REGLAB CONTEXT

Promoting and Professionalizing the Creator Economy

an exploratory international mapping

reglab

center for strategy
& regulation



About Reglab

We are a **private research center specializing in the media and technology sector**, supporting companies, associations, and policymakers in making strategic decisions based on data and evidence.

Find out more at **www.reglab.com.br**

About the Context Series

Reglab's **Context Series** presents concise briefs that synthesize specific topics or emerging trends. They are designed to deliver information in a clear and accessible way, incorporating visual elements such as charts, tables, and infographics, combining analytical rigor with practicality.





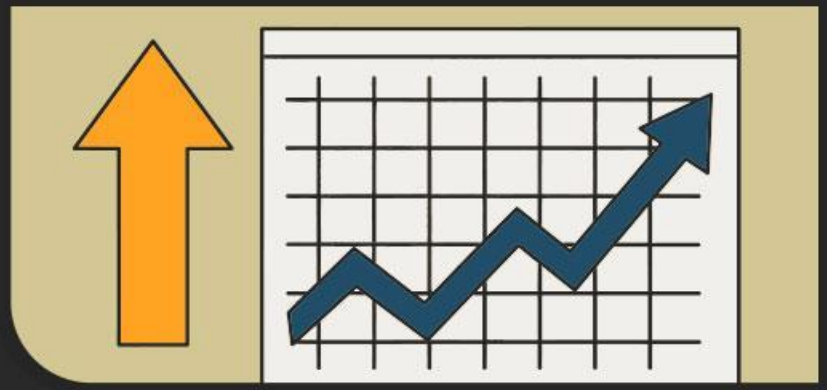


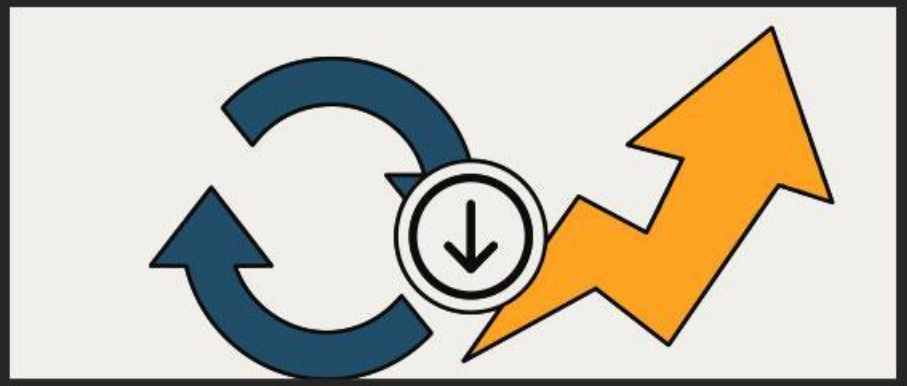


engage.hub

Engage.hub is the **applied research unit of Reglab**, investigating the social, economic, and regulatory impacts of **influencer marketing and digital content creation**. Our objective is to inform the market and enhance public policy through robust **data and evidence.**









acknowledgements

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executive summary

The content creator economy has grown rapidly in recent years and has become a significant economic sector. Institutional recognition, however, has not kept pace with this growth, either in Brazil or elsewhere in the world.

To understand how different countries have been responding to this phenomenon, we mapped government initiatives around the world, seeking to answer the question: **how do countries use public policy to support and recognize the digital content creator economy?** This mapping does not assess how effective these policies are — its aim is to organize the existing international repertoire.

What we found is a policy landscape that is still emerging. Most initiatives emerged from 2023 onward, and each country acted independently, without cross-border coordination. We classified the initiatives into axes according to the type of response they represent: funding and incentives (financial support or institutional visibility for creators); formalization, taxation and Administrative Simplification (tax and occupational categories that recognize the activity); rights and responsibilities (legal rules on the position of creators or of other players in the ecosystem); institutional reform and governance (how the state itself is organized to deal with the issue); and digital literacy and professional training (technical and professional training for creators). How the initiatives are distributed across these axes already reveals a first pattern.

Some findings stand out:

Naming is the first step.
Most states begin by giving creators a name within their own tax or occupational categories. It is also the fastest route: it usually requires no legislation, only an administrative act.

Funding and formalization are the most common approaches among the initiatives mapped.
The first provides financial incentives or institutional visibility to creators; the second creates tax or occupational codes that recognize the activity. Together, they account for more than half of the dataset. What these initiatives deliver is funding, visibility or an administrative category — not a legally protected status.

Substantive rights only appear when children are involved.
All of the initiatives that create legally binding rights and responsibilities protect children and adolescents featured in monetized content — which appears to reflect the specific vulnerability of this group.

The digital content creator economy

The creator economy[1] is no longer a niche and has become a significant economic sector. To put this in perspective, **around 50 million people worldwide make a living from creating content** (Goldman Sachs, 2023).

This growth is driven in part by the global spread of *smartphones* and mobile internet (Coherent Market Insights, 2026), which have made producing and editing content easier and more accessible.

As a result, **creators began to build their own audiences and turn them into income**, without relying on a traditional employer (Coherent Market Insights, 2026). This income comes from sources such as advertising, brand sponsorships, follower subscriptions, and direct sales of products or services.

In Brazil, this economy has already reached a considerable scale:

3.8 million

influencer accounts on Instagram

(HypeAuditor; ESPM, 2025)

Despite the importance of the creator economy, the profession still lacks formal recognition in Brazil (Ramos; Bizutti, 2025).

This gap between the sector's economic weight and its institutional recognition led us to look beyond Brazil as well.

[1] In this study, **we define the digital content creator economy as** the set of economic relationships organized around the creation and distribution of content on social media platforms. Our starting point is Karhawi (2023), who notes that creating and producing content came to be recognized as forms of professional work on these platforms, associated with *digital influencers* — more recently also referred to as *creators*.

Where does this study start?

At Reglab, we had already examined the **Brazilian landscape**. In "*From the Feed to the Plenary*", we mapped 88 bills on influencers introduced in the National Congress between 2015 and 2025, none of which settled on a definition of the activity. In "*From the Feed to the Planalto*", we found that the government uses influencers as a communication tool but rarely recognizes them as rights-holders. In "*From Feed to Court*", we found a Judiciary without a consistent view of who influencers are: professionals in civil cases, defendants in criminal cases, and service providers in electoral cases. And in "*Voices of Influence*", listening to creators themselves, we found that they reject the "influencer" label and prefer to call themselves "content creators" or "communicators".

Having examined Brazil, we set out to investigate the state of creator recognition and professionalization internationally.

See Reglab's other studies on the topic:



From Feed to Courts

Access →



From the Feed to the Planalto

Access →



From the Feed to the Plenary

Access →



Voices of Influence

Access →

The international landscape

Internationally, the creator economy is also growing rapidly, but institutional recognition — through laws, classifications or dedicated policies — does not appear to be keeping pace.

USD 216.33 bn	USD 1.19 tn
estimated for 2026	projected by 2033

(Coherent Market Insights, 2026)

Because this is a recent phenomenon, there is still little systematic knowledge of how different countries have been responding to it, and that is what this study sets out to provide: **a mapping that can inform possible paths for the debate**. The aim is to organize existing government approaches, not to assess their effectiveness.

Among the countries that have taken action, the approach is not uniform.

