Feasibility Study

A Detailed Report on

Digital Entity

March 2025

Executive Summary

In digital media domain the consumers are not only consuming social media content just to be entertained but they would like to get information and be educated (Ekizler, 2021). To satisfy this paramount obligation digital content creators need to have authoritative knowledge on subject matter to match the information satisfaction level of general audience.

The problem arises when content creator produces good quality product as before but fail to satisfy the improved audience level of understanding. To solve this puzzle, at times content creators need to improvise the content and tag along other experts in their products to avoid monotony.

In terms of selling a product, perhaps YouTube is not the first choice of consumer as depicts in Figure 6. Most creators use the four platforms (Instagram, TikTok, YouTube and Facebook), not because they are the best but because these are widely available to masses. However, there are other good platforms that most researcher didn't mention (since their research are biased towards US and EU), are Youku, iQIYI, BiliBili and Douyin in China and Yandex, RubTube and Vkontakte in Russia and Central Asia.

Recent study on 185 brand decision-makers, conducted by LTK and Northwestern University Retail Analytics Council (Mason & Dudley, 2024), concluded that more than 50% of brands plan to increase budget spend on creators in 2025 and 93% of brands reported that they will either increase their creator budgets or increase the role of creators in their overall strategy. Moreover, brands also shared that 41% are investing at least half of their digital marketing budget on creators and influencers.

To channel the legitimate requirements of Content creators' globally, a union is needed. However, since the creators are around the world and to bring them on one platform is a daunting task that has yet to be done.

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1. Introduction

Content creators had established themselves centuries ago and now have evolved in digital nomad. In past ten years digital content creators have become part of the wider dynamic ecosystem of economic activity. Streamers, vloggers, influencers are just a few examples. It's a troika of Creators, Consumers and Advertisers by using the suitable or available platform to achieve the come ground. For Creators the important thing is to express and to be known. Consumers watch the topic they want to know more or where they feel good. Advertisers finance the creators and the platform cost that is being used.

The creator economy grew from 2015 to 2022, especially during the peak pandemic years of 2021 and 2022. Baby boomers and Gen X increased their share of independent content creators to 35% in 2023 from 27% in 2022. More and more brands are hiring the influencers to conduct programs on their products.

Consumer engagement is mostly interest-driven, nearly 77% of consumers follow creators out of a shared interest or hobby or desire to learn something new and an incentive for platforms to help creators capitalise on these interest-based communities.

Digital platforms now position themselves as direct competitors to streaming media in the future to capture new advertising revenue. This evolving media landscape poses important questions for how brands incorporate these trends into their media advertising and marketing strategies that platforms can help answer.

The platforms can further increase their appeal to creators by providing creators the tools and support they need and help connect them to other creators to learn and grow. Rapid rise of Generative Artificial Intelligence (GenAI) is reshaping how we meet the insatiable demand for top-tier content while slashing budgets and timelines. Platform that allows GenAI content creation is expected to be a new revenue line from 2025 onwards.

Right mix of content organisations' produce, and the quality of that content has always been tricky. More content will often equate to greater awareness but taking a less is more, approach is often more effective.

1.1. Content Creation and Consumer Preference

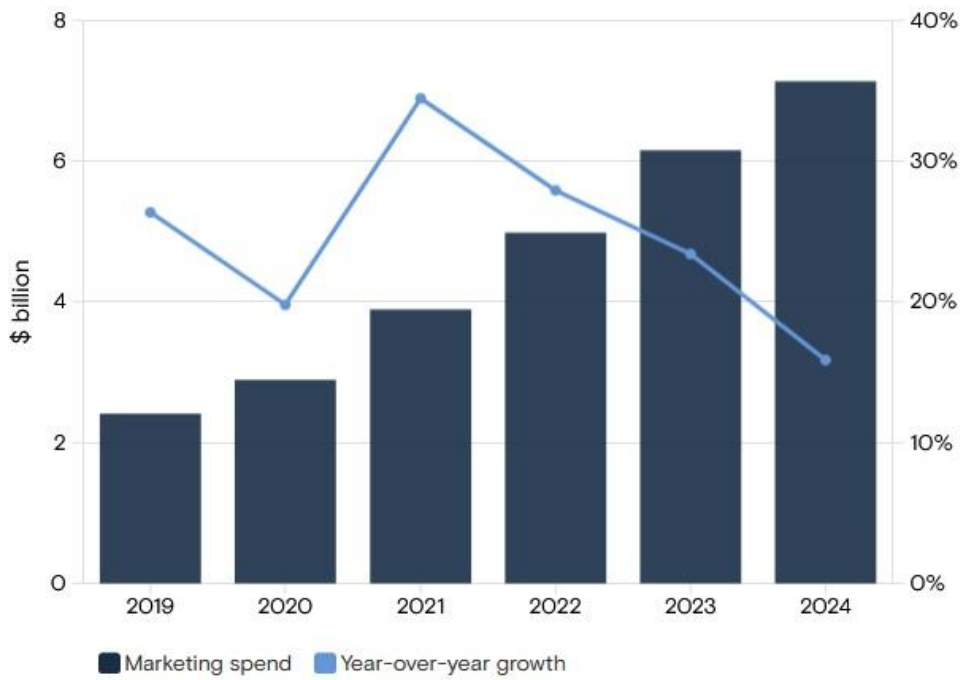
According to a research report (Peres, Schreier, Schweidel, & Sorescu, 2024) digital content creators contribute $100 billion, and growing rapidly, to the global economy. Another report from Goldman Sachs, senior equity research analyst (Sheridan, 2023) covering the US Internet sector, writes in the team's report, that the total addressable market of the creator economy could roughly double in size over the next five years to $480 billion from $250 billion today.

The growth is roughly in line with the team's estimates for growth in global digital advertising spend over that period. The US influencer marketing spend on major platforms, seen in Figure 1, depicts 15.9% year over year growth. The Goldman Sachs research expects the 50 million global creators to grow at a 10-20% compound annual growth rate during the next five years.

Only about 4% of global creators are deemed professionals, meaning they pull in more than $100,000 a year. Another report explains just 3% of YouTubers earn more than $17,000 a year and remaining 97% gets less than $12,140 a year.

Digital content medium opens endless opportunities to nano and micro entrepreneurs. With the advent of affordable digital domains such as YouTube, TikTok, Instagram, X, Spotify, Snapchat, Substack, Patreon, Facebook, BiliBili and Yandex etc, have offered opportunities to monetise the digital contents. Moreover, tokenisation is the new fast developing domain that is useful in collectibles, digital art and craft in the form of NFT (Non-Fungible Token) encrypted in blockchain technology.

