SKILLS GAPS IN THE IRISH ANIMATION SECTOR

RESEARCH REPORT

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ANIMATION IRELAND

Fís Éireann
Screen Ireland

Animation
Skillnet

BAI

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INTRODUCTION

Animation Ireland is the representative organisation for thirty five Irish animation studios. The membership ranges in size, from full service production studios with several hundred staff working on numerous projects at various stages of the life cycle, e.g. development, production, post production, sales and distribution, licensing & merchandising, to small one person operated ideas factories.

Irish studios are producing content in 2D, 3D, stop motion, mixed media and also increasingly creating immersive content in Augmented Reality (AR) and Virtual Reality (VR). There is a noticeable convergence in the animation, gaming and immersive space with several Animation Ireland members very active in new technologies and pipelines.

Local Irish animation demonstrated an increase of 27% in production in 2021, after a decade of rapid growth that culminated in a phenomenal surge in 2019, when the sector quadrupled in size and accounted for almost 50% of all production activity. According to the most recent figures available, Irish studios employ more than two thousand staff. The ambition is to double the value of the sector again in the next five years and to increase the numbers working in the industry by up to 50%.

There is a good regional spread of members with numerous studios in Dublin, regional hubs in Galway and Kilkenny, as well as individual studios in Clare, Cork, Louth, Offaly and Roscommon. Studios in Northern Ireland will be joining Animation Ireland in 2022.

The sector is very outward looking as it is not possible to fund animation from the island of Ireland alone. Member studios produce content for all the major global broadcasters e.g. BBC (UK), Cartoon Network (USA), KiKa (Germany) CBC (Canada) as well as the streamers, Amazon, Apple, Disney+, Hulu and Netflix.

Irish studios are well represented at all global markets and festivals like Kidscreen (Miami), Annecy (France), CMC (UK), Cartoon Business, Forum, Movie and Next as well as MIPCOM and MIPTV.

Animation Ireland operates at the centre of a very sophisticated ecosystem and has regular engagement with broadcasters, RTE & TG4; state funding agencies, Broadcasting Authority of Ireland and Screen Ireland; Revenue re S481 tax credits; European funding through Creative Europe and state investment agencies, Enterprise Ireland, the IDA and Intertrade Ireland.

Animation in Ireland is in good health after successfully negotiating the pandemic in terms of robustness and viability. There is great potential for growth in output and employment as demand for content is at record levels globally. The identification of skills gaps in the sector equips us with the information to reduce bottlenecks in the industry and to solve our own problems.

TERMS OF REFERENCE

In June 2021 ANIMATION IRELAND, SCREEN IRELAND (formerly Screen Skills Ireland) and ANIMATION SKILLNET, with the support of the BROADCASTING AUTHORITY OF IRELAND, set out to commission a survey to investigate the roles available and the skills required by Irish animation graduates to make sense of a skills gap that had been identified by the Irish animation industry and Animation Ireland member studios.

The skills gap is referred to as a general concept within Irish animation studios to try to understand why recent graduates of Irish third level institutes are often seen as not industry ready or lack some basic industry skills.

The results of the survey and subsequent report is to help inform decisions surrounding hiring and training while also identifying skills gaps and making recommendations in the implementation of a competency framework.

The aim of the project is to gather information relating to the current and future needs of Animation Ireland's member studios and to centralise this essential information in an accessible and practical way in which to allow the members to best make decisions for their studios hiring requirements.

A comprehensive collection of useful primary statistics have been collated from across both Animation Ireland's member studios and the Irish third level Institutes who deliver animation programmes. This database of relevant and current requirements will be iterative as information can be added to it over time.

This information will enable Animation Ireland to:

1. Assess the existing situation
2. Analyse and forecast future needs
3. Implement a core competency framework and strategy for the sector

RESEARCH METHODOLOGY

A dual approach was utilised during this research project where both quantitative and qualitative research was undertaken following an initial design phase where questionnaires were configured.

As a primary deliverable for the project is a collection of visual representations of the current skills gap it is necessary to compile a range of graphs and to connect this to a web based questionnaire.

The CEO and administrative staff of Animation Ireland provided initial lists of target studios and stakeholders. There are currently 34 member studios within Animation Ireland. Of these 34 organisations those with obvious future recruitment needs were identified and listed for the next phase of the investigation.

A questionnaire was scripted describing the project and requesting participation from the studios. This was a web-based questionnaire that linked as an online survey. It was emailed to the target studios and provided the opportunity for them to submit to the survey and provide the name and contact information of the best person to be contacted within the studio for a follow up Zoom call.

The survey asked questions that would help lead to a much broader conversation with the studio via Zoom. The questions were in relation to the type of content produced at the studio and its target audience, the number of Irish graduates that were hired within the past two years and what their contract duration usually is, whether they offer paid internships and where they advertise vacancies. The questionnaire asked for the studios' opinions on Irish graduate standard of work, their software skills and whether Irish graduates are equal to their global counterparts who might have gained employment at the studio.

In order to encourage engagement, potential respondents were contacted up to 4 times requesting participation with the survey. Where respondents had difficulty with the survey they were contacted by email where a Zoom interview was conducted and the survey was completed manually during a brief conversation.

The results of the survey were used as the basis of discussion during the Zoom conversations and provided basic statistics which were included in the graph data.

Colleges were consulted through their Animation course director or Media production department head, initially by email, then through longer interviews via phone calls or online meetings.

Quantitative

- Member Studios included in Survey : 34
- Survey Responses: 18
- Target Studios in Database: 20
- Target Studio Responses: 9
- Response Rate: 45%

Qualitative

- Zoom Interviews: 7
- On-going email correspondence: 6
- Response Rate: 78%

In order to gain a deeper understanding of key issues relating to the survey qualitative interviews with 7 studios have been carried out. These included conversations with Human Resources, Chief Operating Officers, Founders, Heads of Departments and supervising staff members. Email correspondence was also conducted where a Zoom conversation was not suitable in the timeframe during the data collection phase.

Included in the report are a number of examples of quotes or statements made via the survey by interview participants to give a better insight into the range of responses received. These are represented as graphs to display the information in a visual form.

TIMELINE AND DELIVERABLES

July 2021	Aug-Sep 2021	September 2021	October 2021	January 2022
1	**2**	**3**	**4**	**5**
Online survey launched. Closed 01/08/21	Data reviewed and merged for report	Draft Report 1	Draft Report 2	Draft report 3

Report finalised February 2022

Deliverables / Assets:

Survey Report (PDF) and supporting data/graphics set out within the report.

ABOUT THE STAKEHOLDERS

Animation Ireland is the representative body for the animation industry in Ireland, with thirty five member studios. The sector is well spread geographically with members operating in all parts of the island. There are established creative hubs in Galway and Kilkenny and other members located in Clare, Cork, Offaly, Louth and Roscommon. Members are producing 2D and 3D animation for television and feature films for the domestic and international market.

Animation Ireland operates at the centre of a very sophisticated ecosystem and has regular engagement with broadcasters, RTE & TG4; state funding agencies, Broadcasting Authority of Ireland and Screen Ireland; Revenue re S481 tax credits; European funding through Creative Europe and state investment agencies, Enterprise Ireland, the IDA and Intertrade Ireland.

As the national agency for the Irish creative screen industry, Fís Éireann/Screen Ireland (Screen Ireland) is the creative partner to the sector, investing in talent, creativity and enterprise. We are inspired by original storytelling that will emotionally move audiences at home and abroad. Through a wide range of practical funding supports across development, production, distribution, promotion and skills development, Screen Ireland supports the sector at every stage. We support filmmakers in their creative pursuit to share valuable artistic, cultural and commercial stories on screen.

Animation Skillnet is a business network for companies of all sizes, including freelancers, in the animation, games and VFX sectors. Network companies work collaboratively to share best practice and to respond effectively to the specific skills needs of the sector. The network addresses both technical and non-technical skills needs of members.

The objective of this national network is to support the growth of Ireland's animation, games and VFX sectors through the provision of cutting edge training in digital animation, games, VFX, media and post production.

