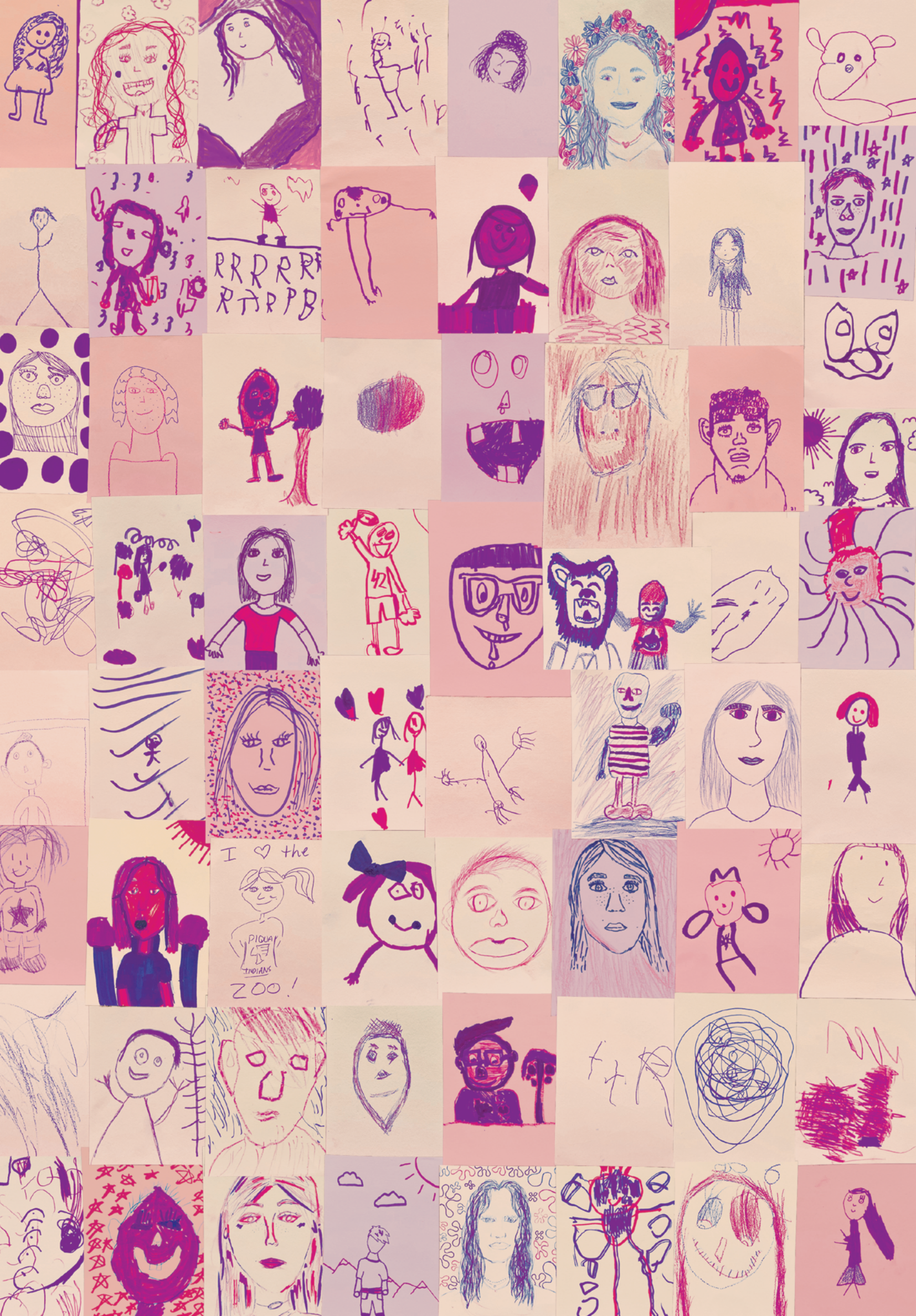


Our Shared Future

SMITHSONIAN 2022





Human Factors

Building a better shared future will take all of us working together. The points below illustrate the collective impact of the Smithsonian in 2022.

NUMBER OF INTERNS, FELLOWS AND RESEARCH
ASSOCIATES ACROSS THE SMITHSONIAN

3,651

VOLUNTEER HOURS

159,425

NUMBER OF SMITHSONIAN EMPLOYEES IN 2022

6,472

VISITORS TO THE SMITHSONIAN’S NATIONAL ZOO

1.5 million

SCHOOLS, LIBRARIES AND MUSEUMS THAT REQUESTED POSTER
EXHIBITIONS ACROSS 50 STATES AND 20 COUNTRIES

4,136

YOUTUBE CHANNEL VIEWS

122.2 million

PARTICIPANTS IN EDUCATIONAL PROGRAMS

4.3 million

— Navigator

As Secretary, I am constantly asked to imagine the Smithsonian not simply as it is, but as it could be. It is simultaneously the most challenging and rewarding part of my job—but envisioning our shared future is not something I can do alone.

In fact, it is integral to my definition of leadership that this new chapter be anything but a solitary endeavor. Leadership, for me, is grounded in something my father told me at the dinner table many years ago: that only a fool believes they have a monopoly on wisdom.

I never would have known it then, but his counsel became the cornerstone of my career. It informs every part of my work now as Secretary of the Smithsonian. The power of this institution lies in its rich diversity of pursuits and the people—staff, volunteers, partners—who chart them. There is no singular perspective that can appeal to the whole of our nation.

The Smithsonian is not merely a collection of museums or a place visitors can go while they are sightseeing in the nation's capital. It is a reservoir of knowledge for the public to dip into, no matter where they are. It is a trusted resource that allows people to navigate an increasingly complex world and to find their own place in it. And it is a beacon for what it means to be an American and part of the glue that helps hold the nation together, especially in times of crisis or conflict.

In the years ahead, we will only thrive as a society and a species if we set aside our differences and address the sizeable challenges we face like climate change, pandemic disease, and racial and social injustice. As the world's largest museum, education and research complex, the Smithsonian has the ability—and I would argue the obligation—to help.

I am infinitely proud of the Smithsonian staff who are already working to make real these abstract

goals. In the pages of this report, you will hear from a select few of the many brilliant minds who make this institution the world-renowned resource it is. Among other endeavors, they are working to expand the digital reach of the institution; to record and preserve history as it happens; to reach every home and classroom across the country with our extraordinary educational resources; and to bring to life our two new museums, the Smithsonian American Women's History Museum and the National Museum of the American Latino.

While it might be tempting to consider these discrete pursuits, I see them as different means to the same end. I see a Smithsonian striving to bring Americans together, in contrast to everything that divides them. And I see our work across science, art, history and culture helping Americans not only to celebrate the past, but also to help create a better shared future.

The ways we accomplish these goals are changing to match the changing expectations of our audiences. But our determination to serve the American people remains steadfast. It is embedded in our institutional DNA.

Our staff, volunteers, donors and partners in the private sector, nonprofits and government are integral to bringing a new chapter of Smithsonian history to life. Thank you for all you do to help us serve the American people and inspire optimism across the globe. It is an honor to be a part of such an immense and varied project, and I could not ask for a better team.

Lonnie G. Bunch III
SECRETARY OF THE SMITHSONIAN



Conservator



Gwen Manthey

PAINTINGS CONSERVATOR
Smithsonian American Art Museum's Lunder Conservation Center

What excites you about your work at the Smithsonian?

I'm a specialist in art conservation, caring for paintings that predate the 20th century. I work in a visible conservation lab called the Lunder Conservation Center at the Smithsonian American Art Museum. A highlight of my job is stepping out to meet people, answering questions and talking about how science, history and artmaking are connected.

Because I work with older paintings, I cannot ask artists if what I'm seeing in a painting is intentional or a result of the painting's lived history—older paintings have rarely been left untouched. Artworks survive because someone has cared for them, and historically that involves cleaning discolored varnishes or repairs necessitated by damage or age. The center is equipped with an array of diagnostic tools to help me examine these paintings and add to the stories they tell.

I'm currently studying the works of Edward Mitchell Bannister and Robert Seldon Duncanson, two predominantly self-taught biracial and underappreciated artists of the 19th century. I use

tools such as infrared imaging and x-radiography, as well as x-ray fluorescence spectroscopy—which helps me identify the inorganic elements on a painted surface—to understand the painting's material condition, and how it might have changed in the artist's working process. I'm finding some fascinating secrets contained in these artworks.

What big questions do you wrestle with?

The field of preservation in cultural heritage is not immune to the effects of national and global crises, including war, climate change and political protest.

I think about the lack of diversity in our field and how to move toward a more fair and inclusive cultural heritage sector. I have mentored several interns sponsored by the Mellon Foundation and the Smithsonian, including the Conservation Internship for Broadening Access and the Latino Museum Studies Program. These programs can help broaden access to the field.

What will shape the future of your field?

Protecting and preserving cultural heritage within Smithsonian museums and globally. In 2020 the Smithsonian National Collections Program and Lunder Conservation

Center hosted Stemming the Tide: Global Strategies for Sustaining Cultural Heritage Through Climate Change, a global conference to address issues of climate action and sustainability.

My proudest moments have been participating in several Smithsonian Cultural Rescue Initiative programs, which include teaching at the Smithsonian's Army Monuments Officer Training (training the next generation of Monuments Men) and being deployed to assist with emergencies such as Hurricane Maria in Puerto Rico in 2019 and Hurricane Ian in Fort Myers, Florida, in 2022. Additionally, I am honored to participate in the initiative's programs supporting Ukrainian and Lebanese heritage professionals so they can safely store and protect their artworks in times of crisis.

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Conservator

Hila Shamon

RESEARCH ECOLOGIST
*Smithsonian's National Zoo and
Conservation Biology Institute*

What is your field?

I am a research ecologist with expertise in the nexus of landscape ecology, wildlife management and conservation biology. I lead several reintroduction and restoration projects in the Northern Great Plains, working on iconic species such as bison, black-footed ferrets and swift foxes. In my work, I join forces with many Smithsonian experts, from those working in genomics to those using aerial imagery to track land use trends. Together, we address complex research questions that are crucial for species conservation.

What is happening today in your field that will define its future?

I see a lot of movement toward place-based conservation research. This is a bottom-up approach that focuses on protecting and preserving natural resources within specific geographic areas while recognizing the importance of local communities in safeguarding ecosystems and biodiversity. Place-based conservation encompasses endeavors such as collaborative landscape stewardship, climate change adaptation, ecosystem management, conservation legislation and community development. It strives to recognize all people as essential participants in shaping our collective future on Earth.



Erin Spear
STAFF SCIENTIST
Smithsonian Tropical Research Institute

Data at our Doorstep

Panama’s tropical forests are critical to global commerce in the Panama Canal and crucial for carbon sequestration and storage. Unprecedented human impacts on climate, biogeochemical cycles and land use are altering interactions between fungi and trees—our questions are: Can we predict how these interactions will change? Are we overly confident in the health of tropical forests? Can we understand potential outcomes at scale, and define crucial tipping points?

At the Smithsonian Tropical Research Institute, ecologists like me are able to address these questions from natural laboratories at our doorstep. Our many research facilities include the Barro Colorado Island field station, with biological, hydrological and geological records dating back to 1923. We are uniquely positioned to execute long-term field-based ecological studies that transform science and allow us to make informed decisions and predictions about the future of our planet.



William Bennett
CONSERVATOR
Smithsonian Libraries and Archives

Safeguard Archival Collections

As a book and paper conservator, I care for the physical well-being of our archival collections at the Smithsonian Libraries and Archives. That includes directly intervening in a damaged manuscript, making custom housing for a book that needs to be safely secured, and caring for the conditions in which our holdings—from special collections of rare materials to the Smithsonian’s own historic archives—are stored. No other museum complex has the breadth of collections that the Smithsonian does. As the largest museum library and archives system in the world, we have an opportunity to help shape the future of conservation by convening expertise to innovate in the field, learn and teach new techniques, and share them globally.



C. Cali Martin (Osage/Kaw)
HEAD OF COLLECTIONS CARE AND STEWARDSHIP
National Museum of the American Indian

Centering Native Communities

At the National Museum of the American Indian, we consider our collections to be community collections; the museum serves as a steward. One big question that guides our work is how to give authority to Indigenous communities to make decisions about their own cultural heritage. We provide public access to objects ranging from pottery to clothing and ceremonial objects. The objects contribute to cultural revitalization; a visitor may go home and create a replica of the moccasins they viewed in our Cultural Resources Center. And it’s a two-way street: The museum often gathers new information from visitors on the history of objects or how they are used. We tell community members, “We are caring for your ancestors. It’s not about us, it’s about you.”

Connector

A few of the artists recently interviewed for the Archives of American Art's oral history collection in 2022.



Judith Bernstein



Larry Fink



Chitra Ganesh



Ben Gillespie
ORAL HISTORIAN
Archives of American Art

The Voices of American Art

How do we collect, preserve and present the story of art in the United States? This is a driving question for the Archives and our oral history program, and it unfurls conceptual, material, logistical and ethical considerations. Old boundaries in the arts and humanities are giving way to the demands of a connected culture, and oral history is a powerful method to convey the holistic, integrated nature of human life.

Our goal is to represent people as they wish to be represented in the Archives, to hold legacies as they are crafted, which can be a tremendous challenge. Oral histories are intimate, personal exchanges, and we honor those who share their lives and experiences with us and future generations.

Beth Ziebarth

HEAD DIVERSITY OFFICER
Director, Access Smithsonian

The Smithsonian is working toward a long-term commitment to diversity, equity, access and inclusion (DEAI) that is sustainable. I want all Smithsonian staff to feel that they can be their authentic selves at work, that they are respected and valued, that they can progress in their jobs. And we need to align our internal culture on DEAI with our external community work — with educators, Native communities, those who engage with our initiative on race. We can't authentically work with these communities without having done the work ourselves.

