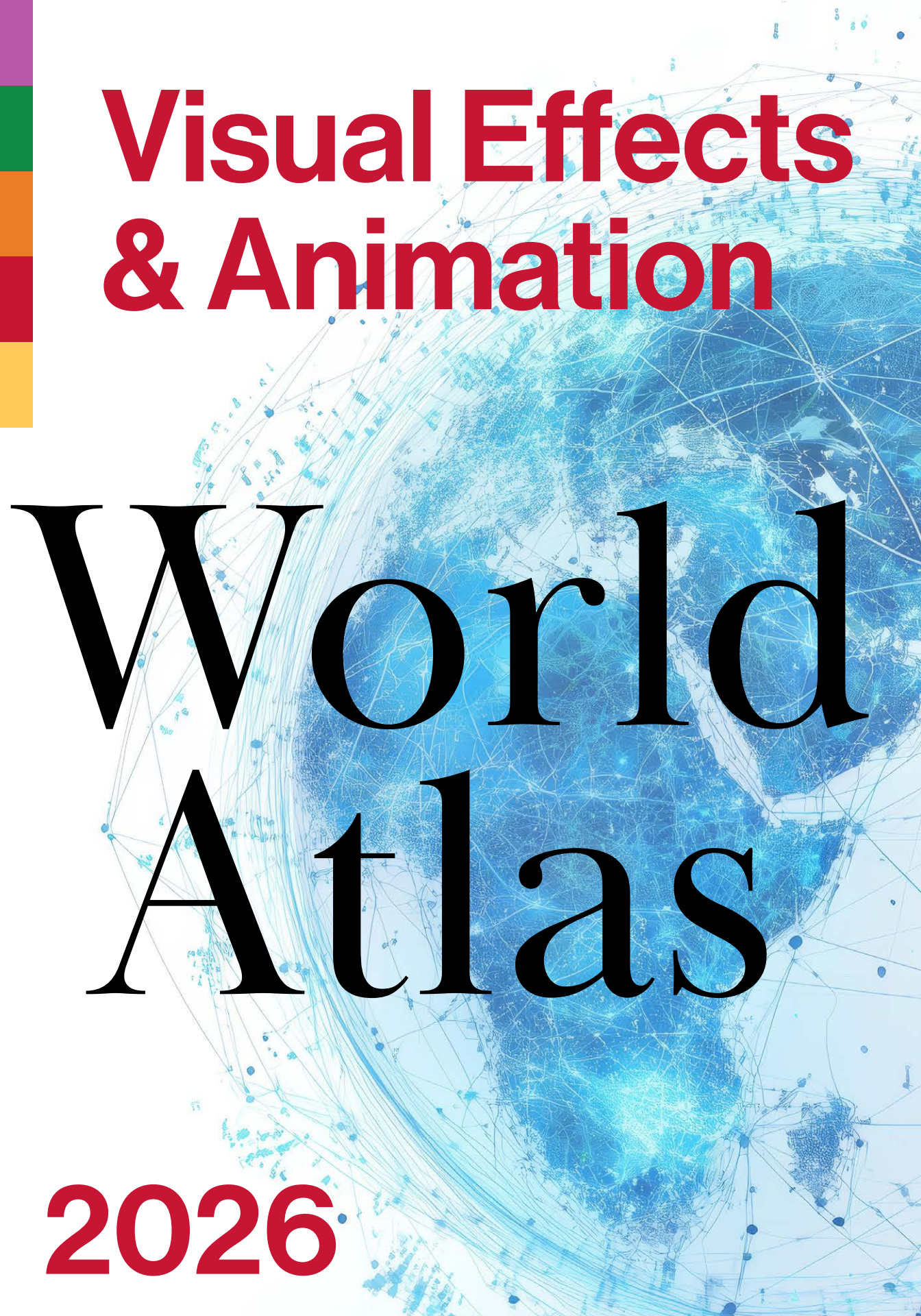
Visual Effects & Animation

World Atlas

2026



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Introduction

Three years ago, former CEO and cofounder of DreamWorks Animation Jeffrey Katzenberg predicted that **the number of artists needed to make a world-class animated movie would decrease from 500 to less than 50 by 2026.**

When a new wave of technology sweeps across an industry, timing is everything. How do you avoid adopting too early, or too late? What's hype, and what's reality at a given moment? Katzenberg made a concrete prediction of how much, and by when. Was he correct?

The Visual Effects industry grew from a small handful of companies into a multi-billion-dollar global industry in just two decades. The same technology driving that growth revolutionized Animation production. Even so, this remains a business that is poorly understood by outsiders. Market researchers continue to publish wildly inaccurate numbers for the size and shape of the industry. These numbers make their way into the news, policy, and public perception.

When Katzenberg made his prediction back in 2023, my first concern wasn't whether he would turn out to be right or wrong. It was whether we would be able to know for sure, one way or the other. Headcount is a sensitive topic for Visual Effects and Animation studios because it translates directly into how busy, capable, and successful they appear. There was simply no reliable measure of the global VFX industry against which to check a news headline, or an anecdote from a colleague in another country.

It's not a coincidence that I started work on the Visual Effects & Animation World Atlas around that time. I went back to school for an MBA in 2016 and saw firsthand how data was driving insights and decision-making in other industries. I studied Big Data, Cloud Computing, and Geographic Information Systems. The Atlas project uses these tools to build a picture of a global industry that had never had one before. The cost of gathering this data using surveys and a research team was prohibitively high.

The Atlas is an exercise in the "art of the possible". We know that countries like Japan, China, and Vietnam remain underrepresented in our data, although coverage improves each year. We know that the number of people working in the industry gives just one perspective on its growth and health. Since the project began, however, we have collected over 1.1 million individual datapoints on the concentration and movement of Visual Effects and Animation talent around the world. That's enough data to compare last year to this year, do some fact checking, and draw some conclusions.

The Atlas data tells us that AI has not yet replaced a significant number of roles at traditional VFX and Animation studios, nor has it created many new ones. The impact is more subtle. AI tools are being adopted by artists in their existing roles. Several departments employ more people globally than they did a year ago, including Roto and Paint, Environments, FX Simulation, Creature Technical Direction, and Business Development. While the top line number hasn't changed all that much over the past 12 months – industry headcount has grown 2.7%, and just 1% in the 12 months prior -- there is lots of movement just under the surface. The workforce is growing in some cities and shrinking in others. Studios close and their team members launch new ones. Audience tastes, media business strategy, tax incentives, and, yes, the impact of new technologies like AI, all shape how much work there is, and where that work gets done.

The Atlas data tells us that AI has not yet replaced a significant number of roles at traditional VFX and Animation studios, nor has it created many new ones. The impact is more subtle.

What about Katzenberg's prediction that we'd be able to make a world-class animated movie with 50 people by 2026? We've always had examples of smaller teams punching above their weight, *Godzilla Minus One* and *Dog Man* being two recent examples. We've also seen many unfortunate layoffs and company closures over the past three years. Is this the impact of AI in production making itself felt? Or is this driven by the number of movies and TV shows being produced? Are companies closing because the industry is getting smaller, or because many of them operate with razor thin margins in a turbulent business environment?

The Visual Effects & Animation World Atlas provides objective data with which to answer these questions. Globally, the industry employs roughly the same number of people today as it did three years ago. Jobs may have moved from one city or country to another, which presents its own challenges. But they are still there. MPC, one of the largest companies in the industry, collapsed last year with the loss of 4,500 jobs. Three other global scale Visual Effects and Animation Studios employ more people today than they did a year ago. Only 1 in every 1,000 roles at Visual Effects and Animation studios has the terms "AI" or "ML" in their title.

Can the same movie that required 500 artists back in 2023 be made by 50 artists today? Thanks to the Atlas, we're able to give a concrete answer to a concrete question. Not yet.

– Joseph Bell

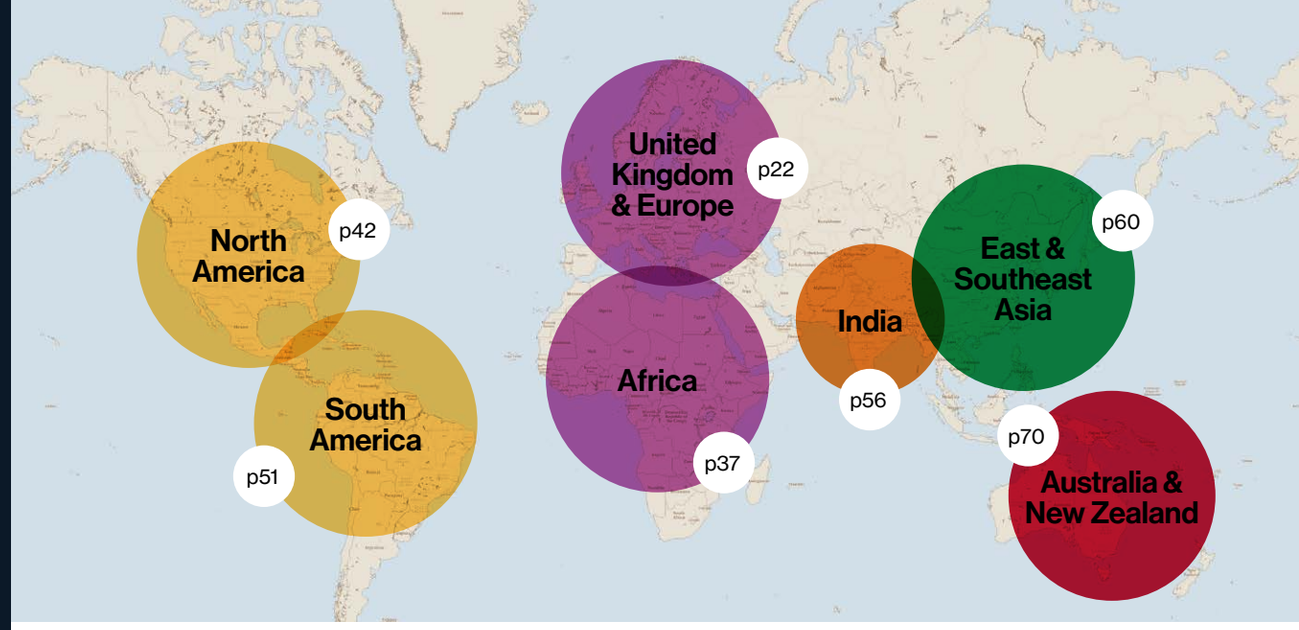
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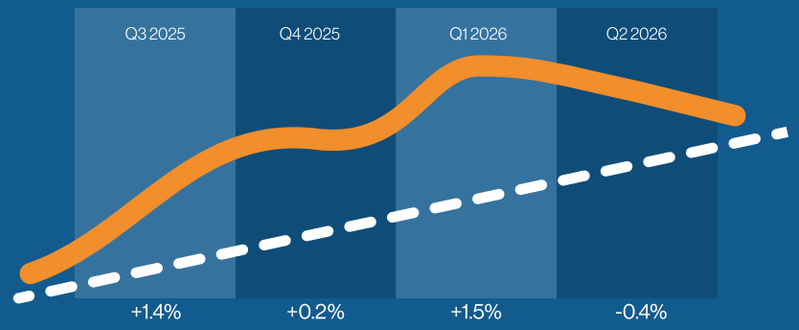
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At a Glance

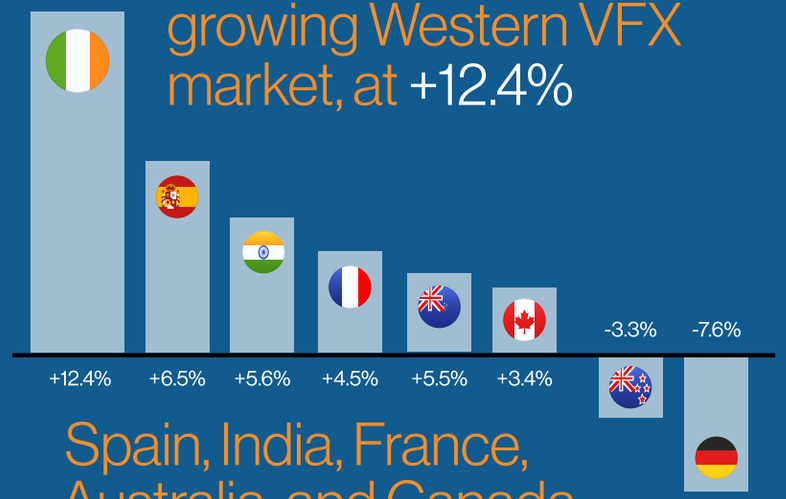
INDUSTRY GROWTH

Net industry growth over the past 12 months was **+2.7%**



Up from 1% the year before.

Ireland is the fastest growing Western VFX market, at +12.4%



Spain, India, France, Australia, and Canada

all show net growth over the past 12 months.

At a Glance

HUB CITIES

Los Angeles' workforce **contracted 1.5%** over the past twelve months, same as the 12 months prior.

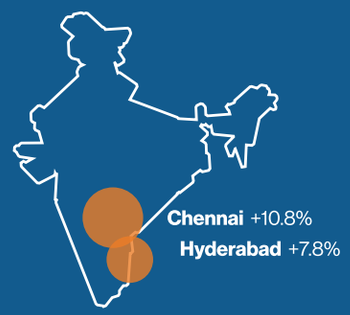
Mumbai's workforce **grew 4%** over the last 12 months.



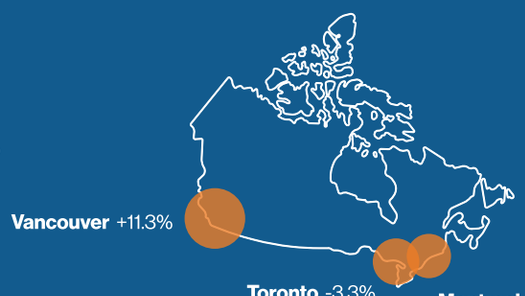
Nevertheless, LA remains the largest hub for VFX & Animation combined.



Mumbai remains the largest VFX hub in the world.



Chennai and **Hyderabad** are the fastest growing Indian VFX hubs.



Among Top 10 hubs, **Vancouver** is the fastest growing

Source: HDRI Intelligence

At a Glance
SKILLSETS

12 Month Change

Business Development +12%

Environment /DMP +9.3%

Matchmove / Tracking -1.3%

Other in demand skillsets include

FX / Simulation **+6.1%**

Creature TD / CFX **+5.2%**

Producer roles and Production Management **+5.2%**

remain the **most common type of role** in VFX and Animation.

At a Glance
WORKPLACES

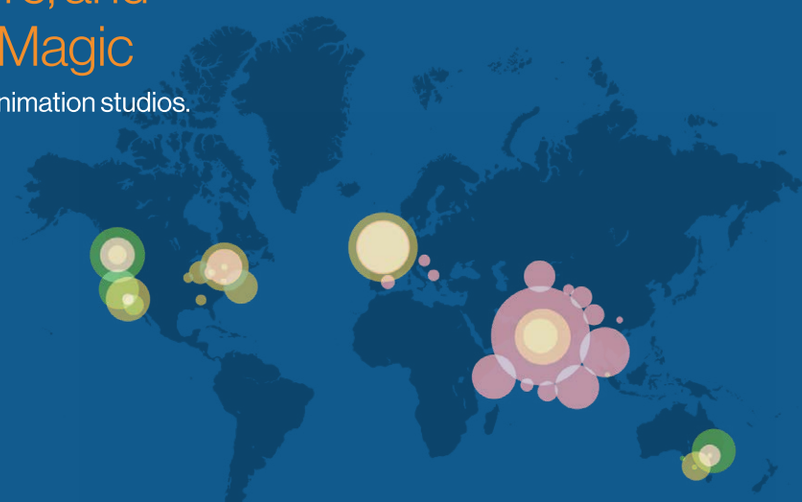
DNEG, Framestore, and Industrial Light & Magic

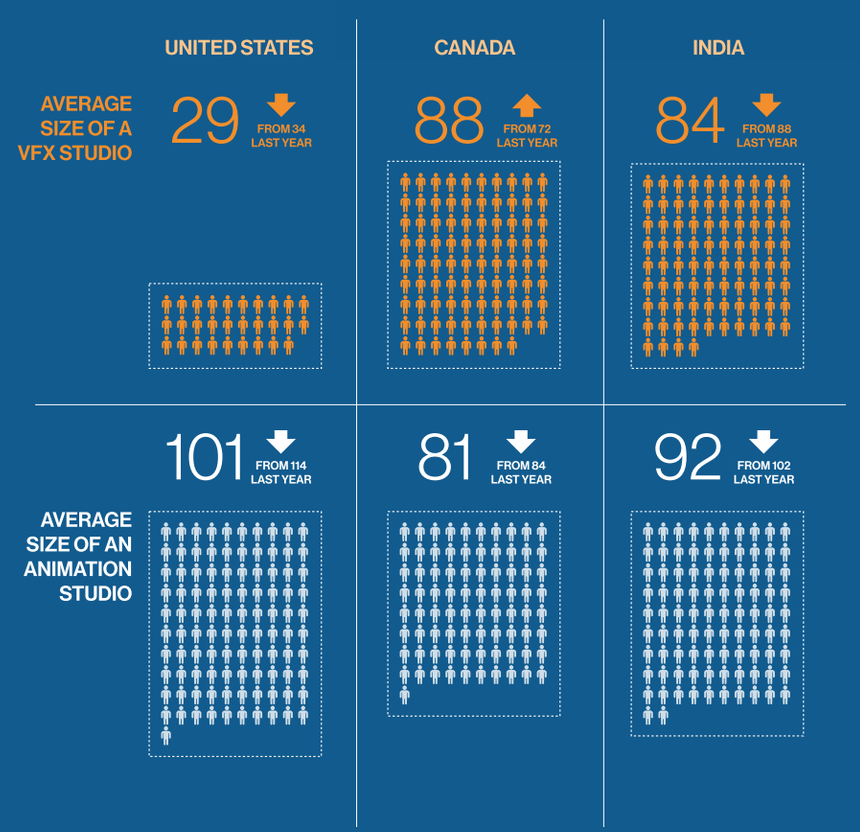
are the **three largest** VFX and Animation studios.

Together, they employ

12.3%

of the global VFX and Animation workforce, up from **11%** in 2025.



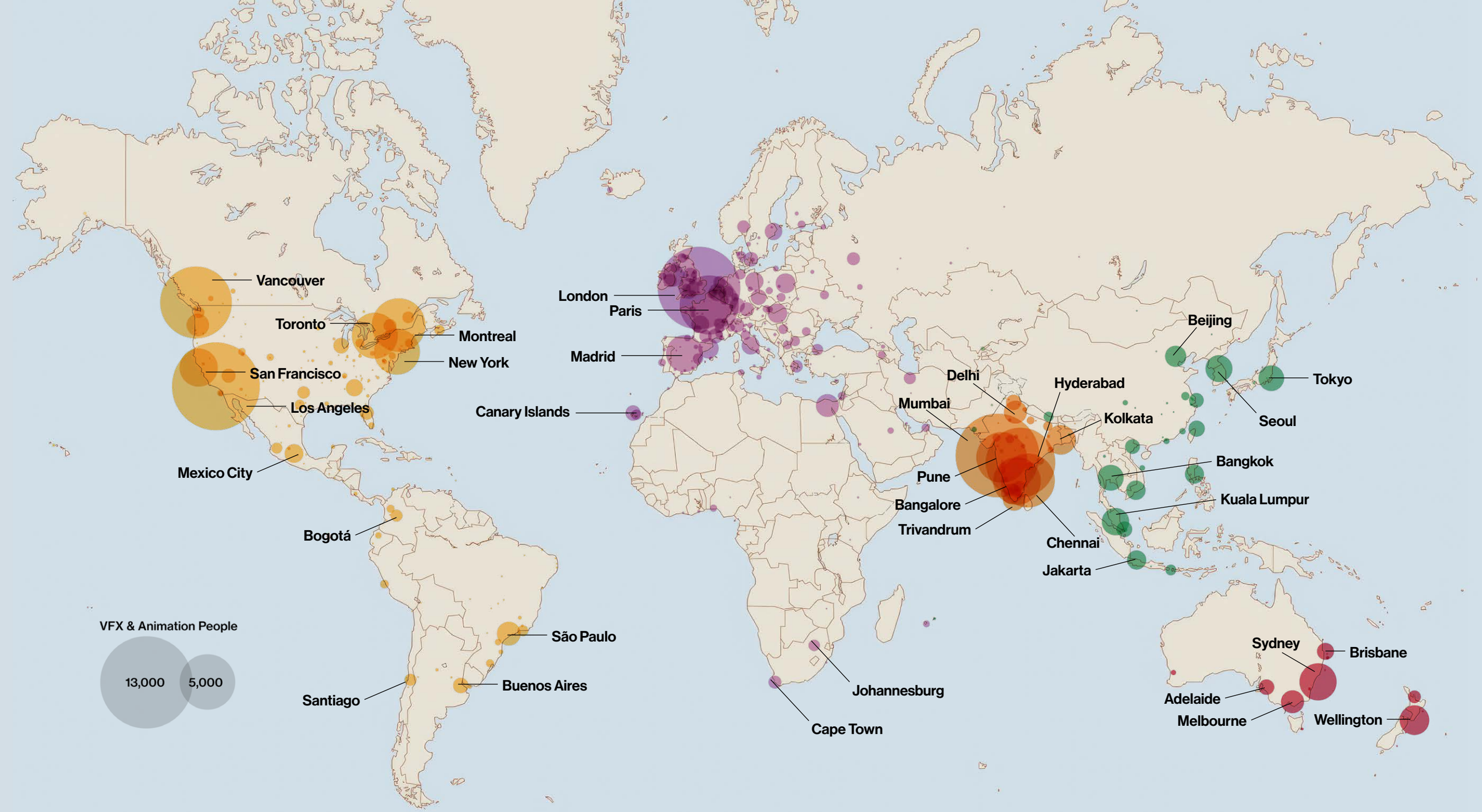


Source: HDRI Intelligence

Global

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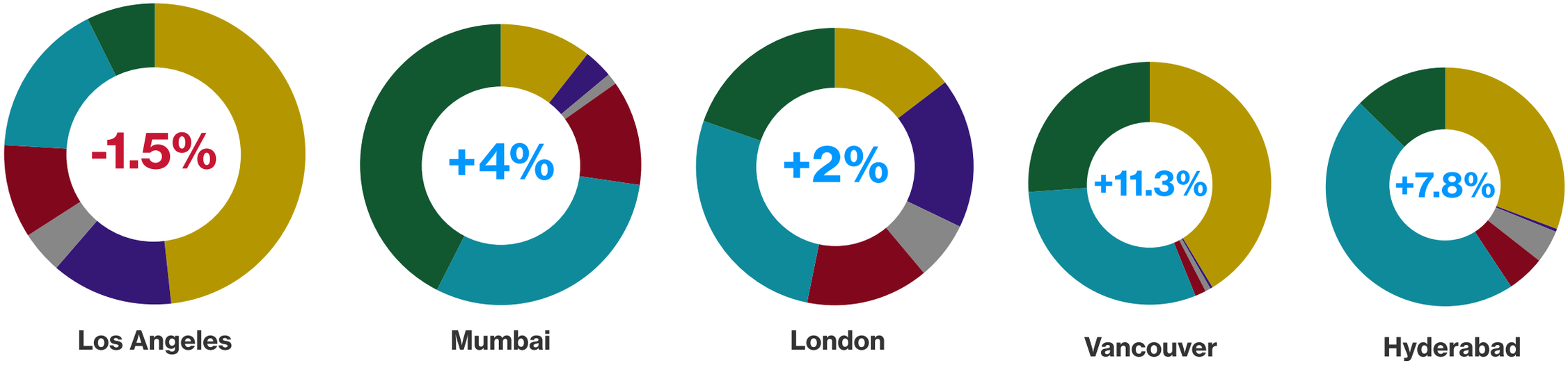
Global VFX & Animation

Source: HDRI Intelligence

Hub Cities

This chart shows the relative size of the VFX and animation workforce in twenty of the largest hubs worldwide. Colors represent type of studio (VFX, animation, etc.)