The most common approach found in this study is direct support for creators through funds, grants and institutional visibility. There are also significant clusters around legal certainty, such as laws protecting child content creators, and around tax and occupational recognition of the activity, through dedicated codes and classifications adopted in some jurisdictions.

This study, which is descriptive and exploratory in nature, seeks to bring order to this still fragmented landscape by answering the question:

> ***How do countries use public policy to support and recognize the digital content creator economy?***

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Scope of the study

We searched for public policies and regulatory incentives adopted by governments to **promote, support and recognize the digital content creator economy around the world**.

We considered a "*government initiative*" to be any official government action formally adopted and in force for this purpose.

We excluded pending bills, private self-regulation, events with no institutional affiliation, and initiatives whose main purpose is solely to restrict, moderate or control the activity. The full criteria are set out in the Methodology annex. Data collection closed in August 2026.

32 Government initiatives | **22** Countries

The initiatives mapped take different legal forms, ranging from laws to policy statements. For this reason, **the findings are organized by country rather than presented as a direct comparison between countries.**

Scope of Included Initiatives

8 Laws	7 Administrative classifications (occupational or tax code)	6 Direct funding programs
5 Declaratory strategies and institutional coordination	4 Training programs and institutional events	1 Executive decree
1 Individual administrative permit		

sample data

Analytical axes

The government initiatives were classified into five axes according to the main objective of each one.

The axes are not mutually exclusive: a single initiative may span more than one of these dimensions at the same time and be classified accordingly.

The axes were defined based on preliminary data collection results and refined throughout the collection and analysis process.

Each initiative was analyzed and classified by two researchers.

9	**Funding and Incentives** Covers the direct financial support and institutional visibility that governments provide to establish content creation as a sector of public interest.
9	**Formalization, Taxation and Administrative Simplification** Measures through which the state formally recognizes content creation as an activity, making it easier to access rights and reducing bureaucratic barriers. The goal is to clarify the tax and professional status of creators.
6	**Rights and responsibilities** Covers initiatives that directly regulate the legal position of content creators or of other players in the ecosystem, such as advertisers and platforms — for example, a law requiring part of a child's or adolescent's earnings to be set aside in a blocked account. This axis deals with legal certainty for the activity, not with how the state is organized internally.
5	**Institutional Reform and Governance** Initiatives in which the state creates or adapts its own structure to deal with the creator economy — for example, a parliamentary working group, a national strategy, or a dedicated government office. The focus is on how the state organizes itself internally.
4	**Digital literacy and professional training** Initiatives for training and developing the skills of content creators, ranging from free courses to film and media schools with digital creation tracks. This axis captures initiatives that seek to provide state-backed technical and professional training for people who work, or intend to work, as content creators.

sample data

Patterns identified

Taken together, the 32 initiatives reveal six recurring patterns across countries that did not coordinate their actions:

1 Naming comes first.

Seven countries have created dedicated tax or occupational codes for creators.

2 Children and adolescents are the top legal priority.

Most of the legally binding initiatives protect child content creators, a focus that may reflect the vulnerability of this group.

3 Funding and formalization are the most common paths.

Together, they account for more than half of the dataset.

4 Recognizing is not the same as promoting.

The same type of registration can be used either to support or to control the activity.

5 Institutional responses remain recent and fragmented

Most initiatives emerged from 2023 onward, with no coordination between countries.

6 Terminology remains contested

Creators themselves reject the “influencer” label.

Each pattern is discussed in Analysis and comments (slides 29 to 32), and how the patterns were developed is detailed in the Methodology annex (slides 43 to 45).

sample data

Patterns identified

Legally defines the term

Illinois defines "vlog"/"vlogger"; Minnesota defines "content creator"; Chile defines "creador de contenido digital" (digital content creator); Kenya defines "digital content monetization"

Creates a new economic activity or occupational code

Italy, Australia, Norway, United Kingdom, Chile, Ecuador, South Korea

Creates a trust account or blocked fund for minor

Together, they account for more than half of the dataset.

Adapts existing legal frameworks rather than enacting new ones

California/AB 1880 extends the 1939 Coogan Law; United Kingdom/SIC builds on a pre-existing statistical code

Funds creators directly

Germany, Canada, South Korea/MSIT, Australia/Screen Australia, Singapore, Spain/Catalonia, Mexico

Provides institutional visibility without any transfer of funds

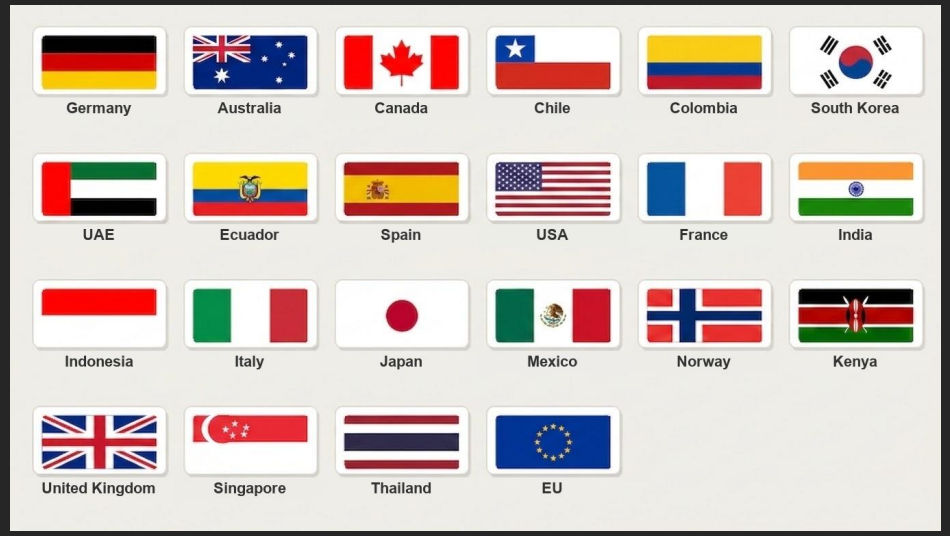
European Union, India

Each pattern is discussed in Analysis and comments (slides 29 to 32), and how the patterns were developed is detailed in the Methodology annex (slides 43 to 45).

sample data

Country casebook

We present the results as a casebook, divided by country and arranged in alphabetical order. For each country, we provide: (i) the name of the initiative; (ii) the axes under which it was classified; and (iii) a link to the source.



Methodological note: The European Union is not a country but a supranational bloc, and some of its member states also appear separately in this dataset. For ease of presentation, the report treats it like the other entries in the sample. The entry was kept because DigitalEU Ambassadors is an initiative of the European Commission itself. Amounts in foreign currencies were converted into Brazilian reais (BRL) as an approximation, using the exchange rate of October 15, 2026.

results

Germany

INITIATIVE

Creator Lift

View →

Funding and Incentives

Creator Lift is a professionalization program for content creators offered by the City of Hamburg through Hamburg Kreativ Gesellschaft, a German municipal public agency that supports the creative industries. Its goal is to help up-and-coming creators produce high-quality content, build their own brand, and develop a sustainable business model within the creative economy. In each cohort, ten participants complete a training track and receive €1,500 in financial support (about BRL 8,500), as well as access to a coworking space.



Australia

INITIATIVE

"Content Creator" in the national occupational classification

View →

Formalization, Taxation and Administrative Simplification

In 2024, OSCA (Occupation Standard Classification for Australia), the national occupational classification maintained by the Australian Bureau of Statistics, began recognizing "Content Creator (Social Media)" as a distinct occupation, under code 231133. The entry falls under arts and media professionals, alongside actors and other performers, and lists alternative titles such as "Social Media Influencer" and the specialization "Live Streamer".