Photography by SCHAUN CHAMPION

Smithsonian 2022

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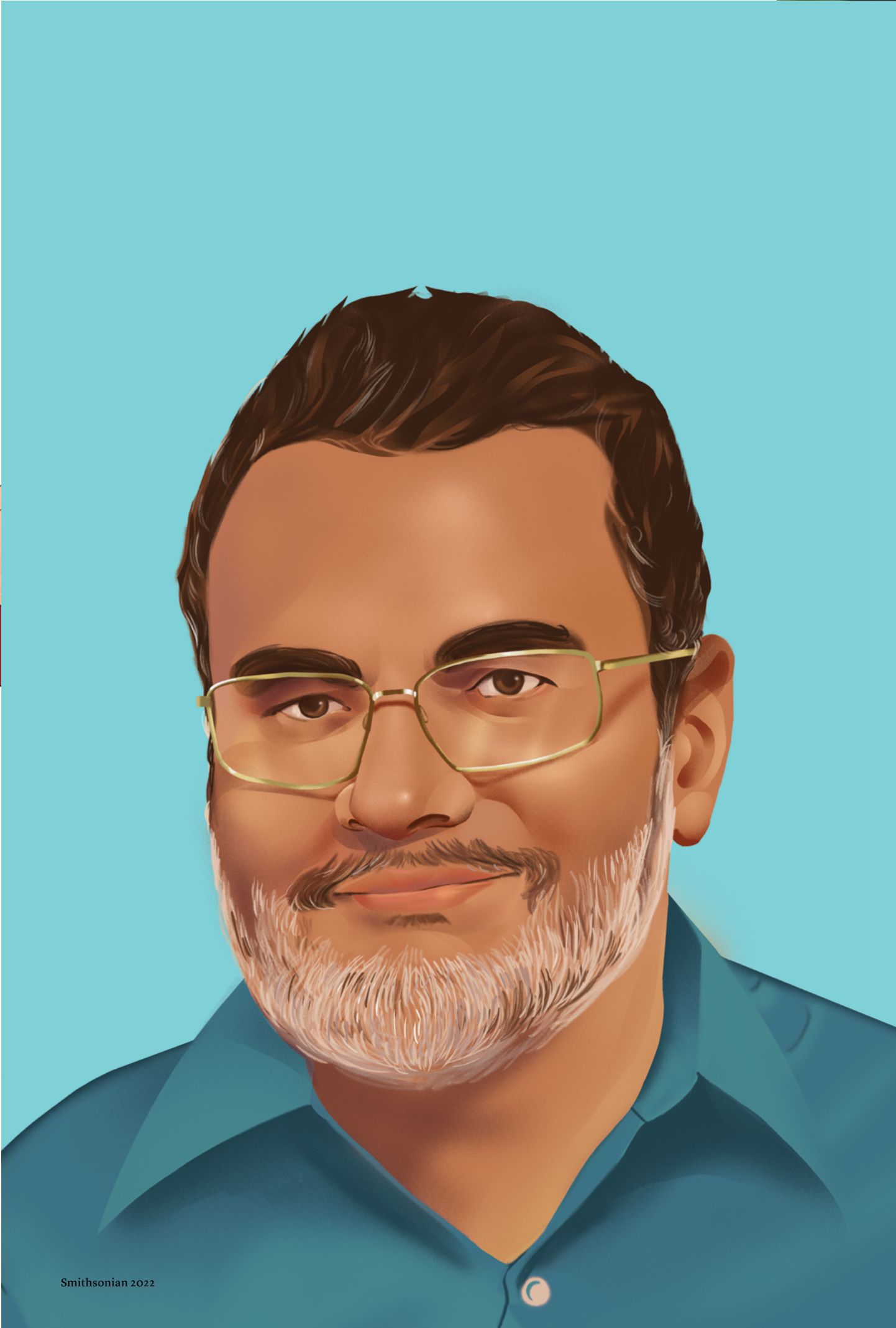
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Connector





Katrina Lashley

RESEARCH COORDINATOR

*Anacostia Community Museum's Center for
Environmental Justice*

**What big questions do you
wrestle with and how do you
approach them?**

The Anacostia Community Museum has been exploring urbanizing communities' ongoing relationships with the environment, how they define the environment and how they perceive themselves in relation to the environment. Is the environment something over there, out of reach? Or is it all around us? How can environmentalism be practiced? How does this apply to creating a more equitable and sustainable world?

The museum documents local community history—the history of the everyday. Through the power of oral history, anyone can see themselves reflected in the human stories we present. Environmentalism is a form of civic engagement embedded in community history. This history can be instructive in finding solutions to critical environmental issues. We view community members as the experts; their voices and lived experiences play a vital role in determining how we ensure a healthier future for our children and grandchildren.

**What conversations are
happening today that will shape
the future of your field?**

Broadening the definition of “environment,” using a humanities lens. The environment is where our lives unfold. This framework allows this space to be more inclusive. People can see themselves as part of the conversations around these larger environmental issues. This lens also requires cultural institutions to think about their role as civic spaces and how they can support the development of community-driven solutions.

Innovator



Hayden Bassett

DIRECTOR, CULTURAL HERITAGE MONITORING LAB,
AND ARCHAEOLOGY CURATOR
Virginia Museum of Natural History

What is your field?

I am an archaeologist and cultural property protection specialist, working as the archaeology curator and director of the Cultural Heritage Monitoring Lab at the Virginia Museum of Natural History, a state natural history museum and Smithsonian Affiliate. I am also a research associate with the Smithsonian Cultural Rescue Initiative.

My specialty is in geospatial analysis—using data to model and represent how objects and people interact with space.

What tools do you use to monitor cultural heritage worldwide?

For the past three years, I have worked with the Smithsonian Cultural Rescue Initiative to understand the impacts of conflict and natural disaster on cultural heritage, and to what extent human movement plays a role.

I use a geographic information system—a computer system for capturing and analyzing data related to positions on Earth's surface—and remote sensing technologies to answer these questions.

On the proactive side, we can create predictive models for where human settlement likely occurred in the past, what cultural heritage is most vulnerable to natural disaster, what cultural heritage is most vulnerable to conflict due to warfare, and what specific histories and identities are most likely to be lost to conflict and disaster in the years ahead.

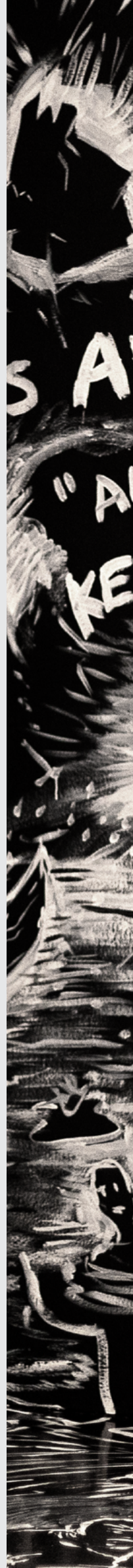
For example, as extreme flooding increases in the eastern United States, we can anticipate losing a number of sites associated with Native peoples of the last 800 to 1,000 years.

On the reactive side, we conduct rapid impact assessments for cultural heritage damaged by conflict and natural disaster. Satellite imagery and sensors allow us to determine likely impacts to cultural sites within 24 to 48 hours following a conflict or natural disaster. These findings guide the on-the-ground response for museum professionals, governments, NGOs and other stakeholders.

What will define the future of your work?

The invasion of Ukraine has forced the cultural, defense and diplomatic communities to think critically about the role of cultural heritage in conflict. While we have seen culture and history weaponized, erased and/or manipulated in the past, Ukraine's cultural heritage is an explicit justification for and casualty of the invasion.

Technological developments in the past five years have given this conflict an unprecedented level of visibility. With colleagues at the Smithsonian, the University of Maryland's Center for International Development and Conflict Management and the Penn Cultural Heritage Center, we use high-resolution satellite imagery, radar, infrared sensors, artificial intelligence and machine learning to monitor cultural heritage. These tools allow us to monitor tens of thousands of cultural heritage sites simultaneously—we are monitoring more than 28,000 sites in Ukraine today.



A full-page portrait of Taína Caragol, a woman with curly brown hair, wearing a bright orange dress with a tied waist and black open-toe shoes. She is standing in a gallery with dark walls and a patterned carpet. To her left, a framed painting is visible on the wall. The background is a mix of dark and light tones, suggesting an art installation.

Taína Caragol

CURATOR OF PAINTING AND SCULPTURE
AND LATINO ART AND HISTORY
National Portrait Gallery

What big questions do you wrestle with in your work?

One big question is how to tackle the historic underrepresentation of Latinx people in a way that is not superficial. Representation is crucial, but for it to be more than a picture on the walls of the museum, it needs to be addressed at a structural level.

This means curating exhibitions that examine the centuries-old Latino presence in this country, the history of Spanish colonization and the history of Anglo-American colonization or political influence that has brought peoples like Mexicans and Puerto Ricans into the fold of the United States.

What is happening today in your field that will define its future?

Latinx or Latino art (i.e., art created by artists of Latin American background living permanently in the United States) is finally getting established within the museum field. The last decade has seen important hires of curators who are Latinx art specialists. As more of these positions are created, and as museums engage in collecting and showcasing Latinx art, we will be able to build a sustainable future of visibility that allows us to dive deep into Latinx artistic movements.

Innovator

AS A CULTURAL ANTHROPOLOGIST, my research is guided by three questions: How is globalization manifested through and in objects? What narratives and values are created by the circulation of objects, plants and animals? What obligations do museums have to the communities bound up with these objects, narratives and their circulations?

The exhibition *Cellphone: Unseen Connections*, which I curated, tells the global, local and natural history story of the device that is in the hands or pockets of almost everyone on the planet through 700 objects (mineral specimens, cultural objects, cellphone infrastructure and artwork). I hope it is an evocative experience about how the device connects them to the world, how this technology works and how it is fundamentally tied to the environment.

Joshua A. Bell

CULTURAL ANTHROPOLOGIST
National Museum of Natural History



Hay

DIRECTOR, C
AND ARCHAEO
Virginia Museum

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Marina Isgro

ASSOCIATE CURATOR OF MEDIA AND PERFORMANCE ART
Hirshhorn Museum and Sculpture Garden



I think a lot about the role artists can play in tackling the major social and political issues of our time. We live in a moment of many crises—from climate change to economic inequality to public health emergencies. Artists are different from activists and politicians. They bring personal perspectives and spark new ways of thinking.

An artist who tackles big issues is John Akomfrah, whose installation *Purple* I acquired for the Hirshhorn. *Purple* is a video shown across six large screens that addresses the way humans have changed our planet over the past century. He captured footage of landscapes in Alaska, Greenland, the Marquesas Islands and other places threatened by our changing climate. He combined them with historical footage from the BBC and other sources, set to a soundtrack of original music and archival sound.

Educator



Jennifer Reifsteck
EDUCATION SPECIALIST
National Museum of Asian Art

Connections Through Learning

As School and Teacher Programs Manager, I help educate audiences through museum collections by keeping abreast of what other museums are producing, listening to how students and teachers respond to our programs, and enlisting teachers as thought partners.

I think about how museum educators can create programs that address crises in education, developing programs that invite personal and social connections within our audiences. With the increasing competition of digital formats for asynchronous learning, I wonder if we need to consider developing alternative delivery methods for our content such as digital games for students or online learning communities for teachers.

Museums are transformative spaces for learning, connecting and healing, and as the nation’s museum network, we have a huge responsibility and opportunity to shape the future of education.



Mia Cai Cariello
2021 BECAUSE OF HER STORY COHORT INTERN
AMERICAN WOMEN’S HISTORY INITIATIVE
Wikimedia Coordinator for the American Women’s History Initiative

Access for All


The Because of Her Story Cohort Internship program showed me that museum work—making museum assets more accessible to the public—is a viable career path that aligns with my interests and values. As a university teacher, I loved seeing how students reacted to the Smithsonian’s open access resources—all these different, diverse stories that they didn’t get to learn about in high school. Now I’m thinking, how can we use the Smithsonian’s assets focusing on topics like Asian American history, which I’m really passionate about? And disperse it through K-12 classrooms, where—depending on who you are—your history might not be as accessible or valued as others?

I would love to see the Smithsonian’s open access and Wikipedia work expand and grow to reach people where they are instead of having them come to us. Especially with all this new technology—what would virtual reality or artificial intelligence look like at the Smithsonian? Could it and should it be translated into classrooms? Asking these questions gets me excited about the possibilities.



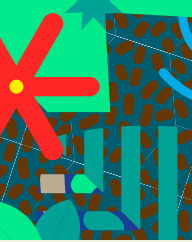
Amy D'Amico

DIVISION DIRECTOR OF PROFESSIONAL SERVICES
Smithsonian Science Education Center



The most innovative ideas for solving the challenges we face today and will face tomorrow are likely to come from the students sitting in classrooms right now—if they are given the opportunity to grow their innate curiosity about the world around them.

We need to prepare students to be scientifically literate, critical thinkers who take action in their communities to meet the needs of our changing world.



Adrián Aldaba

MANAGER OF NATIONAL EDUCATION AND PUBLIC PROGRAMS
National Museum of the American Latino



Connections

As School and through museum are producing programs, and

I think about address crises and social competition if we need to our content communities

Museums and healing, responsibility



What's your field?

My job is to engage with audiences kindergarten through age 99 outside of Washington, D.C., bringing educational programs from the National Museum of the American Latino to the nation. I use two channels—the Young Ambassadors Program, of which I am an alum, and ¡Descubra! Family Programs.

For the ambassador program, we host gifted young people interested in science or the humanities in Washington, D.C. They come as ambassadors for their communities and return ambassadors for the Smithsonian to their internships in our affiliate museums.

One of my favorite ¡Descubra! programs was at a Smithsonian Affiliate in Los Angeles, the LA Plaza de Cultura y Artes. The museum has a food garden, and we focused on the science behind spices. What is the chemistry behind the spices we eat? What gives them flavor? Why does cilantro taste like soap to some? It's the organic molecules. Organic chemistry is hard. We made the molecules together with marshmallows and toothpicks. I loved seeing the light bulbs go off for the kids.

Where do you work?

These last couple months I have traveled to over 37 cities to connect with Latino communities, midsize to smaller communities, to have conversations with them about how the Smithsonian and

the National Museum of the American Latino can be trusted resources for them.

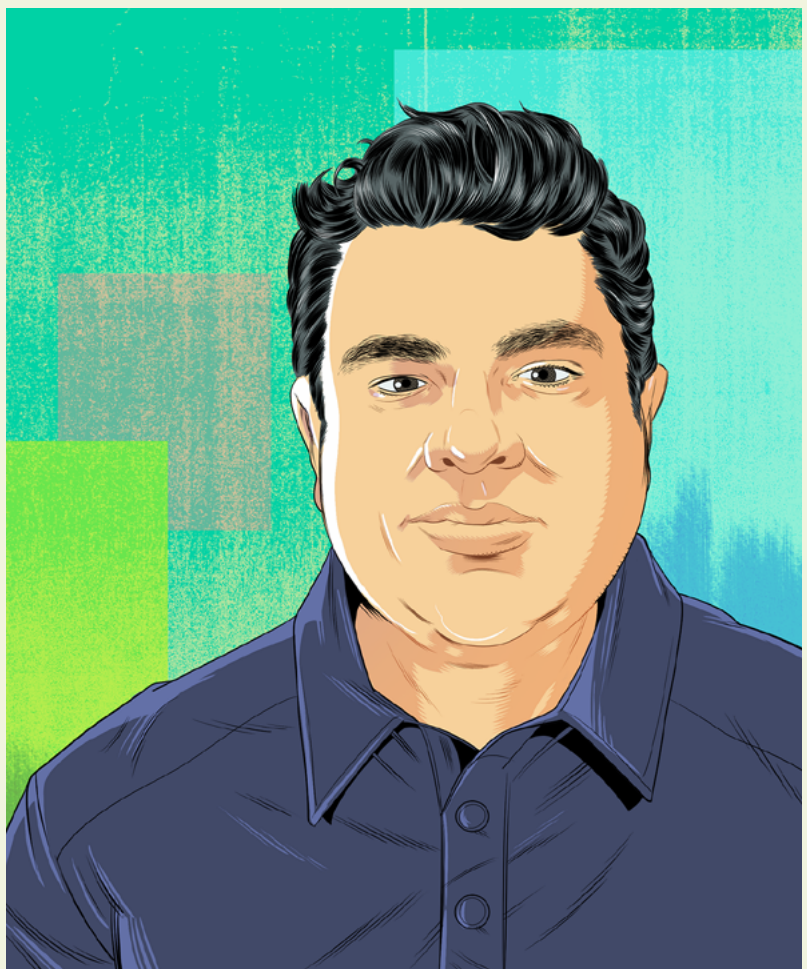
How do we serve Boise, Idaho and the panhandle of Oklahoma? How do we support communities across the country to thrive, especially those where their residents may never come to Washington, D.C.?

What are you trying to solve?

One of the big questions I wrestle with is how to connect and

become relevant to Latino communities around the U.S. How do I reimagine national outreach that is equitable and inclusive?

