

Tanaka, Ema; Igarashi, Akira

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Why do audiences support creators online in the generative AI era? - Survey results on the creator economies in Japan, the U.S. and China

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Why do audiences support creators online in the generative AI era?
- Survey results on the creator economies in Japan, the U.S. and China -

Tanaka, Ema (Meiji University)
Igarashi, Akira (Foundation for Multi-Media Communications)

Abstract

This paper examines user motivations for supporting creators in the expanding creator economy, drawing on a comparative online survey conducted in Japan, the United States, and China. As advertising-based revenue models plateau, platformers have introduced new monetization tools such as subscriptions, tipping, and direct payments, while enabling more individuals to become creators. Survey results reveal distinct national patterns: US users tend to offer low-value, continuous support motivated by satisfaction and continuity; Chinese users are more likely to make high-value, one-off payments driven by visibility and recognition; Japanese users fall between these two, showing a preference for interactive engagement. Differences in income, education, and urban residence also influence creator support, especially in China. The study also highlights variations in platform regulation and user tolerance of generative AI. While China has introduced stricter controls—especially for minors—Japan and the US rely more on platformer’s self-regulation. Notably, US users show lower acceptance of AI-generated content when making payments. Although limitations such as sample bias exist, findings suggest that the sustainability of the creator economy depends not only on creators and platformers but also on how users perceive value, fairness, and creativity. A key challenge is whether the future of the creator economy will rely on widespread, small-scale support or on concentrated, high-value contributions from a select few. Further analysis is needed to monitor this evolving landscape, shaped by the interaction among platformers, creators, and users.

Background: What is the creator economy?

In recent years, a creator economy has emerged, facilitated by online platforms and comprised of creators who provide live streaming and other content, as well as audiences who support these creators through monthly fees and donations. The development of the creator economy was triggered by YouTube's announcement in May 2007 that it would expand the scope of its partner program, which distributes advertising revenue to general users. Until then, only professional content partners affiliated with YouTube were eligible for the program. According to the announcement, YouTube hoped that the expanded coverage would lead to an increase in the submission of original content and thus a larger audience community (YouTube Team, 2007 May, 3). More than 15 years after the program was launched, an increasing number of other online services, in addition to YouTube, offer revenue sharing for general creators. Furthermore, since the introduction of 'Super Chat' as a paid feature on YouTube in February 2017 (Garun, Jan. 12, 2017), various platforms have included relevant features that allows users to support creators directly.

The concept of a creator economy has also emerged, focusing on the development of platforms that connect creators with their audiences, and related research and surveys have

been conducted. Although there is still no definitive definition of the creator economy, it was not until the 2010s that the term 'creator economy' began to be used in academic journals. An early precedent study published in 2011 used the term in the context of Facebook's continued expansion (Freivogel, 2011, p. 57; Hutchinson, Nov. 13, 2015). Subsequently, the number of papers using the term "creator economy" has increased from a few per year until around 2016 to seven in 2017, eight in 2018, 13 in 2019 and 14 in 2020. Furthermore, the number of cases jumped to 55 in 2021, to 292 in 2022, to 515 in 2023, to 687 in 2024, and to 404 up to May 2025. Thus, academic interest in the 'creator economy' has expanded rapidly in just past five years¹.

Prior research, surveys and issues in the Creator Economy after "Super Chat".

Among the previous studies, Bhargava (2022) is the most cited literature for the period from 2020 to 2022. The paper examines four scenarios, including how the distribution of creator capabilities affects market concentration among creators, by modelling the number of creators and the size of content supplied, viewers, advertisers and revenue, deployed on platforms such as YouTube. Other papers analyse monetisation strategies of creators who publish videos on YouTube (Hua et al., 2022), as well as regulatory challenges, with a focus on the components of the creator economy and creators' motivations (Wang, 2021). In addition, some analyses are now being conducted on the creator economy as it develops on new platforms such as TikTok (Warburton, 2022). Other papers with more than 50 citations between 2023 and 2024 include Tafesse and Dayan (2023) and Rieder et al. (2023). The former focuses on the role of platforms in the creator economy, while the latter conducts a large-scale YouTube metadata analysis, showing that only a small percentage of channels are successfully monetized, and that in-video links can contribute to monetisation.

In addition to growing academic interest, the creator economy is also attracting attention from the companies that make up its ecosystem, and extensive and international user surveys have been conducted. Surveys targeting such creators and users are beginning to reveal characteristics specific to each country and region. However, the scope of the 'creator economy' market and the status of platform regulations vary from country to country. For example, a survey conducted by the Japan Creators Economy Association focuses on individual creative activities (一般社団法人クリエイターエコノミー協会, 2023年10月31日; 三菱UFJリサーチ&コンサルティング, 2022). On the other hand, a Chinese survey classifies live commerce broadcasting as part of the creator economy (抖音电商, 2021年9月3日). An international comparative survey of creators and audiences conducted by Adobe did not include China, and did not sufficiently analyse the motivations of users to pay creators (Adobe, August 25, 2022).

Recently, surveys targeting both creators and users have also been conducted. For

¹ Note that according to Google Scholar search results, in 2022, just under half (133) of the articles related to the creator economy contained the term "metaverse". This was followed by 220 hits in 2023, 290 hits in 2024 and 140 hits up to May 2025. However, their share of the total number of hits has been declining. In addition, major players such as Facebook and Disney announced reductions in relevant staff in 2023. The establishment of a creator economy focused on the metaverse is still in its infancy. This paper will therefore focus primarily on the creator economy on video distribution platforms.

example, Influence Marketing Factory in the US surveyed both creators and users in 2021. The survey revealed that amateur creators tend to use Instagram more, while professional creators tend to use YouTube more (The Influencer Marketing Factory, 2021). Additionally, the company's user survey reported that over 60% of respondents had experience with tipping, with approximately 60% of single tip amounts falling within the range of \$5 to \$50. The survey also noted that the primary reason users tip is to support creators, with one-third citing a preference for niche content and slightly less than one-third citing social interaction as a reason.

One factor contributing to the rapid increase in research on the creator economy is believed to be the introduction of Super Chat by YouTube in 2017. Prior to that, YouTube's revenue structure mimicked the advertising model of the mass media era, with the majority of its revenue coming from advertising. In the pre-Internet era of terrestrial television broadcasting, there was a certain upper limit to the number of channels and viewers, as well as to the number of companies placing advertisements. In the Internet age, the barriers to entry for general users to become creators and provide content have been significantly lowered, but the number of companies placing advertisements and the size of the advertising market have not grown as rapidly. Therefore, video streaming platforms and social media companies began introducing new features and services to secure revenue sources other than advertising. For example, YouTube introduced a subscription service, "YouTube Premium", in June 2018, which allows users to watch videos without ads. The company announced that the number of subscribers to the service exceeded 125 million in March 2025 (Spangler, March 5, 2025). In addition, YouTube has strengthened its advertising model, ads began to be inserted into videos for which users had not enabled monetisation settings in 2021. This resulted in a decrease in revenue distribution to creators. As a result, YouTube creators were forced to explore alternative sources of revenue, such as "Super Chat". In this way, the platform side introduced new functions and measures to expand the distribution of resources among ad publishers, creators, and users (audience), which can be interpreted as the formation of the Creator Economy structure.

The creator economy often includes the field of influencer marketing. In general, the more followers a creator has, the more appealing they are to users in influencer marketing. In fact, 60% of respondents said that contracts with brands were their largest source of income as creators according to a survey by Goldman Sachs (Goldman Sachs, 2023, April 19). However, the total number of creators in 2022 was 50 million, of which 2 million were professional creators, but the total number is estimated to exceed 100 million, of which 2.7 million are professional creators, by 2030, mainly due to an increase in amateur creators according to the company's 2025 research report (Sheridan et al., March 25, 2025). While the market for corporate advertising placements and brand contracts is also expected to grow, the role of direct payments and subscriptions for amateur creators' content and niche content will be important in the expansion of the creator economy market. As described above, various studies and surveys have been conducted on the actual situation of the creator economy, and progress is being made in clarifying the situation on the creator side, especially those who provide content on platforms, but analysis of user-side preferences and incentives for payment methods for creators and differences by country is not fully examined.

Also, further discussion and verification are required regarding the appropriate regulations and self-regulation necessary for the healthy development of the creator economy. For example, China introduced new regulations regarding the payment method known as '(social) tipping' or '(online) gifting', including restrictions on minors and maximum limits on the amount of money. This suggests that challenges exist in the creator economy in China. In Japan, on the other hand, Chinese-style regulations have not yet been introduced, although the existence of legal issues related to the practice of throwing tips has been noted. In the US, Chinese-style regulations have not been implemented; however, monetisation conditions and age restrictions have been established as self-regulation by platforms such as YouTube. Furthermore, the emergence of generative AI has transformed the nature of content creation and creative activities, and the extent to which users permit the use of generative AI will also impact the development of the creator economy.

Analytical framework and approach

As an analytical framework for the creator economy that fits the scope of this research, this paper refers to Figure 1 of the economic cycle of the "creator economy" segment in Radionova and Trots (2021). According to the figure, the economic cycle of the creator economy consists of (i) creators as providers of new meanings, (ii) consumers as co-creators of information, and (iii) platforms that mediate between (i) and (ii) and provide further external contacts, where attentions, money, information and resources are traded. This paper focuses on the relationship between (i) and (ii) and reports the results of an online survey conducted in China, Japan and the US on preferences and incentives in payments from (ii) to (i). As the major platforms that form the creator economy differ between Japan, the US and China, the analysis and discussion will focus on how creator support attitudes and payment behaviour in China differ from those in Japan and the US. Also, this paper reports the results of a question on the user side's tolerance for the introduction of AI in the creator economy.

