Salary Rates Report

Survey conducted between 9/2024 - 10/2024

SHE DREW THAT SALARY REPORT 2024

Snapshot of Animation Professionals Pay Rates 2024

DISCLAIMER: Data collected in this survey remains confidential and the data analysis was conducted by an experienced independent researcher. The survey responses have risen to 520, however the sample size remains small and there is a need for caution in the interpretation of the survey's findings.

INTRODUCTION

Background of the survey

Following the success of the publication of the second [She Drew That Salary Report 2023](#) and the interest and discussion it generated around UK animation salaries ([She Drew That Podcast Episodes](#)), it is noticeable that there remains a of lack available UK animation salary data. She Drew That made a commitment to carry out three salary surveys to provide workers in the industry with more information about real time salary rates with the aim of using the findings to promote awareness about pay levels and to support more salary discussion in the animation industry.

She Drew That undertook in 2021 to complete three consecutive annual salary surveys and this will be the third and final salary survey report to fulfil this commitment.

Aim

She Drew That hopes that the data presented in these three reports, based on real time pay information, supports and encourages more discussion of pay and transparency in future pay negotiations in the UK animation industry.

The 2024 Survey

The questions in this survey are similar to the 2023 survey, with minor revisions/additions following feedback, particularly the expansion of the list of animation job roles to provide more detailed insights from the responses. We aimed to capture as much pay information as we could for the variety of job roles in the animation industry, we have expanded the number of job roles to 59 in total.

The survey asked workers engaged in the animation industry information related to their salaries, the industry in which they work, and their work role and seniority. Participants answered the pay questions based on their current or most recent employment to gain a more accurate snapshot of current pay rates. Additional questions were included about demographics and locations to understand the profile of the participants in the survey.

Data was collected over a six-week period from 2nd September to 11th October 2024 and attracted a total of 520 responses. Respondents based outside UK who worked for companies outside the UK were excluded, leaving 493 respondents in total to be used for analysis. The findings are summarised in this report.

The Survey population

Participants identified themselves as female 301(61%), as male 160(32%) and as non-binary 25(5%), prefer to self-describe 3(1%) while 4(1%) preferred not to say.

The average age was 32 ranging from 23 to 52, with years of working experience ranging from 1 year to 35 years, with an average 9 years.

The ethnicity profile is 'Asian/Asian British' 49(10%); 'Black/African/Caribbean/Black British' 10(2%); 'Mixed/Multiple ethnic groups' 29(6%); 'Other ethnic group' 15(3%); 'White' 379(77%) and 11(2%) preferred not to say.

Respondents lived mostly in the UK - 84% in England, 6% in Scotland, 4% in Wales, and 3% in Northern Ireland, and 3% lived outside the UK, but worked for UK companies.

Overall, this profile was very similar to the population which responded to the 2023 survey.

Respondents identified their work role in the following areas: 219(44%) in 2D animation; 98(20%) in 3D animation; 67(14%) in Art Department; 61(12%) in Production; 28(6%) in VFX; and 20(4%) Stop Motion. Self-identified seniority of their current/most recent work role ranged from Junior 83(17%); Mid 194(39%); and Senior 216(44%).

Only 32(6%) indicated that they belong to a work-related union.

The industry sector breakdown is TV 191(39%), Commercial 142(29%), Film 75(15%), Direct to Client 51(10%), Games 18(4%) and Independent Artist 16(3%). Overall, this sector breakdown is similar to last year with the exception of an increase in respondents in TV - up from 29% in 2023 to 39%.

RESULTS

Respondents identified they were paid on an annual salary: 281(57%), or paid on a day rate: 212(43%) in their current or most recent employment.

Respondents were asked information about their current or most recent employment such as where their company was based: 94% reporting that their company was based in the UK, with 4% identifying Europe, 2% the USA and less than 1% in Asia.

Forty one percent of participants regarded their current salary as fair, while 49% said it was unfair and 10% preferred not to say. In regards of the frequency of pay increase, 258(59%) of the participants indicated that they increased their pay either every project or yearly, while 18% said increases occurred every two years, 13% indicated that increases took more than two years. Six percent said they had never increased their pay rate and 4% preferred not to say.

Forty five percent of participants indicated they had increased their salary from last year, while 36% had the same pay as last year and 19% had experienced a decrease. This pattern differs significantly from last year's results, 'increased pay' reduced from 56% to 45% while 'decreased pay' has almost doubled from 10% to 19%.

