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1930 年代上海租界戲院的生產與行銷

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Theatrical Production and Marketing in Shanghai Concession in the 1930s

19 世紀末以來的中國傳統戲劇現代化轉型，不僅體現在戲劇的思想和形式等藝術層面，還深刻地反映在戲劇生產與消費環節的商品屬性與市場屬性。相較于傳統的戲劇中心北京，上海租界的戲劇發展自始就與商業經濟緊密結合，由此帶來的結構性變化是，以戲院為核心組建的演出團體取代了傳統戲班。戲院不僅提供觀演場所，而且直接參與戲劇生產與行銷，成為真正的市場主體。1930 年代，上海租界戲院已經發展出較為成熟的市場運作模式。在生產方面，戲院注重市場機會分析和新產品開發，從出售已完成的戲劇產品，轉向提供滿足觀眾需求的戲劇產品。在行銷方面，戲院通過建立宣傳網路和分銷管道，達到吸引觀眾、保留觀眾、提高觀眾忠誠度的目的。這一市場運作模式的最終產物，就是“海派京劇”。

Since the late 19th century, Chinese traditional theatre went through a process of modern transformation, which was reflected not only in the content and form of theatrical art, but also in the theatrical production and consumption. Compared with the traditional theatrical center Beijing, in Shanghai concession there was a close link between theatre and capital from the very beginning. The resulting structural change was that companies established on the basis of theatres displaced traditional troupes. By directly participating in production and marketing, besides providing performing spaces, theatres became the real market players. In the 1930s, theatres in Shanghai concession developed a mature market-oriented operation pattern. In the field of production, these theatres attached great importance to opportunity identification and new product development, so as to providing what audience really needed instead of already completed products. In the field of sales, these theatres established advertising campaign network and distribution channel for the purpose of customer attraction, retention and loyalty building. Beijing Opera of Shanghai School is the final product of this market-oriented pattern.