



Smithsonian
Institution

Management's Discussion and Analysis FY 2019



THE 21st-CENTURY SMITHSONIAN INSTITUTION

When British scientist James Smithson gave his fortune to the new nation of the United States to create an institution devoted to the “increase and diffusion of knowledge,” and Congress subsequently established this Institution, no one involved could have imagined what the Smithsonian would become. From the single building on the National Mall, commonly called the “Castle,” the Smithsonian grew both in size and esteem, eventually becoming the world’s largest museum, education, and research complex, a place that has a profound impact on people locally, nationally, and globally. As a historian, I am a fervent advocate of using history to understand our present. As we prepare to celebrate the Smithsonian’s 175th anniversary in 2021, it is important for us to not only reflect on what this repository of treasures, research, and scholarship has meant for the nation and the world, but also to look ahead to its future and imagine what it can become.

Having worked at the Smithsonian in many capacities over the years — at the National Air and Space Museum, the National Museum of American History, as the founding director of the National Museum of African American History and Culture, and now as the Secretary, overseeing 155 million objects and 6,400 employees and 7,300 volunteers working across 19 museums, 21 libraries, nine research centers, and the National Zoo — I have a unique perspective on how the Smithsonian has affected our world. I have seen firsthand what the continued support of Congress, the Administration, and the American people has meant to us. That is why I was greatly encouraged by the development of a new strategic plan for the Institution, particularly its call for “greater reach, greater relevance, and profound impact.” It will build the necessary framework to develop major initiatives and activities while also allowing us to take bold action to realize our full potential and embody the “better angels of our nature,” as President Abraham Lincoln predicted for our nation.

Greater Reach

A key component of having greater reach is continuing the Smithsonian’s transformation into a virtual museum. Nothing replaces the authentic objects we have on display, but we need to share these treasures with the millions who cannot visit us in person, by using all the digital tools available to us. We have already done impressive work in the digital realm. In FY 2019, our websites attracted more than 154 million visitors, we had more than 17 million social media followers, and our Smithsonian podcast *Sidedoor* reached people in all 50 states and more than 146 countries, with more than three million downloads to date.

For years, we have been digitizing our objects, specimens, archival materials, and library books to make them more accessible to the public. Our museums and libraries have created digital images for nearly five million objects, specimens and books, and electronic records for more than 32 million artifacts

and items in the national collections. Our Digitization Program Office has created 3D digital images for collection objects people can access, explore, and even print, such as the Apollo 11 command module, *Columbia*. In March of 2019, the Smithsonian partnered with Google Arts and Culture on their digital content hub, "Once Upon a Try," featuring 6,000 digital assets from the National Air and Space Museum and digital exhibits from the National Zoo and the National Museum of American History's Lemelson Center for the Study of Invention and Innovation.

To expand on open-access efforts like these, I envision a unified initiative that will allow audiences to experience our world-renowned scholarship, research, and collections in new and exciting ways. This initiative will be organized around themes such as democracy, race, innovation, and identity. By seeking out more innovative partnerships that leverage state-of-the-art resources, we can scale up our use of groundbreaking technology and reach new audiences worldwide.

Greater Relevance

One of the Institution's greatest strengths is our ability to engage people in meaningful dialogue. The National Museum of African American History and Culture exemplifies that capacity. Since its inception, the Museum has fostered a national discussion about issues of race, identity, and community that resonates with modern audiences. It has held symposia that examined the legacy of Civil War monuments and racialized mascots. It has inspired the Washington, DC Metropolitan Police Department to implement training at the Museum to help all its officers improve community relations between police and citizens.

Across the Smithsonian, we can have the same kind of influence on the national discourse. Our world-class scholars, researchers, historians, curators, and educators speak directly to contemporary issues such as pandemic disease, climate change, and cultural heritage and patrimony. We have a well-earned reputation as honest brokers of knowledge across many fields of expertise. As the leader of an influential scientific, cultural, and educational institution, I believe it is essential for us to exercise our power to convene different points of view and catalyze discussions. By bringing people together to share big ideas and conflicting perspectives, the Smithsonian can increase the public's ability to understand our universe, our history, and our shared future. Doing so will not only remind the American people about the value the Smithsonian has been providing for 173 years, it will also allow us to reach a younger audience that expects us to exert our strengths for the common good.

Profound Impact

The Smithsonian has a long history of being a trusted educational resource. When the Institution was founded, there was discussion about whether it would be established as a university. That did not come to pass, but the "diffusion" part of James Smithson's original vision — the sharing of knowledge —

is still central to our mission as we continue to base our work on the ethos “learn something, teach something.”

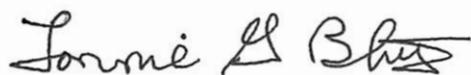
Today, we have many education, learning, and discovery spaces in our museums and research centers. Our Leadership and Assistance for Science Education Reform (LASER) program, STEM curriculum, and digital resources from the Smithsonian Science Education Center have supported STEM teaching and learning in nearly 1,700 districts in every U.S. state and 29 countries since its founding. The Smithsonian Center for Learning and Digital Access Learning Lab website offers teachers and students free digital access to more than one million resources from across the Institution. Smithsonian Affiliate museums host speakers, traveling exhibitions, and webinars, bringing educational offerings into many communities across the country. In FY 2019, the Smithsonian Institution Traveling Exhibition Service took large and small exhibitions to regional museums and provided many educational materials to schools and libraries nationwide.

Building on this history and reputation, I plan to take the necessary steps to apply innovative thinking to ensure that we are a national leader in pre-K–12 education as well as lifelong learning. Educational materials based on our science and scholarship can enhance the ways students and teachers engage in 21st-century learning. We are developing a model of the future of education and museums through a collaboration with the Washington, DC public school system, and sharing that work nationwide and abroad, drawing on best practices and lessons learned to make the most effective use of our resources.

