

# Creative Technologies International Scan #3

A Foresight Lab Report prepared by Olsberg·SPI

August 2025

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# The CoSTAR Foresight Lab

Driven by the UK's leading Creative Industries experts, the [CoSTAR Foresight Lab](#) is researching the adoption, use and impact of new, emergent and convergent technologies in gaming, TV, film, performance and digital entertainment.

Our findings will inform research, development and innovation across the Creative Industries, including the R&D taking place through the convergent screen technologies and performance in real time (CoSTAR) programme, the UK R&D network for creative technology.

[CoSTAR](#) is a £75.6 million national R&D network of laboratories that are developing new technology to maintain the UK's world-leading position in gaming, TV, film, performance, and digital entertainment. Delivered by the UKRI Arts and Humanities Research Council, the programme is supporting new innovations and experiences that will enrich the UK's creative industries, economy, and culture. The network comprises the National Lab, the Realtime Lab, the Live Lab, the Screen Lab and the Foresight Lab. CoSTAR is funded through UK Research and Innovation's Infrastructure Fund, which supports the facilities, equipment and resources that are essential for researchers, businesses, and innovators to do groundbreaking work. You can find out more by visiting [www.costarnetwork.co.uk](http://www.costarnetwork.co.uk).

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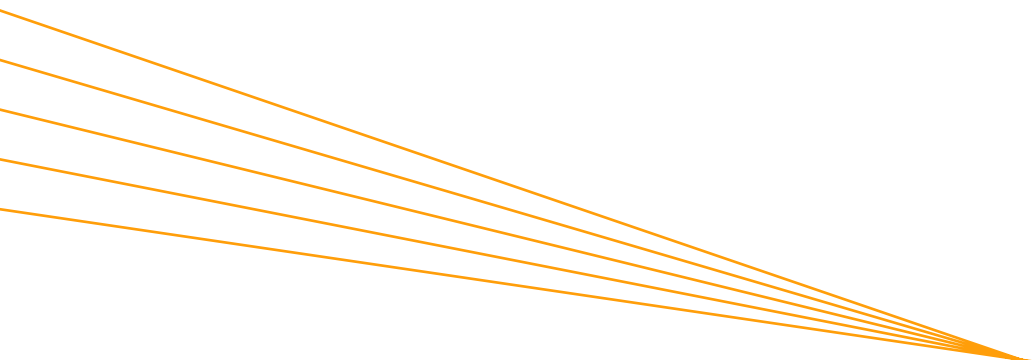
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# 1. Introduction

This International Scan is the third in a series of publications designed to present and unpack global developments of advanced technologies in and for the Creative Industries.

## 1.1. This Report

This report is a compilation of key trends and updates from markets outside of the United Kingdom (UK), with analysis into the global opportunities and challenges on the horizon. It covers developments between April and June 2025, and tracks intelligence related to advanced technologies in and for the Creative Industries. The evidence collected for this edition of the briefing covers the following areas:

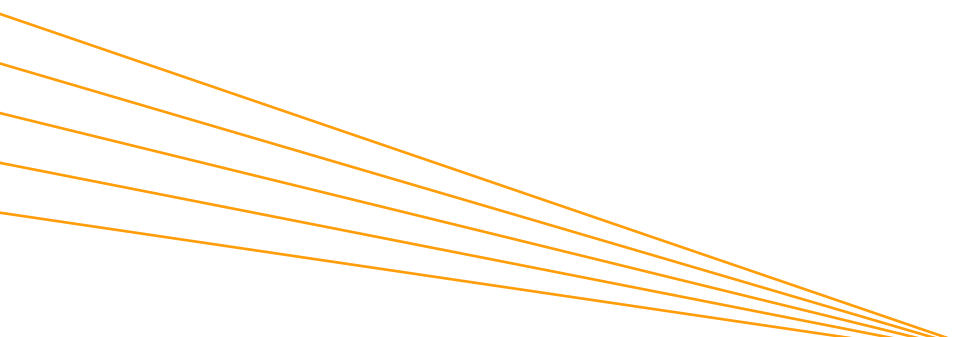
- Policy and regulatory developments
- Corporate mergers, acquisition deals and investments
- Workforce and skills
- Facilities and infrastructure
- Technological advancements and adoption
- Environmental sustainability.

And across these regions:

- Global
- Asia and Pacific Region (APAC)
- Latin America (LATAM)
- Europe, Middle East, and Africa (EMEA)
- US & Canada.

The first section of the briefing analyses key findings in global advanced media production policy and regulation. This includes legislative findings, lobbying initiatives and government funded research across film and television, video games, immersive and technology-enabled live entertainment, virtual production, post-production, visual effects (VFX), artificial intelligence (AI), virtual reality (VR), augmented reality (AR), and extended reality (XR). It is supported by a full list of global news stories that informed the analysis.

The second section expands the focus to the Screen Sector and wider Creative Industries, with analysis covering workforce, skills, infrastructure, technological adoption and wider corporate activity. This second section is also supported by a full list of global news stories that exemplify and have informed the analysis.



## 1.2. Overarching Findings

Between April and June 2025, there has been continued adoption and implementation of a diverse range of emerging technologies into digital workflows for the screen, performance and games sectors of the Creative Industries. This includes embedding AI software into workflows, especially in post-production and visualisation. Experiential content, such as immersive, continues to be utilised across large performance spaces and personal console platforms. However, despite this continued use, broader socio-political dynamics continue to cast a shadow of uncertainty. This reflects a continuation of the state of flux noted at the start of the year (see [International Scan #2](#)), with the interplay between technological progress and external pressures highlighting the need for resilience and adaptability across the Creative Industries.

Amid ongoing trade tensions, data and technology sovereignty is increasingly becoming a strategic priority for governments and regional authorities. Jurisdictions are investing in innovation, aiming to reduce reliance on foreign technologies and secure control over critical infrastructure, data and intellectual property (IP). This is playing out through policies that promote local manufacturing, tighter regulations on cross-border data flows, and strategic funding for AI and advanced computing systems. While these moves bolster national resilience, they also risk fragmenting global collaboration and innovation, creating a more polarised and competitive landscape.

Slow regulatory adaptation has sometimes limited advanced technology adoption in the Creative Industries. Governments are slow to implement clear frameworks due to prolonged lobbying efforts as well as extensive reviews and consultation processes. This is creating a climate of uncertainty, where some investors are hesitant to commit capital without a clearer understanding of future compliance requirements and market direction. In some cases, this is being seen to impact innovation pipelines and potential adoption of technologies. The sector's potential remains high, but confidence hinges on more decisive and timely regulatory action.

Live events, including performances, installations, and event-based experiences, are proving to be promising ground for innovation in content development and storytelling. While personalised, device-based platforms remain relatively nascent in terms of widespread consumer adoption, immersive and installation-based formats continue to gain traction, offering audiences more engaging and accessible experiences. Increasingly, these experiences are built around existing IP, enhancing familiarity and appeal. Such applications not only expand creative possibilities but also improve accessibility and offer opportunities for education across diverse audiences.

Some governments have begun to leverage new production incentives, grants, and funding schemes to encourage environmentally responsible approaches, particularly in film and television. Embedding sustainable practices across creative workflows requires structured guidance and incentivisation to drive meaningful change. France's Centre National du Cinéma et de l'Image Animée (CNC) has emerged as a leader, launching a comprehensive environmental strategy that combines financial support with practical training, showcased at the Cannes International Film Festival. Meanwhile, private sector initiatives, such as Meta's solar energy agreement with AES Corporation, reflect growing awareness of the energy demands tied to advanced technologies like AI and streaming. As both public and private sectors evolve their support structures, the Creative Industries are increasingly positioned to align innovation with environmental responsibility.

## Suggested Citation

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## 2. Policy and Regulation

Please see section 2.2 for all referenced stories

### 2.1 Key findings

#### 1. Strategic Government Investment in Advanced Media Production

Select public authorities across Asia are increasingly positioning advanced media production as central to their countries' policies for the Cultural and Creative Sectors through substantial investments and new initiatives. Developments recognise the potential of immersive and transmedia technologies to influence traditional forms of entertainment and positively impact the economy through job creation, tourism opportunities, and global collaboration. By aligning national development strategies with cutting-edge technological advancements, these investments are commitments to the evolution of the Creative Industries, securing both economic advantages and cultural influence. While Europe and the United States have dominated headlines for advancements over the past year, investments and new initiatives across Asian markets paralleled with geopolitical impacts on western markets have seen Asia making significant advances in the global advanced media production sector.

- India's Andhra Pradesh state announced the "Creatorland" initiative, investing ₹8,000–10,000 crore (£68.6 million to £85.8 million) to establish a global entertainment destination specialising in immersive theme parks, gaming zones, and a "cinema co-creation zone" aiming to significantly boost employment, skills development, and international collaboration.<sup>1</sup>
- A group of Chinese studios, endorsed by the Chinese Government, launched the Kung Fu Movie Heritage Project, investing 100 million yuan (£10.25 million) to employ AI technologies for remaking 100 martial classic martial arts films, exemplifying its broader strategy to leverage AI for cultural influence and technological advancement.<sup>2</sup>
- South Korea committed KRW1.5 trillion (£807.4 million) to expand its animation sector's global reach focusing on theatrical releases and global streaming platforms, underpinning the nation's strategic use of cultural content as a vehicle for global soft power.<sup>3</sup>

#### 2. Regulatory Responses Addressing Ethical and Intellectual Property Concerns

As observed in *International Scan #2*, the evolving proliferation of AI and related technologies has continued to shape international regulatory developments particularly pertaining to ethics, privacy, and intellectual property rights. Policymakers are recognising the urgent need to mitigate potential harms stemming from AI misuse, such as deepfake-related identity theft and unauthorised exploitation of creative content. These regulatory frameworks demonstrate an acute awareness of the necessity to balance technological innovation with societal and ethical responsibilities, safeguarding individual rights while still fostering technological progress. This reflects the ongoing concerns observed over the past

1 *Andhra Pradesh partners with CreativeLand Asia to set up country's first Transmedia Entertainment City in State*. The Hindu, 3 May 2025. Accessible at: <https://www.thehindu.com/news/national/andhra-pradesh/andhra-pradesh-partners-with-creativeland-asia-to-set-up-countrys-first-transmedia-entertainment-city-in-state/article69533855.ece>

2 *Chinese Studios Plan AI-Powered Remakes of Kung Fu Classics From Bruce Lee, Jackie Chan and Jet Li*. The Hollywood Reporter, 19 June 2025. Accessible at: <https://www.hollywoodreporter.com/movies/movie-news/china-ai-remakes-kung-fu-films-bruce-lee-jackie-chan-jet-li-1236295093/>

3 *South Korea commits \$1bn to boost growing animation industry*. Screen Daily, 24 April 2025. Accessible at: <https://www.screendaily.com/news/south-korea-commits-1bn-to-boost-growing-animation-industry/5204204.article>

year, as nations strive to balance innovation and technology adoption with addressing responsible roll out and ethical issues such as deepfakes and privacy. This is expected to remain a key trend, as policymakers continue to navigate the complex paradox between fostering innovation and developing regulation to protect users and creators.