INITIATIVE

AFTRS courses

View →

Digital literacy and professional training

The Australian Film Television and Radio School (AFTRS), a federal public school established by law in 1973 to provide training in film, television and radio, now offers courses dedicated to digital content creation. Two offerings are aimed specifically at this audience: the Bachelor of Arts Screen: Production, promoted as training for "the next generation of content creators", and the Industry Certificate: Digital Producer, a shorter technical course on project management and digital strategy.

INITIATIVE

Screen Australia

View →

Funding and Incentives

Screen Australia, the federal screen funding agency, runs a support program for producers and creators who manage narrative content channels on social media, offering up to AUD 20,000 (about BRL 70,000) for channel management strategies, increased visibility and audience engagement. Only incorporated Australian companies with a local business registration (Australian Business Number) that run channels featuring narrative content — that is, content structured as a story, with characters, an arc or a plot — are eligible to apply.



Canada

INITIATIVE

"Digital media creators" in the Creative Canada Policy Framework

View →

Institutional Reform and Governance

The Creative Canada Policy Framework is the federal government's vision document for cultural policy, launched in 2017 by the Department of Canadian Heritage following a national consultation involving more than 30,000 people. The document structures government action around three pillars: investing in creators and cultural entrepreneurs, promoting the discovery and distribution of Canadian content at home and abroad, and strengthening public broadcasting. It adopts a broad definition of "creators" that ranges from actors, directors and screenwriters to "digital media creators". The document is a policy framework that guides reforms to existing programs, including the Canada Media Fund itself.

INITIATIVE

Canada Media Fund (Digital Creators Pilot Program)

View →

Funding and Incentives

The Canada Media Fund (CMF) supports the Canadian screen industry and is financed by a combination of federal government funding and mandatory contributions from cable, satellite and IPTV distributors. Within the fund, the *Digital Creators Pilot Program* is a pilot program for mid-career Canadian digital creators who have already achieved some success online and want to scale their business, grow their audience and develop new forms of monetization over a 12-month period. The program covers short-form videos produced for YouTube, Instagram, TikTok and Facebook; starting in 2026–2027, it will also accept video podcast creators targeting YouTube, Spotify and Apple Podcasts.



Chile

INITIATIVE

Electronic invoicing for content creators

Formalization, Taxation and Administrative Simplification

View →

In 2025, the Servicio de Impuestos Internos (SII), Chile's tax authority, issued guidance on how digital content creators must document income received from digital platforms. The resolution legally defines “digital content creator”, classifies the activity as a “segunda categoría” professional service (second-category income), and creates a generic, collective RUT (Rol Único Tributario, the national taxpayer ID) called “Digital Platform Users” (no. 44.444.447-9). Creators use it as the recipient of the Boleta de Honorarios Electrónica (electronic fee receipt) whenever payment comes from a platform rather than from a single identifiable client.



Colombia

INITIATIVE

Social Tech

Digital literacy and professional training

View →

Social Tech is a digital skills training program run by the Ministry of Information and Communications Technologies (MinTIC) in partnership with Universidad Distrital Francisco José de Caldas, a public university in the Capital District of Bogotá. The goal is to train and certify 66,000 Colombians. The course is free and open to any Colombian aged 18 or over who is interested in content creation, digital marketing or social media monetization. It covers TikTok, YouTube, Instagram, Facebook and LinkedIn, and is divided into learning tracks: social media monetization; digital marketing; consumer psychology applied to social media; digital content analysis and optimization; and advanced multi-platform monetization. Participants who meet the attendance requirements receive a digital certificate recognized by MinTIC.



South Korea

INITIATIVE

Tax activity code by size of operation

Formalization, Taxation and Administrative Simplification

View →

South Korea has created two economic activity codes dedicated to individual content creators, with tax treatment that varies according to the size of the operation. Creators who have no employees and no dedicated physical production facilities, such as their own studio, register under code 940306 and are exempt from value-added tax (VAT). Those who employ staff or maintain such facilities become taxable under code 921505 (“media content creation business”) and pay VAT at the standard rate: 10% on revenue generated domestically, and a zero rate on revenue received in foreign currency for services to non-residents, such as payments from YouTube.

INITIATIVE

Content Creation Grant

Funding and Incentives

View →

The Ministry of Science and ICT (MSIT), in partnership with the Korea Radio Promotion Association, provides direct grants to video creators in three tiers based on channel size. The “Challenge” tier offers up to KRW 20 million (about BRL 75,000) for channels with 10,000 to 50,000 subscribers; the “Growth” tier offers up to KRW 80 million (about BRL 300,000) for channels with more than 50,000 subscribers and larger projects based on their own intellectual property; and the “Reformatting for International Expansion” tier offers up to KRW 20 million (about BRL 75,000) to adapt existing content for overseas markets. In all tiers, creators must cover 25% of the amount as matching funds and must be registered under the same individual creator codes used in the Korean tax system.



South Korea

INITIATIVE

K-Influencer Academy

Digital literacy and professional training

View →

K-Influencer Academy is an annual program run by South Korea's Ministry of Culture, Sports and Tourism. It is open to content creators of any nationality who are interested in Korean culture and K-content, provided they run a channel on YouTube or are active users of social media platforms such as Instagram and Facebook, and are able to produce video content. Each edition has four stages: application and selection; training, including AI-assisted content creation, and completion of missions focused on producing content about Korean culture; creation and publication of that content on participants' own channels; and a final selection, with awards for standout members.



United Arab Emirates

INITIATIVE

Advertising and media permit

Formalization, Taxation and Administrative Simplification

View →

The National Media Authority (NMA), the media authority of the United Arab Emirates, issues a permit allowing individuals to publish advertising or media content on their social media accounts, websites or other digital platforms, whether paid or unpaid. To apply, applicants must submit a digital ID, passport, personal photo and, notably, a trade license — in other words, they must already be formally registered as a business. Conditions for keeping the permit include good conduct (no conviction for a crime or an offense involving dishonesty, unless legally rehabilitated), compliance of published content with the country's media standards, and completion of a training program on the applicable laws, regulations and conditions. These requirements are renewed every year; the permit is not a one-time authorization to publish paid content. The permit is free for the first three years and then costs AED 1,000 (about BRL 1,400) per year. The official page describes the permit as an available service and does not use the word “mandatory.”



Ecuador

INITIATIVE

Economic activity code

View →

Formalization, Taxation and Administrative Simplification

Ecuador formally recognizes influencer activity within its tax system: the Servicio de Rentas Internas (SRI), the country's tax authority, created activity code R90000206 in the RUC (Registro Único de Contribuyentes, Ecuador's taxpayer registry), described as “activities of creating, editing, producing and disseminating content on social media and other influencer-related activities.” Content creators must register or update their RUC with this code, as their main activity or as a secondary one if they have other sources of income. This recognition works at the level of naming: the tax rules that already applied to influencers remain the same; what changes is the dedicated code that now identifies them in the registry.



Spain

INITIATIVE

Grants for content creators

View →

Funding and Incentives

The Department of Culture of Catalonia's regional government launched a line of paid grants for creators who produce video series in Catalan or Occitan on social media. The initiative aims to professionalize these creators and promote the use of Catalan online. For 2024–2025, the budget is €312,000 (about BRL 1.8 million) for 24 multi-year grants. Selection gives priority to content on culture, language, sports, fashion or educational topics.