Los Angeles has the largest combined VFX and animation workforce, while Mumbai has the highest headcount in VFX.



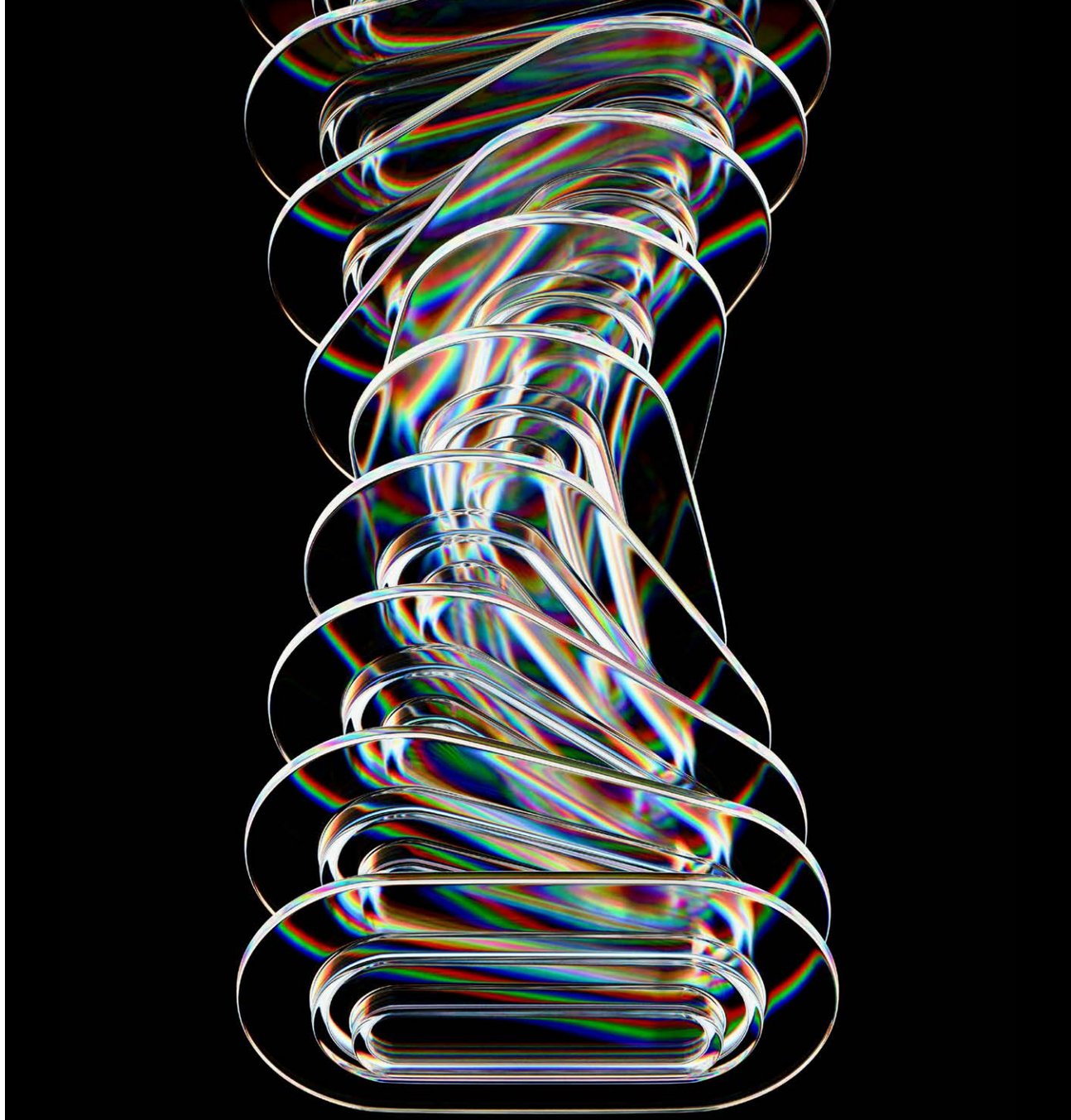
Source: HDRI Intelligence

World Data

The Atlas groups VFX and animation hubs into five regions.

Department	Americas	Australia and NZ	East and SE Asia	India	UK and EMEA	Grand Total
2D Animation	489	66	195	431	695	1,876
Accounting	923	65	100	239	619	1,946
Admin	525	33	118	320	394	1,390
AI / ML	72	11	31	81	104	299
Analytics	148	20	11	109	73	361
Animation	3,929	549	1,455	4,017	3,284	13,234
Backgrounds	397	54	74	135	341	1,001
Business Development	401	28	126	218	366	1,139
CG / 3D Department	1,001	190	503	1,161	1,922	4,777
Client Relations	444	30	65	168	317	1,024
Color	401	18	31	93	359	902
Compositing / 2D	2,810	590	622	3,989	2,899	10,910
Creative / Art Direction	1,970	143	256	355	1,832	4,556
Creature TD / CFX	623	132	72	438	419	1,684
Data I/O	329	44	15	169	259	816
Department Management	482	104	130	395	429	1,540
Design	2,276	126	610	1,075	1,994	6,081
Editorial	1,640	118	162	538	1,216	3,674
Engineering / DevOps	925	123	197	356	572	2,173
Environment / DMP	604	97	100	566	662	2,029
Facilities	510	80	35	95	514	1,234
Flame Artist	207	13	20	64	131	435
FX / Simulation	1,157	267	249	754	927	3,354
Groom	94	15	15	78	131	333
Human Resources	780	85	243	584	536	2,228
Internship	274	20	82	331	274	981
IT	1,475	204	250	796	1,016	3,741
Layout	710	165	141	385	709	2,110
Leadership	1,974	186	340	671	2,022	5,193
Learning & Development	67	12	23	67	44	213
Legal	205	11	38	27	202	483
Lighting TD	1,465	297	350	1,312	931	4,355
Marketing	749	40	278	309	719	2,095
Matchmove / Tracking	122	33	59	1,354	120	1,688
Media Systems	395	32	27	47	273	774
Model / Texture / Asset	1,545	310	400	1,693	1,085	5,033
Motion Capture	97	78	12	68	98	353
Pipeline	896	137	133	225	637	2,028
Previz / Postviz	256	17	33	60	176	542
Production Management	6,859	846	1,231	2,514	5,673	17,123
R&D	165	37	60	35	199	496
Realtime	255	35	82	287	289	948
Render Support	75	34	15	122	46	292
Resource Management	483	35	70	140	319	1,047
Rigging	443	71	122	345	464	1,445
Roto / Paint	240	89	89	7,343	365	8,126
Sound	420	32	39	60	519	1,070
Special Effects	1		2		3	6
Stereo	52	1	1	246	10	310
Story	1,572	58	142	206	823	2,801
VFX Artist / Generalist	484	68	293	3,362	554	4,761
VFX Supervision	558	91	99	254	626	1,628
Virtual Production	63	6	13	16	56	154
[Unknown]	51	1	67	87	76	282
Grand Total	45,088	5,947	9,926	38,790	39,323	139,074

Source: HDRI Intelligence



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United Kingdom, Europe, Middle East & Africa

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UK & Europe

Iceland



Oslo
Stockholm
Copenhagen
Glasgow
Manchester
Amsterdam
Dublin
Brussels
Berlin
Warsaw
London
Bristol
Paris
Kyiv
Prague
Stuttgart
Munich
Budapest
Rome
Barcelona
Madrid
Athens

VFX & Animation People

10,000 2,000

Canary Islands



Source: HDRI Intelligence

Spotlight: UK



Neil Hatton MBE
Chief Executive
UK Screen Alliance

The UK has long been recognised for the creativity and quality of its screen industry talent, including VFX professionals. Combined with a new tax incentive, this positions the sector for renewed growth. A VFX uplift for the Audio Visual Expenditure Credit (AVEC) was announced by the UK government in November 2023, but the legislation had not completed its passage through Parliament when a general election led to a change of government. Although film and TV incentives have long enjoyed cross-party support, the industry waited until late October 2024 for confirmation that the new administration would proceed with the incentive.

The VFX uplift went into effect on 1. April 2025, exempting VFX expenditure on film and high end television (HETV) productions from a cap on eligible spend. This means productions filming in the UK are also encouraged to retain their VFX work in the country without exhausting available tax relief. A survey of UK Screen Alliance VFX member companies found that 75% of them experienced increased enquiries in 2025, with many converting into projects by year-end.

The Visual Effects & Animation World Atlas data records approximately 7.6% growth in the combined UK VFX and animation workforce in 2025 compared with the previous year, despite the global collapse of Technicolor in February 2025, which led to the closure of UK operations at The Mill and MPC. The UK Screen Alliance's latest employer survey forecasts further growth, predicting a 5.8% increase in the UK VFX workforce during 2026, with the upward trend expected to continue into 2027.

Most UK VFX work comes from inward investment, particularly from major studios and streaming platforms. Given the volatility of the film and episodic market, some UK VFX companies have diversified into other sectors. Location-based entertainment has proved especially successful, such as AV assets for theme parks, galleries and visitor attractions. Alongside ILM's pioneering work on ABBA Voyage, companies such as Framestore, Cinesite and Moonraker have also established strong positions in this market.

The UK's VFX capacity remains heavily concentrated in London, with smaller hubs in Bristol, Manchester, Cardiff, Glasgow and Belfast. Animation is more geographically dispersed. While London still dominates, significant centres exist in Bristol—home to Aardman—Manchester and Northern Ireland, alongside numerous boutique studios across the UK. Estimating workforce size remains challenging, regardless of whether methodologies rely on social media profiles, screen credits, or other data sources. A 2025 pilot study by Ampere for ScreenSkills and 4Skills initially produced a relatively high estimate of the UK VFX workforce. However, improvements to the methodology for the 2026 study, particularly in accounting for artists working in international studio branches, have brought its findings broadly into line with those of the Atlas, verifying both methodologies as valid.

BRITISH FILM COMMISSION
UK SCREEN ALLIANCE

- INDUSTRY LEADING
- AWARD-WINNING TALENT



- **Valuable tax incentive uplift for VFX - 29.25% net** on VFX spend on features and HETV
- **No cap.** Exempt from the 80% limit on overall spend so you can both shoot and do VFX with world class talent in the UK
- Projects can qualify on **VFX and post-production spend only** - even if they have not filmed in the UK
- VFX and post-production are also eligible costs within the **Enhanced Audio Visual Expenditure Credit** and could receive a net rebate of up to **39.75%** for qualifying features with budgets **up to £23.5m**

For more information about qualifying for the new tax incentives

UK VFX and Post-Production Directory

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Spotlight: Ireland



Ed Bruce
Founder & Executive Creative Director
Enbarr

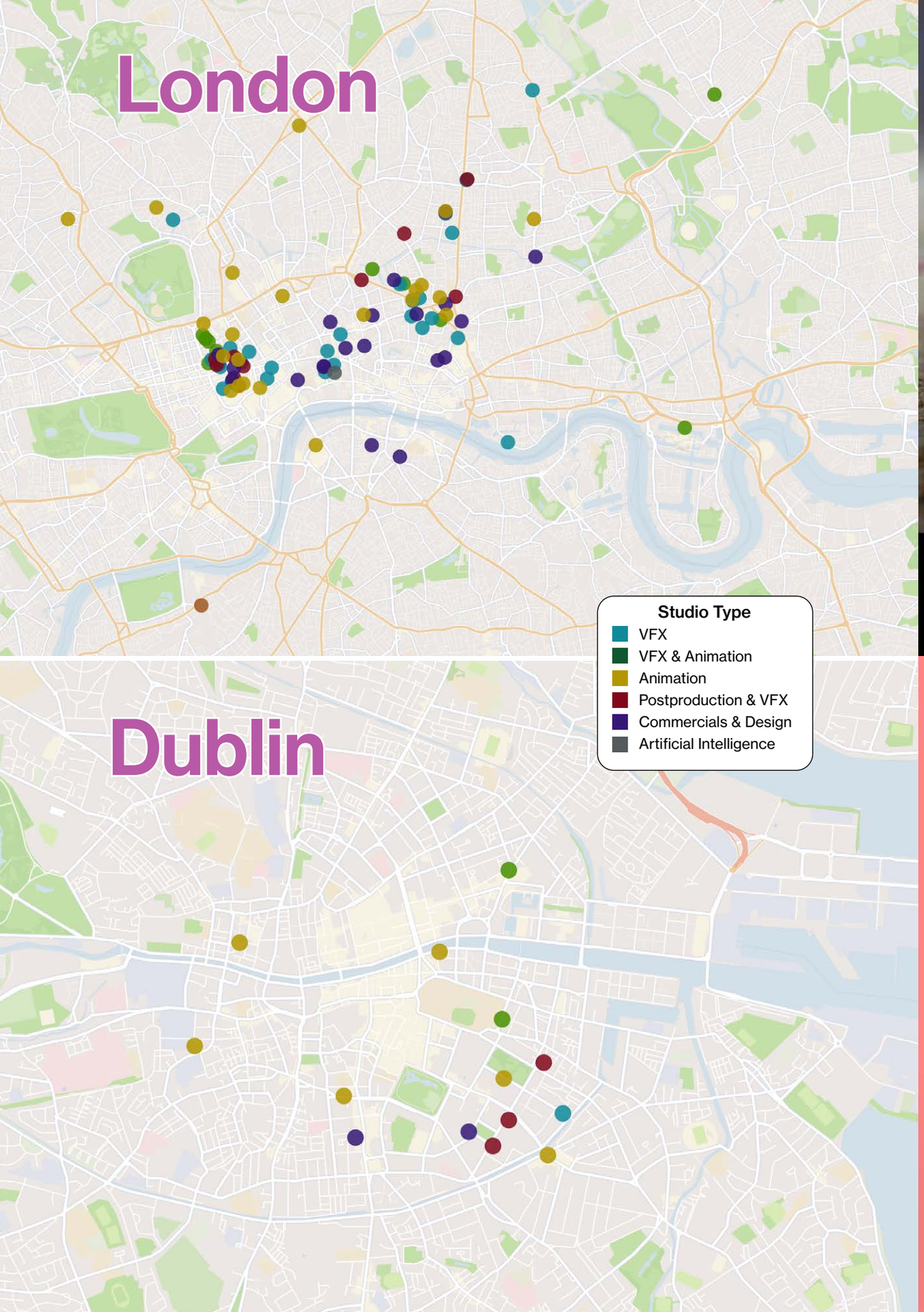
Ireland's presence in the global Visual Effects and Animation industry has been reinforced by a string of international accolades for local studios and Irish talent, including Oscar, Emmy, BAFTA, and Visual Effects Society awards for Visual Effects. Irish animated films *The Secret of Kells*, *Song of the Sea*, *The Breadwinner*, and *Wolfwalkers* have all received Oscar nominations for Best Animation.

An array of more recent projects that Irish studios have worked on includes *One Battle After Another*, *Lee Cronin's The Mummy*, *Shogun*, *The Woman King*, *The Penguin*, *Stranger Things*, *The Apprentice*, *Man on Fire*, *Evil Dead Rise*, *Cruella*, *Intergalactic*, *Spider-Man: No Way Home*, *3 Body Problem*, *Good Omens*, *My Father's Dragon* and *Game of Thrones*. Ireland's track record of hosting large-scale productions spans *Braveheart*, *Saving Private Ryan*, *Star Wars*, *Vikings*, and *Wednesday*. Productions shooting in Ireland fully utilize the country's expanding studio spaces and picturesque locations. Storytellers are plentiful.

Scaling the industry in Ireland presents structural challenges with navigating recruitment, housing, and education bottlenecks. These hurdles reflect the strong appetite for Irish talent. Balancing rapid expansion with a sustainable talent pipeline offers an exciting opportunity for studios and educational institutions to collaborate, ensuring Ireland keeps pace with the rising commercial demand. A strong educational system of colleges and academic partnerships enables the development and growth of local talent. Screen Ireland, The National Talent Academy (NTA), Creative Media Academy Ireland (CMAI) & Cultural & Creative Industries Skillnet are all invested in the advancement of the sector. Colleges such as Ballyfermot, Clonmel, and The National Film School (IADT) continue to focus heavily on developing industry standard Visual Effects & Animation graduate programs.

Ireland is positioned as an ideal English-speaking gateway to Europe. Our Visual Effects and Animation industry benefits from the Industrial Development Agency's (IDA) support in helping companies successfully establish and scale operations. Together with key industry trade associations like VFX Ireland and Animation Ireland, these entities collaborate to drive the sector forward. Ireland's Film & Television tax incentive is a major attraction, offering a very competitive credit accessible to Visual Effects & Animation expenditure. Wholly supported by the Irish Government, this tried and tested benefit has played a vital role in national and international productions' ability to achieve globally celebrated recognition. The launch of Elephant Goldfish under the Molinare Creative Group in 2025, and Enbarr as part of the Dream Machine FX group in 2026, highlights Ireland's appeal for foreign direct investment.

Ireland continues to be a highly attractive destination partner, delivering across physical production, post production, VFX and animation. A skilled crew base, consistent backing from the government, a strong network of studios working closely together, and a dedicated educational system all support an ecosystem capable of hosting national and international productions at all scales. With a prestigious history in film and television, coupled with exceptional talent and rich cultural narrative, the sector's future in Ireland remains bright.



Does Norway have a usable production incentive for VFX?

NO.*

A Mouse Hunt for Christmas
490 VFX and character animation shots by Expanse
Amanda winner 2026, Best Visual Effects
Top 20 European film worldwide 2025

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EXPANSE
A Norwegian animation and visual effects studio

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Spotlight: France



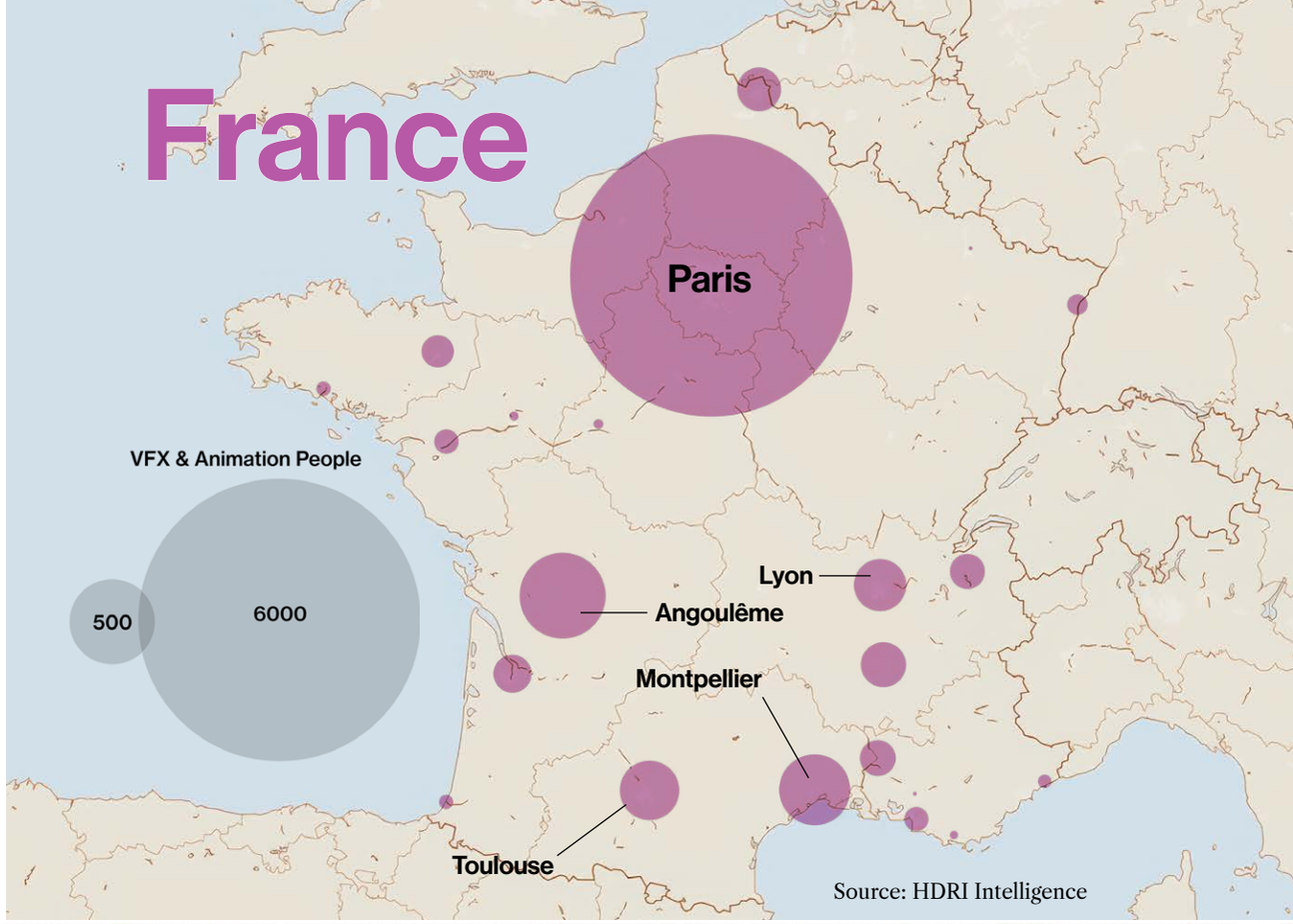
Yann Marchet
General Delegate
FranceVFX

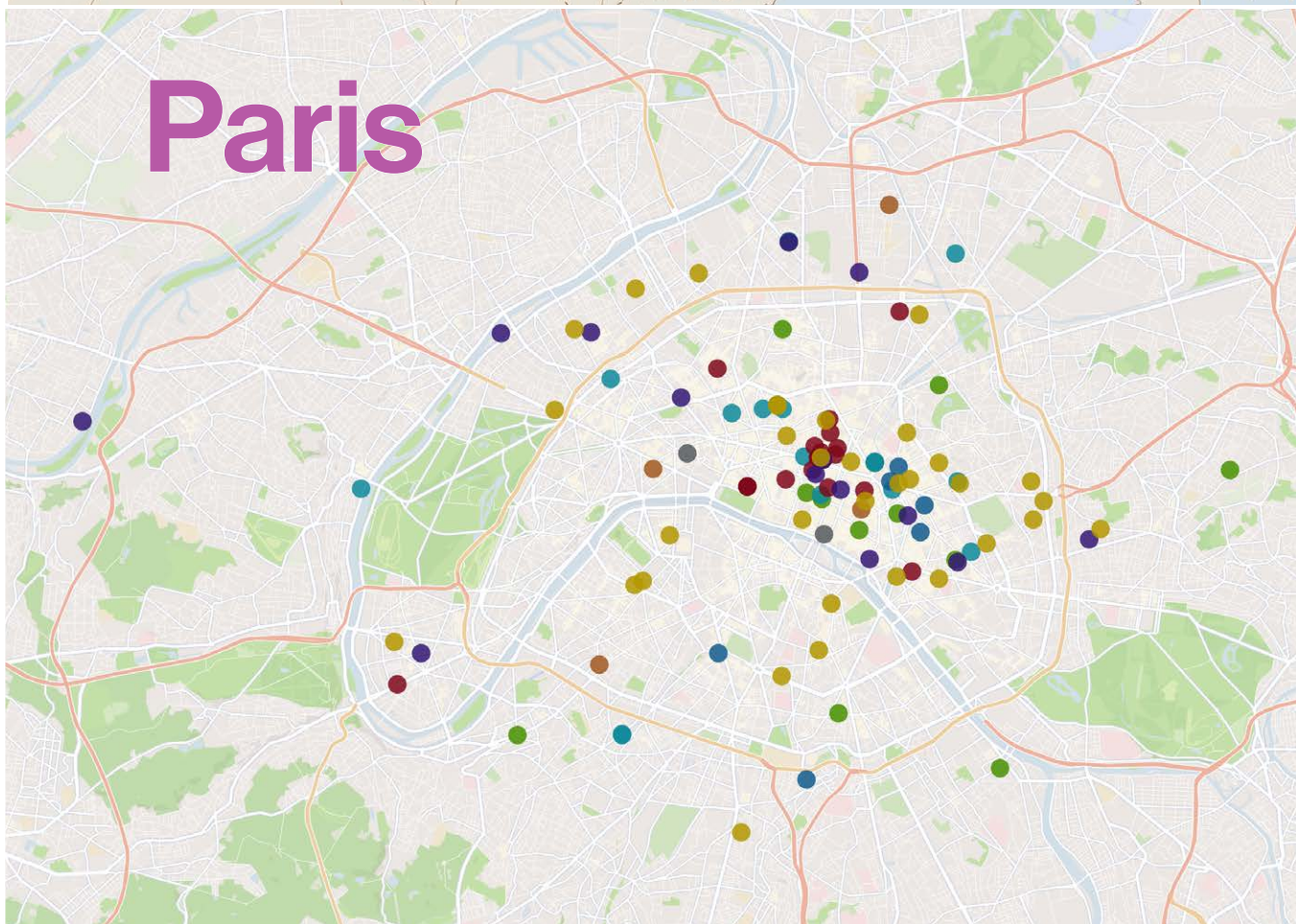
Over the last five years, France has emerged as one of Europe's most attractive destinations for high-end Visual Effects production. Combining world-class artistic talent, internationally competitive tax incentives, and a mature ecosystem of studios and post-production facilities, the French VFX industry has become an increasingly strategic partner for global film and episodic productions. The French VFX landscape today includes both internationally established global players and highly specialized independent studios. The ecosystem has matured in recent years, with stronger collaboration between French studios.

