

Anime Industry Report 2025

Summary

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March, 2026

The Association of Japanese Animations

The International Market Has Been Driving the Anime Industry to Record Highs as It Nears 4 Trillion Yen

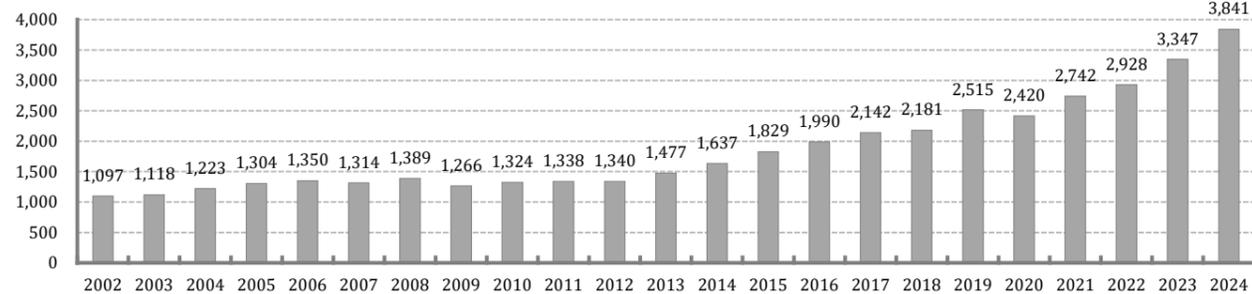
Anime is at the center of the global expansion of Japanese content, and the growth of the international market has driven the anime industry to record highs in 2024. It is expected to grow even further by developing the mixed media ecosystem for the international market. On the other hand, while the anime industry market is prosperous, it needs to cope with the shortage of human resources.

The 2024 Anime Industry Market (The Anime Market in a Broad Sense/End User Market Outline)

〈The Anime Industry Market is Reaching 4 Trillion Yen: It's Reached 3.8 Trillion Yen, 114.8% of The Year Before〉

In 2024, the anime industry market reached 114.8% of the previous year, an increase of 494.2 billion yen to reach 3.8 trillion yen, the highest profit on record. This is an increase from last year's record, and the second highest increase after 2019's (115.3%). The market has widened 2.1 times the size of 2015's market, and 3.5 times the size of 2002's. If this growth continues, there's a possibility that the market will break 4 trillion yen in 2025.

[Figure 1] The Japanese Animation Market in a Broad Sense (Yen in billions)



Based on questionnaires conducted by the Association of Japanese Animations and other publicly available statistics

[Figure 2] Japanese animation market trends in a broad sense (billion yen)

| Item | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | YoY |
|----------------------------|---------|---------|---------|---------|---------|---------|---------|--------|
| ①TV | 113.7 | 94.8 | 84.0 | 90.6 | 94.3 | 97.3 | 98.2 | 100.9% |
| ②Movie | 42.6 | 69.2 | 55.4 | 60.2 | 78.5 | 68.1 | 69.0 | 101.3% |
| ③Video | 58.7 | 56.3 | 46.6 | 66.2 | 38.5 | 36.2 | 38.4 | 106.1% |
| ④Internet Distribution | 59.5 | 68.5 | 93.0 | 154.3 | 165.2 | 250.1 | 265.5 | 106.2% |
| ⑤Merchandising | 500.3 | 586.8 | 581.9 | 663.1 | 669.3 | 700.8 | 748.8 | 106.8% |
| ⑥Music | 35.8 | 33.7 | 27.6 | 31.7 | 27.4 | 26.7 | 26.6 | 99.6% |
| ⑦Overseas | 1,009.2 | 1,200.9 | 1,239.4 | 1,313.4 | 1,459.2 | 1,722.2 | 2,170.2 | 126.0% |
| ⑧The Pachinko and the like | 283.5 | 319.9 | 263.0 | 305.6 | 298.1 | 337.0 | 301.5 | 89.5% |
| ⑨Live Entertainment | 77.4 | 84.4 | 29.0 | 57.1 | 97.2 | 108.1 | 122.5 | 113.3% |
| Total | 2,180.7 | 2,514.5 | 2,419.9 | 2,742.2 | 2,927.7 | 3,346.5 | 3,840.7 | 114.8% |

Based on questionnaires conducted by the Association of Japanese Animations and other publicly available statistics

〈International is More than Half the Whole Market, While Merchandising is Close to Half of the Domestic Market with Streaming Taking Up More than Half of Video〉

The anime industry market, meaning the anime industry in a broad sense, is moving the entire consumer market with household expenses playing a leading part, so it's assumed that the amount of anime-related goods were paid for by users. The market is split up into nine genres with the majority (56.5%) being occupied by ⑦ International, which is a reversal of the domestic and international markets that started in 2023. Domestically, ⑤ Merchandising is the biggest cut (19.5%

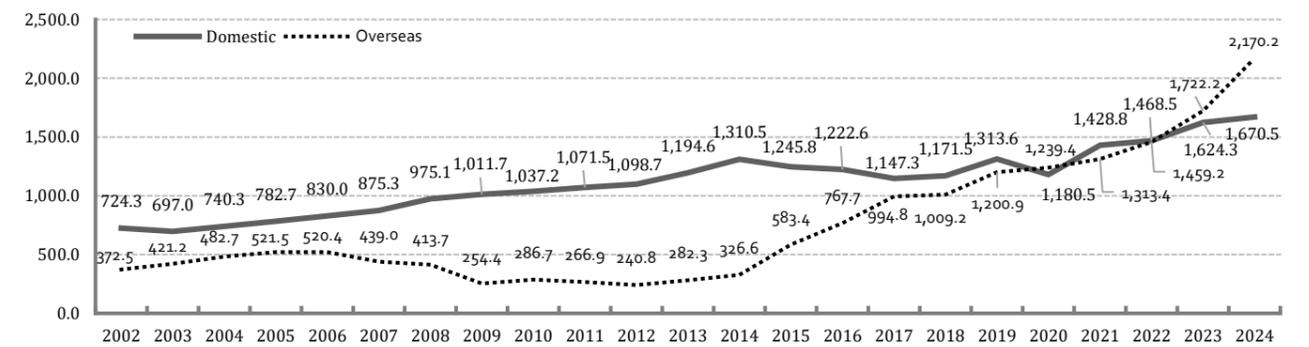
of the total market, 44.8% of the domestic market) followed by ⑧ Entertainment (7.9% of the total market, 18.0% of the domestic market), so the sales of rights usage is large. In the field of media, ④ Streaming and its sudden growth (6.9% of the total market, 15.9% of the domestic market) has overtaken the total sales of the three fields of ① TV, ② Film, and ③ Video.

