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2026 EXECUTIVE REPORT

Media & Creative Technology

A commercial field guide to audience systems, production technology, immersive formats, platform economics, fandom and cross-border IP growth.

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Creative markets are no longer organised around content alone.

Media and creative technology entered 2026 with an unusual abundance. Production is faster. Distribution is wider. Audience response arrives in real time. Yet commercial control has become harder to hold because discovery, monetisation and trust are spread across platforms, creators, rights owners, agencies, venues and fan communities.

The result is a market in which technical capability can look impressive and still remain difficult to buy. Publishers need a stronger reason for audiences to return. Production tools must fit creative practice rather than merely accelerate isolated tasks. Streaming companies are rebuilding revenue around advertising, bundles and fan continuity. Webtoon, BL and virtual talent businesses have to move beyond release visibility and build repeatable IP routes.

aboveA Collective works at that commercial junction. We shape the market position, buyer logic, evidence, partner materials and expansion route around a product, platform, title or talent proposition. The work varies by category; the standard does not. A buyer or partner should understand the value, see the proof, know the next step and trust the team carrying it.

WHAT THIS REPORT TESTS

01 Distribution

Where audience discovery now happens, and how owned channels retain strategic value.

02 Monetisation

How advertising, subscriptions, rights, licensing, events and merchandise interact.

03 Production

Where AI and workflow technology improve output without eroding creative control.

04 Fandom

How retention, community identity and character attachment turn attention into durable value.

05 Market entry

What evidence, partners and local context are required before expansion becomes credible.

Scope: digital publishing, production technology, AR/VR/XR, events, streaming, webtoon, BL and virtual talent.

Market

Revenue is expanding, yet the routes to attention and commercial control are being rewritten around digital advertising, creators, platforms and live experience.

GLOBAL DIRECTION

Growth is concentrating around advertising, digital ecosystems and live experience.

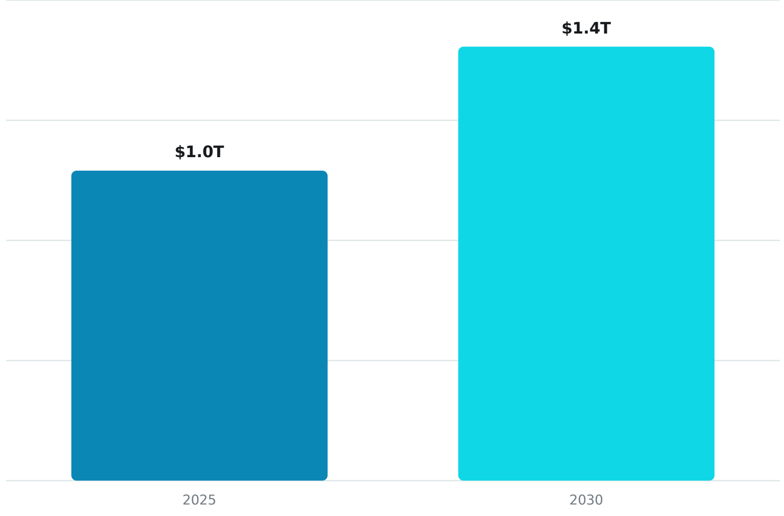
PwC estimates that global entertainment and media revenue reached US$3.5 trillion in 2025 and will rise to US$4.2 trillion by 2030. The headline is substantial; the composition matters more. Advertising has become the quickest-moving revenue pool, while connectivity grows slowly and direct consumer spending remains under pressure.

Internet advertising alone reached US$755.6 billion in 2025 after 12.2% annual growth. At the same time, trade shows, live music and shared in-person experiences remain commercially resilient. Digital scale and physical intensity are advancing together, which creates openings for media technology that improves discovery, audience intelligence, production, rights, participation or measurement.