A) Results on annual salary and day rate according to Industry sector, Gender & seniority:

Table 1a: Average & Range of Annual salary according to Industry sector & Gender				
Industry sector	Overall	Female	Male	Non-Binary
		Average (lowest-highest) in £		
Commercial	41,172	39,479 (15600-75000)	47,950 (24000-78000)	31,820 (30000-33640)
*Direct to client	35,733	32,775 (25500-45000)	44,125 (33500-67000)	41,000 (40000-42000)
Film	52,854	43,459 (25000-68000)	60,716 (32000-93000)	44,000 (44000-44000)
Games Industry	40,746	33,714 (26500-50000)	48,650 (35000-65000)	38,470 (27000-49940)
Independent Artist	-	-	-	-
TV	40,994	38,375 (22900-80000)	45,946 (26000-100000)	38,213 (24000-68000)
*1 outliner of 'annual salary of £4,220' in the Direct to client category has been removed prior to the data analysis				

Table 1b: Average & Range of Day rate according to Industry sector & Gender				
Industry sector	Overall	Female	Male	Non-Binary
		Average (lowest-highest) in £		
Commercial	292	272 (92-400)	340 (100-650)	195 (190-200)
Direct to client	277	280 (86-450)	297 (150-400)	188 (50-325)
Film	256	241 (125-400)	287 (170-420)	-
Games Industry	353	440 (440-440)	345 (345-345)	-
Independent Artist	253	214 (120-400)	283 (100-600)	-
TV	198	198 (80-600)	212 (100-385)	153 (127-180)

Table 1c: Average & Range of Annual salary according to Industry sector & Seniority				
Industry sector	Overall	Junior	Mid	Senior
		Average (lowest-highest) in £		
Commercial	41,172	27,614 (15600-35000)	38,026 (23500-72000)	53,593 (27850-78000)
*Direct to client	35,733	29,375 (27000-32500)	34,933 (27024-45000)	42,900 (25500-67000)
Film	52,854	34,300 (25000-40000)	44,288 (33000-54000)	65,293 (32000-93000)
Games Industry	40,746	35,167 (26500-65000)	35,813 (30000-41250)	51,388 (42000-60000)
Independent Artist	-	-	-	-
TV	40,994	30,455 (22900-90000)	37,800 (26000-97500)	50,722 (33800-100000)
*1 outliner of 'annual salary £4,220' in the Direct to client category has been removed prior to the data analysis				

Table 1d: Average & Range of Day rate according to Industry sector & Seniority				
Industry sector	Overall	Junior	Mid	Senior
		Average (lowest-highest) in £		
Commercial	292	194 (92-250)	240 (100-400)	338 (200-650)
Direct to client	277	68 (50-86)	246 (100-360)	351 (150-450)
Film	256	125 (125-125)	199 (150-264)	299 (172-420)
Games Industry	353	-	275 (275-275)	393 (345-440)
Independent Artist	253	160 (120-200)	224 (100-325)	297 (120-600)
TV	198	135 (80-240)	166 (113-240)	244 (115-600)

The results show that the average salaries in the male category are consistently higher than workers in the female and non-binary categories in all of the industry sectors with one exception the Day Rate in the Games industry. However, the extremely small total number of respondents in the Games industry category makes a meaningful comparison difficult.

B) Results on annual salary and day rate according to Job specialism & Gender:

Table 2a: Average & Range of Annual salary according to Job specialism & Gender				
Job specialism	**Overall**	**Female**	**Male**	**Non-binary**
	Average (lowest-highest) in £			
2D Animation	37,697	35,298 (15600-67600)	42,944 (24000-90000)	39,229 (30600-50000)
3D Animation	49,674	43,674 (25000-75000)	55,025 (26000-100000)	40,313 (27000-49940)
Art Department	43,847	39,865 (25000-80000)	53,750 (32000-98000)	38,392 (26000-68000)
Production	38,534	39,540 (23360-62500)	36,333 (32000-40000)	29,213 (24000-33640)
Stop Motion	32,500	32,500 (32500-32500)	-	-
VFX	54,114	40,506 (22900-55000)	70,957 (40000-97500)	50,000 (50000-50000)

Table 2b: Average & Range of Day rate according to Job specialism & Gender				
Job specialism	**Overall**	**Female**	**Male**	**Non-binary**
	Average (lowest-highest) in £			
2D Animation	259	248 (80-450)	298 (100-500)	176 (50-325)
3D Animation	288	263 (120-380)	329 (100-600)	-
Art Department	230	235 (125-440)	210 (100-320)	-
Production	292	291 (160-600)	318 (250-370)	190 (190-190)
Stop Motion	193	186 (88-300)	201 (130-290)	-
VFX	342	330 (330-330)	344 (160-650)	-