United States (Illinois)

INITIATIVE

Income protection for minor vloggers (SB 1782)

View →

Rights and responsibilities

Public Act 103-0556 (SB 1782), in force since 2024, was the first US state law of its kind. It legally defines “vlog” (any content published on an online platform in exchange for compensation) and “vlogger” (the individual or family that creates this video content, including businesses that take on a person's or family's name or identity for that purpose), and excludes from the definition of vlogger anyone under 16 who produces their own vlog. When a child under 16 appears regularly in this paid content (at least 30% of the vlogger's content over 30 days), the vlogger must set aside part of the revenue generated in a trust account, available to the child at age 18, and keep records of the child's appearances and earnings. The child may bring a civil action against the vlogger for noncompliance. The model adopted in the US is a private trust managed by the family itself, and enforcement depends on the child's right to sue, not on public oversight.

In this study, we use kidfluencer (or child influencer) to mean a child who is the center of a monetized channel's commercial appeal — the one who draws the audience — while parents or guardians run the business built around that popularity (Clark; Jno-Charles, 2025).



United States (California)

INITIATIVE

Income protection for minor vloggers (SB 764)

View →

Rights and Obligations

In force since January 2025. The law provides that when a child or adolescent appears regularly in paid content by a vlogger — that is, the family member who creates and monetizes the content — part of the earnings must be deposited in a trust account, in proportion to the child's appearance in the video. The vlogger must keep records of appearances and earnings, and the child may take legal action for noncompliance.

INITIATIVE

Extending the Coogan Law to creators

View →

Rights and responsibilities

Signed into law in September 2024. The 1939 Coogan Law already required employers of child performers (actors, dancers, musicians and others) to set aside at least 15% of gross earnings in a blocked trust account until the child comes of age. AB 1880 extends this same protection to the contracted work of underage content creators, including vloggers, podcasters, influencers and streamers, whenever there is a contract for creative services between the child and a third party (an agency, brand or platform, for example).



United States (Minnesota)

INITIATIVE

Income protection and right to erasure for monetized content

View →

Rights and responsibilities

In force since 2025, the amendment to the Minnesota Statutes (Labor, Industry) §181A.03/181A.13a protects children and adolescents who appear in paid content by an adult creator (defined as anyone aged 18 or older, including families and businesses acting on their behalf). When the child's appearance in this content reaches a minimum threshold, the creator must set aside part of the revenue in a trust account until the child comes of age, with stronger protection for children under 14, who are entitled to all of that revenue. The law also gives a child aged 13 or older, or an adult who was featured as a minor, the right to request that this content be removed from any platform.



United States (Utah)

INITIATIVE

Protection of children in monetized content

View →

Rights and responsibilities

In 2025, Utah passed the “Child Actor Regulations” law (HB 322), which in practice targets social media content. It requires families earning over USD 150,000 a year (about BRL 760,000) from content featuring their children, and whose children appear in at least 30% of their monthly content, to deposit 15% of the gross revenue from that content in a trust fund that the child can access at 18. On reaching adulthood, anyone who appeared in this content as a child may also request its removal from platforms.



France

INITIATIVE

Mandatory declaration to the state to protect child creators

View →

Rights and responsibilities

In force since 2020, French Law 2020-1266 treats the monetized appearance of children under 16 in videos as child labor subject to state oversight. When parents produce this content and its duration, frequency or income exceeds a threshold set by decree, they must declare the activity to the competent authority, and income above that threshold is paid into a public fund that remains blocked until the child comes of age. In France, therefore, the state supervises the arrangement. Advertisers who place ads in these videos must check for this declaration and, where applicable, pay directly into the fund. The law also gives children, independently of their parents, the right to have their own data and videos erased from platforms.



India

INITIATIVE

Creator's Corner (Prasar Bharati)

View →

Funding and Incentives

Launched in 2026 by Prasar Bharati, India's public broadcaster, “Creator's Corner” is a daily program aired on DD News, Prasar Bharati's news channel with the widest national reach. Each episode features four to six videos or reels by digital creators from across the country, covering a variety of topics. The program was created to give national reach to creators from small towns and diverse regions who produce, edit and share content on their own, without studios, and is set to expand gradually to all channels of India's public TV network, featuring creators from different languages and regions. The initiative is an exchange: creators gain institutional visibility and reach, and the public broadcaster gains original and diverse content.



Italy

INITIATIVE

Economic activity code (ATECO)

Formalization, Taxation and Administrative Simplification

View →

ATECO is Italy's official classification of economic activities, maintained by ISTAT, the national statistics institute. Starting in 2025, the new version of the system, ATECO 2025, created code 73.11.03 for influencers and digital content creators. The social security treatment of those using this code was set out in INPS Circular No. 44 of 2025: self-employed professionals without a business structure are enrolled in the INPS Separate Scheme (Gestione Separata), while those who build a business activity around their content, such as selling products or managing advertising banners, are enrolled in the Traders' Scheme (Gestione Commercianti).



Indonesia

INITIATIVE

Creative Economy Strategic Plan

Institutional Reform and Governance

View →

The strategic plan of Indonesia's Ministry of Creative Economy for 2025–2029 includes a section devoted to developing the content creator ecosystem. The text acknowledges that platforms such as YouTube, Instagram, TikTok and X have opened up new opportunities for creators to build careers and monetize their work. This recognition is tied to two lines of action in the plan: digital talent development and incubation of creative economy subsectors. However, the document does not specify a separate budget allocated exclusively to content creators within these lines.



Japan

INITIATIVE

New Cool Japan Strategy

Institutional Reform and Governance

View →

A national content strategy (Cabinet Office, June 2024) that, within a broad soft-power agenda, names two specific measures for individual creators: support for using Web3 and the metaverse, with the stated goal of “creating a creator economy,” and a support system for drafting copyright contracts, with a standard template and one-on-one legal advice, aimed at freelance creators.



Mexico

INITIATIVE

Creative Industries Law of the State of Jalisco

Funding and Incentives

Institutional Reform and Governance

View →

Jalisco's Ley para el Desarrollo y Fomento de las Industrias Creativas (Law for the Development and Promotion of the Creative Industries), passed in 2026, was the first law of its kind in Mexico. It is not a law exclusively for digital content creators: it sets up a broader framework to support the creative economy as a whole, in which digital content creation is named as one of the sectors covered. The law establishes three instruments: the Fondo Jalisco Creativo, a funding mechanism for projects, talent development and the adoption of emerging technologies; the Consejo Estatal para el Fomento a las Industrias Creativas, a collegiate body with representatives from government, academia, the private sector and civil society; and a state registry of creative industries, which makes it possible to map clusters and design data-driven support.

Norway

INITIATIVE

Occupational code for “Influencer” (STYRK)

View →

Formalization, Taxation and Administrative Simplification

Statistisk sentralbyrå (SSB), Norway's official statistics agency, maintains a national catalog of occupations based on STYRK — the Norwegian version of the International Labour Organization's international classification of occupations. This catalog provides the code that every Norwegian employer must report in the monthly employment return sent to the tax authorities. Within this system, two codes explicitly name content creation activities: code 2551127, for “Blogger,” in effect since 2013, and code 3419138, for “Influencer (Marketing),” in effect since 2022 and classified within the marketing occupations group. This recognition also extends beyond the tax system: the public career guidance portal run by HKDir (the Norwegian Directorate for Higher Education and Skills) has a page dedicated to the “influenser” occupation, describing its tasks, expected skills and training paths, and citing the same two STYRK codes.

