**SMITHSONIAN INSTITUTION AND LATINO REPRESENTATION**

**REPORT TO UCLA LATINO POLICY & POLITICS INITIATIVE**

**SEPTEMBER 2018**

**Introduction**

This report is intended to provide a comprehensive view of Latino presence and programming at the Smithsonian. More specifically, it focuses on Latino employment and programs at Smithsonian museums, mission-enabling units, research centers, and outreach/service-providing units (see Attachment 1).

The Smithsonian is committed to diversity and inclusion across all disciplines and

positions within the Institution, especially at the most senior levels. The Smithsonian acknowledges the need for improvement and recognizes that it is critical to the success and future of the Institution to ensure, promote, and drive diversity at the highest levels. Twenty-five years ago, Latinos represented 2.7% of the Smithsonian workforce. Today, Latinos represent a little more than 5% of the workforce. In addition, 3% of Smithsonian employees at the GS 13–15 levels are Latinos. Latinos hold 3.5% of the senior positions at the GS 16 level and higher, including the Assistant Secretary for Communications and External Affairs.

The Assistant Secretary is a policy-making position that reports directly to the Secretary of the Smithsonian and advises the Secretary on all major operations and policy decisions. Other senior leadership positions held by Latinos include the Deputy Director for the Office of Advancement, the Director of the Smithsonian Latino Center, the Associate Director of the National Museum of American History, and the Associate Director of the National Zoological Park. Overall Latino representation in the Smithsonian’s workforce is contained in Attachment 2.

**Content Specialists and Managers**

This report includes the activities of employees who are content specialists and manage content, including Curators, Archivists, Educators, Program Managers, and Research Scientists. Of note is the contracting of eight curatorial assistants assigned to Latino collecting and exhibition initiatives at the National Museum of African American History and Culture, National Museum of American History, National Portrait Gallery, National Postal Museum, and Smithsonian American Art Museum. In some cases, information is provided on temporary interns and fellows (including post-doctoral assignments).

The vast majority of Curators, Archivists, and Scientists hold Ph.D. degrees, and many of the Program Managers hold master’s degrees.

The following list of positions include Curators, Archivists, Program Managers, Educators, and Scientists at Smithsonian’s research centers and museums. The incumbents in these positions are employees and contractors who identify as Latina, Latino, or Hispanic.

**Curators:**

1. Center for Folklife and Cultural Heritage:

* Latino Curator for Digital and Emerging Media and Chair of Cultural Research and Education
* Curator, Smithsonian Folklife Festival
* Research Associate and former Curator, Smithsonian Folklife Curator

1. Cooper Hewitt, Smithsonian Design Museum:

* Associate Curator for Latino Design

1. National Museum of African American History and Culture:

* Curator of Latino Studies

1. National Museum of American History:

* Curator, Home and Community Life
* Curator, Work and Industry
* Curator, Home and Community Life

1. National Museum of the American Indian:

* Associate Curator, Museum Scholarship

1. National Portrait Gallery:

* Curator of Latino Art and History
* Associate Curator of Photography

1. Smithsonian American Art Museum:

* Curator of Latino Art and Deputy Chief Curator

**Archivists:**

1. Archives of American Art:

* National Collector (Collections Specialist)
* Digital Asset Manager

1. Center for Folklife and Cultural Heritage:

* Digital Archivist

1. National Museum of American History:

* Archivist, Latino History and Culture (starts March 2019)

1. National Museum of the American Indian:

* Archeologist, Collection Specialist

**Program Managers:**

1. National Museum of American History:

* Director, Program in Latino History and Culture
* Manager, Youth and Teacher Program

1. National Museum of Natural History:

* Q?rius Manager (Education and Outreach Center)

1. National Zoological Park/Smithsonian Conservation Biology Institute:

* Program Manager, Office of the Director

1. Smithsonian Institution Traveling Exhibition Service:

* Project Director for Latino Initiatives

1. Smithsonian Latino Center:

* Program Manager, Latino Curatorial Initiative, Latino Initiatives Pool, and Latino Museum Studies Program
* Director of New Media
* Education Programs Manager
* Exhibitions and Public Programs Manager

**Educators:**

1. Cooper Hewitt, Smithsonian Design Museum:

* Deputy Education Director

1. National Air and Space Museum:

* Visitor Services Coordinator and Family Programs

1. National Museum of the American Indian in New York and Washington, DC:

* Cultural Interpreter (New York)
* Research Assistant (New York)
* Cultural Interpreter (Washington, DC)
* Museum Program Specialist (Washington, DC)

