International Journal of Engineering & Technology, 8 (1.4) (2019) 323-333

International Journal of Engineering & Technology

Website: www.sciencepubco.com/index.php/IJET

Research paper



Analysis of BTS's entry into American pop music industry and its success factors

Seung-Hyun Cho[1]*, Hyung-Chun Kim[2]

[1]Dept. of Economics, Korea University
[2]Dept. of Applied Music, Yeoju Institute of Technology
**Corresponding author E-mail: meducho95@naver.com*

Abstract

BTS' success is significant in various ways. First of all, SM, YG and JYP, which are largely classified as big entertainment in Korea, are entering a various countries based on many artists belonging to them. On the other hand Bighit entertainment only has a single artist that is BTS. According to NICE Corporate Information, the Bighit entertainment is a small and medium-sized enterprise that is not affiliates listed on KOSDAQ. Considering that previous big entertainments has failed many times in the U.S. market, we can know why the BTS's success is amazing. Through the AMA they started to name and solidify its presence in the U.S. market. In that time Their excellent singing ability and performances were comparable to those of other pop singers in the U.S. This study will analyze the success factors of BTS in the U.S. market. I proceeded some comprehensive research that is based on 'Characteristics of Song Format', 'Communication and fandom through SNS', 'Changes of US Perceptions in K-POP' and 'Changes in the American music industry'. In this paper, I intend to draw something different from other k-pop idols in the success of BTS's U.S. market and present the direction in which K-pop will move forward.

Keywords: *AMA; BTS; Billboard; K-POP; Popular music*

1. Introduction

The 45th Annual American Music Awards took place on November 19, 2017, at the Microsoft Theater in Los Angeles, California. The 2018 Billboard Music Awards was held at the MGM Grand Garden Arena in Las Vegas on May 20, 2018. The emcee at 2017 American Music Awards (AMA) expressed that his heart is beating fast and at 2018 Billboard Music Awards, one of the best American singers, Kelly Clarkson, introduced this boy band as the worldwide best one. They were BTS, the Bangtan Boys.This is a turning point where Korean Popular Music (K-POP) is dominating the world through the United States. It was a splendid achievement within a short period as the term K-POP was created not even 20 years ago[1].

It was speculated that K-POP would go downhill as it seemed to reach its limit. It had a short moment for creating a boom with PSY's Gangnam Style; it was not sufficient to turn the trend over. In fact, there was no idol group that could take over the lead.

BTS' success is significant in various ways. There was no grand organizational marketing led by big entertainment corporates such as SM Entertainment (SM) and YG Entertainment (YG). The boy band members did not have outstanding credentials from the beginning, but rather their success was realized with the best training course. Even they are an idol group, members have exceptional vocal skills. These facts differentiated them from existing idols. With such abilities, they could perform an excellent show with outstanding vocal skills even compared to American singers at AMA and Billboard.

This study analyzes the success factors of BTS in the American market. Based on the brief market study on the status of the Amer

ican music market and the research about other foreign debuting in the United States.

2. Korean popular music market

2.1. The trend of music market

The tendency of the domestic music industry is increasingly diversified compared to the past. The following table shows the results of a survey of 1,200 people who responded plurally to the popular music genre of the year 2016. The most popular music that people are listening was ballads, which showed a response rate of 77.8%. Ballard is consistently ranked among the most popular songs in music, even when compared to previous releases. Followed by idol/dance music. The idol/dance genre has not reached the ballads in the domestic market, but it has become the center of the Korean music industry, centering on the large support base of young people. The support of these young people also led to the transition to the core genre of K-POP. However, the fact that the ballad is not in the center of K-POP is

Copyright © 2019 Authors. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

still a part of future research.

Table 1 : The domestic popular music genre that people like to listening – Korea Creative Agency, Music industry white paper 2017 (2 ranking response, unit : person, %)

Division		Cases	Ballad	Idol/ Dance	OST	Rap/ Hiphop
Total		(1,200)	77.8	45.8	41.5	39.9
On& off line	Offline	(144)	64.2	28.9	35.6	17.4
	Online	(357)	78.6	43.0	40.5	50.6
	Both	(699)	80.3	50.7	43.2	39.1
Sex	Male	(608)	74.3	43.7	35.0	43.7
	Female	(592)	81.5	48.0	48.2	36.1
Age	10~14	(122)	66.3	64.1	40.6	71.1
	15~19	(141)	86.0	62.1	42.1	62.7
	20~24	(151)	83.1	61.9	44.8	63.0
	25~29	(168)	78.6	45.9	35.8	56.2
	30~39	(206)	81.9	42.5	49.1	31.8
	40~49	(211)	79.1	29.9	46.2	14.5
	50~59	(201)	69.1	27.1	31.3	9.3

Table 2 : The age-specific deviation about genre of domestic popular music

Variable	N	Average	Standard Deviation	Minimum	Maximum
Ballad	7	77.7285714	7.3300101	66.3000000	86.0000000
Idol/ Dance	7	49.0714286	14.0254191	27.1000000	64.1000000
OST	7	41.4142857	6.1696647	31.3000000	49.1000000
Rap/ Hip hop	7	44.0857143	25.2225711	9.3000000	71.1000000
R&B	7	40.1142857	13.3905973	18.1000000	56.2000000
Indie	7	20.6714286	8.5630435	7.0000000	31.7000000
Trot	7	12.9571429	16.9653428	0	45.8000000
Jazz	7	12.9571429	16.9653428	0	45.8000000
Classic	7	12.1714286	6.1244630	6.5000000	19.5000000
Rock/ Metal	7	12.3142857	5.1879439	2.8000000	17.8000000

2.2. The present condition of music industry

The domestic music industry is growing day by day. This is a result of the globalization of K-POP and the development of the domestic music market. There are various kinds of audition programs such as 'Produce 101', 'High School Rapper', 'Show me the Money' and 'Phantom Singer'. In addition there are many programs based on music such as 'I can show Your Voice', 'The Masked King', 'Immortal Songs', 'Sugar Man', and 'Amazing Saturday'. These programs are very popular in these days

There are many programs for instance 8 programs in Korean Broadcasting System (KBS), 4 in CJ Entertainment&Media (CJ E&M), 3 in Seoul Broadcasting System (SBS) and 2 programs in Joongang Tongyang Broadcasting Company (JTBC) music broadcast programs of each broadcasting company. In addition to this, there were various kinds of audition programs as mentioned above. As such, the music market is being used as a means to generate huge profits in broadcasting industry. SBS and CJ E&M are exporting contents programs like music to overseas according to globalization of K-POP beyond domestic.

