Chinese Localization of Musicals Co-developed by Korea and China: A Case Study on the Musicals “Bachelor’s Vegetable Store”, “In the Mood for Sorrow”, and “Rimbaud”

Qian Zhao¹⁾, Xiu-Qing Fang²⁾

Abstract

In previous years, China was behind the development among global musicals. Thus, more collaborative projects between China and Korea emerged. The musical market in China needed cross-border copyright collaboration because to diversify its repertoires and subjects, while the Korean musical companies demanded export copyrights of their musicals to overseas especially the Chinese market. Considering the supply and demand in the Chinese and Korean musical markets, this study selected three forms of collaborative projects in China. They include the Korean authorized musical “Bachelor’s Vegetable Store” (2019), the Chinese musical “In the Mood for Sorrow” (2018), and the musical “Rimbaud” (2018), which were all co-produced by the Chinese and Korean teams. Using the three forms of collaborative projects, this study analyzed four perspectives including the overview of the project overview of the project, preliminary preparation of the project, the production plan of localization, and the development strategy of cultural contents. Results showed that the advantages of the three forms of collaboration were as follows: for Korean authorized musicals co-produced by Chinese and Korean teams, the authorized company could evaluate the market value and future income of the musical in advance, and the production cycle was short; for original Chinese musicals co-created by Chinese and Korean teams and musicals co-produced by Chinese and Korean teams, the Korean companies had high project participation and diversified forms of revenue. The disadvantages of the three forms of cooperation, by contrast, were as follows: for Korean authorized musicals co-produced by Chinese and Korean teams, the copyright owners had low participation, single form of revenue and high uncontrollability of script adaptations; for Chinese original musicals co-created by Chinese and Korean teams, the cost of early development was high and the production cycle was long; for musicals co-produced by Chinese and Korean teams, the overall cost of the projects was high and the payback period was long. The analysis of the advantages and disadvantages of the three different forms of cooperation could be taken as a useful reference for the development strategy of musical localization in China.

Keywords: Musical, Sino-Korean Collaborative Development of Musicals, Localization; Bachelor’s Vegetable Store, In the Mood for Sorrow, Rimbaud

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1) (Ph. D. Course) 13120 Dept. Global Business, Gachon Univ., 1342 Seongnamdaero, Sujeong-gu, Seongnam-si, Gyeonggi-do, Korea
email: qian3242@sina.com

2) (Adjunct Professor, Corresponding Author) 13120 Dept. Arts Management, Gachon Univ., 1342 Seongnamdaero, Sujeong-gu, Seongnam-si, Gyeonggi-do, Korea
email: bangsk@gachon.ac.kr

1. Introduction

The increasing number of musicals performed in China accelerated its market demands and social interests in watching musicals. The three main categories of original productions staged in the Chinese musical market have the following themes: historical (e.g. Princess Wen Cheng and Ah! KULIANG), revolutionary (e.g. Soldier Zhang Ga and Duan Qiao), and mythological (e.g. JIN SHA and Kunlun Myth)[1]. Faced with the obsolescence and lack of originality of subjects of Chinese original musicals, the Chinese musical market alleviated the problems through cross-border copyright collaboration.

In 2011, United Asia Live Entertainment was co-founded by China Performing Arts Media Ltd., Shanghai Media Group (SMG) and CJ Entertainment & Media (CJ E&M) of Korea to promote the musical industry in China. The first project of the new company was the Chinese version of musical Mamma Mia! (2011), which can be taken as a milestone that Koreans and Chinese started to cooperate in the early development of musical localization in China[2]. Subsequently, Chinese version of the other musicals (e.g. Cats (2012, Broadway), Finding Destiny (2013, Korea), and Tomato Remarkable (2014, Korea)) were also produced by United Asia Live Entertainment. Since 2014, the Sino-Korean collaboration has been increasing year by year and the forms of cooperation have been constantly innovated, among which the most conventional form is copyright authorization. In addition, original musicals co-created by Chinese and Korean teams and musicals co-produced by Chinese and Korean teams are new forms that have been explored in the past two years.

