

The logo for ASIFA South International Animation Society. The word "ASIFA" is in large, bold, white letters with a red and green outline. The word "South" is in a smaller, red, cursive font. Below it, "INTERNATIONAL ANIMATION SOCIETY" is written in a smaller, white, sans-serif font.

ASIFA
South
INTERNATIONAL ANIMATION SOCIETY

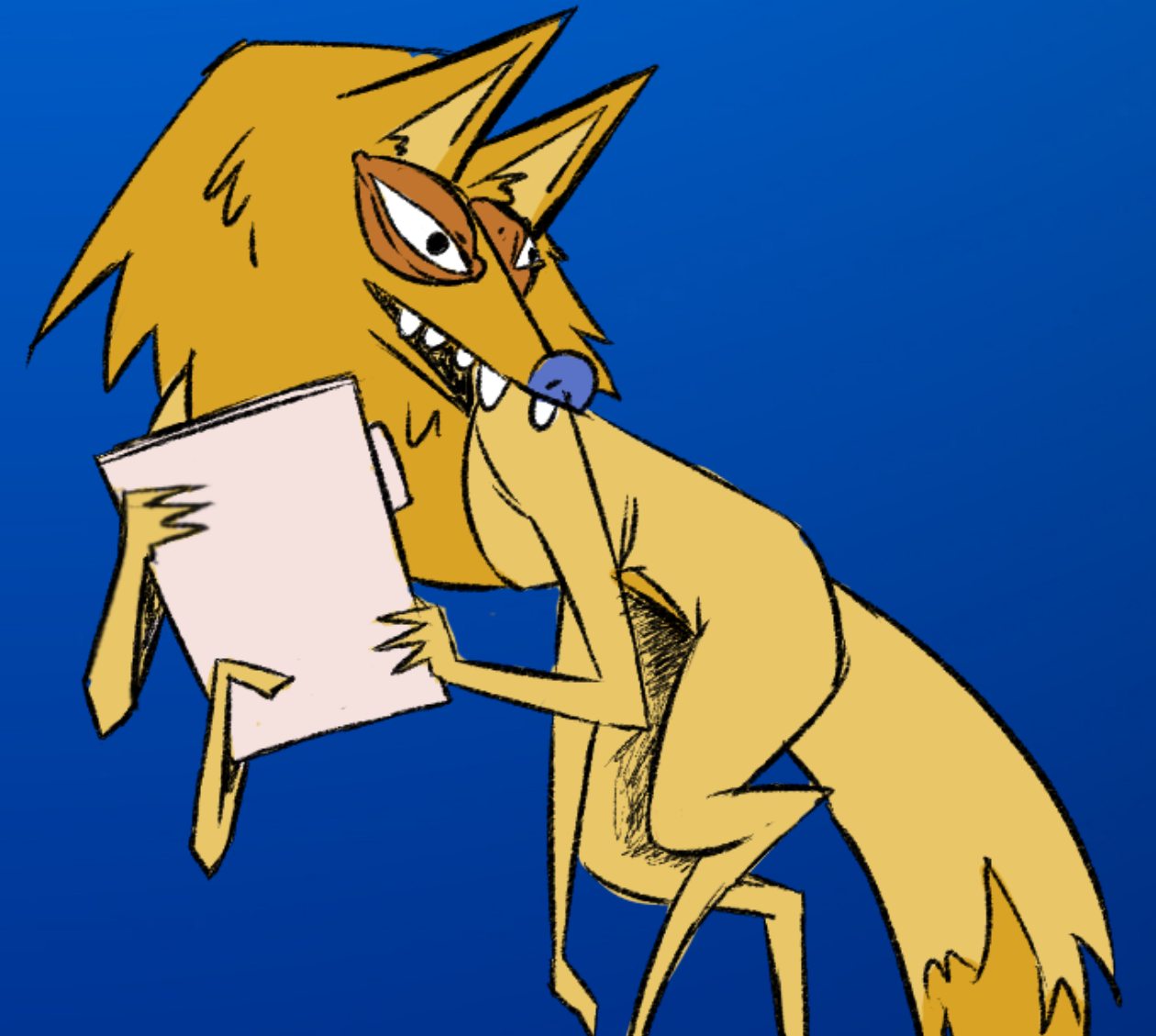
INTERNATIONAL ANIMATION SOCIETY

2021

**ANIMATION
IN GEORGIA**

SUSTAINABILITY & REPRESENTATION REPORT

CONDENSED VERSION



Data collected and prepared by the ASIFA-South business department.

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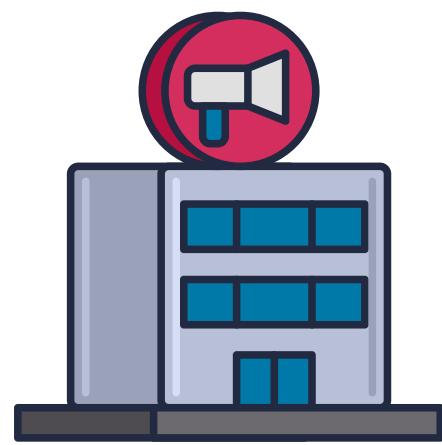
Acknowledgment: Lisa Ferrell, project manager from Georgia State Creative Media Industry Institute, Sandee Chamberlain, professor from Kennesaw State University, ASIFA-South committee member

©2022, ASIFA-South, Inc. All rights reserved. ASIFA-South is a 501c3 nonprofit organization that is the southern United States chapter of the UNESCO affiliated ASIFA-International organization. Contents of this report are based on data collected from artists residing in the state of Georgia. The report is only intended to inform the industry about challenges and opportunities related to the general welfare of its participating workforce.

ABOUT GEORGIA - Animation Relevant and Adjacent Employers

The following showcases a broad range of the studios, companies, and organizations in Georgia.

*View our comprehensive **Georgia studio locator by ASIFA-South** at <https://www.asifa-south.com/resource>



Advertising Agencies

- Moxie
- AKQA
- Nebo
- HUGE
- BBDO



Animation Studios & Digital Agencies

- Awesome Inc
- Bento Box Entertainment
- Adult Swim
- Floyd County Production
- Primal Screen



Gaming & Interactive Companies

- Hi-Rez
- Pulseworks
- Thrust Interactive
- Trick3D
- Eclipse Gaming



Higher Education Institutions

- Georgia State University
- Kennesaw State University
- The Art Institute of Atlanta
- The Savannah College of Art and Design