Animation Skillnet is promoted by Dublin Business Innovation Centre (DBIC). Membership of the network is open to private enterprises and freelancers in the animation, games and VFX sectors based in the Republic of Ireland.

The Broadcasting Authority of Ireland (BAI) is the regulator of broadcasting in Ireland. The BAI's key functions are: licensing radio and television services additional to those provided by RTÉ, TG4, the Houses of the Oireachtas Channel and the Irish Film Channel.

MEMBER STUDIOS

There are 34 member studios* within Animation Ireland. 20 studios across Tier 1, Tier 2 and Tier 3 have been identified for survey and subsequent follow up interviews.
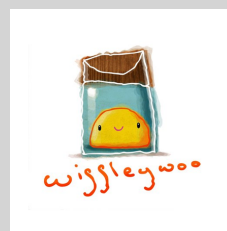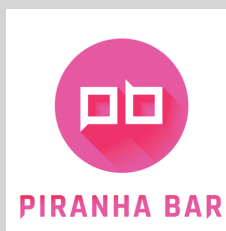
Tier 1

Boulder Media
Brown Bag Films
Cartoon Saloon
Giant
Jam Media
Kavaleer
Lighthouse
Telegael
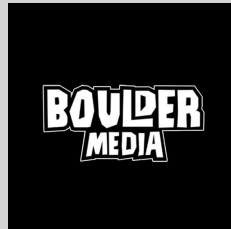
Tier 2

Daily Madness
Magpie 6
Moetion Films
Pink Kong
Piranha Bar
Treehouse Republic
Wiggleywoo

Tier 3

Elk Studios
Igloo Animations
Ink & Light
Studio Meala
Triggerfish

*Number of studios as of summer 2021

In order to gain a deeper understanding of the key issues regarding skills held by Irish animation graduates the online survey was made available to all members of Animation Ireland. However a targeted group of studios was necessary due to the nature of the issues that had been identified. The studios set out in the previous page have regular productions in their pipeline and have regular employment requirements. However only 45% of these studios responded to the survey.

TARGET AUDIENCES

The responding studios produce animated content primarily for children aged 4-12 years old (38.9%) while pre-school content makes up 16.9%. Nearly 56% of animated content in Ireland is targeted at children under 12 years old. Just over 11% of content has a target audience of teens and adults combined. While Irish studios also identify their content as "Other" (33.3%) this content is also for the children's market in most cases. The Irish animation sector as a whole is producing content for children under 12 years old in the region of 56 - 89%. The effect of this on Irish graduate applications for employment in these studios will be examined later in this report.

Target Audiences

- Pre-School: 16.7%
- Adult Content: 5.6%
- Teens: 5.6%
- Children 4-12: 38.9%
- Other: 33.3%
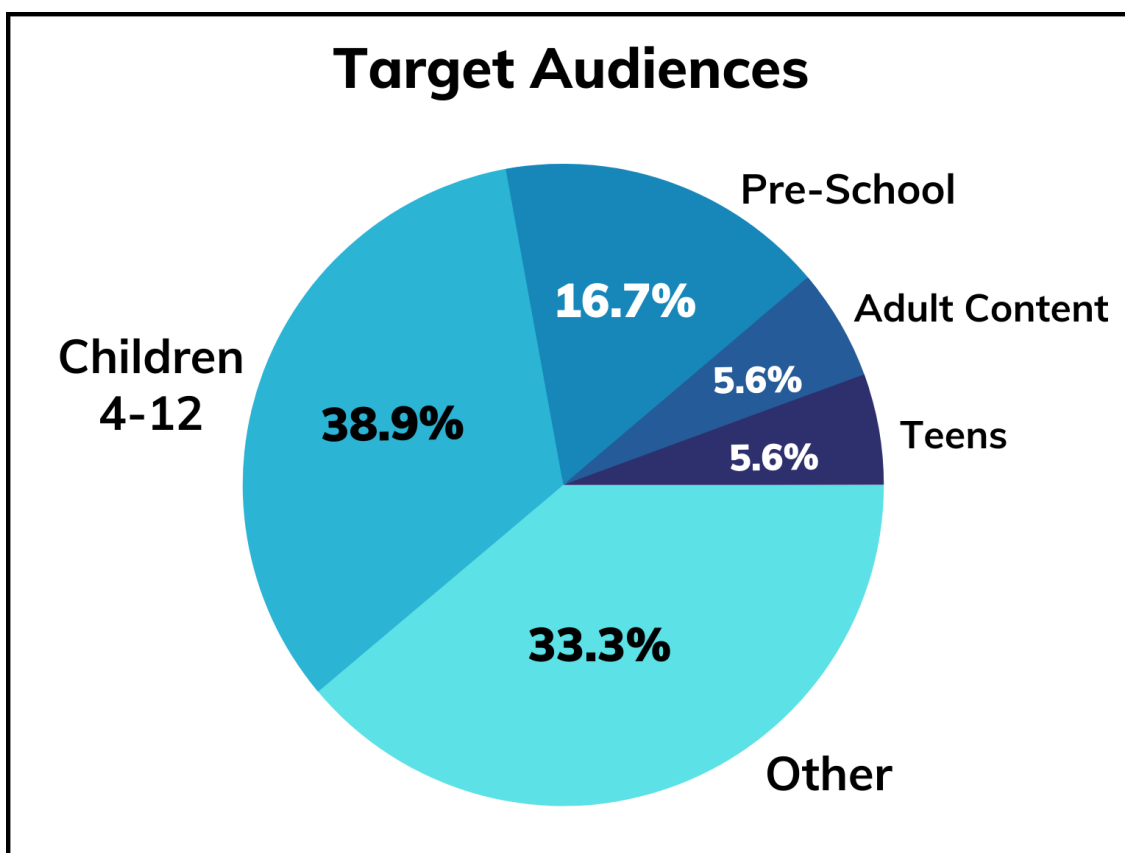
CONTENT TYPES AND PIPELINES

The animated content produced by Irish studios is equally distributed, at 38.9 % each, across 2D and CGI softwares with 22.2% of responding studios indicating that they are using multiple approaches.

The sector is currently utilising a variety of animation softwares and pipelines to produce their content. While a number of established studios have a pipeline that is used across all of their content, other studios have been developing pipelines and evolving their styles and themes with new software and technologies for each of their productions.

