Artistic

MAPPING THE GLOBAL MUSIC VALUE CHAIN IN IZONE'S JAPANESE ALBUM "TWELVE" 2018 – 2020

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ABSTRACT

One consequence of technological advancement is the global rise of K-Pop, with IZONE exemplifying successful cross-national strategies. Formed through Mnet's "Produce 48", the group built a strong career in Japan and South Korea under joint management from both countries. Their Japanese album "TWELVE" (2020) topped Oricon's weekly chart on October 19 – 26, 2020. This study maps the Global Music Value Chain (GMVC), adapted from De Voldere's Global Value Chain (2017), onto "TWELVE" (2018–2020). Using a descriptive qualitative method and secondary data from literature, journals, and online sources, the findings demonstrate that "TWELVE" embodies the GMVC framework through the participation of cross-border actors in both main functions (creation, production, distribution, exhibition) and supporting functions (archiving, training, and management), demonstrating IZONE's strategic use of transnational collaboration in the global music industry.

Keywords: Global Music Value Chain; IZONE; "Produce 48"; "TWELVE"

1. Introduction

The music industry worldwide has undergone major changes in recent decades. Driven by technological developments, shifting consumer behavior, and changing market patterns. From creation to distribution and marketing, the arrival of digital platforms has completely changed how people acquire and appreciate music, therefore influencing all facets of the business. Accordingly, this phenomena offers both obstacles and possibilities for participants in the international music business driven mostly by digitalization.

Streaming services (e.g., Spotify, Apple Music, and YouTube) have altered consumers' relationship with music. Once music intake was centered on physical media like CDs and cassettes, streaming services are now the main preference for listeners. According to the International Federation of the Phonographic Industry (IFPI), revenue from digital streaming is now the main source of income for many record labels, marking a fundamental shift from the traditional business model of

physical album sales to a subscription-based model with instant access (IFPI, 2023). However, the global music industry also faces various challenges

Increased competition, changes in consumer preferences, and copyright issues are some of the most pressing issues. Many independent artists struggle to gain attention amid an abundance of content, while major labels continue to dominate the market, often excluding artists who do not meet commercial standards (Grome, 2023). In addition, globalization has facilitated the cross-cultural spread of music. Music is now not bound by geographical boundaries, allowing artists from different countries to connect with audiences around the world.

One striking example of this phenomenon is the international popularity of K-Pop, which has grown not only because of high-quality music production but also because of creative marketing strategies. By leveraging social media and cross-border collaborations, K-Pop artists have successfully built extensive and diverse fan bases. The Korean music industry, globally recognized as K-Pop, has become a global phenomenon that has reshaped the international music landscape. While K-Pop initially developed under Western cultural influences in the early 1990s, it gained mainstream traction in the 2000s with pioneering groups such as H.O.T and S.E.S, who introduced a hybrid musical style blending pop, hip-hop, and electronic elements (Kompas, 2023).

Social media has played an instrumental role in disseminating K-Pop worldwide. Platforms such as YouTube and Twitter enable K-Pop groups to interact directly with international fans, fostering strong and loyal communities. High-quality music videos and captivating choreography have further amplified the genre's global appeal. Today, K-Pop is regarded as a cultural phenomenon that not only redefined the music industry but also influenced global popular culture, drawing millions of fans worldwide.

One group that epitomizes this evolution is IZONE, a girl group formed through the survival show "Produce 48", which aired from June 15 to August 31, 2018. "Produce 48", produced by Mnet following the success of Produce 101, introduced a unique concept: a girl group created through public votes, with significant participation from international audiences (Asih, 2018). What set this

season apart was its cross-cultural design, which merged Korean and Japanese trainees to create a distinctive cultural dynamic.

The Produce 101 comprises four seasons: Produce 101 Season 1 (2016), Produce 101 Season 2 (2017), "Produce 48" (2018), and Produce X 101 (2019). Each season presents unique characteristics. The first season concentrated on selecting female trainees from various South Korean entertainment agencies (So-Young, 2016), while the second maintained a similar format but focused on male trainees (IDNTimes, 2021). The third season, "Produce 48", introduced an innovative concept by merging participants from two nations, Japan and South Korea. Meanwhile, the fourth season, Produce X 101, adopted a new "X" system designed to provide opportunities for lower-ranked participants from multiple countries and to offer shorter contract periods (Antara, 2019). From the explanation above, it can be observed that the third season (Produce 48) and the fourth season (Produce X 101) share similarities, as both featured cross-border participants. However, Produce X 101 concentrated its outcomes in South Korea, whereas "Produce 48" directed its activities toward both Japan and South Korea.

