A study on the sustainability of traditional culture through the use of media platforms

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Abstract

Some changes have occurred due to the era of COVID-19 (Coronavirus disease), which has resulted in a change in consumer culture behavior. In particular, the use of Over-the-top platforms, and low-cost pay-TV services has increased. Also, K-Dramas (Korean-Dramas) are related to the specificity and closeness of East Asia, where the Korean Wave first appeared and caused cultural proximity. The purpose of this study was to investigate the spread of traditional culture and the economic effect of traditional culture. This article aimed to propose a different way of looking at culture. The study tried to analyze the correlation between the squid game and the K-drama Over-the-top platform, with questionnaires, and storytelling, with 143 participants. The results indicate the rapid evolution of individual media use as a result of the expansion of other Over-the-top platforms.

Keywords: Cheoyongmu; Korean wave; media platform; squid game; traditional culture

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1. Introduction

In recent years, Korean dramas (K-Dramas) have attracted global viewership. K-Dramas were classified under the umbrella term Hallyu, which has been to understand and become so successful with audiences abroad (Shim, 2006; Tsai et al., 2022; Bai, 2022). K-Dramas' successful expansion and "cultural proximity" were introduced by the beginning of the nation following "distinct regional patterns" characterized by shared language (or linguistic heritage) that create culture, similar to how the HBO television house series floods the US (Beckett, 2021).

To understand the expansion of K-Dramas in East Asia, researchers have adopted Straubhaar's perspective and explained K-Dramas' success as resulting from East Asian cultural commonalities such as a "shared sense of Asianness" or "Asian sentiments" affected by the Confucian emphasis on family values, filial piety, and respect for elders. The second trend concentrated on how watching K-Drama helps people to cope with everyday life in their own countries (Chan & Xueli, 2011; Creighton, 2009; Hanaki et al., 2007; Matsuda & Higashi, 2006; Shim, 2006; Lee & Ju, 2010; Yang, 2008).

Studying the worldwide diffusion of K-Dramas, it is a logical deduction that the cultural proximity thesis has difficulty accounting for the international viewership of K-Dramas, which emphasizes the importance of linguistic common and only takes into account programs that are broadcasted by "preexisting international production and distributing systems" (Ferguson, 1992). According to this conceptualization, national cultures/societies are understood as discrete, tangible, and bounded. It forwards the idea that cultures are bound to certain territories (Gupta & Ferguson, 1992). This research thus conceptualizes cultures as, to borrow Beck's expression (Beck, 2003), "containers" and essentializes and refines their bond.

Netflix is a global media corporation, available in most countries of the world, with the notable exceptions of China, Crimea, North Korea, and Syria, and worth some US\$220 billion (CBS/AP, 2021). According to one estimate, Netflix, which has over 208 million subscribers in more than 190 countries (Netflix, 2021), is also limited in various ways, not least in its focus on scripted, professionally-produced TV series, documentaries, and feature films, and increased (Netflix, 2021). Netflix still proclaimed in 2021 that it was not a generic 'video' company that streams all types of videos such as news, user-generated, live sports, porn, music video, and gaming.

As a subscriber, it does not depend on collaborative, user-generated material (Lobato, 2019; Lotz, 2017). One of those utopian discourses consists of the proclamations that Netflix itself makes about its operations. This discourse is matched by more measured scholarly accounts of the political economy and socio-cultural impact of Netflix, notably in the work of McDonald and Smith-Rowsey (2016), Lotz (2017), Johnson (2019); Lobato (2019), and others cited elsewhere.

As well as their content, cultures are presented as already existing entities without examining how they are constructed. Furthermore, because the cultural proximity thesis assumes that audiences readily detect their own and similar cultures, it cannot account for how audiences actively make culture come into being and constantly constitute it while interpreting what they watch.

The latest terminology used in TV space is Over the Top (OTT) services, which means providing TV services over the internet. Historically, free TV evolved into cable TV and then to IPTV and now the new phenomenon of TV exposed in the market is called OTT (Baccarne et al., 2013), which is provided over smart TV and other consumer electronics through various apps. The younger generation prefers to watch TV "anywhere" and

"anytime". OTT provides such a model where people can watch their favorite TV channels on their smart devices everywhere at any time.

Providing these OTT services needs several market players to work together, including CP (content provider), CDN (Content Delivery Network) and cloud service providers, ISP (Internet Service Provider), and all these key market players have to follow standardization and protocols to work together so that viewers can have a seamless experience of watching video content. Thus, the third section of the paper explains all these several key players and their standardization initiatives. When multiple market players such as ISPs, Cloud, and CDN service providers are competing as well as collaborating to provide similar services, then there is a high chance that they also compete for their market share and perk benefits.

"Squid Game" has enjoyed much of the same success in the Asia-Pacific region as it has in the U.S., with brands there also jockeying for a piece of the action amid the show's popularity. The popularity of "Squid Game" has been a boon for the show's stars, many of whom have seen their social media followings skyrocket, especially in English-speaking countries, with some of its actors even being approached for brand ambassador deals. According to data from influencer marketing platform Hype Auditor.