Content Produced by Studios

2D Traditional/
Vector Based

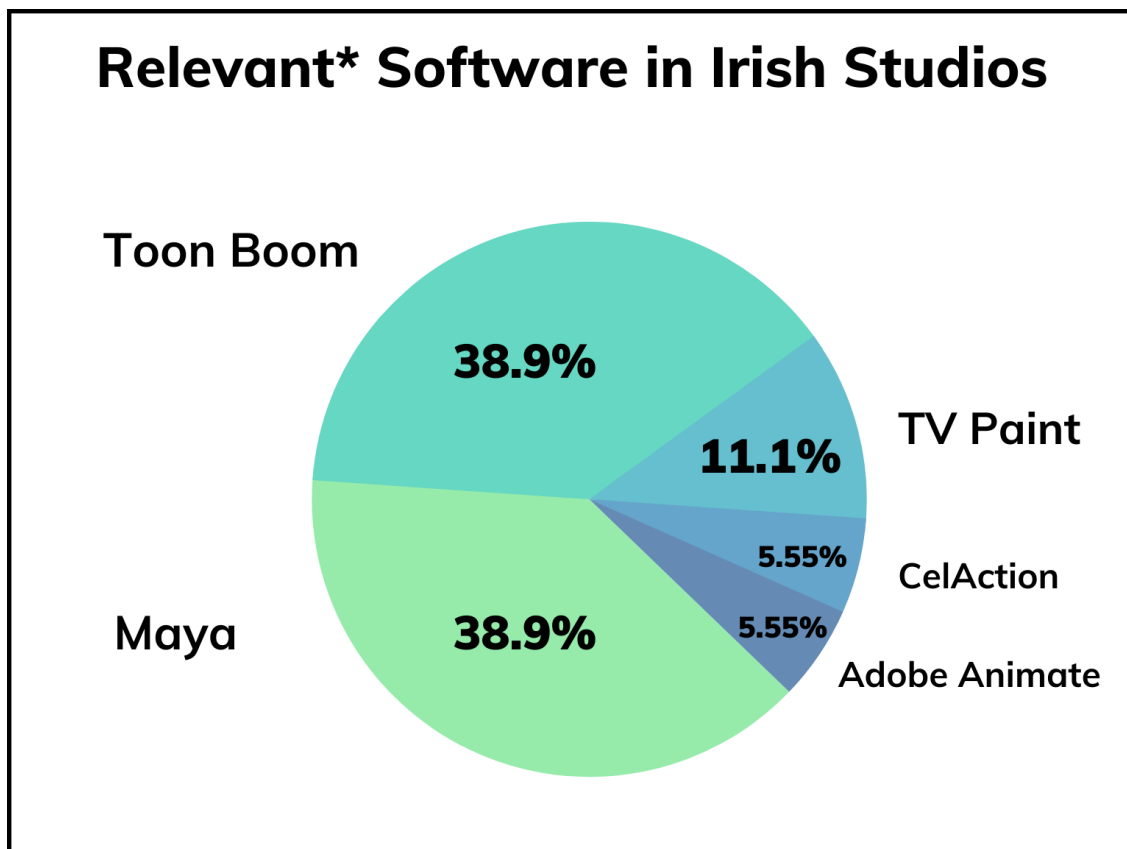42.9%

21.4% Other

37.5%

CGI/AR/VR
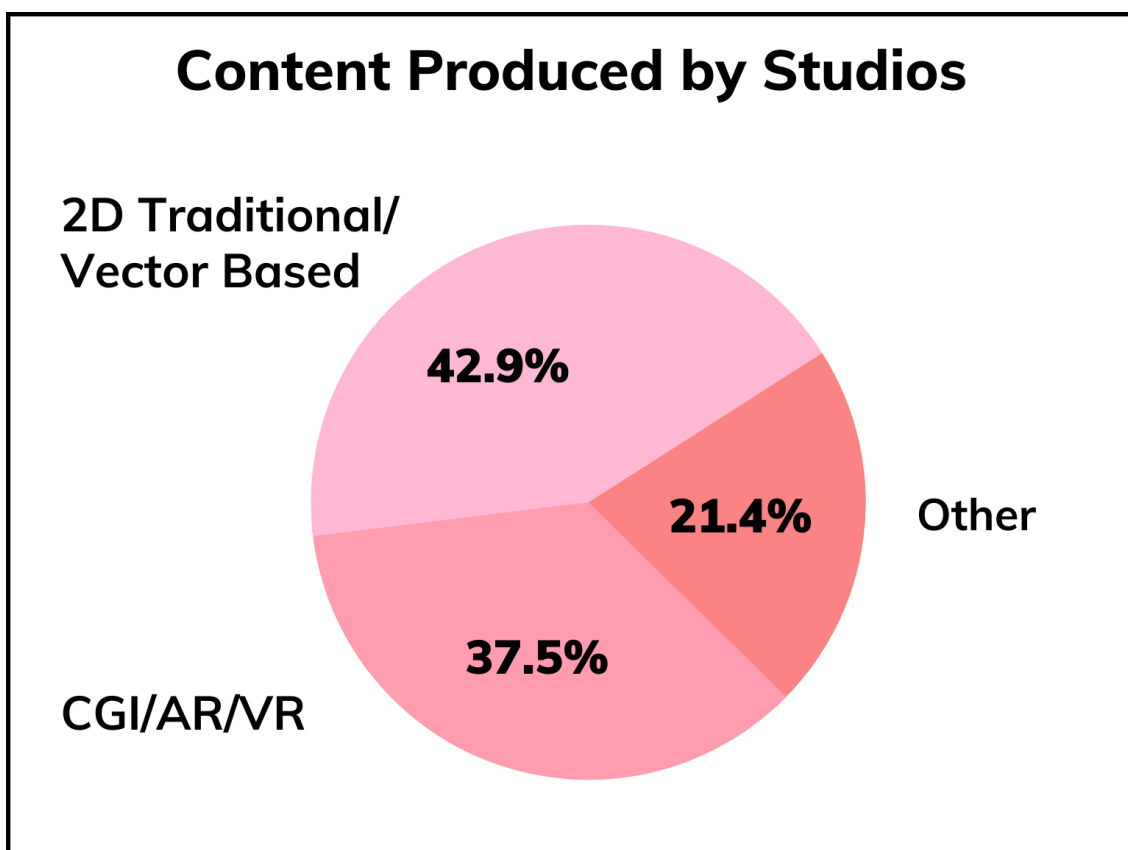
SKILLS GAPS HIGHLIGHTED BY RESPONDING STUDIOS

From the data and information gathered from the respondents of the online survey, as well as follow up individual correspondences via Zoom and email, the areas of concern - software, soft skills and ability - were common across all Member Studios.

Of the targeted studios who took the time to respond to the survey, the key central issue was graduate skills in relevant animation software. In addition to software knowledge, studios have identified that graduates do not generally have sufficient soft skills to allow them to confidently engage within the workplace. However, in conversation with the studios, they were not generally concerned about the graduates ability or talent. Both soft skills and ability were not the resounding factor regarding concerns in skills. Software knowledge is where studios are concerned the most and this is the area with the most specific set of requirements.

Skills Gaps Highlighted By Responding Studios

Software — 60%
Soft Skills — 20%
Ability — 20%
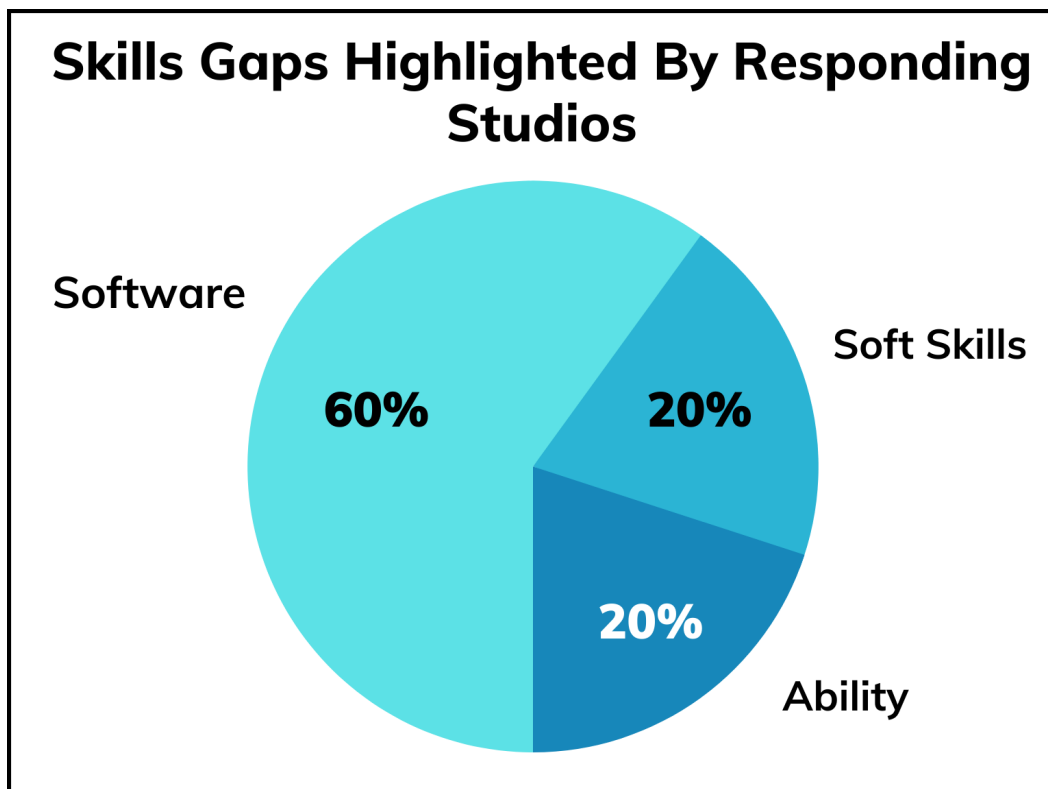
Specific software requirements and competencies in pipeline and technical specifics were top of the list regarding skills gaps. The softwares that are most common in the studios are set out below. While studios that produce 2D content have recently moved away from Adobe Animate (Adobe Flash) into Toon Boom Harmony packages, there are a number of studios using less common softwares such as Cel Action and Moho for their 2D content. Studios creating CGI content are largely using Autodesk Maya with some now moving towards open access softwares such as Blender.

