

Popcultr
MARKETING
SUMMIT

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Summit Report

MAY 2026

POWERED BY: **experience12**
the popcultr marketing agency

Foreword

We're now in our third year of the Popcultr Marketing Summit, and it's changed from a 'let's do it and see what happens' into a living, breathing entity. Still a work in progress, but it's starting to feel like more than the sum of its parts and delivering increasingly valuable insight, the core of which can be found in this report.

In a period of rapid and accelerating change, a moment to pause, reflect and find shared challenges feels more valuable than ever.

This edition was programmed to draw out a story we'd spotted as worth exploring from the last one. We gave it a beginning, middle and end: keynotes bookending the observational panels, theory sandwiched with practical insight from the people on the front lines.

Featuring two keynote speakers and 29 panellists, we brought fandom insight in from our first contributor from sport, and a research and academic base, mapped some of the provocative challenges of the here and now, looked at the Gen A audience who come next, and went into the pop culture sectors that are hugely powerful but sit outside mainstream consciousness, because the interesting stuff always happens at the edges.

See you in New York & London in October.
Chris





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Chris Whittle

Experience12 Data Drop



Building Trust with Brands

Long-term presence earns fan loyalty

65%

feel more positively toward brands that show up long-term.

46% are more likely to buy from a brand that sponsors fandom content.

Trust is earned through consistent presence, not one-off campaigns.

The Impact of Presence

Memorability of Live Brand Engagement

89%

say in-person brand experiences are more memorable than social media ads.

**BRAND EXPERIENCE
CREATES IMPACT MOMENTS
THAT LAST**

**ex
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FAVOURITE GENRE

Anime 38%

Games 34%

Films 11%

TV 10%

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Anime overtakes games, and creators are daily TV

The research tracked two cultural shifts marketers need on their radar. First, genre: anime has overtaken games in the last two years as the favourite genre of the fans in the room, a change Chris Whittle flagged as very significant, with film and TV in both linear and online formats dropping well down.

Anime & Games are now the defining cultural touchpoints for this crowd, a finding the audience feedback later echoed, with the rise of anime named repeatedly as a top takeaway.

Second, creators: 55% of fans watch creators every day, making creator content their equivalent of appointment television, the thing they religiously watch.

Cultural consumption has changed for good.

Daily Engagement ex 12

with Creators

Understanding the Impact of Creators on Fandom

55%

watch creators every single day.

84% say creators at live events make it more exciting or adds credibility.

Takeaways

FANDOM IS IDENTITY, AND IT WELCOMES BRANDS

82% say fandom is part of their identity, and 60% welcome brands that engage with it. Only 3% want brands to stay out. The anti-brand fan is largely a myth

SHOW UP FOR THE LONG TERM, NOT THE FLASH

65% feel more positive toward brands that show up long-term, and 46% buy more from brands that sponsor fandom content.

LIVE ACTIVATION IS THE MEMORY-MAKER

89% find brand experiences more memorable, 94% recommend a brand after a live activation, 90% then seek out more content. The core proof for live

ANIME OVERTAKES GAMES, CREATORS ARE DAILY TV

Anime has passed games, 55% watch creators every day, and 84% say creators at live events make it more exciting or adds credibility.

THE PERMISSION MARKETERS WORRY ABOUT IS LARGELY ALREADY GRANTED, SO THE BRANDS THAT SHOW UP FOR THE LONG TERM AND CREATE REAL LIVE MOMENTS ARE THE ONES THIS AUDIENCE REMEMBERS, RECOMMENDS AND REWARDS



Tom Goodwin

What Matters in a Changing World



NOW

ALL WE HAVE IS NOW

People are a little lost. Where is meaning found?

Percentage
who say
these values
are 'very
important'
to them

Patriotism

Religion

80%

60

What Matters In a Changing World

TOM GOODWIN

Tom Goodwin opened the summit with a set of nine provocations, framed by one optimistic thesis: this is the most exciting time there has ever been to do this work, precisely because the old playbooks are worth less than ever.

