

THE UNIVERSITY OF FLORIDA'S

SunMUN IV

Sunline Entertainment:
Korean-Pop Board of Directors

Director Clara Roman





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Conference Policies

Equity Statement

The SunMUN IV team is dedicated to creating and maintaining a safe, inclusive, and equitable environment for all delegates, staff members, and advisors. Through collaboration, open-mindedness, and diplomacy, the SunMUN IV Secretariat is committed to providing each and every participant with an equitable and positive experience.

For any questions, comments, or concerns regarding equity, please contact our Chief of Staff.

General Conduct Policies

The SunMUN IV team is dedicated to enforcing proper conduct throughout the conference weekend. This includes but is not limited to:

- Abiding by ALL hotel policies, including maintaining proper volume levels, respecting non-SunMUN IV hotel guests, use of illegal substances, underage drinking, etc.
- Being present at ALL committee sessions. If a delegate must miss a committee session, they must contact their head delegate and their committee director *immediately*.
- Delegates are expected to maintain respectful and equitable conduct towards all committee attendees and staff.

Sexual Misconduct Policy

The SunMUN IV team is dedicated to providing a safe environment for all delegates, staff members, and advisors free from discrimination on any grounds and from harassment during the conference including sexual harassment. Sexual harassment is unwelcome conduct of a sexual nature which makes a person feel offended, humiliated and/or intimidated. Sexual harassment can involve one or more incidents and actions constituting harassment may be physical, verbal and non-verbal.

SunMUN IV will enforce a zero tolerance policy for any form of sexual harassment, and will treat all incidents seriously and promptly investigate all allegations of sexual harassment. Any and all acts of sexual harassment will not be tolerated and may result in delegate excusal from the conference, with no payment refund in addition to mandatory reporting of all occurrences. An anonymous sexual harassment reporting form will be provided at the conference.

Technology Policy

SunMUN IV embraces the use of technology, however, we ask that you only use technology in committee if and when *explicitly granted permission* by your director and/or chair(s). Furthermore, the use of generative AI, including but not limited to Chat-GPT, Claude, Gemini, and Grok is expressly and explicitly forbidden in all committees. Directors reserve the right to utilize AI-detection technologies to uphold the integrity of SunMUN IV. Violators of this policy may be disqualified for a first offense.



Photo Policy

SunMUN IV staffers will be present at committee rooms, socials, and other SunMUN IV events in order to take photos and videos of the conference weekend. These photos will be used in SunMUN IV's closing ceremony, SunMUN IV's social media, and possibly promotional material for SunMUN IV and future iterations. For those wishing to "opt-out" of the use of their photos in promotional material only, please contact your head delegate.

Dress Code Policy

All delegates attending SunMUN IV are expected to attend committee sessions in Western Business Attire (WBA). WBA is required due to its role in creating a professional work environment conducive to debate and diplomacy. Examples of WBA are collared, button-down shirts, blouses, blazers, slacks or formal pants, pencil skirts, closed-toe professional shoes, and a tie or bowtie.

For all other inquiries

Please reach out to the SunMUN IV Secretariat:

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Letter from the Secretary General

Dear Delegates, Faculty Advisors, and Friends,

On behalf of our Secretariat, it is my absolute pleasure to invite you to the fourth iteration of the University of Florida's collegiate Model United Nations conference: SunMUN IV. We are thrilled to welcome you back to Orlando — where diplomacy, creativity, and connection come to life.

My name is Kayla Bello, and I am honored to serve as this year's Secretary-General. After welcoming you last year as the USG of General Assembly, I am beyond excited to lead this next chapter of SunMUN. The joy I've found traveling the country, building lifelong friendships, and pushing myself in every committee room is what brought me to this role. I've grown not just as a delegate, but as a teammate, a friend, and a person—and I hope this conference helps every delegate do the same. This year is about building on all we've done before, while laying the groundwork for what SunMUN can become in the years ahead.

SunMUN IV will feature eight creative and challenging committees designed to meet a wide range of interests and delegate styles. Our General Assembly will explore the global implications of conflict on culture and the environment. Our Specialized Body, the Global Parliament of Mayors, gives delegates the chance to imagine how local power can drive global change. Our Crisis offerings span from an alternative timeline of political reform, to a festival-era Woodstock simulation, to a Pokémon-themed simulation unlike any other. We're also featuring a committee on the rise of K-pop, a historical dive into an alternate Congress of Vienna, and a creative, high-pressure Ad Hoc for those ready to take on the unknown.

We are proud to return to a beautiful hotel venue just steps from Disney Springs, solidifying our place as one of the most exciting and welcoming conferences in the Southeast. Whether you spend your night exploring downtown Orlando, joining in on in-hotel festivities, or walking through Disney Springs™ with new friends, we promise something for everyone.

But SunMUN is more than a location or committee list—it's a chance to grow. As someone who's competed in General Assembly for years, I know the pressure that comes with giving your all in a committee room. But I also know the joys that come with it: the chance to surprise yourself, to grow in ways you didn't expect, and to connect with others who willingly spend their weekends debating fictional scenarios, rewriting history, and building a better world — one resolution at a time. Whether this is your first conference or your twentieth, we hope SunMUN reminds you why you fell in love with Model UN in the first place.

Warmly,

Kayla Bello
Secretary-General, SunMUN IV



Committee Policies

This committee will have regular parliamentary procedures with a two pad system and directive, update, voting procedure, note cycles. We reserve the right to implement a timed crisis at any moment given the chair and directors discretion. Besides in room directives, and back-room crisis notes, delegates will also be able to write optional joint personal directives with other delegates to combine resources and further goals. There will only be a maximum of one joint personal directive per delegate every directive cycle to avoid overwhelming back room staffers.



