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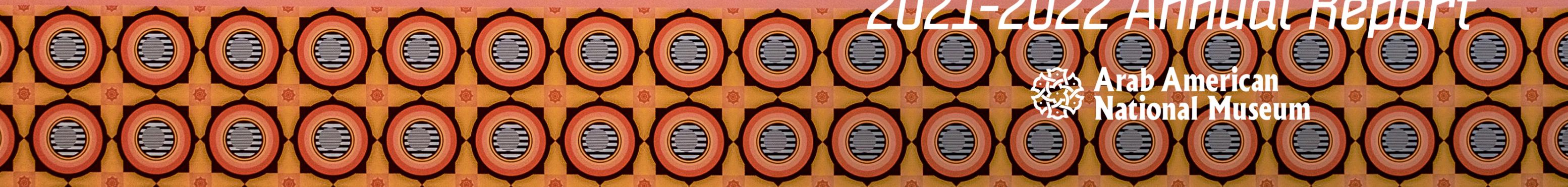
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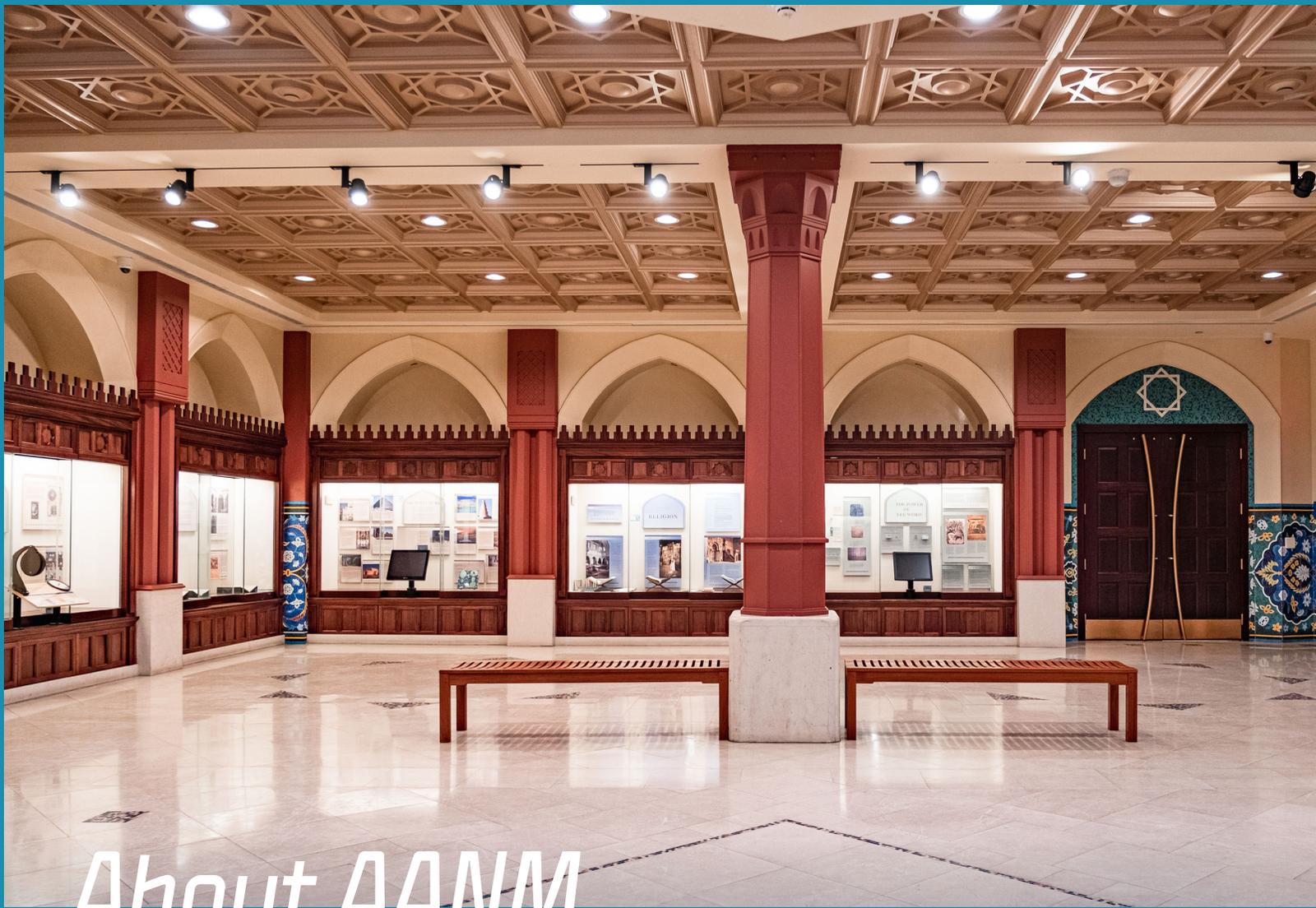
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2021-2022 Annual Report