CJ E&M is a notable broadcaster in the production and distribution of music programs. CJ E&M is entering the overseas markets mainly through two leading channels, Mnet and tvN, which are representative channels rather than individual provision. Typically, there are Mnet Japan, Mnet US, and tvN Asia. In particular, CJ E&M has a lack of broadcasting content compared to SBS, so they use localization of programming to organize Korean drama and K-POP-oriented content. As a result, there have been channel promotions in connection with Korean stars (Beast, 4 Minutes, 2PM, etc.). In the case of Mnet US, 10 million of the 100 million Americans joined the Mnet US, and US channel sales reached 1 billion won.[2] As such, the music industry has been steadily developing through the broadcasting content segment, and the K- POP market is showing steadily growing growth in recent years

Table 3 : The present condition of music broadcast programs of each broadcasting company(2018.05.)

Division		Broadcasting company		Program name	Ratings(%)	
					Nielsen Korea	TNMS
1	Ground Radio Wave	KBS		Pop Stage	11.0	11.5
				I Love a Song	6.5	7.2
				Music Bank	0.9	1.3
				Immortal Songs	7.2	8.9
				Open Concert	3.2	4.1
				You Hee Yeol's Sketchbook	1.7	1.7
				National Singing Contest	10.4	13.7
				Concert 7080	0.9	1.7
2		SBS		SBS Popular Music	0.9	1.7
				The Show	-	0.5
				The Stage Big Pleasure	-	-
3		MBC		-	-	
4		EBS		-	-	
5	General Service	CJ E&M	tvN	Surprising Saturday	1.4	1.5

			Mnet	Breakers	-	0.3
				The Call	2.0	1.7
				M Countdown	0.3	0.2
6		TV Chosun		-	-	
7		Channel A		-	-	
8		MBN		-	-	
9		JTBC		ToYou Project-Sugerman2	3.9	5.4
				Hiddn Singer 5	7.3	-

2.3. The present condition of import and export

(Unit : thousand dollor)

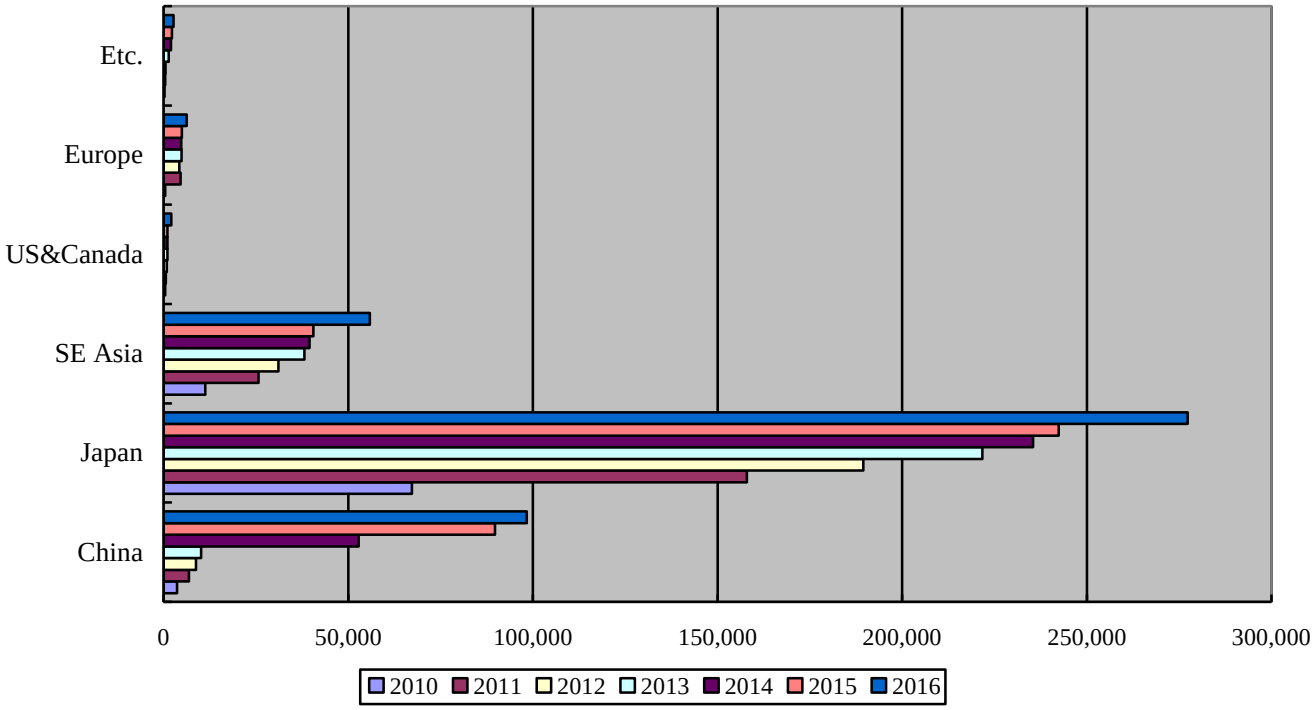


Figure 1 : A present condition about the amount of export by nations – Korea Creative Content Agency, Music industry white paper 2014

Table 4 : A present condition about the amount of export by nations – Korea Creative Content Agency, Music industry white paper 2017
(Unit : thousand dollor)

Area / Year	China	Japan	South-East Asia	North America	Europe	Etc.	Total
2010	3,627	67,267	11.321	432	396	219	83,262
2011	6,836	157,938	25,691	587	4,632	429	196,113
2012	8,806	189,512	31,146	857	4,231	545	235,097
2013	10,186	221,739	38,166	1,024	4,827	1,386	277,328
2014	52,798	235,481	39,548	1,058	4,778	1,987	335,650
2015	89,761	242,370	40,557	1,085	4,976	2,274	381,023
2016	98,632	277,292	55,876	2,105	6,247	2,684	443,566
Importance(%)	22.2	62.7	12.6	0.5	1.4	0.6	100
Percentage change over last(%)	9.6	14.4	37.8	94.0	25.5	14.4	-
Percentage change of annual average	73.3	26.6	30.4	30.2	58.3	51.8	32.1

The figure and table above shows the exports of Korean popular music that classified by country. Looking at the analysis of exports from 2010 to 2016, it can be seen that exports in Japan are the highest. Japan's exports in 2016 accounted for 62.7% of the total exports, accounting for more than half of the total. Although it is less than 80% of 2010, it is still highly dependent on exports to Japan.