Jung gained 12.5 million Instagram followers in that period and has added at least 8 million more in recent days with fellow "Squid Game" stars Wi Ha-jun and Lee Yoo-mi also occupying two of the top five spots on the fastest-growing account list. He cites the parallel social media success of other Netflix actors including Millie Bobby Brown of "Stranger Things" and Zendaya (full name Zendaya Maree Stoermer Coleman) of "Euphoria," whose Instagram accounts gained 9.7 million and 18.2 million followers, respectively, in 2020.

The need for its study is the concept of Korean traditional content storytelling, through ten K-dramas, with OTT providing such a model where people can watch their favorite TV channels on their smart devices everywhere at any time during the COVID-19 era. The necessity of this research is in its contribution to the spread of Korean culture and media, the development of soft words, and the development of some part of the country's cultural policy support. Nevertheless, some shortcomings were found; It is to spread values. It was intended to spread Korean traditional culture.

Meanwhile, in the Corona era, the communication method between media and culture changed and increased. It is a valuable study to examine the value part of these traditional cultures. The necessity of this study is to borrow the play culture shown in the squid game and apply it to the traditional Korean dance, Cheoyongmu. Its content is storytelling and props. The result is a study on the possibility of contributing to the diffusion of Korean traditional culture to the international community.

1.1. Theoretical background

Regarding K-Dramas, the dominant stance consists of analyzing K-Dramas as products that are rooted in "Korean culture" or "society," which is inscribed in these moving images and narratives. However, this approach relies on an understanding of "cultures" and "societies". It also takes for granted that viewers worldwide actually account for K-Dramas as being "Korean". In terms of national policy support contribution, soft power has contributed to the Korean Wave.

In this point of view, it was pointed out that there is a possibility that global competitiveness can be connected with the traditional culture in the mediation part. global competitiveness; instead, they draw our attention to the possibilities of cross-cultural sensibility and connections mediated by the Korean Wave (Cho, 2005; Chua & Iwabuchi, 2008; Lee, 2008). In the field of culture and media, many subsidies have been provided

to policy researchers so far, and it can be seen that the results have emerged as a result (Chung, 2019; Jin, 2014; Kwon & Kim, 2014; Lee, 2018).

In particular, researchers in the two fields are Korean cultural policy for overseas expansion. It can also be seen that this is related to economic value (Lee, 2008; Levitt & Shim 2022), and on the other hand, these studies also point to concerns about bureaucracy in Korea's culture and media (Choi, 2015). However, it should be pointed out that there is a limit to limiting the position of globalization to pro-Korean countries (Jin, 2014; Lee, 2018). For this purpose, in the process of content composition, it was explained that the tradition and unique value of storytelling and props could be created based on the squid game in the drama, and Cheoyong, a traditional Korean dance, hypothesized.

According to Craft (2021), Netflix's Korean-language thriller "Squid Game" is on its way to becoming one of the streaming giant's most-watched original series of all time which is taking notice, and using the pop culture phenomenon as a vessel for their culture. However, the traditional culture of Korea has long been characterized by historical, unique, and ethnic characteristics. The educational spread of storytelling traditions, which were objects, masks, rituals, etc., as well as cultural intervening studies, offer an important complement to the involved traditional production.

"Korean culture" according to Becker (1998), culturalization usually includes not only a cultural labeling "Korean," but also a cultural sense of national, and regional cultures, and social, or political viewers. Interns of credibility can be said to have contributed to the usefulness of national culture. 'Cultural intermediaries' have been a productive device for examining the producers of symbolic value in various economic chains, and the regional level of the spaces, highlighting such issues. There is indignant 'new' and 'creative' work, and the material involved in consumption (Kim & Choo 2023; Bovone, 2005; Entwistle, 2006; Maguire, 2008; McFall, 2004; Moor, 2008; Negus, 2002; Nixon & Crewe, 2004; Wright, 2005).

The United Kingdom's 1998, New Labour government seemed initially a merely terminological and tactical creative, but it soon proved more complicated. It has resulted in a lot of confused taxonomies, mangled definitions, and constant slippage between cultural and creative. In general, the subject of the meaning not clearly should be offered cultural creativity and shift designated real developments. Increased social media, in this situation, was changed positively. It was a shift within the culture of creativity, which attempted to use 'culture' to deliver on a range of economic and explode of culture (O'Connor, 2015).

Couture of history is regarded as an invariant that is considered to be an identity. Culture may be precise, while history can influence people with similar thoughts together. However, history can hardly be invariant in the sense of the culture. In storytelling, it is the same group that imagines (Carr, 1964). Jenkins (1991), also regarded history as the job of a historian but he further assumed that the work is after all related to power relations, in that, those who know would be in the lead of the work. As a shifting, problematic discourse, history conveys the past with dignity to various groups throughout the world (Jenkins, 1991).

