

2025 SUMMARY

ANIMATION

INDUSTRY
WHITE PAPER

PART 1. Animation Viewer Trends

1. Survey Design

The survey participants included Korean citizens aged 3 to 69 residing nationwide who had viewed animated content "at least once every 2 to 3 months" within the past year. Separate surveys were conducted for those aged 10 to 69 and those aged 3 to 9. Children aged 3 to 9 and 10 to 13 were surveyed through parental responses on their behalf. Children who viewed animated content "once every 2 to 3 months or more" were included as survey participants, provided they were not the parents.

The sampling frame for the survey was set to 940,000 panel members maintained by the survey conducting agency (Hankook Research). Based on the "Content Usage Rate Survey" conducted in 2024, the population was allocated by region, gender, and age group. Survey invitations were then sent to the target panel members via various methods, including email, SMS, and Alim Talk. The target sample was secured based on whether the recipients viewed animated content. The survey cycle is once per year. Unless otherwise specified, the response period for the content usage survey is May 2024 to May 2025 (the most recent year). Data collection was conducted via an online survey from May to June 2025 (May 29, 2025 to June 13, 2025). The collected data underwent editing and cleaning processes according to a professional verification procedure. During this process, if the reliability of the data was questionable, the response data was either supplemented or discarded.

Table 1-1 Online Survey Design for Animation Viewer Research (Ages 10–69)

Category	Content
Target Population	• All citizens aged 10 to 69
Survey Population	• Individuals who have viewed animated content "at least once every 2 to 3 months" over the past year
Survey Area	• Nationwide
Data Collection Methods	• Online survey using a structured questionnaire
Sampling Frame	• Resident Registration Population Statistics Status Provided by the Ministry of the Interior and Safety as of April 2024 • Utilizing the 940,000-member panel maintained by the survey conducting agency
Sample Extraction Method	• Proportional Allocation by Region/Gender/Age Group Based on the 2024 "Content Usage Survey"
Sampling Error	• ± 1.8 percentage points at a 95% confidence level
Valid Sample	• 3,000 people
Data Collection Period	• May–June 2025 (May 29, 2025–June 13, 2025)
Survey Administration	• Korea Creative Content Agency
Conducting the Survey	• Hankook Research

Table 1-2 Online Survey Design for Animation Viewer Research (Ages 3–9)

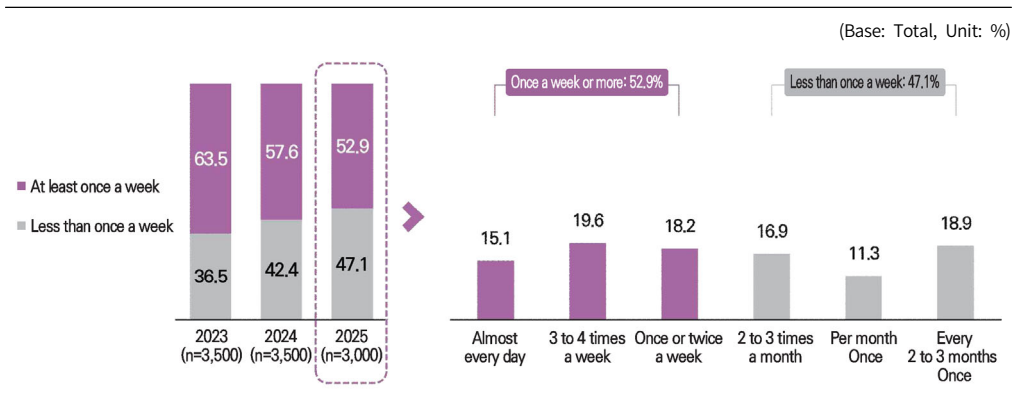
Category	Content
Target Population	• Ages 3 to 9
Survey Population	• Individuals who have viewed animated content "at least once every 2 to 3 months" over the past year
Survey Area	• Nationwide
Data Collection Methods	• Online survey using a structured questionnaire
Sampling Frame	• Utilizing the 940,000-member panel maintained by the survey conducting agency
Sample Extraction Method	• Proportional allocation by gender, age, and region based on resident registration population statistics provided by the Ministry of the Interior and Safety as of April 2025
Sampling Error	• ± 6.2 percentage points at a 95% confidence level
Valid Sample	• 250 people
Data Collection Period	• May–June 2025 (May 29, 2025–June 13, 2025)
Survey Administration	• Korea Creative Content Agency
Conducting the Survey	• Hankook Research

2. Frequency of Animated Content Viewing

52.9% of all respondents reported watching animations "at least once a week."

When examining characteristics by respondent, the proportion of those who viewed animations "once a week or more" tends to increase with decreasing age, and was particularly high among teenagers compared to other age groups.

Figure 1-1 Frequency of Animation Viewing

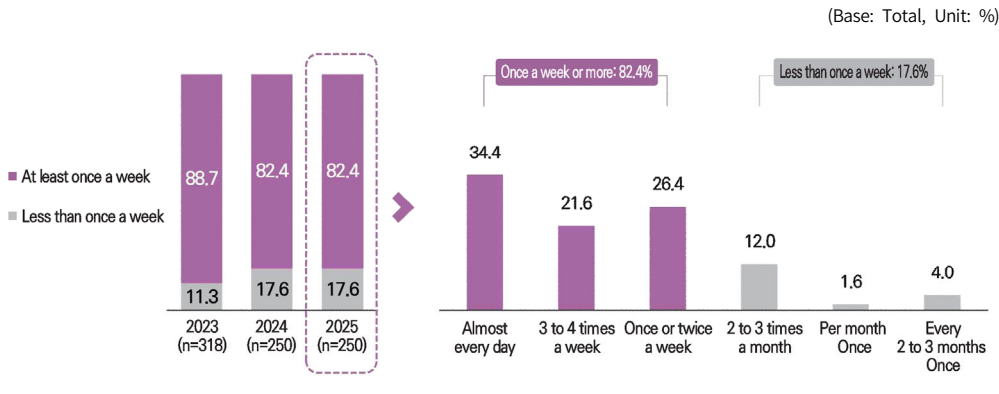


For children aged 3 to 9, 82.4% reported watching animations at least once a week.

In detail, "almost every day" had the highest percentage at 34.4%, followed by "once or twice a week" (26.4%) and "three to four times a week" (21.6%).

By age group, the proportion of children aged 3 to 5 who watched "once a week or more" (86.4%) was relatively high, and in particular, "almost every day" viewing was 44.3%, higher than that of children aged 6 to 9 (29.0%).

Figure 1-2 Frequency of Animation Viewing



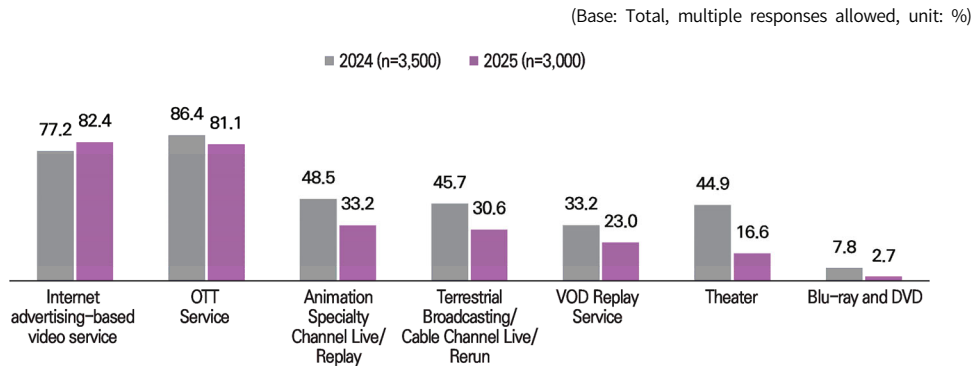
3. Animated Content Viewing Method

3-1. Animation Viewing Method

When watching animations, the most common viewing method was "internet ad-supported video services" at 82.4%, followed by "OTT services" at 81.1%.

