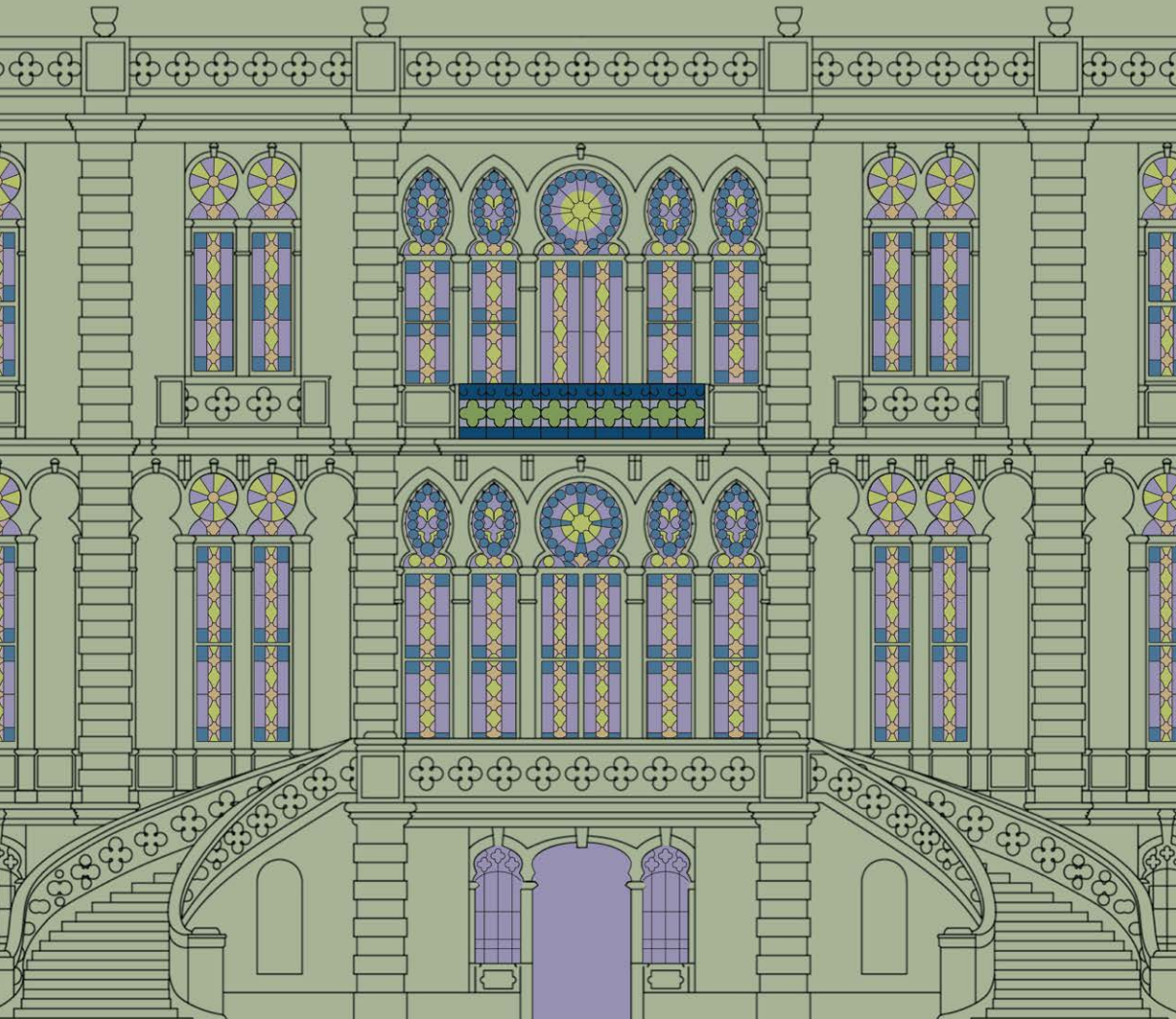


# FUNDRAISING CAMPAIGN

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2024 – 2028





## INTRODUCTION

The Sursock Museum underwent a remarkable restoration following the devastating Beirut Blast of 2020, thanks to the support of three key partners: ALIPH–International Alliance for Heritage in Conflict Zones, the French Ministry of Culture, and the Italian Development Agency, in conjunction with the UNESCO – Li Beirut initiative.

Reopening its doors in May 2023, the museum is embarking on an ambitious fundraising campaign, having meticulously crafted its strategy and vision for years 2024-2028.