Looking Ahead

Even though 2019 was a transitional year for the Institution, our accomplishments underscored the incredible impact the Smithsonian has. The National Museum of Natural History opened its *David H. Koch Hall of Fossils — Deep Time* exhibition to great acclaim. The Smithsonian American Women’s History Initiative began, reaching a diverse and international audience, amplifying the voices of women, and empowering and inspiring people from all walks of life. The National Air and Space Museum (NASM) celebrated the 50th anniversary of the Apollo 11 moon landing with a number of events, including displaying the newly renovated Neil Armstrong spacesuit to the public, and projecting video of Apollo 11’s liftoff onto the Washington Monument. The extensive NASM renovation project continues, thanks to the generous support of the Administration and Congress. However, in addition to honoring past achievements, the Institution conducted pioneering research. The Smithsonian Astrophysical Observatory led the Event Horizon Telescope project, an array of ground-based radio telescopes made possible through international collaboration, producing the first-ever image of a black hole, an achievement that won the prestigious 2020 Breakthrough Prize in Fundamental Physics.

When I accepted the position of Secretary, I realized the challenges inherent in overseeing such a multi-faceted, decentralized Institution. More importantly, however, I was excited by its vast potential. We can build on our impressive legacy — 173 years of scholarship, collections preservation expertise, innovative exhibitions, and education in the fields of history, the arts, culture, and the sciences — to position the Smithsonian to be of even greater value and relevance to the American people. We can and must become a nimbler institution that maximizes the use of technology to serve 21st-century audiences, and that applies its research and collections to help Americans better understand ourselves and the world. With the continued help of the Administration and Congress, the Smithsonian will become the institution that America needs and deserves — a cauldron of ideas, innovation, and understanding in which our return on the nation's investment is proven for generations to come.

A handwritten signature in black ink that reads "Lonnie G. Bunch". The signature is written in a cursive style with a prominent "L" and "B".

Lonnie G. Bunch
Secretary, Smithsonian Institution
November 2019



Smithsonian Institution

Budget, Performance, and Financial Snapshot Fiscal Year 2019

Mission: For 173 years, the Smithsonian has remained true to its mission, “the increase and diffusion of knowledge.” Today, the Smithsonian is not only the world’s largest provider of museum experiences supported by authoritative scholarship in science, history, and the arts, but also an international leader in scientific research and exploration.

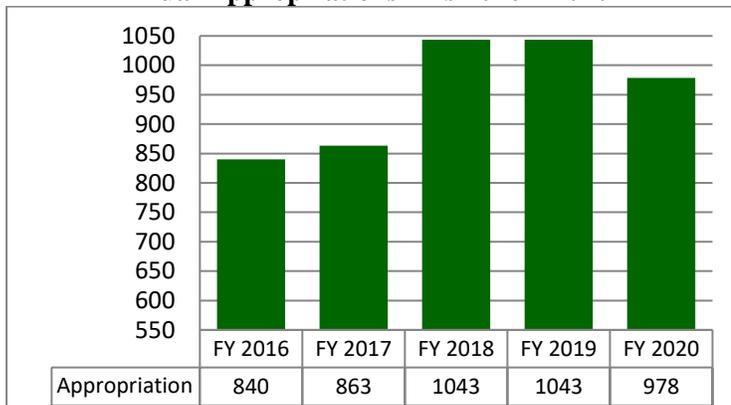
Organization: The Smithsonian is a unique institution — a vast national research and educational center that encompasses the museums for which it is famous as well as laboratories, observatories, field stations, scientific expeditions, libraries and archives, classrooms, performances, publications, and more.

Personnel: The Institution’s workforce consists of more than 6,400 federal and non-federal employees and more than 7,300 volunteers.

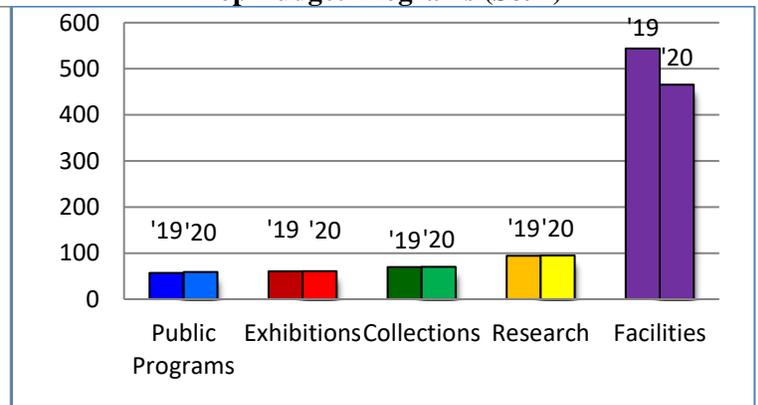
Budgetary Resources: The federal budgetary resources for FY 2019 totaled \$1,043.5 million. The FY 2020 budget request totals \$978.3 million (\$759.3 million for Salaries and Expenses, and \$219.0 million for Facilities Capital).

Budget Snapshot (\$s in millions)

Annual Appropriations FYs 2016 – 2020*



Top Budget Programs (S&E)



* FY 2020 budget request to Congress was submitted before the FY 2019 budget was enacted. Increase in FY 2019 Facilities is for the National Air and Space Museum revitalization project.

Performance Snapshot

Accomplishments: The Smithsonian had 23 million visits in FY 2019. The Institution’s FY 2019 appropriation exceeded \$1 billion and private-sector giving was strong.

Did You Know?

The Smithsonian is the largest museum and research complex in the world, with 19 museums and galleries, the National Zoological Park, and research centers in the Washington, DC area, eight states, and Panama.

