
BREAKTHROUGH.
A proposal to deliver creative that changes the perception of what a museum can be.
CORNING
MUSEUM
OF GLASS

14 Sept 2026

Corning Museum of Glass
Attn: Kimberly Killen, Ph.D., Marketing Manager

SIX YEARS IN. WE'VE NEVER BEEN MORE EXCITED ABOUT WHAT'S NEXT.

Dear Beth and Kimi,

Allow me to start with the one thing we feel most: gratitude. Six years with the Corning Museum of Glass has been one of the genuine privileges of running this agency, and our conversation a couple weeks back—candid, generous, and honestly a little energizing—reminded me exactly why. You don't have conversations like that with people you don't admire, and I walked away from it even more excited and optimistic about our partnership.

Here's why. Six years is a long time to get to know a brand—its collection, its people, its ambitions, its audiences. That kind of knowledge is a real asset, and I don't think we've been using it as fully as we might. Comfort has a way of creeping into any long partnership, ours included; the safer choice quietly gets easier to reach for than the bold one, for both sides, a little at a time. I'd rather name that plainly, and break some current processes and habits, than pretend it away.

Because, what's on the other side of it is thrilling to think about. We finally know this brand well enough to take real swings with it—work built for an 8, not a 6 (this will make sense when you see our scale on the pages that follow). A campaign platform built around what actually makes people say "I had no idea." A process designed so the boldest idea in the room gets a real, fully-argued shot, not a quiet retreat to what's familiar.

On our end, that means presenting with more conviction, building a shared standard for what great work looks like together, and bringing you more candor, more often—not saving it for once a year. And I'd ask one thing of you in return, offered with real respect: a genuine openness to the calculated risk we're recommending, when we've made the honest case for it. We'll always make that case clearly, so it's an informed choice, not a leap of faith.

Six years gave us the foundation and the trust. I think what comes next could be the best work we've ever made together—and I'm genuinely excited for this next 'breakthrough' chapter in our partnership.

With real gratitude, and even more anticipation,

FourthIdea | CEO + Executive Creative Director



AGENCY OVERVIEW



AGENCY OVERVIEW

A CULTURE OF BREAKING AWAY FROM THE STAUS QUO

The Corning Museum of Glass exists to make people say three words: "I had no idea." That is the product—discovery. A museum whose product is discovery deserves an agency whose method is discovery, and that is the simplest, truest thing we can tell you about FourthIdea.

Trust Is a System, Not a Feeling

It would be easy to write "after six years, you can trust us." We'd rather show you why trust will hold. Trust between a client and an agency is not a feeling that accumulates—it is a system you can point to. Ours has four visible parts: clear decision rights, agreed approval windows, a named escalation path, and a quarterly relationship review that treats the partnership itself as a deliverable. Each is defined in Section III.

Work that surprises people requires a client and an agency who can disagree productively. Safe work is what happens when no one has built the structure to manage differences of opinion. We want to build that structure with you—because it is the only reliable path to the bold, unexpected work the RFP is seeking.

CORNING MUSEUM OF GLASS

AGENCY OVERVIEW

THE RIGHT MIX OF TALENT AND TENACITY



THOMAS MOONEY

Chief Executive Officer +
Executive Creative Director

A proven leader in brand strategy and creative direction, Tom has spearheaded powerful creative campaigns for a range of national, high-profile clients. He has focused his decades-long career on pushing boundaries well past what's expected, on cultivating a sense of curiosity and constant learning, and on delivering creative that gets results. As the founder of FourthIdea, Tom leads a talented and nimble team of brand professionals who produce award-winning work for roster of destination clients that have put FourthIdea on the map.



MONISH BHATTACHARYYA

Creative Director + Agency Partner

Monish has one simple belief that has driven his passion for this business for more than 25 years: Every brand has a story to tell. From innovative technology to emerging media, there has never been a greater opportunity to engage consumers in a truly relevant and meaningful manner. During his lengthy sojourn through the ad world, Monish has made stops at agencies in Atlanta, Philadelphia, Ft. Lauderdale and New York City before finally making his way home to Buffalo. He's had the opportunity to write for world-class companies and to collaborate with like-minded people to build compelling stories for brands across the spectrum.



