

MASTERWORKS MUSEUM

STRATEGIC VISION

For Masterworks Museum of Bermuda Art



2021 - 2025

George Swanson Road to Spanish Point, 1934



Ross Sterling Turner *Flowering Gate*, 1908

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STEP
INTO
THE
WORLD
OF
BERMUDA
ART

masterworks
Museum of Bermuda Art





Let's Draw
Animals

Butterfly



A NOTE FROM FOUNDER TOM BUTTERFIELD

Dear Friends of Masterworks,

There have been a number of transitions over the last three and a half decades at Masterworks. It started out as a Collection with no home, and then became temporary rented locations with an office and storage, to then becoming three different locations. Finally it changed to the most glorious all-under-one-roof museum - a completely transformative space.

When we started the whole idea of Masterworks, it was to make art more accessible, whether informally visiting an exhibit, or formally learning in the classroom (or Zoom!). Through the Collection we have created a much stronger, more informed and enlightened community. We have lifted education, culture, history and art, and the island's aesthetic. Through art, we have built roads and bridges, avenues and boulevards – we have created an identity, and a home for Bermuda art. As one visitor commented: "What a beautiful and meaningful place you have built".

Looking ahead, the Museum, for the first time in history, will be under new leadership and this will bring change. It will bring revitalized energy, youthfulness, fresh conversation and new activities.

Let us celebrate all of you who have supported Masterworks in a multitude of ways, in any amount, helping to shape a small but meaningful museum and its lasting legacy. Your willingness to trust and your faith have built an environment which will endure for generations. We cannot enter this next lifetime of the Museum without your help and I hope that you will be so kind as to consider supporting this legacy that I leave behind. Too often we believe that the challenges of our time have decreased the appetite for giving, but I believe that we all are more energized than ever to save our cultural assets.

The future is bright.



Albert Gelizes *Portrait de Juliette Roche*, 1917

A NOTE FROM DIRECTOR RISA HUNTER

Dear Friends of the Masterworks Museum Community,

On behalf of the Masterworks leadership team, I am delighted to be sharing with you the four-year **Masterworks Museum Strategic Vision: 2021 - 2025**.

I have always felt that visual art is like holding up a mirror to ourselves and our society; it is a true reflection of the world around us. The world that I look at today has never seemed so complex and unpredictable. The year 2020 has pushed us culturally, societally and economically into new territory and it has demonstrated to us that we as people, organisations and communities, must be malleable and flexible. As a consequence of the times we are in, cultural organisations like Masterworks, find ourselves facing unprecedented challenges as we chart our future.