The conversations I am having are twofold: They help me understand the needs of a community and they inform my work. I am in a very rudimentary exploration of creating a mobile experience, a mobile museum on wheels, that brings the National Museum of the American Latino to communities. I am rethinking people's relationships with museums.



I AM ONE OF 300+ EDUCATORS at the Smithsonian who take our body of knowledge—our objects, our research, our content—and turn it into a journey of learning. We support schools and families across the country, including many who may never walk through our museum doors. How do we distill the museum experience into a digital one? We do it by enabling visitors to virtually swim through a coral reef from the perspective of a fish or travel light-years into outer space—experiences that tell important stories. Over the years, I’ve seen a lot of the “next big thing” in tech—AI, AR, VR—but ultimately, tech is a tool. We need to use that tool to make meaningful human connections.

Cody Coltharp

DIGITAL INTERACTIVE DESIGNER
Office of the Under Secretary for Education



Creator



Damion Thomas
SPORTS CURATOR
*National Museum of African American
History and Culture*

More Than a Game

My job is to explain why sports matter far beyond the playing field. I tried to create a gallery for the nonsportsman fan, those who don't care about who won or who scored a lot of points. Sports have historically served as a metaphor for opportunity for African Americans. The message has been that if equal access is provided in business, medicine and other fields, African Americans will have similar levels of success.

Elizabeth Galloway McQuitter played for the Women's Professional Basketball League's Chicago Hustle in the late 1970s—post Title IX. Documenting the early history of women in basketball is important because it shows all of the societal benefits we derive from creating opportunities for women to compete.

One of the main questions I wrestle with is trying to figure out what to collect. What should we preserve? And the challenge of that is not just how I see sports—I think about curators who will have the job in 50 years. What are the key moments? Where are we heading as a society? And if the past is a guide, we are headed for ups and downs. The way we tell American history is as a line of progress. History is messier than that.



Isabella Bruno
LEARNING AND COMMUNITY LEAD
Office of Digital Transformation
FORMER EXHIBITION DESIGNER
National Museum of American History

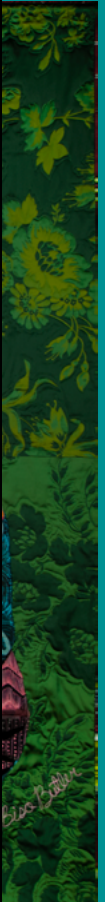
At the Speed of Trust

My role exists to increase digital capabilities across the institution, and I spend time talking to people, connecting people with similar challenges and hopes. I am moving at the speed of trust: building relationships and observing work culture across the Smithsonian. The rapid pace of technological advancements requires continuous learning, even as deadlines loom.

Creating meaningful learning experiences requires considering the diverse needs, perspectives and learning styles of my colleagues. I coach and mentor, assess learning needs, and recommend suitable training programs or workshops to help colleagues meet their goals and learn new skills. To make it stick, I say: Apply whatever you learn right away—that's why I'm particularly focused on experiential learning, such as games and hackathons.

It's simple to say that I'm a person in tech, but I often wear many hats: facilitator, designer and communications lead.





Maya Lin

ARTIST, DESIGNER, ADVISORY BOARD MEMBER
Smithsonian Tropical Research Institute

I always grew up feeling that this planet is magnificent. Nothing I can do is as beautiful as nature. I'm inspired by that beauty.

Now is the time not to get despondent. Now is the time to roll up our sleeves and say: We can do a lot. We have to fight for this one. This is our kids' future; this is our future.

As an artist, I know that I will dedicate my life to the one cause that, when I was a child, I cared so deeply about, which is the environment.

I'm mapping the Earth; I'm showcasing science and technology. I am going to try to point out things in the land that you may not be noticing.

Bisa Butler

ARTIST



At the Speed

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ARTIST BISA BUTLER EXPLORES the lives and histories of African Americans through life-size portrait quilts. The Smithsonian American Art Museum and Renwick Gallery, Smithsonian's National Portrait Gallery and the National Museum of African American History and Culture hold her artworks in their collections. The quilt pictured here, *Don't Tread on Me, God Damn, Let's Go!—The Harlem Hellfighters*, was featured in the 2022-23 Renwick Gallery exhibition *This Present Moment: Crafting a Better World*.

Ambassador



Jennifer Fuller

MANAGER OF CURRICULAR INNOVATION
District of Columbia Public Schools
Cornerstones with the Smithsonian

New Knowledge for Change Makers

Now more than ever, students are self-motivated and engaged. They care about decision making and advocacy in their communities. And there is a need for communities to come together to learn about different perspectives and empathy.

When we pivoted to distance learning due to the COVID-19 pandemic, we created our first-ever online pre-K-12 Cornerstones project with the Smithsonian called Living Through History. Students explored questions like: How can what we learn in school help us understand and process a moment of significance? Students combined Smithsonian resources, artifacts and stories with their own reflections to put together documentary evidence of their experiences. When we create the space for multiple perspectives, students gain the knowledge they need to become global citizens who take informed action.

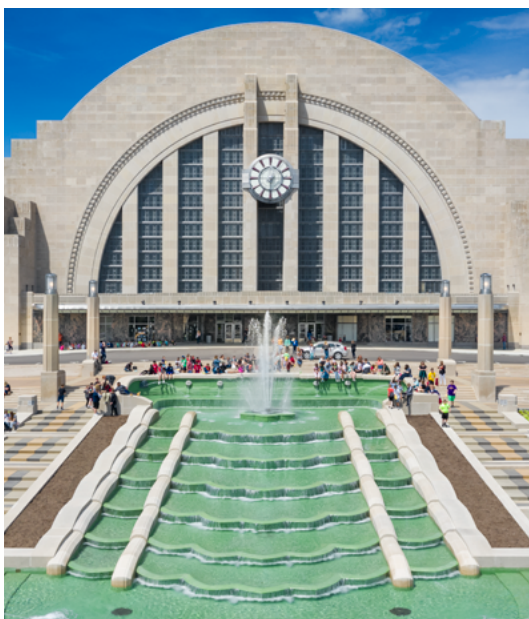


Ren Cooper

PUBLIC AFFAIRS SPECIALIST
National Postal Museum

A Postal Lens on History

At the National Postal Museum, we present history through a postal and philatelic lens. Ultimately, we chronicle the innate human need to communicate. The role of museums has evolved in recent years to create a dialogue with communities rather than present a “museum monologue.” One way we’re doing that is to highlight the people behind postal systems. The U.S. Postal Service was one of the first government departments to desegregate its workforce and remains one of the most diverse employers in the country. Postal workers were intertwined with building the nation’s railroads and early aviation. We are expanding partnerships with organizations such as the National Association of Letter Carriers to bring new perspectives to our work. There are many more stories to tell.



Elizabeth Pierce

CEO
Cincinnati Museum Center

The Smithsonian in Your City

As CEO of the Cincinnati Museum Center, a Smithsonian Affiliate, I work at the intersection of history, science, nature and early childhood development. Every day, I ask: How do we ignite and fuel a sense of curiosity about the history of our region, STEM, the conservation of nature and the wonder of bright-eyed discovery? How do we find and cultivate the “hidden Einsteins” that our world needs—as problem solvers, critical thinkers, artists, creatives and leaders for the future?

The Smithsonian inspires by presenting the treasures of our nation through up-close examination, storytelling and research. As a partner, the Smithsonian amps up the stories we tell, and we localize a national or international story to drive home the ways that these themes are relevant to every community.



Andrea Kim Neighbors

HEAD OF EDUCATION
Asian Pacific American Center

DEFINITIONS OF EXPERTISE, and who is regarded as an expert, are changing. More museums and museum educators are connecting with local community members, artists, educators and leaders in meaningful, authentic ways—centering the power of lived experiences as expertise.

I am working with about 20 educators and community leaders from Washington, California, Texas and Illinois, pairing educators with Asian American community organization leaders to co-create adaptable, accessible resources that center a local story. For example, the stories of refugees who use food and cooking to connect among themselves and with others in Houston, stories about LGBTQ+ Vietnamese Americans in California and much more.

The Smithsonian has the power to be a great convener and connector, and I think sharing our platform with communities to share their stories is a great privilege.



Illustration by RICHARD CHANCE

Smithsonian 2022



Ambassador

Katharine Hayhoe

CHIEF SCIENTIST

ADVISORY BOARD MEMBER

The Nature Conservancy

National Museum of Natural History

How does the Smithsonian help people understand our changing world?

We all want a better world. And most people agree on what that better world looks like: a safe place to live, clean air to breathe, clean water, and opportunities for ourselves and for our kids. But people don't necessarily agree on how to get there.

I advised the National Museum of Natural History on its Anthropocene exhibition in the new fossil hall. That's one of the museum's top attractions—it's what my kid wants to see first. That exhibition tells the whole story of our planet, and the ways that climate shapes life on Earth is woven throughout. Interactive exhibitions about climate change are right there—they're not tucked away, they're front and center. They offer opportunities for two-way engagement; they bring people into the conversation instead of just presenting information.

It's the perfect example of how the Smithsonian is making a difference.

Where should the Smithsonian focus?

Digitization. We live in a world where our kids access the latest scientific information with the touch of a finger. That means it's possible to reach directly into people's lives—not just into their homes, into their *hands*, into their *classrooms*. The Smithsonian has a long history of traveling exhibitions, and that's one type of connection. There's also giving access to Smithsonian collections, so someone in Kansas can say: What does the Smithsonian tell me about the history of Kansas? The geology? The art? The future of Kansas?

Let's figure out smarter and more innovative ways to make that information easily accessible and minable for everybody. I think that's the future.



A Postal Lens

At the National Museum of Natural History, the Smithsonian has a unique opportunity to present a different perspective on the people being studied. The government department is the most diverse, and the building the nation's largest, with organizations and perspectives to



Tory Burch

EXECUTIVE CHAIRMAN AND CHIEF CREATIVE OFFICER, TORY BURCH LLC
ADVISORY COUNCIL MEMBER
Smithsonian American Women's History Museum



HOW ARE WE STILL TALKING about women's equality? I dream of a time when people are simply treated equally, regardless of gender, race or other identities. The question is: What can we do now to achieve equality?

The Smithsonian American Women's History Museum will recognize the women who shaped our world, including many whose accomplishments were diminished or omitted from our history books and museums.

I joined the board of this museum not only because I am passionate about highlighting women in history, but because I believe we must right the wrongs of the past to clear a path toward the future. A future where women's achievements are valued just as highly as men's; a future where equality is a given, not a favor. This museum will celebrate the true story of America, and it will show generations to come that there are no limits to what girls and women can do.

Curator



Katherine Ott

CURATOR

National Museum of American History

Our Bodies Tell a Story

I study the history of the body, especially the ways we're marked as different: infectious disease, race, disability, gender and sexual orientation. As a curator and historian in the Division of Medicine and Science, I've been leading a medium-size exhibition on the history of medicine and health. One of the ways we capture the rapid complexity and innovation in medicine is to juxtapose the forceps that pioneering neurosurgeon Harvey Cushing used in his 2,000th tumor surgery with a 1960s Gamma Knife, an advanced radiation treatment that uses gamma rays. When medicine and technology work together, things really hum.



Randall Griffey
HEAD CURATOR
Smithsonian American Art Museum

American Art for All

The definition of what is American art is dramatically evolving and expanding. So how do we tell new, different and urgent stories with the museum’s collections? Beyond working with expert curators on staff, we consult with incredible colleagues who specialize in interpretation about engaging and communicating effectively with our varied audiences. We also convene advisory groups of individuals—from students to established scholars—to solicit and gain from their perspectives. An advisory group helped develop our forthcoming exhibition *The Shape of Power: Stories of Race and American Sculpture* (November 2024), which explores sculpture’s role in societal constructions of race; we also held convenings with Howard University faculty and students, supported by the Terra Foundation for American Art, to explore interpretive elements for the exhibition.



Sojin Kim

CURATOR

Center for Folklife and Cultural Heritage

Tell us about what you do.

I work in an interdisciplinary humanities space where many fields intersect: history, anthropology, ethnomusicology and ethnic studies, among others. I work on projects that contribute to promoting awareness of and appreciation for the complex power of culture in our lives—as a source of connection, communication, creativity, well-being and, conversely, provocation and conflict.

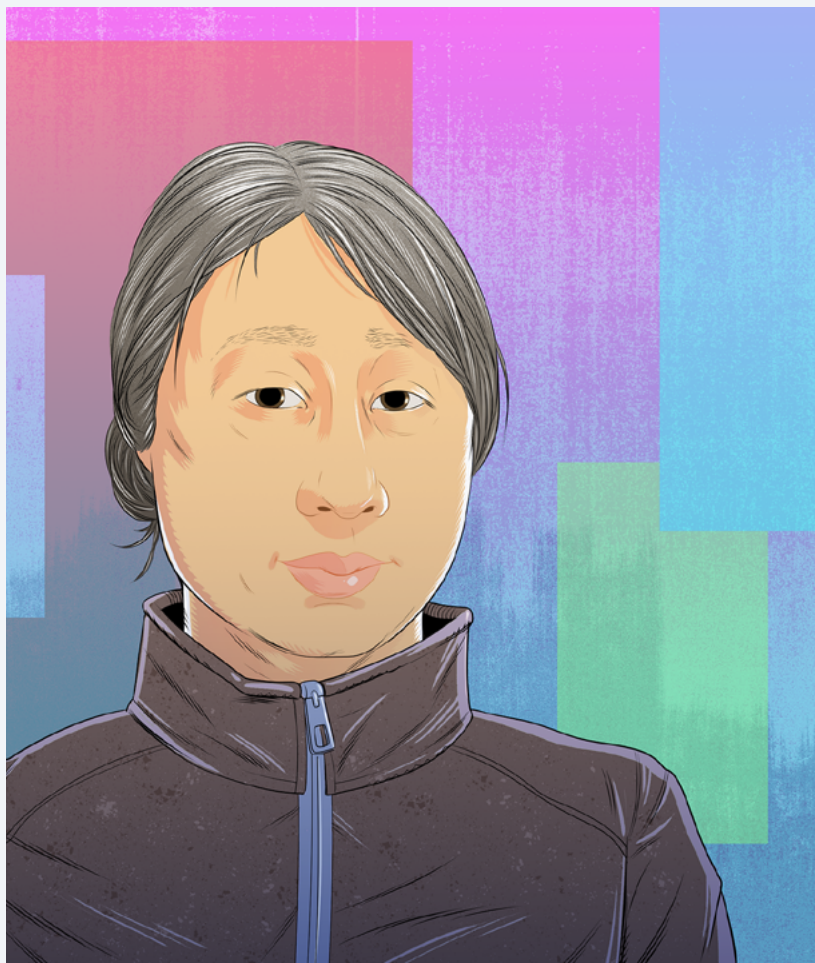
The Smithsonian Center for Folklife and Cultural Heritage focuses on “traditional” culture—grassroots, community-based culture. We call this “living heritage” to emphasize that these expressions of culture (song, ceremony, healing practices, preparing and sharing food) are dynamic, and while they are inherited from the past they are actively used, useful, and transformed in and by the present.

What challenges do you face?

What are the power dynamics implicit in engaging in the cultural lives of others? Cultural heritage is a resource for community building, but it can also reflect historical inequities and be a source of tension. How do we ensure that we are supporting people’s rights and self-determination without directly or indirectly causing harm or marginalizing others?

What will shape the future of how living heritage is addressed at the Smithsonian?