Post Production & VFX Studios

- Company 3
- Crafty Apes
- FUGO
- FuseFX
- Moonshine Studios

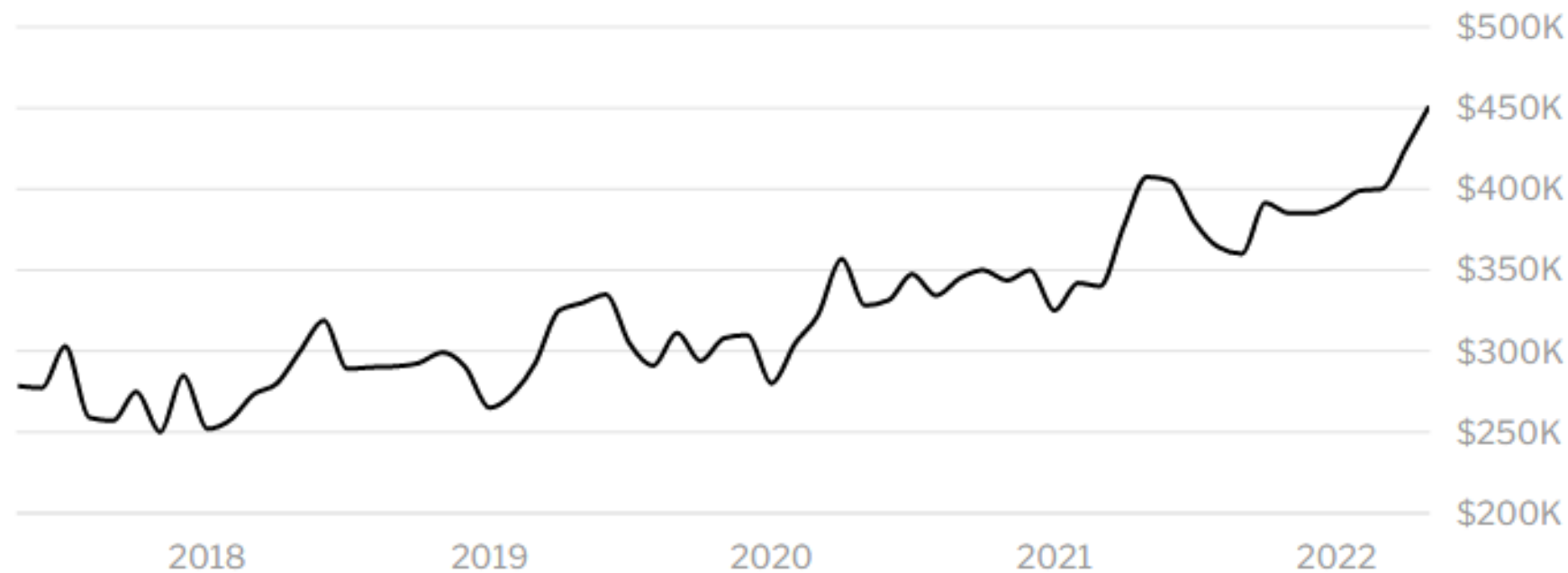
ABOUT GEORGIA

Rising home prices and rents in Georgia have led to concerns about housing affordability when prospective home owners struggle to meet the basic need of shelter to achieve economic mobility and resilience*.

Atlanta Home Prices

The 2020 pandemic inflated Atlanta housing prices by 58% above trendline, becoming one of the most overvalued markets in the United States. By May 2022, Atlanta home prices were up 10.7% compared to 2021, selling for a median price of \$451K.***

*Prices remain inflated due to low housing inventory and large influx of population.**



Based on Redfin calculations of 5 year home data from MLS and/or public records.***

**Median 2021
Atlanta Home Sale
\$399,900****



**Median 2022
Atlanta Home Sale
\$451,000*****



Demographics Breakdown - Age/Gender



3%

51+ Years Old

39%

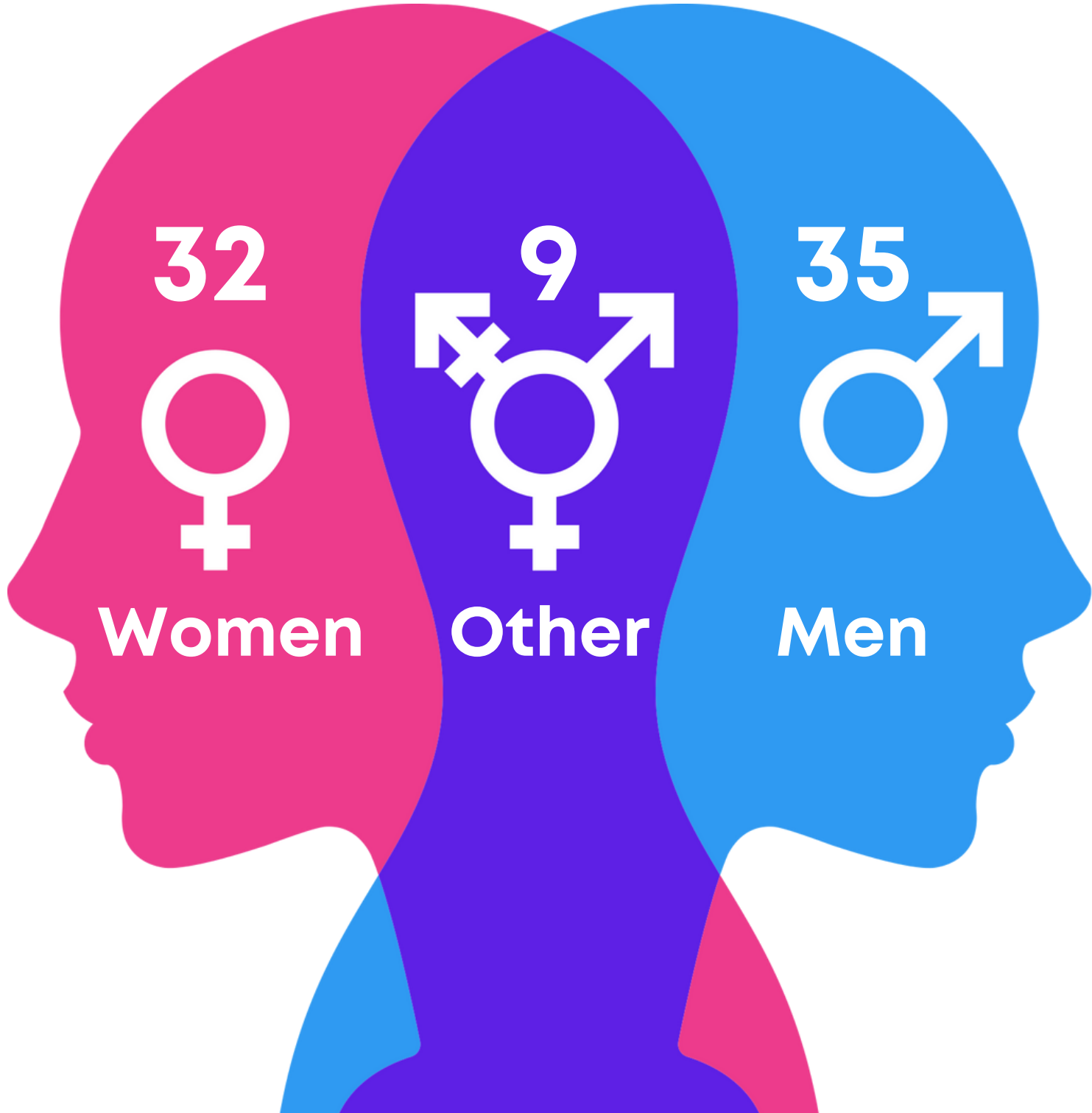
31-40 Years Old

39%

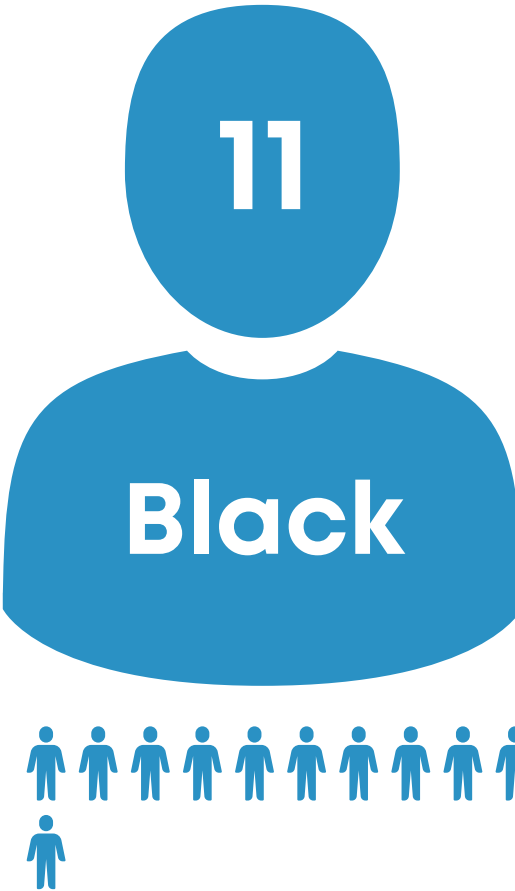
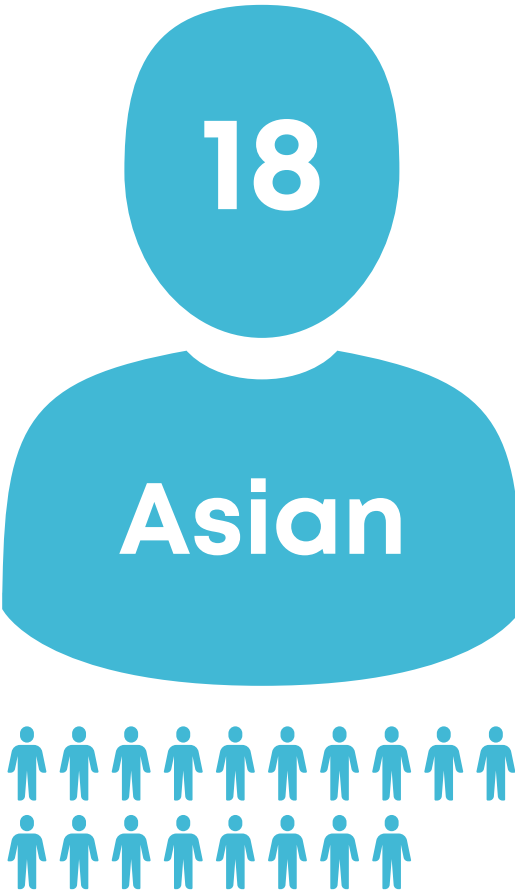
25-30 Years Old