Arab American
National Museum





About AANM

Since opening its doors in 2005, the Arab American National Museum (AANM) remains the nation's only cultural institution that documents, preserves and presents the history, culture and contributions of Arab Americans. Today, AANM sees itself as a touchstone that connects communities to Arab American culture and experiences. Located in Dearborn, Michigan, amid one of the largest concentrations of Arab Americans in the United States, AANM presents original exhibitions, cutting-edge art, film screenings and performances in Michigan and in major cities across the U.S., and continually documents the history and experiences of Arab Americans.

AANM is one of just six Michigan Affiliates of the Smithsonian Institution and is accredited by the American Alliance of Museums. AANM is a founding member of the Southeast Michigan nonprofit arts and culture association, CultureSource, as well as the Immigration and Civil Rights Network of the International Coalition of Sites of Conscience and the Michigan Alliance for Cultural Accessibility and is a member of the National Performance Network.

In 2020, AANM was recognized as one of America's Cultural Treasures by the Ford Foundation for being a "significant national anchor for artistic and cultural diversity in America." This \$156 million grant initiative was intended to help fund Black, Latinx, Asian and Indigenous arts organizations that have overcome hardships presented by the COVID-19 pandemic. This major recognition is an acknowledgement of the important and enriching contributions that communities, like the Arab American community, make to the cultural life of the U.S.

AANM is a national institution of ACCESS, the nation's most comprehensive Arab American community nonprofit, founded in 1971.

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On cover: *Souvenirs from the Future* by artists-in-residence Dahlia Elsayed and Andrew Haik Demirjian



Dear friends,

As I reflect on all that we've accomplished this past year, I am struck most by the resilience of our team at the Arab American National Museum and the many community members, collaborators, sponsors and funders who continue to uplift our Museum with their unwavering support and creativity.

Our opportunities continued to expand this past year, for which we are grateful. We have a seat at the table with other BIPOC-founded institutions through a prestigious award from the Wallace Foundation and from the Ford Foundation's Cultural Treasures program. We have been acknowledged for our dedication to accessibility and innovative programming with funding that allows us to reach our communities in new ways. And we have invested in our team's professional growth by participating in conferences and convenings across the country, which also lends further visibility to our work.

We emerged from pandemic seclusion and restrictions and reopened AANM to the public in February 2022, all the while considering how our lives and that of our larger community have been impacted. As we adjusted to a "new normal" and adapted to a changing environment, we continued our rigorous strategic planning process, and spent a lot of time looking at the Museum's mission, vision and values. During this time, we explored what it really means to be a community-based museum that is both driven by and responsive to those we aim to represent.

We decided we must be more action-oriented and inclusive of our immediate neighborhoods, which translated to creating new opportunities for local young people, elders and families to engage in our work. We also remain committed to engaging with our national Arab American family by deepening our connection with them through various mediums and programs.

I am pleased to report that we have completed a five-year strategic plan with our formidable cohort of staff, leadership and advisory board members that is grounded in these principles. As we looked inward and thought about how we wanted to connect and empower our communities, we considered our core exhibits, our programs, our collections and our digital presence on every level. We designed projects centered on themes of futurism, which allowed our neighbors, particularly youth, to express themselves through the lens of writing, photography and performance. We broadened our oral history collections to document community members as a permanent part of our growing archives. Our landmark residency program engaged artists from a multitude of backgrounds who contributed to this theme through dance, theater, spoken word and visual art practices. And we installed our very first commissioned sculptural piece that serves as a bold and dynamic welcome to our facility. You can read about all of these accomplishments in the following pages of this report.

In the coming year, we are looking forward to hosting JAM3A, our biennial arts and music festival that honors the cultural zeitgeist of our region and the placemaking principles upon which AANM was founded. As stewards of Arab American heritage, we will continue curating programs that center our local and national communities through youth arts programming, new resident artist workshops and commissioning projects and community walking tours that take our Museum outside of its walls and directly into our neighborhoods. We will continue our hybrid offerings and robust educational programming that serves students and educators across the country. And we will continue to lean into our partners and collaborators to address social and cultural inequities through exhibit tours, research projects, and shared public programs.