Kenya

INITIATIVE

Finance Act 2023 (taxation of digital content)

View →

Formalization, Taxation and Administrative Simplification

The Finance Act 2023 is Kenya's budget law, which amends several taxes at once — it is not a law specifically about creators. Within it, an amendment to the Income Tax Act introduces a legal definition of “digital content monetization”: the paid supply of entertainment, social, literary, artistic, educational or other content through any electronic medium, covering forms ranging from sponsored advertising and affiliate marketing to subscriptions, licensing of the creator's brand and crowdfunding — in practice, the main monetization models used by content creators today. Under this definition, income from digital content monetization is subject to withholding tax at: 5% when the recipient is resident in Kenya and 20% when they are non-resident.

United Kingdom

INITIATIVE

All-Party Parliamentary Group (APPG) for Digital Creators

View →

Institutional Reform and Governance

A cross-party group of parliamentarians set up the All-Party Parliamentary Group (APPG) for Digital Creators, an informal forum that serves as a direct channel between Parliament and the sector. The group was formed after a consultation that heard from more than 10,000 creators about their needs, and it is co-chaired by two former UK Digital Ministers. Its secretariat is shared with the Influencer Marketing Trade Body, a private industry association that helps shape the group's work program around the commercial infrastructure needed for the creator economy to grow sustainably.

INITIATIVE

SIC code update

View →

Formalization, Taxation and Administrative Simplification

In 2026, the United Kingdom updated its Standard Industrial Classification (SIC) to include digital content creators. The explanatory note for code 59112, "Video production activities," now includes "production of videos, including videos or vlogs for the internet," wording proposed by the parliamentary group for digital creators described above. The SIC is the system that classifies every UK business by activity. It is maintained by the Office for National Statistics (ONS) and used by banks and government support programs for lending and eligibility decisions. Until this update, content creators had no code that reflected what they actually do.



Singapore

INITIATIVE

Digital Content and Capability Development (DCCD / IMDA)

View →

Funding and Incentives

Launched in 2026 by the Infocomm Media Development Authority (IMDA), Singapore's statutory media and telecommunications regulator, the Digital Content and Capability Development (DCCD) program has a budget of SGD 48 million (about BRL 189 million) over four years. It responds to a shift in audience behavior: 87% of Singaporeans over 15 use TikTok, Instagram, YouTube or Facebook every week. The program rests on two pillars: digital content development, which funds formats such as short videos, micro-dramas and AI-assisted production for these platforms; and capability development, which trains media professionals in these new formats. It is open to companies in the media ecosystem — traditional production companies, digital media companies or technology companies entering the sector — which must first go through an accreditation process that assesses their content production capacity and track record.



Thailand

INITIATIVE

CONNEXION Project

View →

Digital literacy and professional training

The CONNEXION project was launched in 2023 by the Digital Economy Promotion Agency (DEPA), an agency of Thailand's Ministry of Digital Economy and Society. It aims to prepare Thai people, especially the unemployed and recent graduates, for new careers in the digital economy, including as digital content creators, e-commerce entrepreneurs and digital influencers. Through the CONNEXION platform, the project offers two dedicated courses — the “digital content creator course” and the “digital influencer course” — each split into three difficulty levels, with theoretical and hands-on training delivered by industry experts. Participants who perform best in the training move on to a showcase stage, in which they present their work to a panel of judges, opening the door to partnerships with Thai and international companies.

European Union

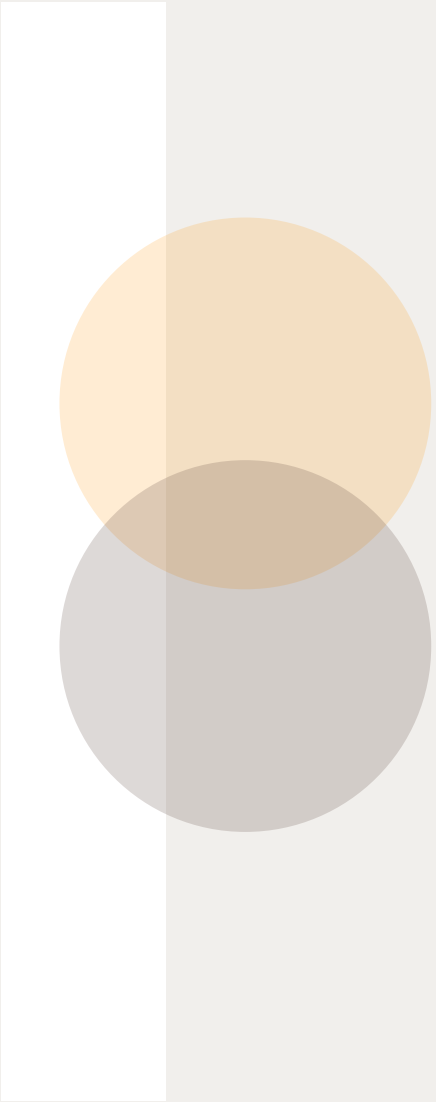
INITIATIVE

DigitalEU Ambassadors (DG CONNECT)

View →

Funding and Incentives

DigitalEU Ambassadors is a standing program of the European Commission's Directorate-General for Communications Networks, Content and Technology (DG CONNECT) that brings content creators, journalists and influencers working on digital and technology topics together in an official community. Ambassadors act in their own name or on behalf of their own organization and get to exchange materials, information and ideas directly with DG CONNECT's communication team and policy experts. Joining the program does not involve any financial or organizational support from the Commission, which makes the recognition more symbolic, with no transfer of funds.



analysis and comments

This section analyzes the study's data through the lens of its authors.

We read the casebook looking for underlying patterns that recur across very different countries. To do so, we followed a streamlined version of Braun and Clarke's (2006, 2019) approach: repeated reading of the initiatives, identification of recurring points, and grouping of these points into themes.

This reading is exploratory and descriptive: we did not set out to measure effectiveness, and the themes reflect the team's interpretation rather than data drawn directly from the sources.

1 The global institutional response has yet to match the scale of the phenomenon

The landscape we mapped is recent and fragmented. In most jurisdictions, we found only one initiative related to the topic. Overall, countries seem to have moved independently, with no international body or agreement coordinating these responses and no clear sign that any initiative served as a model for another.

There are some exceptions. Australia and South Korea, for example, have more than two initiatives aimed at promoting or professionalizing digital creators. This does not mean, however, that they are further "ahead" in this debate. The difference may be related to the size of the creator economy in these countries or to how their governments are structured. **The timing also stands out: most of the initiatives identified emerged from 2023 onward.** There are earlier cases, such as Canada, which already used the category *digital media creators* in its 2017 cultural policy.

Apart from these exceptions, **the body of initiatives identified** through open-source searches **is recent**. This suggests that, although the creator economy has already reached a significant scale, **institutional responses aimed at recognizing, promoting and professionalizing this group are still taking shape.**

This process is still under way. After the database was closed in August 2026, at least two new initiatives emerged in the United States. In September, Senators Cory Booker and John Kennedy launched the Senate Creators Caucus, a bipartisan group to hear from content creators and inform policy for the sector, recognizing them as small business owners (Booker, 2026; Kennedy, 2026). In October, the Small Business Administration (SBA), the federal agency that supports small businesses, advised creator businesses to classify themselves under the motion picture and video industry code in order to access its loan programs, and said it would consider a specific category for the sector (SBA, 2026).

