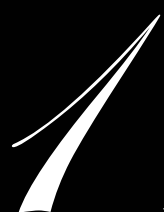


The background image shows a modern, minimalist interior space, likely a museum or gallery. It features white walls and a white floor. In the center, there is a white rectangular table flanked by two white chairs. To the left of the table, there is a small, dark, abstract glass sculpture. To the right of the table, there is a small, blue, abstract glass sculpture. Further to the right, there is another white chair with a large, blue, abstract glass sculpture next to it. In the background, there is a large, illuminated wall sculpture that looks like a traditional Chinese pagoda. The overall atmosphere is clean and modern.

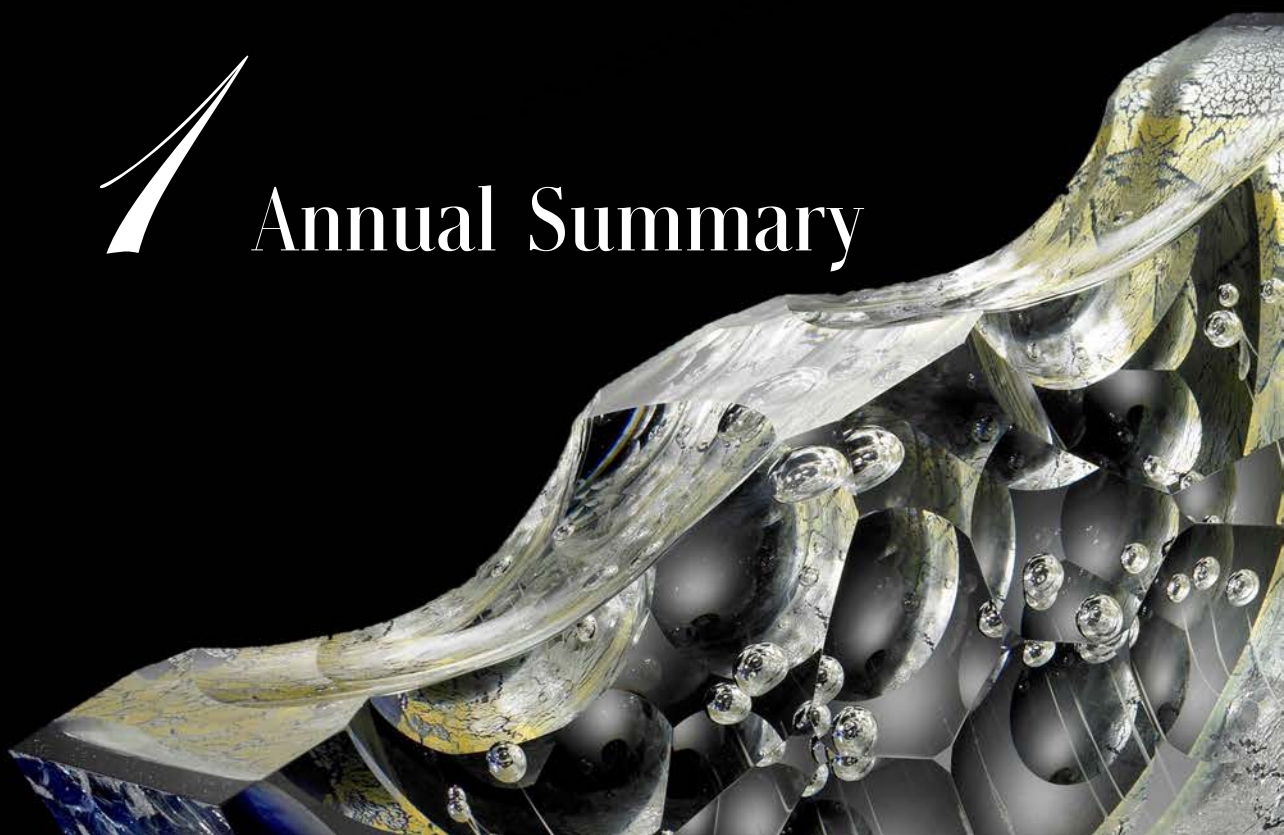
2016

上海玻璃博物馆年报

- ANNUAL REPORT -



Annual Summary





Annual Summary

Shanghai Museum of Glass (SHMOG), as an innovation-seeking and extreme excellence-pursuing museum, continued its function in carrying out social responsibility and providing public cultural services in 2016, offering diverse high-quality art appreciating experiences and aesthetic enjoyment to more urban residents. In the past year, SHMOG, its audience as core orientation, set up brand new exhibition hall and interactive zone, upgraded supporting single facilities of public service, attracted more than 150 000 audience with its high-quality exhibitions, featured activities and impeccable service capacity, who came to share the infinite possibilities of glass with us here.

On May 15, 2016, at the “Five Years of Brilliance Be Part of Transformation” to celebrate the fifth anniversary of SHMOG, we specially launched new design wing where the public can experience the glamorous and vivid artistic conception of glass artwork through the creation of a space of pure white keynote. Comparing to the existing exhibition halls that

take black color as keynote style, highlighting the immersing artistic ambiance that is restraining and implicit, the new design hall is more bright and open. The two halls are like “night” and “day”, inter-related and mutual supportive while each beholding its own characteristic, closely linked by a glittering and colorful “bridge of rainbow”. The new design wing that was renovated from an old factory building, not only offers the post-industrial urban residents a channel to learn about beautiful designs, but also allows the audience to experience the profound connotation and social influence behind the seemingly simple design. During the second half of year 2016, the Museum devoted almost two months to upgrade the first floor of the main exhibition hall. The brand new space, together with the newly added industrial glass exhibition, brought greater pleasant surprise to the Museum visitors.

SHMOG pays equal attention to the interactive experience of the audience, attempting to fully stimulate their perception, triggering their experience pleasure. Outside the brand new exhibition hall, a DIY new life space and a glass maze were launched in the early summer of 2016. On the first day of May, SHMOG opened the brand new DIY new life handwork experience space, advocating the aesthetic and cultural perception of glass to the experimenters. As a key component of the cultural creation brand “let’s talk glass” of SHMOG, DIY workshop unleashed infinite imagination full of fun and pleasure in glass creation by adopting diversified glass-making techniques with the assistance of talented new-generation designers and professional glass technicians. In the summer of 2016, we chose one of the world’s most antique games and transformed it. On June 16, the glass maze had grand inauguration. The maze game was turned into a gigantic maze of illusive images composed of lights, glasses and mirrors through unique design experience, creating another pleasant surprise to the visitors.

In the meantime, newspapers including Global Times, Wenhui Daily, Xin Min Weekly, CBN, Modern Weekly, Modern Lady, a series internet TV and radio media such as Iqiyi, Kankan News, Xin Hua News Agency, East Radio Center, The Paper, 163 News, News Channel of CCTV-13, CCTV Children’s Channel, SITV, as well as numerous Wechat-based social media such as Design Map, No Hurry, ER Tong, Cultural Shanghai, altogether 298 medias made detailed report of the exhibitions, activities, management concept and its development history. In addition, the museum’s own magazine, Glassy published the 2nd and 3rd issue as scheduled. The 2nd issue of the magazine, taking “design” as pitching-in point, demonstrates the concept and sensitivity of glass design by foreign designers. The 3rd issue launched new dialogue column between China and western glass artists, illustrating in full-fledge the comprehension of artistic creation under different cultural contexts and against different life experiences. The magazine Glassy presented the persistence in disseminating the glass art and the deliberation of the actual work of museum management by SHMOG through rich topics and excellent columns.

