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CULTURE CONTENT BASED ON TRADITIONAL CULTURE RESOURCES IN THE ANDONG AREA

Using historical and cultural resources in city branding and marketing is gaining importance for local governments. Historical and cultural resources reflect daily life and culture, making them relatable and familiar to the public and offering differentiated regional cultural marketing opportunities. The need for establishing norms and methodologies for content development using cultural resources has led to the concept of digital cultural heritage and resources. Collaboration between local governments or organizations and media-specialized creators is essential for producing cultural heritage-based content that can illuminate the value of cultural heritage. The case of the Andong region demonstrates the potential of cultural heritage-based content in enhancing the value of historical and cultural resources.

Key words: Culture Content, Cultural Heritage, Traditional Culture, Andong, Knowledge, information hierarchy

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Андонг аймағындағы дәстүрлі мәдениет ресурстарына негізделген мәдени контент

Қаланың брендингінде және маркетингінде тарихи және мәдени ресурстарды пайдалану жергілікті өзін-өзі басқару органдары үшін маңызды. Тарихи және мәдени ресурстар күнделікті өмір мен мәдениетті көрсетеді, оларды қоғамға түсінікті және таныс етеді және аймақтық мәдени маркетинг үшін сараланған мүмкіндіктер ұсынады. Мәдени ресурстарды пайдалана отырып, контентті дамытудың нормалары мен әдістемелерін белгілеу қажеттілігі цифрлық мәдени мұра және ресурстар тұжырымдамасын тудырды. Мәдени мұраның құндылығын көрсете алатын мәдени мұраға негізделген контентті жасау үшін жергілікті үкіметтер немесе ұйымдар мен БАҚ-тың мамандаңдырылған авторлары арасындағы ынтымақтастық өте маңызды. Андонг аймағының мысалы тарихи және мәдени ресурстарға құндылық қосу үшін мұраға негізделген контенттің әлеуетін көрсетеді.

Түйін сөздер: мәдени контент, мәдени мұра, дәстүрлі мәдениет, андонг, білім, ақпараттық иерархия.

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Культурный контент на основе ресурсов традиционной культуры в районе Андонг

Использование исторических и культурных ресурсов в брендинге и маркетинге городов приобретает все большее значение для местных органов власти. Исторические и культурные ресурсы отражают повседневную жизнь и культуру, делая их понятными и знакомыми для публики и предлагая дифференцированные возможности регионального культурного маркетинга. Необходимость установления норм и методологий для разработки контента с использованием культурных ресурсов привела к концепции цифрового культурного наследия и ресурсов. Сотрудничество между местными органами власти или организациями и создателями, специализирующимися на средствах массовой информации, имеет важное значение для создания контента, основанного на культурном наследии, который может освещать ценность культурного наследия. Пример региона Андонг демонстрирует потенциал контента, основанного на культурном наследии, в повышении ценности исторических и культурных ресурсов.

Ключевые слова: культурный контент, культурное наследие, традиционная культура, андонг, знания, информационная иерархия

Introduction

Interest in cultural content planning and development projects using historical and cultural heritage is increasing. Local governments are putting efforts into city branding and marketing using historical and cultural resources within the region. Historical and cultural resources have the advantage of reflecting the values that have dominated our daily lives for a long time and being materials that the general public can quickly feel familiar with in daily life and culture. Also, from the point of view of local governments, it is sure to be an attractive material in terms of strengthening their identity, drawing out a sense of belonging from community members, and conducting differentiated regional cultural marketing through this. Therefore, the need for content development using cultural resources has reached an undeniable stage, and it is necessary to establish norms and methodologies. Therefore, the need to organize these processes in digital cultural heritage and digital cultural resources is emerging.

UNESCO affirms the enduring value and importance of digital cultural resources, to which access to digital heritage broadens opportunities to create, exchange and share knowledge, and that preserving digital heritage for present and future generations is a matter of global urgency has been specified. Various studies are being conducted on the convergence of digital technology with cultural heritage. Among them, digital access to heritage, digital restoration of cultural heritage using computer visual graphic technology, and experiential technology using virtual and augmented reality are being conducted. It appears in various ways.