I want to take the opportunity here to thank Leila Hilal for her inspirational leadership of the National Advisory Board these past two years. She played a key role in cementing the work of our strategic planning process, breathing new life into the Board's work, and building consensus among its members.

As we round the corner towards our 18th anniversary this May, I can see clearly how far we have come and hold space for the critically important work ahead of us. Thank you for being a part of this vision.

Warmly,

Diana Abouali



From the
AANM Director

Dear friends,

Events of 2022 demonstrated the resilience and excellence of the Arab American National Museum in connecting communities across the country to Arab American experiences.

We celebrated the Museum's reopening in February, following the COVID-19 crisis. Counting a record number of visitors during Arab American National Heritage Month in April, including tourists to metro Detroit, the Museum showed its enduring leadership in elevating Arab American heritage locally and nationally. By staging hybrid theatre performances, book talks and panels, hosting receptions and growing the Artists + Residents program, the Museum adapted to the changing times while seizing the opportunity to advance creative contributions to the American arts and culture scene.

Amongst notable events of the year was the mounting of an expansive multimedia art installation by Yemeni-Bosnian-U.S. artist Alia Ali in the Museum's main atrium (top right). Solo exhibitions by Yemeni and Iraqi American artists, Yasmine Nassar Diaz and Zahra Almajidi, further highlighted the plurality of Arab America. For me, these three events demonstrated the Museum's bold relevance in representing the diversity, wonders and complexities of our immigrant experiences. Also, this year, the Museum hired staff dedicated to recording oral histories, ensuring that the Museum continues to be an archive of our experiences and contributions, utilizing multi-modalities in service of its mission.

I commend Diana Abouali for her leadership and the entire Museum staff for their spirited dedication to advancing the Museum's mission with creativity and inclusion. It has been an honour to serve as chairperson of the National Advisory Board of the Arab American National Museum for the past couple years. I thank the Friends of AANM for all their efforts in promoting the Museum, and especially their support of educational programming in schools for the positive recognition of our Arab American communities amongst younger generations. I also extend deep appreciation to my fellow NAB members. It has been an honor to serve the Museum in community with all of you.

In solidarity,

Leila Hilal



*From the
National Advisory Board Chair*



Engagement & Experiences

With all that’s happened in the past few years—between the pandemic, the uprising in support of Black lives, the spreading awareness and demand for Palestinian liberation, and the prevalence of climate change—it only made sense that the Museum theme its season with a focus on, and specifically an imagining of, the future. Inspired by practitioners of Afrofuturism and Indigenous futurism, AANM’s offerings for the season, aptly titled *Istiqbal Al-Mustaqbal* (Arabic for “welcoming the future”), centered imaginings, art and narratives of SWANA (Southwest Asian and North African) futurism. In some manifestations, imagining the future meant coming to terms with the past. In others, it meant taking control of the present narrative. Across the board, it meant that—logistically—the Museum made a progressive shift to hybrid programming, offering both virtual and in-person attendance whenever possible.

Kilo Batra: In Death More Radiant

In partnership with A Host of People, AANM presented a bilingual play that bent the notions of time, gender and genre as it wrestled with history and who writes it. Seemingly a tale as old as time, *Kilo Batra* (below) reimagines the storied death of Cleopatra as it travels between ancient Egypt, Cairo in the 1920s and the present, reckoning with the positionality of women and queer identities in Arab culture. The show sold out all four nights! Audience members, actors and writers alike were proud to create and experience a play in both English and Arabic presented in one of the most prominent Arabic-speaking cities around.

BUTCHER

The time to play nice is over, and Dr. Donia Jarrar agrees. During her three-month residency, Donia composed and premiered an evening-length work in which she takes on the persona of a vigilante and antihero who protects victims and aims to remove the social stigma around domestic violence in the Arab American community. Donia worked with ACCESS' Domestic Violence Prevention Program to interview survivors, incorporating their stories (with consent!) into her musical production. *BUTCHER* (on left) featured local artists, including poet and writer Yasmine Rukia as well as dancers Ava Ansari and Zaza, with oud musician Huda Asfour as the opener. With a full house, the performance both set a precedent for and responded to the needs of the community: it was clear that domestic violence and sexual assault were topics that needed to be addressed and it encouraged healing for everyone involved.



