



ANNUAL
REPORT
2022-2023



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 seven 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 United States.

AANM is an institution of ACCESS, the largest Arab American community nonprofit in the nation, founded in 1971.

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On cover: *Clarion Call* by Almgidad Aldikhairi



FROM THE AANM DIRECTOR



Dear friends,

One of the most important aspects of my role as director of the Arab American National Museum is the platform I am given and from which I can enlighten and educate others about the Arab American community and this great institution for which I work. This past year, I was invited to give the keynote address at the 2023 Michigan Museums Association (MMA) annual conference held in Flint in late October. The invitation came in early 2023 and given the theme of the conference—*Michigan museums: vehicles for community engagement*—I had planned to talk about the role that culturally specific museums like AANM play in engaging with, uplifting and serving a particular community, namely the Arab American one. By the time the MMA conference came around, the war in Gaza was in its third week, and I could not in good conscience speak as if the genocide of the Palestinian people was not foremost on my mind nor on the minds of most Arab Americans, whom AANM represents and serves. I pivoted my address and explored with the audience of Michigan museum professionals what "community engagement" can mean when the community a museum serves is in deep crisis, as it continues to be. The positive response to my remarks was far more than I expected. I received a standing ovation, reinforcing my strong belief that public opinion is on our side.

What, then, is the role of museums such as ours in times of crisis? During the COVID-19 pandemic, even though we closed our doors to protect the health of our staff and our community, we continued our work to provide opportunities for online engagement with Arab American arts and culture because we understood the importance that such engagement would provide for the emotional wellbeing of people under lockdown and physically separated from friends and family. When

the country embarked on a period of racial reckoning following the murders of George Floyd, Brianna Taylor and Ahmaud Arbery, AANM hosted a series of online discussions exploring, among many things, Arab Americans and anti-Black racism as a way to unpack our own role in and find paths toward ending structural racism's endemicity and endurance. But how does one respond to the genocide of our Palestinian brothers and sisters? We have issued statements of solidarity, cancelled our annual gala, raised and donated funds, shifted our programming so that it sheds light on the war in Gaza and plight of its people, and offered our space and resources to local activists and groups looking to mobilize, organize and educate. Most importantly, we have been a convener of community at a time when being in community with one another for solidarity and solace is what we crave most. Bringing community together, whether in times of crisis or joy, is what AANM does best.

In a hostile world, simply existing is a form of resistance. At AANM, we exist, and we share the sweet (and sometimes bitter) fruits of our community's existence with the world. This annual report that is in your hands is a testament to how we have celebrated Arab American history, culture and existence every day for the past year. From the bounty of *Al-Hadiqa: AANM Heritage Garden* to the melodies emanating from JAM3A to the personal artifacts donated to our community archive that teach us who we are and where we come from—all of it says: we are here, and we will not go away.

In solidarity,

Diana Abouali

FROM THE NATIONAL ADVISORY BOARD CHAIR



Dear friends,

As I pen my inaugural report as Chair of the National Advisory Board (NAB) for the Arab American National Museum (AANM), a role I assumed in May 2023 after two years serving on the NAB, I am filled with a profound sense of honor and responsibility. My journey alongside esteemed colleagues, has been rich with learning and engagement with the Museum's progress and achievements.

AANM stands as a beacon of cultural and historical significance. It is not merely a repository of Arab American art and history, but a vibrant hub for cultural exchange and education. As the country's premier voice in narrating the Arab American experience, the Museum boasts an unrivaled collection of works that weave the rich tapestry of our heritage and stories.

This year has been marked by remarkable milestones:

1. We were proudly granted reaccreditation by the American Alliance of Museums (2023-2033).
2. Our Artists + Residents program flourished, hosting eight diverse artists from Oct. 2022 to Sept. 2023.
3. The 16th annual Arab American Book Awards ceremony was a resounding success, highlighting literary contributions to our culture.
4. The curation of *Al-Hadiqa: AANM Heritage Garden* transformed a modest terrace into a verdant cultural oasis, thanks to the generous contributions of our community.

Beyond being a steward of history, AANM has evolved into a sanctuary for community gathering and a catalyst for nationwide educational outreach. Our initiatives, from the streaming of the Book Awards to the nationwide distribution of educational resources and virtual film screenings, have transcended physical boundaries, fostering a far-reaching impact.