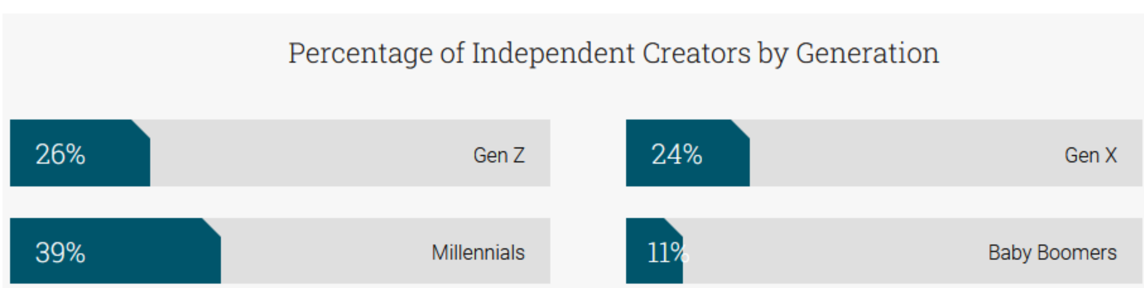
Figure 1: Influencer marketing is forecast to ramp up



Source: eMarketer, data compiled by Goldman Sachs Research

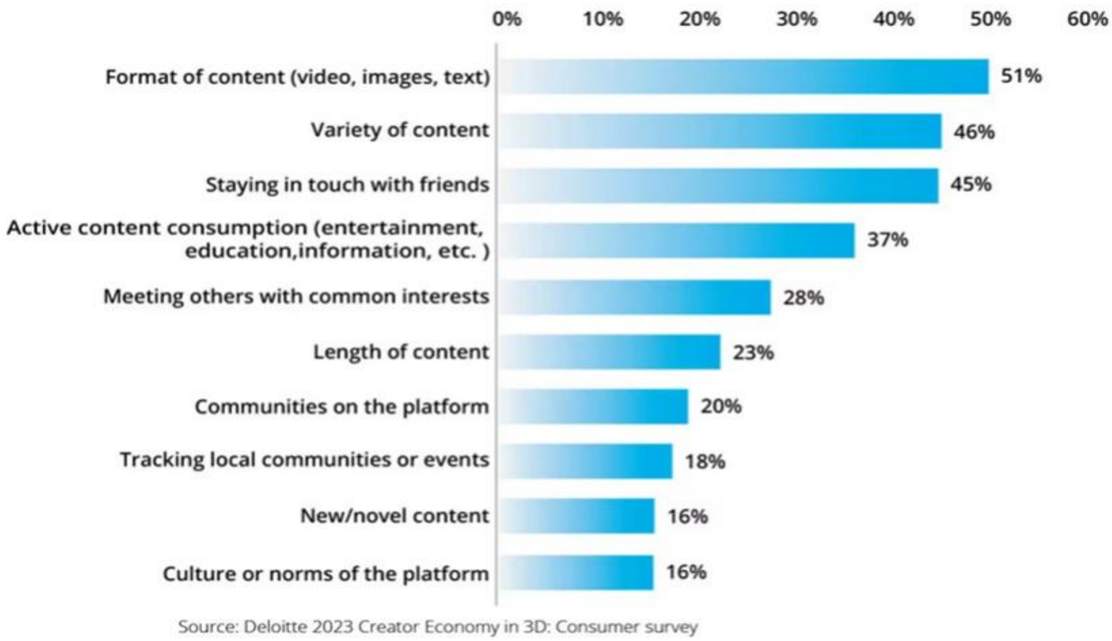
Independent creators come from all ages and walks of life but tend to be younger and skewed male (MBO Partners, 2024). About 63% (that is 6 in 10) are below 40 and 53% of them are male. Figure 2 elaborates the percentage of independent content creators by generation. Report further explains roughly 70% that is seven in ten independent creators work part-time in the creator economy and 30% work as full time independent digital content creators.

Figure 2: Digital work creators by generation



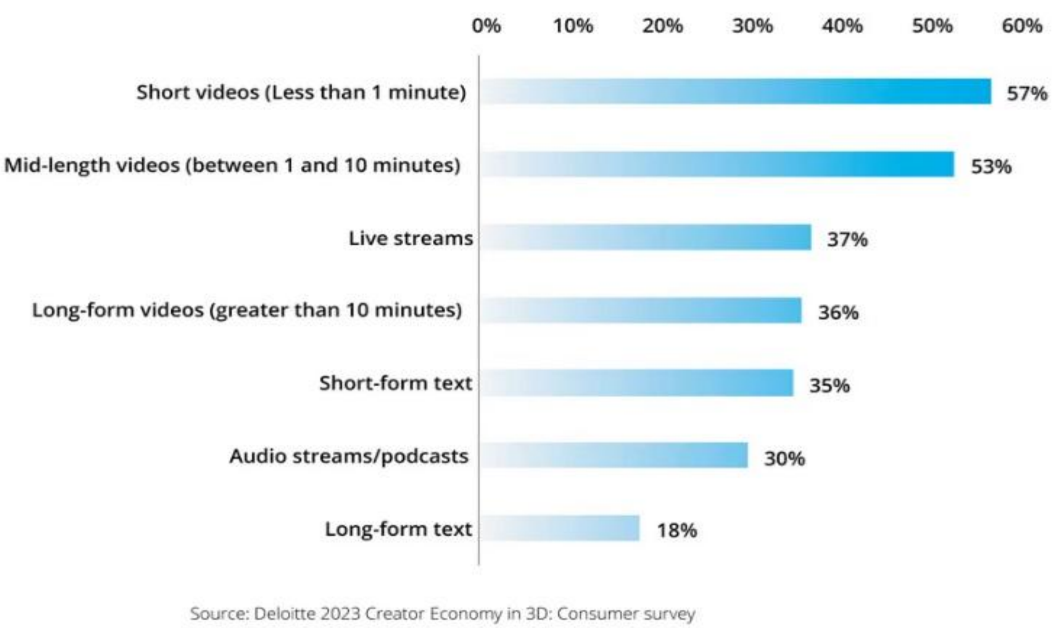
Deloitte's Creator Economy in 3D (Seidenschwarz & Matheson, 2024) report explains 51% consumer prefer, format of the content such as video, images and text and 45% consumer stay in touch with friends. This explains social media has evolved as strong competitor to mainstream media, refer Figure 3.

Figure 3: Consumer priorities in platform choice



Deloitte found in this 2023 survey that short videos (< 1 min) are preferred choice of 57% consumers and just 18% prefer long-form text format, refer Figure 4.