The Hero in Each of Us

Ten years ago, AANM honored writer, creator and producer Geoff Johns (above) with his own permanent collection in the Ebeid Library. To commemorate its tenth anniversary this year, Geoff returned to AANM to host “How to Create a Superhero,” a youth comic workshop followed by a book signing. Geoff also added new works to his collection and donated a prop from his show, *The Flash*. The workshop inspired youth to not only imagine someone like themselves as a superhero, but also as the artist behind the story, a goal that the Museum strives to meet with each youth-centered program.

This Is America

In September 2022, AANM and UMS teamed up to welcome world-renowned classical musicians Johnny Gandelsman and Kinan Azmeh in concert in The Annex @ AANM. *This Is America* took the audience on a musical journey exploring notions of home through famous works by American and U.S.-based composers, as well as celebrated their 20-year friendship. A particularly heartwarming moment was when each musician played a piece from their early days of “trying to make it” in New York City, reminiscing a *sahra* (Arabic for “late-night hang”). Leading up to their concert, Johnny and Kinan participated in a songwriting workshop led by artist-in-residence Amanda Ekery and visited the local Fordson High School to speak and perform with the band students.



Touring The Museum

When the Museum closed to the public in March 2020, it did not intend to remain closed for almost two years. That time, however, allowed the Museum to make updates to the galleries, improvements to the building, and best of all, commission, visualize, then construct and suspend a massive sculpture under the Museum dome. This addition to the Museum, along with an installation by Zahra Almajidi, offered something new and exciting for our neighborhood and traveling visitors. Each installation invites the viewer to consider their positionality in the world and encourages them to imagine their roles in our collective future.

الفلق // *al-Falaq*

Spanning 95 feet across two floors, this site-specific sculpture by Alia Ali (on left), is inspired by a glass octopus sighted off the Yemeni island of Socotra in the Arabian Sea. Acting as a “museum within a museum,” Ali describes *al-Falaq* as a spaceship from the future that carries Yemeni artifacts of cultural significance via a constellation of video monitors. The focal point of our season, *al-Falaq* launches AANM into the future with its innovative design and poignant response to the ongoing humanitarian crisis in Yemen; at a time where there is seemingly no space for Yemenis to move and settle on Earth, *al-Falaq* swims through space and radically imagines possibilities of the future through the lens of Yemeni Futurism.

Hybrid Learning

Upon news of our reopening via an intimate ribbon-cutting ceremony, requests for in-person school tours came flooding in, keeping the Education team busy and the galleries filled with the voices of children as they explored the Museum (below). The demand for virtual tours also continued, with classrooms across the country incorporating the history of Arab Americans into their curriculum. Altogether, AANM joyfully toured 79 classrooms on foot and via screen—that’s nearly 3,000 students who now know a more authentic retelling of this nation’s history.



reCRAFTED Histories

Each of us struggles with identity in our own ways. For artist and metalsmith Zahra Almajidi, the process of understanding identity is blurry and a catalyst for the artwork and crafted objects displayed in her installation at AANM, *reCRAFTED Histories* (above).

“My work explores cultures, specifically the assimilation and erasure of cultures. These themes often take shape as highly detailed and decorative objects that have cultural significance and show signs of, or investigate, social influences. I exaggerate elements of my art jewelry, transforming the recognizable into vaguely distinguishable objects. As a result, I emphasize the contradictions—the absurdities—that I observe daily. The increasingly blurred cultural specificity of my art extends my body’s struggle for identification.”

— Zahra Almajidi



Research & Collections

Our histories are told through a variety of mediums, including documents, books, photos, data and especially through stories passed down from generation to generation. There is a certain magic to these stories and the feelings they inspire in us. They transport us in time and space, live with us and change our perceptions of the world. AANM prides itself on being one of the few institutions in the country to cumulatively preserve and present the history of Arab Americans, and this year, we enhanced our comprehensive archive in each of those mediums. We expanded our oral history team and collection, diversifying the stories in our archive. In its second year of existence, the Center for Arab Narratives extended its reach to involve and institutionalize more of the research work being done by and about the MENA community (Middle Eastern or North African). With each donation given and story shared, AANM becomes more of a touchstone to Arab American history and culture.