The unwavering dedication of our Museum's leadership and staff is the cornerstone of these successes, deserving of the highest commendation. Yet, amidst these achievements, we are cognizant of the tumultuous times that beset parts of the Arab world. The devastating earthquake in Syria and Morocco, floods in Libya, the Sudanese civil unrest, and the recent tragedies in Gaza have cast a shadow of sorrow. In these times of adversity, AANM's role as a storyteller and educator becomes ever more critical, as we endeavor to bring to light these narratives with empathy and accuracy.

As we end this year, I extend my heartfelt gratitude to my fellow National Advisory Board members, our generous donors and benefactors, and the steadfast Museum staff. Together, we are capable of keeping the Museum a dynamic place of education and inspiration.

In solidarity and hope,

Faiza Zalila

Last year, our theme of *Istiqbal Al-Mustaqbal* (Arabic for “welcoming the future”), centered imaginings, art and narratives of SWANA (Southwest Asian and North African) futurism. This year—amidst the 20th anniversary of the Iraq war—we asked ourselves: what does this future look like? What comes after the future? Where do we begin? As such, we titled our new season, *muthmir: Cultivating New Beginnings* and transformed the Museum into a garden for growing new ideas and artistic projects. We presented a variety of inspiring and far-reaching programs that created spaces between new and far homelands, reaping the fruits of our labor despite the tragedies we continue to witness.



ENGAGEMENT & EXPERIENCES

A CONVENING OF CREATIVES

In November 2022, AANM held its inaugural Artists + Residents Convening, welcoming AANM's artists-in-residence from 2020-2022. The artists spent each day at engaging and thoughtful workshops led by their peers and closed out each night with a public performance, including an open rehearsal of *NOURA* by Heather Raffo (presented by the Detroit Public Theatre), *DRONE – Work-*

in-Progress: Testimonies & Music by Andrea Assaf, and a culminating celebration via the Arab American Book Awards Ceremony + Open Mic. Bringing all the artists who've worked with the Museum over two years under one roof at the same time was such a special experience. The Annex was vibrating with creative energy for three days as new friendships and collaborations were forming across mediums, states and diasporas.

JAM3A

This year, our dreams of a hybrid (in-person and live-streamed) music festival were realized as we presented JAM3A, AANM's music and arts summer festival, for the second time. With seven performances in multiple languages, two films, two talkbacks, a songwriting and dabke workshop, and a curated marketplace, the festival was the talking point of the region—especially with Omar Souleyman as the headliner. Every seat in the house was empty during his set as the audience rushed to the floor to dabke the night away. JAM3A activated various parts of Southeast Michigan: AANM partnered with the Heinz C. Prechter Educational and Performing Arts Center at Wayne County Community College District in Taylor; the Museum also partnered with Spot Lite in Detroit for a pre-party curated by Tammy Lakkis and featuring Hello Psychaleppo. Music festivals for orchestral and Arab pop music are common, but music festivals that center contemporary and indie Arabic music are much more rare. Even the artists who performed said that it's unlikely for all of them to be in the same room at the same time, so we consider ourselves fortunate to be able to make this event happen.

TERRANEA: HAKAWATIA OF THE SEA

What is the memory of the sea? That is what Leila Awadallah asked and answered through her dance performance that wove a contemporary mythology about Terranea, a sea spirit who gathers those that have lost their lives in the Mediterranean Sea. Developed collaboratively along the Lebanese and Sicilian coasts, in the lakes of Mni Sota Makoce (Minnesota, U.S.), and with Palestinian water wells and streams in mind, this dance performance integrated oral histories around bodies of water while delving into the memories water itself can hold. Through her choreography, Leila guided dancers, musicians and writers to imagine how to embody the lessons of this essential element. And she moved the audience with the force of a wave to look critically into the illegal Israeli occupation of Palestinian land and water, where Palestinian bodies, homes, olive trees and rights are under attack; where indigenous resistance roots are deep and ignited. *TERRANEA* was presented as the closing performance of MOVE, the Arab American summit to advance social change powered by ACCESS.