Table 2c: Average & Range of Day rate according to Job role specialism and Seniority				
Role specialism	**Overall**	**Junior**	**Mid**	**Senior**
	Average (lowest-highest) in £			
2D Animation	37,697	26,883 (15600-31200)	35,472 (23500-53000)	47,486 (25500-90000)
3D Animation	49,674	34,625 (25000-65000)	41,596 (26000-72000)	60,523 (34000-100000)
Art Department	43,847	29,763 (25000-35000)	35,809 (25000-50000)	60,467 (36400-98000)
Production	38,534	29,733 (23360-37000)	38,840 (26000-62500)	45,010 (32000-57000)
Stop Motion	32,500	32,500 (32500-32500)		
VFX	54,114	43,017 (22900-90000)	51,746 (35000-97500)	68,367 (50000-82000)

Table 2d: Average & Range of Day rate according to Job role specialism and Seniority				
Role specialism	Overall	Junior	Mid	Senior
		Average (lowest-highest) in £		
2D Animation	259	149 (50-250)	232 (100-400)	309 (115-500)
3D Animation	288	157 (100-250)	257 (160-360)	323 (165-600)
Art Department	230	132 (100-170)	213 (135-325)	267 (135-440)
Production	292		217 (160-300)	349 (180-600)
Stop Motion	193	120 (88-137)	168 (136-220)	252 (152-300)
VFX	342			342 (160-650)

The results from day rate & annual salary show that workers in the male category display higher average earnings than those in the female and non-binary categories in all sectors except in the Art department (Day rate) and in Production (Annual salary).

C) Results on annual salary and day rate according to Seniority of varies roles and Gender:

Table 3a: Average & Range of Annual salary according to Seniority of varies roles & Gender				
Annual Salary	Overall	Female	Male	Non-Binary
		Average (lowest-highest) in £		
Junior	31,188	29,754 (15,600-40,000)	33,724 (24,000-65,000)	25,750 (24,000-27000)
Mid	38,518	37,361 (23,500-72,000)	41,374 (26,000-97,500)	37,951 (30,000-50,000)
Senior	54,743	49,154 (25,500-80,000)	61,211 (27,850-100,0000)	46,763 (33,640-68,000)

Table 3b: Average & Range of Day rate according to Seniority of varies roles & Gender				
Day Rate	Overall	Female	Male	Non-Binary
		Average (lowest-highest) in £		
Junior	143	145 (80-250)	154 (100-240)	50 (50-50)
Mid	223	223 (100-350)	231(100-400)	158 (127-190)
Senior	308	300 (120-600)	331 (150-650)	235 (180-325)

Again, workers in the male categories have a higher average earning in all seniority groups than the workers in both the female and non-binary categories.

D) Results on annual salary and day rate according to individual Job roles:

To provide readers of this report with as broad a range of information from the responses of participants we have shown averages and pay ranges throughout the tables above. However, other salary surveys use median (a measure of central tendency not affected by extreme values or outliners in a way that averages can be) to present their findings. To ensure readers of this report can use this survey's finding as a basis for comparison and trends with other survey's, the median has been employed to present the data for all 59 job roles in the survey in Tables 4 a-d below.

Table 4a: *Median* of Day rate & Annual salary re: individual job role		
Management:	**Day rate**	**Annual salary**
	Median	
Animation Director	250	45,500
Animation Supervisor	-	80,300
Creative	300	43,651
Creative Director	273	55,000
Director	250	65,000
Head of Animation	-	70,000
Head of Production	-	45,000
Line Producer	308	55,800
Pipeline Development	-	50,000
Pipeline Technical Director	-	52,000
Producer	370	40,000
Production Assistant	190	28,000
Production Coordinator	220	33,640
Production Manager	170	42,000
VFX Coordinator	330	36,000
VFX Supervisor	-	93,750

Table 4b: *Median* of Day rate & Annual salary re: individual job role		
Pre-Production:	**Day rate**	**Annual salary**
	Median	
Art Director	348	61,000
Background Designer	143	35,700
Character Designer	200	44,000
Concept Artist	400	35000
Graphic Designer	-	32,500
Layout Artist	-	28,600
Matte Painter	-	25,000
Previs Artist	290	36,500
Prop designer	155	37,500
Storyboard Artist	178	34,750

