

Analysis of Art Economics of the Spring Willow Society based on SWOT Theory

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Abstract. The Spring Willow Society opened a dialogue between China and theater. Although it lasted only three years before the government ordered it to stop, it laid the foundation for the future development of Chinese performing arts. It played a part in the creation of new plays. However, most scholars take The Spring Willow Society's drama and performing arts as the research object, while a few studies it from the perspective of art economics. This paper attempts to analyze the core competitiveness of the art market of The Spring Willow Society from the perspective of art economics and further broaden the interdisciplinary exploration thinking of art theory.

Keywords: Spring Willow Society; The Art Market; Core Competence; Arts Management.

1. Introduction

During the Opium War in the late Qing Dynasty, Shanghai became an international trade port. With the increase in economic exchange and trade, domestic industry and commerce developed rapidly, which promoted the prosperity of the local economy and trade. During this period, with the rise of a new class of folk, many Western expatriates living in Shanghai loved to pursue their spiritual life, so many foreign art groups were attracted to Shanghai for commercial performances. In the early 20th century, Li Shu Tong and many Chinese students studying in Japan founded the "The Spring Willow Society of Literature and Art Research" in Japan. According to the "Literature and Art Research Association of The Spring Willow Society," the association takes culture and art as the main object of study, covering a wide range of subjects, such as "all writing, painting, music, drama, etc." [1] The Spring Willow Society first began to explore a new form of drama called "new drama" at that time. After 1910, the performance format of The Spring Willow Society drama changed to a curtain system, which only included the outline of the actors' improvisation, so it was called "civilized drama" until 1928 when playwright Hong Shen proposed the name "drama" for this new form of drama. From 1912 to 1915, the Chun Liu Society developed in China for three years and became the first drama group in China. One of its members, Li Shu tong, is the founder of Chinese theater. However, due to the influence of subjective and objective factors, Chun Liu Club eventually stopped its activities.

2. Analysis of the Internal and External Business Environment of the Spring Willow Society

The general external environment, also known as the macro environment, refers to the environment that co-exists and faces various organizations in a specific time and space, which can be classified into five aspects: politics, society, economy, technology, and nature. The PESTN model, illustrated in Figure 1, helps us to accelerate our understanding of the status quo of art groups and recognize the favorable environment for art groups.

The Spring Willow Society chose the correct address. It originated in Japan and flourished in Shanghai. At the end of the Qing Dynasty, Shanghai became a gathering place to develop domestic and foreign art groups because of its prosperous economy. Merchants moved to Shanghai one after another, finally forming a new commercial city. Shanghai's concentrated urban atmosphere has changed the local citizens' consumer culture. The public's close attention to artworks has attracted many artists to gather in Shanghai, forming a new art market with a large audience base and a high degree of art integration. In 1907, the hugely successful 'Black Slave Record' performance caused a sensation in Tokyo. The work has been called China's first mature drama and a symbol of the coming

of age of the Spring Willow Society. In 1912, after touring the middle and lower reaches of the Yangtze River in China for two years, the Spring Willow Society Art Group officially began commercial performances at the Shanghai Rental Theatre. In 1912-1915, they created family feuds ', ' Go home, "' and other works that laid the foundation for the formation and development of new drama. In 2007, the 100th anniversary of the birth of Chinese drama, in order to commemorate the first drama society in China, the society launched the activity of "Seeking Spring Willow Society," namely the performance of the drama "Seeking Spring Willow Society," which received attention and praise from the audience.