Today, the museum stands as a potent symbol of resilience in the face of chaos and the rising tide of radicalism. Its core mission is to provide a safe haven to Lebanon’s diverse communities, whether they be Arabic, French or English-speaking.

In 2024, the fundraising campaign will spread its wings to different global cities with thriving Lebanese diaspora communities, including New York, Dubai, and London. It will unite a passionate community of individuals devoted to the cause of culture, with a special focus on nurturing the education of future generations.

This moment is nothing short of historic for an institution that has played a pivotal role in the region for over six decades. We invite you to join our community and actively contribute to the ongoing narrative of the Sursock Museum, thereby becoming a part of its storied history.



## MESSAGE FROM THE CHAIRMAN

Founded in 1961, the Sursock Museum was the first museum of modern and contemporary art in the region. Throughout its history, it lived through many tribulations. The various armed conflicts and tensions in Lebanon left quite a few scars. Healing has been long and arduous. Today, we are grateful for being able to celebrate the recovery of our cherished institution.

Like many people and organizations, we were afflicted in every way but not crushed, struck down but not destroyed. Soon after the Beirut blast on August 4, 2020, we started the rehabilitation of the museum, without the assurance that we would secure all the necessary funds. The solidarity of volunteers, local and international institutions as well as individual friends, enabled us to reopen in May 2023.

We are so pleased to give the Sursock Museum back to the Lebanese and to the Arab and international friends of Lebanon. Increasing numbers of visitors and participants in our diverse activities are a source of energy and renewed dynamism. A dedicated staff team doubles its efforts in mobilizing artistic and cultural partners. The contributions of friends, old and new, are solicited.

The Sursock Museum is a semi-private institution with a public mission. During the different phases of its history, it strived to be faithful to its calling: an inclusive space of encounter, education, innovation and cooperation. More concentrated efforts are ahead of us. We cannot overstate the significance of your engagement with us. Your support is vital.

Dr Tarek Mitri



## MESSAGE FROM THE DIRECTOR

Our museum is back! After three years of closure, in yet another act of resistance and resilience, our doors are open and welcoming hundreds of visitors every day. It has been a collective healing process to see our institution rise from its ashes, and it is such a privilege to be here during this moment of revival. We have shown the world our ability to survive, readapt and even improve with each reopening.

The museum's history is deeply intertwined with that of Beirut, of Lebanon and the region as a whole. Ours is a city that will continue to play a major role, being a cosmopolitan city at the crossroads of civilizations, languages and cultures.

The museum's new programming wants to engage with a diverse and wider public today. With our exhibition spaces, public library, our auditorium, we will continue to be a safe space for cultural dialogue, critical thinking and free expression. We are a platform for continuous learning, formative of future generations of art and cultural professionals, and we will continue to do so without compromising on quality, in dialogue at eye-level with international institutions.

Before the crisis, our activities were mostly financed by a tax on building permits levied by the Beirut Municipality. It now covers less than 2 per cent of our expenses. This is our new challenge: financing this vital institution to survive amid complete financial collapse. With our board of trustees, our circle of friends and future supporters, will do so while still offering free access to art.

I often hear that art is not useful in times of crisis, that we should concentrate on other priorities. I was afraid this was true. But following the attendance after the reopening, I have witnessed that art is now more important than ever. In the face of darkness, we fight back through art and culture. We are free to dream, and we call upon the future generations to help us realize these dreams. Supporting the museum is an act of necessity!

Karina El Helou

# VISION, MISSION, GOALS

## Vision

The Sursock Museum is the modern and contemporary art cultural institution of Beirut and Lebanon, and its main public platform for debate, critical thinking, learning and unlearning. It aims to be the main caretaker of the collective memory of the city of Beirut in its multiple identities and complexities at the heart of Lebanon and the region.

## Mission

To achieve its vision, the Sursock Museum shall host a diverse interdisciplinary program of exhibitions, talks, performances and screenings of local, regional and international creative thinkers. Through residencies and open access to its extensive archives and spaces it will incubate new publications and research, cultural projects and experimentations in new media. The Museum will host various learning programs accessible to a wide audience through debates, internships, mediators, workshops and fellowships, in partnerships with local and international schools, universities, and scientific institutions. To increase its relevance and outreach to the widest audience possible of citizens, residents and visitors of all ages, the Museum will be free of charge, trilingual, and its collection will travel to other cities in Lebanon.