Letter from the Director

Hi all! My name is Clara Roman. I'm a second year, and this is also my second year in Model UN. I'm studying engineering, specifically environmental engineering. I love math and the world around me, so I figured, why not aim for a career in both? I also have plans to minor in Spanish and choral music. I'm Puerto Rican but only subpar at Spanish, so I've always wanted to study it. Music has similarly been something I've always been surrounded by. I've been doing choir for 8 years, and every class I've taken has only increased my love for both the genre of choral music as well as music as a whole.

My curiosity in K-Pop first began in 2020 in the form of Pinterest. I was bored, alone, and quarantined, and therefore ended up stumbling upon K-Pop and One Direction Pinterest posts about performances and inside jokes. One of those two clearly stuck, and now, 5 years later, I've learned so much about that world of marketing, performances, and controversy. I personally believe the differences in how K-Pop and American artist groups operate make the act of supporting one world different from its former. Marketing is more intense, for example. The lives of these artists are a part of the music. Unlike an American artist, the way idols present themselves, the jokes they make, their mannerisms, the things they like, and the people they talk to are all a part of their brand. It's not a stretch to say people who enjoy K-Pop enjoy it for the experience that the fantasy idols give. It's been speculated, if not confirmed, that the way idols act is all marketing, not the true nature of their personalities. One of the reasons it's so popular is that people are invested in the idols. The way the performers and their fans are meant to interact is what makes this industry so interesting. In this room, I hope delegates can explore this and fix the system for the better. Parasocial relationships and an abusive industry mean there is plenty to dissect and much to change.

In this committee, delegates will be tasked with creating a K-Pop group in the hopes of making money and garnering lifelong fans. Within each session, you will be tasked with one or two goals, such as forming the actual group, deciding concepts, and even dealing with controversy. Arcs should be as real-worldly as possible, though if I see something well built up and written that happens to be fantasy, I will allow it.

Feel free to email sunmun.fl@gmail.com for any and all questions directed to me for this committee, with this committee name as the subject line. I look forward to seeing the accumulation of knowledge delegates will come in with, given the nature of the topic and how they'll use it within the committee. I'm even more excited for arcs and how we'll flip this industry on its head!

Clara Roman

CLARA ROMAN

Director, SunLine Entertainment: Korean-Pop Board of Directors



Committee Introduction

K-Pop, formally known as Korean Popular music is a style that encapsulates many different genres with endless possibilities of sounds and successes (Kim, 2011). The success of K-Pop has played a large role in what's called Hallyu, a word that references a wave of internationalizing Korean culture (Kim, 2011). When referencing K-Pop specifically, the Hallyu wave has caused both the spread of Korean culture as well as invited the influence of both eastern cultures and western culture. One of the first examples of the Hallyu wave was Psy's Gangnam Style. It reached unprecedented levels of success, being the most-streamed video of all time (past) on YouTube sitting at about 5 billion current streams (Billboard, 2017). With all its success, what is K-Pop?

What is K-Pop?:

K-Pop has transformed from its very first groups, testing the waters of a less universalized media, to the mega market it is today (Chew, 2018). Music in this genre can be separated into different generations to help understand the different waves a group has made in the respective genre.

The first generation saw the likes of H.O.T., BoA, Rain, and Seo Taiji and Boys. These groups pioneered in Korea the likes of choreography and music. The very first groups also began to incorporate Western influence, such as English, into their music, as this is considered the foundational period of the music genre (Kim, 2011). This generation, from the 1990s to 2004, saw a trend of hip-hop influence with 90s fashion. Outfits were basic and monoform. Second gen from 2005 to 2011 introduced a training system for young artists to hone their skills before hopefully being picked to debut. Iconic groups like BIGBANG, Super Junior, SNSD, Wonder Girls, and 2NE1 were formed here, as was the debut of IU, the most popular solo artist in Korea to date (Kim, 2011). Here is where the marketing of K-Pop began to grow to the levels it's at today. This generation saw the first K-Pop world tours and television appearances as both reality stars and or actors (Kim, 2011). YouTube rose in popularity in this age and made the genre more accessible worldwide. Fashion and music videos became more intricate as budgets increased and the ways to spread music grew (Chew, 2018). Hairstyles changed as did makeup, becoming more colorful, aiming to make a statement with their style.

The third generation from 2012 to 2017 saw the likes of BTS, BlackPink, Red Velvet, EXO, Seventeen, and Twice. Streaming services were worldwide at this point in time, which created the perfect storm for a global phenomenon (Kim, 2011). Big events and brands began to feature K-Pop idols. Collaborations with Western artists became commonplace with popular groups as K-Pop became recognized within all music spheres. Storytelling through music was popular, and the lore of groups began to expand. Groups would fill music videos with hidden storylines only a seasoned viewer could appreciate (Chew, 2018). It had fans investing in the group on a deeper level as



the emotional telling of the music helped fans feel incentivized to devote time to a specific set of artists. These groups also prioritized fan service, the act of doing things for your fans other than making music.



Untitled design (Lifestyle Asia, 2023). [Figure 1](#)

The 4th generation from 2018-2022 saw the most emphasis on performances with groups like ITZY, Tomorrow x Together, ATEEZ, StrayKids, New Jeans, Enhypen, and Aespa (Fashion Chingu, n.d.). Here, the genre saw an increase in the commonplace for albums to have over 1 million pre-sales, with songs breaking records on international charts. Dance, music videos, and fashion saw greater emphasis. This trend had some saying that aesthetics took away from the importance of the actual music and, therefore, inadvertently made it more appealing for a producer to create a fun hook and remove

sustenance from a song as it lacks effort. The 5th generation, which began in 2023, has so far seen Illit, ZEROBASEONE, RIIZE, Cortis, and Baby Monster. It's not yet possible to see the long-term, consistent trends they will produce, but patterns have pointed to an increase in cute and Y2K concepts after the success of New Jeans, a once active





fourth-generation girl group (Fashion Chingu, n.d.).

