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The Fellows of The Corning Museum of Glass are among the world’s leading glass collectors, scholars, dealers, and glassmakers. The objectives of this organization are (1) to disseminate knowledge about the history and art of glassmaking and (2) to support the acquisitions program of the Museum’s Rakow Research Library. Admission to the fellowship is intended to recognize accomplishment, and is by invitation.

COVER

Chartered by the Board of Regents of the University of the State of New York April 27, 1951

(6026)
MISSION STATEMENT

We inspire people to see glass in a new light.

VISION STATEMENT

To be the international leader in transforming the world’s understanding of the art, history, and science of glass.

EQUITY STATEMENT

At this museum, diversity, equity, and inclusion are priorities shaping our future. We believe that actively fostering a culture of inclusion that respects, celebrates, and values difference furthers our mission—to inspire people to see glass in a new light.

The Corning Museum of Glass has historically focused on telling the story of glass unrelated to issues of equity and inclusion. Today we recognize this approach excludes the breadth of contributions and ideas of diverse peoples and cultures past and present. By failing to acknowledge and address these exclusions, we play a role in perpetuating them.

We know we can do better.

Prioritizing diversity, equity, and inclusion, and measuring our progress are commitments that are shaping the future of our Museum. We are actively fostering a culture and community of inclusion that promotes, respects, and celebrates all aspects of diversity.

Our actions will help us become more culturally responsive, more relevant and effective, and able to more fully connect with our many communities. A more equitable, inclusive, and diverse museum is a stronger and more innovative one.
THE YEAR IN REVIEW

When I started my position as executive director at The Corning Museum of Glass in 2011 and wrote my first “Year in Review” essay for our annual report, I referenced the Roman god Janus, the god of beginnings and endings. As I write this annual review in August 2020 in the middle of the COVID-19 pandemic, endings and beginnings hold dramatically new meaning for the institution, and for the world. New beginnings also hold true for this publication as we embark on a refresh of our Annual Report in the year to come. For this edition of the Annual Report, we have trimmed down the contributions to “just the facts” as we develop a new approach, and move to a digital print-on-demand publication going forward, both for economic and ecological reasons. But despite a leaner report this year, much was accomplished in 2019 that is worthy of mention in this essay.

“NEW GLASS NOW”

2019 was an anniversary year, one that hearkened back to the onset in 1979 of New Glass Review, the Museum’s annual “survey in print” of the field of contemporary art and design in glass. It was launched as an annual publication in that year, 20 years after the 1959 seminal exhibition on contemporary art and design in glass was held at the Museum. The publication’s first issue accompanied “New Glass: A Worldwide Survey,” an exhibition that eventually traveled around the globe, sharing with audiences everywhere what contemporary glass was at that time. It felt most fitting to celebrate and honor these two anniversaries by once again mounting an exhibition on contemporary art and design in glass, and so “New Glass Now” was mounted as the first major show installed in the Museum’s Contemporary Art + Design wing. The catalogue, New Glass Now, that accompanied the exhibition was published as a special edition of New Glass Review (volume 40). The 1959 exhibit, “Glass 1959,” and the 1979 show were remembered in a companion exhibit on view in the Rakow Research Library called “New Glass Now | Context.” Mining the institution’s archives, the curatorial team pulled together images and objects to share the process and choices made by the historic exhibits’ curators.

Given the significance of this anniversary, the Museum made the decision to acquire more than half of the works in New Glass Now to form a body of work that could travel to other museums around the world, just as its 1979 predecessor had. This strategic decision included awarding the 2019 Rakow Commission to David Colton, who created an intricate and colorful borosilicate glass sculpture that functions as a glass cannabis pipe. The works in New Glass Now were selected by an international team assembled by CMoG’s curator of postwar and contemporary glass, Susie J. Silbert. Selecting from works submitted by more than 1,400 artists and designers from 52 countries, Silbert and her co-selectors were mindful of a variety of themes they intended to pursue in order to represent the diversity of contemporary glass today. These themes included a focus on LGBTQ+, women, and BIPOC artists and broad international representation, as well as a diversity of artistic approaches that included video and performance in addition to physical objects. This focus on contemporary glass, and the artists whose works were selected for the exhibit, set the theme for much of the programming and related activities in the Museum and The Studio that took place, both on site and online, throughout 2019.

Visitors enjoy the “New Glass Now” exhibition on view in the Contemporary Art + Design Wing.
DIVERSITY, EQUITY, AND INCLUSION

Diversity was also top of mind among the staff of the Museum as we continued our work on diversity, equity, and inclusion in our everyday work and practices. Having established a cross-institutional DEI Matrix Team in 2017, work continued to absorb the results of an all-staff equity audit that was conducted at the end of 2018. The feedback provided by staff helped us better understand our organization and its challenges, and pointed us toward new ways forward in the coming years. Among the activities undertaken were the creation of a DEI Ambassadors group to enable staff who were not members of the matrix team to undertake their own growth and learning; all-staff training conducted by an external consulting firm, Team Dynamics, on racism and social equity in the workplace; engagement in the OF/BY/FOR ALL initiative, designed to help organizations create stronger bonds with their local community, with a focus on LGBTQ+ youth in Corning; collaboration with community groups in the City of Corning’s first ever Pride event; support for volunteer activities for local organizations, particularly on Martin Luther King Jr. Day; and the drafting of an institutional equity statement written by a team composed of DEI Matrix Team members and members of the Museum’s Leadership Team. The final draft of the equity statement was approved at the end of 2019 and is now present on our website and on the first page of this Annual Report. Much work remains to be done to improve diversity, equity, and inclusion at The Corning Museum of Glass, and the equity statement articulates our commitment and provides a roadmap for achieving our goals for the staff and our ways of work, for the development of our collections and programs, and for the board of trustees.