This paper considers the role of platformers (iii) to be important in defining the relationship between (i) and (ii). Generally, platformers have an incentive to allow high amounts of online gifting, as they collect commissions from it for one of their revenue sources. For online gifting made via the Apple Store, Apple also collects a commission of between 20% and 30%. For example, when an online gifting is made via iOS to a live streamer on YouTube, the creator pays a 30% commission to YouTube, which also pays a fee to Apple (the so-called Apple tax). In response to this situation, China's Tencent has taken measures to avoid the Apple tax, which has led to friction between the two companies.

This paper primarily aims to share online survey findings rather than testing hypotheses. The following points, however, are assumed as non-explicit hypotheses in the tabulation and analysis.

- The set of creator payment options offered by the platform influences the user's choice of payment method and the amount.
- The setting of the payment method by the creator influences the user's choice of payment method and the amount.
- Differences in the content offered by creators affect how and how much users pay.
- Government regulatory and legal frameworks influence the development of the creator

economy.

In other words, it envisages a relationship where the payment options offered by the platform determine the creator's choices, and the creator's settings influence the user's payment options. For example, YouTube's Super Chat has a cap of up to \$500 that a user can pay for a single stream, and up to \$2,000 per week. Similar limits are often in place, although these amounts vary slightly from country to country. On the other hand, China's online gifting payment system allows users to set their own billing limits. For example, TikTok allows users to determine the monetary limit of their social tipping, called 'Gifts', but there is no limit set by the platform side (TikTok, n.a.).

Furthermore, self-regulation and government regulation of the creator economy are likely to influence the behaviour of platformers. In Japan and the US, platform providers, such as YouTube, cap the amount of payment by users as self-regulation and no government regulation is imposed. In China, on the other hand, practically no US-based internet services such as YouTube have been available since 2008 (Chandel et al., 2019). This has led to the growth of domestic Chinese platform providers, offering services similar to or unique from the first US services. In this context, China has implemented stricter regulations targeting minors but has not introduced regulations targeting adults. Specifically, the Chinese Government introduced the regulation on 'online gifting' for live-streaming in China, with real-name registration required and minors not allowed to use the service in 2020 (日本経済新聞, 2020 年 11 月 26 日). Subsequently, the use of online gifting by minors was banned in China, and parental permission was required for both sending and receiving money in May 2022 (ビジネス短信, 2022 年 5 月 19 日). It also banned minors from watching streaming services after 10 pm, with automatically switching screens by streaming platformers. Furthermore, the National Press and Publication Administration (NPPA), the regulatory authority, announced draft online game regulations stipulating the abolition of daily bonuses, mandatory payment caps, and a ban on high-value in-game purchases, and began soliciting public comments in December 2023 (国家新聞出版署, 2023). However, there is no information that the draft regulation has been passed or enforced, so it is believed that the introduction of restrictions on billing caps targeting nonminors has not been implemented yet in China.

Differences can also be seen in the regulations and laws governing generative AI and copyright in the three countries. In Japan, the Agency for Cultural Affairs explained the basic concept in a live YouTube seminar held in June 2023, stating that 'reliance' and 'similarity' are the criteria for determining whether there is copyright infringement by generated AI, and that specific decisions for each case will be made by the courts (文化庁著作権課, 2023 年 6 月). In the US, copyright handling is also a significant issue for content creators using generative AI. A ruling was issued in August 2023 in the US that artworks based solely on generative AI without any human intervention at all cannot be protected by copyright (Brittain, 2023 August 22). In addition, a report published by the US Copyright Office in February 2025 indicated that the results generated by generative AI were not considered copyrightable because they were not created by humans (Newman & Oleksy, Feb. 20, 2025). In China, on the other hand, a judgment was issued in January 2020 regarding copyright over creations by

AI, which held that they are protected as copyrighted works. The plaintiff in the same case was Tencent, and the defendant was Shanghai Yingxun Technology Co., Ltd. Tencent developed an AI reporter called 'Dream Writer' in 2015. The issue in the lawsuit was that Shanghai Yingxun Technology Co., Ltd. had reposted articles generated by Dream Writer, which were posted on Tencent Securities' website, on its own website without permission (李瑜, 2023).

Although the three countries, Japan, the US, and China, have different legal systems and self-regulation practices as described above, it is necessary to investigate the attitudes of the system, the market, and users in order to coordinate the interests of platforms, creators, different legal systems and self-regulation practices as described above, it is necessary to investigate the attitudes of the system, the market, and users in order to coordinate the interests of platforms, creators, and users in the development of the creator economy.

Survey methodology and screening survey results.

Based on the above, an online survey was commissioned to Dynata from 7 to 15 September 2023 for three countries (Japan, the US and China) to conduct a questionnaire survey using online research. The survey was conducted in two stages: a screening survey to select men and women in their 20s to 40s who had experience of supporting creators (either monthly subscription type, self-selected amount payment type or online gifting type) within a year and a main survey with a six-cell structure (1 cell: 200 sample size). The implementation period took place from September 7 to 15, 2023. Table 1, approximately 80% of respondents to the screening survey in Japan had no experience of spending or charging creators, while only 14% of respondents in China had no experience. This may be due to the fact that respondents to the screening survey in China were biased towards those with a university degree or above and urban residents. The classification of experience in supporting creators is as follows.

- Support by monthly subscription type: having experience in providing support to streaming distributors, creators, etc., on a monthly subscription basis.
- Support by self-selected amount payment type: having experience with paying self-selected amounts (including in the form of top-up payments) for content.
- Support by online gifting type: having experience with online gifting while watching live streaming, etc.

Table 1 Screening Survey and sample number

| Sex/Age* | M/20's | M/30's | M/40's | F/20's | F/30's | F/40's | Included (%) | Excluded (%) | Total |
|----------|--------|--------|--------|--------|--------|--------|---------------------|--------------|-------|
| Japan | 201 | 203 | 204 | 203 | 202 | 201 | 1214 (20.2%) | 4790 (79.8%) | 6004 |
| U.S.. | 200 | 205 | 209 | 206 | 205 | 205 | 1230 (44.6%) | 1525 (55.4%) | 2755 |
| China | 201 | 201 | 202 | 201 | 202 | 201 | 1208 (85.9%) | 199 (14.1%) | 1407 |

*M=Male, F=Female

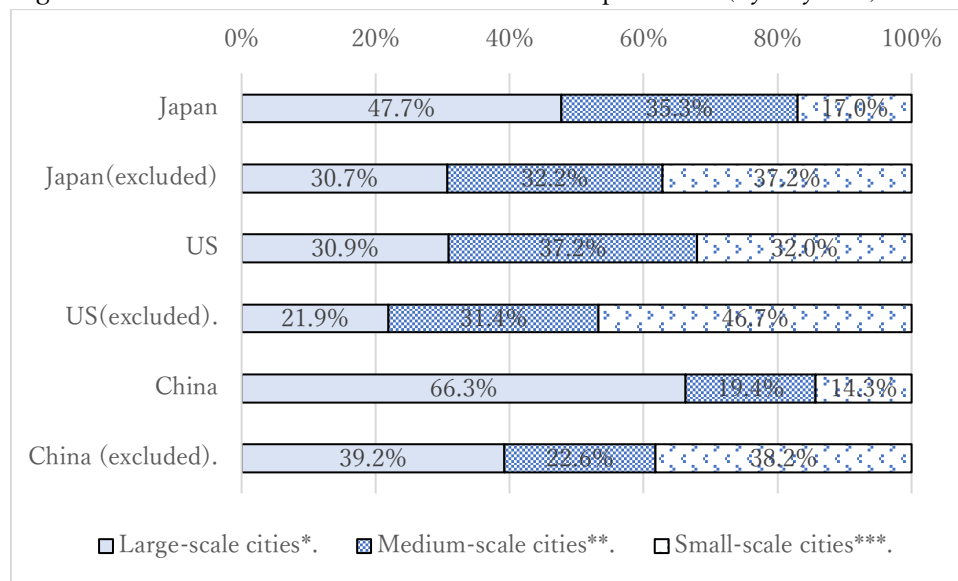
**Included: Respondents selected for the main survey through the screening survey

***Excluded: Respondents excluded from the main survey through the screening survey

In the screening survey, respondents with experience in providing support to creators were selected as the sample respondents for the main survey (the included); however,

respondents with no experience in supporting creators (the excluded) were also asked about attributes such as place of residence and educational background. Comparing those with support experience to those without reveals the characteristics of individuals who have support experience. Figure 1 shows the results of the residence of the Included and the Excluded individuals by city size. The graph shows that in both Japan, the US and China, urban residents have a higher proportion of support experience. However, it remains possible that China does not necessarily reflect the overall trend in China, as the original respondents were concentrated in urban areas, and the number of the Excluded respondents was small.

Figure 1 Residence of included and excluded respondents (by city size)



*Or its surrounding area, a large-scale city.

**The population of a medium-scale city is between 300,000 and 1,000,000.

***Or a town or village, the population of a small-scale city or a town or village is 300,000 or less.

The educational backgrounds of the included and the excluded are shown in Figure 2. The results of chi-square and residual analyses for the US, where the difference between included and excluded was smaller, showed a p-value of 6.54×10^{-12} , with an absolute value of ± 2.58 (1%) for the standardised residuals. Prefer not to answer, Secondary school and University had a p-value: 6.54×10^{-12} and an absolute value of ± 2.58 (1%) for standardised residuals. It can be said that the experience of support is higher as the level of education increases, although the differences are also smaller in the US.