We are seeing now more than ever the importance of educating society about the accurate history of this country, namely the role and impact of Arab Americans. While our Core Galleries tell the story of Arab immigration and settlement in the U.S., the exhibitions shown in the Main Floor Gallery of the Museum expand the conversation to include the nuances of Arab American identity and experience. Whether it's by experiencing art made by someone or making art to understand someone else, the Museum allows for learning through artistic expression that reveals more than facts ever could.



TOURING THE MUSEUM

CULTIVATE & GROW

In conjunction with the Artists + Residents Convening in November 2022, AANM was proud to present *Cultivate & Grow: An AANM Artists + Residents Retrospective*, an exhibition that featured work by artists-in-residence from 2020 to 2022—that’s about seventeen bodies of work! In line with our theme, *muthmir: Cultivating New Beginnings*, we wanted to showcase the roots that our residents have planted in Dearborn. Together, with our artists, we have nurtured a space where our local, national and international audiences are able

to learn, be inspired and create. In addition to various artworks displayed, the exhibition included an installation by Dahlia Elsayed and Andrew Haik Demirjian called *Souvenirs from the Future*, a speculative fiction presented as an ethnographic museum within our Museum. The installation used the familiar experience of engaging with traditional institutional presentations that look back in linear time, but instead Elsayed and Demirjian invited visitors to look forward and envision the possibilities of a future history.

كَيُونَة / EXISTENCE

When thinking back to the time of the coronavirus pandemic shutdowns, many would agree that the memories are shaded in gray, a reflection of the seemingly endless days of somberness and loneliness—an overall monotone sentiment. Sudanese artist Almidgad Aldikhairy challenges that perspective through his vibrant oil paintings that depict the virus in bright colors. In June 2023, AANM showed Almidgad’s solo exhibition, *كَيُونَة – Existence*, which addressed environmental issues such as pollution and climate change as well as contemplations on humanity during the pandemic. Through surreal images, Almidgad painted even the most devastating realities with a beauty that invited the viewer in, held them, and reminded them that the earth can indeed continue to be so beautiful as long as we fight for it. Many of the works featured in the exhibition were created during his tenure as an AANM Artist-in-Residence in January 2021.



PUT YOUR FEET IN OUR SHOES

One of the best ways to teach the stories of immigrants is to step into their shoes. Long-time friend of the Museum, multimedia artist Helen Zughuib, invited children and their families to do just that through her workshop focused on storytelling and the journey of leaving one’s home. During the workshop, attendees painted a child’s shoe while Helen shared stories and lessons designed for youth to develop empathy for those who have had to leave their home. Helen said, “Shoes hold the ability to help us run towards our dreams, but also to be able to run from danger. It is my hope that as we paint our own pair of children’s shoes, we can almost feel as if we are stepping into their shoes and envisioning what they might be going through.”



AANM prides itself on being one of the few institutions in the country to cumulatively preserve and present the history of Arab Americans. As the Museum grows, so does our ability to preserve and present Arab American history in more creative and interactive ways. This year, AANM held workshops to teach the community how to archive their own family stories, spreading its values and mission beyond the Museum walls.



RESEARCH & COLLECTIONS

COLLECTING ORAL HISTORIES

In line with the Museum’s national reach, our Community Historians Shatha Najim and George Harb continued to expand AANM’s permanent collection with the inclusion of 81 oral histories from around the country. Many of these were donated by notable Palestinian Americans, such as Nemer Ziyad of Ziyad Brothers Importing (Chicago); Bshara Nassar, founder of Museum of the Palestinian People; Mayor Mohammad Khairullah of Prospect Park, New Jersey; and Mayor Andre Sayegh of Paterson, New Jersey—also known as Little Ramallah. The latter also donated a signed “Palestine Way” street sign to our collections.

CREATING FAMILY TREES

Have you ever been interested in preserving your Arab American family story? Have you ever wanted to make a family tree? In celebration of Arab American Heritage Month, AANM partnered with Family Search MENA to host a free family history workshop. Attendees learned basic photo and document preservation, received free archival supplies, learned how archives work and had the opportunity to make a digital family tree. By giving community members the tools they need to preserve their family histories, the Museum ensures that the Arab American experience is documented within its walls and beyond.



