

IP Derivative Development of Musicals: Extending from the Stage to Diverse Consumption Scenarios

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Abstract: This paper takes musical theater IPs as the research object, and discusses their development process from stage performances to multi-scenario consumption from a systematic perspective. The paper emphasizes the reconstruction of the value chain, multi-scenario creation and development, platform integration, and risk diversification mechanism. This paper explores the industrial chain synergy and user data-driven strategy based on the industrial chain internal logic of regeneration of content, expansion of consumption, and fan building of musical theater IPs. The research findings show that only by building a diversified derivative development system based on users and platforms can the value of IP be fully mined and the operation be sustainable.

Keywords: musical IP, derivative development, platform mechanism

1. Reconstruction of the value chain of musical IP: regeneration and extension of content assets

1.1 Transformation from a single performance product to multi-form IP assets

The traditional chain of distribution for musicals is theatrical performance, with the industry chain of musicals centered around box office performance. According to the IP logic, we transform content into replicable assets with multiple forms, such as scripts, characters and images, which assist in extending in other directions, such as films, TV shows, animation, short videos and games.

For musicals in the early stages of development, we need to utilize the IP logic, set boundaries for extension, and avoid wasting resources and creating brand conflicts around derivatives[1].

1.2 Symbolization of native content and strengthening of brand identification

The scalability of IP comes from the unique symbol system it carries. What do core contents of brand image consist of? Character images, music parts and stage design style. Based on analysis of audience behavior data and social hot topics to collect keywords, character images, music parts and stage design style will constitute high-frequency imagery, which will stimulate users' feelings and enhance the possibility of repeat consumption. Create more character costume and musical parts contents, extend them to short video BGM, emoticons etc. to increase the reach of social media[2].

2. Multi-consumption scene layout: externalization strategy of IP value

2.1 IP scene implantation in immersive experience space

Bringing musical IP into the real world is an effective way to link offline traffic with emotions. Immersive theaters, themed exhibitions and interactive exhibition halls are new consumption strongholds. In addition to recreating audio-visual experiences, they also increase interaction with IP. Scenes must be integrated into user flow and emotional points. They should integrate plot, characters and spatial layout seamlessly to immerse users and make them feel as though they were in the scene. For instance, recreate scenes from the show in themed restaurants to extend the content into a lifestyle. Combine time-limited pop-ups and regular operations to create buzz and increase user participation as well as promoting community sharing.

2.2 Multiple lines of cultural and creative products and digital derivatives run in parallel

IP development should not be limited to traditional merchandise development, but should be extended to 'cross-media content reconstruction.' Physical cultural and creative products are a combination of physical consumption (appearance) and physical use (practicality). Physical merchandise dissemination through NFTs, virtual characters, interactive series, etc., is more suitable for young users' virtual consumption habits. Social platforms can be connected to the metaverse.

Physical line development should pay attention to the balance between content tone and media form to avoid brand dilution. It is recommended that you establish a 'cultural and creative roadmap' and a 'media matrix' to promote coordinated development of content, media and platforms, create a closed-loop system, and thus improve the overall commercial value of IP.

2.3 The scene integration path of cross-border marketing and channel coordination

Cross-industry chain interaction multiplies the value of musical theater IPs. The interaction partners cover industries like fashion, cosmetics, food, and cultural tourism, forming a 'scene + IP + product' overall solution. Channels with high frequency of visits, including convenience stores, cinemas, and e-commerce platforms, have become the first line of marketing entry points. Co-branding development is not limited to licensing agreements, but also participates in product design and narrative packaging to realize full integration of content and brand. At the channel level, a 'full-scene strategy' should be adopted. That is, through the participation of interaction partners, connect the data chain of theaters, platforms, and shopping malls[3].

3. Construction of industrial chain coordination and platform development mechanism

3.1 Integration and operation division of upstream and downstream resources

Effective development of musical IP requires coordinated efforts from content production, capital investment, dissemination and sales. Currently, apart from contents, capital has focused resources but is still scattered in expansion of content, development of derivative products and creation of channels, resulting in relative delays in development. For more efficient development, we suggest dividing labor into 'main control-cooperation'. The main control team leads IP direction and quality control by the production team, implementation by the team responsible for distribution and culture innovation, and extension of touchpoints by the brand and platform team. Division of labor should be regulated by contracts to avoid wasting resources and confusing brands. Moreover, building a unified IP asset library and development standard system is also important for achieving efficient collaboration and resource integration.

3.2 IP incubation and linkage mechanism with the platform as the core

The platformization mechanism is an effective way to break through the performance cycle and facilitate long-term development of IPs. An overall platform can integrate content resources, traffic and derivative abilities to improve overall efficiency and establish a feedback loop as shown in Figure 1 Platformization Mechanism. For instance, an 'IP Development Platform' can modularize script, music, digital assets and other contents, and integrate content creators and derivatives to improve cooperation efficiency. An 'IP Linking Tool' such as role sharing and cross-play mechanism can establish a 'universe system' among productions and intensify brand cooperation. User data can also be integrated to help planning of contents and products to change from 'director-defined' to 'user-co-creation'.

4. Risk control and long-term value maintenance of derivative development

4.1 Risk identification of content dilution and excessive commercialization of brands

The biggest problem in the development of musical theater IPs is that they often tend towards 'pan-entertainment', resulting in diluted content and brands users associate with the merchandise. When a large amount of low-quality or non-related merchandise appears, users will question the trustworthiness of the core values of the IP. Therefore, in order to detect these problems, we should establish a 'core value deviation' concept, and build a multi-level review mechanism, including content consistency analysis, emotional symbol comparison analysis, and user reviews. At the same time, we should establish a 'brand negative response index' 'alarm mechanism' to monitor the social media and customer feedback in real time. If there are any signs of the two types of cognitive bias, we should adjust the distribution speed and communication methods in time to avoid the IP's mouth will turn negative.

4.2 Intellectual property protection and derivative authorization mechanism construction

When developing musical IP, there will be a lot of original content such as character images, audio and video materials, and visual materials. It is necessary to build an entire intellectual property protection link. From the very beginning of performances, a three-level management should be carried out: original registration, contract authorization and platform identification. That is, register the copyright of original characters at the very beginning of performances, and divide the boundaries and ranges of authorization in all authorization contracts. Establish a standardized authorization agreement template library

and establish a derivative product filing system to make all parties comply from the beginning.

5. Conclusion

The extension of music theater IPs is no longer confined to mere performance extension, but should be elevated to a systematic construction of content assets. We need to reconstruct the value chain, play on the strength of platform collaboration, make full use of multi-touchpoint consumption, and practice precise operations. Music theater IPs should upgrade from ‘theater expression’ to ‘cultural life integration’. The entire industry should work together to explore and build a set of standardized content asset management rules, open participation rules for users, and response models for controllable risks. Only by doing so can we realize value accumulation and positive user ecology in the long term.

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