

Research on the Marketization and Globalization Development Model of Cultural and Creative Industries: Analysis Based on the Globalization Development of Musical Theatre

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Abstract. This paper discusses the marketization and globalization of cultural creative industry and takes China's musical industry as the research object. In recent years, with the vigorous development of the cultural market and the improvement of the audience's appreciation level, people pay more and more attention to the cultural creative industry. This article also analyzes the challenges facing the industry, including the lack of professional creative talent, standard scriptwriter and professional production team. It also explores the emergence of innovative modes of production, such as cross-border collaboration and audience-oriented creativity, which have contributed to the sector's progress. In addition, the paper discusses the impact of globalization on industry, and emphasizes the increasing importance of international product influx and copyright acquisition. Finally, this study aims to provide profound insights into the future trends and prospects of China's musical theatre industry and valuable recommendations for its sustainable and healthy development in the world.

Keywords: Cultural and Creative Industries; Musical Theatre; Globalization; cultural communication.

1. Introduction

In the era of global economic integration, cultural and creative industries (CCI) are booming rapidly, with musicals standing out as a key player. Musicals, with their artistic appeal and market potential, facilitate cultural exchanges worldwide. However, globalization poses challenges like cultural differences, market barriers, and copyright issues. Studying the global development of musicals and balancing cultural identity with market demands is crucial for mutual benefits. This study aims to uncover the mechanisms driving CCI's marketization and globalization through case studies, enriching research in this field and offering practical guidance to industry practitioners seeking global success.

This article first introduced the CCI definition and in the internationalization development, then, this article has combined the musical drama this industry to analyze, in-depth analysis of 'The Zhao orphans' and 'Romeo and Juliet', the two musicals and give recommendations for the future development.

2. Definition and Current Status of CCI

2.1. Definition and CCI

2.1.1. Characteristics of CCI

The cultural and creative industry is an emerging industry with creativity as its core that has emerged in the context of economic globalization. It emphasizes an industry where the subject culture or cultural factors rely on individuals (teams) to develop and market intellectual property through technology, creativity, and industrialization. The CCI is a cultural phenomenon that is reconstructed and innovated by using culture as an element, integrating diverse cultures, organizing related disciplines, and utilizing different carriers. The CCI is an emerging industry centered on creativity, knowledge intensive, high value-added, and highly integrated. It covers multiple fields and produces products and services with cultural and commercial value through the combination of creativity and

technology. With the continuous progress of globalization and technology, the CCI will usher in broader development prospects.

2.1.2. Core Feature

1) Creativity as the core: The core of CCI lies in "creativity", which refers to human creativity and maximizing its potential. This creativity is reflected in the innovative utilization and reshaping of cultural resources.

2) Knowledge intensive: Cultural and creative products are centered on cultural and creative concepts, and are the tangible expression of human knowledge, wisdom, and inspiration in specific industries. Talents and technology constitute the cornerstone and driving force of industrial development.

3) High added value: Technological innovation and research and development belong to the high-end links of the industrial value chain. Once cultural and creative products are recognized by the market, they can be disseminated globally, and their market value can be doubled, which can also expand the corresponding derivative market.

4) Highly integrated: The CCI is a product of the mutual integration of economy, culture, technology, etc., with high integration, strong penetration, and extensive radiation. It can not only drive related industries and promote regional economic development, but also radiate to various aspects of society and enhance the cultural quality of the people.

2.2. Different Types of CCI

The CCI covers multiple aspects such as broadcasting, film and television, animation, audiovisual, media, visual arts, performing arts, crafts and design, sculpture, environmental art, advertising decoration, clothing design, software and computer services. These fields produce products and services with cultural and commercial value through the combination of creativity and technology. In real life, the most common CCI around us are souvenirs from tourist attractions and surrounding areas. The cultural and creative products of the Forbidden City are very popular both in China and internationally. For example, the Forbidden City sells lamps and fragrances with traditional Chinese architecture as the theme, allowing buyers to not only use them for lighting and air purification in their daily lives, but also appreciate the charm of the Forbidden City at home.

