A Study on the Global Possibilities of Gugak Broadcasting as K-Music Content through the Metaverse Audition Platform

[1]JOY KIM

[1]*Prof., Dept. of Performing Arts, Dong-Ah Institute of Media and Arts, Korea*
hjkim@dima.ac.kr

Abstract

This study is a sustainability study of K-Music beyond K-Pop through New Media. New media literally means 'new media'. When TV, classified as legacy media, first appeared in the world, it was an innovative new media platform. Of course, it is considered the most traditional legacy media. However, the definition of new media inevitably changes with the times. Most of the media called new media today are based on online and mobile. This thesis focuses on popular music including crossover traditional music genre. And we define popular music exported abroad as K-pop, and propose the possibility of globalization of Korean music using K-pop users and new media, a metaverse based K-pop audition platform, as consumers and suppliers in the global market. Hallyu, the studying of K-Pop through the study of attitudes and economic effects of K-pop, such as reactions to the spread of K-pop and the reactions of fans who like K-pop, are constantly being discussed in various ways. But there has been no case of cultural technology research that linked the sustainability of Gugak as the Korean music through new media to the K-pop business platform. As the overflowing data pours out in the virtual space as an act that gives the meaning of existence, the online is able to become an open market that provides reliable information all over the world. Therefore we would like to propose on the sustainability of Korean music through the 'Korean Traditional Music Broadcasting Metaverse Audition' beyond the K-pop business model as the K-Music content in the cultural technology era.

Keywords: *Gugak, Korean Traditional Music Broadcasting, K-Music, Metaverse Audition Platform(MAP), NFT*

1. INTRODUCTION

This study is a sustainability study of K-Music beyond K-Pop through New Media. New media literally means 'new media'. The dictionary defines media as a medium for transmitting information. When TV, classified as legacy media, first appeared in the world, it was an innovative new media platform(1). Of course, today TV is considered the most traditional legacy media. However, the definition of new media inevitably changes with the times. Most of the media called new media today are based on online and mobile. Because it is new media that changes with the times, it is always difficult to define new media with a single word. This

is because the media of the new era is constantly changing and passes through various experimental processes until it is settled as legacy media.

However, in order to understand the current new media market, I arrange the concept so that there is no misunderstanding about the definition of new media that we will talk about the characteristics of Korean new media are the new platform, the changed content production method, and the influence of individual social influencers. This thesis focuses on popular music including crossover traditional music genre. And I define popular music exported abroad as K-pop, and propose the possibility of globalization of Korean music using K-pop users and new media, a metaverse based K-pop audition platform, as consumers and suppliers in the global market. After the post-coronavirus, today's popular music lectures are pouring out through online lectures including YouTube, and a large number of people, including art majors, are using it. As for the enjoyment of cultural and social values, as the development of mobile application technology increases, with the desire to enjoy culture and direct participation in cultural activities by expanding free time online, prosumer as the producer and consumer, and cultural and artistic activities created by citizens themselves, such as clubs and living arts, were expanded. It is right to classify cover dances that imitate K-pop or perform cover songs through YouTube based on tastes that are closer to 'preference' rather than educational models.

However, the time has come when a playful hobby has become an entertainment business area. Due to the popularity of K-pop around the world, the size of the K-pop cover dance fandom is growing, and the original K-pop cover dance artist admits to the cover dancer that she has better dancing skills than herself or leads to casting through K-pop cover dance beyond the hobby. The era of level testing has arrived. The popularity of YouTube cover dance is not based on the taste of K-pop dance through the globalization of K-pop through new media, but content from various K-pop repertoires is selected according to popularity and improvisational taste. Therefore, it is necessary to refer to the universal success method of K-pop using new media and apply it to the establishment of a Korean Tradition Music business platform. This will enable research on the sustainability of popular music through new media to be universally and more uniquely applied to Korean music by transformed not only K-pop. Social media has record value. While becoming an information provider on their own, the audiovisual images provided by digital transformation of knowledge and news and other huge amounts of information transform the world into a library within the online space(2). The subject's actions of freely entering and erasing contents in the editing window visible through the computer screen have personal and autonomous control rights, but the moment the contents are converted into data in the online space, the control over the records becomes beyond the individual's ability. This is because even if the information provider deletes the material, it implies a huge number of cases that are difficult to predict when it is copied to the time of publication and then converted to another format.