## Goals

The Museum aims to:

- organize two large and three medium-size exhibitions per year;
- digitize and give online access to its archives and collection;
- invite two resident artists and historians per year;
- program two series of cultural conferences per year;
- host public screenings and talks at the auditorium monthly;
- conduct and publish research;
- widen the audience of the public to reach 200 000 visitors per year from all the regions of Lebanon and internationally;
- organize one exhibition with highlights from the collection outside the walls of the museum outside of Beirut;
- continue to acquire Lebanese artists.



## THE MUSEUM COLLECTION

The Sursock Museum collection includes 1600 artworks, 483 Objects and Items, 420 of furniture and 990 works on long-term loans to the Museum.

The collection is divided in five sections : Modern and Contemporary Art, The Oriental Collection, The Special Collections, Furniture and the Fouad Debbas collection. It was partly acquired by the Museum's committee, donations by artists and collectors and the legacy of Nicolas Sursock. Each year the Sursock Museum lends around 10 artworks to other Museums around the world such as Liebieghaus, Mathaf, Wallach Art Gallery, Drawing Center among many others.

### 1. Modern and Contemporary Art

The Sursock Museum's collection of modern and contemporary art is comprised of works by predominantly Lebanese artists, from the late 1800s to the early 2000s. Primarily works on canvas and paper, the collection also comprises sculptures and mixed media works. Of particular note is our collection of Lebanese art from the first half of the twentieth century, including key modern Lebanese artists such as Shafic Abboud and Amine el Bacha.

The collection is closely linked to the history and evolution of the Salon d'Automne, as artworks were often acquired by the Museum following the Salon. As such, the collection's scope and breadth give insights into Lebanese modern art. Major Lebanese artists featured in our collection include Shafic Abboud, Etel Adnan, Assadour, Daoud Corm, Paul Guiragossian, Jean Khalife, Hussein Madi, Jamil Molaeb, Omar Onsi, and Aref el Rayess.

### 2. The Oriental collection

It comprises Islamic and late Ottoman artworks, as well as textiles, carpets, and icons. Works in this collection were donated to the Sursock Museum following major exhibitions that led to the publication of volumes such as Icones melkites (16 May–15 June 1969) and Art islamique dans les collections privées libanaises (31 May–15 July 1974).

### 3. The Special Collections

This museum feature a series of 15 modern Japanese woodcut prints gifted to the Sursock Museum by the Embassy of Japan in Lebanon in 1966 following an exhibition at the Museum that same year.

The special collections also include 250 printed photographs of Lebanese architecture by the Museum's first conservator Camille Aboussouan. These images capture typologies of palaces and houses, architectural patterns, and masonry styles in great detail.

### 4. The Furniture Collection

Along with his 19th century historical mansion, Nicolas Ibrahim Sursock's waqf covers a collection of furniture and objects he had collected or been gifted from various destinations: porcelain from China or Meissen, Islamic tiles and woodwork from Syria, as well as silverware marked with his own initials. His collection of artworks includes etchings, personal photographs, and paintings, including two portraits of him by Philippe Mourani (circa 1920s), and the Dutch fauve artist Kees van Dongen (circa 1930).

### 5. The Fouad Debbas Collection

This collection is a photographic collection comprising over 30,000 images from the Middle East – namely Lebanon, Syria, Palestine, Egypt, and Turkey – from 1830 till the 1960s. It was built over the course of two decades by Fouad César Debbas (1930-2001), who was an ardent believer in the importance of collecting and preserving images as a means of safeguarding cultural heritage. Housed in the Sursock Museum, the Collection consists of photographs, postcards, and stereoscopic views, in addition to loose albumen prints, etchings, and books, all of which relate to the region. The Collection, Orientalist in character and replete with commercial clichés, forms an important part of the Sursock Museum's collection, highlighting photography's key role in the development of modern art in Lebanon.

## RESTORATION AND CONSERVATION EFFORTS

The Sursock Museum collection is stored in the -3 floor, the Museum has the most impressive restoration workshop in Lebanon and a conservation plan started in 2015 after the expansion works to clean and restore 100 works. The BMS system which was installed regulates the climate control and allows the monitoring of the temperatures and humidity. The two conservators Kerstin Khalife and Caroline Gelot oversee the conservation plan after the blast and each work was restored since then.

The conservation plan today includes the cleaning and conserving of historical paintings and overseeing the condition reports of the works before and after shipping. During the year, our workshop hosts students for short seminars on restoration techniques and organizes meetings with professionals.