The field of folklore benefits from the synergy and interdisciplinary dialogue that characterizes the



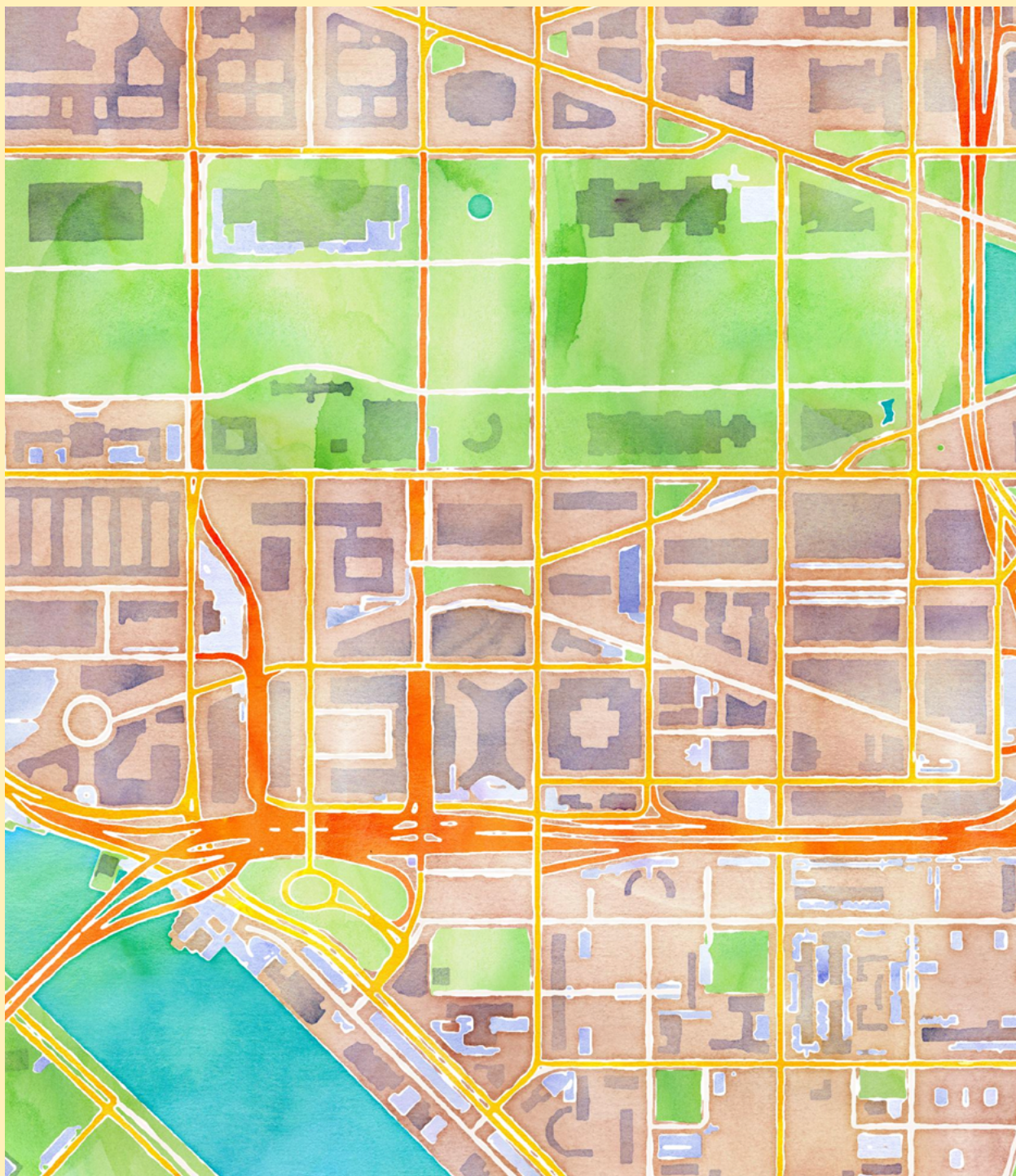
Smithsonian’s work. I think about how the work we do can be deepened through collaboration with our environmental science colleagues—for example, astronomers and biologists—providing wider insights into how human culture emerges from our engagement with the natural world, or with conservators so that we are better prepared to consider the material requirements and limits of preserving or sustaining aspects of tradition.

I’ve been working on a project about Asian American history in Washington, D.C.—a collaboration among several organizations including the 1882 Foundation and the University of Maryland Historic Preservation Program. Our group—students, community activists, documentarians, preservationists, ethnographers and others—are gathering stories and other historical resources that reveal the deep connections of Asian Americans to places in Washington, D.C., across generations.

What I contribute is an interest and focus that looks beyond architecture to focus on people and their intangible experiences and interactions in places—for example, mapping the history of Asian martial arts in Washington, D.C., communities, which includes sites in Chinatown as well as in Anacostia and other historically African American areas. If you want to understand with depth and complexity the history of Asian Americans in Washington, D.C., you need to look beyond those sites that are obviously or superficially or even exclusively Asian American—and you also must recognize that cultures and communities exist in dynamic relation to others.

This project is informing an exhibition for the Smithsonian Asian Pacific American Center, which will be presented at the Smithsonian American Art Museum starting in spring 2024.

Ka
CURATOR
National



Andrea Lipps
HEAD OF THE DIGITAL CURATORIAL DEPARTMENT
Cooper Hewitt, Smithsonian Design Museum

Building a Digital Collection

Digital collections are changing the way we think about artworks and objects. A digital design collection is more than documentation and preservation of digital design works—it's allowing users to interact with digital designs, in order to give them meaning. It's teaching us to be comfortable with a state of flux, to be comfortable with change.

For example, the museum acquired a website called Watercolor Maptiles, which uses open-source street map data and lays a watercolor filter on top. We acquired the code and more than 56 million tile assets. We could have taken screenshots of it and called it a day, but the website was intended to be widely used for free—so we need to maintain it in such a way that will allow people to continue interacting with it.

The website was created at a time when we were thinking about the aesthetic value of online maps in addition to their utility—this is a map that is also really beautiful, that elevates the experience of sharing your location. It's important for the Smithsonian, the national collection, to say: Listen—this is something we should preserve and share about our digital lives for future generations.

Investigator



Mercedes López-Morales
ASTROPHYSICIST
Smithsonian Astrophysical Observatory

Searching the Skies

I am an astrophysicist. I study exoplanets, which are planets that orbit around stars other than the sun. My group and I are working on understanding if these planets resemble those in our solar system—and if there are other planets similar to Earth out there. To do this, we use telescopes in Chile and in the Canary Islands, as well as telescopes in space like the newly launched James Webb Space Telescope (JWST).

In a matter of a few years, the JWST will help us observe more than 100 exoplanets. But to get good data for the smallest planets we will need larger telescopes on the ground and in space. The Smithsonian is helping build the Giant Magellan Telescope (GMT), a new 82-foot-diameter telescope in Chile’s Atacama Desert designed for this science. The GMT will help us detect things like oxygen on other planets.

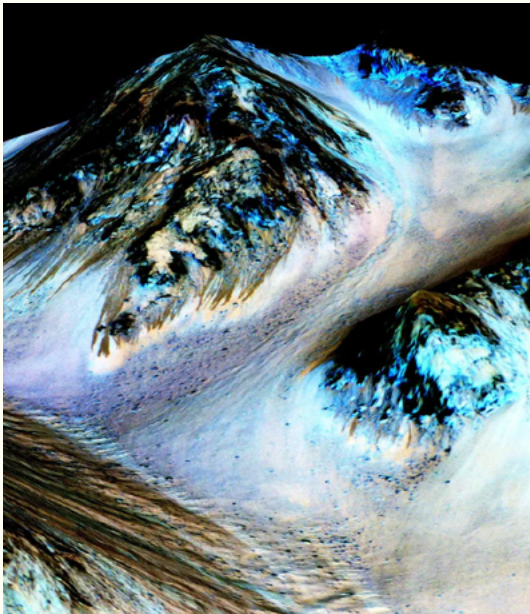


John Grant
GEOLOGIST
National Air and Space Museum

Life on Mars

Was there ever life on Mars? As a planetary geologist, that is the profound question at the heart of my work. I use data collected by missions operating on and around Mars to evaluate the climate and geologic evolution, with a particular interest in understanding when water occurred on the planet and where it may have persisted in habitable environments.

Smithsonian scientists are involved in missions that will define the evolution of the solar system and whether or where there may have been life beyond the Earth. The return of samples from Mars will enable scientists, now and in the future, to understand where on Mars any evidence for past life may have occurred.



Suzan Murray
PROGRAM DIRECTOR OF THE GLOBAL HEALTH
PROGRAM AND CHIEF WILDLIFE VETERINARY
MEDICAL OFFICER
Smithsonian’s National Zoo and Conservation Biology Institute

Preventing the Next Pandemic

Many pathogens that affect humans come from wildlife first. If we can identify viruses before they cross over, and build diagnostic and lab capacity ahead of time, we can improve both human and animal lives. The Smithsonian is in a unique position to make an impact. We have amazing scientific expertise, and we can work across disciplines—veterinarians and anthropologists, for example. We have a high level of trust, so we can convey global health information directly to the American public. Partnering with underrepresented communities will shape the future of global health. In Kenya, if we don’t talk with the farmers and pastoralists, we are not getting the full picture. They will help us answer the questions: Where will the next pandemic come from? How can we get ahead of it?

Genevieve Noyce

SENIOR SCIENTIST, PRINCIPAL INVESTIGATOR
Smithsonian Environmental Research Center

MY TEAM INVESTIGATES how wetlands are affected by global change—rising sea levels, warmer temperatures, higher CO₂ levels—and what that means for the future. We try to forecast how these ecosystems will respond under different scenarios. Wetlands provide valuable services: they filter water, protect against storm surge and create habitat for plants and wildlife. If we know what makes them vulnerable, we can make them more resilient.

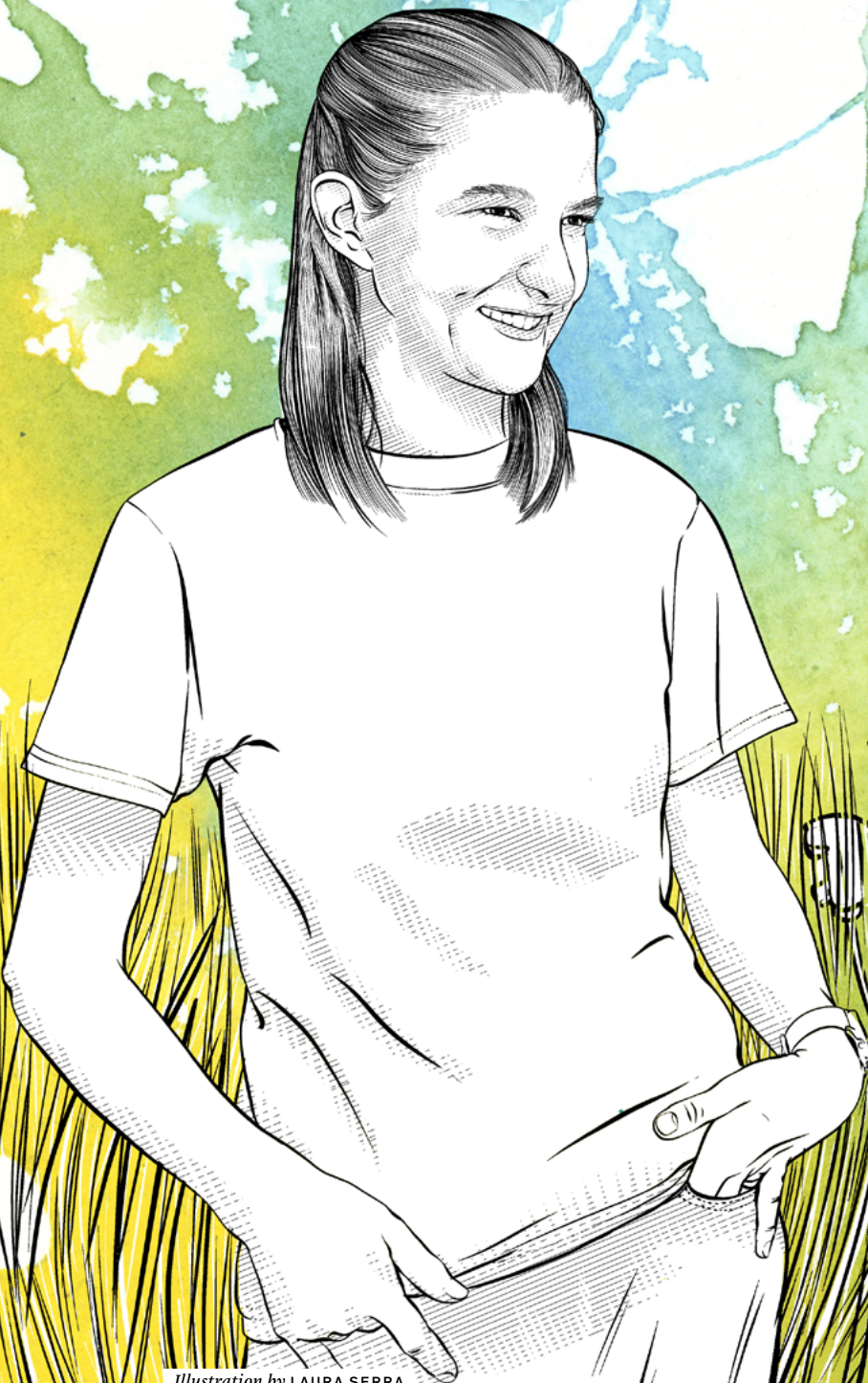


Illustration by LAURA SERRA

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Life on Mars

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Teddy Reeves

CURATOR

National Museum of African American History and Culture

What is your field?

I am the curator of religion at the National Museum of African American History and Culture. I work in the Center for the Study of African American Religious Life, which was established by Lilly Endowment Inc.

My job is three pronged—telling the story of African American religious life very broadly; looking at the myriad ways African Americans have participated in, understood, and called upon spirit and the divine through collecting artifacts, conducting and producing original scholarship and public programs.

This center is the first of its kind housed at a museum. We are very outward looking, so a big part of my work is going into local communities, whether I am meeting with imams, pastors, Buddhist monks or voodoo priestesses.

When the museum first opened, we realized there were many holes in our collection of African American religious life. To fill those, I got on the road.

We need to be where religion and spirituality are being experienced and talked about. The world is our sanctuary. African American religion always has been concerned with this idea of spirit, and spirit is transient. It is not bound to any one location. It is not bound to one building or one tradition.

What does it mean to be the first of its kind?

The Center for the Study of African American Religious Life is the first of its kind in two ways. We are the first academic center dedicated to the study of African American religious and spiritual life not housed or connected to a theological institution, divinity school or specific tradition. We are the first of our kind to take a pluralistic approach to the study of African American faith. And we are the first of its kind at the Smithsonian.

As religious institutions are dwindling across the United States, at the museum, we are serving as one of the third spaces where religion can be engaged and studied, and where individuals can see the richness of their customs and rituals present and valued. What better place for this to happen than the place created to be the nation's memory, the Smithsonian?

What questions are you wrestling with?

What gnaws at my soul is what is happening in Black faith. As we are becoming a more secular nation, what does that mean for organized Black religious institutions? For a people who came to this country with multiple religious and spiritual identities and who have consistently relied on religion for community-based activism, community-based support and for movement building, why is the largest demographic,

millennials, choosing to disaffiliate from organized religion?