Figure 2 Education level of screening survey respondents and excluded respondents

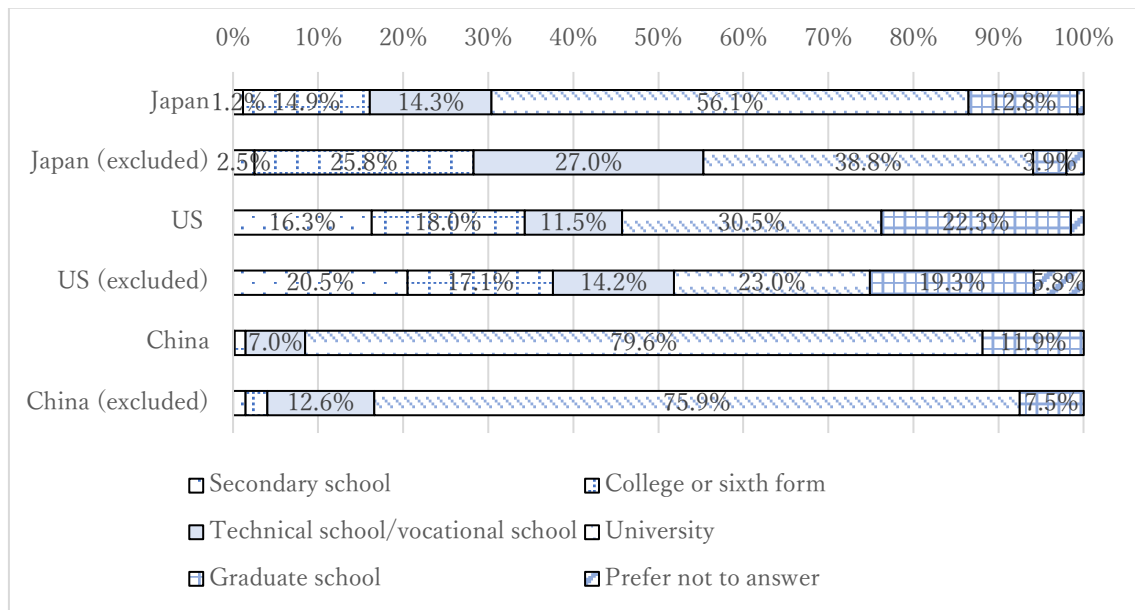


Figure 3 to Figure 5 show the results of the main survey and excluded respondents in Japan, the US and China, disaggregated by income. The questions gave specific amounts of money and provided 10 options corresponding to the currencies of Japan, the US and China (Table 2). In addition, labels were added for ease of comparison: Low income group, Middle income group, High income group, Wealthy group, and Not sure/Prefer not to answer. The data were tabulated. No test analysis was conducted for China due to the small sample size of excluded persons. Chi-square and residual tests were conducted for Japan and the USA (Table 3 and Table 4), but not for China, as the sample size of excluded persons was too small. Despite these limitations, overall, the solid line exceeds the tipping line as annual income increases in all three countries, and it can be said that the higher the annual income, the higher the experience of support.

Table 2 List of income options by country

| | | Japan (thousand yen) | US (USD) | China (thousand yuan) |
|----|-------------------------------|----------------------|--------------------|-----------------------|
| 1 | Low income group | Under 1999 | Under 19,999 | 100 or less |
| 2 | Low income group | 2,000 - 3,999 | 20,000 to 39,999 | 110-200 |
| 3 | Middle income group | 4,000 - 5,999 | 40,000 to 59,999 | 210-300 |
| 4 | Middle income group | 6,000 - 7,999 | 60,000 to 79,999 | 310-400 |
| 5 | Middle income group | 8,000 - 9,999 | 80,000 to 99,999 | 410-500 |
| 6 | High income group | 10,000 - 11,999 | 100,000 to 119,999 | 510-600 |
| 7 | High income group | 12,000 - 14,999 | 120,000 to 149,999 | 610-750 |
| 8 | High income group | 15,000 - 19,999 | 150,000 to 199,999 | 760-1,000 |
| 9 | Wealthy group | 20,000 or more | 200,000 and over | 1,010 or more |
| 10 | Not sure/Prefer not to answer | | | |

Figure 3 Annual household income of the included and the excluded respondents (Japan)

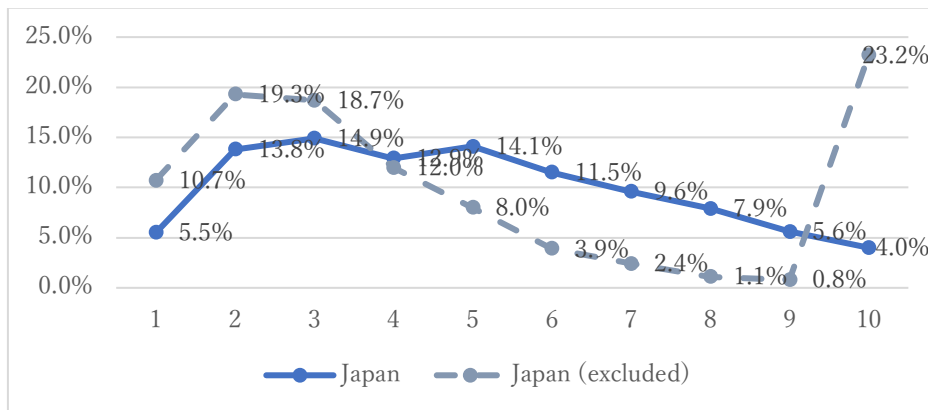


Table 3 Results of chi-square and residual analysis for Japan

| status | High income | Low income | Middle income | Not sure/Prefer | Wealthy group |
|------------------|-------------|------------|---------------|-----------------|---------------|
| Japan | -20.87 | 7.36 | -2.05 | 15.08 | -11.57 |
| Japan (excluded) | 20.87 | -7.36 | 2.05 | -15.08 | 11.57 |

X-squared = 740.97, df = 4, p-value < 2.2e-16

Figure 4 Annual household income of the included and the excluded respondents (the US)

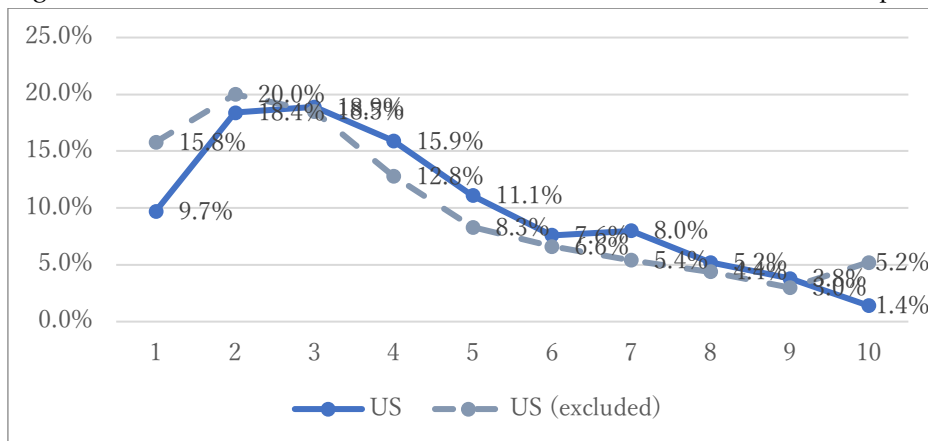
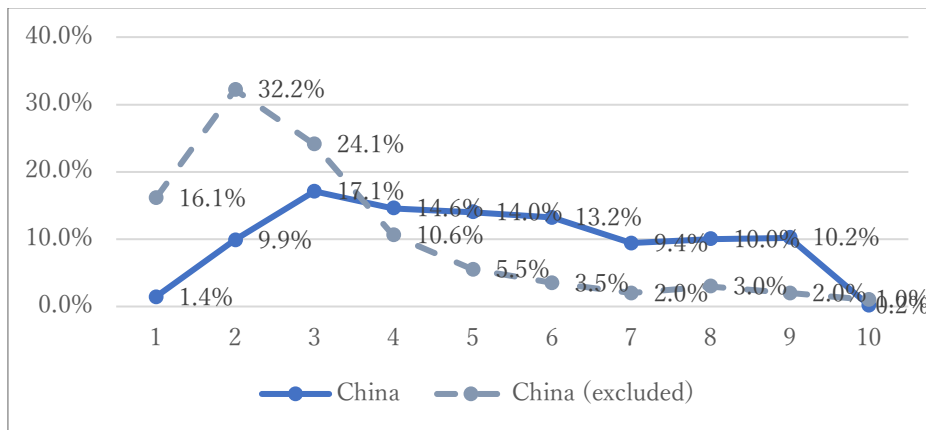


Table 4 Chi-square and residual analysis results for the USA

X-squared = 55.922, df = 4, p-value = 2.082e-11

| status | High income | Low income | Middle income | Not sure/Prefer | Wealthy group |
|---------------|-------------|------------|---------------|-----------------|---------------|
| US | -2.98 | 4.33 | -3.30 | 5.40 | -1.26 |
| US (excluded) | 2.98 | -4.33 | 3.30 | -5.40 | 1.26 |

Figure 5 Annual household income of the included and the excluded respondents (China)



As turbulated above, respondents in all three countries tend to live in large cities. In terms of household income, respondents in Japan and the US with higher incomes are more likely to have experience supporting creators, but among the wealthy, the rate of experience is reversed.

Results of the main survey

This survey asked people with experience supporting creators about the types of support they provided, their motivations for doing so, the amount of money they spent, and the number of people they supported. The main survey also asked about their creative activities and what they consider to be creative, but this paper focuses on the results of our analysis of their motivations for supporting creators. The breakdown of support experience (multiple answers) in each country is shown in Table 5.