Over year 2016, SHMOG also focused on exchanges and collaborations with peer organizations of the sector. During 30 and 31 October, 2016, “New Goal, New Vision: International Top-notch Seminar on Strengthening the Public Service of Museums” was carried out in Fu Dan University. During the seminar, important museum experts and scholars had discussions on museum’s public cultural service concept, system and practices, as well as other topics. Director Zhang Lin was invited to attend the seminar. In the morning of October 30, Deputy Chief of the State Administration of Cultural Heritage, Guan Qiang, Deputy Director of Chinese Museums Association visited SHMOG. In the evening of 30 October, 100 Chinese and overseas participants to this seminar attended the dinner of art exchanges at SHMOG. At dinner, each participant shared his experience in museum work, had further discussion on the insufficiency of public services by museums, and the conceptual change required in the future. On 10 December, formally invited, Director Zhang Lin participated in the High-level Symposium on International Museums jointly organized by UNESCO and National Administration on Cultural Heritage in Shenzhen. The meeting witnessed the naissance of Shenzhen Declaration on Museum and Collections surrounding the theme of “discussing the role of museum in promoting global sustainable development and cross-cultural exchanges”. In the same month, SHMOG was invited to the Professional Council of Cultural Creation of Chinese Museums Association, exploring professional development in cultural creation and sharing beneficial experiences on the national platform.

In order to better serve the public, and to disseminate glass art and culture, SHMOG has never confined itself. On March 12, the road show of artwork from the first season of Kids Design Glass (hereinafter refer to as KDG) project made its first stop at Shanghai L’avenue, unveiled the spring and summer season tour. Later, the tour exhibition went to West Bund Art Center, Kerry Park Center Pudong, BMW Experiencing Center, and started the recruitment of the 2nd season at the Palace. SHMOG also tried to enter universities. Invited by Bo Ya Society of Fu Dan University on the International Museum Day, it brought DIY class to campus that allowed university students to understand the magic and beauty of glass art through handwork experience. On November 17, we collaborated with Shanghai Science and Technology Committee of Bao Shan District in bringing the featured education program “Bobolili Workshop” – what did the children of Song Dynasty play?” to Hong Xing Primary School, offering a vivid history class of glass culture to over 30 grade-four students.



2 Collections Report





By December 31, 2016, SHMOG owned 932 collection pieces on its own, among which 366 pieces were purchased and 566 pieces donated. Among the self-owned collections, there are 31 pieces antique Chinese glassware, 33 pieces antique western glass art, 390 pieces contemporary glass art (designs), 18 pieces of paper items, and 460 pieces glass utensils. In addition, SHMOG also rented 280 pieces exhibits, including 273 pieces of antique Chinese glass items, and 6 pieces contemporary glass art items. Until December 31, 2016, SHMOG has 1212 pieces of exhibits in total. Please refer to the tables below for the full list of exhibits.

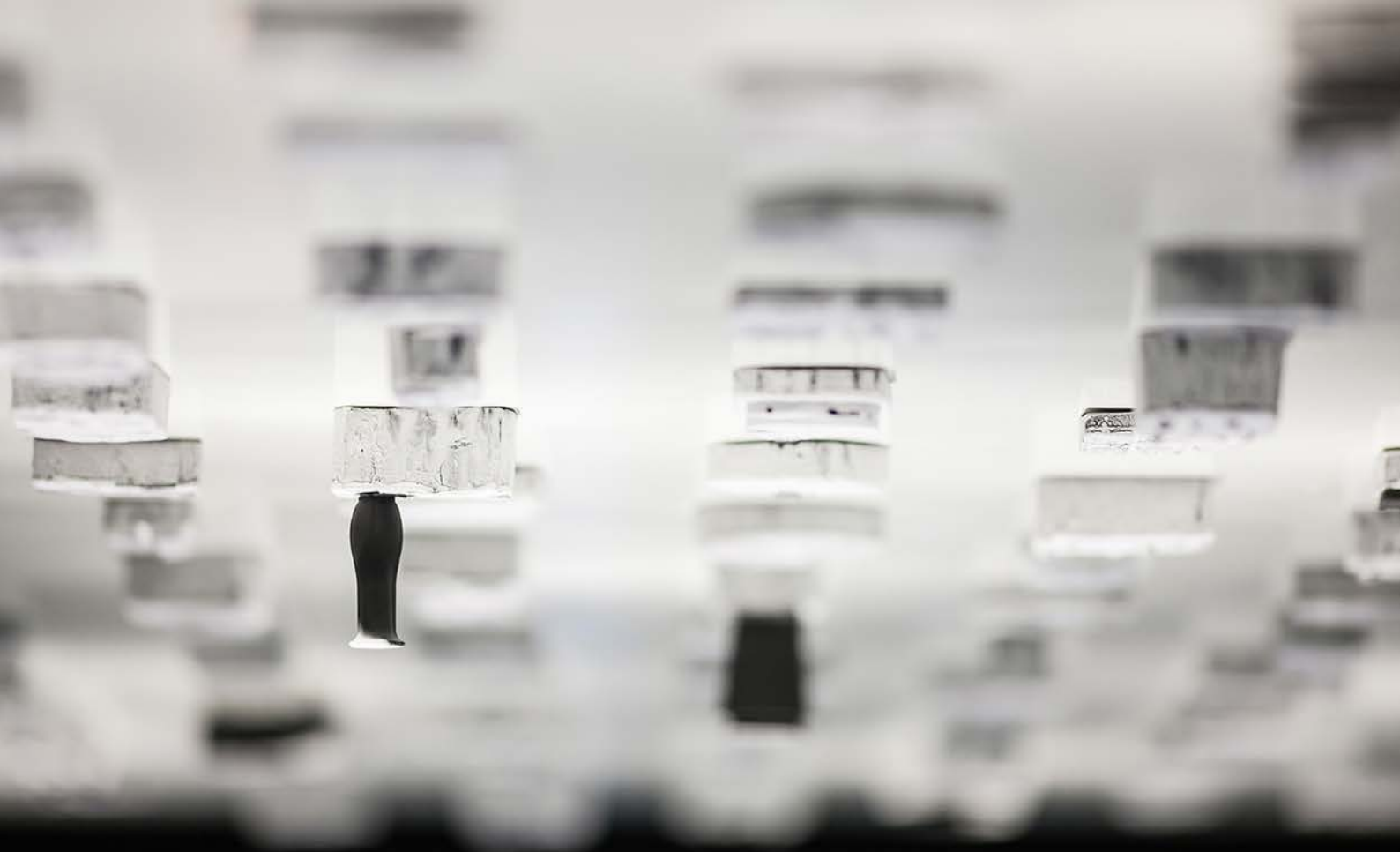
Number of Self-owned Exhibits of SHMOG

		pcs
Self-owned collections		932
Among which: Purchased		366
Donated		566
Among the 932 pcs:	antique Chinese glass items	31
	antique western glass items	33
	contemporary glass art items (designs)	390
	paper items	18
	glassware (donated by Shanghai Light Industry Glass Company Ltd)	460

