Research Article

A Study on the Online Platform for the Applied Theater of Seoul Municipality: From Citizen Culture Activist to Content Producer[1]

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Abstracts:

In the recent fourth industrial revolution, the COVID-19 pandemic made contact-free a prerequisite in many areas. In the performing world, there is a new trend of streaming performances through an online platform. Platforms streaming content are likely to impact the cultural activities and contents production of applied theater actors.

To produce content for multiple platforms and boost citizen's participation and activities, the online platform can serve as a center for applied theater, offering both infrastructure and content. The platform needs to provide a means of enjoyment for citizens, a field of drama-play, and a stage of theater in education (TIE).

This study will first examine the possibility of an online platform as a center for applied theater. Then it will

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[1] The Korean Studies Institute used a body of literature to educate writers and producers for films and TV dramas for conent production. Kim Hyo-eun presented "A Search for Platform to Inherit Convergent Enjoyment of Naebang-gasa (2020)" at a forum hosted by the city of Andong and the Korean Studies Institute, talking about a corporate platform using the example of Kakao Page. If existing writers and producers focused on storytelling, the online platform is more about digital or media literacy—the enjoyment by using a tool. The study on the center for applied theater has focused on physical, on-site presence, but with the COVID-19 situation and the new insight from this forum were the starting point of a new look on the online platform.

suggest ideas to operate some social network platforms for applied theater actors. Lastly, the study analyzes the online platform's possibilities to enable the cultural work of our citizens and content production.

An online platform should provide access whenever and wherever for digital nomads. It must enable citizen's participation and information sharing. Since there is a war of platforms going on in various fields, the enjoyment by users is essential, as well as publicity and information. The scope of this platform should include play and education for the theater, with exchange activities. The platform should offer diverse learning forms from Seoul City's Applied Theater Class, contributing to job creation, cultural work, and content production.

■Keyword:| Seoul center for the Applied Theater | social networks | online platform | citizen actor| cultural activities | contents production

1. The Need for Online Platform as a Center for the Applied Theater

1) Preceding Studies

2018 research project for the National Research Foundation of Korea ("Cultural Activities and Content Production by Citizen Actors: A Case of the Seoul Metropolitan Theater (SMT) Applied Theater Class") led to academic work and other outcomes. The research found that the conceptual approach to applied theater changed to foster cultural activists in real life. The Seoul Metropolitan Government's policy changed accordingly. In particular, citizen activists played a pivotal role in cultural work and content production in a moderate but continuous manner. Their outcomes led to individual and group club activities supported by the Seoul Metropolitan Government and job creation for professional artists[1].

The liaison between citizens and professional artists happens mostly in local cultural storytelling, which dovetails nicely with local urban regeneration. The work and production by citizens (actors) sought to strengthen their subjective competency. In unbalanced urban development, cultural storytelling can use a renowned author and help boost a festival, which is the epitome of tourism. The case reviewed in this regard is a Shakespeare in Stradford, Canada, which is an example of urban regeneration that liaises cultural and tourism resources to create revenue[2].

The social network services were already changing, bringing the theater to the open field. The possibilities of an online platform should include various methods for communication and sharing of produced content through this 'platform[3].'

However, since 2020, the COVID-19 pandemic slowed down the world in action and productivity. The spread of COVID-19 transformed the performing world, changing the production environment, consumption, and the form of viewing. It was a transformation and crisis at the same time[4]. The different levels of vaccination by country or region forewarns change in limited contact-free or face-to-face environment. It is safe to say that the change will also influence citizens' cultural activities and content production. As an alternative to improve the theatrical environment and continue cultural work and content production, we need a platform. In this background, this study will look at citizens who are changing from cultural activists to content producers together with the online platform as Seoul's center for applied theater.

References used include the literature on platform, Korean and international academic information portals including RISS (Research Information Sharing Services), DBpia, and Academic & Science Publishing. Keywords for research are applied theater, citizen actor, cultural activities, content production, center for applied theater, platform, social platform, and online platform. *The American Journal of Applied Sociology* and the Seoul Research Institute are the primary source of research[5]. The keyword search results include: Name Ju-won's master's thesis "A Study on Marketing of Performing Arts Using the 'Untact' Technique: Performing Arts Marketing using Online-based Media. (2020)," and Kil Go-eun's doctorate thesis "A Study on the Development of Theatrical Space: A Case Study of the Usage of the Fourth Industrial Technology (2020)." The master's and doctorate thesis showcase how the element of convergence impacts all the sectors in our society and life, with the fourth industrial revolution and the pandemic.