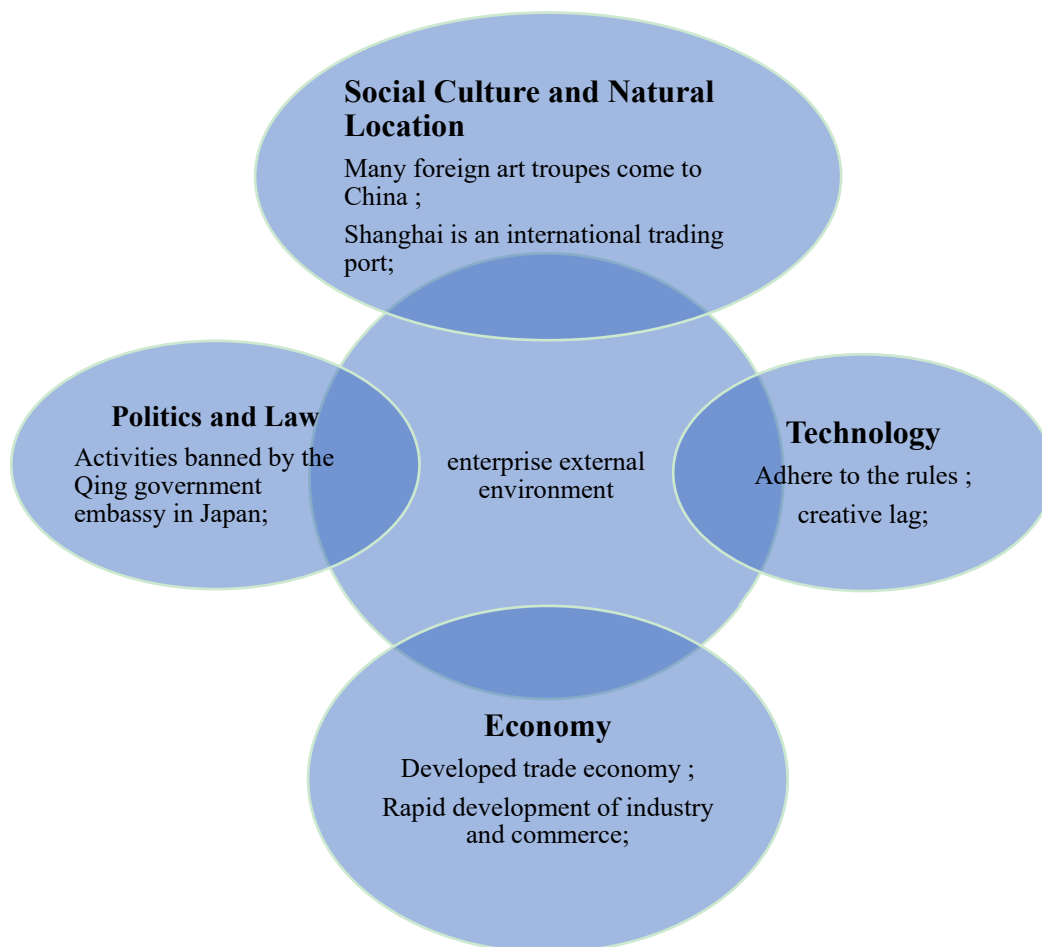


Figure 1. Macro-environment analysis model

3. SWOT Analysis of the Spring Willow Society

The SWOT analysis method was proposed by Professor Merrick of the University of San Francisco in the 1980 s. [2] It is a situation analysis method that makes decisions by systematically analyzing the research object's advantages, disadvantages, opportunities, and threats. It is widely used in strategic choices and decision-making. The basic idea is to fully grasp all aspects of the internal and external conditions of the research object and then use the advantages, suppress the disadvantages, seize the opportunities and eliminate the threats. [3] Spring willow club has one hundred years of performing arts history. It faces opportunities and threats, as shown in Table 1. In the new era of modern drama, the Spring Willow Society should resist crude plays, pursue high-quality and creative plays, create mass performances, diversify the original ecological stage, meet the needs of consumers, and finally improve the overall development level of the theater.

Table 1. SWOT model analysis

Analysis of art Economics of the Spring Willow Society based on SWOT theory	
Internal Factor	External Agency
Advantage analysis	Opportunity analysis
1. Perform professionally 2. Rich stage experience 3. Good reputation in the industry	1. Foreign theater companies have opened the market 2. Build an audience base 3. The rise of domestic markets
Weakness analysis	Threat analysis
1. The number of programs is small 2. Repeated performances with low script quality 3. There are few creative scripts, and the update speed is lagging	1. Shorter time in China 2. There are a large number of domestic and foreign competitors in the same industry 3. The change in the audience's aesthetic taste 4. Lack of government support

In the late Qing Dynasty, various drama groups were everywhere. Wen Ya-soul set up a love club and show at the Little Profit Theatre. Suzhou Wang Shouren and Zhu Yaren launched the art rescue group; Lu Jingruo founded a new drama club; In May, the social education group performed on the new stage; The Kaming Society formed by Li Junpan and Zhu Xudong..." [4] The emergence of opera companies shows the vigorous development of drama. New plays in Shanghai had been around for decades before "Spring Willow Society" came along. The performances are mainly new plays by foreign troupes in Shanghai and foreign and missionary schools in Shanghai, including A, D, and C business troupes operated by foreigners, the prodigal Son Society and Han Troupes, and professional troupes "Lanxin Theatre." According to relevant documents recorded by experts, there was already a foreign theater company named "Mantingfang" in Shanghai, which was the first Beijing theater in Shanghai and the first Chinese theater in the concession. Luo Yiqing built it; The theatre can hold three to four hundred people. Chinese plays are often performed in theatres. Wang Tao, a famous scholar in the late Qing Dynasty, was one of them. In the sixth volume of 'Jiageng Magazine,' he described the scene as "the finishing touch." [4]'An unmanned reference, 'Xu Banmei mentions in her book, first introduces a foreign-run LAN Xin theater on Shanghai Concession Museum Road. Its theatre is entirely European and spacious in the front and back, with guest seating on three floors. Sound waves, in particular, are satisfying. If the actor whistles on stage, the tiny sound can be carried up to three floors. [5]At the end of 1905, Wang Youyou, who loved new plays, joined with comrades from several schools to set up an amateur drama organization called "Literary Association," which introduced new plays to the campus for the public to watch. By 1906, new plays continued to be staged. The famous Drama Department of the Shanghai Huhua Society, Shanghai Group Society, Shanghai Student Union Drama Department, Shanghai Youth Association Drama Department, and Kaiming Theatre appeared after another.