Based on the three collaborations, three corresponding cases in the last three years were chosen in this paper as research subjects. These include 1) "Bachelor's Vegetable Store" (2019), a musical authorized by Korea and co-produced by Chinese and Korean teams, which was produced after copyright authorization with direct involvement and production of the Korean company; 2) "In the Mood for Sorrow" (2018); and 3) "Rimbaud" (2018). The last two musicals were the first attempts of co-created and co-produced musical by the Chinese and Korean teams, respectively. At the same time, according to the first-hand information and data obtained from the direct participation of the author in the production of Sino-Korean collaborative musicals, the advantages and disadvantages of the three different collaborations were gathered based on the perspectives of overview of the project, preliminary preparation of the project, the production plan of localization, and the development strategy of cultural contents to make up for the academic research on the collaborative development of localized musicals in China and

Korea and provide a reference for the development and construction of musical localization in China.

2. Bachelor's Vegetable Store

2.1 Overview of the Project

The musical Bachelor's Vegetable Store is based on a real story of entrepreneurship in Korea-a story of five young people who turned their humble fruit and vegetable store into a national chain store with their vigor, vitality and hard work. From September 6 to December 31, 2008, the musical was performed in the first round of 136 performances in Seoul, Korea. In total, the performers have finished nine rounds of performance in Korea, during which they also finished performing tours in Japan and performed with localization in Japan and China with copyright authorization. In 2011, the Korean TV series adapted from the original musical was broadcast in some parts of Asia, such as Korea and Japan. In 2014, this musical was selected as the Korean Original Musical for Supporting Overseas Development. There were 100 performances authorized in Japan from 2013 to 2015, while 130 performances were authorized in China from 2014 to 2015. The title of the musical then was Tomato Remarkable. In 2019, the copyright was authorized again in China, which is the main object in this case study.

2.2 Preliminary Preparation of the Project

The Chinese version of the musical Tomato Remarkable, first licensed by Live Company in Korea and produced by United Asia Live Entertainment, was performed and toured over 130 times in Beijing, Shanghai and Guangzhou respectively in 2013 and 2014. In 2019, the second authorization of this musical was given to C-Musicals and the title was modified as Bachelor's Vegetable Store. The preliminary preparation was much simpler because it was its second time to perform in China and the experience of the first national performance helped them. The focus of the preliminary preparation of the project is to identify how to break through the achievements of the first time performance and determine the highlights of the second time performance.

Since the musical was partially copyrighted in Chinese, the Chinese personnel were responsible for the whole team. The production team was in charge of the employees of the releasing/production company, while the creative and technical teams were in charge of several

long-term collaboration teams. The Korean copyright company helped the production staff during rehearsals. To achieve a box office hit, online celebrities were selected as the lead actors, thus, casting was the first focus in the musical. After preliminary market research, the final casting of lead actors were narrowed down to the online celebrities popularized on the variety show "Super-Vocal" launched by Hunan TV. After negotiating the schedule with the actors and their agents, the company picked Jin Shengquan, Liu Binhao, and Liang Pengjie as the lead actors.

2.3 Producing Plan of Localization

The musical Bachelor's Vegetable Store is a Chinese version musical project authorized by Live Company in Korea and independently produced by a Chinese Production company. The Korean cultural content company provided the copyright authorization of the script and musical score, the guidance of writers, directors, choreographers, as well as the musical directors. In the production cycle, the Chinese version of Bachelor's Vegetable Store was mainly divided into five stages: preliminary preparation, design and creation, design finalization and production, group rehearsal, overall rehearsal and premiere stage. The schedule in the production cycle was planned reasonably in the way of countdown from the date of the premiere. The work and due time were clearly divided and arranged using a Gantt Chart and the "production meetings" were held regularly so that each department in the team could update the latest progress and demand of the work in time.