- Denmark proposed pioneering legislation specifically targeting AI-generated deepfakes, strengthening legal protections for individuals' personal identity rights, and aligning itself with Europe's proactive stance on ethical implications of AI.<sup>4</sup>
- Italy introduced AI-specific provisions within its tax credit for audiovisual production programme, taking a regulatory stance on the technological developments in the screen sector.<sup>5</sup>
- In the US, members of the Screen Actors Guild–American Federation of Television and Radio Artists (SAG-AFTRA) approved new commercial contracts containing, among other things, their stronger AI guardrails to date, reflecting their members' sensitivity to performer rights and intellectual property.<sup>6</sup>

### 3. Initiatives Reinforcing National and Regional Data and Technological Sovereignty

Moves towards technological independence and innovation capabilities at national and regional levels are reflected in recent developments, reflecting growing concerns about data sovereignty, cybersecurity, and geopolitical competition. Countries and regional blocs are increasingly prioritising the development of their own robust technological infrastructures and AI ecosystems, reducing reliance on foreign technologies. This trend reflects strategic shifts towards retaining greater sovereign control over data and technological developments, ensuring alignment with local values and regulatory standards, and strengthening resilience against external disruptions or dominance. This is particularly evident in Europe, which is emerging as a global leader in data sovereignty and compliance within the Creative Industries. These developments follow last year's introduction of the EU AI Act, the world's first comprehensive legal framework for AI. Meanwhile, other regions such as Asia and the US continue to prioritise innovation over regulation.

- The European Commission unveiled its comprehensive AI Continent Action Plan, committing €200 billion (£174 billion) to address technological gaps with global competitors, promote data sovereignty, and establish compliance-driven AI infrastructure.<sup>7</sup>
- The European Broadcasting Union (EBU) partnered with Nvidia to build sovereign AI and cloud infrastructure for public broadcasters, aligning advanced media capabilities with European values around data privacy, transparency, and cultural identity.<sup>8</sup>
- The EU's Consumer Protection Cooperation Network has introduced comprehensive guidelines aiming to increase transparency and fairness in the use of virtual currencies within esports and gaming by mandating clear pricing in

4 *Denmark to tackle deepfakes by giving people copyright to their own features.* The Guardian, 27 June 2025. Accessible at: <https://www.theguardian.com/technology/2025/jun/27/deepfakes-denmark-copyright-law-artificial-intelligence>

5 *Tax credit, the corrective decree on audiovisual media has been signed: the AI is also included.* Il Sole 24, 18 April 2025. Accessible at: <https://www.ilsole24ore.com/art/tax-credit-firmato-decreto-correttivo-sull-audiovisivo-c-e-anche-l-ai-AHDpwOO#>

6 *Member Message: SAG-AFTRA Members Approve 2025 Commercials Contracts Agreement.* SAG-AFTRA, 21 May 2025. Accessible at: <https://www.sagaftra.org/member-message-sag-aftra-members-approve-2025-commercials-contracts-agreement>

7 *Shaping Europe's leadership in artificial intelligence with the AI continent action plan.* European Commission, Accessible at: [https://commission.europa.eu/topics/eu-competitiveness/ai-continent\\_en](https://commission.europa.eu/topics/eu-competitiveness/ai-continent_en)

8 *EBU and NVIDIA join forces to strengthen AI sovereignty for PSM.* EBU, 19 June 2025. Accessible at: <https://www.ebu.ch/news/2025/06/ebu-and-nvidia-join-forces-to-strengthen-ai-sovereignty-for-psm>



local currency alongside virtual tokens and parental controls to protect minors amongst other mandates.<sup>9</sup>

- Singapore's initiatives, such as collaborations with Amazon Web Services (AWS) and Snap to drive AI-driven transformation and augmented reality experiences, reflect a strategic push towards technological leadership within the Asia-Pacific region.<sup>10</sup>

#### 4. Tensions Between Innovation and Regulation in US Markets

The US Government is navigating the difficult balance between promoting rapid technological innovation and managing associated regulatory and legal challenges, particularly regarding intellectual property and ethical usage of AI. These trade-offs highlight a critical juncture for the US AI landscape. The outcomes of ongoing legal cases and regulatory adjustments will significantly influence how Generative AI technologies are integrated and monetised, potentially setting precedents that will shape global practices in intellectual property management and ethical AI use.

- Disney and Universal initiated legal actions against AI firm Midjourney over copyright infringements related to AI-generated content, reflecting escalating industry tensions around intellectual property rights and generative AI.<sup>11</sup>
- A federal ruling favouring Anthropic's limited use of copyrighted materials for AI training clarified aspects of fair use law yet highlighted ongoing legal uncertainties and disputes over piracy and digital rights.<sup>12</sup>
- The US Department of Commerce's rebranding of the AI Safety Institute to the Center for AI Standards and Innovation (CAISI) indicates a policy shift prioritising national security and international competitiveness over stringent regulation, mirroring broader debates within the US about balancing innovation with regulatory oversight.<sup>13</sup>

Collectively, these findings highlight a global policy landscape increasingly characterised by strategic investment, proactive regulatory management, technological autonomy, and ongoing tensions between innovation and legal frameworks, underscoring advanced media production's critical role in future economic, cultural, and geopolitical competitiveness.

9 *European Consumer Protection Network issues new Key Principles on in-game virtual currencies – Impact for gaming and gambling entities in Belgium, the EU and beyond.* Connect, 25 June 2025. Accessible at:

<https://connectontech.bakermckenzie.com/european-consumer-protection-network-issues-new-key-principles-on-in-game-virtual-currencies-impact-for-gaming-and-gambling-entities-in-belgium-the-eu-and-beyond>

10 *Singapore's National Library Board Brings Books to Life with AR Spectacles.* LBB, 28 May 2025. Accessible at:

<https://lbbonline.com/news/Singapores-National-Library-Board-Brings-Books-to-Life-with-AR-Spectacles>

11 *Disney, Universal sue AI company Midjourney over copyright infringement.* Screen Daily, 11 June 2025. Accessible at:

<https://www.screendaily.com/news/disney-universal-sue-ai-company-midjourney-over-copyright-infringement/5205943.article>

12 *In a first-of-its-kind decision, an AI company wins a copyright infringement lawsuit brought by authors.* LBC, 25 June 2025.

Accessible at: <https://www.npr.org/2025/06/25/nx-s1-5445242/federal-rules-in-ai-companys-favor-in-landmark-copyright-infringement-lawsuit-authors-bartz-graeber-wallace-johnson-anthropic>

13 *US removes 'safety' from AI Safety Institute.* The Verge, 4 June 2025. Accessible at:

<https://www.theverge.com/ai-artificial-intelligence/679852/trump-ai-safety-institute-name-mission-change>



## 2.2 Reference Stories

### 2.2.1. Strategic Government Investment in Advanced Media Production

**CHINA – CHINESE GOVERNMENT-BACKED AI INITIATIVE TO REMAKE 100 CLASSIC KUNG FU FILMS:** A consortium of Chinese film studios has launched the Kung Fu Movie Heritage Project, aiming to use AI to remake 100 classic kung fu films, including titles starring Bruce Lee, Jackie Chan, and Jet Li. The project, supported by 100 million yuan (£10.3 million) in funding and government backing, seeks to digitally recreate deceased and retired stars using AI-enhanced visuals, sound remastering, and new animated sequences. This initiative represents one of the most ambitious applications of AI in film production, combining preservation with creative reinterpretation, and benefits from a streamlined legal framework around digital likeness rights. While the project has been praised for its technological innovation and cultural ambition, some industry observers and audiences have expressed concern over potential impacts on the authenticity of the original films. ([The Hollywood Reporter](#), 19 June 2025)

**INDIA – ANDHRA PRADESH PARTNERS WITH CREATIVELAND ASIA TO LAUNCH INDIA'S FIRST TRANSMEDIA ENTERTAINMENT CITY:** The Government of Andhra Pradesh has signed a Memorandum of Understanding with CreativeLand Asia to establish 'Creatorland,' India's first Transmedia Entertainment City, aiming to boost job creation, skills development, tourism, and digital innovation. Announced at the WAVES summit in Mumbai in May 2025, Creatorland will feature immersive theme parks, gaming zones, global cinema co-production hubs, and a Virtual Studio Complex utilising AI-based real-time rendering and volumetric capture technologies. The initiative expects investments of ₹8,000–10,000 crore (£68.6 million–£85.8 million) over five to six years and aims to upskill over 10,000 youth annually, generating 150,000 new jobs across sectors spanning entertainment, technology, and tourism. Andhra Pradesh officials highlight the project's potential to transform the state into a global entertainment destination, combining technology, culture, and talent to advance India's Creative Industries. ([The Hindu](#), 3 May 2025)

**SINGAPORE – SINGAPORE NATIONAL LIBRARY BOARD TEAMS UP WITH SNAP AND LePUB TO DEVELOP AUGMENTED READING EXPERIENCE:** Singapore's National Library Board is collaborating with Snap and creative agency LePub to develop an AR reading experience using Snap Spectacles powered by Snap OS. The initiative adds real-time audiovisual effects to books, enhancing immersion through soundscapes and visuals triggered by text recognition and machine learning. Currently in beta testing, the technology aims to deepen engagement with stories without replacing traditional reading, encouraging renewed interest in books. Prototypes will soon be available for public trial at selected Singapore libraries, signalling a new frontier in blending physical and digital storytelling. ([LBB](#), 28 May 2025)

**SOUTH KOREA – SOUTH KOREA TO INVEST OVER KRW1.5 TRILLION IN ANIMATION INDUSTRY TO EXPAND GLOBAL REACH:** South Korea's Ministry of Culture, Sports and Tourism has announced a "Basic Plan for the Promotion of the Animation Industry", committing more than KRW1.5 trillion (£807.4 million) in government funding through 2029. The strategy aims to diversify beyond pre-school content and television-first formats towards distribution in cinemas and global streaming platforms, as well as prioritising IP-driven franchises. In 2023, the animation industry generated KRW1.1 trillion (£592.4 million), growing 23% year-on-year, with a government target to exceed KRW1.9 trillion (£1 billion) by 2030. The plan includes a new KRW200 billion (£106,627,000) animation fund, a cash rebate system for international co-productions, and support for AI-driven production technologies. South Korea will also expand localisation and marketing through cultural centres and develop training programmes for animation creators. ([Screen Daily](#), 24 April 2025)

**SOUTH KOREA – SOUTH KOREA LEVERAGES CULTURAL CONTENT AND IMMERSIVE INNOVATION TO BOOST SOFT**

**POWER:** South Korea continues to expand its global cultural influence through the Korean Wave (Hallyu), driven by K-Pop, cinema, and television alongside strategic government support. Initiatives like K-Con connect international fans to Korean culture, while projects such as Metacube Square in the Incheon Free Economic Zone (IFEZ) focus on immersive media art and interactive content innovation. IFEZ aims to develop into a global K-Content hub with media production facilities, metaverse labs, and cultural startup support, positioning itself as a leading destination for creators and audiences. This strategy reflects Korea's use of culture as a tool for diplomacy, commerce, and national branding, blending entertainment and technology to sustain long-term global impact. ([Branding in Asia](#), 19 June 2025)