International productions now represent a significant part of the French VFX market, especially for high-end episodic content and feature films. France also collaborates with the UK and increasingly with streaming platforms producing global content across Europe and Asia. A key driver behind this international growth has been France's Tax Rebate for International Production (TRIP), administered by the CNC (Centre national du cinéma et de l'image animée). One of the strengths of the French system is that VFX-only projects can qualify for an enhanced incentive without requiring principal photography in France, provided they meet the cultural eligibility criteria established by the CNC. This flexibility has significantly increased the number of international productions outsourcing VFX to French facilities.

The French VFX sector also benefits from close ties with some of Europe's leading animation and VFX schools. This educational infrastructure ensures a steady flow of internationally trained artists entering the French industry each year. French talent is widely recognized for their strong artistic sensibility, animation heritage, and technical expertise, particularly in CG environments, compositing, creature work, and stylized visual storytelling. The French VFX industry has evolved into a vibrant and highly collaborative creative community, and the Visual Effects Society (VES) France Section brings together more than 300 members across the country.

Today, France positions itself not simply as a cost-effective outsourcing destination, but as a premium creative partner capable of handling complex, high-end productions from concept through final delivery. Supported by strong public policy, internationally recognized artistic talent, and a rapidly modernizing production infrastructure, the country continues to strengthen its role as one of the leading VFX hubs in Europe. AI is increasingly being explored by French VFX studios, particularly for workflow optimization and asset management. Companies see AI as a complementary technology rather than a replacement for artists. France remains strongly focused on creativity, artistic supervision, and high-end craftsmanship. The VFX World Atlas provides a valuable overview of the French market. Additional insights can also be found through CNC reports, Audiens studies, and France VFX publications, which regularly monitor employment, production activity, and international investment trends in the sector.





FRANCE VFX
Visual Effects Vendors Association

CHOOSE FRANCE
FOR YOUR VISUAL EFFECTS !

Founded in November 2017, FranceVFX is the French professional association dedicated to the visual effects industry.

It brings together French studios as well as companies developing technologies and services for VFX.

FranceVFX promotes VFX expertise made in France worldwide and supports the interests of the industry's key players.

CREATIVE
An association of over 25 vendors brings together a best-in-class expertise for international productions

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Up to 40% Tax Rebate!
– Spend at least €250k in eligible expenditures and get a 30% rebate,
– Get a 10% bonus (40% rebate) if you spend €2M in visual effects in France

Scan to access to the list of VFX studios:

www.francevfx.com

Spotlight: Norway



Fredrik Fottland
Founder and VFX/Animation Producer
Expanse

For a country of 5.6 million people with a modest film industry, Norway delivered an outsized year in 2026. Norway took a record 11 Academy Award nominations. Two of the season's biggest Oscar contenders ran their Visual Effects through Norwegian studios. Storm Studios was lead VFX vendor on Ryan Coogler's Sinners and brought home an Emmy for their work on *The Last of Us*. Stardust Effects delivered invisible effects work on *Sentimental Value*, which won Best International Feature. *A Mouse Hunt for Christmas*, animated by Expanse, was the most-seen film in Norway in 2025, drawing some 2.2 million admissions at home and abroad. Qvisten Animation delivers animated features at scale, and Mikrofilm holds Norwegian animation's only Academy Award. Streaming series run through the same Norwegian studios as feature films. A group of VFX studios, including Gimpville and Storm Studios, delivered the visual effects on Netflix's *La Palma* miniseries.

Norwegian studios remain independent and artist owned, in contrast with the consolidation reshaping the Visual Effects and Animation industry in other parts of the world. How does a country this size compete? In part, through structure. The Norwegian Film Institute funds film, drama, and games. Regional funds add flexibility and build talent. Nordic co-production treaties and Creative Europe MEDIA round out the financing. The current 25% production incentive covers VFX, post, and animation spend alongside physical production, with limited annual funds. Parliament has unanimously instructed the government to strengthen it and make it internationally competitive and more predictable for 2027. Kristiania University of Applied Sciences runs Norway's largest VFX program, ranked tenth in the world by The Rookies in 2025, and is well connected with the studios in Oslo.

The disruption caused by AI has landed first in commercials and episodic series, for which turnaround time and volume drive production. Hiring patterns are already shifting in these sectors. High-end feature VFX and animation still run the traditional way, but a shift is underway there too, with studios now exploring AI to optimize workflows and reduce repetitive work. As Norwegian studios are mainly artist-owned, they have the advantage that the people who run the company also know the production. Small, senior teams can adopt new tools and rebuild workflows, without waiting on a corporate mandate.

The 2026 Atlas tracks the industry in Norway only partly. Ten studios with permanent crews employ around 230 full-time staff and turned over roughly NOK 265 million in 2024, which is still an undercount without the freelance pool. For an overview of the animation industry, Nordic Animation keeps a regional directory, but it does not include VFX studios.

Norway does not compete on size, but on how the work is done. Norwegian studios stay flexible and collaborate, rather than chasing scale. A small, stable industry means senior crews, reliable delivery, and the speed to adapt. International producers can engage the studios directly or through the Norwegian Film Commission (norwegianfilm.com).

Spotlight: South Africa



Nosipho Maketo-van den Bragt
CEO & Owner, Chocolate Tribe
Festival Director, AVIJOZI

Since the first edition of the Atlas in 2024, South Africa's Animation and VFX industry has continued to mature, diversify, and strengthen its position within the global creative economy. Growth has been visible across advertising, long-form content, gaming, immersive experiences, and original intellectual property (IP) development. International engagement has increased significantly too. South African studios are participating more actively in global markets, festivals, and co-production discussions, while African creators are gaining greater visibility at events such as the Annecy International Animation Film Festival. These engagements create new opportunities for co-productions, distribution partnerships, knowledge exchange, and access to international financing and audiences.

That said, one of the most significant shifts has been a growing focus on creating and owning African IP. While service work for international clients remains an important revenue stream, more studios and independent creators are actively developing original animated series, films, games, and transmedia projects. This reflects a broader recognition that long-term sustainability depends not only on production capability, but also on content ownership, licensing opportunities, and the ability to build globally relevant African stories and brands.

The industry has also become more technologically sophisticated. Adoption of real-time workflows, virtual production, cloud-based collaboration, and game-engine technologies such as Unreal Engine has accelerated. Artificial intelligence is increasingly being integrated into production pipelines to support research, asset management, workflow automation, and production planning. AI is widely viewed as an enabler, however, rather than a replacement for creative talent. It allows studios to work more efficiently, iterate faster, and focus resources where they matter most. The core of great storytelling, artistic vision, and cultural authenticity remains firmly human.

Challenges remain. South Africa is still a relatively small market compared to major global production hubs. Access to funding for animation, VFX, gaming, and original content development remains one of the industry's most significant barriers. Talent retention is also an ongoing challenge. While this reflects the high quality of South African talent, it also highlights the need for continued investment in local industry growth and career pathways. Industry-led training programs, mentorship initiatives, internships, and events such as the annual creative tech event AVIJOZI are helping to connect professionals, educators, students, and international industry leaders. At the same time, demand for specialized skills in areas such as technical direction, rigging, pipeline development, real-time production, and advanced compositing continue to outpace supply, making talent development a strategic focus.

Despite these realities, there is a strong sense of momentum and optimism across the sector. Over the past few years, South African studios have repeatedly demonstrated that they can deliver world-class work, compete internationally, and contribute meaningfully to global productions. More importantly, there is a growing creative hunger to move beyond service work and build original African stories, brands, and experiences that can resonate with audiences worldwide. The conversation is no longer about whether African studios belong on the global stage, it is about how African creators can help shape the future of global content. The foundations are being laid for sustained growth with a combination of technical excellence, entrepreneurial drive, cultural authenticity, and a new generation of creators entering the industry. AI and emerging technologies will undoubtedly play an important role in this future, but the industry's greatest strength remains its people, the artists, storytellers, innovators, and entrepreneurs whose passion continues to drive the sector forward.



The African Continent

Source: HDRI Intelligence

UK & EMEA Data

United Kingdom, Europe, the Middle East, and Africa

Department	Barcelona	Berlin	Cairo	Dublin	London	Madrid
Accounting	6	4	6	16	255	31
Admin	3	9	6	8	102	16
AI / ML	2	1			37	3
Analytics	2			1	34	12
Animation	81	26	70	74	553	210
Business Development	7	9	4	8	144	26
CG / 3D Department	32	42	60	15	354	89
Client Relations	5	3	3	10	144	16
Color	1	10	9	8	171	20
Compositing / 2D	51	67	133	47	735	195
Creative / Art Direction	39	21	32	43	505	47
Creature TD / CFX	11	1	3	1	150	45
Data I/O		2			123	3
Department Management	3	9	2	8	199	19
Design	32	21	63	39	433	106
Editorial	11	16	47	46	490	47
Engineering / DevOps	7	10	11	7	214	20
Environment / DMP	13	7	36	5	167	89
Facilities	3	2	2	7	331	12
Flame Artist	2				57	10
FX / Simulation	28	19	39	5	281	57
Groom	1		6	1	28	10
Human Resources	6	10	7	11	205	27
Internship	5	4	3	5	39	17
IT	14	20	42	15	406	63
Layout	23	3	2	14	128	65
Leadership	31	47	33	47	599	65
Learning & Development	1			1	16	4
Legal	5	2	2	1	62	13
Lighting TD	23	7	14	8	230	74
Marketing	8	8	17	10	261	35
Matchmove / Tracking			13		44	
Media Systems	4	10	1	2	96	19
Model / Texture / Asset	15	7	29	12	250	69
Motion Capture			1		53	1
Pipeline	8	16	12	12	174	35
Previz / Postviz			2	6	95	7
Production Management	118	95	59	125	1,886	380
R&D	1	3		1	63	6
Realtime	6	1	3	2	89	8
Render Support			3	1	14	7
Resource Management	3	3		2	179	9
Rigging	10	2	12	23	71	38
Roto / Paint	6			9	182	60
Sound	8	15	12	9	200	48
Stereo					3	1
Story	14	7	8	32	125	30
VFX Artist / Generalist	6	8	44	4	121	24
VFX Supervision	9	13	9	11	255	29
Virtual Production	1	2		1	28	7
[Unknown]	4				9	7
Grand Total	669	562	860	713	11,391	2,231

Department	Munich	Paris	Prague	Stockholm	Stuttgart	Warsaw
Accounting	3	88	3	6	3	11
Admin	6	49	8	3	1	16
AI / ML		5		1	2	3
Analytics		9	1		2	
Animation	9	454	13	26	25	35
Business Development	1	36	4	4	5	12
CG / 3D Department	22	287	41	43	47	50
Client Relations		28	2	2	1	5
Color	12	34	7	1	1	4
Compositing / 2D	44	351	72	46	41	54
Creative / Art Direction	8	352	10	31	9	32
Creature TD / CFX	1	81	3	4	2	5
Data I/O	3	34	9	3	2	1
Department Management	11	52	3	4	4	17
Design	3	393	7	22	39	31
Editorial	8	133	7	12	3	11
Engineering / DevOps	9	69	5	11	14	8
Environment / DMP	3	134	7	5	3	7
Facilities		26	5	6	2	9
Flame Artist		26	7	1		1
FX / Simulation	18	135	17	13	16	15
Groom		25		1		2
Human Resources	5	65	11	12	9	12
Internship	2	49		10		4
IT	9	120	10	13	12	18
Layout	1	138	2	2	5	5
Leadership	23	262	18	43	22	53
Learning & Development		3		1		
Legal	2	55			1	2
Lighting TD	11	152	8	19	12	11
Marketing	13	108	6	9	6	11
Matchmove / Tracking	1	5	3	1	1	1
Media Systems	8	31	1	1	2	13
Model / Texture / Asset	6	207	8	13	10	13
Motion Capture		5	3	9		3
Pipeline	4	114	6	14	17	9
Previz / Postviz		21			1	3
Production Management	66	804	61	59	39	102
R&D	1	58	2	4	1	1
Realtime	1	33	7	7	5	7
Render Support		7				3
Resource Management		30	1	4		3
Rigging	2	68	3	9	4	5
Roto / Paint		14	2	2	4	3
Sound	8	38		5	2	4
Stereo		3				
Story	2	255		2	4	6
VFX Artist / Generalist	3	49	4	15	3	10
VFX Supervision	11	82	18	11	6	20
Virtual Production			7		1	1
[Unknown]	2	7			2	2
Grand Total	342	5,584	412	510	391	654

Source: HDRI Intelligence

Americas

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North America

Vancouver
Seattle
Portland
San Francisco
Los Angeles
Chicago
Toronto
Montreal
New York
Atlanta
Orlando
Mexico City

VFX & Animation People

12,500 3,200

Source: HDRI Intelligence

_PARTNERS IN STORYTELLING

MRX









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Spotlight: Canada



Veronique Tassart
Group Director, Strategic Projects
Cinesite

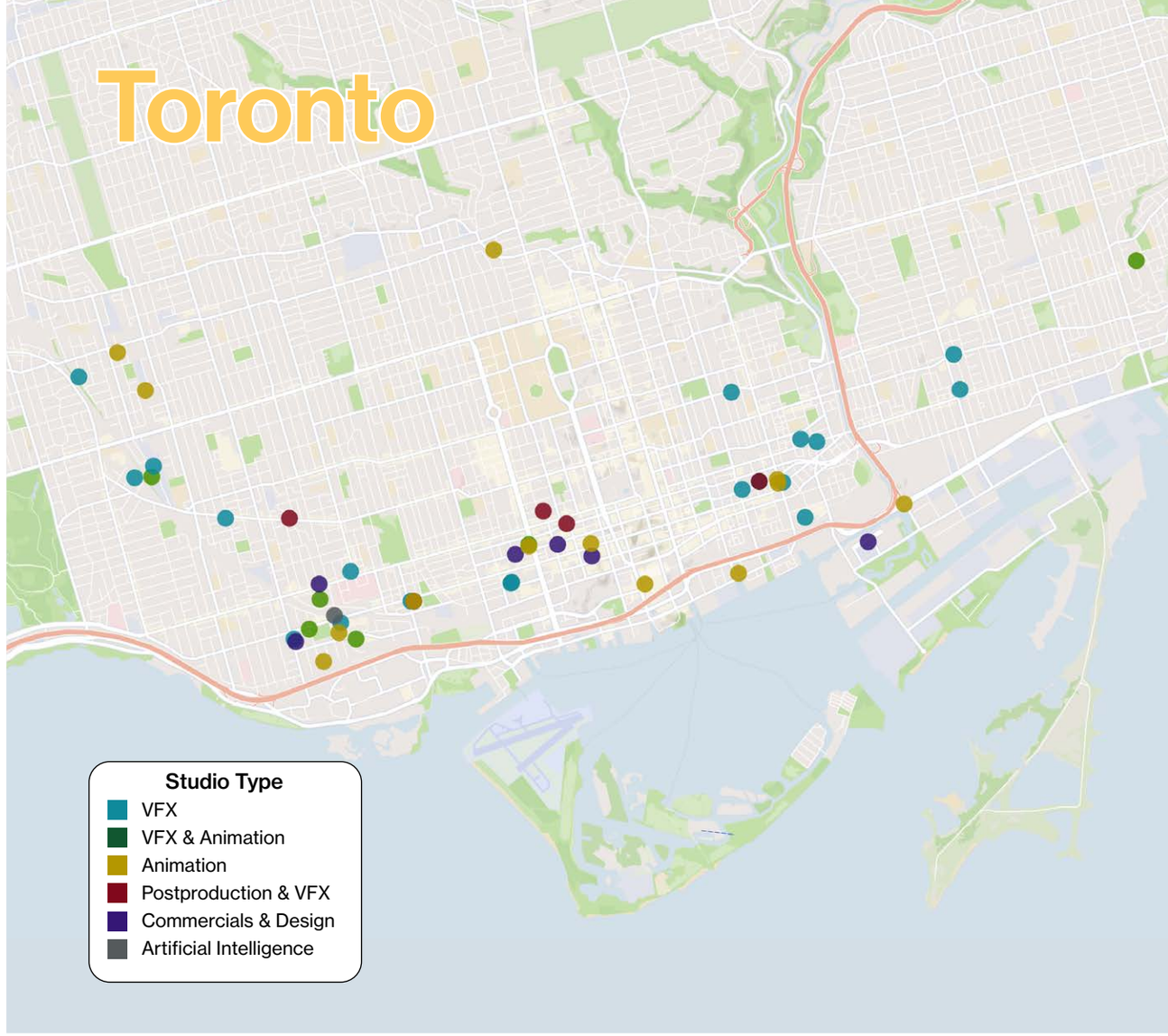
Following several tough years, the Canadian visual effects industry is seeing a resurgence throughout the latter half of 2025 continuing into the first half of 2026. This increased level of activity, driven by rising global levels of physical production, is being led by Vancouver's robust talent pool, time zone proximity and favourable tax credit environment. Toronto and Montreal are also stabilizing or seeing modest gains as the industry recalibrates and recovers from the impact of the post-strike environment.

The historic Hollywood Strikes of 2023 had a severe impact on the visual effects industry in Canada. This large-scale disruption has taken some time to work its way through the system. The new baseline of expected work has not returned to what it was during the Post-Pandemic streaming boom, and is not expected to reach those levels in the near future. With the bulk of commissions originating from American-based clientele, a distinct ripple effect has emerged; premium and specialized houses are reaching capacity rapidly, causing the excess volume to cascade down toward mid-sized operations. A key factor in this new landscape of capacity constraints is the record amount of downsizing experienced throughout 2023-2025. The total visual effects capacity in Canada will take some time to resume prior peak levels. However, there is evidence that workforce growth is now the theme in 2026.

The landscape is still evolving in each of the main hubs: Vancouver, Montreal and Toronto. The closure of major studios including Technicolor, Pixomondo, and On Animation affected the industry's workforce in every hub. Other studios decided to reduce their footprint, moving away from multiple locations and concentrating their operations in one instead, most often Vancouver. The workforce has also been affected by a shift in employment conditions, going from a strong market in which it was easier to get permanent positions and to have multiple offers, to a new market where the offers are more typically contract based and often short term.

Vancouver is the hub that is thriving the most at present, capitalizing on an established workforce, major studios having a footprint in the province, an increased incentive, and proximity to Hollywood (in location, language and time zone). The combined impact of these conditions is more work coming in. Senior staff, with strong experience and reputation, are being retained by employers and are difficult to hire for any studio in need.

Toronto has an abundance of studios, the majority operating at a small-to-medium scale. Most are small animation houses, commercial design boutiques, and specialized post-production suites. The industry in Toronto is shaped by the city's ecosystem revolving around a massive domestic television, advertising, and independent film market. These sectors demand quick turnarounds and high agility, which favors nimbler teams of 15 to 100 people rather than larger teams. Montreal has been a powerhouse in the industry, with most studios focused on VFX. The last couple of years have seen a significant labour reduction, driven by a downturn in work following the Hollywood strikes and a reduction in the tax incentive. The city has seen a few studios leaving and focusing operations in



Vancouver. Montreal studios of all sizes have contracted. The existing talent and relationships built over the years are still attracting work, but a lesser volume.

While the Visual Effects sector continues to navigate a complex recovery, the industry landscape for 2027 shows concrete signs of structural stabilization. Driven by a projected 7.2% to 10% annual market growth rate, Canada's primary production hubs are moving past survival mode into sustained long-term pipelines. Vancouver has fortified its global momentum as an elite hub for top-tier work, with major studios anchoring massive tentpoles like Sony's *Spider-Man: Beyond the Spider-Verse* and Walt Disney Animation's *Moana* series in the city. Meanwhile, Toronto and Montreal draw technically complex, high-budget projects. A prime example is Lionsgate's record-breaking biopic *Michael*, where a several Canadian studios teamed up to handle the intensive VFX work. Backed by world-class infrastructure and robust tax incentives, Canadian capacity, technical execution, and creative management rank at the peak of the global entertainment industry.





CASO
COMPUTER ANIMATION STUDIOS OF ONTARIO

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Spotlight: Mexico



Christian Hässig
Co-founder / Creative Technology Director & Postproduction Partner
hssg.ai / Fundación Arcadia / RawFX Studios

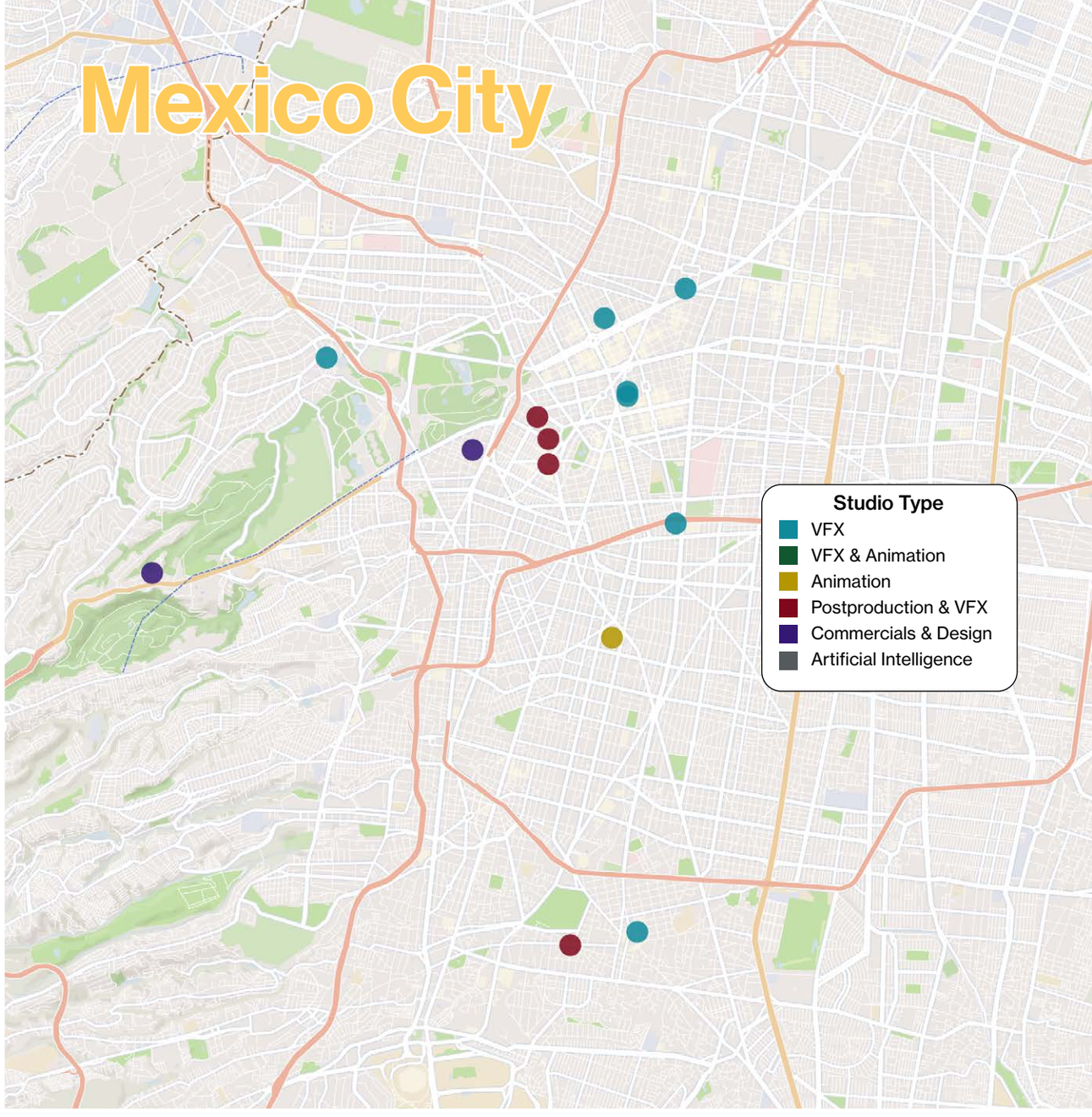
Several factors have played a role in shaping the Mexican and Latin American production and post-production market over the past few years. On the growth side, the COVID era created a unique set of circumstances: a dramatic increase in content consumption, coinciding with Mexico's comparatively flexible production regulations. This allowed the country to further establish its role as hub for Latin American content and attracting projects that might otherwise have been produced elsewhere. More recent discussions around production rebate incentives in Mexico, together with Netflix's announced investment of US$1 billion in Mexican productions, have reinforced the perception that the region remains an attractive destination for content creation.