〈Will The Rapidly Progressing International Market Continue to Exceed the Domestic Market?〉

The Japanese anime international market survived the COVID-19 pandemic and expanded to 2.1 trillion yen in 2024 (126.0% of the year before). During the COVID-19 pandemic, the global consumption from home of global streaming services such as Netflix, Disney+, and the international service Crunchyroll, which focuses on Japanese anime, expanded rapidly, which strengthened the overseas expansion of Japanese anime.

The domestic market fell into a slump in 2020 due to the COVID-19 pandemic, but in 2021, it bounced back to make 121.0% of the previous year and since then has continued a gentle increase. However, comparing the international and domestic markets, in 2023 the international market exceeded the domestic market by 97.9 billion yen, and in 2024, the difference expanded to 499.7 billion yen. The international market is clearly making rapid progress and it's predicted that the difference will only continue to expand due to the international advance of related businesses such as Merchandising, a category that takes up the greater part of the domestic market.

[Figure 3] Comparison of Domestic and International Anime Markets (Broad Anime Market/Units of Hundred Million Yen)



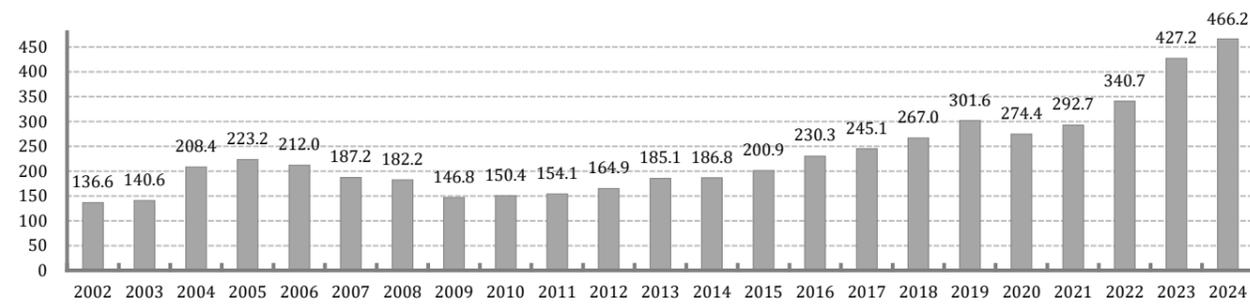
Based on questionnaires conducted by the Association of Japanese Animations

2024 Anime Industry Market (The Narrow Sense of the Anime Industry/General View of the Anime Production Industry)

〈While the Anime Industry Market Made a New Record for the Third Year in a Row, Its Growth is Also Slowing Down〉

In 2024, the anime industry market increased by 109.1%, which means an increase of 39 billion yen to reach 466.2 billion yen. Since recovering from the COVID-19 pandemic, it has broken records three years in a row. Also, the market in a broad sense has kept a growth rate of roughly 12.0% over the past ten years.

[Figure 4] The Japanese Animation Market in a Narrow Sense (Yen in billions)



| Item | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | YoY |
|----------------------------|-------|-------|-------|-------|-------|-------|-------|--------|
| ①TV | 76.5 | 72.1 | 65.5 | 70.9 | 77.1 | 91.0 | 102.0 | 112.1% |
| ②Movie | 34.1 | 38.8 | 26.8 | 22.9 | 30.1 | 23.2 | 22.1 | 95.3% |
| ③Video | 8.0 | 7.5 | 7.1 | 5.0 | 5.3 | 3.2 | 4.9 | 153.1% |
| ④Internet Distribution | 14.7 | 21.6 | 19.1 | 24.9 | 34.7 | 36.9 | 44.7 | 121.1% |
| ⑤Merchandising | 42.5 | 56.4 | 53.4 | 52.5 | 66.8 | 95.6 | 102.7 | 107.4% |
| ⑥Music | 4.4 | 4.1 | 3.4 | 3.9 | 3.4 | 3.3 | 3.2 | 97.0% |
| ⑦Overseas | 60.3 | 71.8 | 76.1 | 82.7 | 85.6 | 101.9 | 118.8 | 116.6% |
| ⑧The Pachinko and the like | 15.1 | 17.9 | 15.3 | 16.9 | 19.9 | 17.2 | 15.6 | 90.7% |
| ⑨Live Entertainment | 3.9 | 4.2 | 1.5 | 2.9 | 4.9 | 5.4 | 6.1 | 113.0% |
| ⑩Others | 7.5 | 7.2 | 6.2 | 10.1 | 12.9 | 49.5 | 46.1 | 93.1% |
| Total | 267.0 | 301.6 | 274.4 | 292.7 | 340.7 | 427.2 | 466.2 | 109.1% |

Based on questionnaires conducted by the Association of Japanese Animations

<Understanding Anime Production Companies' Revenue >

The planning, production, and distribution markets that make up the anime industry market (the narrow sense of the anime industry) is narrowly divided to calculate its revenue as such: planning, excluding distribution, which is the act of creating an anime project and the business of retaining and utilizing those rights, and production, which is the actual business of creating the anime. However, that is referring to the companies that produce the anime, the anime production company.