Relevant* Software in Irish Studios

- Toon Boom: 38.9%
- Maya: 38.9%
- TV Paint: 11.1%
- CelAction: 5.55%
- Adobe Animate: 5.55%

Some colleges' programmes are teaching softwares that the animation industry does not commonly use within their pipelines. Softwares such as ZBrush and Blender. However, these softwares are common within Gaming industry and further shows how Ireland needs a dedicated 3D animation programme for screen, comparable to the 2D offerings.

Relevant in this instance refers to the preferred software used in a particular animation studio

SPECIFIC ROLES

There are 9 specific roles that studios are currently advertising. These are the roles that will be available in the future and are most commonly open to graduate and junior applicants.

Software Requirements For New Hires					
ROLE	SOFTWARE				
	TOON BOOM	ADOBE ANIMATE	TV PAINT	MAYA	ADOBE PHOTOSHOP
2D ANIMATOR	✔	✔	✔		
2D RIGGER	✔	✔			
2D SCENE PREP	✔	✔			
2D DESIGN	✔				✔
2D INK & PAINT	✔		✔		
3D ANIMATOR				✔	
3D RIGGER				✔	
3D LIGHTING				✔	
3D TEXTURES				✔	✔

The software requirements for the specific roles vary. However, the most common requirement regarding software for 2D productions is Toon Boom, while CGI productions require Maya. Other specific softwares include TVPaint, Animate and Photoshop.

Within the studios that generate most of their content in Maya, the gaps in graduate skills are in specialised areas. Rigging, lighting and texture artists are roles that studios have seen limited numbers of Irish graduates being successful.

However, it is worth noting that Ireland does not currently deliver an animation programme dedicated to CGI/3D animation at undergraduate level comparable to the 2D animation programmes available.

Further details on the Irish third level offerings in animation are laid out in the next section of this document.

Within the studios producing 2D animated content the areas of concern are not specific to specialisation. What is highlighted by these studios is the requirement to have already gained sufficient knowledge in the software interface and the pipeline in which it falls within the studio.

There are a number of issues and areas of concern with this key factor and this is addressed later in this document.

SOFT SKILLS

The soft skills that were highlighted are as set out in the list below. These soft skills were the same across all of the studio responses.

Gap in Soft Skills in Recent Irish Animation Graduates

- Time Management/meeting deadlines.
- Teamwork/Communication.
- Receiving Feedback – from both peers and supervisors
- Multitasking and prioritising.

Other specific observations:

- File Management and file naming
- Understanding pipeline
- Understanding studio structure – roles and departments

However the core soft skill requirements outlined in vacancies are as follows:

CREATIVE THINKING	COMMUNICATION	TEAM WORK	PROBLEM SOLVING
MEET DEADLINES	TAKE DIRECTION	INTERPRET FEEDBACK	PRIORITISE TASKS
STRONG VISUAL STORYTELLING	PROACTIVE	DRAWING SKILLS	MULTITASKING

Colleges have been aware of the changing requirements of the animation sector in the past 10-15 years. Some programmes during that time made changes to implement specialisation within the course work. This was also on the back of the change from traditional practises to digital outputs by the studios. It is a fast and growing industry and while the colleges take note of the changing software and pipeline requirements it is not in their remit to provide the newest software and deliver it to their students with each change in studio requirements.
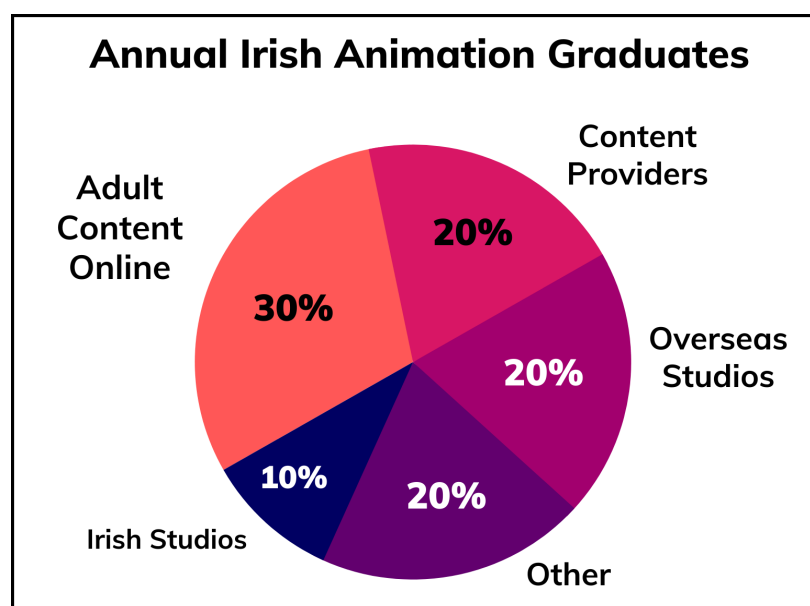
To alleviate this the colleges have been focusing on fundamentals and principles of animation with the anticipation that students can approach new software with the basics as transferable skills.

This accounts for much of the concerns made by member studios that graduates are not industry ready and are not applying for roles within Irish studios and/or have not been successful in gaining employment within Irish animation studios because of their lack of experience in using the relevant softwares.

In the same time period that the industry has grown in Ireland because of advances in digital and remote opportunities, so too has the possibility of Irish graduates working on content for overseas producers. A number of Irish colleges have noted that their graduates do not all have to follow the once sought after path of 'character animator' at an animation studio; there is an alternative to what is available within the Irish animation sector.

Below is a representation of where graduates are gaining employment opportunities. Only 10% of recent graduates are employed in Irish animation studios while 20% are gaining opportunities in companies that provide animated content for individual clients.

A massive 50% of Irish animation graduates are working for overseas studios (20%) or working remotely on adult animated content (30%). The remaining 20% of recent Irish animation graduates are not working in the sector.

Annual Irish Animation Graduates

Content Providers 20%

Adult Content Online 30%

Overseas Studios 20%

Other 20%

Irish Studios 10%

THIRD LEVEL ANIMATION PROGRAMMES IN IRELAND

A large portion of third level institutes in Ireland offer animation programmes or animation modules. A number of FETAC Level 5 and 6 animation modules are offered within art and design programmes. There are currently 34 FETAC programmes listing programmes related to animation on the CAO website (www.cao.ie)

Of the third level institutes that offer under-graduate degree programmes in animation, 14 have been identified as being most beneficial to this report and its requirements. This is based on the modules that are offered within the programmes which are focused on gaining employment for the graduates in the animation sector. 14 institutes were contacted and interviews with the relevant members of staff were conducted with those who responded.

Below is a table of third level colleges that offer animation programmes and/or modules.

Ballyfermot College of Further Education, Dublin
Coláiste Dhúlaigh, Dublin
Dundalk Institute of Technology, Louth
Galway-Mayo Institute of Technology, CCAM
Griffith / Pulse College Dublin
Institute of Art, Design and Technology, Dublin
Letterkenny Institute of Technology

MTU Tralee
MTU Cork
National College of Art and Design
Tallaght Institute of Technology
TUS Athlone Campus
TUS Clonmel Campus
TUS LSAD Campus

However, further data relating to the course content has shown that from these colleges the following is the result of the offerings in animation:

Number of Colleges	Content	Number of graduates per year
7	Dedicated Character Animation Programmes	160
6	Animation Modules/Design/Graphics elements	122

One college did not provide any information relating to their programme.

