

# Good practice guidelines for children's animation writers

These are guidelines only; we understand that each production has its own requirements, but we recommend that any substantial deviation from the below should be raised well in advance with the writer/agent.

## Fees

Script fees: £300+ per minute minimum rate negotiable, according to experience.

Bibles: £5,000-£8,000+ (according to work required), where the range might cover a slimline/pitch bible with no storylines to a top-end bible with six storylines.

For now, buyouts are generally accepted *except* where a writer is contributing to the format of the show and/or is head writer. In these instances buyouts should not be accepted and separate remuneration should be negotiated on a case-by-case basis. (Perhaps one day UK animation writers may join the rest of the writing industry, and some European animation writers, and share in repeat and royalty structures)

## Working practices

Writers' meetings: pre-approved travel expenses plus an attendance fee (£200-£300 per day) should be paid, and a commitment made to at least one script once the series is commissioned. Some producers might offer one of these options. However, it is best practice to offer both options especially where the script commitment only follows post pitch acceptance.

Pitches: this is the only spec stage. If the writer is commissioned to the next writing stage, a contract should be triggered.

Short documents: the format and length of pitch, premise, springboard, outline, scene by scene, storyline and beat sheet document should be defined by the producer and writer from the outset.

Payment structure: the payment schedule should be structured to reflect the work done at each stage. Most work is done at the development stage, hence the accepted WGGB principle of 75% of fee paid by *delivery* of the first draft script.

Timely delivery: both parties should agree when scripts and notes should be delivered.

Guarantee of episodes: writers prefer to be given a guaranteed number of episodes per show as this is mutually beneficial for planning, continuity and quality.

Drafts: the number of drafts for each stage should be agreed from the outset.

## Further information

For further information, download a copy of the Writers' Guild [Guidelines for Writers in Animation](#)  
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