Figure 4: Content preferences among consumers



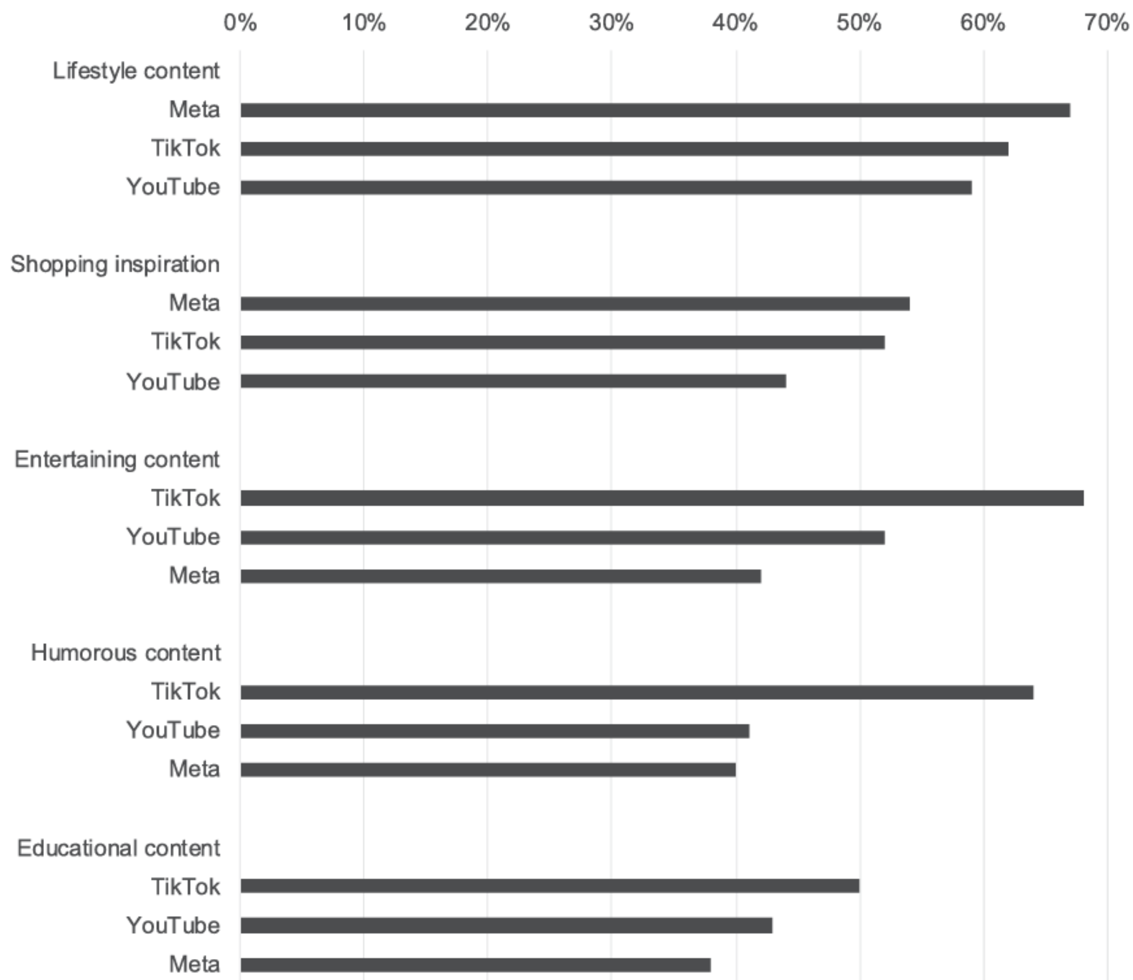
1.2. User Motivation for Consuming Content

Users turn to Meta platforms to connect with creators of lifestyle and inspirational shopping content while TikTok is preferred for entertaining, humorous and educational content (Bleier, Fossen, & Shapira, 2024), refer Figure 5. Proliferation of User-Generated Content (UGC) has made a strong impact on consumers, media suppliers and marketing professionals.

Marketers thus must seize this opportunity to communicate relevant content to audiences through digital media. The social function derives people to spend time with others and experience a sense of community. Marketers must understand these motivations for consuming this form of media (Daugherty & Eastin, 2008).

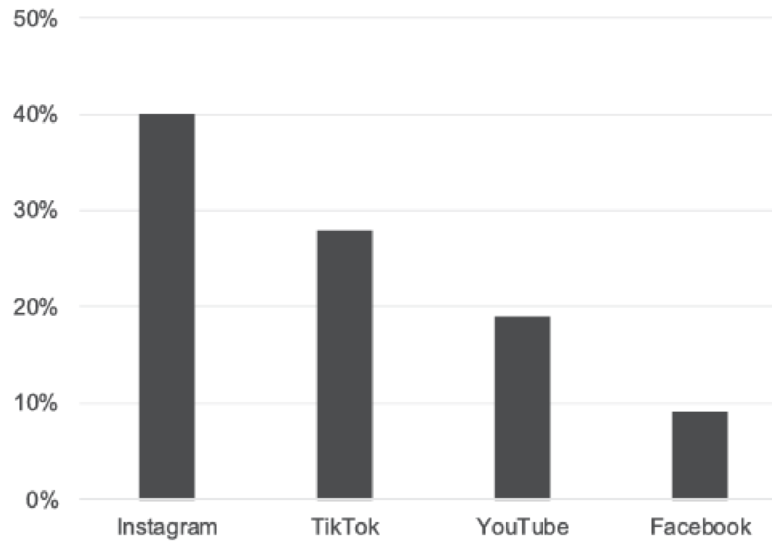
In digital media domain the consumers are not only consuming social media content just to be entertained but they would like to get information and be educated (Ekizler, 2021). To satisfy this paramount obligation digital content creators need to have authoritative knowledge on subject matter to match the information satisfaction level of general audience.

Figure 5: User Goals and Platform Choice



In terms of selling a product, perhaps YouTube is not the first choice of consumer as depicts in Figure 5 and in Figure 6. Most creators use the four platforms (Instagram, TikTok, YouTube and Facebook), not because they are the best but because these are widely available to masses. However, there are other good platforms, that most researcher didn't mention (since their research are biased towards US and EU), are Youku, iQIYI, BiliBili and Douyin in China and Yandex, RubTube and Vkontakte in Russia and Central Asia.