RAJIE COOK

Influential Palestinian American graphic designer and artist Rajie Cook passed away in February 2021, and we were honored to receive a donation of some of his artwork from his family. The donation includes 25 of his “shadowbox” works, six framed poster works, some Christmas cards from his advertising design days and a few family photos. As one of the designers behind the universally understood pictogram symbols, Rajie often joked that museumgoers were more likely to encounter his artwork in their travels than a portrait by Matisse or a landscape by Van Gogh. They saw it whenever they took an elevator to an upper gallery or stopped in the restroom. At AANM, however, we hope to balance the scales a bit by displaying as much of his work as possible in our galleries in the upcoming year.

Sage, mint, parsley, rose, thyme, squash blossoms, eggplants—imagine walking through this quintessential Arabic garden, taking in big gulps of air fragrant with scents of the homeland. This is what AANM’s Public Programming team, Fatima Al-Rasool and Kathryn Grabowski-Khairullah, envisioned when they sent out an internal email a couple years ago ideating a rooftop garden at the Museum. This summer, their idea came to fruition as Al-Hadiqa: AANM Heritage Garden. On the Museum’s rooftop, what was once a barren terrace now teems with life: Iraqi tomatoes, Aleppo peppers and Lebanese cucumbers grow in abundance, producing a delicious fusion of flavors and heritage. Al-Hadiqa is not only about roots; it’s about community, connection and cultural celebration—a trifecta of Museum values.



AL-HADIQA: AANM HERITAGE GARDEN

From the beginning, we created this garden as a place that centers the Arab American experience. We partnered with the local East Dearborn community and Garden Juju Collective to develop the design and stories in this space. Many of the seeds and plants growing in the garden were donated by the local gardeners featured in Al-Hadiqa. By incorporating a combination of native Michigan plants as well as those found across the Arab world, the garden became a representation of a uniquely Dearborn and Detroit-based Arab diaspora. At the same time, Al-Hadiqa fosters environmental awareness and a love for nature among all ages. Altogether, the project—from vision to fruition—culminates the Museum’s essence as a space for and by the community and serves as a model for future Museum initiatives.

Gardening is an ancestral practice throughout the Arab world. It is passed down from generation to generation and continues to survive across oceans. Arabs have always found ways to root, grow and sustain life regardless of the soil on which they stand. Just as every living thing grows and changes over time, we look forward to seeing this garden bloom over the next several years.

TIMELINE

- December 2022: Call for Stories
- January 2023: Plant donation and care begins
- February 2023: Community Town Hall
- March 2023: Seeds are sprouted
- May 2023: Breaking ground on garden construction
- June 2023: Al-Hadiqa opens!

REPOSITORY OF GARDENING STORIES

One of the main components of the garden is the garden oral history collection. When plans for the garden were underway, AANM’s Oral Historians put out a call for gardening stories in the neighborhood. By the time construction on the rooftop began, ten gardeners had shared their personal gardening journeys, including how the practice keeps them connected to their homelands and heritage. Each of these stories reflects the universal experiences of uprootedness, displacement and, ultimately, finding home once again.

WELCOMING SUMMER IN THE GARDEN

On June 17, AANM celebrated the grand opening of the lush new installation. The event welcomed over 100 people throughout the day to learn more about the intention behind the project and the process for engaging with the rooftop garden in the future. In attendance were also the local community gardeners who donated their seeds and plants to the garden as well as their stories. Paired with the opening of Al-Hadiqa was the opening of exhibition, كينونة – *Existence*, a solo exhibition by Sudanese artist and former Artist-in-Residence Almigdada Aldikhaiiry.



“When a leaf is dying or browning, it actually pains me... I can’t imagine having all my land taken away from me... it’s a sense of pride, a sense of identity. By taking care of my garden, by making sure my plants are safe, that’s mine to keep.”
— Asal Wahdan, local gardener and Al-Hadiqa contributor

As time goes on, more and more artists are coming through the doors of the Museum as part of the Artists + Residents program. At once welcoming to emerging and established artists, to first timers and returning friends, the Artists + Residents program has evolved into a robust experience for Arab American artists and artists from around the globe. Since launching the program, the Museum has proudly fostered artistic growth, cultivated relationships between artists and across mediums, and facilitated community engagement by hosting 43 residents, numerous programs, commissions and art installations. This year, AANM was excited to welcome back residents Andrea Assaf, Leila Awadallah, and our first resident ever, Heather Raffo (right).



ARTISTS + RESIDENTS



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.