Financial Snapshot

Clean Opinion on Financial Statements	Yes
Timely Financial Reporting	Yes
Material Weaknesses	No
Improper Payments Targets Met	N/A

FY 2019 (\$s in millions)

Total Assets	\$ 2,371.3
Total Liabilities	\$ 810.6
Total Net Assets	\$ 1,560.7

SMITHSONIAN STRATEGIC PRIORITIES

PERFORMANCE AREA: Research and Scholarship

Produce outstanding research in the sciences and history, art, and culture

Key Performance Indicator	Type	Prior-year data	FY 19 target	FY 19 actual
Number of Book, Book Chapter, and Journal Publications*	Output	FY 2016: 1,948 FY 2017: 2,281 FY 2018: 2,531	2,350	2,182 Book, Book Chapter, and Journal Publications 

PERFORMANCE AREA: Public Engagement

Share knowledge with the public on-site, online, and across the nation and world through compelling exhibitions, educational programs, and media products.

Key Performance Indicators	Type	Prior-year data	FY 19 target	FY 19 actual
Number of physical visits to SI museums and the National Zoo	Output. Indicator of museum/zoo success	FY 2016: 29.3 M FY 2017: 30.1 M FY 2018: 28.8 M	28 Million	23.3 Million 
Number of visitors to SI websites	Output. Indicator of level of public use of SI resources via Web	FY 2016: 134 M FY 2017: 151 M FY 2018: 160 million	172 Million	154 Million 
Number of people served by Smithsonian education programs.	Output. Indicator of level of public use/quality of SI education programs	FY 2016: 6.0 million FY 2017: 7.2 million FY 2018: 10.9 million	10.0 million	10.2 Million 

PERFORMANCE AREA: Smithsonian Facilities

Preserve our natural and cultural heritage while optimizing our assets

Key Performance Indicator	Type	Prior-year data	FY 19 target	FY 19 actual
Number of major capital projects meeting milestones	Output	FY 2016: Met on 6 of 6 FY 2017: Met on 8 of 10 FY 2018: Met on 9 of 9	Meet milestones on all 7 major projects	Met 5 milestones 

PERFORMANCE AREA: People and Operations

Strengthen those organizational services that allow us to deliver on our mission.

Key Performance Indicators	Type	Prior-year data	FY 19 target	FY 19 actual
Percent of employees who are satisfied with working at the Smithsonian on annual employee survey	Outcome. standard indicator of a healthy organization	FY 2016: 80% FY 2017: 81% FY 2018: 81%	81%	81% 
Dollar amount of Private Sources: Gifts	Input	FY 2016: \$296.0 million FY 2017: \$233.0 million FY 2018: \$224.0 million	\$225 million	\$225 Million 
Dollar amount of Sponsored Projects Revenue	Input	FY 2016: \$170 million FY 2017: \$139 million FY 2018: \$137 million	\$150 million	\$147.4 Million 

MANAGEMENT'S DISCUSSION AND ANALYSIS

MISSION AND ORGANIZATIONAL STRUCTURE

Overview of the Smithsonian Institution

For 173 years, the Smithsonian Institution has remained true to its mission, “the increase and diffusion of knowledge.” In that time, it has become the largest museum and research complex in the world, the most respected provider of museum experiences supported by authoritative scholarship, and an international leader in scientific research and exploration.

The Smithsonian is unique among the world’s institutions. It is not simply a museum, or even a cluster of museums, so much as it is a vast national research and educational center that encompasses — in addition to its exhibition galleries — laboratories, observatories, field stations, scientific expeditions, classrooms, performing arts events, publications, and more. The Institution is an extensive museum and research complex that includes 19 museums and galleries, the National Zoological Park, and research centers around the nation’s capital, in eight states, and the Republic of Panama. In addition, the Smithsonian is the steward of more than 155 million objects, which form the basis of world-renowned research, exhibitions, and public programs in the arts, culture, history, as well as various scientific disciplines. The Institution also preserves and displays many of our nation’s treasures, as well as objects that speak to our country’s unique inquisitiveness, bold vision, creativity, and courage.

Today, global forces are causing a massive sea change of knowledge in our world that demands a bold path to meet the challenges ahead. During the next decade, the Institution will be called upon to become more deeply and more visibly engaged with the great issues of our day than ever before. The Smithsonian is committed to advancing our strategic plan by increasing access to its vast resources for all audiences through the latest technologies; strengthening the breadth and depth of its collections (as well as the

scholarship involving collections); continuing both formal and informal education; working across disciplines; and pursuing excellence in public service at every opportunity.

Financially, the Institution depends on the federal Government for two-thirds of its funding. However, as a trust instrumentality of the United States, many of the laws and regulations applicable to federal agencies do not apply to the Smithsonian. Nevertheless, the Institution is ever mindful of and grateful for this support from the American public, and will continue working with both the Office of Management and Budget (OMB) and the Congress to provide the information they need to justify their continued support.

The Smithsonian continues to improve its day-to-day operations by strengthening its financial and human resource management, using e-Government wherever possible and more closely integrating budgeting with long-term performance goals. Specifically, the Smithsonian continues to conduct reviews with the Institution's directors to assess the Smithsonian's performance against Institution-wide performance goals and integrate our budget with our performance objectives. In fiscal year (FY) 2019, the Smithsonian also:

- continued to execute its Strategic Plan;
- continued implementing the Smithsonian Digitization Plan that describes how the Institution will digitize its resources for the widest possible public use;
- continued linking all funds to performance objectives and monitoring progress toward individual goals;
- continued improving the Institution's performance plan so that it is linked directly to the Institution's financial reporting and budget formulation and execution structures; and
- continued refining a workforce plan that ties staffing levels to performance plans and the size of the Smithsonian's streamlined workforce.

The Smithsonian Organization

As an independent trust instrumentality governed by a Board of Regents, the Smithsonian is served by a staff of nearly 6,400 federal and trust employees and more than 7,300 volunteers. Together, these individuals support the operations of the largest museum and research complex in the world. An organizational chart, included as Attachment A to this report, shows the Institution's operational structure in detail.

Highlights of FY 2019 Accomplishments

The Smithsonian accomplished an unprecedented number of significant tasks in FY 2019, which continue to generate positive momentum for the future. The Smithsonian continues to focus on productivity, measure and track progress, and improve efficiency. We continue to integrate budget and performance goals which are aligned with each other. In addition, with our dashboard tool for reporting on key metrics, we can track progress on multiple fronts in real time as events occur. This has enabled us to allocate our funds and personnel more effectively.