The CCI is not just a tangible object, but also abstract art, such as movies and music, which is an ideological industry. "Creation of The Gods: Kingdom of Storms" is a cultural and creative product that combines traditional Chinese culture with the film industry. It effectively combines the ancient Chinese classic novel "Feng shen Yan yi" with trendy film and television technology, using top-notch sound and light effects to recreate the story.

3. Globalization and Marketization of CCI

3.1. The Impact and Opportunities of Globalization on CCI

Since its UK origins CCI, the CCI has garnered global acclaim, fuelled economic transformation and bolstered national soft power. In developed economies, CCI underpin growth and employment. As global consumption soars, individuals prioritize spiritual and cultural pursuits, reshaping consumption patterns and fostering CCI expansion. Technological advancements enhance CCI product quality, bridging cultural divides, and efficiently disseminating resources digitally. Globalization's intensification opens international markets, enabling the dissemination and fusion of exceptional cultures, thus illuminating cultural creativity worldwide

3.2. Market Oriented Research on CCI

3.2.1. The Current Situation of Market-oriented Development of Chinese CCI

The size and growth rate of the market in China. According to data from China Industrial Research Institute Consulting and China Industrial Research Institute Industry Research Institute, the market

size of China's cultural and creative products is steadily increasing. In 2023, the market size of China's cultural and creative products reached 16.38 billion US dollars, a year-on-year increase of 13.09%, which is higher than the global average growth rate [1]. This data indicates that the Chinese cultural and creative product market has a strong development momentum.

At the same time, the operating income of cultural and related industry enterprises above a certain scale nationwide has continued to grow. For example, in 2022, the scale of China's cultural industry continued to expand, with operating revenue exceeding 16.5 trillion yuan, an increase of 169.8 billion yuan or 1.0% compared to the previous year. Among them, the 16 industry subcategories with obvious characteristics of new cultural formats achieved a revenue of 501.06 billion yuan, an increase of 6.7% over the previous year, which is faster than the growth rate of all cultural industries [1].

3.2.2. The Development Status of Marketization in Foreign CCI

On a global scale, the CCI are also maintaining a rapid growth trend. According to the United Nations Conference on Trade and Development (UNCTAD), the output value of the global creative industry has continued to grow in the past few years, far exceeding the growth rate of global GDP during the same period. For example, the CCI in the United States is based on the copyright industry, with output value and export volume ranking among the top in the world. The CCI abroad also exhibit characteristics such as knowledge intensity, high added value, and high integration. At the same time, different countries and regions have their own characteristics in the development of CCI. For example, the CCI in the United States are centered on the copyright industry, emphasizing the protection and application of intellectual property rights; The UK focuses on the integration and development of CCI with traditional industries; Japan is renowned for its unique industries such as anime and games.

4. Musical theater and CCI

4.1. The Development History and Characteristics of Musical Theatre

Development history: Musical theater emerged in late 19th-century England as "musical comedy," amidst opera's evolution. Short, light-hearted "operas" gained popularity, while folk opera declined with the influx of Italian and French operas. Their introduction significantly influenced British opera, leading to the birth of musicals. "Happy Girl" (1893) by Jones marked the dawn of British musicals.

Characteristics: Musical Theater is characterized by narrative based theatrical performances, combined with beautiful and popular vocal singing and diverse dance movements, while integrating stage art such as costumes, scenery, lighting, etc. to form an overall stage effect [2]. The difference between musicals and operas is that musicals often use different types of popular music and the instrumentation of popular music; In musicals, dialogues without musical accompaniment are allowed to appear; However, musicals do not utilize some of the traditions of opera, such as the distinction between recitation and aria, and the singing method may not necessarily be bel canto.

4.2. The Relationship between Musical and CCI

Musical theater itself is a highly creative and innovative form of expression in the CCI. From script writing, music creation, dance choreography to stage design, every step is filled with the wisdom and inspiration of creative people. These creative elements not only endow musicals with unique artistic charm, but also make them an important driving force for promoting the development of CCI.