The domestic anime industry market is separated into the categories of “versions,” which is the media expansion of the footage, and “derivatives,” which is the secondary usage of rights. The ten categories that the anime industry market is split up into are categorized as versions (①TV, ② Film, ③ Video, ④ Streaming) or derivatives (⑤ Merchandising, ⑥ Music, ⑧ Entertainment, ⑨ Live Entertainment, ⑩ Other), but all of them are calculated as the total sum and rate of 173.7 billion yen. The total sum of versions equals the proceeds from producing the footage and revenue from licensing the different versions of the anime, while derivatives are mainly calculated just from licensing revenue (including any production revenue from ⑧ Entertainment and ⑩ Other). In the first half of the 2010s, domestic versions were 70% of the market with derivatives keeping 30%, so the anime production companies' revenue was the majority, but it can be interpreted that the production compensation is slowly transferring to income from rights usage. However, it must be kept in mind that the rights usage ratio is bigger for large production companies, and mid-level and smaller production companies are only receiving production fees as revenue.

<The Shortfall of Human Resources Linked to a Thriving Market and the Sharp Rise of Labor and Production Costs: Training Human Resources is the Key>

In the main text of the Anime Industry Report, the open-ended answers from anime production companies are listed and tallied. The following chart lists the totaled results from the open-ended questions, “What do you expect that will especially improve earnings and the business environment in the anime business?” and, “What do you expect will especially worsen earnings and the business environment in the anime business?”

Analysis of Open-ended Responses

● Improve earnings and the business environment

| Answers | 回答数 |
|--|-----|
| Increase in production revenue | 14 |
| Increase in rights revenue and royalties | 11 |
| Satisfactory numbers of production orders | 9 |
| Increase in overseas revenue | 7 |
| Optimization due to digitalization | 3 |
| Nothing | 2 |
| Solidifying the internal company structure | 2 |
| Increasing human resources | 1 |
| Shortage of human resources | 1 |
| Other | 1 |
| Increase in bargaining ability | 1 |
| Expansion of business fields | 1 |

● Worsen earnings and the business environment

| Answers | 回答数 |
|--|-----|
| Sharp rise in production costs | 18 |
| Sharp rise in labor costs | 17 |
| Shortage of human resources | 10 |
| Other | 5 |
| Price increases | 4 |
| Decrease in revenue from physical packages | 2 |
| Streaming rights oligopoly | 2 |
| Sluggish market of entertainment machines | 2 |
| Bipolarization of production costs | 2 |
| Reorganization of the industry | 1 |
| Maintaining quality | 1 |
| Trouble with contracts | 1 |
| Market trends | 1 |

Based on questionnaires conducted by the Association of Japanese Animations

From this, we can analyze the issues that have come from the anime industry's favorable conditions. The mainstream Japanese anime production style is a process that starts with the production company. The prime contractor receives a production order from the client, such as the production committee, and the work is created internally along with orders from a number of specialty companies and freelance creators. In other words, most prime contractor production companies share the production resources. However, as the anime business continues to be in favorable conditions, the number of plans for new anime have increased and so has the demand for high quality works. Of course, the workload at anime production companies has increased leading to production resources drying up, and all production locations are facing labor shortages. At the same time, work-style reform ideas are being put into practice, leading to a sudden and sharp increase in labor and production costs at anime production companies. While it's great that creators are getting an increase in payment for their labor, it is also connected to the fatigue at production companies.

While labor shortages are a major problem, large production companies are moving forward with increasing the number of employees and training their personnel. They were originally working with finances to spare, so it is considered an investment in an industry that had fluid personnel to begin with. For mid-level and below anime production companies who have relied on production revenue, it is more of a crisis to deal with.

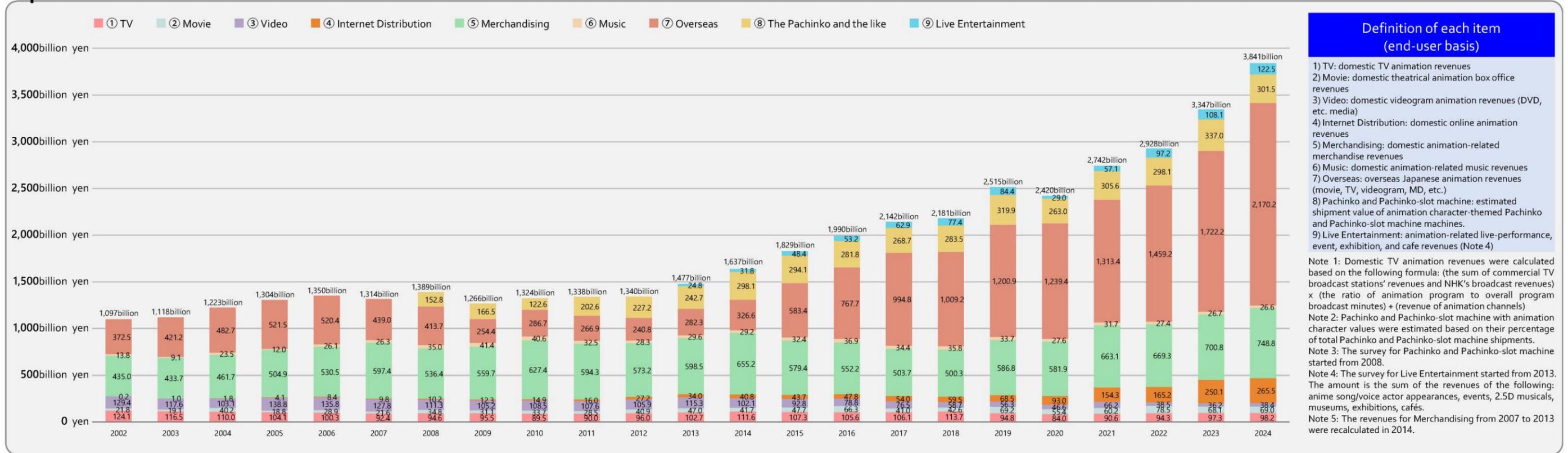
<Strategic Goals for Anime, Now a Key Industry>

In the Intellectual Property Promotion Plan 2024 released by the Intellectual Property Strategy Headquarters on June 4, 2024, a “New Cool Japan Strategy” was listed that had the content industry, including anime, positioned as a key industry. It also set a strategic goal to increase the contents-related overseas revenue from the 4.7 trillion yen it reached in 2022 to 20 trillion yen by 2033. Right now, the anime overseas industry has expanded from 1.5 trillion in 2022 to 2.1 trillion in 2024. However, the driving force of the anime industry is the work itself. With a shortage of human resources, it becomes difficult to create high-quality works, which will then impede the sustained growth of the industry. It's necessary for the entirety of the anime industry to work hard on training human resources.