Besides the highlights noted below, the Smithsonian was notified in FY 2019 that we once again ranked as one of the best places to work in the federal Government.

Attachment B highlights the Smithsonian's achievements in FY 2019, including:

1. Enhanced Interdisciplinary Research

Examples of special and significant Smithsonian research/program/exhibit activities across the Institution include:

- continuing to explore the universe's boundless mysteries at the Harvard-based Smithsonian Astrophysical Observatory, which led the Event Horizon Telescope team that captured the first picture of a black hole;
- cutting-edge work in biodiversity genomics that will address worldwide problems on disease transmission and environmental degradation, including continuing to build public libraries of both short (DNA

barcoding) and long (genomes) DNA sequences to support many applications, including invasive species detection and management;

- continuing to monitor the Smithsonian's worldwide network of forest plots and their integration into a system of forest Global Earth Observatories (GEOs) that will advance the strategic goal of Enhanced Interdisciplinary Research;
- supporting the National Science Foundation-funded National Ecological Observatory Network (NEON) by hosting two sites and coordinating with ForestGEO;
- continuing work on MarineGEO (including the Tennenbaum Marine Observatories) that seeks to replicate the ForestGEOs' success and assess the health of coastal areas and the oceans at large;
- continuing construction of the Giant Magellan Telescope that will enable researchers to see distant stars 10 times more clearly than with the space-based Hubble telescope;
- support for the Smithsonian Environmental Research Center online database, *NEMESIS*, which tracks the movements of hundreds of invasive species along our nation's coastal regions;
- continuing conservation-based training at the Smithsonian-Mason Conservation School, a collaboration between the National Zoo, Smithsonian Conservation Biology Institute, and George Mason University at Front Royal, Virginia; and
- continuing research and training in One Health/Global Health in collaboration with many organizations in multiple countries, especially Kenya. Also represented in the *Outbreak* exhibit and outreach programs at the National Museum of Natural History.

2. Expanding Digital Technologies accomplishments include:

- developing the plan to reach one billion people a year with a "digital first" strategy;
- continuing to implement the Smithsonian Digitization Strategic Plan and make significant progress in improving digitization metrics and digitizing collection objects of the national collections, and make more of them available to the public;
- continuing the Web-accessible digital platform, Smithsonian Learning Lab,

that offers more than 2,000 lesson plans for educators and more than one million digitized objects from our collections; and

- working with researchers, as well as colleagues across the country, to create hands-on, interactive experiences at numerous museums and research centers.
- launching new mobile applications (apps) and mobile websites; and
- continuing to grow the Smithsonian TV cable channel audience that now includes millions of households.

3. Understanding and Impacting 21st-Century Audiences successes include:

- attracting almost 23 million personal visits to Smithsonian facilities;
- attracting more than 154 million visitors to our Smithsonian websites;
- reaching 130 locations in 38 states through the Smithsonian Institution Traveling Exhibition Service;
- increasing Smithsonian Affiliate membership to a total of 214 affiliates in 46 states, Puerto Rico, and the Republic of Panama;
- opening almost 100 new exhibitions;
- increasing the use of social media platforms, such as YouTube, Facebook, and Twitter, which are specifically directed to reaching new audiences;
- collaborating with educators and working with schools, libraries, universities, and other cultural institutions to provide high-quality educational experiences to learners of all ages;
- using a Department of Education grant to provide professional services and training to teachers and other educators;
- hosting a series of workshops for teachers and students to establish Smithsonian leadership in the use of mobile technologies for informal learning;
- focusing on key areas, such as Science, Technology, Engineering, and Mathematics (STEM) education, and civic engagement; and
- continuing to operate education centers, such as:
 - National Postal Museum, William H. Gross Stamp Gallery
 - American History Museum's *Object Project*
 - Natural History Museum's Q?rius science education center
 - Hirshhorn's *ARTLAB+* program for teenagers;

4. Preserve Our Natural and Cultural Heritage successes include:

- strengthening relationships with international organizations to assist recovery efforts of cultural heritage, especially following devastating events, such as civil wars, earthquakes, or hurricanes;
- continuing as a member of the Coordinating Committee on International Cultural Property Protection to train participants to respond quickly to emergency situations;
- implementing unit collections management policies and collections stewardship plans for all collecting units, and incrementally improving the percentage of collections that meet or exceed unit-specific collections care standards;
- implementing the Collections Space Framework Plan to address near-term space requirements and serve as a roadmap to guide near, intermediate, and long-term facilities capital, real-estate, and collections care projects;
- continuing to improve operations, maintenance, and security of our facilities to provide a safe, healthy, and secure environment;
- continuing major renovation projects at the National Zoological Park, the National Museum of Natural History, and the National Museum of American History; and
- continuing the major renovation project at the National Air and Space Museum.

5. Enabling Cost-Effective and Responsive Administration is being enhanced by:

- fund raising, private grant awards, business income, and endowment growth that enhances the Institution's financial position;
- providing a nimble, cost-effective, and responsive administrative infrastructure; and,
- improving the Institution's information technology systems.

FY 2019 Financial Position

The Smithsonian's financial statements are prepared with data from the Institution's accounting records. The Institution uses *PeopleSoft* to manage its federal and trust resources. The financial data contained in the FY 2019 federal closing package was subjected to a comprehensive review and independent audit to ensure its accuracy and reliability.

The Smithsonian Institution's management and financial controls systems provide reasonable assurance that the Institution's programs and resources are protected from fraud, waste, and misuse, and that its financial management systems conform to Government-wide requirements. Although the Smithsonian is not a department or agency of the Executive branch, the Institution has achieved the intent of the Federal Managers' Financial Integrity Act (FMFIA) (P.L. 97-255) to prevent problems by systematically reviewing and evaluating the Institution's management and financial controls and financial management systems. Previous independent audits have found no material weaknesses in the Smithsonian's internal controls. In addition, the Institution reports no violations of the Anti-Deficiency Act.