Likewise, a nation's tradition also is involved in its history and contributes to the foundation of the tradition, anyway. These traditions and history are often embedded with historical facts and sometimes bring the old practices of the past (Hobsbawm & Ranger, 1983). Such traditions are invented based on history to form or present social cohesion (Hobsbawm & Ranger, 1983). However, the notion of 'one's belonging to a community based on homogeneity is what Stuart Hall defined as 'an old identity'. As such, the influence of OTT consumption patterns is important. Lifestyles and users' media selection and utilization determine consumption patterns and should be adequately accounted for by the dimension of consumption behavior.

Researchers conducted an empirical analysis of existing lifestyle forms that media use varies (Becker & Connor, 1981; Eastman, 1979; Donohew et al., 1987). The result was that introverts watched TV, more than extroverts, housewives, and more active people, in newspapers and magazines. According to McCarty and Shrum (1993), digital cable and media combinations are a modern lifestyle genre. According to Hasebrink and Popp (2006), there is a relationship between users' lifestyles and TV program preferences (Villani, 1975). The case of OTT was changed in the COVID-19 era. The K-drama Squid Game was one major story that affected the use of OTTs. Accordingly, the traditional culture of Korea was introduced. Storytelling through Cheoyongmu was able to infer economic effects into new areas and aided the spread of Korean culture.

Cheoyong in Korea is a study conducted by a minority of researchers as an ethnic discourse (Lisa, 2014). The result is how culture is created and shaped over time. On the other hand, Nicolas explains that what happens while riding a steamer in Madrid, Spain on the way to the Netherlands is a cultural tradition. It refers to tradition, shops, schools, and other places, in the process of meeting people (Blakely, 1993). Also, in 1850, Black Peter compared their beliefs to demons (Blakely, 1993).

1.2. Purpose of study

The purpose of this study was to investigate the spread of traditional culture and the economic effect of traditional culture. The study investigated whether the spread of radio waves and various contents are affected. Also, in what areas is it affected? Also, the study intended to find out whether it is possible to estimate the educational culture and economic effect.

2. Materials and methods

This research is explained as a process in which research subjects have changed into a mutually friendly form rather than hostile since the 1960s (Lee, 2014). These studies are meaningful. Although it is a discourse-oriented study, it gives many examples of the process of studying tradition and culture. Therefore, various previous studies of storytelling on Cheoyongmu were reviewed. Nevertheless, studies on the spread of Korean traditional culture and its economic effects are judged to be insufficient.

2.1. Participants

There was a total of 143 participants in this study. This included 80 females and 63 males.

2.2. Data collection tool

The study used storytelling and then collected data through a questionnaire, at the end of each story. The subject and scope of the study were designated and empirically investigated. The questions were focused on the viewing experience of 'Squid Game'. The research contents are organized as follows. 1) OTT, 2) K drama, 3) Korean traditional culture Cheoyongmu, and 4) The storytelling and props of the squid game were centered. Structure, storytelling, and props of the contents of Cheoyongmu of Korean traditional culture.

An empirical study was conducted to hear the opinions of foreigners on the results of the squid game by storytelling about Cheoyongmu as a traditional culture. The stories are highlighted below

2.2.1. 'Squid Game'

The content of the Korean traditional culture of K-drama used in this study was borrowed from interest in the squid game, and storytelling was constructed. Its contents are as follows. In the squid game, the suspenseful content is an interesting factor. Interest in inducing conflict between characters. Conflict

resolution method, interest arousal as humanism, and symbol as one element. The object is storytelling by borrowing a mask from the squid game. The researchers tried to express the object from the squid game impressively; Uniform, dalgona, scab, marble, and Younghee robot.

The squid game is borrowed from the Korean tradition to tell the story of a factor of interest. Its content structure is 'Mugunghwa has bloomed', 'Dalgona drawing', 'tug of war', 'beading', and 'crossing a stepping stone bridge. Consider borrowing the "scalability" of the squid game, storytelling. Its contents are as follows.

- Squid game was recommended. I've been following, I have followed, or watched the video.
- I have seen advertisements and content parodying the squid game. and the "similarity "in the storytelling, is the content, whether you know or play a similar type of game to 'The Flower of Mugunghwa'.
- Do you know or have played a game similar to 'Dalgona Gacha'?
- Do you know or have played a game similar to 'tug of war'? Do you know or have played a game similar to 'Beads'?
- Have you ever known or played a game similar to 'Stepping Bridge Crossing' and have known or played a game similar to 'Squid Game'?

2.2.1.1. 'Cheoyongmu'

Configuration was taken into account. Storytelling was borrowed to do Cheoyongmu. It is the suspenseful content in the story of Cheoyongmu that captures the interest of Cheoyongmu. The conflict between characters in Cheoyongmu is an interesting factor. It captures how to resolve conflicts. Humanism draws interest-inducing factors, and storytelling is a factor that induces appreciation of the symbols (thimbles) that have appeared. The content of the object was taken into consideration.