In academic journals, considerable research appeared in the area of **subjective work and production**. Kim Byoung-joo's "Applied Theatre and Community: Reflections on the Subject and Object Paradigm Shift (2019)" and Kim Yu-soo's "Application of Freedom of Panorama Provision and Proposal for Amendment: Regarding the Non-Contacting Trends in Hyper-connected Society (2020)" attract attention. Both show how the creation of subjective community by citizens requires the realignment of social networks. Diverse decision-making methods should help to problem-solve in all the sectors of our society. Another exciting area is **policy implementation.** Lee Kwan-hee, in "A Look on Korea's Arts and Culture Policy and its Policy Implementation Organizations (2020)," describes a future society where the arts and culture policy must have a system that enables subjective activities and content production[6].

The COVID-19 situation has brought a challenge for the theatrical circle—they need to produce additional content now. Many small and medium theater companies failed to realign their budgets and human resources and closed down the business[7]. To make additional content, it is now necessary to work with a video production company, recruit people, and train them. Outside Korea, the musical *Billy Eliot* (2006) and the opera *The Marriage of Figaro* (2013) are good examples. Both works involved a film production company, which raised production budgets but improved value with the video content. In the Korean theatrical scene, the same trend can positively influence as the contact-free environment persists together with face-to-face performance. Depending on the value of the content's performance, it could go for platform-viewing or on-site viewing.

A platform is "a depot, space where subways or busses meet passengers. Although the means of transportation may be different, it is where the exchange of values happens." Recently, various "business models[8]" are on the rise on online platforms.

A center for applied theater that is an 'online platform' should offer a free decision-making process and induce subjective participation from the users based on exchanges and education.

Prior studies show the following needs. First, the center should have an online platform that will need hardware and software. Second, the center should be there as a field of theater-play for the enjoyment of citizens. Third, the basic shared content on the platform must be available without copyright constraints. Fourth, the business model here involves a leader and participants. The business is about the secondary creation shared by

the users, which should become the commodity for value exchanges. The secondary creation should be an essential element. The public and cultural industries should build a system to enable it, making it a participatory program for citizens and fulfilling the social responsibility in its role and functions[9].

2. The Design and Content of the Online Platform as a Center for the Applied Theater

1) Center for the Applied Theater: An Online Platform

(1) Scope of the Online Platform

The fourth industrial revolution by Klaus Schwab presented us with a future direction for our environment. Then the COVID-19 situation accelerated the use of platforms in educational and public institutions, where Zoom, Google Hangout Meet, and Youtube were frequently used for lectures and meetings. Platforms have gained momentum as a driving engine for future industries in our society.

However, our daily life stopped for quite a while, with nothing happening on site. It led to decreased activities and productivity. HYBE, a Korean entertainment company, used its Weverse platform to produce and stream the video content of contact-free performances in this insecure environment, which resulted in maximum revenue. In partnership with the Korean portal Naver's Vlive, HYBE is pursuing to expand the platform business[10].

The theater industry also chose the video streaming through a platform and recorded the performances to post on Youtube. The spending on performance viewing is likely to change, with a stark division of paid or free-of-charge scheme[11]. The trend may have an impact on the cultural work and content production by citizens. The current environment requires reorganization of the manner and scope of citizen's participation, which focused on using the cultural space around us. The existing method counting on the 'sites' like theater will remain. Still, the online platform must link the local cultural sites for the activities and production suitable for the contact-free era. Before the pandemic, a center for applied theater meant a physical infrastructure. After the pandemic, the center must change in this digital and remote environment. As social network services increased on online platforms[12], the center's presence is essential to cope with the change. The new center must serve as a place where existing cultural activists, citizens, and content producers can work.

The center for applied theater will operate both as a community and a commodity in content production. From a **software** perspective, the center should combine education and play. It should allow the sharing of content, which, in turn, will lead to content production. Although the ways of interaction among users may differ[13], the fundamental framework of the online platform for applied theater must build a system of educational theater.

The applied theater has been mainly popular, intervening, and educational to lead social change. Now, the scope and form must build on the elements of educational theater as composite art, allowing the users to "appreciate plays by existing theater companies." The online platform needs to break down the system so that users can access the theater from linguistic and acting aspects. The linguistic aspect involves works of literature and other media. The acting aspect consists of an approach for composite art, using professional human resources. Public media data available on the platform can be used for media literacy.

