

Opportunities and Challenges in the Asian Music Scene

After the Hallyu Wave of K-pop

Lee Jong Hyun



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1992 Pop Music Editor

1995 KMTV writer

1997 Founder of CLUB MASTER PLAN

1999 Writer, PD, and VJ for MTV KOREA

2002 MBC-RADIO music writer

2002 (company) Incorporated MASTER PLAN PRODUCTION

2003 (label) Founded HAPPY ROBOT RECORDS

2007 (fes.) Held GRAND MINT FESTIVAL

2010 (fes.) Held BEAUTIFUL MINT LIFE

2012 (association) Founded RECORD Label Industry Association of Korea (L.I.A.K)

2015 (fes.) Held Have A Nice Day

2016 (fes.) Held HiphopPlaya Festival

2019 (company) Renamed to MPMG, Inc. Executive producer appointed

2021 (association) Inaugurated as the first president of MCIAC
(Music Concert Industry Association of Korea)

2022 (awards) Awarded the 71st Seoul Culture Award

2022 (fes.) COUNTDOWN FANTASY reopened for the second time

2023 (fes.) Held HAVE A NICE TRIP

The only 2021 season festival held in Korea during COVID-19





All about Festivals



2023 FESTIVAL

GRAND MINT FESTIVAL 2022

DAY 1 HIGHLIGHTS



#1

Growth factors of K-POP

The diversification and growth of new media in the 2010s has allowed K-Pop to expand worldwide, from being considered a minority taste to a global phenomenon.

The history of new media follows a similar path to the history of K-POP.

Twitter ► YOUTUBE ► FACEBOOK ► INSTAGRAM ► MUSIC STREAMING PLATFORM : SPOTIFY, APPLE MUSIC, ANGAHMI... ► Messenger ► (NEW APPLICATION) ► TikTok + Short Form(Reels, Shorts, Fast Laughs...) ► OTT & Screen ► (Metaverse) ► and NEW THING

Ride the new media wave into the mainstream market.

In some subculture areas including K-POP fans are united by new media.

As they organize themselves into a community, they generate better-than-expected numbers for sales, counts, follows, etc.



On the conditions that made the spread of K-POP possible through new media.

Entertainment creates a word-of-mouth effect in the most unexpected places, and most content has only the best or worst reviews.

The talent of K-POP artists that the mainstream market has not paid attention + Establishment of a positive country image through global brands such as Samsung/LG + Increased familiarity with Korean culture.

#2

Opportunities in the Asian pop market

How the world sees Asia

Historic, cultural, and tourism industries

The tendency of pop culture and music to be ignored or underrated for lack of widespread recognition.

However, **Unexpectedness creates buzz**

Asian music, such as K-POP, is “**unexpected**”

It has the potential for creating more impact and appeal.



LISA of BLACKPINK

The new generation of artists and listeners who embody today's global standards.

Experience abroad, reflecting the educational fervor of Asian countries characterized by early study abroad

Increase in young people learning about global culture through new media.

Tendency to support Asia as a culture

Influence of Asian countries with huge populations, most of which recognize and support not only their own countries but also neighboring countries as one Asian culture. (ex) LISA of BLACKPINK from Thailand

#2

Opportunities in the Asian pop market

Advancements in computers, information and communication technology

Now, people can available to compose and perform a good quailty music on their computer.

It's a time when music of all genres and styles can be shared across the globe via the internet without the constraints of time and space.

Globalization and ubiquity of new media platforms.

Spotify, Apple Music, and Youtube have become universal platforms for around the world.

Streaming with playlists and algorithmic recommendations has been erased national charts and domestic/international distinctions.

Listeners are increasingly engaging with the "music" itself, which reflects their tastes, rather than artist information.

#3

The State of Asian Pop Music in the World

ASIAN AMERICAN movement in pop music

- 2000~2015

Non-mainstream union of 2nd-3th generation immigrants or international students who were initially influenced by CCM through the American church.
(ex-JEFF BERNAT, SAM OAK, JESSE BARRERA, ALBERT POSIS, MICHAEL CARREON)

- 2015~NOW

The appearance of 88RISING, a label for young Asian artists that capitalized on the influence of social media and new media.