2 Naming tends to be the first step toward recognition

For several of the states mapped, the first move is to fit the creator into categories that already exist. Seven jurisdictions arrived at the same type of solution, each through a different instrument: occupational codes, economic activity codes, or dedicated tax registrations. This choice is not neutral (Bowker; Star, 1999): **without a category, the state has no way to measure the sector, extend credit, collect taxes, or design a program.**

Classification is usually a precondition for everything that follows: before a new activity can be taxed or overseen, the state first has to name it and fit it into a category. And the same code that gives creators' work official existence is what makes it visible to the tax authorities. This dual function—recognizing the activity while, in the same move, bringing it into the tax net—is what defines the Formalization, Taxation and Administrative Simplification axis: every initiative in this group creates a category that serves both purposes at once.

3 The most common paths are funding and formalization

The initiatives that appear most often in the database fall under the Funding and Incentives axis and the Formalization, Taxation and Administrative Simplification axis, with nine each. Together, they show the main paths states have taken to address the work of digital content creators. What they have in common is that **these measures do not usually create new rights and responsibilities for creators on their own. Instead, they work by providing funds, offering visibility, or creating an administrative category for the activity.**

Initiatives that establish rights and responsibilities more directly are less common. **The Rights and responsibilities axis comprises six cases in the dataset, all related to the protection of children and adolescents.**

Even within Funding and Incentives, strategies vary. In most cases, this takes the form of direct financial support for creators through an existing public agency, as in Germany, Canada, and Spain. In others, the amount is tiered by channel size, as in South Korea, which pays more to creators with larger audiences. In some cases, the incentive involves no transfer of funds at all, only institutional visibility, as in the European Union and India. In Australia and Singapore, by contrast, the funds do not go to creators directly but to the media companies that produce their content or hire them.

Even so, the most common paths do not add up to a single model: each country grants recognition in its own way, and these solutions have not become a consolidated international standard.

4 Children and adolescents: the top legislative priority

In France and in four U.S. states (Illinois, California, Minnesota, and Utah), initiatives converge on protecting children and adolescents featured in monetized digital content, all of them through legislation. There are six laws in total, since California passed two. One possible explanation lies in the combination of two factors: on the one hand, children and adolescents are still developing and are vulnerable for that very reason; on the other, there is a market that profits directly from their exposure. The literature on "kidfluencers" documents concrete risks in this regard, such as the economic exploitation of a child's image, exposure to psychological harm, and privacy violations (Clark; Jno-Charles, 2025).

In most cases, this protection does not start from scratch but builds on existing frameworks for protecting child performers. California, for example, extended to content creators the Coogan Law of 1939, originally enacted for child actors in film and television. Brazil is taking a similar path: Law No. 15,211/2025 (the Digital Statute of Children and Adolescents, or ECA Digital), implemented by Decree No. 12,880/2026, extended to the monetization and paid promotion of content featuring children and adolescents on digital platforms the requirement for prior court authorization already applied to traditional child performance work (Statute of Children and Adolescents, art. 149).

5 The name is also contested by those being named

This debate is still in its early stages, and in Brazil, for example, not even the legislature has reached consensus: 40% of the bills that attempt to define "influencer" rely on characteristics so generic that they could apply to any social media user (Ramos et al., 2025).

On the creators' side, those being named also contest the name: interviews with Brazilian creators reveal a rejection of the term "influencer," which they associate with superficiality and indiscriminate advertising, in favor of "content creator" or "communicator," terms that signal technical skill and responsibility (Portas; Souza, 2026). This failure to listen is not unique to Brazil: of the 32 initiatives mapped, only two resulted from consulting creators themselves—the UK parliamentary group, formed after hearing from more than 10,000 creators, and Canada's cultural policy, built on a national consultation with more than 30,000 people. In most cases, the state names and classifies without asking those it is naming. Fully understanding this dispute requires listening directly to the people affected by regulation, not just reading the legal texts that describe them—the choice of name is not merely a regulatory matter, but also a struggle over legitimacy.

6 Recognizing is not the same as promoting

The casebook shows that the same tool can serve different purposes. A tax code can be a gateway to public support or a revenue-collection instrument; a registration can be a form of recognition or a control-oriented permit, as in the United Arab Emirates. What makes the difference is not the instrument itself but the purpose behind it, and that purpose may even shift with the orientation of whoever is in government, without any change to the wording of the law.

A similar pattern appears in Brazil: the Executive Branch uses influencers as a public communication tool but rarely recognizes them as rights-holders or as the target of public policies (Ramos; Balby; Brombine, 2025). Whether each initiative has actually promoted the creator economy after recognizing it is a question for future studies, which could track, case by case, the concrete effects of these initiatives on creators.

/ What did this study set out to answer?

How do countries design public policies to support and recognize the digital content creator economy? The aim was to systematize the existing international repertoire of government initiatives, not to assess their effectiveness for the creative economy.

/ What did we find?

A repertoire of 32 initiatives across 22 countries that is still recent and fragmented: most initiatives date from 2023 onward, and each country acted on its own, without coordinating with the others. In some initiatives, recognition of creators emerges within existing support structures for the traditional creative industries (TV, radio, film, games) rather than as a policy designed specifically for them.

When states act directly, the most common move is nominal recognition: giving creators a name within existing administrative categories, not necessarily accompanied by concrete rights, obligations, or incentives.

Digital literacy and professional training and institutional reform appear less often, and the protection of children and adolescents accounts for the initiatives that actually create rights and responsibilities, reflecting the specific vulnerability of this group. There is, therefore, no consolidated international standard: each country combines classification, funding, training, and legal protection in its own way, and none of these paths has become a common benchmark among the countries mapped.

/ Why does this matter?

Brazil is home to millions of creators, yet the profession still lacks formal recognition—a mismatch that is not unique to Brazil: even where initiatives exist, the institutional response is still at an early stage. Understanding this international repertoire, without automatically transplanting it into a different legal system, is one more step toward a better-informed national debate on the creator economy.

directions for future studies

Based on the results and discussions of this study, along with its methodological limitations, we highlight the following directions for future research that could continue to advance this inquiry:

Assessment of economic and social impact

Future studies could quantify the extent to which financial incentives, training initiatives, and Administrative Simplification measures have led to income growth, job creation, or greater diversity in local content production.

Empirical study of creators' perspectives

Conduct qualitative and quantitative research directly with content creators in the countries analyzed to understand how they perceive the usefulness, feasibility, challenges, and areas for improvement of these policies, on an international scale.

Longitudinal monitoring of the mapped initiatives

Since most of the initiatives identified are recent, a follow-up study over time could determine which remain in force, which are expanded, and which are discontinued, including cases that are still at an early stage.

Monitoring of regulatory signals that have not yet materialized

International bodies have signaled interest in recognizing content creators, though this has not yet translated into concrete instruments; future studies could monitor whether these signals evolve into dedicated programs or regulatory frameworks in the coming years.

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methodology annex

methodology annex

Title of the Study

Promoting and Professionalizing the Creator Economy: an exploratory international mapping.

Research Question

How do countries promote public policies to support and recognize the creator economy?