Center for Arab Narratives (CAN)

Since launching in spring 2021, CAN (on left) has successfully made its mark in the Arab American community. In the February 2022 issue of the *Journal of American Public Health*, CAN co-founder Matthew Jaber Stiffler co-authored an article with 3 CAN affiliates that outlined the case for a separate MENA classification. That same spring, on May 10, 2022, CAN hosted its 20 scholarly affiliates for a day-long convening at AANM with U.S. Census officials to discuss Arab and MENA inclusion. This work, along with other CAN initiatives, set the course for increasing Arab and MENA visibility and recognition at a federal level.

Preserving Our People's History

The compelling experiences of early and recent Arab immigrants and their descendants are brought to life through artifacts and treasures that we cherish and safekeep. In late 2021, we were excited to announce that Ziyad Brothers Importing is now part of AANM's collection, courtesy of Marissa Ziyad. Their donation included an electric advertisement lightbox (below), some documents and photographs from early days of the Ziyad bakery, and a book titled *Arabs of Chicagoland* by Ray Hanania. The Ziyad brothers, Ahmad and Ibrahim, are an iconic duo in Arab American history, from their epitomical immigrant entrepreneurial spirit to their zest for innovation and expansion.



Oral Histories Collection

As AANM reopened to the public, so did its staff grow to accommodate. This year, AANM hired two full-time community historians to concentrate on collecting oral histories from our national community—and they've already interviewed seventy men and women, both in-person and virtually. They've collected oral histories from the annual convenings of the Southern Federation of Syrian and Lebanese American Clubs in Houston as well as the American Federation of Ramallah in Detroit (above). Not only does preserving these stories expand our national scope, it also allows our collection to accurately represent the diverse lives of Arab Americans who've made this country home.



AANM Writing Fellows

The 2022 AANM Writing Fellowship was a five-month program focusing on poetry, fiction, script and graphic novels/zine-making centered on sci-fi, speculative fiction and futurism. Led by a team of professional writers from metro Detroit, the program provided Dearborn high school students with opportunities for self-expression, representation, agency and collaboration with peers.

Recognizing the ongoing challenges hindering diverse representation in the arts and humanities across the U.S., AANM centers its responsibility to the communities it serves by offering long-term growth opportunities for young artists. As such, through tireless collaborative brainstorming between AANM staff and writer/educator Kamelya Omayma Youssef, along with generous support from General Motors and the National Endowment for the Arts (NEA), eighteen incredible young people became graduates of the very first Writing Fellows cohort. Students overcame logistical barriers posed by the COVID-19 pandemic and severe weather, forcing the earliest workshops to take place virtually, but more importantly, they triumphed over feelings of self-doubt, isolation and anxiety about the future by writing alternative realities together with their peers and teaching artists.



Teaching Artists

The 2022 Writing Fellows were led and mentored by a team of professional artists from metro Detroit. These included poet and educator Alise Alousi, author and artist Leila Abdelrazaq, and multidisciplinary storyteller Levon Kafafian. Writer and educator Kamelya Omayma Youssef supported the teaching artists by establishing the curriculum for the program. Throughout the five months, guest writers and artists visited the weekly workshops, enhancing the subject matter by honing in on genres and prompts. Guest artists included Alia Ali, Jamaal May, Iasmin Omar Ata, Lara Sarkissian, Deena Mohamed, Antonio Cosme, Tarik Dobbs, Kamee Abrahamian and Sherrine Azab.

Field Trips

As the weather warmed up, the Writing Fellows ventured out of the Museum and into the community. Students embarked on field trips during the semester to inspiring places in nature, learning new skills such as foraging and crafting. They visited local establishments such as Green Brain Comics and Arts & Scraps, encouraging the students to step a bit out of their comfort zone and add another dimension to their creative process.



From the Page to the Stage

Exploring the creative scopes of scientific fiction and futurism, students had the tools to discover and capture boundless imagination. They crafted a new Dearborn together, one that spliced together their favorite traditions with an artistic future, reflected even in their stage design. Thus was born *borderless futures*—a collection of the Fellows' best work and an anthology that goes beyond boundaries of genre, space and time. They presented their most prized work in June 2022 onstage at AANM amongst their families, friends, peers and the general public, and hosted a community open mic where multiple generations participated. A poem by one of the Fellows is featured below.