Where are they going; what are the new spaces they are creating to engage with religion and spirituality; what role have social media platforms, Instagram, Meta, YouTube, etc., played in their faith formation? How are they engaging new forms of technology: artificial intelligence, virtual reality and the Metaverse? The research shows that they are not walking away from divinity overwhelmingly. However, they are taking pieces from other religious traditions and creating faith for themselves in the 21st century—a sort of spiritual hybrid.

For the past five years, these questions have guided my research and scholarship. In 2018, we launched the museum's first digital web series, *gOD-Talk: A Black Millennials and Faith Conversation* series in association with the Pew Research Center. *gOD-Talk* seeks to better understand the faith for the largest generation living right now, Black millennials.

The culmination of the first season of the series is a documentary film that opens in fall 2023. This will be the museum's and the center's first documentary film. The film follows six Black millennials—Christian, Buddhist, atheist, Muslim, Ifá and Spiritualist—to understand their challenges and discoveries with faith in this century.

CAPTIONS AND CREDITS

FRONT COVER Ayana V. Jackson, *She Declined to Dance Naked with the Ship’s Captain*, 2018–22. Collection of the artist, courtesy Mariane Ibrahim Gallery

p. 5 (Top) The Smithsonian Tropical Research Institute’s Barro Colorado Island field station, established 100 years ago, from above. PHOTO Smithsonian Tropical Research Institute; (Middle) Andrea K. Hall applies flattening and mending techniques to letterpress copy books. PHOTO Michael Barnes, Smithsonian Institution Archives; (Bottom) Mona Craven of the Modoc Nation examines a basket hat. PHOTO Courtesy First Americans Museum; (Background) Robert S. Duncanson, *Landscape with Rainbow*, 1859. Gift of Leonard and Paula Granoff, Smithsonian American Art Museum

p. 7 (Background) *Epidendrum stamfordianum* ‘Big Pinky’ from the Smithsonian Gardens’ living orchid collections PHOTO Hannele Lahti

p. 9 (Background) Detail of *Laurie Anderson: The Weather* installation at the Hirshhorn Museum and Sculpture Garden PHOTO Shaun Champion

p. 10 (Top) Katsushika Hokusai, *Thunder God*, 1847. Gift of Charles Lang Freer, National Museum of Asian Art; (Bottom) LaDeva Davis (pictured), the first Black woman in the United States to host her own nationally syndicated cooking show, starred in *What’s Cooking?* on the Public Broadcasting Service. Mia Cai Cariello wrote LaDeva Davis’ Wikipedia article as a Because of Her Story Cohort intern in 2021. PHOTO Richard Strauss, National Museum of American History

p. 11 (Background) Graphics from Predator Vs. Prey, a game available on the Smithsonian’s Learning Lab, created by Cody Coltharp. COMPOSITE IMAGE Polygraph, illustrated elements courtesy Cody Coltharp

p. 12 (Top) Elizabeth Galloway McQuitter helped lay the groundwork for women’s professional basketball, playing for the Chicago Hustle. PHOTO AP, Larry Stoddard; (Bottom) Isabella Bruno gathers staff from across the Smithsonian to experiment with ChatGPT. PHOTO Becky Kobberod

p. 13 (Foreground) Bisa Butler, *Don’t Tread on Me, God Damn, Let’s Go!—The Harlem Hellfighters*, 2021. Gift of David Bonderman, Smithsonian American Art Museum © 2022 Bisa Butler; (Background) *Utah, Utah Lake*, 1898. Gift of Mitchell and Nancy Steir, Smithsonian American Art Museum

p. 14 (Top) District of Columbia Public Schools students created posters with reminders about healthy habits during the pandemic as part of the Living Through History curriculum. IMAGES Courtesy of District of Columbia Public Schools; (Middle) Two of the first group of U.S. airmail pilots check the time. PHOTO Army Air Corps pilots Maj. Reuben Fleet and Lt. George Boyle, 1918. Benjamin B. Lipsner Airmail Collection, National Postal Museum; (Bottom) Cincinnati Museum Center PHOTO Brad Feinknopf

p. 15 (Background) Attributed to Purkhu, Jarasandha’s army advances toward Krishna and Balarama, folio from a Mahabharata, ca. 1800-1815. Purchase and partial gift from the Catherine and Ralph Benkaim Collection—funds provided by the Friends of the Freer and Sackler Galleries, National Museum of Asian Art

INSERT Scenes painted on Virgil Ortiz’s *Pueblo Revolt 2180* reimagine the Pueblo people’s 1680 campaign against the Spanish military in New Mexico: a futuristic battle featuring Cochiti Pueblo warriors defending their homeland in 2180. IMAGE Virgil Ortiz, *Pueblo Revolt 2180*, 2018-2019. Museum purchase through the Kenneth R. Trapp Acquisition Fund, Smithsonian American Art Museum

p. 17 (Top) Stamen Design, *Watercolor Maptiles*, 2021. Gift of Stamen Design in honor of Zachary Watson, Cooper Hewitt, Smithsonian Design Museum; (Background) Minnetta Good, *Untitled*, 1936 and 1937. Gift of Theodore Wahl, Smithsonian American Art Museum

p. 18 (Top) Nighttime rendering of the Giant Magellan Telescope. IMAGE Giant Magellan Telescope—GMTO Corporation; (Middle) Scientists infer seasonal streaks formed on Martian slopes in Hale Crater could be formed by downslope movement of water or dry material. PHOTO Recurring ‘Lineae’ on Slopes at Hale Crater, Mars, NASA/JPL-Caltech/University of Arizona; (Bottom) Smithsonian scientists study black rhino populations in Kenya as part of the Global Health Program. PHOTO James Hassell

p. 19 (Background) Chamaeleon I—a dark molecular cloud located 630 light-years from planet Earth—captured by the James Webb Space Telescope in January 2023. PHOTO NASA, ESA, CSA

Donor

Your support makes the difference.

For more than 175 years, the Smithsonian has been a global center of learning that encompasses science, art, history and culture in ways that no other institution does. Millions turn to us to find knowledge and expand their idea of what's possible. As a unique public-private partnership, the Smithsonian leverages an extraordinary commitment from Congress to activate private support, connecting with more Americans and building a better future for all.

We could not do this important work without you, our committed supporters. Thank you.

GIFTS RECEIVED IN FISCAL YEAR 2022

The Smithsonian gratefully recognizes donors' gifts, pledges and pledge payments received in fiscal year 2022 (Oct. 1, 2021, to Sept. 30, 2022). Gifts paid in full are recognized at their total amount in the fiscal year they are recorded. Gifts made as pledges are recognized at the total amount pledged in the fiscal year they are recorded and at the pledge payment amount recorded in subsequent fiscal years, until the pledge is completed. If more than one gift, pledge and/or pledge payment by a donor is recorded in a fiscal year, these are added together and the donor is recognized in the appropriate category. The Office of Advancement makes every effort to recognize donors accurately.

Leadership Gifts

We thank our most generous donors for their gifts of \$2.5 million or more during fiscal year 2022 (Oct. 1, 2021, to Sept. 30, 2022).

Dr. Peter Buck

SUPERIOR SUPPORT FOR SCHOLARS



Behind the scenes at the National Museum of Natural History, scientists pore over ancient bones, peer into microscopes and analyze vast troves of DNA data. They gather crucial clues from millions of objects in the museum’s collections—the most comprehensive natural history collection in the world, gathered from every continent over more than 150 years—to unravel the mysteries of the most complex and thought-provoking questions about Earth and its inhabitants. How did the planet form? How do species evolve in response to climate change? What can we discover about the past to help us anticipate the future? Many of these scholars are funded by the Peter Buck Fellowship Program, originally established in 2011. A \$3.25 million bequest from Dr. Peter Buck, a longtime member of the National Museum of Natural History’s Advisory Board, supplements the fellowship program and ensures the museum’s continuing intellectual vibrancy.

Margaret A. Cargill Philanthropies

HONORING NATIVE KNOWLEDGE



The vibrant traditions of Native American peoples have persisted through centuries, sustaining diverse communities across the Western Hemisphere. But too often, public discourse ignores Native narratives or misrepresents the truth of Indigenous groups. The National Museum of the American Indian reclaims a rightful place in the national dialogue for stories, knowledge and achievements of Native communities, and shares how their rich traditions continue to evolve in today’s modern world. Indigenous voices and perspectives inform the museum’s work at its locations in Washington, D.C., and New York City; they also shape online resources and traveling exhibitions that educate, inspire and empower us all. A \$2.5 million grant from Margaret A. Cargill Philanthropies allows the museum to cultivate sustainable, long-term financial support for the museum’s initiatives. Margaret A. Cargill Philanthropies has provided capacity-building grants to the National Museum of the American Indian and the National Museum of Natural History for a decade.

John and Laura Foster

OUR PLANET, OUR FUTURE



With 148 million natural specimens and artifacts, a longstanding history of exemplary education and research, and millions of visitors each year, the National Museum of Natural History is uniquely equipped to help people investigate the world and reflect on our place in it. Even more importantly, the museum prepares scientists and society to respond to the imminent threats of climate change and biodiversity loss. A \$2.5 million gift from John and Laura Foster supports four signature initiatives at the museum: to understand the origins of our unique planet and the evolution of life; to monitor marine biodiversity and promote sustainable ocean stewardship through the Ocean Science Initiative; to engage youth from underrepresented groups to become the next generation of scientists; and to inspire visitors—on site and online—to make a positive difference for people and nature. John Foster has been chair of the National Museum of Natural History’s Advisory Board since 2021 and is also the co-chair of the museum’s campaign committee.

Mr. and Mrs. Paul G. Haaga, Jr.

STEWARDS OF THE SEA



Life on Earth originated in the planet’s ocean, but that seemingly boundless expanse is today imperiled by pollution, overfishing, habitat destruction, rising sea temperatures and acidification. In the face of these threats, the National Museum of Natural History’s multifaceted Ocean Science Initiative shares knowledge about the ocean with millions of people each year. The initiative includes Ocean DNA, which will catalyze change and action through sharing and advancing our knowledge of ocean science. The Ocean DNA project will lead the global effort to develop a genomic toolkit to rapidly assess ocean health and curate a DNA reference library to enable large-scale surveys of marine life, especially of undiscovered “dark taxa” that may play a critical role in ecosystems. A \$2.5 million grant from Heather Sturt Haaga and Paul G. Haaga, Jr., underwrites these vital inquiries. Paul Haaga is a member of the museum’s Advisory Board, currently serving as co-chair of the museum’s campaign committee.

General Motors

TAKING LESSONS TO HEART



Expanding knowledge is at the heart of every museum-going experience, and the General Motors Learning Lounge at the Molina Family Latino Gallery is a welcoming space that makes learning fun and accessible for all. The lounge offers educational experiences that draw materials from several Smithsonian museums to complement the gallery’s exhibitions. Activities, resource kits and videos spark curiosity, reflection and transformation for multigenerational Spanish- and English-speaking audiences as they gain deeper appreciation for how Latinos have shaped U.S. history and culture. The GM Learning Lounge extends the reach of the gallery by mirroring on-site programs in online formats, providing remote educational opportunities for schools and community organizations nationwide. The lounge is made possible by a \$3 million grant from General Motors, a founding donor of the National Museum of the American Latino; the Molina Family Latino Gallery is the museum’s first iteration. General Motors has supported education initiatives across a wide spectrum of Smithsonian museums.

The Haas Family

LOOK UP IN WONDER



Phoebe Waterman Haas became one of the first American women to earn a Ph.D. in astronomy in 1913. In honor of her boundary-breaking legacy, several members of the Haas Family joined together to make a combined \$12.5 million gift to bring the wonders of astronomy to National Air and Space Museum visitors. The gift from the Otto Haas Charitable Trust, the Thomas W. Haas Foundation and the Waterman Trust will develop the Astronomy Park on the east terrace of the museum’s National Mall building and strengthen its Haas Astronomy Endowment. The museum’s Phoebe Waterman Haas Public Observatory was named in recognition of a previous gift from the Thomas W. Haas Foundation.

Barbara and Amos Hostetter

LATINO VOICES OF THE NEXT GENERATION

A generous \$6 million transformative contribution from Barbara and Amos Hostetter, their first gift to the Smithsonian, positions the National Museum of the American Latino to become a leading nexus of scholarship and programming that elevates Latino voices. This gift establishes the Barbara and Amos Hostetter Endowment, a permanent fund to expand the Latino Museum Studies Program by providing opportunities for cultural leaders of color, propelling diverse leadership in cultural institutions and supporting and expanding artistic opportunities for women and for artists who are Black, Indigenous or people of color. The program develops museum professionals in order to promote an inclusive, authentic and multifaceted approach to representing Latino art and culture in museums. Undergraduate student interns receive hands-on training in conservation, museum education, digital culture and exhibition design; graduate fellows explore the interpretation of Latino cultures and contribute to a project at the Smithsonian; and postdoctoral fellows conduct independent research at various Smithsonian museums and centers. Additional funds from the Hostetters support collections, programming, research and other activities that will form the backbone of an accessible and inclusive museum experience.

Iridium

A ROOM WITH A VIEW



Satellite technology has transformed how we view and understand Earth as an interconnected world, from our ability to monitor the natural world to advances in communication, transportation and navigation. Visitors to the National Air and Space Museum can explore these themes in the museum’s One World Connected gallery, which is anchored by a large interactive globe that explores how these technological advances impact our daily lives. This is just one of eight reimagined galleries that reopened in October 2022 in the first phase of the museum’s multiyear transformation. A \$3 million gift from Iridium—the company’s first gift to the Smithsonian—helps fund this transformation, which will bring thousands of new artifacts into public view and engage millions of people through informative and exciting exhibitions.

Michael Jordan and Jordan Brand

WORLDS OF WONDER



The National Museum of African American History and Culture embraces the task of facilitating difficult but necessary conversations about race. A \$3 million grant from Michael Jordan and Jordan Brand, part of their 10-year, \$100 million Black Community Commitment, enables the museum to continue refining its Let’s Talk! initiative and the Talking About Race web portal. Aimed at educators, parents and anyone committed to equity, these initiatives foster understanding of the historical basis of racism and social systems of oppression. They teach strategies for building community, understanding bias and exploring race and racial identity. With these tools, anyone can play an important role in dismantling the legacy of racism to create a more inclusive, just and safe society for all. Michael Jordan is a founding donor to the museum; the *Game Changers* section in the museum’s Sports: Leveling the Playing Field gallery was named for Jordan in recognition of his early support.

Nancy Chang Lee

CONNECTING WITH CHINA



In these times of global interdependence, art presents a remarkable opportunity to build bridges of understanding between cultures. The collections at the National Museum of Asian Art showcase the stunning quality and diversity of Chinese art, ranging from Neolithic jade carvings to sophisticated 12th- to 9th-century B.C. Shang bronzes to modern sculpture and works on paper. Together, these objects of beauty provide context and insight to thousands of years of Chinese history, economics, education, politics and religion. A \$3.5 million gift from Nancy Chang Lee establishes an endowment to support the Nancy Chang Lee Curator of Chinese Art, a position that will facilitate greater connections with audiences in China and across Asia, both on site and online. Nancy Chang Lee has served on the National Museum of Asian Art’s Board of Trustees since 2017. This gift, her largest, builds on a commitment to provide stable funding for staff positions as the museum celebrates its centennial in 2023 and enters its second century.