Number of Rented Exhibits of SHMOG

		pcs	
Total Number of Leased Exhibits		280	
Antique glass items	Mu Zhi	129	273
	Wang Jin	77	
	Xu Wenju	28	
	Liao Congrong	25	
	Yang Huiyuan	14	
contemporary art items (Design items)	Li Pengtao	1	6
	Qin Ling	1	
	MVRDV	1	
	COSTA BODA	1	
	LASVIT	2	
Contemporary glass items	Shetto Glass Company	1	1

Over the five years of development since its creation, the number of the museum's own collections has witnessed constantly increase. Based on its characteristics, SHMOG has adhered to the theme of glass and collected glass design items as scheduled, enriching and supplementing the series of contemporary glass art work. Meanwhile, to secure the safety of these collections to the maximum possible, SHMOG has purchased arts insurance for all of its collections as well as ad-hoc exhibits from Ping An Insurance Company.



3 Exhibition Review

伽蓝画廊

GLAZE GALLERY CONTEMPORARY GLASS ART SHANGHAI

On 2 April, 2016, the Glaze Gallery of SHMOG once again brought Daily 2 to the audience. As a continual exhibition, the serial exhibitions are rich of pioneering and experimental spirit. While contemporary glass art experiences constant structural perfection of its own, a tendency of stereotype is also emerging. This exhibition takes daily routine as the core of creation and re-focuses on the glass items used in daily life.

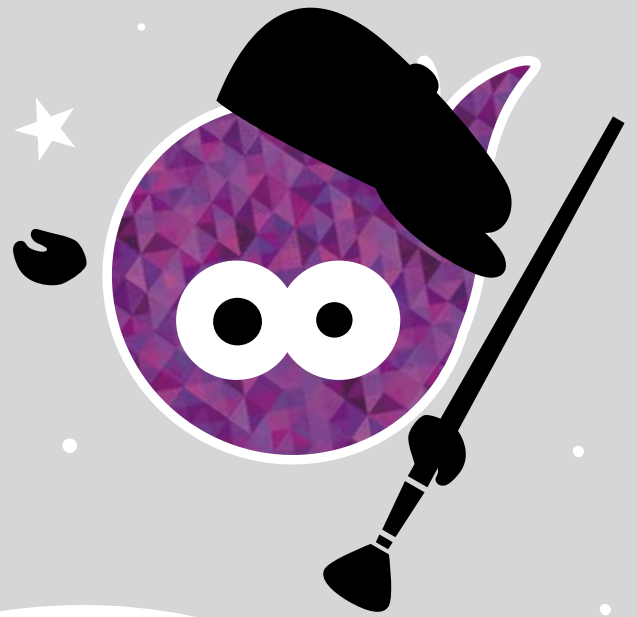


2

It applies an unconventional attitude to reveal the conceptual value of daily glassware and rediscovers the ontology and liberal nature through alleviating their rationality, prejudice and customs, exploring the structural meaning, cultural connotation as well as social nature of the daily glassware instead.

Kids

design glass
天才玻璃梦想家



In May 2015, SHMOG introduced and formally launched Kids Design Glass, the genius glass dreamer project from Tacoma Glass Museum of the USA. The first season of KDG projects focused on three themes: imaginary alien creatures, fantastic jungle beasts and amazing food fairy. During the short period of a few weeks, we received gifted paintings from several hundred little dreamers throughout the country. Each piece of work, despite the drawing technique, is unique in demonstrating the incredible imagination of the kids. Such powerful and unconstrained imagination finally turned into art work of magical charm with the help of the hot glass team from Tacoma Glass Museum of the USA. A year later, on May 15, 2016, we will present these work of fantasy to the public through the superb skill of the hot glass team from Tacoma Glass Museum of the USA. Twenty pieces of work sparkled with wit and inspiration moved away from paper and jumped out vividly, making the kids extremely exciting, and the adults raved with praise.



Infuse

On November 6, 2016, Special Exhibition in Celebrating the 10th Anniversary of Glass Art major, Faculty of Manual Art of Chinese Academy of Art, was unveiled at SHMOG. As a key academic achievement, this exhibition of the glass art items made by the teachers and students demonstrated the development track of the timeline along which the CAA consolidated the major. This is a timeline along which each imprint reflects the ideal and persistence devoted by the teachers and students.

On November 5, 2011, after its inauguration, SHMOG collaborate hand in hand with the first domestic university that establishes glass art major: the glass art studio of Chinese Academy of Art, and presented an excellent exhibition entitled "impulsive fate" to the public. The same day five years later, we celebrated their 10th anniversary. At this moment of significant meaning, it's their 10th anniversary celebration, also a fifth-year rendez-vous at the museum. The two timelines fixed by some kind of fate form a coincidence without any deliberation, draw a perfect appointment between museum and university.

University and museum, with different title, have the same irreplaceable role in incubating talents and inspiring wisdom. In the cool autumn, SHMOG dedicated "Infuse" – an exhibition to celebrate the 10th anniversary of the Faculty of Glass Studio of Manual Art, China Academy of Art. It was collaboration between two important educational institutions for the second time. Looking into the brilliant journey, the team of the Faculty of Glass Studio of the School of Manual Art, China Academy of Art will formulate a lively professional academic ecology with their friendly intention and dedication, allowing more community members to appreciate Chinese glass art, enabling a large number of diligent students to perceive new universe in the exploration of oxide silicon, metallic oxide and kiln fire. This superb exhibition also brought the public another cultural feast and visual enjoyment, understanding the infinite flexible grace and exquisite glitter embodied in glass.

时间线
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2006-2016



a

退火

ANNEALING

Since 2014, artist Zhang Ding and project planner Lise Li started interdisciplinary collaboration with SHMOG for the first time and organized a significant exhibition named “black substance”. It helped glass, a rare material for creation in the art field to attract more people’s attention, thus allowing broader public and more artists to deliberate on exploring the infinite possibility of glass together. This year, SHMOG formally named this interdisciplinary collaborative art project as “annealing”. What is “annealing”? Anneal is an essential part of the glass-making process, also the key to successful shaping of the final glassware. The broiling glass comes into shape under the high temperature of a thousand degree, then goes through four annealing stages: heating - heat preservation - slow cooling- quick cooling, enabling the glass to reduce its permanent stress while decreasing the speed of cooling. Although the various changes during the process are controllable, they are uncontrollable as well. During the process, the unknowns and contingency also bring unforeseeable fate to the glass work, which fascinate everyone.

Just like the necessity and uncertainty that anneal means to glass creation, in this interdisciplinary collaborative project, each artist made use of the material of glass to present wonderful work full of surprises and beyond expectation out of their own perspectives.