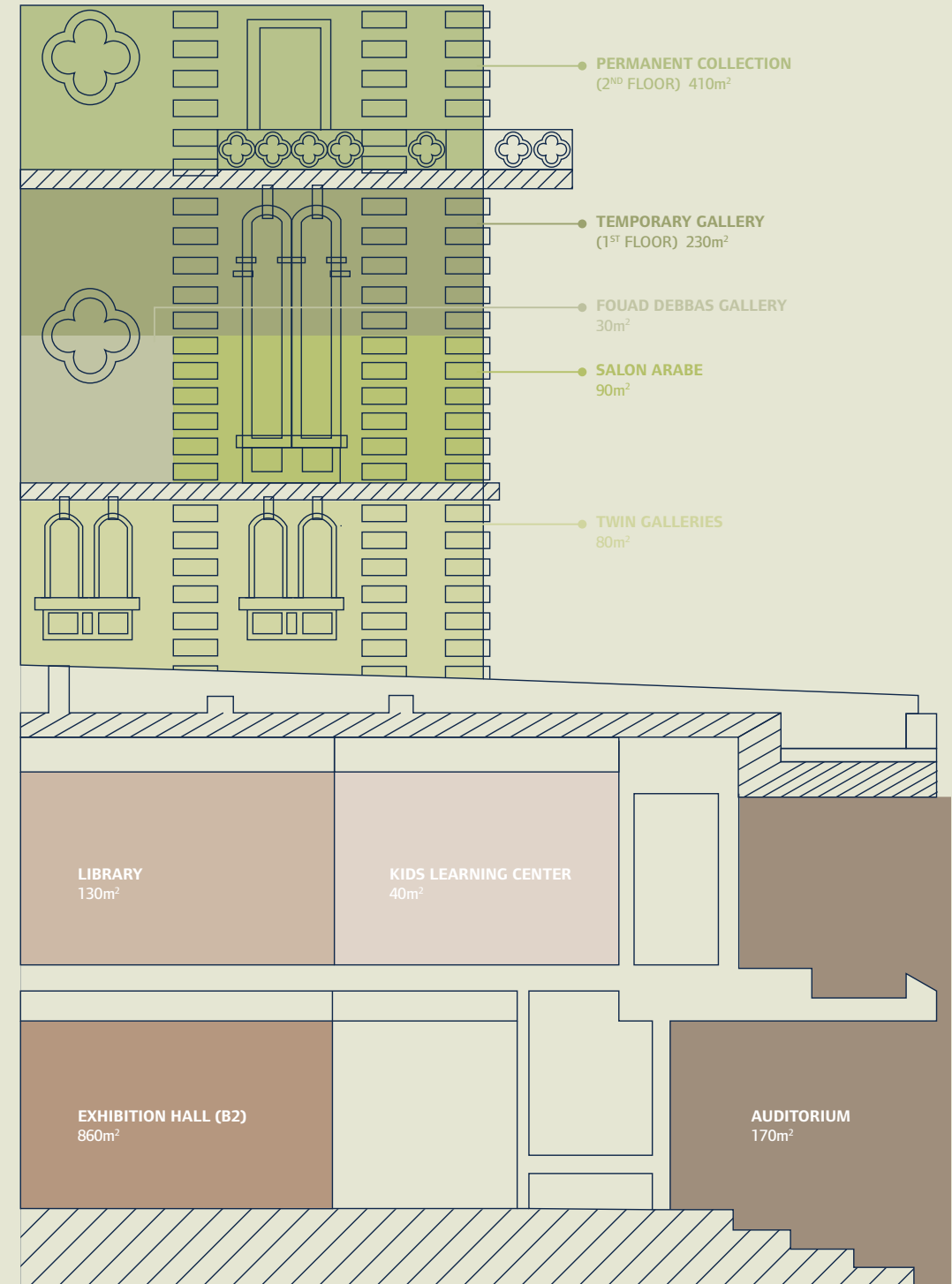
## PREMISES OF THE MUSEUM

Since its opening in 1961, Sursock Museum has undergone two major renovations and extensions: The first renovation works were undertaken by modernist, brutalist architect Gregoire Seroff, between 1970-1974, which largely shaped the physical identity of the modern museum, and then a second extension, the largest expansion of the museum to date, by Jean-Michel Wilmotte and Jacques Abou Khaled, between 2007-2015. The latter expansion added four underground floors beneath the museum's garden, resulting in a five-fold increase in the surface area of the museum, from 1,500 sqm to 8,500 sqm. The main challenge confronted by Wilmotte and Abou Khaled was the design and implementation of new spaces, twenty meters deep below the original building of the museum, while at the same time preserving and highlighting the original architecture of the building, widely regarded as cultural heritage. The improved facilities featured additional exhibition spaces, including a 860 sqm hall reserved for temporary exhibitions, a 168-seat auditorium, a comprehensive research library, two storages for the permanent collection of the museum as well as its archives, a restoration atelier and a museum store and café.