At the same time, the post-pandemic correction in content spending, combined with rapid technological change, has led to budget compression, consolidation, and, in some cases, the closure of studios (not just in Mexico, but around the world). As larger international players increasingly turn their attention to Latin America, competition is likely to intensify. The industry's cycles of expansion and contraction have become more pronounced, making long-term planning increasingly difficult for studios here.

The most significant changes over the past two years have not been technological, but structural in nature. Rapid growth encouraged many studios to expand their teams, infrastructure, and operational capacity. And when the market corrected, these companies were forced to reassess assumptions that seemed reasonable only a short time earlier. Some adapted successfully. Others downsized or disappeared altogether. Many professionals began exploring organizational models that offered greater flexibility than the traditional studio structure.

This resonates with me on a personal level. What excites me most about the current moment is not any single tool or trend, but the growing ability to combine expertise from multiple domains in response to a rapidly changing market. My recent transition away from a traditional studio environment into several new roles with flexible groups and collectives of artists has given me the opportunity to build upon existing professional networks, assembling talent and expertise across advertising, animation, visual effects, and technology as projects require. Rather than concentrating every capability within a single organization, these structures allow for greater flexibility, while maintaining a cost structure better suited to an increasingly dynamic market.

Artificial intelligence is naturally part of this conversation, although perhaps not only in the way many outside the industry imagine. While AI continues to generate discussion around image creation, the most immediate impact I have seen has been operational rather than artistic. Across the industry, artists and studios are already using



AI-assisted tools to accelerate research, planning, documentation, and workflow management. In that sense, AI is less a revolution occurring in isolation and more one component of a broader movement toward greater flexibility and efficiency.

The last several years have demonstrated both the opportunities and risks associated with rapid growth. As a result, the industry's most important innovations may not be technological at all. They may be found in the ways artists, studios, and creative organizations choose to collaborate, scale, and respond to an increasingly dynamic marketplace. For me, this adaptation not only describes the industry's recent past, but also begins to lay out the roadmap for its future.

Spotlight: Chile



Tomas Roca
Founder and Owner
GarageVFX

In recent years, Chile has continued to establish itself as a reliable production destination with outstanding artistic and logistical capabilities for VFX and animation. Major streaming platforms and Producers from countries with very high production volumes like Mexico and the United States increasingly trust Chilean vendors to handle large, highly demanding projects. The quality of local productions made for Chilean audiences matches that of VFX work performed for international productions by Chilean studios. Chilean companies specialize in all kinds of projects: augmented reality, virtual production, generative AI, 2D and 3D animation, motion capture, environment scanning, colorization, and more.

Chile has a very dynamic and open economy. Being a relatively small country, the industry has developed strong capabilities for exporting our services internationally. We work extensively with Spanish-speaking countries, but there have also been major success stories with Asian countries such as Japan and Korea. While most of the industry is concentrated in Chile's capital, Santiago, there is also an important animation scene in the city of Valparaíso. Chile's excellent technical infrastructure, with extremely fast internet connections and almost complete nationwide coverage, has allowed artists from all parts of the country to participate in major productions. Supporting remote workers has become something of a specialty among Chilean studios.

AI has been welcomed as a technology that opens new opportunities and has accelerated many processes. Thanks to new workflows that incorporate AI, Chilean studios have found they can achieve better results in less time and handle a larger volume of projects. Chilean studios are developing their own tools to optimize workflows. AI is already an important part of these processes, including QC, pipeline management, internal communication, and production coordination. AI is not, however, used for the final creative result. VFX requires constant creative communication between many members of a production, and this is where the human artistic touch is still faster, more effective, and more efficient.

"The House of the Spirits" has been a landmark project for the industry in Chile. This 8-episode series for Amazon Prime was produced by Gaumont and Fábula (which is perhaps the most internationally recognized production company in Chile). The internationally acclaimed bestseller written by Isabel Allende was previously adapted into a Hollywood feature with major international actors. For the series, two Chilean and two Argentine VFX vendors (including Garage VFX) collaborated all the way from on-set supervision through to final delivery of nearly 1,500 high-end VFX shots, including set extensions, fully CGI environments, live-action integration, animal animation, crowds, face replacement, digital characters, and much more. It was a beautiful and extremely challenging project.

Several companies have taken important steps toward international presence. Production companies like Fábula, acclaimed animation studio PunkRobot, and motion graphics studio Smog — all of them internationally awarded — have helped position Chile as a respected and validated player in the global VFX and animation industry.



Source: HDRI Intelligence

Americas Data

North and South America

Department	Los Angeles	Montreal	New York	San Francisco	Toronto	Vancouver
Accounting	297	70	88	74	98	117
Admin	236	21	46	48	32	28
AI / ML	30	4	10	2	9	6
Analytics	26	19	14	12	11	12
Animation	603	457	140	196	305	1,321
Business Development	134	33	81	17	32	8
CG / 3D Department	206	150	76	47	83	146
Client Relations	115	9	53	4	83	1
Color	204	8	74	5	35	25
Compositing / 2D	370	557	186	66	318	860
Creative / Art Direction	843	86	264	100	151	138
Creature TD / CFX	111	145	4	41	25	260
Data I/O	145	20	34	9	32	24
Department Management	142	74	35	47	37	106
Design	797	128	243	112	162	189
Editorial	699	111	194	85	96	138
Engineering / DevOps	305	86	55	115	64	124
Environment / DMP	68	197	10	28	44	201
Facilities	131	62	40	63	27	40
Flame Artist	105	15	36		16	4
FX / Simulation	161	246	25	60	83	504
Groom	7	32		8	2	38
Human Resources	244	101	38	74	63	120
Internship	74	12	46	15	21	31
IT	488	138	81	135	132	191
Layout	103	99	8	43	66	250
Leadership	753	103	308	68	173	117
Learning & Development	20	8	1	8	2	12
Legal	93	3	19	17	33	4
Lighting TD	176	265	47	75	79	697
Marketing	243	38	86	68	102	12
Matchmove / Tracking	12	31	4	1	16	44
Media Systems	151	34	46	24	37	26
Model / Texture / Asset	192	208	25	56	95	716
Motion Capture	35	11	1	3		30
Pipeline	247	113	33	97	66	222
Previz / Postviz	148	7	5	6	11	44
Production Management	2,412	678	693	331	440	948
R&D	43	19	12	30	13	25
Realtime	52	35	28	5	34	33
Render Support	11	10	2	10	4	17
Resource Management	167	34	69	21	41	40
Rigging	34	67	7	7	51	194
Roto / Paint	25	46	23	18	8	60
Sound	151	42	52	15	55	6
Stereo	13	7		5	20	1
Story	895	26	70	84	100	168
VFX Artist / Generalist	117	37	26	41	36	82
VFX Supervision	169	76	56	40	33	111
Virtual Production	28	2	1	11	5	7
[Unknown]	12	5	6	1	3	2
Grand Total	12,843	4,785	3,501	2,448	3,484	8,500

Department	Bogotá	Buenos Aires	Mexico City	Santiago	São Paulo
Accounting	6	6	15	2	24
Admin	2	5	15	1	23
AI / ML		1			3
Analytics	1		5		11
Animation	28	26	31	44	60
Business Development	2	5	8	1	6
CG / 3D Department	11	24	12	16	36
Client Relations		4	3	1	14
Color	1	6	8	1	10
Compositing / 2D	32	34	51	17	50
Creative / Art Direction	7	22	24	12	70
Creature TD / CFX	1		1		3
Data I/O	2	3	4		7
Department Management	2	2	1		5
Design	15	18	47	13	83
Editorial	12	11	28	4	65
Engineering / DevOps		8	6		3
Environment / DMP	1	2	4		4
Facilities	1	3	10	1	5
Flame Artist	1		1		9
FX / Simulation	1	5	5		3
Human Resources	5	5	9	1	5
Internship	4	1	2	3	7
IT	4	7	12		15
Layout	5	4	5		19
Leadership	13	35	26	18	34
Learning & Development					3
Legal			3		8
Lighting TD	2	11	5	5	6
Marketing		7	6	1	24
Matchmove / Tracking	2	1			
Media Systems	1	2	5	2	12
Model / Texture / Asset	5	6	7	8	20
Motion Capture			1		
Pipeline	1	5	2	1	7
Previz / Postviz		1			
Production Management	36	70	123	43	183
R&D		1			6
Realtime	2	8	2	4	7
Render Support		1	1	1	3
Resource Management	2	2	6		4
Rigging	3	4	1	4	8
Roto / Paint	1	3	4	4	6
Sound	2	5	20	4	12
Story	3	8	14	10	24
VFX Artist / Generalist	8	8	24	4	11
VFX Supervision	4	8	7	1	8
Virtual Production			2		3
[Unknown]		1	3		3
Grand Total	229	389	569	227	932

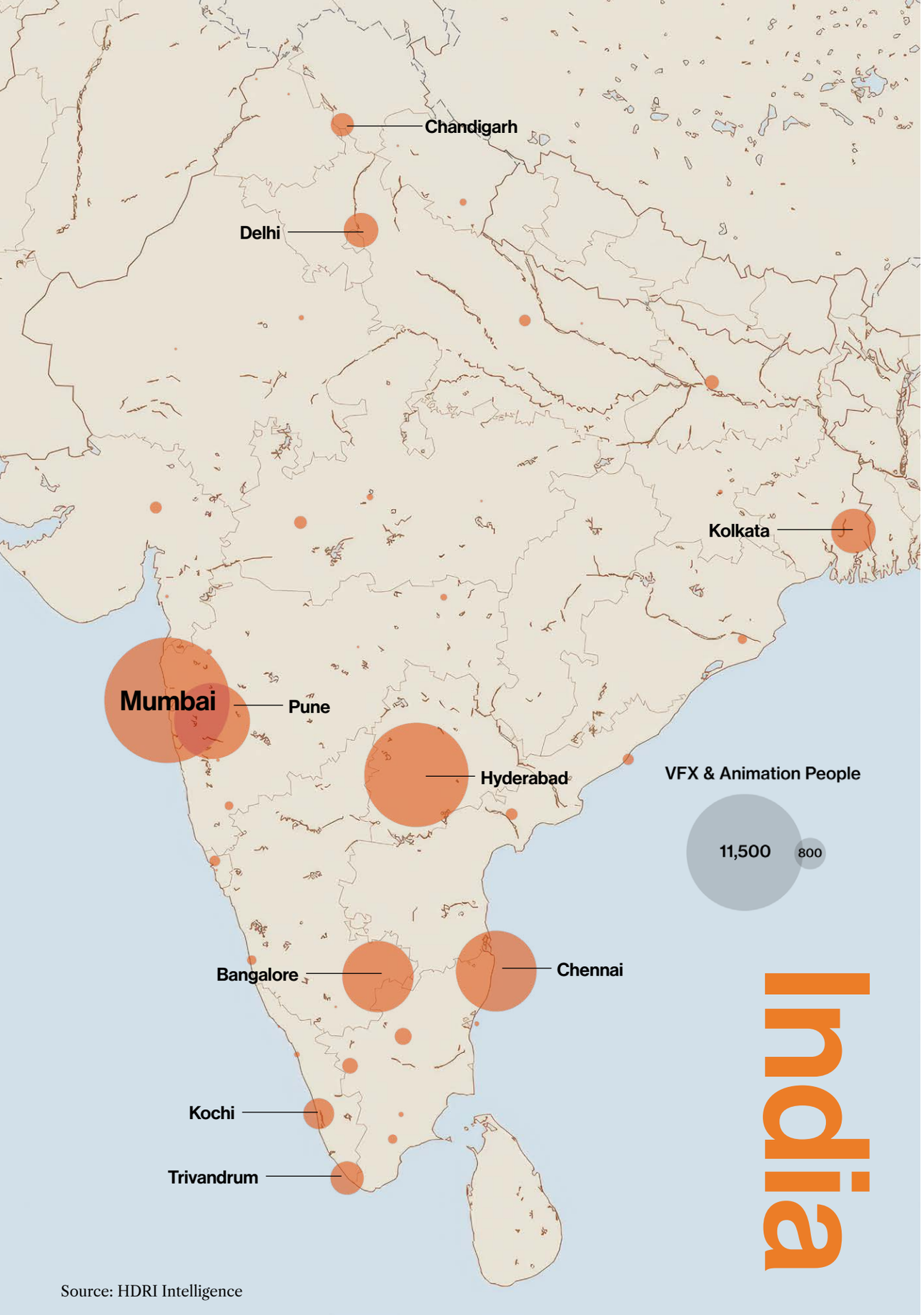
Source: HDRI Intelligence

India

CONTENTS

India Map 56

India Data 57



Source: HDRI Intelligence

India Data

Department	Bangalore	Chennai	Hyderabad	Mumbai	Pune
Accounting	13	23	36	110	31
Admin	16	41	49	129	36
AI / ML	2	5	15	40	9
Analytics	12	25	14	28	13
Animation	733	124	1,224	730	208
Business Development	14	31	29	81	23
CG / 3D Department	147	115	212	260	107
Client Relations	7	15	17	93	12
Color	1	15	6	56	6
Compositing / 2D	376	412	792	1,575	419
Creative / Art Direction	35	25	73	136	27
Creature TD / CFX	111	16	35	199	13
Data I/O	3	26	19	63	51
Department Management	38	40	61	175	41
Design	109	78	183	391	87
Editorial	16	71	67	283	32
Engineering / DevOps	59	68	64	81	57
Environment / DMP	103	42	73	279	23
Facilities	3	14	11	41	12
Flame Artist		2		57	5
FX / Simulation	126	74	151	300	32
Groom	29	2	16	27	
Human Resources	36	97	98	181	72
Internship	36	68	58	82	25
IT	85	109	154	235	95
Layout	24	23	102	193	13
Leadership	49	90	106	232	59
Learning & Development	10	15	11	13	3
Legal	2	2	7	12	2
Lighting TD	241	86	306	437	62
Marketing	16	35	44	96	34
Matchmove / Tracking	41	351	196	467	202
Media Systems	1	3	2	32	2
Model / Texture / Asset	368	72	331	520	74
Motion Capture	27	3	9	21	3
Pipeline	49	28	27	85	17
Previz / Postviz	1	7	8	33	
Production Management	238	340	368	993	241
R&D	8	7	7	8	1
Realtime	38	20	52	99	21
Render Support	10	9	17	56	16
Resource Management	13	17	16	64	11
Rigging	89	15	70	95	12
Roto / Paint	244	1.452	1.597	1.674	1.526
Sound	4	3	1	43	2
Stereo		22	15	30	120
Story	15	2	33	54	15
VFX Artist / Generalist	173	667	1.086	645	344
VFX Supervision	12	35	51	103	24
Virtual Production	2	1		12	
[Unknown]	9	10	24	20	8
Grand Total	3.794	4.853	7.943	11.669	4.248

Source: HDRI Intelligence

East & Southeast Asia

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East & SE Asia

Beijing
Seoul
Tokyo
Shanghai
Taipei
Hanoi
Manila
Bangkok
Ho Chi Minh City
Kuala Lumpur
Singapore
Jakarta

VFX & Animation People

1,100
100

Source: HDRI Intelligence

Spotlight: China



Chris Bremble
Founder & CEO
Base Media

Over the past two years, no single force has reshaped visual effects and post-production in China more than artificial intelligence — and the shift has less to do with the technology's maturity than with how fast the market has decided to price its labor around it. China is very much AI-first as its future priority. This means producers and content creators are looking for low- or no-cost content and lower- or no-cost post-production services. Post-production facilities are struggling with the reality of what AI can accomplish in a meaningful manner and a timely, schedule-driven process versus clients' and producers' demands to use AI or lower costs significantly.

The result is a confluence of headwinds. Animated films in mid-production are being asked to switch to fully AI post-production processes. Short-form micro-dramas are using AI-only post-production effects, and even live-action feature films are, to whatever degree possible, embracing AI — not for simple work, but in some cases for the most complex visual effects work.

This is my read of the market, but the external data points the same way. By early 2026, industry trackers were reporting more than 470 AI-generated micro-dramas releasing per day in China, and AI titles had climbed to roughly 38% of the top-100 short-drama chart — up from about 7% a year earlier. Domestic generative-video models — led by ByteDance's Seedance — have moved from experiment to default across large parts of the short-form pipeline, with state media and local-government subsidies actively accelerating adoption.

All of this means studios and studio owners face significant challenges, and artists in the industry face hurdles due to the lack of commitment from studio owners.

None of this is happening in a vacuum. Over the last two years the biggest change to the industry has been both a confidence in the output and quality of the Chinese industry and a pull-back in quantity. The studios in China have fallen on difficult times in the aftermath of COVID, and the willingness to invest in visual effects content and high quality has significantly diminished. At the same time, films like NeZha 2 have succeeded at the box office beyond expectations — grossing roughly $2.2 billion worldwide to become the highest-grossing animated film of all time — and this has given artists and studio owners hope for the future. But the present feels challenging.

The visual effects industry remains anchored in Beijing, with smaller facilities sprinkled across the country. Animation is more diffuse, with studios in Beijing, Suzhou, Nanjing, and Chengdu. Commercial post is mostly done in Shanghai, which also has a large video gaming industry. There had been an animation presence in Shanghai, but that ended with the pull-back of DreamWorks from the Oriental DreamWorks relationship in 2018.

China remains largely driven by the domestic market and domestic clients when it comes to the visual effects industry. There are very few companies that do international work outside of the gaming industry. In games, there are a number of studios that work for global brands and global clients on game production. Original Force in Nanjing is a leading example — delivering AAA game art and cinematics for the likes of Sony, Activision, and Rockstar, while also providing film and television animation services. China has its own international brands, like Genshin Impact, that also drive a lot of hiring and employment — but the majority of visual effects companies in China service Chinese films. My own company, BaseFX, is a notable exception. Until 2018, we had a 50-50 client split with Mainland and Hollywood projects. This changed that year with an industrywide crackdown on film finance and tax abuse, which froze investment and led to studio closures. BaseFX is now 100% focused on the US and European markets. Domestic clients are challenging for several reasons, the first and most important of which are the lack of a strong studio system to safeguard film budgets, the lack of a bond system to ensure productions get completed and the producers are financially responsible. Following the 2018 crackdown, China's VFX services sector was over-supplied through the early stages of the pandemic. The industry has since retreated in size and adopted a freelancer approach to hiring.

For the time being, animation — which has continued to thrive at the box office since NeZha — has carried the industry from a hiring and talent-development perspective, with several visual effects studios converting to animation studios. We expect to see more of that in the coming year, alongside gains in the gaming sector, which is returning to growth. China continues to have a large talent pool of artists. The key question going forward will be how and where those artists choose to deploy their talents.

Spotlight: Taiwan



Christopher Chen
Executive Producer
Reno Studios

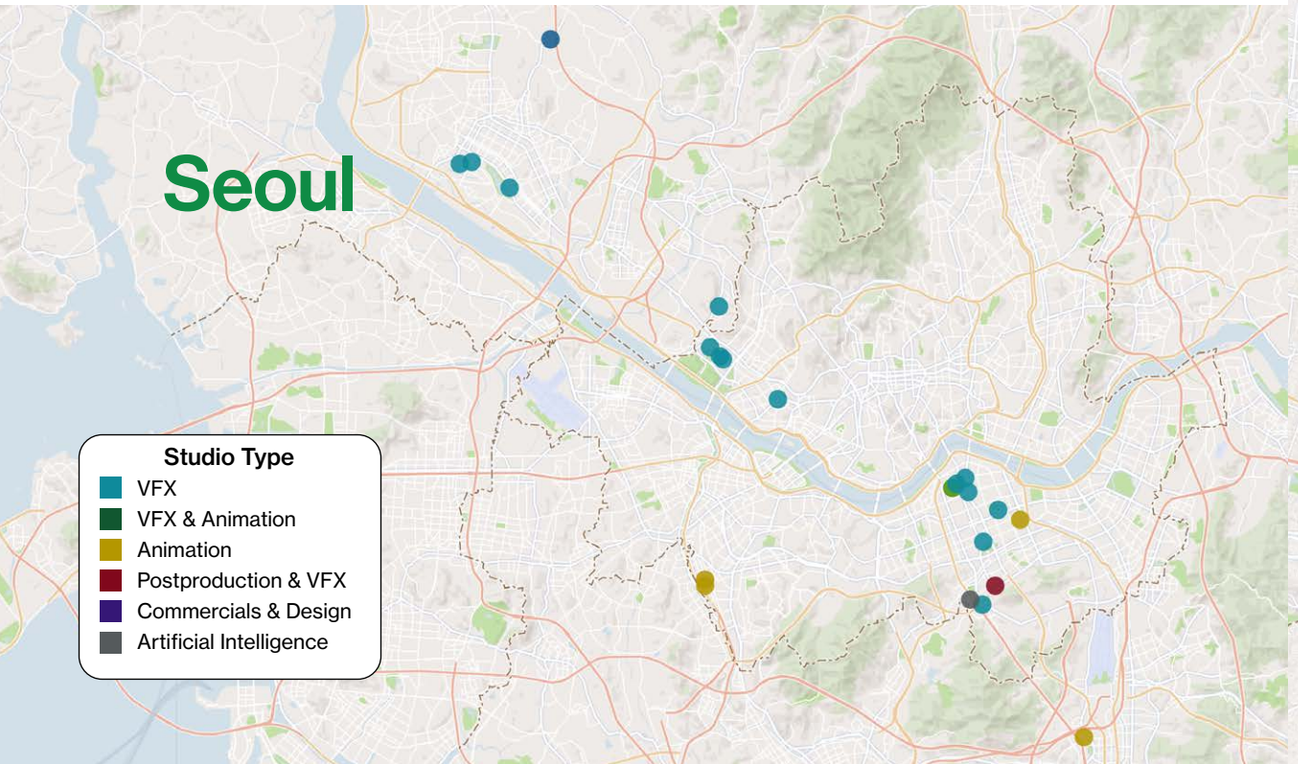
Taiwan's visual effects and animation industry is undergoing a significant strategic evolution. Historically reliant on the Mainland Chinese market due to cultural and linguistic ties, the industry has shifted its focus to the domestic Taiwanese production as its primary anchor, while diversifying its remaining international portfolios across Japan, Southeast Asia, and Europe. This shift is heavily accelerated by a steady influx of internationally experienced Taiwanese talent — artists, supervisors, and technical directors returning from major global facilities like ILM, Wētā FX, and Framestore. Their return (post-Covid, and post the 2023 Hollywood strikes) has dramatically strengthened local pipelines, raised technical benchmarks, and injected global production standards directly into the local ecosystem.