1. National Museum of Natural History:

* Microscopy Education
* Public Programs Assistant (Contractor)
* Education and Outreach (Contractor)

1. Smithsonian Latino Center:

* Education Assistant (Contractor)

1. National Zoological Park (Friends of the National Zoo):

* Education Specialist

**Scientists and Researchers:**

1. National Zoological Park/Smithsonian Conservation Biology Institute:

* Managing Director, International Field Programs
* Director, Center for Conservation and Sustainability
* Geneticist
* Research Specialist
* Supervisory Biologist
* Researcher
* Biological Science Technician
* Academic Program Manager

(Annually, the National Zoological Park/Smithsonian Conservation Biology Institute welcomes numerous U.S. Latina/Latino and Latin American interns and fellows. In 2018, this unit received 12 interns, three graduate fellows, and five post-doctoral fellows.)

1. Smithsonian Astrophysical Observatory:

* Astronomer
* Astrophysicist, High Energy Science
* Physicist
* Astrophysicist Technical Assistant
* Astrophysicist, High Energy Science
* Astrophysicist, Solar, Stellar, and Planetary Science
* Astronomer, Solar, Stellar, and Planetary Science

(Annually, the Smithsonian Astrophysical Observatory welcomes numerous U.S. Latina/Latino, Latin American, and Spanish interns and fellows. In 2018, it received nine interns, four graduate fellows, and five post-doctoral fellows.)

1. Smithsonian Environmental Research Center:

* Biologist, Environmental Biology
* Biological Technician, Environmental Biology
* Biological Lab Technician, Environmental Biology
* Ecologist and Principal Investigator
* Biological Science Lab Technician

(Annually, the Smithsonian Environmental Research Center welcomes numerous U.S. Latina/Latino, Latin American, and Spanish interns and fellows. In 2018, it received 11 interns, one graduate fellow, and one post-doctoral fellow.)

**Latino Curatorial Initiative** **(LCI)**

Established in 2010, LCI’s mission is to place Latina and Latino content experts and managers at Smithsonian museums, research centers, and educational and outreach service units. Museum professionals filling these positions, 10 to date, drive research, organize exhibitions, build collections, inform public and educational programs, inform online digital content, publish, and mentor emerging scholars and museum professionals. In March 2019, a new Archivist of Latino History and Culture will join the staff at the National Museum of American History’s Archive Center. New positions will be announced on an annual basis.

In 2018, the Smithsonian Latino Center received the Diversity, Equity, Accessibility, and Inclusion award for its LCI from the American Alliance of Museums, acknowledging it as a best practice in diversifying the museum workforce at the content-expert level.

**Research**

At the Smithsonian, scholarly and scientific research and exploration underpin the development of content for the public and researchers. Since 1995, Congress has appropriated funds for the Latino Initiatives Pool, managed by the Center for Latino Initiatives, now the Smithsonian Latino Center. The Pool, funded at $2 million annually, supports research, exhibitions, collections, online digital content, public and educational programs, leadership and professional development programs, and the Latino Curatorial Initiative.

Examples of projects funded by Latino Initiatives Pool include:

* Research, including travel, for *1898: The American Imperium,* an upcoming exhibition (2020) about the implications of the Spanish American War, at the National Portrait Gallery.
* Exhibition design, production, and travel for *Bittersweet Harvest: The Bracero Program 1942–1964* (2010–2017) at the National Museum of American History, and as a traveling exhibition managed by the Smithsonian Institution Traveling Exhibition Service, which served 46 venues in 22 states.
* New collections included in *Our America: The Latino Presence in American Art* (2013–2017) at the Smithsonian American Art Museum, followed by a nine-city national tour.
* The development of the Latino Virtual Museum and galleries by the Smithsonian Latino Center in collaboration with various Smithsonian museums and research centers.
* *Sharing Stories: Deaf Latino Experiences* (2014), a collaboration between the National Portrait Gallery and Smithsonian Latino Center.
* Annual Hispanic Heritage Month Family Days have been produced at the National Zoological Park, National Air and Space Museum, National Museum of the American Indian, and National Museum of American History.
* *¡ERES!* (Early Research Experience for Students), a leadership development program for Latina and Latino community college students from California’s Channel Island region, a collaboration between the University of California, Santa Bárbara and the Smithsonian Conservation Biology Institute since 2015.

**Collections and Archives**

The Smithsonian collects physical objects (artifacts, artwork, papers, research-finding aids, oral histories, and video and audio recordings) pertaining to Latino history, art, and culture. Many of the museums maintain their own archives. The Smithsonian Libraries are essentially archives. Many of the objects and archival materials have been digitized, with an increasing number accessioned as born-digital assets.