Not only K-Pop, but also global Asian pop stars are coming out.

Artists who have unique styles begin to be recognized by fans for their musical quality.

=> Since the year 2015, music tastes, attitudes, and stage field have changed a lot.

However, regardless of **nationality** and **origin**, the sense of solidarity as Asians dreaming of globalization remains unchanged.



88RISING presents
'HEAD IN THE CLOUDS MUSIC & ARTS FESTIVAL'

Iconic asian pop stars

KESHI (Vietnamese-American)

Beabadoobee (Filipino-British)

Rini (Filipino-Australian)

NIKI (Indonesian)

Dhruv (Indian born, raised in Singapore)

Rich Brian (Chinese-Indonesian)

JOJI (Australian-Japanese, stay in the US)

YOASOBI (Japan),

Rina Sawayama (Japanese born, UK based)



KESHI(Vietnamese-American)



Beabadoobee(Filipino-British)

▸ **Asian artists who are gaining media attention for creativity.**

Harriet Brown (Filipino American)

Grrrl Gang (Indonesia)

Sarah Kinsley (Chinese American)



▸ **Local artists who have been globally oriented since their debut**

LULLABOY (Singapore)

HYBS, Phum Viphurit, MILLI (Thailand)

No Rome (Philippines)

SUNSET ROLLERCOASTER (Taiwan)

▸ **Artists known through music platforms.**

TULUS (Indonesia)

Ardhito Pramono (Indonesia)

Mindfreakkk (Thailand)

▸ **Songs known through TikTok.**

Hoàng Thùy Linh 'See Thin' (Vietnam)

Pháo X CM1X 'Hai Phút Hơn (KAIZ RMX)' (Vietnam)

Imase 'Night Dancer' (Japan)



TULUS (Indonesia)

ĐỒ ĐÓNG

HOÀNG THÙY LINH

THE LEADER
OFFICIAL ENTERTAINMENT



NIGHT DANCER



GRAVITY MOTION
OFFICIAL

#NIGHTDANCEช่องwithimase

#4

Asian Pop Music Crisis

How K-POP's success factors are universal to every pop market in the world.

K-POP and Asian pop maybe in crisis, but that means another market is on the rise .

The biggest growth in cultural diversity in the 100-year history of pop music.

Increase in **content**

and artists who are aiming to expand their market from the ground up with a marketing component alongside their artistic skills.

(For example.)

- Academy Award and Golden Globe-winning director Bong Joon-ho's "Parasite"
- Asian films are getting more attention at the "Cannes Film Festival" in France
- The 2023 Coachella Valley Music & Arts Festival's all people of color headliners:
K-Pop's BLACKPINK, Latin Hip-Hop's BAD BUNNY, and alternative R&B's Frank Ocean.
- Global pop music market center of gravity shifts from the U.S. to Canada with artists such as Justin Bieber, THE WEEKEND (Ethiopian), DRAKE (Black Polish), Daniel Caesar (Black Jamaican), and Shawn Mendes (Portuguese).



2023 Coachella Valley Music & Arts Festival



DRAKE & THE WEEKEND

- The Latin pop music, Become huge support due to the wide influence of the Spanish language.
- U.S. record labels strategically introduce African artists pursuing Afrobeat and Afropop music styles .
- MANESKIN, a native of Italy, becomes a model for luxury brand Gucci.
- The Middle East, with its massive oil resources, is investing in culture and accelerating its opening up.
- China and India are adding technology to their demographic power.



Afrobeat Artists



MANESKIN with Gucci

► **Now, artist's nationality is no longer as important as their talent and ability to utilize new media.**