Figure 6: Top platforms used when a creator influenced a user's purchase



1.3. Increased Budget Allocation in Creator Marketing

Recent study on 185 brand decision-makers, conducted by LTK and Northwestern University Retail Analytics Council (Mason & Dudley, 2024), concluded that more than 50% of brands plan to increase budget spend on creators in 2025 and 93% of brands reported that they will either increase their creator budgets or increase the role of creators in their overall strategy. Moreover, brands also shared that 41% are investing at least half their digital marketing budget on creators and influencers.

Following are the insights in 2025 the creator economy found in the survey:

- Brands plan to use creator content in connective tv
- News influencers are rising in popularity
- Gen Z and millennial consumers reported having 5-10 “favoured creators”
- Content creators help brands solve marketing challenges like brand awareness

The brand priorities with content creators include: generating content, loyalty and retention, generating sales and return on ad spend. Roughly 58% of the brands surveyed shared that creators helped increase brand or product awareness and higher in categories like beauty (72%) and fashion (67%).

Creators plateaued in 2023, due to lockdown and shift to remote work significantly increased online engagement in 2020-2022. However, most independent creators seen in Table 1, earn modest income. Towards the end of pandemic only 9% of independent creators reported making over $100,000 that is down from 2022 level 10% and 20% creators earn between $30k to $100k that has also dropped from 22% in 2022. Survey explains that 41% independent creators struggle with burnout.

Table 1: Income reported by independent creators

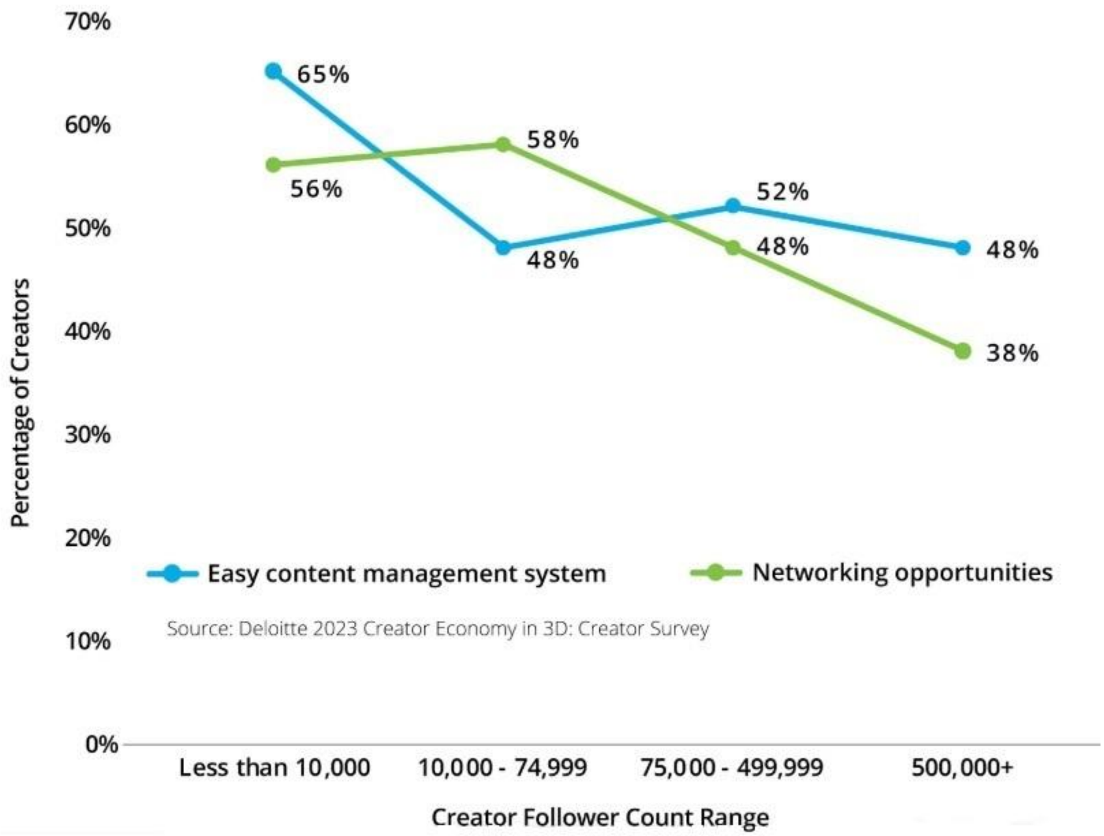
	2022	2023
Less than $5,000	32%	34%
$5,001 to $30,000	36%	37%
$30,001 to $100,000	22%	20%
$100,000 +	10%	9%

Creators like Mr Beast, the D'Amelio sisters and others have vast online followings and earn millions of dollars. Roughly 3 in 5 Gen Z (age 13< 26) that is 57% would like to become an influencer if given the opportunity, which is largely unchanged from the 59% of 12 to 22 years old who said the same in 2019 (Briggs, 2023).

1.4. Content Management

New content creators prioritise the platform experience at a much higher rate than more experienced creators. Nearly 38% of the largest creators still prioritise networking opportunities in their platform experience, refer Figure 7.

Figure 7: Priority of easy content management system

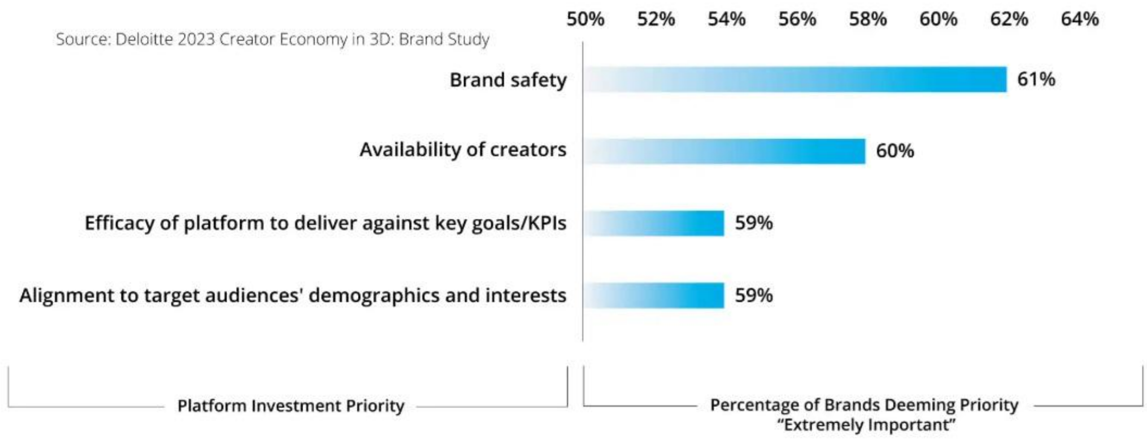


Easy content management system is the topmost priority of mature creators followed by performance management and analytics capabilities and predictable algorithm for content visibility (Seidenschwarz & Matheson, 2024).