12%

18-24 Years Old



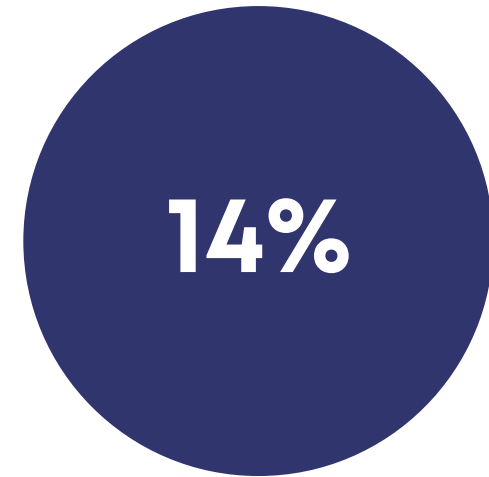
Demographics Breakdown - Ethnic Demographics



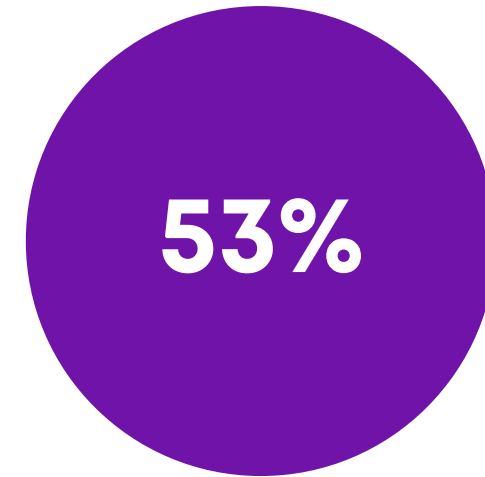
OUT OF 76 PARTICIPANTS

Demographics Breakdown - Employment

A majority of the respondents fall into these two categories



**Freelance
Contractor**



**Full-Time
Employee**

Workforce Statistic - Job Positions

Responses per category out of total surveyed:

- **6** Background Artists
- **22** in other positions such as 2D artists, Art Directors, and more.
- **27** Animators

2D Artist, Art Director,
Assistant Director,
CG Artist & Others

29%



16%

Background
Artists

36%

Animators

Workforce Statistic - Employee Benefits

BENEFITS PROVIDED?

38%

No

62%

Yes



TYPES OF BENEFITS PROVIDED



Health Insurance

50%



Life Insurance

42%



401K

41%



HSU/FSA

25%

Workforce Statistic - Work From Home/ Flex hours

Does your workplace allow you to Work From Home/ Flex hours?