The Chinese version of Bachelor's Vegetable Store has the following characteristics in terms of production period. First, the presentation of the new version is highlighted. Since the Chinese version of Bachelor's Vegetable Store in 2019 is the second authorized performance of the musical, the production team needs to consider how to give the audience a new look with the same story. The production of this musical was conducted from five aspects: 1) the title was changed from "Tomato Remarkable" to "Bachelor's Vegetable Store", which was translated from its original title in the Korean version, giving people a direct feel of the brand-new version; 2) the new creative team and 3) new design team both gave the musical a new stage look, attracting fans of the old version to purchase tickets again to watch the musical in theatre; 4) the new actors retreaded the musical, not only due to the introduction of online celebrities who ensured box office hit, but also because the new actors served as the new blood, and; 5) the introduction of large puppet images became the most impressive feature of this musical, leaving audiences a vivid memory.

Second, the original creative team from Korea was invited guide the rehearsal, though there was no in-depth cooperation between them and the new creative team in producing the copyright authorized Chinese version[3]. To further understand the musical, a symposium was held in China where both sides made joint efforts in discussions on the core value of the musical and the feelings of the characters in the TV version of Bachelor's Vegetable Store with the director, screenwriter, choreographer, and the vocal coach from Korea. In addition, the Korean choreographer and Chinese directors and choreographers discussed the movements and details in the dance performances of the actors and collected opinions before working an ideal plan for the musical performance. Short-term exchange and discussion were effective because it triggered fresh ideas among the creative team from China to create a more meaningful presentation of the musical.

2.4 Development Strategy of Cultural Contents

The title of this musical was officially modified from "Tomato Remarkable" to "Bachelor's Vegetable Store" in 2019 after being reauthorized by Live Company in Korea and would be produced as a brand-new version by C-Musicals in China. With the old story of five young entrepreneurs, the new version with new means of presentation would still resonate with young audiences. No matter how many twists and turns or strange stories, the story of Bachelor's Vegetable Store could still stir up one's innermost feelings. The cross-border cooperation between fruits and vegetables and food in the story not only enriched the plot, but also enhanced the interaction in theatre. While watching the musical, the audience can also receive food products from interactive activities[4].

By using the same title as the Korean TV series, the new version of the musical intended to attract the Chinese fans of the TV series, which starred Ji Chang-wook and Yi Kwang-su, both are Korean celebrities famous among the Chinese people[5]. Their deeply rooted memories from the TV series and its actors led to their appreciation of the Chinese version, and ultimately a box office hit for the musical.

Moreover, online celebrities were selected as the leading actors to increase the box office sales. Although not as popular as other top online celebrities (e.g. Zheng Yunlong and A Yunga), the lead actors Jin Shengquan, Liu Binhao and Liang Pengjie, were the main cast from "Super-Vocal", which gained high popularity in China[6]. Their active, optimistic attitude and perseverance demonstrated in the show "Super-Vocal" was consistent with the theme of the musical-"success is doing the right thing with the right people". Their performance guaranteed

high attendance and box office from their fans.

3. In the Mood for Sorrow

3.1 Overview of the Project

The musical "In the Mood for Sorrow" is an original jukebox musical based on the classic musical of Huang Shujun. The story originated from a lyric in the song Always 20 Years Old (1998) composed by Huang Shujun: "As long as one day true love appears, she will age gracefully". The story is about a mysterious woman, Lin Baosheng, who freezes her appearance to wait for her true love, and Jiang Dayu, a part-time singer, who breaks into her life. The musical has been planned and prepared since 2016. The creating stage began in the first half of 2017. In September and December 2017, the script reading workshops were finished in Korea and China, respectively. From September 2018 to December 2019, the musical was performed in three seasons, with a total of 45 performances.