He moved through two intentionally bleak openers, a permanent weirdness driven by outrage-monetised algorithmic media, and a financial nihilism rooted in a vast generational wealth gap, before turning the argument upward. Pop culture and fandom are where a locked-out generation now buys joy and meaning. Abundance and AI make brands more valuable, not less, because recognition reduces the risk of choice. And AI, the average of the internet, is no threat to anyone with taste, which becomes the real competitive advantage. He closed on craft, imagination and ambition as the moat against slop.

"It's more important to show that your stuff worked than to actually make stuff that worked".

TOM GOODWIN



Takeaways

BRANDS MATTER MORE, NOT LESS.

Abundance and AI raise the value of recognition, because a known brand or franchise reduces the risk of a poor choice.

TASTE IS THE MOAT.

AI is the average of the internet, only a threat if you are in the business of average. This room is in the business of the remarkable.

THE SLOP BACKLASH IS COMING.

As AI floods the world with the generic, craft, passion and thought become the premium again.

FANDOM IS WHERE A LOCKED-OUT GENERATION FINDS JOY.

A vast wealth gap pushes younger people toward little luxuries and the things this room represents: meaning and belonging.

THE MARKETERS WHO WIN THE NEXT FEW YEARS TREAT UNCERTAINTY AS ROOM TO BE IMAGINATIVE RATHER THAN A REASON TO RETREAT INTO DATA, BECAUSE TASTE IS THE ONE THING THE AVERAGE CANNOT COPY



Moderator:
Calvin Innes,
Fandom & Pop Culture Consultant
Innes Consulting & The Forge

Panellist:
Becky Jones
Memberships Manager
Wrexham AFC

Panellist:
Dr Rebecca Williams
Associate Professor in Media
Audiences & Participatory Culture
University of South Wales

Panellist:
Ben Woods
Creator Economy Analyst,
MIDiA Research



Fandom Fluency



“The minute you lean into fandom marketing, you're giving up a certain amount of control, and for a lot of brands, a lot of clubs that can be quite scary”

CALVIN INNES

Fandom Fluency opened the panel programme and set the day's baseline: what it really means to understand fandom. Its strength was triangulation. Calvin Innes, a fandom consultant at Innes Consulting and The Forge, moderated, putting the same questions to three vantage points: Becky Jones, Memberships Manager at Wrexham AFC, as the practitioner; Ben Woods, Creator Economy Analyst at MIDiA Research, as the researcher; and Dr Rebecca Williams, Associate Professor at the University of South Wales, as the academic.

The campus, the dataset and the pitch-side tested every claim from three directions. The central case was Wrexham AFC, a non-league club turned global story, and the tension between local fans and a worldwide audience arriving through Hollywood ownership. It moved through short-term extraction, brand misconceptions, and trading access for loyalty.

Takeaways

STORY BEATS REACH

Wrexham's rise worked because the story was human: loss, grief and joy everyone recognises. Fans connect to a story they see themselves in, not to exposure

THE LONG GAME IS THE ONLY GAME

Parachuting into a fandom for a spike of engagement gets called out fast. Fan respect is won by being in it for the long haul

CONTROL IS EXCHANGED, NOT LOST

Fandom marketing means trusting fans with the brand. What you give up in control you gain back in advocacy and reach you cannot manufacture

PROFESSIONALISE THE RELATIONSHIP

Treat fan creators as the professionals they are. Map the types, bring them in, give them access, pay them, and then listen

FANDOM FLUENCY IS NOT A CAMPAIGN YOU RUN AT FANS, IT IS A RELATIONSHIP YOU BUILD WITH THEM ON THEIR TERMS AND OVER TIME



Panellist:
Lee Willett
Chief Marketing Officer
Woodlark Consulting

Moderator:
Amber Taylor
Fandom & Entertainment Chief
Beam Lighthouse

Panellist:
Dani Rayner
Global Marketing Strategist,
Freelance

Panellist:
Alice Johnson
Content Creator & Presenter
AlicesPixels

THE POPCULTR EDIT





“We're definitely hearing a lot more from brands who are recognising that return on investment on advertising alone is not great”

AMBER TAYLOR

The Popcultr Edit is the summit's recurring hit-and-miss review, holding the last six months of pop culture marketing up to the light. Its bite comes from a deliberate spread of seats.

