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**F**ifty years ago, as the Apollo program prepared to put man on the moon, the future arrived at America's doorstep all at once. Our astronauts ushered in a new age of exploration and innovation, pushing humanity to consider horizons once deemed unreachable.

Today we live in an even more rapidly changing era—a time when new technologies enable cultural institutions even more effectively to honor history and heritage, invoke wonder and make our aspirations possible.

In 2018, the Smithsonian embraced innovation as a driving force—our openness, creativity and capacity to take risks have never been more robust, as evidenced by our new strategic plan. It's a collective legacy I'm extremely proud of as I look back on my four years as Secretary of this wonderful institution. Though my time here comes to an end in June 2019, I leave the Smithsonian in the hands of enormously talented colleagues, and I am more confident than ever that it is primed to harness new ideas to create a better world.

I am particularly excited about our collaboration with the Google Arts & Culture Lab. Together, we are applying technology like 3-D capture, machine learning and visualization to broaden access and change the way audiences can experience our nation's history. In 2018, Google VR teamed up with the National Air and Space Museum to capture NASA's space shuttle *Discovery* in 3-D and provide an astronaut's view inside the orbiter's flight deck—something the public had never seen before.

Increasing our reach through digital platforms and new partnerships has become a core focus for the Smithsonian. For instance, the Institution is working with Washington, D.C., public schools to implement educational programs and resources for all pre-K–12 students in the District. At the same time, our Smithsonian Institution Traveling Exhibition Service brings exhibitions to museums, libraries, community centers, botanical gardens, schools and other institutions across the country.

Our goal? To meet and empower young people wherever they are, whether in our own backyard or halfway around the globe.



This year, as we celebrate the centennial of women's right to vote, we're launching the Smithsonian American Women's History Initiative, which strives to tell more complete stories of women and their contributions to the nation—in art, design, science, politics, education and more. This spirit informs a new exhibition at the National Portrait Gallery, *Votes for Women: A Portrait of Persistence*, exploring the lives and experiences of women often overlooked in the complex history of women's suffrage. Google is also helping to develop digital content for the initiative. Here, machine learning can help us delve into our collections and archives and “uncover” previously untold stories about women.

Our creative work applying technology to history and education is matched by our innovative efforts in science and sustainability. For instance, Smithsonian scientists are working to make coral reefs more resilient to the harmful impacts of global warming by

mixing genes from different coral populations—a technique that speeds up adaptation.

In 2018, scientists from the Smithsonian Conservation Biology Institute and partners in Florida and Curaçao became the first to use cryopreserved coral sperm to support gene migration of corals. Researchers fertilized live eggs from endangered elkhorn coral in Curaçao with frozen elkhorn coral sperm collected in Florida, Puerto Rico and Curaçao. The team then transported 20,000 larvae to Florida, where they are growing successfully in a lab environment.

Innovation in our museums sometimes takes surprising forms. Last spring, we introduced a group of museum guides straight out of a sci-fi novel: four-foot-tall humanoid robots named Pepper. I have watched Pepper delight people of all ages as it chats with visitors, offers directions and interesting facts, poses for selfies and even dances.

We intentionally stationed Pepper in some of our oldest areas, including the Castle, our first building, marrying our longest-lived cultural inheritance with the newest ideas.

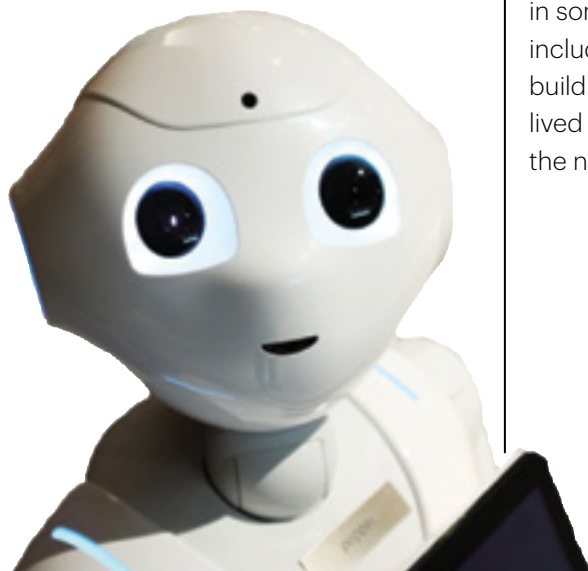
This year's annual report features experts from across the Smithsonian whose work represents the best of innovation for the public good. They provide an excellent bird's-eye view of the many new approaches we are taking, each with the goal of opening new opportunities for learning and discovery.

We often think of agility as a concept applied in the tech world, an aptitude that can streamline and improve commerce. At the Smithsonian we are proud to practice agility for different ends: to help people understand the world around them, introduce big ideas and tell a diverse range of human stories.

I remain in awe of the many creative minds that build, teach and explore in our museums, research centers and educational programs every day. They continue to expand our sense of what is possible and push toward new horizons—a great gift to the nation and world. I cannot wait to see where they take us next.

**LEFT**

Pepper, a humanoid robot, greets Smithsonian visitors, offers directions and even poses for selfies.



## Because of Her

The Smithsonian American Women's History Initiative seeks to amplify diverse representations of women in every possible way so that women show up not only in our contemporary realities but in our historical representations.

Too often our public representations of women are enveloped in superlatives: “the first American woman to....” They don't reflect daily realities.

Museums can literally change how hundreds of millions of people see women and which women we see. So rather than always being the first, or the most famous, it is also our responsibility to show everyday women whose stories have been knowingly omitted from our national and global histories.

As a curator, I am empowered to change that narrative. I research, collect and interpret objects and images of significance.

Celia Cruz, the queen of salsa, is significant—and an Afro Latina. The Smithsonian has collected her costumes and shoes, her portrait, her postage stamp and this reimagining by artist Tony Peralta. When I displayed this work it was a victory for symbolic contradictions: pride in displaying a dark-skinned Latina, a black woman in large rollers who straightens her hair, perhaps a nod to white beauty standards—a refined glamorous woman in oversized chunky gold jewelry. When this work was on view, it was one of our most Instagrammed pieces. Visitors told me they connected with the everyday elements of her brown skin, or her rollers or jewelry.



I will continue to collect objects from extraordinary history makers. Their stories are important. But what drives me to show up, today and every day, is the simple passion to write our names in history, display them publicly for millions to see, and walk in the ever-present light that is woman.

**ABOVE**

M. Tony Peralta's *Celia con Rolos*, 2015, was in the exhibition *Gateways/Portales* at the Anacostia Community Museum and is now part of the museum's collection. The exhibition explored the experiences of Latino immigrants in Washington, D.C.; Baltimore; Charlotte and Raleigh-Durham, N.C.

# Democratizing Knowledge by Everyone for Everyone

The birth of the Smithsonian in 1846, an institution dedicated to “the increase and diffusion of knowledge among men,” occurred alongside the birth of photography, a technology that democratized what we see as human beings.

At the time, Thomas Smillie, the Smithsonian’s staff photographer, experimented with the new medium to document the developing Smithsonian; its collections, exhibitions and expeditions; and the growing U.S. Capitol in Washington, D.C. His photographs, now in the Smithsonian Institution Archives, provide an important window into how the Smithsonian made sense of its ambitious mission.

## RIGHT

Through his photographs, Thomas Smillie, the Smithsonian’s first staff photographer, recorded American life at the turn of the 20th century. Pictured clockwise from top left, Mrs. Rhoda Oshkosh (Menominee), 1905; Roland Oshkosh (Menominee), 1905; David Tohin or Blue Hair (Iowa), 1903; He-cha-mon-in, Heskamai, or White Horns (Osage), 1904. National Anthropological Archives, National Museum of Natural History.

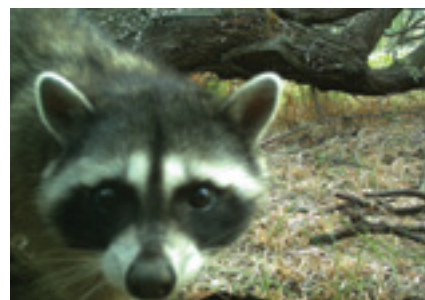
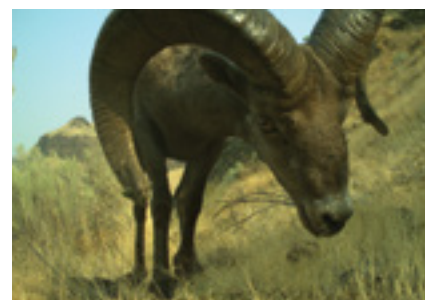
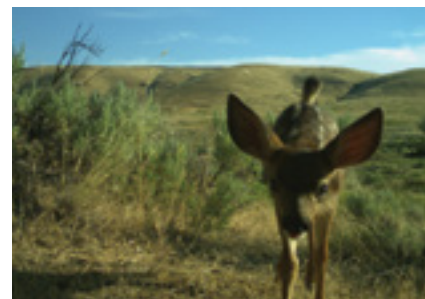
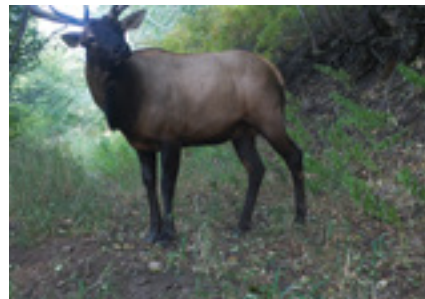
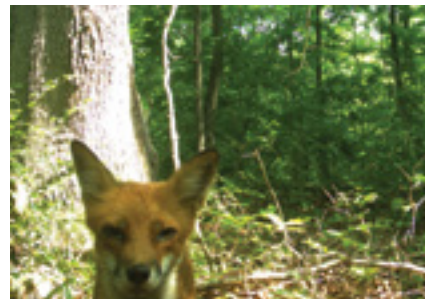
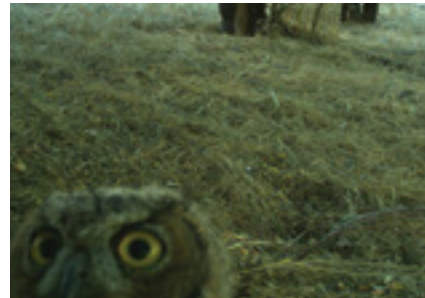




**THE GREAT  
OBJECT OF HUMAN  
THOUGHT IS  
THE DISCOVERY  
OF TRUTH OR,  
IN OTHER WORDS,  
TO ARRIVE AT  
CONCEPTIONS  
AND EXPRESSIONS  
OF THINGS WHICH  
SHALL AGREE  
WITH THE NATURE  
OF THINGS.**

**JOSEPH HENRY**

**RIGHT**  
Nearly 10 million pictures of species in their locales have been uploaded to the eMammal project by citizen scientists around the world. Visit [emammal.si.edu](http://emammal.si.edu) to see more.



was surprised to learn of other “early adopters” in our institution’s history. Pam Henson, the Smithsonian historian, tells a story of the first Smithsonian Secretary, physicist Joseph Henry, setting up a network of citizen weather observers in 1849 to collect information across the United States. He used the telegraph, a new technology he had a hand in developing. The data he collected from these volunteers—or as we call them today, “the crowd”—helped demonstrate that weather patterns move from west to east, information critical to our agricultural industry.