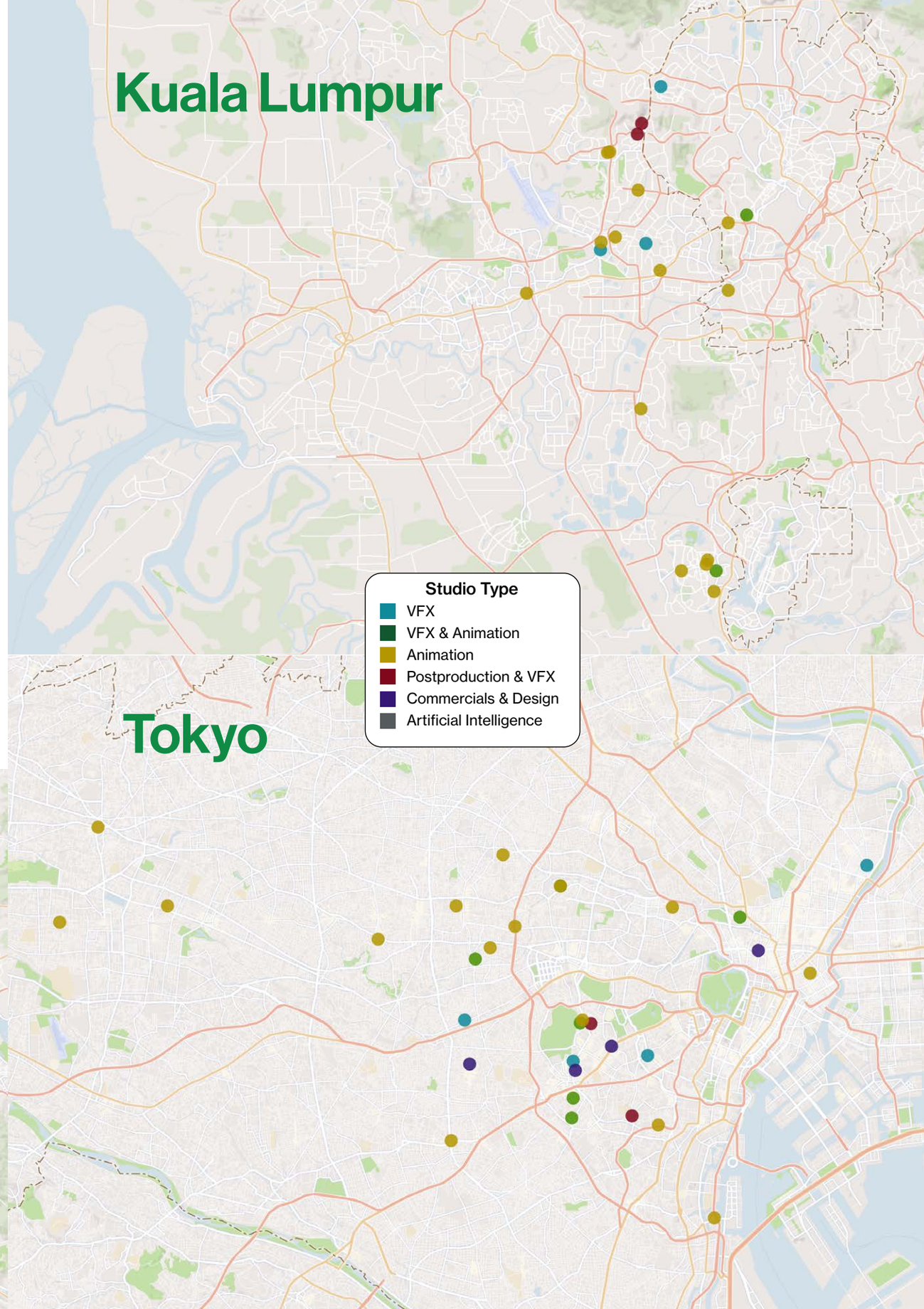
Production activity in Taiwan remains highly centralized, with roughly 70 percent of the industry concentrated in Taipei. As the country's financial and media capital, Taipei handles the management of most feature film, streaming series, broadcast, and commercial projects. However, specialized regional hubs are thriving too. Tainan has developed into a dedicated center for character animation, while Taichung focuses strictly on television

commercials and streaming series. Meanwhile, the southern port city of Kaohsiung has aggressively positioned itself as a hub for emerging technologies, investing heavily in advanced motion capture facilities and a growing virtual production ecosystem to attract regional co-productions. Uniquely, the tech hub of Hsinchu—home to TSMC, Taiwan's world-leading semiconductor industry—serves as a vital recruitment pool, supplying software developers and pipeline engineers to drive technical R&D.

Unlike many heavily export-driven Asian markets, Taiwan's ecosystem is anchored by domestic content. Approximately 70 percent of local VFX and animation work is generated by domestic feature films, television, and regional streaming content commissioned by platforms like Netflix Taiwan, PTS, Sony Columbia Taiwan and Vieshow Taiwan. This robust domestic demand has fueled highly ambitious genre projects. A major catalyst was the supernatural series Agent from Above, which required over 3,200 visual effects shots. The success of the series proved that local vendors can deliver international-caliber effects at scale, prompting platforms to greenlight high-budget genre series, including the upcoming sci-fi thriller miniseries Pacify. Outside of domestic content, Japan remains Taiwan's most vital international partner, accounting for roughly 20 percent of projects through deep-rooted animation outsourcing ties.

Technologically, local studios are rapidly adopting artificial intelligence, focusing heavily on production efficiency rather than content generation. AI tools are being deployed to automate repetitive tasks in roto, compositing, coding, and early-stage previsualization, allowing artists to dedicate more time to creative problem-solving. This forward-thinking mindset extends to business models; major local players are actively moving beyond the traditional service-provider framework, branching into original intellectual property, independent co-productions, and immersive media.





Asia Data

Including China, Japan, Thailand,
South Korea and Vietnam

Department	Bangkok	Beijing	Seoul	Tokyo
Accounting	10	9	3	4
Admin	21	5	5	11
AI / ML	2	1	11	2
Analytics	2		1	2
Animation	154	77	90	84
Business Development	8	8	16	11
CG / 3D Department	63	14	51	60
Client Relations	7	2		7
Color	7	1	2	6
Compositing / 2D	60	119	122	47
Creative / Art Direction	26	12	29	54
Creature TD / CFX	21	10	13	5
Data I/O		4	3	2
Department Management	7	8	37	30
Design	54	35	40	94
Editorial	11	11	8	22
Engineering / DevOps	35	1	19	78
Environment / DMP	5	25	21	17
Facilities	2	2	1	7
Flame Artist	3		1	2
FX / Simulation	23	49	63	34
Groom	6	1	3	
Human Resources	29	20	6	16
Internship	7	2	4	3
IT	23	15	18	76
Layout	17	22	11	16
Leadership	38	17	49	40
Learning & Development	1	2	2	
Legal	2	2	4	6
Lighting TD	36	32	61	20
Marketing	21	11	16	34
Matchmove / Tracking	12	9	18	1
Media Systems	2	1	1	9
Model / Texture / Asset	64	46	74	31
Motion Capture		1	3	
Pipeline	25	18	27	19
Previz / Postviz	3	11	10	1
Production Management	191	73	185	136
R&D	2	3	20	21
Realtime	14	5	13	10
Render Support	2	1		
Resource Management	5	5	9	13
Rigging	17	8	17	18
Roto / Paint	16	10	12	
Sound	2		2	1
Special Effects		2		
Stereo		1		
Story	8	7	10	5
VFX Artist / Generalist	32	14	32	28
VFX Supervision	3	23	38	11
Virtual Production		1	8	
[Unknown]	3	2	30	14
Grand Total	1,102	758	1,219	1,108

Source: HDRI Intelligence

The VFX Atlas shows you the landscape.

HDRI Intelligence shows you what's changing.



Market intelligence updated quarterly.
Deeper than annual reports.
Built for decisions that can't wait.

HDRI Intelligence

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Australia & New Zealand

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Australia & New Zealand Map 70

Australia & New Zealand Data 71



Source: HDRI Intelligence

Australia & New Zealand

Australia & New Zealand Data

Department	Adelaide	Brisbane	Melbourne	Sydney	Wellington
Accounting	2	6	7	31	11
Admin	1	3	10	13	6
AI / ML	8			2	1
Analytics		1		4	13
Animation	18	71	111	203	112
Business Development	3	3	4	10	1
CG / 3D Department	8	13	21	102	23
Client Relations			8	11	9
Color	1	3	1	5	4
Compositing / 2D	64	39	81	242	124
Creative / Art Direction	4	17	39	56	15
Creature TD / CFX	6	6	18	62	37
Data I/O	5	6	5	8	11
Department Management	5	3	16	29	47
Design	5	6	37	49	21
Editorial	7	20	29	42	16
Engineering / DevOps	8	7	15	35	56
Environment / DMP	6	8	18	35	25
Facilities	3	7	10	21	33
Flame Artist		2	1	6	
FX / Simulation	21	10	25	119	88
Groom	2	3	3	2	5
Human Resources	7	6	15	38	15
Internship	1	3	1	5	5
IT	12	7	16	71	87
Layout	18	9	22	67	45
Leadership	14	27	28	79	15
Learning & Development	1	1	1	4	5
Legal			1	3	7
Lighting TD	30	22	31	128	77
Marketing	3	3	4	14	13
Matchmove / Tracking	1		10	5	17
Media Systems	3	10		8	5
Model / Texture / Asset	24	16	24	129	108
Motion Capture			5	4	64
Pipeline	11	3	19	65	34
Previz / Postviz		3		8	5
Production Management	58	82	137	342	179
R&D	6		2	10	18
Realtime	1	4	3	19	2
Render Support	3	1	1	10	18
Resource Management	2	2	5	14	9
Rigging	6	10	21	29	3
Roto / Paint	5	2	10	27	41
Sound	2	8		11	4
Stereo					1
Story	3	11	10	29	1
VFX Artist / Generalist	5	5	3	34	10
VFX Supervision	7	5	10	33	31
Virtual Production				1	5
[Unknown]			1		
Grand Total	400	474	839	2,274	1,482

Source: HDRI Intelligence

Talent

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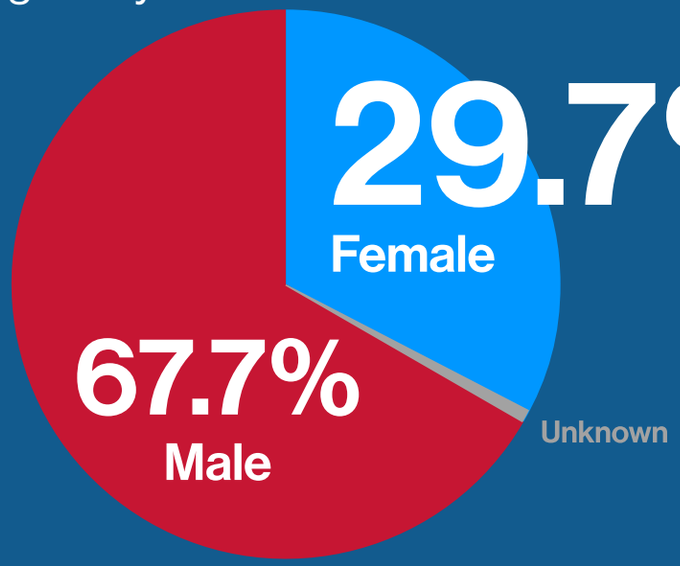
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Gender Balance

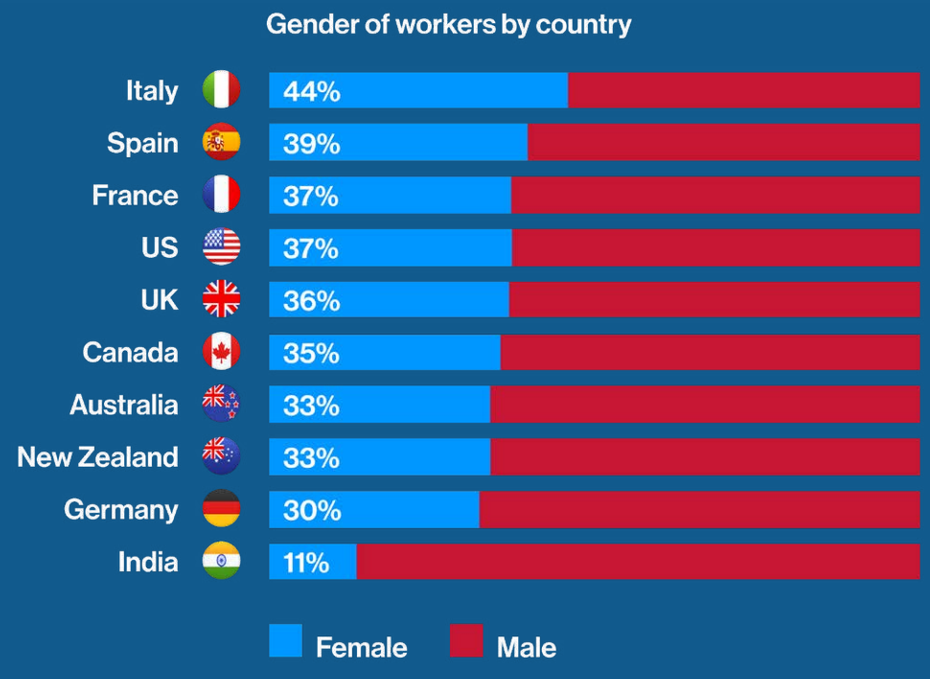
What's the gender balance in VFX and animation globally?



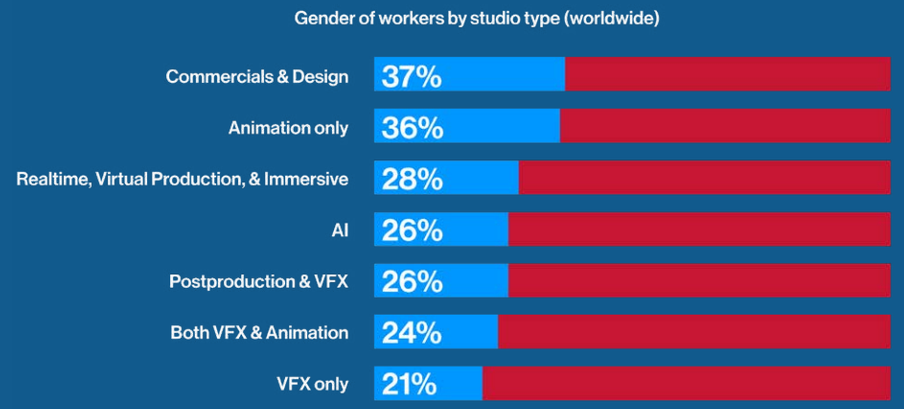
Data for 140,000+ VFX and animation professionals from more than 80 countries, collected May 2026.

One limitation of the data is that it doesn't allow us to identify non-binary people.

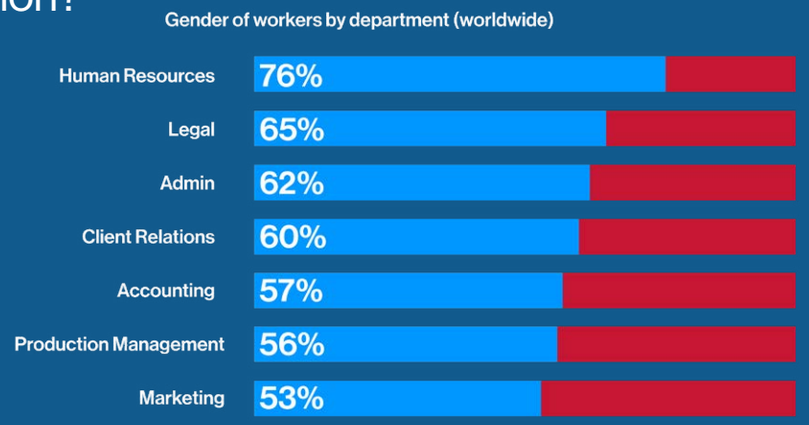
Italy, and Spain have the highest percentage of women in VFX and animation.



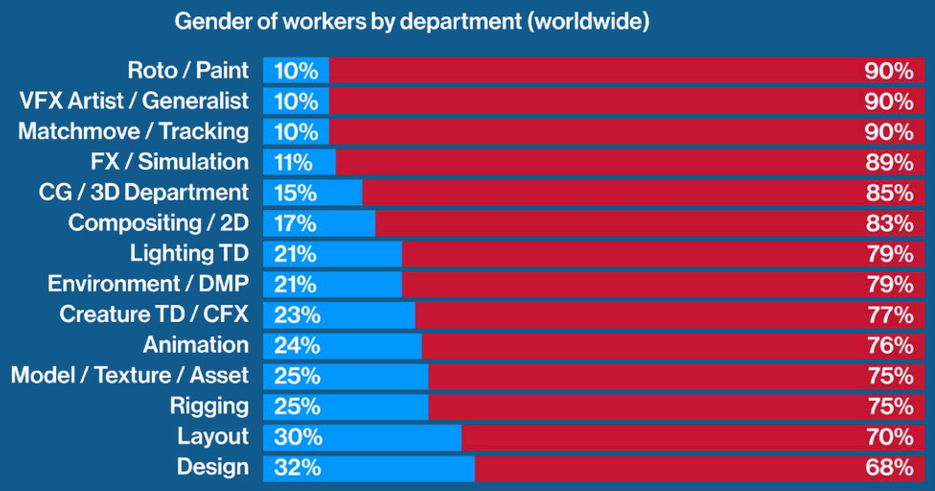
More women work at studios producing commercials and animated content than those specializing in VFX.



Which departments have more women in VFX and animation?



Artist departments in VFX and animation remain 70% - 90% male globally.



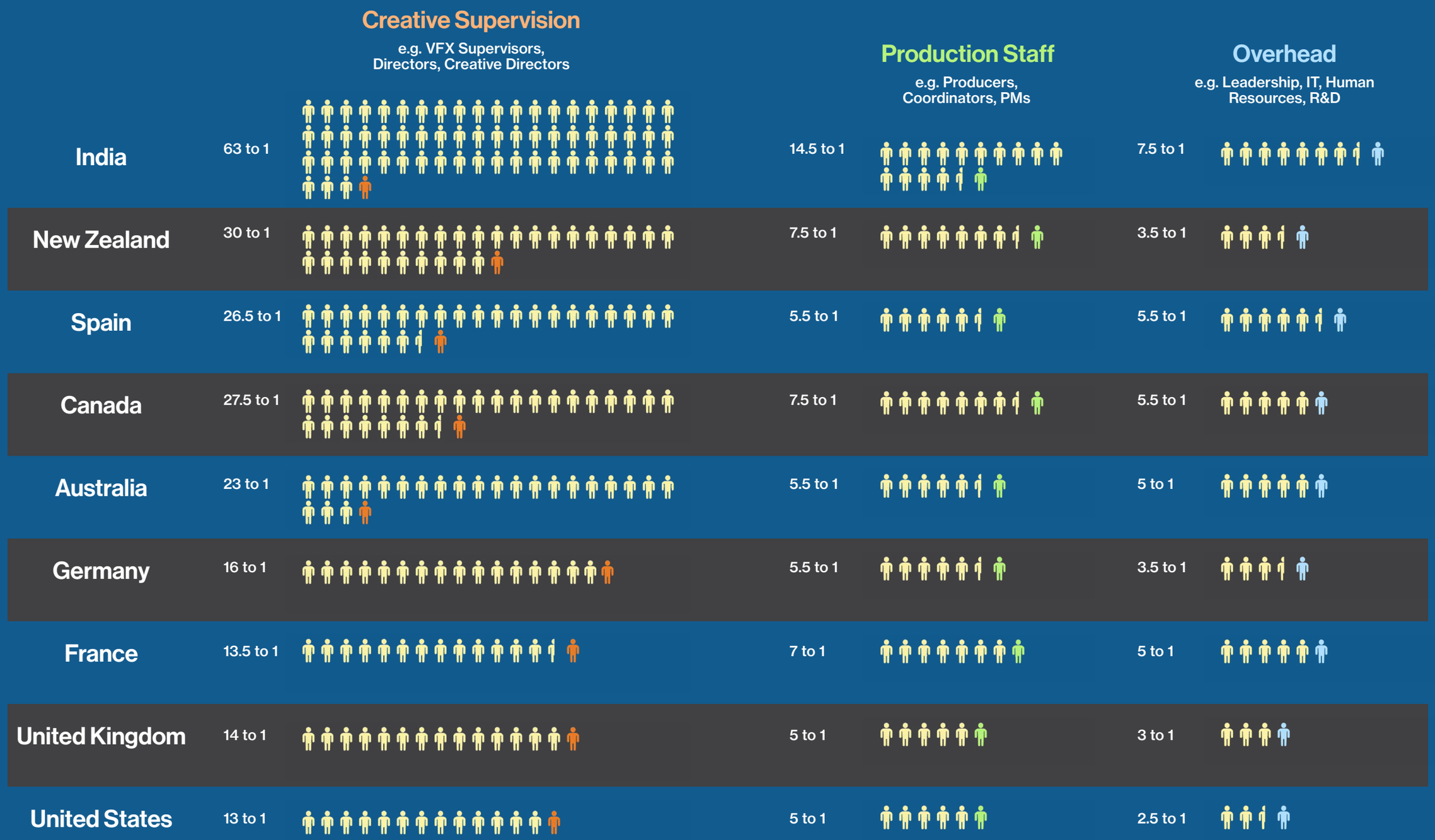
Source: HDRI Intelligence

Ratio of Roles

The ratio of Production Management, Creative Supervision, and overhead roles varies by country.

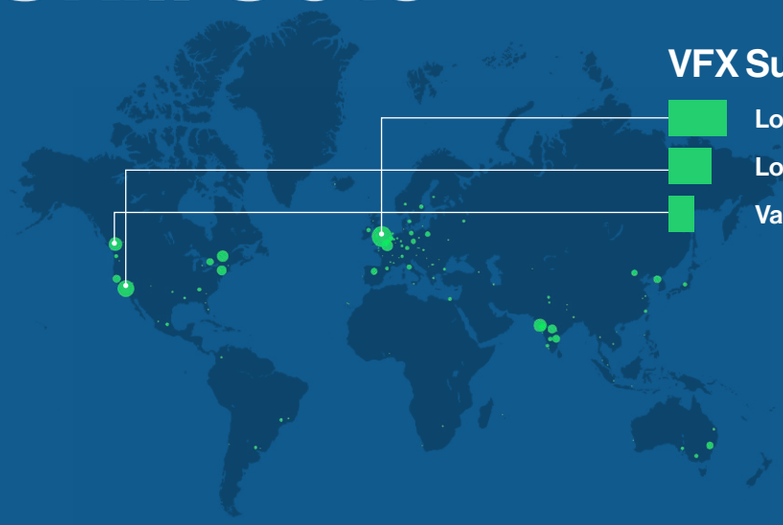
VFX studios that work closely with clients, handle complex projects, or manage remote teams often have a higher share of Creative Supervision and Production Management positions.

The ratio of overhead roles also depends on factors like overall company size, and the business environment in a particular country. These numbers do not inherently indicate good or bad performance; instead, they provide clues about the nature of the studios' work and the role they play in global operations.