When users are minors, the media and other works should be managed and supervised to use only top-quality

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materials in education[14]. The users should be able to discuss and present freely to make a decision. The person in charge of administration and supervision needs to offer feedback on "performance analysis and review[15]" and manage the software system.

From a **hardware** perspective, the question is how to bring the existing physical infrastructure to the virtual space. The applied theater in the live age occurred in various actual theaters regardless of the purpose. The scope was expanded to include local community centers, streets, town halls, prisons, schools, and other communication centers. The applied theater primarily intended to choose a theatrical process in performance. With some policy support, the applied used existing cultural spaces. It was not politically influenced to resolve any conflict, and their work was promoted by business sponsors[16].

In the Seoul Metropolitan Government program, the applied theater went from using the physical space only to developing its own project, creating jobs in the local community. The program was two-fold, training citizen actors and cultural work. Since 2009, the Seoul Metropolitan Theater (SMT) under the Sejong Center for the Performing Arts trained citizen actors. The graduates from the SMT class organized many active groups. There is an element of subjective cultural work and content production in fostering citizen actors. Its development centered around the support programs offering small and medium theaters. Another development was the citizen's festival. The Seoul Theater Association (STA) launched the Seoul Citizens Theater Festival (SCTF) in 2015 and "runs the festival at a different *gu* district each year to promote applied theater across Seoul." Small and medium production companies encouraged individuals and groups to establish the applied theater. Still, there was no other significant outcome than that. It was not until 2020 that citizen actors participated in the SCTF for the first time[17]. The new system should be complementary to the current one, transforming potential citizen activists into content producers. It should be a practical project operated on a continued basis.

In the post-pandemic era, the physical space for culture may not be important. The manner and scope of citizens' subjective participation are likely to change regardless of time zone or locality. Applied theater denotes the intention to employ theater processes in the service of self-development, wellbeing, and social change. Therefore, leaders in this field will act for artistic intervention, moving into a cultural or political environment[18]. Still, the people in charge and the people who work may have different political desires in using the theatrical process in service to the local community, and may even disagree in some cases[19]. That is why leaders and participants must be designated both for cultural workers and content producers. The leaders and participants can have a specialized system that liaises productivity with job creation, forming a kind of partnership (fellowship, koinōnia). Content producers are creators of value in this system, "the money-token (symbion) for the purpose of exchange in the marketplace[20]."

The scope and type of an online platform must have specific standards. An online platform for applied theater should "enable platform participants to create new values and synergy together" through "exchange among groups[21]." It also needs to offer diverse learning forms that include media as an element of theatrical experience[22]. The online platform as the center for applied theater must give citizens the power to expand a field to play on and make decisions independently. Media and media literacy should be designed as a focal point

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of its function and role in the decision-making process.

As many business models are applied to platforms recently, the business type tends to get blurred[23]. Therefore, the new platform must allow users to gain commodities through content production. To build a platform for applied theater, combining two platform types will be the most effective: two-sided and multi-sided[24]. Building a platform "requires a lot of maintenance cost," and it is necessary to make some profit by "cutting cost[25]." While users, be they individuals or groups, continue their exchange, it is crucial to "maintain a certain value of the platform and evolve by making invisible rules[26]."

(2) Enjoyment Through Online Platform

As for existing platforms, Apple has an app store to buy and sell applications, where developers and users can trade with each other[27]. Microsoft has a Windows platform for smartphones, tablets, and P.C. In social network services, Facebook and Twitter have the leading business models[28]. In Korea, a leading entertainment company HYBE (former Big Hit Entertainment) runs Wevers, for the boyband BTS. Weverse is open to Korean and international artists for hiring and exchange, who are not necessarily. You can buy albums and goods. If you subscribe to a fandom of an artist, you can make global exchanges. Another new model may be Cyworld, which is trying to bring back operations since it closed the business. Their original platform had a virtual money token called *dotori* (a Korean word meaning 'acorn'). Users could buy music and background images to design their own 'mini-homepage.' The re-open plan of Cyworld attracted local and international attention[29].

The examples above show that the platforms provide both hardware and software. They are easy to use in categorizing and formatting content. The new platform for our purpose must follow suit. Like the so-called One-Source-Multi-Use (OSMU) format, the platform should expand a product or a source into various media forms for sales and promotion[30]. Then the content can be used for the education suitable for this era with a lot of media exposure.