**2.2.2. Regulatory Responses Addressing Ethical and Intellectual Property Concerns****DENMARK – DANISH GOVERNMENT TO AMEND COPYRIGHT LAW TO PROTECT INDIVIDUALS AGAINST AI-GENERATED DEEPFAKES:**

The Danish Government has announced plans to strengthen legal protections against AI-generated deepfakes by amending copyright law to recognise individuals' rights over their bodies, facial features, and voice. The proposed legislation, believed to be the first of its kind in Europe, aims to give people the authority to demand removal of unauthorised digital imitations from online platforms, with penalties including compensation for violations. The law will exclude parody and satire from restrictions. Culture Minister Jakob Engel-Schmidt said the law will send a clear message affirming personal identity rights amid the rapid rise of sophisticated AI technologies. The government expects broad parliamentary support and intends to promote the initiative during Denmark's upcoming EU presidency, warning that non-compliant platforms may face severe fines and potential European Commission enforcement. ([The Guardian](#), 27 June 2025)

**ITALY – CORRECTIVE DECREE ON TAX CREDIT FOR AUDIOVISUAL PRODUCTION NOW INCLUDES AI PROVISIONS:**

The Italian Government has signed a corrective decree updating the tax credit for the cinema and audiovisual production sector, with new provisions covering AI. According to the new provisions, in order to qualify for the tax credit, productions will need to allow above-the-line professionals involved to refuse the use of their work by AI systems. In addition, sampling, modification or reuse of performances for AI purposes will be illegitimate and the use of AI in post-production activities is allowed only if they do not significantly alter the actors' image or voice. The decree also includes provisions on use of AI in dubbing. The Directorate General for Cinema and Audiovisual has published interpretative guidelines on the AI-related measures and has scheduled meetings with industry representatives to discuss the decree and AI guidelines. ([Il Sole 24 Ore/Directorate General for Cinema and Audiovisual](#), 18 April 2025)

**US – SAG-AFTRA MEMBERS APPROVE 2025 COMMERCIALS CONTRACTS WITH AI GUARDRAILS AND WAGE**

**INCREASES:** SAG-AFTRA members ratified the 2025 Commercials and Audio Commercials Contracts with a 96.9% majority, securing a three-year deal that includes retroactive wage increases from 1<sup>st</sup> April 2025 and a cumulative 12.5% wage rise by year three. The contracts introduce the strongest protections to date regarding AI, requiring consent and fair compensation for use of performances in Generative AI training. The deal provides US\$218.4 million (£159.2 million) in new earnings and benefits contributions, increases streaming compensation to US\$10,000 (£7,292), up from US\$7,500 (£5,469) for one-year use, and launches an automated commercial use monitoring service. Additional improvements cover disability accommodations, late fee penalties, per diems, and enhanced protections for minors. ([SAG-AFTRA](#), 21 May 2025)

### 2.2.3. Initiatives Reinforcing National and Regional Data and Technological Sovereignty

**EUROPE – EUROPEAN COMMISSION LAUNCHES AI CONTINENT ACTION PLAN TO BOOST AI CAPACITY AND SUSTAINABILITY:** The European Commission has unveiled its AI Continent Action Plan, aiming to close the technology gap with the US and China through a €200 billion (£174 billion) investment, including €20 billion (£17.3 billion) for up to five AI gigafactories. The plan seeks to triple Europe's data centre capacity within seven years and establish AI data labs that comply with GDPR to improve data access. It also introduces an AI Act Service Desk to assist businesses with regulatory challenges. However, the Commission faces challenges including limited private investment, regulatory complexity, and market fragmentation across member states. ([European Commission](#), 9 April 2025)

**EUROPE – NEW EU GUIDANCE SETS STRONGER CONSUMER PROTECTIONS FOR IN-GAME VIRTUAL CURRENCIES IN ESPORTS:** The EU's Consumer Protection Cooperation Network has introduced comprehensive guidelines aiming to increase transparency and fairness in the use of virtual currencies within esports and gaming. The guidance advises clear pricing in local currency alongside virtual tokens, restrictions on confusing currency exchanges, parental controls to protect minors, and the right for consumers to withdraw purchases within 14 days. While voluntary, the principles could lead to formal regulations with significant penalties for non-compliance and may influence future US regulatory approaches. Esports industry bodies warn the rules risk disrupting growth, given that microtransactions account for almost 60% of PC gaming revenue and a growing share on consoles, but consumer advocates argue the changes will promote fairer and clearer monetisation practices. ([Connect on Tech](#), 25 June 2025)

**EUROPE – EBU AND NVIDIA PARTNER TO DEVELOP SOVEREIGN AI AND CLOUD TECHNOLOGIES FOR PUBLIC BROADCASTERS:** The European Broadcasting Union (EBU) and Nvidia have joined forces to create sovereign AI and cloud infrastructure tailored for public service media across Europe. The initiative aims to build systems compliant with European data protection and privacy regulations while reflecting European values, supporting 110 EBU members including the BBC, France Télévisions, RAI, and ZDF. Leveraging the EBU's Dynamic Media Facility and Media eXchange Layer architectures, the collaboration will deliver interoperable, scalable, and energy-efficient AI services focused on transparency, accountability, and cultural identity. Nvidia will also provide training via its Deep Learning Institute to develop an AI-ready media workforce, supporting the integrity and innovation of European public broadcasting in the AI era. ([EBU](#), 19 June 2025)

**SINGAPORE – AWS OPENS INNOVATION HUB TO ACCELERATE CLOUD AND AI DEVELOPMENT IN ASIA PACIFIC:** Amazon Web Services (AWS) has inaugurated its first 8,000-square-foot Innovation Hub in Asia Pacific, located in Singapore, to drive digital and AI transformation across the region. The multi-million-dollar facility offers immersive experiences for C-suite executives, showcasing AWS and partner technologies across real-world use cases, culminating in tailored digital transformation roadmaps powered by AWS's Vision Builder AI tool. The Hub aims to engage over 1,000 business leaders and 200 tertiary students annually, supporting innovation in sectors such as smart farming, retail, emergency response, and citizen services. AWS's ongoing investment of US\$9 billion (£6.6 billion) in Singapore cloud infrastructure underscores its commitment to fostering advanced AI and cloud capabilities, featuring technologies like generative AI, quantum computing, and digital twins to address regional business challenges. ([Amazon](#), 1 July 2025)

**US/JAPAN – NINTENDO AVOIDS SWITCH 2 LAUNCH DELAY DESPITE US TARIFF THREAT:** Nintendo successfully launched its Switch 2 console in the US on 5<sup>th</sup> June 2025, narrowly avoiding delays caused by potential tariffs imposed under the Trump administration. The company benefited from a 90-day tariff pause that allowed production and shipments from Vietnam, where much of the manufacturing occurs, to reach US retailers without additional import taxes. However,

a 46% tariff on Vietnam remains a risk for future shipments, potentially increasing prices during the holiday season. While accessory prices have already risen slightly, Nintendo's strategy to shift manufacturing from China to Vietnam helped mitigate tariff impacts, though uncertainties persist as competitors Sony and Microsoft face similar trade challenges. ([The Guardian](#), 5 June 2025)

## 2.2.4. Tensions Between Innovation and Regulation in US Markets

**US – US ENTERTAINMENT INDUSTRY LEADS CALL TO MAINTAIN COPYRIGHT PROTECTIONS AGAINST RELAXING AI REGULATIONS:** More than 420 Hollywood actors, directors and creatives, including Natasha Lyonne, Bette Midler and Mark Ruffalo, have signed an open letter urging the US Government to uphold copyright laws amid proposals to relax regulations for AI training. The letter warns that removing copyright protections would undermine the Creative Industries, which support over 2.3 million jobs and generate more than US\$229 billion (£167 billion) in wages annually. The group opposes recommendations by AI companies such as OpenAI and Google to use copyrighted material without consent for AI development. ([CBS News](#), 17 March 2025)

**US – DISNEY AND UNIVERSAL SUE AI COMPANY MIDJOURNEY OVER COPYRIGHT INFRINGEMENT:** Disney and Universal have filed a lawsuit against AI firm Midjourney in Los Angeles District Court, accusing the company of “calculated and wilful” copyright infringements through its image-generating service. The complaint alleges Midjourney trained its AI by copying the studios’ copyrighted works, including characters from *Star Wars*, *Shrek*, *The Simpsons*, Marvel Studios, and Pixar. The studios claim subscribers create images via text prompts that reproduce and publicly display their intellectual property without authorisation. Describing Midjourney as a “bottomless pit of plagiarism,” the plaintiffs seek maximum statutory damages and injunctive relief, citing substantial harm to their businesses and the broader film industry that contributes over US\$260 billion (£190 billion) annually to the US economy. Midjourney’s subscriber base reached 21 million by September 2024. ([Screen Daily](#), 11 June 2025)

**US – AI SAFETY INSTITUTE REBRANDED TO CENTER FOR AI STANDARDS AND INNOVATION WITH SHIFTED FOCUS:** The US Department of Commerce has renamed its AI Safety Institute to the Center for AI Standards and Innovation (CAISI), refocusing from broad AI safety to prioritising national security risks and opposing excessive regulation abroad. Announced on 3<sup>rd</sup> June 2025, the change aims to “ensure US dominance” in international AI standards by concentrating on threats such as cybersecurity, biosecurity, and chemical weapons, as well as countering foreign adversaries’ AI influence. The move aligns with broader Trump administration policies encouraging generative AI adoption and limiting regulatory constraints, including a proposed decade-long moratorium on state-level AI regulation. The original AI Safety Institute, established under President Biden, focused on risk mitigation and had engaged with major AI companies on responsible AI development. ([The Verge](#), 4 June 2025)

**US – FEDERAL JUDGE RULES AI COMPANY ANTHROPIC’S USE OF COPYRIGHTED BOOKS FOR TRAINING IS FAIR USE WITH CONDITIONS:** In a precedent-setting ruling, a federal judge in San Francisco found that Anthropic’s use of legally acquired copyrighted books to train its language model qualifies as fair use. The judge described the training as “exceedingly transformative” and allowed digitisation of purchased books for space-saving as fair use. However, the court did not approve Anthropic’s use of millions of pirated digital copies, allowing that aspect of the authors’ lawsuit to proceed to trial. The decision is significant for clarifying how fair use applies to Generative AI, though further litigation is expected. Authors and advocacy groups have expressed concern over unauthorised use of works, while AI firms see the ruling as supportive of innovation in model training. A trial addressing piracy-related claims is scheduled for December 2025. ([LBC](#), 25 June 2025)

# 3. Advanced Media Production in the Screen Sector and Creative Industries

Please see section 3.2 for all referenced stories

## 3.1 Key findings

### 1. Immersive Technologies Continue to Gain Traction in the Form of Products for Location-Based Experiences and Headsets Experiences

The continued advancement in immersive technologies and AI applications promises to reshape creative workflows. These innovations allow creators to collaborate remotely, bridging geographical distances and transforming traditional production methods. Immersive technologies continue to provide delivery of new forms of entertainment, enhancing audience experiences through deeper personalisation and interactive content. Previous editions of the *International Scan* referenced immersive technology primarily in a promotional or novelty context. However, we are now observing its strategic adoption by leading tech companies, major film festivals, and within creative workflows. Additionally, institutions such as art galleries and auction houses are leveraging augmented reality to enhance and redefine user engagement. Immersive technologies are evolving from consumer-facing applications to becoming integral tools that shape both creative processes and customer experiences.