3.2 Preliminary Preparation of the Project

The creative team was set in the first half of 2017. Considering the different advantages of Chinese and Korean creative personnel, the creative team created the musical in Korea and then improved it in China. The co-producer, and the director were nominated to join the early development of the project. The musical director joined the team later, followed by the participation of design team. Since the background of the story in this musical is set in Shanghai, the creative team from Korea was invited to visit China to help them get familiar with the social environment[7]. Nearly 100 of Huang Shujun's songs have been translated into Korean for analysis. These songs have been adapted into four stories which could be made into musicals. After discussions with the releasing company, and Huang Shujun, one of the stories was selected for the next action.

Two workshops were finished in Korea and China, respectively. Under the guidance of the director and the screenwriter, the Korean musical actors read the script, sang the songs, and expressed their opinions and suggestions on this musical in the script-reading workshop in Korea. The workshop in Korea presented the script with classic Korean characteristics. The second script-reading workshop was held in China because the story in the musical takes place in China and it would be presented to the Chinese audiences. In addition to the directors and

screenwriters from Korea, Chinese musical directors and actors were also invited to complete the tasks of the second script-reading workshop. Since the workshop only presented a possibility for the musical, the creative team further modified some passages and plots for the musical[8]. Next came the casting stage, when the creative team from China and Korea came together again, to make more detailed modifications and adjustments to the script.

3.3 Producing Plan of Localization

The musical “In the Mood for Sorrow” was independently produced by the Chinese production company, while the Korean cultural content company provided creative support and personnel, including screenwriter, director, choreographer, designer of stage, prop designer, and other personnel. The Chinese director was the only counterpart in the Chinese production company to cooperate with the Korean director for the better integration of the musical-watching habits of Chinese audiences and creation of directors. The production cycle of the musical In the Mood for Sorrow was mainly divided into five stages: preliminary preparation, project incubation, design and creation, group rehearsal, overall rehearsal, and premiere stage. The production cycle was scheduled periodically, with each stage regarded as a node to arrange the schedule according to the tasks to be completed[9].

First of all, the production of this musical focuses on the early development because early incubation is particularly important for excellent original musical works. Generally, the incubation cycle lasts around two to three years, though some might be longer[10]. It took about two and a half years to finish the production of the musical from preparation in 2016 to performance in 2018. The focus of production was to sort out and deconstruct nearly 100 songs created by Huang Shujun. To achieve a better presentation, the production company has conducted two script reading workshops in Korea and China, respectively, so that Chinese audiences can understand the script better.

Secondly, international collaboration of original musicals in small and medium-sized theatres were innovated. Musical experts have been exploring development in Chinese musical as well as international collaborations[11]. Though foreign producers were invited to guide many musicals, none of them embodied such a deep collaboration as with the musical In the Mood for Sorrow with the initiation of deep cooperation between China and Korea. The original materials in the Chinese story were completely handed over to the screenwriters and directors from Korea to complete, and subsequent creation was completed based on the collaboration between the creative team from China and Korea. In the Mood for Sorrow can be regarded as

the first original musical co-created by Chinese and Korean teams, forming collaboration between the two countries in the musical field, which also provided them a path for deeper cooperation in musical creation.

3.4 Development Strategy of Cultural Contents

First, the effect of celebrities could be regarded as the beginning of the jukebox musical. Jukebox musical is a method to tell a story in the musical with a series of songs by one pop singer or singing group. Most of the songs used in the musical are often heard and well-remembered because these melodies can better lead the audience into the scene of the musical compared with melodies not so popular[12]. If a jukebox musical becomes famous because of popular songs or stories of celebrities, it needs a story with full plot to fit its excellent repertoire before becoming a brilliant one. It is a huge challenge for screenwriters because a wonderful original musical can only be possible with the perfect combination of lyrics and plots. This is also the reason why most golden songs of Huang Shujun were selected since his debut in 1988 to tell a fantasy, romantic love story between true love and appearance. It is one of the main propaganda means of the musical to combine the walking jukebox with highly narrative lyrics and rich styles of music.