Global E&M revenue continues to expand

Source: PwC Global Entertainment & Media Outlook 2026-30 [S1]

Advertising becomes the growth engine



Source: PwC Global Entertainment & Media Outlook 2026-30 [S1]

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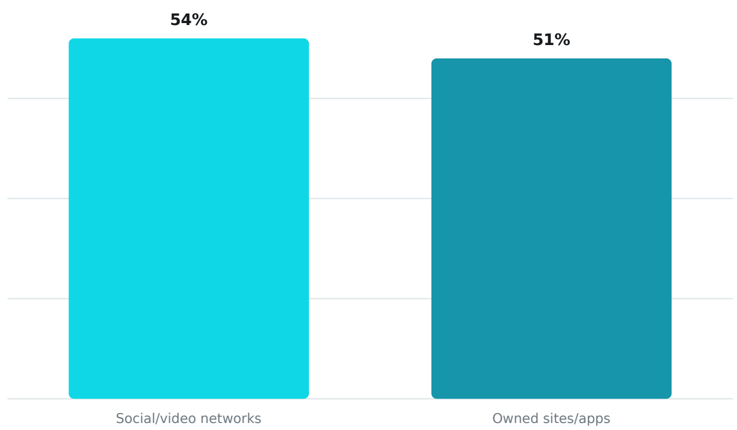
PLATFORM SHIFT

Distribution has become the first commercial negotiation.

The 2026 Digital News Report marks a symbolic threshold: social media and video networks are now the most widely used route into online news across 48 markets. Owned websites and apps remain important, but they no longer lead the global average. The same pattern extends beyond journalism. Discovery increasingly happens inside a feed, a creator channel, a recommendation engine or an AI answer.

This changes the role of the owned property. It must convert rented attention into a direct relationship, preserve provenance, deepen the experience and give the audience a reason to continue. A publisher, streamer or entertainment platform cannot treat distribution as a final promotional layer. It belongs inside the product and revenue model.

How audiences reach online news in 2026



Source: Reuters Institute Digital News Report 2026 [S2]

77%
consume online news video each week

23%
watch publisher video on owned sites/apps

37%
trust news overall - the lowest reading in the series

10%
use AI chatbots for news each week

COMMERCIAL READING

The opportunity is not to imitate every platform. It is to decide which environments create reach, which build trust, which produce revenue and where audience data can be carried into the next interaction.

Market
Audience
Formats & IP
Commercial routes
Data & sources

DISTRIBUTION

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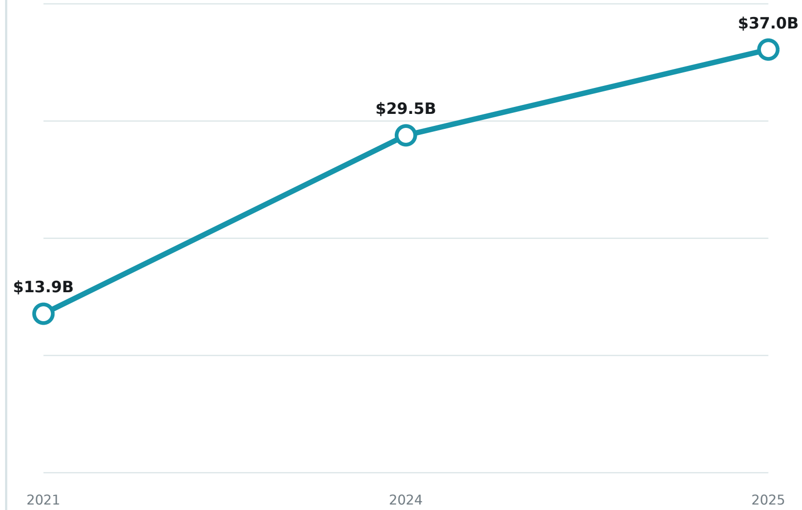
CREATOR-LED MEDIA

Creator partnerships have moved into the core media plan.

US creator advertising spend reached an estimated US$37 billion in 2025, up 26% in a single year. The scale matters because creator media is no longer purchased as a loose extension of influencer marketing. Brands are building creator strategies around measurable reach, production capability, audience trust and the ability to move quickly across formats.

The commercial risk sits in fragmentation. Talent selection, rights, disclosure, brand safety, measurement and content reuse can break across separate teams. Strong creator technology has to make the relationship easier to govern without stripping away the personal quality that made the audience care in the first place.