The storytelling was borrowed from the impressive contents of the mask used in Cheoyongmu; cheoyongmu's costume, Humanism his hands, accompaniment music, instruments, and the stage. Consider the nature of the dance. It was used as the content of storytelling. The interests of Cheoyongmu were composed of historical, artistic, ethnic, educational, and popular. It was composed by borrowing the cultural awareness of K-drama as storytelling. It is borrowed from the contents of K-drama's information, food, actors and characters, and places of interest.

We considered, borrowing the OTT platform for the content as storytelling. As it is in the form of usual consumption; YouTube, Netflix, Disney Plus, Google TV, etc.

- OTT platform to use the content
- Interested in making your own?
- Satisfaction with the content experienced using the OTT platform.
- Continued use of the Contour. Would you like to introduce the content used?

Taking this into account, it was borrowed to understand the process of understanding the squid game through storytelling.

* What enabled you to understand Korea through the squid game?

2.2.1.2. In general

Which cultural arts has had the greatest influence on the spread of traditional culture? 1) Drama, dance, music, Beauty, and Others. Etc. Storytelling was done with this in mind. If the storytelling of Cheoyongmu, a

traditional Korean dance, is made, we are interested in Korean traditional culture. 2) If the object of Cheoyongmu is applied to storytelling, we are interested in Korean traditional culture. 3)If the characteristics of Cheoyongmu, a traditional Korean dance, are developed as content by fusion with digital technology, Korean traditional culture is interesting.

The squid game contributed to promoting Korean traditional culture to the world. Cheoyongmu's contents contribute to promoting Korean traditional culture worldwide. The use of the OTT platform contributes to the global spread of Korean traditional culture. 1) Storytelling was done with this in mind. If the Korean traditional dance, Cheoyongmu, is made into storytelling, it will create added socio-economic value. 2) If the object of Cheoyongmu, a traditional Korean dance, is applied to storytelling, it will create socio-economic value. If the character of Cheoyongmu, a traditional Korean dance, is reflected in the drama, it will create added socio-economic value.

2.2.1.3. Culture Sustainable

Awareness and value of Korean traditional culture. Can it be a value of traditional culture as an element of suspense? Did you recognize the value of a traditional culture of humanism? Did you know the value of symbolic traditional culture? Did you know the value of traditional conflict resolution methods? Taking this into account, it was borrowed to understand the process of understanding the squid game through storytelling. Is there any effect that can be brought about when Cheoyongmu is spread to OTT? Because it has brought the global spread of traditional culture. It has Cheoyongmu culture's storytelling, unique content, and identity.

It brings about the global spread of traditional culture. Cheoyongmu's storytelling is possible because it possesses content, K-drama, traditionality, ethics, storytelling content, and richly explained, cultural content, and also these can be created. It is because of the Internet, the diffusion effect, and the sustainable value of Korean traditional culture by OTT.

2.2.1.4. Socio-economic value

Social economic value is creative to the convergence of digital science and technology and traditional culture. Maintain continuity in traditional cultural exchange. Develop into a new field of education and study in the post-corona era. Taking this into account, I borrowed it to understand the process of understanding the squid game through storytelling. What part of K-drama made me interested in Korean traditional culture? Drama content, costumes, food, games, places, and people. In consideration of the social and cultural functions and roles of the OTT platform, the storytelling was intended.

Global expansion of professional culture, creation of social and economic added value, convergence of digital science and technology and traditional culture, continuity in traditional cultural exchange, and development into new educational and academic fields in the era of COVID-19, where social and economic values must be fused. It is for the creative fusion of digital science and technology and traditional culture. Nevertheless, it is necessary, but it is not easy, and continuous change efforts are necessary, as well as new education in this field to find out.

It should explore, truly the inner values of traditional culture. Explaining traditional culture is at work in the method of reasoning by storytelling. Storytelling is a process of conveying, in dance, artistic emotion, which includes, essential historicity. It must be understandable, symbolic language. In the process of reinterpreting traditional dance shown through history, ethics, and artistry. Traditions also change, reflect, and over time

take on a modern look, both internally and externally. Moreover, the cultural and artistic value of re-creation is re-created by storytelling.

2.2.1.5. Study composition and variables

In statistics related to that content was defined operationally. The following contents were composed of the factors of the independent variable. Which were storytelling, objects, and contents of K- drama. The intervening factors were composed of the contents following; ethnicity, art rarity, history of Korean culture, internet, and content utilization of OTT. Media storytelling, media OTT, and globalization of the Socio-Economic value were constructed as dependent variables. It sees the difference in the other factors consisting of an operant variable. Regarding this, the impact on the sustainability of traditional culture through media platforms was used to investigate the effects of the sustainability of traditional culture on impact. As a result of the analysis, it was important to increase the objective knowledge of individual variables.