What follows are best estimates of Latino-related physical objects in various collections, followed by an estimate of the total number of digital assets in the Smithsonian’s collection co-managed by the Smithsonian Latino Center. In some cases it is not feasible to estimate between 2014 and 2018, per UCLA’s specific-interest timeframe, nor estimate the number of archival materials in many of the museums. Most museums have online searches for their collections on their websites. Collections associated with science units are not included.

1. **Anacostia Community Museum:** The museum has 154 Latino objects in its collection; 103 were collected between 2014 and 2018. The museum also has 29 linear feet of archival material and several hundred photographs and videos.
2. **Archives of American Art:** The collections of the Archives include a range of papers and oral histories. Latino holdings since its founding in 1954 total 170 (including five signed pledges); 47 were acquired between 2014 and 2018. Recent examples are the papers of New York-based artist Juan Sánchez and an oral history with actor-collector Richard “Cheech” Marín.
3. **Center for Folklife and Cultural Heritage:** The center has 38 physical Latino objects and hundreds of digital assets, excluding the holdings of Smithsonian Folkways Recordings. Recent examples include research-finding aids (papers, photographs, and audio and video documentation) for the Smithsonian Folklife Festival programs *Sounds of California* (2016)and *On the Move: Migration and Immigration Today* (2017)*.*
4. **Cooper Hewitt, Smithsonian Design Museum:** The museum has 41 Latino works in its collection, all collected between 2014 and 2018. In addition, Cooper Hewitt has 250 Latina and Latino architects and designers represented in its archives. The Associate Curator for Latino Design began work in 2017. Her first major exhibition will be *Rebeca Méndez Selects*, in which artist-designer Rebeca Méndez draws connections across diverse collections of the Cooper Hewitt, National Museum of Natural History, and Smithsonian Libraries to highlight parallels between design and scientific study. The exhibition will be open October 5, 2018, through July 10, 2019.
5. **Hirshhorn Museum and Sculpture Garden:** The majority of the Hirshhorn’s collection are of Latin American artists, about 19 in total. There are four Latina and Latino artists in the collection: Carmen Lomas Garza, Ana Mendieta, Felipe González-Torres, and Raphael Montañez-Ortiz.
6. **National Museum of African American History and Culture:** The museum opened in September 2016 with a collection of almost 40,000 objects, 540 of which are of identifiably Latino or Latin American content. Its exhibitions include objects about the Chicano Movement and prominent Afro-Cuban musicians, including Celia Cruz and Mongo Santamaría; however, some of this material is borrowed. Importantly, the Curator of Latino Studies at the museum is focusing on the Afro-Latino experience, for which the museum recently received funding to begin a major collecting initiative. The museum’s solid African diasporic foundation will drive research, collections, exhibitions, public and educational programs, online content, and publications about the Afro-Latino experience in the U.S.
7. **National Museum of American History:** As of this writing, it is difficult to estimate the exact number among the hundreds of Latino objects and archives in the museum’s collections. Sizeable amounts of Latino material have not been categorized for easy identification. On the archive side, this situation is currently being addressed and will be prioritized by a full-time Latina Archivistupon her arrival in March 2019. The Archives Center at the museum reports 88.13 cubic feet of Latino materials, 54.40 of which were acquired between 2014 and 2018. The total cubic footage translates to 6.4 gigabytes of digitized material. There are six major collecting initiatives underway: Latinos and Baseball: In the Barrios and the Big Leagues, Mexican American Winemakers, Spanish-language Television, Armed Forces History, Music, and Women’s History, all of which will likely add measurably to the object and archive collections.
8. **National Museum of the American Indian:** The museum has thousands of ethnographic and archaeological objects from the Caribbean (9,600) and Meso- and South America (80,200). In its mission and work, the museum embraces America from a continental, not singularly national, perspective.
9. **National Portrait Gallery:** Since 1994, 492 portraits of prominent Latinas and Latinos have been added; 151 were acquired between 2014 and 2018. Recent acquisitions include portraits of author Sandra Cisneros, activist-teacher Sal Castro, singer Gloria Estefan, and composer Lin-Manuel Miranda.
10. **National Postal Museum:** From 1869 to 2018, the U.S. Postal Service has issued some 78 Hispanic-themed stamps, some of them in series format. The museum has collected copies of every issue before 2012. There have been nine Hispanic stamps issues since then, but it will take some time to process them into the museum’s collection. Non-stamp Latino acquisitions will likely be made in the development phase of a new exhibition on baseball (different than the American History Museum’s *Latinos and Baseball* exhibition), tentatively scheduled to open in June 2019.
11. **Smithsonian American Art Museum/Renwick Gallery:** The museum holds 847 Latino artworks, including the transfer of 54 works from the Corcoran Gallery of Art in 2018; 119 were added between 2014 and 2018. In the 1990s, a firm base of Latino collections was laid by by the curators. Since arriving in 2010, the Curator of Latino Art has increased the museum’s collection by 62 percent; it now has the largest Latino art collection in a major U.S. art museum. Recent additions include work by Gronk, María Martínez-Cañas, Carlos Almaráz, and iliana emilia garcía.
12. **Smithsonian Latino Center:** The Latino Center is not a collecting unit of the Smithsonian; however, as administrator of the Latino Virtual Museum and producer of several virtual exhibits, it co-manages an estimated 181,390 Latino digital assets with the Smithsonian’s Digital Asset Management System. These include multimedia, oral histories, and educational materials for the web and mobile. The center will be debuting its mobile app in spring 2019. This estimate does not include Latino digital assets in other Smithsonian museum and research center archives.
13. **Smithsonian Libraries:** This is a network of 21 specialized research libraries that provide the Institution’s museums and research centers with resources and services that reflect the collections, exhibitions, and scholarship they support. These resources cover a broad range, including aerospace, anthropology, art history, business history, botany, cultural history, design, philately, and zoology among other cultural and scientific fields. In 2006, the libraries sought to catalogue Latino and Spanish serials.