Due to the COVID-19, "the communication, sharing, and opening of content production by citizen actors" on the suggested online platform, using social network. The platform should provide formats for the outcomes, for recording and library function. In addition, the platform should be a field to enjoy the content produced by citizen's cultural work. Accordingly, it requires improved productivity to offer content[31].

Media literacy education is a must, especially with the issue of copying. The Theater in Education (TIE) process may work here, which has the stages of "set-up, discussion, presentation, decision." In detail, each stage can be broken down into "target recognition, projection of recognition, planning, materialization, and distancing[32]."

This is how the information and content are used by leaders and participants, namely, producers. Since there can be copyright disputes on online platforms, shared content and commercial content must be clearly distinguished. If an online platform should serve as the center for applied theater, one of the priorities is to protect the citizen's private information and the copyright of the content.

The first consideration for the platform's scope may depend on the use of secondary content. There will be public content that can be shared by citizens and reused to make secondary creations. Privacy protection is a must on corporate and institutional platforms, which require corporate social responsibility[33].

Media literacy means an ability to "understand basic information technology, handle information media, use the information to make a decision[34]." Digital literacy refers to "an individual's ability to understand express information; it means knowledge and ability to use digital devices, execute the work as they want, and obtain necessary information[35]."

The future society will develop more means for the Internet users. It is important to use media and provide "theater education through adaptation[36]," namely, the theater-play using digital literacy.

In the U.K., an applied theater project happened by the government's request for social inclusion. While the theatrical work served as a medium for reflection, it also suggested a new possibility of transformation and existence[37]. The future society will become more individualistic with the pandemic and the fourth industrial revolution. When the online platform becomes a means for education, it must have the means to be enjoyed and understood by all the platform users.

Plato's *Republic* suggests that in education (paideia), "the body is educated by gymnastics, and the soul by music." Epic, lyric, and tragic poetry[38] are first to consider for the latter. When the target is a minor, the education should go from a fictional to a realistic stage[39]. Then in setting up the theater in education, the participants should subjectively participate in the process, examine and reflect on everything[40]. If the focus of education is on the reflection aspect, the execution may be tricky; the steps for minors and adults need to be adjusted appropriately.

In addition, digital cultural and productive works are about the possession of means. Therefore, the extent of information training should be proportionate to the gap between the rich and the poor. For the enjoyment of citizens, educational tools and information training should be organized for different targets.

How citizens enjoy digital tools recently is deeply related to the characteristics of play. Play is deviant, rule-based, sensory, and contemporary. Theater in Education (TIE) uses a convergent method[41] involving play and education, offering various educational experiments. TIE uses multiple forms of media, goes through an adaptation process, and applies the method of enjoyment that resembles an actual theatrical performance[42]. In the process, the leader and participants should think about the contemporary meaning of their subject and come up with a solution[43].

The Korean Studies Institute in Andong has a body of literature, and the content was produced by writers and producers. Kim Hyo-eun, in "A Search for Platform to Inherit Convergent Enjoyment of Naebang-gasa (2020)," suggests an instrumental play for various users, according to the technological development and the flow of digital society. There are considerations about how the local records are used and what the scope is in this new direction.

The drama-play in TIE should be offered as 1) various forms of media reading; 2) imitation and movements that are conscious actions, which are based on one's experiences, knowledge, and information[44] ; 3) an

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instrumental play.

On an online platform, TIE stages will involve diverse content and media activities. It will have the stages of "set-up, discussion, presentation, decision." In detail, each stage can be broken down into "target recognition, projection of recognition, planning, materialization, and distancing[45]."

TIE needs to offer the drama-play by stage and target, without marginalizing any of them. Participants will learn the styles of different media and reconstruct scenes through the adaptation process of media content[46]. For the adaptation process to function on the online platform, various ways should be presented. Given that it is the online environment, media literacy should be considered for citizens' activities, focusing on the shared media.

2) Evolution of Online Platform and Socal Responsibility

There are successful platform business models such as Google, eBay, Apple, Microsoft, and Facebook[47]. A discussion on the evolution of online platforms is necessary for citizen actors to evolve from cultural workers to content producers. To define its manner and scope, we need policy implementation, awareness of our shift to a digital society, and social responsibility[48].

While the Sejong Center for the Performing Arts has a portal, it has a lot of limitations. The situation is not much different with the SMT under the Sejong Center. The communication channels with citizens are decreasing, and the level of information sharing is minimal. Although the SMT is not the only organization showing such a defect, the SMT closed its existing portal and manages the Facebook account only. From a social network perspective, there is no element supporting cultural activities and content production by citizens. The only information in the Facebook account is their performance news.