Susan and John Pohl (The Moraine Foundation)

FINDING OUR PLACE IN NATURE

For more than a century, visitors to the National Museum of Natural History have discovered the magnificence and complexity of the world’s animals, plants and minerals. Now, with the help of a \$3 million gift from Susan and John Pohl (The Moraine Foundation), the museum is launching an ambitious initiative that will encourage humans to appreciate intrinsic connections with nature, understand humans’ impact on the natural world and recognize how people’s choices today can influence the future of life on earth. A major new exhibition will provide an immersive visitor experience examining the consequences of climate change and population growth for society and nature, while additional programs will illuminate intersections between environmental and social justice—ultimately empowering the public to connect, care and act to build a healthy, sustainable future. This gift represents a significant increase in the Moraine Foundation’s support for the museum.

Qualcomm

COMMUNICATIONS AND CONNECTIONS



The mobile technology of cellphones has revolutionized the way people live, work and play. A \$3 million gift from Qualcomm, the company’s first to the Smithsonian, will enable visitors to the National Museum of Natural History to consider the implications of this transformative communications tool in a new exhibition, *Cellphone: Unseen Connections*. With more than 350 objects, the exhibition will introduce visitors to the elements and minerals that construct and power their phones, the global infrastructure network that keeps their devices connected and the engineers who make wireless communications possible. Visitors will also discover how people are using cellphones to advance social change, such as Indigenous activists utilizing language apps to revitalize their mother tongues. The exhibition, which opened in June 2023, is accompanied by special student programs and is available in a free print-on-demand version—providing audiences everywhere the opportunity to contemplate the intersections between culture, nature and technology.

David M. Rubenstein

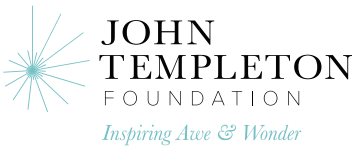
EMBODYING OUR IDEALS



Two gifts to the National Museum of American History from David M. Rubenstein, former museum Board member and Smithsonian Regent Emeritus, show how the nation’s ideas and ideals are reflected in the individual contributions of exemplary Americans and the collective impact of philanthropists. A donation of \$1.2 million enables the museum to award the Great Americans Medal annually to individuals who have made a lasting impact in their fields and influenced American history. Recent honorees include cellist Yo-Yo Ma, Supreme Court Justice Ruth Bader Ginsberg and Dr. Anthony S. Fauci. A \$1.5 million gift supports the Philanthropy Initiative, including the *Giving in America* exhibition and the Power of Giving symposium. The initiative helps visitors understand how gifts of time, expertise and resources have shaped American history while addressing areas of need. David Rubenstein’s own philanthropy enables the Smithsonian to continue to innovate and evolve, with multiple generous gifts benefiting programs across the institution.

John Templeton Foundation

MATTERS OF FAITH



Although multiple faith traditions are tightly woven into the social fabric of the United States, no leading museum exhibition explores the diversity and complex role of religion in this country. That’s about to change: The John Templeton Foundation has made a grant of \$2.5 million to the National Museum of American History and its Center for the Understanding of Religion in American History to establish a 3,500-square-foot religion gallery on the museum’s ground floor. This first-of-its-kind gallery, scheduled to open in 2025, will offer dynamic, immersive displays; digitized online collections; and in-person and virtual programs. Tens of millions of visitors will gain a deeper understanding of the influence of religion on U.S. history and greater empathy across the boundaries of belief, practice and identity. The John Templeton Foundation has provided funding to the National Museum of American History and the National Museum of Natural History for multiple projects over the last 10 years.

Juliana Curran Terian

KEEPING PACE WITH A NEW SPACE



A \$3 million donation from Juliana Curran Terian supports the revitalization of the Hirshhorn Museum and Sculpture Garden—a project that was conceived with contemporary art making in mind. The renewal of the garden space makes substantial technological and infrastructure improvements that allow for a variety of immersive, interactive and performance art pieces that were not possible when the museum opened in 1974. It also substantially increases the area available to display large-scale modernist sculpture and complements recent renovations to the building’s facade and plaza. Together, these improvements enable the museum to build upon its history of presenting groundbreaking art, artists and ideas to create meaningful, personal and thought-provoking experiences for a new generation of visitors. Juliana Curran Terian serves on the Hirshhorn Board of Trustees. In recognition of her gift to the museum, the passage that connects the National Mall with the Sculpture Garden and museum will be named the Terian Family Passage.

Walmart

A NEW MUSEUM RISES



What does a great 21st-century museum look like? One answer began to take shape when the Molina Family Latino Gallery opened in June 2022 at the National Museum of American History. The inaugural exhibition, *¡Presente! A Latino History of the United States*, introduces visitors to ideas, people and artifacts that illustrate the wide-ranging legacy of Latinos in this country. It’s a bold step in the journey toward a fully realized National Museum of the American Latino, which will engage visitors of all ethnicities and ages in an inclusive, bilingual conversation about the past, present and future of the nation. A \$5 million founding grant from Walmart assists the National Museum of the American Latino with the launch of its first gallery and exhibition space; the development of engaging public programming; and the planning, design and construction of a dedicated museum building. Walmart is also a founding donor to the National Museum of African American History and Culture.

Leadership Gifts

We thank our most generous donors for their gifts of \$1 million or more during fiscal year 2022 (Oct. 1, 2021, to Sept. 30, 2022).



AARP

With two gifts of \$1 million each, AARP is helping the Smithsonian establish two new museums that will change the way we tell the story of America: the National Museum of the American Latino and the Smithsonian American Women’s History Museum. Authorized by Congress in 2020, these museums will highlight the contributions of groups that are often underrepresented in national narratives. During the development of these museums, Latinos and women are and will be featured in galleries and digital initiatives across Smithsonian museums and research centers. AARP has supported the Smithsonian since 1983 and is a founding donor to the National Museum of African American History and Culture.

Mrs. Jane Abraham and the Honorable Spencer Abraham

A gift of \$1 million from Mrs. Jane Abraham and the Honorable Spencer Abraham helps launch development of the Smithsonian American Women’s History Museum, authorized by Congress in 2020. Decades in the making, the Smithsonian American Women’s History Museum is specifically dedicated to advancing the understanding of women’s contributions throughout American history through collaboration and the creation of exhibitions, programs and activities. Jane Abraham serves on the museum’s Advisory Council, was chair of the congressional commission that recommended creation of this first national museum devoted to documenting women’s contributions and served on the Advisory Committee for the American Women’s History Initiative, a precursor to the Smithsonian American Women’s History Museum.



Aerojet Rocketdyne

The massive F-1 engines that launched the Apollo missions and SkyLab space station were among the museum’s original artifacts when the National Air and Space Museum opened in 1976. Now, far fewer visitors have personal memories of those momentous achievements, so a newly reframed exhibition situates those missions within a broader historical and scientific context. *Destination Moon* explains why humans aimed for the Moon, how we got there—and back—and what came out of that daring exploration. A \$1 million donation from Aerojet Rocketdyne fuels the museum’s wider transformation to better serve changing audiences and inspire new generations of space pioneers.



Allstate

With a \$1 million gift, Allstate enables the National Museum of African American History and Culture to share narratives of Black resilience, optimism and spirituality. These themes are powerfully illustrated in the life of Harriet Tubman, who escaped slavery to become an abolitionist and Underground Railroad conductor. The museum celebrated the bicentennial of her birth in March 2022 by highlighting objects from her life, including her hymnal and a shawl given to her by Queen Victoria. Allstate previously contributed construction funds for the museum and has donated generously to the National Air and Space Museum and National Museum of American History.



Altria

Altria Group

Recognizing the connection between past and present is a hallmark of exhibitions at the National Museum of African American History and Culture. *A Changing America: 1968 and Beyond*, for example, continues the exploration of African Americans' quest for justice that began in earlier exhibitions on slavery and segregation. From the Black Power movement through Barack Obama's presidency, the exhibition shows that while many African Americans have greatly influenced American culture, more remain disenfranchised. It challenges visitors to work toward a more equitable future. A multiyear, \$1 million gift from longtime Smithsonian benefactor Altria Group, a founding donor to the museum, supports the museum's mission and helps illustrate the continuity of African American history through exhibitions like *A Changing America*.



Bank of America

Bank of America continues its 30-year philanthropic relationship with the Smithsonian with a \$2 million gift to support the Molina Family Latino Gallery and its opening celebrations in summer 2022. The gallery is the first exhibition space of the National Museum of the American Latino, authorized by Congress in 2020. The gallery's objects, oral histories and interpretive materials establish a robust foundation for visitors to learn how all Americans benefit from Latino contributions. Bank of America is a founding donor to the National Museum of the American Latino, the National Museum of African American History and Culture, and the Smithsonian initiative *Our Shared Future: Reckoning with Our Racial Past*.

Mrs. Rebecca Benaroya

A gift of \$1 million from Mrs. Rebecca Benaroya aids the Smithsonian American Art Museum's Renwick Gallery as it celebrates the diversity of American craft and craft artists. The Renwick's 50th-anniversary exhibition, *This Present Moment: Crafting a Better World*, highlights artists' stories of resilience; methods of activism; and ability to spark conversations about race, gender and representation. It also showcases the contributions of women, people of color and other marginalized communities. In recognition of this gift, one of the central spaces on the first floor of the Renwick building has been named the Rebecca and Jack Benaroya Court.



The Boeing Company

The National Native American Veterans Memorial at the National Museum of the American Indian has served as a powerful gathering site since 2020. To create and share context for the memorial, a \$1 million gift from The Boeing Company supports programming and education that cultivates a holistic national narrative about Native American military service. These efforts will include a traveling Native veterans exhibition, *Why We Serve*; an annual convening event focused on Native Americans and military service; and gathering Native veterans' stories for the Library of Congress Veterans History Project. This gift adds to the many Smithsonian efforts that The Boeing Company has supported for more than 35 years.



bp America

As a member of the National Museum of African American History and Culture Corporate Leadership Council, bp America has contributed \$1 million to support the museum's wide-reaching efforts to document five centuries of African American life and heritage. These efforts include helping families and communities across the country research genealogies and document their own histories. Relaunched in 2022 after a pause due to COVID-19, the Living History Community Curation Program offers digitization services and an online platform so people can preserve and share stories, photos and videos, and the Explore Your Family History Center provides training in genealogical research. Gifts from bp America have benefited Smithsonian museums and centers since 1993.

**Lynda Carter Altman and
the Robert and Lynda Carter
Altman Family Foundation**

Our nation’s history is full of women who changed society by shattering stereotypes and gender norms, fighting for equal rights, protecting nature, solving scientific and technological challenges, and creating new forms of expression. But few of them are widely known. A \$1 million gift from Lynda Carter Altman and the Robert and Lynda Carter Altman Family Foundation will elevate the stories of these real-life “wonder women.” The gift supports the Smithsonian American Women’s History Museum, providing resources to hire staff, develop programming and plan for the construction of a museum that will endure for generations. Lynda Carter serves on the museum’s Advisory Council.



Linda and Mike Curb

With a \$1 million gift, Linda and Mike Curb are helping make it possible for the National Museum of American History to stage one of its most ambitious exhibitions ever. *Entertainment Nation*, which opened in December 2022 to great fanfare, reveals the power of entertainment as a force for change. The interactive What Is Your Anthem? gallery the Curbs supported within the exhibition explores how songs throughout history have brought people together or provided an inspirational call for action. An additional \$400,000 gift from the Curbs enables the museum’s Hearing History project to recover sound from Alexander Graham Bell’s earliest recordings from 1881–1892.



Chevron

The first African American physician, James McCune Smith, earned his medical degree from the University of Glasgow, Scotland, in the 1830s, when no American university would admit him because of his race. He returned to the United States, established a respected medical practice and the country’s first Black-owned pharmacy, and became a leader of the abolitionist movement. A \$1 million gift from Chevron, a member of the National Museum of African American History and Culture Corporate Leadership Council, assists the museum as it tells stories like Smith’s, contributing to a more nuanced, robust narrative of U.S. history. Chevron has donated to a wide range of Smithsonian museums and centers since 1981.



EY

The impressive contributions of Black artists to design fields—including furniture, fashion, architectural and graphic design—are woven into American material culture, but too often unacknowledged. The National Museum of African American History and Culture lifts up these contributions by collecting and spotlighting works ranging from a woman’s silk jacket created by a formerly enslaved dressmaker in the late 19th century to the openwork bronze panels that form the exterior cladding of the museum itself. A \$1 million gift from EY enables the museum to highlight the artistry and vision of Black creators past and present.



The Coca-Cola Company

The quest for justice and equity is a persistent theme in Latino history and intersects with a range of social movements. With a founding gift of \$2 million from The Coca-Cola Company, the Molina Family Latino Gallery shares the stories of activists who have fought for fair labor practices, educational access, immigration reform, criminal justice reform and LGBTQ+ rights, among other issues. Gallery visitors see how Latinos create a better country for all by building strong coalitions with diverse U.S. communities. Coca-Cola is a founding donor to the National Museum of the American Latino; the gallery is the museum’s first exhibition space.



Fred J. Eychaner

Dozens of monumental outdoor artworks at the Hirshhorn Museum and Sculpture Garden are getting a much-needed “home renovation.” The revitalization of the garden, designed by Japanese architect Hiroshi Sugimoto, respects the architectural history of the space’s hardscape, green plantings and tranquil pools of water while addressing significant infrastructure concerns, enhancing sightlines and performance areas, and improving visitor access. This work is supported by a \$1 million gift from Fred J. Eychaner, who has been a benefactor across the spectrum of Smithsonian museums since 2000.

**Federated Indians of
Graton Rancheria**

Gathering. Remembrance. Reflection. Healing. The simple and powerful design of the National Native American Veterans Memorial in Washington, D.C., incorporates symbolic elements that facilitate these activities for visiting veterans and their families. Designed by Harvey Pratt (Cheyenne and Arapaho Tribes of Oklahoma), the memorial encourages all visitors to recognize the honor and sacrifice of Native veterans who have served their country since the American Revolution. A \$1.5 million gift from the Federated Indians of Graton Rancheria supports the memorial’s creation; the tribe has previously contributed to the National Museum of the American Indian as the lead supporter of the museum’s Native Knowledge 360° education initiative.



Ruth C. Flanagan

For many years, Ruth C. Flanagan supported the Smithsonian as a contributor to the James Smithson Society, a source of stable annual funding for the institution. Meanwhile, she made plans to continue her support even after her death. Today, her \$1 million unrestricted bequest strengthens the Smithsonian’s ability to address some of the most complex challenges of our time, including sustaining a biodiverse planet and human well-being, exploring the fundamental nature of the cosmos, building bridges between world cultures, understanding what it means to be an American, and using the arts and design to improve the lives of individuals and communities.



Ford Foundation

Black stars on a green field, black stripes alternating with red: *African American Flag* by artist David Hammons has become a potent symbol of defiance, liberation and pride, with replicas ever-present at protests for racial justice. A grant of \$1.05 million from the Ford Foundation supported acquisition of an original 1990 Hammons flag for the National Museum of African American History and Culture, where it is displayed in the exhibition *Reckoning: Protest. Defiance. Resilience*. A longtime donor to the Smithsonian, the Ford Foundation has contributed substantial support to the National Museum of African American History and Culture since its groundbreaking in 2012.



Freeport-McMoRan

Black Panther, the first Black superhero in mainstream American comics, has a new superpower: His story teaches historical thinking skills and popular media analysis via a Learning Lab collection created by the National Museum of African American History and Culture. The collection features objects from the museum, including the late actor Chadwick Boseman’s costume from *Black Panther*, the 2018 blockbuster film based on the comic. A \$1 million gift from Freeport-McMoRan strengthens the museum’s ability to create educational resources and other programs that explore the American story through the lens of African American history and culture. Past donations from Freeport-McMoRan have benefited the National Museum of Natural History.