ON LOCATION ONLY

7%



HYBRID MODEL

33%



FLEX HOURS

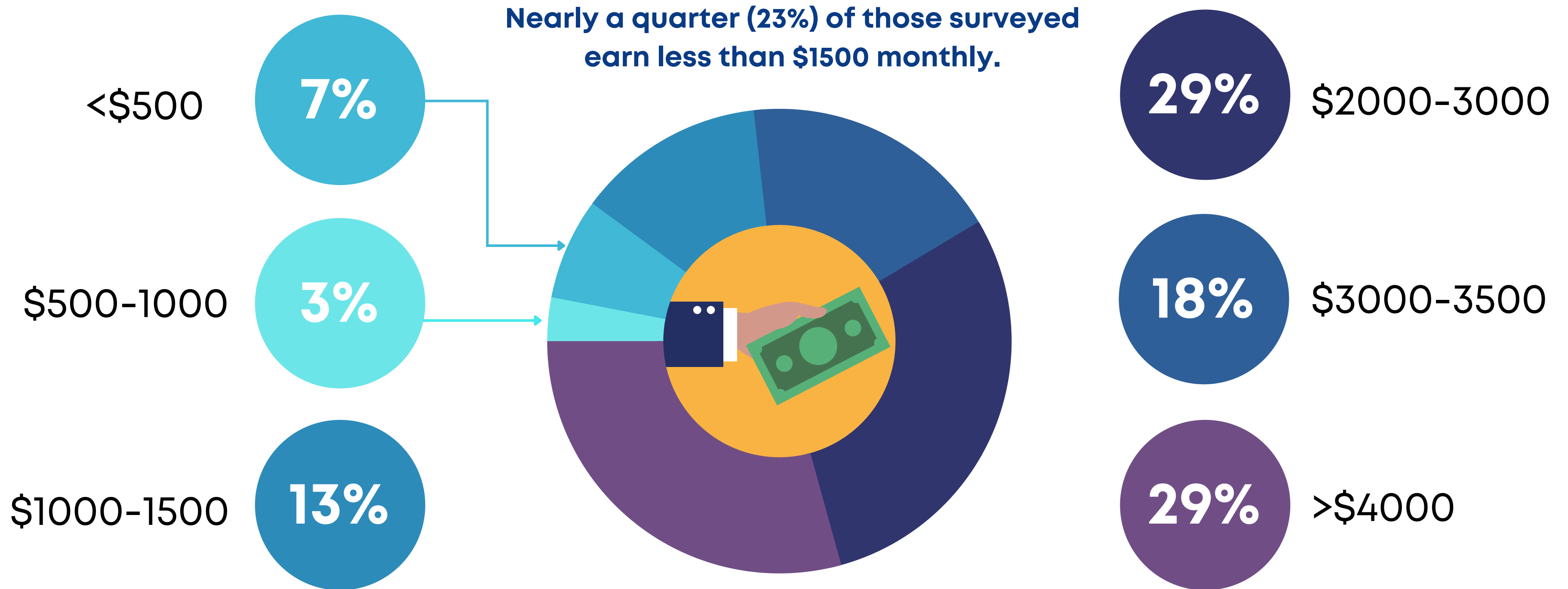
18%



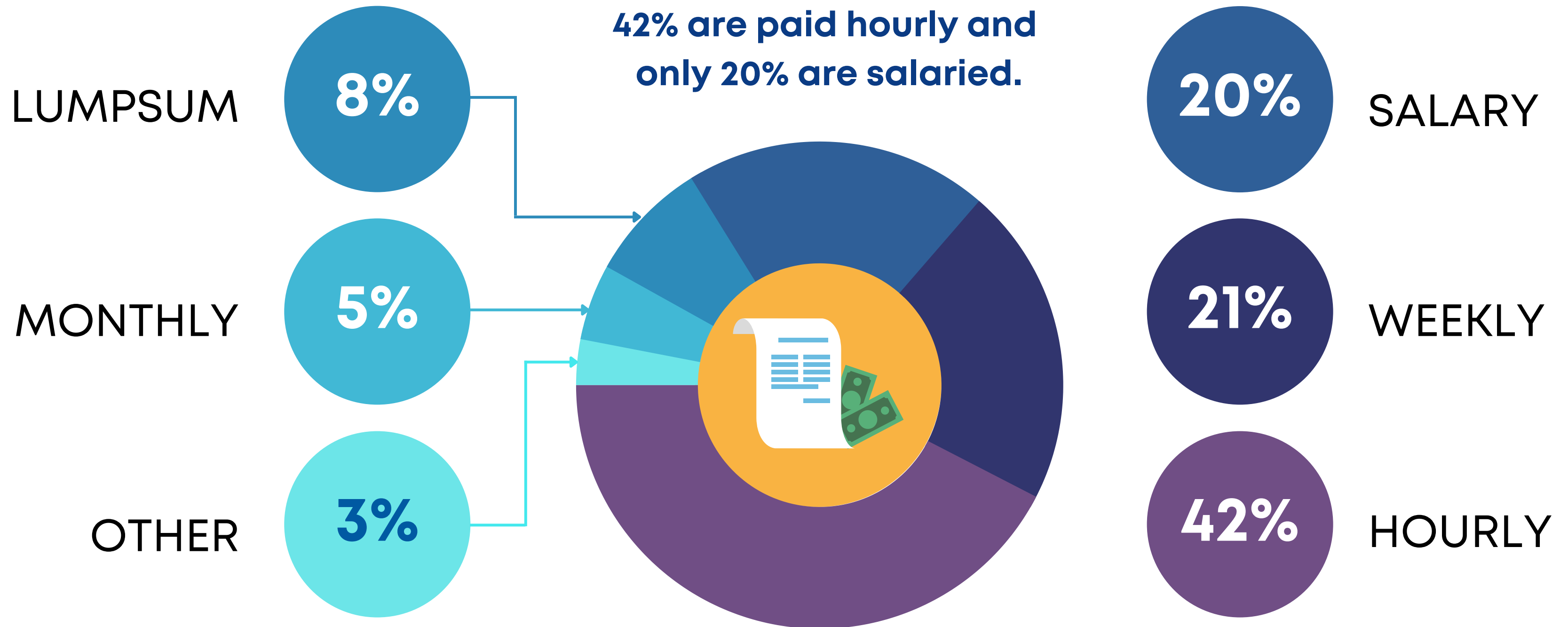
WORK FROM HOME

70%

Workforce Statistic - Monthly Pay (Pre-Tax)

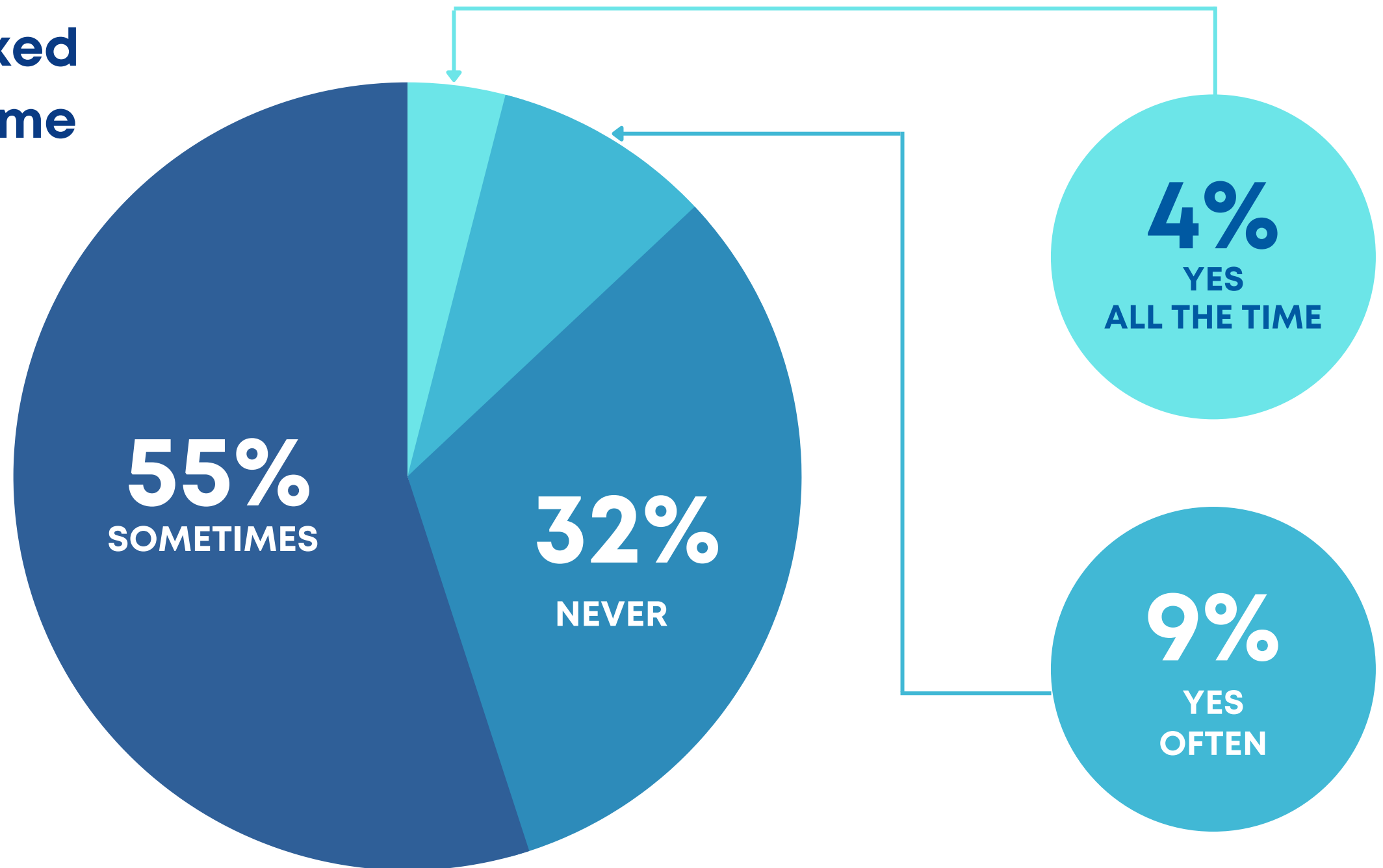
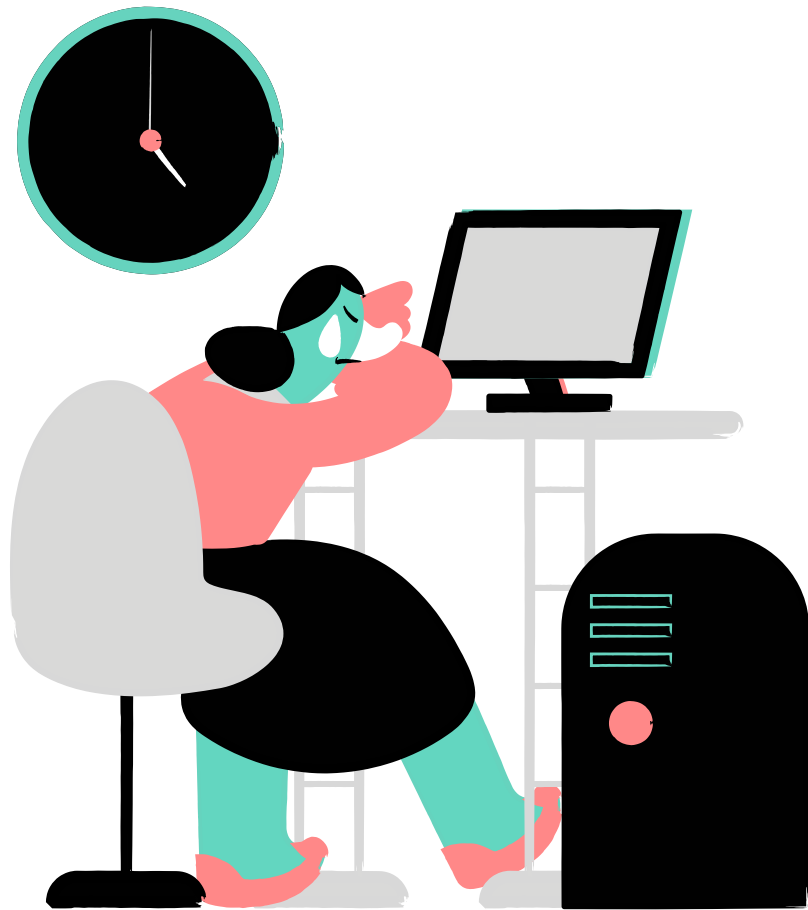