"Produce 48" featured a total of 96 contestants, including 57 participants from South Korea and 39 participants who were members of Japanese idol groups such as AKB48 and its sister groups, HKT48, NGT48, NMB48, and SKE48 (Chaaton, 2020). The program was not solely a competition but also functioned as a platform for cultural exchange between two nations with well-established music industries, as it brought together South Korean and Japanese trainees to compete in forming a group (Kumparan, 2018). This show served as a meaningful symbol of collaboration between K-Pop and J-Pop, aiming to expand audience reach and capture international attention. From the perspective of its participants, it can also be noted that "Produce 48" included 39 contestants from outside South Korea. In contrast, other seasons featured only a small number of foreign participants, and none as many as those in "Produce 48".

In terms of format, "Produce 48" retained the competitive elements familiar from the survival show "Produce 101", but placed greater emphasis on interactions between Japanese and South Korean trainees. The program showcased a collaboration between K-Pop and J-Pop, allowing participants to learn from each

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other's cultures (Kompas, 2018). This also created a platform for discussions about cultural identity within the context of global entertainment. When compared to previous survival shows, "Produce 48" was far more successful in demonstrating that the creative industry particularly the entertainment sector, can produce works that embody cross-border elements. In other "Produce" seasons, the focus was primarily on producing works within South Korea, whereas "Produce 48" proved that creative works could simultaneously emerge in both Japan and South Korea through IZONE.

In 2019, a survival show that also involved cross-border participation appeared, namely World Klass, which debuted a boy group called "TO1". However, this program was different from the cross-border concept during "Produce 48". TO1, from World Klass, focused more on the wider international stage by forming an international boy band group that would still use the K-Pop concept (Antara News, 2019). IZONE, from of "Produce 48", focused on two countries to form a K-Pop group that combined two different concepts between the K-Pop concept and the Japanese idol concept (Idol You Can Meet). When compared, TO1 only adopted one concept, namely K-Pop, while IZONE used two combined concepts, namely K-Pop and Idol You Can Meet.

The winners of "Produce 48" were determined by SMS voting from both countries, particularly Japan and South Korea, until eventually IZONE debuted under the management of Off the Record and Swing Entertainment in South Korea and Vernalossom in Japan, with 12 group members consisting of Kwon Eun-Bi (Woollim Entertainment) from South Korea, Sakura Miyawaki (HKT48) from Japan, Kang Hye Won (8D Creative) from South Korea, Choi Ye-Na (Yuehua Entertainment) from South Korea, Lee Chae Yeon (WM Entertainment) from South Korea, Kim Chae Won (Woollim Entertainment) from South Korea, Kim Min Ju (Urban Works Media) from South Korea, Nako Yabuki (HKT48) from Japan, Hitomi Honda (AKB48) from Japan, Jo Yu Ri (Stone Music Entertainment) from South Korea, Ahn Yu Jin (Starship Entertainment) from South Korea, Jang Won Young (Starship Entertainment) from South Korea (Kapanlagi, 2023).

IZONE attracted public attention with its innovative concept and impressive visuals. Combining strong singing and dancing abilities, this group not only

achieved commercial success but also had a significant influence on its fans. The popularity of IZONE shows that the girl group had extraordinary potential in capturing the attention of the international market, especially the Asian market which has a large number of K-Pop fans. IZONE became one of the girl groups that successfully combined the K-Pop concept with J-Pop and represented an interesting collaboration between two different cultures. One of the results of uniting these two different cultures can be seen through the album "TWELVE", which was designed starting in 2018 and released in 2020, where the songs in the album were made in Japanese, and they also released several singles in Japanese as well as collaborated with Japanese music producers as a form of the success of their survival program and promotions in Japan.

"TWELVE" was the first Japanese album released by IZONE and was a combination of several original Japanese singles and Korean-language singles that were made into Japanese. This album was the album that enabled IZONE to reach the top of the Oricon weekly album chart for the second time after their debut (Naver, 2020). The agencies managing them, namely Off the Record and Swing Entertainment, announced that IZONE's first Japanese studio album "TWELVE" succeeded in ranking number one on the Oricon weekly album chart for the period of October 19 – 26, 2020 and made this album the second to top the Oricon weekly album chart after their first album "COLORIZ" (Naver, 2020).

The album "TWELVE" also involved IZONE members from Japan in the making of its songs, including the lyric writing. Based on this, it enabled IZONE to achieve a new milestone in a series of chart achievements. IZ*ONE was said to have broken a record among other K-Pop girl groups as the girl group with the highest first-day sales on the Oricon daily album chart (Naver, 2020). This album also entered the top five of the Oricon weekly album chart (Naver, 2020). During that weekly period, the album sold a total of 172,221 copies and this was a very large number for the first Japanese album release in the Japanese album market, even surpassing other Japanese artists such as the album "Standart – The Ballad Best" by Yazawa Eikichi which sold 46,044 copies and the single box by Gen Hoshino titled "Gratitude" (Music Man Japan, 2020).