Image of K-pop performance (People, n.d.). [Figure 2](#)

Diva Aurelia Tanudjaja conceptualizes marketing into four categories, “inclusive marketing, varied engagement, dynamic delivery, and collaborative creative marketing,” in her paper “DISSECTING THE INFLUENCE OF K-POP’S MARKETING STRATEGY TOWARDS AUDIENCE POPULARITY INSIDE THE MUSIC INDUSTRY” (Tanudjaja, 2024, p. 46). The industry has chosen to interact with fans in a way to be personal with them. They are not strangers; instead, idols are your close friends, your confidants, and to some even, romantic interests. This can be exemplified by “fan meets” where idols are face to face with fans, accepting gifts, engaging with, encouraging romantic banter, holding hands with, and even exchanging I love you’s to the fan sitting across from them. Another example of this, Tanudjaja explains, is how a loyal fanbase grows over time; fanchants are an example of a spoken, or often screamed, phrase sung during performances to engage with the performers themselves. The online presence of fandom can have them participating in both online inside jokes and actual tangible events that fans plan, which an artist can acknowledge and even be a part of. The ability to be noticed by an idol by creating large-scale culture in a group’s history, such as above, also plays into the feeling of loyalty a fan can achieve (Tanudjaja, 2024, p. 33). It’s the job of the idol to see all that is online and become a part of it. By posting on online chat forums on popular websites for fan-idol interactions such as “Bubble,” an artist can reply to a note a fan wrote and encourage jokes, narratives, and even delusions. The point of marketing for K-Pop artists is to create fan-idol loyalty to a degree of absoluteness. A fan will commit to a group, buy all their merch, see all their concerts, and even choose to defend their favorites in, on occasion, unhealthy ways.

Fans can get obsessive with specific groups because of the lore a company creates for an artist. A singular group, through photo shoots, music videos, and even comics, can create deep-running, year-long pieces of lore and story for a fan to consume (Chew, 2018). Though in many cases, because the lore is consistently too deep in any and all K-Pop groups, a fan will only be absolutely loyal to one artist. It’s difficult to pour hours through many years to multiple groups; understanding all the nuances of every piece of content can be its own full-time job.

For a K-Pop group, when first getting involved with an artist, many fans will learn the assigned roles each individual member has. Each role basically means each individual artist is put in a group to add one specific category of musicality to a performance (Kim, 2011). Choosing a role is dependent on the skills each idol has been curating throughout the training process. A vocalist is a straightforward role that entails taking the brunt of the singing in the group. It can mean singing with less backtracks than other members and getting more lines in songs to feature their voice more than other members. Rappers are also common positions; they are meant to be featured specifically in one or two verses where they perform a verse of rap, typically towards the



end of the song. Rappers can sing as well, though their role is primarily rapping. There is often discourse about the genuineness of calling a rapper as that role can be filled in order to fit a formula in K-Pop; the lead track must have both singing and rapping to be successfully marketable, not because the verse was necessary in a song. A dancer is meant to lead dance performances. They ensure that through their dancing, each choreography is sleek and maintained. They can have any vocal positions, though it is secondary to their dancing position. Additionally, each role can have a sub-role of leader or visual. Mainly, the visual title is simply an addition to the rapper or vocalist title. It is not uncommon, though, for a visual, a pretty person, to be considered by online fans as solely in a group to attract fans through their good looks and less so for their talents.

Additionally, for every role comes an adjective of main, lead, or sub. This describes the tier of their position. A main is the head of the position within the group. They are the best dancers, vocalists, or rappers. They will be front and center for songs as they have the most experience and or capabilities to attract and maintain fans with their skills. Lead is secondary to the main. They have skill in their category, though not enough to be a main. Some artists can have a main position as well as lead. Sub can be described as a position only meant to fulfill a quota; its only purpose is to give an idol a reason to be in a group. In other cases, a sub position is considered as an extension of how talented an artist is when it is accompanied by a lead or main title, as it means they can perform multiple positions. Dancing notably does not have a subcategory.

The promotion of a new release will entail a variety of showcases, not only of the music but also of the idols. An album will have anything from a CD and a photobook to keychains and stickers. A fan can pay anywhere from 15 to 60 dollars to support an artist and get their music packaged in a form of gift box with lyric books, photocards (random mini pictures of a person from the group), a CD, and a book of photos of the artist (Disc Makers, 2023). Then, after releasing music, a select few of the members will go on different online and television shows to play games and indirectly promote their music. They then perform songs in different outfits on live shows, do live videos of themselves to interact with the fans, garner sponsorships, and, more recently, post videos on social media.

K-Pop itself has expanded throughout the years due to its increasing influence in the world. While it continues to grow in popularity, changing the realm of performances not only in the east but also in the west, it is also inadvertently changing due to the influence of Western culture. With the Hallyu wave, Korean companies have chosen to market more and more to their Western counterparts, which means more English lyrics and more American tours (Kim, 2011).

Important Background



The Life of an Idol:

An idol will sign a contract with their respective company when they are preparing to debut. There has been a long history of contracts being predatory and beneficial only to the large corporation that hosts the idol (The Pacer, n.d.). Loona, a popular group, famously had lengthy, individual legal debates about an alleged history of abuse not only mentally but also financially, from the company. The members weren't treated correctly and weren't allegedly being paid. Contracts range from a temporary 2 years to 7 years in most cases, after a 2010 ruling dictated that 7 is the longest a contract could be (The Pacer, n.d.).