Next were "animation specialty channels" (33.2%) and "terrestrial/general programming channels" (30.6%), in that order.

When examining characteristics by respondent group, "internet advertising-based video services" showed little variation across age groups, whereas "OTT services" exhibited a trend of higher usage rates among younger age groups.

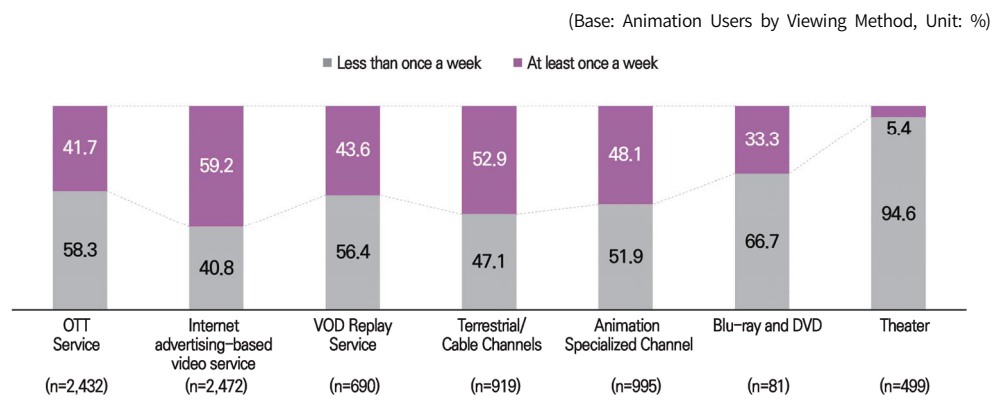
Figure 1-3 Animation Viewing Method

Note: Multiple responses are allowed for this question.

Note) In the 2025 survey, "YouTube (paid and free)" was classified and surveyed as an internet advertising-based video service under the existing OTT service category.

3-2. Animation Viewing Frequency by Viewing Method

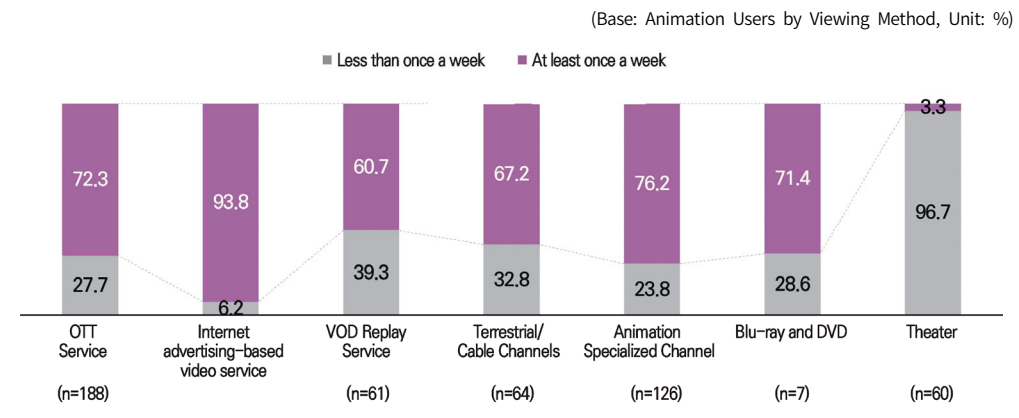
The frequency of watching animations "once a week or more" was highest at 59.2% for "internet ad-supported video services". This was followed by "Terrestrial/Cable Channels" (52.9%), "Animation Specialty Channels" (48.1%), "VOD Replay Services" (43.6%), and "OTT Services" (41.7%).

Figure 1-4 Animation Viewing Frequency by Viewing Method

The frequency of watching animations "at least once a week" by usage channel among children aged 3 to 9 was highest at 93.8% for "internet ad-supported video services".

Next were "animation specialty channels" (76.2%) and "OTT Services" (72.3%), in that order.

Figure 1-5 Animation Viewing Frequency by Viewing Method

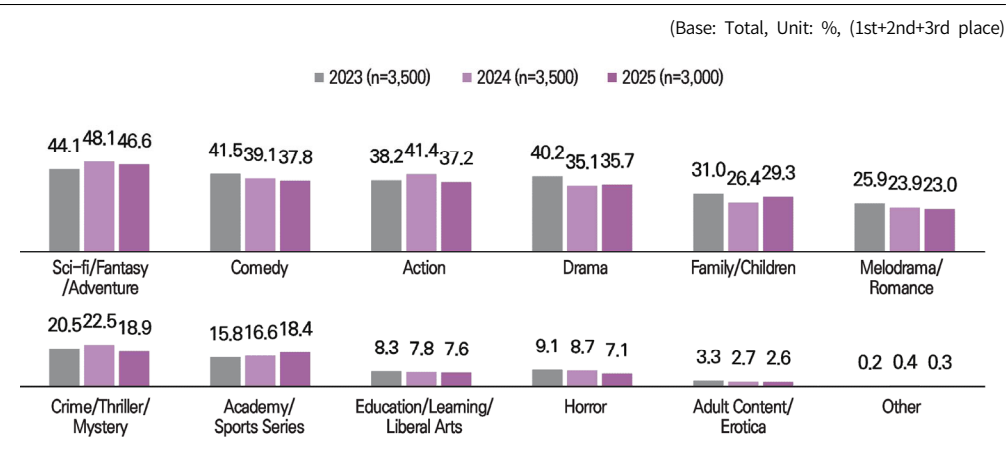


4. Animation genres respondents enjoy watching

The most popular animation genre respondents enjoy watching was "Science Fiction/Fantasy/Adventure" at 46.6%, followed by "Comedy" (37.8%), "Action" (37.2%), and "Drama" (35.7%) (based on first, second, and third choices).

When examining respondent characteristics, men tended to enjoy genres like "Science Fiction/Fantasy/Adventure" and "Action", while women showed a relatively higher preference for genres such as "Drama", "Family/Children", and "Melodrama/Romance".