Authors

Marina Garrote, Bruna Scoralick Queiroz, Natália Ribeiro and Stephanie Mathias de Souza

Format

Context

Methodology Summary

This descriptive and exploratory study maps public policies and regulatory incentives adopted by governments around the world to promote, support, and recognize the digital content creator economy. In this study, we define the digital content creator economy as the set of economic relationships organized around the creation and distribution of content on social media platforms. Our starting point is Karhawi (2023), who notes that content creation and production have come to be recognized as forms of professional work on these platforms, associated with digital influencers—more recently also called creators. The study does not assess the effectiveness of these policies; its aim is to systematize the existing international repertoire. Data collection combined traditional search engines and AI-assisted search in four successive rounds, followed by screening against predefined inclusion and exclusion criteria, applied by the team over multiple rounds of review. Eligible initiatives were classified into five thematic axes—which are not mutually exclusive, since a single initiative may relate to more than one axis—and examined through thematic analysis. The results were organized in a casebook format, by country.

1. Data collection

1.1. Data collection in four rounds.

Data collection combined manual searches on a conventional search engine with AI-assisted searches, across four successive rounds. In the first round, a manual Google search paired terms such as "digital creator", "content creator", "digital influencer", "creator economy" and "independent digital worker" with qualifiers such as "protection laws", "professionalization laws", "rights regulation" and "incentives". This round proved a poor fit for the research focus: most results dealt with risk regulation (advertising, transparency, content moderation, intellectual property) rather than incentives or professionalization, and searches on digital work led mainly to legislation on ride-hailing and delivery app drivers (the gig economy). Result: 10 initiatives in 5 countries (Canada, France, the United States, Italy and New Zealand; New Zealand yielded no initiative meeting the criteria in later rounds). In the second round, an AI-assisted search (Claude) used a structured prompt to map European Union initiatives aimed at supporting, regulating or professionalizing digital content creators, organized by axis (rights and social security, taxation, digital literacy, funding, institutional reform and other regulatory mechanisms). The prompt required an official source for every result and prohibited fabricated data.

A follow-up prompt isolated the findings specific to influencers and content creators. The results remained concentrated on tax enforcement and compliance rather than on support for the sector. Result: 2 initiatives (the French Decree of November 28, 2025, and India's Create in India Challenge program).

In the third round, a new AI-assisted search (Claude) extended coverage beyond the European Union, following the same logic of identifying official government initiatives. Results were screened against the inclusion and exclusion criteria already defined, and uncertain cases were resolved by team consensus. Result: 17 initiatives in 11 countries (the United Kingdom, France, Germany, South Korea, Japan, Indonesia, India, Kenya, Colombia, Canada and Australia). In the fourth round, to broaden coverage of government initiatives and capture more recent developments, a supplementary AI-assisted search (Claude) was carried out, returning 50 results. After applying the same inclusion and exclusion criteria, 6 initiatives were deemed eligible. The findings from all four rounds were then jointly screened against the inclusion and exclusion criteria detailed below, resulting in a final dataset of 32 initiatives in 22 countries. *In this count, the United States was treated as a single country, even though the initiatives mapped belong to different state jurisdictions; the European Union was also counted as a country in the sample for ease of presentation, although it is a supranational bloc.*

1. Data collection

1.2 Screening against inclusion and exclusion criteria

To guide the screening, we applied the following definition of "government initiative": any official government action, formally adopted and in force, intended to support, incentivize or recognize the creator economy. This includes enacted laws and decrees; official regulations and administrative classifications; implemented administrative policies; operational funds and funding programs; formally published national plans and strategies; and official bodies for institutional coordination.

Excluded were pending bills, private self-regulation without state involvement, events with no institutional ties, and initiatives whose primary purpose is to restrict, moderate or control risks associated with the activity.

Based on this definition, each initiative identified was reviewed for its fit with the research criteria. Eligible cases were added to the dataset for analysis; cases falling outside the criteria were excluded and recorded in a separate spreadsheet. Uncertain cases were discussed by the whole team and decided by consensus.

Inclusion criteria:

- It is an official government action (not private or self-regulatory);
- It has been formally adopted and is in force (not a pending bill, nor repealed);
- It specifically names or recognizes content creators/influencers (not a generic category such as "self-employed" or "small business");
- Its core purpose is support, incentive or recognition, not merely restriction or enforcement;

Criteria applied to exclude findings:

- Content or advertising regulation that does not aim to recognize or promote creators.
- Initiatives not specific to content creators on digital platforms;
- Actions by private or self-regulatory bodies;
- Initiatives not sourced from an official channel (e.g., reported only by third-party websites);
- Generic tax/administrative rules in which only the official guidance mentions content creators as an example of application, without the rule itself establishing a legal definition, status, category or dedicated regime for the creative economy.

1. Data collection

1.3 Patterns in the reasons for exclusion

Of the initiatives identified during the collection rounds, 26 did not meet every item on the inclusion checklist and were recorded in a separate spreadsheet ("Removed data"), together with the specific reason for each exclusion. These exclusions fall into recurring patterns — such as rules not yet in force or already repealed, unconfirmed official sources, use of the term "creator" in a broader sense than in this study, generic tax rules with nothing created specifically for the category, and initiatives whose core purpose is restrictive — which shows that the screening followed a consistent yardstick rather than arbitrary case-by-case decisions.

Two cases led to adjustments to the checklist itself during the process: a first-instance court ruling in Italy led to the explicit exclusion of decisions that are not yet final, and a South Korean training program that mixes individual creators with traditional broadcasting professionals led to the creation of a dedicated category for conceptual mismatches between the term used in the source and the object of the research.

Two borderline cases required special attention but were kept in the dataset after review: an advertising permit in the United Arab Emirates and an informal UK parliamentary group, which has no official status but was kept because it produced a concrete, traceable outcome.

After these criteria were applied, the final screened dataset comprised 32 initiatives in 22 countries.

The record of removed cases does not cover every suggestion raised during the collection phases: initiatives clearly unrelated to the research focus — for example, results concerning delivery or ride-hailing platform workers, with no connection to content creators — were discarded in the initial screening without being individually cataloged. What was recorded were specifically the borderline cases that required closer analysis, tested against the checklist criteria and deliberated by the team to decide whether each initiative should be included in the final dataset.

2. Data analysis

The analysis of the dataset of eligible initiatives involved two stages: classifying each initiative into thematic axes and, building on that classification, conducting a thematic analysis.

The initiatives were classified into thematic axes defined by the research team with AI assistance (Claude). The axes were drawn from preliminary results of the exploratory collection, applied deductively to the remaining initiatives identified, and refined throughout the analysis in light of the data. Each initiative was analyzed and classified by two researchers. The axes, described earlier in the introduction to this study, are not mutually exclusive: a single initiative may span more than one dimension, and was classified under the axis that reflects its core objective.

Building on the classified dataset, the team conducted a thematic analysis to understand what the dataset means. We went through it repeatedly, looking for recurring features across axes and countries — asking not only which axis each initiative fits into, but what underlying pattern it reveals, and whether that pattern reappears in other initiatives, even among very different countries. This process followed a streamlined version of the thematic analysis approach of Braun and Clarke (2006; 2019): repeated reading of the initiatives, identification of points that recur across them, and grouping of those points into themes.

This reading is exploratory and descriptive, as it does not measure the effectiveness of the policies mapped; the resulting themes are the team's interpretation of the findings, not data taken directly from the sources.