Trends in Japanese Animation Market (2025version)

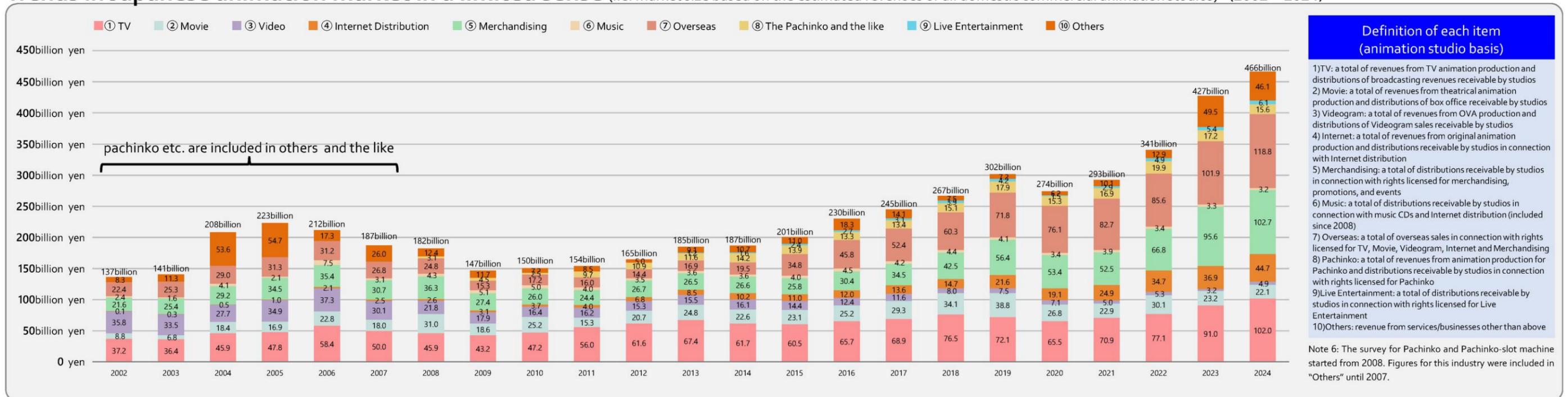
The upper tier of the anime industry market is made up of the total amount paid by users for anime production and anime-related products and services, so anime right holders earn a portion of that as right usage fees. The lower tier of the anime industry market is made up of the revenue earned by anime production companies (including those involved in planning) from production costs, distribution of usage rights, and anime-related businesses. Anime is a film business at its core, but it also is an industry with a ripple effect due to usage rights, giving it a complex revenue structure.

Japanese animation market trends in a Broad sense (i.e. market size based on estimated revenues in animation and animation-related markets) <2002 – 2024>



Based on questionnaires conducted by the Association of Japanese Animations and other publicly available statistics

Trends in Japanese animation market in a limited sense (i.e. market size based on the estimated revenues of all domestic commercial animation studios) <2002 – 2024>



Based on questionnaires conducted by the Association of Japanese Animations and statistics released to public.

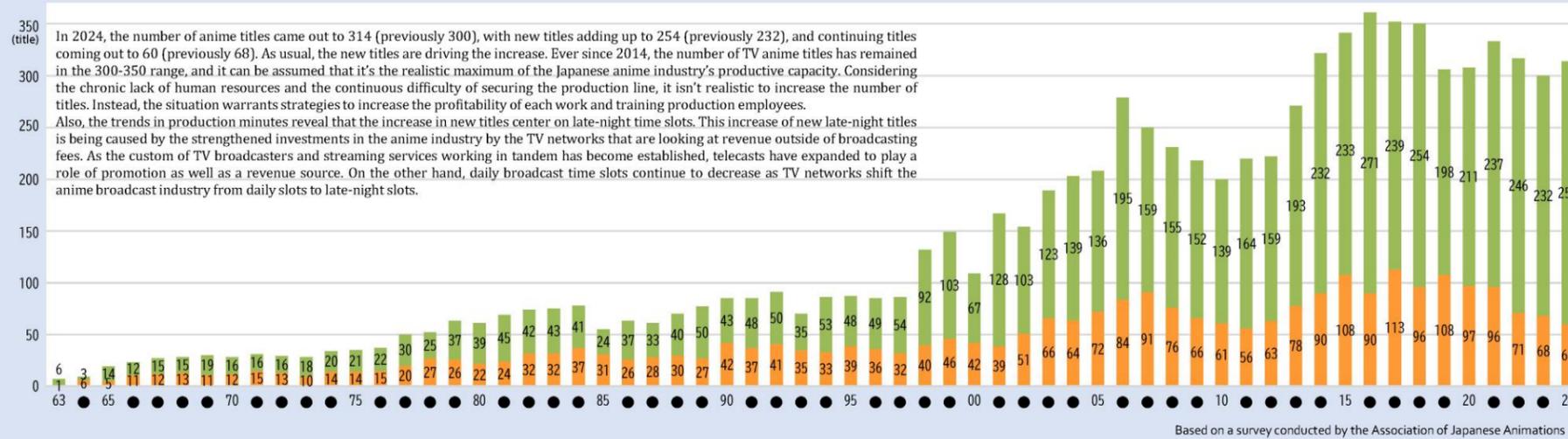
Trends in Japanese Animation Market (2025 version)

The Anime Industry Market is Reaching 4 Trillion Yen with Great Strides Within the International Market While the Domestic Market Also Does Favorably

TV Animation programs (1963-2024)

Is the TV networks' strategy "new late night titles" as more new titles drive business forward?