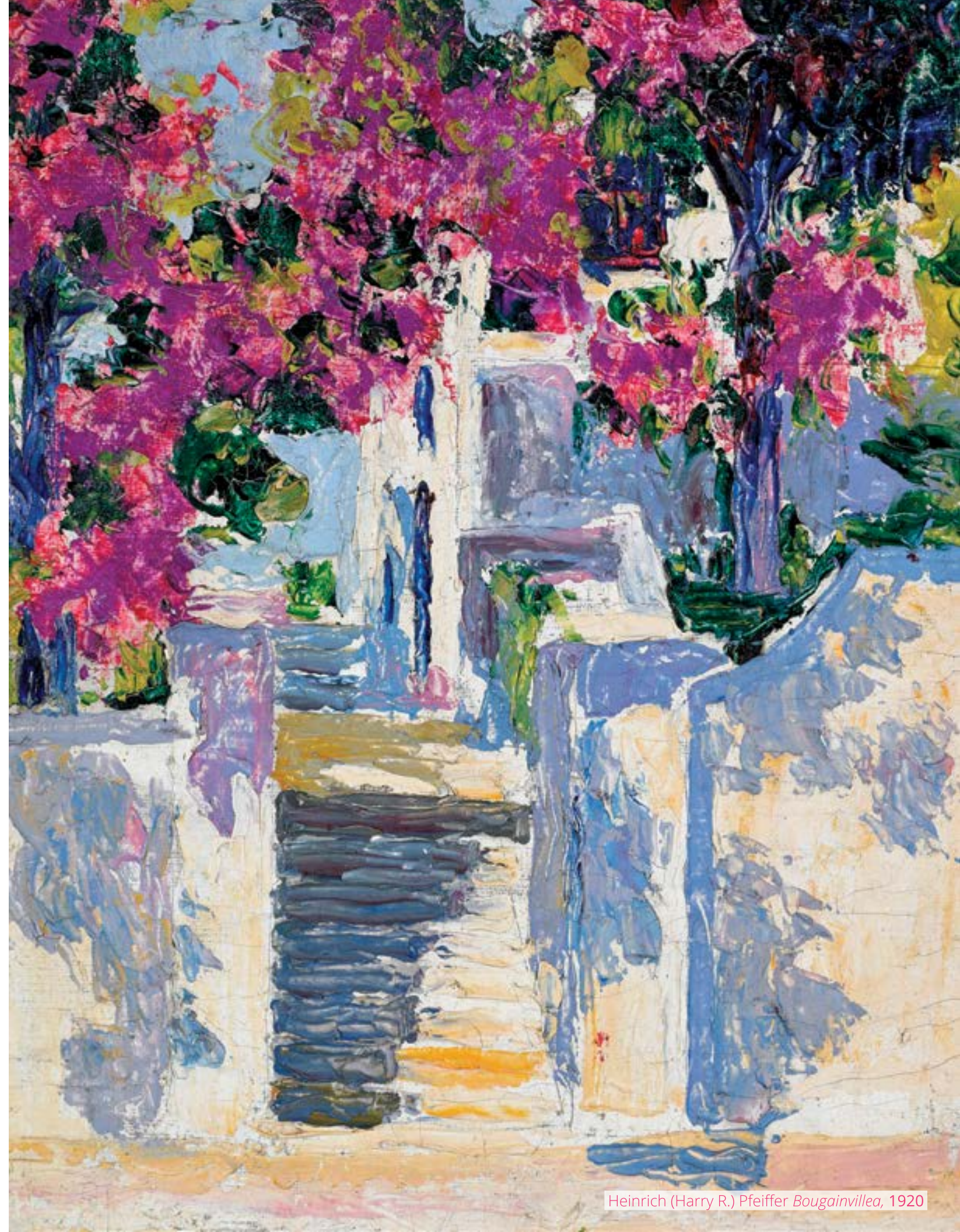
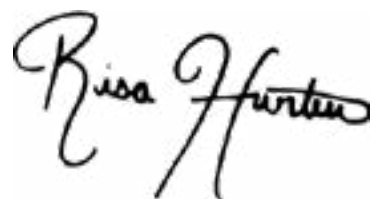
To face these difficulties head-on, we know that we must continue focusing our efforts on our core mission of showcasing the vibrant and dynamic visual heritage of Bermuda, as well as highlighting the positive impact that arts can have to enliven our community. In order to grow, we also must adapt and be agile. I know that we, as a museum, enter the next four years with fierce determination.

This Strategic Vision is meant to guide us through this moment of change. As a renewed promise to our stakeholders, we look to the future with a sense of possibility and hope. This Vision focuses on two core factors: our Collection and our Community, with Bermuda being at the heart of both. The goals of the plan are designed to activate three essential components of the museum experience, "Culture, Creativity and Connection" as well as to strengthen the financial underpinning and organisational environment of our institution.

I am profoundly honoured to steward this Museum into the next chapter of its life and to continue its legacy as the leading arts institution on the Island. In turn, I am also committed to always responding to the changing needs of our community and leading with a curious spirit, so that we continue to provide fresh perspectives as a team. As a Bermudian, I am passionate about our Island's heritage and believe that this Collection has the power to provoke conversations about our shared diverse history and our present collective identities.

This next decade will look nothing like what we have seen in the past and we must reimagine how this museum can connect with our community. Reimagine how visual art can impact individuals. Reimagine how art can connect people. My hope is to drive Masterworks forward as a dynamic space for celebrating the arts and a foundational organisation that shapes the cultural fabric of the Island.

I hope that in four years time, when we hold up that mirror again, we see more space for conversations, more understanding and more collaboration. And I hope that Masterworks plays a significant role in that reflection.