- From larger-scale experience centres, such as the Sphere and Cosm venues, to personalised device-based platforms, such as the Apple Vision Pro, new forms of audience engagement through immersive storytelling continue to emerge, highlighting the ongoing readiness for adoption of this technology in live and cinematic events.<sup>14</sup>
- The Tribeca Festival's immersive exhibit *In Search of Us* underscores the medium's creative and narrative potential in immersive tech, reinforcing its growing prominence within the entertainment industry.<sup>15</sup>
- Apple recently launched its visionOS 26 which expands opportunities for collaboration, allowing creative teams to interact and develop media content in shared virtual environments.<sup>16</sup>
- Google's Flow AI tool introduces new paradigms for filmmakers, offering sophisticated virtual directing capabilities and streamlining early-stage production processes.<sup>17</sup>
- AR adoption by auction houses and art galleries is expanding immersive consumer experiences, reshaping client interactions, and broadening access to art.<sup>18</sup>

<sup>14</sup> *Immersive tech reshapes music and film landscape with Bono, Metallica and 'Matrix' taking the leap.* The Associated Press, 3 June 2025. Accessible at: <https://www.ap.org/news-highlights/spotlights/2025/immersive-tech-reshapes-music-and-film-landscape-with-bono-metallica-and-matrix-taking-the-leap/>

<sup>15</sup> *Tribeca Festival Launches Immersive Technology Exhibit 'In Search of Us' – Film News in Brief.* Variety, 24 April 2025. Accessible at: <https://variety.com/2025/film/news/film-news-in-brief-april-21-2025-1236373900/>

<sup>16</sup> *visionOS 26 introduces powerful new spatial experiences for Apple Vision Pro.* Apple, 9 June 2025. Accessible at: <https://www.apple.com/uk/newsroom/2025/06/visionos-26-introduces-powerful-new-spatial-experiences-for-apple-vision-pro/>

<sup>17</sup> *Google Announces Flow, a Powerful AI Video Tool Built for Filmmakers.* Stage Runner, 20 May 2025. Accessible at: <https://stagerunner.net/google-announces-flow-a-powerful-ai-video-tool-built-for-filmmakers/>

<sup>18</sup> *Augmented reality enjoys growing appeal as a tool for the art trade.* The Art Newspaper, 30 May 2025. Accessible at: <https://www.theartnewspaper.com/2025/05/30/augmented-reality-growing-appeal-art-market>

## 2. Transmedia Success Driven by Established Intellectual Property

The sustained cross-media success of established and widely recognised franchises continues to exert a significant influence on the screen sector and wider Creative Industries, underscoring the value of robust intellectual property (IP) portfolios and sophisticated marketing approaches in driving audience engagement across multiple forms of content. The ongoing trend towards transmedia IP adoption reflects an understanding that enduring brands possess the capacity to transcend their original medium, generating considerable commercial and cultural returns through diversified channels such as film, television, gaming, merchandise, and digital experiences. While high-profile IP like *Minecraft* and *Super Mario Bros.* exemplify the commercial potential of well-known game franchises, industry evidence indicates that successful cross-media translation is contingent upon factors including broad brand recognition, multigenerational appeal, and the deployment of integrated marketing campaigns that leverage social media, experiential activations, and strategic partnerships to sustain consumer interest. This comprehensive approach not only expands primary audience reach but also stimulates ancillary engagement, such as increased game downloads or merchandise sales, thereby reinforcing the overall IP ecosystem. Furthermore, the role of organic social media amplification on platforms such as TikTok demonstrates the capacity to engage younger demographics effectively, although marketers must carefully manage associated reputational risks.

- A *Minecraft Movie* (2025) exemplifies successful IP adaptation, significantly boosting user engagement across gaming platforms and highlighting the potential for established franchises in film.<sup>19</sup>
- Disney and Epic Games' use of AI to recreate Darth Vader's voice in *Fortnite* represents strategic synergy between gaming and film franchises.<sup>20</sup>
- FromSoftware has partnered with A24 to produce a film adaptation of the video game *Elden Ring* (2022).<sup>21</sup>
- Forbes recognises the success of transmedia, citing the Chinese company Yuewen Group which achieved significant success domestically and internationally by producing the highest-grossing Chinese film overseas in 2024, *YOLO* (2024), and *Joy of Life* Season 2 (2024) and is renowned for developing its IP from online literature. In North America, Skybound Entertainment has developed a similarly expansive model, with franchises like *The Walking Dead* generating over US\$1 billion (£741 million) in game revenues and extensive multimedia extensions.<sup>22</sup>

## 3. Continued Integration and Expansion of AI Across the Screen Sector and Wider Creative Industries

The continued evolution and integration of AI technologies continue to influence the screen sector and broader Creative Industries. While AI was a significant theme in *International Scan #2*, its continued prominence in this scan reflects its growing significance and increasing adoption. AI is progressively being incorporated not only into production workflows but also into content creation, distribution, and audience engagement. Recent developments indicate that AI is moving beyond experimental tools towards becoming more regularly utilised to support human creativity, enhance efficiency, and open new possibilities for storytelling. There is also a growing acceptance of AI's role in the creative process, with

<sup>19</sup> How A *Minecraft Movie* captured the cultural zeitgeist. Ampere Analysis, 15 April 2025. Accessible at:

<https://www.ampereanalysis.com/insight/how-a-minecraft-movie-captured-the-cultural-zeitgeist>

<sup>20</sup> Disney, Epic Games Using AI to Bring James Earl Jones' Darth Vader Voice to 'Fortnite'. The Hollywood Reporter, 16 May 2025.

Accessible at: <https://www.hollywoodreporter.com/business/digital/ai-james-earl-jones-darth-vader-voice-fortnite-1236219105/>

<sup>21</sup> From Software and A24 to produce *Elden Ring* adaptation. Games Industry Biz, 23 May 2025. Accessible at:

<https://www.gamesindustry.biz/fromsoftware-and-a24-to-produce-elden-ring-adaptation>

<sup>22</sup> Media Gold Rush: How Transmedia Companies Are Redefining Entertainment. Forbes, 28 March 2025. Accessible at:

<https://www.forbes.com/sites/damiontaylor/2025/03/28/media-gold-rush-how-transmedia-companies-are-redefining-entertainment/>



reduced controversy as the industry increasingly views AI as a collaborative aid rather than a replacement for human input. Industry leaders, major platforms, and international festivals are adopting AI innovations while emphasising the importance of human oversight. Additionally, AI adoption is extending beyond film and television, influencing marketing, gaming, and cultural heritage preservation worldwide.

- The Academy of Motion Picture Arts and Sciences (Oscars) has confirmed that films utilising AI-assisted techniques are eligible for Oscars, while stressing that human creative involvement remains important despite AI's contribution to elements such as voice and accent enhancements. This reflects institutional recognition of AI's evolving role alongside traditional creative processes.<sup>23</sup>
- TikTok's launch of AI Alive introduces an accessible AI feature that animates static photos into immersive videos within Stories, enhancing creative expression with integrated safety measures, including content moderation and metadata transparency. This exemplifies the balance between expanding AI-driven creativity and maintaining platform integrity.<sup>24</sup>
- WPP's integration of TikTok Symphony's Generative AI tools into its Open platform represents a notable development in AI-driven marketing, enabling more personalised, multi-language content creation at scale. Early adoption by global clients illustrates the practical application of AI in targeting diverse audiences efficiently.<sup>25</sup>
- Netflix chairman Reed Hastings' appointment to the board of AI firm Anthropic highlights ongoing industry focus on AI governance and safety. Anthropic's emphasis on reliable and steerable AI aligns with growing concerns around the ethical deployment of AI technologies.<sup>26</sup>
- Runway's expansion into video game development with AI-generated content indicates a broader industry interest in leveraging AI to accelerate creative production, reflecting trends seen previously in Hollywood.<sup>27</sup>
- The Shanghai International Film Festival highlighted China's advancing role in AI-enhanced entertainment technology, including AI restoration of classic kung fu films and the world's first fully AI-produced animated feature. These developments demonstrate national efforts to improve production efficiency and global content distribution through technology.<sup>28</sup>
- The world's first fully AI-generated feature film, *Pirate Queen: Zheng Yi Sao* (2025), produced through a multinational collaboration in Malaysia and Singapore, illustrates AI's potential as a tool to support storytelling and creativity, rather than replace human authorship, marking new directions in film production.<sup>29</sup>
- At FMX 2025 in Stuttgart, industry leaders from across VFX software, development and production companies discussed the potential objectives and impact of forming a global trade association to address AI-driven workforce

23 *Films made with AI can win Oscars, Academy says*. BBC News, 22 April 2025. Accessible at:

<https://www.bbc.co.uk/news/articles/cqx4y1lrz2vo>

24 *Introducing AI Alive: Bringing Your Photos to Life on TikTok Stories*. TikTok, 13 May 2025. Accessible at:

[https://newsroom.tiktok.com/en-us/introducing-tiktok-ai-alive?utm\\_source=www.therundown.ai&utm\\_medium=newsletter&utm\\_campaign=ai-discovers-new-math-algorithms&\\_bhlid=fc6e09b80183ce0a16beaa33968455ede4405b37](https://newsroom.tiktok.com/en-us/introducing-tiktok-ai-alive?utm_source=www.therundown.ai&utm_medium=newsletter&utm_campaign=ai-discovers-new-math-algorithms&_bhlid=fc6e09b80183ce0a16beaa33968455ede4405b37)

25 *WPP and TikTok team up to unleash creative power with Symphony AI integration into WPP Open*. WPP, 16 June 2025. Accessible at:

<https://www.wpp.com/en/news/2025/06/wpp-and-tiktok-team-up-to-unleash-creative-power-with-symphony-ai-integration-into-wpp-open>

26 *Netflix's Reed Hastings Joins Board of AI Company Anthropic, a Rival to OpenAI*. The Variety, 28 May 2025. Accessible at:

<https://variety.com/2025/digital/news/reed-hastings-board-ai-anthropic-1236411940/>

27 *Runway is going to let people generate video games with AI*. The Verge, 27 June 2025. Accessible at:

<https://www.theverge.com/ai-artificial-intelligence/694531/runway-ai-video-games-generate>

28 *Shanghai Film Festival: Five Key Takeaways From China's Tech-Forward Entertainment Showcase*. Variety, 23 June 2025.