STUDIOS AND COLLEGES ENGAGEMENT

From the Zoom interviews conducted with both the colleges and the studio representatives, a common thread of miscommunication became apparent.

From the studios point of view, there has been a loss of confidence that the colleges can produce quality graduates. Their concern is that the college programmes are not specialised enough in key areas where roles are available. However, the colleges have also voiced a loss of confidence in the studios who have chosen to travel overseas to career fairs rather than engaging with the Irish colleges and students.

This miscommunication, and more often than not a lack of communication, has caused frustration on both sides. While colleges are aware that the animation sector is growing rapidly in Ireland, they would welcome links with studios and structured work placement possibilities. While colleges understand the concerns and key factors that relate to the investment and infrastructure required by the studios to provide quality placements, they also have been looking for avenues to meet the studios halfway, knowing that it benefits both parties.
There are multiple factors in running successful work placements from the studios point of view. These are not achieved easily.

There are key issues faced by studios in this regard:

- Suitable physical space in the studio
- Workstations and software
- An available supervisor
- Non-disclosure Agreements (NDA)

INVESTMENT AND INFRASTRUCTURE

It is acknowledged that investing in the requirements needed to implement better communication between stakeholders is necessary. A dedicated point of contact within both member studios and third level institutes to form bonds with suitable programmes and studios to the course material and types of graduates and their skills would be beneficial.

There is considerable investment required if member studios take on the task of training graduates in-house before offering positions within the studio. However, Irish studios would benefit from introducing Induction and Onboarding Training as part of their hiring process. Implementing these would alleviate the expectation of new hires to understand and implement show style, pipeline and process, whether they have experience or not.

Studios should consider that each of their productions' style, pipeline and process are different to another studio, and they differ from production to production. It is not reasonable to expect new hires to "hit the ground running" and to not require any lead-in time to adjust to the studios culture and structure.

It is understood that substantial infrastructure is required to facilitate a narrowing of the identified skills gap in terms of training. The respondents to the survey were unsure as to who should raise funds to facilitate this.

However, through Animation Ireland and other bodies, these gaps could be filled with focused and considered delivery of workshops and industry showcases.

CORE COMPETENCIES FRAMEWORK

During discussions with key studio stakeholders, the below roles (in both 2D and 3D departments) were indicated as the most likely to see new vacancies in future productions. However, these are also the areas where there is a current demand for new hires. The 9 roles cover numerous departments.
Entry level positions, those available to graduates, are only applicable to 3 of the positions – 2D Scene Prep, 2D Ink & Paint and 2D Design.

While the other 6 roles require experience. Data collated from Irish studios current* vacancies as well as role descriptions gathered from the Careers In Screen Website have highlighted where it can be impossible for recent graduates to enter the animation industry in a department of role other than the 3 in the table below.

Current & Future Vacancies				
ROLES	**GRADUATE OR ENTRY LEVEL**	**1-2 YEARS EXP.**	**3-5 YEARS EXP.**	**LEAD/ SUPERVISOR**
2D ANIMATOR		✔	✔	✔
2D RIGGER		✔	✔	✔
2D SCENE PREP	✔	✔	✔	✔
2D DESIGN	✔	✔	✔	✔
2D INK & PAINT	✔	✔	✔	✔
3D ANIMATOR		✔	✔	✔
3D RIGGER		✔	✔	✔
3D LIGHTING		✔	✔	✔
3D TEXTURES		✔	✔	✔

*Current vacancies advertised up to February 2022.

The overarching gaps in knowledge within Irish animation graduates that have been identified by the Irish animation industry are set out in the table below. The 5 components below are necessary to produce animated content within the studios workflow however, these are the areas of concern regarding the graduates understanding and knowledge.

Show Style	Design References	Animation Process	Pipeline	Technical Guidelines

Show Style & Design References – Each production will have been gone through a visual development process. The outcome of this is the show style and this is usually available as a "bible" of agreed and approved designs, techniques and processes. This is a do's and don'ts for all of the departments involved in delivering the final product. It is sometimes a costly document or set of materials to produce and some studios do not have the budget to put a style bible together or implement it at induction/onboarding stage for the staff. However, without this document it is impossible for studios to recruit graduates and expect them to meet role requirements and succeed in their new position.

Likewise the agreed **Animation Process and Pipeline**, including the **Technical Guidelines** for any animated production, needs to be offered at induction to alleviate the issue regarding lack of knowledge and lack of understanding.

The issue regarding these 5 overarching concerns can only be resolved with a structured studio induction process and meaningful paid internships and meaningful college placements.

SUMMARY & CONCLUSION

- 1 of the 20 respondents had a dedicated staff member looking after their staff's skills development and the studios hiring needs and the majority of member studios had no specific individual tasked with implementing an effective approach to the skills gap issue.

- Most member studios have ceased engagement with third level institutes in Ireland.

- Most third level institutes have lost confidence in their attempts to make contact with member studios.

- There is a gap regarding communication between member studios and third level Institutes.

- The output of the Irish animation industry is predominantly the production of content for children under 12 years and Irish animation graduates are not necessarily interested in working for Irish animation studios on this type of content.

- As an observation, some studios have indicated that graduates are not successful or have not applied based on the lack of knowledge in the required software. However, another factor was raised by both colleges and graduates – Irish animation graduates do not want to gain employment within Irish studios and have little interest in producing animated content for pre-school and children under 12 years old when they can easily gain employment working on content that appeals to their interests.
- There is scope and space within the Irish animation industry to create content for a broader, older audience.

- Stakeholders must work together to forge continuous awareness and cooperation regarding future vacancies..

RECOMMENDATIONS

Based on the data collected for this report, and the findings that informed the body of this text, the below is an outline of recommendations. The implementation of these recommendations would benefit future dialogues between studios and graduates and further allow for positive developments in ensuring that a collaborative approach is made to resolving the concerns – software, soft skills and ability.

1. Foster discussion and cooperation among member studios and third level institutes to encourage an effort to promote greater collaboration. The National Talent Academy for Animation could fill this gap.

2. Form a committee between both Animation Ireland member studios and third level Institutes to prevent isolation. The committee, meeting quarterly, could discuss:

> a) Raising awareness within third level institutes regarding available current and future roles. Identify skills gaps with a focus on studios future needs and how it could be bridged.
> b) Develop a coordinated approach to agree standards of Irish graduate skills at a national level in line with wider European programmes.
> c) Agree standards and guidelines to facilitate distribution of transparent studio workflows, software and pipelines to third level Institutes.
> d) Agree standards for transparent studio needs and disseminate this information among stakeholders and institutes.
> e) Offering meaningful work placements as part of the degree programmes with a view to providing entry and junior positions after graduation.

3. Enrol a dedicated studio officer to attend third level industry fairs to highlight their business models; to make graduates aware of the studio, its recruitment vacancies, but to also give the studio a platform to showcase what they have to offer in terms of a career path for a graduate who is looking for their first job within the Irish industry.

APPENDIX 1

1.

What type of content do you produce?

2D Traditional/Vector Based — 42.9%

Other — 21.4%

CGI/AR/VR — 37.5%
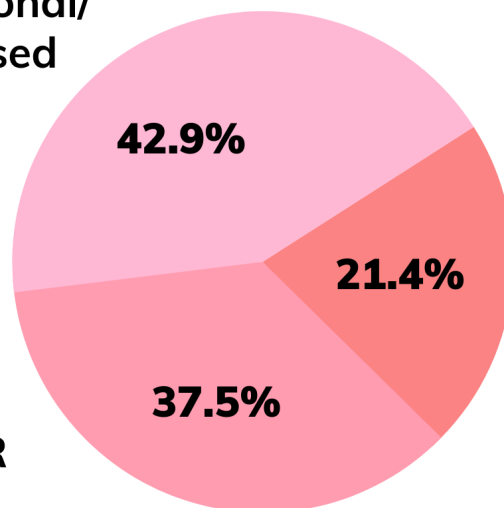
2.