In the case of China, it is about 27 times the growth from $3,627,000 to $98,362,000 in 2016. Japan is about 4 times, Southeast Asia about 5 times, North America about 5 times, Europe about 16 times, and other 12 times. In the case of Japan, it is quite understandable that their music industry is really large, the physical distance from Korea is short, and there are a lot of cultural common points. China is also seeing an explosive increase since 2013, indicating the possibility of industrial development in the Chinese market is also sufficient. In particular, the annual average growth rate of 73.3% will be enough to show the potential of Korean popular music to the Chinese market.

The US single market has the largest industry size in the world and the North American market including Canada is 21 times as high as

Korea. So there are a clear market that we must arrive at and that we must make as a final goal. Of course, the increase in industrial exports from 2015 to 2016 is a number that is well worth enough as we can see - not only a 94% increase, but also an annual average growth rate. - However, as of 2016, it accounts for about 0.5% of total exports. Despite the huge success of the PSY in 2012, the North American industry is still lacking in scale. In the end, the success of a person named PSY is meaningful enough for the first time success in the US market and has made a decisive contribution to industrial growth, but a significantly lower market share is not enough for one person.

As a result, K-POP's globalization and expansion of Korean popular music through localization of the US market will be the opportunity to succeed and scale up in the North American market. In addition, Korean music is dominated by idol/dance genre, so I think the entry and success of idol can be achieved through the overall advancement of K-POP.

3. Analysis

3.1. Status of the American Market

The US music industry market is the largest in the world. Based on the 'music industry's white paper in 2017, Korea Creative Contents Agency', the size of the music industry by country in 2016 and the future outlook are as follows. In 2016, the size of the US music industry is $17,219 million, about three times that of Japan's second-largest country, $5,996 million.[4]

The gap widened to about $22,608 million in 2021, which is expected to widen to more than four times the gap between Japan and the Given that Korea is the ninth-largest economy at $858 million, the difference in industry size is about 20 times the size of the industry, which is the very considerable difference[3].

Until now, Korea's popular music strategy and major exporting countries are East Asian markets such as China, Japan, and Southeast Asia. In fact, this has been done successfully.Looking at the export and import volume of the domestic music market, the East Asian market shows a high level of exports. However, K-POP has yet to make visible progress in the United States, which is regarded as the largest market. Since the 2000s, three major entertainment companies, SM Ent., YG Ent., and JYP Ent., tried sending their top stars such as Boa, Wonder Girls, and Rain to the US market. However, there was no big success in most cases and had them returned to South Korea[4].

In the meantime, in 2012, PSY has achieved great success in the United States and has created an opportunity to inform the world about the status of K-POP along with its tremendous added value. But experts have expressed concerns of having the recession again due to lack of business information on the US market and unclear the idol's path to entry, the K-POP's main genre. Meanwhile, BTS in 2017 as an idol Billboard album charts in the first place, AMA and Billboard awards to attend the performance is doing a tremendous achievement. In order to localize K-POP in the North American market, it is necessary to advance many talented idols like the second BTS and use the right methods and strategies

Table 5 : Comparison of industrial size between countries in 2016 – Korea Creative Content Agency, Music industry white paper 2017
(Unit : Million Dollor)

Division	Scales of Industry	Ratio
Korea (Standard)	858	1
China	480	0.56
Japan	5,996	6.99
South-East Asia	831	0.97
North America	18,381	21.42
Europe	12,438	14.50

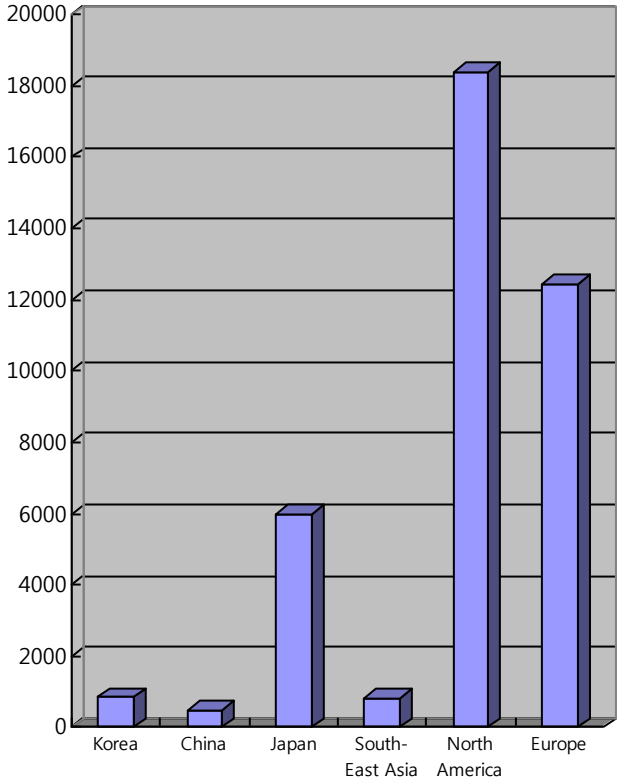


Figure 2 : The comparoson about importance in Contents market by areas – Korea Creative Content Agency, Music industry white paper 2017