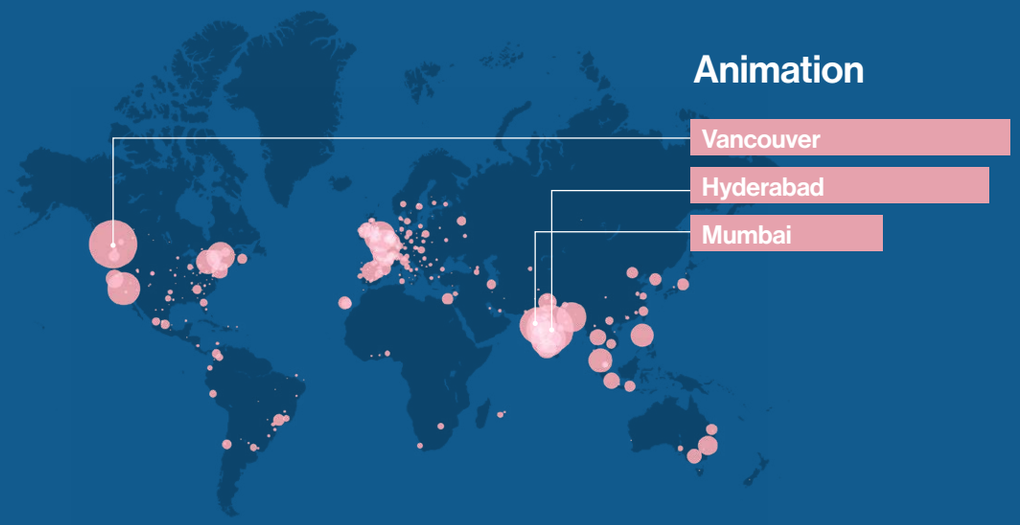
Source: HDRI Intelligence

Skill Sets



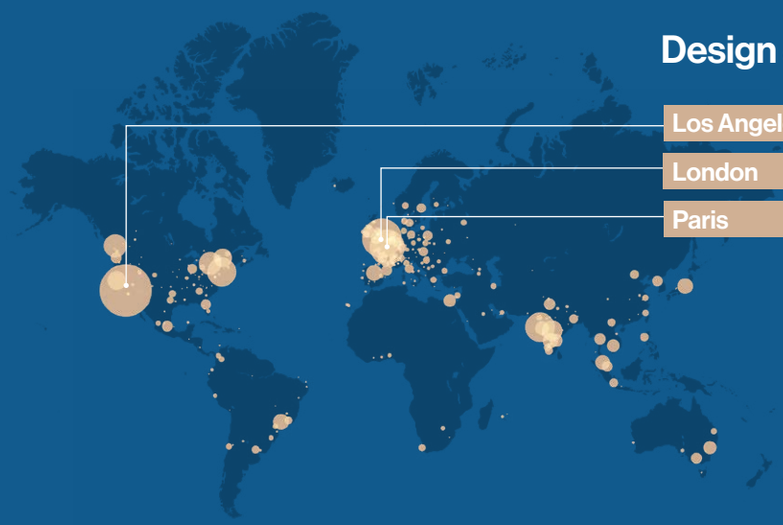
VFX Supervision

- London
- Los Angeles
- Vancouver



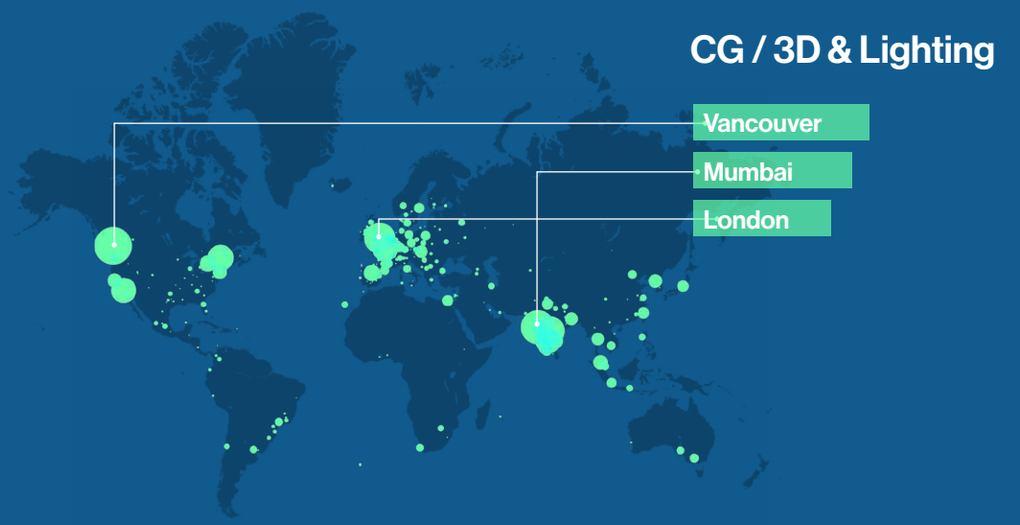
Animation

- Vancouver
- Hyderabad
- Mumbai



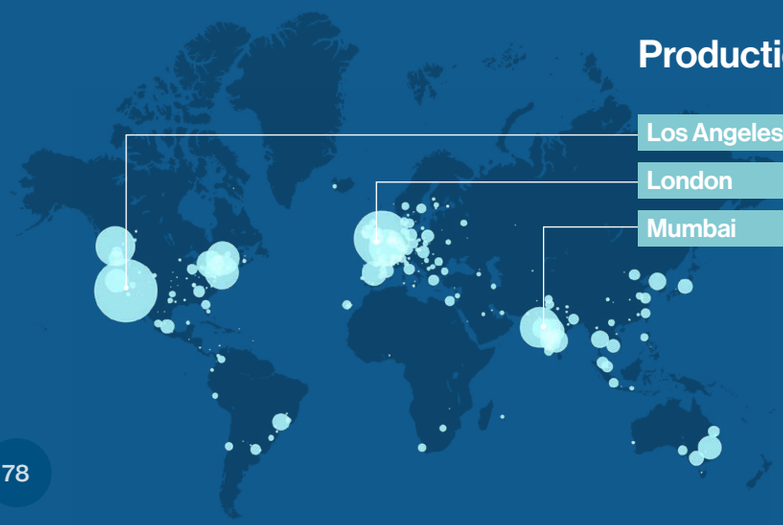
Design & Direction

- Los Angeles
- London
- Paris



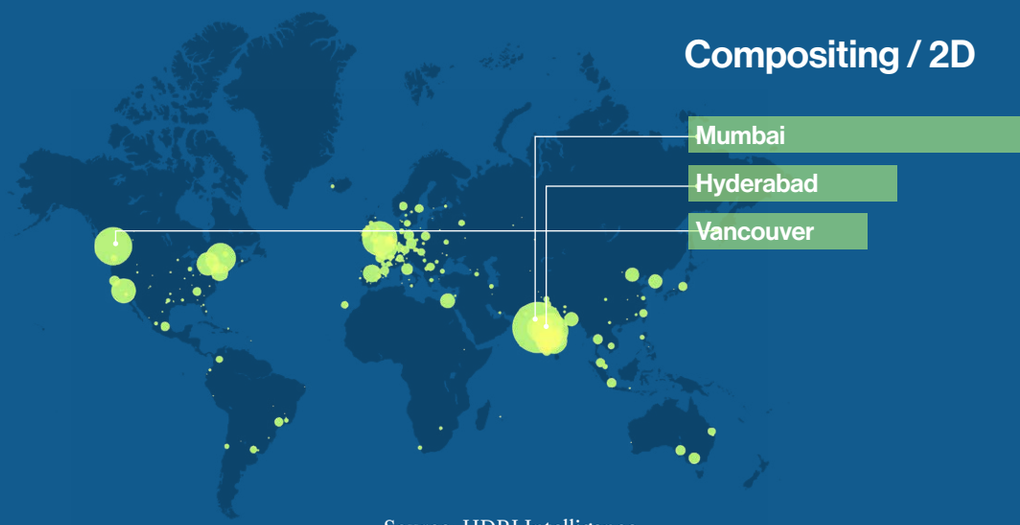
CG / 3D & Lighting

- Vancouver
- Mumbai
- London



Production Management

- Los Angeles
- London
- Mumbai

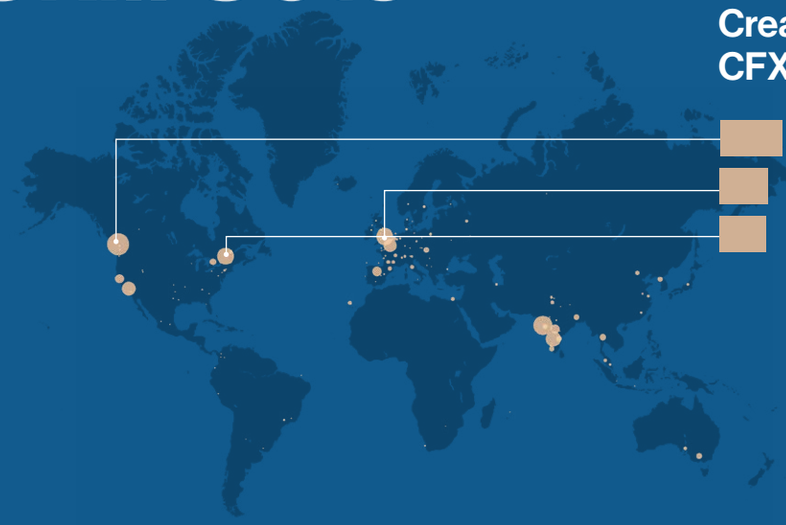


Compositing / 2D

- Mumbai
- Hyderabad
- Vancouver

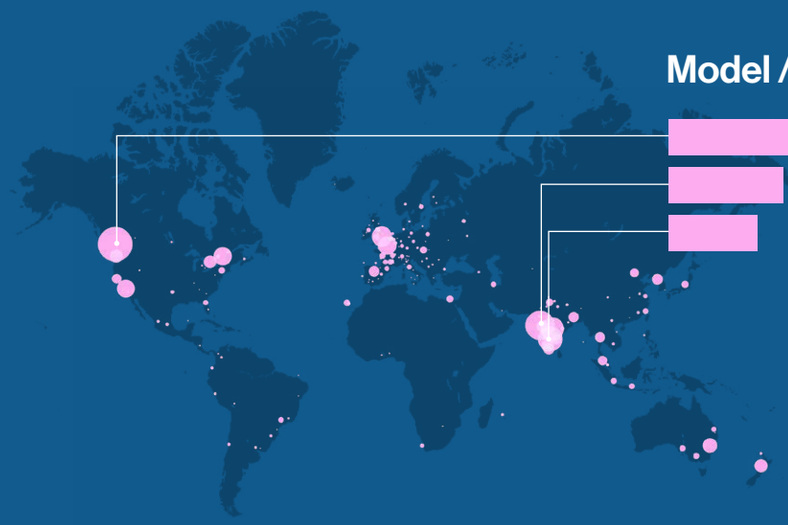
Source: HDRI Intelligence

Skill Sets



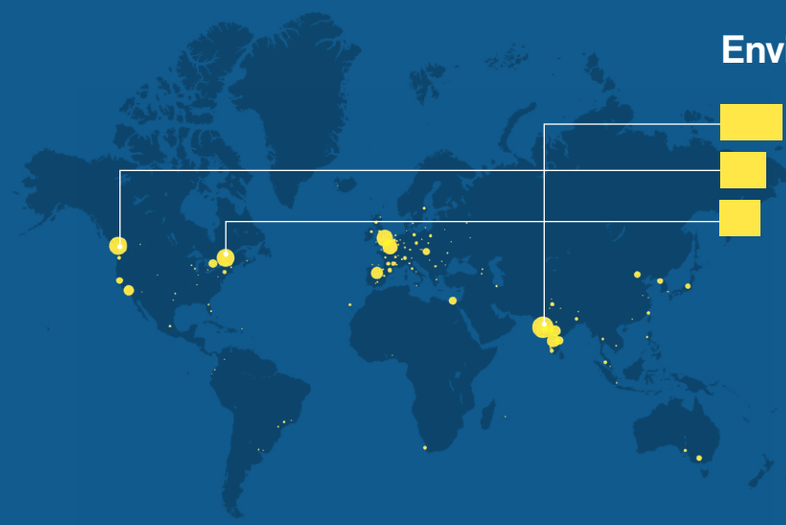
Creature TD / CFX & Groom

- Vancouver
- London
- Montreal



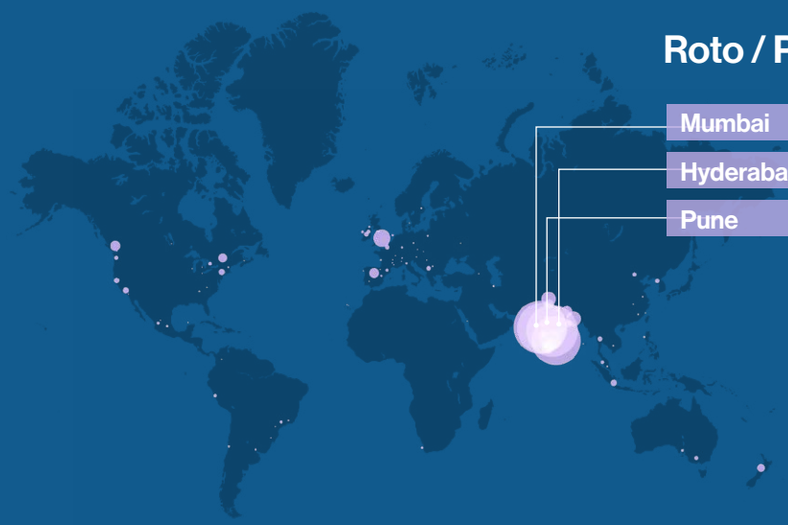
Model / Texture / Asset

- Vancouver
- Mumbai
- Bangalore



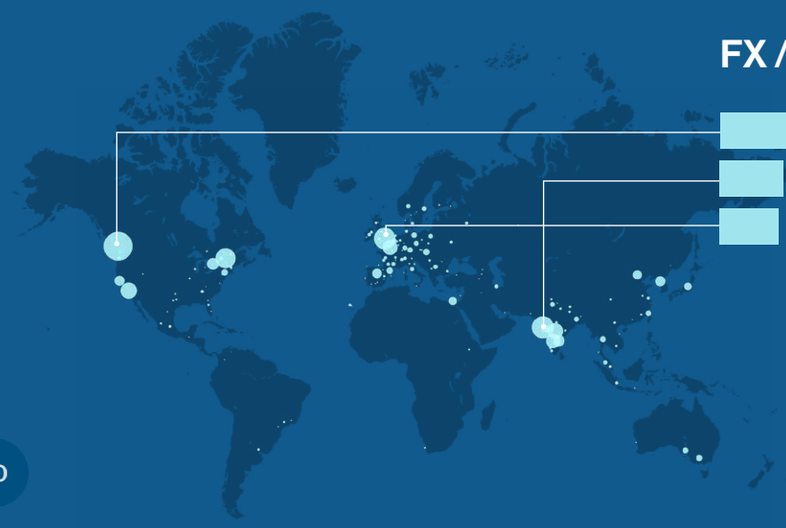
Environment / DMP

- Mumbai
- Vancouver
- Montreal



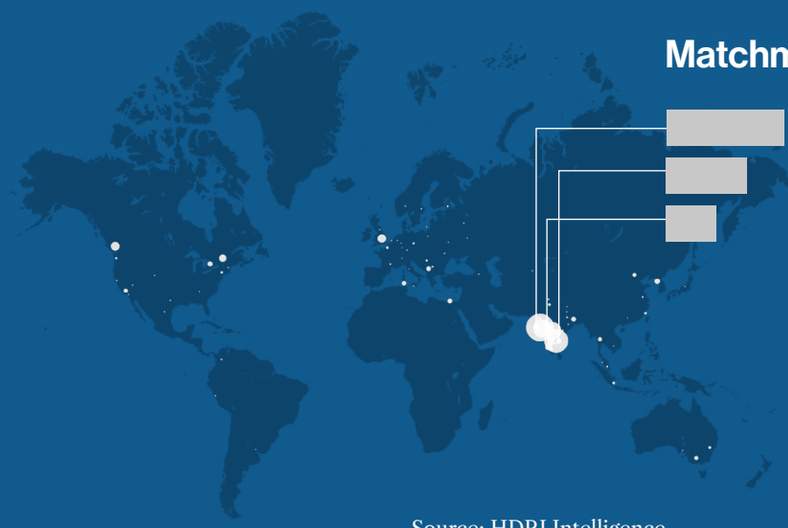
Roto / Paint

- Mumbai
- Hyderabad
- Pune



FX / Simulation

- Vancouver
- Mumbai
- London



Matchmove

- Mumbai
- Chennai
- Pune

Source: HDRI Intelligence

Companies

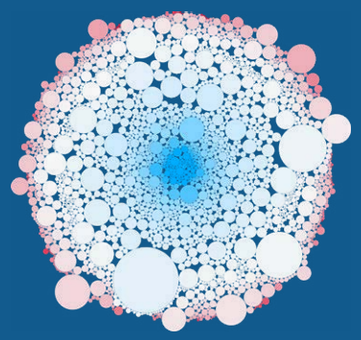
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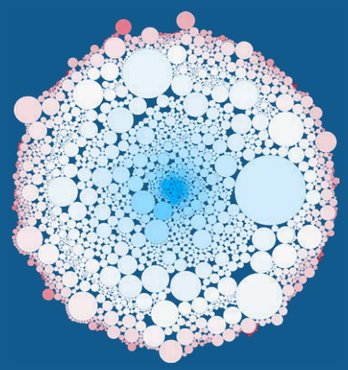
Company Growth

The bubble charts on these pages represent industry growth during each of the past four quarters.

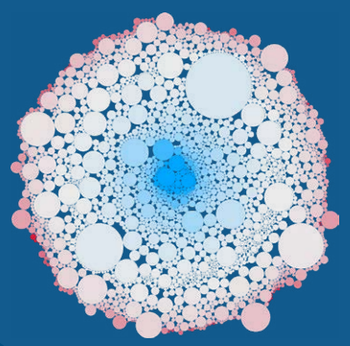
Blue indicates a company that has grown its headcount, while red indicates a company that has contracted. (Darker colors indicate a higher percentage change.)



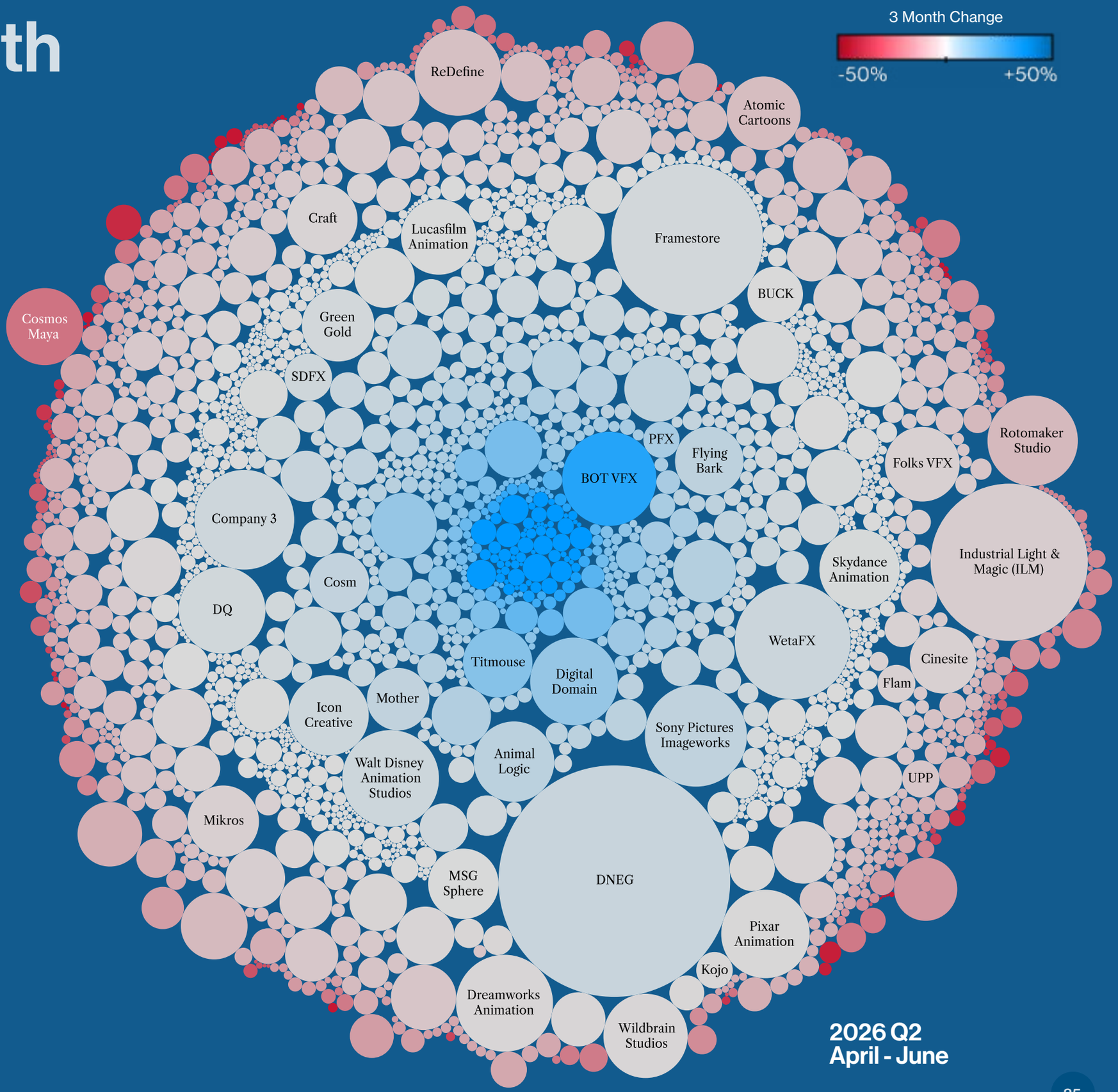
2025 Q3
July – September



2025 Q4
October – December

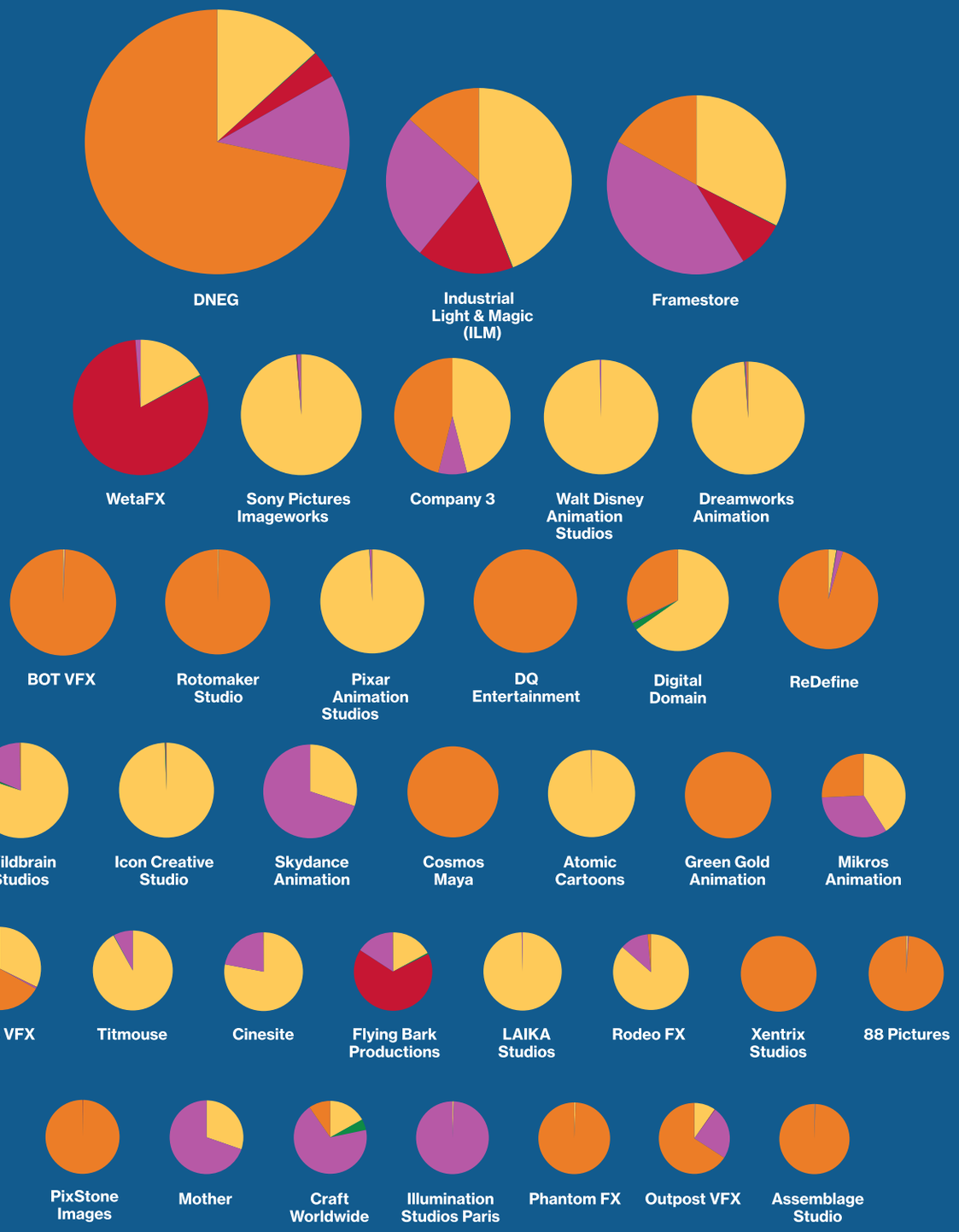


2026 Q1
January – March



Source: HDRI Intelligence

Studios by Headcount



Largest Studio Sites

		Estimated Headcount
Mumbai	DNEG	2643
	Framestore	531
	Redchillies VFX	490
	Cosmos Maya	502
Hyderabad	DQ Entertainment	1045
	Rotomaker Studio	1008
	Green Gold Animation	684
Chennai	BOT VFX	866
	DNEG	565
Bangalore	DNEG	847
	Xentrix Studios	482
Pune	Company 3	603
Wellington	Wētā FX	1307
Sydney	Industrial Light & Magic (ILM)	539
London	Framestore	1294
	Industrial Light & Magic (ILM)	857
	DNEG	706
Madrid	Skydance Animation	575
Paris	Illumination Studios Paris	500
Los Angeles	Dreamworks Animation	1148
	Disney Television Animation	441
	Walt Disney Animation Studios	969
San Francisco	Pixar Animation Studios	1006
	Lucasfilm Animation	477
Vancouver	Sony Pictures Imageworks	958
	Icon Creative Studio	863
	Industrial Light & Magic (ILM)	849
	Atomic Cartoons	691
Montreal	Framestore	681
Portland	LAIKA Studios	507