2.3. Research model

This study aims to sustain traditional culture through the development of cultural and economic platforms. Traditional culture will be extended and its sustainability will be ensured. It tries to adapt to economic value by providing the OTT platform of the K-drama. Agreeing with the opinions of the foreigner of the consumption. The model of the components is shown (Figure 1). The 3 variables are composed of three 3 independent variables and two dependent variables. Each independent variable contains three sub-variables. It has 3 independent variables, including the K-dram, K-culture, and OTT of the independent, which has 9 variables, and 2 dependent variables culture sustainability and socio-economic value, which has 6 variables dependent on the below.

Among 21 variables, the culture sustainable, socio-economic value has been analyzed with 6 sub-variables, and contents k-drama, k-culture, and OTT – 9 were used as such variables, with cross tabulation and regression tools being used to construct deep tendencies using independent variables and dependent variables. It was to impact traditional culture sustainability. Toward review of the possibility form (Banerjee et al., 2013; Chan & Xueli, 2011; Creighton, 2009; Dantonio, 2020; Ferguson, 1992; Gupta & Ferguson, 1992; Hanaki et al., 2007; Johnson, 2019; Lee & Ju, 2010; Lobato, 2019; Lots, 2020; Matsuda & Higashi, 2006; McDonald & Smith-Rowsey, 2016; Shim, 2006; Yang, 2008).

Figure 1
Study model
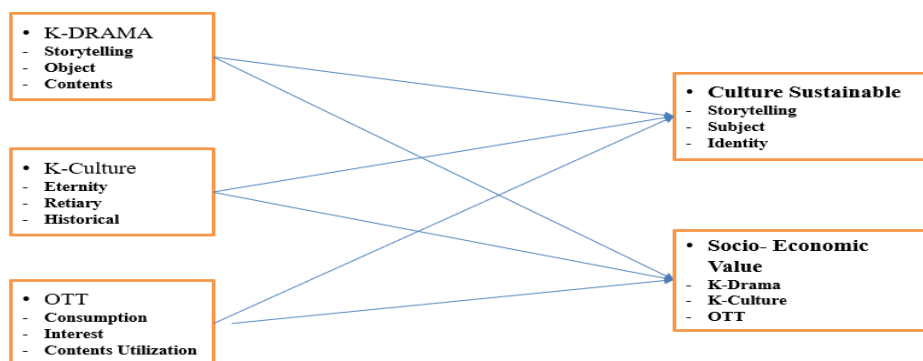
2.4. Data analysis

Data analyses were conducted using SPSS (Statistical Package for the Social Sciences) 22 version, and analysis of moment frequently software, to achieve the purpose and to test the data of this study. SPSS 22 was used for descriptive analysis of results and to find out the demographic characteristics of the sample. with Frequency, Cross tab, and Regression used to assess the adequacy of measurement for confirming the reliability, the followed K-Drama, Korean Culture, and OTT of the platform by using of analysis.

Followed by using Korean cultural sustainability to test the study of the subject socioeconomic value condition. The reliability of the test and data of the K- -drama, k-culture, and OTT were analyzed. It shows the difference between the creation of the Korean traditional culture impacts and economic value conditions. Secondary regression analysis of data was extracted from "Culture Sustainability and Socio-economic Value.

As a result of the analysis, it was important to increase the objective knowledge of individual variables. To help clearly understand set up the equation of "define" each variable as it is below. a). Dependent Variable: culture sustainable, socio-economic value with as each storytelling, subject, identity and k-drama, k-culture, and OTT. By integrating analysis that can enhance practical Korean culture through deep thinking and insight into traditional culture, we tried to analyze it by establishing an effective, sustainable, and practical OTT platform.

3. Results

The result agrees with our previous sample reasoning if we make the problem a bit more complex. However, maybe the formula will be more useful. In the general case, the output result was it. First, the distribution of results by age was female 55.9 (%), man 44.1 (%), age was 10s age 45.5 (%), 20s was 29.4 (%), 30s was 9.1 (%), 40s was 10.5 (%), 50s was 4.2 (%), and 60s over was 1.4 (%), analysis results can be summarized and explained. Taken together, the results by age, which were 10s, 20s ages, and 30s age 84 (%) were more interested in Korean traditional culture them in 40s, 50s age, and 60s age were 16.1(%).

Second, shows analysis results, by education level Education level was 9.1 (%), Associate degree was 35.0 (%), Bachelor's degree was 49.0 (%), High school grade or less and Master's & Doctorate was 7.0 (%). Overall, it can be seen that the higher the educational level, the better the understanding of Korean tradition.

Third, The result of the distribution of responses by country. Cambodia was 37.8 (%), china was 7.0 (%), the Philippines was 49.0 (%), and Peru was 6.3 (%). Fourth, the Response distribution result is by occupation. call center agent was 0.7(%), Engineer and Technician was 3.5(%), ESL (English as a second language) teacher was 0.7 (%), homemaker was 4.2 (%), Marketing and Sales was 1.4(%), Office worker was 5.6 (%), Professional was 8.4 (%), Self-employment was 5.6 (%), and Student was 69.9 (%).