■ TV animation programs newly broadcast in the year.
 ■ TV animation programs broadcast/serialized continuously from the previous years.
 *TV animation programs, animations inserted in other TV programs, and TV animations combined with live-action programs are all covered.
 *The data has been closely examined in the "Nenkan Perfect Data" since 2014.

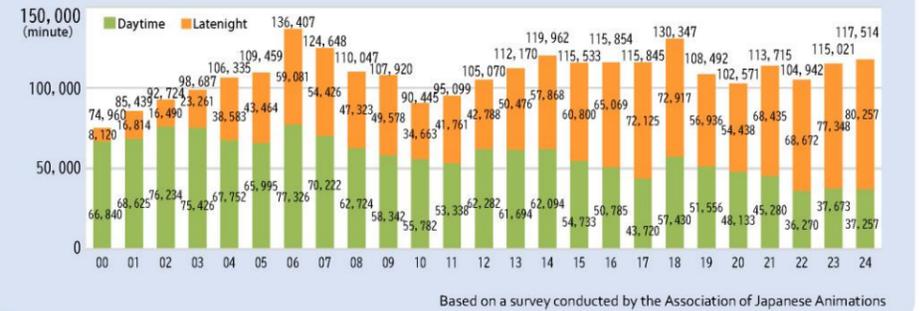


In 2024, the number of anime titles came out to 314 (previously 300), with new titles adding up to 254 (previously 232), and continuing titles coming out to 60 (previously 68). As usual, the new titles are driving the increase. Ever since 2014, the number of TV anime titles has remained in the 300-350 range, and it can be assumed that it's the realistic maximum of the Japanese anime industry's productive capacity. Considering the chronic lack of human resources and the continuous difficulty of securing the production line, it isn't realistic to increase the number of titles. Instead, the situation warrants strategies to increase the profitability of each work and training production employees. Also, the trends in production minutes reveal that the increase in new titles center on late-night time slots. This increase of new late-night titles is being caused by the strengthened investments in the anime industry by the TV networks that are looking at revenue outside of broadcasting fees. As the custom of TV broadcasters and streaming services working in tandem has become established, telecasts have expanded to play a role of promotion as well as a revenue source. On the other hand, daily broadcast time slots continue to decrease as TV networks shift the anime broadcast industry from daily slots to late-night slots.

Production Minutes of TV Animations (2000-2024)

While Things Have Stagnated for a Long While, Future Developments Will be Influenced by the Connections Between TV Broadcasts and Streaming Services

The 2024 TV anime production minutes reached 103.76% of the previous year, at 117,514 minutes (previously 115,021 minutes). The late-night slots reached a record of 80,257 minutes (up 103.8% of the previous year), while daily slots decreased to 37,257 minutes (down to 98.9% of the previous year). When the new and continuing titles are separated, the production minutes of new anime were the second most in history at 87,768 minutes (104.0% of the previous year), while the continuing anime minutes were 29,746 minutes (97.1% of the previous year). While the late-night slots were voluminous with new anime, the daily slots had a hard fight with continuing anime. While the overall production minutes are gradually on the rise, they have stagnated long-term. With broadcasts and streaming services working in tandem becoming the norm, the industry has entered a phase where the point of contact with the viewer must be kept in mind and the plans of development can influence future growth.

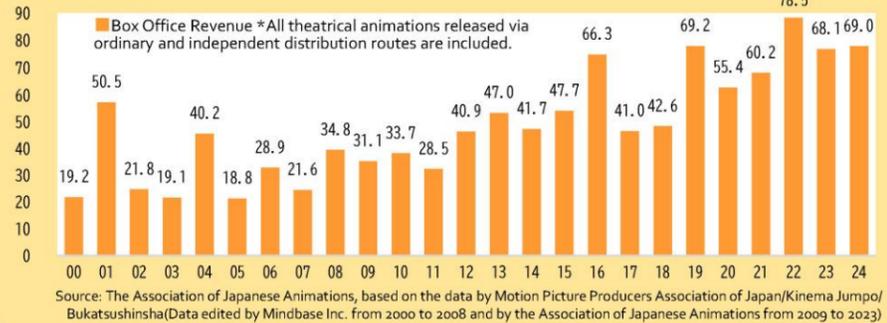


Box Office Revenue of Theatrical Animations (2000-2024)

Series with Momentum Continue to Find Success Through Film Expansions

*Since 2014, the number of titles has been carefully examined in the "Annual Perfect Data."
 *The annual box office revenue is totaled from January 1 to December 31, and for films screened across two years, the revenue is split between the two years.
 *This includes not only films released through regular distribution channels but also independently released works.

In 2024, the anime film box office revenue increased slightly to 69 billion yen (up from 68 billion yen). It is the third highest grossing year after 2022's 78.5 billion yen and 2019's 69.2 billion yen. The top grossing movies were *Detective Conan: The Million Dollar Pentagram* at 15.8 billion yen, *Haikyuu!! The Dumpster Battle* at 11.6 billion yen, and *Mobile Suit Gundam SEED FREEDOM* at 5.4 billion yen. Series with momentum continue to find success through film expansions. 9 different movies reached over 2 billion yen in revenue and 14 movies reached over 1 billion yen, meaning that out of the 84 animated films released in 2024, less than 20% of them broke 1 billion yen. Also, the anime film share of the domestic Japanese box office market is 33.3%. Its share rose because of the COVID-19 pandemic, so for the fifth year in a row since 2021, it has taken over 30% of the market.



The Number of Theatrical Animation Works and the Production Minutes (2000-2024)

Production is Not Increasing as Much as Growth and Box Office Revenue Are

The production minutes of the 2024 anime films reached 7,086 (previously 6,885), with 84 titles being produced (previously 80). While it's growing, the number of films and titles have not increased as much as the rest of the industry has. This is because the number of film screens in Japan reached 3,675 in 2024, which is not a large increase from ten to twenty years ago. There is a limit to the number of seats in theaters and screens, so it would be difficult to rapidly increase the number of works being distributed. Also, since there continues to be a shortage of production staff at anime studios, it would be difficult to drastically increase large-scale projects like feature films. In order to create continuous growth of the current film box office, increasing mobilization for each film is the key, not focusing on increasing the number of works or titles.



