



GUIDE

TAKING A KOREAN MUSICAL TO LONDON

한국 뮤지컬, 런던으로 가는 길

WHO WE ARE

우리는 누구인가

We make theatre that works.

Behind the scenes, collaboration, clarity, and care turn ideas into reality.

James Steel Productions is a producing company based in London, working across the UK and beyond.

We are producers, investors, general managers, executive producers and marketers, united by one aim: to make great theatre run beautifully.

We believe in doing things properly.

With transparency. With respect. With purpose.

We make theatre that works: financially, artistically, and humanly.



WE HAVE ALREADY DONE THIS

우리는 이미 해봤습니다

Korean credits, on the board.

- **Sold out:** the London showcase of Inside William, **Breaking The Quill**, at The Other Palace, delivered as UK partner and general manager with Seoul producer Yeongeukyeoljeon.
- **Invited overseas expert and forum speaker**, 2026 K-Musical International Market, COEX, Seoul.
- **Covered by** Yonhap News, The Press 1 and Seoul Economic Daily.
- **West End and Off West End general management:** Fly More Than You Fall, USHERS, Hit Machine, playing at Soho Theatre now.
- **Sponsor** of the UK Musical Theatre Conference 2026; panellist at the 2024 conference at the Royal Court Theatre.

"You can't but be affected by the story, and blown away by the songs."

The Guardian, on a musical under our general management

No other London general management company carries Korean credits like these. You are reading the guide written by the one that does.



THE K-MUSICAL OPPORTUNITY

K-뮤지컬의 기회

Korean work is no longer knocking. It is booking.

The market. West End attendance hit 17.1 million in 2024, up 11% on pre-pandemic levels and nearly 5 million ahead of Broadway, with over £1 billion in revenue.

The category. Korean musicals crossed from export hope to London reality inside three seasons.

Marie Curie

Charing Cross Theatre

2024.

English-language premiere of a Korean musical in London.

The Great Gatsby

London Coliseum

2025.

Korean lead producer; Broadway 2024, West End 2025.

Maybe Happy Ending

Broadway

2025.

Six Tony Awards including Best Musical.

The Last Man

Southwark Playhouse

May 2026.

UK premiere, self-produced from Seoul.

NERO

Southwark Playhouse

Nov 2026.

Seensee Company's London producing debut.

K-뮤지컬국제마켓 2026.6.29-7.3

문화체육관광부
Ministry of Culture, Sports and Tourism

2026 K-MUSICAL INTERNATIONAL MARKET
ONE TOGETHER

2026 K-Musical International Market delegation · COEX, Seoul

WHY PRODUCE IN THE UK

왜 영국에서 제작하는가

Producing in the UK is a financial advantage, full stop.

The UK industry combines world leading talent with smart economics.

Through Theatre Tax Relief, qualifying productions, developments and workshops can reclaim 40 percent of 80 percent of eligible spend.

If the show tours, that figure rises to 45 percent of 80 percent of eligible spend. In plain English, for every £1 spent on eligible costs, the government gives you back around 32-36 pence.

Exceptional value. Producers, on average, get two to three times more production value for the same spend compared with New York.

Labour costs are lower. Rehearsal and technical spaces more affordable. Suppliers and creative teams deliver world-class standards with purpose and precision.

Transparent contracting, flexible working structures, and a culture built on collaboration, not restriction.

You can build, test, and scale a production here without the financial pressure of other major theatre markets.

Simply put, producing in the UK gives you more show for your money.

START HERE

시작은 여기서

If you are serious, this is the path.

Three steps, in order. Producers who mean it go straight to the second.

01 · THE CALL

Free · 30 minutes

You leave with the realistic route, the cost drivers and the risks for your show, whether or not you ever hire us. Bring the title, the scale, the timeline and what you want from the UK.

02 · THE MEMO

From £1,500 · ten working days

Where every serious producer starts. Route, venue band, budget shape, rights, visas, Theatre Tax Relief, risks and the next step, in a written document your board and investors can read. Credited in full against our fee if we work together.

03 · REPRESENTATION

Retainer · a few shows a year

For shows we believe we can make a success of. Capacity is deliberately small; the memo is how a show earns the slot. We become your UK team: budgets, contracts, venue, marketing, delivery.

Weekly production fees are quoted per project after the memo, in the same transparent format we use for our Broadway partners. We reply within one working day, always with a next step.

THE SAFEGUARD

안전장치

For hire. Not for everyone.

Most UK partners offered to Asian producers are co-producers, and a co-producer's economics reward their own upside: their billing grows, their rights position grows, and when interests collide the structure decides, not the friendship. Nothing dishonest needs to happen for a show to drift out of its producer's hands. We removed the incentive. And we are selective: we take on only the projects we believe we can make a success of, because our name goes on the work beside yours.