Accessible at: <https://variety.com/2025/film/news/shanghai-international-film-festival-2025-five-key-takeaways-1236437895/>

29 *World's first fully AI-generated film: Malaysia's Future Studios and Singapore's FizzDragon make history with 'Pirate Queen: Zheng Yi Sao'*. Malay Mail, 25 April 2025. Accessible at:

<https://www.malaymail.com/news/showbiz/2025/04/25/worlds-first-fully-ai-generated-film-malaysias-future-studios-and-singapores-fizzdragon-make-history-with-pirate-queen-zheng-yi-sao/174449>



impacts. This is a key example of the industry's proactive nature regarding advancements in technologies.

#### 4. Public and Private Stakeholders are Incentivising Environmental Practices

Implementing sustainable practices across creative workflows requires guidance to help shift mindsets and approaches, as well as encouraging the adoption of new processes. This often requires a form of incentivisation to move the dial.<sup>30</sup> Public sector utilisation of production incentives has increased, including new funding and grant systems to financially support the implementation of environmentally sustainable practices for film and television production as well as motivating a shift across industry professionals to consider environmental options. Funds and guidance provisions are also evolving in the private sector to provide opportunities for businesses to make their own headway in adopting environmental practices and securing competitive advantage.

- France's national industry representative body, the Centre National du Cinéma et de l'Image Animée (CNC), recently launched its own holistic environmental strategy; through the provision of both financial incentivised support and on-the-ground training and guidance for productions. The presentation of this strategy, including the incentive bonus at this year's Cannes International Film Festival, positioned France as a key actor in the global sustainability agenda across the screen sector, convening more than 40 international green initiatives for networking and knowledge sharing.<sup>31</sup>
- In British Columbia, Canada, spearheaded by the region's film authoritative body, Creative BC, the Green Spark Consultancy group developed on-set sustainable guidance and support structures including on how to utilise hydroelectric power to reduce reliance on diesel generators. Amidst recent political and economic pressures, industry leaders in the province have spoken to the importance of continuing these initiatives, pushing for consistent engagement with industry and the systemic integration of sustainable practices across productions.<sup>32</sup>
- AES Corporation and Meta signed long-term Power Purchase Agreements (PPAs) to deliver 650 MW of solar energy to support Meta's data centre operations. Questions are continually being raised around the infrastructure needed to support the rapid drive in demand for energy to support advancements in technology across various sectors. Online platforms that have integrated AI systems, especially those that are responsible for high levels of content and media output such as those under the Meta umbrella as well as streaming platforms such as Amazon Prime and Netflix, have been developing strategies to cope with the demand of energy alongside specifications for sustainable options and environmental alternatives to mitigate these growing concerns.<sup>33</sup>

30 Europe has been leading the charge with this approach, with Austria having implemented a progressive incentive scheme to promote environmentally sustainable practices in film and television production in 2023. The 'Green Bonus' initiative is one of the most advanced in Europe, offering both financial rewards and structured guidance for green production

31 *France's Green Production Strategy: assessments and next steps.* EcoProd, 11 March 2025. Accessible at: <https://ecoprod.com/en/a-look-back-on-cnccs-plan-action-day/>

32 *B.C. film and TV sector juggles sustainability amid uncertainty.* BIV, 19 May 2025. Accessible at: <https://www.biv.com/news/entertainment-media-sports/bc-film-and-tv-sector-juggles-sustainability-amid-uncertainty-10673503>

33 *AES and Meta Sign Long-Term PPAs to Deliver 650 MW of Solar Capacity in Texas and Kansas.* PR Newswire, 21 May 2025. Accessible at: <https://www.prnewswire.com/news-releases/aes-and-meta-sign-long-term-ppas-to-deliver-650-mw-of-solar-capacity-in-texas-and-kansas-302461223.html>

## 5. Addressing Skills Gaps Across Creative Roles with Digital Upskilling:

The analysis has identified new interventions to prioritise digital skills training and programmes for the Creative Industries. Studios, unions and educational institutions, as well as training providers, continue to invest in digital training programmes to equip the workforce with the knowledge and confidence to take advantage of advanced technologies.

- In Australia, leading on-set workflow services company Toothfish has launched a series of workshops and masterclasses to address a growing skills gap in Western Australia's Creative Industries. The programme looks especially at professionals working at mid-to-higher level with the aim of future-proofing this area of specialisation in the sector.<sup>34</sup>
- Netflix's partnership with the Institute of Immersive Media highlights a growing trend in the Creative Industries towards targeted, tech-focused workforce development, particularly in emerging fields such as virtual production. It reflects an industry-wide recognition that upskilling in real-time digital tools is needed to future-proof talent pipelines, especially considering underrepresented groups, such as women, in technical departments of content production.<sup>35</sup>

## 6. Increasing Accessibility and Innovation in Virtual Production

Recent developments in virtual production have resulted in more flexible and cost-effective adoption options, further democratising the technology across the industry. Virtual production is no longer limited by 360-degree studio spaces or fully integrated LED wall installations; thus, the technology is becoming increasingly accessible and versatile, empowering a wider range of creators with sophisticated yet more cost-effective tools.

- Sony launched its Crystal LED CAPRI and Dimension launched ViV system, both of which have the potential to significantly lower barriers for entry and adoption of virtual production. The aim is to extend its applicability beyond high-budget commercials to a wider spectrum of production contexts.<sup>36</sup>
- USC's Blavatnik Virtual Production Centre, a 15,000-square-foot virtual production centre as set up by the USC School of Cinematic Arts following a US\$25 million (£18.1 million) donation from the Len Blavatnik Family Foundation, is an example of how virtual production is being integrated into key training programmes for filmmakers.<sup>37</sup>
- Toei's virtual studio, Japan's largest LED-based virtual production studio, is part of the regional industry's wider objective to provide a cutting-edge, fully integrated virtual production pipeline for local and international projects. This further highlights the push across Asian markets to utilise advanced technologies across creative sectors to increase their global competitiveness.<sup>38</sup>

<sup>34</sup> *Toothfish announces on-set workflow upskilling opportunities at Backlot Perth*. IF.com, 16 June 2025. Accessible at: <https://if.com.au/toothfish-announces-on-set-workflow-upskilling-opportunities-at-backlot-perth/>

<sup>35</sup> *Netflix Partners With the Institute of Immersive Media on a Virtual Production Training Initiative for Women in the European Creative Industries*. Netflix, 3 July 2025. Accessible at: <https://about.netflix.com/en/news/netflix-virtual-production-training>

<sup>36</sup> *Presenting ViV: A world-first robotics solution for virtual production*. Dimension, 14 May 2025. Accessible at: <https://dimensionstudio.co/news/viv-motion-control-virtual-production/>

<sup>37</sup> *The future of filmmaking? USC gets \$25 million for virtual production center*. LA Times, 25 June 2025. Accessible at: <https://www.latimes.com/entertainment-arts/business/story/2025-06-25/blavatnik-family-foundation-makes-25-million-donation-to-uscs-film-school-for-virtual-production-center>

<sup>38</sup> *Toei Unveils Japan's Largest LED Virtual Production Studio, Powered by AOTO*. American Cinematographer, 17 June 2025. Accessible at: <https://theasc.com/articles/toei-unveils-japans-largest-led-virtual-production-studio-powered-by-aoto>

## 3.2 Reference Stories

### 3.2.1. Immersive Technologies Continue to Gain Traction in the Form of Products for Location-Based Experiences and Headsets Experience

**FRANCE – CANNES MARKET LAUNCHED VILLAGE INNOVATION FOCUSING ON VIRTUAL PRODUCTION AND IMMERSIVE CONTENT:** The Cannes Market debuted Village Innovation at the 2025 festival – a dedicated space for demonstrations of emerging film technologies including Generative AI, virtual production, and immersive content. Located at Village International Pantiero, the venue hosted talks and live demos from major tech firms and startups. Integrating activities from Cannes Next and the Immersive Market, Village Innovation offered film professionals practical insights, hands-on experiences, and networking opportunities to navigate and leverage new cinematic technologies effectively. ([Screen Daily](#), 7 April 2025)

**POLAND – A NEW VIRTUAL REPLICA OF AUSCHWITZ BRINGS HISTORIC ACCURACY TO FILM AND TV:** A groundbreaking digital initiative brings a historically accurate virtual replica of Auschwitz to film and television production. Developed using advanced 3D scanning and archival research, the project aims to ensure respectful and precise portrayals of the Holocaust in visual storytelling. This innovation not only enhances historical fidelity but also reduces the need for on-location filming, aligning with broader sustainability goals in the Creative Industries. By offering a controlled, virtual environment, it supports ethical filmmaking while minimising environmental impact and logistical challenges. ([StageRunner](#), 22 May 2025)

**GLOBAL – VISIONOS 26 INTRODUCES NEW FEATURES TO SUPPORT CREATIVE TEAMS DEVELOPING APPLICATIONS FOR VISION PRO:** Apple's visionOS 26 update introduces advanced spatial features designed to empower creative teams, including those working in film and television production. The update enables shared spatial experiences, allowing collaborators to interact with 3D designs and media in the same physical space or remotely via FaceTime, improving teamwork and creative workflows. New enterprise APIs facilitate bespoke spatial applications for design, training, and production, while enhanced spatial photos and scenes offer richer visualisation tools. Support for a range of immersive content formats and PlayStation VR2 Sense controllers further expands creative possibilities for storytelling and interactive experiences on Apple Vision Pro. ([Apple](#), 9 June 2025)

**GLOBAL – GOOGLE UNVEILS FLOW, A NEW AI VIDEO TOOL FOR FILMMAKERS TO DESIGN CINEMATIC SCENES:** At its 2025 I/O conference, Google introduced Flow, an AI-powered video creation tool designed to give filmmakers and creators greater control over scene design and iteration. Built on Google's latest AI models, Veo 3 and Imagen 4, Flow offers features such as camera movement, shot composition, lighting, lens simulation, and audio generation, enabling users to craft cinematic sequences with visual continuity. The tool's Scenebuilder feature preserves narrative context across edits, allowing users to switch angles and simulate effects like dolly-ins or handheld shakes. AI filmmaker Dave Clark praised Flow for its virtual directing capabilities, currently used in his project *Freelancers* (2025). Google positions Flow as a creative sandbox to accelerate early-stage development and concept visualisation rather than replace traditional production. Flow is available in the US via Google AI Pro and AI Ultra subscription plans, with global rollout planned later in 2025. ([StageRunner](#), 20 May 2025)

**GLOBAL – IMMERSIVE TECHNOLOGY TRANSFORMS MUSIC AND FILM EXPERIENCES WITH U2, METALLICA AND ‘THE MATRIX’:** Immersive technologies such as Apple Vision Pro and venues like the Sphere and Cosm are redefining live music and film experiences by delivering highly personal, multi-sensory performances. U2’s Bono and Metallica’s Robert Trujillo have praised these technologies for their ability to deepen audience connection, with Bono’s solo film *Stories of Surrender* (2025) being the first feature shot in Apple Immersive Video. The Sphere in Las Vegas, with plans for new locations including Abu Dhabi, and Cosm’s shared reality screenings of *The Matrix* (1999) demonstrate how immersive venues are expanding the reach and impact of live and cinematic events. ([AP](#), 3 June 2025)