Quoting from the website of the Recording Industry Association of Japan, several Japanese songs by IZ*ONE listed in the album "TWELVE" had received remarkable accreditations. For example, the single titled "Vampire" which was released on September 25, 2019 by Universal Music Japan succeeded in receiving gold accreditation issued in September 2019. Furthermore, the single "Buenos Aires" which was released on June 26, 2019 by Universal Music Japan succeeded in receiving gold accreditation in June as well as platinum in July 2019. Another single titled "I Want You to Say You Love Me" which was released on February 6, 2019 by Universal Music Japan succeeded in receiving platinum accreditation issued in February 2019. The album "TWELVE" itself succeeded in receiving gold accreditation issued in October 2020 (Recording Industry Association of Japan, 2020).

After IZONE's success with its first Japanese album, Mnet once again held a similar survival show in its fourth season titled "Produce X 101". However, unlike the previous seasons, a news scandal of vote manipulation and bribery emerged in 2019 and affected the reputation of IZONE. The scandal began when Dispatch, one of the news platforms and media in South Korea, reported that the producer (PD) of "Produce", Ahn Joon Young, in the first season manipulated the ranking of two contestants in the first elimination round, from 101 contestants to 61 contestants (Kompas, 2019). The first and second contestants who were originally in position 61 based on fan voting were swapped with two other contestants, causing them to be unfairly eliminated. PD Ahn Joon Young had also received bribes from several agencies of certain contestants by holding meetings with other "Produce" staff (Detik Hot, 2019).

In the second season, PD Ahn Joon Young once again manipulated the ranking of contestants who initially entered the top 60 according to fan voting results into being eliminated from the top 60 as they were unilaterally replaced by other contestants (Intipseleb, 2019). In the third season, namely "Produce 48", it was also dragged into the scandal of vote manipulation. PD Ahn Joon Young and his colleague Kim Yong Bum selected 12 IZONE members without considering the online voting results and excluded contestants whom they deemed unsuitable for their broadcasting and promotional concept (Intipseleb, 2019). PD Ahn Joon

Young and Kim Yong Bum decided the 12 members who would debut as IZONE based on their personal preferences, not based on the voting results. In the last season, during "Produce X 101" at the first elimination round from 101 trainees to the top 60, the position of Trainee I who was in the Top 60 was swapped with Trainee J who should have been eliminated (Intipseleb, 2019). With the manipulation of the voting results and bribery, IZ*ONE postponed its comeback that year.

2. Literature Review

In the previous study titled "Charting the Future of K-Pop: Navigating Globalization, Technological Innovations, and Cultural Dynamics in the Next Five Years" by Raden Aswin Rahadi (2024), it explained about the success strategy of the K-Pop industry is analyzed by examining the factors that influence its global expansion in the context of globalization, technological innovation, cultural dynamics, and sustainability. This study employs four analytical frameworks: globalization and cultural hybridization, technological innovations, cultural dynamics, and sustainability (Rahadi et al., 2024).

In the study titled "Research on the Current Development and Optimization of Kpop Industry's Digital Marketing Strategy" by Mingyang Xu (2023) which explained about the optimization of digital marketing strategies in the K-pop industry is examined by exploring the use of cross-cultural platforms such as YouTube, TikTok, and Weverse, which have proven effective in enhancing global fan engagement and positioning the Korean music industry as a significant instrument of cultural diplomacy. This study employs a comparative analytical framework to address the research problem (Xu, 2023).

In the study titled "Success Factors and Sustainability of the K-Pop Industry: A Structural Equation Model and Fuzzy Set Analysis" by Joon-ho Kim (2021) which explained about the success strategy of the K-pop industry, which focuses on casting systems, training, promotion, social media, and high-quality content, significantly stimulates active fan engagement in promoting content through social media. This, in turn, has a direct impact on increasing the interest of international tourists in visiting South Korea (Kim et al., 2021).

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In the study titled "K-Pop and Consumerism Culture: A Bibliometric Analysis Review" by Oshima Vicky Arriyuka (2024) which explained about the global spread of K-pop music is influenced by digital technology and social media, which have transformed it into a cultural phenomenon and a global product that impacts consumer behavior among K-pop fans. This study employs a bibliometric analysis review framework to address the research problem (Arriyuka & Yumitro, 2024).

In the study titled "Decoding signals: the impact of digital media exposure on K-pop firm performance" by Liying Ye (2026) which explained about how does digital media exposure contribute to the global popularity of K-pop? The analysis shows that the international popularity of the K-pop genre is influenced by several factors, namely globalization, subculture, musical creativity, genre blending, and the support of the South Korea government, which strengthens the spread of the genre (Ye et al., 2026).