From the online platform perspective, the COVID-19 situation made the Sejong Center have a surge of canceled or suspended performances. Occasionally, the performances were produced for free-of-charge streaming on Youtube for a limited period[49]. The performing arts circle, in general, used the online platform to induce consumers for paid performance viewing.

Typical online platforms include social network services of blog, cafe, Twitter and Facebook, and Youtube. The most frequently used streaming method is the Youtube channel. General social network services create and reinforce social relations among users through free communication, information sharing, and networking[50]. This characteristic worked to form a diversified platform market in the pandemic era, which acts as the local and international distribution channel.

Commodities and marketing on the online platform are not fully established in the Korean performing arts industry yet. Only big players seem to be active in this new platform. The theatrical circle especially needs to build a distribution structure by establishing both software and hardware. The platform has been diversified to accommodate both contact-free and live performances. Therefore, in the post-pandemic era, the infrastructure will be a crucial means to survive in competition[51].

Recently, there was a data breach that leaked the personal information of Facebook users[52]. In addition,

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there is a copyright issue arising from streaming performances[53]. According to the webzine *Drama In*, there is a risk that performance images shared on Youtube are subject to secondary use by many and unspecified persons[54]. These cases demonstrate how sharing content or secondary use of information can lead to a legal issue involving privacy or copyright.

Thus, in planning a platform, the social responsibility of the platform business is as important as the content itself[55]. When building the online platform system, it is necessary to present ways to manage these issues and copyright solutions. The secondary use must be clearly divided into paid and free-of-charge services.

One example is the Weverse platform for BTS. On Weverse, the global BTS fandom called ARMY can use the boy band's images in any way they want, with no copyright constraint. However, they cannot take those images outside the platform. This is an agreed rule.

The theatrical circle must work together to build a platform for users' enjoyment and local publicity and information sharing, for which play and education should be provided together. The platform will serve as the center for applied theater, offering play and education as composite arts[56]. For this online platform, the approach should "integrate the literary education of drama and the performance education of listening and speaking[57]."

In 2020, the SMT Applied Theater Class under the Sejong Center produced two versions of Shakespeare's *Hamlet* for live stage performance. Of the two live shows, one was the authentic *Hamlet,* and the other was an adapted performance. On the other hand, Seoul Citizens Theater Festival (SCTF) participants produced a video performance for the festival. In the COVID-19 environment, performances can be either contact-free or on-site. However, as for the recording, the result in both cases was video production[58]. The media production of performance footage can vary according to the host organization's competence.

The theater is a composite art, and artistic genres such as musical, opera, and film are combined in TIE. Therefore, it is crucial to "guide [participants] to understand various learning forms, foster creative thinking, and build the qualities and attitude of a citizen that speaks with the world." So far, TIE production has been relatively limited, happening in existing cultural spaces with citizens' participation. The primary consideration is to "accept media materials[59]." In the post-pandemic era, however, subjective activities by citizens are bound to be limited. Therefore the solution should go beyond providing or using media materials; it should be about creating jobs. It is necessary for applied theater leaders to "promote media language abilities by guidance and reinforce the behavior training[60]."

When society becomes hyper-connected, individuals form a temporary organization on the Internet to achieve a goal. They disband spontaneously once they have solved various problems[61]. They should be able to make a decision whenever and wherever in the field of exchange among citizens. The infrastructure should be both multi-platform and social-network-based. So far, Youtube and Zoom have been the dominant platforms in Korea. To survive in this 'war of platforms' against international competitors, we need to make various efforts. On this platform, decisions should be made freely, and partnerships should be promoted.

In international cases, performing content is recognized as value-added content in the cultural industry. In the

Korean case, performing content is more of a record for citizen's participatory programs. In the post-pandemic era, various technologies will appear in many fields as the fourth industrial revolution continues. The new contact-free environment will divide jobs and income according to the level of learning technical information. For performing arts, video production will become a prerequisite. In the same backdrop, citizens' participation will change as well.

There are some conditions to build an online platform for the theater. **First, the copyright issue should be resolved.** The information-sharing should be restricted, giving the authority to members only and prohibiting anyone from disclosing the information outside the platform. **Second, the platform should establish a system of TIE.** For that purpose, citizens should be able to use various media. Every content requires their "understanding of meaning, critical use, and aesthetic enjoyment." **Third, the platform needs a partnership with other media** depending on the content. "The linguistic feature of theater should expand to audio-visual media, using VTR in preparing and directing the performance[62]."