KIRSTIN HAWAYEK

Chief Operating Officer

With more than 20 years of project management experience, Kirstin has managed multi-million-dollar projects in the engineering industry both internationally and stateside. She has lent this expertise toward managing both the financial operations and some of our most valued client accounts at FourthIdea since April 2011. In addition to her professional experience, Kirstin is an effortless traveler and has served as the president of the board of directors of a non-profit youth organization for over seven years.



JOE CONTI

Associate Creative Director

Joe has honed his skills as an art director, graphic designer, illustrator, motion designer, and video editor in his backyard of Buffalo, NY for more than 15 years. In that time, he has lent this variety of skills to both in-house marketing teams and full-service advertising agencies alike and has worked with brands across a spectrum of industries. Joe welcomes opportunities to learn new skills, techniques and technologies to add to his creative arsenal, and believes that good creative is equal parts design and function: If it looks good, it better also be effective.

AGENCY OVERVIEW

THE RIGHT MIX OF TALENT AND TENACITY



BEN MACFADYEN

Associate Account + Project Manager

Ben is a firm believer in the fast-paced future of digital marketing and in storytelling as a powerful tool to spark desire among visitors to explore a new destination or attraction. He lends his positive energy, creative thinking, and traveler's eye to FourthIdea's digital strategy, content creation, and social media approach serving all of our clients and brands.



JENNY KAVINSKI

Graphic Designer

Jenny is a graphic designer who graduated from Buffalo State College with a Bachelor of Fine Arts and a concentration in communication design. She grew up in Buffalo, NY and enjoyed working retail before realizing she needed to pursue graphic design. Jenny enjoys music as well as art, and plays drums in a taiko group when she's not designing.