Table 5 Types of payments online to creators (multiple choice)

| | Japan (%) | US (%) | China (%) |
|--|--------------|--------------|-------------|
| I have provided a monthly subscription based support to distributors, creators, etc. (Subscription) | 637 (52.5%) | 832 (67.6%) | 518 (42.9%) |
| I have made donations to live streamers during their livestreams. (Tipping) | 749 (61.7%) | 544 (44.2%) | 871 (72.1%) |
| I have purchased creator-created content (videos, music, comics/manga/illustration, writing, software, etc.). (ContentPurchase) | 1083 (89.2%) | 809 (65.8%) | 978 (81.0%) |
| I have purchased products or handmade items created by creators. (GoodsPurchase) | 940 (77.4%) | 1077 (87.6%) | 780 (64.6%) |
| Other (Please Specify) (Other) | 6 (0.5%) | 15 (1.2%) | 1 (0.1%) |
| Total Included respondents | 1214 | 1230 | 1208 |

Using the above data, a principal component analysis was conducted. Figure 6 shows the results. It can be read that while creator support in Japan, the US and China is active in all of these areas, there are differences in trends between the countries.

Figure 6 Principal component analysis of creator support in each country

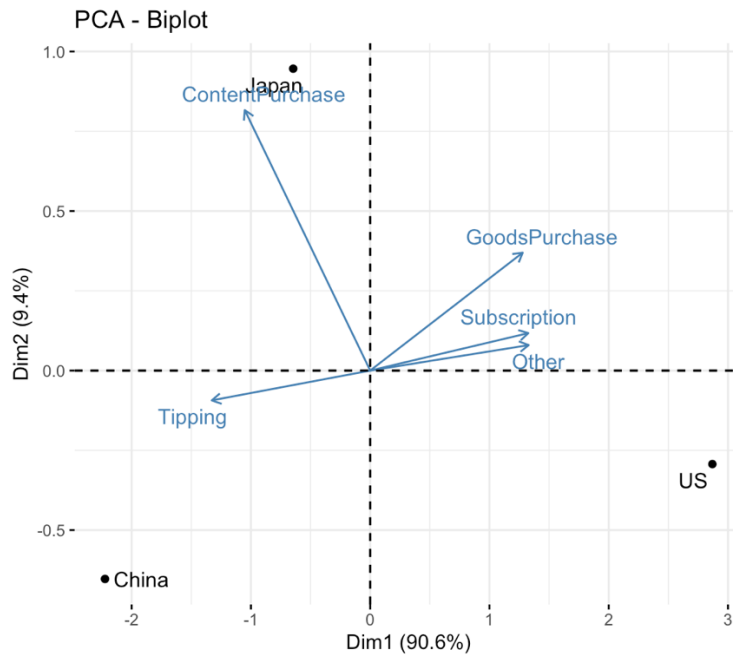


Table 6 Loading in principal component analysis (contribution of each variable)

| | Principal Component 1 | Principal Component 2 | Principal Component 3 |
|-----------------|-----------------------|-----------------------|-----------------------|
| Subscription | 0.468 | -0.129 | -0.867 |
| Tipping. | -0.469 | 0.102 | -0.368 |
| ContentPurchase | -0.371 | -0.895 | -0.057 |
| GoodsPurchase | 0.451 | -0.405 | 0.265 |
| Other. | 0.469 | -0.087 | 0.197 |

Table 7 Principal component scores by country

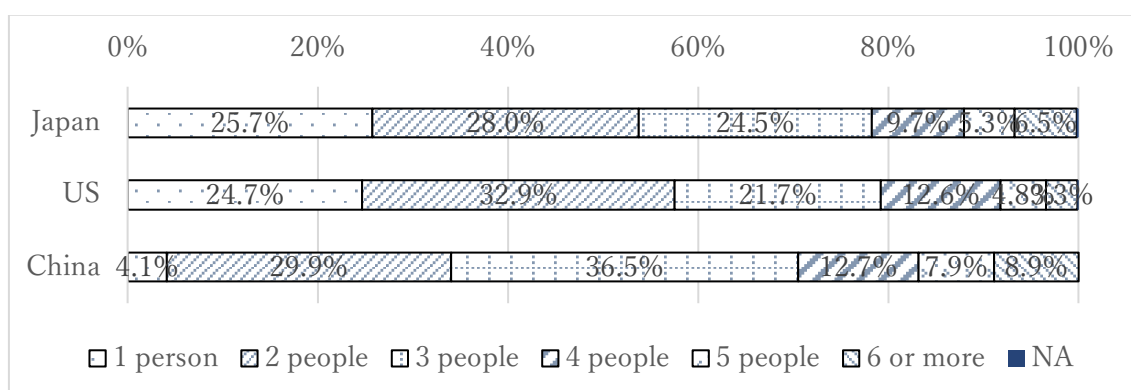
| | Principal Component 1 | Principal Component 2 | Principal Component 3 |
|-------|-----------------------|-----------------------|-----------------------|
| Japan | -0.527 | -0.77 | -2.721053e-16 |
| US | 2.343 | 0.239 | 2.162973e-16 |
| China | -1.812 | 0.533 | 1.293467e-15 |

Table 7, PC 1 can be interpreted as regular/supportive and PC 2 as one-off/purchase type. In other words, China's support for creators can be interpreted as having a one-off feature when compared to the US.

Comparison of monthly fee-based creator support between Japan, the US and China.

Although the overall trend can be described as one-time and purchase-based in China, the aggregate results of the main survey confirm that China's monthly-charge support itself tends to be more active than in Japan and the US. Figure 7 presents the aggregate results of the maximum number of people supported per month for monthly-charge support. China tends to support a higher number of people and to support more than one person.

Figure 7 Maximum number of people supported in a month on a monthly subscription basis



As for the amount of support, direct comparisons cannot be made due to different income levels and currency exchange rate, but for convenience, eight options were prepared and given three classification labels (Low, Middle and High) as shown in Table 8. Figure 8 shows the tabulation results for the highest monthly amount in monthly subscription support. From the cross-tabulation results in Table 9 and test results in Table 10, it can be observed that China tends to have higher monthly subscription fees than Japan and the US.

Table 8 Support amount options

| | Label. | Japan | US | China |
|---|----------------------|----------------------|------------------|------------------|
| 1 | Low support group | 500 yen or less | 5 USD or less | Under 25 yuan |
| 2 | Low support group | 501 - 1,000 yen | 6 to 10 USD | 26-50 yuan |
| 3 | Middle support group | 1,001 - 3,000 yen | 11 to 30 USD | 51-150 yuan |
| 4 | Middle support group | 3,001 - 5,000 yen | 31 to 50 USD | 151-250 yuan |
| 5 | Middle support group | 5,001 - 10,000 yen | 51 to 100 USD | 251-500 yuan |
| 6 | High support group | 10,001 - 50,000 yen | 101 to 500 USD | 501-2,500 yuan |
| 7 | High support group | 50,001 - 100,000 yen | 501 to 1,000 USD | 2,501-5,000 yuan |
| 8 | High support group | Over 100,000 yen | Over 1,000 USD | Over 5,000 yuan |

Figure 8 Maximum monthly support for one person on a monthly chargeable basis

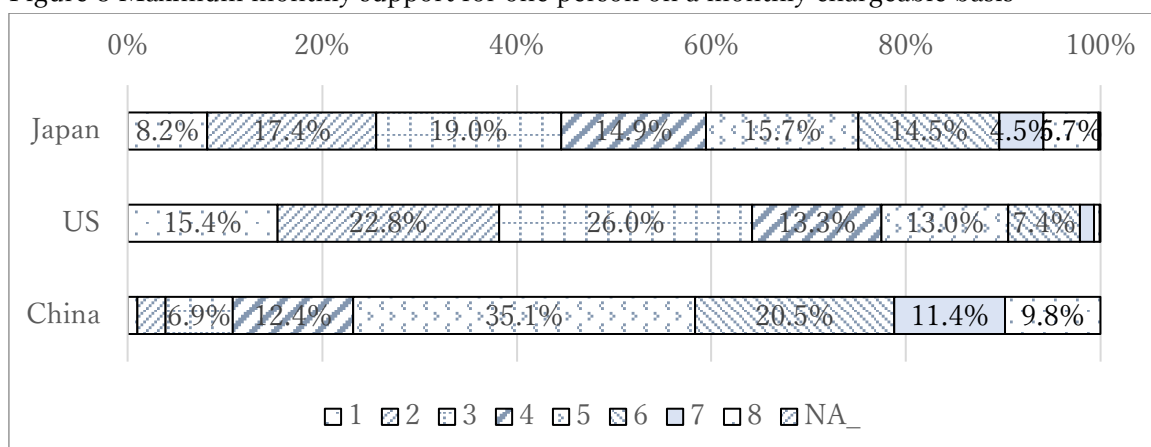


Table 9 Crosstabulation results of the highest monthly charge to one person in Japan, the US and China with monthly charges

| Country_label_EN | Low support group | Middle support group | High support group | NA_ |
|------------------|-------------------|----------------------|--------------------|----------|
| Japan | 25.5% (153) | 49.6% (297) | 24.7% (148) | 0.2% (1) |
| US | 38.2% (305) | 52.3% (418) | 9.4% (75) | 0.1% (1) |
| China | 3.9% (20) | 54.4% (282) | 41.7% (216) | 0.0% (0) |

Table 10 Results of chi-square and residuals analysis of the highest monthly crosstabulations (NA excluded)

X-squared = 293.98, df = 4, p-value < 2.2e-16

| | Low support group | Middle support group | High support group |
|-------|-------------------|----------------------|--------------------|
| Japan | 0.417 | -1.431 | 1.272 |
| US | 11.321 | 0.216 | -11.912 |
| China | -12.998 | 1.254 | 11.893 |

± 1.96 or more : Significant at a significance level of 5%.