**Exhibitions**

The Smithsonian organizes museum-based, traveling, permanent, temporary, and online exhibitions. Since 1994, it has organized hundreds of exhibitions specifically about Latino history, art, and culture, as well as exhibitions containing significant Latino content. Exhibitions associated with science units are not included, except for the National Museum of Natural History, and as noted below in the section titled “Of Interest.”

1. **Anacostia Community Museum:** The museum has organized six exhibitions since 1994, two between 2014 and 2018. These include *Black Mosaic: Community, Race, and Ethnicity Among Black Immigrants in Washington, D.C.* (1994) and *Gateways/Portales* (2016–2018).
2. **Archives of American Art:** The Archives manages exhibition venues at its New York City office and at the Lawrence A. Fleischman Gallery in the Reynolds Center, home of the National Portrait Gallery and Smithsonian American Art Museum. Examples of past exhibitions include *El Movimiento: Selections from the Tomás Ybarra-Frausto Collection on Chicano Art* (1998) in New York and *Frida Kahlo: Notas Sobre una Vida/Notes on a Life* (2001) in Washington, DC. Latino content has been included in at least three other exhibitions, including one that toured to the Morgan Library and Museum in New York and the Rhode Island School of Design in Providence.
3. **Asian Pacific American Center:** In 2013, the Latino Center collaborated with the Asian Pacific American Center to produce *Art Intersections*, a pop-up exhibition at the Veteran’s Plaza in Silver Spring. Md. This pop-up was co-curated by an Asian American and an Asian-Latina, and it featured work by Asian, Latina/Latino, and Asian-Latina/Latino artists. The one-day pop-up included multiple projections, music, a photo booth, and roving curators.
4. **Center for Folklife and Cultural Heritage:** Every summer since 1967, the center has produced the Smithsonian Folklife Festival, a two-week living exhibition on the National Mall. Since 1994, the festival has produced 35 exhibitions featuring Latino and Latin American diasporic cultural production, including nine between 2014 and 2018. These include *Masters of Traditional Arts* (1994) and *On the Move: Migration and Creativity* (2018). The center has also produced exhibitions outside of the festival context, including *El Barrio: Everyday Life in Mt. Pleasant* (1996) (Mt. Pleasant is a neighborhood in Washington, DC, with a significant Latino population.)
5. **Cooper Hewitt, Smithsonian Design Museum:** The museum has organized four exhibitions since 1999—one between 2014 and 2018. Exhibitions include *El Mundo Nuevo: The Landscape of Latino Los Angeles* (1999) and *Rebeca Méndez Selects* (2018). An Associate Curator for Latino Design will increase collections and exhibitions.
6. **Hirshhorn Museum and Sculpture Garden:** This contemporary art museum has organized four exhibitions since 2004. These include *Felix González-Torres: Traveling* (1994) and *Ana Mendieta: Earth Body, Sculpture and Performance 1972–1985* (2004).
7. **National Museum of African American History and Culture:** In 1997, the Center for African American History and Culture, the precursor unit to the museum, organized *Caribbean Visions: Contemporary Painting and Sculpture,* which featured artworks from Puerto Rico, Cuba, and the Dominican Republic. This was a collaboration with the Anacostia Community Museum. As noted earlier, there are notable Latino objects in the recently opened museum’s permanent exhibits.
8. **National Museum of American History:** Gracing the Madison Drive entrance to the museum is José de Rivera’s *Infinity* sculpture. This piece of modern abstraction was installed in 1967 and recently restored in March 2017. The museum has organized 14 exhibitions since 1998; one exhibition between 2014 and 2018. These include *1848: New Border, New Nation* (1998), which complemented the Folklife Festival’s *Río Grande/Río Bravo Basin* exhibition, *¡Azúcar! The Life and Music of Celia Cruz* (2005–2006), and *Many Voices: One Nation,* a permanent exhibition that opened in 2017andincludes a significant number of Latino stories and objects.
9. **National Museum of the American Indian:** As noted earlier, the museum works within a continental context of the Americas, which means exhibitions have included Latin American content that also reflects Latin American diasporic communities in the United States. It has presented 10 exhibitions since 1998; three between 2014 and 2018: *The Art of the Kuna* (1998) and *Taíno: Native Heritage and Identity in the Caribbean* (2018–2019).
