572 units (36%) are spillovers to other sectors.

A closer examination reveals that 0.175 units (11%) occur in manufacturing. The largest effects are concentrated in industries that supply key inputs for content production, including chemicals (0.030), wood, paper, and printing (0.028), and computers, electronics, and optical equipment (0.023).

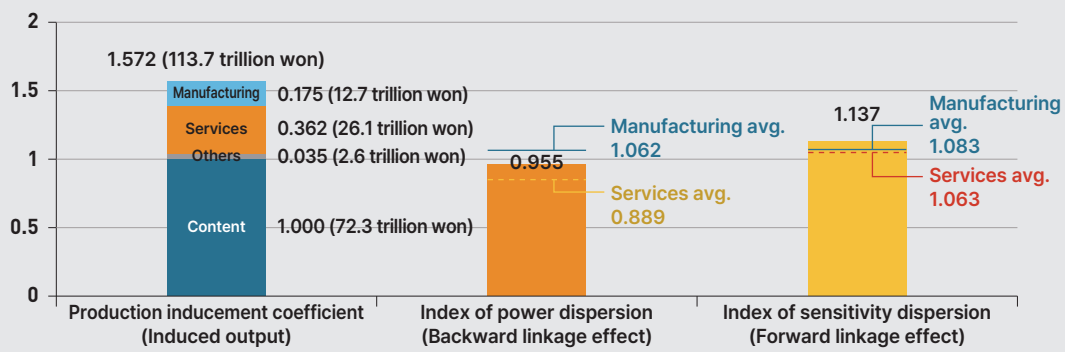
In services, 0.362 units (23%) of output are induced. The largest effects are seen in professional, scientific, and technical services (0.054) and wholesale, retail, and intermediary trade services (0.054), which provide technical support and distribution within the CPND value chain. ICT and broadcasting services (0.049) and business support services (0.048) also show sizable effects, reflecting their critical roles in content production and operational management.

**In 2020, the total production inducement effect of the content industry amounted to 113.7 trillion won.**

In monetary terms, the content industry generates an estimated 113.7 trillion won in output across the domestic economy. Of this, 72.3 trillion won originates from within, 12.7 trillion won from manufacturing, 26.1 trillion won from services, and 2.6 trillion won from other industries.

9) In the production inducement coefficient, “production” refers to gross output. It reflects how an increase in final demand within a given industry affects production across the entire economy. Unlike added value, it captures both direct production and spillover effects on upstream and downstream industries.

**Figure 4. Content Industry: Production Inducement Coefficient, Index of Power Dispersion, and Index of Sensitivity Dispersion (2020 Baseline)**



*Note:* A new input-output table was constructed to separately identify the content industry as of 2020. Final demand is estimated at 72.3 trillion won.

*Source:* Author's analysis.

**The content industry's power dispersion index ranks 19th of 33, placing it in the mid-range.**

Compared with other industries, the index of power dispersion for the content industry is 0.955, ranking 19th out of 33 and placing it in the mid-range. This exceeds the service average (0.889) and is comparable to individual industries such as transport services (0.951), wholesale, retail, and intermediary trade services (0.931), professional, scientific and technical services (0.917), and financial and insurance services (0.849). Although slightly below the manufacturing average (1.062), its service-orientated nature supports a substantial overall economic impact.

Furthermore, given the wide use of content as input across various industries, content production tends to rise in tandem with broader economic activity. Analysis of the index of sensitivity dispersion shows that its sensitivity coefficient of 1.137 indicates it responds 13.7% more sensitively to changes in the overall economy than the average of all industries.

**The content industry demonstrates above-average sensitivity, highlighting the need for industrial and policy responses to external market changes.**

For instance, a tourism boom may increase demand for promotional videos, boosting content production. Conversely, a manufacturing downturn may reduce demand for advertising, design, and media services. This high responsiveness means the content industry experiences significant production volatility in response to changes in other sectors, highlighting the importance of industrial and policy measures to prepare for external market shifts.

## IV. Growth Drivers for Content Firms

K-content has solidified its position in global markets through high production quality and artistic merit.