**GLOBAL – AUGMENTED REALITY (AR) GAINS TRACTION AS TOOL FOR VIRTUAL ART EXPERIENCES AND SALES:** AR is increasingly embraced by artists, galleries, and auction houses to enhance client engagement through virtual tours, studio visits, and in situ artwork previews. The growing mainstream use of AR headsets such as Apple Vision Pro and Meta Quest II offers opportunities to revive gallery visits and expand access, with platforms like Christie’s enabling immersive viewing via mobile apps and headsets. While some experts highlight practical challenges and scepticism remains regarding full replacement of physical experiences, advisers see AR’s potential to boost buyer confidence, especially for large-scale or digital-native works. Auction houses are also exploring AR-enabled bidding and interactive filters to reach new audiences, though widespread adoption and commercial viability are still emerging. ([The Arts Newspaper](#), 30 May 2025)

**US – TRIBECA FESTIVAL 2025 LAUNCHES IMMERSIVE TECH EXHIBIT ‘IN SEARCH OF US’:** The 2025 Tribeca Festival unveiled *In Search of Us*, an immersive exhibit using technology in storytelling. Featuring 11 projects, including six world premieres, the exhibit showcased uses of AI, XR, multimedia installations, and site-specific technologies. Developed in partnership with Onassis ONX and Agog: The Immersive Media Institute, the exhibit explored themes of futurism, activism, video gaming, and music, emphasising how emerging technologies are reshaping narrative forms. Key projects included AI-driven works such as *AI & Me: The Confessional* and *AI Ego*, alongside immersive, multi-sensory experiences, reflecting Tribeca’s role as a hub for innovation in film and digital media. ([Variety](#), 24 April 2025)

### 3.2.2. Transmedia Success Driven by Established Intellectual Property

**FRANCE – TENCENT INVESTS US\$1.25 BILLION IN UBISOFT SUBSIDIARY TO EXPAND MAJOR FRANCHISES:** Tencent has invested US\$1.25 billion (£926 million) for a minority stake in a new Ubisoft subsidiary focused on the *Assassin’s Creed* (2007–), *Far Cry* (2004–), and *Tom Clancy’s Rainbow Six* (1998–) franchises. The subsidiary, headquartered in France and fully owned by Ubisoft, holds a worldwide, exclusive, irrevocable, and perpetual licence for these intellectual properties. It encompasses development teams across Montréal, Quebec, Sherbrooke, Saguenay, Barcelona, and Sofia. Ubisoft intends to use the investment to reduce net debt, accelerate its transformation, and grow these flagship franchises through evergreen, multiplatform ecosystems. Tencent’s president highlighted confidence in Ubisoft’s creative vision and the long-term potential of these brands. ([GamesIndustry.biz](#), 27 March 2025)

**GLOBAL – MINECRAFT MOVIE DRIVES CROSS-MEDIA SUCCESS AND PLAYER GROWTH:** *A Minecraft Movie* (2025), produced on a US\$150 (£110 million) budget, has grossed over US\$550 (£407 million), making it the second highest-grossing video game-based film ever and the top Hollywood release of 2025 so far. Its launch stimulated notable increases in *Minecraft* player activity across platforms, with daily active users on PlayStation and Xbox rising 25% and 14% respectively the weekend before release. Marketing efforts, including free movie-related downloadable content, AR experiences, and brand partnerships, contributed to sustained player growth post-release. The film’s popularity is especially strong among Gen Z and Gen Alpha audiences, amplified by viral social media content on platforms like TikTok. While *Minecraft*’s success highlights the potential for video game IP in film, other adaptations have underperformed, indicating that only highly recognised franchises may reliably translate to cross-media success. ([Ampere Analysis](#), 26 June 2025)

**GLOBAL – DISNEY AND EPIC GAMES USE AI TO RECREATE JAMES EARL JONES' DARTH VADER VOICE IN FORTNITE:**

The Walt Disney Company and Epic Games have launched a feature allowing players to interact with Darth Vader in *Fortnite* using the voice of the late James Earl Jones, recreated with generative AI in consultation with his family. Dialogue responses are generated by Google's Gemini 2.0 Flash model, with audio produced by ElevenLabs' Flash v2.5 model. This marks a significant use of AI in entertainment, balancing technological innovation with respect for the actor's legacy and privacy safeguards. The feature forms part of the ongoing *Galactic Battle Star Wars* season in *Fortnite*, reflecting broader partnerships between Disney and Epic Games. ([The Hollywood Reporter](#), 16 May 2024)

**GLOBAL – TRANSMEDIA COMPANIES LIKE YUEWEN AND SKYBOUND REDEFINE GLOBAL ENTERTAINMENT:**

Transmedia adaptation, transforming stories across multiple formats such as books, films, games and merchandise, is reshaping the entertainment industry. Chinese company Yuewen Group leads in this space, leveraging a vast ecosystem built on online literature, comics, animation, and audiovisual content, supported by over 10 million writers producing millions of works. Yuewen's adaptations have achieved significant success domestically and internationally, including the highest-grossing Chinese film overseas and top-rated series on Disney+. In North America, Skybound Entertainment has developed a similarly expansive model, with franchises like *The Walking Dead* generating over US\$1 billion (£740 million) in game revenues and extensive multimedia extensions. Key drivers of success include built-in audience testing, diverse revenue streams, and global distribution. Challenges remain around creative integrity, cultural translation and production complexity. Emerging trends point to increased AI-powered content development, vertical integration, community engagement, and growth in short-form formats, signalling a continued evolution towards multi-platform storytelling and monetisation. ([Forbes](#), 28 March 2025)

**US – FROMSOFTWARE AND A24 TO PRODUCE ELDEN RING FILM ADAPTATION:** FromSoftware has partnered with A24 to produce a film adaptation of the video game *Elden Ring* (2022). Alex Garland, director and writer of *Ex Machina* (2014) and *Annihilation* (2018) has been signed on to direct the project. Author George R. R. Martin, who contributed to the worldbuilding of *Elden Ring*, is producing. FromSoftware's president Hidetaka Miyazaki confirmed interest in adaptations but emphasised the need for strong partnerships to ensure faithful translation to new media. The project joins A24's other gaming adaptations, including a *Death Stranding* film with Kojima Productions. ([GamesIndustryBiz](#), 23 May 2025)

### 3.2.3. Continued Integration and Expansion of AI Across the Screen Sector and Wider Creative Industries

**IN ENTERTAINMENT:** The 27<sup>th</sup> Shanghai International Film Festival highlighted China's accelerating leadership in AI and emerging entertainment technologies. The event featured the historic merger of its film and television markets into a unified International Film & TV Market, reflecting the blurring lines in content creation and tech application. A key focus was the Kung Fu Film Heritage Project, which uses AI to restore classic martial arts films, alongside the premiere of *A Better Tomorrow: Cyber Border* (2025), the world's first fully AI-produced animated feature. The festival's UHD HUB showcased AI-driven multi-language voiceover and video translation systems, while national render farms dramatically reduced visual effects processing times. These innovations signal China's ambition to transform production efficiency and global content distribution through cutting-edge technology. ([Variety](#), 23 June 2025)

**GLOBAL – THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES RULES ALLOW AI-ASSISTED FILMS TO WIN OSCARS BUT HUMAN INVOLVEMENT REMAINS CRUCIAL:** The Academy has confirmed that films created with the aid of AI are eligible to win Oscars, stating that AI use “neither help nor harm” a film’s chances of nomination. While generative AI tools contributed to some Oscar-winning films in March, including accent and voice enhancements, the Academy emphasises the importance of human involvement in the creative process. New rules also require all nominated films to be viewed by members before final voting. ([BBC News](#), 22 April 2025)

**GLOBAL – TIKTOK LAUNCHES AI ALIVE TO ANIMATE PHOTOS IN STORIES WITH SAFETY MEASURES:** TikTok has introduced AI Alive, its first AI-driven feature that transforms static photos into dynamic, immersive videos within TikTok Stories. Available exclusively through the Story Camera, AI Alive allows creators of all skill levels to animate images with movement, atmospheric effects, and ambient sounds, enhancing storytelling and engagement. For example, a sunset photo can be brought to life with shifting colours and drifting clouds, while selfies can display subtle animated expressions. The feature includes multiple trust and safety checks, including content moderation and AI-generated labels with embedded metadata for transparency, helping protect the community and ensure responsible use. TikTok aims to inspire creativity while maintaining a safe environment as AI expands its creative tools. ([TikTok](#), 13 May 2025)

**GLOBAL – WPP INTEGRATES TIKTOK SYMPHONY AI TOOLS INTO WPP OPEN PLATFORM:** WPP has enhanced its partnership with TikTok by integrating Symphony, TikTok’s generative AI suite, into its AI-driven marketing platform, WPP Open. This makes WPP the first advertising company to provide early access to Symphony’s capabilities, enabling clients to develop personalised, locally tailored content for TikTok’s audience of over one billion users. Key features include AI-generated digital avatars, multi-language dubbing across 15 languages, and streamlined video creation utilising product data. Global clients such as Danone are already piloting the tools to accelerate AI-powered content strategies, reflecting WPP’s commitment to innovation through its £300 million annual investment in AI and technology. ([WPP](#), 16 June 2025)

**GLOBAL – NETFLIX’S REED HASTINGS JOINS BOARD OF AI FIRM ANTHROPIC AMID INDUSTRY GROWTH:** Netflix chairman and co-founder Reed Hastings has joined the board of Anthropic, an AI company competing with OpenAI and backed by major investors including Amazon and Google. Hastings, appointed by Anthropic’s Long Term Benefit Trust, supports the company’s commitment to addressing AI’s societal and safety challenges. Earlier in 2025, Hastings funded an AI and Humanity research initiative at Bowdoin College aligned with Anthropic’s priorities. Anthropic recently raised US\$3.5 billion (£2.6 billion) at a US\$61.5 billion (£45.6 billion) valuation, with Amazon designating AWS as its primary training partner. ([Variety](#), 28 May 2025)

**GLOBAL – AI PLATFORM RUNWAY TO ENABLE VIDEO GAME CREATION:** Runway, a US\$3 billion (£2.2 billion) startup known for its generative AI tools in Hollywood, is expanding into the gaming industry with plans to allow users to generate video games using AI technology. The company recently demonstrated an early interactive product supporting text and image generation, with full game generation capabilities expected later in 2025. Runway’s CEO Cristóbal Valenzuela highlighted that the gaming sector is at a similar stage of AI adoption as Hollywood was two years ago, with the potential to accelerate game development significantly. Runway is also in discussions with major gaming companies to integrate its technology and access data sets for training. The initiative reflects ongoing efforts to harness AI across Creative Industries to improve production speed and efficiency. ([The Verge](#), 27 June 2025)

