



Global Conference on Media, Communication, and Film

February 21 _ 23, 2024

Birmingham, UK

V-Tuber Wave: Origins, Divergence, and Convergence in Contemporary Media

Minseok Doo

Maryland Institute College of Art, United States

Abstract

Originating in Japan, the 'V-Tuber' digital trend is rapidly gaining global attention in the entertainment sector. This budding trend has notably permeated countries such as South Korea, China, and the USA. In this analysis, we delve into the succinct history of V-Tubers in these regions, pinpointing potential paths for both content and technological progression. To offer a thorough perspective on the V-Tuber landscape in each nation, I referenced materials from 'Hololive Production' in Japan, 'ISEGYE IDOL' in South Korea, and 'Shylily' in the United States. Consequently, there are evident visual commonalities across these three entities. Yet, there are clear contrasts in areas such as artistic dimensions, character management, and predominant content styles, to name a few. These variances stem from each nation's unique technical approach, the spread of expertise, and the main tools favored by these professionals. For sustained industry growth, a structured approach and an integration with preeminent art forms are essential—akin to the trajectory observed in the film and animation sectors over the previous decade.

Keywords: V-Tuber, Japanese sub-culture, mass-media