In recent years, studies on the East Asian popular music industry, particularly K-pop and J-pop, have largely highlighted its global expansion through approaches such as the Global Cultural Value Chain (GCVC) or Global Music Value Chain (GMVC). These approaches are generally used to map industrial structures, key actors, and production processes within global networks. However, most studies still focus on distribution, consumption, and industrial strategies, and tend to treat idol groups as final products. As a result, the dimension of creative processes and artistic practices within each stage of production remains underexplored. On the other hand, research on idol music often positions musical works as texts or cultural phenomena without examining how creative decisions, cross-actor collaborations, and production processes shape their artistic character.

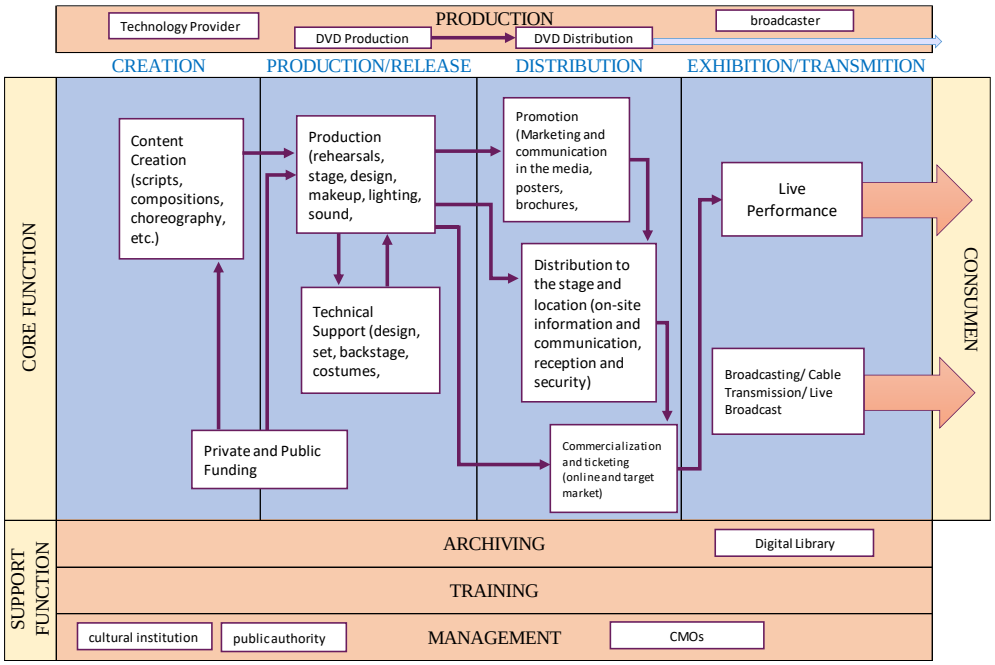
This condition reveals a gap between global value chain studies, which are largely structural and industrial in nature, and music studies that emphasize artistic practice and processes of creation. In fact, understanding how global value chains operate within the creative production stage can reveal that musical identities that appear "local" are actually the result of artistic negotiations within a global system. Therefore, based on the explanation of the background of the problem and previous research literature, this study will discuss about employing the GMVC framework

not only to map the actors and production stages of IZ*ONE's album TWELVE (2018–2020), but also to examine how each stage represents a globally distributed creative process. In doing so, GMVC is positioned as a tool to understand music-making as a form of artistic practice shaped through cross-cultural collaboration, without neglecting the structural dimensions of the global value chain itself.

3. Method

Research strategy founded on De Voldere's concept of the Global Creative Value Chain, which is derived from the concept of the Global Music Value Chain in 2017. This concept clarifies a number of phases and activities related to worldwide music production, distribution, and consumption. From the composing of music by artists and songwriters to the making of recordings, distribution through several mediums (e.g., streaming, radio, and physical sales) as well as promotion and marketing (De Voldere et al., 2017).

De Voldere (2017) concept out two functions within the GMVC concept. The first function is the core function, which consists of the stages of creation, production, distribution, and exhibition. The second function is a supporting function consisting of three activities: archiving, training, and management.



(Sources: Ed. Putri 2026)

The creation steps refers to the process of creating musical works by a composer, songwriter, or musician. This involves developing songwriting and sound production, and is usually done during live performances or studio recordings. The production/publishing steps is the process of managing and recording music by a producer. This includes recording songs and overseeing the entire music production, and is usually done by a record label or independent studio. The distribution is the process of ensuring that a piece of music is available to the public through appropriate distribution channels. This includes music sales agreements in various markets, both physical and digital. The exhibition steps is a live show that serves as a distribution and promotion channel for artists.