The fourth industrial revolution and the pandemic have underlined the function and role of living and cultural community for the world. In the contact-free era, communication through the Internet has been promoted for its access regardless of time and place[63].

The online platform for applied theater should act and function as a new community movement for citizens. In contact-free daily life, a new community should be created in a virtual space, with problem-solving abilities by stage[64].

Among single-sided, two-sided, and multi-sided platforms[65], the center for applied theater should aim at a multi-sided platform, connecting multiple groups with different interests and mediating their transactions[66]. In its role and function, the center should be "a social platform where one can establish a community according to one's values and actions[67]." This new platform should also provide educational programs to improve problem-solving competence, help individuals realize their values, and enable the community to achieve the goal.

3. Implications: Citizen Actor—From Cultural Activist to Content Producer

The preceding studies have told us four things. **First**, an online platform should be considered as a possible center for applied theater. **Second,** the type and scope of the new platform will allow the subjective participation of citizens regardless of time and place. **Third,** the platform will underline the elements of community for citizens' enjoyment of cultural activities. In this stage of content production, citizen actors should evolve from cultural workers to content producers. **Fourth,** the online platform is not only for the recording of performing arts content. As the center for applied theater, it should produce value-added content. The platform examples mentioned above all spend huge budgets, and it will be a challenge. However, that is why it is all the more important to have a platform to make and distribute value-added content. Without a new online platform, small and medium agencies and big players in the performing arts industry may have to close business. Hence partnership and exchange with the media production industry are crucial. Suppose the relationship can create a

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virtual cycle. In that case, the local community can have more work and increase productivity, which, in turn, will have an influence on participatory programs for citizens. In this system, it is advisable to connect the physical performance venue and the media center so that citizens can produce video and the platform distribution can be established. That is why the online platform for applied theater should provide both hardware and software.

The 2020 SMT Applied Theater Class produced two versions of *Hamlet* on stage, while SCTF participants did contact-free production due to COVID-19[68]. The pandemic did have an influence on citizens' cultural activities and content production. All the arts and culture support by the Seoul Metropolitan Government should consider establishing a business model going forward. The platform should turn leaders and participants into human resources and create copyrights, fulfilling its social responsibility in this role and function.

The pandemic has accelerated the development of the fourth industrial revolution. Unprepared citizen actors may struggle to continue their cultural work and content production. The emergence of a platform as a sustainable channel for citizen actors seems natural in this context. Applied theater did use social networks before, but the exchange among citizens remained limited.

The new platform's type and scope are crucial for citizen actors from social, cultural, economic, and policy perspectives. In particular, since it will act and function as the center for applied theater, the platform should be a place for the education and problem-solving of the community, where information and exchange happen among citizen actors. The online platform requires diverse approaches to enable education and play for citizens' enjoyment.

The paradigm of the fourth industrial revolution has expedited the transition into digital society since the outbreak of COVID-19. It is vital to have a distribution channel for cultural work and produced content in this changing everyday life. As members of a digital society, citizens should use the channel or online platform to share information and create commodities. If the video content on the platform has good quality, the original source can breed a secondary work. To achieve this goal, both citizens and relevant institutions should understand the changing situation and their basic social responsibility, including copyright.

"It is easier to change habits than human nature[69]." The center for applied theater on the online platform should provide a TIE framework and practical action goal for the leaders and participants. It should have various programs that work for both leaders and participants and boost cultural work and content productivity.

For instance, applied theater's literary work should be not just about reading (viewing) but also about listening (voice-over). If citizen actors cannot perform their cultural work and content production on site, other methods of play should be offered on the online platform for applied theater. Any performing arts content budget support should consider the platform-based model. Diversified software and stable hardware are prerequisites.

The online platform for applied theater should let participants have fun together, join the activities through their own storytelling, and produce content together. Their cultural work should involve short forms of the production process, such as read-through. For enjoyment, all the stories from the performance planning process

should be uploaded. Citizens' future participation will change scope depending on how the online platform should evolve. Citizens will freely use and discuss the content in the decision-making process, and individuals and organizations should be organically connected.