Contracts can detail when an artist takes lessons, practicing new music or past skills, when the artist must go to bed and wake up, how they must eat, and how much the person gets paid, among many other things. There have been investigations into certain companies about how they treat and manage idols under these contracts (The Pacer, n.d.).

Each group has a concept. A theme that the music and performances will follow, which can range from Y2K to dark fantasy. Each idol can be assigned a role in the group by the company that manages them. The role can be described as an archetype that an idol must pretend to be or play into. There are roles such as "happy virus," where they are tasked with lifting spirits within the group, or a "serious leader" who guides the group in difficult times. These archetypes allow fans to form attachments based on personality as much as they do for talent. However, because these labels are reinforced through media appearances, variety shows, and fan interactions, idols can feel trapped by what is expected of them (Kim, 2011). Fans love idols for how they act on screen; to find they were faking their personality is jarring. It's a relationship based on falseness.



Idols also paint a certain picture of themselves through visual aspects. Companies carefully curate how idols look, often creating an idealized image that emphasizes flawlessness over authenticity. Idols may be pressured to diet, get plastic surgery, extensive skin care to fit into very specific beauty standards

within Korea (Kim, 2011). The beauty standards are for everything like weight, eye shape, skin color, and even proportions. Idols must be polished and perfect and have oftentimes been bashed online for being less than. Talent can be considered secondary



to some fans over the appearances of the idol. Fans want a fantasy, not what's already before them, human flaws.

Screenshot from a YouTube still image (YouTube, n.d.). [Figure 4](#)



When under contract, an idol's daily schedule after releasing new music can consist of not sleeping and immediately beginning a new day at 1am (Koreaboo, 2023). Their day can consist of performances, preparing for a tour, vocal and dance lessons, practicing more for upcoming performances, live streams for fans, and fan events in person, ending at 9pm or 10pm. They perform on the likes of shows like The Show, Music Bank, Show Champion, Inkigayo, and M Countdown to promote their music. On the other hand, during weeks where idols are in between new and old music, idols can wake up to practice by 9:30 am and ending in intense dance practice until dawn, says K-Pop idol Sakura from the girl group Lesserafim. This also includes filming for individual shows the group participates in or shows on Korean cable t.v.

The Interaction of Social Media and Idol Life:

Although there are many different hardships within the company and the industry itself, arguably the most taxing and potentially dangerous aspect of being an idol is the relationships grown with fans (Tanudjaja, 2024). There is an expectation for idols to foster and play into fan dynamics to build a following of incredibly loyal fans. Sometimes this can mean idols are put in uncomfortable situations with each other, fans, or the internet. Fan culture online ranges over the likes of X, TikTok, Instagram, and even Korean apps such as Bubble or Vlive. Fans, when introduced to the fantasy of a person (an idol) -attractive, talented, thoughtful- form bonds that can border on unhealthy. Idols themselves can also be forced to play into these relationships, holding the hands of fans when they meet in person, fake-signing marriage certificates in fan events, and even playing into inside jokes a fandom has. This all creates a bubble of the idol and you. And over time, people can feel as if they are owed this relationship from the idol. There are cases of fans overstepping boundaries, being called out by an idol, then the subsequent idol receiving swift and intense backlash for themselves, seemingly overstepping a fan's boundary of ruining the fantasy that followers believe they are owed. Losing support because an idol doesn't want to be stalked, have their face touched, or have their body grabbed means speaking out is a risk to their mental health; though not speaking out may give fans a false sense that their behavior is okay. It's a



loop of unacceptable behavior and reinforcing the ego of the people who enforce it.

Backlash for any controversy, justified or not, can range from an online comment with a genuine critique to words hateful enough to support a statement from your company (Kim, 2011). Lesserafim, for example, received such intense criticism for the way they perform, their company released a statement directly addressing the words of fans and not fans alike to attempt to placate the online wave of backlash.

As idols are human, there are a plethora of controversies an idol can receive comments and posts about. Examples are controversies about past relationships, regardless of how long before, or critiques of how an idol performed in a specific idol event. Other, more serious controversies include colorism, racism, discourse about body image, both weight and facial features, as well as issues with cultural appropriation. Every controversy means discourse. Some forgive too fast, others refuse to forgive at all. Each situation warrants varying levels of concern and attention, though it is increasingly common for fans online to hold onto how an idol has acted. There are idols who were removed from groups because of past involvement, even if it was as simple as holding hands with someone while still in grade school. It's important to note, though, that while this punishment can justifiably be perceived as extreme and lacking empathy, other, more serious offenses, such as racism or cultural appropriation, don't garner the same swift punishment from certain companies as the previous does (Kim, 2011). What a company deems important and willing to allow growth from is never certain or consistent, as the industry can be fundamentally bigoted in its own right. The heavy use of plastic surgery, too pale foundation to cover darker skin, and intense diets are evidence of what goes on beyond the screens and songs.

Idols regularly face struggles beyond what's online. There's a word for an obsessive fan: sasaeng. Fans can be blissfully unaware or genuinely uncaring about how they treat an idol. Stalking, following, photographing, and generally harassing an idol is commonplace as the industry they support feeds back into a system of parasocial fans. An idol named Jung Yunho from the group TVXQ was once given a drink laced with glue, which landed the artist in the hospital (Kim, 2011). Although he made a full recovery, there was a clear overstepping of boundaries not only as an idol, but as a person in general. Idols can also face mobbing, the act of swarming a group or person you're a fan of, most typically in airports. There have been cases of possible fainting and harm coming to both the idol and the people pushing their way forward. Companies try to keep the location of their idols a secret, though it is often leaked, leading to a breach of privacy and trust from idol to fan.