Workforce Statistic - Pay Period



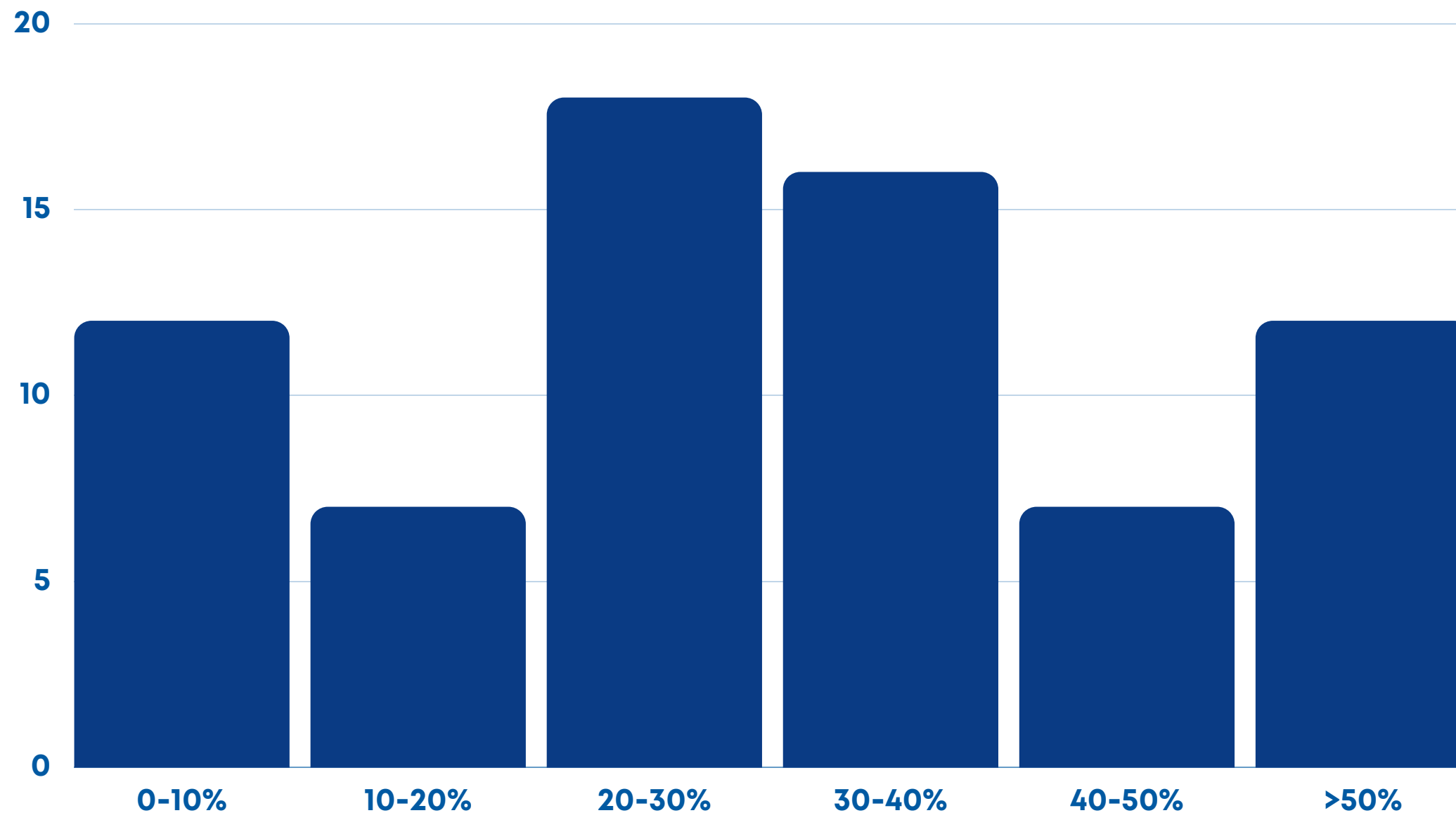
Workforce Statistic - Worked Overtime Or Weekends

68% of those surveyed have worked overtime and/or weekends to some degree.

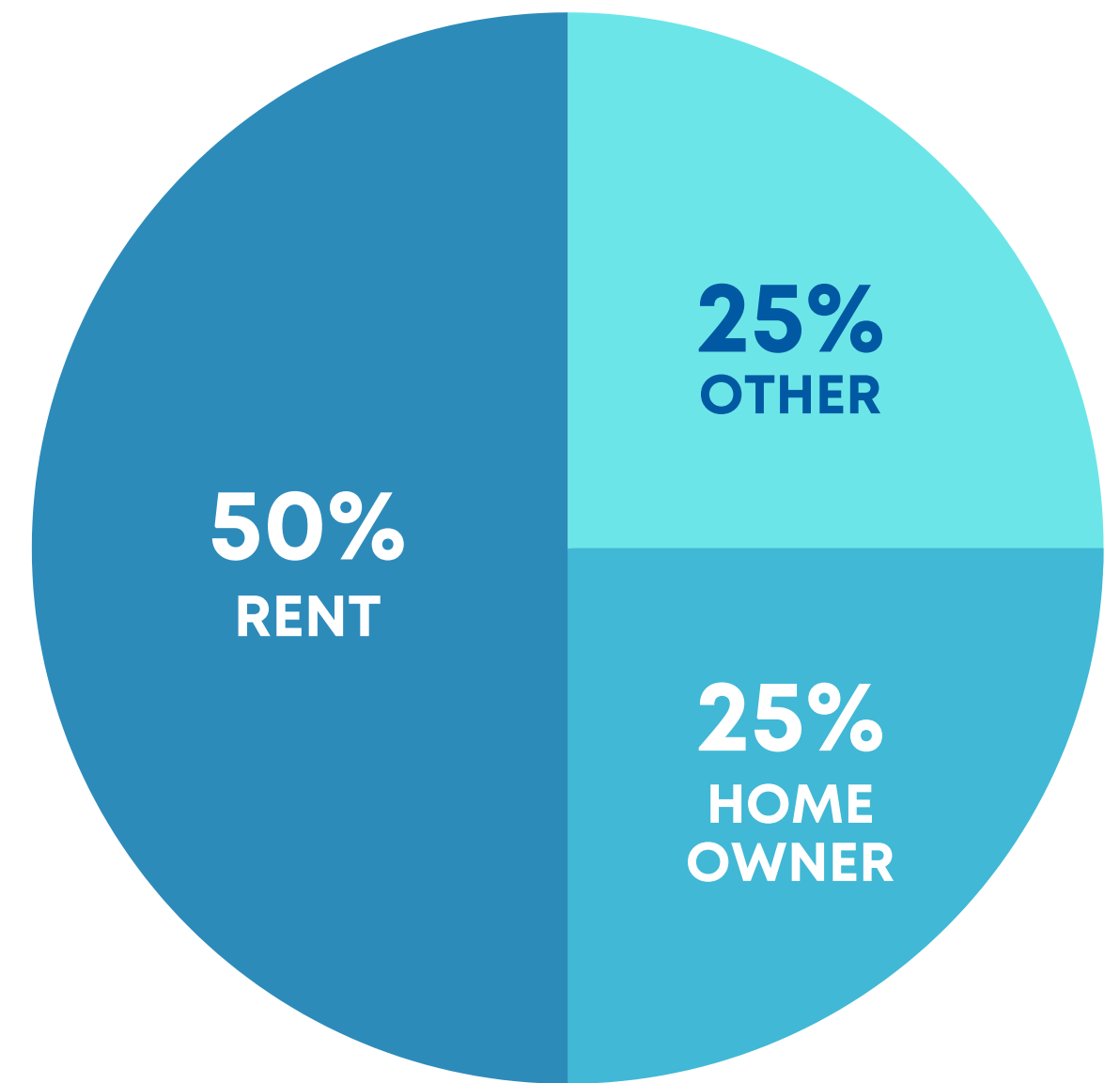


Workforce Statistic - % of Income used for Rent

More than 46% of those surveyed spend more than 30% of their income on Rent.