Amber Taylor, fandom and entertainment chief at Beam Lighthouse, chaired a panel built to stress-test work from three angles: Alice Johnson, content creator at AlicesPixels, as the creator voice; Dani Rayner, global marketing strategist, as the strategist; and Lee Willett, chief marketing officer at Woodlark Consulting, as the brand voice. Does the creator believe it, does the strategy stand up, would the brand-side buy it. The verdict was consistent: low-res, human, fan-first work cuts through a glossy AI landscape, while the misses shared a failure to respect the audience.

Takeaways

LOW-RES IS THE NEW PREMIUM

Handmade, low-res, human work is cutting through a glossy AI landscape. The roughness is the signal: it reads as authentic where polish now reads as suspect

TIME THE LIFECYCLE OR FADE INTO WALLPAPER

Get in early and authentic, or arrive late when every brand already has the logo. Saturation makes the association worthless and rinsing fans at the finale backfires

FANS OVER FOLLOWERS

Ten engaged fan-creators beat one big name. And when a fan with a profile adopts you unprompted, you cannot manufacture it, you can only build a brand worth adopting.

LEAD WITH THE WHY, NOT THE EGO

The misses missed because the why was corporate self-congratulation, not giving back to the fans that got them there. Before sign-off, answer who this is actually for.

AN AUDIENCE CAN TELL THE DIFFERENCE BETWEEN A BRAND THAT HAS READ THE ROOM AND ONE THAT IS ADMIRING ITSELF, SO LEAD WITH THE WHY AND PUT FANS BEFORE EGO



MODERATOR
Emma Lowe
Event Director
The London Book Fair

PANELLIST
Sarah Jeffcoate
Senior Marketing Manager
Simon & Schuster UK

PANELLIST
Georgia Henry
Founder / Director,
The Pitch Agency

PANELLIST
Joel Rochester
Creator
Fictional Fates

Reading the Room



Takeaways

SET THE CONDITIONS, DON'T CONTROL THE OUTCOME

The best teams enable community-driven discovery rather than steering it. Hand creators genuine free rein and the work reads as authentic because it is

THE AUTHOR IS THE BRAND, NOT THE PUBLISHER

Most readers neither know nor care who published a book. The author and the fandom are the brand, so campaigns get reinvented audience by audience

NO FANDOM LIVES ON ONE PLATFORM

No brand or fandom should depend on a single channel. Build several strands, follow the creators across platforms, and you can turn campaigns around fast

DISCOVERY IS AN EXPERIENCE AGAIN

Special editions, indie bookshops, events and passionate booksellers are where fandom discovery now happens. With creators, the value exchange is content, not a sponsored post

IN PUBLISHING THE BRAND IS THE AUTHOR AND THE FANDOM, SO MARKETING'S JOB IS TO SET THE TABLE, HAND CREATORS THE PEN, AND FOLLOW THE STORY WHEREVER THE PLATFORMS MOVE IT



PANELLIST
Michael Urban
Marketing
Lead

PANELLIST
Trevor Poulsum
Senior Client Partner
Fandom

PANELLIST
George Willard Co-
founder
Secret Sauce

MODERATOR
Joe Talboys
Chief Strategist & Creative Director
Calibrate Creative

THE DARK ARTS



Takeaways

RELEVANCE, NOT REACH

With 19,000 games launching on Steam in a year, nobody wins on reach. You win on relevance, and the players themselves become the marketing team

AUTHENTICITY IS A DETECTOR, NOT A VIRTUE

Players sniff out the manufactured fastest of any audience. Over-polished work performs worst, and the only way in is to be a real user, not a marketer

FIND THE IDENTITY BEFORE THE PLATFORM

Don't start with 'we need to be on TikTok'. Find the game's identity first, then meet each fan at their own entry point and unexpected connection

PLANT GRASSROOTS EARLY

Start years before launch and let budget limits force creativity. Much of the impact is invisible to a dashboard, so measure brand trust, not the last click

IN GAMES YOU CANNOT BUY YOUR WAY PAST THE AUDIENCE, YOU EARN RELEVANCE BY BEING A REAL PARTICIPANT, PLANTING ROOTS EARLY, AND RESPECTING PLAYERS WHO WILL AMPLIFY YOU IF YOU DO



PANELLIST
Maddie Cullen
Content Creator
notthevampire

MODERATOR
Jasmin Sangha
Founder,
Loud Bark

PANELLIST
Simon Rogers
Owner
ProFantasy Software & Pelgrane Press

PANELLIST
Louise Sugden
Content Creator & Founder
Rogue Hobbies

THE TABLETOP RENAISSANCE





The Tabletop Renaissance was the post-lunch panel, on a category dismissed as a hobby that has quietly become an eighteen billion dollar business.