In the support function, there are three activities: archiving, training, and management. The archiving activities, refers to the archiving stage of music products and can be done on several online platforms such as YouTube and Spotify. The training activities, referring to the stage of development of an individual's knowledge and skills in the music industry. The management activities, referring to activities related to copyright management and royalties in the music industry.

This study employs a descriptive research method to achieve the intended outcomes. Descriptive research is a method that seeks to uncover facts as comprehensively as possible about the object of study at a specific point in time, describing and interpreting them according to the identity of the object, events, or their relationships as they are, using variables that can be explained through either numerical or verbal data (Zellatifanny & Mudjiyanto, 2018). Based on this objective, the author aims to provide insights into the phenomenon or object under study. The descriptive method was chosen because it is well-suited to explaining how the concept of the music value chain was applied in the production of IZONE's "TWELVE" album and to answering the formulated research questions.

This study relies on secondary data sources, which were obtained indirectly. Secondary data includes references from existing literature, including but not limited to books, journals, news articles, reports, and online publications. The data collected is presented in the form of words, both written and spoken, through various sources. To understand the case study in greater depth, this study

specifically relies on data from institutions such as JASRAC, KOMCA, reports, and IZ*ONE's official social media platforms.

This study uses qualitative data analysis methods, which aim to understand the experiences of the phenomena experienced by the research subjects, including their views, behaviors, motivations, and other actions, comprehensively and to explain them through descriptive explanations in their original context (Moleong, 2018). This technique aims to investigate the underlying reasons for certain phenomena or events. The collected data is first organized and arranged into specific units, then synthesized and arranged into patterns that ultimately lead to conclusions. Through this process, the study explains the application of the Global Music Value Chain concept in the production of IZONE's creative product, namely the album “TWELVE” by presenting conclusions derived from qualitative data analysis.

4. Result and Discussion

4.1. Core Function Mapping - Creation

The creation stage describes the phase of creative product development that involves the discovery and compilation of ideas. In the music industry, this stage is generally carried out by composers, lyricists, and musicians. According to De Voldere (2017), this process includes music production (lyrics/composition), sound production (song performance), audio recording, and content production. Music arrangement, lyric writing, and recording also occur during this creative stage, involving various actors such as composers, lyricists, and musicians (De Voldere et al., 2017).

STEPS	ACTIVITY	ACTOR
Creation	*Composer*	**Japan :** Watanabe Miki, Chocolate Mix, Toshihiko Watanabe, Belex, Hirotaka Hayakawa, Sakura Miyawaki, Sho Watanabe **South Korea :** Kim Hyun Woo, Hyo In Lee, Detune3, Jomin Gyu, 4713, Zaddy, Webby, J6, Jung Jae In, Choi Min Soo, Ferdy, Kang Dong Ha, Jay Jay, Cho Sung Ho, Ye A Na I Seu, Choi Hyun Jun, Kim Seung Soo, Leem Su

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Song Writing	Ho, Lee Gi, Lim Jong Ik, Seo Yong Bae **Japan :** Yasushi Akimoto, Sakura Miyawaki **South Korea :** Choi Min Soo, Ferdy, Kang Dong Ha, Jay Jay, Cho Sung Ho, Ye A Na I Seu, Choi Hyun Jun, Kim Seung Soo, Ko Hyeon Jeong, Seo Ji Eum
Sound Creation	**Japan :** Watanabe Miki, Apazzi, Daisuke Nagano, Hirotaka Hayakawa, Masaki Lehara, Toshihiko Watanabe **South Korea :** Choi Hyun Jun, Iggy, Kim Seung Soo, Park Seul Gi, Seo Yong Bae, Son Young Jin

Sources : (JASRAC, 2020); (KOMCA, 2020); (GENIUS, 2020)

Based on the table above, it can be seen that during the production of the album “TWELVE” Off the Record and Swing Entertainment, which are IZONE's agencies in South Korea, collaborated with a number of composers and arrangers, both from their own agencies and external partners from Japan. In addition to South Korean professionals, several parties from Japan, such as Yasushi Akimoto and Watanabe Niki, also contributed to the creation of the songs featured on the album “TWELVE” which was released in 2020.

In the creation stage of this creative product, the initial step is music production, including lyric writing. For this album, the lyricists consisted of 10 from South Korea: Choi Min Soo, Ferdy, Kang Dong Ha, Jay Jay, Cho Sung Ho, Ye A Na I Seu, Choi Hyun Jun, Kim Seung Soo, Ko Hyeon Jeong, and Seo Ji Eum and 2 from Japan, Yasushi Akimoto and Sakura Miyawaki (a member of IZONE). Following lyric writing, the process continued with music composition, undertaken by composers. The album involved 21 composers from South Korea and 7 from Japan. The final step was the development of vocal harmonization, arranged by arrangers. In this album, there were 6 arrangers from South Korea and 6 arrangers from Japan. From this creation stage, it can be concluded that the “TWELVE” album predominantly engaged South Korean actors, although a significant number of Japanese contributors also played an important role.