3.2. Examples of attempts to enter the US market

As it is addressed in the thesis of Eunhye Jang of Kyunghee University, 'A Study on the Change of Marketing Strategy of Korean Popular Music,' the entry of K-POP into the American music market was planned by SM Ent, YG Ent, and JYP Ent.
Since 2002, Boa of SM has established itself as SM USA and has made efforts for local strategy in the United States. YG's PSY has become a successful example in the US market as it ranked 2nd in the iTunes charts and Billboard 100 main charts in <Gangnam Style> in the US market in 2012 for the B-class humor codes[5,6].
There were Rain and Wonder Girls at JYP. In fact, Rainacted more as an actor rather than a singer. Wonder Girls also performed 49 concerts in the US market with the opening concert of "Jonas Brothers" at the US tour concert, but the performance remained underachieving. In the paper mentioned above, we consider the failure factors of Wonder Girls, Rain, and Boa as a result of a somewhat reckless frontal game against the US market. The author agrees with the argument. Since the US music marketis the biggest in the industry, in fact, it should not be considered as an easy market for entry[1].
There were various reasons why K-POP was not successful in the United States. First, America is the mainland or the source of pop. The United States is absolutely the largest pop music market in the world. Thus, it plays an important role in determining the flow and dominance of music. Because of the different racial and physical characteristics of Westerners and Easterners, it has an absolute advantage in both ability and singing ability as well as basic ability. Since the 2000s, there have been many singer forms in Korea that mimic American pop music such as Britney Spears. Lee Hyori or Boa are the examples. If you review Wonder Girls'<Nobody> music video, you may recognize that it represents very similar to the feeling of Beyonce. As such, it was very difficult to compete with the American market, where Korea finds as its home country for music as many Korean musicians were following the flow of US popular music at the time[7].
Second, it is the racial difference. The United States is still one of the countries where racial discrimination is still prevalent. In fact, the Grammy Awards was called as White Grammy as it caused many controversies as a discriminatory prize for races.
At the 2017 Grammy Awards ceremony, Adele divided the award in half and impressed many fans by telling Beyonce and metaphorical expressions to many black musicians.
As such, the music market response to other races is still conservative and exclusive in the US market[8].
Third, lack of public relations or prior strategy led to the entry of K-POP failure in the US market. In order to aim at the huge market of the United States, it should be supported with a thorough strategy, publicity and marketing, but it actually lacked at a time for many K-POP groups. This result proves that no one has succeeded in the US market, except for YG, considering the first and second reasons above.
In addition, in the above reference, the author refers to the public commentator, who pointed out that the process of entering the US lacked the market grasp. The author argues that it was the biggest reason for the failure of BoA's attempt to enter the US market. As a result, we can see that K-POP singer was not well positioned in the US popular music market and was not suitable for market trends and trends.
So fae, K-POP has only made inroads into Southeast Asia, Japan and China. The U.S. music market must be regarded as a market where popular Korean music is considered a goal. However, while there have been sporadic attempts at major agencies, most of them have failed. Psy, in particular, is a minor genre rather than a representative genre of K-POP, so it is difficult to directly link the U.S. market with idols, representing K-POP. I would also like to mention many cases in my thesis, but I have difficulty explaining them because there are not enough examples.

3.3. Analysis 1 - Characteristics of Song Format

First analysis element is characteristics of song format. The idol's song appeals to the public through a combination of performances, dance and stage effects etc. However, because communication and delivery of music are important within the category of music, an analysis of the formal characteristics of songs should be based.

Previously, K-POP was music that focused on the addictiveness of song and melody to the chorus. However, the BTS is somewhat different from the music style of the existing K-POP idol. BTS is focused more on dancing, while in general, the chorus part is based on a hook that is addictive. As a result, it seems to have responded timely to changes in the US market, which is rapidly shifting to performance music.

This is similar to the Gangnam style of PSY. In the case of the Gangnam style, the chorus part uses only the syllable called 'Gangnam style' and the rest is filled with music and shows performance-oriented dancing.

Currently, the music market is turning from offline to online and increasing use of visual programs such as YouTube. This is to prove that the transition from the music of the future to the music of the future is going on. As a result, it can be seen that the chorus is transforming from melody and lyric centering to dance and performance.

As we saw at this Billboard awards ceremony, most singers performed on stage with a professional dance team. But BTS did not use a professional dance team.

They performed well as members of the group, singer, and performer. As a result of preemptive adaptation to the rapid changes in the pop music market, it has become an important factor for the advancement into the US market today. This means that dance does not function only as a sound in the song, but merely harmonizes with the visible performance.

The results of analyzing the number of commas for the songs ranked in the idol/dance genre in the digital music comprehensive chart of the fiscal year ending 2017 of the Gaon Music Chart are as follows: This analysis assesses music based on comma and musical score because the proportion of music in the US music industry is increasing, and the transition to music is fast. At that point, BTS's music is actually focused on performance rather than value as listening music. Of course, it is more important to conduct an overall analysis of music than merely focusing on quantitative research.

However, this paper discusses the overall factors of BTS's success in the US music market and proves objectivity by studying the details.

The above table shows the result of comparing the 25 songs corresponding to the idol/dance among the top 100 of the Gaon Music Chart and analysis is as follows. The total number of beats in the comma was 271, based on the quarter note.

The average of songs was 10.84 and the maximum value was 34.5. Ko Ko Bop of EXO occupied the minimum value of 0 in Block B 's Yesterday. BTS' average was 18.1, which is higher than the high overall average. As the above results shows, BTS actually shows a lot of performance and dance in Korea, leaving many parts in the chorus as a comma different from other idol pop music in Korea.