Second, popularity of this musical was further improved by winning awards in the international musical festivals. On July 8, 2019, *In the Mood for Sorrow* won the "Jury Awards" of the 13th Daegu International Musical Festival in Korea and became one of the nominees of five awards including Best Musical Award, Best International Musical Award, Best Actress, Best Supporting Actor, and Best Supporting Actress. The Daegu International Musical Festival has been held in Korea for 13 times already, while Chinese musicals have been present almost every year in recent years to improve the international popularity. The musical *In the Mood for Sorrow* was invited to participate in the international tour and the competition unit of the musical festival in Korea. Bae Sunghyuk, executive chairman of Daegu International Musical Festival, said this musical had an excellent response in Korea and he was "very satisfied" with the original Chinese musical works[13].

Third, diversified contents were demonstrated by cooperating with artists. Carlos Morell Orlandis, a Spanish painter and photographer, customized limited print of the same name for the musical *In the Mood for Sorrow* based on their collaboration. The panes, letters, old records cheongsam, old things and old souls with a sense of time in Chinese style appearing in the said musical were among his favorites. After watching the musical, Carlos customized

an exclusive print in three copies, same name as the musical title, with the elements of the musical.

Fourth, the value of musical derivatives was improved in the cross-border fashion circle. On October 26, 2019, Fu Xiangnan and Wang Yufan, actors from the musical *In the Mood for Sorrow*, attended the red carpet show of 2019 CGC Girls Collection in Shanghai, China with the slogan “Fashion Circle, Fashion Musical”. In the CGC fashion market, the two actors turned into temporary employees to sell derivatives, like T-shirts and canvas bags with the logo of the musical *In the Mood for Sorrow* to the audience. In this activity, they improved the fashion elements of derivatives and expanded the audiences of musical derivatives with combination of derivatives of the musical and products of fashion brands.

Last but not the least, the one-week holiday in China was utilized to deliver the brand value of the musical. The one-week National Holiday in China is a peak season of family tour when people usually travel to other cities. By contrast, however, the number of people going to the theatre will be relatively reduced in this period. Thus an activity of “Travel with the hoof of horses” was launched in the one-week holiday so that people could take part in the online lottery by launching topics on social networking sites and exposing photos related to “hoof of horses” elements. In this way, the spread of musical brand was expanded as a larger number of people saw and got familiar with the musical *In the Mood for Sorrow*.

4. Rimbaud

4.1 Overview of the Project

The musical *Rimbaud* is based on the ups and downs of Jean Nicolas Arthur Rimbaud, a famous French poet in the 19th century, a representative of early symbolism and a pioneer of surrealism. By properly quoting dozens of classic poems and letters of Rimbaud and Paul Verlaine with various musical styles, it shows the legendary life of the “psychic” in the form of musical. The musical has been planned and prepared since 2016 after three years of careful polishing. It was selected as the original production work of incubation projects of musicals in Korea in 2017 and the overseas co-producing support project by The Arts Council Korea in 2018. In the same year, two versions of the performance, Korean version and Chinese version, were produced. From 2018 to 2019, two rounds of performances were held in Korea and China, respectively. This musical has been performed for 219 times in Korea and 18 times in China until now.

4.2 Preliminary Preparation of the Project

In 2015, the musical Rimbaud was initiated and planned by Live Company of Korea. Later, Yoon Heekyong, a screenwriter, and Min Chanhong, a composer, were invited to create the work together.

Rimbaud was chosen as one of the musicals in "new screenwriter excavation plan" sponsored by the Korea Creative Content Agency (KOCCA) in 2016 and the incubation project of Korean art creation performance in 2017, but failed to pass the final selection. After that, Live Company, the Korean performance production company, further improved the work by sorting out the plot, clarifying the relationship among the characters, and revising the script. According to the adjustment of the script, new tracks have been added to the songs that have been created, and the original tracks have also been deleted. After one-year adjustment, the musical Rimbaud was performed for the first time in Daehak-ro TOM, Hall 1 in Seoul in October 2018. In the process of work development, Live Company and Double K Company, a production company from Korea, co-produced this musical with HAIXIAO Cultural Company from China.