Source: HDRI Intelligence

Company Activity

Closed
Opened
Mergers & Acquisitions

Vancouver

- **Pixomondo Vancouver** (announced March 2026)
- **Ingenuity Studios** May 2026
- **Powerhouse VFX** rebranded as **Curated** July 2025
- **Atomic Cartoons**' parent company **Thunderbird** acquired by **Blue Ant Media** January 2026

Montreal

- **Pixomondo Montreal** (announced March 2026)

Los Angeles

- **Sony** announced plans to wind down **Pixomondo** in March 2026 after acquiring the VFX studio in October 2022.
- **Ingenuity Studios** May 2026
- **Silverlake Studios** July 2025
- **Pitch Black Group** launched visualization studio **Square One** (September 2025)
- Portland, Oregon based **Refuge VFX** announced plans to expand into California, as well as New York and New Jersey (May 2026)
- **A52** and **Elastic** became part of **MakeMake** (October 2025)
- **Netflix** owned **Scanline VFX** merged into **Eyeline Studios** after winding down Scanline's German operations (October 2026)
- **Light Iron** relaunched as an employee-owned company after parting ways with **Panavision** (May 2026). Other Light Iron offices including New York, Atlanta, and Toronto wound down previously.
- **Halon Entertainment** returned to independent ownership (July 2026)

Sheffield

- **Firebrand VFX** March 2026

Manchester

- **VineFX** May 2026
- **Picture Shop Manchester** became **Home Post Production** (October 2025)

Toronto

- **Pixomondo Toronto** (announced March 2026)
- **Ingenuity Studios** May 2026
- **Barnstorm VFX** July 2026
- **Powerhouse VFX** rebranded as **Curated** July 2025
- **Herne Hill Media** relaunched as **Mr. X** after reacquiring the Mr. X name from **Technicolor** (August 2025)

New York

- **Assembly** July 2025
- **Ingenuity Studios New York** May 2026
- **Mosaic Studios** July 2025
- **Powerhouse VFX**, part of Framestore / Company 3, rebranded globally as **Curated** (July 2025)

Dublin

- **Giant Animation Studios** November 2026
- **Enbarr** launched as part of the **Dream Machine FX** group April 2026

Stirling, Scotland

- **Wild Child Animation** was acquired by **Magic Light Pictures** after going into Administration in March 2026, and relaunched as **Stirling Animation Studio**.

Bristol

- **Picture Shop Bristol** became part of **Home Post Production** (March 2026)

London

- **Glassworks** closed their London headquarters shortly after winding down their studio in Amsterdam (August 2025). Their Barcelona office previously spun off as **MELT** in November 2024.
- **ENVY Group** placed **Halo Post Production** and sister post facility **Evolutions** in administration in December 2025 after acquiring them three months before. ENVY subsequently closed post house **Absolute** and its animation arm **Blind Pig** in May 2026
- **Daydreamer** January 2026
- **Pixomondo London** (announced March 2026)
- **Ingenuity Studios London** May 2026
- **No. 8** shuttered in June 2026. The company previously acquired JAMVFX in April 2025
- **BaseFX** January 2026
- **The Next Valley** May 2026
- **Dimension Studio** acquired by **Journey** December 2025

Amsterdam

- **Glassworks Amsterdam** Summer 2025
- **Filmmore Post Production** merged with **Flow Postproduction** (May 2026)

Antwerp

- **Flow Postproduction** joined with **Studio L'Equipe** and **MOS** to form an integrated postproduction group in December 2025. Flow previously acquired Dutch VFX studio **De Bont Digital** in July 2025. Creative design studio **TITLES** became **TITLES by Flow** around the same time.

Paris

- **Transperfect** announced plans to merge **MPC** and **The Mill** under The Mill brand (June 2026) after acquiring the French operations of both companies from **Technicolor** in 2025

Frankfurt

- **Pixomondo** (announced March 2026)

Stuttgart

- **Pixomondo** (announced March 2026)

Hyderabad

- **Netflix** owned **Eyeline Studios** opened a new office in Hyderabad (March 2026)

Bangalore

- **Astra Studios** July 2025
- **Rodeo FX** (announced April 2026)

Madrid

- **Metropolis VFX** launched by the **Dream Machine FX** group in collaboration with their 2024 acquisition **Important Looking Pirates** (December 2025)
- **Ánima Kitchent Madrid** acquired by DNEG June 2026

Jakarta

- **Ingenuity Studios Jakarta** support studio May 2026

Canary Islands

- **Ánima Kitchent**, the Spanish arm of Mexican animation company **Ánima**, was acquired by **DNEG**, giving the global VFX company a foothold in Spain and the Canary Islands (June 2026) The Canary Islands Special Zone (ZEC) offers one of the highest tax rebates for international VFX and Animation production in the world.

These pages show some of the studios that have opened, closed, merged, and been acquired over the past 12 months.

We make every effort to ensure that the information presented here is accurate as of the time of writing.

Source: HDRI Intelligence

Appendix

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Appendix

COMPANY TYPES

VFX • 860 Companies

Studios that specialize in creating **photo-real visual effects (VFX)** for live action film and high-end television (HETV).

Framestore

Image Engine Design

Rodeo FX

- Almost all VFX studios are service providers performing work-for-hire.
- Projects are creatively led by VFX Supervisors
- Mostly produce final on-screen imagery; a few focus on previz and concept design.
- VFX studios that also produce fully animated content are in a separate category.

Animation • 944 Companies

Studios that specialize in **animated content**– either 2D or 3D computer animation, or traditional animation supported by CG,

LAIKA Studios

Aardman Animation

Pixar Animation Studios

Walt Disney Animation Studios

Titmouse

- Many animation studios develop, license and distribute their own IP.
- Live action photography is generally not part of the final on-screen imagery produced by these studios.
- Projects are creatively led by Directors, not VFX Supervisors.
- Includes “hyper-real” animation that approaches photorealism while being fully animated.

VFX & Animation • 421 Companies

Studios creating **both photo-real VFX for live action productions and animated content.**

This includes several global-scale VFX studios who also produce fully animated content.

Industrial Light & Magic (ILM)

Wētā FX

DNEG

Sony Pictures Imageworks (SPI)

Postproduction & VFX• 262 Companies

Companies offering a wider range of postproduction services such as editorial, color, sound, digital intermediate and mastering, and also possess significant in-house VFX capability.

- Dedicated VFX roles may be a smaller part of these companies.

Imagica EMS

Fotokem/KMP Post

Company 3

Commercial & Design • 304 Companies

Companies that specialize in creating **on-screen advertising and high-end branded content.**

ARC Creative

A52

Scholar

Untold Studios

Pariah

House of Parliament

- Work in a range of styles that may include photo-real VFX, stylized, or fully animated content.
- Projects are often creatively led in-house by Creative Directors.
- Clients are typically brands, marketing departments, and agencies.
- Some of these studios offer a broad range of services including concept and motion design, postproduction and finishing, interactive and immersive brand experiences, overall direction and strategy.
- The Atlas dataset does not include companies that produce content for the web only.

Motion & Data Capture • 20 Companies

Specialists in **motion capture, 3D scanning** and other **data capture** techniques that supply these services to other studios producing the final on-screen imagery.

- Services include motion and facial capture, LIDAR and 3D scanning, drone surveys.
- These companies do not also create final imagery.

The Imaginarium Studios

Clear Angle Studios

House of Moves

Realtime, Virtual Production & Immersive • 109 Companies

Specialists in **virtual production, AR/VR/XR, realtime 3D, special venues, and live events** that use digital imagery.

- Realtime 3D graphics or immersive experiences are core to the service offering

Edge Visual

Dimension Studio

Moment Factory

Artificial Intelligence • 29 Companies

New for 2025, this category is for studios that focus on using **AI and ML** to partially replace traditional techniques in the VFX production workflow for entertainment and media projects.

- Studios in this category may use **AI / ML within traditional VFX pipelines**.
- AI / ML tools contribute significantly to ”final pixel” on-screen imagery, but may be used in combination with traditional VFX techniques.
- Some studios in this category may create content using **Generative AI.**
- Does not include companies focused on the development of tools and software who do not also deliver “final pixel” imagery.

Deep Voodoo

Flawless

Moonvalley

Metaphysic.ai

Appendix

ABOUT THE DATA

This Atlas is based on a study of over 140,000 VFX and animation professionals associated with 2,900 studios worldwide. Methodology is essentially the same as the 2025 edition, with a few improvements.

SCOPE

The study looks at workers at companies engaged in creating visual effects and/or animation. It does not include (1) client-side visual effects professionals, (2) companies that develop, commission, fund, and/or distribute content but do not directly create visual effects or animation, or (3) educational and government institutions related to the industry.

The Atlas defines visual effects as the process of combining elements of motion picture imagery, sometimes with additional elements created using a computer. The intention is usually for the resulting imagery to appear seamless or "photo-real." Visual effects studios are almost without exception vendors performing work for hire for production companies that develop, distribute, and own the intellectual property they create.

Animation studios, on the other hand, are more likely to develop, distribute, and have ownership of the intellectual property that they create. Writers, voice artists, and channel managers are just a few of the roles commonly found at animation studios that are rarely seen in-house at visual effects studios. While most of the animation studios in the Atlas focus largely or exclusively on 3D animation, several produce 2D animation, stop-motion animation, or work with puppets. Even if the animation itself is not computer-generated, these studios use digital techniques to clean up, composite, and enhance live action or stop motion photography.

Companies were grouped into 8 categories (see previous pages). The study looked at all employees at these companies, including those working in areas other than visual effects and animation (e.g. motion design, editorial, sound, creation, color, and business support functions).

SOURCES

All data used to create the maps, charts, and tables in the Atlas come from public sources, such as company websites and social media. Core data points are (1) job titles, (2) the city in which the worker is located, and (3) company affiliation. This data for individuals is cross-referenced against (4) company locations (sites) and (5) types of VFX and animation work produced by those companies. The entire dataset is refreshed every three months.

Companies mentioned in this atlas did not participate in the study, nor did they have an opportunity to review or validate the findings in this publication. A small number of public companies in the visual effects and animation industry, along with trade commissions, government groups, and unions, provide valuable public data on specific regions. This is excellent for checking the broad validity of the global data collected for the Atlas.

DATA CLEANING & ENRICHMENT

Location data and job titles were used to screen out irrelevant entries. Ultimately, over 70,000 entries have been screened out of the dataset over the past year to get to the 140,000+ entries in the most recent dataset. Job titles were used to categorize each entry into a department. Entries for suburbs of cities like Los Angeles, Vancouver, and Mumbai were aggregated into a "hub" for each city. Company addresses were used to geocode each studio site with latitude and longitude coordinates.

Gender data is added after the fact using first names and country. Unfortunately, this method does not recognize non-binary individuals. Data points are excluded if gender cannot be determined with a greater than 95% certainty based on the information available.

LIMITATIONS

The data only "shows what it shows." It says nothing explicit about, e.g. economic drivers of the industry, the financial performance of companies, or the capabilities of companies and talent in different parts of the world.

As with any sample, the data is an imperfect representation of the larger population. We cannot assume that companies and workers in all parts of the world use online services like social media as frequently, or in the same way.

The study focused on English language websites, which are less commonly used in some countries than others. Data used by this Atlas underestimates the number of visual effects and animation professionals in countries where fewer workers maintain professional profiles on English language social media.

Another important limitation is that the data is slower to reflect layoffs and unemployment than it is to capture hiring activity. We assume people are more likely to share publicly that they have a new job, and to do so promptly, than they are to share that they have lost a job or become unemployed.

The Atlas data tracks the size of the workforce in different cities, some percentage of whom may be between jobs at a given moment in time. The number of workers who no longer list a current role on their profiles gives an indication of changing employment levels. However, local workforce surveys likely provide a more accurate read on the actual percentage of people who are in or out of work.