10. **National Museum of Natural History:** One of the museum’s most important exhibitions was *Seeds of Change* (1991–1993), an examination of the exchange of plants and seeds between the Old and New Worlds following First Contact in the Americas. The museum’s Anthropology Department organized *Beyond the Maine: Imagining the New Empire* (1998)*,* 80 photographs that illustrated life in Cuba, Puerto Rico, and the Philippines after the Spanish-American War of 1898. The exhibition was installed in the S. Dillon Ripley Center and traveled to venues in Florida, Puerto Rico, Ohio, and Wisconsin. The museum has organized several exhibitions with predominantly Latin American content, such as *Unmasking the Maya* (2001).
11. **National Portrait Gallery:** Since 1995, the museum has presented 35 exhibitions with Latino content. Since 2014, its regular series of recent acquisitions and rotations have featured portraits of prominent Latinas and Latinos, which have increased since the arrival of the Curator of Latino Art and History in 2013, who has acquired over 150 new Latina and Latino portraits. Examples include Latino portraits in “*The Family 1976”: Richard Avedon’s Portraits for Rolling Stone* (1995); *Portraiture Now: Asian American Portraits of Encounter* (2011), featuring the work of Shizu Saldamando*,* a Japanese-Mexican American artist; *One Life: Dolores Huerta* (2015); and *UnSeen: Our Past in a New Light, Ken Gonzáles-Day and Titus Kaphar* (2018). The museum also organizes the prestigious Outwin Boochever Portrait Competition. In the 2016 competition, three Latino artists were selected, the most ever.
12. **National Postal Museum:** Over the years, the museum has organized exhibitions inclusive of Latino content, such as the series *Stamps with Personality* (2001), featuring the stamp of baseball great Roberto Clemente.
13. **Smithsonian American Art Museum/Renwick Gallery:** Since 1990, Luis Jiménez’s sculpture, *Vaquero,* has stood at the entrance and other outside locations of the Reynolds Center, which houses the museum. Twenty-one Latino-centered or Latino-content exhibitions have been organized since 1994; five were between 2014 and 2018. These include *Hispanic Wood of the Southwest* (1994); *Our America: The Latino Presence in American Art* (2013–2017), which completed a nine-city national tour in 2017; and *Tamayo: The New York Years* (2017).
14. **Smithsonian Institution Traveling Exhibition Service (SITES):** In most cases, SITES repurposes and travels smaller versions of exhibitions organized at Smithsonian museums. Since 1990, SITES has traveled 14 Latino exhibitions; two between 2014 and 2018. These exhibits travel for several years to smaller museums, colleges, universities, and historical societies. These include *Contrast: 40 Years of Change and Continuity in Puerto Rico* (1990–1992), *Latin Jazz: La Combinación Perfecta* (2002–2006), and *Bittersweet Harvest: The Bracero Program, 1942–1964* (2010–2017), which went to 46 venues in 22 states, making it the second-longest touring exhibition in SITES’ history. The original, full exhibition opened at the National Museum of American History in 2009. A traveling version of the original National Portrait Gallery’s *One Life: Dolores Huerta* exhibition will begin touring in March 2019, and there are other Latino projects in planning stages.
15. **Smithsonian Latino Center:** The center has organized 24 exhibitions since 2000; two between 2014 and 2018. These exhibitions, in collaboration with and located in other Smithsonian museums, include *Ritmos de Identidad* (2000) and *Taíno: Native Heritage and Identity in the Caribbean* (2018), which was in partnership with the National Museum of American Indian. In addition, 13 virtual exhibitions and galleries have been organized since 1999; two between 2014 and 2018. Examples of virtual exhibitions include *Revealing Personal Identity: The Indigenous Vision of Manuel Carrillo,* in collaboration with the University of Texas, El Paso (2000); *Posters from the Division of Community Education (DIVEDCO) of Puerto Rico* (2008–2009); and *Latino Art Now! Chicago Virtual Gallery* (2016), in collaboration with the Inter-university Program for Latino Research.The center has also supported two exhibitions in the Dominican Republic featuring the work of artists in the printmaking-collective Dominican York Proyecto Gráfica, a partnership with the U.S. Embassy in Santo Domingo.