Animation Distribution via the Internet (2002-2024)

The High Demand for Anime on Streaming Services Stands Out Even Among Sluggish Growth

The 2024 domestic anime streaming market increased by 6.2% to 265.5 billion yen (previously 250.1 billion yen), revealing a slow growth. However, the high demand for anime on streaming services stands out. According to an investigation by the JVA (Japan Video Software Association), the share of revenue on streaming services held by anime aimed at general audiences increased from 26.9% in 2022 to 45.9% in 2024, maintaining a high standard that occupies almost half the market. While the platform wars are shifting from acquiring new customers to scrambling for existing customers, anime is expected to be an important key in the competition.



Animation videograms (2000-2024)

※Revenues of Videogram are calculated based on the total sales of Japanese animation for adults and Japanese animation for children among the genres in the report by the Japan Video Software Association.

A Year Blessed With Hits, Mostly From Film Titles

In 2024, the anime video package revenue reached 106.1% of the previous year at 38.4 billion yen. 2024 was blessed with hit titles, leading to an increase from the year before. Anime titles held the top three individual ranking slots with *THE FIRST SLAM DUNK* in first place, *Mobile Suit Gundam SEED FREEDOM* in second, and *Haikyuu!! The Dumpster Battle* in third place. On the other hand, while many continuations of TV anime were ranked, some categories that stand out are titles that claimed fans through TV broadcasts, concert films, and live concerts by 3DCG characters.



Merchandising Related to Animation (2000-2024)

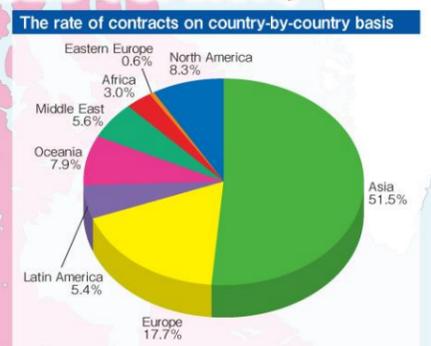
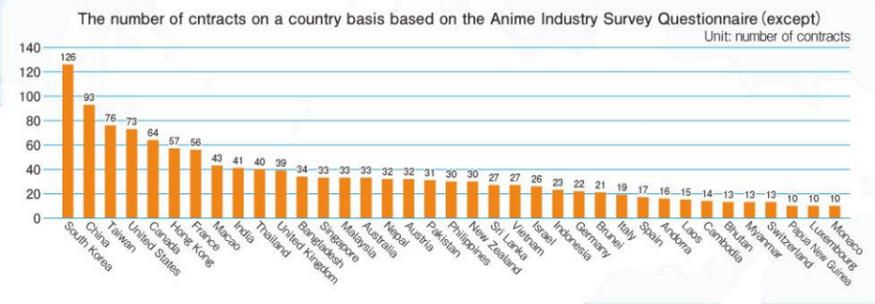
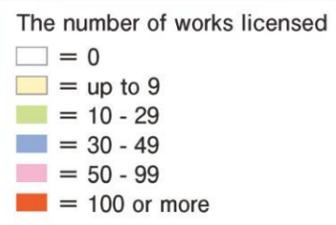
※Revenues arising only from Japanese animation characters ranked in the top 100 characters selling well in Japan were tallied.
 ※No uses of advertisement, promotion, or Pachinko are included.
 ※The values from 2007 to 2023 are recounted in 2024.

The Influence of Kidults, Oshikatsu, and Inbound Consumption Keep a Bullish Market

In 2024, the Japanese anime character merchandising market reached 106.8% of the previous year to 748.8 billion yen (previously 700.8 billion yen), once again breaking its previous record for the fourth year. When the anime-related smartphone app game market is added, it can be seen as a market that exceeds 1.2 trillion yen. Due to the influence of social media and video streaming, anime characters get popular overseas at roughly the same time as Japan, so it may be said that inbound consumption is being supported by kidults and those performing oshikatsu. There are now many works aimed at children that are being supported by parents and collectors, while works that were thought of to be for core fans are becoming popular among kids and family audiences. While the influence of video streaming continues to grow, it is necessary to renew the way target demographics are being thought of by the merchandising business.



Japanese Animation in Overseas Markets (2025 version)



A Substantial Increase in the Overseas Market Even on a Dollar Basis as Fans Around the World Increase Due to SVOD

In 2024, 21 companies (down from 22) replied in the survey that they had international contracts. There were 2,152 contracts (up from 1,298), with 1,655 separated by country (previously 1,131) and 497 separated by region (previously 167). The contract numbers separated by countries are as follows in order: South Korea, China, Taiwan, the United States, Canada, and Hong Kong, with the number of countries with contracts in them numbering 154 (up from 109). Regional contracts specifying regions such as "global" or "Asia" have increased with the assumption that they are contracts for global or regionally local major SVOD players. In 2024, the international market scale increased 126.0% to 2.17 trillion yen (up from 1.7 trillion yen), drastically breaking its previous record, and even on a dollar basis it made a new record, up 16.9% to 14.3 billion dollars. With global SVOD growth acting as the engine propelling the media mix ecosystem forward, it is very possible that the scope of the international market will exceed the domestic market.