UNESCO designates UNESCO World Heritage to protect humankind's valuable cultural and natural heritage. It is determined according to the "World Cultural and Natural Heritage Protection Convention" adopted at the regular general meeting in 1972. It is divided into cultural heritage with historical value, natural heritage that shows the history of nature well, and mixed heritage with a complex character. World Heritage is based on Outstanding Universal Value and is selected and classified according to 10 selection criteria.

In the Andong region, there are more than 400 cultural assets, including more than 200 designated cultural assets, undesignated cultural assets, and cultural relics. In addition, Hahoe Village, Bongjeongsa Temple, Dosanseowon Confucian Academy, and Byeongsanseowon Confucian Academy are listed on the UNESCO cultural heritage

list. It is time to rediscover the value of cultural heritage using the spread of cultural industries and content based on these resources.

Justification of the choice of article and goal and objectives

The development of cultural content utilizing cultural heritage, which individual local governments are currently carrying out, is trying to create a model that can link cultural resources within the region with cultural tourism content and revitalize the local economy. However, in the case of historical and cultural resources based on historical facts, they have the possibility that various local governments can utilize them rather than being exclusively attributed to a specific local government, and the aspects of handling them indeed reveal differences depending on the size and characteristics of individual local governments. In particular, when a specific local government tries to monopolize historical and cultural materials with public property characteristics, there is even fierce competition for ownership among regions with one material. In order to solve such a critical mind, it is time to change the perspective and method of dealing with existing historical and cultural materials. It is necessary to redefine the meaning of win-win development between local governments and find new ways to do so.

In this paper, we will look at the method and procedure for utilizing cultural resources, focusing on cases, and discuss the enhancement of value through content development of cultural heritage in the Andong region in the future.

Research Methodology

The research method applied for this study is divided into literature research and field work.

First of all, in order to establish the process of developing cultural contents using traditional cultural contents, this study focused on the case of the Korean Studies Promotion Institute. Various contents organized by Ugyo.net are representative examples of collection, research, and utilization of traditional cultural resources. The Story Theme Park shows an exemplary case for content development of traditional cultural resources and has actual industrial application cases.

Cases of museums, exhibition halls, and performance halls in the Andong region were collected and studied.

Representative performances such as Buyongjiae and The King's Man, as well as Confucian Land and Andong Traditional Culture Contents Museum, were examined focusing on actual exhibition cases that are receiving visitors in Andong.

DosanSeowon, ByeongsanSeowon, and Bongjeongsa Temple, which were designated UNESCO World Heritage Sites, were also studied. The values of these heritages can be analyzed centering on the World Heritage Listing Criteria, and these values can be analyzed in connection with what kind of messages are conveyed in the content production process.

In addition, through several cases of the Gyeongsangbuk-do Cultural Contents Agency, actual cases of contents could be confirmed.

Cultural heritage and content

The development of content based on the cultural heritage of the Andong region has been carried out in various ways.

'Buyongjiae(부용지애)' was planned and produced as a real-life award-winning musical set in Buyongdae, Hahoe Village. First performed in 2010, this work depicts the friendship and patriotic loyalty of the brothers Gyeom-am and Seo-ae, born in Hahoe Village, and depicts a love story based on the Hahoe mask tale. It is a work that turned Seonyu Julbul Nori and Hahoe Byeolsingut Mask Nori into musical performances on a stage with Nakdonggang River and Buyongdae in the background.

The King's Country (왕의나라) is 2011 musical about landscapes and waters. The story of King Gongmin and Princess Noguk, who came to Andong due to the invasion of the Red Turbans during the reign of King Gongmin of Goryeo, was produced based on the human resources of the region. It was performed every year at the Andong Folk Village outdoor performance hall, and in 2017, the second piece of the series, 'King's Country II: Samtaesa,' was produced and performed.

In 2009, a storytelling musical, '450 Years of Love (450년의사랑)', was performed in Gunja Village. This performance, which sang about the relationship between Toegye and Duhyang, combined storytelling and traditional Korean music performance beyond the traditional musical form and used an old house in Andong as a background and stage. It was evaluated as a performance showing the most local sentiment using Andong dialect.

Spaces for exhibiting and experiencing the cultural heritage of the Andong region are also

expanding. Confucian Land in the Andong Cultural Tourism Complex opened in 2013 as an exhibition center that shows Confucian culture, the root of Korean spirituality. It is a space where you can look back on the footsteps of the ancient sages and enjoy Confucian culture, like play.