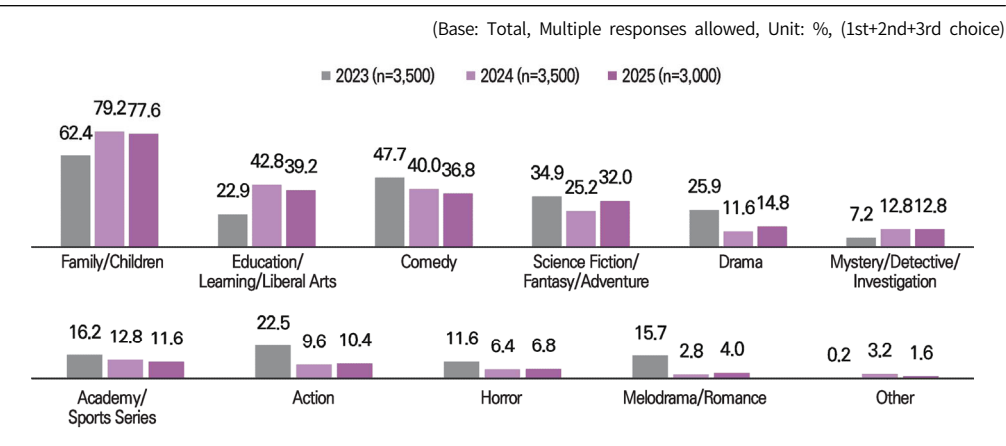
Figure 1-6 Animation genres respondents enjoy watching



For children aged 3 to 9, the most popular animation genre they regularly watch was "Family/Children" at 77.6%, followed by "Education/Learning/Cultural" (39.2%), "Comedy" (36.8%), and "Science Fiction/Fantasy/Adventure" (32.0%) (based on the top three choices combined).

Among 3- to 5-year-olds, responses indicating a preference for the "Education/Learning/Cultural" genre were relatively high, while among 6- to 9-year-olds, responses indicating a preference for the "Comedy" and "Science Fiction/Fantasy/Adventure" genres were relatively high.

Figure 1-7 Animation genres respondents enjoy watching

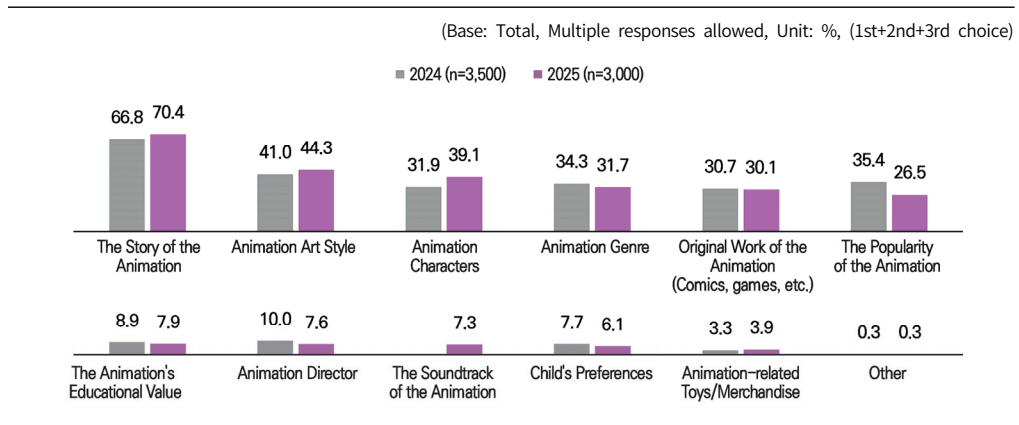


5. Selection Criteria for Animation Viewing

When choosing animations, the most important factor respondents cited was "the animation's story" at 70.4%, followed by "the animation's art style" (44.3%), "the animation's popularity" (39.1%), and "the animation's genre" (3.7%) (based on 1st, 2nd, and 3rd choice rankings).

When examining characteristics by respondent, the "story," "art style," and "characters" of the animation generally scored relatively higher among women than men.

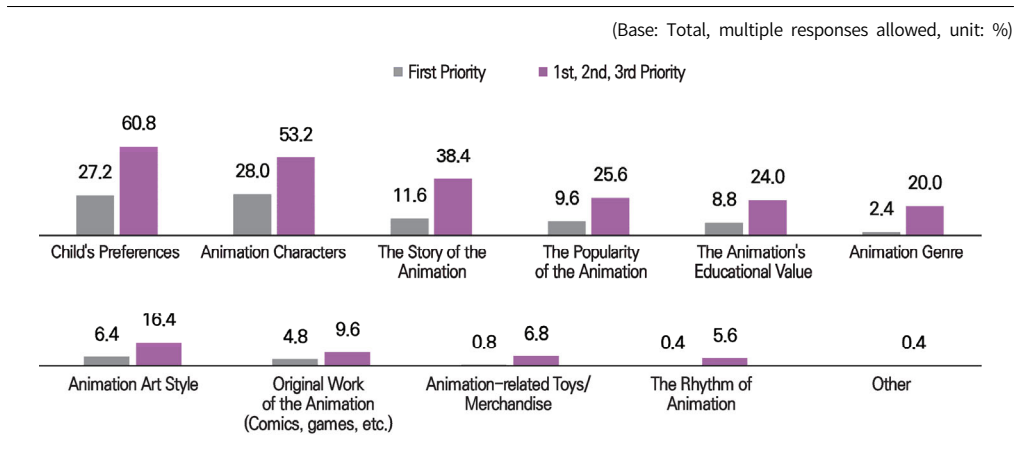
Figure 1-8 Key Selection Criteria for Animations



Note) 2025 Revision: Animation's Rhythm/Songs → Animation's Soundtrack

When examining the key selection criteria parents consider when their children aged 3 to 9 watch animations, the survey found that most parents choose and show their children the animations they prefer (Child's preference: 60.8%). Next, responses ranked in order as follows: "animation characters" (53.2%), "animation storylines" (38.4%), "animation popularity" (25.6%), and "animation's educational value" (24.0%) (based on first, second, and third choice responses combined).

While prioritizing "animation characters" above all else, respondents aged 3–5 relatively emphasized the "rhythm of animation" and "educational value of animation," while those aged 6–9 relatively emphasized the "story of animation" and "popularity of animation."

Figure 1-9 Key Selection Criteria for Animations

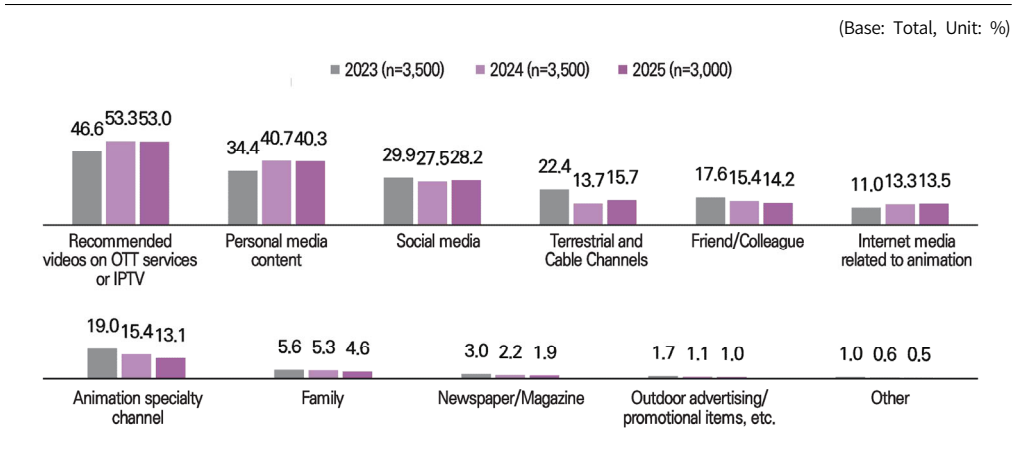
Note) 2025 Revision: Animation Rhythm/Songs → Animation Rhythm

Note) 2025 Addition: "Child's Preferences" added

6. Sources for acquiring animation-related information

The primary source for acquiring animation-related information was "recommended videos on OTT services or IPTV" at 53.0%, followed by "personal media content" (40.3%) and "social media" (28.2%) (based on 1st and 2nd choices).