Heinrich (Harry R.) Pfeiffer *Bougainvillea*, 1920



FRANK
SMALL

WELCOMING
SMILE

c.1900

OUR FRAMEWORKS FOR SUCCESS



OUR VISION

We are Bermuda's cultural arts centre

Masterworks Museum of Bermuda Art was created to provide a permanent space to open the eyes, nourish the mind and refresh the spirit. Celebrating the island's culture and intrinsic beauty, through our unique Collection, Masterworks unites the community and enhances lives through art and education.



OUR BELIEFS

We believe that:

The arts educate, enlighten and inspire our Bermuda community.

Lifelong learning is critical to societal health.

Unlocking creativity within individuals increases curiosity.

We must always celebrate diversity of background, opinion and perspective.

We are accountable to one another, our supporters and our audience.

The art of play must be taken seriously.

Each individual has the power of imagination.

MISSION STATEMENT

With our Collection and our Community as the catalyst, Masterworks brings Bermuda's history into lively dialogue with contemporary culture, igniting curiosity and imagination, and helping us to see Bermuda with fresh eyes through the power and beauty of art.

We are Bermuda's Art Museum.

OUR FRAMEWORKS FOR SUCCESS

OUR **COMMUNITY** AND OUR **COLLECTION**
ARE OUR CATALYST FOR THE WORK THAT WE DO.