Company Index

1920 8849 "+ SCALE" "Bezier Animation Studio",Glynos, George, & Co E.E. //kneeon 1000 Volt Post Production 10th Ave Productions 12field 19th Hole Studios 1MD 1st Ave Machine 2 Minutes 2 Oaks Productions 20stm 20th Television Animation 22 Dogs 23lunes Creative Animation Studio 24 Frames Factory 257 Studio 2BIG Production 2D3D Animations 2Heads 3 Doubles Producciones 3 Little Pix 3.0 Studio 321 Launch 37Degrees Studio 3D Emotion 3D Labz 3D Matchmovers 3D Maximal 3D Services India 3D Sparrow Group 3D Studio Tharidos Int. 3d2dfrente 3Dar 3DE 3DEXCITE 3P Studio 3ROCK Global 4.21 PRODUCTIONS 4th Creative Party 5 A.M. Studios 5149 Films 5Elements Entertainment 7Toonz 808 Ltd. 88 Pictures 880 Productions 9 Story Media Group 95 Animation Studio 9jiFX A Productions A-1 Pictures A.Film Production A/S A+C Studios a52 AA Studios (Artifex) Aaira FX Aardman Aaron Sims Creative AB VFX ABAM VFX Abano Productions SL Able & Baker Acamar Films Accel Media Ventures Limited ACE Image Factory ACHT Acme Pictures Active Animation Active Theory Adam Gault Studio Adamant VFX Add Fiction Adia Entertainment Adnet Global AOV Studios Adventeer Studios AEON Production After Party VFX After Silver Cloud Studio Afterlab AfterZ VFX Studio Aggressive agora.studio AIOI Studios AIRBAG VFX Aixsponza Ajax Creative Ajax VFX Akom Studio AL-ONE S.r.l. Alane Adams Studios Albedo VFX Alchemy 24 Alfred Imageworks Algous Studio Alibi Studios Alien Hand VFX Alien Studio Alien VFX Studio alien.vision Alive VFX Alkemy X All Animal Studio Alleglance Studios Aloha Animation Studio Alph Studios alphaVFX Alps Studios Alt Animation Alt.vfx Alter Ego Post Altered FX Alussein VFX Alzahra Studio Ambre Collective AMC Studio Ameyukti Studios AMGI Studios AMOPIX Amuse Animation anachronistic productions - CGI and VFX Analog Studio Andarta Pictures Angels & Demons Aniboxx Ltd AniBrain Aniburst Anima Estudios anima inc. Anima King Anima Kitchent Anima Vitae Point Animade Animagrad Animaj Animal Logic Animal Studios Animanostra Animar Studio, Animation Studio Animasia Studio Animasjonshuset Animated Storyboards Animation Arts Creative Animation Boss Animation Brewery Animation Cafe Animation Collective Animation Labs Animation Machine AnimationsFabrik Animatò Animatrik Film Design Animax FYB Studios Animaykadeh Studio Animonsta ANIMOON Animost Studio AnimWizards Animwood Studio Anomalyst Studio Anonymous Production (Singapore) Antares Image Antaviana VFX & Postproduction Anthem Studios AntiK VFX Studios AOP-Creatives - Studio AP Media Pte Ltd Aparato Apartment D Apeship Studios Apex VFX Apus Studio Aquarium Studios ARC Arc Creative Arcana Studio Archipicture Arcturus Ares Studio Argon Aria Animation Studio Aria Studios, Inc. Aries Epica Arketype Armada TMT Assemblage Studio Astatica Astra Studios Asymmetric Studios Ataboy Studios Atellier Studio Athar Media Atlanta VFX Atlantic Productions (VFX Division) Atlantis Animation Atlantiz Park Atmosphere VFX Atoll Studio Atomedge Studio Atomic Arts Atomic Cartoons Atomic Digital Design Attack Studios Attraktion! AupaStudio Austin Visuals AutoEdit Productions Automatik VFX Autonomy Autour de Minuit Autrechose AV Squad Avalon VFX AVYANA STUDIOS Pvt Ltd Awesome Incoporated Axio Azar Animation Studio B-water animation studios b.reX GmbH B2H STUDIOS PVT LTD Baboon Animation Backlight Studio BACKUP Bacol Animation Studio Bacon Bacon X BadClay Studio Badi Badi Baked Moon Studios Pvt.Ltd. Baked Studios Baldacci Animation Bandit Edit Banner Studios Banquet VFX Baobab Studios BARABOOM Bardel Entertainment BareBear production Barnstorm VFX Barraca Post Base FX Basilic Fly Batis 3D Design Bay81 Baywood Virtual FX Bazeto visual effects BCN Visuals BDS PRODUCTIONS, LLC Be Grizzlee BE NEXT VFX STUDIO Beakus BeastBells BeDigital Beehive Inc Beevision Productions Behind Believe.tv Bellolandia beloFX Bento Box Entertainment benuts bEpic GmbH Beview Beyond-FX Bhooshans JR BIEN Big Bad Boo Studios Big Bang Animation Studio Big Bang Box Big Block Big Cat Animation (Cairo) BIG COMPANY Big Film Design Big Jump Entertainment Big Lazy Panda Big Lazy Robot Big Studios (Toronto) Big Studios Animation (São Paulo) BigHugFX BigSharks Studio Private Limited Bigstar Binary Circus Binyan Studios Birddog Studios Birdland Animation Birdo Bizaar Studios Bizaroid Black and White VFX Studios Black Kite Studios Black Or Grey Black Point Black Sail Pictures BlackGinger Blacklist Blackmaria Studio Blackmeal Blackship VFX Blacksmith VFX Blackstone Studio VFX Bladeworks Post Production Blank Negatives (bN) BLATANT Bleed VFX Blend Flux Studios Blind Cat VFX Blind Visual Propaganda Inc Blink Industries Blinkink Blirp Bliss Interactive Blitz VFX Pvt Ltd Blockhead VFX Bloody bird Blow Studio Blue Blaze Studios LLP Blue Faces BLUE MAGIC VFX Blue Ribbon Animation Blue Spirit Blue Vista Blue Zoo Animation Bluebells Animation Studio Bluebolt Bluemagic vfx Bluemount Productions BlueR Bluespec Digital Media BluFire Studios Blump Studio Blur Studio BLVD Boat media Bob Pictures Bobby Digital Studios Bobbypills BOL Creative Production House Bold Brush Bolder Bolt Studio BOMBILLO AMARILLO Bomper Studio Boniato Studio Bonjour Boo Productions Boogie Monster Design & Post Production Borderline Films Boss VFX Studio BOT (Guayaquil) BOT VFX Bottleship VFX Boulder Media Box Studio Boxel Studio BR3DB Brain Zoo Studios Brainstorm Digital Brainy Pixel Brand New Day Brand New School Branitlvfx Brazen Animation BRB Internacional BRD Studio Breitbild Visual Effects Brick Visual Brickyard VFX Brighton Zoo Brikk Animation och Film AB Brink Broderville Pictures Brown Bag Films Bruhma Studio Brunch studio Brut BT Studio Bubble Creations Digital Studios Bubble TV BUCK Buda Buf Compagnie Buff Motion BugpopFX Bumpybox Bunker NZ Bunker Visual Effects (Serbia) Busterwood BWA Studios By Fiction By The Booth C-Design Pvt Ltd C2C VFX Studio Cabbage Film Factory Cadence Effects Cadre Pictures Cajamanga Post Production Cake Calabash Caligari Film Camaradas Post Production Candyshot VFX Cannonball VFX Canoe Cantilever Group Limited Cantina Creative CAOZ Capital Studio Capraplanet Capsule Studio Capsule VFX Caravel Creative Studio Carbon Carburadores Carlailty Caribara Animation Cartobaleno Cartoon Conrad Productions Cartoon Network Studios Cartoon Saloon Cartuna Casablanca Casuarina Studios CatastrophicFX CatCow Studio Cause & Effect Productions Cause and FX CBS VFX Celluloid VFX Gmbh Centroid CG Folks CGCG CGEVVFX (Compagnie Generale Des Effets Visuels) CGF Visual Effects Studio CGS 3D Visual Effects Chapeau Studios Charlex Charuvi Design Labs Pvt. Ltd Chaya Pictures Company Limited Cheap Shot Ltd Checkpoint VFX Cheeky Little Cheer DigiArt Chemistry Film CherryCherry VFX Chicken Bone FX Studios Chocolate Studios Chocolate Tribe Chop Shop Post Chouette Studio Chromatica Church Edit CINAXIOM Cine Chromatix (VFX Division) Cine Game Studios Ciné Nissim Cine Post Production CINEGENCE Cinema Maquina CineMagix Labs Cinemotion Cinesite Cinetism CineVisualFX Circle Time Studio Circus Cirkus City Ink Studios Citystate Studio Clamp VFX Studio Clan Vfx Claynosaurz Clear Angle Studios Click 3X Clockwork Cloth Cat CloudHouse Animation Studios Cluster Studio Clutch Frame Clutch Studios Cocoa Coconut Bunch Creations CODE VFX STUDIOS Coffee & TV CoffeePost colormass Colorpix Studio Colory Animation Comen VFX Commotion Engine Company 3 Complete Post PTY Ltd. Composition Media Concave Art Production Congaz Connect Life VFX CONTROL Studio Cookie Studio Copenhagen Bombay Sweden Copenhagen Visual Copernicus Studio COPIRATE VFX Cora Post CoreyToons Correct Creative Productions CoSA VFX Cosm Cosmic Dino Studio Cosmic Vision Cosmo Av Cosmo Giantwheel Limited Cosmos Maya Courtroom Animation Cousin Bizarre Covert Crabs Studio Craft Worldwide Craft-VFX Crafty Apes Crater Studio Crave FX Crazy Animation Entertainment Crazy Boyz Entertainment Crazy Cub Animations Crazy Horse Effects Crazy Lad Animation Studio Create Creatfx Creative Capers Creative Conspiracy Creative Factory Creative Outpost Creative Planet Creative Post Creative Splash Creative Spline Creative Vfx Studios Creature Studio Creep CrewCuts CRI Studio CRITICA Ctrl Shift VFX Cube Cube VFX Cubica Cubo Magico Cuppa Coffee Animation Curated Curious Productions Custom Effects Cutting Edge CVD VFX Cyborn CYCLO VFX CYLNDR INDIA D-BUG Studios D-Facto Motion GmbH Dada ! Animation DAHOUSE Daily Madness Productions Dare Planet VFX & Animation Studio Darewise Dark Army Studio Dark Catt Studios Dark Circles Dark Matters Dark Shadow VFX Dark Slope Darling VFX Dash Dot Creations Day for Nite DAYWALKER Studios Dazzle Pictures Dbox Inc De Bont Digital DE-YAN de:work Deage Digital Studios LLP Deccan Dreams DEED DeeDee Animation Studio Deep Animation Deep Voodoo Deeproot Studios DEF2SHOOT Visual Effects Definite Studios DELI creative Deluxe Demente Animation Studio Den Siste Skilling Detuco Devastudios, Inc. DEVCO Studios Device Dexter VFX Dhruvfx Diaframma Digibricks Entertainments Pvt Ltd DIGIC Pictures Digidelic Co., Ltd. Digikore Studios Digipost Studios Digital Apes Digital Art Studio_ES Digital Asset Tailors Digital Banana Digital Beauty Work Digital Brew Digital Domain Digital Frontier Digital Frontier FX Digital Golem Digital Gravity GmbH - Film-/ Contentagentur Digital Idea Digital Image Studios Digital Kitchen Digital Light Studio Digital Magic Effect House Co Digital Post Digital Realism Digital Ronin Digital Sandbox Digital Storm Pictures Digital Wizards Studios DigitalFilm Tree Digiteyes DigiToonz Dimension Studio Dinamita Animación Dinamita Post DISAUTHORITY LTD. Discreet Arts Disguise Disney Television Animation Disnosc Distillery VFX District Zero Ditus Studio Divine Robot Divinity Pictures LLP DIVO Post Production Dlp Paris DNEG Do it Creative DØ Postproduction Doberman Pictures Dog Ears DogHead Animations Doghouse Films Doghouse Post Production Dokard Entertainment Don Dada Studio Dotmill Dotpictures Dots House DOUBLE CLICK VFX DozeFace Animation Lab Dpt. DQ Entertainment Dr. D Studios Dr. Picture Studios Dr. Platypus & Ms. Wombat Draftoon Animation Dragon Studios Drawesome Pictures DRAWIZ Dream and Motion Dream Engine Animation Studio Dream Farm Studios Dream Ratio Dream VFX Studio Dream/Machine FX Dreamspark Dreamwall Dreamworks Animation Dress Code Dsquare VFX DT Studio (belonging to Interate Corp) DTM (Digital Turbo Media) Duck Factory Duncan Studio Dupe VFX Dupondi Studio Dupp Film Dwarf Animation Studio DZK filmes Eagle Eye Film Eaglet Films Limited East Side Effects Ebal Studios Echelle animation EddyStudio Edge VFX Studio Edge Visual EDGLRD EDISEN Efectoscopio Effetti Digitali Italiani (EDI) Effigy 3D EFX Magic Egg Post Production and VFX Eggplant Picture & Sound EggWhite VFX Studio EGM Studio EGoFILM Eilan Digital Pvt. Ltd Eisko EJT-Labo ! Pomenons-nous dans les bois Ekstasy El Birque Animaciones El Guiri Studios El Ranchito Elamedia Estudios Elastic.tv Electric Theatre Collective Element X Elements VFX Elephant Goldfish Eleven Dragons Eleven FX ELIWOOD STUDIO ElixirFX ELK Studios Elliot Animation Ellipse Studio Paris elmelonmolon Emitter.tv Enanimation Enbarr Enclume Animation Enspire Studio eNStudios Enter Yes Entraved Pvt. Ltd Entropico Entropy Studio Envision VFX Envy Epic Shepherd Epics Fx Studios Epicure Studio EPlus Studio essencecartoon Estudio Guarda ETRA DREAMS PRIVATE LIMITED Everest Evil Eye Pictures EVO Excuse My French VFX Exodo Animation Expanse Eye Candy Animation Eye Candy Film Eye Present Eyebolls Eyeline Studios FabFX Fable House FableFX Fabrika Fabrique Fantastique Factory Create Factory VFX Fade In Studio Fair Picture Studios Fake Production Fake Studio Falcon's Creative Group Fall Off the Wall Fametoonz Famous House of Artists Famulus Media FaroVFX - Laithaus FAT BOX FatBelly VFX Fatcat VFX Fathom FAUBOURG Favorite Color Feather VFX Studio Feed Me Light Felix & Paul Studios Feral Child Animation Fern Feroz Carmesi Fettle Animation Filament Post Production Film Direction FX Filmic Art Filmiki Productions Fillmmore Fin Design + Effects Final Frontier Final Pixel Final Post Ltd Finito Films Firebrand VFX Firefly Creative Studio Firegrader Fireplace Firm Studio First Element Fish Films Fix Studio VFX fixFX Flam Flambo Animation Flamboyant Paradise Flaming Frames Flare Studio Flat Parioli Digital Post Flavor TV Flowlease AI Flick Studios Pvt. Ltd. FlickerLab Flickerpix Animations Flipbook Studio Flo VFX Float 4 Floating House VFX Floating Rock Studio Flow Effects Flow Postproduction Floyd County Productions FluiidMask Flux Animation Studio Fly Studio (Kuala Lumpur) Fly Studio (Montreal) Flying Bark Productions Flying Duck Studio Lab Flying Monkey Pictures Focus VFX Fokys Studio Foliascope Folimage Folivari Folks VFX Forager Collective Formation Effects FormTroopers FornoFX Fort York VFX Fortiche Animation Foss Productions FOST Fotokem Fourth Dimension Visual Effects Fourth Wall Fourthedesign Fox Television Animation FP Multimedia Fractal Picture Frame 48 Frame by Frame Frame Founder Frame Kollektiv FRAME MACHINE Frame X VFX Studio FrameBreed Framehold VFX Frames Flick Studios Framestore Freakworks Frederator Networks, Inc. Free Your Mind Freefolk FRENDER Fried Frischvergiftung Frog Box Front VFX Frost VFX AB FrostFX FSM Fudge Animation FUELFX, LLC Fullscreen Furious FX FUSE Animation Future Associate Future House Studios FutureDeluxe FutureWorks Media FX Fantasy Studio FX House (Casablanca) FX House (Mumbai) FX3X Fygostudio G3D Studio Private Limited GABHA STUDIOS Gagarin Galactus Studio Gallus Entertainment Gao Shan Pictures GarageVFX Gaumont Animation GCI VFX PRIVATE LIMITED Gelarograce Studio Gemini Gentilhomme Gentle Giant Studios Genuispark GFM Animation GFZ Studios Ghost Ship VFX Giant Animation Giant Ant Giantstep GIF Studio Gigantes y Molinos Giggle Garage Gigglebug Entertainment Gimmick VFX GimpVille Girgit Studios Gizmo Animation Studio Glenda Studio Glimpse VFX Glitch Productions Global Mechanic Global Studios Global Visual FX Gloss Studio Glow Production Glowing Studio Gneiss Stuff VFX Go 2 Productions Inc. GO-N Productions Gobo Labs Goldcrest Post London Golden Robot Golden Wolf Goldtooth Golem-Studio (Toulouse) Good Job Studios Goodbye Kansas Goodman Brothers Gorilla Gorilla Post Production Gorilla Studio Graceful Monkey Gradient Effects Graphic India Pte. Ltd. Graphic Monk Productions Graphiti Multimedia Grass Jelly Gratiaverse Gravity Creative Space Greebl Studio Green Glow Films Green Gold Animation Green Street Pictures Greencard Pictures Greenscar VFX Greg Dyer Design Gretel Inc Grey Grid Studios Grim Griot Groove Grizzle Ltd Groove Jones Grupa Smacznego / GS Animation Gruppo Alcuni guessWho FX Gulliver Studios Gungnir Animation Studio Guru Studio Gutsy Animations Hahn Film AG Haika Studios Half Giant Halo Hues Halon Entertainment Hammer Creative Hammerhead Hampa Studio Hanka Animation Studios Hanna-Barbera Studios Europe Hanu Studios Happy Camper Media Happy Flamingos Happy Flyfish Happy Trails Animation Harbor Picture Company Hatch Studios Ltd Haymaker Haywood HaZimation Ltd Hecat Studio Heckler Helix Animation Hello Charlie Helmet Hercules Heretic Foundation Herringbone Animation Studios HFL Media Hi-Tech Animation Studio Hide & Seeds Production Hide The Zebra HiFi 3D Hilda Hinge Digital Histeria HiveFX Studioz HMX Media Hoak Films Hoaxland Hocus Focus Hocus Pocus Studio (Lyon) Hocus Pocus VFX Private Limited (Chennai) Hogarth Chennai Hogarth London Hoho Entertainment HollywoodDigitalVFXStudios Home Post Production HonarPooya Honeybee Studios Inc. Hong Li Animation Hook Hook Up Animation Hooligan Animation Hoop VFX Hootenanny Hopr Hornbill Studios Hornet Animation Inc Horseman FX Host VFX Hotspring House of Cool House of Moves House of Parliament HouseSpecial Hub Productions Huebox Huevocartoon Huhu Studios Human (Poland) Humanverse Huminah Huminah Animation Hunter Gatherer Hush Studios Hybrid 360 Studio Hybride VFX Hydra Studios Hydralab Hype Animation HypnoticVFX i-Real Studios I-REEL I-VFX VISUAL EFFECTS LLP Ice VFX Icon Creative Studio ICVR iDbox Monaco ideaMACHINE Igloo Studio ident VFX Iab Identical Brains Identity FX iGene Igloo Studio IIW Studio Ikweta Arts Ilion Animation Illogic Studios Illumination Entertainment Illumination Studios Paris Illusion Illusion Media Illusorium Studios ILLWORKS STUDIOS Image Devices (I) Pvt Ltd Image Engine Design ImageryFX Images & Sound IMAGESTORM GmbH Imagi Imagica Entertainment Media Services, Inc. IMAGICA Lab. inc. Imaginary Forces Imaginary Pixels Imaginarypower, Inc. Imagination Films Imagine Create Imira Entertainment S.L. (Madrid) Immagini Animation Studios Brasil ImmerseFX Important Looking Pirates Impossible Objects Incessant Rain Studios Indigo Studios Industrial Brothers Industrial Color Industrial Light & Magic (ILM) Industrial Motion Art Industrial Pixel Magic Visual Effects And Animation Studio Private Limited INFECTED Gmbh Infinite Echoes Infinite Form INFINITE REALITY STUDIO Infinite Studios Infocandy Animations Infusion Studios inHouse VFX INK Ink and Light INK IN CAPS Inkubator Innovative Colors Insert Coin Animation Studios Insoul Effects Inspidea INT Animations Intangibles Intelligent Creatures Interference Pattern Intermission Film Inthebox INTI FX INVENTIVE_VFX Invisible Pictures Inc IoM Media Ionart Studio iQ Animation Studio IRALTA Iro Pictures Irra Studio Irrational Studio iSiteTV Istudios Visuals Ixor VFX J3DMODDING Ja Film Jam Filled Jam Media (Dublin) Jam Studio (Vancouver) Jam Studio (Vietnam) JAMM JAMVFX Jangled Nerves Janimation JAXX Creative Je suis bien content JEDI VFX Jet Black Games JET STUDIO Vietnam JFX JFX Jimsonweed Jingle Toons Jogger Studios JOINT JOKYO Images Journey JPL Films Juice Jumbla Jungler Just Animation Studios JustVFX Studios k18 Kadokawa Corporation Kahkeshan Studios Kaizen Studios Kalos Studios Kantana KAPWA Karlab Karrot Entertainment Karyahub Studios KASSEN inc. KATALYST Katana Studio Katapix Media Kavaleer KAWI Animation Kayhan Entertainment Pvt.Ltd Kayra Animation Pvt. Ltd. Kedd Animation Studio Keep Me Posted (KMP Studio) Kelebek Keniu Kernel Kerosene Visual Effects Kevin VFX Keyframe Digital Keyframe Studios Keytoon Animation Studio Khaki Inc. Kickstart Entertainment Kiddan LA Kilogramme King and Country King Banana Tv King Bee Kingsize KINOPATIA Kittiwake Digital Ltd Knack Studios Knock Knock Productions Knownsense Studios Koala FX Koffeecup Koi Factory Kojo Koko Productions & Sound Studios Kong Studio KOSMAD 3D Studios // VFX Generalists Kosmos VFX KOTOC KPP Studios Kraken Animation Studio Kreaction Kreaturz Kredenc Studio Krow VFX Krutart s.r.o. Krygon Studios Kumata Studio Kuro Animation KURUWAHI STUDIOS PVT LTD Kyoto Animation L'Atelier Animation L'INCROYABLE STUDIO La Cabane Productions La Colemba La Fabrique d'images LA FACTORIE La Huella fx La Madriguera Animation Studio La Planete Rouge La Pompadour La Station Animation Labodigital Labyrinth Cinematic Solutions LACONIC - Post Production Agency Lacus Post LADYBIRD Entertainment Co Lagoon Studios LAIKA Studios LaMola Studio Lampion Pictures Lamppost VFX Lanczos Lani Pixels LAPOST Laposta VFX Last Pixel Latch & Key Film Co. LAUNDRY LAVAlabs Le Big Shot Le Canard à trois pattes Le Cube Le Truc leftchannel Legion Creative Lemonade Animation Leo Sanchez Studio Leomotions Leons Digital Technologies Leroy & Clarkson Les Androids Associés Les Fees Speciales Les films du poisson rouge Les Tontons Truqueurs Les' Copaque Letko LEVEL uk Leviathan Lexhag Leyenda Studios Lia Film Lifecreators Digital Technologies Pvt Ltd Light Chaser Animation Studios Light Iron Light N Light VFX Studios Light Visual Effects Lightbox Animation Studios Lightcatcher Media Lightcut Film Lightfarm Studios Lightfeel CG Lighthouse Image Works Lighthouse Studios (Ireland) Lighthouse Visual Effects Lightmoon Motion Pictures Lightroom 3D Lights & Shadows Pte Ltd Lightstar Studios Lightstream Animation Studios Lil Critter Workshop Limonade VFX Lineamentum Linefolk Linetest Lipsync Post Liquid Pictures Little Black Star VFX Little Blackstone Studios Little Fluffy Clouds Little Moon Animation Little Zoo Studio Little-Giant Motion LittleHippoStudios LivePixel Technologies - TPN Certified Living Pixels Entertainment Pvt Ltd. Lobo Locksmith Animation LOCUS VFX Studio Logan LOGLIN STUDIOS PRIVATE LIMITED Lola Animation Lola Post Production Lola Visual Effects LOOM Loomi Animation Loops Creative Studio Loose Moose Productions LooseKeys Lore VFX Lorem Studios Morocco Los York LTHS Studio (Lighthouse) Lucan Animation Studio Lucasfilm Animation Lucid Nepal LuciDigital Ludo Studio Lugundtrug Luma Animation Luma Pictures Lumatic Animation & VFX GmbH Lumicel Animation Studios Lumicon FX Lumiere Lumiere De Cinema Lumine Studio LUNAPARK collective LUNAR ANIMATION LTD Lunar FX Lung Animation Lupus Films Luumil Animation Studio Lux Aeterna VFX Lux Motion Lux Visual Effects Luxa Studio Luxx Studios LVLY Lynx Animation Lzrd M Cube Studios M2 Animation M2 Film M74 Post M83 Studio Mac Guff Machine Molle Mack Animation Mackevision Mackinnon and Saunders Macrograph Made by Radio Madhouse Inc Madison Square Garden Entertainment MadLab Animations Madmicrobe Madriguera Post Maelstrom Studios Maga Animation Magic Carpet Studios Magic Dust VFX Magic Hammer Magic Light Pictures Magic Lume CG Pvt. Ltd. Magic Media magicalframes vfx studio MagicLab Magikon Magnopus Mago Production Magpie 6 Media Main Road Post Mainframe Studios Majestic VFX MakeMake Makuta VFX Malabar Malditomaus Maliarts Malil'Art Production Mamascreen Videoproduction & Animation Studios Mammal Studios MAMO FX Mamuth Studio Mana Animation Studio mangopost ManmMade Media Mantrick Studios ManvsMachine Marlen Studios MarteStudio Marza Animation Planet MAS effects Mascista Masonry Studios Mass FX Media MassMarket Masters of Reality Matchmove For Visual Effects – M4VFX Matchmove Machine Mathematic Studio Matrix Post Matrix VFX MATTE CG Matte Entertainment Media Mattebox Visual Works Mavericks VFX Maximum Creative May Production (Vietnam) MDK Digital Pictures Ltd. Meat & Potatoes Meccanica-Efx Sdn Bhd Mechanism Digital Media Plus Media Valley MediaMonks Meduzarts Megalis Megalis VFX MEISTER Meld Media Inc. Melies Melnitsa Melocoïnn Studio MELS Melt Memesys Menhir fx Meow Wolf Meptik Mercury Filmworks Mercury Visual Solutions MeshFX Mesmor Studio Private Limited met[ads] Meta VFX Meta Vfx Creations Metacube Technology & Entertainment Metaphysic.ai Method & Madness Metropolis VFX Metrovision MFX Miagui MIAM! studio Midas VFX Midnight VFX (Athens) Midnight VFX (Cape Town) Mighty Mighty Canvas Inc. Mighty Media Studios Mighty Nice Animation Mihira Visual Labs Miind Map Studios Mikros Animation Milford Film & Animation Milk Visual Effects MilkyCo. Studio MILLARC CGI Millimages Mindbender MINDCONSOLE Minds Studio Mindstein Studio Minimo VFX Ministry of Illusion Miopia VFX Mira Lumo Mirabell Studio Mirada Studios Mirayi Sdn Bhd Mirko Ilic Corporation MIST VFX Studio Mistika Post Miyu Mob Entertainment - Mocaplab mOcean Mooo Mod VFX ModelFarm ModelingCafe Inc. Modern Post Modicum Mojo FX Mojotribe Sp.z.o.o Post Production House Molecule VFX Moment Factory Momentum Studio (Zagreb, Croatia) Monal Digital Monark Mondo TV Studios Monello Productions Monigotes Estudio 2.0 Monkey Rave Production Monkeys Monkeystack Mono Animation Monster Puppy Productions inc Monsters Aliens Robots Zombies Montech Entertainment MONUMENTAL FX Moog Studio Mookx Moon Studio Moonvalley Moonlight FX Moonraker VFX Moonrock Animation Studio MoonShine Animation Moonshot CGI Mopart More VFX MoreFrames Animation Morgana Studios Mori Mori Studio Mortarheadd Mosaic Studios Mosquito Video & Animation Mother MOTHERSHIP PRODUCTIONS Motif Studio Motion and Potion Animation Studio Motion City Films Motion Grinder Motion Hatched Studio Motion M Studios MOTION MAJIX FX STUDIO Motion Theory LLC MOTIONORAMA Motix MotR Motus TV Mousetrappe Move Animation Studio MovieBrats Studios Movimenti Production MovingPixels Moxy Moxy Fox Studio MP-Studio MR Factory Mr Wolf Mr. Wonderful Mr. X Mr.V Visual Effects Pvt Ltd Muchas Manos Films Mukpuddy Animation MULTI AWESOME STUDIO e.U. Mundoloco Muse VFX MVT | MostlyVeryTrue studios MyFlower Myriad Studios MYSTERY MACHINE Myth Studio Myth VFX N-DESIGN Inc. NAIVE Nalu Animation Namaha VFX Studios Nant Studios NAPALM FX Studio Nasse Animation Studio Nathan Love Native Foreign Native Ninja Nayade Nebraska VFX Neels NEER Media Nelvana Enterprises Inc. neodigital neoFILMS Neoreel Nerd Corps Entertainment Netflix Animation Studios Neun Farben Corporation New Machine Studios New Moon Studios New Wave Entertainment NewAngle Newbean NewBreed VFX Neweye Studios NEWPOT PICTURES Inc. Newscape Studios NEXODUS Cooperative Next Animation Studio Next Limit Nextframe Nextgen Animation Mediaa Limited/Silvertoons NextGenFilaments Nexus Studios Neymarc Visuals Nice Ninja Nice Shoes NICE! 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Omnilab Media One Animation One Life Studios VFX One of Us One Tree Forest OneManStudio Oner VFX Onesal Onirikal Studio Onirim ONiRiXEL Onshott Studio Onyx VFX Ooolala Open Slate Opim Digital Opposite Visuals Opsis Optical Illusions Optimus Optix Dubai ORAGE studio Orange Picture Studios Orange VFX Studio Orbis Orca Studios Ori Animation Original Force ORKA Oscar B Lyon Oscar FX Otomat Otter Studios OuiDO Productions Ouros Animation Outer Limits Outlanders VFX Outline VFX Outo Outpost MTL Outpost Studios (San Francisco) Outpost VFX Outside the Club OVFX Studio Oxido TV OYA Copenhagen Oysta Entertainment Painting Practice Pájaro Palantir Digital Palomar S.P.A Pana Motion Pancho Panda Pictures GmbH PandaPanther Inc. Pangur Animation Paper Owl Films Ltd. 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Special Thanks

The Visual Effects & Animation World Atlas is produced by a small but dedicated team. **Sneha Sharma**, our research lead, has been an invaluable contributor from the project's inception. While we publish the Atlas once a year, we refresh and clean our global dataset of over 140,000 entries every three months. Sneha's diligence and attention to detail play a big role in ensuring the quality of the data.

My wife, **Catherine Bell**, designs the publication, along with the accompanying website and marketing materials. She is responsible for the distinctive visual identity that we hope Atlas readers enjoy as much as we do. **Lana Rushing** of Rushing PR provided invaluable assistance during the launch once again, ensuring that our latest insights reach the appropriate industry outlets.

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Sébastien Moreau and **RodeoFX** were among the first sponsors of this year's edition.

Other sponsors include friends, colleagues, and collaborators from across the industry: **Bharti Sattar** and **Cory Jamieson** of Barnstorm VFX, **Eric Kohler** and **Kurt Maclachlan** of Mota, **Fredrik Fottland** of Expanse, and **Julian Mann** of VFX Spotlight. **The Visual Effects Society** has been exceptionally generous in its support, especially **Kim Davidson**, **Nancy Ward**, and **Jeffrey Okun**. I am delighted to welcome the **UK's National Film & Television School** as a new sponsor this year, thanks to their Head of VFX **Ian Murphy**.

We also have an exceptional lineup of guest authors for this year's country spotlight articles, including those not mentioned above: **Ed Bruce, Christian Hässig, Christopher Chen, Tomas Roca, Nosipho Van Den Bragt, Veronique Tassart, and Chris Bremble.** Last but not least, thanks to **Hayley Miller** of World VFX Day, a steadfast advocate for the industry, and a pleasure to spend time with whenever our paths cross at events around the world.

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This fully revised 2026 edition of the Visual Effects & Animation World Atlas provides the most comprehensive overview of the industry to date. From Paris to Chennai and Toronto to Sydney, expanded coverage of studios, skillsets, and more makes this an indispensable guide for industry professionals, policymakers, investors, and job seekers.



Joseph Bell is an accomplished executive, consultant, and keynote speaker in the VFX, Animation, and Video Game industries. He combines 20 years of hands-on management and production experience at some of the world's most respected studios – including Industrial Light & Magic, The Mill and FuseFX – with a global view of industry trends and business dynamics.

In addition to leadership roles in technology and M&E, Joseph provides breakthrough VFX and Animation market data for companies and investors through HDRI Intelligence. He holds a Global Executive MBA from UCLA Anderson School of Management and the National University of Singapore.

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