The first performance of "Spring Willow Society" was on February 11, 1907, when a severe flood occurred in Jiangsu Province, China, and countless poor people faced a desperate situation. The "Spring Willow Society" heard the news and decided to go to Japan to perform "La Traviata" to raise money. Li Shutong himself plays the heroine, dressed as a woman in an ancient costume. At that time, his outstanding performance won 'Zhiju Community, a professional journal of Japanese dramas, and his signed article 'Songjusongweng' said that I admired Mr. Li Shutong most of China. Mr. Lee's beauty, in particular, is not comparable to Japan's. Proceeds from several performances of La Traviata were sent home to support the disaster victims. Before long, the Qing Embassy in Japan was worried that "Spring Willow Society" was propagating revolution in the form of drama and strictly prohibited overseas students from participating in the performance. Those who do will have their tuition fees canceled. As a result, The Spring Willow Society theater troupe gradually stopped performing. However, under the influence of the drama "Spring Willow Society," domestic dramas began to flourish.

4. Internal and External Environment Management Analysis of Spring Willow Society

Although the activity time of the Spring Willow Society is relatively short, it is the first exploration of new drama in China. Huang Aihua, a Chinese scholar, discussed in his article "' The Beginning of the Spring Willow Society ' and the Birth of Chinese Drama ' (in the 12 issues of ' Literature and Art Research 2020) that the Spring Willow Society is the symbol of the birth of Chinese drama. Its existence can be seen from the integrity of artistic form, social performance, and social attention. Shanghai's young student's drama, on campus, in the classroom audition, rent a social place, and so on, are a process of exploration, is the pursuit of modern art hazy, so ' for the art ' practice of the road is difficult, but never give up. In the later period, although there were immature places in the creation of Chunliu, there were also places where the word " art " deviated from the word. However, their general direction has not changed, and they are 'earnest about art. The attitude is earnest, and the members are also more severe in their private life. ' [6] As the Spring Willow Society originated from the new Japanese drama, it advocates the western drama popular in Europe and the United States regarding aesthetics and focuses on touching language and action. Its purpose is not only to echo the emerging new trendy drama in China but also to be in Japan, the first land in East Asia to receive the influence of European wind and rain. From the perspective of ' pure art, 'it tends to be a symbol of the new trend in world literature and art. From the sponsors' perspective, Li Shutong and Zeng Xiaogu are all versatile in art. In particular, Li Shutong has been a set of poetry, seal, calligraphy, art, music, and drama in an ' art talent.He is ' Twenty Articles Amazing. 'Based on Japan's indirect study of European drama, the creator has mastered the form of drama, and the essential elements of drama are complete. The performance requirements must be rehearsed and skilled to perform on the stage, and the playwright must have stage experience. The creation structure and plot of the play are multi-dimensional, and the whole is more and more delicate. There are 65 dramas in The Spring Willow Society, of which eight scripts are from foreign scripts or novels, more than ten scripts are from Chinese classical novels or classic stories, and the rest are created independently without referring to foreign themes and traditional Chinese themes. At that time, this form of drama was widely welcomed by the audience. However, the operation of The Spring Willow Society in the later period relied on many old programs to maintain revenue, and the imaginative plays were very slow to update. The shoddy plays were used to cope with the audience. As a result, the overall artistic level of the Spring Willow Society in the later period led to the audience's aesthetic fatigue. Spring Willow Society also catered to the audience's interest at that time. In order to catch the attention of the audience, they set off a wave of the audience's interest in traditional operas. They turned to pursue family dramas, attracting women who were the main audience to pull into the target consumer group. Before the new play "Family Resentment" in Hunan Province, the audience crowded for two blocks and could not walk past. They waited outside the door two or three hours before the opening, holding umbrellas.[7] As for The Spring Willow Society's bold exploration of family dramas, Xu Banmei recalls, "When he started doing family dramas, he started to do information. It was all about family trifles. The performances were not only simple but also interesting for women and children to know." [8]The actors are also easy to please. So all men and women are welcome. Therefore, Spring Flow added the family drama in the later stage to pursue the commercial performance. For example, "Family Feud" has seven scenes, "Social Clock" has seven scenes, and "Hate the Sea" has 11 scenes. These works present story problems such as copying, delayed extension, and plot, in content reflects the strong material tragic color of the old period and give priority to family affection on characters, such as between father and son because of the beauty, the lure of money lead to falling to drug use, because of theft cause marriage to break, Because the evil mother-in-law hostile daughter-in-law and the destruction of the relationship between husband and wife and other mundane plot moved to the screen. Some scholars mentioned that "the Spring Willow Society is good at performing tragic performances, which follow stylized performances within the scope of rigorous style and exquisite performance." [9].A troupe of a tragic character, however, is an ordinary little people; the storyline from the role of life experience, with "aristocratic" as the theme, let "people" no longer the task of the nation's sense