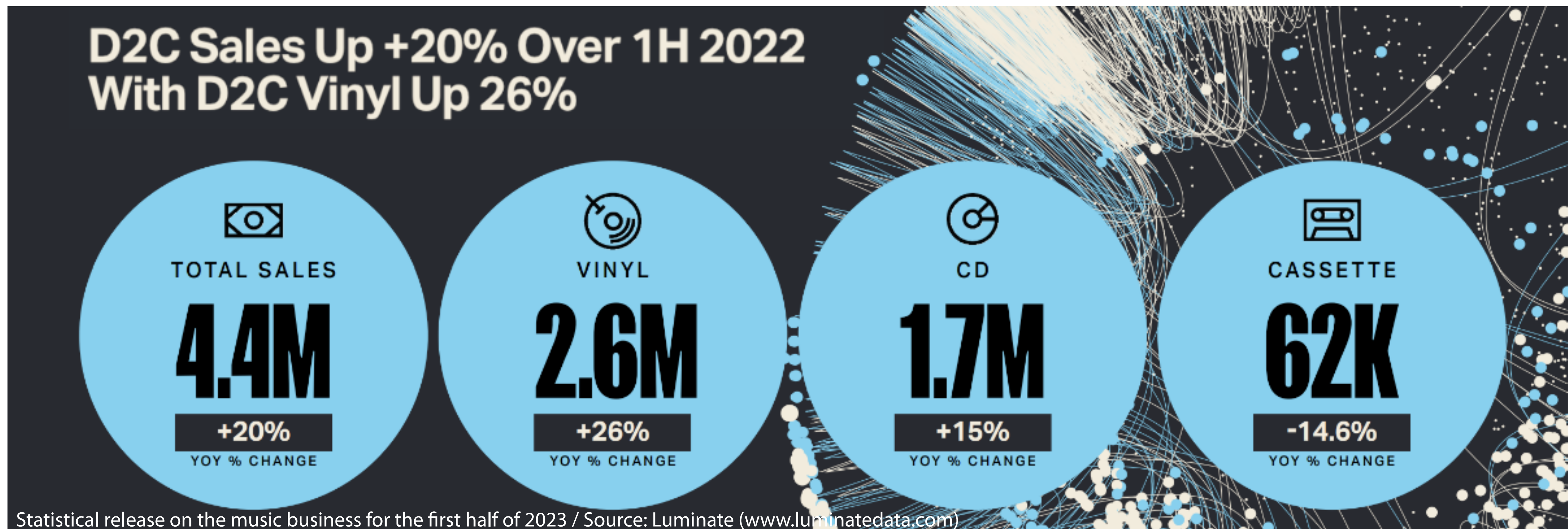
Pursuing the globalization of popular music based on our individual strengths.

we are both consumers and competitors

#5

Pop Music in the First Half of 2023

- Music streaming platforms add an average of 120,000 new songs per day. Analysts say we've reached a physical peak, and AI will drive further expansion.
- The sales of vinyl, which have been on the rise for years after the massive proliferation of the music industry have been remarkable and the CD which has been treated as a forgotten medium has seen a huge rise thanks to Newtro trend and fan marketing.