The Music in Korean Pop:

Although K-Pop in its name suggests all its music is in fact pop music, pop is simply the foundation the genre has. K-Pop has, over the years, transformed to take influence from any and all genres (Kim, 2011). It no longer fits into the pop mold. Artists sing in r&b, release entire mixtapes, sing traditional korean music -trot-, use heavy edm



influence as well as hip hop, and rock. The genre has transformed from a style of music to a style of marketing. Defining K-Pop is an act unnecessary to the genre. The beauty of the music is its fluidity. A group can have a heavy EDM-based lead single and then release almost an entire album of r&b. What makes K-Pop K-Pop though is how it's promoted. The heavy schedules of an idol directly translate to how the industry separates itself from anything else.

Daily unique performances, heavy styling, quarterly music releases, and even the way an album is packaged act to serve its unique market. Packaging can include individual pictures of idols, books of photos taken of the group, a CD, stickers, mini trinkets, and postcards (Disc Makers, 2023). Although some groups, such as Xdinary Heroes, are a traditional band, with every member playing an instrument, they still perform on the traditional Korean television shows and release albums with the specific fan albums previously mentioned. As such, they are considered K-Pop. In performances on shows such as The Show or Inkygayo, artists promote by styling in outfits unique to the specific day, only worn for the one performance. They, if applicable, dance to the song's choreography or sing the ballad of the song they are promoting. That song is then scored based on a mix of categories from the sales of the song, the actual performance, and fan votes. Anywhere from 10 to about 20 groups can perform in a given week on each individual show, with a singular group winning a trophy after receiving the highest overall score.

Most groups both have dancing and singing in each performance, meaning an idol has to juggle the music both when moving as well as singing. Singing and dancing have been the source of controversy on numerous accounts, with the aforementioned Lesserafim's critiques surrounding their ability to fluidly do both simultaneously. This leads to lip-syncing happening regularly, with some companies even being known for it, such as SM Entertainment, for example. In some cases singers in a group who aren't as strong as others may lip sync while the main vocalist may not have to. Some fans have complained that members in a group will get less lines in a song than other members, something referred to as unfair line distribution. Some say it's mistreatment, while others believe it's simply a better use of an idol's talents, to be focused on their more developed talents in dancing.

Each album is also structured in a way to have what's called a title track, similarly known in the West as a lead single. This is the phrase for the song on every album or ep that is promoted the most heavily. All other tracks are labeled b-sides, referring to how they aren't the "a" track on the promotional release. When preparing for a comeback, artists may also release what's referred to as a pre-release as it is an advance for the upcoming work. It's typically a song as strong as what will be the title track and is more important than the b-sides though it is secondary to the actual main track. Groups tend to release music as well at an accelerated rate compared to Western artists. As their content tends to be shorter, typically eps or albums not exceeding 14 songs, a K-Pop group can have anywhere from 2-4 music releases a year, the release being referred to as



a comeback. In addition, there are tours and releases in different languages, such as Japanese and English, depending on the market being targeted

Current Situation:

Sun Line Entertainment did not begin as an idol agency. It was originally a small, ambitious production studio specializing in choreography, demo recording, and low-budget music video editing. For years, the team operated quietly on the outskirts of the industry, supplying creative labor to bigger labels without ever holding enough power or funding to launch artists of their own.

Everything changed when a wealthy private investor unexpectedly approached the founders during the collapse of Aurora Media, a major entertainment company that imploded under legal scrutiny and public backlash. Sensing a market vacuum and an opportunity for quick profit, the investor offered Sun Line a substantial infusion of capital, enough to purchase discounted practice rooms, unused trainee dorms, leftover recording equipment, and even some of Aurora's own abandoned training facilities.

However, the investment came with strict conditions. In exchange for the funding that allowed Sun Line to suddenly expand into a full-scale entertainment agency, the investor demanded a rapid debut timeline and immediate public visibility. Specifically, they insisted that Sun Line produce a high-engagement survival show to form its first idol group. The program would serve a dual purpose: generate hype to legitimize the new label, and guarantee the investor a return on their financial gamble. Because of this pressure, Sun Line transitioned almost overnight from a modest production team into a full entertainment agency with a trainee roster, a performance schedule, and a looming deadline. The survival show is not just a marketing strategy; it is a requirement of the investor who now holds significant influence over the company's future. Success will secure Sun Line's place in the boom K-Pop industry. Failure could mean the loss of the company's assets entirely and all dependent jobs.

Now we welcome everyone to the first meeting of the finally established Sun Line Entertainment. With everyone's ambition and individual skills, I know we can create a new, groundbreaking force in this industry. Despite our sleek branding and good eye for talent, we still need to find a way to select and debut our plethora of hand-picked trainees. Our immediate priorities are clear: find investors, pick from the people in our company, and decide what the new hit of a group should look like. Executives, we must lay the foundation for our first set of songs. What should be the genre, the feel, the concept of our new venture? Should our group be a girl group, a boy group, or a coed group, and how ambitious do we want to be with the number of members?



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Untitled image (Unknown creator, n.d.). [Figure 5](#)

In addition to this, how can we as a company establish a presence online to make the fans want more? We have nothing to show the world, yet we're asking fans to trust this venture will be worth their loyalty. Industry dynamics amplify our need to stand out in an overly saturated realm of music. It seems almost everything has been done already. In light of another entertainment company falling under a scandal over contract manipulation, we need to take their place. Sun Line Entertainment sees this as a moment to fill the void, establish credibility, and capture fan loyalty. To fill the gap and to fill it fast. This company is at a crossroads: seize this opportunity or risk fading into obscurity before we can debut even one idol.