There are two common features that appear in BTS songs. First, there are many songs starting with the chorus at the beginning. The chorus is divided into two cases, which are related to the following features. Second, based on the 16-segment chorus, the other idol groups focused on the formation of addictive hooks through the melody and lyrics of the vocals as a whole. On the other hand, BTS divides the 16 words into two parts, the 8 parts show the melodic hook of the vocals, and the latter 8 parts use the voice of the vocals as the rhythm and the session element. At the same time, it shows a form of music that is relatively focused on dance and performance

Table 6. 2017 Gaon chart dance / idol genre song analysis

Division	Singer	Music	Date of Issue	Length	Rest (Overall chorus)	Rest (Converted each chorus by 16 bar)	Avarage
1	BTS	Dope	15.04.29.	4‘00“	19¾	19¾	Total Beat 271
		FIRE	16.05.02.	3'23"	29¼	29¼	
		Blood Sweat&Tears	16.10.10.	3‘37“	18½	18½	
		DNA	17.09.18.	3‘43“	15	30	
		Fake Love	18.05.28.	4‘02“	29	19½	
2	Twice	Cheer Up	16.04.25.	3'28"	8½	8½	Total Average 10.84
		TT	16.10.24.	3‘33“	15½	15½	
		Knock Knock	17.02.20.	3‘15“	6	6	
		Signal	17.05.15.	3‘18“	5	5	
		Likey	17.10.30.	3‘27“	7½	15	
3	Red Velvet	Rookie	17.02.01.	3'17"	6	12	BTS Average 18.1
		Red Flavor	17.07.09.	3‘11“	5½	11	
4	Mamamoo	Decalcomanie	16.11.07.	3'36"	11	9¾	
		Yes I am	17.06.22.	3'31"	14½	14½	Maximum 34½
5	Black Pink	Playing with Fire	16.11.01.	3‘17“	8¾	17½	
		As if It’s Your Last	17.06.22.	3‘33“	8½	8½	
6	BTOB	MOVIE	17.03.06.	3‘43“	2½	5	
		Missing You	17.10.16.	3‘56“	-	-	Minimum 0
7	Winner	Really Really	17.04.04.	3'23"	3½	7	
8	EXO	Ko Ko Bop	17.07.18.	3'10"	34½	34½	
9	I.O.I.	Downpour	17.01.18.	3‘54“	-	-	Median 17.25
10	Wanna One	Beautiful	17.11.13.	3’16”	-	-	
11	A-Pink	Five	17.06.26.	3'12"	5	7¾	
12	Block-B	Yesterday	18.05.29.	2‘48“	0	0	
13	BigBang	Fxxk it	16.12.13.	3‘51“	1¾	3½	

3.4. Analysis 2 - Communication and fandom through SNS

The second element of analysis is the activity and culture of the fandom and the communication between an BTS and the fans. The success of the BTS's AMA performance and the enthusiastic welcome of the U.S. market have been enough to surprise the Korean public and the world. Right after entering the AMA and Billboard rankings, many Korean articles on the success and advancement of the U.S. market were written on the back of the day. The similarities between many of those articles were the support of fans called A.R.M.Y. and the organizational activities and the establishment of their own healthy fan culture. In this regard, I have conducted an analysis of what activities and cultures have driven the BTS to the highest level in the world.

One of the key facts helped BTS entering into the US market and success is communication with domestic and foreign fans through SNS activities and the activity of 'A.R.M.Y (Adorable Representative Mc for Youth)' which is an official fan club.

For example, the official account of Twitter Korea announced on November 13 that the number of Twitter followers (@ BTS_twt) was more than 10 million. The communication and activities of BTS and fans are seen to be significant, as they have been named in the "Guinness World Records 2018 (Guinness Book of World Records)" "Twitter's Most Active" male group in September.

On May 28, 2018, when the BTS won the first place on the Billboard 200, President Moon Jae-in sent a message of congratulations to Amy, the wing of seven boys and boys who loved singing. do. In the latter part of the bar, there is also a phrase that supports the dream of 'Army', a fan club that gives its voice to the world with BTS. Of course, none of the fan clubs that support the BTS have expressed opposition to receiving greetings.

However, the important point here is that the mention of 'Army', which is a fan club, in the 'Presidential Congratulation' twice directly implies that the activities and support of the fan club have been actively promoted. In many articles and media, it seems that the role of Ami, a fan club, played an important role in the success of BTS in the US market. Their activities were as follows.

First, fans broadcasted their own project '@ BTS × 50states', requesting to share their stories and BTS song selections, which was broadcast to radio stations in 50 states.

It is a project designed as PSY stayed at number two on the Billboard Hot 100 due to the number of US radio stations. The fans made their own network and started running the project, and finally achieved the number one title of Billboard. At this time, American fan clubs investigated US broadcasting stations, shared their contacts and locations, and sorted out the most influential broadcasting stations. They have also created a radio DJ response manual for quickly responding with any situation occurs at the radio station[9].



Figure 3. The way to inform a BTS in US radio1 - btsxusa.com/radios



Figure 4. The way to inform a BTS in US radio2 - btsxusa.com/radios

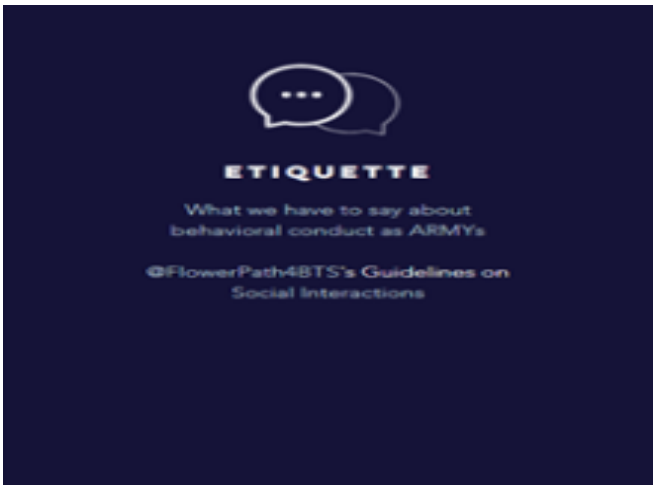


Figure 5. The way to inform a BTS in US radio3 - btsxusa.com/radios

Second, they have their own BTS Voting Team, which is unique for each account. In order for the BTS to be able to climb higher on the Billboard chart, fans were guiding each other by communicating which site they should listen to or to vote. As a result, not only Korean music programs but also influenced the Billboard voting, which has made a big contribution to BTS.

Third, it was possible to upload and translate videos in various languages on YouTube, allowing fans around the world to become fans and empathize with BTS. The new song 'Fake Love' was released on the 18th, and on the same day, English, Japanese, Chinese and Arabic translations came on YouTube. There are lyrics as well as written phonetics in their languages for pronouncing Korean lyrics. Further, there are various versions of the lyrics, along with descriptions of the lyrics, edited to make it easier to see the parts that each member calls visually. Through this, the fan club is ahead of the BTS so that it can become a truly international Super Star beyond the US market[10].