FedEx Corporation

The National Museum of African American History and Culture leverages its online presence to reach audiences everywhere. This was especially true during Black History Month 2022 while public gatherings were still constrained by COVID-19 restrictions. A rich and varied calendar of virtual events highlighted the Black Panthers and community activism, the complicated legacy of Black access to education, the eloquent work of poet Maya Angelou and more—a diversity of ideas and challenges that reflect the African American experience. A \$1 million gift from FedEx Corporation advances the museum’s mission through similar in-person and online outreach. FedEx, a member of the museum’s Corporate Leadership Council and also a founding donor of the museum, has provided generous support to the Smithsonian since 1985.



Ferring Pharmaceuticals

To address the challenges of disruptive social, economic and political forces, the Center for Folklife and Cultural Heritage established the Cultural Vitality Program, which partners with artists and their communities to sustain languages and cultural practices in the face of immense change. Ferring Pharmaceuticals’ latest donation of \$1.5 million helps the center expand this critical work by initiating new partnerships and projects in rural North America, Eastern Europe and the Arctic. Ferring Pharmaceuticals has been a generous donor to the center since 2013 and provided foundational support for the Cultural Vitality Program.



Google.org

Google.org is a longtime Smithsonian benefactor and a founding donor of the National Museum of African American History and Culture, contributing \$1 million to support the museum's mission and exhibitions. Google.org continues to support the museum, building a 3-D installation, constructed by a volunteer team of engineers led by the Black Googler Network to make the museum's rich collection accessible to people across the nation. The exhibition features such objects as a tin of Madame C.J. Walker's wonderful hair grower, three-inch platform boots that were once worn on Broadway and a cast of the left-hand of a piano player.

IBM

With the support of IBM and a \$1 million grant from the IBM International Foundation, the National Museum of African American History and Culture documents and shares Black history and culture. Part of this mission-driven work includes showcasing cultural traditions such as Kwanzaa. This increasingly popular African American holiday was conceived in 1966 as a means to reaffirm African heritage and advance cultural self-determination. The museum's online guide to Kwanzaa celebrations, for instance, describes the holiday's seven principles, including creativity, purpose, unity and collective work and responsibility. It also offers family-friendly activities, readings, videos and menu suggestions to help people anywhere in the world enhance their enjoyment of Kwanzaa's symbolism and meanings. IBM is a member of the museum's Corporate Leadership Council, supporting the museum's work to convey a more nuanced and robust narrative of the nation's history.

Robert L. Johnson

Robert L. Johnson, a founding donor to the National Museum of African American History and Culture and a member of its Museum Council, has given the museum \$1 million to establish the Robert L. Johnson and Samira Baraki Endowment. This fund provides support in perpetuity for the museum's mission to highlight the contributions of African Americans. It ensures, for instance, that the museum can continue to celebrate the excellence of Black artists like Elizabeth Catlett, whose sculptures *Offering Education*, *Offering Life* and *Rejecting Injustice*—reflecting themes illuminated throughout the museum—were installed in the museum's Heritage Hall in March 2022.



The Julis-Rabinowitz Family

Art and nature combine to create an oasis of restorative calm in the Sculpture Garden of the Hirshhorn Museum. This dedicated outdoor art gallery, nestled in a cooling green landscape, welcomes visitors directly from the National Mall and brings them face-to-face with works by some of the world's most inventive artists. A \$1 million contribution from the Julis-Rabinowitz Family aids a significant renovation of this special area. The renovation adds native plantings and improves visitor access to share the transformative power of art with the broadest possible audience. Joleen Julis recently completed a term as a member of the Hirshhorn Board of Trustees.



Barbara Lee Family Foundation

Planning is now underway for the first museum in the nation's capital to celebrate the accomplishments of women: the Smithsonian American Women's History Museum. \$1 million from the Barbara Lee Family Foundation Fund at Fidelity Charitable supports critical steps toward establishing the museum, including hiring staff, developing programming and elevating women's stories through digital platforms to reach millions of people even before the new museum is constructed. Using Smithsonian artifacts—such as the remarkable 19th-century photos of Sioux Indian activist Zitkala-Sa taken by Gertrude Kasebier—the museum will spotlight groundbreaking women missing from traditional history narratives and help build a more equitable America.

Jean B. McConville

From anteaters to zebras, the Smithsonian's National Zoo and Conservation Biology Institute cares for some of the rarest wildlife species on the planet. And while millions of visitors each year are inspired by the beauty and fascination of the animals at the National Zoo, pioneering science takes place away from the public eye. Researchers are and have been developing lifesaving breakthroughs in animal care, gaining insights on breeding and behavior, reintroducing species to their original habitats, and training the next generation of conservation scientists. Dedicated Smithsonian supporter Jean B. McConville left a \$1.5 million bequest for the National Zoo's endowment, creating a lasting legacy of care and conservation.



Microsoft Corporation

Microsoft is a founding donor of the National Museum of the American Latino and supported the Molina Family Latino Gallery, which celebrates the diversity of American Latinos. Some trace their heritage back to Indigenous civilizations of Central America, others are part of the Afro-Caribbean diaspora and still others descend from Spaniards who settled in New Mexico four centuries ago—yet these are just a few of many paths that have led Latinos to this country. A \$1 million gift from Microsoft Corporation, a Smithsonian benefactor for more than 30 years and a founding donor of the National Museum of African American History and Culture, helps visitors to the Molina Family Latino Gallery explore the vast breadth of Latino identity.



Gordon and Betty Moore Foundation

The primary purpose of STEM education is to create critical thinkers who will become the next generation of innovators. A \$1.26 million grant to the Smithsonian Science Education Center from the Gordon and Betty Moore Foundation supports three STEM education efforts: the development of two digital resources designed to drive student action on oceans and Earth’s atmosphere to help safeguard these precious resources; the expansion of the center’s global transdisciplinary network, NESST; and a landscape analysis of the state of STEM Education for Sustainable Development. The Gordon and Betty Moore Foundation has invested in science education initiatives at the Smithsonian since 2005.



Occidental

Historically Black colleges and universities (HBCUs) form a central pillar of the Black experience in the United States. Through exhibitions, interactive programs and storytelling, the National Museum of African American History and Culture shows how HBCUs have shaped Black thought leaders and political activists, artistic expression, the civil rights movement, the Black middle class and more. Occidental, a member of the museum’s Corporate Leadership Council, has donated \$1 million to support the museum’s mission to document the richness and diversity of the African American experience, including the contributions of HBCUs. Previous gifts from Occidental supported the National Museum of Asian Art and several other Smithsonian spaces.



Oracle

North Star: A Digital Journey of African American History brings objects, art and stories from the National Museum of African American History and Culture to classrooms across the country. This new educational website provides more than 35 digital curricula that offer a wealth of opportunities to infuse African American history, art and contributions into everyday learning for students in grades 6 through 12. With nearly 100 modules in development, North Star aids learners in broadening their perspectives and cultivating their historical thinking skills. As a member of the museum’s Corporate Leadership Council, Oracle has contributed \$1 million, the company’s largest Smithsonian gift, to support educational initiatives like this and other aspects of the museum’s mission.



Pritzker Traubert Foundation

Knowing the history of American women is vital to a comprehensive understanding of who we are as a nation. The Pritzker Traubert Foundation has made a \$1 million grant to establish the Smithsonian American Women’s History Museum—a permanent place for sharing and celebrating women’s stories where visitors will explore such topics as girlhood; women’s suffrage; LGBTQ+ women; and women in art, business, public service, science and sports. Penny Pritzker, co-founder and director of the Pritzker Traubert Foundation, is chair of the museum’s Advisory Council. The foundation has previously supported the Smithsonian National Portrait Gallery and the National Museum of African American History and Culture.



San Antonio Spurs

When Jackie Robinson became the first Black player in Major League Baseball on April 15, 1947, he proved to be an outstanding player—and an even stronger symbol for civil rights. Robinson remained involved in activism throughout his life and, in 1997, MLB retired his uniform number, 42, throughout the league. To celebrate the 75th anniversary of his debut, the National Museum of African American History and Culture displayed his jersey and hosted a discussion on his lasting impact. A \$1 million gift from the San Antonio Spurs, members of the museum’s Sports Leadership Council, allows the museum to share the life story of Jackie Robinson and other inspiring African American athletes, both on and off the field.

Seedlings Foundation

Rural and tribal communities play vital roles in shaping American identity. A \$2 million grant from Seedlings Foundation supports Smithsonian Secretary Lonnie Bunch’s vision to expand the way the Smithsonian engages with these communities. The Smithsonian Rural Initiative is partnering with local organizations such as 4-H to tailor exhibitions and educational programming to the interests of nonurban audiences. A key focus of the initiative is the Youth Pilot Program, which engages young people in project-based learning in their own towns following internships and collaborative experiences in Washington, D.C.



ServiceNow

ServiceNow is committed to making the world work better through strategic investments and partnerships. A \$1 million gift from ServiceNow, a member of the National Museum of African American History and Culture Corporate Leadership Council, supports the museum’s mission and vision. This includes diverse programming, comprised of in-person and virtual engagement opportunities, that enables participants everywhere to gain a deeper understanding of the American story by looking through the lens of the African American experience.



SiriusXM

Visitors to the National Museum of African American History and Culture gain deeper appreciation for the fundamental role of music as a tool of self-expression, creativity, protest and unity for African Americans through the centuries. Through interactive multimedia displays, museumgoers see and hear how Black artists intermingle musical traditions of Africa and the New World to voice their truths while generating innovations and new styles. In recognition of a \$2 million contribution from SiriusXM, the company’s first major gift to the Smithsonian, the museum’s Neighborhood Record Store in the *Musical Crossroads* exhibition is now designated the SiriusXM Neighborhood Record Store.

TOYOTA

TOYOTA, a founding donor to the National Museum of African American History and Culture, made its second gift of \$1 million to the museum in two years. The gift supports the myriad ways the museum documents and revels in Black history and culture. In 2022, for example, the company’s support helped the museum highlight the cultural impact of hip-hop through an exhibition exploring the genre’s evolution, *Represent: Hip-Hop Photography*; a virtual panel discussion, gOD-Talk 2.0: Hip-Hop & #BlackFaith; and a star-studded hip-hop block party on the museum’s front lawn attended by 8,000 people. TOYOTA has been a Smithsonian donor since 1994.



UBS

Luminaries like actress Phylicia Rashad, poet Sonia Sanchez and textile artist Bisa Butler came together virtually at the National Museum of African American History and Culture in March 2022 for the Women’s E3 Virtual Summit. Open to all, the summit featured conversations with African American women in arts and culture about empowerment, entrepreneurship and engagement. A gift of \$1 million from UBS to join the museum’s Corporate Leadership Council enables the museum to highlight African American contributions and experiences through exhibitions, research, digital initiatives and programs like the Women’s E3 Virtual Summit. Past donations from UBS have benefited the Smithsonian Libraries and Archives and several Smithsonian museums.



U.S. Bank

The inaugural exhibition of the Molina Family Latino Gallery, *¡Presente! A Latino History of the United States*, encourages visitors to understand how Latinos influence U.S. history, art, business and culture. The exhibition is augmented by a vibrant events calendar including concerts, bilingual story hours and cultural festivals. Extensive online resources enable visitors from anywhere in the world to discover the achievements and contributions of Latinos throughout the nation’s history. A \$1 million gift from U.S. Bank, the company’s first major gift to the Smithsonian, supports the many ways that the National Museum of the American Latino is celebrating Latino heritage in the United States.

Valero

After a two-year hiatus necessitated by the COVID-19 pandemic, the National Museum of African American History and Culture resumed in-person events in May 2022. Several of these programs examined Black motherhood and matriarchy. A series of conversations with authors, activists and curators focused on the state of maternal health for Black women, the obstacles and joys of Black mothers as they advocate for their children and communities, and the position of respect held by Black female elders. Valero contributed \$1 million to the museum, the company’s first major gift to the Smithsonian, to help bring people together for thought-provoking exhibitions, events and programs like this. The company is a member of the museum’s Corporate Leadership Council.



Wells Fargo

The Molina Family Latino Gallery, the first exhibition space of the National Museum of the American Latino, enriches understanding through multisensory experiences. The gallery’s first exhibition, *¡Presente! A Latino History of the United States*, showcases stories of discovery, identity, migration, innovation, entrepreneurship and success to millions of diverse, intergenerational audiences. Inclusive design practices throughout the gallery provide a variety of accessible interactives for multigenerational audiences. A \$2 million donation from Wells Fargo, a corporate founder of the Latino Gallery and a founding donor of the National Museum of the American Latino, helps fund the gallery.



Walgreens Boots Alliance

Juneteenth, the day that enslaved African Americans in Galveston, Texas, learned that the Civil War had ended and their freedom had been won, has been celebrated in Black communities for more than 150 years. Declared a federal holiday in 2021, Juneteenth is a time to honor shared history and reflect on the nature of freedom and its responsibilities. With live events and online resources, the National Museum of African American History and Culture helps all Americans discover the tastes, sounds and experiences of this African American cultural tradition. As a member of the museum’s Corporate Leadership Council, Walgreens Boots Alliance donated \$1 million to support the museum’s efforts to document and share African American history and cultural traditions such as Juneteenth.

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Recognizing our benefactors

The Smithsonian gratefully acknowledges those donors who made gifts, pledges or pledge payments during the fiscal year 2022 (Oct. 1, 2021 to Sept. 30, 2022).

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Omega Psi Phi Fraternity,	Sara Roby Foundation	Charles and Lisa Simonyi Fund for
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The Pew Charitable Trusts	Else Sackler	Guenther and Siewchin Yong Sommer
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Rasmuson Foundation	Community	Target
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John Templeton Foundation
Suzanne and Michael E. Tennenbaum
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Turner Foundation, Inc.
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Verizon Foundation
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Leadership

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

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Ex officio

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Citizen of Washington, D.C.

—

Porter N. Wilkinson
Chief of Staff to the Regents

Cathy Helm
Inspector General

In fiscal year 2022

Leadership

Smithsonian National Board LEADERSHIP, ADVICE AND PHILANTHROPY

The Smithsonian’s institution-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 50 members and 159 alumni, the National Board’s volunteers also serve the Smithsonian by contributing their advice and service through committees and ad hoc working groups. In 2022, 37 members and alumni served on 19 advisory boards and as non-Regent members of committees of the Board of Regents, and 43 members served on eight Regional Councils. Their extraordinary commitment to philanthropy is shown through gifts totaling \$8.9 million. This figure includes \$1.9 million in unrestricted board annual giving.

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Gay Firestone Wray

Membership year 2022

*Leave of absence in 2022

†Deceased

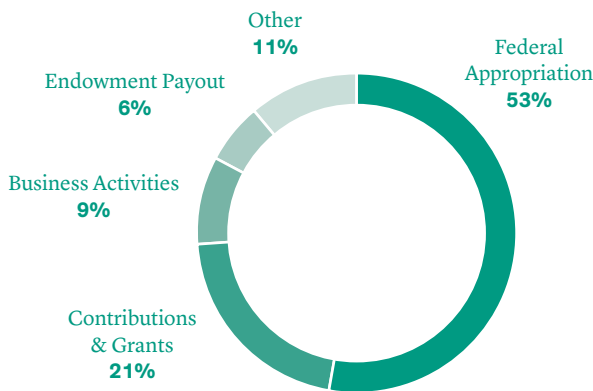
Financial Report

FISCAL YEAR ENDING SEPT. 30, 2022

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 2022 annual audit was conducted by KPMG LLP and is available at si.edu/about/policies.