ANDREA ASSAF *DRONE & THE POST-9/11 ERA: EXPLORATIONS IN TRANSMEDIA PERFORMANCE* (THEATRE/MULTIMEDIA)

Andrea Assaf is a Lebanese American performer, writer, director and cultural organizer. She is the founding Artistic Director of Art2Action Inc. and a Steering Committee member of the Middle Eastern/North African Theatre-Makers Alliance (MENATMA). A returning resident, Andrea spent the month continuing the development of the script and media for *DRONE*, a play co-commissioned by AANM, and a transdisciplinary performance project integrating theatre, live music, emerging technologies and artistic containers for public dialogue. Community members were able to engage with the work through a preliminary reading titled, *DRONE – Work-in-Progress: Testimonies & Music*.



HANA SAAD *BEQAA VALLEY VIOLET* (POETRY)

Hana Saad is a poet, thinker and storyteller from Tulsa, Okla. Hana dedicated her residency to creating a collection of poems, *Beqaa Valley Violet*, that stem from research about the unique flora of Lebanon. Drawing from her heritage as a Lebanese American, this project engaged with elements of cultural and personal history as well as touched upon larger themes such as the over-exploitation of natural resources, climate change and the role of activism in changing environments. These were the conversations Hana brought with her into the writing workshops she led at local high schools. She encouraged students and readers of her work to see the beauty and strength of Lebanon's natural landscape as the same beauty and strength of the Lebanese people.



HEATHER RAFFO *THE MIGRATION PLAY CYCLE* (THEATRE)

Heather Raffo is a singular and outstanding voice. Having helped forge a new genre of Arab American theater, she's spent her career writing and embodying stories of Iraq. She spent her residency preparing for, and then premiering, a metro Detroit specific segment, titled *Tomorrow Will Be Sunday*, of her ambitious work, *The Migration Play Cycle*. An epic map of a play, *Migration* links the world's migration patterns to the daily transactions of our lives; its fluid structure means the play can be formatted for whatever location is hosting it, expanding and contracting as needed. As such, Heather allows communities to see their stories fitting into larger global patterns, revealing universal truths about what humans value.



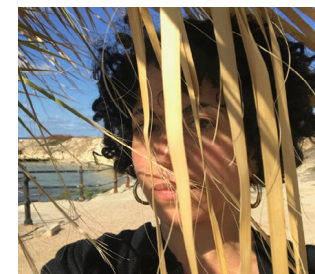
LEILA AWADALLAH *TERRANEA: HAKAWATI OF THE SEA* (DANCE)

Leila Awadallah is a dancer, choreographer and film wanderer based between Minneapolis and Beirut. Her work in movement centers the body and its relation to land/place/peoples, rooted in the context of her own skin as a Palestinian, Arab American, SWANA, Sicilian and mixed Mediterranean diasporic being. In October of 2020, Leila Awadallah first researched and performed *TERRANEA* as a solo during her first residency with AANM. Since then, the work has grown with a transnational ensemble of collaborators from Turtle Island (U.S.A.) and Beirut (Lebanon). Through a blend of research and mythology, *TERRANEA* examines Palestinian experiences of occupation, refugee crises (of land and sea), and politics around movement and nation within this body of water.



MERYL ZAYTOUN MURMAN *THE EROS PROJECT: BECOMING-FLUID* (MOVEMENT)

Meryl Zaytoun Murman is a Lebanese American choreographer and filmmaker juxtaposing choreographic, cinematic and live art practices to create movement pieces that emphasize interactivity and intimacy. Her residency focus, *The Eros Project*, was part of an ongoing examination of myth, poetry, song and ritual devoted to female sexual energy as a restorative force ecologically and politically. During her residency, Meryl facilitated a series of workshops for women and femme individuals to co-explore eros, sexuality, agency, holistic care and consent through somatic movement, ritual and creative collaborations with water, as participants were invited to recreate the Hammam (public bathhouse).



KATHERINE TOUKHY *ITERU* (MOVEMENT AND MULTIMEDIA)

Katherine Toukhy is a visual artist and educator currently living and working in Flatbush, Brooklyn (unceded Lenapehoking). Her roots growing up as part of a small Coptic Egyptian diaspora in Rhode Island have informed who she is and how she works. In the studio, she draws upon movement, plant life, patterns and her intersectional reality to transform figurative shapes into mixed media pieces for installation, video and public art. During her residency, Katherine led movement and drawing workshops that culminated in a community-based art piece titled *Iteru*, the original Egyptian word for the Nile. Material for *Iteru* was derived from physical movement forms, community drawings and shapes of native plants explored during the workshops.