Top 10 animation works in overseas music royalties in the last 3 year

Based on the data by JASRAC

| Year | Rank | Work |
|------|------|---|
| 2024 | 1 | ONEPIECE BACKGROUND MUSIC |
| | 2 | NARUTO SHIPPUDEN BACKGROUND MUSIC |
| | 3 | Attack on Titan The Final Season BGM |
| | 4 | HUNTER x HUNTER BACKGROUND MUSIC |
| | 5 | ONEPIECE BACKGROUND MUSIC |
| | 6 | NARUTO BACKGROUND MUSIC |
| | 7 | The Merry-go-round of Life |
| | 8 | BORUTO NARUTO NEXT GENERATIONS BACKGROUND MUSIC |
| | 9 | Attack on Titan The Final Season BGM |
| | 10 | Attack on Titan BGM |
| 2023 | 1 | NARUTO SHIPPUDEN BACKGROUND MUSIC |
| | 2 | NARUTO BACKGROUND MUSIC |
| | 3 | BORUTO NARUTO NEXT GENERATIONS BACKGROUND MUSIC |
| | 4 | HUNTER x HUNTER BACKGROUND MUSIC |
| | 5 | Attack on Titan BGM |
| | 6 | ONEPIECE BACKGROUND MUSIC |
| | 7 | HALF MOON SERENADE |
| | 8 | Captain Tsubasa BGM |
| | 9 | Boku no Hero Academia 2nd Season BGM |
| | 10 | The Merry-go-round of Life |
| 2022 | 1 | NARUTO SHIPPUDEN BACKGROUND MUSIC |
| | 2 | HUNTERxHUNTER BACKGROUND MUSIC |
| | 3 | BLACK CLOVER BACKGROUND MUSIC |
| | 4 | NARUTO BACKGROUND MUSIC |
| | 5 | ONEPIECE BACKGROUND MUSIC |
| | 6 | BORUTO NARUTO NEXT GENERATIONS BACKGROUND MUSIC |
| | 7 | DEMON SLAYER: KIMETSU NO YAIBA BACKGROUND MUSIC |
| | 8 | DEMON SLAYER: KIMETSU NO YAIBA BACKGROUND MUSIC |
| | 9 | ONEPIECE BACKGROUND MUSIC |
| | 10 | MY HERO ACADEMIA BACKGROUND MUSIC |

BGM : Background Music

Number of contacts (by region/language)

| Region | Number of Contacts | Language | Number of Contacts |
|---------------------------------|--------------------|----------------------------------|--------------------|
| Worldwide | 65 | Spanish | 0 |
| All countries except some areas | 1 | Arabic | 14 |
| All countries except Asia | 7 | Chinese | 0 |
| Asia | 88 | Portuguese | 0 |
| South East Asia | 20 | Dutch | 1 |
| Europe | 56 | Russian | 0 |
| Americas | 0 | Greater China | 0 |
| Eastern Europe | 0 | Greater India | 0 |
| Northern Europe | 2 | CIS | 3 |
| Southern Europe | 0 | North Africa | 0 |
| Latin America | 34 | South Africa | 0 |
| South America | 2 | Other than China | 2 |
| Central America | 6 | Pacific Rim region | 0 |
| Middle East | 25 | British Indian Ocean Territories | 0 |
| Middle and Near East | 6 | Antarctica | 0 |
| Oceania | 25 | unknown | 0 |
| Africa | 51 | Francophone Africa | 5 |
| French | 35 | French Territories | 4 |
| French Southern Territories | 0 | French Island | 0 |
| English | 33 | in-flight Movie | 0 |
| German | 6 | others | 0 |
| Italian | 6 | others | 0 |
| Total | 497 | | |