Table 4c: *Median* of Day rate & Annual salary re: individual job role		
Production:	**Day rate**	**Annual salary**
	Median	
Animator	240	37,000
Assistant Animator	200	26,000
Blendshape Artist	-	33,000
CFX Artist	-	40,000
Clean Up Artist	200	-
Director of Photography	290	-
Environment Artists	-	35,000
Environment modeller	-	52,000
FX Artist	168	50,000
Generalist	250	30,250
Key Animator	245	60,000
Lead Animator	260	42,900
Lighting Artist	290	45,000
Matte Painter	-	41,000
Model Maker	270	-
Modeller	270	33,500
Motion Graphics Designer	350	36,000
Prop Modeller	170	-
Puppet Maker	151	35,000
Puppet Maker: Armaturist	199	-
Rigger	139	33,800
RLO (Rough layout)	160	88,000
Scene build	140	31,200
Set Builder	135	-
Set Dressed	192	-
Texture Artist	200	45,000

Table 4d: *Median* of Day rate & Annual salary re: individual job role		
Post Production:	**Day rate**	**Annual salary**
	Median	
Ae Compositor	385	45,000
Assistant Editor	-	32,100
Colourist	200	-
Editor	240	41,500
Nuke Compositor	-	35,000
Sound Designer	300	-
VFX Editor	-	54,000

Further analysis on average, range, gender & seniority have been conducted for job role with at least 5 responses and they are presented in table 4e-h.

Table 4e: Average & Range of Annual salary according to Job role (job roles n>5) & Gender:		
Job role	**Female**	**Male**
	Average (lowest-highest)	
Management:		
Producer	41156 (23360-62500)	
Production Coordinator	32780 (26000-38000)	
Production Manager	42860 (37000-48400)	
Pre-Production:		
Art Director	50000 (27000-80000)	
Character Designer		
Concept Artist	35320 (25000-46600)	
Storyboard Artist	50000 (27000-80000)	
Production:		
Animator 2D	32567 (15600-65000)	35026 (24000-48000)
Animator 3D	43376 (25000-75000)	54600 (35000-82000)
Lead Animator	44975 (30000-68000)	61417 (40000-92500)
Motion Graphics Designer	37680 (25000-50000)	
Post production:		
Nuke Compositor	35593 (22900-50470)	

Table 4f: Average & Range of Annual salary according to Job role (job roles n>5) & Seniority:			
Job role	**Junior**	**Mid**	**Senior**
	Average (lowest-highest)		
Management:			
Director			68000 (52000-90000)
Producer		41256 (30000-62500)	
Production Coordinator			
Production Manager			
Pre-Production:			
Art Director			67000 (41500-98000)
Character Designer		41192 (30000-50000)	
Concept Artist			
Storyboard Artist		35500 (30000-40000)	
Production:			
Animator 2D	26716 (15600-31200)	34436 (26500-42000)	43944 (25500-65000)
Animator 3D	32714 (25000-40000)	46461 (30000-72000)	57723 (34000-82000)
Lead Animator			54300 (33000-92500)
Motion Graphics Designer		35711 (25000-45000)	

Table 4g: Average & Range of Day rate according to Job role (job roles n>5) & Gender:		
Job role	Female	Male
	Average (lowest-highest)	
Management:		
Animation Director	256 (150-350)	
Director	289 (220-400)	
Producer	406 (300-600)	
Pre-Production:		
Art Director	325 (180-420)	
Character Designer	218 (120-350)	
Storyboard Artist	185 (125-264)	
Production:		
Animator 2D	222 (80-350)	241 (100-400)
Animator 3D	278 (165-380)	249 (160-360)
Clean Up Artist	204 (180-250)	
Lead Animator	228 (130-350)	
Motion Graphics Designer	355 (300-450)	391 (258-500)

Table 4h: Average & Range of Day rate according to Job role (job roles n>5) & Seniority:			
Job Role	Junior	Mid	Senior
	Average (lowest-highest)		
Management:			
Animation Director			276 (150-380)
Director			339 (220-500)
Producer			399 (300-600)
Pre-Production:			
Art Director			391 (180-650)
Character Designer			
Storyboard Artist		196 (150-264)	
Production:			
Animator 2D	128 (80-200)	212 (100-350)	289 (177-400)
Animator 3D			264 (165-380)
Clean Up Artist			
Lead Animator			260 (130-420)
Motion Graphics Designer		331 (258-400)	392 (300-500)

Reminder: The results tables summarised a snapshot of what participants in this survey earn in the past year. Given a sample size of 493, there is a need for caution when interpretating the findings.