On November 9, as the achievement show of 2016 “annealing” project, SHMOG and project planner Lise Li had the honor to invite Liao Fei and Yang Xinguang, two young artists to carry out in-depth cooperation. Each brought Plain and Glassy Instentine to the public, attempting to trigger the communication, integration and outbreak between contemporary art and the material glass, as the best extension of the infinite possibility of glass.

Each time the sparkle between glass and artist is a recast of art, and what SHMOG has done is to limit the decrease of such temperature, to minimize the “strain” that contemporary art bears so that to ensure the perfect presentation of art itself. SHMOG hopes that each exhibition brought by “Annealing” will present to the audience an art form full of passion and heat, not a cold material displayed after cooling down. Annealing will not only put material into full play, but also continue to boom the vitality of art until it extends to the boundless future.

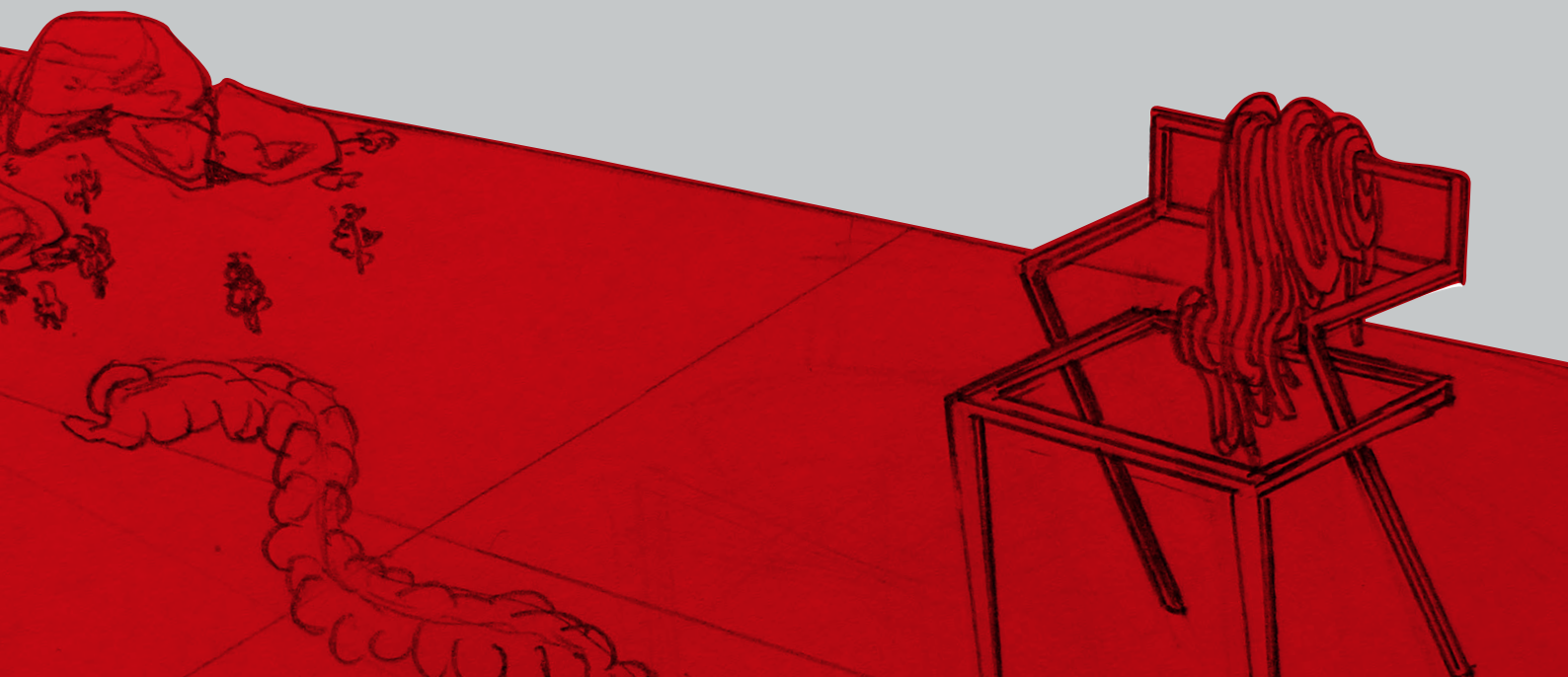
GLASS
INTESTINE

玻璃肠

Sensation, this is the key emphasized repeatedly in this exhibition by Yang Xinguang.

This sensation refers to a grand feeling after extracting from the inner-self, it's a kind of abstract emotion in an ideal world. It concerns one's view on the world and on the universe, and not the trivialities in real world. Heartbroken, in the writing of ancient Chinese scholars, often means an exaggeration of a certain mood or emotion. It is a poetic and direct description of the topic of sensation. The glittering and translucent glass, fragile and cold, gives clearer presentation of the word "broken". The combination of such special material and the word "broken" brings the feeling of physical pain increases the poetic artistic conception of "my great sensation", just like the obscure relationship of a body in certain structure. The mountain, stones, trees and turf made of glass turned their position in real world upside down, all reflecting some sort of sentimental feelings. The stainless steel bars, correspond to the artistic conception of "against the railing", strengthen the poetic atmosphere of the work with broken heart. The emotions accumulated are able to burst out by means of these details. In Yang Xinguang's work, you can find his application of all sorts of materials. Through the exploration of the property of the material, the artist find path back to the inner heart cultivation rich of poetic feelings, consistent and affluent in sequence of thought.

Discovering the infinite possibility of the material glass happens to correspond to the method and concept of creation by Yang Xinguang. It is just against this background that Glassy Intestine was produced as a brand new creation when the artist re-connects material, emotion, item and people.



All matters are in constant movement. It occupies space as long as it is a substance, while movement means time axis exists in it. In the process when we get to understand a matter, we tend to simplify it and reduce its dimensions in order to formulate a system. Dot, line and flat surface are actually our imagination of the extended property matter. Just as the absolute straight line does not exist, flat surface also exists only in our imagination.

Plain is not the nature of a matter, but our imagination of the world's extreme, is our extraction of the state of matter from the empty. It is more accurate to call it the nature of human way of thinking rather than the nature of matter. However, the more complicated is something takes place on a simple flat surface, signifying infinite extension along the time axis in terms of time. Meanwhile, movement on such surface, even the rippling by a drop of water on a surface, will also create completely different speed change due to the different depth of water hidden under the surface. This will create completely different continuity in terms of time axis.

The property of plainness only exists at “this moment” of our thinking, just like flying birds are motionless. We can only apply our imagination at “this moment” to think about the whole picture of flatness.



“Beautiful stuff does not last long, the rainbow is easy to disappear, and the fragile colored glaze is vulnerable to break”.