Donald M. Kirkpatrick *Untitled*, 1934



E.
AMBROSE
WEBSTER

MAJORIE , LOUISE

AND JOY

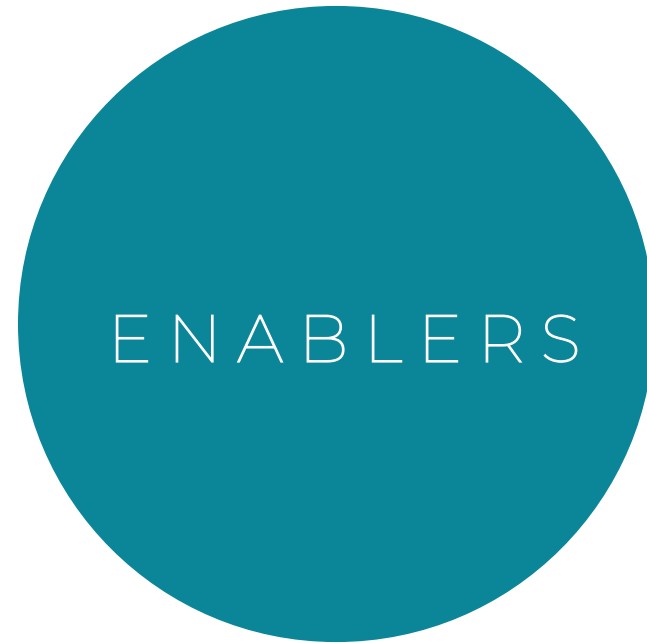
1922

OUR
FRAMEWORKS
FOR
SUCCESS

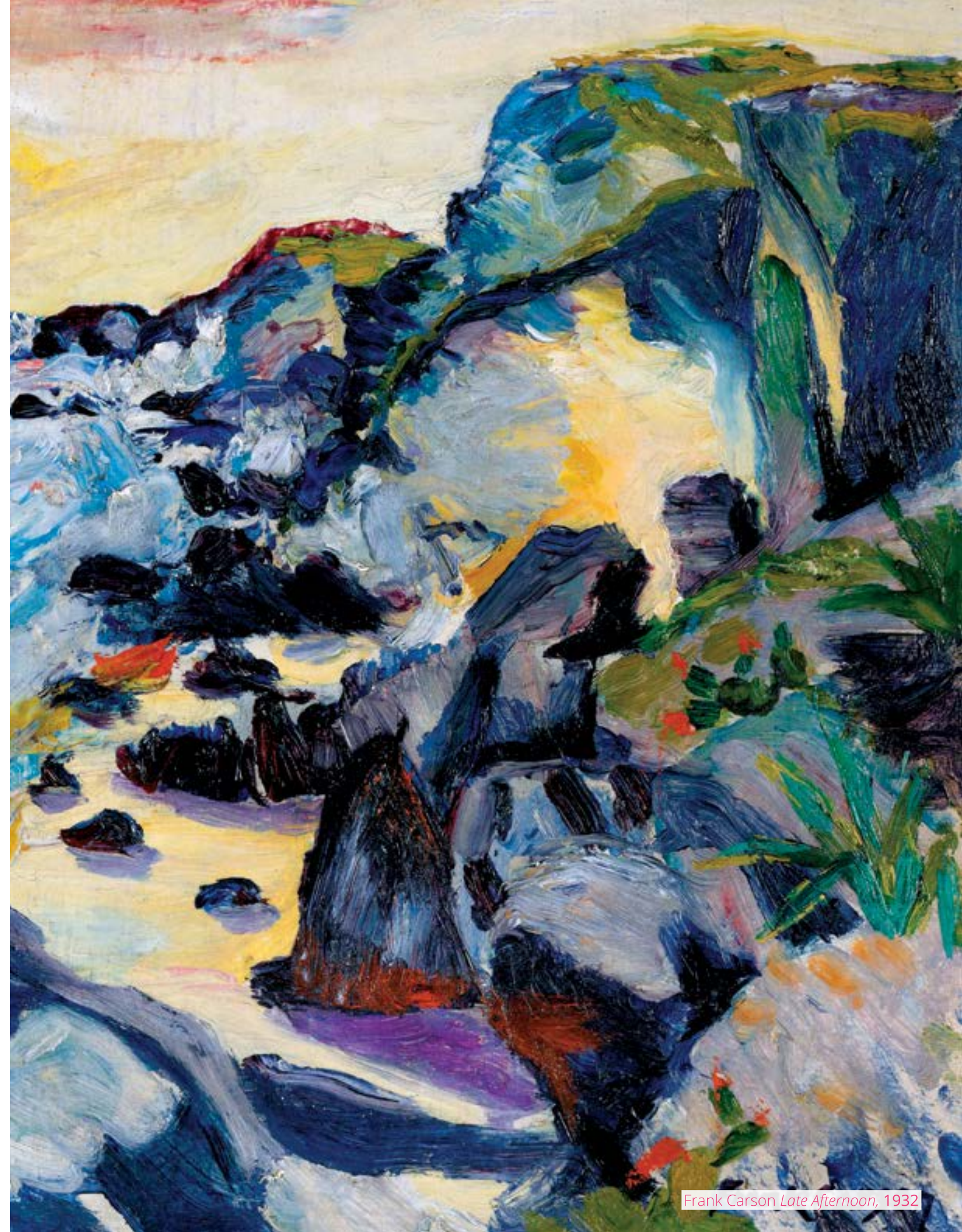


CULTURE, CREATIVITY
+ CONNECTION
Are Our DRIVERS

INFRASTRUCTURE
+ FINANCIAL STABILITY
Are Our Organisational ENABLERS



Our COLLECTION
+ Our COMMUNITY
Are Our CORE



Frank Carson *Late Afternoon*, 1932

OUR DRIVERS

CULTURE

DRIVER 1

We aim to be Bermuda's most vibrant and artistic hub through strengthening ties to local visual art and culture. We establish ourselves as the cultural arts centre of Bermuda and will:

OBJECTIVES:

Promote scholarship on Bermuda visual and historic culture by building a Bermuda art history narrative that promotes arts learning beyond Masterworks.

Transform our spaces into accessible facilities for arts and culture programmes to engage a range of audiences, taking full advantage of our central location.

Accentuate the permanent collection through new interpretive approaches, highlighting the relevance of art by making connections with issues and events that resonate with today's audiences.

Enhance museum cultural tourism products including Bermuda and overseas art/culture tours and lectures, and building cultural partners both locally and abroad, to act as a champion of cultural tourism.



Elliot O'Hara *Cyprus Trees, St. George's, 1931*

OUR DRIVERS

CREATIVITY

DRIVER 2

We will make artistic and creative expression come to life for the benefit of all people. As the leading creative centre on the island, we will:

OBJECTIVES:

Continue our goal of providing arts programming for all ages that encourages development in fine arts as well as other creative endeavours.

Stimulate creative thinking and spark dialogue and new ideas through transformative art experiences.

Launch "**Thinking Through Art**", a programme centred on creative thinking based on the principles of Visual Thinking Strategies.

Support "creatives" in the community and continue to build relationships with local artists and art educators.