**Of Interest:** The National Air and Space Museum, Smithsonian Libraries, and Smithsonian Tropical Research Institute have organized exhibitions; however, they have presented predominantly Latin American, not U.S. Latino, content. Examples include:

* National Air and Space Museum: *Arriba: The History of Flight in Mexico, Central America, South America and the Caribbean* (1998). The museum also included the story of Domingo Rosillo and José Agustín Parlá’s flight between Key West and Havana in 1913 in its permanent exhibit on the early history of flight. Mayté Greco, a Latina aviator, was featured in the museum’s *Women and Flight* exhibition.
* Smithsonian Libraries: *Make the Dirt Fly! Building the Panama Canal* (2001).
* Smithsonian Tropical Research Institute: *Coral Reefs: Caribbean Connections* (1997) and *Smithsonian in Panamá* (1999), a web exhibition.

Smithsonian Associates, a museum-based education program, offers classes to the public and has programmed several Latino-themed sessions, including *Música de Las Américas: Latin Jazz* (1999) and *True Tortillas: The Seeds of Mexico’s Culinary Heritage* (2017). It also manages the Discovery Theater, which has offered several Latino-centered theater productions for young audiences, including the original production *Living in Two Languages* (2004).

Over the years and as noted above, the Smithsonian has shared exhibitions with hundreds of museums, historical societies, universities, and other venues, mostly through the Smithsonian Traveling Exhibition Service (SITES). Some museums have chosen to travel larger exhibitions, intact, on their own, as did the Smithsonian American Art Museum for its landmark exhibition *Our America: The Latino Presence in American Art* (2013–2017). There are other, smaller-scale examples of exhibitions and symposia, such as *Arte Latino: Traditions and New Contexts* (2000) at the El Paso Museum of Art, organized by the Smithsonian American Art Museum.

Smithsonian Affiliations is a national outreach program that develops long-term partnerships with museums and educational organizations. Through the Affiliate network, the Smithsonian shares collections, exhibitions, and research expertise with affiliated partners so that local communities can experience the Smithsonian in their neighborhoods. Smithsonian Affiliations also organizes special educational programs designed for museums, schools, and centers serving learners of all ages. Currently, there are more than 215 Smithsonian Affiliates located in 46 states, Puerto Rico, and Panamá. Of those, 13 are Latino organizations, with another 31 considered Latino-serving.

**Publications**

The Smithsonian has published (including online) an estimated 200 albums, DVDs, books, catalogues, essays, articles, and journals about the U.S. Latino experience, authored and produced by content experts, beginning in 1994. Between 2014 and 2018, 128 titles were published. Recent examples include *Mariachi Reyna de Los Ángeles* (2008)*,* Smithsonian Folkways Recordings; *Tamayo: The New York Years* (2017), Smithsonian American Art Museum; and *Race and Cultural Practice in Popular Culture* (2018), Center for Folklife and Cultural Heritage.

1. Albums (CDs) and DVDs: Smithsonian Folkways, a division of the Center for Folklife and Cultural Heritage, has produced 54 albums and DVDs. These include U.S. Latino musicians and groups and those from Latin America, genres that are played by distinct diasporas in the United States. Folkways Latino recordings have received eight Grammy nominations and four Grammy awards. Other recognition has come from the Association of Independent Music and the South Texas Conjunto Association.
2. Books and exhibition catalogues: 18
3. Articles, essays, blogs, journals, and exhibition guides: 128

**Public Programs**

Public programs, with integrated educational content, include lectures, roundtables, performances, film screenings, family days, conferences, workshops, conversations, fairs, and seminars. Since 1998, 20 units have produced 325 programs, sometimes in collaboration with outside organizations; 133 occurred between 2014 and 2018. Recent examples include *Natural Wonders: Jewelry Designer Daniela Villegas* (2017)at the Cooper Hewitt, Smithsonian Design Museum; *¡Descubra!* *Meet the Science Expert* STEM Family Day (2018) at LA Plaza de Cultura y Artes, coinciding the Plaza’s *Día del Niño*; *Mother Tongue Film Festival* (2018) at the Mexican Cultural Institute of Washington, D.C., produced by the Center for Folklife and Cultural Heritage and National Museum of Natural History; and *Los Pleneros de la 21* (2017) at the Smithsonian Folklife Festival.