Looking Forward

The Smithsonian plays a vital role in the nation's educational, research, and cultural life. Our name is trusted because it represents excellence in research and education, and we are developing a reputation for excellence in management, operations, oversight, and governance, as well. Despite the inherent strength of the Institution, the Smithsonian faces significant challenges as it continues to serve the public with both engaging, modern exhibitions and groundbreaking scientific research and exploration.

In FY 2020, we will continue to implement our Strategic Plan. It will help us be more responsive to the expectations of our visitors and audiences in numerous ways. The plan sets forth the following goals to: be a more unified Institution; spark new

conversations and address complex challenges; reach one billion people a year with a “digital first” strategy; better understand and make an impact on 21st-century audiences; drive large, visionary, interdisciplinary research and scholarly projects; preserve our natural and cultural heritage while optimizing our assets; and to provide a nimble, cost-effective, and responsive administrative infrastructure that will allow us to accomplish all of our goals.

In FY 2020, with the support of the Administration and Congress, the Smithsonian will continue to aggressively address our challenges and take advantage of our opportunities, using the dedication of our staff and the efficiencies of new technology to fulfill our longstanding mission.

HIGHLIGHTS OF PERFORMANCE GOALS AND RESULTS

The Institution’s performance goals and results are tracked and reviewed throughout the year. The strategic goals of the Smithsonian, as set by the Secretary, are tracked via performance metrics, and accomplishments or outcomes are evaluated against goals and objectives. The five main fiscal year strategic goals of the Smithsonian follow: 1) Enhanced Interdisciplinary Research; 2) Expand Digital Technologies; 3) Understand and Impact 21st-Century Audiences; 4) Preserve Our Natural and Cultural Heritage; and 5) Enable Cost-Effective and Responsive Administration.

The Institution further delineates and tracks numerous sub-goals within each of these five main goals. *The Annual Performance Report, Fiscal Year 2019*, is at Attachment C.

HIGHLIGHTS OF FINANCIAL POSITION

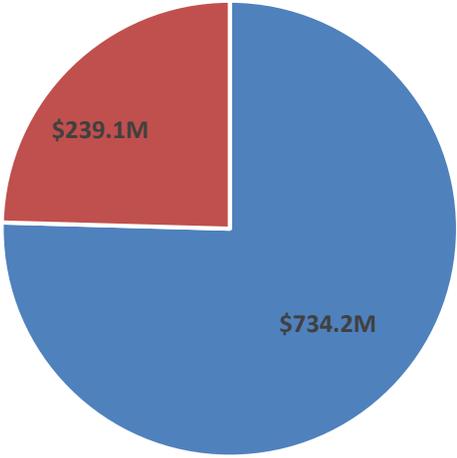
Overview of Financial Data

The Smithsonian's financial statements (e.g., balance sheet and statement of operations) and related footnotes, as included in the closing package, were prepared by the Institution. These financial statements can be considered complete and reliable as evidenced by the report provided by the independent audit firm of KPMG LLP. These statements represent the results of all activities supported by federal appropriations granted to the Smithsonian. Additional financial activity, which is supported by non-federal activities, is not included in the financial information and discussions noted herein.

Balance Sheet: The Balance Sheet reflects total assets of \$ 2,371.3 million, an 11.3 percent increase over the previous year. Approximately 73 percent of these assets are invested in property and equipment, with the balance of assets (approximately 27 percent) represented principally by cash and balances with the United States Treasury. Liabilities (accounts payable and accrued expenses) comprise approximately 34.6 percent of the Smithsonian's liabilities and include \$66 million of the unfunded liability for impairment of fixed assets. The remaining liabilities (approximately 65.4 percent) consist of unexpended federal appropriation balances. Reflecting the higher growth in assets than liabilities, the total net assets grew by \$109.7 million or 7.6 percent in FY 2019.

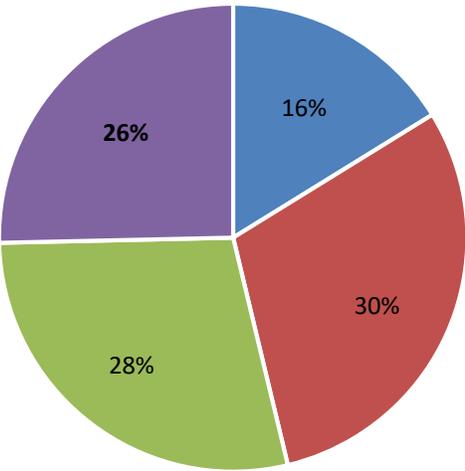
Statement of Operations: Federal appropriations recognized in the current fiscal year are \$973.3 million (including reimbursables and other of \$10.6 million) and represent an increase of \$102.9 million over the prior year (\$870.4 million). Of the total appropriations recognized in FY 2019, approximately \$734.2 million (75 percent) were operating funds while \$239.1 million (25 percent) were construction funds, as shown in the graphs below. Comparable recognized appropriation amounts from FY 2018 were \$733.9 million for operating costs and \$136.5 million for construction projects. Total expenditures (including \$3.5 million in collections items purchased) increased by \$40.1 million to \$960.5 million (4.3 percent) from FY 2018 total expenditures of \$920.4 million. Total program and support expenses were up by \$39.5 million or 4.3 percent.

Federal Appropriations - FY 2019



■ Operations 75% ■ Facilities Capital 25%

Operating Expenses - FY 2019



■ Research ■ Collections management
■ Education, public programs, and exhibitions ■ Administration and Advancement

Federal spending for operations is the largest category of the Institution's budget and provides for pay and benefits for federal employees, utilities, postage, rent, communications, information technology modernization, collections care, scientific instrumentation, security personnel, and facilities operations and maintenance costs.