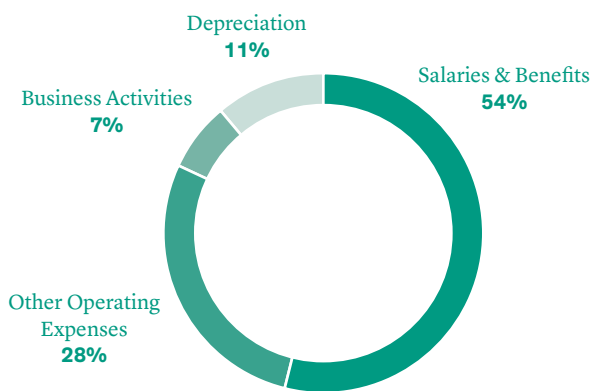
REVENUE

in percent, FY 2022



EXPENSES

in percent, FY 2022



FY2022 Purchases of Property and Equipment, \$243 million

FINANCIAL POSITION

in millions of dollars, FY 2018-2022

Total Funds		Trust	Federal	Total	2021	2020	2019	2018
Assets		\$ 4,267	2,686	6,953	7,046	6,053	5,421	\$ 5,177
Liabilities		626	917	1,543	1,550	1,416	1,087	1,016
Net Assets		\$ 3,641	1,769	5,410	5,496	4,637	4,334	\$ 4,161

FINANCIAL ACTIVITIES

in millions of dollars, FY 2022 and FY 2021

	2022	2021
Operating Revenue	\$ 1,545	\$ 1,503
Operating Expenses	1,608	1,523
Increase (Decrease) in Operating Net Assets	(63)	(20)
Increase (Decrease) in Nonoperating Net Assets	(23)	879
Total Increase (Decrease) in Net Assets	\$ (86)	\$ 859

NET ASSET BALANCE

in millions of dollars, over five years



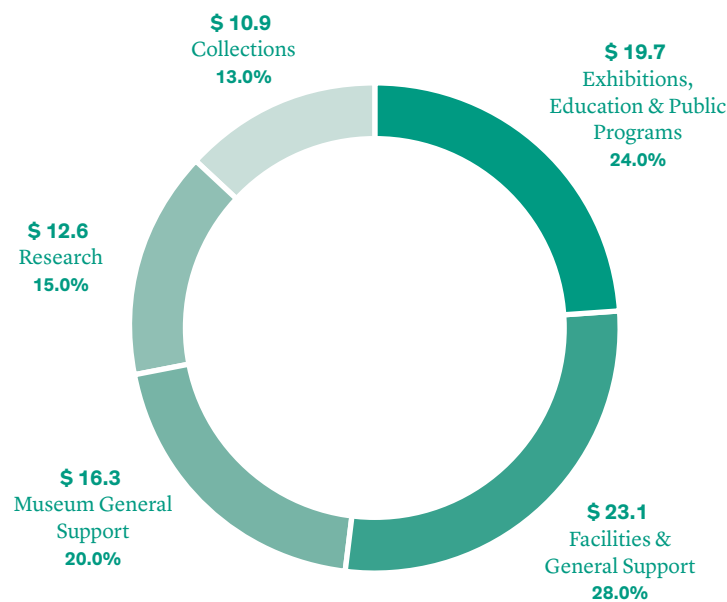
Endowment Report

FISCAL YEAR ENDING SEPT. 30, 2022

The Smithsonian endowment is a critical and perpetual source of funding to support our mission for the increase and diffusion of knowledge. It enables us to innovate, plan, recruit and retain visionary leaders and thinkers, keeping us in the vanguard of scientific, cultural, historic and artistic inquiry. Continued philanthropic gifts, combined with a long-term investment horizon, have been essential to the strength and growth of the Smithsonian endowment. Since the Office of Investments was established in 2006, the endowment has received over \$640 million in gifts and gained over \$1.9 billion from investment returns. That has resulted in providing over \$1 billion to Smithsonian-wide programs not supported by federal dollars.

The Smithsonian Endowment was established in 1846 with a \$508,000 bequest from founding donor James Smithson. As of Sept. 30, 2022, at \$2.4 billion, there are 726 endowments invested as a single pool of capital. This incredible growth demonstrates how the impact of an endowment gift is not only enduring, but it also compounds and grows over time.

FY22 ENDOWMENT DISTRIBUTIONS
in millions of dollars



COMPARATIVE PERFORMANCE

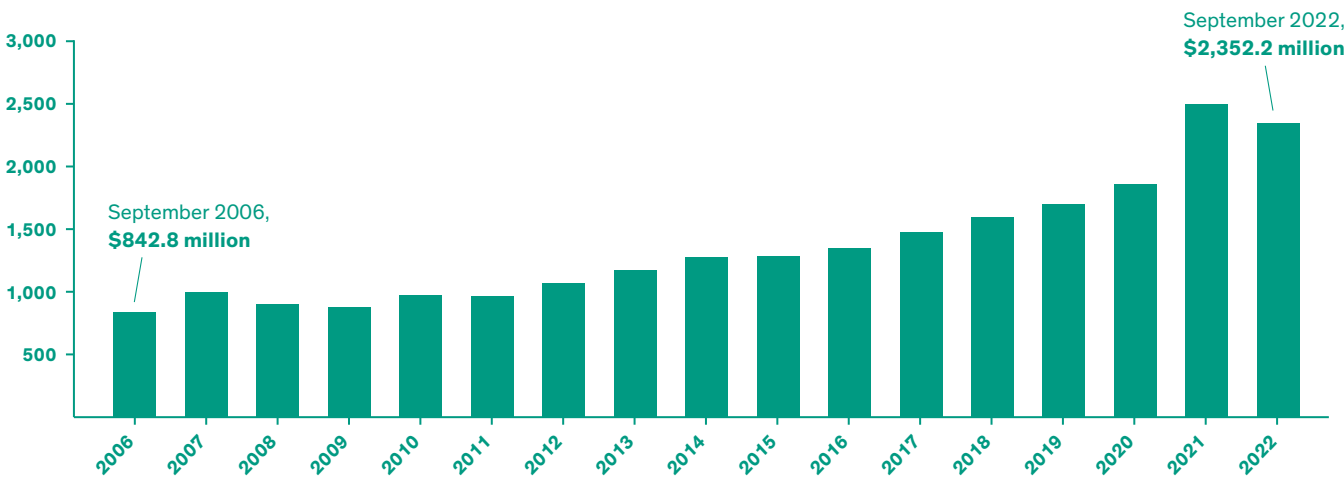
Smithsonian Institution Endowment as of Sept. 30, 2022

	Trailing 1 Year	3 Years	5 Years	10 Years
Smithsonian Endowment	-5.0%	13.4%	12.0%	10.3%
Policy Benchmark	-4.7%	8.2%	6.4%	5.9%
Cambridge Associates Peer Median ¹	-12.4%	6.5%	5.9%	6.8%

¹ Cambridge Associates Peer Group includes over 380 foundations, universities and nonprofit organizations.

ENDOWMENT VALUE OVER TIME

2006-2022 in millions of dollars



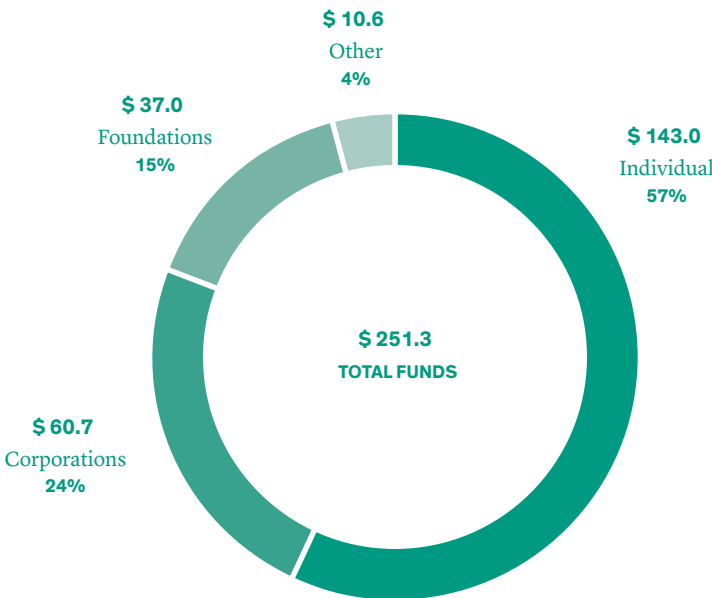
Philanthropy Report

FISCAL YEAR ENDING SEPT. 30, 2022

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 2022.

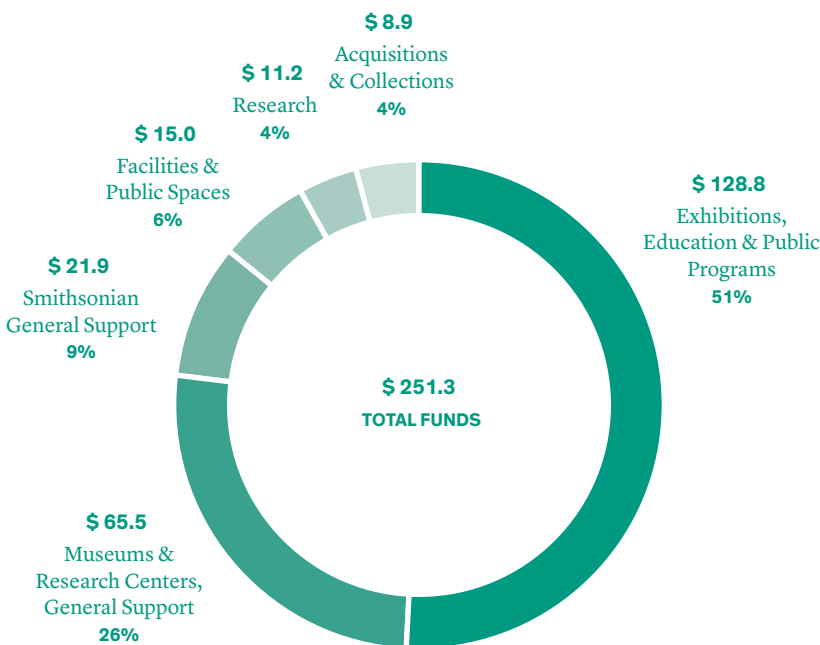
FUNDS RAISED BY SOURCE

in millions of dollars



FUNDS RAISED BY PURPOSE

in millions of dollars



Ways to Give

Generations of donors have brought the Smithsonian to where it is today. The Smithsonian matters more than ever as a force for civic engagement, education and inspiration, across the nation and world. Your gifts power our impact.

The Smithsonian welcomes individual gifts of any size. Gifts can either be in general support of our mission or directed to a specific museum, research center or project. Donors of \$1M and up receive special recognition as members of the Smithsonian Academy. Gifts can be accepted as check, cash, gifts of stock or made online at si.edu/support. For more information about making your gift or the Smithsonian Academy, please contact Stephanie Linehan, director, National Advancement and Outreach: linehans@si.edu.

Online Giving

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

si.edu/onlinegiving

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 \$50,000 and above.

800.931.3226
membership@si.edu
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 will, living trust, charitable trust, gift annuity, real estate or other complex assets 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 unique opportunities to participate in special activities and trips.

888.419.7584
legacy@si.edu
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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 and sponsorship opportunities in support of various institutional projects.

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

202.633.0016
scmp@si.edu
si.edu/corporate

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
MRC 027, P.O. Box 37012
Washington, D.C. 20013-7012

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Museums

**Anacostia Community
Museum**
Melanie Adams, *Roger Ferguson*
and *Annette Nazareth* *Director*
1901 Fort Place, S.E.
Washington, D.C. 20020-3230
202.633.4839

Arts and Industries Building
MRC 016, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.5153

**Cooper Hewitt, Smithsonian
Design Museum**
Maria Nicanor, *Director*
2 East 91st Street
New York, N.Y. 10128-0606
212.849.8400

National Museum of Asian Art
Chase F. Robinson,
Dame Jillian Sackler *Director*
MRC 707, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.0456

**Hirshhorn Museum and
Sculpture Garden**
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MRC 350, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.2824

**National Air and Space
Museum and the Steven
F. Udvar-Hazy Center**
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John and Adrienne Mars *Director*
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202.633.2350

**National Museum of African
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Mellon *Director*
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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**
Anthea M. Hartig,
Elizabeth MacMillan *Director*
MRC 622, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.3435

**National Museum of the
American Indian**
Cynthia Chavez Lamar, *Director*
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Washington, D.C. 20013-7012
202.633.6700

**National Museum of the
American Latino**
Jorge Zamanillo, *Director*
MRC 512, P.O. Box 37012
Washington, DC 20013-7012
202.633.1240

**National Museum of
Natural History**
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MRC 106, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.2664

National Portrait Gallery
Kim Sajet, *Director*
MRC 973, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.8276

National Postal Museum
Elliot Gruber, *Director*
MRC 570, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.5500

**Smithsonian National
Zoological Park and
Conservation Biology
Institute**
Brandie Smith,
John and Adrienne Mars *Director*
3001 Connecticut Avenue, N.W.
MRC 5508
Washington, D.C. 20008
202.633.4442

**Smithsonian American Art
Museum and its Renwick
Gallery**
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and *Terry Stent* *Director*
MRC 970, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.8430

**Smithsonian American
Women's History Museum**
Lisa Sasaki, *Interim Director*
MRC 057, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.3590

Research Centers

Archives of American Art
Anne Helmreich, *Director*
MRC 937, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.7957

**Center for Folklife and
Cultural Heritage**
Clifford R. Murphy, *Director*
MRC 520, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.1141

**Museum Conservation
Institute**
Jessica S. Johnson, *Acting Director*
4210 Silver Hill Road
Suitland, Md. 20746-2863
301.238.1205

**Smithsonian Astrophysical
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Lisa J. Kewley, *Director*
60 Garden Street
Cambridge, Mass. 02138
617.495.7100

**Smithsonian Environmental
Research Center**
Anson H. Hines, Jr., *Director*
647 Contees Wharf Road
Edgewater, Md. 21037
443.482.2208

**Smithsonian Libraries
and Archives**
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Director
MRC 154, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.2240

**Smithsonian Tropical
Research Institute (Panama)**
Joshua Tewksbury, *Director*
9100 Panama City Place
Washington, D.C. 20521-9100
011.507.212.8086

Education and Outreach

**Office of Academic
Appointments and
Internships**
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Interim Director
MRC 902, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.7070

**Smithsonian Asian Pacific
American Center**
Yao-Fen You, *Acting Director*
MRC 516, P.O. Box 37012
Washington, D.C. 20013-7012
202.341.7742

Smithsonian Associates
Frederica Adelman, *Director*
MRC 701, P.O. Box 23293
Washington, D.C. 20026-3293
202.633.8628

**Smithsonian Office of
Educational Technology**
Darren Milligan, *Acting Director*
MRC 508, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.5297

**Smithsonian Institution
Traveling Exhibition Service
and Smithsonian Affiliations**
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MRC 941, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.3137

**Smithsonian Science
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FRONT COVER In 2018, while serving as a Smithsonian Artist Research Fellow, artist Ayana V. Jackson began to envision an exhibition about history, race and resilience. That exhibition, *From the Deep: In the Wake of Drexciya with Ayana V. Jackson*, recently opened at the National Museum of African Art.



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