Questions to Consider

1. What are possible ways to innovate our groups, to compete with other companies?
2. Given our current situation, how will the company secure funding, long-term, post-survival show?
3. How can we promote our idols to garner “stans” and loyalty as soon as possible?
4. What criteria will be used to select idols to debut?
5. What policies should be in place to ensure fair trainee and artist contracts (especially regarding length, pay, and personal rights)?
6. How can this company promote healthy beauty standards and combat toxic fan culture?
7. How will SunLine Entertainment control social media's perception of the company before social media forms its own perception?



List of Positions

1. Yizhou Ning, (*yee-joh ning*)

Currently serves as Fashion Director at Sun Line Entertainment. Known among peers for their steady leadership and strategic approach, Yizhou brings clarity and calmness in high-pressure situations. A dress is broken, there she is, needle in hand. A shirt has a stain; a tide pen should fear her wrath. As Fashion Director, she works closely with creative and marketing teams to define the visual aesthetics that will represent the company's groups to the world. Their professional contributions are balanced by a passion for photography, which they turn to as a creative outlet and source of personal joy. Yizhou believes that maintaining a healthy work-life balance is crucial in such a high-stakes industry, and encourages others to do the same. She loves to sit on a couch just as much as she loves making clothing. With a reputation for thoughtful input and measured decisions, Yizhou is thoughtful yet precise with the choices in her field.

2. Cho Mi-Hua, (*cho mee-hwah*)

works as Major Fan Union Representative at Sun Line Entertainment, acting as a crucial bridge between the company and its passionate global fanbase. Known for her passionate advocacy and precise communication skills, Mi-Hua works to ensure that the voices of fans are acknowledged and respected in boardroom discussions. This job comes easily to her as she has an embarrassingly large number of fan pages for any and all K-Popgroups. As the connection between the digital fan landscape and corporate decision-making, her influence can shape not only marketing strategies but also group concepts. Outside of committee duties, Mi-Hua enjoys watching historical dramas, often drawing inspiration from their intricate storytelling and emotional depth. She believes fan loyalty is earned through transparency and consistency, not manipulation, and isn't afraid to challenge authority if it means protecting community trust. Mi-Hua is widely respected for her ability to mobilize support and read fan sentiment quickly, making her a potentially game-changing player in any PR-related crisis.

3. Boo Seung-jon, (*boo sung-john*)

mobilizes as Chief Legal Officer (CLO) at Sun Line Entertainment, where he oversees contracts, liability concerns, and the navigation of artist controversies. With a background in entertainment law and a reputation for finding loopholes when needed, Seung-jon is often the first call when a legal storm brews. His grounded and logical approach has helped the company avoid multiple scandals and media disasters already. Away from his legal briefs and boardrooms, Seung-jon finds peace in volunteering at animal shelters, a pastime that reminds him of the value of compassion in high-stress environments. While calm under fire, he isn't afraid to wield his legal authority with precision when the company's interests are on the line. Known for his ability to see five steps ahead, Seung-jon is a key figure in navigating both internal disputes and external controversies.

4. Jung Nook, (*juhng nook*)



currently serves as Senior Vocal Coach at Sun Line Entertainment. With years of industry experience and an ear for potential, he plays a pivotal role in shaping the vocal direction of trainees. Known for his exacting standards and inspiring mentorship style, Jung helps elevate raw talent into polished performers. In high-stakes discussions, his insights are often grounded in first-hand knowledge of an idol's capabilities. Outside of training rooms, Jung channels his creativity into baking, using it as a meditative break from the demands of the entertainment world. He often brings homemade treats to practice sessions, earning him both professional respect and personal affection from trainees. Jung's influence over performance standards and debut readiness makes him a powerful voice in shaping who gets the spotlight and who doesn't.

5. Kang Tae, (*kahng tay*)

is an Entertainment Journalist within Sun Line Entertainment's advisory council. Known for his sharp writing and deep connections in media circles, Kang brings critical insight to how public narratives form and how they can be steered. As a consultant and crisis advisor, he works behind the scenes to prevent damaging headlines and maximize positive coverage. Outside of work, Kang collects vinyl records, taking solace in the analog warmth of classic albums. His love for music history informs his writing and adds depth to his coverage. He particularly enjoys music in languages he doesn't understand as a way to practice finding a theme without the barriers of understanding. With a well-timed article or a leaked scoop, Kang can reshape perception across fan bases and industry outlets alike, making him both an asset in public relations battles and an inside man

6. Kim Chungya, (*kim chung-yah*)

Scouting Director, Sun Line Entertainment, responsible for discovering and recruiting the next generation of K-pop stars. Known for their keen eye for raw potential, Chungya plays a critical role in shaping the company's future talent pipeline. From global auditions to unexpected street casting, their instincts often determine who makes it into the trainee program. Outside of scouting, Chungya enjoys playing video games, often comparing strategic thinking in games to the foresight needed when signing new talent. She particularly enjoys any world and lore-building games and can be found staying up too late at least 4 days a week, commonly before work. Whether advocating for a dark horse trainee or flagging potential PR risks in trainees early on.