US creator ad spend has accelerated



Source: IAB Creator Economy Ad Spend & Strategy Report 2025 [S3]

33% feel a stronger connection to social creators than to TV personalities

32% say social media content is more relevant than traditional media

ABOVEA APPLICATION

We clarify the audience value, partner proposition and market route around creator-led platforms, talent networks and character businesses, then turn that logic into sponsor decks, buyer materials and outreach sequences.

Commercial requirement

A credible system for talent fit, rights, proof, sponsor logic, content reuse and post-campaign learning.

AI CONTENT SUPPLY CHAIN

Production speed is improving faster than operational coherence.

Adobe’s 2026 research shows that generative AI is already lifting the volume and speed of content production. The harder problem sits behind the output. More than half of organisations still describe their content supply chain as linear and resource intensive, while data integration, quality and governance continue to block scale.

For media production technology, the buyer case cannot stop at faster creation. It has to show how work moves through briefing, collaboration, approvals, version control, localisation, rights, delivery and reuse. Creative teams will tolerate new tools when the process becomes more reliable and the technology stays out of the way.

76%
report moderate or significant gains in content volume and speed

53%
still describe the content supply chain as linear and resource intensive

75%
cite data integration and quality as major obstacles to agentic AI

48%
are optimising content for AI-powered discovery

Production technology wins when it is embedded in the operating model, not presented as an isolated creative shortcut.

BUYER PROOF

Workflow fit	The tool reduces handoffs, rework or approval delay.
Creative control	The team can preserve voice, rights and quality.
System value	Assets become easier to find, adapt and measure.
Governance	The buyer can see where human review remains essential.

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MARKET MAP

The commercial structure changes by category.

Media and creative technology companies are frequently grouped under one broad market label. The buying logic is far less uniform. A publisher needs audience habit and editorial trust. A production platform needs workflow proof. A live-event tool has to survive venue pressure. A virtual talent business depends on persona, performance, community and IP governance.

The matrix below scores the relative importance of five commercial requirements. It is directional rather than predictive; its value is diagnostic. The point is to prevent the same pitch, evidence package and partner list from being reused across categories with completely different risk structures.

	Trust	Workflow	Fandom	Rights	Partners
Digital publishing	5	2	3	4	4
Production tech	3	5	2	4	4
AR/VR/XR	3	4	3	4	5
Event tech	4	5	4	3	5
Streaming tech	4	5	5	5	5
Webtoon	3	2	5	5	5
BL	4	2	5	5	5
VTuber / virtual IP	4	4	5	5	5

Score: 1 = secondary; 5 = central to the buying or market-entry case.

DECISION RULE

Start with the commercial dependency that can break the proposition: trust, workflow fit, fan continuity, rights clarity or route ownership. Positioning becomes sharper once that dependency is explicit.

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Audience

Reach creates an opening. Retention, relevance and fan continuity decide whether that opening becomes a commercial relationship.

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DIGITAL PUBLISHING

Publishers are competing for habit, authority and a reason to return.

Digital publishing is being reshaped by third-party discovery, low trust, flat payment rates and growing competition from individual creators. The commercial problem is no longer a simple shortage of content. It is the difficulty of converting fragmented attention into a recognisable editorial relationship that audiences value enough to revisit, recommend or fund.

A viable publishing system connects topic authority, format choice, contributor identity, audience retention and monetisation. Advertising, membership, licensing, sponsorship and institutional partnership each require a different proof package. The editorial proposition has to remain clear while those routes are developed around it.

2026 AUDIENCE PRESSURE

54%	use social/video networks for online news
51%	use owned news sites and apps
37%	trust news overall
17%	pay for online news in tracked markets

ABOVEA WORK

Position	Define the editorial and commercial proposition by audience and market.
Architecture	Organise topic, author, title and format assets into a discoverable system.
Partners	Prepare advertiser, sponsor, platform and institutional materials.
Route	Build outreach around partners that can expand reach without erasing authority.

STREAMING BEHAVIOUR

Subscription scale is high. Loyalty remains negotiable.

Paid streaming is embedded in household behaviour, yet churn remains routine. In Deloitte’s 2026 US survey, nine in ten households held at least one paid video subscription and the average household carried four. Forty-one per cent of consumers had cancelled a service within six months; more than one in five had left and later returned.