When examining by respondent characteristics, respondents in their 40s to 50s showed a relatively higher proportion responding "recommended videos on OTT services or IPTV," while respondents in their 30s and younger showed a relatively higher proportion responding "one-person media content."

Figure 1-10 Sources for acquiring information related to animation

- Note 1) 2024 Revision: Animation-focused media → Animation-related online media
 2) OTT services: Netflix, Disney+, YouTube, TVING, Coupang Play, etc.
 3) IPTV: SK Btv, KT Genie TV, LG U+tv
 4) Personal Media Content: YouTube, AfreecaTV, KakaoTV, etc.
 5) Animation specialty channel: Tooniverse, Animax, JEI TV etc.
 6) Social Media: Facebook, Instagram, Twitter, Naver Band, etc.
 7) Animation-related online media: Webzines, blogs, cafes, galleries, etc.

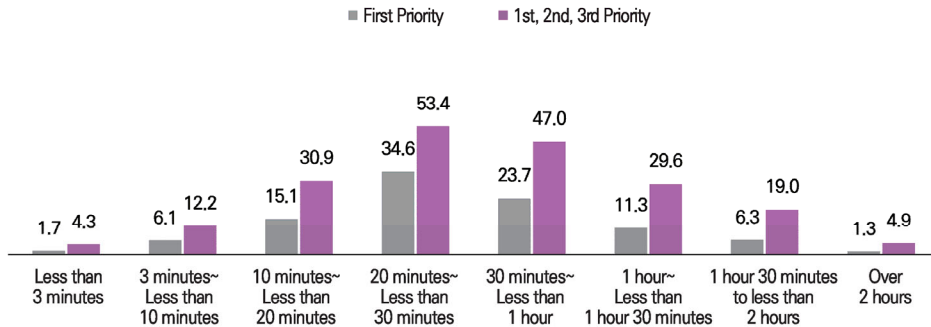
7. Preferred length of animated works

When watching anime, over half (53.4%) prefer episodes lasting "20 to under 30 minutes," followed by "30 minutes to under 1 hour" (47.0%) and "1 hour to under 1 hour 30 minutes" (29.6%) (based on first, second, and third choices).

When examined by respondent characteristics, "less than 20 to 30 minutes" was relatively higher among those in their 30s and younger, while "30 minutes to less than 1 hour" was relatively higher among those in their 40s and older.

Figure 1-11 The length of animations watched by respondents

(Base: Total, multiple responses allowed, unit: %)

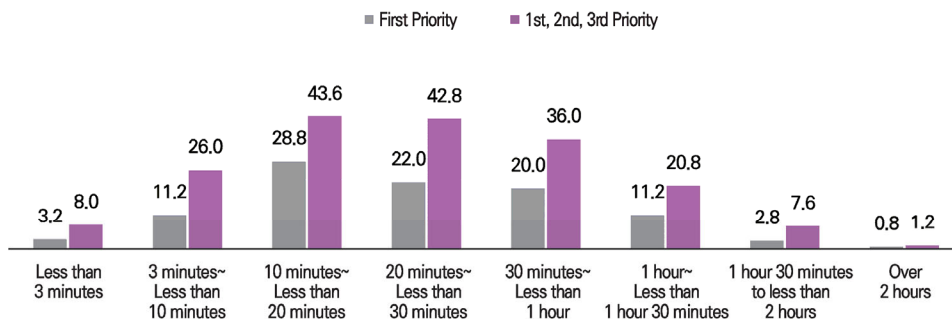


The preferred length of animated programs for children aged 3 to 9 years old was "10 to under 20 minutes" at 43.6% and "20 to under 30 minutes" at 42.8%, followed by "30 minutes to under 1 hour" (36.0%), followed by "3 to 10 minutes" (26.0%) (based on the 1st, 2nd, and 3rd choices).

By age group, the highest preference was for "10 to under 20 minutes" among 3- to 5-year-olds and "20 to under 30 minutes" among 6- to 9-year-olds.

Figure 1-12 Preferred length of animated works

(Base: Total, multiple responses allowed, unit: %)



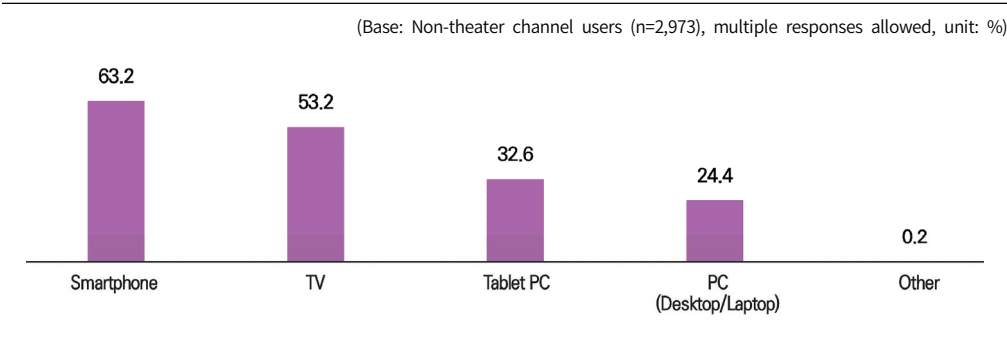
8. Device used for watching animations

The most commonly used device for watching animation was "smartphones," accounting for 63.2%.

Next were "TV" (53.2%), "Tablet PC" (32.6%), and "PC" (24.4%), in that order.

When examining by respondent characteristics, viewing via "smartphone" was particularly high among those in their 20s, while viewing via "TV" was relatively higher among those aged 50 and above.

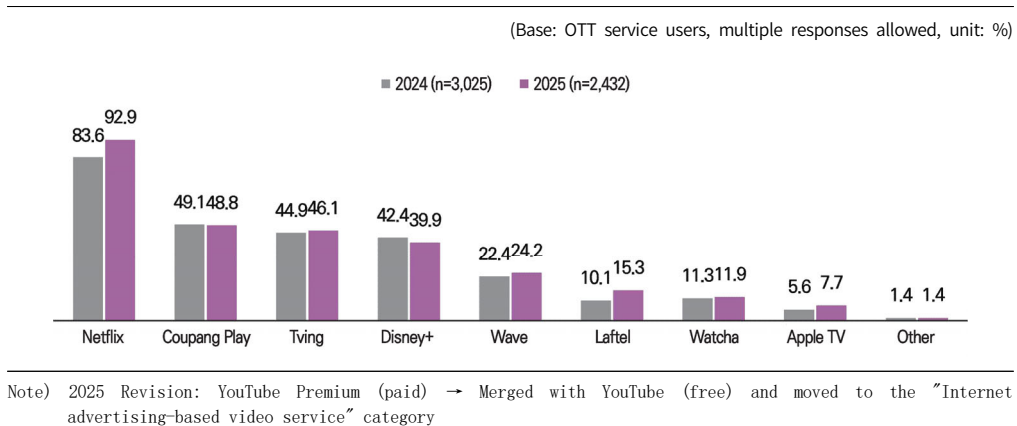
Figure 1-13 Primary device used for watching animations



9. Animation viewing channels (OTT services)

Netflix was the most popular channel for accessing anime via OTT services, with a usage rate of 92.9%.