1.5. High Return on Investment (ROI)

Deloitte's 2023 Creator Economy in 3D report, depict the brands, report the highest ROI on creator-driven revenue, invest more of their social media budgets into creator partnerships and work with more creator partners at a time than other brands. Brand safety is the top priority of the high ROI brands, such as extreme sensitive to offensive or inappropriate contents. However, only 10% of surveyed creators strongly agreed that platforms adequately monitor hate speech or abuse.

Figure 8: Top high ROI brand investment priorities in a platform



1.6. Generative Artificial Intelligence (GenAI)

GenAI is a new business dimension shaping how marketers meet the demand for top-tier content as the demand surges and marketing budgets tighten, it's only natural to explore cost-effective solutions. According to research done on over 200 marketers, by mid-2025, 90% of marketers are expected to use GenAI for content creation, up from 55% as of Sep 2024 (Cachey, 2024).

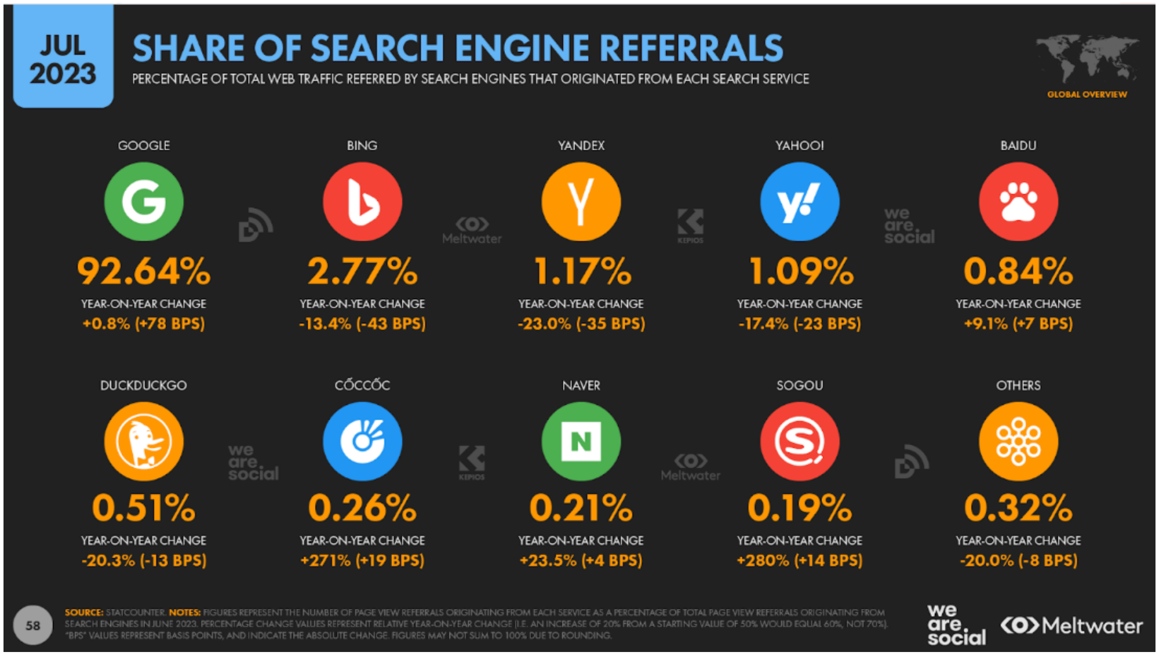
This is expected, who embrace GenAI now will get ahead, delivering faster, smarter, and more cost-efficient content. The research claims that GenAI impact on key performance metrics, such as audience engagement and brand perception, is less often measured. Report further explains that as of Jun 2024, nearly 40% of marketers reported that their companies had banned the use of GenAI for content creation. Among them, 73% cited legal and security concerns as the primary reasons (Wheeler, 2024).

1.7. Search Engine Optimisation (SEO)

The first and foremost step is to create a quality content, and the next most important step is to optimise for search engine to ensure the efforts made in creation of the content is seen by likeminded people across the world. The content that is not optimised for search is less likely to be found.

Content signals to search engines like Google, Baidu, Yandex and Yahoo etc, that the content is worth recommending and allows to get in front of your target audience worldwide. Google is responsible for roughly 92.6% of all search engine referrals (Go, 2024). Here this is important to mention that this report is biased towards USA. Report further explains Google and YouTube are the most visited websites on the internet. They are visited up to 752% more than the third most visited website, Reddit in USA.

Figure 9: Share of search engine referrals



2. Platforms to monetise

There are various content monetisation platforms such as:

US based: YouTube, Twitch, Patreon, Vimeo and Facebook etc

China based: TikTok, Douyin, Bilibili, Kuaishou,

Parent company of TikTok and Douyin is ByteDance. TikTok is mainly for outside China and Douyin is for mainland China.

Russia based: VK (VKontakte), Rutube, Yandex Video, Odnoklassniki, Zvezda and Smotri,

2.1. Rates And Procedure To Monetise

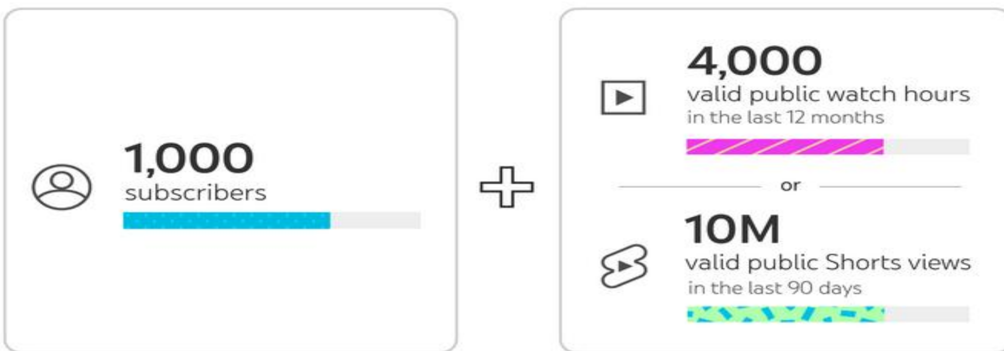
There are four important steps that ensure the earnings.