1. Lectures, roundtables and conversations: 98
2. Conferences, workshops and seminars: 37
3. Family days and festivals: 85
4. Film screenings: 27
5. Performances: 78

**Educational Programs**

Educational programs include courses, conferences, seminars, youth and family presentations, workshops, and demonstrations. Since 1995, 14 Smithsonian units have produced 81 programs, sometimes in collaboration with outside organizations and educational institutions; 45 were held between 2014 and 2018. Recent examples include *World Music Course: Samba and Tejano Conjunto* Course (2016), in collaboration with the University of Washington, and theNational Portrait Gallery and Smithsonian Center for Learning and Digital Access’ *Latino Portraiture Community Project* (2018).

1. Courses, conferences and seminars: 52
2. Youth and family presentations and workshops: 29

**Educational Products**

Educational products include teacher toolkits and lesson plans, videos, exhibition and family-day guides, and brochures. Since 1996, 11 Smithsonian units have produced 94 products; 30 were produced between 2014 and 2018. Recent examples include *Jíbaro to the Bone! Puerto Rican Music for the Classroom* (2016) from the Center for Folklife and Cultural Heritage; *One Life: Dolores Huerta* (2017)*,* avideo produced by National Portrait Gallery and Smithsonian Center for Learning and Digital Access; and *¡Descubra! Create it: Understanding Marine Mammal Behavior* (2015), abilingual activity guide from the Smithsonian Latino Center; and *Bittersweet Harvest: The Bracero Program 1942–1964* (2010–2017), a bilingual exhibition guide from the Smithsonian Institution Traveling Exhibition Service.

1. Teacher toolkits and lesson plans: 30
2. Videos and audio: 8
3. Exhibition and family day guides: 46
4. Brochures: 10

**Online Products**

As previously noted, there are an estimated 181,390 Latino digital in the Smithsonian’s Digital Asset Management System generated by the Latino Center. These include multimedia, oral histories, and educational materials for the web and mobile. What is not accounted for are digital, online assets produced by other units that are accessible on their unit websites.

For example, between 2010 and 2018, the Center for Folklife and Cultural Heritage produced 39 artist profiles, audio recordings, interactive lesson plans, music playlists, photo galleries, videos, and online exhibitions. The National Postal Museum organized two online exhibitions celebrating Hispanic heritage on stamps and a tribute to Roberto Clemente. The Smithsonian Center for Digital Learning and Access has produced microsites and toolkits. Several other units are active, and getting increasingly so, in the production of exhibitions, multimedia, educational products, and other resources for online consumption by diverse constituencies.

**Pipeline Programs**

The Smithsonian believes that developing human capital is one of its greatest responsibilities. Accordingly, it has taken great steps to build its capacity in creating pathways for emerging Latina and Latino scholars, scientists, and museum professionals. Below is a sampling of pipeline programs.

**Office of Fellowships and Internships (OFI)**

OFI manages a series of internship and fellowship programs designed to attract Latinas and Latinos and introduce them to the diverse world of museum practice and scientific exploration at the Smithsonian. Below is a summary:

1. Smithsonian Latino Studies Fellowship Program (1996–2012): 60 fellows
2. Internship Program in Latino History and Archaeology (1996)
3. Fellowships for Latinos in the Environmental Sciences (1997)
4. Minority Awards Program (2007–2009): 20 students
5. American Latino Experience Pre-doctoral Fellowship (since 2018): Two fellows at the National Museum of American History (Armed Forces and Medicine and Science Divisions)
6. Smithsonian Latino Internship to Fellowship Program (since 2018): Six interns at five museums and research units
7. Pre-doctoral Fellowship for the Study of Latinx Art: One fellow at Smithsonian American Art Museum

**National Museum of Natural History**

1. Smithsonian Institution Measuring, Monitoring, and Assessing Our Biodiversity Program (1999)
2. The Youth Engagement through Science (YES!) internship (since 2014). YES! is a career-immersion and science-communication program for youth between the ages of 13 and 19, who are currently enrolled in high school in the Washington, DC, region. A substantial number of the participants are Latinas and Latinos. YES! gives interns practical experience through a hands-on science internship with Smithsonian science staff.