Henry’s early crowdsourcing experiment was the seed for the establishment of the U.S. National Weather Service. His experiment is so notable that Wikipedia cites it as the fourth documented example of crowdsourcing in history.

Since our forebears were experimenting with technology and crowdsourcing, I point to them if I ever get pushback on involving “the crowd” in my projects. Where my work deviates is in the technology I use, which is more complex and ubiquitous, and the crowds, which are more diverse and far-flung.

Henry’s crowd—more than 600—pales in comparison to the numbers of citizen scientists and virtual volunteers who contribute to the Smithsonian’s mission today. Nearly 48,000 U.S. teachers,

students and lifelong learners create learning sets with our collections and digital resources through the Smithsonian Learning Lab. At the National Museum of Natural History, 2,545 citizen scientists on six continents have set up camera traps—infrared-activated cameras—and uploaded them to the museum’s eMammal project, capturing nearly 10 million pictures of species in their locales. Each year the number of people helping transcribe our collections through the Transcription Center grows. Today, more than 12,000 Digital Volunteers around the world are transcribing our bee specimen labels, Frederick Douglass papers and early Alaska expedition records so the texts can be accessible to human and machine queries.

But the current crowd will look thin once we reach our audacious goal set out in the Smithsonian’s new strategic plan—to reach 1 billion people a year with a digital-first strategy. How do we leverage technology and partner with people, aka “the crowd,” to do this?

One way will be through the Smithsonian American Women’s History Initiative. With this initiative we have an opportunity and a challenge to use technology and partner with “the crowd” in new ways to identify gaps in our collections and surface new stories about women to add to the web to present a more balanced view of U.S. history.

The stunning—yet daunting—part is that we have an amazing breadth of resources from our 172 years of existence that cut across women’s and girls’ experiences. However, these stories of women represented in our objects, archives and libraries are not always obvious and often reflect our culture’s point of view on women at that particular time. Additionally, some of the technologies we will employ, like machine learning, have inherent gender biases, so we will need to improve ourselves and take the algorithms on the journey with us.

This is the virtuous cycle we need to enter. We are an institution established for the increase and diffusion of knowledge among men, which in the 1800s was a bold statement because, at the time, knowledge was largely the purview of wealthy male landowners. Now, in the early decades of the 21st century, we have a duty as one of the most trusted resources in the world to share stories of and for all Americans, including women.

I am reminded of the importance of this by one of our foremothers, Edith Mayo, curator emeritus of the National Museum of American History: “When you’re invisible people assume you’ve done nothing.”





- **Vince Rossi**  
3-D Program Supervisor  
Digitization Program Office

# Adding Three-Dimensional Depth

Throughout human history we have used a near-infinite range of tools to share our knowledge and insight into the world around us. Hand drawings bring the natural world into sharper focus. Microscopes and telescopes bring the unseen into view. Photography and video make it possible to capture a moment in time and share it with virtually anyone.

These methods have one common quality: They are two-dimensional representations of a three-dimensional world. However, with the recent development of noncontact three-dimensional (3-D) scanning devices, our ability to document the world has been revolutionized.

**RIGHT**

The technology of 3-D scanning makes thousands of Smithsonian objects—from ancient Chinese coins to starfish—instantly accessible.





**T**oday, by 3-D scanning an object we make it instantly accessible via the web, and allow anyone to experience the object using any number of platforms, from an augmented reality (AR) app on a cellphone to an immersive virtual reality (VR) experience using a headset. We are expanding our perception beyond the constraints a two-dimensional depiction offers. How we leverage this revolution will help define the Smithsonian of the future.

My career followed a similar trajectory from the concrete world to a virtual one. A sculptor most of my life, I consider form a means of communication. I studied art in Philadelphia, then worked as a fabricator of props and costumes for film, opera and theater in London. By 2004, I was using molds and casts for Smithsonian Exhibits to create objects from images, many of which found their way into museum exhibitions.

My life as a sculptor—working with clay, resins and metal—was transformed when the Digitization Program Office purchased the Smithsonian's first 3-D scanner, then an industrial 3-D printer. The ability to scan an object without touching it and create a lifelike replica was pure magic.

#### RIGHT

A rendered 3-D scan of astronaut Neil Armstrong's space-suit helped conserve the suit and will provide the public with a new view of the artifact.



I now scan objects and specimens across the Smithsonian. The variety and breadth are humbling—from million-year-old whale fossils in Chile to the Apollo 11 Command Module.

More than ever I understand how 3-D digitization will transform the Smithsonian and how our scholars and scientists document, study and share our enormous collection.

With less than 1 percent of our nearly 155 million objects on display, 3-D scanning renders what was once inaccessible readily available. We created the first Smithsonian 3-D viewer online through a partnership with Autodesk to revolutionize our storytelling, where the object becomes a window for storytelling. This viewer is a powerful new tool that allows us to share our data with the world— setting it free for users to experience online or download.

The examples of what happens when you unleash data are astounding. A high school student in Colorado Springs, Colo., created his own virtual reality exhibition of our recently scanned presidential busts at the National



Portrait Gallery. I thought users would make 3-D prints of the busts. This student took it much further, creating his own home museum.

And his is not an isolated case. Teachers are using our scan of the 1903 Wright Flyer to teach the fundamentals of flight, an artist in Japan added joints to a model of a woolly mammoth and printed a movable toy (sharing his creative data back with the Smithsonian), and students around the world can now virtually sit inside the Apollo 11 Command Module and explore its details down to the astronauts' handwritten graffiti. By allowing free access we encourage educators to bring the Smithsonian's content directly into their classrooms in powerful, engaging and immersive ways.

So, what does the future hold for us at the Smithsonian?

We are introducing more and more automation into our work, pulling content out from the shadows of our hidden collections, and developing a Smithsonian 3-D data hub (API), which will enable any platform



to access our data, whether for an augmented reality experience on a smartphone or virtual gallery experienced through a VR headset.

With the development of this public data hub we are meeting the members of our audience where they live, by allowing the platforms they already use to become portals to Smithsonian content. We position ourselves not as the gatekeepers of this information but as gateways to a new knowledge. We hold the raw ingredients for discovery, but the future of knowledge lies with those who will unlock it. After all, it is there for anyone, anywhere, who wishes to turn the key.

#### ABOVE

Renderings: *Tyrannosaurus rex* (vertebra cast), U.S. Army Corps of Engineers, Omaha district and The Museum of the Rockies, Montana State University; *Triceratops horridus* (composite cast), National Museum of Natural History; Massimiliano Ravenna, *George Washington*, 1819, after Giuseppe Ceracchi, 1792, National Portrait Gallery; Lace coral (*Pocillopora damicornis*), collected 1992, Bismarck Sea, Papua New Guinea, National Museum of Natural History



# Teaching Machines to See

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The potential for artificial intelligence (AI) to make sense of our era's deluge of big data is enormous. And the Smithsonian, with an encyclopedic collection of objects and specimens spanning centuries, is an ideal AI test bed.

How? AI could allow for a more intuitive search for images by cross-referencing other images, or with rapid, automatic transcription of handwritten labels. It also might reveal artistic influences between unrelated works, or ease the daunting task of charting genetic relationships among the planet's biodiverse organisms.

**RIGHT**

Unknown, *Moonwatch Volunteers*, 1965.  
Smithsonian Institution Archives

The Smithsonian Astrophysical Observatory (SAO) launched Operation Moonwatch in 1956, training citizen astronomers to spot artificial satellites and gather statistics for SAO's computation center, in an era before the launch of optical tracking stations. This was an early example of how machines revolutionized research by facilitating the collection and interpretation of scientific data.





**A** revolution is underway, in fact. It started with the most unassuming of things: plants.

Specifically, using thousands of digital photos of mosses and ferns in the National Herbarium collection at the National Museum of Natural History, two pilot projects showed the enormous potential for artificial intelligence to completely reshape how scholars can quarry the Smithsonian's vast holdings for research.

Using super-fast computers, Smithsonian researchers initially put an AI computer program to work analyzing more than 15,000 digital photographs of mosses. Some specimens had been treated with mercury to protect them from pests, while others had not.

Though the staining is evident to the human eye, researchers sought to determine whether a computer could learn to "see" the discoloration too. It did, 91 percent of the time. Next, they used 140,000 images of ferns from 86 different genera.

The goal: to test whether the program could teach itself to identify the genus with no information other than the image of the plant. The computer was successful 95 percent of the time. Where it missed the mark was between closely related species with only microscopic physical differences.

After these successes, we recognized that similar AI approaches could be applied across all different kinds of collections at the Smithsonian.

Along with the Smithsonian Research Computing Office in the Office of the Chief Information Officer and the Google Arts & Culture Lab, we convened a workshop in late 2018 bringing together more than 40 experts from 22 Smithsonian museums and research centers to introduce AI's possibilities.

One result: a real-time demonstration of how to train a machine to learn algorithms to recognize unique hand gestures that can call up \$1, \$5 and \$10 bills from the National Museum of American History's numismatics collection.

"Artificial intelligence has the potential to help us re-examine and recatalog our collection so that objects have more context and can be used in different ways," says Diane Zorich, director of the Digitization Program Office.

The next challenge is to expand the processes like those tested on the botany collections, streamlining them into a systematic approach that can be used across the Smithsonian and eventually in other museums and research institutions.

#### LEFT

Tony Reyna (Taos Pueblo), *Kachina Doll Mother*, 1960–1963. Gift of Elsie W. Latham, National Museum of the American Indian

Artificial intelligence might be taught to differentiate among types of kachina dolls used in Hopi ceremonies.