1. YPP (YouTube Partner Program
2. CPM (Cost Per Mille (1,000) views

3. RPM (Revenue Per Mille (1,000) views and
4. CPC (Cost per Click)
    a. This is if viewer clicks the ad.

Google has updated the YouTube Partner Program (YPP) (support.google.com, 2024) and in this expansion unfortunately Pakistan is excluded. According to the website, the eligibility is seen in Figure 10, total subscribers required is 1,000 plus 4,000 valid public watch hours in past 12 months or 10million valid public short views in the last 90 days.

Figure 10: YouTube Partner Program Eligibility



Revenue sharing with Google is as following:

YouTube	45%
Content Creator	55%

Majority of the amount from 45% (YouTube revenue) is spent to improve their Infrastructure & Technology and Content Moderation & Compliance. Earnings from YPP is paid once a month between 21-26 of every month. The rate per click varies as seen in the table below:

View			
1	1,000	10,000	100,000
$ 0.0020	$ 2.00	$ 20.00	$ 200.00
$ 0.0180	$ 18.00	$ 180.00	$ 1,800.00

CPM (Cost Per Mille) is a unit of value used in internet advertising and represents the cost to the advertiser for 1,000 user impressions. CPM varies from country to country. As of now in Pakistan the CPM is at the lowest level of the scale. Following Table 2, shows the detail of top countries including Pakistan. Table also covers the Google AdSense (worldpopulationreview.com, 2024) cost.

Table 2: Cost Per Mille in USD

Country	Facebook	YouTube	Google AdSense
United States	20.48	32.75	0.68
Canada	14.03	29.15	0.49
Ireland	11.66	18.20	0.29
Australia	11.04	36.21	0.46
United Kingdom	10.85	21.59	0.35
Philippines	10.73	0.48	0.14
Germany	10.05	18.79	0.43
Portugal	9.88	10.32	0.20
Switzerland	9.75	23.13	0.47
Norway	9.67	20.17	0.29
Sweden	9.51	13.36	0.31
Netherlands	9.49	17.77	0.29
Spain	9.41	14.22	0.23
Poland	9.41	7.67	0.19
Denmark	9.29	17.49	0.28
Austria	9.24	16.86	0.36
Belgium	9.18	15.43	0.35
New Zealand	9.09	28.15	0.41
United Arab Emirates	8.98	8.13	0.35
Pakistan		0.59	0.11

Here this needs to be emphasized that location of the channel has nothing to do with CPM location. This is to identify the location of the viewers. Therefore, if the channel is based in Pakistan but attracts the viewership from US. Canda, Ireland, Australia or from UK then the CPM rate will be the highest.

Higher-quality videos can attract premium advertisers, and higher CPM is due to audience demography, seen in Table 2. Moreover, CPM fluctuate with seasonal trends, holidays and special event like new year, charismas and Eid etc. That's the reason revenues of Content Creators are maximum during Dec and Jan and during the time of Eid and other festivals.

RPM (Revenue Per Mille) is more relevant to content creators as it indicates their actual earnings (Alex, 2024). This is paramount to understand the strategic content creation and audience demographics. Scientific approach to well addressed targeted audience of most expensive regions could fetch higher traction.

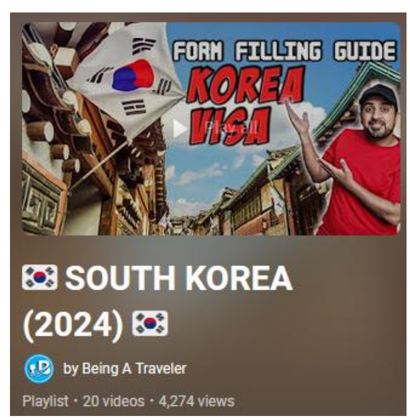
Table 3: YouTube RPM and CPM rates by Category

Category	Estimated RPM	Estimated CPM
Low Shorts RPM	$0.01	$0.02
Typical Shorts RPM	$0.05	$0.09
High Shorts RPM	$0.08	$0.15
Music	$0.75	$1.36
Entertainment / Pets & Animals	$1.00	$1.82
Gaming	$2.50	$4.55
People & Blogs / How To & Style	$3.50	$6.36
Education	$5.00	$9.09
Digital Marketing / Finance (lower bound)	$8.00	$14.55
Digital Marketing / Finance (upper bound)	$20.00	$36.36

Videos that are 8 minutes or longer have the added advantage of qualifying for mid-roll ads. One ad at the start, second at the end and multiple ads in every five minutes interval. Moreover, technology, finance and digital marketing command higher CPMs.

2.1.1. Case Study (Vlog: Being A Traveler

https://www.youtube.com/beingatraveler



Bilal Azam, according to his google YouTube page, is Chemical Engineer, has 292,000 subscribers and have uploaded 333 videos since Feb 10, 2016. Total views are 32.84 million. He is active in TikTok, X, Whatsapp and YouTube. He sells products on his YouTube page along with his videos upload.

Most recent travel of Mr Azam was South Korea (Aug-Sep 2024). He uploaded 20 videos in little over four weeks that means five videos per week. Figure 11 depicts total length of the content is 9.53hrs (571.83 minutes) and total views are 685,200. Total revenue generated through these contents would vary due to viewers locations. However, Bilal has uploaded all the content in nearly three months.

In this case study, we suppose 80% audience is based in Pakistan and 20% outside Pakistan that means 548,160 views are from Pakistan (80%) and 137,040 (20%) views from outside of Pakistan (assume all outside views are from UAE). As per Table 2, in case CPM and RMP in Pakistan is same then theoretically Gross Revenue to Pakistan views is $1,920 and if RPM in UAE is $3.46 then remaining 20% views' revenue would be $2,841. Total minimum gross revenue is $4,759, average is $7,138 and maximum is $11,897.

Cost of visa, travel, food and stay for 30 days is $1,750.