It brought together the publisher, the retailer and the community. Jasmin Sangha, founder of Loud Bark, moderated, joined by Simon Rogers of ProFantasy and Pelgrane Press as the game-maker; Louise Sugden, founder of Rogue Hobbies, on retail and community; and Maddie Cullen of notthevampire as the player-community creator. Their case was that the renaissance is a long, steady rise rather than a boom, and that the throughline is human: tabletop is the antidote to the internet, an alibi for real connection and catharsis screens cannot replicate.

From there the panel turned practical, on how brands enter the space credibly without flattening what makes it work.

**"I would say it's
no longer a
subculture, it's a
culture"**

SIMON ROGERS

Takeaways

THE ANTIDOTE TO THE INTERNET

Tabletop is an alibi for real human connection in a digital world. People play for catharsis and community, the oldest reasons there are, which is exactly why it is growing

DO THE WORK OR GET SNIFFED OUT

This audience smells a brand that hasn't done the research. Genuine engagement is the only way in, and AI in a 300-hour handcraft hobby is a slap in the face

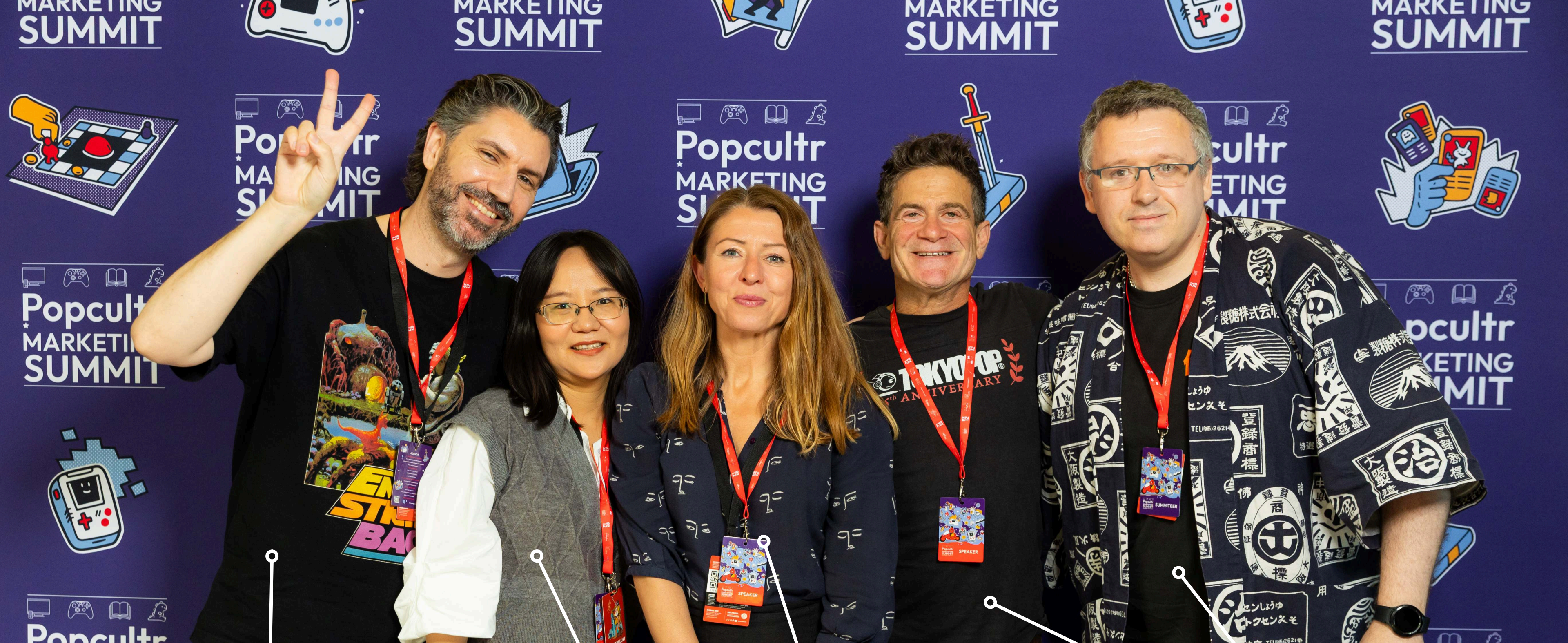
UNDERSTAND THE VALUE, NOT JUST THE SPEND