± 2.58 or more : Significant at a significance level of 1%.

In addition, Figure 9 shows the results of the average monthly fee in monthly subscription type support. The cross-tabulation result in Table 11 and test results in Table 12 show that the average monthly fee tends to be higher in China than in the US and Japan. In particular, the average monthly fee in the US has a higher proportion of the Low support group. In summary, although China provides regular support at a lower rate than Japan and the United States, in terms of monetary value (maximum amount and average monthly amount), it has a higher percentage of the 'high support group'.

Figure 9 Average monthly subscription for monthly creator support

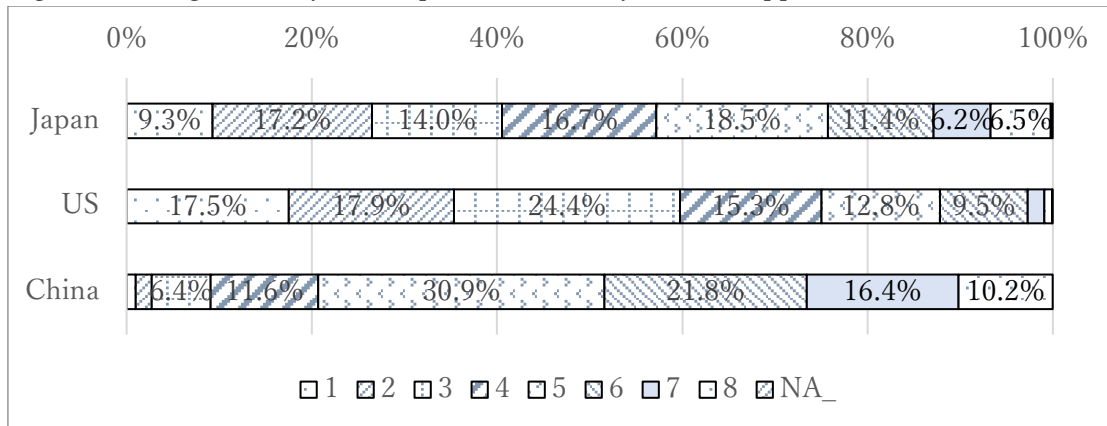


Table 11 Crosstabulation results of average monthly amount in creator support in Japan, the US and China

| Country | Low support group | Middle support group | High support group | NA_ |
|---------|-------------------|----------------------|--------------------|----------|
| Japan | 26.5% (159) | 49.2% (295) | 24.0% (144) | 0.2% (1) |
| US | 35.4% (283) | 52.4% (419) | 12.0% (96) | 0.1% (1) |
| China | 2.7% (14) | 48.8% (253) | 48.5% (251) | 0.0% (0) |

Table 12 Results of chi-square and residual analysis of crosstabulations of average monthly salary

X-squared = 82.741, df = 4, p-value < 2.2e-16

| | Low support group | Middle support group | High support group |
|-------|-------------------|----------------------|--------------------|
| Japan | 0.417 | -1.431 | 1.272 |
| US | 11.321 | 0.216 | -11.912 |
| China | -12.998 | 1.254 | 11.893 |

The results of the multiple-choice responses on the reasons for supporting creators with a monthly fee are tabulated Table 13.

Table 13 Reasons for monthly charged support (multiple responses)

| No. | Reasons. | Japan (n=598) | US (n=798) | China (n=518) |
|-----|---|------------------|---------------|------------------|
| 1 | Because I want access to content that is exclusive to monthly subscribers. | 40%. | 48% | 35%. |
| 2 | Because I want to support the live streamers/creators on an ongoing basis. | 45%. | 47%. | 38%. |
| 3 | Because I want to make the live streamers/creators happy. | 35%. | 28%. | 35%. |
| 4 | Because I want to get rights (early access, advance reservations, limited merchandise, etc.) that are exclusive to monthly subscribers. | 31%. | 32% | 33%. |
| 5 | Because I don't want the live streamers/creators to retire. | 26%. | 16%. | 22%. |
| 6 | Because I want the live streamers/creators to know that I support them. | 30%. | 40%. | 36%. |
| 7 | Because I can communicate with the live streamers/creators and other monthly subscribers. | 25%. | 26%. | 32% |
| 8 | Because I want to increase the ranking order of live streamers/creators. | 21%. | 18%. | 33%. |
| 9 | Because I want to stand out from other users. | 13%. | 15%. | 28%. |
| 10 | Because the live streamer/creator is my monthly subscriber. | 15%. | 19% | 27%. |
| 11 | Other. | 0% | 0% | 0% |

A factor analysis of the above results was conducted, and as the results for the third and fourth factors were ambiguous when four factors were used, the analysis was limited to three factors and an average comparison of the factor scores by country was calculated (Table 14, Table 15).

Table 14 Factor analysis results

| No. | Factor 1. Superiority motivation | Factor 2. Support and relationship motivation | Factor 3. Limited benefit motivation |
|------------------------------------|--|---|--|
| 1 Purpose of limited content use | | | 0.532 |
| 2 Intention to continue to support | | 0.619 | |
| 3 I want to please you. | | 0.386 | |

| | | | |
|---|-------|-------|-------|
| 4 Purpose of use of limited benefits | | | 0.376 |
| 5 I don't want them to retire. | | | |
| 6 I want people to know that I support them | | 0.315 | |
| 7 Communication. | | | |
| 8 Support for higher rankings | 0.51 | | |
| 9 Wanting to stand out from other users | 0.511 | | |
| 10 Have been supported before | 0.456 | | |

Table 15 Table comparing average factor scores by country

| Country | Factor 1. | Factor 2. | Factor 3. |
|---------|-----------|-----------|-----------|
| Japan | -0.0502 | 0.00851 | -0.0476 |
| US | -0.106 | 0.0122 | 0.0546 |
| China | 0.221 | -0.0286 | -0.0291 |

A comparison of the average factor scores by country shows that China scores higher than the other countries for factor 1, confirming a slightly stronger tendency towards conspicuousness and superiority-based motivation. Factor 2 exhibits small differences between countries; however, it can be observed that the US has a slightly higher support/relationship motive. Factor 3 has a positive score in the USA and a negative score in Japan and China, indicating that expectations of limited benefits may vary across countries. A one-way analysis of variance (ANOVA) by country for the factor scores confirmed significant differences ($p < 0.001$) for both factor 1 and factor 2. Factor 3 also confirmed a difference at a significance level of less than 5% at $p = 0.0381$, but the effect size was relatively small.

Comparison of self-selected payments between Japan, the US and China.

The maximum amount for one content in support of self-selected amount payments is shown in Figure 10 and the average amount is shown in Figure 11. From the results of the cross-tabulations and tests conducted respectively, it can be said that both the maximum and average amounts tend to be higher in China (Table 16, Table 17, Table 18, Table 19).

Figure 10 Maximum amount for one content in support of self-selected amount payments

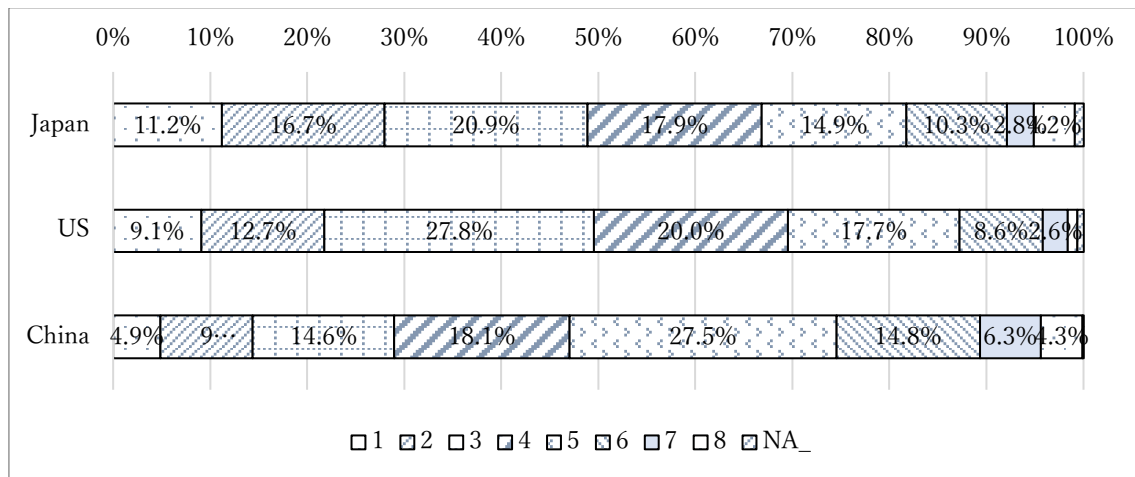


Table 16 Crosstabulation results of the highest self-selected amount payment in Japan, the US and China

| Country | Low support group | Middle support group | High support group | NA_ |
|---------|-------------------|----------------------|--------------------|----------|
| Japan | 28.0% (187) | 53.8% (360) | 17.3% (116) | 0.9% (6) |
| US | 21.8% (134) | 65.4% (403) | 12.2% (75) | 0.6% (4) |
| China | 14.4% (127) | 60.1% (532) | 25.4% (225) | 0.1% (1) |

Table 17 Results of chi-square and residual analysis of the highest crosstabulations
X-squared = 76.843, df = 4, p-value = 8.117e-16

| | Low support group | Middle support group | High support group |
|-------|-------------------|----------------------|--------------------|
| Japan | 5.686 | -3.588 | -1.390 |
| US | 0.825 | 3.500 | -5.197 |
| China | -6.091 | 0.158 | 6.067 |

