



英国艺术与人文研究理事会(AHRC)牛顿项目:中国的创意经济:新城市观众的流行表演,重新连接 M50 创意产业和上海全女子越剧(2018-2021), 目前正在进行名为《*Ghost in M50 Host*》的混合现实表演的测试。该项目由上海戏剧学院黄昌勇教授和英国利兹大学马海丽博士共同主持,合作伙伴包括上海越剧院和上海 M50 莫干山创意园。项目目的是重新连接中国纺织厂女工的历史和她们的艺术形式——上海全女子越剧,并与当下的 M50 创意园和其游客。同时通过此案例探索创意经济在中国的发展。

后工业时代的经济发展见证了废弃厂房的再利用,构建了复兴城市和发展本地创意经济的当代艺术集群。然而,这些创意集群很少提及这些消逝产业工人的文化活动,也忽视了工人阶级的艺术形式持续演变和其对文化和创意产业的贡献。其中一个案例是前身为



上海纺织厂,现为国际知名的 M50 当代艺术创意园。上海纺织业是中国现代化的象征。与此同时,中国第一个女性工人阶级也随之成长。她们所拥有新的资本消费能力使这些年轻女性得以资助发展她们的艺术形式:赞助她们的同乡姐妹在上海的现代剧院演唱故乡戏曲;资助新剧本开发创作;新音乐曲调创新;演唱女性梦想的爱情和平等。1949 年新中国解放前夕,上海越剧发展更成为上海工人阶级女性的新文化符号。

建国后,国家事业和文化企业的建构巩固了工人,尤其是女性工人以及女性艺术家的主人公地位,并将越剧等传统戏曲推向了前所未有的国际高端艺术创作表演水平。与此同时,官僚体制日趋严重。从 1978 年起,中国开始了坚定不移的市场改革,1992 年对国有企业进行改制,工厂被关闭,工厂员工面临下岗再就业。1997 年国家加快国企改革步伐,使其具备国际竞争力的先进技术和管理能力。在政府政策下,“中国制造”的工业经济时代转变为“中国创意”的后工业文化创意经济时代。



莫干山路 50 号信和棉纺厂就是这样一个例子。1999 年关闭,2000 年作为中国第一个创意园重新开放。如今已发展成为 M50——一个国际知名的当代艺术集群。今天来到 M50 的游客享受着一种全新的创意经济——旧的工厂建筑里有当代艺术工作室、画廊、咖啡馆、餐馆和精品商店。然而,除了 M50 深处的一幅纺织女工壁画外,人们几乎找不到中国第一个女工阶级的影子,也找不到她们曾经的文化身份——上海越剧。这种割裂与疏离的状态,质疑工业旧址转型为创意集群的本质。《*Ghost in M50 Host*》用混合多媒体表演的形式探寻工业经济向后工业经济转型过程中越剧等传统戏曲艺术及其观众的发展演变,以及在上海创意经济发展过程中的社会经济贡献。此项目由上海戏剧学院数字演艺集成创新文化旅游部重点实验室与英国利兹大学表演与文化产业学院联合制作。它计划于 2020 年 4 月在上海 M50,2020 年 8 月在利兹进行展演。



The Arts and Humanities Research Council (AHRC) Newton Project: **Creative Economy in China: Popular Performances by New Urban Audiences, Reconnecting the M50 Creative Industry with Shanghai All-Female Yue Opera (2018-2021)**, is currently testing a mixed reality performance **Ghost in M50 Host**. The project is co-chaired by Professor HUANG Changyong of the Shanghai Theatre Academy and Dr. MA Haili of the University of Leeds, UK with industry partners including; Shanghai Yue Opera Theatre and Shanghai M50. It aims to reconnect the history of the Chinese textile factory female workers, and their art form Shanghai all-female Yue opera, with today's M50 and its visitors, whilst exploring development of creative economy in China.



Post-industrial economic development has seen the reuse of abandoned industrial sites to create contemporary art clusters which revitalize cities and develop the local creative economy. These creative clusters, however, rarely mention the displaced industry workers' cultural activities, and their working-class art forms' continued evolution in the context of creative economy. One such example is a former Shanghai textile factory now internationally known as the M50 contemporary arts cluster.

The Shanghai textile industry was the symbol of China's modernity. With it, grew China's first female working class. Their new capital consumption power allowed these young females to patron their own art form: sponsoring their village sisters to sing hometown folk songs in Shanghai's modern theatres; and to fund new productions with innovative music and scripted stories of the females' dreams of love and equality. By the eve of Mao Zedong's liberation of China in 1949, Shanghai All-female Yue Opera had developed as the symbol of Shanghai's working-class women.



Whilst generous state subsidies from the communist regime consolidated the female working class as recognized masters of the State Owned Enterprises (SOEs), providing unprecedented welfare packages and funding for Shanghai Yue Opera expansion, this was accompanied by increasingly bureaucratic systems for SOEs and Yue Opera. From 1978, China commenced a programme of unwavering market reforms which were furthered by Deng Xiaoping's economic reforms. Nationwide redundancies and factory closures were initiated in 1992 and accelerated in 1997, restructuring SOEs towards technological and managerial competence for international competitiveness; manually transforming industry from 'made in China' to 'created in China'.



The Xinhe Cotton factory at 50 Mo Gan Shan Road was such an example. It was closed in 1999 and in 2000 reopened as the first creative cluster in China; and has since grown to become M50, an internationally renowned contemporary arts cluster.

Today's visitors to M50 enjoy a new creative economy - the old factory buildings housing contemporary art workshops, galleries, coffee bars, restaurants and boutique shops. However, one finds little reference of China's first female working class – apart from the one wall painting of textile female workers deep inside M50 - and no reference to their once cultural identity, Shanghai Yue Opera. The disconnection and alienation questions the nature of the creative cluster and the value of working-class arts in creative economy development in China and globally.



This mixed reality performance ***Ghost in M50 Host*** is produced jointly by The National Digital Performing Arts Lab, Shanghai Theatre Academy and the School of Performance and Cultural Industries, University of Leeds; it is scheduled to take place at Shanghai M50 in April 2020 and at Leeds in August 2020.