A comment made by Baiju Yi exactly pointed out the two layers of meaning of “glaze” – valuable and fragile. In retrospect of the entire development of ancient China, glaze items were consistently cherished. Starting from the modest faience bead on the wind musical instrument in the West Zhou era, experiencing the glamorous and mysterious dragonfly eye during the Warring States era, the transparent container with the extraterritorial style in the Wei-jin period and South and North dynasties, glaze demonstrated unique charm and poise during the Song dynasty when art and cultural activities were boosted like storm. The extreme prosperity in a number of fields, such as science-technology, art and culture, the intersection of multiple cultures and their interaction, the rise of urban resident class, as well as the capacity of glaze manufacturing, all conceive another landmark product in the history of Chinese antique glass: glaze hairpin. Emerged from the aesthetic pursuit of moderate and euphemistic style as well as exquisiteness and obscurity in the Song dynasty, the colors applied in the glaze hairpins during the Song and Yuan dynasties were reserved, with simplified shape, reflecting a free and natural humanist mood as well as a life aesthetics of low-key luxury.

The antique items are fragile, that's why people of today should take good care of them. Out of pure coincidental chance, SHMOG acquired two pieces of broken colored glaze hairpins. To them, we certainly have the magical technique of recovering either by adhering to the antique method and feelings or by means of modern science. Through two different repair techniques, the traditional artistry skill and cultural relic repair technique, the broken hairpins gained their new life.

“世上好物不坚牢 彩云易散琉璃脆”

Today, we always try different ways to portray the appearance of the antique people of a thousand years ago. On December 18, 2016, centered on colored glaze hairpins of Song and Yuan dynasties, introduced by the two recovered hairpins, we opened a window to perceive emotions through item, and to clarify thoughts through items. It allowed people of today to get a glimpse of the way of life of ancient people, and to be refreshed with the beautiful trace of blue or green color.



4 Public Activity

Centered on featured exhibition and glass art, SHMOG turned all sorts of public activities it initiated into a venue to connect with local communities and stimulate creativity, reflecting the diversity of the community and leading the community residents to discover the beauty of creation. Here, the museum experience is free, joyful and diversified. It belongs to the public, is people-oriented. Such experience has become part of people's life, that is to say a "museum life style". In 2016, SHMOG has organized 19 seasonal activities, 37 educational activities, enabling the museum to become a multifunctional public space offering unique experiences to the public.

1. Performance season of spring and summer

In order to enrich their visiting experience, SHMOG offered visitors free cultural and art performances every Saturday at Rainbow Hall during February and May 2016, covering multiple music genres such as string musical instrument, folk music, jazz and vocal chorus. There were also dancing, magic, puppet drama and other performances, which all greatly enriched the artistic experience of the visitors during the day.

Seasonal Activities





Arribas Brothers

2. Arribas in-house Performance

From April 22 to May 22, 2016, Arribas Brothers, the exclusive brand adopted by Disney carried out a month-long in-house performance at SHMOG. Arribas Brothers, established in Spain, has over 100 years' history. It started to perform at the Sleeping Beauty Castle in the Disneyland since 1967. The performing team of in-house performance at SHMOG is composed of Miguel Arribas, glass lamp-word artist and Zoltan Vican, glass sculpture artist. During their sojourn, the two artists not only presented outstanding glass performance to the visitors, but also fabricated a dream castle dedicated to the museum, which is now collected on the second floor of SHMOG.

博物馆 MUSEUM 帐篷 CAMP 奇妙夜 NIGHT

As a regular family activity organized by SHMOG in summer, the miracle tent night at museum has successfully carried out for four seasons. At the beginning of June each year, the museum miracle tent night project is launched. It creates a magical and wonderful night for parents and children through online recruitment and on-site ticket sale. In addition to visiting project of the museum park, each time, the museum carefully designed knowledge puzzle-sought session that allowed children to enjoy the exploration during their visit. We also added glass DIY course, turning infinite creation into tangible item, harvesting the pleasure of handcraft creation.



Public Activity

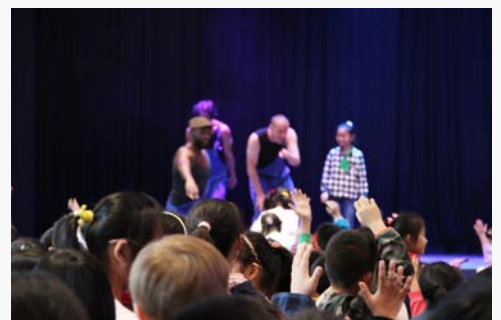
4. “Night event at the museum

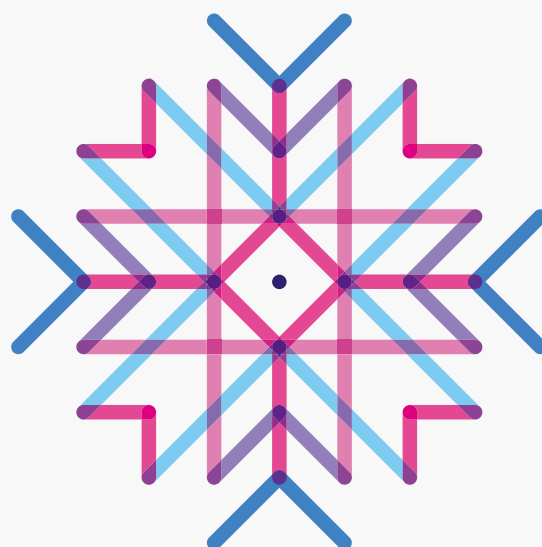
“Museum Night” is a night event organized periodically during May and July, 2016. Through museum visiting, glass DIY, hot glass performance and exquisite dinner, we tended to offer visitors a wonderful ambiance different from that of the daytime. The night of Dragonfly Eye Beads of Warring States Period provided the families special lamp DIY course instruction and appreciation of the glass art during the Warring States Period. “Craftsmanship Heart June 1” allowed participants to discover the secret of balance of glass through their flexible handwork and intelligent brainwork. “Interactive night on Father’s Day” pitched in via the festival, creating a chance for father and kids to create together, completing a classic hot glass blowing process together.



5. Tap Dance Plant

On October 12, 2016, “tap dance plant”, the famous step dance performance team from Europe presented a half-hour flash performance to 700 middle- and primary-school students in the Crystal Hall of SHMOG. During the show, six actors performed a splendid episode from Humorous Tap Dance, and had jocular interaction with the students off stage. During the performance, SHMOG made live broadcast of the event via Inke APP.





**WISH YOU A
GLASSY
CHRISTMAS AND
A HAPPY
NEW YEAR**

Park Tour on Christmas

As the last large-scale interactive activity of the year, SHMOG unveiled its Christmas park tour on December 17, 2016. After a month long online recruitment, we welcomed close to six hundred family visitors on the day of the event. Combining the Xmas tradition in the west and glass art of SHMOG, the park tour party brought different experiences related to glass to the visitors – decorating glass jars, color painting children's face and grand adventure in the world of glass. We also invited the drama Adventure in the Toy Country brought by the famous children's art team, allowing the parents and kids to have a great time.

Educational Events

Lectures and Workshops

1.What' s Solid in the Flowing Glass?