Musical theater, as a carrier of culture, conveys various cultural elements and values to the audience through its unique artistic expression. This kind of dissemination not only helps to enhance understanding and communication between different cultures, but also promotes cultural diversity and inclusiveness. In the CCI, the cultural dissemination function of musicals is particularly important because it helps to build a more diverse and colorful cultural ecology.

The performance, production, and promotion of musicals form a complete industrial chain. This industry chain not only involves multiple industries such as music, performance, stage design, and ticketing, but is also closely connected to related industries such as film and television, publishing,

and tourism. By integrating these resources, musicals can create greater economic value and social benefits. Meanwhile, the success of musicals often drives the development of related industries, thereby further expanding the boundaries and fields of CCI.

The commercial operation of musicals is an important component of the marketization process of CCI. Through market-oriented means, musicals can attract more audiences and investors, thereby promoting the rapid development of their industry. At the same time, the successful cases of musicals also provide useful references and guidance for other cultural and creative products, which helps to promote the marketization process of the entire CCI.

5. Analysis of internationalization cases of musicals as cultural and creative products

5.1. Analysis of the Musical “The Orphan of Zhao”

5.1.1. The Profound Cultural Background

The story of “The Orphan of Zhao” originates from ancient Chinese history, first documented in the “Zuo Commentary”. And was later detailedly recorded by Sima Qian in the “Historical Records: The Zhao Family.” It gained widespread popularity through the adaptation of the Yuan Dynasty drama “The Great Revenge of the Orphan of Zhao”. This story itself contains rich feelings of patriotism, loyalty, faith, and moral exemplars of sacrificing one's life for righteousness. These elements transcend time and cultural boundaries and have universal appeal.

5.1.2. The Development in Ancient and Modern Times

Voltaire's Adaptation: In 1755, the French literary giant Voltaire adapted “The Orphan of Zhao” into a five-act play called “The Chinese Orphan - The Ethics of Confucius”, which was performed at the French Comedy Theatre and caused a sensation throughout Paris. This adaptation not only increased the popularity of “The Orphan of Zhao” in Europe, but also made it comparable to Shakespeare's “Hamlet” and known as the “Chinese version of Hamlet”.

Adaptation from other countries such as the UK: Subsequently, the English version adapted by British playwright Arthur Murphy based on Voltaire's play was staged in London and also achieved great success. These adaptations and performances have made ‘The Orphan of Zhao’ one of the well-known classical Chinese literary works among European audiences.

In 2012, British screenwriter James Fenton was invited by the Royal Shakespeare Company to create a new English version of “The Orphan of Zhao”, which was successfully staged in Shakespeare's hometown of Stratford. This version not only retains the core spirit of the original story, but also incorporates modern ethical context, providing a more reasonable interpretation of the motivations and behaviors of the characters.

Moving on to Xu Jun's play ‘Orphan of Zhao’, it proves that this play is well-known both in China and internationally, holding an unshakable position.

5.1.3. The Creativity and Presentation of Musical Theatre

Director Xu Jun created the musical “Orphan Zhao” based on Fenton's play version. This innovation not only presents ancient stories in new artistic forms, but also endows works with stronger expressive and infectious power through modern stage technologies such as music, dance, and stage design.

This drama continues traditional Chinese costumes and colors in terms of costumes and stage design but combines ancient Chinese literature with modern Chinese literature in the creation of songs. In terms of arrangement, it integrates various music styles such as metal, rock, pop, opera, and classical. Directed by the famous composer Jin Peida, it injects rich musical language and emotional expression into the work. We have achieved collision and exchange of multiple cultures.

5.1.4. Promotion of International Markets

The musical 'Orphan Zhao' not only toured in China, but also actively participated in international performances and exchanges, further enhancing its international influence. For example, the Henan Opera version of "Cheng Ying Saves the Orphan" has been invited to perform on Broadway and Hollywood, showcasing the unique charm of Chinese culture. Musical theater has also attracted more attention from China and foreign audiences through cross-border cooperation and linkage. For example, inviting film and television stars such as Mingdao and Xue Jianing to participate in cross-border productions has increased the popularity and audience base of the work.