Warhammer players drop hundreds on miniatures but light up at an air fryer. Don't sell orange juice to orange juice drinkers, bring value from outside the hobby

BE A CO-PILOT, PAY YOUR NERDS

This community wants a co-pilot, not a sidecar passenger. Bring in the people who live in it, pay them, and add to the experience already happening

TABLETOP'S GROWTH IS BUILT ON REAL HUMAN CONNECTION AND CRAFT PRIDE, SO BRANDS WIN BY PAYING THE EXPERTS, ADDING VALUE FROM OUTSIDE THE HOBBY, AND JOINING AS A CO-PILOT RATHER THAN A PASSENGER.



MODERATOR
James Gates
Japanese Pop Culture
Writer & Specialist

PANELLIST
Mingzhen Li
Founder
Playful Digital

PANELLIST
Jiella Esmat
Founder
8 Lions Entertainment

PANELLIST
Stu Levy
Founder & CEO
TOKYOPOP

PANELLIST
Mark Bayliss
Founder & CEO
Animanga Pop & Pop Nippon

LOST IN TRANSLATION





“To bring our culture to the West feels like more of a national pride”

MINGZHEN LI

Lost In Translation was the largest panel of the day, a five-voice discussion on carrying East Asian IP across cultures as anime drives huge global audiences. The breadth was the point. James Gates, Japanese pop culture specialist at Plastic Love, moderated, joined by Stu Levy, CEO of TOKYOPOP; Jiella Esmat, founder of 8 Lions Entertainment; Mingzhen Li, founder of Playful Digital; and Mark Bayliss, CEO of Animanga Pop and Pop Nippon, between them covering Japanese and Chinese IP, licensing and in-market activation.

They mapped the full journey of an IP across markets. The diagnosis recurred: the home-market instincts that protect Japanese and Chinese IP, tight control, caution, relationship-led dealing, become the bottleneck overseas, and copy-paste localisation fails because performance-led launches spike then die without local expertise.

Takeaways

THE RULES THAT DON'T TRAVEL

Japanese IP owners apply home-market rules abroad, and deals are built on dinners not documents. What protects the content at home can throttle it overseas

COPY-PASTE IS NOT A STRATEGY

A home-market playbook translated word for word fails abroad. China's performance-led launch spikes hard then dies without the long-term community the West

THE GAP IS CLOSING, THE GATEKEEPERS REMAIN

A younger Western audience now understands Asia well enough that literal localisation works. Self-appointed gatekeepers still complicate how campaigns land

KIDS, AND A NEW CONFIDENCE

Children are the new on-ramp, watching anime young and wanting the pyjamas and lunchbox. And Chinese IP now travels proudly as itself rather than disguised as Japanese

CROSSING BORDERS WITH IP IS CULTURAL ADAPTATION, NOT TRANSLATION, SO SET EXPECTATIONS EARLY, BUILD A MULTICULTURAL TEAM, AND RESOURCE THE LONG-TERM COMMUNITY RATHER THAN BETTING EVERYTHING ON THE LAUNCH



MODERATOR
Clare Bateman-King
Founder
CBK Creative

PANELLIST
Luiz Ferreira
Sales Director
Fanattik Collectibles

PANELLIST
Dustin Hardy
Events Director
RSVLTS

PANELLIST
Peter Jenkinson
Founder
The Kidults



CULTURE SHOCK



It's like it's like success is a bad thing to some early adopters, it's like you were mine and now you belong to everyone else."