The commercial task is shifting from acquisition alone towards continuity. Discovery, recommendation, bundling, advertising, fan engagement and cross-format participation are becoming part of the retention system. Technology providers must show where they improve that system and how their contribution is measured.

US household streaming position

Average services

4

paid services per subscribing household

Source: Deloitte Digital Media Trends 2026 [S4]

41%

cancelled an SVOD service in the previous six months

22%

churned and later returned to the same service

Retention technology needs an explicit role: discovery, personalisation, fan continuity, ad yield, rights, delivery or bundle economics.

COMMERCIAL MATERIALS

For streaming and entertainment platforms, aboveA develops the buyer narrative, market segmentation, partner logic, investor case and expansion sequence around the part of the audience or revenue system the product can genuinely improve.

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ALWAYS-ON FANDOM

Fans do not experience a title, talent or franchise on a release calendar.

The industry is organised around premieres, seasons, launches and live dates. Fans build continuity between those moments through discussion, short-form video, fan art, gaming, merchandise, events and creator commentary. That activity is commercially useful because it keeps the property present while formal releases pause.

6 hrs
average daily media and entertainment time

33%
feel closer to social creators than TV personalities

A fan system cannot be reduced to community management. It needs a view of identity, participation, boundaries, rights, moderation, conversion and the formats that deepen attachment. For BL, webtoon and virtual talent, the community is particularly close to the value of the IP; careless expansion can damage the relationship the business is trying to monetise.

> The strongest fan propositions provide continuity without forcing every interaction into the same platform, price point or commercial purpose.

FAN CONTINUITY LOOP

1. **Discover**
   clip, recommendation, event or search
2. **Attach**
   character, creator, story or shared identity
3. **Participate**
   comment, create, attend, collect or subscribe
4. **Return**
   new release, update, live moment or community ritual

LIVE EXPERIENCE

Event technology is being judged on participation, proof and operational calm.

In-person media has retained commercial force. PwC estimates that trade-show exhibiting generated US$38 billion in 2025 and will reach US$44.6 billion by 2030. Across cinema, live music, out-of-home, trade shows and other shared-reality experiences, revenue is projected to reach US$294 billion.

Technology enters that market under pressure. Organisers need reliable delivery. Venues care about integration and throughput. Sponsors want measurable exposure. Audiences expect participation that does not feel like an interruption. The product must explain how it improves the event before, during and after the live moment.

Trade-show exhibiting spend

Source: PwC Global Entertainment & Media Outlook 2026-30 [S1]

5.2%

CAGR for live and shared-reality experience segments to 2030

$294B

projected 2030 revenue across selected live experience segments

BUYER TEST

Does the technology improve delivery, participation, measurement, memory or revenue - and can the organiser prove it without adding friction to the event?

ABOVEA ROUTE

We shape sponsor logic, venue and organiser propositions, partner materials, market-entry pathways and evidence that connects participation with a commercial outcome.

Formats & IP

Creative technology creates leverage when production, distribution, rights and fandom can travel together across channels and markets.

MEDIA PRODUCTION TECHNOLOGY

Creative teams buy continuity, control and fewer failures.

Media production technology is evaluated inside a process that already contains specialist tools, entrenched habits, creative hierarchies and deadline pressure. A new product can be technically superior and still lose because it adds another handoff, interrupts review, obscures rights or requires the team to rebuild its working language.

The commercial narrative has to follow the production chain. Where does the tool enter? Which task becomes faster or more reliable? What changes for the editor, producer, director, agency, client or broadcaster? How does the system protect quality and version integrity? Those questions matter more than a long feature inventory.

PRODUCTION CHAIN

- **Brief** — scope, rights, format
- **Create** — capture, generate, edit
- **Review** — version, comment, approve
- **Deliver** — localise, publish, archive

PROOF PACKAGE

Before-and-after production time, error reduction, review-cycle change, integration depth, output quality, rights handling, onboarding burden and one credible deployment story.

ABOVEA COMMERCIAL WORK

Buyer narratives are built around use cases, workflow risk, measurable improvement and implementation fit. We also prepare investor materials and route plans for studios, agencies, creators, broadcasters, production houses and technology partners.