Next were "Coupang Play" (48.8%), "TVING" (46.1%), and "Disney+" (39.9%), in that order.

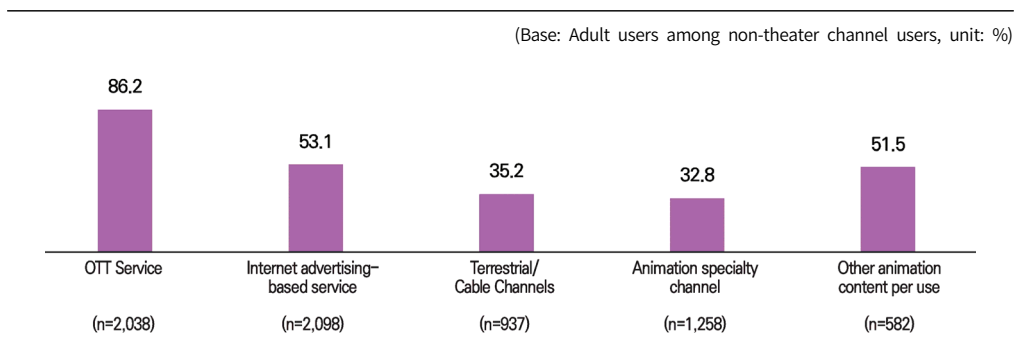
Figure 1-14 Animation Distribution Channel – OTT Service

10. Animation Paid Subscription Status

The paid viewing experience for animations was highest at 86.2% among "OTT services".

Next were "Internet advertising-based video services" (53.1%), "VOD replay/movies and other animation content per use" (51.5%), and "VOD replay/terrestrial/cable channels" (35.2%), in that order.

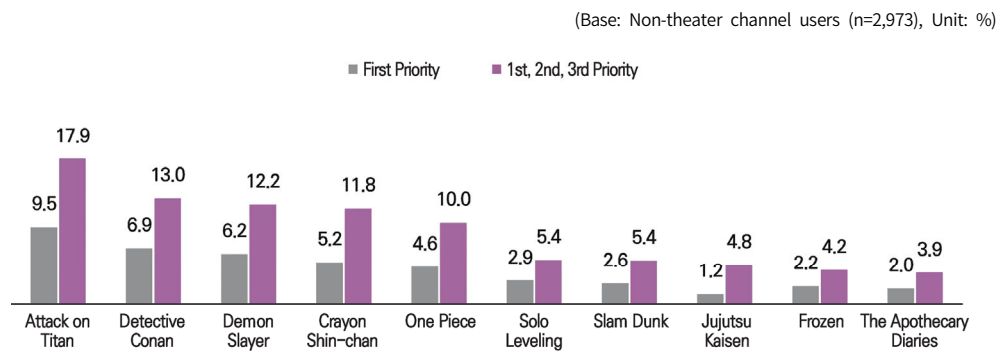
When examining characteristics by respondent group, "OTT services", "internet ad-supported video services", and "VOD replay/animation specialty channels" showed relatively higher paid subscription rates among respondents in their 20s, while "VOD replay/terrestrial/general programming channels" showed relatively higher paid subscription rates among respondents in their 40s.

Figure 1-15 Paid Subscription Experience for Animations

11. Names of Animations Respondents Enjoyed

The most frequently cited animated series enjoyed via OTT/VOD/TV channels was "Attack on Titan" at 17.9%, followed by "Detective Conan" (13.0%), "Demon Slayer" (12.2%), and "Crayon Shin-chan" (11.8%) (Based on first, second, and third choice responses).

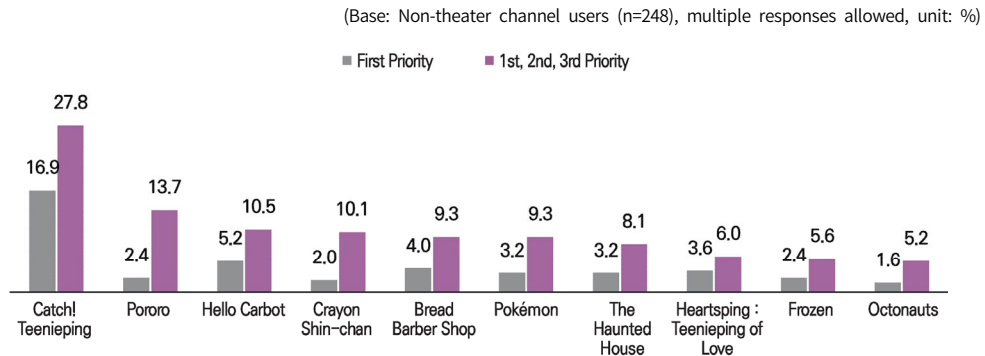
Figure 1-16 Names of Animations Respondents Enjoyed



Note 1) This is short answer question.
 2) Only the top 10 are listed.

For children aged 3 to 9, the most popular animated series enjoyed via OTT/VOD/TV channels was "Catch! Teenieping" at 27.8%, followed by "Pororo" (13.7%), "Hello Carbot" (10.5%), and "Crayon Shin-chan" (10.1%) (Based on first, second, and third choice responses).

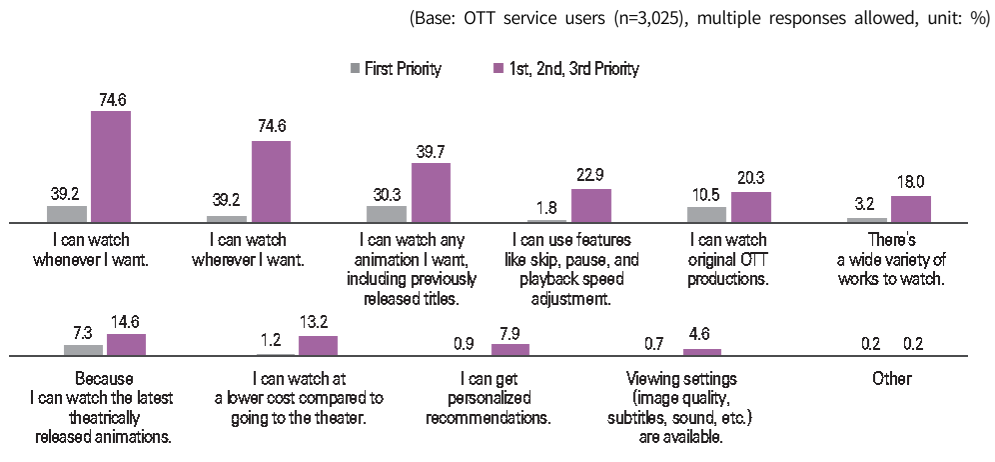
By gender, boys were found to enjoy watching <Hello Carbot>, while girls preferred <Catch! Teenieping>.

Figure 1-17 Names of Animations Respondents Enjoyed

Note 1) This is short answer question.
 2) Only the top 10 are listed.