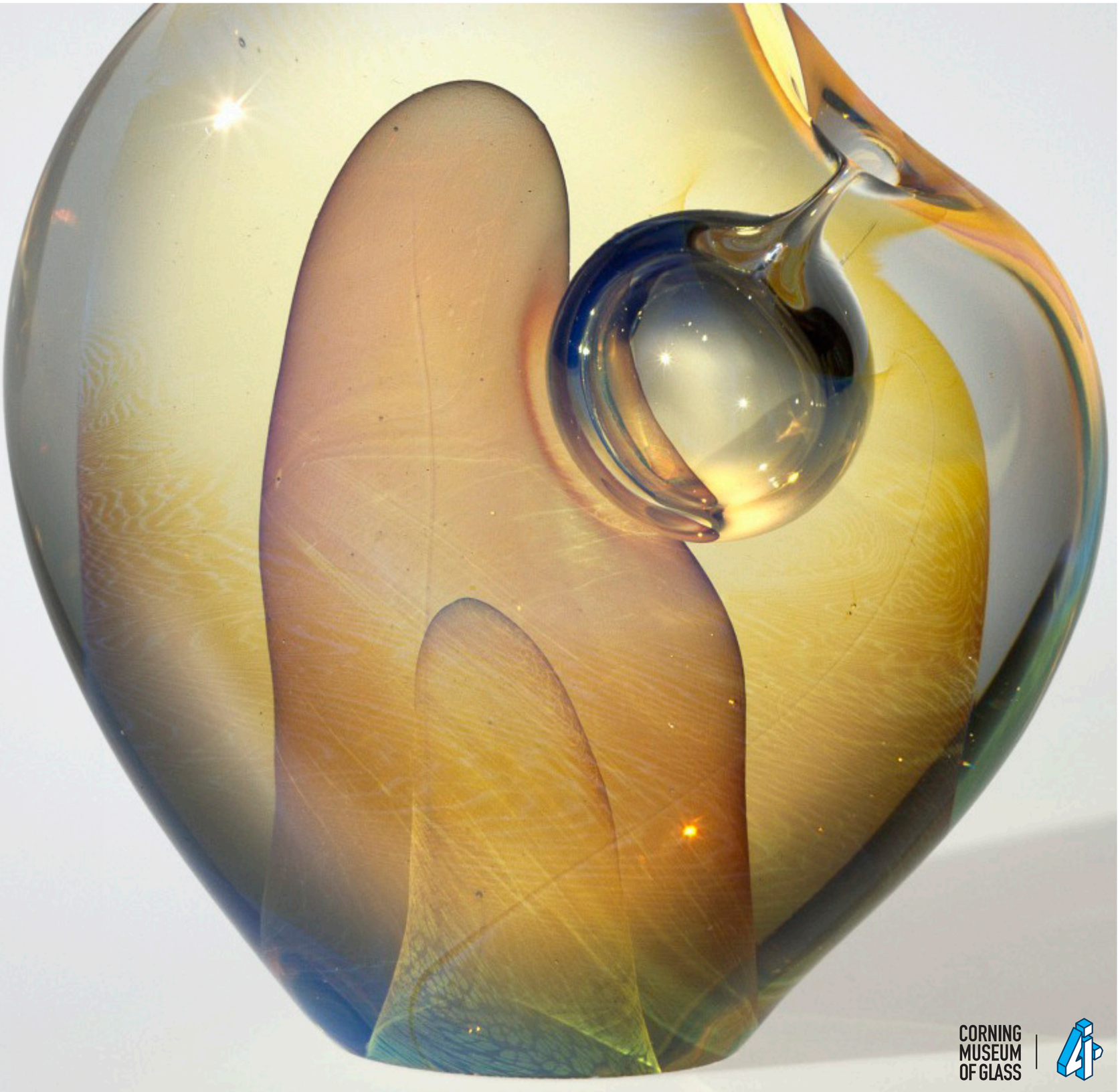


ACCOUNT EXECUTIVE

Joining Q4 2026

We're hiring for this role now, and using this RFP as a guide. Candidates are being evaluated specifically on experience in cultural attractions and destination marketing, and on the qualities this partnership depends on most: proactive communication, timeline discipline, and a partnership posture.

STRATEGIC APPROACH



CORNING MUSEUM OF GLASS

STRATEGIC APPROACH

ONE MESSAGE THAT BREAKS THROUGH TO ALL YOUR AUDIENCES.

The RFP frames the museum's breadth as a positioning challenge: you are an art museum AND a science museum AND a history museum AND a working studio AND a family attraction AND eight other things, and the worry is that speaking to everyone means speaking to no one. We'd argue the opposite. The "and" is your single greatest asset. No competitor in your set—no other museum, attraction, or day-trip—can claim the same combination. **The strategy is therefore not to pick a lane and shrink. It is to find the one human truth big enough to hold all of it.**

That truth is the feeling behind "I had no idea." It is the moment a place exceeds what you thought it could be. Art lovers feel it. Science-curious kids feel it. History travelers feel it. It is the through-line that lets a single brand idea flex across every audience without fracturing—and it is, conveniently, the exact reaction your visitors already report.

Audience Architecture: How Your Audiences Nest, Not Fragment

Your three audiences are usually drawn as three separate targets. We'd draw them as three concentric expressions of the same desire—memorable, meaningful, novel experience—which lets one brand idea nest inside three executions rather than splintering into three campaigns.

- **Fun Families** choose on the promise of a day the kids will remember and the parents can afford. Their job-to-be-done is the unforgettable, low-friction day of connection..

- **Cultural Mavens** (50+) are driven by authenticity, depth, and heritage, and most importantly—tourism research is clear on this—a transformative, emotionally resonant experience. They travel to come back a little changed, not merely informed.

- **Urban Achievers** (younger, diverse, social-first) now discover destinations through short-form video, and roughly half of Gen Z and Millennial travelers report booking a trip or activity after seeing a viral post. Awe-inspiring "gasp-away" moments are a defining 2026 travel driver—and live 2,300° glassmaking is a gasp-away by nature.

The gift hiding in your own research. The 2024 study found that Make Your Own Glass performs across every segment. That has been treated as a media finding—an ad unit that indexes well. It is actually a brand finding: **the universal truth is participation—everyone, regardless of age or motivation, wants to make something**, not just look at it. "Everyone leaves an artist" is a positioning idea, not a promo.

Affordability as a message layer, not a sale. Free admission for everyone 17 and under is one of the strongest destination stories you have, especially in this economy. It should live as a persistent brand message—a reason families can say yes—not get buried as a seasonal promotion.

The geographic layer. Your markets ask for different creative jobs by distance: awareness and reputation-building in NYC, Philadelphia, Rochester, Buffalo, and New Jersey; intercept and "worth-the-stop" messaging along the Niagara corridor and for the group-tour channel where you are already en route. One idea, calibrated by market distance.