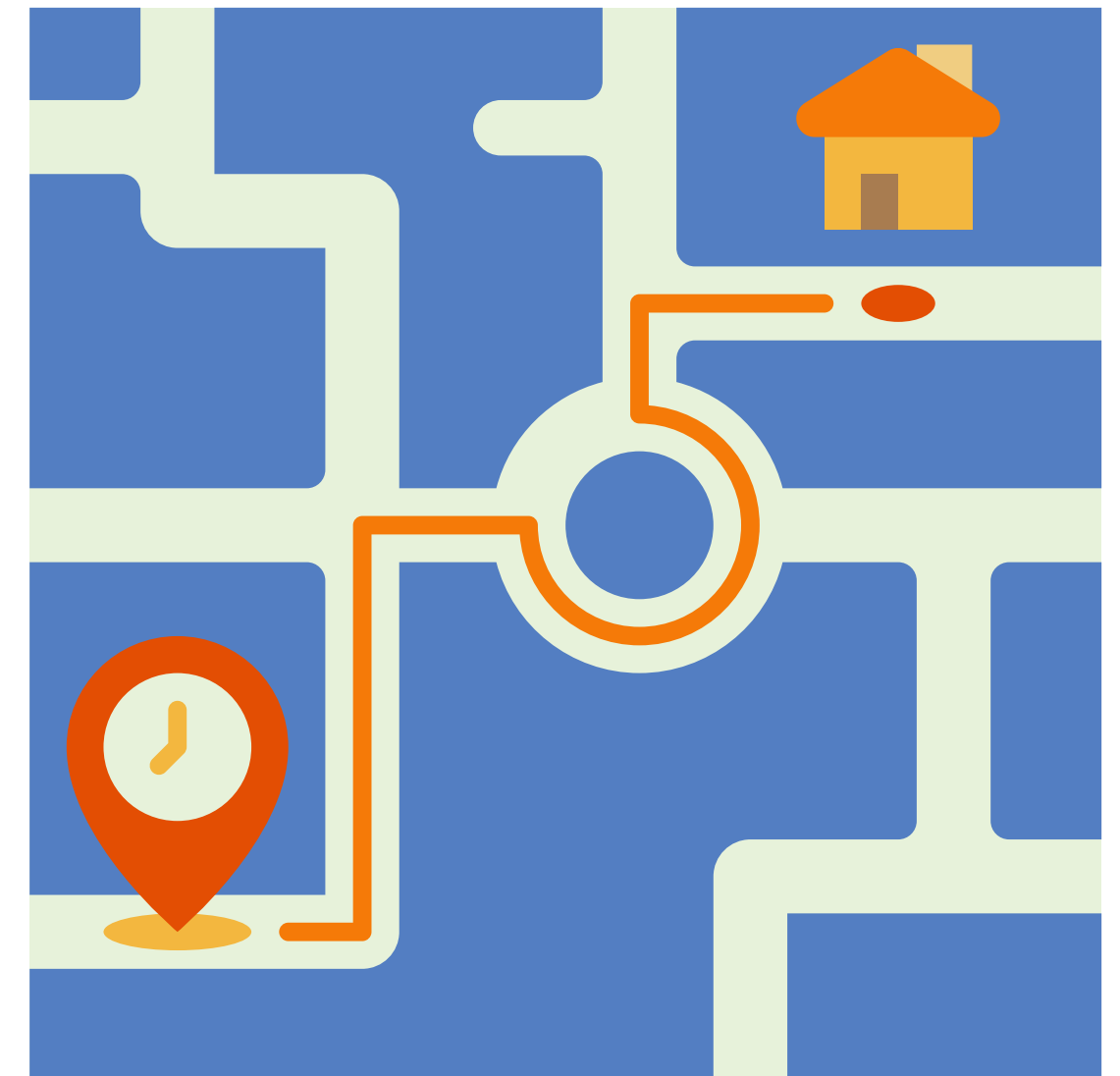
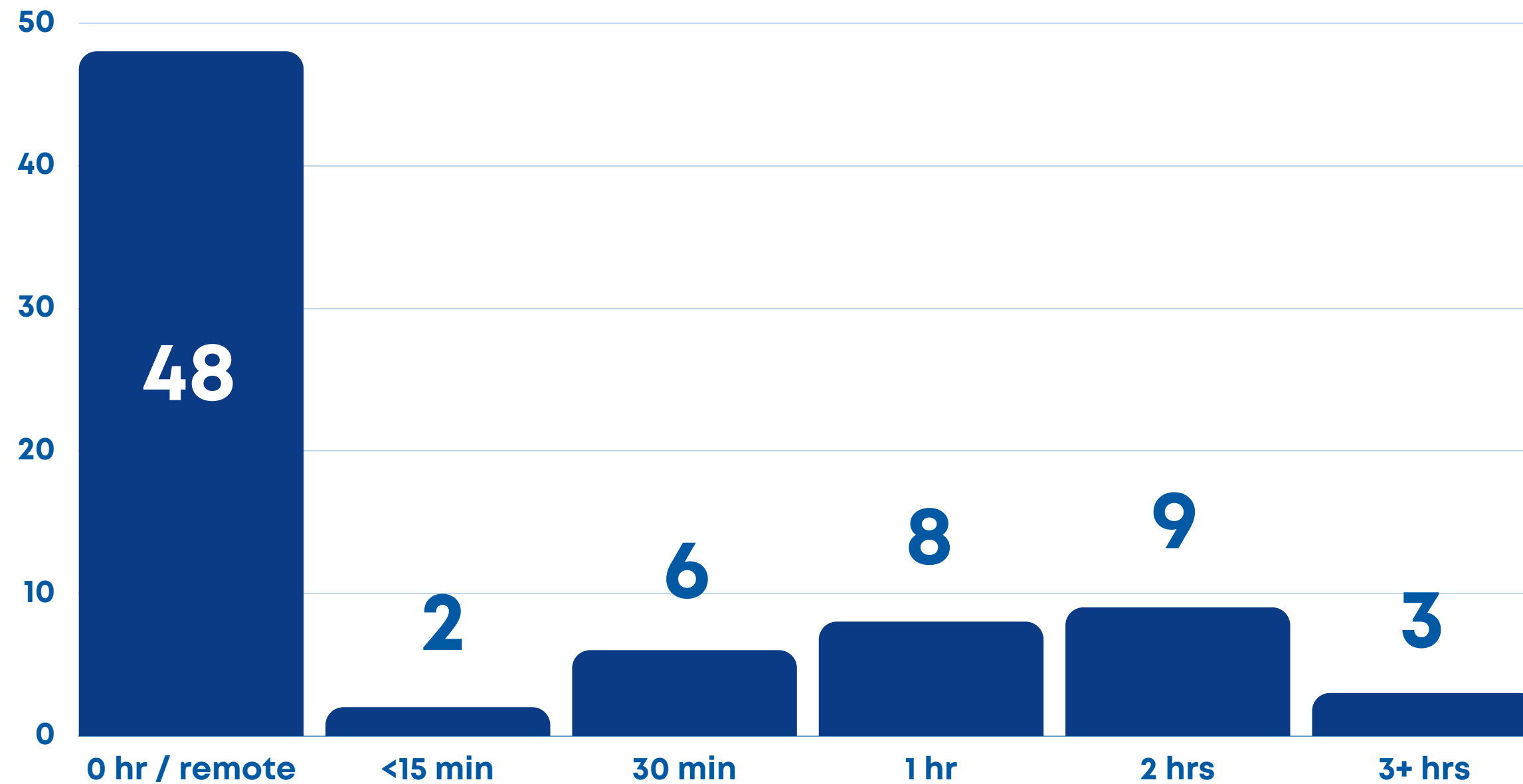


Do you rent or own a house?



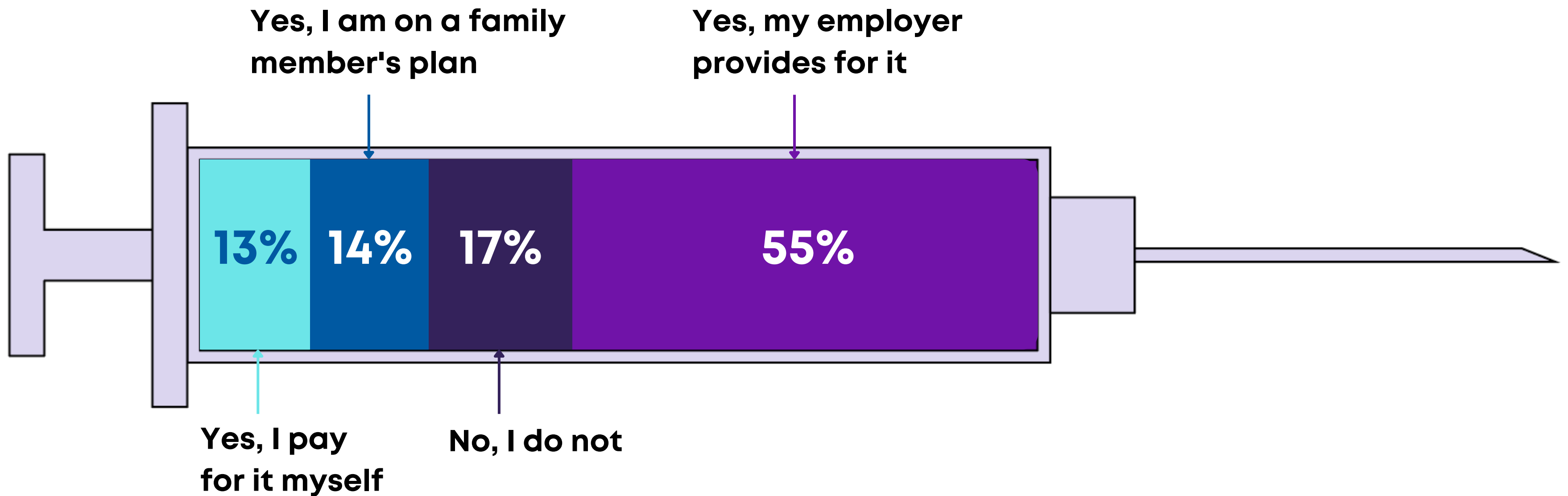
Workforce Statistic - Time Spent Commuting Round Trip

63% of those surveyed work remotely in 2021
25% spend 1 or more hours in commute to work.