When discussing K-pop due to new media, Korea can be both a producer and a source of K-pop influence around the world. At the same time, Korea's position is to accept foreign things and digest them as its own, so it can become the subject of a complementary culture that can be both a recipient and a user. Therefore, in the era of new media where global language and cultural differences are disappearing, today's K-pop is valuable as a cultural study that can discuss art and technology in various ways. Among the sources of existential needs, the most fundamental need is the need for the tangible. Ironically, it could supports the rationale for the desire of social media users who reveal their existence through the act of leaving a record in a virtual space rather than a real thing. In a fast-changing world, taking photos of what you experience and feeling and editing them around a point of view that gives meaning to them and leaving them as records through social media is an existential desire. At the same time it proves that today's online space is perceived as a safe space. As the overflowing data pours out in the virtual space as an act that gives the meaning of existence, the online is able to become an open market that provides reliable information all over the world. Therefore we would like to

propose on the sustainability of Korean music through the Metaverse audition of Gugak broadcasting beyond the K-pop business model as the cultural technology research.

Currently, foreign scholars' research on Korean pop music is focused on the production of Hallyu music, the impact of consumption beyond cultural differences on the world, and the economic effect of Hallyu. In particular, based on the popularity of K-pop and the cover dance fandom phenomenon, as well as prior studies focusing on K-pop and new media, J.H. Suh said the experience elements of Hallyu performances are the Hallyu Studying K-pop through its effects on attitudes and behaviors(3), H.C. Shim proposed the tradition of performing arts and the succession of K-pop(4). In addition, economic effects studies, including reactions to the spread of K-pop and the reactions of fans who like K-pop, are conducted by J.M. Yoo and J. Kim are constantly being discussed in various ways, but there has been no case of cultural technology research that linked the sustainability of Korean music through new media to the K-pop business platform(5, 6).

2. EXPERIMENTS

This is an era where K-pop is showing its universality as a global pop in the world, including the United States, the world's largest music market, with new media on its back. K-Pop is a unique Hallyu content that maximizes its aura through online reproduction in the digital age. Popular group of K-pop, BTS surpassed 100 million views in four days after releasing the music video for <IDOL> on YouTube, and became a Top Social Artist at the 2018 Billboard Music Awards. This fact is very unusual for a foreigner other than English speaking their native language to win the same award in the same category, while at the same time, K-Pop's digitally reproduced aura of high-viewed music videos played online has had a global and universal impact. It is a clear example to show. Data extracted through new media is commercially valid, but it is an attractive material for politicians who want to persuade individual user. It is not an exaggeration to say that the new media becomes a direct channel of communication, and the established media only attracts traffic by playing the role of an intermediary distributor to publicize the message. It is no longer possible to view new media influencers as a sub-concept of entertainers. If you want to make an impact on the world, instead of knocking on the door of an entertainment agency with your profile, you might be better off posting a great video of yourself on YouTube or posting a sensational picture on Instagram. A huge competition awaits you, but at least YouTube and Instagram do not reject applicants based on age and appearance.

The era of new media influencers who can become famous if they have content and charm that will captivate people has opened. The new media era is encouraging in that it has created an environment where individual potential can be demonstrated(7). New media allows K-pop users to develop a participatory culture. If men and women of all ages around the world who imitate K-pop choreography through YouTube were satisfied with just learning and imitating the choreography, today's Hallyu may not exist. After K-Pop fans became familiar with K-Pop choreography, they shared it through social media, which became a communication channel for them. Then, by monitoring it and forming a consensus in the virtual space, they communicated with other people they met. And the videos and comments shared in the process are linked as content and replicated in the virtual space again, creating synergy. And when the synergy of virtual space explodes, the result of the real world is created like the Big Bang Theory of the universe. A huge industry through the research of active producers who publish participating content online by empirically confirming the use of YouTube K-Pop content with big data in the trans media environment, which means voluntary use, sharing, and participation in content as the prosumer can be produced.