4.2. Core Function Mapping - Production

The production steps refers to the process of transforming creative ideas into tangible products that are ready for distribution. In the music industry, this involves recording in studios where the initial concepts are refined and developed into completed works, such as songs or albums. Music producers oversee and manage the recording and production process for bands and artists, including the recording of tracks, typically facilitated by record labels or studios. This steps usually involves several key players, such as producers, record labels, and editors. (De Voldere et al., 2017).

STEPS	ACTIVITY	ACTOR
Production	*Production* (*recording artist, record label, manufacturing, and PR/Marketing*)	**Japan :** Universal Music Japan, EMI Records Japan **South Korea :** Off The Record Entertainment, Swing Entertainment
	Publishing (*copyright, promoting, authorizing*)	**Japan :** Vernalossom, Sony Music Publishing A Division, Peer Music **South Korea :** CJ ENM, Villainx Music, Sony Music Publishing Korea, Beyond Music Co Ltd 301, MusicCube, Jam Factory Korea INC 301, Music Cube INC (B) 301
	Artist (*Contracting*)	**Japan :** Vernalossom **South Korea :** *Off the Record & Swing Entertainment*

Sources: (JASRAC, 2020); (KOMCA, 2020); (GENIUS, 2020)

As shown in the table above, the production process of the "TWELVE" album was not solely handled by Off the Record and Swing Entertainment. Instead, it involved collaboration with multiple external actors. For instance, the recording of artists and production labels was carried out across several studios, not limited to those owned by Off the Record and Swing Entertainment in South Korea, but also including Universal Music Japan and EMI Records Japan.

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Similarly, publishing activities, including copyright management, promotion, and authorization, were shared across both South Korea and Japan. In Japan, three music labels were involved: Vernalossom, Sony Music Publishing A Division, and Peer Music. Meanwhile, seven South Korean music labels took part in this stage: CJ ENM, Villainx Music, Sony Music Publishing Korea, Beyond Music Co. Ltd 301, MusicCube, Jam Factory Korea Inc 301, and Music Cube Inc (B) 301.

Regarding artist management, Off the Record and Swing Entertainment, as the agencies in South Korea, cooperated with Vernalossom in Japan. From this stage, it can be concluded that although the production of the album was carried out through collaboration between both countries, South Korean labels maintained a dominant role in the production process.

4.3. Core Function Mapping - Distribution

The distribution stage represents a crucial step in the management of creative products. At this stage, the product is delivered to consumers through various channels of dissemination, which may also include further distribution processes. The purpose of this stage is to ensure that the artists have access to appropriate distribution channels, enabling them to effectively reach their target markets. It serves as the bridge between producers and consumers, encompassing the different channels through which music is distributed to the public (De Voldere et al., 2017). These channels may include both digital and non-digital media, such as television, radio, and online music platforms like Spotify and YouTube.

STEPS	ACTIVITY	ACTOR
Distribution	*Linear Distribution* (TV, Radio)	**South Korea:** KCON **Japan:** FNS Music Festival, Fun Fun Christmas
	Non-linear Distribution (*Digital service providers, online promotion and marketing*)	**USA:** Twitter **Japan:** Amazon Music Japan (Videotron in Shibuya and Osaka) **China:** Tiktok

Sources: (KCON, 2021); (Youtube Kwon1332, 2020); (Youtube Khem Otakusan, 2023); (IZONE Twitter, 2020a); (IZONE Tiktok, 2020)

In the case of the album "TWELVE" distribution activities were divided into two processes: linear distribution and non-linear distribution. Linear distribution was carried out through various music programs on television and radio. For instance, IZONE performed at KCON, a South Korean music festival broadcast through YouTube as a promotional platform (KCON, 2021). Beyond South Korea, they also appeared in Japanese television programs such as FNS Music Festival (Youtube Kwon1332, 2020) and Fun Fun Christmas (Youtube Khem Otakusan, 2023).

For non-linear distribution, IZONE relied on a range of digital platforms. They utilized social media platforms such as Twitter (IZONE Twitter, 2020) to engage with international fans, and collaborated with Japanese music platform Amazon Music Japan by placing advertisements on megatrons and videotrons in central locations such as Shibuya and Osaka (IZONE Twitter, 2020). In addition, IZONE promoted the album through TikTok, a platform originating from China but accessible globally (IZONE Tiktok, 2020). From this steps, it can be observed that IZONE effectively combined both traditional and digital distribution strategies, ensuring wide reach across South Korea, Japan, and the broader international market.