of honor and the fate of stakeholder, expand the autonomy in the life, show the tragedy of fate, to enhance the audience's empathy.

Since the Spring Willow Society originated in Japan, some scholars have analyzed its works and believed there is a shadow of imitating Japanese drama, such as the drama *Social Bell*. In traditional Chinese drama, expressing death uses subtext, which generally does not highlight the process and the way of death on the stage. Japanese dramas influenced early dramas. [10] The way of death in traditional Chinese dramas such as hanging beam suicide, suicide by taking poison, and death by gas disease was greatly reduced, and many Japanese-style shootings, hand edges, and emotional deaths were performed. In the form of artistic presentation, more scholars have proposed that, like other new domestic drama groups in the same period, The Spring Willow Society is still in the stage of 'but speaking without singing'. [11] (P376) In short, the problem they focus on is to output the performance emotions while not singing. [12] When it comes to 'the difference between opera and drama,' [13] (P636) Early scholars mentioned that the 'theory' advocated by the Spring Willow Society is different from the 'theory' of opera and drama but refers to 'skill,' not the 'ability' of singing or 'speech.' [14] Unlike traditional operas, the Spring Willow Society script in the later period did not include lyrics, arguing that 'the new opera should remove the vulgarity and fighting of Peking Opera and reform the melancholy and complexity of Qin Opera.' [15] The change in each audience's aesthetic taste directly determines the change of their aesthetic commonality. When it comes to the change in the audience's aesthetic taste in The Spring Willow Society, a certain audience group loves a kind of opera but is not so satisfied with it and constantly puts forward new requirements to it, which can catalyze the self-improvement of drama. However, the Spring Willow Society did not seek surprise in art but catered to the sharp aesthetic taste of the audience, which affected the long-term development of later drama. In the practical sense or their subjective will. For this reason, whether in Japan or China, they are 'not cold' to the practice of 'Zhuangshi Zhiju' and 'Speechists Zhengsheng' in disguised speeches, are not keen on the act of curtain system, and are not completely convergent with the so-called 'revolution' and improper disclosure, spiritual influence and so on. In their creation, they shoulder the historical responsibility of drama to improve society, awaken sleeping citizens at the cost of blood, and inject deep tragic consciousness. The drama from scratch, from learning 'form' to learning 'meaning,' prompted the drama to lay a solid foundation for developing Chinese drama.

5. Conclusion

Japan and China have a strong sense of realistic concern and social responsibility. Some say they want to consolidate their group and introduce some world masterpieces, which did not work then but did not work later. Chinese drama is developed along another path. (P41) In the early years, Chun Liu She Theatre Company was a non-professional theatre company that needed to constantly explore and create itself to improve the overall strength of the theatre. During the period of the Qing dynasty in the early 20th century, the spring willows club theaters abroad faced an influx of foreign entertainment such as movies, drama, music, dancing, elements; the domestic face is given priority to traditional opera art market environment, it still shows courage and sensitive touch; fortunately, the theatre has a group of love of art, with the creators of higher education, They have created many classic works with the painstaking efforts of many people, but they still love their country and boldly walk out a road of their own.

Although the latter part of the creation of quick success tends to be commercialization, the pursuit of the extended screen reflects the common social problems of the general public. It points out the direction of the plight of life, given the harsh reality of a bright shadow. They keep their audience, not that every molecule of the audience is lost. Because of the change in aesthetic taste, some audiences may lose interest in some drama. Even reform will not meet their needs.

At the same time, it does not rule out that some audiences stick to the rules and maintain the original aesthetic concept. They are not satisfied with the reform of the main requirements of the audience group and even resent the reform of a kind of opera. It can only be based on the requirements

of the vast majority of its audience and must not accommodate the requirements of individuals. In the reform process, losing part of the audience is customary. Capturing the majority of the audience and maintaining the uniqueness of the script can further draw closer to the audience's heart.

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