**GLOBAL – VFX INDUSTRY LEADERS DISCUSS FORMING GLOBAL TRADE ASSOCIATION AND AI IMPACT ON WORKFORCE:** At FMX 2025 in Stuttgart, industry veteran Scott Ross highlighted ongoing challenges in the visual effects sector, warning that without change, many companies risk closure and job losses. Ross and panellists debated the formation of a global VFX trade association to provide collective leverage against studios, noting concerns over studio ownership of major VFX firms like ILM and Scanline. Dream Machine FX CEO David Li expressed strong support for such an association to enable advocacy and collaboration across studios with varying practices. The panel also addressed AI's growing role, with Ross cautioning that only a small creative core drives VFX artistry, while much work is technical and may be affected by AI automation. Li predicted AI would enhance creative professionals' value rather than replace them. The discussion underscored industry uncertainty amid rapid AI advancements and fragmented business models. ([Variety](#), 12 May 2025)

**MALAYSIA/SINGAPORE – MALAYSIA AND SINGAPORE RELEASE WORLD'S FIRST FULLY AI-GENERATED FILM PIRATE QUEEN: ZHENG YI SAO:** Malaysian creative technology leader Future Studios, in collaboration with Singapore's FizzDragon, premiered *Pirate Queen: Zheng Yi Sao* on 24<sup>th</sup> April 2025 at TGV KLCC. The film is touted as the world's first fully AI-generated feature and the first AI-produced Chinese-language movie. It tells the true story of Zheng Yi Sao, a fisherman's daughter who became a powerful pirate leader. The production involved a global team from 12 countries utilising AI for scene generation, script editing, animation, and post-processing. Future Studios' president, Professor Yoki Chin, described the film as a new era in filmmaking, emphasising AI as a tool for cultural storytelling rather than a replacement for human creativity. ([Malay Mail](#), 25 April 2025)

**US – HOLLYWOOD EMBRACES ETHICAL AI WITH COMPANIES ASTERIA AND FLAWLESS LEADING THE WAY:** Companies like Asteria and Flawless AI are pioneering "clean" and ethical AI models, trained solely on licensed data to respect creators' rights and avoid copyright infringement. Asteria's "Marey" model offers filmmakers tools to scale animation and generate shots consistent with their artistic style, while Flawless AI focuses on immersive dubbing and seamless dialogue editing to enhance creative processes without costly reshoots. Industry leaders emphasise that AI remains a human-driven tool that can expand creative possibilities rather than replace artists. The shift from hype to narrative-focused AI use reflects growing pragmatism, though concerns about cultural impact and ethics persist. ([Deadline](#), 15 May 2025)

### 3.2.4. Public and Private Stakeholders are Incentivising Environmental Practices

**CANADA – BRITISH COLUMBIA'S FILM AND TELEVISION INDUSTRY PRIORITISE SUSTAINABILITY AMID UNCERTAINTY ACROSS THE SECTOR:** British Columbia's film and TV industry is striving to maintain its sustainability momentum despite facing significant economic and political headwinds. While many productions have embraced green practices, such as carbon reporting and reduced fuel use, uncertainties including potential US tariffs and last year's Hollywood strikes have made filmmakers cautious and weary of changes that could potentially impact budget constraints. Key sustainability challenges include high emissions from travel and transport and the lack of standardised carbon accounting for set materials. Industry leaders in BC stress the need for consistent crew engagement and systemic integration of sustainable practices across productions. Despite these hurdles, companies such as Big Time Decent Productions remain committed, underscoring the sector's resilience and growing environmental awareness. ([BIV](#), 19 May 2025)

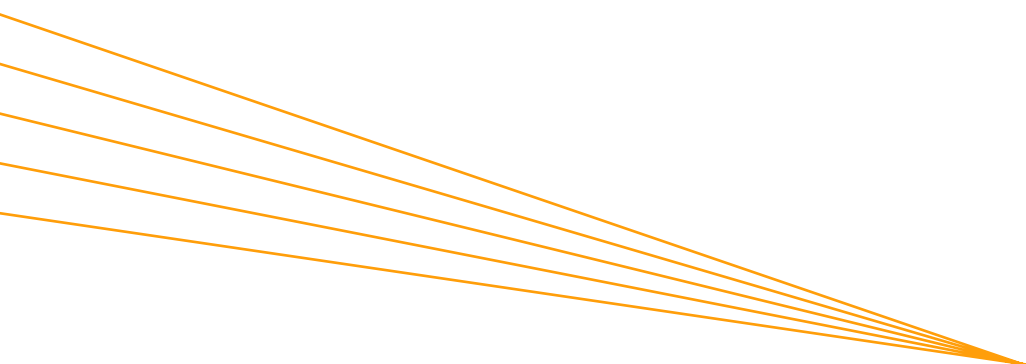


**FRANCE – THE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE OUTLINES ITS GREEN PRODUCTION STRATEGY FOR FILM AND AUDIOVISUAL INDUSTRIES:** On the 11<sup>th</sup> of March 2025, The Centre National du Cinéma et de l'Image Animée (CNC) hosted its Plan Action! Day, presenting a progress report and future roadmap for sustainability in France's film and audiovisual industries. The event highlighted three pillars of the initiative: measuring environmental impact, raising awareness through education and training, and structuring the sector via mandatory carbon assessments for funding eligibility. Key findings from the CNC's Ecological Transition Observatory showed a significant rise in eco-conscious practices, with 87% of companies implementing green measures by early 2023. CNC President, Gaëtan Bruel, emphasized the cultural sector's role in shaping environmental narratives and announced upcoming incentives to reward productions aligning with the AFNOR Spec 2308 framework. ([EcoProd](#), 11 March 2025)

**FRANCE – THE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE (CNC) ANNOUNCES A FLAT-RATE BONUS FOR MORE ENVIRONMENTALLY RESPONSIBLE PRODUCTIONS:** The Centre National du Cinéma et de l'Image Animée (CNC) has introduced the CSR+ bonus, a €28,000 (£24,250) flat-rate bonus aimed at promoting sustainability in France's Creative Industries. Announced at the 78<sup>th</sup> Cannes Film Festival, this initiative supports live-action fiction productions that meet Level 2 standards of the AFNOR SPEC framework, a national benchmark for environmentally and socially responsible filmmaking. The bonus, part of CNC's broader "Plan Action!" ecological transition strategy, will be available from 2026 and verified by independent certification. This move marks a significant institutional commitment to sustainability, offering tangible incentives for greener practices while preserving creative freedom. ([CNC](#), 19 May 2025)

**FRANCE – ECO HUB, A NEW CENTRAL HUB FOR SUSTAINABILITY, LAUNCHED AT THE 78<sup>th</sup> CANNES FILM FESTIVAL:** At the 2025 Cannes Film Festival, the Eco Hub emerged as a central platform for sustainability in the Creative Industries, hosted at the Marché du Film. Spearheaded by Greenigma and Green Film Shooting in collaboration with EcoProd and other partners, the Eco Hub brought together over 40 global green initiatives under one roof. It served as a vibrant networking and knowledge sharing space, offering Eco Talks on topics like carbon footprinting, green animation, AI, and sustainable funding requirements. This initiative reflects a growing international commitment to embedding sustainability into film production, showcasing practical tools, training, and cross-border collaboration to drive systemic change in the audiovisual sector. ([EcoProd](#), 4 May 2025)

**US – AES AND META SIGN LONG-TERM POWER PURCHASE AGREEMENTS (PPAS) TO DELIVER 650 MW OF SOLAR CAPACITY IN TEXAS AND KANSAS:** AES Corporation and Meta have signed two long-term Power Purchase Agreements (PPAs) to deliver 650 MW of solar energy in Texas and Kansas, supporting Meta's data centre operations and sustainability goals. These projects, part of the Southwest Power Pool (SPP) market, will not only provide clean energy but also generate hundreds of construction jobs and long-term tax revenue for local communities. The initiative reinforces AES's position as a leading clean energy provider for corporate clients, especially in the technology sector. Meta's commitment to 100% renewable energy is further advanced through this partnership, which shows how large-scale digital infrastructure can align with environmental responsibility. ([PR Newswire](#), 21 May 2025)



### 3.2.5. Addressing Skill Gaps Across Creative Roles with Digital Upskilling

**AUSTRALIA – TOOTHFISH ANNOUNCES ON-SET WORKFLOW UPSKILLING OPPORTUNITIES INCLUDING A DEEP-DIVE INTO NEW TECHNOLOGIES AND DIGITAL IMAGING SKILLS:** Toothfish, a leading on-set workflow services company, has launched a series of workshops and masterclasses at Backlot Perth to address a growing skills gap in Western Australia's screen industry. These sessions focus on technical upskilling in areas like digital imaging, data wrangling, and on-set monitoring roles that are increasingly vital. The initiative is designed to prepare local technicians for the upcoming Perth Film Studios, with support from ScreenWest and the Department of Local Government, Sport and Cultural Industries. Toothfish, known for its innovations on major productions like *Avatar: The Way of Water*, is now making its advanced tools and workflows accessible to smaller productions, helping to democratise high-end filmmaking technology. ([IF.com](#), 16 June 2025)

**ATLANTA, US – GEORGIA FILM ACADEMY ANNOUNCES PARTNERSHIP WITH A STUDIO COMPLEX HUB FOCUSED ON INNOVATION AND SUSTAINABILITY:** The Georgia Film Academy has partnered with Assembly Atlanta, a major film and television production complex, to create a cutting-edge training hub for the next generation of media professionals. This collaboration aims to bridge the gap between education and employment by offering hands-on experience with the latest production technologies, including virtual production and LED volume stages. The initiative supports Georgia's growing screen industry by developing a skilled, tech-savvy workforce ready to meet the demands of modern content creation. It also reflects a broader trend of integrating workforce development with emerging technologies to future-proof the creative economy. ([MSN](#), 16 June 2025)

**EUROPE – NETFLIX'S PARTNERSHIP WITH THE INSTITUTE OF IMMERSIVE MEDIA TO UPSKILL WOMEN ACROSS DIGITAL AND TECHNICAL ROLES:** Netflix has partnered with the Institute of Immersive Media (IIM) to launch a Virtual Production Training Initiative aimed at upskilling women in the European Creative Industries. The programme targets professionals in cinematography, VFX, and animation, offering hands-on and online training in cities including Berlin, Warsaw, and Madrid. It focuses on equipping participants with the technical skills needed for virtual production. By addressing the gender gap in high-tech production roles, the initiative not only fosters workforce diversity but also strengthens the industry's capacity to adopt emerging technologies. The training is led by seasoned experts and includes opportunities for networking and peer collaboration, helping participants expand both their skillsets and professional networks. ([Netflix](#), 3 June 2025)

### 3.2.6. Emerging Markets Position Themselves for Long-term Industry Participation

**GLOBAL – DIMENSION LAUNCHES VECTORED IMAGING VOLUME, A ROBOTICS-POWERED VIRTUAL PRODUCTION SYSTEM:** Dimension has introduced Vectored Imaging Volume (ViV), a pioneering virtual production system combining two robotic arms: one carries a camera and the other a scalable LED wall; they move in precise synchronisation to capture complex shots. Developed with robotics expert Dickon Mitchell, ViV aims to increase flexibility and accessibility in virtual production, supporting filmmakers working with large or small LED setups, as well as brands and digital content creators. ([Dimension](#), 14 May 2025)