A LOOK ACROSS THE ORGANIZATION

A review of the contents of this year’s Annual Report will reveal the breadth of activity that took place across the organization, from the classes and artistic residencies of The Studio to the patrons served and research conducted at the Rakow Research Library. It is impossible to make note of every activity undertaken by our talented staff, especially in this trimmed down version of the Annual Report. We welcomed more than 400,000 visitors during the course of the year and delighted them with our collections, exhibits, and hot glass demonstrations. Many partook in a “Make Your Own Glass” experience, with participation reaching nearly 64,000 experiences. Volunteers of all ages, and in particular our Glass Guides and Explainers, welcomed and toured many of our visitors during the course of the year.

Our Digital Media Team continued to create new and compelling content for use on our website and in our galleries, and we reached a significant milestone, a 498% increase in our viewership over 2018, on the Museum’s YouTube channel. They began a redesign of our website, recognizing that it will take time to complete this project. Employing new technology—section by section—will enable us to develop a web presence that is leaner, more responsive, and easier to navigate.

The launch of the Netflix glassblowing competition series Blown Away contributed to this new-found online popularity. The Museum supported the production by providing tools and equipment as well as expertise. The final, championship episode included Eric Meek, the Museum’s senior manager of hot glass programs, as one of the judges, and members of our artistic workforce provided the talent the competitors needed to create their final masterpieces in glass. And the competition’s winner, Deborah Czeresko, fulfilled an artistic residency at the Museum as part of her prize package.

Staff across the organization continued to look to the future to plan for changes, expansions, and new scopes of work. Our Advancement Department worked with our donors to raise $8 million in new gifts and future commitments. This was a new fundraising milestone for the institution, one that I hope doesn’t stand too long as we look to increase support for the organization in the years ahead. I warmly thank all who have contributed to this Museum and appreciate their support of our organization.

DEPARTURES AND ARRIVALS

During the course of the year, staff departures took place across the organization. It is impossible to make note of all, but I will note some of the more
significant retirements, departures, and arrivals that took place in 2019.

First was the retirement of Ellen Corradini as director of human resources and safety. Corradini joined the Museum in 2000 and was the Museum’s first HR director for the newly merged entities of The Corning Museum of Glass and The Glass Center. She began as a department of one, but her responsibilities expanded to supervising seven individuals covering all HR functions, interns and volunteers, and security and safety. A member of our Leadership Team, Ellen provided strategic guidance to the organization for 20 years and established policies and practices that continue to serve us. She was instrumental in building and maintaining the Museum’s strong culture with her talent-management programs and her values-based leadership.

Our new director of Human Resources and safety, Lucy Dubin, PhD, joined the Museum in June 2019 after many years of working at Johnson & Johnson in Switzerland as the company’s Director of Human Resources and Organization Development. Dubin has joined the Museum’s Leadership Team to provide strategic oversight in HR and across the organization. Her impact is already being felt as we evaluate past and new practices, particularly with diversity, equity, and inclusion in the forefront of our minds.

Our second significant retirement was that of Richard Price, our editor and head of publications for over three decades. Price oversaw the compilation and editing of our distinguished serial publications—*Journal of Glass Studies, New Glass Review, Notable Acquisitions,* and *The Corning Museum of Glass Annual Report.* He was also the editor for many monographic publications such as our exhibition catalogues, our collections catalogues, and smaller volumes in our Selections series that celebrate portions of our collection, two of which were published this past year—*Modern Austrian Glass* and *Ancient and Islamic Glass.* Price worked with authors around the globe and in so doing, engendered deep respect for himself, his work, and by extension, the Museum’s publications program. Managing a publications department with a staff of only two for many years has been regarded by me as something of a modern miracle, and Price’s retirement has created an opportunity for the Museum to

The 10-part glassblowing competition series *Blown Away* premiered on Netflix in July.
re-evaluate its entire publications program and consider the manner in which it will be conducted going forward.

Our third notable departure was that of Kelly Conway, curator of American glass. In serving in this role for six years, Conway made significant strides in the strategic manner in which the American glass collection was built and interpreted, both in our galleries and in print. The significant exhibition that Conway co-curated with Lindsay Parrott of the Neustadt Collection, "Tiffany’s Glass Mosaics," introduced important new research on the workings of Tiffany Studios. Conway’s reinstallation of the Museum’s Crystal City Gallery was similarly undertaken to introduce new research and to tell the story of glass in the City of Corning in a new way. Among the important new acquisitions put on display in the redesigned space was a dazzling “Tiffany” pattern cut glass punchbowl acquisition. Conway also worked broadly across the organization on collaborative projects, including the redrafting of the institution’s mission and vision statements.

Conway’s departure provided an opportunity for the curatorial team to reassess the manner in which the collections had been overseen by curators since the Museum first opened its doors in 1951. Recognizing that the curatorial areas had been developed with a Eurocentric perspective, the curators agreed to approach the collections across time and around the globe, rather than with an exclusive focus on any specific geographic area. In so doing, they would better serve the collection and its breadth by finding new ways to elevate portions of the collection that have been overlooked in recent years, such as our pan-Asian glass collection. But recognizing that the Museum lacks the resources to expand its curatorial team, external funding was sought and obtained from the E. Rhodes and Leona B. Carpenter Foundation to engage a scholar of Asian glass, Dr. Shelly Xue, to work with the curatorial team for a year to research the Asian glass collection. Dr. Xue rediscovered masterpieces of the collection, expanded the Museum’s holdings of Chinese glass, reattributed many works, and undertook new research to advance the field of Asian glass studies. Similar future endeavors will be undertaken to bring in external expertise to work with the curatorial team on other understudied parts of the Museum’s collection.