STRATEGIC APPROACH

THE REAL™ MODEL: THE BUILDING BLOCKS OF BREAKTHROUGH WORK

REAL is our proprietary brand-and-demand framework—the method we presented to the New York State Tourism Industry Association, ESTO, Destinations International, One West Tourism Alliance and the engine behind our strongest destination work. It has four pillars, and together they map the full journey from a stranger's first glance to a booked visit: Relevant, Emotional, Authentic, Logical.

These four are one integrated funnel. Relevant and Emotional build demand (awareness and interest); Authentic and Logical activate it (desire and action). That is how REAL does the two things any real process must: it produces work brave enough to be noticed and grounded enough to convert—on a single, back-timed plan rather than in a peak-season scramble.

RELEVANT

- Know who you're talking to
- Create meaningful message platforms
- Know their "language"
- Tailor the message for the medium

EMOTIONAL

- Capture their attention
- Make them "feel" something
- Be memorable
- Be unique

AUTHENTIC

- Reveal what is truly unique about your destination
- Use research and insights to identify unexpected visitor experiences that will motivate museum-goers
- Don't use hyperbole—let your assets do the talking

LOGICAL

- Prove your point
- Provide a reason
- Make sense
- Make the decision easy

STRATEGIC APPROACH

THE FOURTHIDEA + CMOG IDEA SCALE: BREAKING DOWN THE STANDARD FOR GREAT WORK

Most differences of opinion about creative are not really about creative—they are about the absence of shared criteria. "I don't like it" and "I love it" are impossible to build on. So we created a standard: the 4i + CMoG Idea Scale, a 1–10 measure of creative quality inspired by Leo Burnett's HumanKind Scale and calibrated to who we are and, importantly, who we want to be. Our floor is 6. Our target is 8. We celebrate 9s and 10s.

1: Harmful — The exhibit that never should have opened. Work that makes people smaller, more fearful, more closed.

2: No Idea — The placard with no story. All object number, zero wonder.

3: Overlooked — The case you walk straight past without slowing down.

4: Skipped — The show you meant to catch and never got around to.

5: Hung, Not Lit — Hung in the gallery, perfectly labeled. Just waiting on the lighting.

6: Spotlit — The lights come up. The work is doing something only it could do.

7: Stops You Cold — The piece that stops you mid-gallery. You circle back for a second look.

8: Changed — You walked in curious. You walked out different. That's what a great exhibit does. That's what great work does.

9: Enters the Canon — Fatal to indifference, narrow-mindedness, and "I'll skip that gallery."

10: Legendary — The visit that reorders how you see the world. The idea that reorders the culture.

Why this matters to the Museum: It maps precisely onto the business case for bravery. The RFP asks for work that is unexpected, memorable, and worth talking about—8s, in our language. Yet the strongest gravitational pull in any approval process is toward the safe middle—the 3s and 4s. Here is why that pull is expensive, in third-party terms: System1 and Peter Field's *Cost of Dull* research found that emotionally flat advertising requires 2 to 2.6 times more media spend to achieve the same marketshare growth as engaging work, and estimates dull creative costs brands an additional $189 billion in wasted media.

Neutrality—the absence of feeling—doesn't damage a brand; it simply does far less with the same money. As Les Binet puts it, emotion is the most powerful selling tool we have. For a museum investing a defined annual budget in a crowded destination market, the conclusion is bracing and liberating at once: watering the work down does not de-risk the budget—it quietly doubles the cost of making it work. Aiming for 8 is not the indulgent choice. On a fixed budget, it provides the greatest ROI.



STRATEGIC APPROACH

THE ANNUAL CREATIVE ROADMAP

Q1: JANUARY TO MARCH · Set the year and the milestones ahead

WHEN	WHAT	WHO DECIDES
Week 1	Kickoff + decision-rights charter approved	Museum + FourthIdea
Weeks 1–3	Synthesis of 2024 research, prior performance, media buyer inputs	FourthIdea
Week 4	Annual roadmap and umbrella concept presented	—
Week 6	Roadmap+Concept approved	Museum, single decision-maker
Weeks 5–8	Peak-season concepts developed	FourthIdea
Week 8	Peak-season creative approved	Museum
Weeks 9–12	Production: video shoot, photography, asset build	FourthIdea + Museum
Week 12	May campaign assets delivered to media buyer	—
Ongoing	Unbreakable series launches — first three films in market	—

The hard line: peak-season creative is locked at Week 8. Everything downstream depends on it. If that date moves, May moves, and we agree in advance what gets cut rather than negotiating it in April.