1. The streaming share of music with English lyrics declined.

Top 3 Languages in US H1 2023 Consumption*

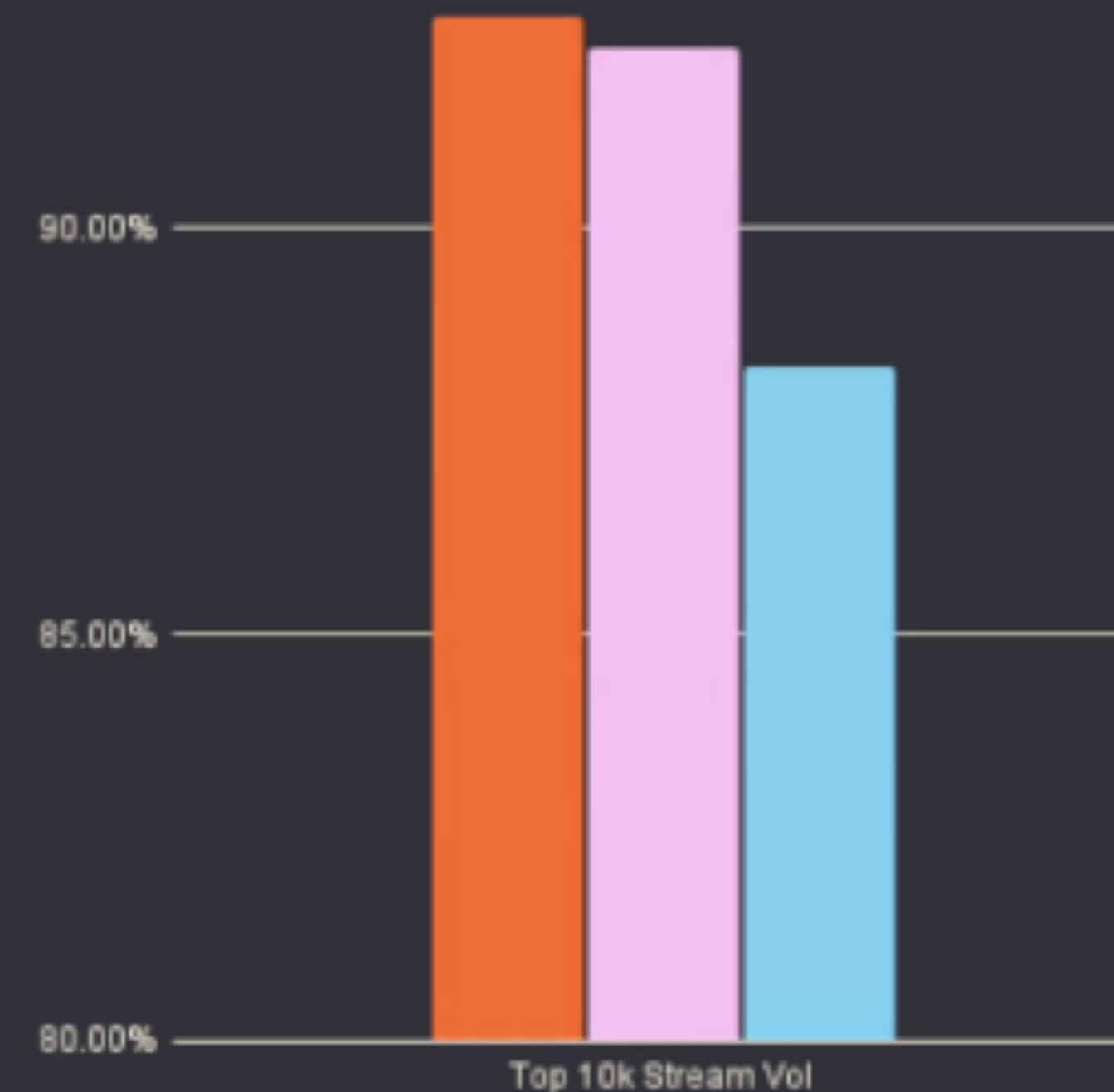
1 English — 88.3%

2 Spanish — 7.9%