LOOKING AHEAD

Although the focus of this essay is on the past year, it is being written in 2020, in the midst of a period unprecedented in the history of our world. In Corning, New York, we have been fortunate to have had minimal pandemic impact given our rural location and the size of our local population. The governance of New York State has been sound. We have closed, and we have reopened. 2019 has become a benchmark for what we hope to regain in the coming years in terms of visitor numbers and financial sustainability. I am inspired by my colleagues at this Museum, and at museums around the world, who are working to remain “bright spots” for their communities as places of inspiration and creativity. Our staff has been united in this crisis, is adapting to our new situation, and is working to emerge stronger than ever as The Corning Museum of Glass that is known and loved throughout the world.

Our ability to accomplish this rests in part on our partnership with our major supporter, Corning Incorporated. Corning Incorporated continues to sustain our work in significant ways and annually provides substantial operating funds that enable us to fulfill our mission to “inspire people to see glass in a new light.” Its unwavering support of the Museum is gratefully acknowledged, and most deeply appreciated.

KAROL WIGHT
President and Executive Director
SELECTED ADDITIONS TO THE GLASS COLLECTION

In 2019, the Museum made an historic acquisition of nearly half of the works from the exhibition “New Glass Now,” an international survey featuring 100 works made between 2015 and 2018. Harnessing the spirit of the exhibition, these acquisitions demonstrate the extensive reach of glass into contemporary art, design, craft, and beyond. They do much to broaden the inclusiveness of the Museum’s holdings with significant acquisitions of feminist artwork, LGBTQ+ artwork, and wider geographic representation, including contemporary design from Africa as well as important additions by Chinese and Korean artists, among others. Representing the full complement of ways artists and designers engage with glass, the accessioned objects include installation, video, and photography, as well as objects of exemplary craftsmanship and technique. Collectively, these artworks help to better align the Museum’s collections with the concerns and approaches of contemporary glass-workers and thinkers, as well as with the Museum’s many communities.

For more information about these acquisitions and others, see The Corning Museum of Glass: Notable Acquisitions 2019.

_Hugged to Death_ (from the “Little Monsters” series)
Austin Stern (American, b. 1989)
United States, Washington, Tacoma, 2017
Blown and hot-worked glass
H. 54 cm, W. 20.3 cm, D. 29.5 cm
2019.4.175
“Murrina Table”
Marc Newson (Australian, b. 1963)
England, London, 2017 (designed); Czech Republic, Liberec, 2019 (manufactured)
Edition 1 of 3
Hot-worked, fused, slumped, and cold-worked glass
H. 70 cm, W. 180 cm, D. 75 cm
2019.3.1, gift of the Ennion Society
The Chief Herdsman and His Cattle
James Magagula (iSwati, b. 1964), designer, and Ngwenya Glass
Kingdom of eSwatini (formerly Swaziland), Ngwenya, 2018
Hot-sculpted glass
Overall H. 30 cm, W. 60 cm, D. 70 cm
2019.9.1

Untitled, Corning Museum
David Colton (American, b. 1974)
United States, Massachusetts, Westhampton, 2018
Flameworked borosilicate glass, steel
H. 30.5 cm, W. 66 cm, D. 23.5 cm
2019.4.159, 34th Rakow Commission, purchased with funds from the Juliette K. and Leonard S. Rakow Endowment Fund
Magic Lantern Slide with Mechanical Rotation
John Browning (English, 1835–1925)
England, London, about 1850
Painted plate glass; rolled brass; wood; metal
Overall: H. 1.5 cm, W. 22.6 cm, D. 11.2 cm
2019.8.9

Compote in “Sandwich Star” Pattern
Boston and Sandwich Glass Company
United States, Massachusetts, Sandwich, about 1845–1850
Pressed lead glass, tooled, assembled
H. 23.8 cm, Diam. (rim) 29.5 cm, (foot) 16.2 cm
2019.4.1, purchased with the assistance of The Karl and Anna Koepke Endowment Fund

Favrile “Cypriote” Vase
Tiffany Studios (1892–1902), manufacturer; Tiffany Furnaces (1892–1902), manufacturer (glass)
United States, New York, Corona, about 1915
Blown and iridized glass
H. 24.7 cm, Diam. (max.) 14.7 cm
2019.4.164, gift of Jay and Micki Doros
SELECTED ADDITIONS TO THE RAKOW RESEARCH LIBRARY COLLECTIONS

*Technica Curiosa, sive Mirabilia Artis*
(Curious Technology, or The Marvels of Art)
Gaspar Schott (German, 1608–1666)
Nuremberg: Johann Andreas Endter, 1664
180 pp., illustrations, 61 plates, portraits, diagrams
H. 22 cm, W. 17 cm
CMGL 718257, purchased with funds from the Juliette K. and Leonard S. Rakow Library Endowment Fund
Micrographia Illustrata, or The Microscope Explained, 4th edition
George Adams (English, 1709–1772)
London: printed for the author, 1771
388 pp., 72 leaves of plates
H. 22 cm
CMGL 718254, purchased with funds from the Juliette K. and Leonard S. Rakow Library Endowment Fund

Opera Varia
(Miscellaneous Works)
Robert Boyle (Irish English, 1627–1691)
Geneva: Samuel de Tournes, 1680–1682
13 parts in 1 volume, illustrations, portrait
H. 22 cm
CMGL 718256, purchased with funds from the Juliette K. and Leonard S. Rakow Library Endowment Fund
EXHIBITIONS

New Glass Now
Contemporary Art + Design Wing
May 12, 2019–January 5, 2020
https://newglassnow.cmog.org

New Glass Now | Context
Rakow Research Library
May 12, 2019–June 30, 2020
https://whatson.cmog.org/exhibitions-galleries/new-glass-now-context