Q2: APRIL TO JUNE · Peak season runs

WHEN	WHAT
April	Assets live. Summer programming support. Group tour and travel trade materials.
May	Peak season. Campaign in market across digital, social, video, streaming, print. Weekly optimization with media buyer.
June	Mid-year performance review. Summer programming and Courtyard Hot Shop support.

Creative development load drops here by design. The team shifts to optimization, rapid-turn social, and support assets. This is the quarter that gets overloaded when Q1 slips.

Q3: JULY TO SEPTEMBER · Learn and build ahead

WHEN	WHAT	
July	Peak-season performance analysis. What worked, what didn't, what changes.	Museum+4i+Media Buyer
August	Fall and holiday concepts presented. Shoulder-season push developed.	
Late August	Fall/holiday creative approved	Museum
September	Fall assets in production and delivered. Q4 planning begins.	

Working ahead in Q3 is what makes Q4 calm. It's also when we capture footage that carries the winter, because filming a Hot Shop in January is not the same as filming one in July.

CORNING MUSEUM OF GLASS

STRATEGIC APPROACH

THE ANNUAL CREATIVE ROADMAP

Q4: OCTOBER TO DECEMBER · Close and reset

WHEN	WHAT	WHO DECIDES
October	Fall campaign live.	
November	Holiday campaign live. Next-year planning workshop.	
December	Annual performance review. Next-year roadmap drafted.	
Late December	Next-year roadmap pre-approved	Museum

The reset is the point. The following January starts with a roadmap already agreed rather than a blank page. Year two is faster than year one, and year three faster still. That compounding is what a long-term partner delivers and a rotating one can't.

THE CADENCE UNDERNEATH

FREQUENCY	WHAT	PURPOSE
Weekly	Status meeting	Progress, obstacles, next actions
Monthly	Performance review with media buyer	Optimization, spend efficiency
Quarterly	Relationship review	Relationship status check
Annually	Planning workshop + roadmap	The year set, not assembled

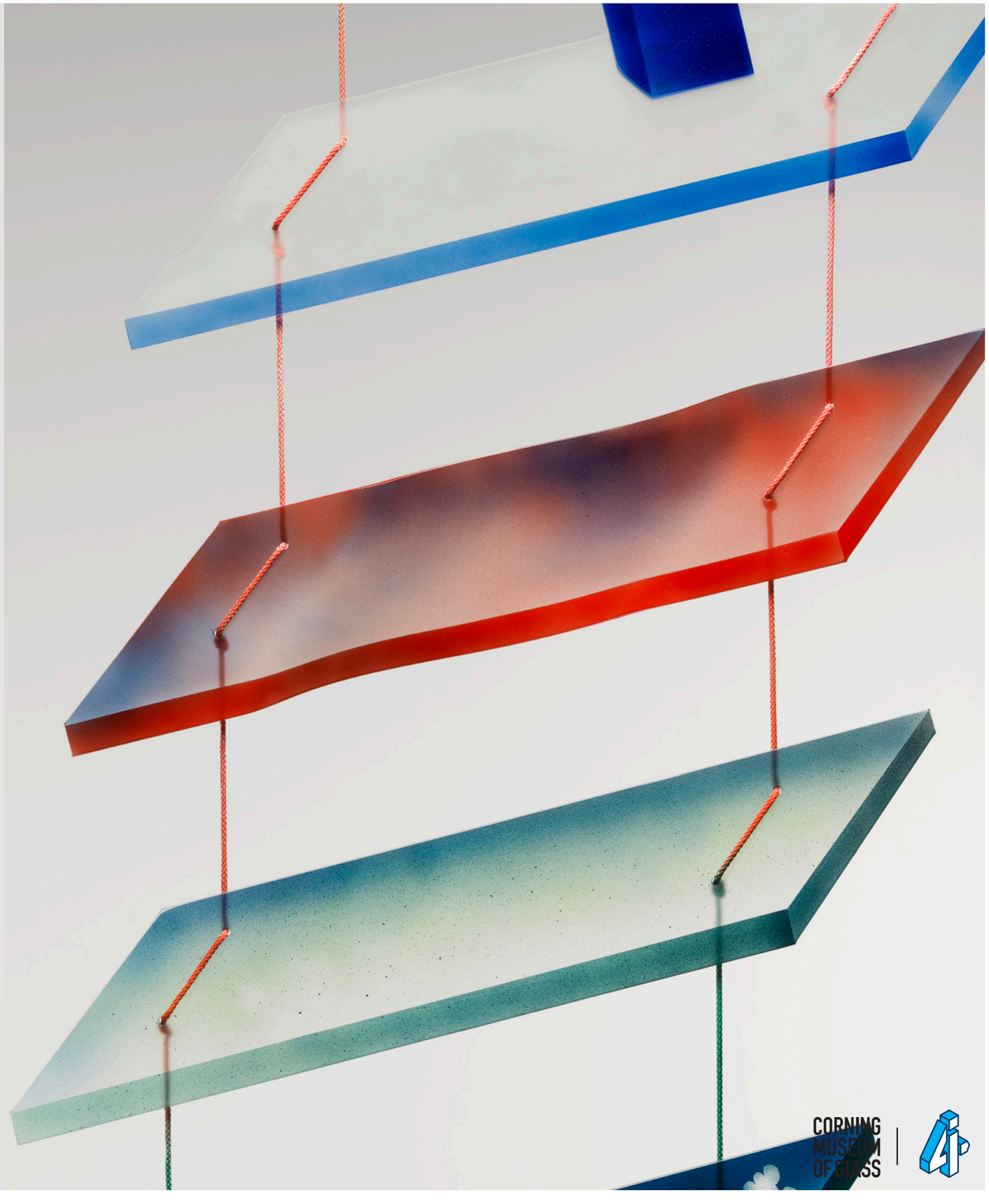
Four approvals. That's the whole year.