3 Korean — 0.9%

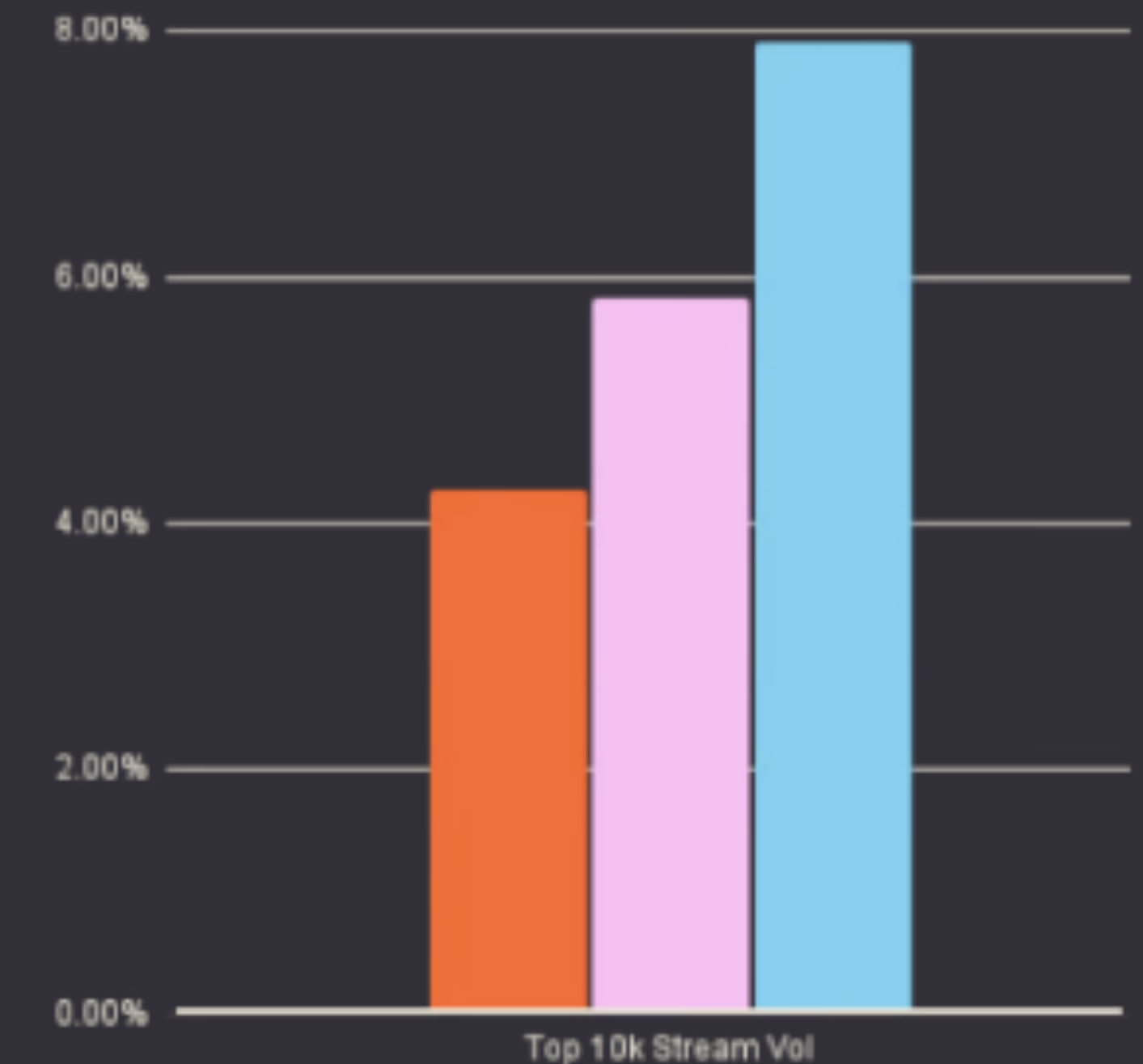
English Language Share of Streaming in U.S.

2021 2022 2023 YTD



Spanish Language Share of Streaming in U.S.