—Special Campaign for David Schnuckel & Du Meng

On March 27 and 31, we were honored to have David Schnuckel, Visiting Assistant Professor of Glass at the Rochester Institute of Technology, and Du Meng, graduate student the same institute, at Shanghai Museum of Glass to perform two brilliant hot glass shows. Their great work and passion told everyone: even shy “peculiars” can create beautiful art of glass right from their heart; even in a foreign country, they can use glass to express their nostalgia for their homeland. In this spring, we were able to approach their innocence and true nature through their performances. On the same day, Li Jing, from the Glass Studio under Academy of Arts & Design of Tsinghua University, was also present to cooperate with the two American artists in bringing the 1,100 hot glass show. Also at the event, David and Du Meng carried out a professional lecture for students at Glass Studio of Shanghai Institute of Visual Arts and had direct academic exchange and communication with them.





2. Classic Duet Performance

The Classic Duet Performance took place at Rainbow Chapel in G+PARK on May 21. 4 performers with different background appeared on the stage and played the Guqin and the Xiao. The performers brought the audience wonderful traditional pieces including Flowing Water, Springing Fountains (Guqin and Xiao ensemble), The Night Singing of Birds, Seabirds and a Life Aloof, Early Spring, Plum Blossom Melodies, The Song of Burying Flower (Xiao solo), and Three Variations of Yang Pass. The great performance stimulated audiences' emotion in their heart, and every one of them was touched when they were listening to the rhythm played in the traditional way. Some enjoyed the performance with their eyes closed and some took video to record every sensational moment. With the surrounding atmosphere, it is as though they were sitting in the mountains and woods, listening and meditating within the incense-filled air, submerging in the long lost tranquility and peace deep in their hearts.

After the performance, the audience gave them loud and long-lasting applause, and stayed in the Rainbow Chapel to interact with the performers, who shared their skills and experiences which amazed all listeners.



3. Flower Arrangement as One of the Four Entertainment Activities in Song Dynasty—Lecture on Flower Arrangement in Song Dynasty

"Dong Xiang, a resident of the Capital, is a new recruit of Hanlin Academy. He excels in painting flowers and trees, and is most acclaimed for arranging flowers and branches in glass bottles"—Tuhua Jianwen Zhi (Literally: A Record of Paintings and Painters). Also in Zuiduo Yi, a poem by He Zhu, it says, "Put flowers and branches (like the lotus) in green glass bottles." So how much did Song people love to arrange flowers in glass bottles? Maybe it's beyond our imagination. On June 25, SHMOG was honored to have Xu Wenzhi to give a lecture called Flower Arrangement—An Entertainment Activity in Song Dynasty, who cited from the historical literature and paintings, and elaborated on the tradition and aesthetic orientations in Song Dynasty. At that time, the vessels were pure and simple, which were hugely affected by Buddhism and Taoism. Xu Wenzhi also conducted a live flower arrangement show.

The essence of traditional Oriental aesthetics and beauty lies right in its focus on and nature of plants and simplicity.

Ancient Costumes

4. Affection for Delicate Clothes— Lecture on Dressing in Song Dynasty

"A Light Makeup with A New Hairpin", says so in a poem, which vividly indicates the perfect combination of the making and aesthetics of the glass hairpins. Then how did the ancient people wear those decorations? And how did they dress? On the evening of July 9, SHMOG invited Chun Guang from the Chunguroom, who showed the audience and secrets of dressing by ladies back in the Song Dynasty. Ladies in that time had a great variety of options in styles, materials and decorations, including Beizi, Xuanqun Skirt, Songku Pants, Shanzi Blouse, Xiapei Robe, grosgrain, powdered gold, patterns with inspirations from the four seasons, and the simple and delicate hairpins: they were a highlight whether in walking or just sitting. SHMOG also invited 3 people from the audience to restore the dressing styles in Song Dynasty so that all visitors could directly feel the charm of the Song Dynasty dressing.



5. History Reflected in Modern Times— Ancient Literati and Contemporary Craft

Literati are a group of very distinctive and symbolic people in Chinese history. They were elegant and romantic, and for more than a thousand years, through painting and calligraphy, they dedicated themselves in creation and subtle speculation, and formed unique value principles, independent schemas and cultural phenomena, an isolated case in the world's art history. In drinking tea, making friends, relocating to avoid summer or having entertainment activities, they had their own sets of standards and hobbies. What we may learn from them is the spirit hidden in their behaviors. On August 27, we had the honor to invite Hu Jianjun, Associate Professor from School of Fine Arts, Shanghai University, who started from the literati's daily life and cultural objects, made examples from collected items and design, and paid tribute to the ancient literati and to our tradition. The lecture was aimed to integrate the spirit of literati into the contemporary literati's items, and reconstruct the elegant, downshifting way of life.

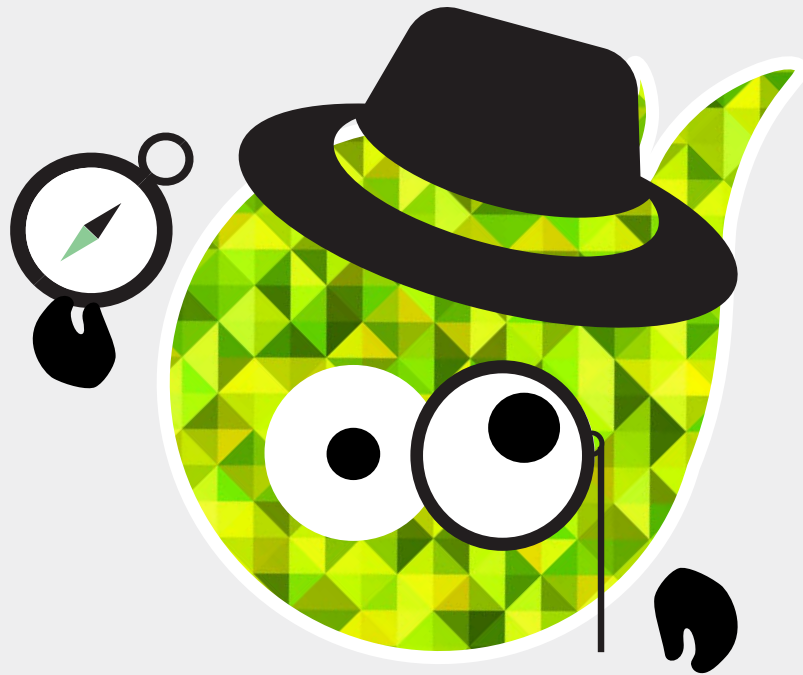
6. A Trip back to Ancient Egypt—Webcast of SHMOG

Ancient Egypt, the origin of Western glass and glass-making techniques, has left for us numerous unsolved mysteries and fine glass artifacts. On September 22, in order to let visitors “travel” back to thousands of years ago in ancient Egypt and take a glimpse of the ancient glass-making techniques, SHMOG adopted the most celebrated webcast technology to bring about a live show on how ancient Egyptians make eye shadow bottles. The hot glass performers made a great deal of preparation work a week in advance, including deliberations on the shape, volume and color of the bottles, and made the bottles 3 days before the live show so as to identify problems and ensure the success of the event. At the live show, the performers conducted 6 hot blowing sessions, who kept swinging the heavy and extremely hot glass, then stood in front of the camera, and finished the show with big smiles. As the first live show of SHMOG, it wasn’t perfect, but 461 viewers stick to the end. Through this new way of communication, we got closer to the audience. In the future, we will improve our live broadcast facilities and means to communicate glass culture and art in a more flexible manner.