Who is your Audience ?

Pre-School — 16.7%
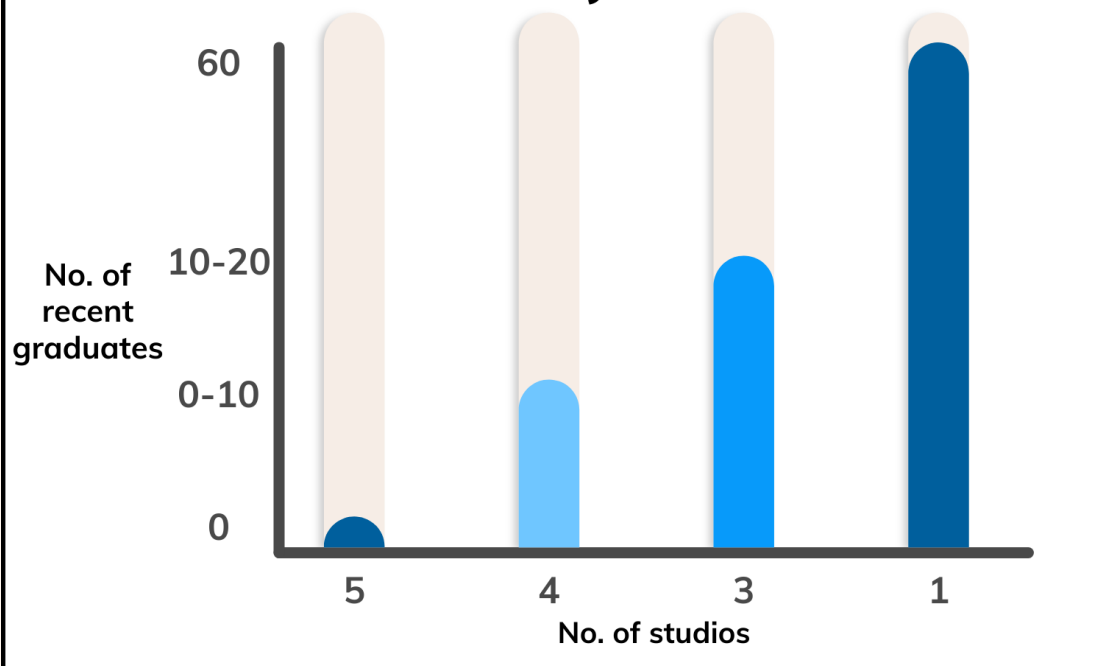
Adult Content — 5.6%

Teens — 5.6%

Children 4-12 — 38.9%
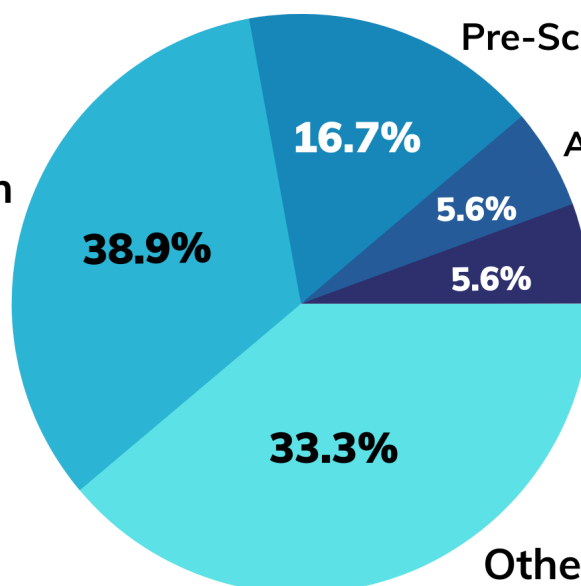
Other — 33.3%

3.

Of your total number of artistic staff how many of your artistic employees graduated in the last 1-2 years?

No. of recent graduates

60				
10-20				
0-10				
0				

No. of studios: 6, 5, 1, 1
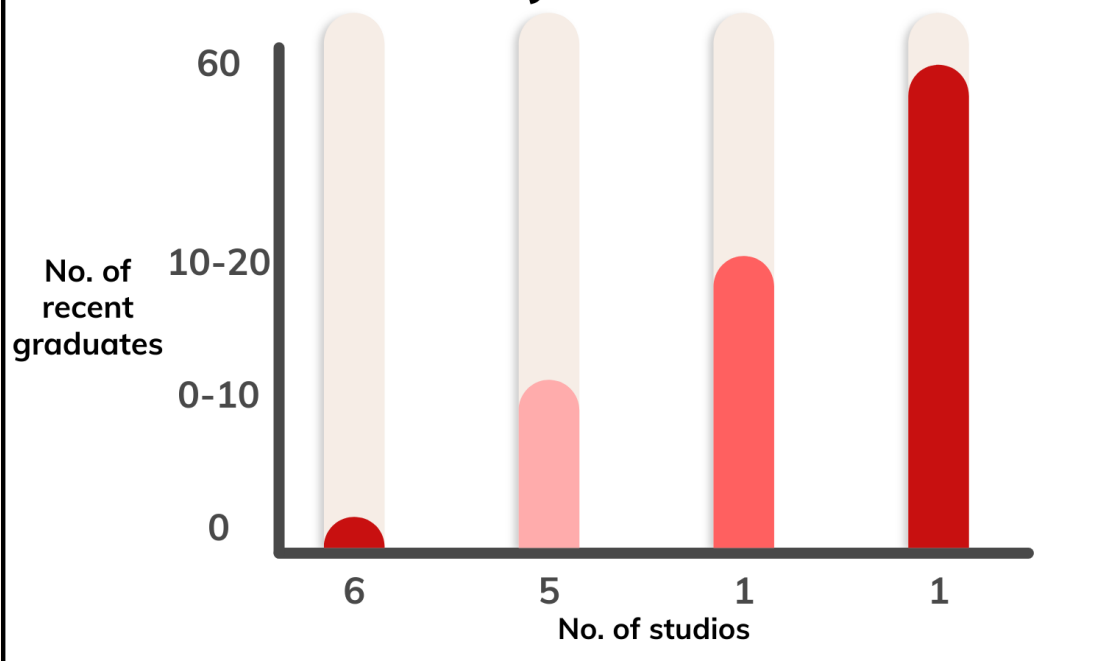
4.

Of the total number of your production assistants how many of them graduated in the last 1-2 years?

No. of recent graduates

60				
10-20				
0-10				
0				

No. of studios: 5, 4, 3, 1

5.

What contract term are junior artists generally offered?

Contract Per Project Needs

66.7%

16.7% 6-12 Month Contract

5.6%

5.6%

5.6%

2-6 Month Contract

12 Month Contract

2-3 Year Contract

6.

Where are most of your graduate employees from?