2. Data analysis

2.1. Identifying the themes

1. Repeated reading and initial codes. The team read the initiatives repeatedly, flagging notable features in each description, regardless of the axis under which the initiative had already been classified. The codes identified included:

- legally defines the term (e.g., Illinois defines "vlog"/"vlogger"; Minnesota defines "content creator"; Chile defines "digital content creator"; Kenya defines "digital content monetization")
- creates a new economic activity or occupational code (Italy, Australia, Norway, the United Kingdom, Chile, Ecuador, South Korea)
- creates a trust account or blocked fund for minors (Illinois, California ×2, Minnesota, Utah, France)
- extends an existing legal framework instead of creating a new one (California/AB1880 extends the 1939 Coogan Law; United Kingdom/SIC builds on a pre-existing statistical code)
- funds creators directly (Germany, Canada, South Korea/MSIT, Australia/Screen Australia, Singapore, Spain/Catalonia, Mexico)
- offers institutional visibility without any transfer of funds (European Union, India)
- brings institutional actors together informally (United Kingdom/APPG)
- licenses or places conditions on creators' conduct (United Arab Emirates)
- names creators within a broader national strategy (Japan, Indonesia, Canada/Creative Canada)

2. Grouping by similarity. Codes were combined into broader clusters when they repeatedly appeared together in initiatives from countries that had not coordinated with one another. For example: legally defines the term + creates a new economic activity or occupational code appeared together in seven initiatives (Australia, Chile, South Korea, Ecuador, Italy, Norway, the United Kingdom); creates a trust account + extends an existing framework appeared together in six (Illinois, California, Minnesota, Utah, France); and funds directly and licenses/controls turned out, when compared, to be two sides of the same type of instrument (a registration or code), depending on its stated purpose.

2. Data analysis

3. Organizing into themes. These clusters were organized into the themes described in the Analysis and comments section. Not all of them came from the same type of evidence: four emerged directly from the code clusters above; one came from the temporal and geographic distribution of the dataset as a whole, rather than from a specific code; and one drew on external literature on terminological disputes. The table below summarizes how they correspond:

Theme	Source	Initiatives
Naming tends to be the first step toward recognition	Legally defines the term + creates a new economic activity or occupational code	Australia, Chile, South Korea, Ecuador, Italy, Norway, United Kingdom
Children and adolescents: the top legislative priority	Creates a trust account/blocked fund + extends an existing legal framework	Illinois, California (2 laws), Minnesota, Utah, France
The name is also contested by those being named	Drawn from external literature on legislative definitions and creators' self-perception	sources: Ramos et al. (2025); Portas; Souza (2026)
Recognizing is not the same as promoting	Funds directly + licenses/places conditions on conduct, compared as two sides of the same type of instrument depending on its stated purpose	United Arab Emirates (recognition and control); other funding and formalization initiatives (recognition)
The institutional response does not yet seem to have kept pace with the scale of the phenomenon	Temporal and geographic distribution of the dataset as a whole (concentration after 2023, lack of coordination between countries), rather than a specific international recognition	dataset as a whole
Funding and formalization are the most common paths	Funds directly + offers visibility without funds + brings actors together informally + names creators within a national strategy, compared by distribution across axes and by the legal nature of each instrument	Germany, Canada, South Korea (MSIT), Australia (Screen Australia), Singapore, Spain (Catalonia), Mexico, European Union, India, United Kingdom (APPG), Japan, Indonesia

3. Organizing the results

The classified initiatives were organized as a casebook, divided by country and presented in alphabetical order.

Each country was given one or more slides, showing the country name, the initiative name, the analytical axis that reflects its core objective, and a link to the official source consulted.

This format was chosen because the initiatives mapped differ in legal form and normative force from country to country, which makes a country-by-country presentation more appropriate than a direct comparison between jurisdictions. Comparing countries directly with one another was not an aim of this study, since each has its own institutional and legal particularities, and the research did not set out to assess or rank these differences.

Data collection period

May to August 2026

Data analysis period

May to August 2026

Report writing and dataset refinement period

July and August 2026

3. Bias reduction procedures

We recognize that all research is subject to inherent biases, and we sought to practice continuous reflexivity throughout the study, questioning how our own perspectives or understandings might affect the data. We also took steps to reduce subjectivity in the interpretation and analysis of the data:

- **Predefined criteria:** the inclusion and exclusion criteria were defined during the screening stage and shared across the team, and were adjusted only when they proved clearly insufficient for specific cases.
- **Consensus decisions on uncertain cases:** uncertainty about whether an initiative belonged in the dataset was discussed by the whole team and resolved by consensus, rather than decided unilaterally.
- **Double-checking of axis classification:** each initiative was analyzed and classified by two researchers.
- **Process records and transparency:** inclusion and exclusion decisions were documented throughout the screening process, with the specific reason for each exclusion recorded at the time of the decision. This allows for systematic review and enables any researcher on the team to reconstruct the decision criteria.

4. Further information

4.1 Methodological limitations

Language barriers: because the research draws on international data, some of the initiatives mapped were identified in official sources published in languages other than Portuguese, including languages less familiar to the team, such as Korean and Arabic, with no official translation available. This is particularly sensitive for recent and niche initiatives, where nuances of meaning may be lost in translation.

Open-web access and international research: data were collected from the open web. Some countries' government websites were unavailable or blocked access, which may have limited confirmation of official sources for initiatives identified through secondary channels. Initiatives in this situation that could not be confirmed through an official channel were excluded, in line with the criteria described above.

Specialized legal knowledge for each jurisdiction: the research covered several jurisdictions, each with its own legal system, hierarchy of norms and regulatory tradition. Each initiative was classified based on an interpretation of the public sources available, which may not capture the specific nuances of each legal system.

Criteria defined by the team itself: the inclusion and exclusion criteria, as well as the thematic axes, were defined and applied by the research team, specifically designed to capture initiatives that support, incentivize and recognize the creator economy. Although tested against a checklist and reviewed, these decisions are interpretive.

Geographic concentration of the sample: the repertoire mapped is concentrated in Europe, North America, developed Asia and Oceania. This concentration may reflect the language and access barriers mentioned above, but it also, in itself, limits the representativeness of the findings: other regions may have a broader repertoire than this study captured.

4. Further information

4.2 Personal data protection

This research did not involve direct processing of personal data. The documents analyzed consisted of official government acts publicly available through official channels. Although some of these initiatives may contain personal data, the analysis was carried out at an aggregate, qualitative level, without collecting, organizing or using such information on an individual basis, in line with responsible practices for the use of public data.

4.3 Use of software

SOFTWARE	USE IN THE RESEARCH
Claude (Anthropic)	deep research, synthesis, formulation of analytical axes, support in drafting and reviewing the report.
ChatGPT	cover image generation
Google Workspace	Research organization, spreadsheets for data consolidation and tracking, text editing

5. Ethical guidelines

This research was funded by Meta Brazil.

To ensure the integrity of this work, **the authors designed, conducted and analyzed the study independently**, without any input or interference from the company, which also did not influence or interfere with the interpretation of the results. The authors retain full professional independence and responsibility for the content and conclusions of this work.

Respect for Privacy and Confidentiality

The data used are in the public domain and were obtained from accessible sources, without violating the privacy or confidentiality of any individual or institution.

Responsible Use of Public Data

Although the data analyzed are public, they were used responsibly and ethically, solely for the purpose of independent research.

Methodological Transparency

The research methodology has been described in detail to ensure transparency and replicability, contributing to scientific integrity and allowing the results to be independently validated.

Non-discrimination and Respect for Diversity

The research was conducted in a way that respects diversity and avoids any form of discrimination.

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