As a result of the blast in 2020, the museum's infrastructure received severe damage and it underwent a long process of restoration and rehabilitation, funded mainly through the Italian Agency for Development Cooperation AICS, the Ministry of Culture of the French Republic and the International Alliance for the Protection of Heritage in Conflict Areas ALIPH. The museum storage did not sustain any damage but it remained covered in dust for a period of two weeks. However, the galleries in the upper floors, housing the permanent collection, sustained severe damage, including fifty artworks; the rooms and the artworks have been restored since. During the restoration and rehabilitation works, solar panels were installed at the museum in 2023, generously supplied by the Italian Agency for Development Cooperation AICS through a grant administered by UNESCO.

The Museum has a total exhibition area of **2,000 sqm** of program space and 1,700 sqm of exhibition space as follows:

- The Permanent Collection Galleries on the 2nd floor: 410 sqm
- Temporary Galleries on the 1st floor: 230 sqm
- The Salon Arabe on the 1st floor: 90 sqm
- The Fouad Debbas Gallery on the 1st floor: 30 sqm
- The Twin Galleries on the ground floor: 80 sqm
- The Exhibition Hall (Temporary Exhibitions) on the 2nd basement: 860 sqm
- The Media Library on the 1st basement: 130 sqm
- The Auditorium: 170 sqm
- The Kids Learning Center: 40 sqm



# GOVERNANCE

## NICOLAS IBRAHIM SURSOCK'S WILL

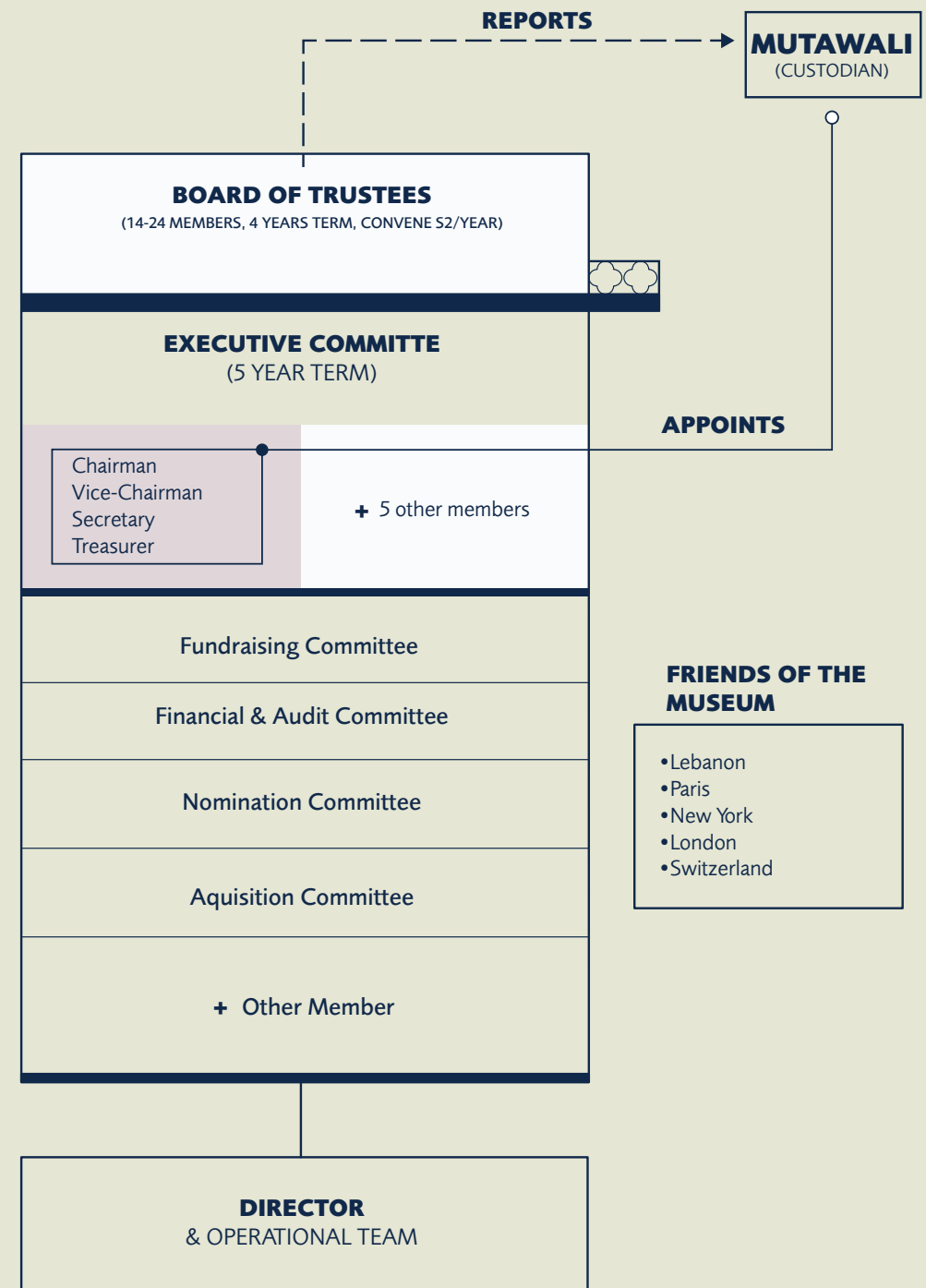
“As I love fine arts and long for their expansion, particularly in my homeland, Lebanon... As I wish for this country to receive a substantial contribution of fine art works, and that my fellow citizens would appreciate art and develop an artistic instinct... I therefore set up in the form of waqf all of the real estate and its contents to form a museum for arts, ancient and modern, coming from the territory of the Republic of Lebanon, the other Arab countries or elsewhere, as well as a space where the Lebanese artists’ works shall be exhibited... It being understood that this museum shall remain eternally and perpetually...”