Innovation is not something hugely new, it is the work of injecting new value by using what is already there. The same goes for K-pop content. As the new word K-Pop was coined and derived rapidly, new contents are continuously being created(8). Therefore, it is necessary to increase the power of sharing to infuse new values

by utilizing existing ones. As shown in Figure 1, the coexistence of content users and content providers with live visas in the business platform makes it possible to generate revenue through sharing within the platform by exchanging two-way values. When content users produce content with AI-based 2-Dimensional/3-Dimensional(2D/3D) dance motion analysis technology that has reached the target level and upload it to the platform, content providers such as entertainment and K-pop experts create reproduced content through issue content verified by the number of views. In addition, general users, experts, and K-pop aspirants can use the motion evaluation/learning results obtained through the business platform as content and upload it back to the platform to reproduce the content. Popular or quality content that has reached a certain standard goal is provided to content providers made up of entertainment and K-pop experts, so the interactive exchange value is maintained. The standard for reaching the proposed target level enables researchers to find standardized AI-based 2D/3D teaching methods by collecting expert evaluation and teaching data. This shared arena makes it possible to envision a Metaverse Audition Platform(MAP) as shown in Figure 1 for the spread of Korean traditional music that can be created by living visas as technology is replicated when K-pop evaluation standards are standardized.
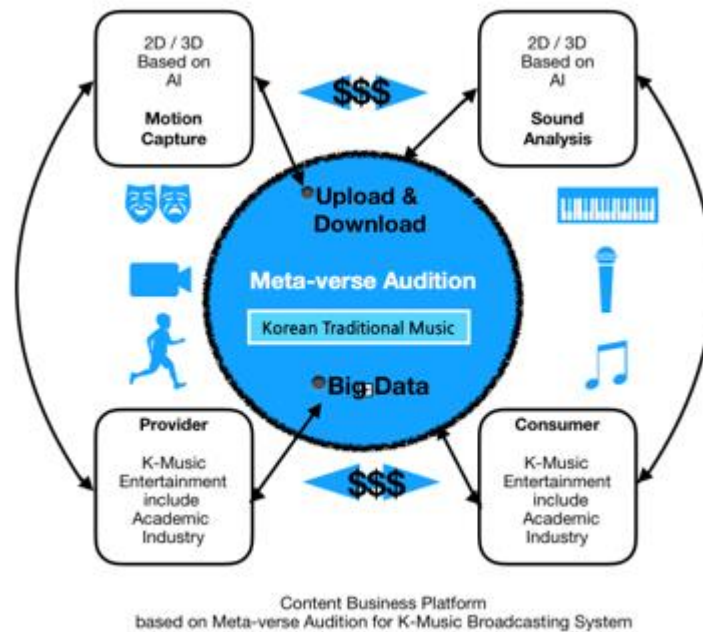

Content Business Platform
based on Meta-verse Audition for K-Music Broadcasting System

Figure 1. Korean Traditional Music Broadcasting Metaverse Audition Business Overview

Due to the nature of the Internet ecologic system, it does not stay in a specific region or space, but connects the whole world beyond national boundaries, thus neutralizing the systems, rules, and customs used in the offline world(9). It can be thought that the success of K-pop is clearly supported by Internet ecologic system. Korea has maintained a leadership position in the Internet industry. Games, movies, and music contents accessed through the Internet are also mainly made in Korea. However, in social media, app stores, and video distribution platforms, there is a strong tendency to be eroded by global Internet companies. Therefore, if an alternative not only to develop related content, including K-pop art education content, which will be derived from K-pop, which is leading the global popularity through social media, but also to preoccupy the online platform market is not prepared, it will surpass the UK and overtake Asia in the pop market. Just as J-Pop, who led the trend, transferred its place to K-Pop, it is not difficult to predict that the glory of today's K-Pop may have to step aside from the second emerging Internet platform powerhouse at some point.

Approaching the K-pop market with talents who worked in the field of IT technology and engineering and technical

thinking, rather than IT technology as a medium for nurturing K-pop talent and marketing, urged a change in the gaze of traditional entertainment agencies that led popular art in the past. The change in the system that next generation of entertainment uses new media strategically as a means of nurturing its own singers will never be unrelated to the universality of K-pop using new media. There is Happening as an artistic metaphor to express the modern form of communication. Happening describes the types of music and art that are implied in our environment, and shows the functions of electromagnetic machines and objects in the age of mechanical civilization and modern advertising styles(10). There was a time when a popular music agency trained the Idol group who were about to debut, and there was a time when related information, including the process, was never leaked outside. However, all the happenings of Idol training and production have potential value as online Hallyu content. In addition, today's teenagers, who can be called smart learning kids born after the 2000s, talk to themselves and sweat practice videos or photos that have expressed their difficulties as trainees. They naturally produce and consume all possibilities of digital content creation as culture rather than learning. From the moment they were born, they became the protagonists of digital video content, and although there are differences depending on the environment in which new media devices can be used, they became prosumers who can edit their own images and videos through mobile devices. When examining new media and popular culture, according to the demands of the times, the prosumer must have new media literacy, that is, digital literacy skills. And when performers, consumers and suppliers, want to use new media through K-pop in the global market, the demand for digital literacy will continue so that they can create their own customized curriculum for self-directed learning according to the needs of the times. Ultimately, the ultimate goal of the cloud-based K-pop service-specialized platform is to create a new market of the prosumer that can create a self-directed system in virtual space of Korean Traditional Music Broadcasting as K-Music Content are distributed interactive.