Comments Summary

A) Comments on reasons of not getting a fair pay rate:

About 50% of respondents identified reasons they believed contributed to not getting a fair pay rate, 116 comments from respondents receiving an annual salary and 113 comments from respondents paid on a day rate. Collectively these comments indicate that last year has been tough for anyone – salaried or day rate, junior or experienced - seeking to negotiate pay for animation work in the UK.

i) *Comments from the section of 'indicate your thoughts on the reasons that you are not getting a fair annual salary rate':*

Summary: Total 116 comments

Many respondents felt that a combination of factors have led to tough times in the industry – a general downturn in the economy, the threat of AI, the writers' strike and, with continued effects from covid. With less animation work available, the economic environment has become highly competitive and a few respondents noted that their studio was in financial crisis and had cash flow problems.

A lot of comments emphasised that securing work on low budgets directly affected salary and salary negotiations, some also mentioned that pitching too competitively had left studios/organisations disorganised as they tried to work with less resources than needed to deliver work appropriately. The consequence of reduced budgets resulted in lower pay or greater workloads, and staff taking on a wider range of roles, increasing their responsibility through multi-tasking without increased reward.

These difficulties highlighted the absence within the industry of clear pay structures and policies on pay, pay reductions and a lack of consistency regarding pay for specific role or responsibilities.

The low pay and lack of rewards for the work caused stress & disillusionment for some individuals even though they have expressed their love of the work in animation, with some saying that they are looking to work with companies outside the UK.

A few comments pointed out that there was no recognition of the pay structure provided by the union, indicating it was either not realistic or could not be achieved in the current financial conditions prevailing in the UK industry.

ii) *Comments from the section on 'indicate your thoughts on the reasons that you are not getting a fair day rate':*

Summary: Total 113 comments

Day rate respondents made very similar comments to those of salaried staff about the financial downturn resulting in less availability of projects and indicated that last year had been especially hard since the writers' strike. A lot of comments were made about projects with low budgets and

with fierce competition, high demand for work resulting in lower pay rates. Some respondents commented that although they got pencilled in for work many projects got cancelled, leaving them with gaps in employment. Some felt they had to pitch low to secure work and to avoid no work at all. With low supply and high demand for work, there was little chance for pay negotiation and some said that they often got 'push back' and some were given the impression of 'take it or leave it'. Overall, negotiation for pay or pay rises to match the rise in the cost of living has been extremely difficult due to studio's low budgets, the fear of unemployment and of losing long established clients.

Junior animators or recently graduated animators in particular commented on how hard it was to find animation work over the past year, and that they sometimes ended up working on 'animation related work' with very low pay and some expressed despair and disillusion with the industry.

Several comments noted that studios which used to be well organised and paid on time now appeared to be poorly organised and operated poorer production standards, which they felt could be due to the stress of managing low budget projects. However, some comments indicated a belief that studios/companies were offering lower rates and not paying animators fairly to increase their profits.

There were many comments on pay rates going up and down throughout the year reflecting the practice of varying rates for different clients and studios/organisations to secure sufficient work and avoid income gaps. With no clear regulations and guidance on pay structures, inconsistent and varying pay rates left some respondents to express a sense of mistrust, feeling exploited and being treated unfairly in pay negotiations.

B) Comments on examples of good practice on rate/salary negotiation:

A total of 123 comments were received on examples of good practice (half the number of comments on unfair pay) - with 56 comments from respondents receiving an annual salary and 68 comments from respondents paid on a day rate. These comments show that examples of good practice do exist even in these hard times. Respondents also provided tips for seeking good rates and salary negotiations to encourage others in their pursuit for better pay.

i)   Comments from the section on 'give examples of good practice of salary negotiation with studio that you have experienced'

Summary= Total 56 comments

Some respondents identified a positive experience with studios/companies that had transparent and open pay systems and structures in place to provide pay and regular pay increments/rewards; good examples were given showing the operation of a clear salary pay scale for different levels such as junior, mid & senior to match the worker's skill at the start of their employment, a system of annual pay increments and annual salary reviews in place. The positive here was that these respondents did not have to initiate negotiations to seek pay rises.

The good practice recommendations from respondents can be categorized into three areas: good communication, doing enough research and recommended negotiation tips.

Comments on good communication included: the importance of adopting a respectful approach; being polite; requesting a review or 1:1 meeting with your manager; being honest; understanding that a pay increase is not always possible; not saying yes straight away; not being put off by the too-and-fro of exploring a compromise; and believing in the quality of your own contribution and skill.