Zorich adds that the Smithsonian also might play a role in correcting biases that remain prevalent in AI. For instance, AI that initially identifies a particular Hopi object as a doll might be taught to correctly identify it as a kachina. And once this identification is made, AI might be taught to differentiate the types of kachinas used in certain ceremonies. That's where the hand of a curator comes in, the person familiar with an object's deeper story, and the input of data scientists, who can program the machines with data context.

"We're hoping that our work may help drive AI development, to push companies doing AI to address biases better in the work they're doing," Zorich says. "It's just a theory now, but the Smithsonian—and all museum collections—could bring something valuable to the table for tech companies jumping on the AI bandwagon."

**TEACHING  
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**DIANE ZORICH**



1

# Finding My Story

Twenty-some years ago when I became a National Museum of American History curator in the history of medicine, I was doing straight-up history of medicine—a little infectious disease, a few prosthetics, a big dose of ophthalmology. The objects were my teachers. As engaging as they were, my attention wandered.

I became increasingly aware—then frustrated—that the presence of gender-nonconforming, non-binary rebellious spirits like myself was missing from the galleries and deeply buried in the storerooms. Invisibility has had dangerous consequences throughout history as well as in our own time. There is a lot at stake.

**LEFT**

Fifty years ago, the Stonewall protests in New York City launched a national movement for gay rights.





**RIGHT**

William Page, *Charlotte Cushman*, 1853. National Portrait Gallery

One of the best-known American actresses in the 19th century, Charlotte Cushman won praise for portraying Romeo, Hamlet and Cardinal Wolsey, as well as Lady MacBeth.

**MUSEUMS HOLD  
IDEAS UP FOR  
DISCUSSION AND  
HELP US COEXIST  
WITH HARD ISSUES.**

**KATHERINE OTT**



**W**

e don't have a formal division or collecting program devoted

to LGBTQ+ history, but through the years several of us have been consciously collecting and documenting this history. The academic scholarship of the last few decades made this work much easier, and major social changes made it a lot safer.

This year marks the 50th anniversary of the Stonewall uprising in New York City. Those five hot summer nights of protests by bar patrons who were sick of police harassment are often called the beginning of the modern gay rights movement. In organizing for the anniversary, it is crucial to demonstrate that the struggle for rights, inclusion and even existence began long before Stonewall.

Smithsonian objects are still eloquent teachers. They are powerful evidence of the presence and influence of LGBTQ+ people throughout American history, from those who came before "gay" was an identity, from actress Charlotte Cushman, who played both male and female dramatic roles, and President James Buchanan in the mid-1800s (although his niece destroyed his letters, Washingtonians considered him a couple with Senator and future Vice President William Rufus King) to basketball's Jason Collins, the 1990s hit show *Will and Grace*, and hundreds of buttons, T-shirts and publications from across the country.



Museums hold ideas up for discussion and help us coexist with hard issues. This is one of the most significant contributions we make to the civic good. The National Museum of American History recently accessioned artifacts from Matthew Shepard, who was targeted as gay and brutally murdered 20 years ago.

For marginalized people and the histories that have been ignored or erased, information carries even greater weight. Schools have found that simply acknowledging LGBTQ+ existence reduces bullying and makes the school environment safer. Just naming it makes us all safer. How simple is that?

**Katherine Ott**, curator

**2**

**Native American Innovators**

Jane Mt. Pleasant, a renowned Native agricultural scientist and member of the Tuscarora Nation, studies Haudenosaunee agricultural practices, specifically corn and the productivity of the "three sisters" cropping system—planting corn alongside squash and beans. Though a monoculture of corn yields a more bountiful crop, her research proves that when the "three sisters" are planted together, the nutritional values are higher and provide a more sustaining meal.

Mt. Pleasant's years of research are the basis of a game at the new imagiNATIONS Activity Center at the National Museum of the American Indian—New York, George Gustav Heye Center. The Cropetition Challenge asks players to choose the best combination of crops for nourishing their families. The game rewards cooperation over competition, reinforcing a holistic Native American approach to critical thinking, creative problem-solving and sustainability.

Native people are the original innovators of the Americas, in areas ranging from agriculture to chemical processes to advanced engineering.

**ABOVE**

In the imagiNATIONS Activity Center, students learn how Native people were the original innovators in the Americas.

*The activity center is made possible by the United States Congress and the City of New York, with support from the Office of the Mayor, New York City Council, and the Manhattan Borough President's Office through the Department of Cultural Affairs. Lead funding is provided by Valerie and John W. Rowe and The Rockefeller Foundation. Major funding is provided by the Booth Ferris Foundation, Margaret A. Cargill Philanthropies, Margot and John Ernst, The George Gund Foundation in memory of George Gund III, the Nathan Cummings Foundation, the National Council of the National Museum of the American Indian and The Walt Disney Company. Additional funding provided by Catherine Morrison Golden, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and the Rauch Foundation.*

Through games, hands-on activities and interactive media, imagiNATIONS demonstrates the complex scientific principles behind the innovations, such as the geometry used to ensure igloos won't bulge or cave in, the advanced mathematics developed by the Maya, and the physics Arctic hunters used to catch game.

"Teachers and students alike are amazed to learn about the many innovations developed by Indigenous peoples throughout the Americas," says Johanna Gorelick, the education services manager for the museum. "This topic is largely absent from most school curricula."



**BELOW**

Auguste Edouart, *Oliver Caswell*, 1843. Gift of Robert L. McNeil, Jr., National Portrait Gallery

Silhouettes—cut-paper profiles—were a hugely popular and democratic form of portraiture in the 19th century, offering virtually instantaneous likenesses of everyone from presidents to those who were enslaved. *Black Out: Silhouettes Then and Now* examined the art form and its rich historical roots.



# 3

## Bringing Shadows to Light

“Traditionally, portraiture was an elite art form that favored those in power,” says Kim Sajet, director of the National Portrait Gallery. Cut-paper silhouettes, however, provided a quick and inexpensive way to capture the likenesses of all kinds of people during the decades that preceded the advent of photography.

*Black Out: Silhouettes Then and Now* shed light on everyday lives that frequently have been eclipsed from our national narrative. For example, the exhibition included portraits of people who had been enslaved and the first known image of a same-sex couple, Sylvia Drake and Charity Bryant, who lived and worked together in early 19th-century Vermont. “When people see those who look like themselves, they can realize that they have within them all the ingredients to make their own important contributions to the national narrative,” Sajet says.

The show also called attention to extraordinary artists such as Moses Williams, a former slave, and Martha Ann Honeywell, a woman born without hands who cut silhouettes using her mouth. Works by contemporary female artists reconceptualized the silhouette to explore how questions of gender, race and representation persist in modern-day America.

*Black Out: Silhouettes Then and Now* was made possible by the Thoma Foundation, Andrew Oliver Jr. and Daniel Oliver, Mr. and Mrs. Michael H. Podell, Dr. and Mrs. Paul Carter, The Richard and Elizabeth Dubin Family Foundation, The Forman Family Foundation, Glen and Sakie Fukushima, Stephanie and Timothy Ingrassia, Philip and Elizabeth Ryan, The Abraham and Virginia Weiss Charitable Trust, Amy and Marc Meadows, the Barbara Lee Family Foundation and an anonymous donor. Additional support was provided by the American Portrait Gala Endowment.



**ABOVE** Tenant protest in Washington, DC's Adams Morgan neighborhood, 1978.

# 4

## History by and for the People

You built this neighborhood. Get to know it. That's exactly what Washingtonians did during the 40th annual Adams Morgan Day street festival last fall. They listened to Smithsonian Curator Samir Meghelli interview local activists.

They viewed his pop-up exhibition drawn from the Smithsonian Anacostia Community Museum's *A Right to the City*, which explores how ordinary citizens have a hand in developing neighborhoods by fighting for good schools, green spaces and public transportation.

Meghelli's conversations and the pop-up exhibition were produced in conjunction with American University's Humanities Truck,

an experimental recording and exhibition space on wheels. During the festival, Meghelli recruited more residents to participate in future oral history interviews.

“We tell stories from the perspective of the people who've lived through and shaped history in this city,” Meghelli says. “This requires deep and sustained engagement in the communities themselves.”

*A Right to the City* was funded by the DC Commission on the Arts and Humanities, which receives support from the National Endowment for the Arts, and from the Historic Preservation Fund, administered by the National Park Service, Department of the Interior. In addition, this exhibition received federal support from the Asian Pacific American Initiatives Pool, administered by the Smithsonian Asian Pacific American Center. Additional support was provided by the Smithsonian Women's Committee.



**BELOW**

*No Spectators: The Art of Burning Man* featured a temple created by David Best and the Temple Crew to be adorned with visitor inscriptions.

5

**Collaborative Creativity**

In the Smithsonian American Art Museum's Renwick Gallery, on a blackboard stenciled with the provocatively incomplete phrase "Before I die I want to...", someone scrawled, "Be rich with love." Someone else wrote, "Swim in every sea."

*No Spectators: The Art of Burning Man* broke the boundaries between art and audience with a stunning collection of participatory works



from the annual Burning Man gathering in Nevada's Black Rock Desert. The exhibition took over the entire Renwick and included public art sculptures in the surrounding neighborhood.

Viewers were invited to leave their thoughts. Hidden in a niche in the *Temple*, an intricately carved wooden structure filling the Bettie Rubenstein Grand Salon, a visitor wrote on a piece of recycled wood, "It doesn't feel real yet...."

"It's all about being there, being fully present and not just observing," says Nora Atkinson, the museum's Lloyd Herman Curator of Craft. "This exhibition also invites people to talk with their neighbors as they interact with the art."

The nonprofit Burning Man Project advised Atkinson on her selections for the exhibition, and the local Burning Man community volunteered as museum greeters. Atkinson adds, "Burning Man art is all about creating community."

*Intel provided generous financial and in-kind support as the lead sponsor of the exhibition. Additional financial support was provided by the Carolyn Small Alper Exhibitions Fund, Sarah and Richard Barton, the Bently Foundation, the Diane and Norman Bernstein Foundation, The Bronner Family, the Elizabeth Broun Curatorial Endowment, DAWSON Companies, the James F. Dicke Family Endowment, Ed Fries, Ping Fu, the James Renwick Alliance, Nion McEvoy, Debbie Frank Petersen, Bobby Sarnoff, Albert H. Small, Myra and Harold Weiss, Kelly Williams and Andrew Forsyth, and an anonymous donor.*

6

**You Can't Be Her  
If You Don't See Her**

Growing up in Pittsburgh, Carol O'Donnell didn't know any women scientists, but that didn't stop her. She loved science, earned a Ph.D., and taught physics. Now, as the director of the Smithsonian Science Education Center, which is transforming the teaching and learning of K-12 science throughout the nation and the world, O'Donnell wants the next generation of girls to pursue careers in science, technology, engineering and math (STEM)—despite today's odds that show women are significantly underrepresented in these fields.