4.4. Core Function Mapping - Exhibition

The exhibition or transmission stage provides audiences—particularly fans—with a distinct experience of enjoying music. At this stage, artists deliver live performances that are often self-managed, serving as a means to secure or reinforce their position within the market. These activities may include concerts, fan meetings, showcases, and similar events (De Voldere et al., 2017).

STEPS	ACTIVITY	ACTOR
Exhibition	Concert	**Korea Selatan, Thailand, Taiwan, Hongkong, Jepang** 1st Concert [Eyes on Me]
	Showcase	IZONE Japan debut showcase – 1st single "*Suki to Iwasetai*" Release Commemoration Event – di Tokyo Dome City Hall

Sources: (IZONE Japan Official Site, 2019a); (Real Sound Japan, 2019)

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In the case of IZ*ONE's "TWELVE" album, Off the Record and Swing Entertainment offered fans various opportunities to experience the album through the concert tour Eyes on Me held across multiple countries, including South Korea, Thailand, Taiwan, Hong Kong, and Japan. Each country had its own concert venue and different audience capacities. In South Korea, the group performed at Jamsil Indoor Stadium, attracting 18,000 attendees across three days. In Thailand, the concerts were held at MCC Hall, The Mall Bangkapi, with a total of 4,000 attendees over two days (Hankyung, 2019). In Taiwan, they performed at Xinzhuang Gymnasium before an audience of 4,000 in a single day, while in Hong Kong they staged a concert at AsiaWorld-Expo, Hall 10, with 5,000 attendees (Naver, 2019).

The final stop as part of the album's promotional activities was Japan, where the group held concerts over four days in different cities. These included Chiba (Makuhari Messe) with 14,000 attendees, Kobe (Kobe World Memorial Hall) with 12,000 attendees, Fukuoka (Messe Fukuoka) with 8,000 attendees, and Saitama (Saitama Super Arena) with 16,000 attendees (IZONE Japan Official Site, 2019a). In addition, they held a showcase in Japan at Tokyo Dome City Hall to promote IZONE's first Japanese single (Real Sound Japan, 2019). Based on the data, it can be concluded that promotional activities for the "TWELVE" album were significantly concentrated in Japan. Through concerts and showcases, IZ*ONE reached a total of 50,000 attendees across four days, demonstrating Japan's importance as the primary promotional market for this album.

4.5. Support Function – Archiving

Archiving activities refer to the systematic and long-term preservation and documentation of musical works. The purpose of archiving is to ensure that such works are properly recorded and remain accessible in the future for commercial purposes, research, or cultural appreciation. Archiving may include both digital and physical media, serving to protect musical recordings and their ownership rights (De Voldere et al., 2017).

For the "TWELVE" album, Off the Record and Swing Entertainment carried out archiving through both digital and non-digital means. Digital archiving

included the use of platforms such as Spotify (IZONE Spotify, 2020), Apple Music (IZONE Apple Music, 2020), YouTube (IZONE Youtube, 2020), and YouTube Music from the United States (IZONE Youtube Music, 2020); Deezer from France (IZONE Deezer, 2020); and Amazon Music Japan (Amazon Music Japan, 2020).

ACTIVITY		
Archiving	*Digital*	**USA:** Spotify, Apple Music, Youtube, Youtube Music **Japan:** Amazon Music Japan **France:** Deezer
	Non-digital	1. Regular Edition Type A (CD + DVD) 2. Reguler Edition Typ B (CD + DVD) 3. WIZONE Version (CD Only)

Sources: (IZONE Spotify, 2020); (IZONE Apple Music, 2020); (Amazon Music Japan, 2020); (IZONE Deezer, 2020); (IZONE Youtube Music, 2020); (IZONE Youtube Music, 2020); (IZONE Japan Official Site, 2019)

Meanwhile, non-digital archiving was implemented through the release of multiple physical editions, consisting of three CD versions and two DVD versions. The Regular Edition Type A and B CDs contained a total of 11 tracks, including Suki to Iwasetai, Buenos Aires, Vampire, and Beware (featured across all editions as the lead singles of the "TWELVE" album), alongside exclusive tracks such as Waiting and Yummy Summer (Type A), and What Should I Do? (Type B). These albums also included Japanese versions of La Vie en Rose and Violeta, as well as Will You Fall in Love? (IZONE Ver) and While I'm Dreaming (Japanese Ver) (IZONE Japan Official Site, 2019).