Roadmap (Wk 6) | Peak season (Wk 8) | Fall/holiday (Late Aug) | Next-year roadmap (Late Dec)

Everything else flows from those four decisions. Fewer approval gates means clearer accountability on both sides, and it means the Museum's team spends its time on the decisions that actually matter instead of approving banner sizes.



PROJECT MANAGEMENT





A proposal to deliver creative that changes the perception of what a museum can be.

PROJECT MANAGEMENT

BREAKING OLD PATTERNS TO BUILD A STRONGER RELATIONSHIP

Decision Rights

The single most common cause of the "no direction, then micromanaging" pattern is an undefined approval set. We fix it on page one of the engagement: one accountable decision-maker per side, named. Clear separation between who gives **input** and who gives **approval**—because decisions made by committee are rarely brave and never fast. Input is welcome from many; the decision belongs to one.

The Calendar that Keeps Us on Time

Peak season is won or lost in January, not March. We run a back-timed peak-season schedule that starts at the top of the year:

- Full-year media deadlines established by end of Q1.
- Named milestones, each with a date and an owner—on both sides.
- Approval windows planned and agreed to in the first 60 days of the year.

Cadence and Tools

- **Weekly status** (as the RFP requires): with a FourthIdea creative leader present at every one, not just an account manager.
- **Monthly performance review**: what the work did, measured against goals.
- **Quarterly relationship review**: the partnership itself on the agenda.
- **Shared project visibility** so status is a dashboard, not a meeting you have to attend to understand.
- **A named escalation path**: used early, before friction hardens into a pattern.

Budget and Scope Management

A clear change-order threshold, agreed up front, so everyone knows the line. When a request runs out of scope, it gets flagged at the moment it happens—with options—not absorbed silently and resented later, and never discovered at invoice time.

CORNING MUSEUM OF GLASS

BUDGET



CORNING MUSEUM OF GLASS



BUDGET

OUR BUDGET BREAKDOWN

Our fee is presented as a monthly and annual retainer, as required, with the assumed annual deliverable volume the retainer covers stated alongside it.

Monthly retainer $9,333 and annual retainer $111,996.