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IMMERSIVE MEDIA

Immersion has to improve the outcome, not merely intensify the demonstration.

AR, VR and XR are moving through a more disciplined phase. Buyers have heard the grand claims. They now want a defined use case, a realistic deployment setting and evidence that immersion changes learning, participation, design, retail behaviour, entertainment or operational performance.

$12.7B
US mobile AR revenue in 2024

+15.7%
year-on-year US mobile AR growth in 2024

The market case becomes stronger when the experience is described in the buyer's language: fewer training errors, higher participation, safer simulation, more useful spatial information, richer storytelling or better conversion. Hardware, content, integration and facilitation costs have to appear in the same commercial model.

USE-CASE EVIDENCE

Entertainment	presence, participation, repeat use
Training	retention, safety, time-to-competence
Retail / brand	visualisation, trial, conversion
Events	shared interaction, sponsor value, memory
Public / cultural	access, interpretation, place-based engagement

aboveA prepares the adoption narrative, stakeholder materials, partner route and market-entry argument around the experience that buyers can evaluate beyond novelty.

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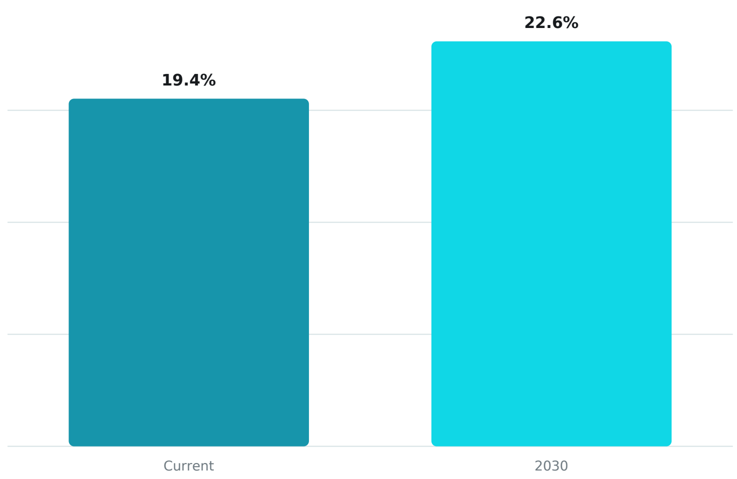
STREAMING & ENTERTAINMENT TECHNOLOGY

The next streaming layer is commercial orchestration.

OTT revenue is forecast to grow at 6.1% a year through 2030, yet mature markets are confronting subscription fatigue. Advertising, bundles, partnerships and cross-service packaging are becoming more important. Technology suppliers therefore need to show how they improve discovery, delivery, engagement, rights management or revenue performance inside a more complicated model.

The winning proposition is rarely “better streaming” in the abstract. It is better yield on ad-supported viewing, lower delivery cost, faster localisation, stronger rights control, more relevant recommendations, reduced churn or a partner route that gives the platform access to content and audience it could not build alone.

Advertising becomes a larger share of OTT revenue



Source: PwC Global Entertainment & Media Outlook 2026-30 [S1]

6.1%
OTT revenue CAGR through 2030

-1.1%
traditional TV revenue CAGR through 2030

MARKET ENTRY

aboveA builds market segmentation, buyer materials, partner logic and expansion plans around the precise layer of the streaming ecosystem the product can improve.

A buyer-facing case should connect platform capability to a revenue line, retention metric, rights obligation or operating cost.

WEBTOON

A title becomes more valuable when its IP can travel.

Webtoon growth depends on more than readership. A title has to be discoverable, legible within the platform, consistent in release rhythm and capable of carrying character value into paid content, advertising, licensing, publishing, animation, screen adaptation, games or merchandise.

WEBTOON Entertainment’s scale illustrates the structure: approximately 145 million monthly active users, 27 million creators and more than 500,000 webcomic stories across a global ecosystem. The commercial opportunity sits in the flywheel between audience data, creator supply, paid reading and IP adaptation - not in any one metric alone.

145M
monthly active users as of Q1 2026

27M+
creators in the global ecosystem

500K+
webcomic stories across the platform network

$1.4B
WEBTOON Entertainment revenue in 2025

ABOVEA APPLICATION

Positioning, audience mapping, platform logic, partner preparation and market-facing materials that make a title easier to find, evaluate and develop beyond one channel.