"We bring female engineers, scientists, technologists and manufacturers into classrooms to engage with students," O'Donnell says. "We are not only creating those gateway experiences for young girls, but are providing them with the role models they need so that they can see themselves in others and chart a course toward a STEM career."

The center, which provides a curriculum based on Smithsonian science to schools around the world, is partnering with Johnson & Johnson to make sure girls remain on track to study STEM. The joint initiative, Women in STEM Manufacturing and Design (WiSTEM<sup>2</sup>D), has reached more than 50,000 young people.



**IF A YOUNG GIRL  
SEES SOMEONE IN  
A STEM ROLE, SHE  
WILL BELIEVE SHE  
CAN DO THAT TOO.**

**CAROL O'DONNELL**

**ABOVE**

A scientist from Johnson & Johnson visits a STEM classroom in Costa Rica to teach about the science of sound, using a lesson developed by the Smithsonian Science Education Center.



**BELOW**

Populations of the northern bobwhite have declined since the 1930s. The Smithsonian, conservation groups and landowners are creating healthy habitats to maintain the birds' population.



They continue for 10 minutes. If they're very lucky, they'll hear the distinctive call of the northern bobwhite, which has suffered a significant population decline.

These volunteer citizen scientists are conducting a survey for Virginia Working Landscapes, a privately funded program of the Smithsonian Conservation Biology Institute. In 2018, citizen scientists donated nearly 2,000 hours to the program, completing about 500 surveys of birds, bumblebees, arthropods and grassland plants.

Their data—gathered mostly on private agricultural land, then shared with participating landowners at the end of the year—reveal the impact on native biodiversity of land-use practices, such as the choice of grasses to plant in pastures. “We couldn't exist without citizen scientists,” says Amy Johnson, program director and one of three staff at Virginia Working Landscapes. “With them, we're a team of more than 60 people working together to use science to inform conservation land management.”

7

**The Power of Citizen Scientists**

As birdsongs fill the air, the first rays of dawn pierce the mist over a Northern Virginia meadow. A group of people stands close together, listening intently. One names each bird she hears or sees within 100 meters—she's been rigorously trained and tested for the task—while the others take notes.

8

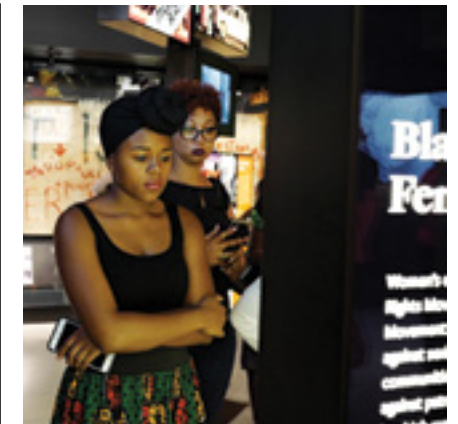
**Taking a Moment to Reflect**

At the National Museum of African American History and Culture we ask visitors to reflect on their experiences by answering one of four questions, including: “Which of the exhibitions that you just walked through are most memorable to you and why?” and “How do you think race and racism affect your day-to-day activities and why?”

Their answers encompass a wide range of moving and thoughtful responses and are recorded in our Reflections Booths, located on each museum level—*Slavery and Freedom: 1400–1877*, *The Era of Segregation: 1876–1968*, and *A Changing America: 1968 and Beyond*.

I am ever amazed that a complete stranger can bring tears to my eyes in such a short span of time. Visitors email the recordings to themselves and can share them with us. We use the shared recordings in a variety of ways: Some are posted on our YouTube page or on Twitter, others are incorporated into short documentaries, and still others find their way into outreach presentations given by our staff. So far, we have collected more than 45,000 reflections—and no two stories are the same. The possibilities for their impact are endless.

**Kelly Elaine Navies**, oral historian

**ABOVE**

Visitors to the National Museum of African American History and Culture reflect on issues of race and equality.



# All in a Day

At any hour on any day, around the world, something is happening at the Smithsonian.

12AM

1AM

2AM

3AM

4AM

5AM

6AM

7AM

8AM

9AM

10AM

11AM

12PM

1PM

2PM

3PM

4PM

5PM

6PM

7PM

8PM

9PM

10PM

11PM



**Cownose rays mate in the Chesapeake Bay every summer.** Then, they disappear. Smithsonian Environmental Research Center scientists follow their migration pattern by tagging the cownose rays with acoustic transmitters. Signals are recorded around the clock, showing that the cownose rays winter in Florida.

**In the wee hours, zookeepers feed a newborn armadillo pup** that needs to eat around the clock. Scientists with the National Zoo's Nutrition Department used data from our Milk Repository to create a high-calcium armadillo formula after this pup's mother stopped lactating.

**Scientists at the Smithsonian Migratory Bird Center outfit** bluethroats with data trackers to learn how to better protect them. The birds breed over two months in northern Alaska; their activities during the other 10 months of the year are a mystery.

**Ben, a telescope named after astronomer Benjamin Banneker,** is pointed at the morning sky. In 2018, more than 90,000 people from around the world used the Smithsonian Astrophysical Observatory's MicroObservatory Robotic Telescope Network to request images of space.

**Volunteer Jim Walker photographs National Air and Space Museum galleries,** when the museum is closed, and uploads them as 3-D panoramas. The virtual tours allow visitors to explore the museum online.

**Volunteers weed, water, plant and prune thousands of blooms in the** Institution's gardens. Working alongside Smithsonian Gardens staff from spring through fall, volunteers are critical to the maintenance of these outdoor museums.

**Conservators install early copies of the 1863 Emancipation Proclamation and 13th Amendment** at the National Museum of African American History and Culture. Technicians at the National Institute of Standards and Technology collaborated on the design and fabrication of the documents' protective casings.

**The crown jewel of a newly renovated fossil hall, the T.rex is unveiled** for the press at the National Museum of Natural History. It will delight crowds when the hall reopens on June 8, 2019.

**Museum Conservation Institute scholars confer with colleagues** in Nimrud, Iraq. Working together, the Nimrud Rescue Team is stabilizing and recovering this ancient archaeological site.

**Puerto Rico–born guitarist José Feliciano is a special guest at the naturalization** ceremony of 19 candidates for American citizenship at the National Museum of American History. The musician donated the guitar on which he played the "The Star-Spangled Banner" at a World Series game in 1968.

**Visitors to the Anacostia Community Museum add** their images to artist Amanda Burnham's 3-D artwork *Block Watch*, transforming it into living history.

**Awestruck Parker Curry stares at the official portrait of Michelle Obama** at the National Portrait Gallery. Curry's image dressed as the former First Lady for Halloween went viral—leading to a real-life meeting between the girl and her idol.

**The future of imperiled coral reefs is a bit brighter with a breakthrough** for freezing and thawing early-stage larvae. Post-doctoral fellow Jonathan Daly's work at the Smithsonian Conservation Biology Institute advances reef restoration efforts and safeguards at-risk species.

**About 10,000 people turn out for the fifth annual Indian River Lagoon Science Festival** in Fort Pierce, Fla., co-organized by the Smithsonian Marine Station. Participants explore 80 stations, including one on how coral reefs form, facilitated by station researcher Scott Jones.

**In Baltimore, residents bring family photos, videos and records** to a week-long series of "community curation" events. The National Museum of African American History and Culture worked with participants to digitize personal objects as part of an effort to preserve and share the stories of African Americans.

**The Center for Folklife and Cultural Heritage launches a three-year** project to preserve textiles with the Royal Textile Academy in Bhutan. Hand-woven textiles are among Bhutan's cherished traditional arts.

**The National Zoo celebrates the birth of Moke, a western** lowland gorilla. Within six months, zookeepers dubbed him a big boy, as he took his first steps away from his mom, Calaya.

**The Smithsonian's epic creative marathon *The Long Conversation,*** in the Arts & Industries Building, hosts artists, scientists and thought leaders who share ideas for creating a hopeful future. Performer Sasha Velour takes the stage in the evening.

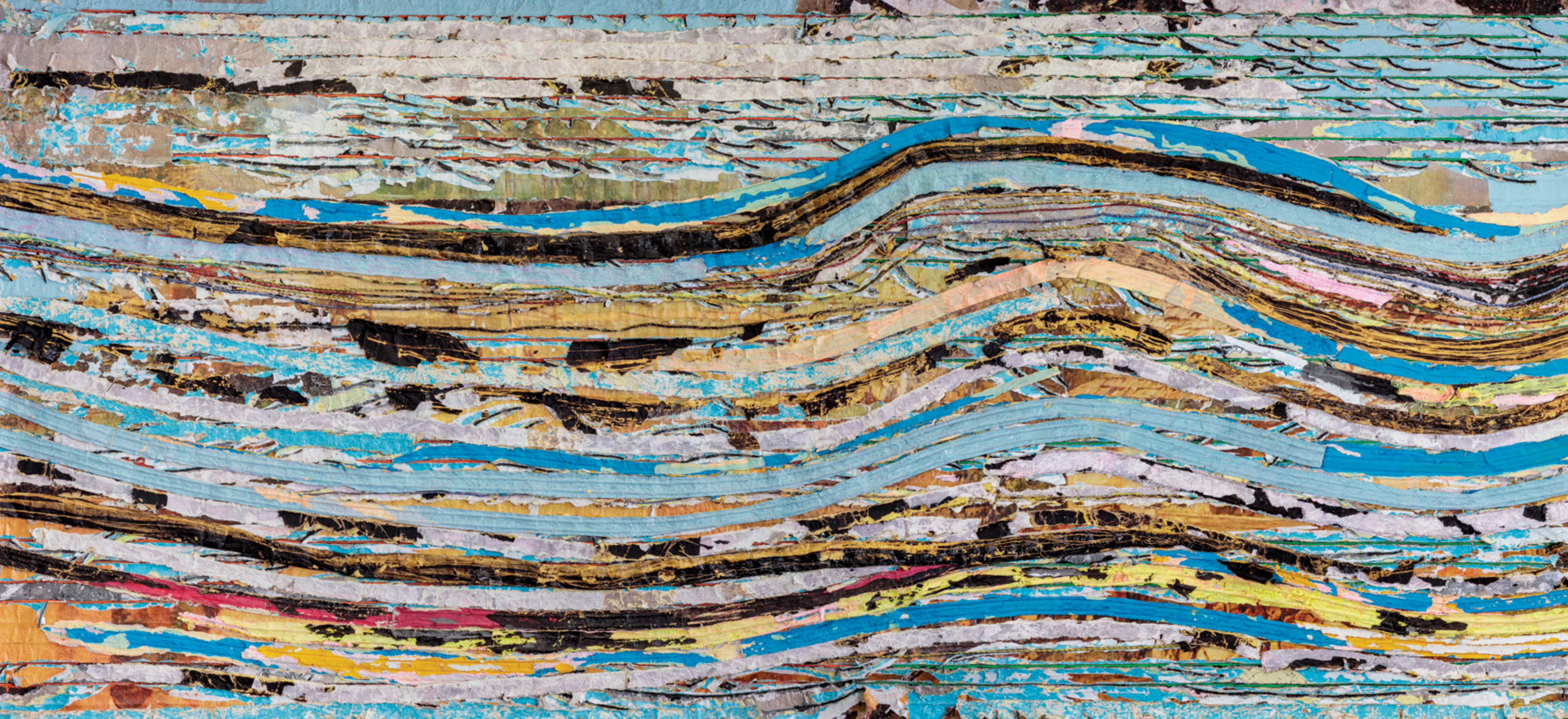
**Washington Capitals hockey fans crowd the steps of the National** Portrait Gallery and Smithsonian American Art Museum after an at-home victory. Throughout the 2018 Stanley Cup playoffs, Caps fans commandeer this spot cheering on their team to win the championship.