DELIVERABLE CATEGORY	ASSUMED ANNUAL VOLUME (FROM 6 YRS OF DATA)	DELIVERABLES
Annual Creative Roadmap & Planning	2 All Agency Planning Meetings Client Pre and Post Planning Meetings	Annual Recap, Trending Insights, Creative Trends, Creative Thought Starters
Campaign Concepting & Production	**Annual Campaigns:** Spring/Trip Advisor Summer Fall Holiday Visitation Holiday Shops Annual Exhibition Opening	Animated and Static Digital Banners, Video Out of Home Print
Shoot Production	One Shoot Per Year	Script, storyboard, casting and wardrobe specs, shoot management, and post-production. (Actual production costs are excluded.)
Account Management	Status, Quarterly check-in, annual meetings	Weekly Client Status, Retainer Hours Management, Production Budget Management, Project Management

Publishing the volume we assume is a competitive advantage no challenger has. The RFP never specifies quantities; we know the real numbers from six years of doing the work. Labeling them as our stated assumption reads as rigor rather than incumbency, and it protects the Museum from a lowball bid that quietly under-scopes the year.

Per RFP, video production costs are excluded.

CORNING MUSEUM OF GLASS

REFERENCES



OUR REFERENCES

Gary Hahn
Vice President, Marketing and Communications
National Comedy Center
716.484.2222 ext. 306
ghahn@comedycenter.org

Gary Siddall
President & Chief Executive Officer
Buffalo Museum of Science and Tift Nature Preserve
716.896.5200
gsiddall@sciencebuff.org

John Percy, CDME
President + Chief Executive Officer
Destination Niagara USA
716.282.8992
jpercy@niagarafallsusa.com

Melaine Rottkamp, CDME
President & Chief Executive Officer
Destination Dutchess
845.463.5432
mrottkamp@destinationdutchess.com

OUR FIRST 90 DAYS



CORNING MUSEUM OF GLASS

QUESTION RESPONSES

OUR FIRST 90 DAYS

Days 1-15:

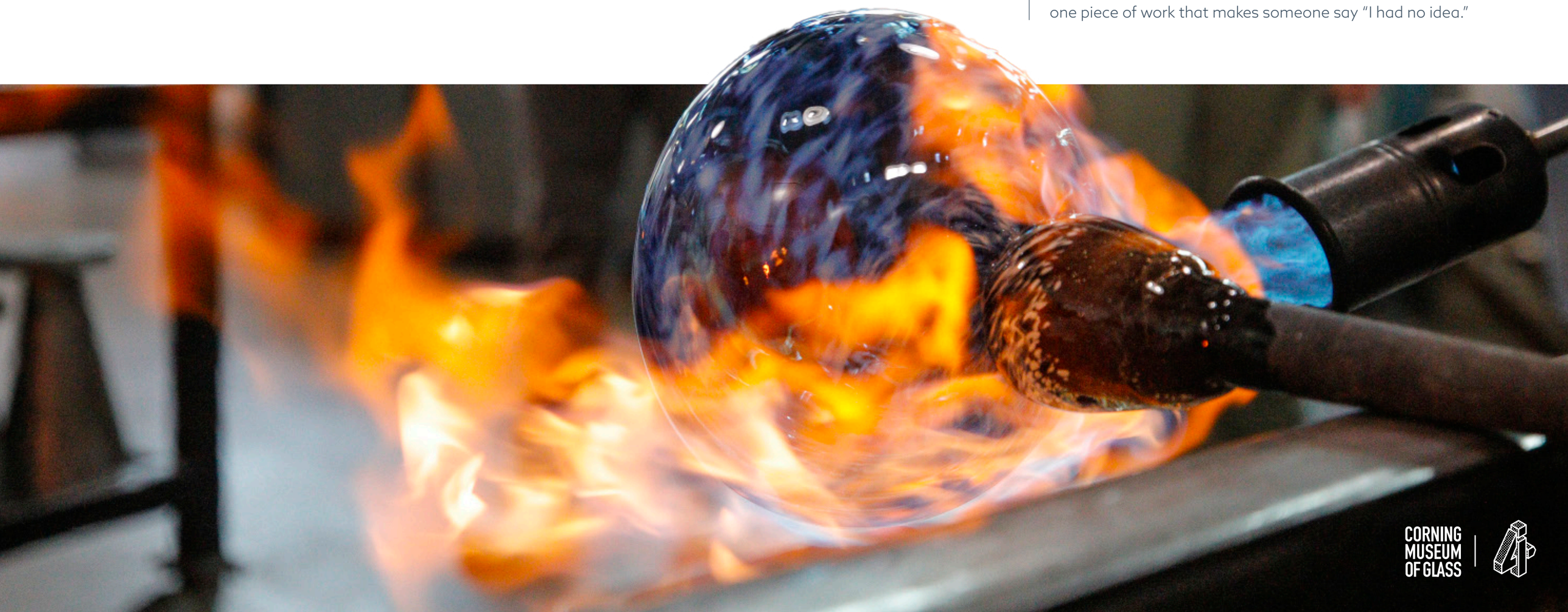
Set the structure that prevents last year. Confirm decision rights: one accountable approver per side, named. Establish the weekly cadence with a creative leader present, and stand up shared project visibility. Run a fast brief audit so we begin every workstream from a confident brief, not an ambiguous one. Agree the Idea Scale as our shared language for "good."