The Traditional Culture Contents Museum display and offers the experience of 4,000 tangible and intangible cultural assets in Andong as digital content. It is the first museum in Korea without relics, and it is a cutting-edge digital museum that provides experience and knowledge about traditional culture. In addition, the Confucian Museum and Andong Folk Museum of the National Institute of Korean Studies exhibit Andong's cultural heritage. As such, museums in the Andong region are characterized by having a solid foundation to play a role as a cultural resource by actively promoting digital archive projects together with museums. Based on this, various cultural contents were also produced. In the case of webtoons, "The Palace: The Night of the Stars" by Park So-hee, "The Story of Swallows" by Ho-min Joo, and "Andong Gangody" by Heo Young-man, and "Mom Katuri" by Kwon Jeong-saeng, based on a fairy tale has been regularized by EBS and has achieved significant results.

A variety of cultural heritage knowledge information is required to create such content. The Digital Andong Cultural Exhibition, conducted in conjunction with the Academy of Korean Studies, provides comprehensive information on the cultural heritage of the Andong region. The Confucian culture archive construction project, carried out by the Korea Institute for the Advancement of Korean Studies, has been in progress since its establishment.

The compilation of the Local Culture and Electronic Contest by the Academy of Korean Studies started with the Digital Seongnam Culture Contest in 2003 as a pilot project, completed the compilation of 67 regions in the 10-year 1st stage project from 2004, and 167 in the 2nd stage project from 2013. We plan to complete the compilation of cultural exhibitions in each region. Prior research by region, local knowledge resource archive establishment, manuscript writing, and compilation system development is carried out at the national expense. Local cultural heritage compilation work by region is done by raising business expenses with matching funds from the national budget and local governments. The Digital Andong Cultural Festival was a first-phase project, with preliminary research conducted in 2006, an item writing project in 2008, and multimedia content production and system

development in 2009, completed at the end of the same year.

Digital heritage

Digital cultural heritage offers an opportunity to dramatically expand the scope of cultural heritage utilization in exhibitions and experiences. Exhibitions, experiences, and virtual tourism using virtual reality can enhance understanding by directly visualizing various contexts of relics and heritage and can provide personalized experiences. This paper will look at the scope and current status of digital cultural heritage and consider its application and development direction by giving examples of tourism that utilizes it.

Using digital cultural heritage in the Andong region begins with the traditional cultural contents museum described above. Since then, Okyeonjeongsa VR Museum has been produced and exhibited at Rakivium, Gyeongbuk Creative Content Agency. In 2018, VR and AR content for experiential education on Imcheonggak independence movement materials were produced as a regionally utilized VR and

AR production support project, and experience at Nolpak, Confucian Land is in progress

Digital cultural heritage is actively used in the field of restoration. It has become possible to restore relics that have disappeared or partially exist through advanced computer graphics technology. It is possible to utilize spatially limited historical buildings or reproduce the appearance of relics in the past.

Gyeongju City reproduced the appearance of Seorabeol a thousand years ago in 3D through the Millennium Altitude Digital Restoration Project and is showing it at the Shilla Royal Palace Theater installed near Banwolseong Fortress. In addition, in connection with the Silla Capital Sites Restoration Project, Wolseong and Hwangnyongsa Temple are being promoted in connection with the restoration. In addition, Hwangnyongsa Temple is undergoing digital restoration, and the Hwangnyongsa History and Culture Center allows visitors to observe this process. In this way, digital cultural heritage can be used to convey the value of cultural heritage by replacing its role in a situation where the use and restoration of tangible heritage are limited.

[digital restoration HwangRyongSa temple]



As experiential content utilizing digital cultural heritage, Seokguram virtual reality content can be cited as an example. Precise actual measurements, including 3D scans of Seokguram Grotto, have been carried out several times. Since these data are open to the public, the Cultural Heritage Administration

can be easily obtained. Based on this, virtual reality content has also been created several times.

The Seokguram HMD Travel Experience, which was unveiled at the 2015 Gyeongju World Culture Expo Silk Road Gyeongju, was produced by Indigo Entertainment. Based on the actual Seokguram

Grotto and the scan data of the cave space, virtual space data was developed, additional information was created to utilize the motion interface, and it was developed by connecting it to the HMD device and interface. Instead of viewing content unilaterally, real-time virtual reality content is configured in which the content progresses as the viewer moves through the motion interface. Through the 3D interface, observing artifacts or checking additional information with hand motions is possible. While the contents of Seokguram Grotto created before reflect the current appearance, various information such as the appearance at the time of construction, history, and characters at the time of construction in AD 750 was provided together.