4.3 Producing Plan of Localization

The preliminary production of the Chinese version of the musical Rimbaud was jointly completed by the Chinese and Korean production companies. In terms of personnel structure, each Korean staff had one Chinese counterpart (some positions were slightly adjusted) for Chinese staffs to learn and master the standardized production process more effectively and quickly. The Chinese version, however, was not a complete copy of the Korean version, but a creative one according to the operation rules of the Chinese performance market based on the musical-watching habits of the Chinese audiences, aesthetic characteristics, emotional cognition, and consumption habits. The Chinese version of the musical Rimbaud was led by the producer who was responsible for the economic investment and box office revenue of the whole musical. The producer in the whole process supervised the creativity, production method, performance form, and marketing means of the musical. Though the creative team of the Chinese version of the musical Rimbaud was the same team as the Korean version, the creative team of the Chinese version was arranged to study in Korea in order to operate better in China later in the project. The production cycle of the Chinese version of this musical was mainly divided

into the preliminary preparation stage in China, the stage of learning and rehearsal of the Chinese team in Korea, and overall rehearsal and premiere stage. The schedule of production cycle takes the first performance day of the musical as the node, and plans and arranges the schedule backwards.

First and foremost, non-differentiation production was adopted in this musical. Though produced in two countries, the details of both the Korean and Chinese versions of the musical were highly unified because they shared the same design team.

Second, the Chinese technical team was trained in this project because it is an international collaboration project. Since the musical production system in Korea is much more mature than that in China, it was a good opportunity for the Chinese technical team to learn from the Korean counterparts. The technical team of China can be trained in the Chinese version of the musical[14]. This is of great significance to the development of Chinese musical.

Last but not the least, new actors were selected. The casting in the Chinese version of the musical Rimbaud was carried out by asking the old actors to introduce new actors. Two out of six actors selected had rich stage experience while the rest were new actors. Some of them have just graduated from college, some had a few performing experiences in only one or two commercial musical productions, and the others were just figurants in other musicals. All of these new actors have great potential and have significantly improved their own professionalism through their learning and rehearsal in Korea[15]. After the two rounds of performances of the Chinese version, they have gained their own communities of fans.

4.4 Development Strategy of Cultural Contents

First, after an in-depth study of the musical Rimbaud, many innovative features were added in the marketing strategy of the Chinese version based on the marketing strategy of the Korean version. Through the preliminary research of the project, it was found that the French poet Rimbaud was not well-known in China. The story of Rimbaud, however, has already been interpreted by Leonardo DiCaprio, a Hollywood star, in the film *Total Eclipse* (1995). Since the Hollywood star is known to all households in China, the content of the propaganda capitalized on the reputation of Leonardo DiCaprio to popularize the story of Rambo and promote the musical project.

Second, the brand value was created to achieve “the best project”. The content and form innovation of Rimbaud was of milestone significance to the musical industry in China, which was specifically reflected in the following aspects: 1) it was the first Chinese version of a small

theater musical co-produced by China and Korea, marking the seamless integration of the small theater musical of China in international production; 2) it was the first attempt to send the entire team in the Chinese version to study and rehearse in Korea, marking the first time that Chinese musical actors have systematically tried the training system and rehearsal mechanism of Korean musical actors; and 3) it was the first Chinese version of small theater musical to release a CD of the OST, of which three songs (Tears Flow in My Heart, Bright Moon and Parallel) were also released on QQ music network.

Third, the One Source Multi Use (OSMU) cultural contents were developed. The Chinese version of the musical Rimbaud was a bold experiment in the development of the One Source Multi Use (OSMU) cultural contents. The variety of derivatives were developed, such as badges of characters, poetry concept notebooks, postcards of the highlights in the musical, key chains with the logo of the musical, collection version of posters of the musical, etc. In addition, the entity CD of OST in this musical was released, of which three songs (Tears Flow in My Heart, Bright Moon and Parallel) were also released on QQ music network and music video with special edition of two singles, Bright Moon and Greed, were published. Also, the cartoon of the same name was planned to be released online.