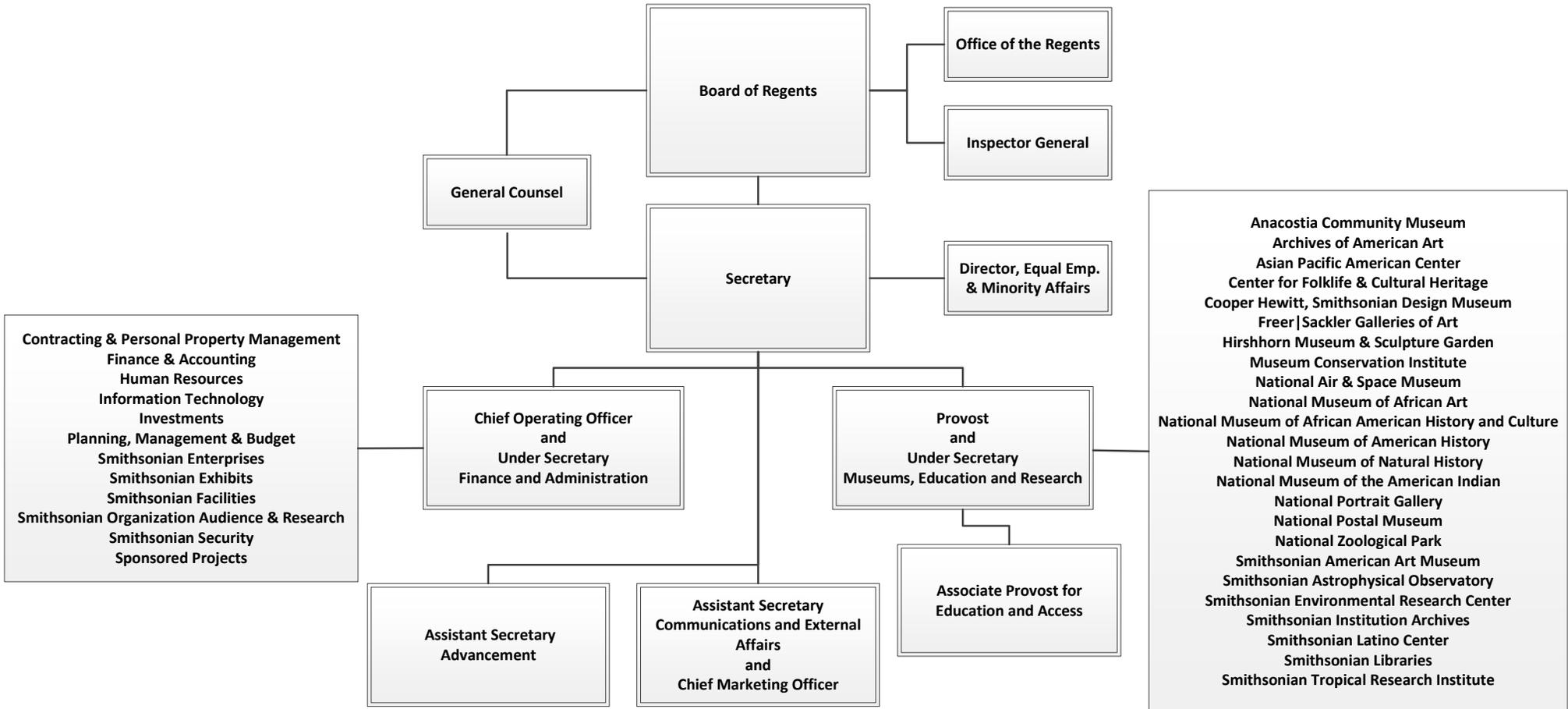
The remainder of the federal component of the Institution's budget is spent to support the Institution's Facilities Capital Program. The Smithsonian depends on federal support for the revitalization and basic maintenance of its physical infrastructure. Facilities revitalization activities correct extensive and serious deficiencies, materially extend service life of infrastructure systems, and often add capital value to the buildings and systems that form the Smithsonian's physical plant. Maintenance, which is funded in the federal Salaries and Expense appropriation, is the more routine repair and maintenance work that is necessary to realize the originally anticipated useful life of a fixed asset. Although non-federal funds are often used to enhance the experience of the visitor in what would otherwise be an ordinary exhibition space, federal funding is essential to fulfill a federal obligation to revitalize the buildings.

Attachments

- Attachment A: Smithsonian Organizational Chart
- Attachment B: Smithsonian Highlights in Fiscal Year 2019
- Attachment C: The Annual Performance Report, Fiscal Year 2019

SMITHSONIAN INSTITUTION

JUNE 2019





Smithsonian Institution

Fiscal Year 2019 Highlights



The Smithsonian's New Leadership

In 2019, the Smithsonian had a change in leadership, saying goodbye to 13th Secretary, Dr. David Skorton, and welcoming Lonnie G. Bunch III as his successor. The Smithsonian Institution's Board of Regents unanimously elected **Lonnie G. Bunch III**, director of the Smithsonian's National Museum of African American History and Culture (NMAAHC), as the 14th Secretary of the Smithsonian, effective June 16, 2019.



Bunch was the founding director of the NMAAHC, which opened in September of 2016. He oversaw the nation's largest and most comprehensive cultural destination devoted exclusively to exploring, documenting, and showcasing the African American story and its impact on American and world history. Under Bunch's leadership, NMAAHC came to life. When he started as director in 2005, he had one staff member, no collections, no funding, and no site for a museum. Driven by optimism, determination, and a commitment to build "a place that would make America better," Bunch transformed a vision into a bold reality. The Museum has welcomed about four million visitors and compiled a collection of 40,000 objects. The Museum is the first "green building" on the National Mall. He rallied donors at every level and worked with Congress to fund the Museum through a public-private collaboration.

Bunch's election is unprecedented for the Smithsonian: He will be the first African American to lead the Smithsonian, and the first historian elected Secretary. In addition, he will be the first museum director to ascend to Secretary in 74 years. Bunch, a public historian, has spent more than 35 years in the museum field, where he is regarded as one of the nation's leading figures in the historical and museum community. He and the Board of Regents are committed to driving forward the priorities and direction of the Smithsonian's strategic plan.