Occupational Response Distribution People are students, professionals, and technical workers who have an understanding of Korean traditional culture. Fifth, the result of income is distribution. income less than $200 was 45.2 (%), from $200 to $500 was 18.2(%), from $501 to $1,000 was 9.1(%), from $1001 to $2,000 was 9.8(%), and over $2001 was 9.8(%), The lower the income, the higher understood good of Korean culture. It is shown below in Table 1.

Table 1

Frequently Analysis

Sex			Occupation		
Division	Frequency	Percent	Division	Frequency	Percent
Female	80	55.9%	call center agent	1	0.7%
Male	63	44.1%	Engineer/Technician	5	3.5%
Total	143	100.0%	ESL teacher	1	0.7%
Age			homemaker	6	4.2%
Division	Frequency	Percent	Marketing/Sales	2	1.4%
10's	65	45.5%	Office worker	8	5.6%
20's	42	29.4%	Professional	12	8.4%
30's	13	9.1%	Self-employment	8	5.6%
40's	15	10.5%	Student	100	69.9%
50's	6	4.2%	Total	143	100.0%
over 60's	2	1.4%	**Marital status**		
Total	143	100.0%	Division	Frequency	Percent
Education level			Divorced	3	2.1%
Division	Frequency	Percent	Married	23	16.1%
Associate degree	13	9.1%	Single	115	80.4%
Bachelor's degree	50	35.0%	unopposed	1	0.7%
High school or less	70	49.0%	Widowed	1	0.7%
Master's & Ph. D	10	7.0%	Total	143	100.0%
Total	143	100.0%	**Household income? (Dollar)**		
Nationality			Division	Frequency	Percent
Division	Frequency	Percent	$1001~$2000	15	10.5%
Cambodia	54	37.8%	$200~$500	26	18.2%
Chinese	10	7.0%	501~$1000	13	9.1%
Filipino	70	49.0%	Less than $200	75	52.4%
Peruvian	9	6.3%	Over $2001	14	9.8%
Total	143	100.0%	Total	143	100.0%

3.1. Cross Tab analysis

Cross-tabulations are simply data tables that present the results of the entire group of respondents, as well as results from subgroups of is to compare, the opinions of each country, and to understand the traditional culture of Korea. The Chi-square "statistically significant" P< .05. The analysis result has a statistically significant value. The analysis result has a statistically significant value. Based on storytelling, we cross-analyzed the storytelling of the squad game and the storytelling of Cheoyongmu, humanity, and K-drama.

Traditional Culture of squid game & storytelling and Cheoyngmu. It was cross-analyzed. the cases of squid game of disagreement were 2.6%, and Neutral was 20.5%. agree was 76.9%. and storytelling of Cheoyongmu

disagree was 3.9%, Neutral was 35.9%, and agree was 66.6. the result is that it was with $x^2$72. (p<.05). Symbol of the Squid game of disagree was 3.9%, neutral was 24.4%, and agree was 71.8%. Symbol of Cheoyngmu of disagree was 3.9%, neutral was 29.5%, and agree was 66.6%. the result is that it was with price $x^2$68. (p<.05). 3) Humanism of the Squid game of disagree was 11.5%, neutral was 21.8% and 66.7%.

Humanism of Cheoyngmu of disagree was 3.8%, neutral was 25.6%, and agree was 70.5%. the result is that it was with price $x^2$75. (p<.05). 4) Characters of the Squid games of disagree was 3.9%, neutral was 16.7%, and agree was 79.5%. Traditional Culture of OTT & K-Drama. It was cross-analyzed. the result is that it was with price $x^2$75. (p<.05). If the chi-square value is higher than 25, we can accept a valid null hypothesis.

Table 2
Traditional Culture of Cheoyongmu

Chi-squared test ** χ 2p > 72.0%		Storytelling of Cheoyngmu			Persons/ (100%)
		Disagree	Neutral	Agree	
Storytelling of the Squid games.	Disagree	1 1.3%	0 0.0%	10 1.3%	11 2.6%
	Neutral	1 1.3%	10 12.8%	5 6.4%	16 20.5%
	Agree	1 1.3%	13 23.1%	46 58.9%	60 76.9%
Total		3 3.9%	23 35.9%	61 66.6.%	87 100.0%

Chi-squared test ** χ 2 p > 68.0%.		Symbol of Cheoyngmu			Persons/ (100%)
		Disagree	Neutral	Agree	
Symbol of the Squid game.	Disagree	0 0.0%	2 2.6%	1 1.3%	3 3.9%
	Neutral	1 1.3%	11 14.1%	7 9.0%	19 24.4%
	Agree	1 2.6%	10 12.8%	44 57.4%	56 71.8%
Total		3 3.9%	23 29.5%	52 66.6%	78 100.0%

Chi-squared test ** χ 2 p > 75.0%		Humanism of Cheoyngmu			Persons/ (100%)
		Disagree	Neutral	Agree	
Humanism of the Squid games.	Disagree	1 1.3%	4 5.1%	4 5.2%	9 11.5%
	Neutral	1 1.3%	6 7.7%	10 12.8%	17 21.8%
	Agree	1 1.3%	10 12.8%	41 52.5%	52 66.7%
Total		3 3.8%	20 25.6%	55 70.5%	78 100.0%