**Conservator Dawn Wallace puts the finishing touches on the Ruby Slippers,** worn by Judy Garland in *The Wizard of Oz*, before they go back on display at the National Museum of American History. More than \$370,000 raised during the Kickstarter campaign by over 6,400 backers enabled Wallace to spend 200 hours cleaning and conserving the legendary 80-year-old shoes.

**The Smithsonian Asian Pacific American Center and Pasifika** First Fridays host a poetry slam in Salt Lake City, home to the largest Pacific Islander population in the contiguous United States. Jahra Wasasala, one of four poets performing at the event, traces her heritage to Fiji.

**Celebrating the *Inti Raymi,* the transition of seasons, dancers** hold Andean-style fans as they circle the National Museum of the American Indian. The parade was part of the Smithsonian-wide Solstice Saturday, which featured late museum closing hours and events across the National Mall.







The Smithsonian is a community of scholars and educators, sustained by the American people and generous donors. We are the nation's museums—keepers of the country's collection—home to experts in science, history, culture and art. We create educational programs that serve millions of families each year. In a rapidly changing world, we are reaching more people where they are, with greater relevance and impact.

**We thank those who make today's Smithsonian possible.**

**BELOW**

The Hirshhorn Museum and Sculpture Garden commissioned Los Angeles-based artist Mark Bradford to create one of his largest artworks, *Pickett's Charge*, spanning nearly 400 linear feet. Bradford was inspired by French artist Paul Philippoteaux's 19th-century cyclorama of the final charge of the Battle of Gettysburg. By layering colored paper with reproductions of the original, the artist transformed historic Gettysburg imagery into a series of eight powerful abstract paintings, inviting viewers to reconsider how narratives about American history are shaped and contested.

*Mark Bradford: Pickett's Charge*, Hirshhorn Museum and Sculpture Garden, 2017.  
Courtesy of the artist and Hauser & Wirth © Mark Bradford PHOTO CATHY CARVER





- We thank 2018's most generous donors for their gifts of \$2.5 million or more

### Dagmar Dolby

LIGHTS, CAMERA, CULTURE!



Rock 'n' roll. Symphony concerts. Hollywood blockbusters and independent films. America's favorite pastime—baseball—and the lights of Broadway. Entertainment connects us, reflects our shared experiences and comments on public issues. A \$5 million gift from Dagmar Dolby and Dolby Laboratories, along with a donation of Dolby audio and visual equipment, enables the National Museum of American History to develop *Entertaining America*, an exhibition that explores the power of culture. Opening in 2020 in the museum's new Ray and Dagmar Dolby Hall of American Culture, the exhibition will showcase iconic objects, such as the Ruby Slippers from *The Wizard of Oz*, and the impact of American entertainers. In addition, the gift funds the Ray Dolby Gateway to Culture, where installations rewind the history of recorded sound, and improves technology in the museum's Warner Bros. Theater, a sought-after venue for film screenings and discussions that cast a critical and appreciative eye on entertainment.

### Barron Hilton / Conrad N. Hilton Foundation

PUSHING BOUNDARIES



The seven-year reimagining of the National Air and Space Museum, which began in fall 2018, encompasses upgrades to exhibitions about historic American trailblazers as well as educational experiences that equip children—and adults—for a lifetime of discovery. A \$10 million gift from Barron Hilton/Conrad N. Hilton Foundation supports both aspects of this transformation. In the Barron Hilton Pioneers of Flight gallery, the gift will refresh exhibitions and conserve artifacts that bring the stories of famed aviators like Charles Lindbergh and Amelia Earhart to life. The gift also establishes the Barron Hilton STEM Education Fund, an endowment for new science, technology, engineering and math programs for middle school students. On-site programs, such as curated tours, will engage students who visit the museum, while distance-learning programs will reach students in under-resourced schools across the nation. The Conrad N. Hilton Foundation has been a generous supporter of the National Air and Space Museum since 1998.

- We thank 2018's most generous donors for their gifts of \$2.5 million or more

### Ann and Gilbert H. Kinney

DOCUMENTING ARTISTS



The Archives of American Art is the preeminent resource for those seeking new insights into the history of visual arts in America. It holds more than 20 million primary source materials, including the papers, photographs and oral histories of artists, dealers and other art world figures. Archives trustee Gilbert H. Kinney and his wife, Ann, have invested in the repository's growth with a gift of \$2.5 million to endow the position of Gilbert and Ann Kinney New York Collector, who gathers materials from individuals and organizations in the nation's arts capital. The collector also writes peer-reviewed essays, focused on these newly acquired works, for each issue of the award-winning *Archives of American Art Journal*. The donors have also supported the Freer|Sackler, where Ann Kinney previously served on the board.

### The Volgenau Foundation

A KNOWLEDGE BRIDGE



Saving endangered species requires sustained conservation efforts over many generations. The Smithsonian Conservation Biology Institute (SCBI) in Front Royal, Va., with a school and research facility—where scientists study and breed more than 20 threatened species—allows for this to happen. The Smithsonian-Mason School of Conservation connects world-renowned scientists with high school, college and graduate students—the next generation of conservation leaders. Their training takes place in the Volgenau Academic Center, named in recognition of The Volgenau Foundation's \$3 million gift. The foundation also supports SCBI's coral restoration and wild canid reproduction research and the Virginia Working Landscapes, a program that promotes native biodiversity and sustainable land use. This past year, The Volgenau Foundation provided a substantial gift to the Whooping Crane Breeding Facility, which houses six breeding pairs of this critically endangered North American bird.

### Dr. Coralyn Wright Whitney

COLLECTING EARTH'S TREASURES



The Whitney Flame Topaz—a rare, vivid red topaz named after donor Coralyn Wright Whitney—ignited wonder among gem enthusiasts around the globe when it was unveiled at the National Museum of Natural History in September. A second gift from the donor in 2018 is equally awe-inspiring and enduring: a \$5 million endowment to support the Coralyn W. Whitney Curator of Gems and Minerals. In charge of one of the world's premier gem and mineral collections, the curator develops exhibitions to spark the public's curiosity about the Earth's basic building blocks and provides scientists with a wide array of specimens for research. Coralyn Whitney, a member of the board of the National Museum of Natural History, also made a profound impact on the museum through earlier gifts, including an endowment for the Coralyn W. Whitney Science Education Center, an endowment for research related to the gem and mineral collection, and the prized Whitney Alexandrite.

- o We thank 2018's most generous donors for their gifts of \$1 million or more

## Alaska Airlines



Little more than a century ago, travel by plane was rare, expensive and fraught

with danger. Today, it is commonplace, affordable and safe. The America by Air gallery tells this remarkable history and, with the help of a \$1.5 million gift from Alaska Airlines, will engage a new generation of visitors through reimagined exhibitions, dynamic design and improved educational opportunities—part of a multiyear transformation of the National Air and Space Museum's building on the National Mall. This gift also provides needed conservation for important artifacts within the gallery. Alaska Airlines previously has supported the National Museum of the American Indian.

## Bank of America



From Nimrud, Iraq, an ancient city recently bombed and bulldozed by the Islamic State, to New York, where Hurricane Sandy flooded historic theatrical sets, the Smithsonian Cultural Rescue Initiative recovers and conserves threatened cultural heritage. Lead corporate sponsor Bank of America made a gift of \$1 million in support of the initiative's mission to help U.S. and international communities preserve their identities and history. Among the many other Smithsonian museums and programs that have benefited from Bank of America's giving since 1992 are the Hirshhorn Museum and Sculpture Garden, the National Museum of the American Indian and the National Museum of African American History and Culture.

### RIGHT

Smithsonian conservation experts assessed damage at the Martha Graham Dance Company in New York, where costumes, ephemera and theatrical sets, many designed by Isamu Noguchi, were damaged by Hurricane Sandy. Collections were either removed and freeze-dried or sent to a warehouse for air drying, and returned once stabilized.

## Martha and Faustino Bernadett



A \$2 million gift from Martha and Faustino Bernadett enables the Smithsonian Latino Center to establish the Molina Family Latino Gallery in the National Museum of American History, the first exhibition space on the National Mall dedicated to the heritage, culture and accomplishments of Latinos in the United States. While shining a light on wide-ranging stories of struggle and triumph, the gallery will illustrate how Latinos have contributed to our national identity and initiate conversations about what unifies us as Americans. The gift also helps support the curator responsible for the gallery's exhibitions, the Dr. C. David Molina Visiting Curator.