One Smithsonian

Smithsonian Year of Music 2019



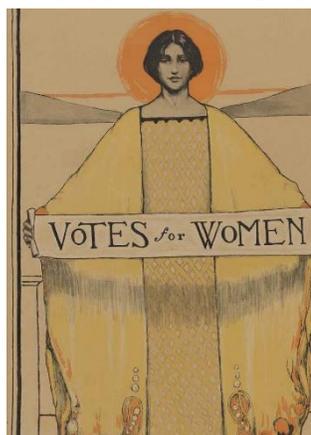
Music is an integral part of the Smithsonian and our everyday lives. Our music holdings span the Institution and can be found throughout our programs, collections, and exhibitions. Music at the Smithsonian is found where you would expect it — in the Musical Crossroads exhibition at the **National Museum of African American History and Culture** or **Smithsonian Folkways Recordings**, for example —

but also in unexpected places such as the Landauer Collection of Aeronautical Sheet Music at the **National Air and Space Museum library**.

Throughout the year, we worked across disciplines and brought together our music resources in history, art, culture, science, and education to engage the public and increase awareness of our musical holdings. At the core of this celebration is the public-facing program “365 Days of Music at the Smithsonian.” Every day in 2019 we offered at least one musical event — such as a lecture, music release, concert, or workshop.

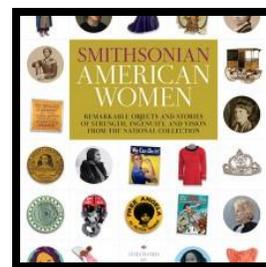


Smithsonian American Women’s History Initiative



The Smithsonian has launched the country’s most comprehensive undertaking to document, research, collect, display, and share the rich, complete, and compelling story of women in our nation, the American Women’s History Initiative (AWHI). The Smithsonian will do this by **amplifying** women’s voices, **reaching** diverse and international audiences, and **empowering** generations. AWHI is currently funding two major exhibitions; *Votes for Women: A Portrait of Persistence*, running from March 28, 2019 through January 12, 2020 at the **National Portrait Gallery**, and *Girlhood: It’s Complicated*, opening at the **National Museum of American History (NMAH)** in June of 2020. *Girlhood* will go on a national tour with the **Smithsonian Institution Traveling Exhibition Service (SITES)** from spring of 2022 to 2025. The AWHI will also include collection care of important artifacts and cataloging of 1,800 objects in the women’s political history collection at the **NMAH**, which was supported by the federally funded **Collections Care Initiatives Pool**.

As part of the Smithsonian’s American Women’s History Initiative, Smithsonian Books presents ***Smithsonian American Women: Remarkable Stories of Strength, Ingenuity, and Vision from the National Collection*** — an inspiring and surprising celebration of U.S. women’s history as told through Smithsonian artifacts illustrating women’s participation in science, art, music, sports, fashion, business, religion, entertainment, the military, politics, activism, and more.



The 2019 National Youth Summit sponsored by several Smithsonian Museums and affiliations also focused on Women’s Suffrage — *The Ballot and Beyond*, exploring the question: Are the tactics used by suffragists to fight for political power still effective? This year’s webcast was streamed online to allow middle and high school students across the country to examine the women’s suffrage movement and its effects on woman-led activism today. The event included a panel of scholars, activists and experts, along with an audience of local students at the NMAH’s Warner Brothers Theatre.

SMITHSONIAN Strategic Plan Priorities

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Grand Challenges Highlights

Unlocking the Mysteries of the Universe

The Smithsonian's National Air and Space Museum (NASM) leads a national celebration of the 50th anniversary of the Apollo missions, including the first moon landing, which occurred on July 20, 1969. With our renowned collection and expertise, we hope to spark a national conversation about the past, present, and future of innovation and exploration.

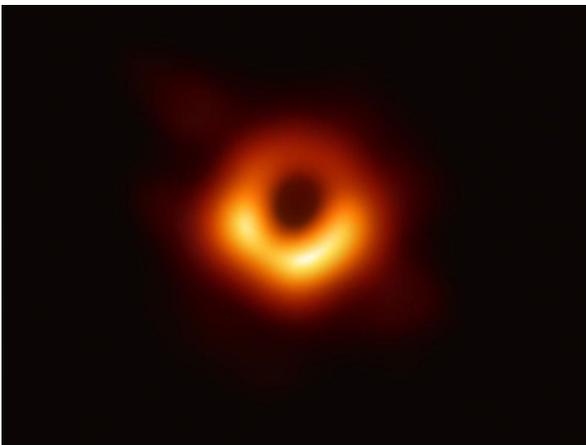


The yearlong celebration of Apollo included the Traveling Exhibition: *Destination Moon*, spring and summer lecture series *Exploring Space*, display of Neil Armstrong spacesuit for the first time in 13 years, *Discover the Moon* day, and finally the *Late Night Moon Landing Celebration* on July 20, 2019. The tour and the display of Armstrong's spacesuit help to set the stage for the unveiling of a completely reimagined permanent gallery at the NASM in Washington, DC, *Destination*



Moon, scheduled to open in 2022. The Gallery will present the exhilarating story of one of the greatest adventures in human history, the exploration of the moon. It begins with ancient dreams of lunar flight, takes the visitor through the moon race of the 1960s and 1970s, and ends with what is happening now.

The Lunar Reconnaissance Orbiter (LRO) began its mission in 2009, almost 40 years after the historic Apollo 11 landing. Now, as we celebrate the 50th anniversary of Apollo 11, a new link between the science of Apollo and LRO is changing our understanding of the moon. One of the most unexpected discoveries of the LRO mission has been the detection of a vast network of small fault scarps, cliff-like landforms, virtually everywhere on the moon. The Apollo astronauts placed seismometers on the moon that recorded shallow moonquakes, but the source of these quakes was also not known. New analysis of Apollo seismic data shows that some shallow moonquakes can be linked to young faults. This is evidence that the moon, like Earth, is tectonically active. The analysis is explained in "Shallow Seismic Activity and Young Thrust Faults on the Moon," a paper by lead author and Smithsonian senior scientist Thomas R. Watters, published in the May 2019 issue of *Nature Geoscience*.