Comments on doing appropriate research emphasised the importance of being properly prepared; being aware of the worth of the role you are undertaking by asking what others in the company are paid, and what people in the same or similar job/role are paid elsewhere. Be aware of the studio's situation, project size and client types, all of which might affect your pay negotiations e.g. you might ask for more for bigger projects as it would be more complex and stressful. Gathering information on pay and conditions from many sources is suggested as the key to success.

Negotiation tips varied - the size of pay rise requests - ask only for small increments, others say always ask for a bit more than you are aiming to get and some suggest providing a range is better for negotiating. Also, other tips reminded people not to forget that you can also negotiate for other things such as more flexible working, less hours and working from home. A few mentioned that they had told their employers that they had a job offer elsewhere and their employer agreed a pay rise to keep them on. A good tip was not to focus on your own financial need as it is not the studio's concern, focus instead on your skills/experience/worth for the project.

ii) Comments from the section on 'give examples of good practice of rate negotiation with studio that you have experienced'

Summary: Total 68 comments

Comments emphasised that the types of clients could potentially affect your pay negotiation and that you need to know your clients – i.e. *'some independent studios work on TV/Streaming tend to pay significantly lower day rates than blockbuster film studios, so work for a big company such as Disney, Warner, Universal etc., could secure a higher rate'*. Some also commented that they charge differently for charity work, long contracts and loyal customers. Some point out that it is useful to build up a client base so that you don't have to rely on one or a limited number of clients, including working for studios outside the UK.

Examples of very positive experiences included respondents stating that they got what they asked for straight away and studios willing to meet demands half way, with one example of an animator who was encouraged by the studio manager to ask for a pay rise which was really helpful and had a positive impact on their confidence. A number of people commented that they found it less stressful when studios offered pay rates upfront so that they can choose to negotiate, or take it or leave it instead of having to provide their day rates without the studio providing any guidance and little response.

Many respondents' comments on day rate negotiation encouraged people not to be reluctant to ask for more and always to try and negotiate. Some suggested to always ask for a bit more than what you want, and, if you need to reduce your rate include a caveat that it is a onetime thing. Whenever possible, it is important to chat with other freelance animators to check out rates to establish the current/appropriate rates for the type of project/studios you will work in.

Suggestions on when negotiating for a budget for a project it is better to do your homework on the details of the costing and to provide a clear budget request rather than provide an estimate; a workable costing is important as down the line you will need to pay others with acceptable rates. It was also seen as important to checkout specific project needs - the need to finish faster or have more feedback – these should be more expensive.

Interestingly, from the good practice examples section, some have also commented on specific poor practice such as some studios not replying to emails after asking for rates to be submitted, and also the increase of late/delayed payments from studios/organisations.

SUMMARY

Data show that it has been a tough year in regards of pay and pay negotiation in the animation industry with double the percentage of people, compared to last year, indicating that their pay has decreased. Comments indicate that the financial downturn has had a negative affect across the board affecting both studios and workers and their behaviour on pay and budget negotiations. There was frustration and despair expressed by both junior and senior animators, while newly qualified animators found it particularly hard to find animation work and to build their experience. Even experienced animators had to reduce their pay rates to secure work while facing increased living costs. Despite this there were examples of good practice and expressions of optimism about future opportunities. There was also a strong steer from respondents that those working in the industry need to invest in their own networking to build up contacts and gather information about rates of pay, project size, client types and studio styles of employment and conduct, to put themselves in a position to gain more opportunities to secure better pay and a sense of fairness in their career.

RECOMMENDATIONS

1. More employers in the animation industry need to adopt and operate an open and consistent pay structure to avoid the potential sense of unfairness in pay practice, and to keep animation talent in the UK.
2. Studios need to recognise that establishing a workable budget to deliver a quality product can be assisted by being more open with their workers about available budgets and options for distribution of responsibilities.
3. Those working in the animation industry need to have robust personal networks to gather information about studios, clients, projects and patterns of behaviour that will enable them to feel more confident in establishing their rate of pay, and base their sense of fairness on the conditions that prevail in the marketplace.
4. University animation courses need to strengthen the readiness of their graduates to gain employment in this competitive industry and this could be helped by establishing more active and constructive links with employers in the animation industry.
5. Studios and animation companies can invest time to engage with universities to provide practical and useful experience for animation students and help them to understand the demands of working in the animation industry.