Glass of the Architects: Vienna, 1900–1937
A cooperation of the MAK–Austrian Museum of Applied Arts/Contemporary Art, Vienna, and Le Stanze del Vetro, Venice
Changing Exhibitions Gallery
June 23, 2018–January 6, 2019
Curious and Curiouser: Surprising Finds from the Rakow Library
Rakow Research Library
April 8, 2017–February 17, 2019

Glass Innovation in Automotive Design
West Bridge
December 6, 2018–November 13, 2019
https://whatson.cmog.org/exhibitions-galleries/glass-innovation-automotive-design

Journey to the Moon: How Glass Got Us There
Innovation Center
June 29, 2019–April 30, 2020
https://whatson.cmog.org/exhibitions-galleries/journey-moon-how-glass-got-us-there
In 2019, the Museum had 42 objects on loan to seven exhibitions in the United States, Canada, and Italy. These loans are in chronological order. The objects included managed loans of pieces from the Steinberg Foundation (Vaduz, Liechtenstein) via The Corning Museum of Glass.

“M.V.M. Cappellin Glassworks and the Young Carlo Scarpa, 1925–1931,” Le Stanze del Vetro, Venice, Italy, through January 6, 2019; five objects, including two from the Steinberg Foundation

“Michael Sherrill Retrospective,” Mint Museum Uptown, Charlotte, NC, through April 7, 2019; Renwick Gallery, Smithsonian American Art Museum, Washington, DC, June 28, 2019–January 5, 2020; one object


“Thomas Stearns at Venini,” Le Stanze del Vetro, Venice, Italy, September 9, 2019–January 5, 2020; four objects, including three from the Steinberg Foundation

“Savour: Food Culture in the Age of Enlightenment,” Gardiner Museum, Toronto, ON, Canada, October 17, 2019–January 19, 2020; eleven objects

“A Wonder to Behold: Craftsmanship and the Creation of Babylon’s Ishtar Gate,” Institute for the Study of the Ancient World, New York, NY, November 6, 2019–May 24, 2020; thirteen objects

“Making Marvels: Science and Splendor at the Courts of Europe,” The Metropolitan Museum of Art, New York, NY, November 25, 2019–March 1, 2020; one object

OBJECTS ON LOAN

PUBLICATIONS

Ancient and Islamic Glass: Selections from The Corning Museum of Glass
Katherine A. Larson
128 pp., 82 color and 2 b/w illustrations

The Corning Museum of Glass: Notable Acquisitions 2018
70 pp., 71 color illustrations

Journal of Glass Studies
Volume 61
316 pp., illustrations

Modern Austrian Glass: Selections from The Corning Museum of Glass
Alexandra M. Ruggiero
96 pp., 62 color and 6 b/w illustrations

New Glass Now
40th-Anniversary Issue of New Glass Review
288 pp., 228 color and 5 b/w illustrations

The Techniques of Renaissance Venetian-Style Glassworking
William Gudrenrath
e-resource, http://renvenetianstyle.cmog.org
The Techniques of Renaissance Venetian-Style Glassworking
by William Godden

Between about 1535 and 1755, Venice was nearly the sole supplier of fine luxury glass to the royal and aristocratic, the wealthy and powerful, throughout Europe. The Venetian government went to extreme measures to protect its lucrative and prestigious monopoly by isolating the highly skilled workers on the nearby island of Murano and severely restricting their movements.

However, with the promise of personal freedom and the hope of fortune, they gradually fled the island to set up workshops in a variety of locations on the Continent and in England.

The story of the spread of Venetian-style glassworking during the Renaissance is essentially a microcosm of intellectual property laws and of fluid entrepreneurship. This eBook focuses on the glassworking techniques developed by these Venetian craftsmen, newly unleashed from their island, and explores their artistic creativity and technical innovation.
AWARDS

AWARDS GIVEN TO THE MUSEUM

GlassBarge 2018 New York State Tour was the winner of the New York State Tourism Industry Association (NYSTIA) Tourism Excellence Award in the category Marketing Excellence, Private Sector Entity over $500,000, presented during the annual meeting of NYSTIA in Auburn, New York.

The “New Glass Now” exhibition received the Art Alliance for Contemporary Glass (AACG) Annual Award for 2019, in honor of its contributions to the contemporary glass movement. The Museum received an unrestricted $5,000 grant from AACG and presented the AACG-sponsored lecture at SOFA Chicago (Sculpture Objects Functional Art and Design Fair).

The Museum’s YouTube Channel received a Bronze MUSE Award in the “Video, Film, Animation, and Live Media or Digital Performances” category at the annual meeting of the American Alliance of Museums in New Orleans, Louisiana.

AWARDS GIVEN BY THE MUSEUM

Rakow Grant for Glass Research

Lindy Allen and Dr. Elizabeth Bonshek, “Creating a Sample Book of Glass Beads Used in the Western Pacific in the Colonial Era”


LaMar Gayles, “Glass: Divine Mediums of Identity in Historical Africa and the Early Black Diaspora”

Amy Hughes, “Reflected Memory, Trauma, and Affective Politics in Stanislav Libenský’s and Jaroslava Brychtová’s Glass Sculptures in Czechoslovakia, 1968–1980”

Dr. James Risk, “Shattered!: The Macbeth-Evans Glass Company and the American Flint Glass Workers Strike of 1904”
RESIDENCIES AWARDED BY THE MUSEUM

Artists in Residence
Shinobu Kurosawa (Japan) and Jim Butler (US), February 24–March 24
Alison Siegel (US) and Pamela Sabroso (US), March 30–April 26
Sarah Briland (US) and Atelier NL (Nadine Sterk and Lonny van Ryswyck [Netherlands]), May 2–29
Matthew Curtis (Australia, b. UK [England]) and Machiko Ito (Japan), September 28–October 26
Aya Oki (Japan), Brandyn Callahan (US), and Phirak Suon (US), November 1–30

Blown Away Residency
Deborah Czeresko (US), August 28–29, October 1–6, and October 14–18

David Whitehouse Research Residency for Artists*
Marc Barreda (Netherlands), April 1–26
Norwood Viviano (US), April 29–May 24

David Whitehouse Research Residency for Scholars*
Freyja Hartzell (US), “The Emperor’s New Clothes: Modern Myths of Transparency,” July 29–August 9

* The Whitehouse residencies are funded by contributions from Daniel and Welmoet B. van Kammen and by The Studio Scholarship and Residency Fund.