Ireland

38.5%

30.8% Europe

It Varies

7.7%

7.7%

Spain & South Africa

15.4%

Ireland & Europe
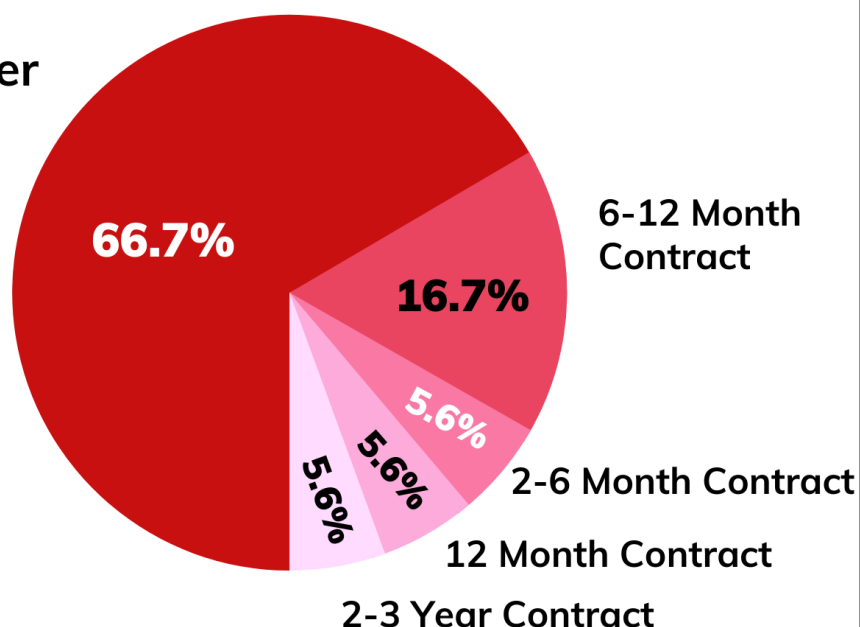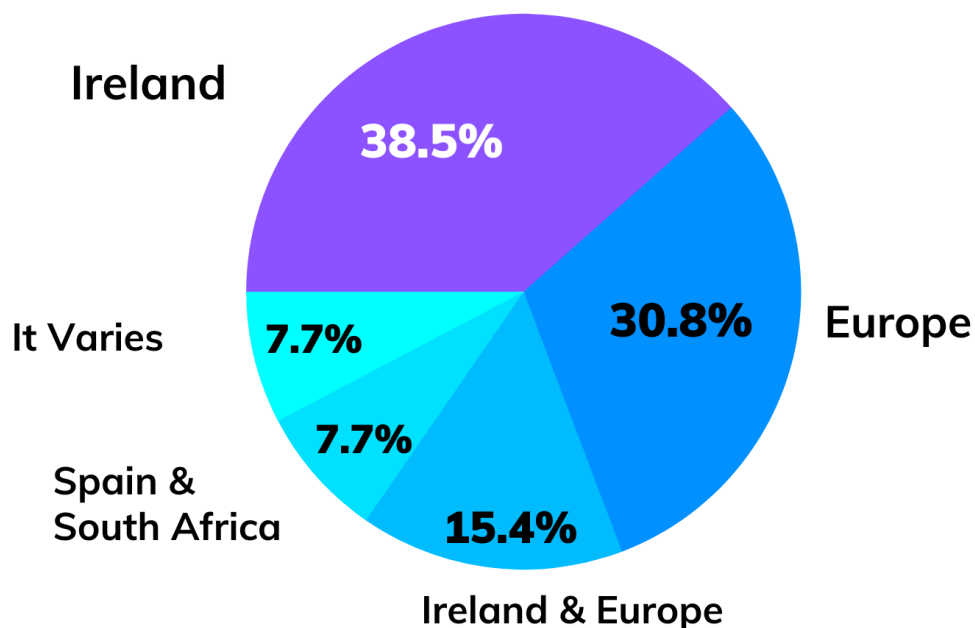
7.

Where do you advertise your vacancies?

- Word Of Mouth — 11.1%
- College Career Officers — 5.6%
- Studio Career Webpage — 27.8%
- Social Media — 27.8%
- Animation Career Portals — 27.8%
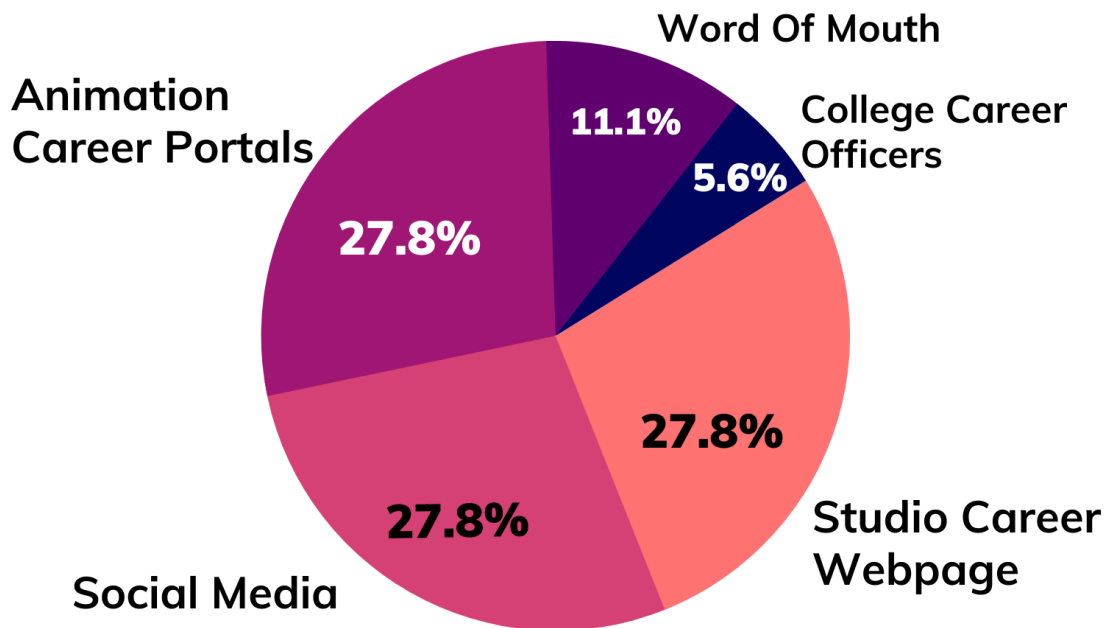
8.

How often do you need to recruit?

- Dependent On Departmental Needs — 44.4%
- Regularly Across All Departments — 33.3%
- Rarely — 22.2%
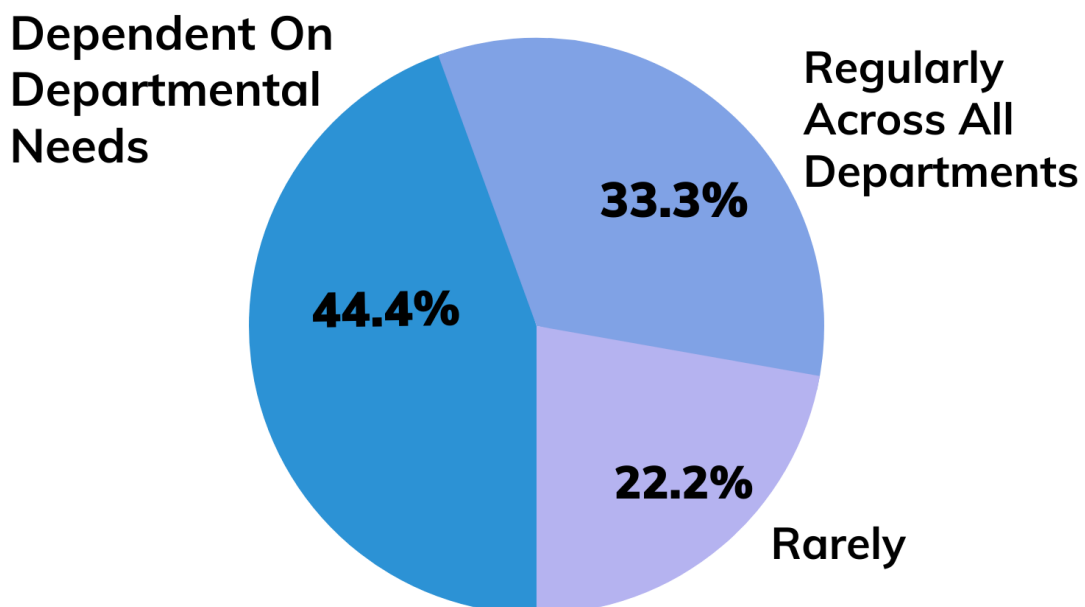
9.

Do you offer paid internships?