The Dirt and Its Existential Dread of the Future

Rewa Harb

The dirt is the only thing still there
They say that stone erodes and metal rusts and
wood rots
The dirt has no shape
It stays

There is no risk, with the dirt
It will always revert to its messy self
Some say they don't have time to wait for the future
They forget that the future is time
They forget that time is relative

The dirt isn't
The dirt stays

You only notice you had it once it's gone
The dirt is cursed to always be there
Never gone
Forever comforting
Inevitably forgotten

It rains and they bleed and the dirt soaks it all up
Blind to the difference
The future isn't that different
It's the same basic fundamentals of life
It's the same concepts
It's the same dirt



Before we could be
Men of our own
Making the light
Became a border
We could never survive

At the end of our world
We were of no body
But history

From dust to
Void to endless

The loneliness
To reach for a
To find only e

Possessed by waters
Of depths unknown
We bend from frequency
To shatter

Hear us well
Hear us wail
From river to sea
Hear us shatter

Dust to noise
To song
We shatter

We return to forever
In that shatter

To learn to love our selves
We had to love the land
With the eternities
In our bodies
Before we became ensoiled
Into the lives we've had
To live as one
Among children of
Our own making
Who can be held
In such a swarm
Who can be held
Reflectionless
In that terror
We've become
The cry or its burial into
Have we become the l

This is our history
Of loneliness
This is the history
In returning
The land made of us
Story of light &
Soundless displacement

As beings made
Forever chasing ourselves
Evolution's unending
g's untethered
eliness of blades
flesh
resting of hands

Before we became
Our own becoming
Our own hearts' beating

We were unmythd once
Reflection's failure
Music's faithless

In fluid's physic
In soil's vacuum
In infinities of twin mirrors

What have we become
In that fall
The awe half-sung

Or its echo

Artists + Residents

Over the years, the Museum has earned the right to call itself a hub for Arab American art and artists and no program exemplifies this title as much as Artists + Residents. This year alone, AANM premiered three new works by artists-in-residence that have since had lives beyond the Museum walls. These include *Kilo Batra: In Death More Radiant*, directed by Sherrine Azab and written by Mariam Bazeed with Kamelya Omayma Youssef; *EVE – A Palestinian Necropastoral* by George Abraham and Fargo Tbakhi; and *BUTCHER* by Dr. Donia Jarrar. George and Fargo's *EVE* (above) is especially noteworthy: developed during their residency, the poetic duo performed an excerpt of the loosely adapted Milton epic, *Paradise Lost*, in December 2021. In the following months, George and Fargo worked with the Public Programming team at AANM to apply for and were granted a National Performance Network (NPN) Creation Fund to continue crafting *EVE*. These works are a testament to AANM's role and responsibility as an incubator for art by and about Arab Americans and speaks truth to the Museum's national scope.



Zahra Almajidi *reCRAFTED Histories (visual art)*

Zahra Almajidi is a visual artist and metalsmith raised in Detroit. During her residency, she continued her investigation of craft objects created by the Marsh Arabs, her ancestral community. Referencing traditional folk items in our permanent collections, she reframed motifs into her own art resulting in the exhibition *reCRAFTED Histories*. She led a two-part storytelling workshop for the local community centered around repurposing mementos, family heirlooms and amulets.



George Abraham & Fargo Tbakhi *EVE – A Palestinian Necropastoral (poetry/theatre/performance art)*

George Abraham is a Palestinian American poet, writer and engineer. Fargo Nissim Tbakhi is a queer Palestinian American performance artist and writer. Their residency was a collaborative poetry and performance project re-imagining Milton's *Paradise Lost* through the lens of Palestinian liberation titled *EVE – A Palestinian Necropastoral*. After working to craft a cohesive, self-contained section of *EVE*, their residency culminated in a performance presented both in-person and virtually.



Alia Ali الفلق // *al-Falaq (visual art)*

Alia Ali is an award-winning Yemeni-Bosnian-U.S. multimedia global artist who has traveled to sixty-seven countries, lived in and between seven, and grown up among five languages. During her residency, Alia worked with a team of Detroit-based artists and fabricators on the construction of *al-Falaq*. Programming around this residency included “Across Disciplines: Alia Ali & Tarek Yamani,” a virtual artist discussion; and a Guided Tour + Artist Talk upon the *al-Falaq* launch.



Suhad Khatib *A Post Pandemic Study (visual art)*

Suhad Khatib is a prominent activist, provocative artist and thinker. During her remote residency, she dove into a post-pandemic study that examined the ways the pandemic has changed her on a spiritual and artistic level. She led “Meditation & Art: Virtual Painting Workshops.” This was a four-part online painting session that helped students create four paintings a week, guiding them through meditation practices and experiments with ink to create a new art practice to fall back into in a post-pandemic world.