Finally, cultivation of the right culture in the fan club itself assisted BTS' success. One of the accounts of the BTS fan club, 'BTS Project, @nice_ARMY_', is a separate account operated by fans to establish a beautiful fandom culture under the idea that they are the faces of BTS. They control rules such as walking for safety, and prohibition of contact with artists. It also announces recommendations on the prohibition of silt riding on the SNS, the gracious need for feedback, and response manuals for fandom fragmentation.



Figure 6. ARMY Airport Etiquette Campaign – Bangtan Face Project, http://twitter.com/nice_ ARMY_

In fact, there are a lot of articles about this fandom in 'Forbes', the American newspaper. For example, according to Tamar Herman's 'Dominance By Korean Acts On Billboard's Social 50 Chart Reflects Power Of K-Pop Fans', the global fandom activity on SNS has a huge impact. In fact, it was because of the simultaneous occurrence of Twitter tags on fans around the world at a time when they won

social artist awards. These attempts say they made them top social artists. Emily Blake's "The Strength Of K-Pop Fandom, By The Numbers" is an example of the data that the company's social activities and support are objectified by analyzing data from a company called Next Big Sound.

A specific item in Next Big Sound compares the performance of a participant: the number of times a fan interacts with an artist's account on Twitter mentions or Instagrams, and the number of followers of an artist. As a result, BTS reported more than 36 million messages in two months, which is 4,000 times the estimate of analyst firm Next Big Sound.

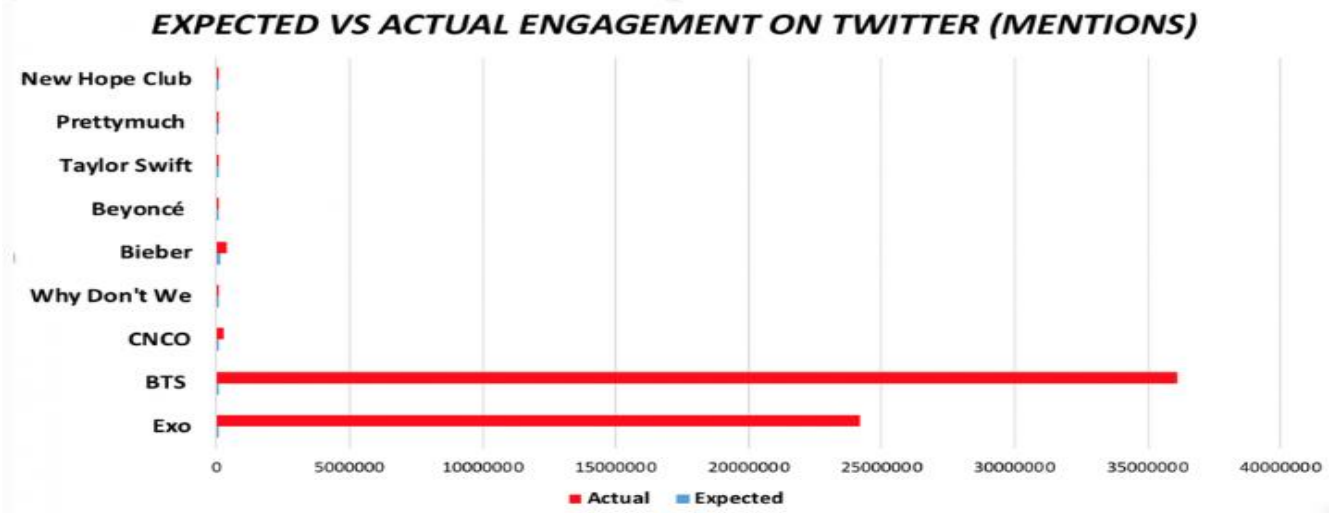


Figure 7. BTS & EXO overperform on Twitter more significantly than any other artist – Emily Blake, The Strength of K-Pop Fandom By the Numbers, 2018, Fobes

There is a team of seven people who operate an account for BTS. Because they are all in different time zones, we have divided the timeso that we can continue to handle the account. In addition to this, various magazines and foreign media were showing wonder and amazement about `Army.` BTS used a single SNS account for seven members, sharing daily life and composing and writing songs for fans. Also, BTS has always been expressing their gratitude to the fans for the fans' work.

In the end, the right fan culture based on communication and intimate ties between BTS and their fan club, Army, and the organizational activities of the fan club itself has been the driving force behind the popularity of the American and world markets[11,12].

3.5. Analysis 3 - Changes of US Perceptions in K-POP

The second element of analysis is the changes of US perceptions in K-POP.

Changes in US perceptions of BTS and K-POP have also contributed to BTS's greater success. There was criticism as well as the Idol group, which won the Social Artist Award at the Billboard Awards in 2017 and was invited to become the only Asian singer of the AMA to perform in the previous European and American markets. There were opinions that only Asian Americans like it or that it is only temporary popularity. Actually, when the video of 2017AMA is analyzed, the people who are enthusiastic through the camera were more limited than one may have thought, and they actually showed the images of Asian Americans. Even those who enjoy singing but who are not aware of the song are able to confirm that they have seen a lot of pictures through the camera. Therefore, the author also has expressed the opinion that it is necessary to keep a critical attitude toward K-POP. However, since it was only certain that the company had achieved a visible result in the US market after PSY, we have continued to study Idol's entry into the US market with the study of BTS.

By the second half of 2017 and finally by 2018, the success of the BTS in the US market finally became convincing. The Billboard awards show that Billboard site's cover is topped by the album and that the ransom value and the ripple effect in economic aspect created value of more than 1 trillion won. Also, the 14th of the 15 teams in the Billboard awards show performance in the finale order, and the crowd cheering and cheering was amazing. Anyone may understand that it is a different level to what was perceived compared with the AMA. The cheering and shouting sound that can notbe compared with before, the support ritual which the fans of the BTS mainly performed in the middle of the song and A.R.M.Y. which is the official fan support tool of the BTS. Fans were also shown significantly through the camera[13].