Chi-squared test ** χ 2 p > 75.0%		Characters of Cheoyngmu			Persons/ (100%)
		Disagree	Neutral	Agree	
Characters of the Squid games.	Disagree	0 0.0%	1 1.3%	2 2.6%	3 3.9%

Neutral	0	8	5		13
	0.0%	10.3%	6.4%		16.7%
Agree	1	18	43		62
	1.3%	23.1%	55.1%		79.5%
Total	1	27	50		78
	1.3%	34.6%	64.1%		100.0%

Traditional Culture of OTT & K-Drama. It was cross-analyzed. The platform of OTT Media of disagree was 6.4%, neutral was 12.8%, and agree was 80.7%. x^2 84. (p<.05). Platform of OTT Watching of K-drama disagree was 7.7%, neutral was 12.8%, and agree 79.5%. Watch frequently K-drama disagree was 20.6%, neutral 16.7%, and agree was 62.8%. x^2 75. (p<.05). Platform of OTT Information K-drama of disagree was 3.8%, neutral 15.4%, and agree was 80.8%. Information K-drama of disagree was 19.3%, neutral 21.8%, and agree was 59.0%. x^2 70. (p<.05). Platform of OTT Satisfaction K-drama of dis agree was 7.7%, neutral was 23.1%, and agree was 69.3%. Satisfaction K-drama of disagree was 20.6%, neutral 16.7%, and agree was 62.8%. x^2 88. (p<.05). Crosstabulation has statistical validity. If the chi-square value is higher than 25, the valid null hypothesis can be adopted.

Table 3

Traditional Culture of OTT & K-Drama

Chi-squared test ** χ 2 p > 84.0%		The platform of OTT & K-drama			Persons/ (100%)
		Disagree	Neutral	Agree	
Platform of OTT (Netflix, Disney Plus, and TV)	Disagree	3	0	2	5
		3.9%	0.0%	2.6%	6.4%
	Neutral	3	4	3	10
		3.8%	5.1%	3.9%	12.8%
	Agree	15	7	48	63
		10.2%	9.0%	61.5%	80.7%
Total		14	11	53	78
		118.0%	14.1%	68.0%	100.0%
Chi-squared test ** χ 2, p > 75.0%		Watch frequently K-drama			Persons/ (100%)
		Disagree	Neutral	Agree	
Platform of OTT Watching K-drama	Disagree	3	3	0	6
		3.9%	3.8%	0.0%	7.7%
	Neutral	3	3	4	10
		3.9%	3.8%	5.1%	12.8%
	Agree	10	7	45	62
		12.7%	9.0%	57.6%	79.5%
Total		16	13	49	78
		20.6%	16.7%	62.8%	100.0%
Chi-squared test ** χ 2, p > 70.0%		Information K-drama			Persons/ (100%)
		Disagree	Neutral	Agree	
Platform of OTT Information K-drama	Disagree	1	2	0	3
		1.3%	2.6%	0.0%	3.8%
	Neutral	3	5	4	12
		3.9%	6.4%	5.1%	15.4%
	Agree	11	10	42	63
		14%	12.9%	53.%	80.8%

		15	17	46	78
Total		19.3%	21.8%	59.0%	100.0%
Chi-squared test			Satisfaction K-drama		Persons/ (100%)
** χ 2, p > 88.0%		Disagree	Neutral	Agree	
Platform of OTT Satisfaction K-drama	Disagree	4 5.2%	1 1.3%	1 1.3%	6 7.7%
	Neutral	5 6.4%	7 9.0%	6 7.7%	18 23.1%
	Agree	7 9.0%	5 6.4%	42 53.8%	54 69.3%
Total		16 20.6%	13 16.7%	49 62.8%	78 100.0%

3.2. Regression

Regression analysis supported the degree of impact definition is used first as a result of agglomeration, the basic factors were aggregated and variables were aggregated resulting in a factor of (p<.05) or higher, which is expressed. First, it can be interpreted as having probability, which has a statistically significant indirect effect.

Table 3

Culture Sustainable & Socio-Economic Value Analysis

The Platform of Korean Culture Sustainable & Socio-Economic Value	R	R² Square	Beta	Change Statistics			
				R square Change	F	Df²	Sig F change
Culture-Sustainable	.914	.912	.339	.914	490.660	142	.000
Socio-Economic Value	.432	.420	.170	.432	35.243	142	.000
OTT	.851	.848	.283	.851	264.466	139	.000
K-Drama	.191	.173	-.097	.191	10.908	139	.000
Korean Culture	.287	.272	.171	.287	18.642	139	.000

**P < .05

### 3.3. Regression analysis supported by the degree of impact definition is used first

In Figure 2., the regression analysis was explained, which were Culture-Sustainable was 91.2(%), Socio-Economic Value was 42(%), OTT was 84.8 (%), K-Drama was 17.3 (%), Korean Culture was 27.2 (%), and comprehensive variables on culture-sustainable dependent variables show Beta price 33.9(%) impacted. It was that the result and the standard Beta indicated positive effects among the constructs structure model. The socioeconomic Value of dependent variables shows a Beta price of 17(%) In total was supported by 50.9(%).