As an international case of cultural and creative products, the musical "Orphan of Zhao" successfully combines traditional Chinese cultural elements with modern art forms. Through cross-cultural adaptation and innovation, it has achieved widespread dissemination and recognition worldwide. This case not only showcases the profound heritage and unique charm of Chinese culture, but also provides useful reference and inspiration for the internationalization of other cultural and creative products.

5.2. Analysis of the Musical Romeo and Juliet

5.2.1. Cultural Background of Romeo and Juliet

The famous French musician Gerard Pregourwick reinterpreted this ancient love tragedy with modern techniques through musical theater, giving it new vitality. This adaptation not only preserves the essence of the original work, but also enhances the story's appeal and viewing value through artistic means such as music and dance. And the classic plot allows audiences from all over the world to watch this musical without barriers.

5.2.2. Changes in the Promotion Method of Romeo and Juliet

The marketing strategy of "Romeo and Juliet" is also one of the key factors for its success. Although the story of "Romeo and Juliet" is well-known, the play underwent careful market research and positioning during the planning and preparation stages. The musical is still being performed in France and there is no rush to expand the global market. The strategy of releasing it in the form of a music album has been determined. This strategy not only quickly attracted a lot of attention, but also accumulated popularity for subsequent musical performances. There are many famous hits in this album, such as "King of the World" Les rois du monde, "Balcony" Le balcon, and "Love" Aimer.

5.2.3. The Market Expansion of Romeo and Juliet in China

Romeo and Juliet have utilized several popular video websites in the Chinese market and launched the French musical GALA. The small preview before the official ticket release has accumulated a certain amount of anticipation and ticket buying audience for the performance of the work. At the same time, some video websites in China, such as performance videos and behind the scenes on Bilibili, have also attracted attention to the performance, which has also promoted the musical's entry into the Chinese market [3]. On the basis of introducing original musicals, China has also carried out localized production. For example, Shanghai Cultural Square, in collaboration with institutions such as Jiuwei Culture, has launched a Chinese version of "Romeo and Juliet", starring well-known Chinese musical actors, successfully achieving localized expression of the play in China. Localized production not only retains the artistic essence of the original version, but also incorporates Chinese cultural elements and aesthetic habits, making the drama more in line with the needs and preferences of Chinese audiences.

6. Key Factors for the Internationalization of Musical Theater Development

6.1. Shortcomings of Musical Theatre in International Development

Musical theater is an imported product to China, and there is no complete system for musical theater in China. The creation, performance, and production of musical theater require a high-quality

professional talent team. However, in the process of internationalization, some countries and regions are facing the problem of insufficient talent reserves. This makes it difficult to ensure quality and efficiency in the creation and production process of musicals, and also limits their competitiveness in the international market. In addition to insufficient talent reserves, talent cultivation is also an important issue in the international development of musical theater. Some countries and regions lack a systematic education and training system in talent cultivation, resulting in insufficient professional competence and innovation ability of musical theater talents. In the process of internationalization, musicals face shortcomings such as cultural differences and language barriers, lack of originality and homogeneous competition, insufficient market promotion and brand building, and insufficient international communication and cooperation.

6.2. Creative Content and Cultural Adaptability of Musical

6.2.1. Content and Creativity

Originality and innovation are paramount in musicals. Their creative content must be groundbreaking, offering unique storylines, melodies, and stage performances that captivate international audiences. This originality showcases cultural diversity while revitalizing the musical market. Simultaneously, musicals must continually innovate to align with evolving audience preferences and aesthetic trends, encompassing plot design, music, stage art, performance styles, and more. A commitment to excellence in stage design, costume crafting, lighting, and sound effects is crucial to creating a breathtaking theatrical experience. Furthermore, to cater to the global market, musicals can be adapted into multiple languages, broadening their reach and enabling audiences worldwide to engage and appreciate the artistry through performances in their native tongues. The main problem that foreign classical musicals often face when they are adapted locally is how to choose, not only to retain the essence of the original, but also to give play to their subjective initiative and add elements suitable for local audiences [4].