CLARE BATEMAN-KING

Culture Shock closed the panel programme on what happens when a niche fandom goes mainstream, and how to scale an IP without losing the community that built it.

The panel came from where that tension bites hardest: collectibles, nostalgia events and community-led apparel. Clare Bateman-King, founder of CBK Creative, moderated, joined by Peter Jenkinson, founder of The Kidults, on collectibles; Luiz Ferreira, Sales Director at Fanattik Collectibles, on licensed product; and Dustin Hardy, Events Director at RSVLTS, on the community-led brand. Their starting position was whose signal to trust as a niche scales, and the answer was the fans: the people who actually buy are the truest read on what will land. From there the conversation moved through authenticity, product quality and protecting the core while growing.

Takeaways

FAN SIGNAL IS THE TRUEST READ

A niche going mainstream is won or lost on its founding community, so lead with fan signal, honour the quality nostalgia deserves, and keep early adopters as advocates

AUTHENTICITY BEATS LABEL-SLAPPING

Real fans spot a brand winging it instantly. Don't slap a label on a product, make the things fans actually want and meet the quality the nostalgia deserves

SCARCITY IS THE SCALING ENGINE

Drop culture, limited runs and numbered editions create urgency and turn products into investments. The model that builds hype is the same one that scales the brand

BRING THE EARLY ADOPTERS WITH YOU

Growth makes day-one fans feel left behind. Win them back by making them part of it, the meetups, the loyalty tier, the direct line, so they become your advocates

A NICHE GOING MAINSTREAM IS WON OR LOST ON THE FOUNDING COMMUNITY, SO WEIGH FAN SIGNAL OVER STUDIO SPEND, HONOUR THE QUALITY., HONOUR THE QUALITY NOSTALGIA DESERVES, AND BRING YOUR EARLY ADOPTERS BACK INTO THE FOLD AS ADVOCATES



CHLOE COMBI

Gen Alpha & Future Entertainment Audiences





“The thing that saved us in Covid wasn't the tech bros, and wasn't the government. It was our favourite stories”

CHLOE COMBI

Parasocial: The Biggest + Most Influential
structure in the World.

Gen Alpha & the Future of Entertainment Audiences

CHLOE COMBI

Combi closed the summit with a data-led portrait of Generation Alpha (roughly 2-16) and what they want from culture.

The spine: this is a generation that trusts stories far more than institutions (92% versus 37%), a faith forged in Covid when entertainment was the respite. Where Gen Z's decade was dystopia, Gen Alpha reach for hope and old-fashioned, character-led storytelling. They distrust AI as a job and creativity threat yet use it intimately every day, a split about autonomy. They co-author culture, prescribing their own endings and craving non-starry, weird, projectable stories. Parasocial communities have rewritten the rules of popularity so anyone can belong. And against the worst youth gender division she has seen, she argued culture showing boys and girls allied is the best antidote. She closed on creators' responsibility, and a crystal-ball set of predictions: female rage, eat-the-rich, competence, religion, eco-horror and manifesting

Takeaways

THEY TRUST STORIES, NOT INSTITUTIONS

92% trust their favourite culture against 37% for government, a faith forged in Covid, and now they reach for hope, not dystopia.

THEY HATE AI, AND USE IT CONSTANTLY

They believe it is stripping entry-level jobs and hollowing out creativity, yet 72% of 13 to 16s use it daily, rising toward 95%.

CULTURE CAN HEAL THE GENDER DIVIDE

Gen Alpha face the worst gender relations Combi has seen; stories showing boys and girls allied are the best antidote.

PARASOCIAL FANDOM REWROTE POPULARITY

The old signifiers are shattered, so a neurodivergent, gender-fluid or any other young person can now build real community and status.

GEN ALPHA PUT THEIR FAITH IN STORIES WHERE INSTITUTIONS FAILED THEM, SO THE BRANDS AND CREATORS WHO TELL BRAVE, HOPEFUL, HUMAN STORIES, AND HOLD THEIR NERVE UNDER PRESSURE, WILL EARN THE DEEPEST TRUST OF ALL.