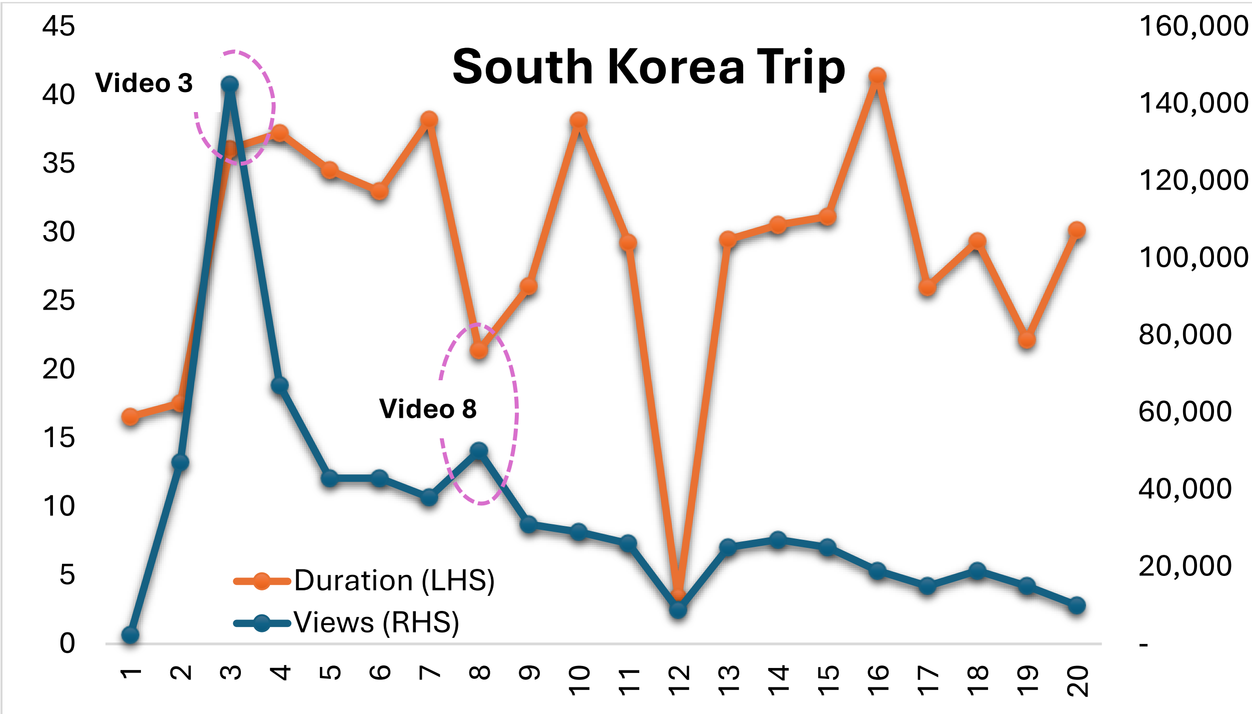
Therefore,

Minimum Net income from South Korea trip = $4,759 - $1,750 = $3,009 (PRs 827,475)

Average Net income from South Korea trip = $7,138 - $1,750 = $5,388 (PRs 1,481,700)

Maximum Net income from South Korea trip = $11,897 - $1,750 = $10,147 (PRs 2,790,425)

Figure 11: Bilal Azam South Korea Trip Oct 2024



Disclaimer: The above-mentioned figures are hypothetical numbers, taken from the information available on the websites, and never confirmed from Mr Bilal and should not be taken otherwise. The final figures might be different from the above due to the location of the audience.

The above-mentioned return is until one month after the last post Bilal Azam has posted. In future, he would likely receive more revenue, the more views it generates. In Figure 11, We observed the audience glued to the trip during first eight videos, then gradually the interest dropped. Video three is 36.09 minutes and attracted 145,000 views that is exceptional, perhaps due to attractive caption “First Impression of Korea ❤ || Arrival, Currency, SIM | 15Hrs At Doha Airport”. In video eight, we observe sudden jump in viewership since Mr Azam improvised and did slightly different thing in the trip by meeting with Pakistani (wife) Korean (husband) Couple. Duration was 21.4 minutes.

2.1.2. Difference in YouTube channel Landing page

Difference in landing page of BeingATraveler and KOB are seen below weblink;

https://www.youtube.com/@BeingATraveler

and

https://www.youtube.com/channel/UCJZ7Gdo2RSif6mX8h00lBaA

Slight change in website formula would change the long alphabets to proper website as seen in BeingATrveler landing webpage. Total subscribers of Kamranonbike are 39,900 and total views since Oct12, 2006 are 2.29 million. There are total 215 videos uploaded. It seems total subscribers are well above the required numbers, but number of hours are less in 12 months due to very few videos are uploaded on YouTube.

Similarly, a vlogger Homedesigninsta (https://www.youtube.com/@Homedesignista) has total 26,100 subscriptions and total views since Aug13, 2023 are 0.79 million. There are total 25 long and two short videos uploaded. Total subscribers are well above the required numbers, and number of hours are above the minimum thresh hold for three months. Last upload was in Nov 2024, duration was 19.18 minutes and attracted nearly 355,000 views. The content creator is more active on her Instagram page.

3. Risk

Here, this is observed that most of the research reports available are biased towards USA and Europe. They mostly either Ignore rest of the world or due to lack of information available they exclude other countries such as China and other highly dense south Asian countries, Russia and central Asia etc.

3.1. Creator Burnout

According to Dr. Alok Kanojia, “the constant pressure and lack of boundaries can lead to burnout. Taking breaks is crucial (Marshall, 2024), but the fear of losing momentum can prevent creators from doing so”. There are various psychological reasons of being exhausted due to effort involved and the return income of full-time professional content producers. Experiencing of burnout is deeper and more existential than just a little tired or under the weather. Following are some of the main reasons:

Decreased motivation to create new contents

Financial constraint to implement new ideas

Feeling overwhelmed by the pressure to produce high-quality content constantly

Experiencing the creative stagnation period.

Struggling to meet self-imposed or external deadlines

The report (Tasty Edits, 2023) claims that 79% of creators have experienced some form of burnout. That figure jumps to 83% for creators who have monetised their content and trying to maintain or increase their income online.