## Mary and John F. Brock III



Collisions in a vast cloud of dust and gas formed the Earth 4.6 billion years ago. Today, human impacts shape the fate of life on the planet. To help the National Museum of Natural History tell the story of Earth from its beginning to its future, Smithsonian National Board member John F. Brock and his wife, Mary, contributed \$1 million for *Deep Time*, the museum's reimagined hall of fossils. Opening to visitors in June 2019, this 31,000-square-foot exhibition traces geological processes, ecosystem changes and the evolution of species. Understanding these forces enables us to grasp our own role in the Earth's unfolding epic.

- o We thank 2018's most generous donors for their gifts of \$1 million or more

## CITI



A \$1 million gift to the National Museum of African American History and Culture from founding donor CITI helps tell the American story through an African American lens. The story starts outside: visible from across the National Mall, the museum's bronze lattice cladding is inspired by the intricate ironwork of black artisans in the South. Inside, eight floors of galleries, theaters and interactive spaces enable visitors to explore complex narratives about the African American experience. CITI has made many gifts to Smithsonian museums and centers since 1982, including the National Museum of Natural History, the Smithsonian Tropical Research Institute and Cooper Hewitt, Smithsonian Design Museum.

## Dick and Betsy DeVos Family Foundation



Drawing on the expertise and collections of multiple Smithsonian museums and programs, the American Women's History Initiative amplifies the voices of women, past and present, and highlights their contributions to art, history, science, business and culture. Bolstered by a \$1 million gift to the initiative from the Dick and Betsy DeVos Family Foundation, the Smithsonian will build capacity for new research, exhibitions and programming to inspire and empower women everywhere. Planning is already underway for exhibitions at the National Museum of American History and the National Portrait Gallery to celebrate the centennial of women's suffrage in the United States in 2020.

### RIGHT

William Michael Harnett, *Fruit Pieces*, 1877. Bequest of Drue Heinz

## Drue Heinz Trust

Cooper Hewitt, Smithsonian Design Museum offers researchers access to its exceptional collection of more than 147,000 European and American works on paper through the Drue Heinz Study Center for Drawings and Prints, which opened 17 years ago with funding from Drue Heinz. A new gift of \$1 million from the Drue Heinz Trust supports the center's operations, including research on two designers represented in the collection—art nouveau architect Hector Guimard and graphic designer E. McKnight Kauffer—in preparation for forthcoming exhibitions. The trust also donated an 1877 oil painting by William Michael Harnett, below, to the Smithsonian American Art Museum.

## Intel Foundation



The National Museum of African American History and Culture is the nation's most comprehensive museum devoted to the African American story and its impact on American and world history. Thousands of unique objects in the museum's galleries—from a reassembled South Carolina slave cabin to Chuck Berry's Cadillac Eldorado—chronicle narratives of creativity, resilience and power, while award-winning interactive exhibitions help Americans of all backgrounds understand their own relationship to these narratives. The 400,000-square-foot museum is supported by a gift of \$1 million from Intel Foundation, a founding donor. Previous gifts from Intel Foundation benefited the Smithsonian Science Education Center.





- o We thank 2018's most generous donors for their gifts of \$1 million or more

## JetBlue

With a \$1.5 million gift toward the renewal of the National Air and Space Museum's America by Air gallery, JetBlue provides vital support for exploring the history of commercial flight. From the metal-clad Ford Tri-Motor, which debuted in 1926 and earned the nickname "Tin Goose," to the Boeing 747, which was first flown commercially in 1970 and held the passenger capacity record for 37 years, the gallery showcases iconic aircraft that demonstrate how advances in technology gave rise to an indispensable industry. The reimagining of America by Air is part of the first major transformation of the museum since its opening in 1976.

## Johnson & Johnson

### Johnson & Johnson

With a \$1.1 million gift from Johnson & Johnson in 2018, the Smithsonian Science Education Center was able to spark excitement in science, technology, engineering, math, manufacturing, and design (STEM<sup>2</sup>D) for girls and boys throughout the globe through creative problem solving and play. Johnson & Johnson's gift helps the center expand its broad range of free teaching and digital resources in STEM<sup>2</sup>D; introduce young girls and boys across the globe to hands-on experiential STEM<sup>2</sup>D learning; bring scientists and engineers into the classroom; and empower youth to act on Sustainable Development Goals such as preventing mosquito-borne diseases and ensuring good nutrition for all. The company's recent philanthropic support of the Smithsonian includes gifts to the National Museum of Natural History and the National Museum of African American History and Culture.

## Kevin and Michelle Johnson & Georgia and Ronnie West



Sports resonates far beyond the playing field. Outstanding African American athletes have inspired pride in black achievement while leveraging their visibility to fight for greater rights and freedoms—one of many themes explored in the sports gallery of the National Museum of African American History and Culture. Committed to public service, the family of Kevin and Michelle Johnson & Georgia and Ronnie West, founding donors to the museum, contributed \$1 million to support education programs, research initiatives and new acquisitions that help visitors investigate the role of African Americans in sports and how these players have changed the game for everyone.



## Lockheed Martin Corporation



"Welcome to Mars," says the announcer as you look through the windows at the rocky terrain speeding by. A howling sandstorm briefly engulfs the vehicle. Yet you are sitting safely outside the National Air and Space Museum's Steven F. Udvar-Hazy Center, in a virtual-reality bus built by Lockheed Martin Corporation with high-definition monitors in place of windows. Donated by Lockheed Martin to the museum, the Mars Experience Bus inspires future astronauts to explore the red planet. Lockheed Martin has given generously to the museum since 1985 and has also supported 15 other Smithsonian museums and programs, including the Smithsonian Institution Traveling Exhibition Service.

### BELOW

The National Museum of African American History and Culture's sports gallery highlights outstanding athletes.

- o We thank 2018's most generous donors for their gifts of \$1 million or more

### RIGHT

Rafael Soriano, *Un Lugar Distante (A Distant Place)*, 1972. Gift of Milagros Soriano, Smithsonian American Art Museum © Rafael Soriano

The Molina Family Latino Gallery will highlight stories of Latino Americans. After migrating to Miami in 1962 in the wake of the Cuban Revolution, Soriano embarked on a new semiabstract visual vocabulary that helped him transform his feelings of nostalgia for home into a creative process of spiritual renewal.

## John and Adrienne Mars

A gift of \$1.47 million from John and Adrienne Mars enables researchers from the Smithsonian Conservation Biology Institute to partner with scientists at the American Prairie Reserve to study the health of Montana's vast and wondrous prairie and advances the reintroduction of native species, such as bison and swift fox, into this complex ecosystem. The Mars' relationship with the Smithsonian spans more than 30 years. In addition to her generous contributions, Adrienne Mars has served on numerous Smithsonian boards and committees.

## Tina and Hamid Moghadam

The Freer|Sackler holds one of the world's richest collections of art from Iran and the ancient Near East, comprising more than 1,000 objects, from ceramics to silver vessels. Recognizing the strengths of the museum, Tina and Hamid Moghadam made a gift of \$1 million to establish the Tina and Hamid Moghadam Endowment for Iran and the Ancient Near East. The endowment supports programs—such as a recent lecture on the royal city of Ctesiphon in modern-day Iraq—that showcase the Freer|Sackler collection and expertise of Smithsonian scholars, providing context, education and inspiration, and encouraging conversations that cross cultures and centuries.



## John C. Molina



Latinos are the largest racial and ethnic minority in the United States, making up 17 percent of the population. By 2050, one in three Americans will be Latino. To tell the stories of this diverse community and inspire its future leaders, John C. Molina has contributed \$2 million to the Smithsonian Latino Center for the Molina Family Latino Gallery and the Dr. C. David Molina Visiting Curator. The gallery, a 4,500-square-foot exhibition space to be constructed within the National Museum of American History, will showcase scholarship and materials that connect the community's rich past with its dynamic present.

## Josephine M. Molina

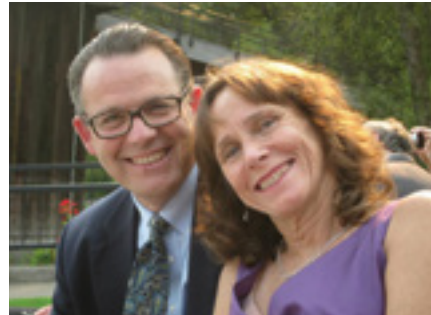


With a gift of \$2 million, Josephine M. Molina is helping the Smithsonian Latino Center launch the Molina Family Latino Gallery and fund the Dr. C. David Molina Visiting Curator. Opening in 2021, the gallery will draw from many Smithsonian museums and research centers to become an intellectual hub for Latino scholarship, exhibitions and programs. Located in the National Museum of American History, it will provide access to facilities for lectures, performances, film screenings and other activities that explore themes such as community and belonging through the lens of the Latino experience—educating and inspiring visitors of all backgrounds.



- We thank 2018's most generous donors for their gifts of \$1 million or more

### Therese and J. Mario Molina



The history of Latinos in the United States began long before the founding of our country and intersects with the history of Native peoples of the Americas, Spanish and European colonization, the African diaspora, and more. Understanding the Latino story is essential to grasping the full narrative of our nation. Therese and J. Mario Molina's \$2 million gift to the Smithsonian Latino Center supports development of the Molina Family Latino Gallery, featuring bilingual displays and digital experiences to bring this story to life, and helps fund the Dr. C. David Molina Visiting Curator, who will oversee the gallery's exhibitions.

#### BELOW

Roxanne Swentzell, K'apovi (Santa Clara Pueblo), *For Life In All Directions*, 2004. National Museum of the American Indian



### Rasmuson Foundation



The superb acoustics and unique layout of the Elmer and Mary Louise

Rasmuson Theater at the National Museum of the American Indian, below, make this beautiful space a locus for dance and music presentations, films, and seminars showcasing the vibrant history and living culture of Native American peoples. A \$1.66 million gift from the Rasmuson Foundation is enhancing the theater's comfort and safety and also refreshing the 14-year-old theater with updated technology to enable high-definition audiovisual systems, online connectivity and distance-learning programs. The foundation provided significant support for the construction of the National Museum of the American Indian as well as for the National Museum of Natural History.

### Albert H. Small



At the Smithsonian American Art Museum, a gift from Albert H. Small will create opportunities to highlight the role of the automobile in American visual culture. This gift consists of the Albert H. Small Model Car Collection of more than 1,200 models as well as a financial gift. The museum plans to present the model cars in its Luce Foundation Center as a guide for visitors to explore the relationship between automobiles and American art and to think broadly about what it means to build a collection. In the past three decades, the donor has supported numerous Smithsonian museums and programs, including the National Museum of American History.