TITLE-TO-IP ROUTE

01	**Discover**	platform, search, creator and community entry
02	**Retain**	release rhythm, character attachment, fan discussion
03	**Monetise**	paid reading, advertising and direct support
04	**Extend**	licensing, adaptation, merchandise and regional growth

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BL

BL value is built through emotion, pairing, community and cultural fluency.

BL audiences follow stories, but they also follow relationships, talent pairings, performance rituals and the wider social world around a title. That makes the category unusually sensitive to tone, fan trust, representation, platform context and the way commercial activity is introduced.

International expansion can move through streaming, events, publishing, talent management, brand partnerships and licensing. The route has to preserve the cultural meaning of the work while giving partners a clear view of audience geography, engagement, rights, talent availability and the limits of the pairing proposition.

BL COMMERCIAL SYSTEM

01 **Story** emotion and genre	02 **Pairing** chemistry and narrative	03 **Fandom** trust and participation
04 **Events** live fan conversion	05 **Brands** sponsor and ambassador fit	06 **Rights** platform and licence route

ABOVEA WORK

Audience narratives, market-entry logic, discoverability routes, partner materials and commercial positioning for production companies, rights owners and talent agencies seeking regional growth without flattening the category.

2026 MARKET EVIDENCE

Asian BL and GL talent are increasingly entering global agency and luxury-brand relationships. The commercial lesson is clear: audience attachment can travel into fashion, events and cross-border influence when the talent narrative, rights position and partnership boundaries are prepared with care.

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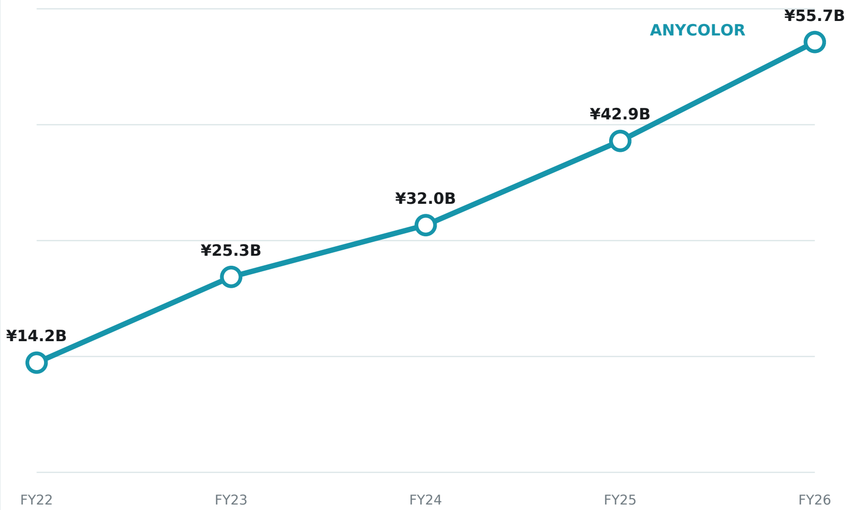
VIRTUAL INFLUENCERS / VTUBERS

Virtual talent is an IP business with a live operating rhythm.

Virtual talent sits between performance, character design, livestreaming, music, merchandise, sponsorship, events and community. The persona must remain coherent while the commercial model expands. Revenue can move well beyond platform monetisation, yet each extension increases the burden on rights, production, talent support and fan trust.

Public-company results in Japan show the scale of this model. ANYCOLOR grew annual revenue from JPY14.2 billion in FY2022 to JPY55.7 billion in FY2026. COVER reached JPY49.3 billion in FY2026, with growth increasingly supported by concerts, events, trading cards, licensing and collaborations.

VTuber company revenue has moved beyond livestreaming



Sources: ANYCOLOR FY26/4 results; COVER FY26/3 results [S8][S9]

6.2B

NIJISANJI YouTube engaged views in FY26

632K

NIJISANJI event tickets sold in FY26

ABOVEA APPLICATION

We refine the character-led proposition, prepare sponsor and partner materials, map market routes and articulate audience value, IP potential and regional growth for virtual talent teams and agencies.