3.2. Netnographic Study

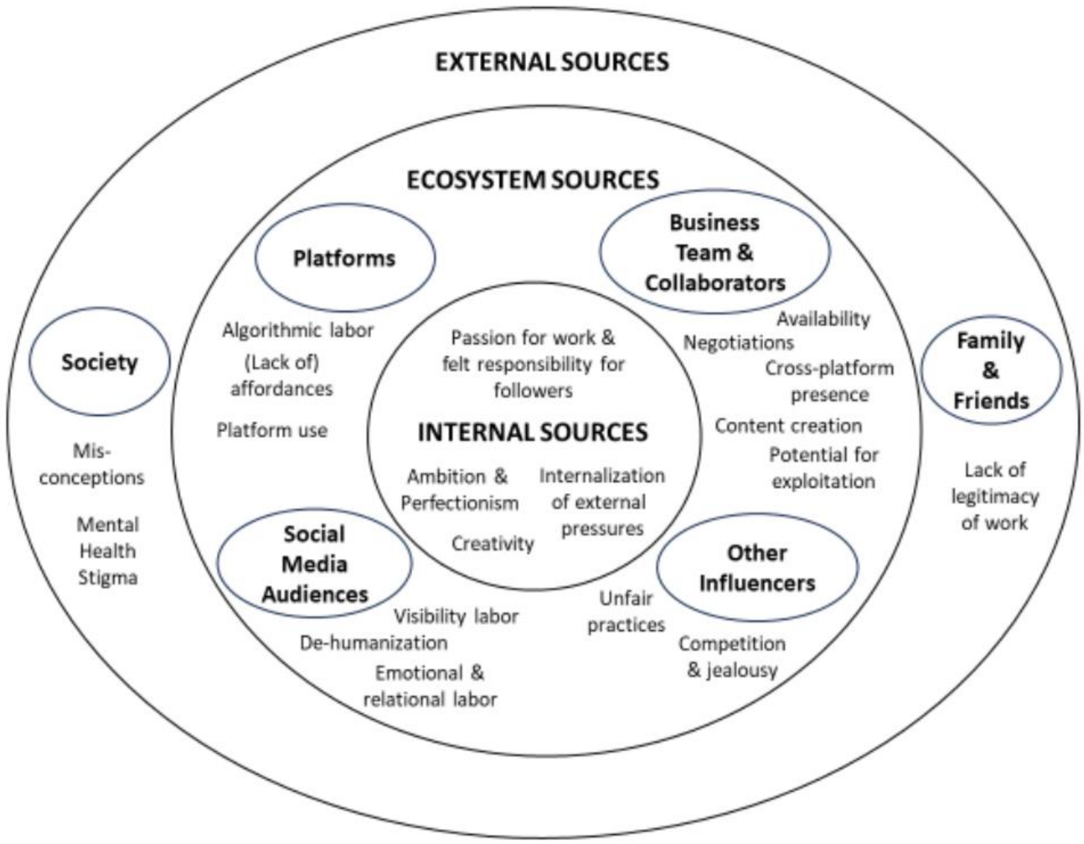
Netnography explains in a research report (Schollhammer & Gretzel, 2024), the precarity of content creator's work and their need to engage in visibility and vulnerabilities in relation to the demands of social media audiences, platforms and brands, cast long shadows on what is often portrayed as a dream job.

Research shows that harmful pressures emerge from within the influencer self, from various sources within the influencer ecosystem, and from external sources. Sense of civic consciousness is needed. The three-layer model of sources of vulnerability is illustrated in Figure 8. In 2019, the YouTubers union in Germany joined forces with IG Metall, Europe's largest industrial union, to launch the FairTube campaign to improve communication, fairness and transparency for creators (Glatt, 2022). In Jun 2020, the Creator Union was launched in UK and American Influencer Council in the US.

According to the research report, the most successful attempt so far has been the Internet Creators Guild (ICG), founded in 2016 by online royalty Hank Green, who also founded VidCon. Sadly, the ICG was closed down in 2019 due to unsustainable financial model. Despite the backing of IG Metall, YouTube still does not recognise the YouTubers Union.

To channel the legitimate requirements of Content creators' globally, a union is needed. However, since the creators are around the world and to bring them on one platform is a daunting task that is yet to be done.

Figure 12: Three-Layer Model of Sources of Influencer and Creator Vulnerability



4. Strategy

The problem arises when content creator produces good quality product as before but fail to satisfy the improved audience level of understanding as seen in Case Study (Being A Traveler). The time Mr Azam improvised and change the normal course of the day and met Pakistani Korean couple the viewership spiked. However, not every time such change is good.

To solve this puzzle, at times content creators in YouTube categories, "Travel and Events, Science and Technology and Education", need to improvise the content and tag along other experts in their field to avoid monotony or visit the families of local communities and share their experience. KOB has done successfully in his South-North America trip. In Travel and Events segment, Marusya Outdoors has 18 million subscribers. In Science and Technology segment, Marques Brownless has 15.6 million subscribers. In Education segment, vlogbrothers have 3.43 million subscribers,

In the case of KOB, during the travel if he meets and spend time or tag along with experts such as scientists, civil or mechanical engineer or doctor into the remotest areas and show their expertise to the audiences for few days and then move on to next journey and meet few other scientists to solve the common problems. This would keep the journey attractive and ensure the attendance of the audiences. However, to find the like-minded engineer, scientist or doctor is daunting task but by giving financial incentive this is possible. To finance the trip and other miscellaneous cost per year is following:

Cost to establish a company in UAE: $3,000 with desk space

Running Cost: **$4,000**

Finance a foreign trip for KOB (12Months): $20,000 to **$40,000**

Finance a foreign trip for KOB (3Months): $5,000 to $10,000

Content Management Cost: **$10,000**

Miscellaneous Cost: **$5,000**

Therefore, Total Cost per year: $4,000 + $40,000 +$10,000 + $5,000 = **$59,000 to $60,000**

In-order to recover the cost two videos of 25-30 minutes are required per week in total 104 videos per year and short videos per day. We can complete all videos in three to four months upload twice a week on weekly basis. Investment will ensure the subscription base would increase organically from 40,000 to well above 500,000 in two to three years and 1 million in next five years.

To finance the project, I propose to establish an investment company and shift all rights of digital contents to that company. The proposed company will have two partners,

(i) Investor (50%)
(ii) Digital Content Creator (50%)

All revenues from digital media (YouTube, TikTok, X, Instagram, Facebook, BiliBili, Yandex etc) will flow through the company, to ensure no financial dispute.

5. Conclusion

Consumer engagement is mostly interest-driven, nearly 77% of consumers follow creators out of a shared interest or hobby or desire to learn something new and an incentive for platforms to help creators capitalise on these interest-based communities.

Digital Content creators require to taking breaks, but the fear of losing momentum can prevent creators from doing so and constant pressure and lack of boundaries can lead to burnout. There are various psychological reasons of being exhausted due to effort involved and the return income of full-time professional content producers. Experiencing of burnout is deeper and more existential than just a little tired or under the weather.

Harmful pressures emerge from within the influencer self, from various sources within the influencer ecosystem, and from external sources. Therefore, sense of consciousness or collectivism is needed. There is progress, in establishing globally YouTubers union in Europe. Much needs to be done for the wellbeing and mental health of the digital creators. YouTube still does not recognise the YouTubers Union.

Content creators in YouTube categories, “Travel and Events, Science and Technology and Education”, need to improvise the content and tag along other experts in their field to avoid monotony or visit the families of local communities and share their experience.

To finance the project and to ensure no financial dispute arise, all revenues from digital media (YouTube, TikTok, X, Instagram, Facebook, BiliBili, Yandex etc) will flow through the company and will have quarterly distribution to the shareholders.

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