There will be a follow-up study on how to foster new human resources—the tentative title is "A Study on the Development of Arts and Culture Education in Post-pandemic Era: Educational Program Combining Media and Drama." Human resources should be able to produce video using cinematic techniques, and relevant training will be necessary.

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Yonhap News, (Last searched on January 27, 2021)

https://www.yna.co.kr/view/AKR20210127166000017

[11] Paying for Online Concerts? Not Really…47% Prefer Free-of-Charge Shows (Last searched on February 28, 2021) https://entertain.v.daum.net/v/20210216163541368?x_trkm=t

[12] "Big Hit Acquires Top Global Media Company Ithaca Holdings," *The Korea Securities Dailynews*, (Last searched on April 5, 2021)

http://www.ksdaily.co.kr/news/articleView.html?idxno=85959

Google's Youtube is the forerunner of an online platform where both paid and free content are uploaded worldwide. HYBE (former Big Hit) acquired Naver's Vlive and American Ithaca Holdings to reinforce its global competence. It is planning strategic community-based business using the online platform in and outside Korea.

[13] Prentki and Sheila Preston, The Applied Theatre Reader, Routledge, 2008, pp.1-6.

[14] Plato, *Republic*, Translated by Park Jong-hyeon, Seogwangsa, 2016, pp.170-177.

[15] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon, 2014, pp.34-35.

[16] Prentki and Sheila Preston, The Applied Theatre Reader, Routledge, 2008, pp.1-6.

[17] KumMi Kim, *Look on Citizens' Participation in the Applied Theater: The Case of the Seoul Metropolitan Theater,* American Journal of Applied Sociology, Vol. 2, No. 2, May 2020, pp.1-16. The Seoul Theater Association http://www.stheater.or.kr/html/business_info_06.asp

[18] Prentki and Sheila Preston, *The Applied Theatre Reader,* Routledge, 2008, p.9.

[19] Ibid, pp.13-14.

[20] Plato, *Republic*, Translated by Park Jong-hyeon, Seogwangsa, 2016, p.151.

[21] Yun Sang-jin, *What is a Platform?* Hanbit Biz, 2014, pp.50-55.

[22] "27.3% Participates in Arts and Culture Education, in the Order of Music, Arts, Video, Literature," *Newsis* (Last searched on March 29, 2021)

https://news.v.daum.net/v/20210330093441282?x_trkm=t

[23] Google and Facebook have a business model to acquire customers and create profit from advertising. As for the multi-sided platform, there are 600,000 apps as of 2010 in games, commerce, items, document tools, and advertising. Companies open a Facebook page for business and marketing and communicate with consumers.

Blogs and news companies can expand their content using Facebook. There is also an advertising platform open to anyone. Yun Sang-jin, *What is a Platform?* Hanbit Biz, 2014, pp.50-55.

[24] Yun Sang-jin, *What is a Platform?* Hanbit Biz, 2014, pp.56-61.

[25] Ibid, p.57.

[26] Ibid, pp.50-55.

[27] Ibid, pp.17-20.

[28] Ibid, pp.17-20.

[29] "Did You Get Your *Dotori* Refund?: Harvard Noticed Those Good Old Cyworld Days" (Last searched on May 17, 2021) https://news.v.daum.net/v/20210515110300110

[30] Daum Dictionary(Last searched on April 1, 2021), https://dic.daum.net/

[31] Kum-Mi Kim, *Look on Citizens' Participation in the Applied Theater: The Case of the Seoul Metropolitan Theater,* American Journal of Applied Sociology, Vol. 2, No. 2, May 2020, pp.11-12.

[32] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon,2014, p.20.

[33] Google Books provide the electric version of the summary and part of the text, and there is a digital library. In Korea, data sharing can be found at the Korean Studies Institute. Their records of traditional culture are shared to create cultural content. Kim Hyo-eun presented "A Search for Platform to Inherit Convergent Enjoyment of Naebang-gasa" on November 20, 2020, at a seminar on Social Platform's Social Responsibility organized by the Korean Studies Institute. The presentation touched on how to expand cultural works, content production, and enjoyment into the online platform.

[34] Daum Dictionary, (Last searched on April 1, 2021) https://dic.daum.net/

[35] Ibid.

[36] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon, 2014, pp.20-22

[37] Prentki and Sheila Preston, The Applied Theatre Reader, Routledge, 2008, pp.1-6.

[38] Ibid, pp.165-177.

[39] Ibid, pp.170-177.

[40] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon, 2014, p.26.

[41] Ibid, p.27.