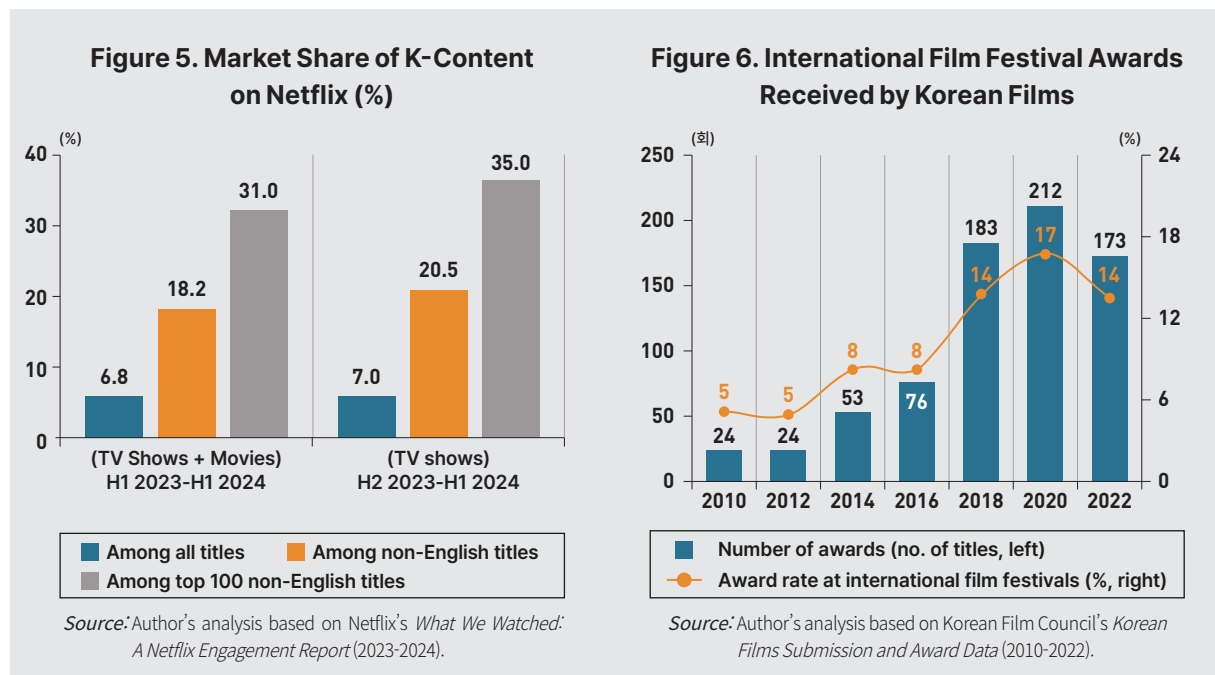
What, then, has driven the rapid growth of the content industry? This section explores the underlying factors by analyzing firm-level microdata on content firms.

### 1. Rise in Quality of K-Content

The growth of content firms has been driven primarily by improved content quality alongside quantitative expansion. As shown in Figure 5, K-content accounted for about 7% of all content across TV shows and films on Netflix during 2023-2024. When limited to non-English language works from countries such as Japan, China, India, Spain, and France, its share reached roughly 20% of total content and exceeded 30% within the Top 100 non-English titles, demonstrating its overwhelming global presence.

This trend is equally evident in films. Figure 6 shows that the number of international film festival awards won by Korean films steadily increased from the 2000s, then surged in the 2010s, and achieved even greater success in the 2020s.

Of particular note, around 40–50% of Korean films are submitted to international film festivals, and the share of submissions receiving awards has steadily risen. This indicates that K-content is not merely growing in quantity but is also securing a strong foothold in global markets through high production quality and artistic depth.<sup>10)</sup>



10) The global competitiveness of K-content is evident across multiple domains. In music, BTS topped the Billboard Hot 100 and earned Grammy nominations. In games, PUBG: Battlegrounds surpassed 1 billion downloads. Webtoon intellectual properties have also generated significant value added through adaptations into games, dramas, and films.

Changes in CPND factors can also significantly influence the growth of content firms.

## 2. Development of the CPND Value Chain

Earlier analysis demonstrated the content industry's organic linkages with various input industries within the CPND ecosystem. This suggests that shifts in CPND-related factors can meaningfully affect the growth trajectory of content firms.

Among these, a critical factor is IP, an asset that ensures the creation, protection, and content use, pivotal to revenue generation for these firms. Accordingly, changes in the number of IP assets a firm holds can indicate changes in the volume of content available for commercialization.

**Table 2. Impact of Factors related to the CPND Value Chain on Firm Revenues**

Content (C)		Content (C), Platform (P)		
	IP rights (no.)	+4.1%	Annual average of available apps (thousands)	+1.0%
IP Types	Copyrights (no.)	+11.6%	Network (N)	
	Design rights (no.)	+6.8%	Households with internet access (%)	+8.7%
	Trademarks (no.)	+3.4%	Device (D)	
	Patents (no.)	+5.8%	Number of internet users (millions)	+3.0%

*Note:* 1) Estimation methods include Pooled OLS, IRLS, panel random effects, and fixed effects models. The table presents average coefficients across models.  
2) All estimated coefficients are statistically significant at the 1% level.

*Source:* Merged data from KoDATA (2015-2023); Ministry of Science and ICT and National Information Society Agency (2015-2023); and data.ai

Copyrights increase firm revenue by 11.6%, playing a key role in revenue generation by protecting creative works.