Cultural Resources and Archives

The Korea Institute for the Advancement of Korean Studies has been carrying out a project to digitize various traditional cultural resources and build them into a database. For the preservation and utilization of knowledge resources in the Confucian cultural sphere, from the first year of the knowledge business to the present, various private Confucian documentary heritage resources have been turned into content through digitization, archiving, and service. The knowledge information project of the National Institute of Korean Studies is being carried out under the name of Digital Korean Studies, and the results are provided through Confucianism Net (www.ugyo.net). The process of developing digital content for the cultural heritage of the Digital Korean Studies Project goes through the same process as follows

[Stage of Digital Content of Traditional Cultural Heritage]

Stage	Digitizing
1	Digital informatization of excavated or transmitted and preserved cultural heritage
Stage	Archiving
2	Storage/classification/database/integrated management of digitized information
Stage	Restoration
3	Restoration of the original form by mobilizing humanistic, social, and artistic knowledge
Stage	Experience Service
4	Time/space experience, multisensory/multidimensional experience, mobile experience service
Stage	think and Utilize
5	Foundation for content creation through the provision of story and contextual information

In order to preserve and utilize the collected cultural heritage, digitalization must precede it. Digitized cultural resources can be used in various forms due to their ease of segmentation, reproduction and transformation, preservation, management, and distribution, and can be produced as various derived contents. Producing useful, playful, social, and personal content through prototype data is possible.

The archiving stage includes storage, classification, database creation, and integrated management of digitized information. It means to classify and systematize digitized information and reclassify it to meet the purpose of developers and users. In other words, the archiving step provides convenience to users by classifying and structuring information so that users and developers can receive meaningful and valuable information from numerous digitized cultural resources.

Through the 'Cyber Traditional Hanok Village Set Development' project, the first cultural content construction project of the National Institute of Korean Studies, the relics and remains of the Yeongnam region was classified and organized by content. Ninety-nine types of objects were selected from the materials of traditional architecture, namely 'Hanok' and 'Traditional Village,' across the country. It was developed by applying six major categories of 'others' and 20 sub-categories, such as 'administration,' 'education,' 'ancestral rites,' 'folklore,' and 'military' according to the function of the building. Fact information, a traditional cultural heritage, is converted into fiction. Story information is added to fundamental estate-type dry cultural properties such as hanok to function as a digital set.

Restoration content refers to restoring original historical research by mobilizing humanities, social, and artistic knowledge.

The experience service stage is the cultural content stage, which provides services for cultural content loaded in various media such as time and space experience, multi-sensory and multi-

dimensional experience, and mobile experience service. In other words, it can be seen as the stages of daily life, industrialization, and globalization of Korean studies materials.

[Restoration content process of cultural heritage]

Restore Step	Details
Target space / era	Select a space with a representative character Select representative historical background
Selected as a major development cultural heritage	Selection of ruins/artifacts/records to be restored
Major ruins/artifact layout and image maps in the target space	Layout of target artifacts by space Place the target artifact/relic on the image map
A three-dimensional model of the target space and major buildings within the space	Typology of government office/private house/city hall building 3D modeling of major buildings Space-specific navigation model
Arrangement of data related to the target space and major buildings within the space	Documentation/Folklore/Old Map Arrangement Summary of the history and function of each space/building
Linking major events and stories related to target space and ruins/artifacts	The tangled story of the main target space Related stories of major ruins/artifacts Linking place names and space navigation
Restoration Relics Experience Center	Real-time navigation of restored space/ruins/artifacts Zoom and Pan Link with detailed information

The digital history experience contents of the National Institute of Korean Studies are knowledge contents, such as place (relics) – architecture (Hanok) – field data (board, market, Juryeon, etc.) – archival materials (foundation, mid-construction period, poetry, etc.) – contents of the National Institute of Korean Studies and established and completed a systematic information system based on region and place. It is the stage of seeking industrialization of cultural content through experiential service by producing knowledge content through the mutual interlocking of information and putting them in media. In the experiential service stage, you can look at the process of cultural content through knowledge informatization, centering on the historical experience hall and documentary heritage materials implemented as experiential services through Confucianism Net.