Instructor Collaborative Residency
Nathan Sandberg (US) and Gabriela Wilson (Chile), September 10–24

Specialty Glass Residency
Designed to inspire new ways of thinking about glass and glassforming, the Specialty Glass Residency is jointly run by The Corning Museum of Glass and Corning Incorporated. The Residency brings together artists, scientists, and engineers to explore the artistic possibilities of Corning’s specialty glass formulations. The resident is based at the research headquarters of Corning Incorporated. Staff at The Corning Museum of Glass serve as liaisons and advocates, and the Museum also provides access to its glassmaking facilities and collections.

Mark Peiser (US) was selected as the 2019 Specialty Glass Resident. A pioneer of the American Studio Glass Movement, he is distinguished by his innovative glass formulations and approaches to glass forming. During the residency, Peiser worked with Corning scientists to uncover new approaches to formulating opal glasses, advancing a decades-long pursuit and fulfilling a career-long goal of working with Corning Incorporated.

OTHER AWARDS
Carpenter Foundation Fellow for Asian Glass, funded by the E. Rhodes and Leona B. Carpenter Foundation, a one-year position ending in November: Dr. Shelly Xue (China)

GlassLab Fellowship in conjunction with the Rochester Institute of Technology: Andrea Gonzalez Esteche (Paraguay)

Student Art Show scholarship: Karis Underwood (Corning Christian Academy) and Courtney Smith (Corning–Painted Post School District)
EDUCATION AND PUBLIC PROGRAMS

At The Corning Museum of Glass, public programs on site and online aim to instill in Museum visitors a deeper appreciation of human achievement, innovation, and creativity, and to foster strong connections among the Museum and its communities. The Museum’s mission, to inspire people to see glass in a new light, calls for an interdisciplinary approach to public programming that draws on the purposes, methods, and processes of science, history, technology, and art. These programs—from Little Gather, Junior Curators, Explainers, and Glass Guides, to Seminar and lecture series—are conceived to appeal to diverse communities ranging from preschoolers to glass artists and scholars, with a view to shaping perceptions of glass now and in the future, here in Corning and around the world.

SEMINAR

The 58th Annual Seminar on Glass (October 18–19, 2019) focused on the past, present, and future of contemporary glass. Using the “New Glass Now” and “New Glass Now | Context” exhibitions as a starting point, the two-day seminar featured lectures, panel discussions, and conversations on issues relevant to contemporary glass.

Seminar Presenters
Tamás Ábel, Artist
Deborah Czeresko, Artist
Sarah Darro, Emerging Scholar and Independent Curator
Matthew Day Perez, Artist
Karen Donnellan, Artist
Jaclyn Freidman, Author
Henry Halem, Artist
Douglas Heller, Co-Owner and Director, Heller Gallery
Susanne Jøker Johnsen, Artist and Independent Curator
Beth Lipman, Artist
Anna Millers, Emerging Scholar
Danny Orendorff, Curator, Writer, and Executive Director, Vox Populi Gallery (Philadelphia, PA)
Suzanne Peck, Artist
Colleen McFarland Rademaker, Associate Librarian, Special Collections, The Corning Museum of Glass
Susie J. Silbert, Curator of Postwar and Contemporary Glass, The Corning Museum of Glass
William Warmus, Fellow and former Curator of Modern Glass, The Corning Museum of Glass
Dr. Shelly Xue, Carpenter Foundation Fellow for Asian Glass, The Corning Museum of Glass, and Associate Professor, Shanghai Institute of Visual Arts

“BEHIND THE GLASS” LECTURES

“Grand Bohemian Troupe of Fancy Glass Workers,” Rebecca Hopman, Bandhu Dunham, David Sandidge, Caitlin Hyde, and Eric Goldschmidt, January 10
Karen Lamonte, Discussion of her Specialty Glass Residency, February 14
“Meet the 2018 Rakow Commission Artist,” Rui Sasaki, March 28
“The Glass Universe,” Dava Sobel, April 11
“The Gay Agenda: Glass Edition,” presented in collaboration with Fusion; Tamás Ábel, Deborah Czeresko, and Matthew Day Perez, October 17
“Meet the 2019 Rakow Commission Artist,” David Colton, November 14
SPECIAL PROGRAMS

“Marvelous Marble Day” (marble games, exhibition marble matches by professional players, marble-making demonstration, exploring spherical objects in the collection), February 17

“Beads of Courage: Lauscha Glass Beadmaking Marathon” (using donated Lauscha glass rods, a team of almost 20 beadmakers fashioned hundreds of beautiful beads to be distributed to hospitals and given to children to recognize milestones in their treatment for severe or chronic illnesses), March 3

Corning Art + Feminism Edit-a-Thon (second annual communal updating of Wikipedia entries on subjects related to women working with glass), March 10

“Glasss, Honey!” (a Pride-themed tour paired with free Museum admission in celebration of Corning’s first-ever Pride Celebration), June 16

Rakow Reads (book discussion series hosted by the Rakow Research Library)

- The Glass Universe: How the Ladies of the Harvard Observatory Took the Measure of the Stars, with the author, Dava Sobel, April 10
- What Are You Looking At?: The Surprising, Shocking, and Sometimes Strange Story of 150 Years of Modern Art, by Will Gompertz, September 18

“Imagination to Creation: Oiva’s Birds” (celebration of designer Oiva Toikka’s glass birds, featuring demonstrations by Finnish gaffers Helena Welling and Juha Saarikko), September 27–29

First Responders Appreciation Weekend (a salute to the everyday heroes in our communities), October 26–28

David Colton at the “Behind the Glass” lecture “Meet the 2019 Rakow Commission Artist.”