Last but not the least, an "idol-style" musical was built. The Chinese version of Rimbaud draws on the idea of the idol variety show to create an idol-style musical. The Korean actors' daily schedule, their character study, and rehearsal process were shown to the Chinese audiences through VLOG from the official microblog and video website accounts of the musical. With this type of interaction, the Chinese audiences increased their interests to purchase tickets of the musical. The purpose of attracting fans and reassuring them was achieved by increasing the popularity of the actors in China substantially with massive exposure.

5. The Research Results of the Localization Projects Co-produced by Chinese and Korean Teams

The three musicals studied in this paper represent the three different forms of collaborations. The advantages of the three forms of collaborations were as follows: for Korean authorized musicals co-produced by Chinese and Korean teams, the authorized company could evaluate the market value and future income of the musical in advance, and the production cycle was short; for Chinese original musicals co-created by Chinese and Korean teams and musicals co-produced by Chinese and Korean teams, the Korean companies have high project

participation and diversified forms of income. The disadvantages of the three forms, by contrast, were as follows: for Korean authorized musicals co-produced by Chinese and Korean teams, the copyright owners had low participation, single form of revenue and high uncontrollability of script adaptations; for Chinese original musicals co-created by Chinese and Korean teams, the cost of early development was high and the production cycle was long; for musicals co-produced by Chinese and Korean teams, the overall cost of the projects was high and the payback period was long. [Table 1] is the results of the analysis on the cases of localized musical projects co-produced by the Chinese and Korean teams.

[Table 1] The Results of the Analysis on the Cases of Localized Musical Projects Co-produced by Chinese and Korean Teams

	Bachelor's Vegetable Store	In the Mood for Sorrow	Rimbaud
Overview of the Project	Form of Collaboration: Copyright Authorization	Form of Collaboration: Co-creating	Form of Collaboration: Co-producing
	Subject: Korean	Subject: Chinese	Subject: International
	Scale: Small Theatre	Scale: Small Theatre	Scale: Small Theatre
	Premiere: 2019 (Second Authorization)	Premiere: 2018	Premiere: 2018
	Times of Performance: 11 (Second Authorization, One Season)	Times of Performance: 45 (Two Seasons + Tour Season)	Times of Performance: 18 (Two Seasons)
	Released by: C-Musicals	Released by: Salute	Released by: HAIXIAO Culture; FINGER TIME
	Produced by: C-Musicals	Produced by: JINGYING Culture (Season One); Salute (Season Two & Tour Season); YIKUN Culture (Season Two & Tour Season)	Produced by: HAIXIAO Culture; LIVE Company; Double K
Preliminary Preparation of the Project	Created by Team from Korea	Co-created by Teams from China and Korea	Created by Team from Korea
	Creation and Research: Original Creation; Public Praise and Market Evaluation Research of First Authorized Performance	Creation and Research: Commission Creation; Research of Songs + Field Trip	Creation and Research: Original Creation; Combing of Historical Documents + Combination of Poetry and Music
	Workshop: N.A.	Workshop: Two Times of Script Reading	Workshop: One Showcase