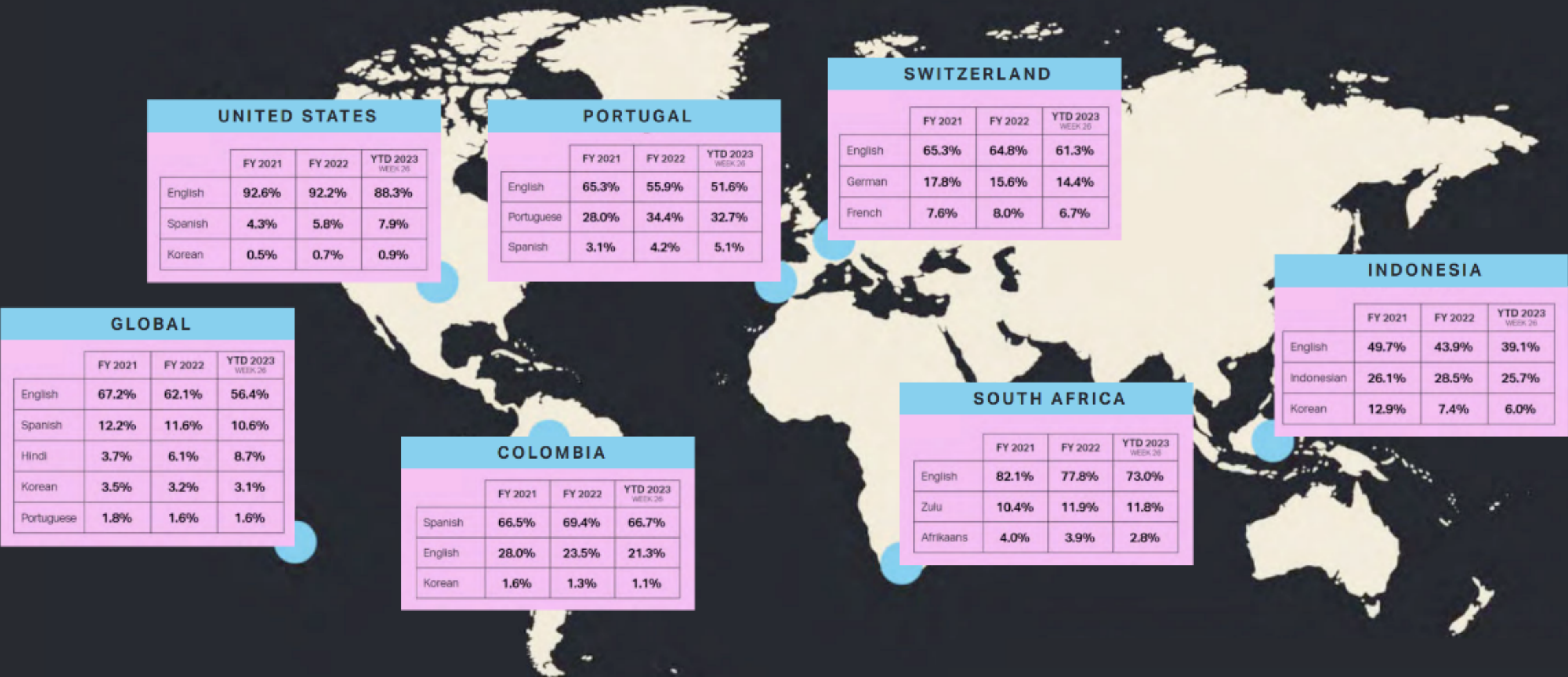
2021 2022 2023 YTD



English is down about 11% from 2021 to 56.4%, but Spanish is up 10.6%, Hindi 8.7%, and Korean 3.1%.

Top Languages Around the World

Share of English Language in Top 10K Tracks Declining



2. Mexican, Afrobeat, and J-Pop are on the rise

Compounded by the popularity of Mexican-American artists (Cuco) featuring Eslabon Armado, Juniou H, and Ivan Cornejo 50% increase year-over-year.

→ **Combined with a variety of Latin pop using the same Spanish language to create a diffusion effect.**

Nigerian artists like Burna Boy, Tems, and Wizkid, as well as Kenyan and Ethiopian artists in the U.S.

→ **Afrobeat diffusion increased by 34%.**

Emergence of new acts like YOASOBI, Ado, and BABYMETAL with a distinctly Japanese ethos and new video approaches

→ **29.6% growth with new style of Japanese music.**

3. 15% of the U.S. population, 'superfans' influence

+80%

Super fans spend +80% more money on music each month than the average U.S. music listener

+128%

Physical music buyers (Vinyl/CDs/Cassettes) are more than 2x as likely (+128%) to be music Super Fans

+22%

U.S. Millennial music listeners spend +22% more and Gen Z music listeners spend +13% more on monthly music categories compared to the average U.S. music listener

*SUPER FANS ARE THOSE WHO

**They spend 80% more on purchasing actual music album than the average fan.
Highly represented in K-POP and Afrobeat genres**

#6

Asian pop music, suggestions for the future.