Yes **55.6%**

No **22.2%**

22.2% Sometimes (Depending On Departmental Needs)
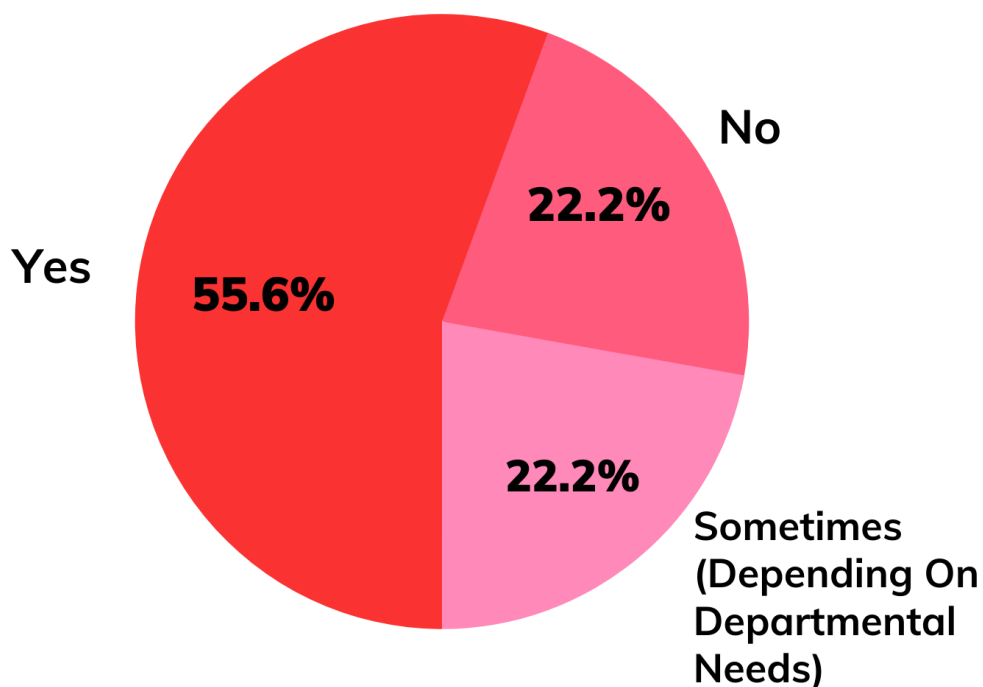
10.

Do you generally hire recent graduates?

Yes **50%**

No **33.3%**

16.7% Sometimes (Depending On Departmental Needs)
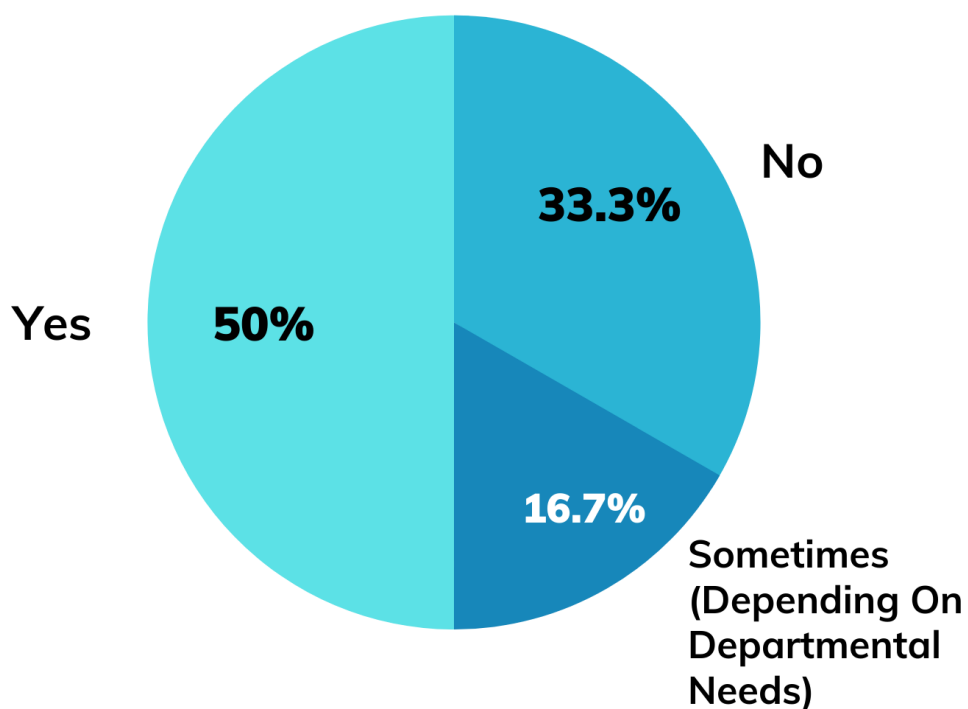
11.

In your opinion, do your Irish graduates have an equal standard of animation fundamentals in comparison to their global counterparts?

Yes — 66.7%

No — 33.3%
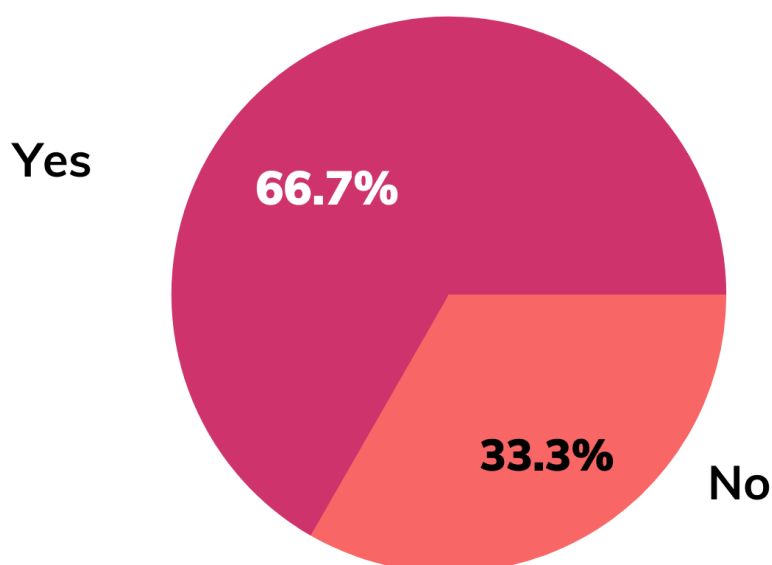
Question 12
What do you feel is the outstanding difference between your graduate employees from Ireland as opposed to those from outside of Ireland?

Question 13
Do Irish graduates have the necessary software skills and knowledge of required softwares?

Question 14
In your opinion, what is the outstanding issue with hiring Irish graduates?

Question 15
Is there a reason why most of your graduate employees are from a particular country?

Question 16
Where are most of your graduate employees from? ie, Ireland, UK, Europe, USA, etc.

Question 17
Is there a reason why most of your graduate employees are from a particular country?

APPENDIX 2

QUESTIONS TO COLLEGES

COLLEGES SURVEYED: 15
MEMBER STUDIOS ANSWERED: 9
ANSWERS COLLECTED BETWEEN 08/2021 AND 11/2021

- Name of college and name of the programme in which animation is delivered.
- Is animation of major focus of the programme?
- Number of years to complete the programme?
- Number of students that graduate each year?
- Course content – modules, softwares, projects/assignments?
- What is a successful graduate from the college – employment rate within animation in Ireland/overseas/no employment in the sector?
- Industry engagement – internships, placements?
- What does the college need from studios to scaffold the offering?
- Where can the college change deliveries to best suit the industry requirements?

APPENDIX 3

ABOUT THE AUTHOR
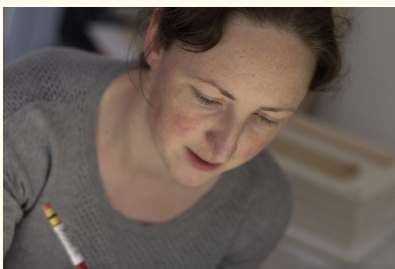
Yvonne Hennessy is an animation practitioner and lecturer. She completed her studies in Ballyfermot Senior College before embarking on a career in the animation industry in Ireland and overseas. Hennessy has 20 years' animation industry experience, working on all aspects of animation production on International television series and feature films.

Yvonne is the Programme Coordinator on the BA (hons) in Animation & Illustration in the Technological University of the Shannon: Midlands Midwest. She publishes annually in academic journals and delivers at conferences that promote animation studies. Her research interests include: animation as Irish heritage; women in animation; animation as modernist arts practice and animation as a gendered territory.

Questions?
Contact us.