7. Jang Wony, (*jang won-ee*)

Currently serves as Head of Ethics & Compliance at Sun Line Entertainment. Wony ensures that company practices align with ethical standards, addressing issues from contract fairness to artist treatment. Known for their integrity and fearless questioning of higher-ups, they've earned both admiration and resistance from within the company. Outside of official duties, Wony enjoys writing fanfiction, often exploring alternate narratives of trainee life that reflect their hopes for a healthier industry. She was last seen helping to ban internet trolls who defame her favorite idols. Her love of writing additionally extends to a love of reading. She is never seen without a book in hand and an AO3 tab open. Wony is a moral compass with a sharp intellect, capable of swaying



conversations toward reform or triggering internal audits when necessary.

8. Choi Soomin, (*choy soo-min*)

Currently serves as Music Chart Data Analyst at Sun Line Entertainment. Armed with a deep understanding of algorithms, streaming platforms, and voting trends, Soomin ensures the company's releases perform at peak efficiency. Their analysis influences everything from comeback dates to teaser drops. Outside of charts and graphs, Soomin enjoys anime marathons, using them as destressers and bonding with her friends and streaming her favorite bands. She is a die-hard Frieren lover and an even bigger My Hero Academia defender. She separates art from fan presence. An avid editor, discussion haver, and art appreciator, Soomin knows how to analyze a screen. A strategic asset behind-the-scenes, Soomin can legitimize or discredit any campaign with a single data slide, making them vital during crises involving numbers, perception, or sabotage.

9. Son Jihgyo, (*son jee-hyoh*)

Currently serves as Government Cultural Affairs Advisor at Sun Line Entertainment. They act as the intermediary between the entertainment industry and regulatory bodies, ensuring compliance with cultural standards, visa logistics, and international promotion guidelines. Jihgyo's strategic influence can make or break overseas opportunities. Outside of political maneuvering, they enjoy skincare blogging, often reviewing products gifted during official travel. They've spent too much money on YesStyle and even more raiding Marshals for their hidden gold. She has a past of competing in Model United Nations in both Primary and Secondary school and is not afraid to use those skills to communicate and express herself. She'll tell you about all the travels she's gone on and the people she's met if you even mention the word diplomacy. A well-connected and tactful presence, Jihgyo is an essential gatekeeper for foreign expansion and domestic approval.

10. Lee Donhyuk, (*lee don-hyuhk*)

Currently serves as Stage Director at Sun Line Entertainment, overseeing live performances, concert design, and comeback showcases. Known for pushing boundaries with complex staging and effects, Donhyuk is respected for bringing a cinematic edge to idol performances. Off-stage, he enjoys hiking, finding the outdoors a place to recharge between tour stops. His ability to delay comebacks or fast-track stage rollouts gives him significant tactical control, and his quiet demeanor often conceals just how much influence he really has in the performance pipeline. As a child, he often kept to himself unless talking about insects. With a minor in entomology, he knows a bug or two and will tell you about a bug or two if prompted. Though he has this power, he chooses to use it only when he thinks idols are overworked or a project is not at the capacity it should be. He genuinely loves K-Pop and the culture that surrounds it.

11. Hong Eunchaer, (*hong uhn-chair*)

Currently serves as Head of Trainee Development at Sun Line Entertainment, where she



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supervises the progress of all current trainees. From evaluating vocal and dance skills to identifying leadership potential, Eunchaer's role is foundational to who rises and who gets cut. Her calm demeanor and structured feedback make her both respected and feared among the trainees. Outside of the training room, Eunchaer enjoys journaling, often documenting her observations and theories about idol group dynamics. She does so in a private journal so as not to actually impact an idol's career. She has multiple diaries for different emotions, as her feelings are too hard to contain within the confines of just one book. She draws and paints, but words are the main way she expresses herself, both on paper and when working with trainees. A powerful force in shaping the future of the company's idol roster, Eunchaer holds both the reputations of *trainees and the trust of executives in her hands*.

12. Kim Jisool, (kim jee-sool)

Currently serves as Social Media Manager at Sun Line Entertainment. She oversees the digital presence of all groups and individual idols, crafting strategic posts, managing crises, and launching viral campaigns. With a deep understanding of fan behavior and online algorithms, Jisool can spin narratives or bury controversies in minutes. In her free time, she enjoys doing tarot readings, sometimes interpreting them playfully to predict public reception to upcoming content. She has a side gig where she gives friends and family readings in exchange for essential food. Her mom pays for the future of her garden in macNcheese, and her best friend pays in ramen. In Jisool's eyes, a well-fed tarot card reader is a well-read social media manager. Her ability to craft perception in real-time makes her both a frontline defender and an unpredictable actor in digital crises.

13. Yeon Jun, (yun joon)

Currently serves as Chief Technology Officer (CTO) at Sun Line Entertainment. He oversees the company's digital innovation efforts, from virtual concerts to AI-powered fan engagement tools. With experience in both cybersecurity and tech startups, Yeon Jun is the architect behind Sun Line's transition into the future of entertainment. Outside of work, he enjoys learning languages, often practicing with international fans to refine engagement tools. He additionally loves matcha, Clairo, and feminist literature. He can be seen reading in public with wired headphones, respecting nature and the people who occupy it. A strategic player with tech-savvy foresight, Yeon Jun holds the keys to the company's digital infrastructure and crisis-prevention systems. Any and all devices that make contact with an idol or are around an idol are managed by him

14. Park Bomyeon, (pahk boh-myuhn)

Currently serves as Parent Company Representative at Sun Line Entertainment. Tasked with overseeing Sun Line's alignment with parent company values and profitability goals, Bomyeon carries both financial leverage and political weight. She often mediates disputes between executives and investors, wielding influence with a calm, professional demeanor. Outside the boardroom, she enjoys learning different instruments and has



been seen traveling to any and all countries to immerse herself in different cultures and their musical languages. Her skills lie in how adaptable she is both in her hobbies and in her job. She knows how to make a few dollars stretch as well as how to hold a tune. Her presence in meetings is a reminder that profit, legacy, and shareholder satisfaction are always watching, and she has the power to tighten or loosen that grip.