### Janet M. and Laurence B. Watt

Since 1997, the Smithsonian Latino Center has collaborated with other Smithsonian museums and programs to explore and document the contributions of the Latino community to American culture, arts, history and science. The Molina Family Latino Gallery in the National Museum of American History will provide the first dedicated location on the National Mall for celebrating Latino heritage and achievements and for sharing this community's history with the rest of the nation. A \$2 million gift to the Smithsonian Latino Center from Janet Molina Watt and Laurence Watt helps fund the gallery as well as its Dr. C. David Molina Visiting Curator.

## The Smithsonian gratefully acknowledges those donors who made gifts, pledges or pledge payments during the fiscal year 2018.

### \$1,000,000 OR MORE

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1923 Fund	David H. Koch
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American Airlines	The Henry Luce Foundation
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Boeing	The Andrew W. Mellon Foundation
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The Delta Air Lines Foundation	Josephine M. Molina
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Kevin and Michelle Johnson & Georgia and Ronnie West	The Volgenau Foundation
The Julis-Rabinowitz Family	Janet M. and Laurence B. Watt
Kaiser Permanente	Dr. Coralyn Wright Whitney



**.....**  
**\$500,000 OR MORE**

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Smithsonian Women's Committee  
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**\$100,000 OR MORE**

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Agua Caliente Band of Cahuilla Indians  
Lee and Elizabeth Ainslie  
Alfred Street Baptist Church  
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ANCA Endowment Fund  
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Bently Foundation  
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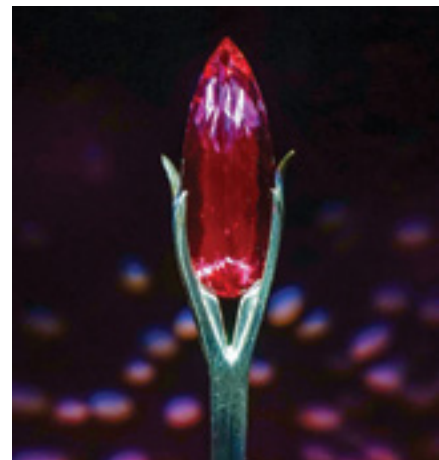
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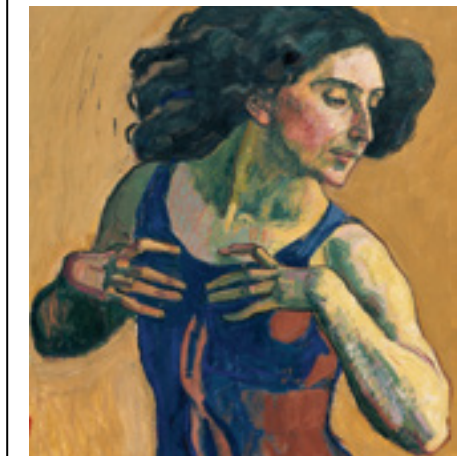
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### Board of Regents

The Smithsonian was created by an act of Congress in 1846 in accordance with the terms of the will of James Smithson of England, who in 1826 bequeathed his property to the United States of America “to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge.” After receiving the property and accepting the trust, Congress vested responsibility for administering the trust in the Smithsonian Board of Regents. It consists of the Chief Justice of the United States, the Vice President of the United States, three members of the United States Senate, three members of the United States House of Representatives and nine citizens.

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*Ex officio, Chancellor*
- David M. Rubenstein  
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- The Vice President of the United States  
*Ex officio*

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- 
- Porter N. Wilkinson  
*Chief of Staff to the Regents*
- Cathy Helm  
*Inspector General*

In fiscal year 2018

### Smithsonian National Board

The Smithsonian-wide volunteer advisory board advises the Secretary and other Smithsonian leaders, acts as an ambassador for the Smithsonian in communities across the country and sets an example of philanthropic leadership that inspires giving in others.

Through its 49 members and 187 alumni, the National Board volunteers also serve the Smithsonian by contributing their advice and service through committees and ad hoc working groups. In 2018, 26 members and alumni served on 16 Smithsonian advisory boards and as non-Regent members of committees of the Board of Regents. Their extraordinary commitment to philanthropy is shown through gifts totaling \$9.61 million. This figure includes \$1.89 million in unrestricted board annual giving.

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Membership year 2018  
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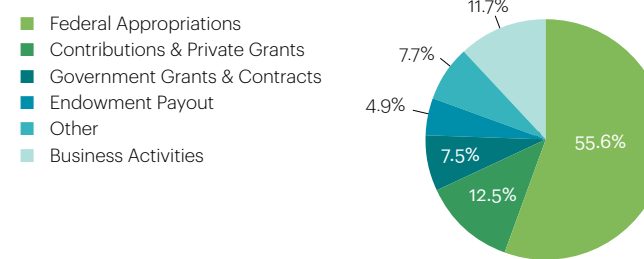
### Financial Report

The Smithsonian receives funding from federal government appropriations, other governmental entities and private sources. Public dollars conserve national collections, sustain basic research, educate the public, provide for administrative and support services and operate, maintain and protect the Smithsonian museum and research complex. Private funds leverage federal

dollars and provide the critical difference for carrying out innovative research, developing and building new facilities, opening groundbreaking exhibitions, reaching out to America’s diverse communities, endowing positions and strengthening national collections. The 2018 annual audit was conducted by KPMG LLP and is available at [si.edu/about/policies](http://si.edu/about/policies).

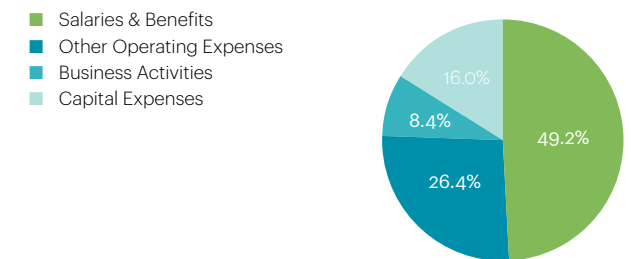
#### Revenue

In percent, FY 2018



#### Expenses

In percent, FY 2018



#### Financial Position

In millions of dollars, FY 2018 and FY 2017

	Total Funds			
	Trust	Federal	2018	2017
Assets	3,048	2,129	5,177	4,890
Liabilities	340	676	1,016	906
Net Assets	2,708	1,453	4,161	3,984

#### Financial Activities

In millions of dollars, FY 2018 and FY 2017

	2018	2017
Operating Revenue	1,564	1,514
Operating Expenses	1,483	1,454
Increase in Operating Net Assets	81	60
Increase (Decrease) in Other Net Assets	96	93
Total Increase in Net Assets	177	153

#### Growth in Net Assets

In millions of dollars, over five years





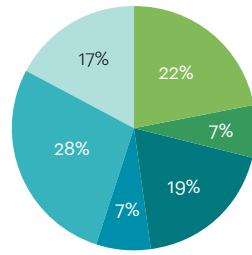
## Endowment Report

The Smithsonian's first endowment dates to 1846, underscoring the Institution's focus on the long term. The Endowment's value on Sept. 30, 2018, was \$1,601.8 million, and its return for fiscal year 2018 was 10.3 percent. Contributors to the Endowment's performance were investments in venture capital, private equity and real estate as well as selection of investment managers. In fiscal year 2018, receipts from gifts and bequests added \$43.8 million to the Endowment while contributing \$71.8 million in payout. Since 2005, investment gains and gifts were \$1,598.5 million. In the same period, the Endowment has contributed \$753.1 million in private support for Smithsonian-wide programs.

### Current Asset Allocation

As of FY 2018

- Global Equity
- Emerging Markets
- Marketable Alternatives
- Fixed Income & Cash
- Private Equity & Venture Capital
- Real Assets

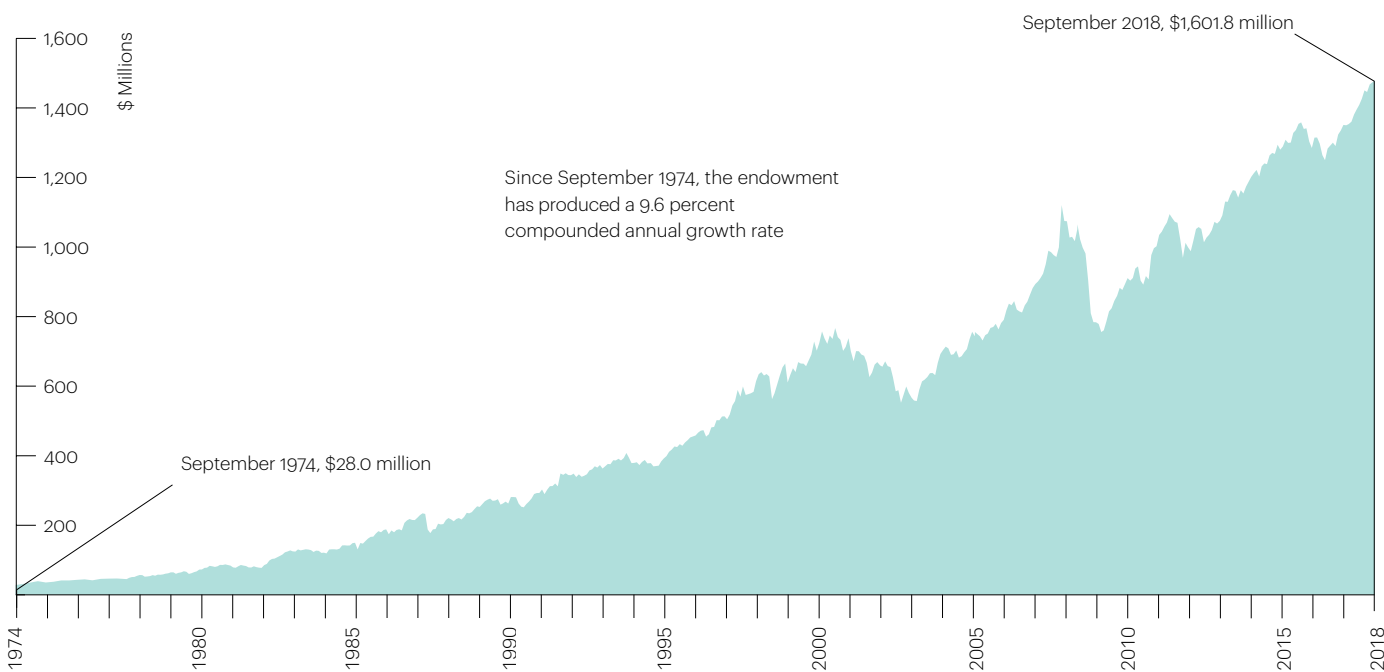


### Comparative Performance

	Trailing 1 Year	3 Years	5 Years	10 Years
Smithsonian Endowment	10.3%	9.8%	8.2%	7.8%
Policy Benchmark	6.9%	8.1%	5.3%	5.5%

### Endowment Value Over Time

1974-2018



## Philanthropy Report

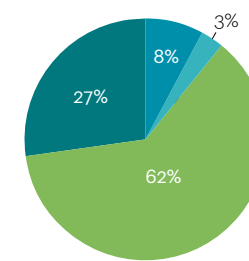
This report gratefully acknowledges the transformative generosity of our donors. Thousands of individuals, members, foundations, corporations and others have made gifts to the Smithsonian this year. Every gift advances the Institution's

ambitious vision to discover new knowledge and educate and inspire future generations. These charts provide information on the sources and uses of private dollars contributed to the Smithsonian in fiscal year 2018.