Kelly Clarkson, who introduced the BTS at the time of the Billboard Music Awards, introduced the BTS as the best boy band in the world without mentioning the Korean Boy Group or K-POP Singer. This mentality is not a simple introduction and it signifies that US market has changed and US recognition of BTS is fully established.

Further, BTS was introduced not just as a part of K-POP, but as part of American pop music, a pop artist in the world music market beyond Korea[14].

As mentioned earlier, one of the obstacles to the advancement of the US music market was racism. However, by not mentioning nationality with a specific country such as 'K-POP' or 'Korea,' BTS has already settled on the world market, and the recognition as an international singer has been established.

Changes in the US market perception of BTS appear in local media. CNN reported that the success of the BTS was a global success. `BTS, the Korean boy group, made a name on the US Billboard 200 chart and continued to explain the album. The success of the album in foreign language on the Billboard 200 has made it realizing the popularity of the BTS in the US market by explaining that it has been 12 years since the release of the album "Ancora" in 2006, and they received the congratulatory speech by President Moon Jae-in, he realized the popularity of BTS in the US market.

Billboards also reported on BTS every day. On June 2, 2018, BTS's "Love Yourself: Tear" is ranked # 1 on the Billboard Top 200 Albums. In addition, 'Fake Love' released on May 18, 2018, is ranked # 10 on Billboard HOT100, and BTS is # 1 on Artist100. Further, they won the Top Social Artist award at the 2018 Billboard Awards, and the results were amazing. They have won the Social Artist

Award for two consecutive years, surpassing famous pop stars such as Justin Bieber and Ariana Grande. The BTS also outnumbered Justin Bieber's 20 million votes by surpassing the 300 million votes cast in online voting. There was the pouring of related articles every day[15,16].

The study of changes in perception in the United States is intended to be further analyzed through study.

3.6. Analysis 4 - Changes in the American music industry

The fourth element of analysis is the change in the American music industry. The first, as analyzed in the formal characteristics of the song above, the BTS itself is much more centered on performance compared to the recent idols and songs. However, I must look at the music consumption patterns of the public and current U.S. trends, as I need to know that the importance of performance is a direct success. Based on these factors, the analysis was made based on the Korean music industry white paper on how the U.S. music industry has changed and in what direction.

This paper also analyzes the trend of music history in the US market and the present state of the US market.

Table 3 shows the size and prospects of the US music industry. Although the size of the real music market is declining, the streaming music service and the performance market are expanding, and the size of the music industry is expected to grow at an annual average rate of 5.6% and reach $22.68 billion in 2021. The overall market is divided into performance music, digital music, and offline music, which are major industries.

Table 7. The prospect and Scale of American music industry(refer by Pwc2017) – Korea Creative Content Agency, Music industry white paper 2016 (Unit : Million dollor)

Division	2012	2016p	2021	2016-21 CAGR
Performing Music	8,717	9,569	11,989	4.6
Digital Music	3,591	4,892	8,056	10.5
Offline Music	2,584	1,670	829	Δ13.1
Performing Right	462	884	1,516	11.4
Synchronization	191	204	217	1.2
Total	15,545	17,219	22,607	5.6

First, the performance music market has grown by about 10% from $ 8,717 million in 2012 to $9,569 million by 2016. It is also expected to grow by more than 25% by 2021 compared to 2016. This shows that the growth of the US industry in the performing arts market continues to grow. In addition, it can be seen that there is a need for the performances and performances of performers and stage performances.

It can be understood that this process is a very natural phenomenon in which the offline market shrinks and the digital market expands due to the development of mobile devices such as mobile phones. These data also indicate that people are more willing to spend money on music content, especially in the performing arts. Above all, the increase in the number of people enjoying performance music from the standpoint of music contents is rapidly shifting from listening to music, and the market is expanding.

Second, the digital music market grew 36% from $ 3,591 million in 2012 to $ 4,892 million in 2016. It also forecasts a high growth rate of about 65%, to $ 8,056 million by 2021.

Third, the offline physical record market accounted for 17.8% of the total market size in 2012, reaching $ 1,670 million in 2016 and $ 829 million in 2021, up from 10% to 4% Market share is expected to decline. This fact shows that the public purchasing rate of the real record is decreased compared to the above digital music market. In fact, the distinction of digital music is not revealed in this chart, but it is the addition of the original download, streaming, and mobile subdivision. At this time, the streaming sound source service market is showing a very high growth rate of 99.1% over the previous year and is leading the growth of the US music industry.

Most male idols in Korean popular music tend to reach the public with mostly dance, performance and addictive hooks. Among them, BTS is a group that has a reputation for brilliance and performance among idols. Of course, singing skills are also popular in Korea.

In the present situation where the form of music to be watched is strong, the group like BTS seems to have enough factors to gain popularity in the US market. Also, it can be inferred that continuous communication with overseas fans through social activities such as SNS and extensive internet network has been a success factor of BTS along with the growth of digital music and music in the United States[17]

4. Discussion

Today's popular Korean music is heading towards the world, with K-POP as its starting point. The popularity of K-POP in Europe, as well as in Japan, China and Southeast Asia, has increased significantly. One thing that can be seen is the sales and exports in the local market. In fact, the total amount of exports of the Korean pop music industry is continuously increasing. At this point, the success of the PSY in the US market in 2012 was significant. However, many scholars have taken a critical attitude toward the sustainability of K-POP and its localization into the US market. The reason for this was that there was no successful case in which the idol, the center of Korean popular music, entered the US market. BoA, Rain, Seven, and Wonder Girls, and it seemed unlikely that they would be able to advance into the US market, which they were called "talented idols".

However, in 2017, BTS won the Social Artist Award on Billboard and the AMA performed as the only Asians in that year, and began to make its name known to the US and the world in earnest. Further, by 2018, it was once again awarded the Billboard Top Artist Award and won the first place on the Billboard 200. It is being received by the public as the local music of the United States, leaving only the image of K-POP in the market. This paper analyzes the reasons of this by dividing into four categories: 'Characteristics of Song Format,' 'Communication and fandom through SNS,' 'Changes of US Perceptions in K-POP,' and 'Changes in the American music industry.'