The conceptual diagram of the target service based on this hypothesis is shown in Figure 2. Music genres and corporate culture explores the working of the music industry, tracing the often uneasy relationship between entertainment corporations and the artists they sign. The relationship between fan and performer is a key dynamic through which a sense of community is made tangible and present. The customer-oriented service move is to provide 'visible realism content' including Non-Fungible Token(NFT) for the most effective relationship between fans and artists, such as social media aimed at today's music industry, where fans and performers interact within the community. Even if you don't want to become a celebrity like a performer in the arts or K-pop, teenage digital literacy abilities are changing rapidly. In addition, through new media, you can indirectly experience a variety of information that can be experienced at a successful agency through online. However, even if there are many opportunities available online without time and space constraints, not everyone can become a successful artist, and such an environment cannot create events that lead to a positive environment for all possibilities. Therefore, Korean traditional music broadcasting should preempt the metaverse with the concept of a playful happening space. As we enter the digital age, the Western music industry is experiencing difficulties, but K-pop is rather reaching out to foreign fans through YouTube and appealing to the world. K-pop has spread along with the explosive growth of free music services centered on YouTube and has spread to English, Islamic, Arab, and Hispanic cultures, and plays a decisive role in the integration of the Asian market in particular. It will spread worldwide based on the spontaneity of the fandom, not the broadcasting station, agency, or artist.

With the changes of the times, a significant number of mobile phone users use smartphones, and accordingly, applications using smart devices are increasing exponentially. Applications used in smartphones do not have the specificity of being developed only by a specific expert, and the era of using only a specific layer of the application has already passed. Many related technologies are open so that you can easily develop applications with development experts and upload content. Therefore, it is questionable whether new media content can be used as a learning tool to achieve any goal, just as K-pop succeeded in globalization by pursuing changes from Business-to-Business(B2B) to Business-to-Consumer(B2C) using new media, as well as the reality of new media content moving from PC to mobile. And the Crossover popular music auditions based on Korean traditional music such as PunRyuDaeJang of JTBC, as well as KBS's Joseon Pan Star recorded significant

ratings. However it cannot overcome the influence of M-NET's contents as like MAMA, which leads the global K-pop market along with new media. So for the audition of Korean music broadcasting, the crossover audition format of JTBC, KBS, and M-NET broadcasting systems should be melted into the metaverse audition platform to promote a new popular music audition format based on cloud big data. Through the cloud, which builds predictable investment data through self-diagnosis with AI, competition in which user and provider information to auditions can create a business cycle structure. At this time, professional artists service data as contents support, thereby enriching the humanistic value of the artistic field that can be overlooked in the platform for cloud big date as evaluation items.
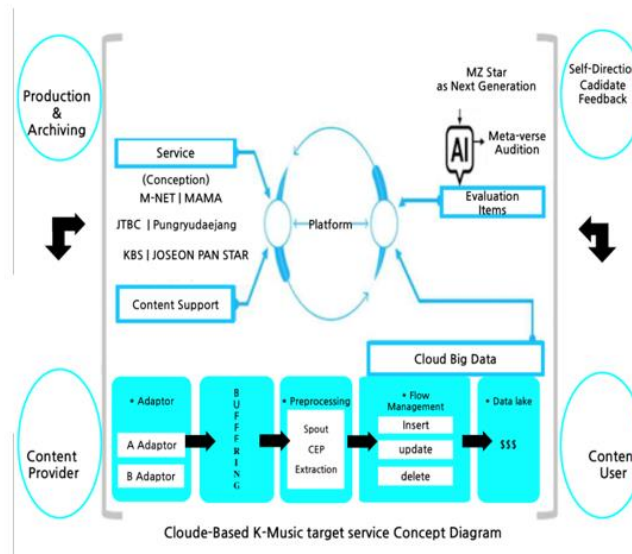