What we never do

- No rights taken. Your show remains your property, entirely.
- No co-producer position, no equity, no billing above yours.
- A transparent fee for defined work; you always know what you are paying for.
- You keep creative control; every decision of consequence is yours.
- No taking a show for the fee alone. If we cannot see a route to success, we tell you so and save you the money.

What you always get

- Full producing support and guidance, from the first budget to the final settlement, so you get the London step right the first time.
- Executive-producer-level advice on route, venue and money, delivered as counsel, not as control.
- Marketing and social media support built in, so the work is seen, not merely staged.
- Introductions across working London: venues, agencies, casting, press; the network your show plugs into on day one.

THE ROUTES

진출 경로

Four honest ways in.

Industry showcase

3 to 6 months

A staged presentation before invited UK producers, venues and investors. Proves the piece in English at the lowest real cost.

The route we ran for Breaking The Quill: sold out.

Limited season

9 to 12 months

A four-to-eight-week Off West End run. Reviews, audiences and box office data before any commercial transfer.

The house style of The Other Palace and Southwark Playhouse, where Korean work now plays.

Development

6 to 18 months

English-language adaptation, workshops and readings that make the piece saleable to UK and US buyers.

Readings and workshops are London's weekly business; we run them year-round.

Commercial run

12 to 18 months

The full production, when the piece has earned it. The largest reward and risk; never the first cold step.

The discipline we apply weekly on our own West End and Off West End slate.

The right route depends on the piece, the rights and the budget. That is what the memo settles; we will tell you plainly if the answer is not yet.



WHAT SEOUL ASKS US

서울이 묻는 것

The questions Korean producers actually ask.

Who decides?

You do. Our advice is counsel, not control; the originating producer remains the producer on every document and every poster.

How do we know the London money is clean?

A UK production company with transparent weekly reporting, itemised settlement and Theatre Tax Relief handled properly. You see what we see.

What if London says no?

Then we say so before you spend, in writing. The memo exists to make no cheap and yes solid.

What do we tell our investors at home?

You hand them the memo: a fixed-fee written feasibility document with route, budget shape and risks. In production, weekly cost and box office reporting to Seoul, in your format.

Can we work in Korean?

KakaoTalk reaches James directly; materials are welcome in Korean; calls sit in the Seoul afternoon. Translation is arranged where it matters.

WHAT WE HANDLE

업무 범위

Everything on the UK side. You keep creative control.

Budgeting & Financial Management

Production budgets, weekly cost reports, cashflow management, settlement preparation, and liaison with accountants.

Production Planning & Logistics

Scheduling, production meetings, rehearsal room booking, insurance, licensing, health & safety compliance, visas and work permits.

Marketing & Social

Marketing strategy and agency management, PR and press nights, social channels built and run bilingually, ticketing and dynamic pricing.

Contracting & Legal

Negotiation and issue of all production contracts including creative team, cast, crew, venue, and supplier agreements.

HR & Company Management

Payroll setup, company management support, Equity and union compliance, welfare and working conditions.

TTR & Reporting to Seoul

Theatre Tax Relief claims through the UK company we run, box office settlement and royalties, weekly reporting to Seoul in your format.



CASE: BREAKING THE QUILL

사례: BREAKING THE QUILL

A Korean musical, sold out in London.

Inside William, from Seoul producer Yeongeukyeoljeon, needed an honest London answer. The engagement, from our side of the table:

- 1 Rights and text**
English-language rights liaison with the Korean producer; adaptation shaped for a UK industry audience.
- 3 Company**
UK casting, creative engagement and contracts, visas and compliance, end to end.
- 5 The audience**
Industry invitation list built by name; the room a showcase actually needs.

- 2 Venue**
The Other Palace secured: the London home of new musical theatre development.
- 4 Room to result**
Rehearsal, staging and presentation delivered on schedule and on budget.
- 6 Outcome**
Sold out, covered by Korea's national press including Yonhap. The credit that anchors our Korea work today.

MEET THE TEAM



James Steel
Producer &
General Manager



Megan Kelly
General Manager
Associate



Bautista Araya
Production & Marketing
Associate

NEXT STEPS

다음 단계

Where we are.

Korean work is moving to London now. Our role is to make your production's move the well-run one.

- 1 Send the show**
Title, scale, history, timeline: through [jamessteelproductions/korea](https://jamessteelproductions.com/korea), KakaoTalk, or email. Two minutes.
- 2 The call**
30 minutes, free, in the Seoul afternoon. You leave with route, cost drivers and risks for your show.
- 3 The memo**
From £1,500, ten working days. The written feasibility document your board and investors can read.
- 4 Decision and delivery**
Yours, on paper first. If we proceed, we become your UK team through to settlement.

We reply within one working day.





LET'S TALK.

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we make theatre that works.