Health - Do you have insurance?

82% of those surveyed have some level of health insurance coverage.



Health - Have you experienced any chronic issues?

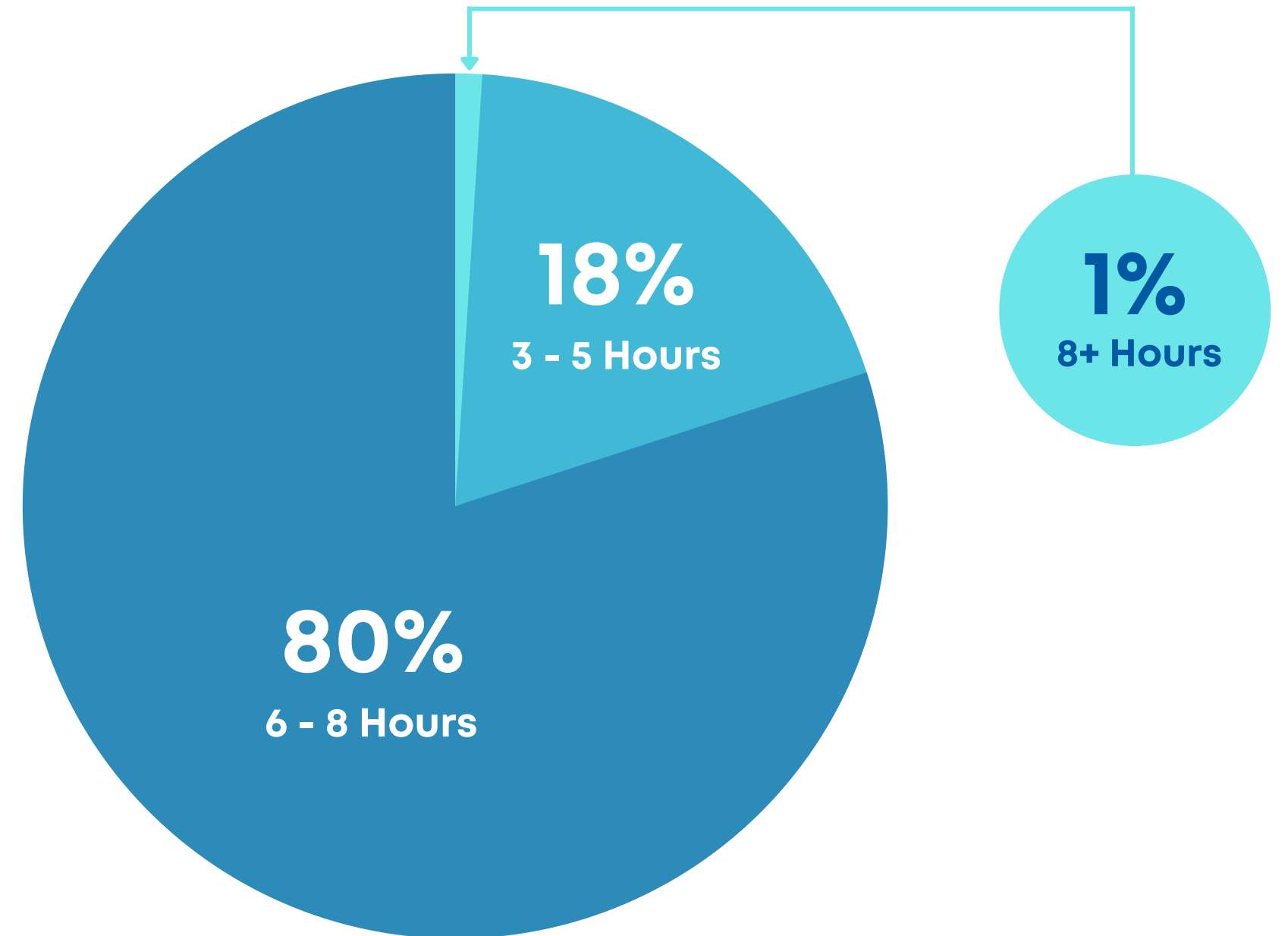
Nearly half of those surveyed have experienced some form of chronic issues

21% Yes, I do but they do not hinder my work abilities

28% Yes, I have to deal with them

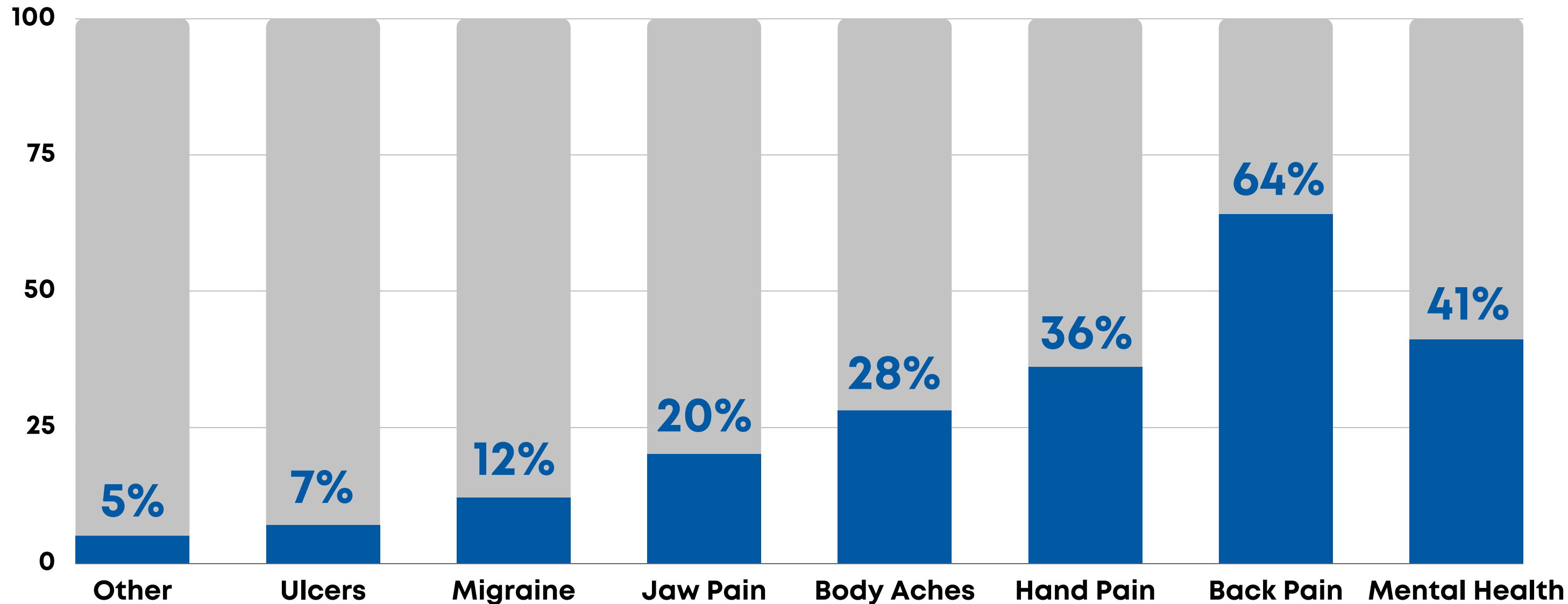
49% None

How many hours of sleep a day?