SARAH FARAHAT *THE FIERCE PROTECTION OF PLEASURE & DREAMING* (MULTIMEDIA)

Sarah Farahat is a transdisciplinary Egyptian American cultural worker, abolitionist and educator dreaming of a more collective future amongst the rubble of capitalist empires. What Sarah has learned over the years is that many SWANA people in the diaspora continue to travel to ancestral homelands through plant connections. During her residency, Sarah met and interviewed local gardeners as well as photographed their gardens. She then compiled these images based partially on conversations with people about their gardens and houseplants into large-scale collages. These pieces are part of an emerging series based on the fierce protection of pleasure and dreaming amidst uprisings, pandemics and climate catastrophe.

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Dr. Rouchdi Rifai and Ms. Shadia Martini
Ms. Aida McGugan
Mr. Khaled A. Nasr
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Ms. Sabrina Safiedine
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Stephens Wealth Management Group
The Iconic Collection
Mr. and Dr. Hisham and Eshel Turk
Dr. Fawwaz T. Ulaby and Ms. Jean Cunningham
William W. Swor & Associates

COMMUNITY PARTNERS

ACCESS, Dearborn, Mich.
Center for Arab American Philanthropy
Center for Arab Narratives
National Network of Arab American Communities
American Federation of Ramallah Palestine, Westland, Mich.
Arab America, 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
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
CultureSource, Detroit
Detroit Institute of Arts
Detroit Public Television
Detroit Public Theatre
Drawing Center, New York
Doha Film Institute, Qatar
Downtown Dearborn
Georgetown University, Washington, D.C.
Georgia Southern University, Statesboro, Ga.
Green Brain Comics, Dearborn, Mich.
Heinz C. Prechter Educational and Performing Arts Center
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
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.
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
Program in Public Scholarship
School of Information (UMSI)
University of Michigan Museum of Art (UMMA), Ann Arbor,
Mich.
Wayne County Community College District, Taylor, Mich.

AANM BY THE NUMBERS

SCHEDULE OF REVENUE & EXPENSES (UNAUDITED) Oct. 1, 2022 – Sept. 30, 2023

CONTRIBUTIONS & GRANTS

Individuals & Special Events Net	\$285,017
Memberships	\$70,293
Corporations	\$321,000
Foundations	\$1,475,020
Government	\$621,077
Subtotal: Contributed Revenue	\$2,772,407

EARNED REVENUE

Program Fees, Rentals & Admissions	\$121,532
Subtotal: Earned Revenue	\$121,532

TOTAL REVENUE

\$2,893,939

OPERATIONAL EXPENSES

Administration, incl. Salaries & Benefits	\$398,750
Facility Operations/Overhead	\$466,438
Public Programming, incl. Salaries & Benefits	\$608,264
Exhibits Programming, incl. Salaries & Benefits	\$364,409
Marketing, Communications & Development, incl. Salaries & Benefits	\$345,864
Library & Research Programming, incl. Salaries & Benefits	\$285,464
Education Programming, incl. Salaries & Benefits	\$267,754

TOTAL OPERATIONAL EXPENSES

\$2,736,943

PROFIT (LOSS)*

\$156,996

*\$150,000 was invested in the AANM Endowment

AANM ENDOWMENT FUND

The AANM Endowment Fund consists of seven funds; four invested with Charles Schwab and three maintained by the Community Foundation for Southeast Michigan (CFSEM). As of Sept. 30, 2023, the market value of the fund reported as an asset on the ACCESS balance sheet consists of the following:

Funds maintained at CFSEM	\$1,291,999
Funds invested at Charles Schwab	\$4,020,509
Total	\$5,312,508

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, 2023 is \$2,838,832.

ATTENDANCE & USAGE

Objects added to the Collection	157
Oral Histories added to the Collection	81
Online Collections page views (CONTENTdm)	2,425
Website visits	174,449
Social media followers	46,179
People served	17,744

Save the date for AANM's Grand Gala




October 19, 2024 The Henry Hotel, Dearborn



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