12. Reasons for watching animations via OTT services

The most common reason cited for watching anime via OTT services was "being able to watch whenever I want," at 74.6%. This was followed by "being able to watch wherever I want" (54.4%) and "being able to watch desired animations, including previously released titles" (39.7%) (based on responses for the top three reasons).

Figure 1-18 Reasons for watching animations via OTT services

13. How respondents selected animated series on OTT services

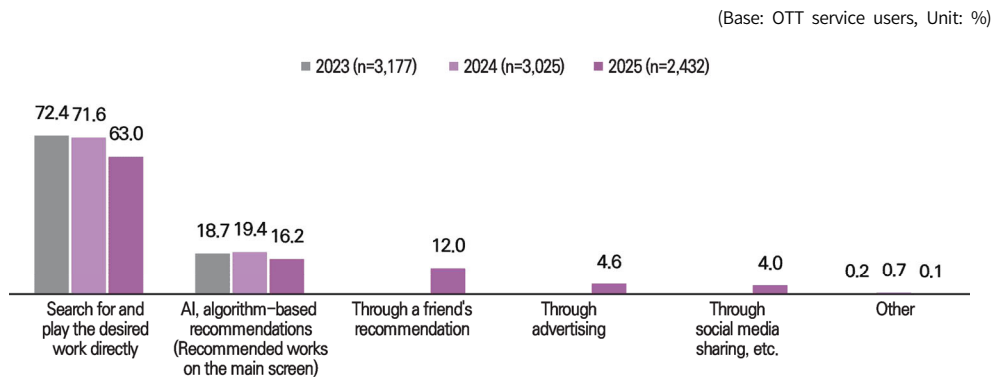
When watching animation via OTT services, the most common method for selecting content was "searching for and playing the desired title directly," at 63.0%.

Next were "AI and algorithm-based recommendations" (16.22%) and "through recommendations from acquaintances (others)" (12.0%), in that order.

When examining characteristics by respondent group, the method of "searching for and playing desired content directly" was more common among women and those aged 40 or younger. Meanwhile, the methods of selecting content through "AI or algorithm-based recommendations" and "recommendations from acquaintances (others)" were relatively more prevalent among those in their 60s.

Figure 1-19

How respondents selected animated series on OTT services



Note 1) 2025 Revision: "Works advertised on external media by each OTT service" → "Through advertising"

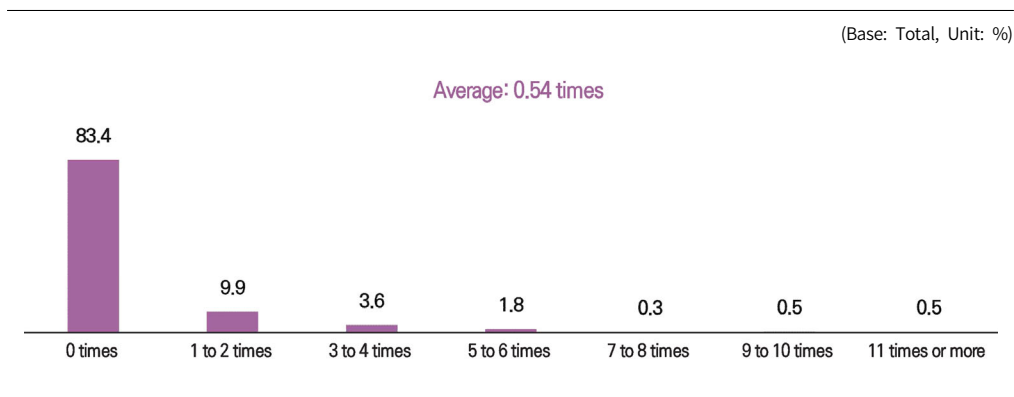
2) 2025 View Addition: "Through recommendations from acquaintances (others)", "Through social media sharing, etc."

14. Number of times watching animations in theaters

When asked how many times they had watched an animated film in theaters over the past year, the average response was "0.54 times".

When examined by respondent characteristics, the average number of viewings was relatively higher among those in their teens and twenties.

Figure 1-20 Number of times watching animations in theaters



For children aged 3 to 9, when asked how many times they had watched an animated film in theaters over the past year, the average response was "0.79 times".

By age group, the average number of viewings for those aged 6 to 9 was relatively high at 1.0 times.

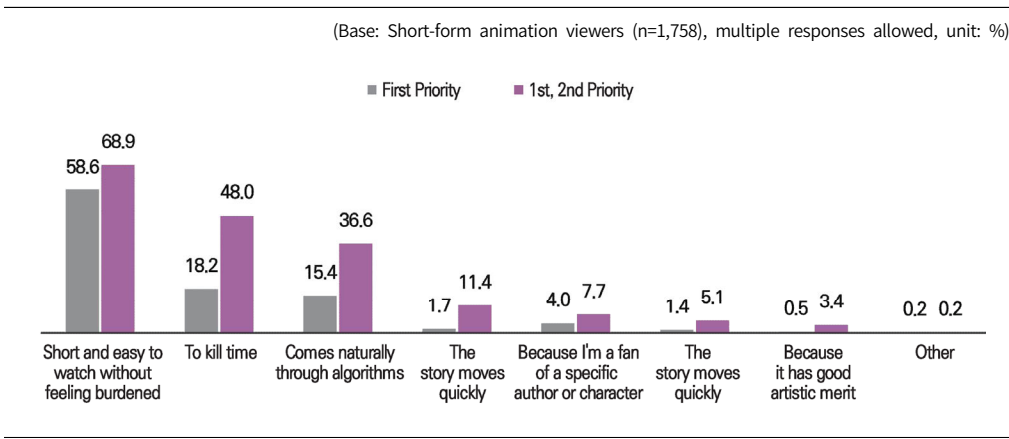
15. Short-form animation viewing experience and reasons

Over half (58.6%) of animation viewers responded that they have watched short-form animations, while 41.4% said they have not watched them.

The most common reason for watching short-form animations was "They're short and easy to watch without feeling burdened" at 68.9%, followed by "To kill time" (48.0%) and "They appear naturally through algorithms, etc." (36.6%) (based on the top two reasons).

When examining by respondent characteristics, "It's short and easy to watch without feeling burdened" was relatively higher among middle-aged and older adults in their 40s and above. "To kill time" was relatively higher among men, while "It comes up naturally through algorithms, etc." was relatively higher among women.

Figure 1-21 Reasons for watching short-form animations



Note) Additional questions for 2025

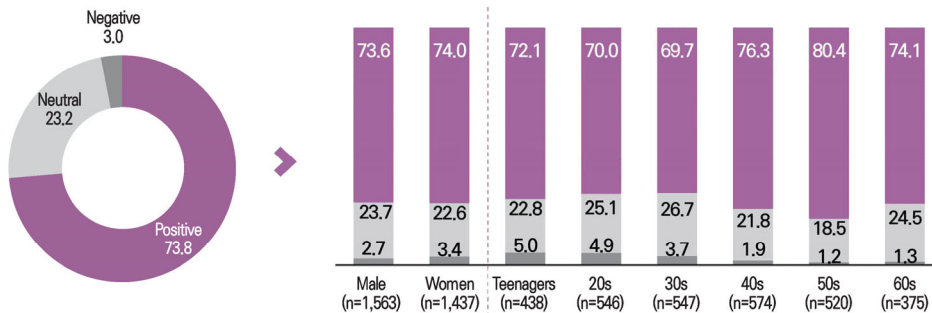
16. Preference for animation production utilizing IP from other genres

When asked about their preference for producing animations utilizing IP from other genres, 73.8% of respondents answered "positive".