Health - Animators Health Condition Development

79% of animators say they experience exhaustion, fatigue, and burnout during the workweek



Discussions

The animation industry, as a part of creative media work, remains at once highly organized and hierarchical, yet taking place in increasingly casual and dispersed environments.

The relative health of animators remains difficult to measure in part due to the way such variations in work/life balance are experienced, while many work-related injuries go unnoticed and unreported until medical intervention becomes necessary.

When animators were presented with a list of possible health issues that have developed while working, 73% listed back pain. 36% report pain in the wrists, hands, and arms, likely related to repetitive stress injury, while 13% began suffering from chronic headaches and migraines. 13% began suffering from chronic headaches and migraines. 37% of animators developed or struggled with behavioral issues during their time in the industry.

This suggests that when animators are initially confronted with open-ended questions related to their health, they may be inclined to discount whatever pains or aches that they endure.

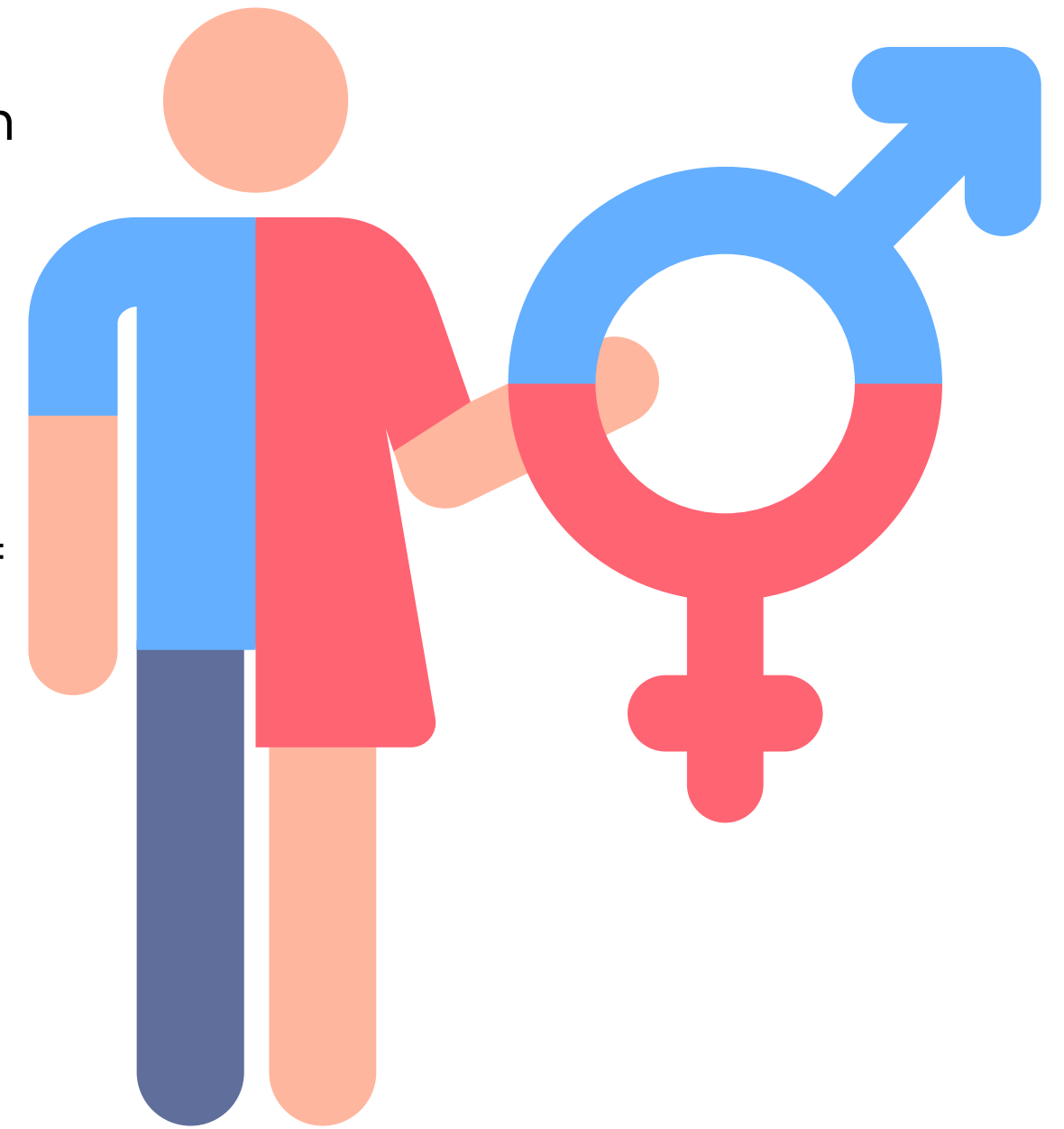


Discussions

While gender parity may be close within the broad category of animation, this cannot necessarily be said about the heads of animation, the directors, and story-related positions at the studio, which continue to be historically male-dominated.*

83% animators have some form of health insurance, with 57% receiving it as a benefit of their employment. However, many rely on regular employment to keep their healthcare plan, meaning that long hiatuses can leave those without health insurance when they need it most. This speaks to the difficulty of qualifying such benefits with precarity becoming an increasing concern across the world, as workers struggle to adapt in a changing media landscape, researchers must race to keep up, as work/life balance becomes increasingly mercurial.**

With the sampled participants from Georgia being perfectly split between use of masculine/feminine pronouns, this suggests that the industry may be reaching gender parity. This is in keeping with several other countries, such as the UK achieving gender parity in 2019, although women in the adjacent field of visual effects make up a mere 34%. Understanding the degree of gender parity becomes further complicated by the myriad categories and names for such professionals, such as 2D, 3D, 2D/3D Generalist, 2D FX, VR, rigging, multimedia design, background design, character design, storyboard artists, and so on.



* Smith, Choueiti, Pieper, Clark 2019, pg.3
** Elefante and Deuze, 19

Discussions

This precarity likewise affects the gender and racial demographics at the studio, as minority animators struggle to establish lasting professional networks and endure rolling layoffs. *

BAME's (black, Asian, minority ethnic) make up 40% of Georgia's animation industry, consisting of 14% Black/African Americans, 21% Asians, and 5% Hispanic/Latinx/Minority Ethnicity. Competing internationally for creative capital and skilled laborers, many studios collaborate with others from across the world, such that the studios may be representative of a more "globalized" workforce untethered to the logistics of the local.

Yet the US Census Bureau estimated that African Americans made up 32% of Georgia's population in 2019**, with the city of Atlanta promoting itself as a "black mecca" as early as the 1970's***. This survey data suggests that the animation industry nestled in "the city too busy to hate," has either struggled to find, or been willfully blind to talent representative of local demographics. Many felt their professional development was frequently interrupted or under-utilized, 31% of animators report working less than 40 hours a week, with 17% having sought out unemployment benefits within the last year. 64% make less than \$42,000 per annum, with 44% report that their monthly rent exceeds the ratio recommended by most finance experts****.



*Smith, Choueiti, Pieper, Clark 2019

**Census Bureau, <https://data.census.gov/>

***"Atlanta, black mecca of the South", Ebony, August 1971.

**** The 30-percent rule: A rule of thumb suggesting that one should pay no more than 30 percent of their income on rent, functioning as a benchmark to qualify housing affordability since 1981. (Edson 2017, americanbar.org)

Conclusion

For many today, animators included, the opportunity to be creative on the job is an important feature of job satisfaction, but such careers have also garnered concern from a collective of scholars on the topic*.

For many today, animators included, the opportunity to be creative on the job is an important feature of job satisfaction, but such careers have also garnered concern from a collective of scholars on the topic. Further research will be necessary to expand the quantitative data collected on the animation industry, such as follow-up surveys and interviews.

Qualitative methods would further contextualize participant responses, granting richer insight into the quotidian experiences that define the industry. The reality is that good work feels good, but it can also lead to a variety of 'self-exploitation' which complicate questions regarding human flourishing in the animation industry. This initial survey confirms that various social, economic, and political factors have culminated in an industry in which good work remains available to the relative few.



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