### Funds Raised by Source

- \$121.1 Individuals
- 52.7 Corporations
- 16.5 Foundations
- 5.9 Other

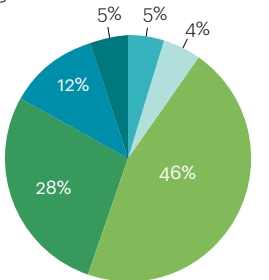
196.2 Total (in millions)



### Funds Raised by Purpose

- \$89.6 Exhibitions, Education & Public Programs
- 54.4 Museums & Research Centers, General Support
- 23.4 Smithsonian General Support
- 10.6 Facilities & Public Spaces
- 9.9 Research
- 8.3 Acquisitions & Collections

196.2 Total (in millions)





## Ways to Give

Generations of donors have brought the Smithsonian to where it is today. In a rapidly changing world, the Smithsonian matters more than ever as a force for civic engagement in America that reaches people where they are. Your gifts power our impact.

### The Smithsonian Academy

The recognition society for the Smithsonian's most generous donors is open to individuals who give \$1 million or more to Smithsonian museums, research centers and programs. Smithsonian Academy members' generosity enables the institution to thrive and continue to diffuse knowledge across the nation and around the world. They participate in one-of-a-kind opportunities and explore the ideas, discoveries and new knowledge that make the Smithsonian a vibrant national treasure. To learn more, please contact Charlotte Gaither, *Director of Constituent Engagement*, at 202.633.8294 or smithsonianacademy@si.edu.



### Membership

With members from across the nation, the Friends of the Smithsonian and James Smithson Society provide support for the institution's mission and strategic plan priorities. Those who join may enjoy a wide variety of benefits and events. Annual membership levels range from \$75 to \$25,000 and above.

To learn more, contact 800.931.3226, membership@si.edu or visit si.edu/onlinemember.

Many individual Smithsonian museums and research centers offer their own memberships. To learn more, visit the website of the museum that interests you.

### Gift Planning

Those who provide for the Smithsonian through their estate plans or life income gifts build a strong future for the institution. Smithsonian Legacy Society members are kept well informed of the latest exhibitions, programs and scientific discoveries and have exclusive opportunities to participate in member-only events.

To learn more, contact 888.419.7584, legacy@si.edu or visit legacy.si.edu.

### Corporate Memberships and Sponsorships

Corporations play a vital philanthropic role in today's Smithsonian. We welcome corporate engagement and offer membership through the Smithsonian Corporate Membership Program.

Contact us to learn more about how a Smithsonian partnership can complement your corporate objectives.

To learn more, contact 202.633.0016, scmp@si.edu or visit si.edu/corporate.

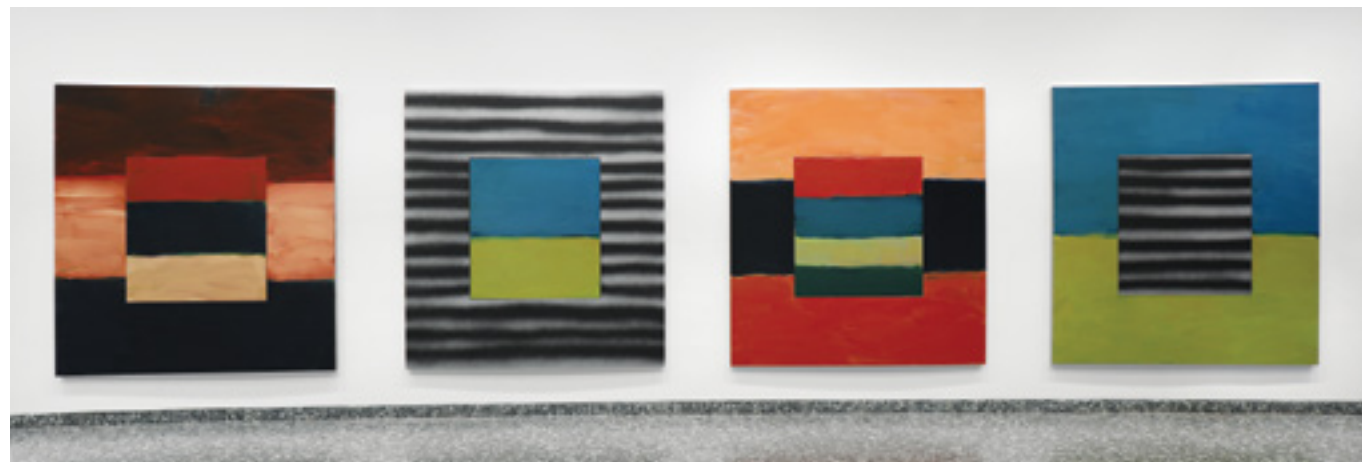
### Online Giving

Donating to the Smithsonian online is fast, easy and secure. Make your tax deductible gift at: si.edu/onlinegiving.

### For Further Information

To learn how you can support the Smithsonian and its dynamic mission "for the increase and diffusion of knowledge," please contact:

Robert J. Spiller  
*Assistant Secretary for Advancement, Office of Advancement*  
Smithsonian Institution  
1000 Jefferson Drive S.W., Room 124  
MRC 027, P.O. Box 37012  
Washington, D.C. 20013-7012  
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*Director, Office of Equal Employment and Minority Affairs*

To contact staff members listed above, call 202.633.1000.

### MUSEUMS

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1901 Fort Place, S.E.  
Washington, D.C. 20020-3230  
202.633.4839

#### Arts and Industries Building

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MRC 016, Box 37012  
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202.633.6263

#### Cooper Hewitt, Smithsonian Design Museum

Caroline Baumann, *Director*  
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New York, N.Y. 10128-0606  
212.849.8400

#### Freer|Sackler

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#### Hirshhorn Museum and Sculpture Garden

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202.633.2824

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202.633.2350

#### National Museum of African American History and Culture

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Washington, D.C. 20013-7012  
202.633.4751

#### National Museum of African Art

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Washington, D.C. 20013-7012  
202.633.4610

#### National Museum of American History, Kenneth E. Behring Center

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202.633.3435

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202.633.6700

#### National Museum of Natural History

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202.633.2664

#### National Portrait Gallery

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202.633.8276

#### National Postal Museum

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Washington, D.C. 20013-7012  
202.633.5500

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3001 Connecticut Avenue, N.W.  
Washington, D.C. 20008  
202.633.4442

#### Smithsonian American Art Museum and Renwick Gallery

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*The Margaret and Terry Stent Director*  
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202.633.8430

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202.633.7940

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202.633.1141

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Suitland, Md. 20746-2863  
301.238.1205

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Cambridge, Mass. 02138  
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Edgewater, Md. 21037  
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Washington, D.C. 20013-7012  
202.633.5908

#### Smithsonian Libraries

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MRC 154, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.2240

#### Smithsonian Tropical Research Institute (Panama)

Matthew Larsen, *Director*  
9100 Panama City Place  
Washington, D.C. 20521-9100  
011.507.212.8086

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Washington, D.C. 20013-7012  
202.633.5300

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202.633.8628

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Washington, D.C. 20013-7012  
202.633.5297

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Washington, D.C. 20013-7012  
202.633.3137

#### Smithsonian Latino Center

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MRC 512, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.1240

#### Smithsonian Science Education Center

Carol L. O'Donnell, *Director*  
901 D Street SW, Suite 704-B, MRC 952  
Washington, D.C. 20024  
202.633.2972

As of April 24, 2019

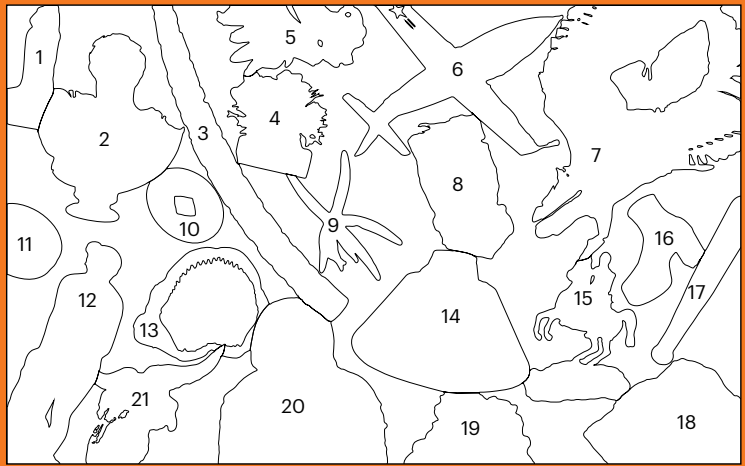


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- p. 24 Northern Bobwhite Quail PHOTO GEORGE OHRSTROM II; Citizen Scientists PHOTO KELSEY SCHOENEMANN
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| <p>1 Unidentified, <i>Statuette of Mountain Lion or Panther Man God, "Key Marco Cat,"</i> c. 700–1500 AD. Gift of Bureau of American Ethnology, University of Pennsylvania Museum and Frank H. Cushing, National Museum of Natural History</p>       | <p>8 Unidentified, <i>Kneeling monster</i>, Northern Qi dynasty, c. 550–577. Gift of Charles Lang Freer, Freer Sackler</p>                           | <p>16 Geoffrey Holder, boots for the wizard in <i>The Wiz</i>, c. 1977. Gift of the Black Fashion Museum founded by Lois K. Alexander-Lane, National Museum of African American History and Culture</p> |
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