Days 16-45:

Find the insight and lock the year. Immerse in the 2024 research and your performance data, and translate the audience architecture into a working platform. Deliver the annual creative roadmap on one page—platform in Q1, May peak-season assets back-timed to lock by March 31, cyclical cadence mapped through fall and holiday. Sync the roadmap with your media buyer: owners, handoffs, and briefing sequence agreed.

Days 46-90:

Prove it with the work. Bring the first campaign concepts built to hit 8 on the Idea Scale—unexpected, emotionally resonant, made to be shared—with the safe-but-flat versions shown alongside so the choice is visible and shared. Stand up the measurement framework tied to reputation and visitation, not just impressions. Hold the first monthly performance review and set the first quarterly relationship review. By day 90 you should have: a locked roadmap, a peak-season calendar already in motion, a shared standard for quality, and at least one piece of work that makes someone say "I had no idea."



MUSEUM OPPORTUNITY



CORNING MUSEUM OF GLASS

QUESTION RESPONSES

THE STORIES THAT DRIVE CURIOSITY

Wonder, awe, and connection all require presence. They happen in the Amphitheater Hot Shop, in front of a Roman vessel, with a blowpipe in someone's hands. That's why visitors say "I had no idea" on the way out.

But curiosity is the one emotion that travels. It's the only thing marketing can instill in someone two hundred miles away, three weeks before a decision. Right now, the Museum's most powerful curiosity fuel is sitting on campus, unfilmed.

The opportunity: the Museum is a wealth of stories and has no system for releasing them.

Artists are already in residence. Gaffers work the floor daily. Conservators, curators, and Rakow librarians handle objects most people will never see. Every one of them has a story that ends in something you have to see in person.

We propose ***Unbreakable***—an ongoing series about the bond between makers and their work.



Why it works: A person can't feel wonder from a phone. But they can feel curiosity about a person, and people are the most reliably compelling subject in any medium. A three-minute film about an artist who spent eleven months on a single piece doesn't describe the piece. It creates an appetite to stand in front of it.

The series reframes the Museum from a collection to be viewed into a place where things are happening right now, made by people who are still here. That directly answers the RFP's ambition to feel culturally relevant to younger audiences — maker culture is the native language of the segment the Museum most wants to reach.

It also solves a structural problem. The "and"—art, science, history, craft, technology—is hard to communicate in a thirty-second spot. It's effortless across a series, because each subject naturally carries a different facet. The Museum's breadth stops being a positioning challenge and becomes a content engine.

And it compounds. Campaigns end. A library of human stories accumulates value, feeds paid social, earns organic reach, and gives the media buyer a deep well of assets instead of a handful.

Why it can start immediately: No casting, no location scouting, no travel. The subjects are already here, already working, already available. Residencies rotate, which means the pipeline refills itself. The first shoot could happen within weeks of partnership.

How we'd accomplish it: We direct and edit; the Museum's existing video team captures. That hybrid keeps production costs outside the retainer, moves faster than an external crew, and puts the Museum's own people closer to the storytelling.

Distribution follows a proven structure: short vertical teasers on Instagram, TikTok, and Meta built around a single surprising moment, driving to long-form on YouTube and cmog.org, where the visit CTA lives.

Measurement is straightforward: view-through on the teasers, watch time on long-form, referral traffic to ticketing.

One series. Three audiences. Fifty-two weeks of reasons to come see for yourself.

CORNING MUSEUM OF GLASS

THANK YOU!

THOMAS MOONEY
CEO + Executive Creative Director
thomas@fourthidea.com
m: 716.597.7812

MONISH BHATTACHARYYA
Partner + Creative Director
monish@fourthidea.com
m: 716.598.3263

CORNING MUSEUM OF GLASS