Artist	Listeners	Daily Trend	Peak	PkListeners
1 The Weeknd	107,328,732	571,222	1	112,784,838
2 Taylor Swift	98,396,609	171,720	2	98,396,609
3 Ed Sheeran	80,368,780	-151,946	2	87,934,910
4 Bad Bunny	77,114,086	815,553	4	77,114,086
5 Rihanna	74,834,996	-95,823	2	80,958,750
6 David Guetta	73,681,156	-110,265	4	75,163,500
7 Miley Cyrus	73,396,434	-187,894	2	84,140,935
8 Justin Bieber	72,443,090	35,295	6	75,467,229
9 Drake	70,652,758	-278,030	8	72,742,006
10 Shakira	69,993,829	-108,926	3	82,268,835
11 Dua Lipa	69,959,330	240,341	10	72,354,272
12 Coldplay	67,976,481	-60,723	12	69,814,134
13 Ariana Grande	67,377,956	-50,418	3	82,981,758
14 Calvin Harris	64,886,414	-84,149	13	67,342,768
15 Eminem	63,895,041	-79,480	11	68,591,390
16 Harry Styles	63,823,982	-125,551	13	66,411,599
17 Post Malone	62,951,444	62,064	17	62,951,444
18 Bruno Mars	62,469,090	-58,990	17	62,752,941
19 SZA	60,162,443	-97,343	9	69,932,543
20 Metro Boomin	59,886,782	-261,598	17	62,911,430

Spotify top artists by monthly listeners

Image source: <https://kwork.net/>

Early 60s; Black artists and listeners mainstreamed into the predominantly white pop market.

As the charts became more segmented for the music that black people which is a population that was just as large as white people, listened to was naturally reflected in the rankings and the musical styles that made up the charts were rearranged.

(For Example)

Nat King Cole's attempts at standard pop and Chuck Berry's attempts at rock 'n' roll, both of which had been the exclusive domain of white people. It brought them to center in the United States.

► The similarities and differences between the 60s and today are that the **music marketplace has shifted from a U.S.-centric to a global scale of popularity.**

24	Daddy Yankee	Puerto Rico	164	Amitabh Bhattacharya	India
32	J Balvin	Colombia	214	Joji	Japan
39	Peso Pluma	Mexico	216	jungkook	Korea
40	Rauw Alejandro	Puerto Rico	225	BLACKPINK	Korea
43	Bizarrap	Argentina	267	New Jeans	Korea
50	Ozuna	Puerto Rico	369	Imanbek	Kazakhstan
72	BTS	Korea	438	Peggy Gou	Korea
81	REMA	Nigeria	485	beabadoobee	Philippines/UK
83	Arijit Singh	India	604	Keshi	Vietnam/US
92	Eslabon Armado	Mexico	808	Yoasobi	Japan
105	FIFTY FIFTY	Korea	890	NIKI	Indonesia
122	A.R. Rahman	India	988	TULUS	Indonesia

Ranking 1000 is pretty high because it's an accumulation of all the legendary artists from the past like The Beatles.

There are many Indian artists in the top 1000 streams. About 10%.

China is closed because they don't use global platforms.

South Korea has relatively few Spotify streams because it's a homegrown platform.

► **This chart has big implications, depending on how you look at it, because it's shaping up to be something different than the pop music landscape as we think.**

1. Need for more interaction between Asian artists.

This can be done in a variety of ways, such as collaborating on music and performing together, as well as sharing music know-how.

For example, forming a union of artists representing each country in the Spanish-speaking world