Following the will of Nicolas Ibrahim Sursock, the Nicolas Ibrahim Sursock Museum with its building and art collection, was constituted in the form of a Waqf on 14 January 1953.

(The Waqf is not too dissimilar to the western legal form of Trust or Foundation). The role of custodian of the Waqf, the mutawali, was assigned to the president of the municipality of Beirut, regardless of which political regime exists at the time.



1964, Rodin exhibition





## MUSEUM ACTIVITIES EXHIBITIONS

As a cultural institution, the main activities of Sursock Museum encompass a comprehensive program of art exhibitions and educational activities, complemented by an extensive public program targeting different audiences, and specialized departments for archives, conservation and research.

Building up on five decades of experience, from the traditional Salon d'Automne since 1961 to contemporary art from the last decade, the museum has been at the forefront of artistic production and exhibition in the country, and it houses remarkable holdings of historical art, as well as playing a leading role in the configuration of an artistic canon, as the most prominent artists in the country were exhibited in its halls at one point or another. The following section will provide a general overview of the museum's activities, either in the past, or its current form and prospective future program.

## EDUCATION

The museum's educational program unfolds in four parts, the conference programs including courses on art history, the research department including fellowships for Phd candidates, the internship program and an upcoming kid's learning center which will be a permanent area allowing educators to conceive weekly workshops for kids as learning experiences on the artists of the collection and art history.

The museum aims to become a permanent learning center forging partnerships with local, regional and international institutions to present the different discourses on art.

MUSEUM ACTIVITIES				
Education	Program for Children	Fellowship	Research and archiving	
Exhibitions	Historical Survey exhibitions	Hiwarat Exhibitions	New Format exhibitions	
Public Programs	Artists Talks	Symposia and Conferences	Carte Blanche	Live Experiments: Artistic Performance, Collective Readings



## MUSEUM BUDGETS

A five-year budget projection by activity for the years 2024 to 2028 is shown below. This projection is conservative and aims to maintain core activities at nominal operational level. All activities and programs have been systematically evaluated with best impact over cost in mind. The budget allocations allow for gradual expansion of activities on a yearly basis, once the fundraising of the Museum has secured sufficient funds to acquire the additional staff required for the implementation of the various activities in exhibitions, education and public programs.

	2024	2025	2026	2027	2028	TOTAL
<b>Operations Costs</b>	400	440	500	540	590	2,470
<b>Outreach &amp; Development</b>	123	150	150	150	150	730
<b>Education</b>	350	260	270	270	270	1,420
<b>Exhibitions</b>	320	470	520	370	620	2,300
<b>Public Programs</b>	290	300	330	330	330	1,580
<b>Acquisitions &amp; Conservation</b>	100	100	100	100	100	500
<b>TOTAL</b>	1,590	1,720	1,870	1,760	2,060	9,000