**National Zoological Park/Smithsonian Conservation Biology Institute**

1. ***¡ERES!*** **(since 2015):** The Early Research Experience for Students program provides multidisciplinary research and professional development for Latina and Latino undergraduate students in biodiversity conservation at Smithsonian research facilities and research locations in California. *¡ERES!* is collaboratively managed by the University of California, Santa Bárbara (UCSB) and Smithsonian Conservation Biology Institute (SCBI). Each summer, 15–20 community students go to SCBI for a concentrated two-week seminar that also includes visits to the National Museum of Natural History, Smithsonian Environmental Research Center, and, on occasion, Smithsonian Tropical Research Institute (Panamá). The program is primarily focused on community college students from California’s Channel Island regions attending Oxnard College, Ventura College, Santa Bárbara City College, and Allan Hancock College (Santa María). A few students from UCSB and East Los Angeles College also participate. There are 100 program alumni to date.

**Smithsonian Astrophysical Observatory**

1. **Latino Initiative Program (since 2015):** This internship and fellowship program brings deserving Latina and Latino students in computer science, engineering, chemistry, biology, and physics to the Smithsonian Astrophysical Observatory (SAO) to expand research opportunities. The students come from the Louis Stokes Alliance for Minority Participation Program based at the University of Massachusetts Boston. There are 17 program alumni to date.
2. **Fisk-Vanderbilt Bridge Program (since 2017):** Fisk and Vanderbilt Universities have developed a special program where Fisk master’s students transition into Ph.D. programs at Vanderbilt. This partnership, led by SAO and involving the National Air and Space Museum (NASM), provides research opportunities for Latina and Latino doctoral students in astronomy and astrophysics at SAO, as well as mentoring and outreach training from educators at NASM. Students also participate in demonstrations at the museum’s annual Hispanic Heritage Family Day. There are five program alumni to date.

**Smithsonian Latino Center**

1. **Young Ambassadors Program (since 2006):** YAP is a leadership-development program for 20–22 college-bound, graduating Latina and Latino high school students. It consists of a one-week immersion seminar at the Smithsonian (arts, humanities, and sciences); a four-week, paid internship at a partner museum or cultural center, typically in the participants’ hometowns; *Conexiones*, regional get-togethers of program alums; post-collegiate seminars to help alums with their careers or graduate school; and active, branded social media channels. Students come from 17 cities in 11 states and Puerto Rico. Currently, there are 263 YAP alums. The program has a 94.6% college graduation rate. Many alums have embarked on successful careers in the arts, business, education, and technology sectors, among others.
2. **Latino Museum Studies Program (since 1994):** Latino Museum Studies Program (LMSP) is a professional development program for emerging Latina and Latino scholars and museum professionals. Traditionally, these graduate students come from fields in the arts and humanities. An average of 12 students spend six weeks in Washington, DC, divided between a two-week seminar and a four-week practicum where they are assigned a work placement with Smithsonian colleagues on Latino-focused projects (e.g., archival and field research, exhibition preparation, digitization and digital immersion strategies). Currently, there are 314 LMSP alums, 64 of whom are working at museums, cultural centers, parks services, and other related institutions, including the Smithsonian.
3. **Latino Curatorial Initiative (since 2010):** Previously described above under Directives, Policies, and Initiatives.
4. **East Los Angeles College/Vincent Price Art Museum Partnership (since 2017):** This partnership was created to introduce museum studies and practice to Latina and Latino students earlier in their academic careers. East Los Angeles College (ELAC) students enroll in a special museum studies seminar, which includes internships at its Vincent Price Art Museum and at the Smithsonian. The Smithsonian component consists of one-month stints at units best suited to the students’ interests (e.g., curatorial practice, museum education, exhibition design, digital immersion and outreach). Plans are underway at ELAC to establish a formal museum-studies certificate program and build more relationships with Los Angeles-area four-year institutions to facilitate student transfers after the sophomore year.

**Conclusion**

As this report shows, we have made progress in increasing the Latino presence throughout the Smithsonian. We recognize our work is not complete; there is still much to do. Latinas and Latinos have played foundational roles in building our nation and shaping national culture. These stories of achievement, adversity, scientific discovery and exploration, and migration and immigration are quintessentially American.

As the nation's museum and its premier cultural and scientific institution, the Smithsonian is committed, as borne out in this report, to representing, conserving, and celebrating this legacy, and to creating ongoing opportunities reflective of a dynamic Latino future in this country.

As the nation evolves, we will continue our efforts to tell the Latino story.