Adoy & Asian Artists



brb. & jimmy brown

2. Need for more interaction between Asian artists.

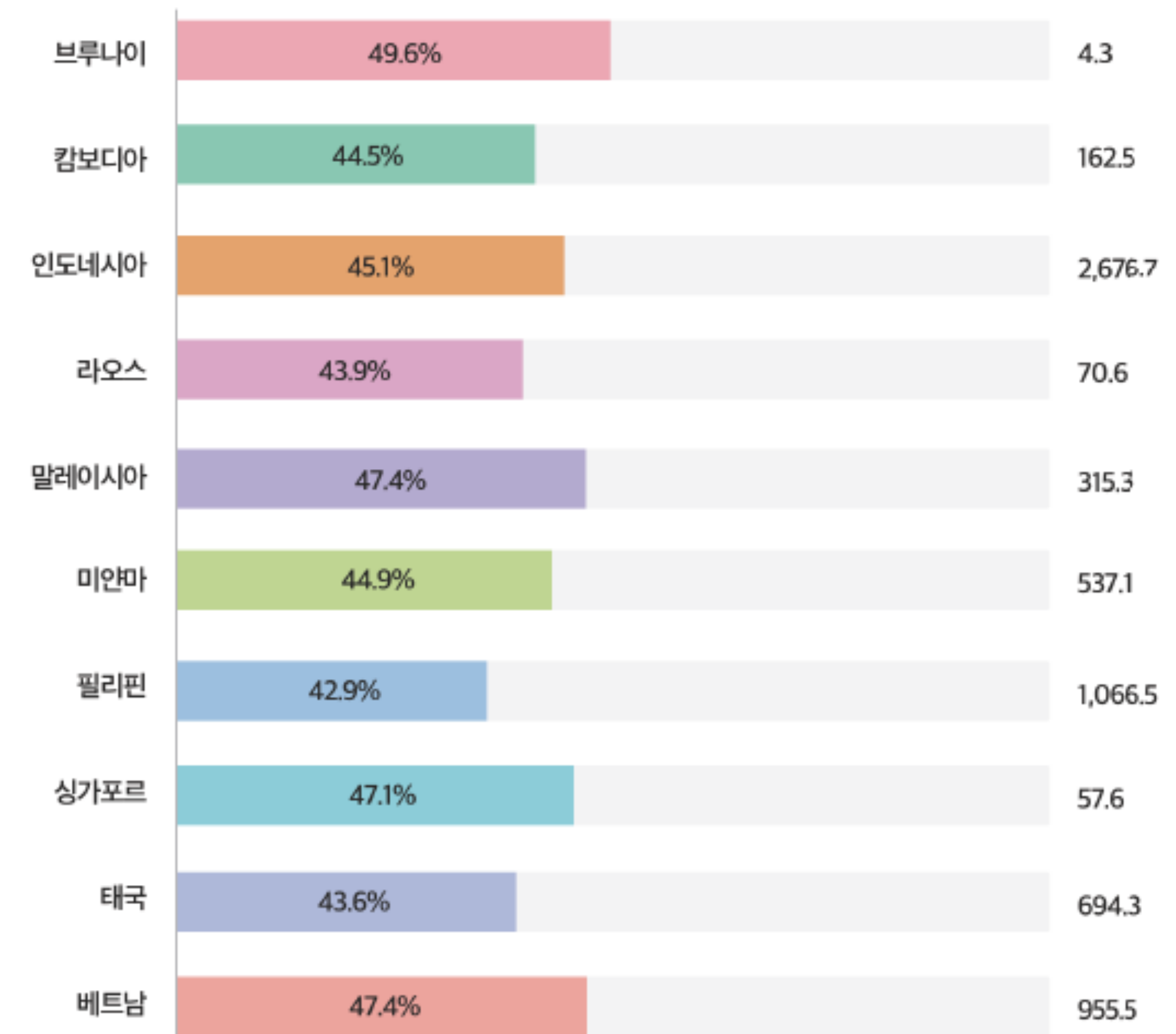
Unlike South Korea and Japan, some countries in Asia have a high proportion of young people who can consume culture, making them a market for the rest of the world.

Youthful energy and a huge population are enough to lead the music industry of the future.

Already, movies from China and India, with their large populations, are dominating global box office charts based on domestic sales alone. The importance of engaging with Asia's Gen Z, who are actively engaging with new media.

ASEAN 국가별 노동 가능 인구 현황 *
2018, 십만 명

* 총 인구 중 20 - 40대 인구 비율
출처: 세계은행 『세계개발지표』



3. Selection and support of promising IP, fast medium utilization, and a balance of originality and universality.

As a legacy of the bubble economy, Japanese music, anime, movies, etc. experienced a huge boom in the 90's centered on university campuses around the world.

It came as a new shock with the so-called subculture and cult formulas, but it became a short-term fad because it greatly emphasized uniqueness and missed universality.

Globalization was difficult because there was no support from the government, organizations, or companies, and it was slow to spread because of limitations in the internet technology.



Now

Chaotic times, hence the need to advance the meaning of 'ONE ASIA' through music, culture, and youth.

In the futuer

An era of ONE MULTI-PLATFORM where streaming, OTT, social media platforms and charts are integrated.

Through understanding and cooperation with each other, we need to create a huge strength to face the fast-changing world trends, and today's exchange is the foundation of that.

The end