Charles Lloyd Tucker *Bridge House*, c.1960

OUR DRIVERS

CONNECTION

DRIVER 3

With an audience-centric approach, we will expand and diversify public programmes to attract new audiences, and encourage visitors to connect on a deeper level with one another and the Museum.

We will:

OBJECTIVES:

Increase the variety of events on the Masterworks property and surrounding Botanical Gardens. Masterworks will be a safe space that encourages connection between diverse audiences in the community.

Pilot after-hours programming for mid-career and young professionals, including arts nights and other social learning and engagement opportunities.

Establish collaborations with key local and international academic and cultural institutions. Collaborate for the purpose of advancing knowledge, fostering creativity, leveraging expertise, encouraging cost-share models, developing new revenue sources, enhancing our profile, and building audience.



Ross Sterling Turner *Bermuda Cottage*, 1889



SUSAN
AUGUSTA
FRITH

BERMUDA
COTTAGE

1886

OUR ENABLERS

1.

INFRASTRUCTURE

Build a diverse, engaged and empowered staff to foster an inclusive environment through increased training and professional development.

Steward the collection by establishing a long-range collections development plan, with special attention to inventory assessment, conservation, and storage solutions.

Streamline operations to support an increasingly complex organisation by creating a long-range plan for facilities, assessing on-going contracts and procurement practices.

Further develop a dedicated volunteer base to support the initiatives of the organisation.

2.

FINANCIAL STABILITY

Plan and initiate fundraising strategies that will build on the loyalty of supporters and develop new donors and funding sources.

Conceptualize and plan a campaign in support of the Museum's future needs and ambitions, including building improvements and a new artist studio.

Enhance earned revenue opportunities.

Establish a stronger membership base by offering clear benefits and exploring innovative means of recruiting new members.

Foster government relations and evolve fundraising strategies.

REIMAGINE

REIMAGINE ART

REIMAGINE COMMUNITY

REIMAGINE MASTERWORKS

MEASURES OF SUCCESS

PROJECTS

DETAILS

CULTURE

Develop and launch a Bermuda art history platform within a 4 year period that challenges both students and adults to learn about Bermuda history and culture through reinterpretations of the Collection. Measure success through student feedback and engagement.

Increase local and visiting arts learning groups through niche cultural tourism.

Increase use of space by other cultural organisations by 20%.

CREATIVITY

Develop and launch "Thinking Through Art" programme within two years with a targeted approach for early teens across all schools, both public and private. Measure success through student feedback and engagement.

Offer professional development programmes and creative spaces to local and international artists, by redeveloping the Artists in Residence Programme and host at least one artist per 2 years.

Increase creative workshops by local artists by 20%.

CONNECTION

Increase on-site engagement by hosting, at minimum 4 events on site per year and diversifying gatherings. Collaborate with community partners to integrate and enhance Botanical Gardens and Masterworks experiences.

Increase outreach to art teachers and schools, principals, parents, artists, in meaningful ways that primarily support them.

Secure transport solutions so the Museum is more accessible to schools/students or hold Masterworks classes and programmes at schools/off-site. Launch at least one island-wide museum satellite (pop up space).

INFRASTRUCTURE

Finalise and launch a long-range collections plan within two years.

Increase volunteer base by 20%.

Ensure consistent management of operations through established Board, Committees, Staff and Volunteers.

FINANCIAL STABILITY

Increase annual contributed revenue by 20%.

Increase annual earned revenue by 50%.

Fundraise for solar electricity to manage extensive costs of utilities payments.

Increase corporate support so that it comprises roughly 30% of donation support, by enhancing corporate memberships.

Launch major comprehensive capital fundraising effort to support Museum goals (Artist Studio / Arts Centre).

Increase membership by 20%, in particular those between the ages of 20-40.



Ogden Minton Pleissner *St. George's, c. 1950*



WINSLOW
HOMER

INLAND
WATER

1901

OUR PROCESS

In the creation of this Strategic Vision, a number of Museum stakeholders have been consulted, as are their needs and expectations on a continued basis.

These include individuals closely tied to Masterworks, such as our Board, Staff and Members. In order to canvas diverse perspectives, we also sought feedback from individuals not closely tied to the Museum through focus groups, one-to-one calls (many over Zoom) and surveys.