The history experience hall of Confucian Net provides a database of historical sites and coordinates directly related to the data held by the National Institute of Korean Studies in the form of an electronic cultural map. Artifacts owned by the National Institute of Korean Studies and cultural assets related to the contents of the DB built based on them are displayed on the map and organically linked with various materials to be used as knowledge content.

The Confucian cultural resources of the Institute for Research Advancement aim to transition from

the existing academic DB that produces knowledge information through the methodology of digitization-archiving-restored contents-experience contents to utilization-type contents. The pursuit of daily life, make the experience, and globalization of traditional Confucian culture is the modernization and popularization of tradition. In other words, cultural heritage is processed in multimedia using digital technology for a pleasant experience. If storytelling techniques suitable for each medium and an understanding of cultural resources are added, cultural content that provides a dense experience to the audience can be produced.

The Story Theme Park, which has been in progress since 2011, is a traditional cultural content development project that utilizes the documentary cultural heritage owned by the institution. It was planned to utilize the rich life history elements of the Joseon Dynasty diary data as creative materials for cultural content. It is divided into a story, character, multimedia, and background material and is provided to creators for reference, and is suitable for new content creation. Suppose the existing cultural heritage archives were designed from a supplier-centered point of view. In that case, Story Theme Park is attempting to satisfy the demand by sufficiently processing the existing historical and cultural resource contents from the consumer's point of view. It is a process of advancement from material-centered to subject-centered content

provision. The project, which started in 2011, primarily aims to build about 600 stories every year. By building a story material bank, various materials that can help understand the phases of the times are composed of multimedia. The historical background of the times is added to make it easy to understand the context of the diary material. The composition of each motif and the integrated connection service in related fields aims to provide a comprehensive service for Korean-style story materials. As of 2022, more than 12,000 materials have been established, and they are actively contributing to the cultural industry through webzine publication, content contests, and traditional material conferences.

Diary records are recorded in a way that describes each day's events. Thus, for an event to be complete, it is necessary to review the narrative over many days and sometimes several years. In the story theme park, with the help of storytellers majoring in history, narratives are reconstructed around events to serve as a story introduction. In one material, event information, spatial information, character information, and original text information are linked to providing contextual information of the story to be fully utilized.

The webzine DamDam, which was started to publicize the effectiveness of the story theme park, has been published monthly since 2014, and as of March 2023, the 109th issue has been published. As for the content of the webzine DamDam, it is a principle to select a topic suitable for timeliness and produce it in various forms of content centering on the story material of the story theme park. It is operated strictly centered on creators to expand the network of creators, publicize the effectiveness of

the story theme park in the creative field, and operate for feedback from actual users.

Results and Discussion

In order to shed light on cultural heritage through the development of cultural content, what is required is content production of simple cultural heritage materials and a strategy that can comprehensively increase interest.

Let us assume you are visiting Andong from outside to visit the World Heritage Hahoe Village, Byeongsan Seowon, Bongjeongsa Temple, and Dosan Seowon. First of all, we will confirm the location of each heritage, and if you look at the tourist map of Andong for a long time, you will see that it is impossible to visit them all in half a day. Again, transportation, restaurants, and lodging will be checked. In other words, in order to fully enjoy cultural heritage, not only understanding of cultural heritage, but also information such as traffic routes and routes, and information such as restaurants and accommodations must be linked and solved together.

As mentioned above, the content creation of cultural heritage and application to the cultural industry must go through various application processes. When adequately organized at each stage, you can effectively proceed to the following process and maintain its value. So far, many content production projects have been carried out without this process. A successful output once or twice can be possible with the genius idea of the creator, but in order to raise the overall level of the cultural industry, strategies, and goals suitable for each stage must be established and implemented.

[Value chain of Culture Content]



The knowledge informatization model for the development of cultural contents of cultural heritage explains that the collection, preservation, systematization, structuring, and interconnection of cultural resources can be shared and standardized as a model of knowledge informatization. The cultural content produced through the knowledge information process provides the audience with quality knowledge content composed of academic historical research and systematized knowledge information. In addition, for cultural content developers, it is a foundation to reduce time, cost, and effort from accessing cultural resources to producing cultural content while producing added value through derived content. Therefore, the knowledge information process for developing cultural content can be an infrastructure that can maximize the value of cultural heritage. The contents development process applying the knowledge informatization model is divided into the strategic stage – the data stage – the informatization stage – the knowledge stage as follows.