Donia Jarrar *BUTCHER (music)*

Dr. Donia Jarrar, solo moniker Phonodelica, is a composer, pianist, improviser and producer known for her unique use of field recordings and oral histories in her music composition. During her residency, Donia worked with and interviewed domestic violence survivors and hosted a community jam session with local musicians. Her residency culminated in an evening-length performance of her new work, *BUTCHER*, which delved into the genres of noise, industrial and electronic music.



Dahlia Elsayed & Andrew Haik Demirjian *Souvenirs from the Future (multimedia)*

Dahlia Elsayed is an artist and writer who makes text and image-based work synthesizing an internal/external experience of place. Andrew Haik Demirjian builds linguistic, sonic and visual environments disrupting habituated ways of reading, hearing and seeing. During their joint residency, they hosted a hands-on workshop where participants designed “found” items for a future museum. This residency culminated in a speculative fiction installation titled *Souvenirs from the Future*, which imagines the material culture of Mustaqbaahpolis, a future Arab city built on the premise of the interchange of ideas, aesthetics and knowledge.



Amanda Ekery *Árabe (music/oral history)*

Amanda Ekery is a Syrian/Mexican American vocalist, multi-instrumentalist and composer from El Paso, Texas. She weaves her experience in underground rock, improvisatory creative music, research and jazz into her compositions, workshops and performances. *Árabe* is Amanda's ongoing genealogy composition/research project that focuses on Syrian immigration to El Paso/Mexico, her family's history and the influence these mixed cultures had on film, food, economy and music. During her residency, Amanda led a series of songwriting workshops focusing on themes of assimilation, identity, belonging and love, culminating in a concert where she shared original work and invited workshop participants to share theirs, too.

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Dr. Basim Dubaybo and Ms. Amal Sinno
Dr. Basil Dudar and Mrs. Mais Badwan-Dudar
Eastern Michigan Bank
Mr. and Mrs. Mike and Wisam Fakhoury
Mr. and Mrs. Mahmoud and Yara Fardous
Mr. Moe Fawaz
Fifth Third Bank
Dr. Dina Hanby
Dr. and Mrs. Michel and Sali Hanna
Mr. and Mrs. Alan and Lina Harajli
Dr. and Mrs. Walid and Norma Harb
Henry Ford Transplant Institute
Mrs. Nancy Howar
Dr. and Mrs. Faleh and Alya Hussein
Dr. and Mrs. Ray and Ghada Irani
Dr. Kamal M. Itani and Mrs. Gheed Amara Itani
Dr. and Mrs. Farid and Maha Jano
Mrs. Lubna B. Jones
Mr. Ghazy M. Kader
Dr. and Mrs. Sameeh and Ghada Kawar
Dr. and Mrs. Sam and Sahla Kazziha
Mrs. Dana Khalife Marjeh
Dr. and Mrs. Elie and Farideh Khoury
Mr. and Mrs. Farouk and Patricia Kubba
Mr. and Mrs. Amjad and Cynthia Maali
Mrs. Patricia E. Mooradian
Mr. Khaled A. Nasr
Qahwah House
Mr. Robert W. Rahal
Mr. Mohammad Rammaha
Mr. and Mrs. Khalil and Ann Saab
Mrs. Wafa N. Salah
Mr. and Mrs. Mohammad and Wisal Samaha
Mr. Muzahim Samara
Mr. Oscar Seikaly
Mr. Richard Soble and Ms. Barbara Kessler
Stephens Wealth Management Group
Ms. Penelope A. Suleiman
Dr. Abdul Tabbaa
Mr. and Mrs. Thomas and Rana Taylor
The Iconic Collection
Dr. Fawwaz T. Ulaby and Ms. Jean Cunningham
Dr. and Mrs. Baseem and Amal Wahab
William W. Swor & Associates
W.J. O'Neil Company
Dr. and Mrs. Ayman and Samira Yaish
Mr. and Mrs. George and Anan Zahar
Zingerman's Training Inc.

Community Partners

ACCESS, Dearborn, Mich.

- Center for Arab Narratives
- Survivors of Violence Empowerment Program
- National Network for Arab American Communities

American Federation of Ramallah, Palestine, Westland, Mich.

Anaheim Haskett Library, Anaheim, Calif.

ARAB: A Real Arab Blueprint

Arab American Foundation, Washington, D.C.

Arab Film and Media Institute, Bay Area, Calif.

Arab.AMP, Oakland, Calif.