15. Pham Han, (*fahm hahn*)

Currently serves as Music Video Director at Sun Line Entertainment. Known for her bold visual ideas and trend-setting aesthetics, she brings a cinematic vision to each group's comeback. From scouting locations to choosing wardrobe palettes, her touch defines what fans first see. Outside of work, Han enjoys DIY fashion, often designing her own outfits and accessories. She enjoys thrifting and trying different styles regardless of how obscure they may be. She's tried Acubi, modern, Y2K, and even country. No pair of jeans is too low or too high; it's all a way to express her inner creativity. In a world of creative visions, her hobbies and her skills make her perfect for her job. Her control over group image through visual storytelling makes her essential to launch phases and a creative powerhouse capable of swinging group popularity with a single concept.

16. Min Yoon, (*min yoon*)

Currently serves as Investor Relations Liaison at Sun Line Entertainment, maintaining crucial lines of communication between the company and its shareholders. With a calm, persuasive demeanor, Min Yoon is known for their ability to maintain investor confidence, even in volatile situations. They are often consulted before major project rollouts or group debuts to gauge financial viability. Outside of financial reports and boardroom briefings, Yoon enjoys reading mystery novels, appreciating the subtle clues and layered plots, much like the hidden motives of entertainment politics. Yoon also particularly enjoys choose your own adventure books and is a big fan of Knives Out, the perfect mixture of all things mystery and adventure. Whether smoothing over investor concerns or suggesting pivot points for branding, Yoon holds a quiet but firm influence over the company's future.

17. Huenling Kai, (*hyoon-ling kai*)

Currently serves as Sasaeng Monitor (Security Role) at Sun Line Entertainment. With a background in private security and a sharp instinct for patterns, Kai is responsible for tracking and managing obsessive fan behavior and internal security threats. Often working in the shadows, their reports influence everything from dorm relocations to public event safety protocols. Despite the serious nature of their job, Kai finds peace in yoga, using it to maintain balance in a high-alert career. Vinyasa, hot pilates, goat yoga, nothing is off the table in the name of meditation. He's used podcasts, apps, and even his own thoughts to calm his heart. Quiet but decisive, Kai is a vital presence whenever idol safety, privacy breaches, or stalker activity come into play. He is incredibly protective of the idols he protects and can be seen hosting pizza parties to help members bond. With a love for those he cares for, nothing can stop him from doing his job and doing it correctly.



18. Shin Yuga, (*shin yoo-gah*)

Currently serves as Digital Content Strategist at Sun Line Entertainment, designing how idols and groups are presented online through teaser drops, content series, and livestream schedules. Her creativity is backed by a deep understanding of digital consumption habits and fan behavior. Whether it's managing a comeback teaser sequence or responding to a viral moment, Yuga is always several posts ahead. She enjoys painting in her spare time, using color and composition as a break from the structured world of analytics and online metrics. She also uses a camera to showcase her talents. With a keen eye for the beautiful nature of nature itself, she runs her own anonymous blog of all things green. With the power to shape narratives and visibility, Yuga can quietly dictate the public's first impressions and long-term perception of any artist under Sun Line's name.

19. Kim Sunook, (*kim soo-nook*)

Currently serves as Senior Choreographer at Sun Line Entertainment. Behind every flawless stage performance and viral dance trend is Sunook's rigorous planning and choreography. Known for pushing idols to their physical limits while also championing artistic individuality, he is a central force in crafting each group's performance identity. Outside of rehearsals, Sunook relaxes through dancing recreationally, often hosting impromptu sessions with trainees. As the person responsible for stage polish and group cohesion, Sunook can decide which members shine or struggle in the public eye. A fun fact many trainees learn early is that Sunook absolutely loves tap dancing and Irish jig routines; she often breaks into traditional steps during warm-ups or late-night practice sessions, using them as a playful way to loosen everyone up and bring joy back into the stressful training environment. She's not afraid to be herself, even if that means tapping her feet a little too much.

20. Choi Gyu, (*choy gyoo*)

Currently serves as Mental Health Coordinator at Sun Line Entertainment. He ensures that trainees and idols receive the support they need to survive the pressures of fame, balancing empathy with crisis intervention. A trusted figure among idols, Gyu often serves as a confidential sounding board and crisis responder. Outside of work, he enjoys watching idol survival shows, often critiquing how stress and narrative editing affect young artists. He also enjoys playing chess, appreciating the patience, foresight, and strategic skill it demands; he often compares navigating personal idol crises to thinking several moves ahead on the board. A proud nerd both inside and outside his personal life, he knows how to understand and work a situation. Gyu's recommendations can stop a debut all in the name of protecting an idol. A firm believer in health and safety, he advocates for the people, not the corporation, and isn't afraid to tell you that.

21. Kang Seulyi, (*kahng suhl-yee*)

Currently serves as International Relations Manager at Sun Line Entertainment, forging connections with global festivals, licensing partners, and overseas media platforms. Fluent in multiple languages and gifted in negotiation, Seulyi expands the company's



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global reach and manages international perception. When not managing cross-border schedules and brand deals, she enjoys trying different types of cheeses. She firmly believes a good cheese is nothing but representative of the country that it comes from. Seulyi's ability to open or close international doors gives her strategic power in a globally expanding industry. She also loves animals, specifically her two cats, three dogs, four guinea pigs, and her seventy-five-gallon aquarium tank, which she cares for with almost scientific devotion. Her coworkers often joke that her home is a small embassy of pets from around the world.



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