The strategic stage is the primary stage for producing content that provides cultural heritage users consistent, accessible, practical, and aesthetic satisfaction. It is necessary to conduct a demand analysis so that users are interested in cultural heritage, understand the direct and indirect experience elements, and understand the context for adequately preserving the value of cultural heritage. It is necessary to consider measures that enable the continuous preservation of cultural heritage while providing various information and experiences. In this strategizing stage, the scope and method of knowledge informatization should be considered from the following points of view. Identify the scope and quantity of cultural heritage, set the target of knowledge informatization, and set the priority of knowledge informatization through list and cancellation. As for the service, it is necessary to identify the current service form and content, consider its advantage, ensure that the development goal is distinct from existing facilities or functions, and identify whether it can meet the user's demand. In addition, it is possible to respond to various content development demands and media in the development process, such as a design that can utilize the context for developing derived content. Whether this process is a possible sustainable development model that preserves cultural heritage value should be reviewed.

The data stage is transforming cultural heritage into a state of digital cultural heritage or cultural

archetype through digitization. In the case of documentary heritage, the primary digital process is performed by scanning, copying, or photographing the original text, followed by cataloging and release. In order to enable the search of the original text, text data must be constructed by inputting the original text data or using tools such as OCR. Intangible heritage records the performance process of the holder of the relevant skills, centering on video recording. Recording demonstrations require a recording method that can sufficiently record the act and its spatiotemporal background and meaning.

A detailed heritage inventory for the region should precede cultural heritage at the regional level. The list should be preceded by a literature search and oral recording and should be structured to convey the context included in the heritage as much as possible. The photographing of the heritage should include time and space information, including geographic coordinates, and related topics should be provided together to facilitate the development of information and knowledge development stages.

In order to efficiently use cultural resources and give them new meanings, it is necessary to classify and systematize the data. The Korean Studies Promotion Agency's traditional village classification system organizes the resources at the data stage in the digital archive of traditional villages. It presents classification standards according to traditional villages' environment, history, art, materials, structure, and function. Classified data has certain contextual information and functions as information. Data can be organized according to traditional taxonomies such as rank, category, location, etc. In addition, with the recent development of the search function, a method of informatization through tagging, in which content producers freely assign meanings, is becoming possible. The classification system required for all these informatization processes should be established by presenting experts' opinions in the field as criteria and considering users' usability.

Information is formed into knowledge through experiential stimuli. Storytelling is a representative method of providing experiential stimulation. In cultural heritage, stories are an essential element of intellectualization. It is important to develop various stories to make knowledge of cultural resources based on cultural heritage. To this end, a system in which related information is linked through specific associations and mutually accessible is required. This mutual accessibility can already be found in the traditional humanities narrative method. In the case of writing that requires argumentation, it is to

provide an access path to related information through the form of footnotes, endnotes, and references. Similarly, in the case of digitized knowledge, access routes to the various cultural resources that shape that knowledge must be provided. In other words, if related literature information, photos, videos, people, and geographic information are provided through one subject, multiple narratives can be provided naturally, and interworking services between story banks and multimedia can be achieved.

Conclusion

Developing content using cultural heritage is divided mainly into two parts. A cultural phenomenon begins with the acceptance of cultural content. The knowledge content is composed through humanistic analysis, an archive of the result, and a knowledge information process through interpretation and analysis. At this stage, it can be organized

into articles, books, or various forms of media output. It is considered that the stage of basic knowledge has been achieved. Digitized contents loaded into media start from knowledge contents. Media-specialized creators will be familiar with the contents of knowledge contents and will try to create new cultural content based on them. Content that has gone through the process of storytelling and meditation begins to play a role as content when it is loaded onto the platform and released to the public.

When local governments or organizations with expertise in cultural heritage directly provide cultural content, they need more understanding of media or platforms. Therefore, the best option is to prepare materials and creative materials for various cultural resources and invite creators to make them freely. When these roles are harmonized, the production of cultural heritage-based content can be activated, and the value of cultural heritage through content can also be illuminated.

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