6.2.2. Cultural Adaptability

In the internationalization of musical theater, respecting cultural differences is imperative. This encompasses acknowledging disparities in language, customs, values, and other facets to avoid misunderstandings or offense when conveying cultural narratives. Additionally, cross-cultural communication and cooperation serve as vital avenues for development. Collaborating with artists and production teams across borders fosters mutual learning, leveraging cultural strengths to create musical works with global appeal. Such cooperation not only enhances international influence but also promotes the exhibition and dissemination of cultural diversity, enriching the global theatrical landscape.

6.3. Cross Cultural Marketing Strategy

Cross cultural research is not an easy task, and often this type of marketing is just superficial. In many cases of cross-cultural marketing in musicals, they simply copy foreign cultures without truly integrating them, forgetting the core values of local culture. The core of culture is values, and surface forms are only important carriers of core values. What truly enables emotional communication is the core values, which are the values behind the formation of external forms. This is the key to achieving cross-cultural identity. Therefore, before conducting cross-cultural marketing, it is necessary to conduct in-depth market research to understand the cultural background, audience preferences, consumption habits, and competitive situation of the target market [5].

When creating musicals, one should have an international perspective, pay attention to cultural phenomena and social issues on a global scale, and create works with broad resonance and universal value. Localized adaptation for specific markets, incorporating local cultural elements, language, music styles, etc., to make musicals more in line with the aesthetic and needs of local audiences. This helps to enhance the audience's acceptance and sense of identification. Multi-channel promotion and advertising can also be utilized, such as mainstream social media platforms such as Facebook, Twitter,

Instagram, etc., to promote and release information, behind the scenes footage, actor interviews, and other content related to musicals, attracting fans' attention and interaction. It is also possible to invite influential opinion leaders, internet celebrities, or celebrities in the local area to participate in the promotion activities of the musical, promote the musical through their social media platforms, and expand their influence. At the same time, offline activities such as musical exhibitions, actor meetings, workshops, etc. can also be held to allow audiences to experience the charm of musicals up close. At the same time, providing immersive experience opportunities such as VR viewing, interactive theater, etc., enhances the audience's sense of participation and experience.

7. Conclusion

In the wave of globalization, the cultural and creative industry has emerged as a pivotal force driving economic development, with musicals serving as a quintessential example that showcases the potential for cultural integration and innovation in its globalization process. Through localization practices, musicals not only preserve the essence of various national cultures but also assimilate international elements, thereby fostering extensive cultural exchanges and international cooperation within the industry. Nevertheless, this endeavor confronts challenges such as talent shortages, inadequate originality, and cultural homogenization. Notably, the limitations of this study primarily reside in its narrow focus on musicals as the sole representative of the cultural and creative industry, without delving into a comprehensive analysis of other cultural sectors.

Moving forward, the cultural and creative industry, particularly musicals, must prioritize the cultivation of local talents, enhance innovation capabilities, and deepen international cooperation by drawing on advanced experiences to facilitate the seamless integration of localization and internationalization. Simultaneously, vigorous support for original musicals, tapping into local cultural resources, and creating works with unique charm will be instrumental in fostering more vibrant growth in the new era.

Moreover, on the path of marketization and globalization for the cultural and creative industry, emphasis should be placed on resource integration, optimal allocation, and the construction of information-sharing and talent exchange platforms. Keeping abreast of market demand shifts, flexibly adjusting industrial structures to cater to diverse cultural needs, and strengthening intellectual property protection to foster a healthy legal environment are also crucial.

In summary, the globalization of the cultural and creative industry presents both opportunities and challenges. Only through continuous innovation, deepened cooperation, intensified talent cultivation, and robust intellectual property protection can we propel the sustainable and healthy development of this industry, thereby injecting new vitality into economic and social prosperity. The successful cases of musicals offer invaluable insights into exploring the marketization and globalization models for the cultural and creative industry.

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