Figure 2. K-Music target service concept diagram

3. RESULTS

By analyzing the characteristics and singularities of Korean music terms, expert evaluation data can be constructed. And it may define data collection criteria considering database construction. At this time, it is necessary to analyze the characteristics of Korean popular music so that artificial intelligence learning is possible with a small number of data. The data collection criteria are the demonstration video of K-Music experts, expert evaluation and teaching language, and the study of subjects' motion data collection and data construction methods. For the establishment and selection of experts and test subjects selection criteria, experts suitable for technology development should be recruited. Above all, it is important to recruit experts suitable for technology development, and in order to increase the usability of technology, various performers should be recruited, including domestic and foreign, age groups, gender, etc. In order to establish itself as a global content that combines art and technology as Korean music content, it is necessary to build a database of various subjects as well as experts with technical capabilities. This is similar to a cultural movement in which K-pop's birthplace implies diversity, i.e., the recruitment of Idol members whose actions are multicultural members with multiple meanings.

In AI-based motion learning/evaluation technology development, choreography is defined as unit motion for each important movement with a focus on body joint data extraction technology from 2D and 3D images to NFT, and time segment motion segmentation technology has already been developed. As K-pop business service specialized platform development, big data-based motion data management system for image storage/analysis became AI-based motion analysis evaluation technology linkage design and development, and service platform development, as K-pop influenced as

representative content of Hallyu. As the content users produce content with AI-based 2D/3D dance motion analysis technology that has reached the target level and upload it to the platform, content providers such as entertainment and K-pop experts create reproduced content through issue content verified by the number of views. In addition, general users, experts, and K-pop aspirants can use the motion evaluation/learning results obtained through the business platform as content and upload it back to the platform to reproduce the content. Therefore as the overflowing data pours out in the virtual space as an act that gives the meaning of existence, the metaverse audition has to become an open market for NFT beyond of K-Music that provides reliable information all over the world. Therefore we are convinced that Korean music has sustainability through the MAP of Gugak Broadcasting beyond the K-pop business model as K-Music content in new media era.

4. CONCLUSION

The transformation of Korean music through Korean music broadcasting can spread rapidly. In addition, even if you do not arrange an overseas audition directly with a domestic entertainment company that discovers foreign stars through overseas auditions, you can meet more verified star wannabes from more diverse countries in Korea in the Korean music category. Popular or quality content that has reached a certain standard goal is provided to content providers made up of entertainment and K-pop experts, so the interactive exchange value is maintained. If the standard for reaching the proposed target level enables researchers to adapt this proposal standardized AI-based 2D/3D teaching methods by collecting expert evaluation and audition data, it shared arena makes it might be possible to envision a Metaverse audition platform for the spread of Korean traditional music that can be created by living visas as technology is replicated as like the K-pop evaluation standards are standardized. In other words, the online audition service platform creates a business industry without time and space constraints, and at the same time, aspiring entertainers or students preparing for jobs in related majors can reach entertainment casting channels without time and space constraints. Based on this, just as you get an opportunity to discover hidden talents in the world without any restrictions without holding separate auditions or recruiting in popular art entertainment, through the Metaverse audition of Korean music broadcasting that combines cultural and technological fields, the boundary of the Korean music market beyond K-pop we hope it can be expanded.

REFERENCES

[1] E.W. Kim, T.H. Kim, and Y.C. Jung, New Media, Studio von Free, pp. 16-25, 2019.
[2] Daniel Egger, Future value generation, Pereira Books, pp.76, 2016.
[3] J.H. Suh, "A study on the use of Hook in K-Pop music and its meaning", Dong-a University, 2014.
[4] H.C. Sim, "A study of clown system transmission and succession of K-pop", Gunkook University, 2016.
[5] J.M. Yoo, "Materialization of a classification system model for K-Pop girl group dance movement", Jungang University, 2019.
[6] J. Kim, "Potential crisis and opportunity in the K-pop choreography copyright", International Journal of Advanced Culture Technology(IJACT), Vol.9, No.3, pp. 253-258, 2021.
[7] Marshall W. Fishwick, Popular Culture: Cavespace to Cyberspace, Haworth Press, pp. 2-5, 1999.
[8] J. Kim, "A study of Metaverse Audition by using Delphi", Journal of the Acting & Arts, Vol.24, pp.191-204, 2021.
[9] William G. Bowe, Higher Education in the Digital Age, Princeton University Press, pp. 29-38, 2013.
[10] Negus, Keith, Music Genres and Corporate Culture, Routledge, pp.3-8, 2004.