Figure 11 Average amount per content in support of self-selected amount payments

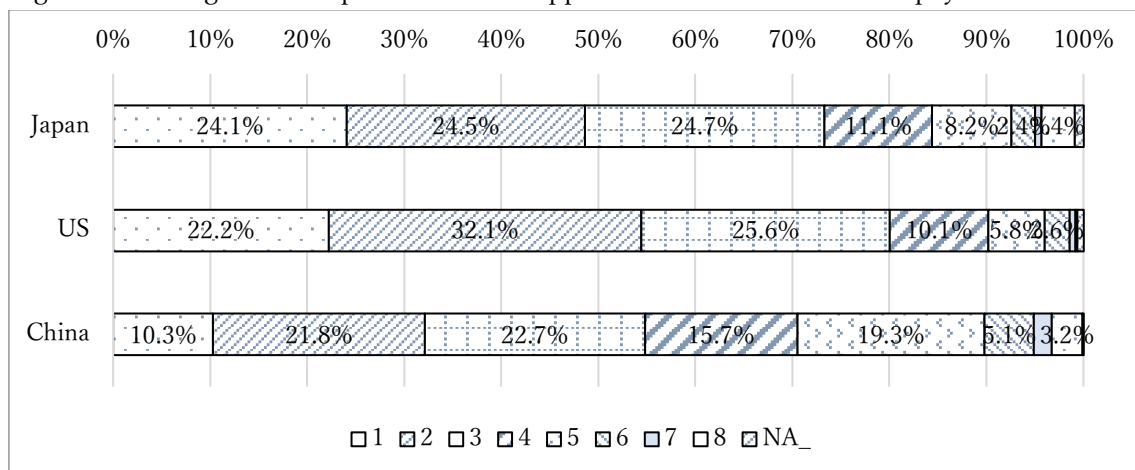


Table 18 Crosstabulation results of average self-selected amount payments in Japan, the US and China

| Country | Low support group | Middle support group | High support group | NA_ |
|---------|-------------------|----------------------|--------------------|----------|
| Japan | 48.6% (325) | 43.9% (294) | 6.6% (44) | 0.9% (6) |
| US | 54.4% (335) | 41.6% (256) | 3.4% (21) | 0.6% (4) |
| China | 32.1% (284) | 57.7% (511) | 10.1% (89) | 0.1% (1) |

Table 19 Results of chi-square and residual analysis of cross-tabulation of average amounts
X-squared = 76.843, df = 4, p-value = 8.117e-16

| | Low support group | Middle support group | High support group |
|-------|-------------------|----------------------|--------------------|
| Japan | 3.302 | -2.969 | -0.597 |
| US | 6.489 | -4.275 | -4.203 |
| China | -9.045 | 6.704 | 4.412 |

Figure 12 shows the aggregate results of the reasons for support (multiple responses) for self-selected amount payments.

Figure 12 Reasons for supporting self-selected amount payments (multiple responses)

| No. | Reasons. | Japan (n=663) | US (n=612) | China (n=884) |
|-----|---|------------------|---------------|------------------|
| 1 | Because I want to support the live streamers so that they can continue their creating activities. | 42% | 46% | 49% |
| 2 | Because I wanted to express my satisfaction with the content. | 42% | 49% | 52% |
| 3 | Because I wanted to pay a fair price for the value of the content. | 45% | 39% | 56% |
| 4 | Because I want the creators to know that I support them. | 36% | 49% | 43% |
| 5 | Because I want to access premium features by making self-selected payments for content. | 28% | 36% | 41% |
| 6 | Because I want to get a response from the creators. | 23% | 23% | 27% |
| 7 | Because the creator has purchased my content before | 4% | 5% | 5% |
| 8 | Other(Please Specify) | 0% | 0% | 0% |

A factor analysis of the above aggregate results is shown in Table 20, and a comparison of average factor scores by country Table 21.

Table 20 Factor analysis results

| No. | Factor 1 Fair value motivation | Factor 2 Reciprocity motivation | Factor 3. Satisfaction motivation |
|-----------------------------------|--------------------------------------|---------------------------------------|---|
| 1 Supporting creators' continuity | | | |
| 2 Expressing satisfaction | | | 0.455 |
| 3 Paying fair value | 0.985 | | |
| 4 Showing support | | | |
| 5 Accessing premium features | | 0.431 | |
| 6 Expecting creator response | | 0.339 | |

| | | | |
|---|-------|-------|-------|
| 7 Reciprocity (creator bought my content) | 0.324 | 0.922 | 0.335 |
|---|-------|-------|-------|

Table 21 Table comparing average factor scores by country

| Country | Factor 1. | Factor 2. | Factor 3. |
|---------|-----------|-----------|-----------|
| Japan | -0.0177 | -0.0213 | -0.0398 |
| US | 0.00535 | 0.0255 | 0.0571 |
| China | 0.00955 | -0.00170 | -0.00971 |

There were no significant differences between Japan, the US, and China in terms of reasons for supporting self-selected amount payments. However, fair value motivation was highest in China and somewhat lower in Japan. 'Reciprocity motivation was higher in the US, and the US also showed the highest factor score for satisfaction motivation. An ANOVA was conducted, which confirmed significant differences between countries at the 1% level of significance ($F = 7.655$, $p = 0.0005$) only for factor 3 (satisfaction expressed).

Comparison between Japan, the US and China on the support of throwers.

The frequency of live streaming watching of people who have experienced online gifting in Japan, the US and China is summarised in Figure 13. The frequency of online gifting is also shown in Figure 14. While the US had the highest frequency of live streaming watching, China had the highest frequency of online gifting.

Figure 13 Frequency of live streaming watching

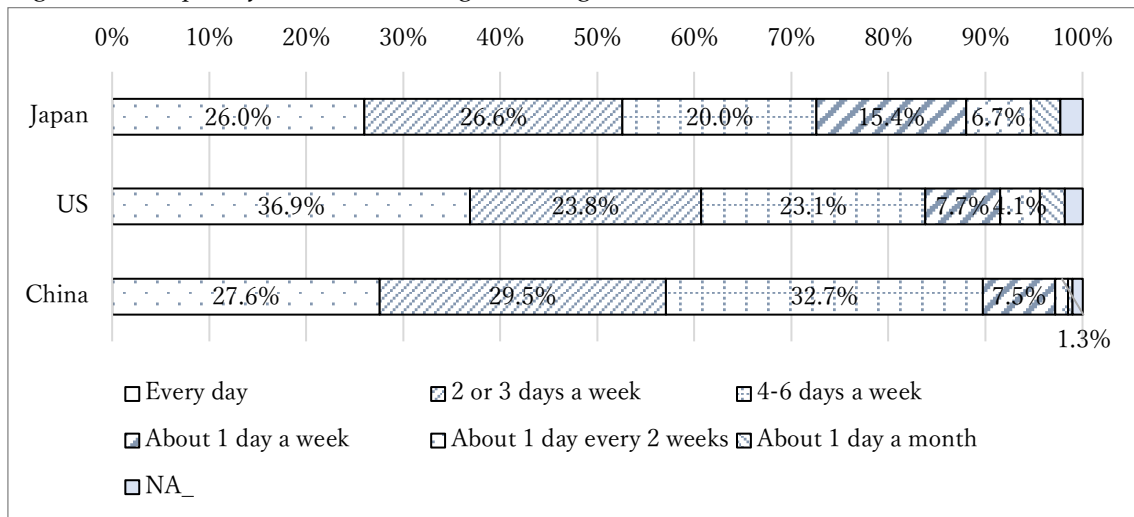


Figure 14 Frequency of tipping

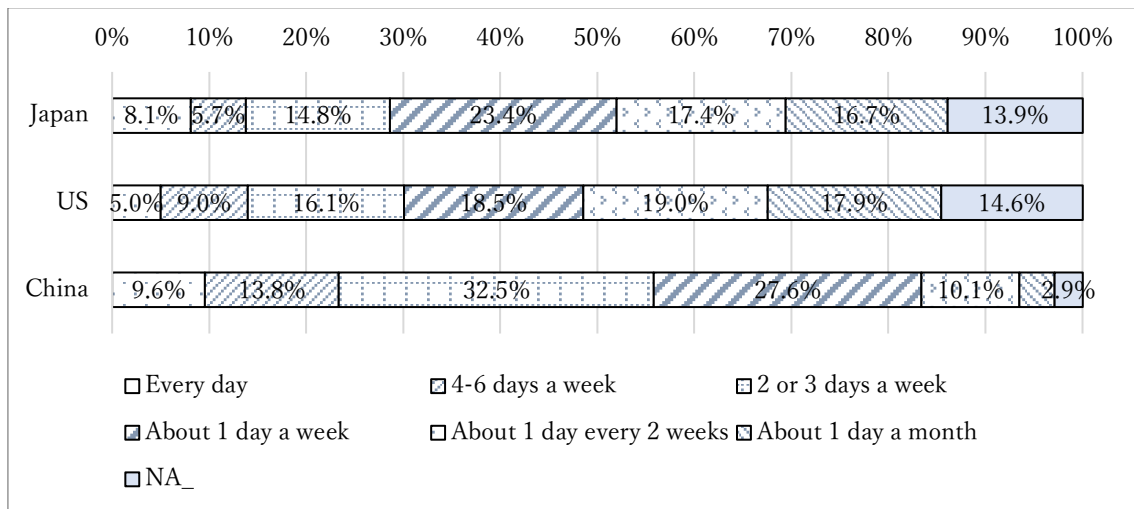


Table 22 summarises the correspondence between the options for the amount of online gifting (tipping) money. The highest amount of tipping per live streaming content is shown in Figure 15, and the average monthly tipping amount is shown in Figure 16. From the results of the cross-tabulations and tests conducted respectively, it can be said that both the maximum and average amounts tend to be higher in China (Table 23, Table 24, Table 25, Table 26).