The market route must connect persona clarity, audience proof, sponsor logic, IP governance and regional expansion.

CROSS-FORMAT VALUE

The strongest creative properties are designed to move without losing their centre.

A webtoon can become a series. A BL title can produce live events, talent partnerships and licensing. A VTuber can move between streaming, music, merchandise and games. A publisher can extend authority into podcasts, video, newsletters and institutional programmes. The opportunity is real; so is the risk of incoherence.

Cross-format growth requires a stable core: the audience promise, character or editorial identity, rights position and commercial logic. New formats should deepen or widen that core. When every extension is treated as a separate campaign, the organisation accumulates activity without building an IP system.

aboveA connects the title, talent or platform proposition to the partner and market route that can expand it without weakening the original value.

IP EXPANSION MAP

Digital publishing	newsletter / video / audio	membership / sponsor / institutional
Webtoon	print / animation / screen	paid content / licence / merchandise
BL	series / event / talent	streaming / brand / fan commerce
VTuber	live / music / game / goods	platform / sponsor / IP / event
Immersive	experience / installation	ticket / licence / service / sponsor

CORE audience promise • identity • rights • proof • route owner

Commercial routes

Market entry becomes credible when the buyer, evidence, partner and execution sequence are defined before outreach begins.

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WHERE MARKET ENTRY BREAKS

Creative technology rarely fails for lack of energy. The route is usually vague.

A broad story about innovation, audience growth or creator empowerment can attract interest and still fail to produce a buying conversation. Market entry needs a sharper chain of decisions: which segment has the clearest need, what that buyer must believe, which proof reduces risk, who already owns the route and what the first executable wedge should be.

01	**Segment**	Separate buyers by operating need, budget owner and deployment setting.
02	**Translate**	Move from product functions to buyer outcomes and commercial consequence.
03	**Evidence**	Package proof in the form the buyer, platform, sponsor or investor accepts.
04	**Partner**	Use route owners who already hold trust, access or distribution.
05	**Localise**	Adapt claims, rights references, cultural context and procurement language.
06	**Execute**	Build outreach, materials and follow-up around one priority wedge.

The sequence is deliberately narrow. Expansion becomes easier after one buyer group, one proof package and one route have started producing reliable conversations.

Market
Audience
Formats & IP
Commercial routes
Data & sources

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ABOVEA COLLECTIVE SERVICES

We build the commercial architecture around the technology, title or IP proposition.

The service model is not organised as a generic marketing package. Work is selected around the commercial bottleneck: unclear category position, weak buyer logic, missing proof, fragmented partner access, procurement friction, limited investor credibility or a market-entry route that has not yet been tested.

01 Market intelligence

Category structure, growth-market selection, competitor logic, buyer and partner mapping.

02 Commercial positioning

Value proposition, audience or buyer narrative, use cases, proof hierarchy and category language.

03 Partner development

Distributors, platforms, studios, agencies, venues, sponsors, rights partners and institutional routes.

04 Buyer credibility

Sales materials, procurement evidence, governance, compliance, case architecture and decision support.

05 Investor preparation

Market case, business model narrative, traction framing, materials and expansion logic.

06 Visibility & lifecycle

Digital footprint, discoverability, content architecture, retention paths and market-facing execution.

Delivery can combine strategy, materials, partner search, outreach and practical execution. The route is shaped around selected markets rather than spread across every possible channel.

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CATEGORY APPLICATION

Each category needs a different buyer sentence and a different route owner.

Category	Priority buyers	Proof focus	Route owners
Digital publishing	audiences, advertisers, sponsors, institutions	authority, retention, audience quality	platforms, media buyers, associations
Production technology	studios, agencies, creators, broadcasters	workflow gain, quality, integration	production partners, resellers, ecosystems
AR / VR / XR	brands, venues, educators, institutions	use-case outcome, deployment burden	experience studios, integrators, venues
Event technology	organisers, venues, sponsors, exhibitors	delivery, participation, measurement	event networks, venue groups, agencies
Streaming technology	platforms, rights owners, broadcasters	retention, yield, rights, cost	content partners, cloud, distributors
Webtoon	platforms, publishers, studios, licensors	title traction, character value, IP path	platforms, studios, publishers, agencies
BL	streamers, producers, brands, talent agencies	audience trust, pairing logic, rights	platforms, event partners, brand agencies
VTuber / virtual IP	sponsors, platforms, licensees, event partners	persona, community, IP economics	talent networks, brands, event operators

Market-entry materials should be assembled around the buyer and route shown here, not around a universal “creative technology” category statement.