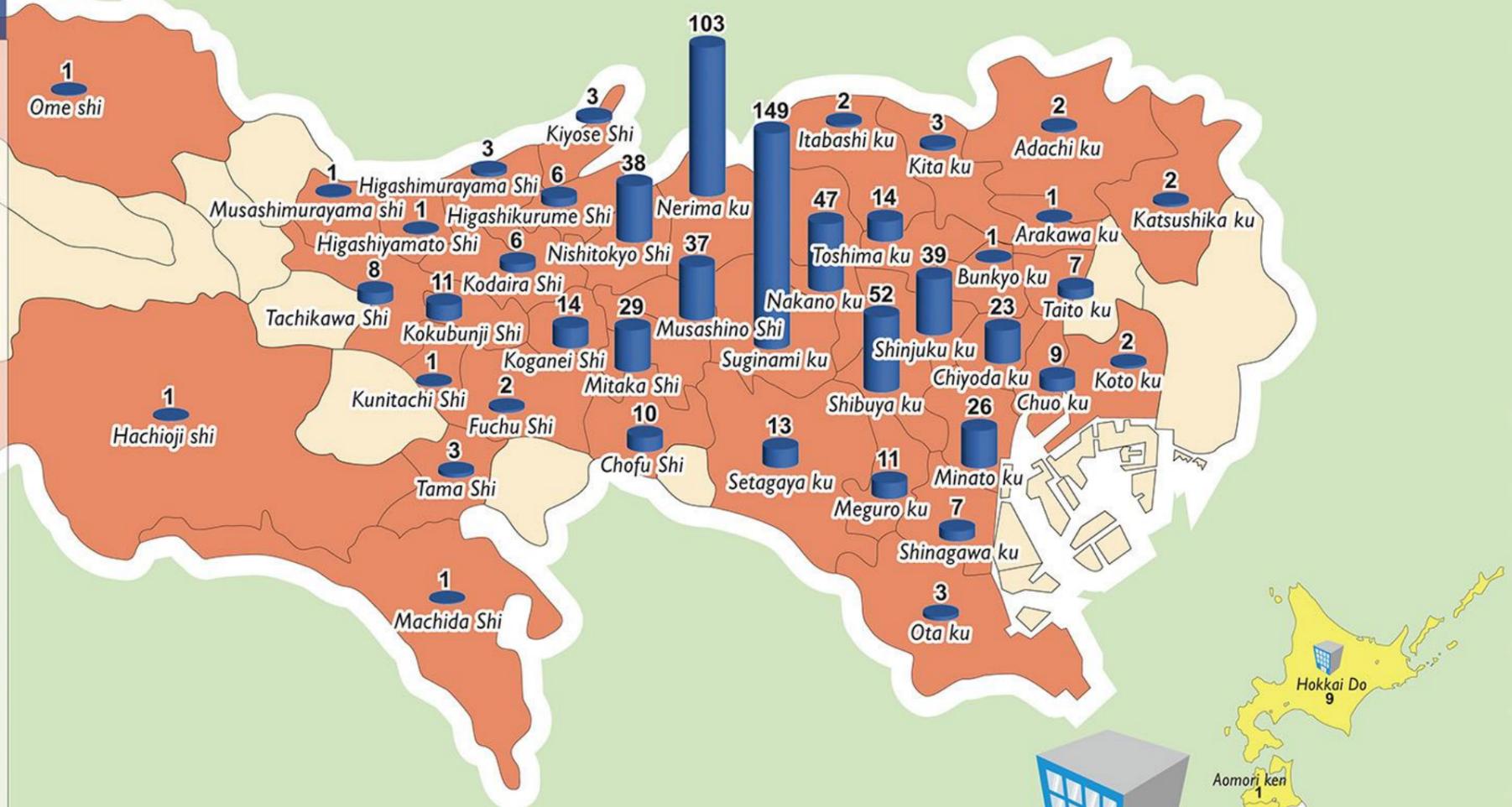


Distribution of Japanese animation studios (2020 version)

* Animation studios herein includes business operators engaged in planning, production, script writing, direction, key-drawing, in-between, CG (2D and 3D), background, art, special effect, shooting and editing.
 * Headquarters locations are listed, other studios are not included.

The Distribution of Anime Production Studios in Tokyo

In 2020, there were a total of 811 companies involved in anime production (planning/production, script, direction, key animation, in-betweens, CG (2D and 3D), coloring, backgrounds/art, special effects, filming, editing, and other parts of the production process). This is 189 companies more than the survey done in 2016 (622 companies) and 392 companies more than 2011 (419 companies). 692 companies, or 85.3% of the total, were in Tokyo, but this is a reduction from 87.3% in 2011 and 87.1% in 2016. Regarding the locations of the studios, 149 companies are in Suginami-ku, 103 in Nerima-ku, 52 in Shibuya-ku, and 47 in Nakano-ku, so it is clear that anime production companies are concentrated in the Suginami and Nerima areas. The three original anime production companies, Toei Doga (now Toei Animation), the original Mushi Production, Tatsunoko Production (now Tatsunoko Pro), along with Tokyo Movie (Now TMS Entertainment), have been in existence since the beginning of TV anime history. These companies were established along the Seibu Ikebukuro Line, the Seibu Shinjuku Line, and the Chuo Line, resulting in anime production companies gathering in the Suginami and Nerima areas of west Tokyo. On the other hand, CG companies are growing in number in Shibuya-ku, so as processes that were once hand-drawn are increasingly being done with CG, companies that mostly did CG production for other industries like video games, live films, and amusement establishments are now participating in anime production. Thus, more CG companies connected to anime companies are being established, and they are being located in the urban subcenter of Shibuya-ku.



Anime Production Continues to Move Out of Tokyo

The heavy concentration of anime production companies in Tokyo is receding slightly as some are beginning to leave the city. One of the reasons is the goal of each company to hire more human resources. One of the chronic problems of anime production is the lack of human resources, and one of the causes is that the industrial structure of having companies concentrated in Tokyo made it difficult for people outside of Tokyo to find employment in the industry. However, in recent years, many anime production companies are being established outside of Tokyo and often link up with regional educational facilities to teach students and offer employment opportunities. Because of that, there is now the option for students to find work at an anime production company in their local region. Also, the digitalization of the production processes is also a crucial reason for anime production companies moving outside Tokyo. Until the 2000s, TV anime was delivered to the networks via tape. The networks were located in Tokyo, so being in Tokyo was a requirement. However, now that processes including delivery have become digitized, there is no need to be situated in Tokyo. These calculations don't include any studios other than the head office, but regional art studios specializing in digital art are increasing in number, and even more CG studios are also being established outside of Tokyo. It can be assumed that as digitalization continues, anime production companies will also continue to be based outside of Tokyo.



Based on the survey by the Association of Japanese Animations

The 2024 Anime Industry Market is Up 114.8% to 3.8 Trillion Yen as The International Market's Great Strides Drives Growth and Exceeds the Domestic Market

Anime Industry Report 2025

We, the Association of Japanese Animations, are engaged in research, survey, and analysis in connection with the Japanese animation industry. We have also published "Anime Industry Report" since 2009 in order to disseminate information about the industry to the world. The 2024 anime industry market showed great growth, with a total of 3.8 trillion yen (up 114.8%). The content industry, including anime, has become a key industry. With a goal to expand the revenue of the content market from the international sector to 20 trillion yen by 2033, the anime international market has already shown great growth by reaching 2.2 trillion yen (up 126.0%). The domestic market continues to show growth at 1.7 trillion yen (previously 102.6%) with the major share held by Merchandising, which has expanded to 748.8 billion yen (previously 106.8%). In the film realm, streaming expanded to hold the greatest share at 265.5 billion yen (previously 106.2%). We hope this information will be useful to your business in the anime industry.

■Outline

| | |
|----------------------|---|
| 【Title】 | Anime Industry Report 2025 |
| 【Publisher】 | The Association of Japanese Animations |
| 【Release day】 | December 18, 2025 |
| 【Size/Pages】 | A4 / 134P (Report), + 4 chart sheets inserted |
| 【Price】 | 22,000 yen (tax included) |

【Publication Summary】

1. Overview of the Japanese animation industry in 2024

*Overall market trends and notable trends of the industry

2. Trends in respective media

*Animation distribution market (TV animation, theatrical animation, videogram, Internet distribution), secondary use (including merchandising), advertisement/promotion, music, and live entertainment

3. Trends in the overseas market

*Global Anime-Related Trends / Japanese Anime in the World

4. Special Texts

*The Reality and Issues of Anime Production Companies and Training Human Resources

Documents : The Change in the Japanese Anime Market/Recent Trends in the Japanese Anime Industry and Anime Market/The International Expansion of Japanese Anime/The Distribution of Japanese Anime Production Companies

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