7. Public Lectures in the Community

Throughout 2016, SHMOG joined hands with also with Baoshan District’s Culture, Television and Film Administration Bureau in holding free public lectures, who invited experts and scholars in various fields to bring high-quality cultural experience. The lectures included Comparison of Eastern and Western Art, “Butterfly Lovers” Appreciation, Landscape Painting “Vocabulary”, Symphony Appreciation, How to Read as Parents and Children and Suzhou Gardens Appreciation, covering over 300 residents in the community. It was a practice of the community function of the museum, which is aimed to become a cultural lounge for community residents.



Special Sessions for Kids

1. Series Activities for Kids Design Glass

Event Recruitment

The Kids Design Glass 2 Recruitment was officially launched at The Place on June 25, 2016. The second season of the event focused on the adventure of Bobo and Lili, who were all packed with equipment and food and set foot on a journey to the Dreamland on some fabulous transport. Everything in the Dreamland was completely different from that in real life: colorful, vibrant magic plants sprang along the road; residents did not live in the gray and high-rise buildings, but in funny places in strange shapes. BoBo and LiLi were so attracted to Dreamland that they didn't want to return to the real world. The second season was targeted at children aged 6 to 12 in China, who submitted over 1,000 paintings in the themes of Whimsical Crazy Transportation, Fantastic Magical Plants and Wild Interesting Architecture.

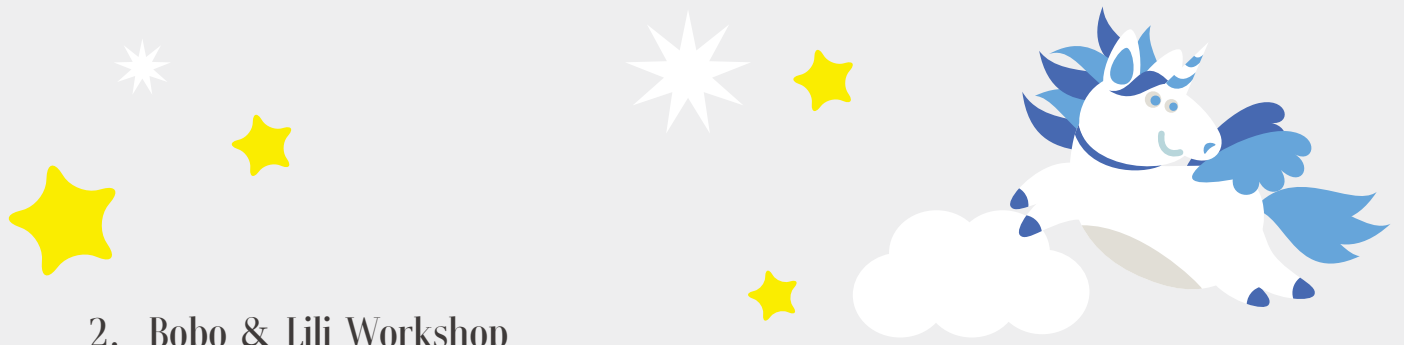
During the summer vacation, SHMOG and Shedunews held the Homework of China event, where the director assigned interesting homework for middle and primary school students to call for more works to the Kids Design Glass campaign, in an effort to increase publicity and engagement. On July 9, the event invited 40 families who signed up for Homework of China to SHMOG to create paintings right on-site.



Video Connection of KDG 2.0

On December 11, 2016, SHMOG invited the children whose paintings were selected in KDG 2 to have a video talk with artists from Tacoma Glass Museum in the U.S. to witness how their drawings were made into glass artifacts. Through the screen, the children learned how their work is made in glass step by step, and raised questions or offered advice. Artists from the Hot Shop Team of the Museum of Glass in Tacoma were also amazed by the creativity and imagination of the children.





2. Bobo & Lili Workshop

Bobo & Lili Workshop is a new parenting course started in 2016 by SHMOG, which is based on the DIY courses of the museum and is designed to help children and parents work together to experience the beauty in glass and the rich connotation by fully integrating interactive experience and course teaching under topics of culture, art, technology and environmental protection. On November 19, the Kids Museum of Glass brought How Insects walk on Glass, its featured lecture, to SHMOG and gave a vivid science course for children in Baoshan District, which served as a supplement to the Workshop. Until now, the Workshop has conducted 8 courses in 4 themes: What did Children in Song Dynasty Play, The Crisp Sound in the Wind, Dressing like Indigenous People, and Show My Hear of Glass. The curriculum of the Workshop is as follows:

Culture: How was the mysterious dragonfly eye during the Warring States period made? What does it mean? What toys did the children of the Song Dynasty have? And what are the differences in comparison with the modern toys? Why do indigenous people in Taiwan love glass balls so much? in the Culture Section, the children can not only learn through ancient and modern times and understand the charm of different cultural practices in different periods, but also have hands-on experience under the guidance of professional teachers to preserve their unique memory about the museum.

Art: Let the mind be wise and the heart happy. Although invisible and intangible, art is always affecting our lives. During activities in the Art Section, the children will feel the joy brought by different colors and experience the inspiration during the pasting process under the guidance of teachers.

Science and Technology: How is the colorful world made in the Kaleidoscope? What are the mysteries in the galaxies in the vast universe? With all the passion to explore the unknown, activities in the Science and Technology Section will lead the children into the amazing world of science.

Environmental Protection: Glass is a very common material in daily life, which is used in large amounts and updated very fast; then, how do people deal with the slightly damaged or replaced glass products? The courses in the Environmental Protection Section is designed to have children play realize own ideas and make use of discarded glass products to do more design through the relaxed and pleasant atmosphere which is combined with knowledge explanation, case study and hands-on experience. In the meantime, it also hopes that children can have direct experience of the importance of environmental protection during their re-creation.





3. Bobo & Lili Laboratory

Bobo & Lili Laboratory is an educational campaign that integrates knowledge and hands-on experience for children of 7-10-year-old by SHMOG. It draws inspirations from our daily life and chemical-related knowledge, and has one topic each session with 3-4 experiments done by the children with volunteers.



The aim of the event is to combine knowledge and hands-on experience to break the pattern of regular classroom learning so that children can acquire knowledge in a more relaxed and pleasant environment. Since its creation over a year ago, the lab had a new partner—adding to its monthly events and existing partners—Department of Chemistry, Fudan University. In 2016, the lab had 12 sessions including Life of Mr. Chemistry, Western Style in the Botanic World, Ice Fairy in Water and Fire, Chemical Guide Signs, Dancing Metal, Sherlock Holmes's Secret Letter, Chemical Magic Pot, Environment Protector, Do You Really Understand Food, Chemistry Carnival, Dynamic Chemistry, Explore the World of Colors, and Where to Find Acid and Alkali. On October 23, the lab held a Chemistry Carnival to celebrate the success of its sessions and express gratitude for the support of children and parents.