When examining respondent characteristics, the proportion of those who view animations utilizing IPs from other genres positively was relatively higher among respondents in their 40s and 50s.

Figure 1-22 Preference for animation production utilizing IP from other genres

(Base: Total, Unit: %)



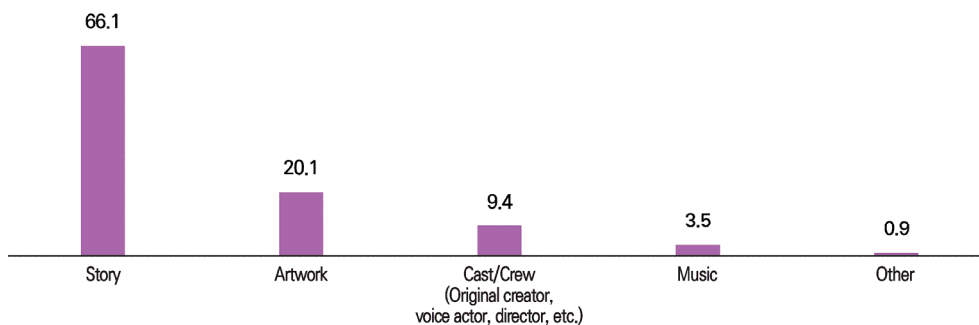
Note) Additional questions for 2025

When producing animations using IP from other genres, "story" was cited as the most important factor by 66.1% of respondents, followed by "artwork" (20.1%) as the second most important factor.

When examined by respondent characteristics, "story" was relatively higher among respondents aged 40 and above, while "artwork" was relatively higher among respondents aged 30 and below.

Figure 1-23 Key factors in producing animations utilizing IP from other genres

(Base: Total, Unit: %)



Note) Additional questions for 2025

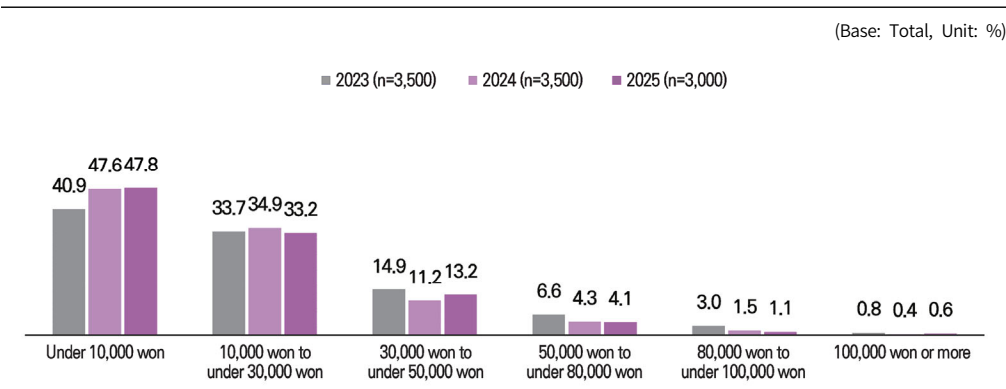
17. Monthly average amount willing to spend for watching animation

The most common monthly spending for watching animation was "less than 10,000 won," at 47.8%.

Next were "10,000 won or more to under 30,000 won" (33.2%) and "30,000 won or more to under 50,000 won" (13.2%), in that order.

When examined by respondent characteristics, the "under 10,000 won" category showed relatively higher proportions among women and those of higher age, while the "10,000 won or more to under 30,000 won" category showed relatively higher proportions among younger age groups.

Figure 1-24 Monthly average amount willing to spend for watching animation

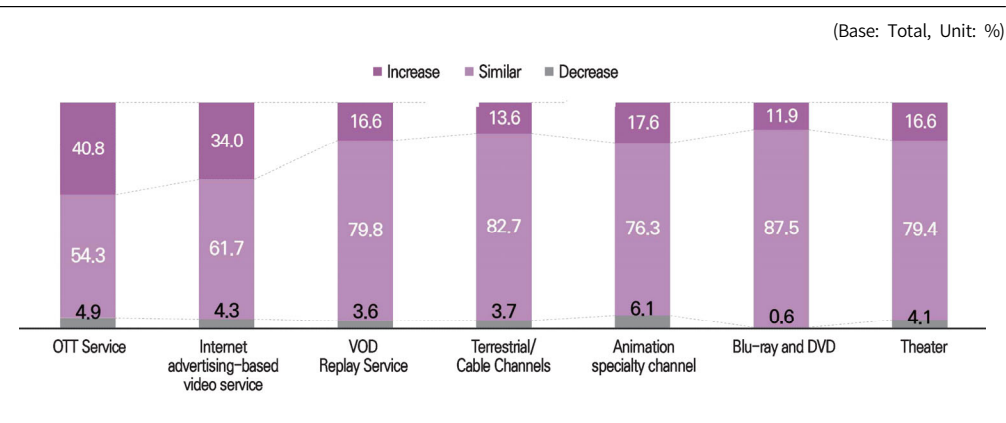


Note: In the 2025 survey, the category "less than 10,000 won" was subdivided into "less than 5,000 won" and "5,000 won or more to less than 10,000 won". However, for comparison with the previous year, it has been consolidated and presented as "less than 10,000 won".

18. Future changes in animation viewing

Regarding future changes in animation viewing time, the highest proportion of respondents expecting an increase cited "OTT services" (40.8%), followed by "internet advertising-based video services" (34.0%).

Figure 1-25 Changes in animation viewing time



PART 2. Animation Content Support Status

1. Support for Strengthening Production Capabilities

1-1. Animation Bootcamp

The Animation Bootcamp was launched in 2017 with the goal of completing animation bible development for early-stage projects and supporting investment attraction and co-production for full-scale production. In 2024, through a dedicated coaching producer system spanning approximately six months, we supported the enhancement of the completeness and investment competitiveness of animation projects in the planning stage. This was achieved not only by completing the animation bible, which covered global trends, scenarios, and characters, but also through common coaching provided by experts in various fields such as investment attraction, distribution, and overseas contracts. To enhance the story and complete planning and development, dedicated producer coaching and expert mentoring were provided, and an animation bible was produced to attract investment through indirect support. All 18 selected projects have been completed, with 10 of them advancing to the final competitive investment round. Among these, one project (MOL: The Mother of Learning (Season 1)) won Best Production Award, Creepers (Season 1) won Best Production Award, and The Red Ribbon won the Coaching Producer Award.

1-2. Independent Animation Production Support

The Independent Animation Production Support Program was implemented to foster emerging independent creators and production companies, support underdeveloped areas of animation, and ensure

diversity. The Short Film category provided up to 40 million won per project to support the production of short animated films with a complete narrative structure lasting five minutes or longer. The Feature Film category provided up to 120 million won per project to support the production of animatics for projects that had completed their initial planning stage.