	2024	2025	2026	2027	2028	TOTAL
<b>Operations Costs</b>	25%	26%	27%	31%	29%	27%
<b>Outreach &amp; Development</b>	8%	9%	8%	9%	7%	8%
<b>Education</b>	22%	15%	14%	15%	13%	16%
<b>Exhibitions</b>	20%	27%	28%	21%	30%	26%
<b>Public Programs</b>	18%	17%	18%	19%	16%	18%
<b>Acquisitions &amp; Conservation</b>	6%	6%	5%	6%	5%	6%
<b>TOTAL</b>	100%	100%	100%	100%	100%	100%





# WHY FUND THE SURSOCK MUSEUM?

## Historical importance

- It is the first contemporary Art Museum in the region;
- It has withstood time, war and conflict, it is a national symbol of resilience;
- It has been a witness to the history of the city, country and the region at large;
- Supporting the museum is not an act of charity, it is a moral and national duty for Lebanese to conserve it;

## Social role, diversity, inclusivity

- Open to all communities and ages, it's a place where all Lebanese meet on equal footing;
- It is one of the last bastions of culture in a country where materiality dominates;
- It acts as safe place for cultural dialogue in a polarized society;
- Its programs encourage critical thinking and freedom of expression;
- It caters for conflict resolution through its programs of debates, conferences and exhibitions;
- Supporting the museum is not an act of charity, it is an act of necessity.
- Its free of charge

## Educational role

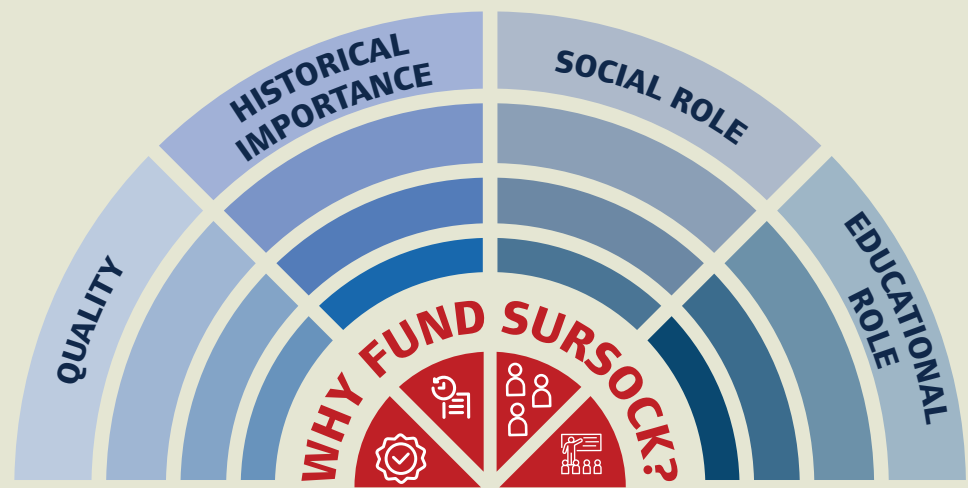
- A place for continuous learning through its public programs;
- A place for learning through internships and fellowships;
- Formative of future generations of museum professionals;

Supporting the museum is not an act of charity, it is about caring for the future and for self-development.

## Quality

- The museum has and will excel in the quality of its programs, be it exhibitions, public programming and educational programs.

Supporting the museum is not an act of charity, it is in recognition for its excellence in delivering its mission.



# HOW TO SUPPORT THE SURSOCK MUSEUM

Donors can establish named endowments or funds to support specific initiatives, programs, or acquisitions within the museum. This recognizes the donor's commitment while also providing ongoing financial support.

Fundraising for an endowment for the Museum is not the main priority at this time, but it is an option offered for those investors that are interested in longer-term support of strategic nature. A specific mechanism for receiving and investing the endowment fund: country, holding bank, investment governance, by-laws, and an assigned endowment manager, will be developed.

The current target for fundraising for an endowment over the next 5 years is \$5M or the equivalent of roughly three years of operation for the Museum.

## DONORS' RECOGNITION

The Museum depends on the generous and continuous support of its donors. The donors will be recognized for their support a number of ways:

### Donors' Wall and Naming of Spaces

The donors' wall will be placed at the entrance of the Museum and will prominently display the names of its donors, with individual spaces carrying special signage indicating donors' names for the specific space in question.

### Exhibition and Program Signage

The donor's name will be prominently displayed at the entrance to the exhibition /program gallery with inclusion of logo and the credits. Mention of donors' credentials will be included both on the activity's reports as well as in all related communications, both physical as well as online over the Museum's social media channels.

### Annual Reports and Publications

The Museum will mention its donors in its annual report, newsletters, exhibition catalogs, and any other publications.