The DVD editions also varied: Regular Edition Type A included nine live performances from IZONE's first fan meeting at Nippon Budokan (2–3 May 2019), while Regular Edition Type B featured the making of the Beware music video along with seven other Japanese music videos, as well as behind-the-scenes footage from the Budokan fan meeting. Both versions offered first-print bonuses, such as one random member photo and exclusive online fan interaction content (IZONE

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WithLive All Talk and IZONE WithLive All Sign*) (IZONE Japan Official Site, 2019).

In addition, a WIZ*ONE Version was released, which was available exclusively through the IZONE Japan Official Shop and contained only the CD. This version included 10 tracks, featuring Japanese versions of La Vie en Rose, Violeta, and Fiesta, along with bonuses such as one random member photo. A further variation, the WIZONE 3-Person Jacket Version (CD Only), was divided into four types, each featuring three selected members on the cover (e.g., WIZONE Type A: Kang Hyewon, Kim Chaewon, Yabuki Nako; WIZONE Type B: Lee Chaeyeon, Kim Minju, Honda Hitomi). The contents are the same as the standard version of WIZONE, but come with special bonuses such as a signed photo of a member related to the IZONE WithLive Special Event (IZONE Japan Official Site, 2019).

Through various digital and physical archiving strategies, IZONE's album “TWELVE” demonstrates that archiving serves not only as a preservation tool, but also as a commercial and fan engagement mechanism, increasing accessibility while strengthening fan loyalty across various markets.

4.6. Support Function – Copyright and Royalty Management

Copyright management is a process designed to safeguard every song according to copyright legislation; it entails copyright registration, use monitoring of works and giving permission to third parties who want to make use of them. The aim is to offer legal protection for creative owners so that They can manage the usage of their work; meanwhile, royalty management guarantees that copyright owners, such as artists, songwriters, and record labels are fairly paid for their song. Through several methods, including physical sales, digital streaming, broadcasting, licensing and royalty management include observing how works are used, collecting revenue, and distributing payments to rights holders following contractual agreements (De Voldere et al., 2017).

In the case of the album “TWELVE” copyright and royalty management is handled by several actor. The agencies from South Korea is Off the Record and Swing Entertainment. As well as Japanese agencies is from Vernalossom and

Universal Music Japan. Off the Record and Swing Entertainment are responsible for the legal and creative aspects of IZONE's music, including copyright protection for each song on the album. These agencies ensure that all compositions, lyrics, and arrangements are legally protected, and that songwriters and musicians receive proper recognition and protection (KOMCA, 2020).

ACTIVITY		ACTOR
Management, Copyright and Royalty Management	Copyright	**South Korea:** Off the Record Entertainment & Swing Entertainment **Japan:**Vernalossom, Universal Music Japan

Sources: (JASRAC, 2020); (KOMCA, 2020)

Vernalossom and Universal Music Japan server as the main copyright and oversee the album distribution and promotion in the Japanese market. Off the Record and Swing Entertainment attend to the album's creative process and legal aspects. Vernalossom and Universal Music Japan focus on the marketing and distribution aspects of promotional outreach to an expansive Japanese audience (JASRAC, 2020). This collaborative, approach to the management of copyright and royalties for the album. "TWELVE" album illustrates the cooperative framework between South Korea and Japanese stakeholders, ensuring legal protection and equitable compensation for all parties.

5. Conclusion

The results of this study show that TWELVE, the album by IZONE, shows how the GMVC model is put in practice in the worldwide music scene. This work discovers the design, production, distribution, and exhibition systems as well as supporting features like archiving, training, and management by examining these. Project effectively blended inputs from several stakeholders in Japan and South Korea. These results indicate that transnational collaboration not only enhances the group's competitive position in the international music market but also reflects the broader globalization of the creative industry, emphasizing innovation, efficiency, and global market expansion. The core function of this analysis lies in its ability to demonstrate how the GMVC concept can be operationalized in the realm of

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popular music, while providing new perspectives on the transnational strategies used by leading entertainment companies to extend the global music value chain.

From both artistic and academic standpoints, this research contributes to global music discourse by emphasizing the interconnected roles of culture, economy, and technology in shaping the structure of the modern music ecosystem. Nevertheless, this study faces certain limitations due to its reliance solely on secondary data sources such as books, journal articles, news, and online publications, without incorporating primary data from industry interviews or internal documentation. This constraint limits the depth of analysis concerning the managerial and economic strategies underlying the album's production process. Therefore, future studies are encouraged to employ case study or mixed-method approaches that include primary data collection through in-depth interviews, industry document analysis, or field observation. Such approaches would enable a more comprehensive understanding of the GMVC framework, especially regarding cross-cultural collaboration, digital distribution dynamics, and strategies of music globalization in the era of Industry 4.0.

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