Table 22 Tipping amount options

| | | Japan | US | China |
|----|-------------------|----------------------|------------------|------------------|
| 1 | Low tip group | less than 100 yen | 1 USD or less | less than 5 yuan |
| 2 | Low tip group | 101 - 300 yen | 2- 3 USD | 6 -15 yuan |
| 3 | Low tip group | 301 - 500 yen | 4 - 5 USD | 16 - 25 yuan |
| 4 | Middle tip group | 501 - 1,000 yen | 6 to 10 USD | 26-50 yuan |
| 5 | Middle tip group | 1,001 - 3,000 yen | 11 to 30 USD | 51-150 yuan |
| 6 | Middle tip group | 3,001 - 5,000 yen | 31 to 50 USD | 151-250 yuan |
| 7 | High tip group | 5,001 - 10,000 yen | 51 to 100 USD | 251-500 yuan |
| 8 | High tip group | 10,001 - 50,000 yen | 101 to 500 USD | 501-2,500 yuan |
| 9 | Extreme tip group | 50,001 - 100,000 yen | 501 to 1,000 USD | 2,501-5,000 yuan |
| 10 | Extreme tip group | Over 100,000 yen | Over 1,000 USD | Over 5,000 yuan |

Figure 15 Maximum amount of tipping per live streaming content

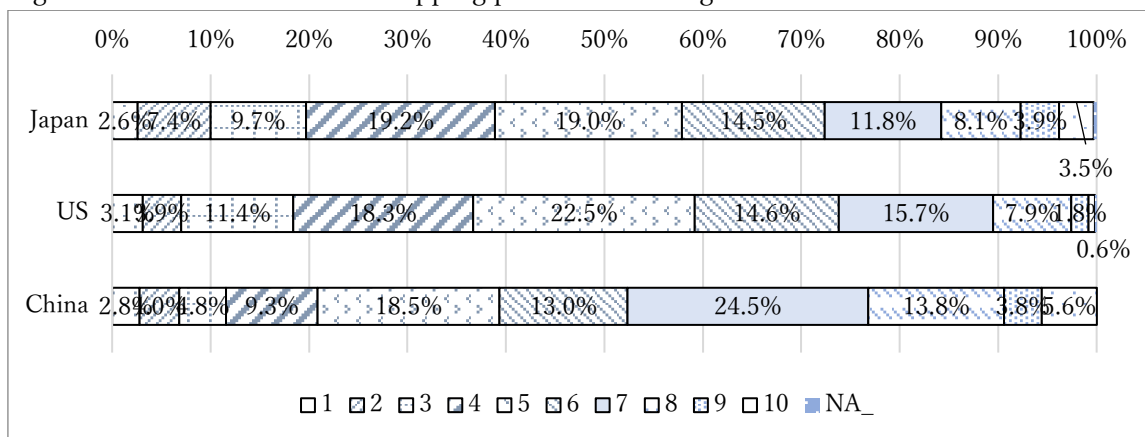


Table 23 Crosstabulation results of the highest amount of tipping between Japan, the US and China

| Country | Low tip group | Middle tip group | High tip group | Extreme tip group | NA_ |
|---------|---------------|------------------|----------------|-------------------|----------|
| Japan | 19.7% (136) | 52.7% (363) | 19.9% (137) | 7.4% (51) | 0.3% (2) |
| US | 18.5% (100) | 55.4% (300) | 23.6% (128) | 2.4% (13) | 0.2% (1) |
| China | 11.6% (101) | 40.8% (355) | 38.2% (333) | 9.4% (82) | 0.0% (0) |

Table 24 Results of chi-square and residual analysis of crosstabulations of the highest amount of tipping

X-squared = 112.56, df = 6, p-value < 2.2e-16

| Country | Low tip group | Middle tip group | High tip group | Extreme tip group |
|---------|---------------|------------------|----------------|-------------------|
| Japan | 3.256 | 2.775 | -6.052 | 0.588 |
| US | 1.786 | 3.756 | -2.889 | -4.831 |
| China | -4.687 | -5.977 | 8.328 | 3.729 |

Figure 16 Average monthly tipping

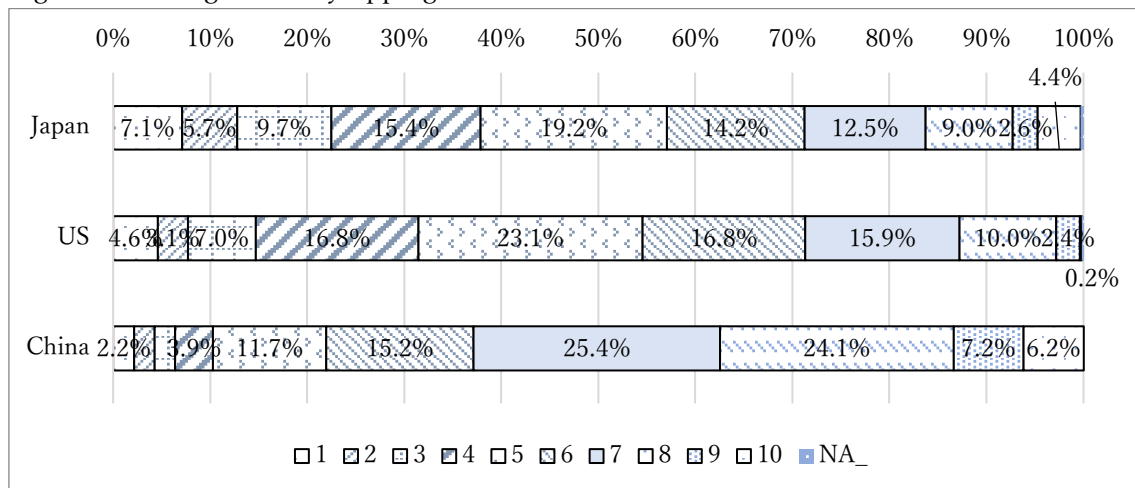


Table 25 Cross-tabulation of average monthly tipping amount between Japan, the US and China

| Country | Low tip group | Middle tip group | High tip group | Extreme tip group | NA_ |
|---------|---------------|------------------|----------------|-------------------|----------|
| Japan | 22.5% (155) | 48.8% (336) | 21.5% (148) | 7.0% (48) | 0.3% (2) |
| US | 14.8% (80) | 56.6% (307) | 25.8% (140) | 2.6% (14) | 0.2% (1) |
| China | 6.3% (55) | 30.8% (268) | 49.5% (431) | 13.4% (117) | 0.0% (0) |

Table 26 Results of chi-square and residuals analysis of crosstabulations of average monthly tipping amount

X-squared = 284.23, df = 6, p-value < 2.2e-16

| Country | Low tip group | Middle tip group | High tip group | Extreme tip group |
|---------|---------------|------------------|----------------|-------------------|
| Japan | 8.100 | 3.551 | -8.560 | -1.763 |

| | | | | |
|-------|---------------|---------------|---------------|---------------|
| US | 0.760 | 7.269 | -4.765 | -5.742 |
| China | -8.388 | -9.834 | 12.382 | 6.776 |

Table 27 shows the results of multiple responses on the reasons for tipping.

Table 27 Reasons for tipping (multiple responses)

| | | Japan (n=687) | US (n=541) | China (n=871) |
|----|---|------------------|---------------|------------------|
| 1 | Because I want to make the live streamers happy. | 42% | 28% | 20%. |
| 2 | Because I want to support the live streamers so that they can continue their creating activities. | 36%. | 44%. | 36%. |
| 3 | Because I want the live streamers to know that I support them. | 27%. | 45%. | 31%. |
| 4 | Because I was satisfied with the content. | 33%. | 48% | 48% |
| 5 | Because I want to make live streaming more exciting. | 33%. | 18%. | 24% |
| 6 | Because I want to get a response from the live streamers. | 28%. | 21%. | 22%. |
| 7 | Because I want to increase the ranking order of the live streamers. | 17%. | 14%. | 17%. |
| 8 | Because I was influenced by other viewers who were donating. | 15%. | 14%. | 17%. |
| 9 | Because I want to raise my ranking to demonstrate my contribution. | 13%. | 13%. | 18%. |
| 10 | Because I want to extend the time of the live streaming. | 13%. | 17%. | 13%. |
| 11 | Because I want to stand out from other users, or be recognised by other users. | 14%. | 17%. | 18%. |
| 12 | Because I want them to watch my own live streaming and make donations to me. | 9%. | 11%. | 15%. |
| 13 | Because I feel the content is valuable. | 35%. | 48% | 35%. |
| 14 | Because I have received donations from the live streamer before. | 10%. | 12%. | 13%. |
| 15 | Because I want to be a moderator. | 8%. | 10%. | 13%. |
| 16 | Other(Please Specify) | 0% | 1%. | 0% |

The results of factor analysis of the above summary are Table 28, and the average comparison of country-specific factor scores is Table 29. Four and five factor analyses were also conducted for the factors, but 3 factor analysis was adopted because it provided three clear axes. Japan has a slightly higher motivation for interactivity (Factor 3). The US has the strongest motivation for satisfaction (Factor 2). China, on the other hand, has a slightly stronger motivation for contribution (Factor 1), which may be underpinned by a sense of differentiation from others and a sense of recognition. The ANOVA results show $p < 0.001$ for all factors, indicating significant differences between countries.