	Governmental Support: Yes (Korea)	Governmental Support: N.A.	Governmental Support: Yes (Korea)
Production Plan of Localization	Production Team from China; Creative Teams from China and Korea	Production Team from China; Creative Teams from China and Korea	Production Teams from China and Korea; Creative Teams from China and Korea
	Time of Production: 16 Weeks	Time of Production: 64 Weeks	Time of Production: 9 Weeks
	Features of Production: New Production; Acted by Online Celebrities; Guided by the Producing Team from Korea; Puppet Element Added in the Performance	Features of Production: Preliminary Preparation was Focused; Teams from China and Korea Cooperated for the First Time to Develop Chinese Original Musical	Features of Production: Non-differentiation Production between China and Korea; Training Chinese Technical Team; New Actors Selected
Development Strategy of Cultural Contents	Original Musical Capitalizing on the Advertising Influence of Online Celebrities	Jukebox Musical Capitalizing on the Advertising Influence of Huang Shujun, the Celebrity	Original Musical Capitalizing on the Advertising Influence of Leonardo, the Hollywood Star
	Adapted from a Korean TV Series of the Same Name	N.A.	American film with biography of the Same Character
	N.A.	Won the “Jury Awards” and Became One of the Nominees of Five Awards in the 13th Daegu International Musical Festival in Korea	N.A.
	Cross-border cooperation: Stories + Food	Cross-border cooperation: Stories + Art Prints	Cross-border cooperation: Music + Poetry
	Few Types of Derivatives	One Type of Derivative	A Wide Variety of Derivatives

6. Conclusion

Musical industry, developed and flourished in the UK, the United States and other countries at the beginning of the 20th century, became an attractive global culture. Since the 1980s, China has begun its development of musical industry. In the late 1990s, a large number of classic overseas musicals were translated and performed with abundant attempts to localize foreign musicals. However, due to copyright protection, the addition of localization elements was very limited. Until the beginning of the 21st century when the localization projects of Chinese musicals entered the development stage, the localization elements in musicals were able to be

fully used to meet the acceptance habits and aesthetic tastes of the audiences to the maximum extent. Therefore, the form of localized production of Chinese musicals also demonstrated a trend of diversification.

The analysis on the three case studies on the collaboration between China and Korea to develop a Chinese local musical were obtained from four dimensions: overview of the project, preliminary preparation of the project, production plan of localization, and development strategy of cultural contents.

First of all, the musical *Bachelor's Vegetable Store* was a Korean authorized musical co-produced by Chinese and Korean teams, belonging to the regular form of collaboration. The advantage of this form of collaboration was that the authorized party could see the theatrical presentation of the project and assess its market value as well as the revenue in advance. The overall production had a Korean model to follow and the relatively short production cycle allowed the producers to focus on the subtle adjustment of the content of the script, casting, marketing and propaganda. The disadvantages, by contrast, were the low involvement of copyright owners, the high uncontrollability of script adaptations, and the single form of revenue.

Second, *In the Mood for Sorrow* was a musical co-created by Chinese and Korean teams, which was a brand-new form of collaboration between China and Korea. The advantages of this form of collaboration were copyright sharing in creation, high involvement in the project of the Korean company, and diversified forms of revenue compared with the form of copyright authorization, which not only made up for the shortage of Chinese musical creation ability, but also improved the business level of Chinese musical creative team. The disadvantages, by contrast, were the high cost of early development and long production cycle. The release and the production companies needed to consider all aspects from the preliminary preparation, production of the musical to the marketing and operation of later stages.

Last but not the least, the musical *Rimbaud* was a musical co-produced by Chinese and Korean teams, which was also the first one of this kind of form of collaboration between China and Korea. The first advantage of this form of collaboration was that the Korean company had strong participation in the project, high controllability of localized production of scripts, and the performances of the musical in China and Korea at the same time could enhance the international influence of the musical. Another advantage was the diversified forms of revenue, including copyright revenue, the revenue from production teams, the training revenue from Chinese actors, revenue from a wide variety of derivatives, and other sorts of revenue. Through systematic training, the production teams from Chinese companies could also

gradually reach an international standard. The disadvantages, however, were the relatively higher cost of the overall project and long period of payback.

The localization of musicals was a long-term process. With the continuous advancement of localization, various reshuffles and adjustments would show up. The exploration of the advantages and disadvantages of the three forms of collaboration of musical projects between China and Korea could provide a clearer path of development for the localization of Chinese musicals. In the end, this paper seeks to be an effective reference for the follow-up studies on the localization of Chinese musicals.

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