Regression analysis in Table 2 shows that all types of IP rights have a statistically significant effect on firm revenue growth. On average, adding one IP right increases firm revenue by 4.1%. Copyrights have the greatest impact, raising revenue by 11.6%, indicating their central role in enabling content monetization through creative work protection. Design rights (6.8%), safeguarding the appearance and visual elements of content, patents (5.8%), facilitating technological differentiation, and trademarks (3.4%), enhancing brand value and recognition, also positively contribute.

Development of platforms, networks, and digital devices has also contributed significantly to growth in the content industry.

These findings suggest that systematic accumulation and management of IP rights are crucial for business growth. Conversely, IP infringements such as illegal copying and unauthorized distribution can severely jeopardize business continuity.

Further analysis<sup>11)</sup> using content-related mobile applications as a proxy for platform (P) and content (C) reveals that an increase of 1,000 apps in their average annual number tends to raise firm revenue by

11) Variables on mobile applications were sourced from Data.ai, a leading mobile analytics provider that has tracked app market activity since the launch of Apple and Google app stores in 2008. Data.ai offers data on over 7 million apps across 180 countries and maintains a comprehensive repository of mobile app market information.

1.0%.<sup>12)</sup> This suggests that expanding and diversifying content through platforms broadens consumer choice, which in turn bolsters revenue growth.

Moreover, digital content consumption, such as streaming services, online games, and e-books, thrives when supported by stable network environments and broader digital device penetration. Reflecting this relationship, increases in the rate of internet access in households and the number of internet users tend to correspond with firm revenue increases of 8.7% and 3.0%, respectively.<sup>13)</sup>

### 3. Expansion of Business Transaction Networks

While the seamless production, distribution, and consumption of high-quality content within the CPND value chain are critical, it is interfirm transaction networks that drive and scale this cycle. This study assesses firm-level revenue effects when content firms begin transactions with new sales outlets (Table 3). On average, adding one domestic sales outlet increases revenue by 6.8%, while adding one international outlet raises revenue by 39.9%.<sup>14)</sup>

Expanding sales channels improves market access and exposure to diverse customer segments. Overseas expansion helps broaden the consumer base and stabilize firm revenue.

Expanding sales outlets strengthens market access and increases exposure to diverse consumer segments, thus boosting demand for content. International expansion amplifies these effects by reaching broader consumer bases and helping stabilize firm revenue by mitigating the impact of regional economic downturns.<sup>15)</sup> For the growth of content firms, it is imperative to diversify sales channels and engage international markets. Key strategies include scaling up digital content for immediate global access and improving access to overseas networks.

12) The 1,000 available apps used in this analysis represent approximately 4.5% of the sectoral annual average of 22,057 available apps.

13) One million users represent 13.4% of the average internet user population—7.442 million—across Korea’s metropolitan cities and provinces during 2015–2022.

14) Sales outlets for content firms refer to distribution and consumption channels through which produced content reaches audiences. These include broadcasters, domestic and international OTT platforms, publishers and bookstores, game publishers, and music/video streaming services.

15) Overseas revenues may decline during economic downturns affecting specific countries or regions. However, diversifying sales channels across multiple international markets can help buffer overall revenue against localized economic fluctuations.

**Table 3. Revenue Effects of Expanding Business Transaction Networks**

Transaction counterparty	Domestic firms	Foreign firms	Content firms	Non-content firms
Increase in sales outlets (no.)	+6.8%	+39.9%	+12.0%	+4.7%
Increase in purchase outlets (no.)	+3.5%	+23.2%	+11.6%	+0.7%

*Note:* 1) Estimation methods include Pooled OLS, IRLS, panel random effects, and fixed effects models. The table presents average coefficients across models.  
2) All estimated coefficients are statistically significant at the 1% level.

*Source:* Merged data from KoDATA (2015-2023); Ministry of Science and ICT and National Information Society Agency (2015-2023); and Data.ai.

**Engagements with content firms generate over twice the revenue growth compared to non-content firms.**

From another perspective, the revenue impact varies by type of sales counterparty. Transactions with content firms (12%) generate over 2.5 times the revenue increase compared to non-content firms (4.7%).

The disparity arises from the sustained and recurring licensing transactions facilitated by a One Source Multi-Use (OSMU) strategy, often adopted by content firms to expand a single IP across multiple formats. Such practices aligns with input-output analysis findings that show a high self-input coefficient for the content industry due to strong internal linkages. In contrast, transactions with non-content firms such as manufacturers or distributors are often one-off contracts for advertising or promotional materials, resulting in less continuity. Expanding procurement sources also significantly impacts revenue growth, suggesting that collaboration with domestic and international sources facilitates the smooth acquisition of key production inputs, such as raw materials, software, design, and technology, while contributing to a more stable content production environment.