SELECTED GROWTH MARKETS

Cross-border growth needs local commercial translation before local promotion.

Media and creative technology travels quickly at audience level and slowly at contract level. Language is only one part of localisation. Rights, platform behaviour, procurement, sponsor expectations, cultural interpretation, payment logic and partner credibility can all change the route.

aboveA operates from Singapore and the European Union, supporting selected expansion routes across APAC and Europe. The practical starting point is a priority wedge: one market, one buyer or partner group, one evidence package and one sequence of conversations. Broader coverage follows once the route begins to produce useful feedback.

ROUTE TYPES

B2B	platform, studio, agency, venue, broadcaster or brand buyer
B2G	public institution, city, cultural body, education or innovation programme
Partner-led	distributor, production partner, rights agent, integrator or ecosystem
Audience-led	local community, creator, event or format proving demand before scale

OPERATING PRINCIPLE

The market should become clearer after each conversation. Materials, targeting and partner assumptions are refined against evidence rather than kept fixed for the sake of consistency.

EXECUTION OUTPUT

Market intelligence • buyer map • partner shortlist • localised sales materials • outreach • meeting preparation • follow-up logic • route learning.

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2026 DATA HIGHLIGHTS

Media & Creative Technology at a glance

$4.2T
global E&M; revenue projected for 2030

$1.4T
global advertising revenue projected for 2030

54%
use social and video networks for online news

77%
consume online news video each week

$37B
US creator ad spend in 2025

41%
SVOD consumers who churned in six months

$44.6B
trade-show exhibiting spend projected for 2030

145M
WEBTOON monthly active users in Q1 2026

¥55.7B
ANYCOLOR FY2026 revenue

76%
report AI-driven gains in content speed and volume

37%
global trust in news

35%
share of creators’ income now derived from digital revenue

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SOURCES & METHODOLOGY

Data is used as commercial context, not as a substitute for market validation.

Figures are drawn from public 2025-2026 research, official company filings and current industry outlooks. Forecasts remain subject to revision. Percentages from consumer surveys should be read within the geography and methodology of the original study. Company figures use each organisation’s reporting period and currency.

S1 PwC, Global Entertainment & Media Outlook 2026-30, press release and outlook highlights, 22 June 2026.

S2 Reuters Institute for the Study of Journalism, Digital News Report 2026, executive summary and global findings, 16 June 2026.

S3 IAB, 2025 Creator Economy Ad Spend & Strategy Report, November 2025.

S4 Deloitte, 2026 Digital Media Trends: Capturing always-on fandom between releases and seasons, March 2026.

S5 Adobe, 2026 AI and Digital Trends in Content Creation and Management, 2026.

S6 UNESCO, Re|Shaping Policies for Creativity 2026 - global findings on digital revenue, AI and creative-economy policy.

S7 WEBTOON Entertainment Investor Relations, Q1 2026 operating metrics and 2025 revenue.

S8 ANYCOLOR Inc., Financial Results for FY26/4, 10 June 2026.

S9 COVER Corp., FY2026/3 full-year results briefing, May 2026.

S10 PwC US Global Entertainment & Media Outlook 2025-29, mobile augmented-reality market highlight.

S11 Financial Times, “Why luxury brands are falling for Asia’s queer romance shows”, 13 July 2026.

S12 User-provided 2025 Global Impact Report used as a high-level editorial and length reference; the present design and copy are original.

INTERPRETATION

The report uses market data to frame buyer and route questions. Any investment, market-entry or partnership decision should still be tested against local demand, rights conditions, partner quality, delivery capacity and the economics of the specific proposition.

Commercial architecture for companies entering complex markets.

aboveA Collective works with technology and creative businesses that need sharper positioning, buyer-specific evidence, credible market-entry routes, partner conversations and practical commercial execution.

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