Table 28 Factor analysis results

| Item | | Factor 1. Contribution motivation | Factor 2. Satisfaction motivation | Factor 3. Interactivity motivation |
|------|--|---|---|--|
| | | | | |

| | | | | |
|----|----------------------------------|-------|-------|-------|
| 1 | To make streamer happy | | | 0.605 |
| 2 | To support continued creation | | 0.394 | |
| 3 | To show my support | | | |
| 4 | Satisfaction with the content | | 0.568 | |
| 5 | To boost the stream | | | 0.398 |
| 6 | To get a response | | | 0.495 |
| 7 | To raise streamer's rank | 0.328 | | |
| 8 | Influence from other viewers | 0.368 | | |
| 9 | To show my contribution | 0.529 | | |
| 10 | To extend streaming time | 0.308 | | |
| 11 | To stand out or gain recognition | 0.530 | | |
| 12 | To receive support in return | 0.728 | | |
| 13 | Perceived value of content | | 0.642 | |
| 14 | Reciprocating past support | | | |
| 15 | Desire to become a moderator | 0.592 | | |

Table 29 Table comparing average factor scores by country

| Country | Factor 1. | Factor 2. | Factor 3. |
|---------|-----------|-----------|-----------|
| Japan | -0.0734 | -0.104 | 0.126 |
| US | -0.0323 | 0.151 | -0.0311 |
| China | 0.0780 | -0.0123 | -0.0804 |

Trouble experience in the creator economy.

In the development of the creator economy, it is desirable to have fewer troubles experienced by users. Table 30 shows the results of a multiple-answer question about the troubles experienced in supporting creators.

Table 30 Trouble experienced at creator support (multiple responses)

| | Trouble | Japan | U.S.. | China |
|---|--|-------|-------|-------|
| 1 | Low percentage return to live streamers and creators | 17%. | 13%. | 27%. |
| 2 | I don't know how much of the support I have given has been returned to the live streamers and creators. | 15%. | 15%. | 26%. |
| 3 | I found myself giving more support to creators than I had planned. | 15%. | 22%. | 19% |
| 4 | Promised response was not received (promises were not fulfilled, such as names being read, gifts, etc., when support was given to creators). | 14%. | 15%. | 19% |
| 5 | The creator asked me to offer my support. | 10%. | 13%. | 20%. |

| | | | | |
|----|---|------|------|------|
| 6 | I was told to offer support to the creators so that I can boost their rankings. | 13%. | 13%. | 17%. |
| 7 | Inappropriate content was transmitted for the purpose of supporting creators. | 10%. | 7%. | 14%. |
| 8 | I made a mistake about the amount of money etc. when gave support to the creator. | 11%. | 10%. | 15%. |
| 9 | I was asked to offer my support to the creator at other events. | 11%. | 12%. | 20%. |
| 10 | Other(Please Specify) | 0%. | 0%. | 0%. |
| 11 | Nothing in particular | 42%. | 42%. | 28%. |

The results of the factor analysis of the above are shown in Table 31, and the average comparison results of the factor scores by country are shown in Table 32. An analysis using four factors was conducted, but five factor analysis was adopted since five clear axes were observed. In Japan and the US, the proportion of respondents who had never experienced any kind of trouble was around 40%, while in China, more than 70% had experienced some kind of trouble; all five factors were higher in China, suggesting that challenges exist in the Chinese creator economy in the eyes of users. The ANOVA results also showed $p < 0.001$ for factors 1 to 3, indicating significant differences between countries.

Table 31 Factor analysis results

| Item | | Factor 1 Dissatisfaction and pressure | Factor 2 Inappropriate content | Factor 3 Unclear | Factor 4 Unintended | Factor 5 Mistake |
|------|------------------------------|---|--------------------------------------|---------------------|------------------------|---------------------|
| 1 | Low return rate | 0.682 | | | | |
| 2 | Unclear support usage | | | 1.048 | | |
| 3 | Unintended over-support | | | | 1.051 | |
| 4 | Broken promises | 0.543 | | | | |
| 5 | Creator solicited support | 0.622 | | | | |
| 6 | Boosting rank request | 0.638 | | | | |
| 7 | Inappropriate content | | 1.055 | | | |
| 8 | Support mistake (amount) | | | | | 1.035 |
| 9 | Solicitation at other events | 0.703 | | | | |
| 10 | Other (specified) | | 0.396 | | | |
| 11 | No concern | -0.619 | | | | |

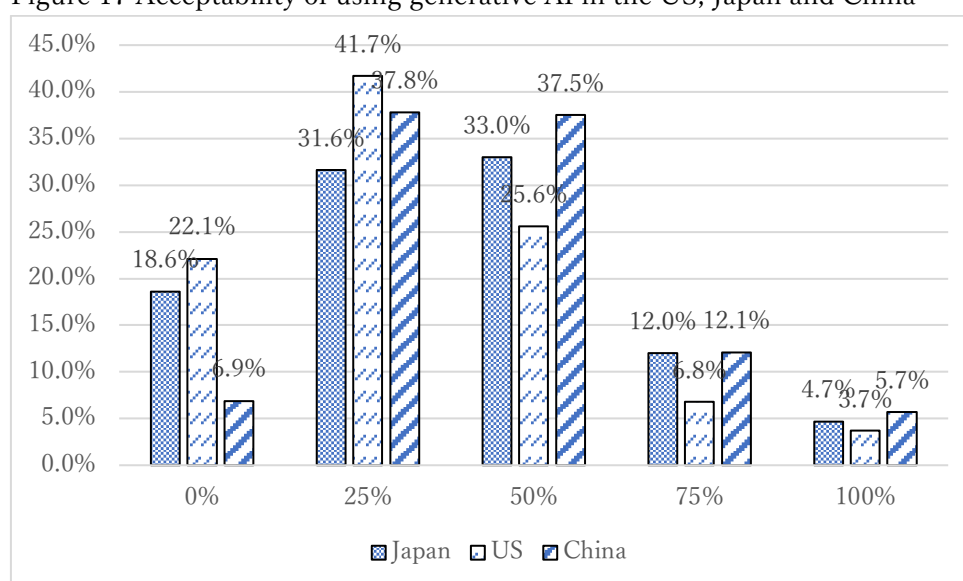
Table 32 Table comparing average factor scores by country

| Country | Factor 1. | Factor 2. | Factor 3. | Factor 4. | Factor 5. |
|---------|-----------|-----------|-----------|-----------|-----------|
| Japan | -0.0743 | -0.0320 | -0.0290 | 0.000952 | -0.0910 |
| US | -0.0574 | 0.0164 | -0.144 | -0.0849 | -0.0802 |
| China | 0.133 | 0.0155 | 0.176 | 0.0855 | 0.173 |

Acceptability of payment for content using generative AI.

The survey asked about the extent to which people would tolerate the use of generative AI for content for which they make payments (tolerance of generative AI use). Detailed analysis will be undertaken in due course, but it is possible that the level of tolerance in the US is the lowest among these three countries. Note that '0% generated AI' refers to content where no generated AI is used at all. As shown in the simple aggregate results Figure 17, approximately 20% of respondents in the US do not agree to pay for content with generative AI. In addition, a high proportion of respondents (around 40%) would accept the use of generative AI up to 25% when they pay for it. It is assumed that differences exist in the assessment of creativity in different countries. However, this may also be influenced by the results of the August 2023 court case in the US, given the timing of the survey. Further research is required on AI, creator economy, and recognition of creativity.

Figure 17 Acceptability of using generative AI in the US, Japan and China



Conclusion and necessity for further analysis

As mentioned earlier, the development of the creator economy is driven by the fact that revenue growth through the advertising model has plateaued. In response, platform operators have begun treating users who post and share content as creators and have started offering revenue sharing and direct payment functions. While it is difficult for creators to make a living as professionals in the creator economy, the number of amateur creators is expected to continue growing. In this situation, it is necessary for more creators to provide higher-quality

content and for users to be able to access it at appropriate prices for the creator economy to develop healthily. In this sense, the role of platforms that mediate between creators and users is significant.

Although the influence of sample bias cannot be denied, the survey results suggest that highly educated, high-income urban residents largely drive the Chinese creator economy. On the other hand, there were few differences in creator support experience based on place of residence, education, or income in the US. Those with experience supporting creators in the US tend to provide support motivated by satisfaction and continuity, even though the amount is small compared to China. On the other hand, those with experience supporting creators in China tend to provide support motivated by visibility and contribution. In Japan, there is a slight tendency to be motivated by interaction, but overall, it can be said that Japan has characteristics that are intermediate between the US and China.

In China, it is assumed that there are no regulations targeting adults; therefore, the development of the creator economy will largely depend on the self-regulation implemented by platform operators, similar to Japan and the United States. In Japan and the United States, high-value payments by users are restricted, leading to a greater tendency to support creators on a more consistent basis than in China. On the other hand, Chinese audiences are strongly motivated to improve their rankings and have the highest rate of trouble experiences. In other words, in China's creator economy, it is possible to induce high-value payments by stimulating competition on a one-off basis. In the creator economy, diverse content, including niche content, is provided, and new meanings are generated through interaction with users, which is considered to be a difference from the mass media era. Among these, the US prefers sustainable monthly subscription-based support, with lower amounts; however, differences in creator support based on income level and residence are smaller compared to those in China and Japan. The creator economy is still in its early stages and is expected to expand further. Therefore, it is necessary to continue monitoring and researching whether it is better for a wide range of society to sustainably support creators or for a small segment to provide one-time support.

*This manuscript is based on the following reports and papers.

Igarashi Teru, Tanaka Ema, & Koyama Yusuke. (2023). Trend survey on the creator economy. ICT World Review, 15(6), 32-52, Multimedia Promotion Centre Foundation.

Tanaka, Ema. (2022). Trends in the Creator Economy in the US. In Survey of Trends in the Creator Economy (Part 1). Multimedia Promotion Centre Foundation.

Tanaka, Ema. (2023) 'Chapter 3_Creator Economy Platforms and Institutions in Three Countries' Survey on Trends in the Creator Economy (Part 2). Multimedia Promotion Centre Foundation.

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