

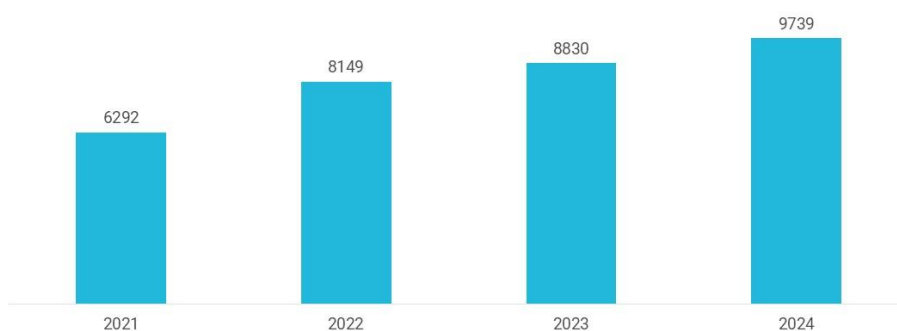
## Demand for K-content expands as commissions shrink

*Global streamers cut TV commissions by 43% and local productions fall by 20% between H1 2023 and H1 2025*

**London, 18<sup>th</sup> August 2025:** A new report by Ampere Analysis reveals that while global audiences are watching more South Korean content than ever, both international streaming platforms and local commissioners are producing fewer new TV titles. Local companies have struggled with rising production costs and the broader macroeconomic challenges, while international SVoDs are shifting their content strategy towards acquisitions and Original Unscripted K-content. As the streaming giants adapt their strategies in South Korea, Ampere believes there are opportunities for a reinvigorated local production landscape.



Volume of South Korean distinct titles available on international SVoD Services (TV season) (#)

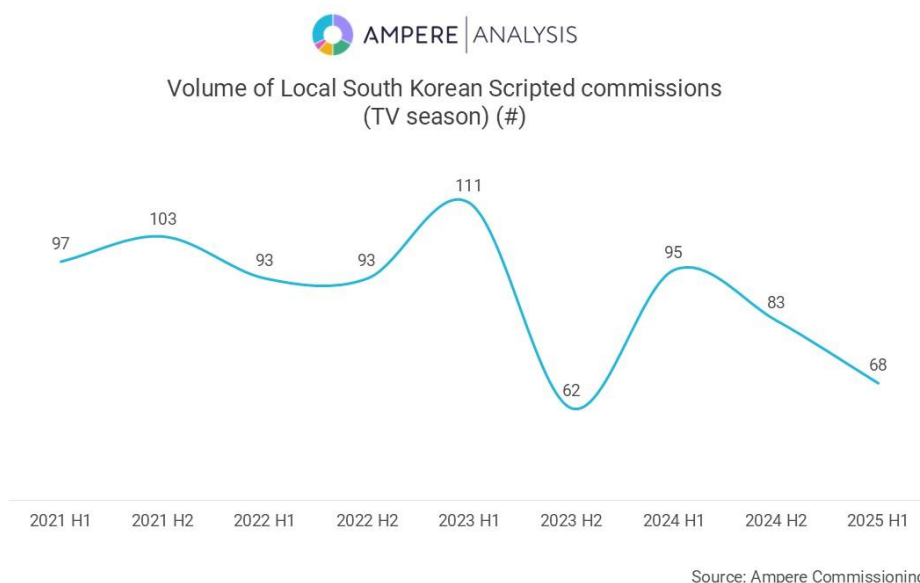


Source: Ampere Analytics - SVoD

### Key findings: Strong demand, fewer commissions

- **The international popularity of South Korean content remains high.** The share of viewers outside Korea who say they watch South Korean TV series or films “sometimes” or “very often” **rose from 22% in Q1 2020 to 35% in Q1 2025 — a 13% increase.**

- The consistent growth of content on non-Korean streaming services has fueled demand. The availability of South Korean content on international streaming services increased by 55% between 2021 and 2024.
- **Commissioning has slowed sharply.** Overall, South Korean TV show commissions fell 20% between the first halves of 2023 and 2025. **Global streamers reduced commissions by 43%, while local productions cut back by 20%.**
- **Scripted commissions have been hit the hardest.** Local commissioners are battling rising production costs and the high expectations of a global audience against the backdrop of worldwide inflationary pressures, meaning they are struggling to meet demand. **This has particularly affected Scripted announcements** – the most popular titles internationally. These dropped 39% between H1 2023 and H1 2025.
- **While other global SVoDs have cut Korean commissions, Netflix has maintained commissioning volume.** The streaming giant accounts for 88% of South Korea's H1 2025 global SVoD announcements, but has reduced its proportion of scripted content as it shifts its focus to Unscripted.



**Mariana Enriquez Denton Bustinza, Analyst at Ampere Analysis,** says: “Korean content has leapt onto the international stage, reaching worldwide success with both global SVoD Originals and local titles. However, despite continued demand for K-content, TV show commissions from local and global players have declined, with global SVoDs changing content strategies from scripted Originals to focus on acquisitions, and in Netflix’s case, producing a higher proportion of Unscripted titles. Despite struggling

with inflated costs, this leaves the export market open for South Korean commissioners, especially now that Netflix is reportedly considering the introduction of caps on actors' fees, which may lead to a more accessible and reinvigorated local production landscape.”

## Ends

### **For more information, please contact Greenfields Communications or Ampere Analysis:**

Corinna Staedel: [corinna@greenfieldscommunications.com](mailto:corinna@greenfieldscommunications.com) +1 912 506 5674

Lucy Green [lgreen@greenfieldscommunications.com](mailto:lgreen@greenfieldscommunications.com) T: 07817 698366

Roya Sanei T: 020 3848 6400 [roya.sanei@ampereanalysis.com](mailto:roya.sanei@ampereanalysis.com)

Dan Stevenson T: 020 3848 6400/07973 157317 [dan.stevenson@ampereanalysis.com](mailto:dan.stevenson@ampereanalysis.com)

### **About Ampere Analysis**

Founded in January 2015, Ampere Analysis is a new breed of media analyst firm. The company's experienced team of sector-leading industry analysts specialises in sport, games, pay and multiscreen TV and next-generation content distribution. Our founders have more than 60 years combined experience of providing data, forecasts and consulting to games publishers, the major film studios, telecoms and pay TV operators, technology companies, TV channel groups and investment banks. [www.ampereanalysis.com](http://www.ampereanalysis.com)