In 2024, the Korean Film Council's support program for mid-to-low-budget theatrical animation production was transferred, enabling more systematic support for independent animation. For the independent animation production support program, it supported the production of three independent feature-length animations, including Dream Factory's "The Painter Lee Jung-seob", and 12 independent short animations, including Toyville Animation Studio's "Battery Grandma."

Meanwhile, to keep the domestic theatrical animation film industry alive, support programs for theatrical medium-length and feature-length films are being implemented. The program provided up to 100 million won per project to support the production of theatrical medium-length animations with a runtime of 20 minutes or more. The feature-length theatrical animation program is divided into two phases. Phase 1 provided up to 200 million won per project to support the production of animatics for projects that had completed the initial planning stage. Phase 2 provided up to 500 million won per project to support the production of animations with a runtime of 40 minutes or longer.

For the 2024 Theater-Release Mid-to-Low-Budget Animation Production Support Program, support was provided for the production of two medium-length animations, including Match Cut Inc's "Glasses," and four feature-length animations, including Anihall's <Goblin Bread>.

Notably, "Glasses," a 2024 production supported by the government, achieved the honor of being officially invited to the Critic's Week Short Film Competition section at the 2025 Cannes Film Festival.

1-3. Support for Domestic Animation Production

The Domestic Animation Production Support Program provides funding for the main production and series completion of projects that have finished their pre-production phase. Considering the nature of animation content,

which requires at least two years from planning to production, we contributed to revitalizing animation companies' content production by providing support through a detailed production stage breakdown: initial main series → main series → season. Additionally, it launched its first distribution support program to assist with broadcasting and distribution after animation production.

The Initial Feature Segment program supports the production of initial feature footage for securing substantial investment and co-production following planning and development. It provided support aimed at producing a script and at least three minutes of animation within the agreement period. In 2024, Kids Castle supported a total of 16 works, including "Little Wizard JunyTony."

The Main Production Division supports projects in the stable production phase following pre-production, aiming to produce at least 80 minutes of animation within the agreement period for series projects. It supported the production of 16 works, including <Ground Crew Toto> by Central Animation and <Polar Rescue Team> by Acommz, achieving significant results such as overseas market exports and broadcasts. Additionally, it has expanded support for two consecutive years, contributing to the establishment of a stable animation production environment.

Season Support is a program designed to enhance the international competitiveness of domestic animation by providing main production support for subsequent seasons of projects that have completed production and screening of their main episodes. It has supported a total of five works, including Carriesoft's "Carrie, Let's Go to School" and Roi Visual's "Robocar Poli Season 6," proving their content excellence in both domestic and international markets.

Additionally, a new distribution support program was established to fund animation promotion and advertising (P&A) costs, supporting the domestic and international distribution of four titles including Anizac's "Time Traveler Luke."

1-4. Support for IP Utilization and Animation Production Targeting Young Adults

The IP-based Animation Production Support Program, first implemented in 2022, supports the production of animations based on various domestic IPs from other genres such as webtoons, novels, and games. The animation production support program for young adults, first introduced in 2024, was implemented to encourage the production industry—currently heavily focused on its target audience of infants and toddlers—to diversify both its target demographics and subject matter.

The IP-Based Animation Production Support Project aimed to produce animations of 80 minutes or longer per series. It supported the production of five works, including Laftel's "Pyramid Game," whose source IP is a webtoon, thereby contributing to the revitalization of animation production through source IP expansion. Alongside this, the animation production support project for young adults aimed at expanding the consumer market from children to those aged 12 and above supported the production of three works, including Name X Entertainment's "Doctor B-Pang."

1-5. Pilot Animation Production Support

The Pilot Animation Production Support Program is a follow-up initiative for outstanding projects from the previous year's boot camp, providing support for the production of pilot videos for animations in their initial planning stages. In 2024, a total of 12 pilot videos were produced. These served to stimulate the production of new planning projects and were utilized as key materials for attracting global investment.

1-6. Training Animation Production Personnel

The Animation Production Workforce Development Program, launched in 2021, aims to cultivate practical professionals who can be immediately deployed in the industry. The Korea Animation Industry Association and

the Korea Animation Producers Association operate educational programs and internship programs as designated indirect support projects.

We conducted a recruitment announcement targeting animation-interested trainees and production companies, selecting and matching 28 participating companies and 45 trainees through document screening and interview evaluations. All 45 trainees selected through this process completed the program, and 44.4% were converted to regular positions. This has contributed to revitalizing the influx of production personnel needed for the animation industry.

Specialist lectures were conducted, covering real-time animation production techniques by animation experts, applied training in 3D animation production frameworks, and case studies of animation projects. Participants gained hands-on field experience through internship programs and involvement in live projects at each participating company's site. We are strengthening program management and gathering feedback on the curriculum through on-site inspections of companies and interviews with trainees.

1-7. Animation Planning Producer Training

The Planning Producer Training Program is a field-based education program designed to strengthen the planning capabilities of the content industry by cultivating specialized professionals who understand the entire process of animation planning, production, and distribution and can perform practical tasks.

30 aspiring creators hoping to become planning producers were selected, matched with actual animation production companies, and then underwent on-site mentorship-based training and practical, hands-on education. Participants acquired practical planning know-how through one-on-one mentoring with matched industry producers and gained hands-on experience by directly participating in the planning process of on-site projects. Additionally, we enhanced educational quality and field relevance by conducting regular reviews and gathering feedback throughout the entire curriculum.

As a result, 70% of program graduates secured employment with

production companies and related industries after completing the training, establishing a stable influx of specialized planning personnel and laying the groundwork for sustainable growth.

2. Distribution Support

2-1. Domestic Animation Screening

In 2024, to promote the spread of ESG social value, we selected animations with environmental and social themes and held screenings for children and adolescents. The Koc! Ani Online Screening Event, launched to provide diverse cultural experiences to culturally underserved groups and bridge regional cultural gaps, saw participation from 55 children's centers and youth after-school academies, with a total of 9,539 attendees.

Additionally, during the 3rd Animation Mokkoji event held at the Children's Culture Center of the Asia Culture Center from July 26 to 28, a total of six short animations were screened, including "Who is Suji?" and "Architect A."

Additionally, a Korean special program was held during the Animation Day screening at the Paris Korean Film Festival. At this venue, a total of 38 works—37 short films and 1 feature film—were screened to great acclaim from the local audience. An event was held where 8 guests related to the films met with attendees. The Korean Special Exhibition program held five screenings during the film festival, attracting a total of 1,041 attendees.

2-2. Support for Independent Animation Submissions to International Film Festivals

To support independent animation production, we are assisting domestic creators in submitting their works to various international film festivals to showcase their outstanding capabilities worldwide and solidify their foundation for global expansion. This initiative encourages the creative and production activities of domestic creators while boosting their motivation

to create, and simultaneously enhances the global recognition of our independent animation within the worldwide animation industry.

In 2024, 4,844 films were submitted to 176 international film festivals. As a result, the film was screened at 83 film festivals and recorded an audience of 6,996 people.

In particular, Director Jeon Jin-gyu's "The House of Loss" has won awards at various international film festivals including the Animate-Australia Independent Film Festival, Climax International Independent Film Festival, and San Luis Obispo International Film Festival. Director Jeon Seung-bae's "Battery Mommy" has achieved outstanding award results at various international film festivals this year, following last year's success, further elevating the status of Korean stop-motion animation.