As part of the myriad of discussions, we firstly asked our contributors: "Please finish this sentence, "Masterworks for me is....". We then asked them to consider how they would finish the following sentence "For me, Masterworks could be.....". See next page for some of the candid responses that helped us to formulate our Strategic Vision.

Although this plan was made as comprehensive as possible, it could not reflect all the valuable ideas and suggestions made by all participants in the planning process. In order for our plan to be targeted and strategic, we need to focus on those goals that we believe can deliver on our given resources. We do encourage constant feedback and discussion on this journey and hope to continue the conversation into the future.

We thank everyone for their valuable contributions.



Ogden Minton Pleissner *Hamilton*, c. 1970

FOR
ME
MASTERWORKS

IS ...

Friendly and Charming

A place where the
COLLECTION
Is at the heart of the organisation

Creative and Imaginative

A place that holds
the history of Bermuda's
ARTWORK

About Self-Expression

Eclectic

Dedicated to Bermuda

A place to learn about collecting

A welcoming place for families

ART



Ogden Minton Pleissner *Silk Alley*, c. 1950



FOR
ME
MASTERWORKS

COULD
BE ...

COLLECTION
+
COMMUNITY
at the heart of the organization

A space for emerging artists

More connected
to the Bermudian
IDENTITY

A place that houses
our diverse history

A place that expands
our notions of
artistic expression

A new-age classic

A place for conversation circles

Capturing community through
ART



Ogden Minton Pleissner *St. George's Bay*, c. 1950

OUR STORY

Today, the Masterworks Museum stands as the pinnacle of artistic endeavour in Bermuda: a revered institution that repatriated major works inspired by the island, now housed in its state-of-the-art Museum. It is an inspiration to generations of Bermudians and a bellwether of the island's cultural identity.

More than 30 years ago, this triumph was barely a dream for Founder Tom Butterfield, who had returned from Toronto after studying and working in photography. Tom Butterfield was invited to join an advisory committee for a 1984 Heritage Month event celebrating the visual arts, and his ensuing "Bermuda Inspirations" exhibit in 1986 - showcasing works on loan from overseas institutions and individuals.

This was the moment Butterfield envisioned his mission: to repatriate and collect important works of art inspired by Bermuda, and by doing so create for Bermudians "a better sense of who we are."

This lightbulb moment led to establishing the Masterworks Foundation in 1987. In the early 90s, a local family trust placed Winslow Homer's "Inland Water" on loan to Masterworks and purchased Georgia O'Keeffe's "Banyan Tree Trunk". For years, the Foundation was nomadic, in fact, this "pop up" collection moved from one location to another. During this time, the collection was growing and the Masterworks team was discovering new artists and fresh interpretations of Bermuda.

After ten years, it became obvious that a home for these great treasures was needed. Then Premier, Dame Jennifer Smith, saw to it that Masterworks was to have a home in Botanical Gardens. Despite the joy of having a permanent space, it was a huge challenge to take a decaying building and convert it into a 'state of the art' museum.

Fast forward to 2008, the Museum opened on March 2nd and the artistic culture and education in Bermuda would change forever. Since then, Masterworks has kept its focus and maintained its mission. In the process, Masterworks has discovered a myriad of different views, interpretations, and applications of the unique muse of Bermuda. Upon reflection, it is incredible how this tiny island, would produce so much inspiration, so many different interpretations of the muse. The very point was that there is no singular point of view, and this open and fluid approach still gives the Museum a broad scope today.

Today, Masterworks houses more than 1,600 pieces of prestigious artwork, both international and local. It serves its audience via a range of popular events and major exhibitions on Bermuda themes - linking the art itself with educational programmes, Bermuda histories and traditions.

WE ARE IN A MOMENT OF POSSIBILITY

We have seen a rediscovery of the value of the arts as people find comfort, joy and engagement through creative endeavours. We can start to visualise our collective future where we continue to connect and understand through cultural exchanges and visual stimulants.

In this moment of possibility, we invite you to reimagine the future with us. At Masterworks, we renew our promise to the public and chart a new course for this beloved institution as the heart of Bermuda's cultural community.

ACKNOWLEDGEMENTS

We would like to thank the Board, the staff, Masterworks members and selected community members for your participation in the discussions leading up to this Strategic Vision.