Young visitors learn marble games from the Museum’s education staff on “Marvelous Marble Day.”

Glassmaking demonstration by Austin Stern during 2300°.
In 2019 the Hot Glass Team produced over 10,000 live hot-glass, flameworking, and properties-of-glass demonstrations. Special features included the family-friendly Bubbleheads show, and glassmaking and flameworking demonstrations highlighting the “New Glass Now” exhibit.

In July, the glassmaking series Blown Away launched on Netflix; its finale featured six members of the Hot Glass Team as the assistants to the finalists, and Eric Meek, senior manager of hot glass programs, as a judge. The winner, Deborah Czeresko, was awarded the newly established Blown Away Residency and spent three weeks working with the team at the Museum.

It was a year of collaborations with influential artists and a notable new engagement with Design Miami, where work created at the Museum was included in two major exhibitions. Working with Cristina Grajales Gallery in cooperation with Paula Cooper Gallery, the Hot Glass Team collaborated with visual artist Robert Wilson to produce hand-blown and flame-worked deer and truncated cast pyramids for his work A Boy from Texas, a solo exhibition of sculpture and design. The Hot Glass Team also helped create an illuminated installation piece with works by the artists Jeff Zimmerman and James Mongrain, featured in the gallery R & Company’s display.

*Top left:* Deborah Czeresko, winner of the Netflix show Blown Away.

*Top right and bottom:* Eric Goldschmidt and the Hot Glass Demo Team produce glass deer for Robert Wilson’s A Boy from Texas (2019), displayed at Cristina Grajales Gallery’s stand at Design Miami.
VISITATION

The Museum hosted nearly 400,000 guests in 2019 as we celebrated contemporary glass with the major exhibition “New Glass Now,” and the launch of the glassblowing show *Blown Away*. The Museum’s participation in the Netflix series generated web-traffic spikes and increased registration in beginning glass-making classes, while an on-site display of works made on the show and during the *Blown Away* Residency amazed Museum guests. Individual and family visitation remained strong, and the exhibit “Journey to the Moon: How Glass Got Us There” was popular with visitors of all ages.

*A visitor examines Dustin Yellin’s “Cephalaproteus Riverhead (Four Hearts, Ten Brains, Blue Blood Drained through an Alembic)” (CMoG 2019.4.180) during the “New Glass Now” exhibition in the Contemporary Art + Design Wing.*
Projects underway as visitors enjoy “Make Your Own Glass” experiences at The Studio.

Visitors learning from gallery labels in the Ben W. Heineman Sr. Family Gallery.

A young glassmaker receives flameworking guidance from a Museum instructor in The Studio.
THE STUDIO

The Studio offers glassmaking classes in a variety of techniques for artists and students of all skill levels. The Studio attracts and engages top artists from around the world to work with us here in Corning, making us leaders in the international glass community as well as a creative resource for the region.

RESIDENCIES

The Studio’s residency programs bring international artists and scholars to spend a month testing new techniques or enhancing their current work and using the Museum’s resources to inspire and inform their practice and research.

ARTISTS-IN-RESIDENCE

Sarah Briland (US)
Jim Butler (US)
Brandyn Callahan (US)
Matthew Curtis (Australia)
Machiko Ito (Japan)
Shinobu Kurosawa (Japan)
Aya Oki (Japan)
Pamela Sabroso (US)
Nathan Sandberg (US)
Alison Siegel (US)
Phirak Suon (US)
Gabriela Wilson (Chile)

Teaching Assistant Jason McDonald demonstrates for students in An In-Depth Introduction to Venetian Techniques.

Studio Instructor Richard Whiteley teaching a two-week intensive course, Casting Voids, in Summer 2019.

Students gather with instructor Pavlina Čambalová for Experimental Glass Engraving.
THE STUDIO PROGRAM OF CLASSES

Studio classes taught year round by international glassmaking artists and instructors are offered in a variety of techniques and for all skill levels. In 2019 The Studio served 912 students, hosting 137 classes taught by the 91 instructors listed below.

Mark Abildgaard  
Dean Allison  
Catherine Ayers  
Igor Balbi  
Joseph Barlett  
Ed Biggar  
Martha Biggar  
Heike Brachlow  
Robin Brailsford  
Ed Branson  
Stephen Brucker  
Molly Jo Burke  
Cat Burns  
Jim Byrnes  
Pavlina Čambalová  
Janet Dalecki  
Ross Delano  
Grace DiCrescentis  
Miriam Di Fiore  
Mark Ditzler  
Ben Dombey  
Laura Donefer  
Noah Drew  
Tim Drier  
Mártí Edöcs  
Corrine Everhart  
Wesley Fleming  
Suellen Fowler  
Don Friedlich  
Cédric Ginart  
Chris Giordano  
Katherine Gray  
Roy Gruver  
William Gudenrath  
Karina Guévin  
Amanda Gundy  
Sidney Hutter  
Dane Jack  
Martin Janecký  
Fred Kahl  
Jordana Korsen  
Martin Kremer  
Peadar Lamb  
Hethre Larivee  
Gayla Lee  
Kristina Logan  
Alicia Lomné  
Jeff Mack  
Michael Mangiafico  
Mark Matthews  
Eric Meek  
Dan Mirer  
Jessi Moore  
Joy Munshower  
Margaret Neher  
Miles Parker  
Kit Paulson  
Sibylle Peretti  
Joe Peters  
Penelope Rakov  
Ross Richmond  
Josh Ries  
Annukka Ritalahti  
Phil Rogerson  
Martin Rosol  
Nick Russo  
Tomo Sakai  
Hugh Salkind  
SALT  
Davide Salvadore  
Emilio Santini  
Masahiro Sasaki  
Nadine Saylor  
Jan Schindler  
Katie Severance  
Treg Silkwood  
Kalli Snodgrass  
Lisabeth Sterling  
Denise Stillwaggon Leone  
Loren Stump  
Boyd Sugiki  
Nancy Sutcliffe  
Erika Tada  
Kimberly Thomas  
Victor Trabucco  
Jeremy Untermaier  
Emma Varga  
Aaron Verity  
Christa Westbrook  
Richard Whiteley  
Lisa Zerkowitz
COMMUNITY PROGRAMS