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THAT'S THE
FANDOM
ADVANTAGE

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THE FANDOM ADVANTAGE

Five Shifts That Should Change How You Work



The Fandom Advantage: **Five** **Shifts That** **Should Change** **How You Work**

Read across a full day of pop culture marketing, from football to publishing, games to tabletop, anime to licensing, the same five shifts kept surfacing from completely different corners.

They are not trends to watch. They are changes that have already happened, and each one quietly rewrites a rule most marketing teams still operate by. Ranked here by how much they should change what you do next.

Takeaways

1. Hand over control: fans are partners, not an audience

2. Reach is dead, relevance and belonging win

3. Authenticity is a detector, not a virtue

4. Protect the core while you scale

5. AI is the backdrop, human taste is the answer

Takeaways

Put fans on the payroll

Put fans on the payroll, not just the mailing list: bring your most committed community members in as paid consultants and brief them like professionals.

Give a remit, then let go

Give creators a remit and real access, then resist the urge to approve every frame, the control you keep is the authenticity you lose.

Map the fanbase, don't lump it as one

Map your fans by type, world-builders, lore-keepers, amplifiers, and resource each one differently instead of treating the community as a single block. Look adjacent as well as direct fandom

Takeaways

Change the question

Stop measuring how many did we reach and start measuring did the right people feel this was for them.

Move budget to presence

Shift spend from impressions toward showing up consistently inside one community rather than fleetingly across all of them.

Bank depth, not breadth

Treat depth as the compounding asset, a smaller audience that feels seen carries you further than a larger one that felt nothing.

Takeaways

Run the audience's test

Before anything ships, ask the question the audience is already asking, does this give them something, or just take their attention.

Get a real fan in the room

Bring someone who genuinely knows the fandom in early, credibility cannot be added in the edit.

Polish is not quality

Stop equating production value with quality, over-produced work signals effort spent on gloss rather than understanding, and fans read the difference instantly.

Takeaways

Scarcity protects the core

Limited runs and numbered editions keep a thing desirable as it grows, the model that builds the hype is the same one that guards its value.

Treat ubiquity as a risk

Watch for over-exposure, being everywhere is the fastest way to turn a beloved thing into wallpaper.

Listen loudest to the early adopters

Hear the early adoption community as you grow, they become either your most credible advocates or your most public critics.

Takeaways

Compete on what AI averages out

Lean into taste, judgement and the human hand, the things a machine cannot reach.

Position for the slop backlash

Expect a reaction against generic AI output and prepare for it now, deliberate imperfection and visible craft will read as premium.

Use AI to free the humans

Let AI clear the generic work so your people spend their time on what only humans can do, rather than flooding the world with more average.

Thanks

TO ALL THE CONTRIBUTORS:

Tom Goodwin, Chloe Combi, Calvin Innes, Becky Jones, Ben Woods, Dr Rebecca Williams, Amber Taylor, Alice Johnson, Dani Rayner, Lee Willett, Emma Lowe, Georgia Henry, Joel Rochester, Sarah Jeffcoate, Joe Talboys, George Willard, Michael Urban, Trevor Poulsum, Jasmin Sangha, Simon Rogers, Louise Sugden, Maddie Cullen, James Gates, Stu Levy, Jiella Esmat, Mingzhen Li, Mark Bayliss, Clare Bateman-King, Peter Jenkinson, Luiz Ferreira & Dustin Hardy

BEHIND THE SCENES

The Ex12 team: Tariq Shaded, John Bibby & Jared Pepall. The MCM Team: Dan Jones, Kahlil Schweitzer and all the team. Ian Senior, & Ana Goncalves from ExCel London. Amber O'Dell on the socials, Nick Andrews for the photography, GeoLaw for the amazing graphics, Nathan Edmonds and the Get In team for the hype video, Jack Woodhams at Posterspy for art direction. Huge shoutout to the Hire Frequencies team both off and onsite for the tech support.

THE SUMMITEERS

Everyone who attended the summit, we know your time is more precious than ever so thanks for choosing to spend it with us and being such a great, inclusive and engaged crowd. See you next time



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