Art2Action, Tampa, Fla.

ArteEast, New York

A Host of People, Detroit

Bishop Museum, Honolulu, Hawaii

Center for Arab American Studies at University of Michigan–
Dearborn

Center for Middle Eastern Studies at the University of Texas at
Austin

Cinema Detroit

Cinema Lamont, Detroit

City Hall ArtSpace Lofts, Dearborn, Mich.

Concert of Colors, Detroit

Congressional Art Competition, District 12, Washington, D.C.

CultureSource, Detroit

Dearborn Heights Public Library, Dearborn Heights, Mich.

Detroit Historical Society

Detroit Institute of Arts

Detroit Public Television

Detroit Public Theatre

Doha Film Institute, Qatar

Downtown Dearborn

Georgetown University, Washington, D.C.

Georgia Southern University, Statesboro, Ga.

Green Brain Comics, Dearborn, Mich.

InsideOut Literary Arts, Detroit

Institute for Social Policy and Understanding (ISPU), Dearborn,
Mich.

International Coalition of Sites of Conscience, New York

Kellogg Community College Grahl Center, Coldwater, Mich.

Moise A. Khayrallah Center for Lebanese Diaspora Studies,
Raleigh, N.C.

Made By Us

Michigan Ramadan Market

Middle East Institute, Washington, D.C.

Mizna, St. Paul, Minn.

Montgomery College, Montgomery County, Md.

MotorCities National Heritage Area Partnership, Detroit

Museum of the Palestinian People, Washington, D.C.

National Performance Network, New Orleans

Poetry Foundation, Chicago

Qatar National Library, Doha

Smithsonian Affiliates, Washington, D.C.

Smithsonian Asian Pacific American Center, Washington, D.C.

Smithsonian Institute, Washington, D.C.

Source Booksellers, Detroit

Southern Federation Foundation, Anaheim, Calif.

Spot Lite Detroit

Sukoon, Dearborn, Mich.

The Film Lab, Hamtramck, Mich.

UMS, Ann Arbor, Mich.

University of Michigan, Ann Arbor, Mich.

- Arab and Muslim American Studies
- Center for Middle East & North African Studies (CMENAS)
- Institute for the Humanities
- Museum of Art (UMMA)
- Program in Public Scholarship
- School of Information (UMSI)

AANM by the Numbers

Schedule of Revenue & Expenses (Unaudited)

Oct. 1, 2021 – Sept. 30, 2022

Contributions & Grants

Individuals & Special Events Net	\$286,289
Memberships	\$55,137
Corporations	\$204,000
Foundations	\$569,804
Government	\$998,837
Subtotal: Contributed Revenue	\$2,114,067

Earned Revenue

Program Fees, Rentals & Admissions	\$101,244
Subtotal: Earned Revenue	\$101,244

Total Revenue

\$2,215,311

Operational Expenses

Administration, Salaries & Benefits	\$394,355
Facility Operations/Overhead	\$417,228
Education & Public Programming Expenses incl. Salaries & Benefits	\$541,163
Exhibits Programming Expenses incl. Salaries & Benefits	\$242,962
Marketing, Communications & Development Expenses incl. Salaries & Benefits	\$217,730
Library & Research Programming incl. Salaries & Benefits	\$198,930

Total Operational Expenses

\$2,012,368

Profit (Loss)*

\$202,943

*\$200,000 was invested in the AANM Endowment

AANM Endowment Fund

The AANM Endowment Fund consists of seven funds, four are invested with Charles Schwab and three are maintained by the Community Foundation for Southeast Michigan (CFSEM). As of Sept. 30, 2022, the market value of the fund reported as an asset on the ACCESS balance sheet consists of the following:

Funds maintained at CFSEM	\$1,172,872
Funds invested at Charles Schwab	\$3,462,862
Total	\$4,635,734

The Community Foundation for Southeast Michigan (CFSEM) has also accepted gifts from unrelated donors for the benefit of ACCESS. These assets are not reported on the balance sheet since CFSEM maintains variance power with respect to the assets contributed to them for our benefit. The total value of these assets as of Sept. 30, 2022 is \$2,577,081.

Attendance & Usage

New artifact/archival collections added	18
Oral Histories added to the Collection	70
Online Collections page views	41,929
Website visits	167,162
Social media followers	40,503
People served	19,936



Save the date for AANM's Grand Gala,
taking place Saturday, October 28
at The Henry in Dearborn, Mich.