The Studio is committed to building relationships with other organizations to offer community-centered programs. Through these special programs, we support the needs of many unique populations.

Beads of Courage brings artists from across the nation to create flameworked beads and miniature sculptures that are donated to hospitals for children in pediatric wards to mark milestones in their treatment for chronic and severe illnesses.

Expanding Horizons offers top students in at-risk glass art programs around the US a weeklong program of instruction, tours, portfolio prep, and guidance on applying to colleges with a focus on glassblowing.

Immersion in Glass Studies provides an alternative learning environment for students to complete their high school diplomas outside the traditional classroom.

Road Scholars invites lifelong learners to explore glassworking in a four-day immersive workshop experience.

Veterans Glassblowing offers veterans the opportunity to experience glassblowing firsthand during a free workshop on Veterans Day.

MAKE YOUR OWN GLASS

From hot glassworking to flameworking to fusing to sandblasting, visitors at the Museum can do just about anything with glass, guided by experienced glassworkers. These Make Your Own Glass experiences take 20–40 minutes, depending on the project. In 2019, The Studio hosted 63,917 Make Your Own Glass experiences.
The Digital Media Team provides a broad array of outstanding digital services and resources for the Museum’s global audiences via its web properties, video productions, and livestreams, as well as with its in-gallery interactives. In 2019 the Digital Team launched two new subsites, *Techniques of Renaissance Venetian-Style Glassworking* and *New Glass Now*, opening new portals of information about glass and glassmaking both old and new. The Museum’s YouTube channel received the American Alliance of Museums’ Bronze MUSE Award in recognition of the Museum’s successful livestreaming programming and artist interview series. A digital label prototype was installed in the Contemporary Art + Design Wing, providing visitors with touchscreen access to tombstone information, artist videos, and Chinese, French Canadian, and Hindi translations using custom-built technology to reach our many international visitors.

**DIGITAL MEDIA**

<table>
<thead>
<tr>
<th><strong>FAST FACTS</strong></th>
<th><strong>DIGITAL MEDIA</strong></th>
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<tbody>
<tr>
<td><strong>699,862,812</strong> Minutes watched on YouTube, up 498% over 2018</td>
<td>The Digital Media Team provides a broad array of outstanding digital services and resources for the Museum’s global audiences via its web properties, video productions, and livestreams, as well as with its in-gallery interactives. In 2019 the Digital Team launched two new subsites, <em>Techniques of Renaissance Venetian-Style Glassworking</em> and <em>New Glass Now</em>, opening new portals of information about glass and glassmaking both old and new. The Museum’s YouTube channel received the American Alliance of Museums’ Bronze MUSE Award in recognition of the Museum’s successful livestreaming programming and artist interview series. A digital label prototype was installed in the Contemporary Art + Design Wing, providing visitors with touchscreen access to tombstone information, artist videos, and Chinese, French Canadian, and Hindi translations using custom-built technology to reach our many international visitors.</td>
</tr>
<tr>
<td><strong>100</strong> New livestreams and videos posted to YouTube</td>
<td></td>
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<tr>
<td><strong>1,761,464</strong> Online visits to Corning Museum of Glass websites</td>
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<tr>
<td><strong>13,395</strong> A record of online visits in one day—the Sunday of the premiere of <em>Blown Away</em> on Netflix</td>
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<tr>
<td><strong>225</strong> Number of countries that made up our web visitors in 2019</td>
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</tbody>
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Map of Selected Venetian-Style Glassworking Centers

Select a renaissance glassworking region

Note: Modern country borders are depicted. Renaissance political borders may have differed.

Origin of some objects may be uncertain. See main chapter for details.
The Rakow Research Library provides a rich array of programs and services that engage museum visitors, researchers, artists, students, and other enquirers worldwide who want to further their knowledge of glass. These activities are designed and run by the Rakow’s team of highly trained staff, who meticulously build, manage, and make accessible an unparalleled collection of resources documenting 35 centuries of human interaction with glass. In addition to developing programming and providing research and reference assistance, Rakow staff offer presentations and information booths at conferences, symposia, and other glass-related events. As a result of the Rakow staff’s on-site efforts and outreach, artists, researchers, and other glass enthusiasts consider The Corning Museum of Glass the primary destination—physical and virtual—for advancing their work and scholarship surrounding glass.

Top: Communal updating of Wikipedia entries on subjects related to women working with glass during the March Corning Art and Feminism Edit-a-Thon in the Rakow Research Library.

Bottom: Olivia Khristan, the Museum’s School Services Educator, relies on the Rakow collections to develop content for educational programming.