5

Organizational Structure

In 2016, SHMOG continued to adopt an advanced western management system composed of the Council, Independent Curator and Executive Committee, a tripartite independent responsibility system. The Council is in charge of decision making, determining the direction of the Museum's development and strategies, modifying the museum's Article of Association, reviewing the development planning and work plans, and other important issues including fund-raising. The Executive Committee is in charge of specific management issues and coordinating job functions among different departments. Independent Curators are engaged in regular professional exhibitions, as well as brainstorming, planning and placement for ad-hoc exhibitions.

In addition, SHMOG continued engaging professionals, improved the allocation of human resources, refined overlapping departments, and set up a Sales Department to explore new markets and businesses. It set clear definitions and functions of each department, and enhanced operations and procedures, so as to establish a stable human resources management system that enables all departments to exercise a stronger synergistic effect to ensure the achievement of objectives in 2016 and 2017.

1. The Council of SHMOG

The Council of SHMOG is headed by Zhang Lin and staffed by Xue Jian, Zhang Jie, Tilman Thurmer and Wang Qin. The Council meetings are held regularly to discuss the museum's work reports, annual audits, financial report audits and decision makings for SHMOG's development. SHMOG also has a Board of Supervisors, which is headed by Yu Xu, and staffed by Gong Jiwen and Yang Xin. The Board of Supervisors is designed to supervise the work of the Council.

Staff Statistics

Number of in-service staff	36
Professional structure	
Professional category	Number of professionals
Service and production staff (front line of operation)	9
Technical staff	3
Financial staff	4
Management and administrative staff	20
Total	36
Education level	
Education category	Number
Master's Degree and above	6
Bachelor's Degree	20
College degree	7
High school and below	4
Total	36

All Members of SHMOG (as of December 31, 2016)

Department	Name	Title	Department	Name	Title
Office of the President	Zhang Lin	Curator/President	Sales Department	Li Tingting	Ticket Customer Service
Department of Engineering	Xue Jian	Vice President of Engineering	Operations Department	Cai Yingjie	Deputy Director of Operations
Department of Engineering	Yu Xu	Director of Planning and Design	Operations Department	He Wen	Customer Service
Department of Engineering	Deng Jifeng	Engineering and Project Manager	Operations Department	Gu Jiaxin	Customer Service
Department of Engineering	Meng Junqi	Assistant to Vice Director of Planning and Design	Operations Department	Qian Maolan	Customer Service
Department of Exhibition Planning	Yang Xin	Manager	Operations Department	Zhang Qi	Customer Service
Department of Exhibition Planning	Shen Haibing	Deputy Manager	Operations Department	Bai Jie	Customer Service
Department of Exhibition Planning	Wang Can	Market Planning Supervisor	Operations Department	Ji Hongfen	Customer Service
Department of Exhibition Planning	Xu Jizhe	Collections and Books Supervisor	Department of Finance	Zhang Jie	CFO
Department of Exhibition Planning	Liu Rongrong	Intern	Department of Finance	Gong Jiwen	Financial Manager
Department of Exhibition Planning	Ye Ruijuan	Project Specialist	Department of Finance	Zhang Yijin	Ticket Customer Service
Department of Exhibition Planning	Chen Yanwei	Market Senior Specialist	Department of Finance	Ge Siyi	Intern
Sales Department	Wang Lufei	Senior Sales Manager	Human Resources Department	Du Yue	HR & Administration Director
Sales Department	Wang Meijun	Market Activities Manager	Human Resources Department	Li Yongqiang	IT & Administration Manager
Sales Department	Gao Yinyin	Market Expansion Manager	Human Resources Department	Ji Die	HR Director
Sales Department	Mi Tian	Ticket Supervisor	Human Resources Department	He Yilin	Receptionist and Archive Manager
Sales Department	Wang Xiangchun	Ticket Customer Service	Department of Property	Li Yiliang	Director of Property
Sales Department	Ji Chenchen	Ticket Customer Service	Department of Property	Wang Jianming	Director of Operations Support

Financial Report

1. 2016 Revenue Report

From January 1, 2016 to December 31, 2016, the total number of visitors to SHMOG was 153,391, with the total revenue from tickets of 13,107,070.

As a nonprofit organization, SHMOG continued to receive donations and funding from government agencies, the public and enterprises with a total amount of 1,319,150 yuan in 2016. Donors of 2016 are as follows. SHMOG would also like to express its most sincere gratitude to all the supports it received from the government and the public. (Currency: renminbi yuan)

其中:

Baoshan Association of Science and Technology	60,000
Baoshan District Tourism Bureau	191,000
Shanghai Municipal Tourism Administration	350,000
Shanghai Municipal Administration of Cultural Heritage	715,000
Others	3150

In summary, the total revenue of SHMOG in 2016 was 13,107,070 yuan, donations from government agencies and social groups were 1,319,150 yuan, and the total income was 1,4126,220 yuan.

While receiving favorable attention and economic benefit itself, SHMOG also brought great economic benefits to other organizations in the park. In 2016, the revenue of the affiliated facilities was 12,955,783 yuan. The details are as follows: (Currency: renminbi yuan)

Revenue of the the affiliated facilities	12,955,783
DIY:	1,446,930
Cultural and Creative Products	1,038,471
Dining:	3,909,648
Market Activities	1,402,101
Property Leasing	5,158,633

2. Expenditure in 2016

The total expenditure of SHMOG in 2016 was 14,403,375 yuan. Detailed expenditure is as follows: (Currency: renminbi yuan)

Expenditure:	14,403,375
Wages:	1,232,458
Exhibition Cost:	6,855,753
Depreciation:	1,195,713
Promotion and Design:	4,032,638
Utilities:	925,000
Daily Operations:	121,330
Financial Costs:	32,140
Tax:	8,343

(Note: Property expenses including water, electricity, gas, cleaning and security are shared resources by Shanghai Jijia Cultural and Creative Development Co., Ltd., which is not included in the above chart)

7 Vision for 2017

After five years of development, SHMOG has found a clear self-positioning and direction. For 2017, we have put forward the concept of "Going Back to Museum", which proposes to return to the origin of the museum, with continuous adherence to the community and our international positioning, so we can, as a sacred and key social and cultural institution, fully practice our responsibilities and mission, and convey to the public the culture, art and creativity of glass.

In public service, SHMOG will continue to improve the facilities of the venues, upgrade the placement design of different exhibition halls, make adjustments to the collections, and upgrade the visiting flow design and the outdoor guidance system, so as to enhance the audience experience and service quality. For exhibition planning and educational activities which are the core of the museum operations, SHMOG will continue to maintain its high professional and academic standards, while improving the exhibition communication objectives and activities planning themes for the visitors, so as to continue to bring the public the feast of glass art with great interaction. In the meantime, SHMOG will pay more attention to the connection with the community residents. we will use public welfare activities to care for the underrepresented groups with practical actions, so as to fully implement its social responsibility.

In the post-industrial era, our spiritual pursuit has surpassed that for the material, so what people need are museums, or cultural and artistic trips, rather than simple theme parks that has "something of everything". When we look back and into the future, we will see the life experience and complexion on SHMOG as on a young adult.