### Online Presence

The names and logos of donors will be displayed in the "Our Sponsors" page of the website, as well as in digital postings on the Museum's social media pages.

### Friends of the Museum Activities

The Museum has established donor circles and membership levels that provide benefits based on donation size. This includes perks like priority access to exhibitions, private tours, curator-led events and exclusive receptions.

## BANK ACCOUNTS

### Bank Audi Lebanon – USD account:

Bank name: Audi - Ashrafieh Main Branch  
Beneficiary Name: Musee Nicolas Sursock  
Account Number 00085009-0041  
IBAN: LB7000560000000000085009004 1  
Swift Code: AUDBLBXX

### Bank Audi Lebanon – Euro account:

Bank name: Audi - Ashrafieh Main Branch  
Beneficiary Name: Musee Nicolas Sursock  
Account Number 00085009-0042  
IBAN: L B4 3 005 60000000000085 009004 2  
Swift Code: AUDBLBXX

### Bank Audi France – Euro account:

Bank name: Bank Audi France - 73, Avenue des Champs-Elysees  
Beneficiary Name: Musee Nicolas Ibrahim Sursock  
Account Number: 07270540018  
IBAN: FR76 1808 9000 0107 2705 4001 830  
Swift Code: AUDIFRPPXXX

### Bank Audi France – USD account:

Bank name: Bank Audi France - 73, Avenue des Champs-Elysees  
Beneficiary Name: Musee Nicolas Ibrahim Sursock  
Account Number: 07270540005  
IBAN: FR76 1808 9000 0107 2705 4000 569  
Swift Code: AUDIFRPPXXX

Or you can visit our website and donate online via Areeba at this link:

<https://sursock.museum/content/help-rebuild-your-museum>

## TAX DEDUCTIBLE DONATIONS

The Sursock Museum has signed two agreements with partners for tax deductible donations: King Baudoin Foundation for the United States and the Fonds de Dotation France-Liban in France.

### Tax exemption in USA: King Baudoin Foundation

Over the past 3 years, KBFUS facilitated over \$210 million in grants, providing much-needed funding to hundreds of nonprofits across the globe, working in a broad diversity of fields. KBFUS is a U.S. public charity within the meaning of Sections 501(c)(3) and 509(a)(1) of the Internal Revenue Code. Donors are eligible for a U.S. income tax deduction for their contributions, to the extent permitted by U.S. tax law.  
<https://www.every.org/nicolas-ibrahim-sursock-museum>

### Tax exemption in France: Fonds de Dotation France-Liban



An initiative of Franco-Lebanese professionals from the Chamber of Commerce & the Association of French-Lebanese Professionals in Information Technology

The purpose of the FDFL is to promote and carry out, directly or indirectly through other non-profit organizations, any initiative of general interest that will help to preserve the essential needs of the individual, targeting any Lebanese national residing in France or Lebanon; any person with a Lebanese mother or father residing in France or Lebanon; any French national residing in Lebanon; and promote and preserve essential Lebanese collective assets, targeting cultural heritage; environmental heritage; the economic environment.



## FUNDRAISING CANVAS

Sursock Museum's latest fundraising campaign combines artistry and financial transparency in a unique and captivating manner. We have created a vibrant canvas inspired by the artworks of the modern and contemporary art eras. This canvas is sourced from numbers, representing the financial requirements essential for sustaining and enhancing Sursock Museum's operations. Each activity and initiative within the Museum is color-coded, and the sizes of the squares and rectangles are proportioned to mirror the respective budgets and funding targets.

This approach aims to provide our valued supporters with a visual representation of where their contributions are directed. As you explore this living canvas, you will witness how your support transforms into vibrant colors and shapes, breathing life into Sursock Museum and ensuring its continued growth and cultural impact.

- Energy
- Maintenance
- Security
- Administrative
- Marketing & Communication
- Business Development
- Kids Club
- Art History Program
- Research
- Digitization
- Library
- Monoographs
- Tribute to Artists
- Cultural Heritage Exhibitions
- Permanent Collection
- Group Exhibitions
- New Format Exhibitions
- Hiwar Exhibitions
- Workshop On Exhibitions
- Symposia & Conferences
- Special Commissions
- Beyond The Walls
- Aquisition of Artworks
- Conservation
- Twin Galleries Exhibitions
- Artist Talks
- Carte Blanche
- Live Experiments





FABRIK  
OFFICE

SAWAB

**BEIRUT CALLS  
THE FUTURE  
GENERATIONS**

**FREEDOM  
OF  
DREAMS**



sursock.museum