I wanted to analyze the success factors of the U.S. market through the four analysis methods above. Based on the previous study about failure factors into U.S. market and a contents that referred in many articles, I wanted to draw a distinction about a BTS's success in U.S. music market. The results of this comprehensive analysis of the author are threefold below.

First, analysis of the characteristics of song format shows that the EXO and BTS have a markedly high rest area in the chorus, as shown by the results. In particular, the BTS ranked five songs on the Korean Gaon chart in 2017, which averaged about eight rest note more than the average of the entire Gaon Chart Dance/Idol genre. Also, if you watched the music video and the actual stage video, you could see that performance was more outstanding. However, it is not enough to affirm that the U.S. market is simply affected by the characteristics of the songs alone. So I studied the changes in the American music industry, which is the fourth analysis. As the results of the study show, the growth of the digital music market in the U.S. along with the continuous growth of the performance music market and will continue. It is not too much say that K-POP, which is made mainstream at the Korean idol music that has a importance visual splendor and performance, is seen a strength in the world because of transition from listening music to watching music. Through the above analysis, the change in the music industry was forced to respond positively to BTS performance.

Second, a study of the fandom carried out on activities of A.R.M.Y, and research on its own fan culture. They were known as a important contributors that they effect to BTS's success in U.S. market and in so mush they were referred in congratulatory address by Moon Jae-in president. Also, the BTS always remembers to thank its fans by various social networking activities. And they shows communicating and interacting with fans in various ways, including expressing their gratitude to them in dance. In return for the artist's efforts, fans also played various roles, including contributing to win the social artist award through such as Twitter, the exclusive voting team's activities, promoting the BTS through a radio, and contribution to globalization through the translating BTS's songs to various languages about YouTube's videos. They also carried out the Bang-pe project that spread a healthy fan culture, considering BTS's image that could be damaged by excessive love and activities of fans. The project, which means the face of the BTS in korean words, describes airport safety rules, what fans need to do to prevent online and social network fans from fighting with each other, and a clean and safe performing culture. It is not too much to say that the activities of these Bang-pe projects play an important role as much as they have been mentioned in the JTBC News. As such, it is clear that their role has contributed greatly to the success of the Billboard and AMAs. Further research will focus on the overall analysis of A.R.M.Y.'s activities and the public's perception on them.

Third, the changes in the U.S. perception in K-POP were introduced in this analysis as an additional consideration for future research. It is true that the popularity of K-POP in the U.S. market has increased considerably since Psy's success, compared with previous examples to U.S. But it is questionable whether the BTS would not have succeeded in the U.S. market without Psy's success. Obviously, a rise in awareness of K-POPs may have affected it, but it can be concluded that it is not yet one of the immense effects in terms of current research. however, I will treat a closer look at the factors that can lead to K-pop's recognition and recognition changes in the U.S. market through the further research. In this paper, I tried to analyze the success factors of the BTS in the U.S. market. However, it is the point of the paper that the research is ongoing and is intended to explain the reasons for the BTS's entry into the U.S. market in a comprehensive analysis. The analysis factors selected above are only a few. There will be countless factors. But what's clear is that the BTS is the first idol to achieve tangible success in the U.S. market. Therefore, the K-POP must strive for continued success and advance in the U.S. market by studying the example of the BTS in many ways. Finally, I intend to contribute to K-POP's formation of strategies and culture by conducting various detailed research, based on this thesis.

References

[1] E. H. Jang, “The Study on the Transition of Marketing Strategies for the Overseas Expansion of Korean Popular Music: by time period and country”, Kyung Hee University, (2016).

[2] M. H. Lee, “Overseas market expansion strategy of Korean media companies: focused on SBS and CJ E&M”, Journal of Communication Science, Vol.13, No.3,(2013).

[3] S. B. Park and J. W. Hong, “A Study of Country Distance on online Global Diffusion of K-POP 'Korean Wave' Contents: Focused on 'Kangnam Styles’”, Korean Journal of Business Administration., Vol.29 , No.1, (2016), pp. 96-113.

[4] Music Industry White Paper 2017, Ministry of Culture, Sports and Tourism, Korea Creative Content Agency, (2018).

[5] Music Industry White Paper 2016, Ministry of Culture, Sports and Tourism, Korea Creative Content Agency, (2017).

[6] Music Industry White Paper 2010, Ministry of Culture, Sports and Tourism, Korea Creative Content Agency, (2012).

[7] Yeong du, Song, BTS with 'Fake love', the whole world recognizing boy group, is awarded in a row a prize named Top Social Artist, Guem gang ilbo, (2018),05.23.

[8] Su ji, Kim, Myung joo, Oh, "Billboard Stars are Coming"…BTS, News of LA, Dispatch, (2018), 05.15.

[9] Seol Hwa, Chun, 'BTS' who are conquered Billboard, There was a fan club named 'A.R.M.Y.' in the middle of fever, Stardaily news, (2018), 05.20..

[10] Chang min, Park, [Issue & Person] BTS, the world recognized group, Ilyosisa, 2018.05.28.

[11] Min ji, Lee, [Music Watch] What are they do just avoiding White Grammy, The music fans are angry again, Newsen, (2018), 01.30.

[12] Emily Blake, The Strength Of K-Pop Fandom, By The Numbers, Fobes, (2018),.04.04.

[13] Tamar Herman, Dominance By Korean Acts On Billboard's Social 50 Chart Reflects Power Of K-Pop Fans, Fobes, (2018), 04.15.

[14] T. S. Cho, “A Study on The Funtion Sequencer Program-About Autotune Method”- Information., Vol.20, No1.6, (2017), pp. 4255-4264 .

[15] T. S. Cho, “Computer Music System Research – Proposal for an Effective Vocal Tune”, Information., Vol.20, No1.2, (2017), pp. 1091-1098.

[16] N. R. Bae and, T. S. Cho, “ A Study on the Effects of Traditional Dance Program on the Improvement of Interpersonal Relationship of Foster Care Children”, Journal of The Korea Academia-Industrial cooperation Society., Vol.18, No1.2, (2017) pp. 242-247.

[17] M. Sagong and T. S. Cho, “A Study of Jazz Piano Techniques about Improvisation”, Journal of The Korea Academia- Industrial cooperation Society., Vol.18, No.2, (2017), pp.583-589.