[42] Ibid, p.28. Speaking, listening, and writing in the Korean curriculum were suggested for problem-solving.

[43] Ibid, pp.29-30.

[44] Ibid, pp.20-22.

[45] Ibid, p.20

[46] Ibid, pp.31-33.

[47] Yun Sang-jin, *What is a Platform?* Hanbit Biz, 2014, p.18.

[48] Kim Hyo-eun presented "A Search for Platform to Inherit Convergent Enjoyment of Naebang-gasa" on November 20, 2020, at a seminar on Social Platform's Social Responsibility organized by the Korean Studies Institute in Andong. The presentation touched on how to expand cultural works, content production, and enjoyment into the online platform.

[49] "*Olim# Concert*: The Sejong Center for the Performing Arts and Olympus offered free online streaming of *A Life in Musical* (Last searched on March 4, 2021)

https://www.sejongpac.or.kr/portal/bbs/B0000006/view.do?nttId=44561&menuNo=200039&pageIndex=2

[50] Daum Dictionary, (Last searched on April 1, 2021) https://dic.daum.net/

[51] Kim Johan, *War of Platforms*, Medici 2017.

[52] "Personal Info of Facebook Users Leaked: 120,000 Koreans Affected" *Segye Ilbo*, (Last searched on April 5, 2021) https://news.v.daum.net/v/20210405070304270

[53] Conversation, the Seoul Metropolitan Government Webzine (Last searched on May 16, 2021) https://www.seoul.go.kr/

[54] Conversation, the Seoul Metropolitan Government Webzine (Last searched on May 16, 2021) https://www.seoul.go.kr/

[55] Ibid.

[56] HYBE https://hybeinsight.com/

Weverse

https://apps.apple.com/kr/app/weverse-%EC%9C%84%EB%B2%84%EC%8A%A4/id1456559188

[57] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon, 2014, p.16

[58] A telephone interview with a citizen actor, a graduate of the SMT Applied Theater Class. The actor participated in the SCTF and watched the 2020 class's performance.

[59] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon, 2014, pp.14-15.

[60] Ibid, pp.14-15.

[61] *Encyclopedia of Korean Culture* (Last searched on April 1, 2021) In 2002 and 2008, there were candlelight vigils. One was a protest asking for justice for schoolgirls killed after being run over by a U.S. military vehicle. The other was a call for presidential impeachment. Korea's candlelight vigils evolved to become a civil movement. Candlelight vigils are a problem-solving mechanism. People use an online network to gather at a site and do a peaceful protest.   http://encykorea.aks.ac.kr/Contents/Item/E0068925

[62] Sim Sang-gyo, "The Classic and Text: The Study on Education Drama for Synthetic Education," *The Global Theater Education: Status and Prospect*, Minsokwon,2014, pp.14-15.

[63] Kim KumMi, *The Development of Citizen's Cultural Movement and Applied Theater: Rebuilding and Expanding the Community of Living Culture*, American Journal of Applied Sociology, Vol. 2, No. 1, February 2020, pp.1-20.

[64] Kum-Mi Kim, *Look on Citizens' Participation in the Applied Theater: The Case of the Seoul Metropolitan Theater,* American Journal of Applied Sociology, Vol. 2, No. 2, May 2020, pp.11-12.

[65] On a single-sided platform, businesses sell to the consumer through a partnership with the provider. iTunes is a typical example. Apple has built partnerships with old media businesses such as record companies, T.V. networks, and film distributors. They sell digital content to the users of iPod, iPhone, and iPad. On a two-sided platform, platform providers such as eBay and AppStore mediate between two parties for the transaction. This type of platform has an intermediary function to reduce search, approach, and transaction fees. eBay and Apple do not limit participation in the platform. Yun Sang-jin, *What is a Platform?* Hanbit Biz, 2014, pp.50-55.

[66] Yun Sang-jin, *What is a Platform?* Hanbit Biz, 2014, pp.50-55.

[67] Kum-Mi Kim, *Look on Citizens' Participation in the Applied Theater: The Case of the Seoul Metropolitan Theater,* American Journal of Applied Sociology, Vol. 2, No. 2, May 2020, pp.11-12.

[68] A telephone interview with a citizen actor, a graduate of the SMT Applied Theater Class. The actor participated in the SCTF and watched the 2020 class's performance.

[69] Plato, *Symposium, Python, Nicomachean Ethics*, Translated by Choi Myeong-gwan, Eulyumunhwasa 1994.