**GLOBAL – SONY LAUNCHES CRYSTAL LED CAPRI TO EXPAND ACCESS TO VIRTUAL PRODUCTION TECHNOLOGY:**

Sony Electronics announced the launch of Crystal LED CAPRI, a new, cost-effective addition to its LED display lineup designed to make virtual production more accessible. The CAPRI series features high brightness of 1,500 cd/m<sup>2</sup>, a 2.5mm pixel pitch, wide colour gamut, and anti-reflection capabilities, supporting smooth motion with refresh rates up to 7,680Hz. Compatible with Sony's existing controllers and virtual production ecosystem, CAPRI offers flexible installation options and streamlined maintenance for diverse production needs across television, film, advertising, and staging. Expected to be available in winter 2025, the series complements Sony's premium Crystal LED VERONA, enabling combined setups for enhanced creative possibilities. ([AV Network](#), 10 June 2025)

**JAPAN – TOEI OPENS LARGEST LED VIRTUAL PRODUCTION STUDIO IN TOKYO WITH AOTO TECHNOLOGY:**

Toei has launched Japan's largest LED-based virtual production studio, featuring a 270-degree curved LED volume built with AOTO's RM1.5 and MXH panels. Spanning 640m<sup>2</sup>, the studio offers 600 LED panels on the main wall and 236 on the ceiling, delivering high brightness of 6,000 nits, a 7,680Hz refresh rate, and a wide viewing angle. Equipped with industry standard media servers, tracking systems and ARRI ALEXA 35 cameras, the studio supports in-camera visual effects and multilingual collaboration, serving television, streaming, film, live and hybrid productions. This facility marks a major step for Japan's film industry, providing a cutting-edge, fully integrated virtual production pipeline for local and international projects. ([American Cinematographer](#), 17 June 2025)

**MALAYSIA – MALAYSIA'S FIRST VIRTUAL PRODUCTION RESEARCH AND INNOVATION CENTRE LAUNCHED:**

3Particle has launched Malaysia's first Virtual Production Research and Innovation Centre, branded as XyperReal Stage, to advance the nation's digital content capabilities through cutting-edge infrastructure and workforce development. Located in central Malaysia, the 1,000 sq ft facility features LED display systems, camera tracking, and real-time rendering tools, supporting film, television, live events, and immersive experiences. In partnership with the Malaysia Digital Economy Corporation and industry leaders including Brompton Technology and Mo-Sys, the centre offers hands-on training, demonstrations, and collaborative opportunities for industry professionals as well as students. A key focus of the project is building a skilled local talent pipeline, with training led by industry experts such as Hollywood VFX veteran, Hussin Khan, to ensure Malaysia's creative workforce is equipped for the future of virtual production. ([Marketech APAC](#), 20 May 2025)

**US – USC TO OPEN \$25 MILLION BLAVATNIK VIRTUAL PRODUCTION CENTRE IN 2027:**

The USC School of Cinematic Arts will establish a 15,000 sq ft virtual production centre following a US\$25 million (£18.1 million) donation from the Len Blavatnik Family Foundation. The facility will feature two stages with wraparound LED walls, camera tracking, performance capture and lighting systems, alongside classrooms and labs equipped for real-time 3D design. Virtual production has become integral to productions such as *The Mandalorian* and *House of the Dragon*. The centre aims to train students and professionals in emerging virtual production technologies, reflecting industry demand and USC's commitment to preparing its graduates for future filmmaking practices. ([Los Angeles Times](#), 25 June 2025)

**US – WALMART LAUNCHES NEW ON-CAMPUS VIRTUAL PRODUCTION STUDIO:**

Walmart has unveiled a state-of-the-art on-campus virtual production studio at its Bentonville headquarters, signalling a move into the future of brand storytelling through innovative infrastructure and technology. The facility is designed to support immersive content creation using LED volume stages and real-time rendering tools, similar to those used in high-end film and television production. This investment not only enhances Walmart's in-house creative capabilities but also reflects a broader trend of major brands adopting virtual production to streamline workflows, reduce environmental impact, and create more dynamic, scalable content. The studio is expected to serve as a training ground and innovation hub, bridging the gap between retail, media, and technology. ([StageRunner](#), 15 June 2025)

### 3.2.7. Other Stories

**BRAZIL – NFL WEEK 1 GAME IN BRAZIL TO BE STREAMED EXCLUSIVELY AND FREE GLOBALLY ON YOUTUBE:** The US National Football League (NFL) will stream its 2025 season opener in São Paulo, Brazil, exclusively and free worldwide on YouTube and YouTube TV on 5<sup>th</sup> September 2025. This marks the first NFL game to be broadcast live and in full on YouTube, expanding the league's global reach through the platform. The Los Angeles Chargers will be the designated home team against the Kansas City Chiefs at Corinthians Arena, as confirmed with the 2025 schedule release. YouTube's Chief Business Officer, Mary Ellen Coe, has highlighted the platform's interactive viewing experience, aiming to engage fans worldwide. YouTube has been an NFL partner since 2015 and currently hosts the NFL Sunday Ticket, providing access to out-of-market games for US viewers. ([NFL](#), 13 May 2025)

**BRAZIL – FAST STREAMING MARKET IN BRAZIL SET TO BECOME SECOND LARGEST INTERNATIONALLY BY 2029:** Brazil is rapidly emerging as a global leader in free advertising-supported streaming television (FAST), projected to become the second-largest international FAST market by 2029, surpassing Canada. According to Omdia, Brazil's online video revenues will reach US\$14.4 billion (£11.4 billion) by 2029, driven by strong user engagement and advertising growth. FAST platforms such as Pluto TV, Samsung TV Plus and Tubi are among the country's top streaming services, reflecting Brazilian viewers' preference for free, ad-supported content accessible mainly via Smart TVs. Despite rising consumption, advertising investment in FAST remains under-penetrated, presenting significant growth opportunities, especially as shoppable TV and connected TV advertising continue to expand. ([Variety](#), 27 May 2025)

**GERMANY – RTL GROUP TO ACQUIRE SKY DEUTSCHLAND, CREATING BUSINESS WITH 11.5 MILLION SUBSCRIBERS:** German media giant RTL Group has agreed to acquire Comcast-owned pay-TV platform Sky Deutschland, combining their strengths to serve approximately 11.5 million paying subscribers across Germany, Austria, and Switzerland. The merger will unite Sky's premium sports rights, including Bundesliga and Formula 1, with RTL's leading entertainment and news brands on RTL+, free-to-air, and pay TV, alongside their fast-growing streaming services RTL+ and Wow. The deal involves an upfront payment of €150 million (£130 million) plus a variable component linked to RTL's share price, subject to regulatory approval expected in 2026. RTL's CEO Thomas Rabe described the deal as transformational, positioning the combined business to better compete with global tech and streaming players. ([Variety](#), 26 June 2025)

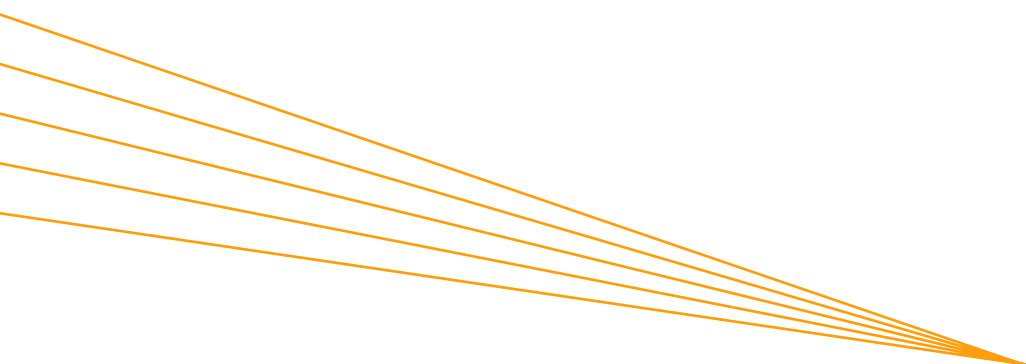
**GLOBAL – GLOBAL GAMES INDUSTRY INVESTMENT GROWS IN Q1 2025 BUT FACES ECONOMIC UNCERTAINTY:** The global games industry saw an 8% increase in deal volume quarter-on-quarter to 117 deals in Q1 2025, driven by heightened investor interest in AI technologies and content. AI-related deals accounted for 19 transactions, including Metica's US\$9 million (£6.7 million) funding for AI-powered player engagement tools and Wolf Games' \$4 million (£3 million) raise for an AI-driven mystery title. Overall investment value more than tripled to US\$9.6 billion (£7 billion), boosted by Scopely's US\$3.5 billion (£2.6 billion) acquisition of Niantic, which brings *Pokémon Go* and other titles under its control while Niantic's AR business remains independent. Infinite Reality raised US\$3 billion (£2.2 billion) and expanded through acquisitions to strengthen its metaverse capabilities. However, economic volatility linked to US tariffs on hardware and broader financial concerns may dampen investment and consumer spending in 2025. Meanwhile, Turkey emerged as a mobile games investment hub, with a 67% rise in deals largely focused on mobile development. ([Ampere Analysis](#), 24 April 2025)

**GLOBAL – CUSTOM APPLE IPHONE CAMERA DEVELOPED FOR FILMING FORMULA ONE MOVING SCENES:**

Apple designed a bespoke camera module, incorporating an iPhone sensor and A-series chip, to capture point-of-view footage from Formula One cars for its film *F1* (2025). The module, resembling standard broadcast cameras but internally custom-built, was engineered to endure extreme conditions including shock, vibration, and heat during real race events in 2023 and 2024. It records video in log format using Apple's ProRes codec, enabling detailed colour grading to match the film's visual style. Controlled remotely via a dedicated iPad app, the camera's features influenced the introduction of new iPhone 15 Pro capabilities such as log encoding and Academy Colour Encoding System (ACES) workflow support. This innovation reflects Apple's ongoing commitment to supporting creative professionals and advancing filmmaking technology. ([Wired](#), 16 June 2025)

**GOOGLE– AMAZON AND ROKU PARTNER TO ENABLE TARGETING OF 80 MILLION AUTHENTICATED HOUSEHOLDS IN CONNECTED TV:**

Amazon Ads and Roku have formed an exclusive partnership to create the largest authenticated footprint in connected television (CTV), allowing advertisers to reach an estimated 80 million US households through Amazon's demand-side platform (DSP). This integration combines Roku's logged-in audience across Fire TV, Roku OS, Prime Video and The Roku Channel with Amazon's data, enabling deduplicated reach, frequency capping and full-funnel measurement tied to Amazon sales. Early tests showed a 40% increase in unique reach and 30% reduction in over-frequency, delivering improved campaign efficiency without increased spend. The partnership addresses industry fragmentation, enhancing precision and scale in CTV advertising while reinforcing Roku's role as a major distribution hub. ([Ad Week](#), 16 June 2025)



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