## V. Policy Recommendations

With accelerated gains in revenue, exports, and production inducement effect, the content industry has taken on a more prominent role in the national economy. To sustain and deepen this momentum, this paper offers policy recommendations on IP protection and enforcement, digital transformation among small and medium-sized enterprises (SMEs), and export diversification through tighter industry linkages.

### 1. Strengthening Copyright Protection and Enforcement

This study finds that IP rights, particularly copyrights, have a substantial impact on firm-level revenue growth. Recognizing this importance, the Korean government has made copyright protection a central policy focus. According to the *2022 Content Industry White Paper*, 27 of 149 national support programs are dedicated to copyright-related

Copyright acquisition and protection should be embedded across the entire support system for content firms.

initiatives.<sup>16)</sup>

However, current copyright protection policies appear to focus on a few programs, such as *Protecting Copyright and Promoting the Use of Copyrighted Works*. To more effectively expand protection, functions for acquiring and safeguarding copyrights should be systematically embedded in the broader support system for content firms, similar to the Fund of Funds supporting smaller producers to secure IP rights. Additionally, illegal copying and unauthorized distribution are ongoing, particularly online.<sup>17)</sup> Increasing detection rates or enforcing harsher penalties is imperative to reduce these infringements—an approach equally relevant to addressing copyright violations. More effective protection would require enhanced national enforcement capacity through stronger monitoring systems and more accessible reporting mechanisms, which enable fast and systematic detections. Overseas copyright infringements are increasing in step with K-content’s global expansion. In addition to strengthening international enforcement and investigation capacity, robust legal cooperation frameworks with export destination countries should be established and expanded to enable more effective local responses to IP violations.

## 2. Promoting Digital Transformation of Small and Midsize Content Firms

Promoting digital transformation—paired with measures to enhance adaptability—can help steer policy in a more strategic direction for small and midsize content firms.

Analysis shows that expanding transaction networks plays an important role in boosting revenues for content firms. In light of the rapid spread of digital production and online distribution, a key policy challenge is to promote digital transformation and strengthen the adaptability of small and medium-sized content firms, so they can actively participate in these networks.

Accordingly, systematic support is needed to help small and midsize content firms build the capabilities required for digital transformation. This includes training in content production, digital marketing, data analytics, and software utilization. Over the longer term, establishing an evaluation and diagnostic framework would help monitor the effectiveness of support policies and guide policy refinement.

16) Government support programs are organized into four hierarchical levels, with increasing detail from Level 1 (highest) to Level 4 (most specific). The hierarchy includes 8 programs at Level 1, 34 at Level 2, 94 at Level 3, and 149 at Level 4. This study focuses on Level 4, the most detailed tier. A comprehensive analysis of all support programs is provided in Lee (2024, forthcoming).

17) According to data from the Korea Copyright Commission (2022), 98.8% of illegal copying occurs online. Some infringing websites operate via overseas servers with advanced security features to evade enforcement, posing a major obstacle to IP protection.

The government should systematically develop region-specific entry strategies through the K-Content Export Council.

As most content firms are SMEs or micro-enterprises, aligning content industry support programs with broader SME policy frameworks can accelerate digital transformation. One option is to adapt existing SME digitalization programs—such as the *Smart Shop* or *Smart Workshop* initiatives—into a sector-specific *Smart Content Firm Support Program* (tentative). This could equip smaller content firms with tools such as AI-based video and audio editing software, cloud collaboration systems, and digital marketing capabilities, enabling high-quality content production and distribution while reducing time and costs.

### 3. Export Market Diversification and Global Expansion of Related Industries

While Korea's content exports have seen strong performance, approximately 70% are concentrated in Asian markets—namely China, Southeast Asia, and Japan—highlighting trade risks stemming from geopolitical uncertainty (Ministry of Culture, Sports and Tourism and Korea Creative Content Agency, 2021).

In contrast, Korean dramas, films, and variety shows are gaining popularity in Western markets through global OTT platforms, amid steady growth in demand for K-pop, webtoons, and animation. In addition to sustained expansion within Asia, targeted policy efforts are increasingly called for to diversify export markets toward North America and Europe.

Therefore, the government should work through the K-content Export Council to systematically develop region-specific market entry strategies. Such strategies should go beyond production to include analysis of regional content consumption patterns, legal and regulatory environments, and cultural factors. Strengthening services for translation, local marketing, and regulatory compliance will also be critical to helping firms enter global markets.

Additionally, it is important to pursue strategies that build synergies with related industries that use content as a core input. Expanding the global distribution of merchandise related to K-content, such as character, fashion, and beauty items, and supporting entry into international e-commerce platforms and offline retail channels can help drive the overseas expansion of associated manufacturing, wholesale and retail trade, and intermediary services.

Policy efforts should steadily advance these strategies to ensure that content exports contribute not only to the advancement of the cultural industry but also to the dynamism of the national economy. ■

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