The significance of the regression (p< .001) indicated that the Platform of Culture Sustainable & Socio-Economic Value was supported. According to a positive estimate of coefficient interaction between the three variables, it shows the ability to explain storytelling was 34.9(%), the subject was 33.4(%), and Identity was 34.9(%). Socio-Economic Value of K-drama was 17(%), k-culture was 3.9(%), and OTT was 56(%) had significant positive effects (p< .001).

The impact of the perceived Culture Sustainable & Socio-Economic Value will be created for activities and performance supported, adjusting R^2 Square total shows 91.2(%). (p< .001) had significant positive effects on

through Platform of Korea Culture Sustainable & Socio-Economic Value. The result of the study includes a lack of academic and theoretical instability, I would like to finish with a suggestion. Culture Sustainable & Socio-Economic Value. The necessity of detailed follow-up studies to overcome the theoretical limit between the Culture Sustainable & Socio-Economic Value.

Figure 2

Regression Analysis
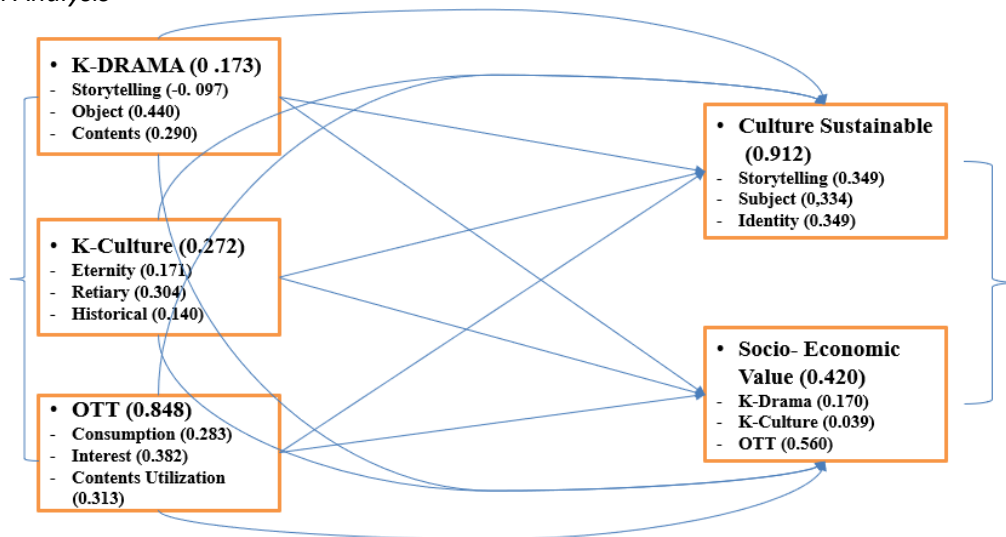
The result of the study includes a lack of academic and theoretical instability, I would like to finish with a suggestion. Culture Sustainable & Socio-Economic Value. The necessity of detailed follow-up studies to overcome the theoretical limit between the Culture Sustainable & Socio-Economic Value.

4. Discussion

The result of the study includes a lack of academic and theoretical instability, the study would like to conclude with a suggestion; the necessary detailed follow-up studies to overcome the theoretical limit between cultural sustainability and socioeconomic Value. Anyway, it had indirect effects on activities performance through K-Drama, K-culture, and OTT platforms will be made towards Culture Sustainable and socio-economic Value theory that is practical to the product.

When writing about their "passion" for or "addiction" to Culture Sustainable and socio-economic Value, quite several international opinions state that before they encountered their first K-Drama, k- culture, and OTT, they were aware of the existence of Korean culture; some also state that these moving images were for them an encounter with same the Korean culture and a different world. A superficial analysis could easily single out such descriptions and show K-Dramas as a specific culture with culture sustainable and economic value to the international world. A detailed and thorough analysis of the modification of variables is necessary when analyzing the comments on and interpretations of K-Dramas by K-Drama, K-culture, and OTT platforms.

5. Conclusion

The study indicates that extreme storytelling, subject, and identity are culturally sustainable. Most interpretations around an in-depth understanding, which I have called a K-Drama, K-culture, and OTT focus

on, among other things, storytelling, objective, contents, eternity, retiary, historical, consumption, interest, and contents utilization of a Korean culture platform, its development and possible endings, the motivations of certain and economic of value increased.

This way of studying couture sustainability is enforced by making patterns deployed by the writers, directors, and producers of Korean culture on that platform. Thus, this article aimed to propose a different way of looking at culture. Following the constructivist research, the Sustainability of Traditional Culture through Media Platforms is an example of how people "do culture" in their everyday lives when watching moving images on their screens, and the platform of media more specifically.

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