1,858,152
Documents collected in our first year of web archiving

198,557
Volumes held at the end of 2019

24,424
Pages digitized from 371 items

23,308
Research Guide views

419
Linear feet of archives and manuscripts processed
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Director of Education and Interpretation

STAFF

as of December 31, 2019

KANDICE B. ABBOTT
Guest Services Associate

ROBIN M. ADORNATO
Preparator Supervisor

KATHRYN E. AGUILAR
Science Educator

RUSSEL W. ANTHONY
Digital Applications Developer

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Special Projects Team Leader, The Studio

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Bibliographer

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Curator of Science and Technology

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Cataloguing Specialist, Continuing  
Resources and Digital Collections

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Guest Services and Tourism  
Sales Associate

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Tourism Sales Specialist

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Senior Administrative Assistant,  
Collections

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Retail Coordinator

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Supervisor

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Storage Facility Coordinator

ANDREW M. FORTUNE  
Collections Photography  
Department Manager

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Associate Librarian, Collections  
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Workshop Team Leader,  
The Studio

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Senior Manager, Hot Glass  
Business and Technology  
Development

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Senior Manager, Safety  
and Security

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Studio Assistant

ERIC S. GOLDSCHMIDT  
Flameworking and Properties  
of Glass Supervisor

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Resident Advisor, The Studio

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Tour Sales and Reservations  
Specialist

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Manager of Individual and  
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Volunteer Program Coordinator/  
Telephone Administrator

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BRIAN J. HEWITT  
Designer/Front-End Developer

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Education Programs Coordinator

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Retail Coordinator

CAITLIN B. HYDE  
Properties of Glass  
Demonstrations Team Leader

BETH J. HYLEN  
Reference Librarian

SCOTT R. IGNAZIEWSKI  
Events Production and Program  
Manager

JULIE M. KABELAC  
Acquisitions and Serials  
Supervisor

GEORGE M. KENNARD  
Hot Glass Show and Roadshow  
Team Leader/Gaffer

OLIVIA J. KRISTIAN  
School Services Educator

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Chief Conservator

AMANDA S. KRITZECK  
Digital Media Producer/Project  
Manager

DAVID A. KUENTZ  
Innovation Center Technician/  
Preparator

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Guest Services Associate

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Lead Web/Interactive Developer

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Curator of Ancient Glass

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Network and Information Security  
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Digital Content Coordinator  
and Editor
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Retail Purchasing and Sales Associate

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Member Services Specialist

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Hot Glass Technical Team Leader

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Retail Sales and Web Specialist

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Lead Software Engineer

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Administrative Assistant, Advancement and Accounting

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Volunteers and interns at The Corning Museum of Glass are integral to our mission. Volunteers serve in a variety of roles across the Museum, including as Glass Guides, teen volunteers, and Ambassadors. Our interns bring a more diverse perspective to our work and make substantial contributions to our field, while gaining for themselves practical experience as emerging museum professionals from an internship program oriented toward their career goals.

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Roger Bartholomew
Melissa Bauco
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Michelle Berliss
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Marilyn Cristofaro
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Jeanette Currie
Julia Daigler
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Ria Gupta
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Iftikhar Hamenoo
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Marlene Heikkila
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Sarah Ernst, Volunteer Program Intern
Benjamin Ewing, Hot Glass Program Intern
Regina George, Explainer Team Leader Intern
Jacqueline Masiunas, Collections Management Intern
Harrison Mask, Flameworking and Properties of Glass Intern
Asterilla Monteiro, Diversity, Equity, and Inclusion Intern
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Agathe Petit, Conservation Trainee
Kacey Scheib, Marketing and Communications Intern
Tiffany Schmidt, Video Asset Management Intern
Melbourne Turnbull IV, Software Engineering Intern
ADVANCEMENT

DONORS TO THE MUSEUM

We gratefully acknowledge the support and generosity our donors provide the Museum. From across the country and around the world, your gifts strengthen our collections, move our exhibitions from idea to reality, support scholars and researchers at the Rakow Research Library, nurture makers at The Studio, and inspire people to see glass in a new light. Together, donors contributed $8 million in new gifts and commitments in 2019—an unprecedented level of philanthropy for the Museum. On behalf of our board of trustees and Museum staff, thank you!

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Liang Yu and Xiaoming Xio
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* Gift matched by a corporate/other matching gift
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During 2019, the Museum’s operations were impacted by an 11% decline in paid attendance which in turn reduced visitor revenues by 5%. International visitation declined as the trade war between the US and China affected outbound travel from China. Museum Management took cost containment actions throughout the year to align spending with the operating support and revenue, while continuing to provide high-quality programming and prudently steward the Museum’s cash reserves and long-term investment resources. In the end, cost containment actions and judicious management of resources resulted in a $0.5M surplus from operations on a Management View basis. The Management View is used for internal decision-making purposes and assessing operations and includes adjustments to the operating results such as non-cash items and capital spending.

Audited financial statements are available on the Museum’s website at: https://www.cmoq.org/about/annual-reports.
OUR VALUES

Excellence
We strive for excellence in everything we do. Our collections, visitor experiences, educational programs, staff, and facilities are world-class. We are proud to represent the Museum.

Stewardship
We preserve and enhance our collections, facilities, intellectual property, and financial resources. We are privileged to be responsible for and share a significant part of the world’s heritage of glass.

Integrity
We uphold the highest professional standards. We are accountable for our words and actions and we act responsibly and ethically in everything we do.

Respect
We actively work together to create a respectful, diverse, and inclusive environment, making the Museum accessible and welcoming to everyone. We respect that each person is unique and appreciate that diversity strengthens us.

Service
We enrich and engage our local and global communities by sharing our knowledge, collections, programs, facilities, and resources.

The Individual
We value our staff and enable them to participate, develop, and grow. We recognize that each individual contributes to the success of the Museum.