In April of 2019, the Center for Astrophysics | Harvard & Smithsonian (CfA), announced at a National Science Foundation press conference that they had captured the first picture of a black hole. The picture was captured by the Event Horizon Telescope (EHT), a global array of radio telescopes involving dozens of institutions and hundreds of scientists. The image reveals the supermassive black hole at the center of Messier 87, a massive galaxy 55 million light years away. **The Smithsonian Astrophysical Observatory (SAO)** leads the EHT project, linking radio dishes around the world to form an Earth-sized telescope. The Event Horizon Telescope Collaboration, headed by Collaboration Director **Shep Doeleman** of the Harvard-Smithsonian Center for Astrophysics, has been awarded the prestigious Breakthrough Prize in Fundamental

Physics for the first image of a supermassive black hole.

Grand Challenges Highlights

Understanding and Sustaining a Biodiverse Planet

A new fossil from the dinosaur era challenges the understanding of evolution. In a paper published in *Science Advances*, an international team, including researchers from the **Smithsonian Tropical Research Institute (STRI) in Panama**, announced their discovery of a new fossil crab species, *Callichimaera perplexa* in Boyacá, Colombia, and in Wyoming in the United States. This fossil crab's unique body has large, unprotected compound eyes, a small body, and mouthparts that look like legs. Its large, oar-like legs are the oldest record of adaptations of crabs for swimming.



Smithsonian Gardens and the U.S. Botanic Garden hosted the 24th annual orchid exhibition, *Orchids: Amazing Adaptations*, in the Robert and Arlene Kogod Courtyard of the **Smithsonian American Art Museum and National Portrait Gallery**, from February 16, 2019 through April 28, 2019. The exhibition explored how orchids have adapted to a variety of habitats and how humans can work to protect them. Orchids live on every continent except Antarctica. Over time, they have adapted to their habitats, climate conditions and other organisms, forming close relationships with the animals and pollinators. Drawing on the living collections of the Smithsonian Gardens and the U.S. Botanic Garden, the exhibition featured thousands of orchids of several hundred varieties. *Orchids: Amazing Adaptations* is part of **Habitat**, an exhibition from Smithsonian Gardens exploring the importance of habitats and how to protect them.



A study published March 7, 2019 in the journal *Nature*, including science from the **Smithsonian Environmental Research Center (SERC)**, looked at how coastal wetlands worldwide react to rising seas, and discovered they can rise to the occasion, offering additional protection against climate change. The new study revealed that when faced with sea-level rise, coastal wetlands respond by burying even more carbon in their soils. Coastal wetlands — which include marshes, mangroves and seagrasses — already store carbon more efficiently than any other natural ecosystem, including forests. To get a global picture, scientists from Australia, China, South Africa and the United States pooled data from 345 wetland sites on six continents. They looked at how those wetlands stored carbon for up to 6,000 years and whether sea levels rose, fell or stayed mostly the same over the millennia.



Forests in Darien, an eastern province of Panama, are crucial for carbon storage, biodiversity conservation, and the livelihoods of indigenous groups, yet they are under threat due to illegal logging. Through a participatory forest-carbon monitoring project, scientists from the **STRI**, McGill University, and the National Research Council of Canada uncovered sources of above-ground biomass (AGB) variation and explored considerations for implementing Reducing Emissions from Deforestation and Forest Degradation (REDD+) in Darien.

Grand Challenges Highlights

Valuing World Culture

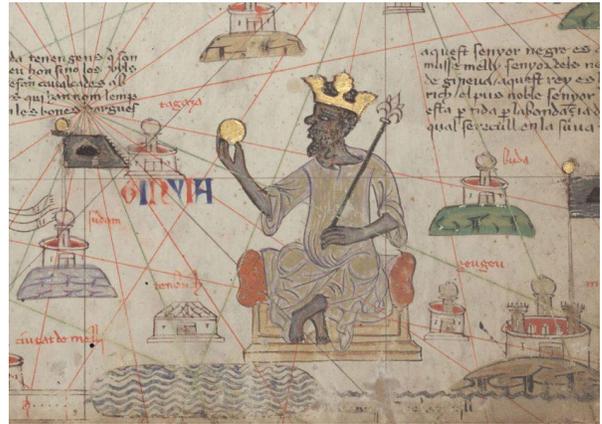
Empresses of China's Forbidden City, 1644–1912, opened March 30 through June 23, 2019 at the **Smithsonian's Arthur M. Sackler Gallery**. The lives of the Qing dynasty empresses offer a compelling tale of opulence and influence as told in this first-ever, in-depth exhibition of the subject. From their royal portraits and the costumes they wore to Buddhist art displayed in the Forbidden City, the exhibition breaks stereotypes by showing how actively the empresses exerted influence in the arts, religion, politics, and diplomacy.



Good as Gold: Fashioning Senegalese Women opened October 24, 2018 through September 29, 2019 at the **Smithsonian's National Museum of African Art**. In the cities of the West African nation of Senegal, stylish women have



often used jewelry as part of an overall strategy of exhibiting their elegance and prestige. Rooted in the Wolof concept of *sanse* (dressing up, looking and feeling good), *Good as Gold* examines the production, display, and circulation of gold in Senegal as it celebrates a significant gift of gold jewelry to the National Museum of African Art's collection. Senegal's unique and long-standing history of gold and metal smithing is evident in the archaeological excavations of the Rao region. Located near Saint-Louis, in northwest Senegal, this site yielded one of the most technically sophisticated golden regalia of



Africa — the Rao pectoral. The exhibit shows why no other commodity drove medieval trade the way gold did.

The Smithsonian Cultural Rescue Initiative

(SCRI) represents a recently emerging national and international effort to ensure that cultural heritage survives natural disasters and human conflicts and can be used as a resource for a community's or nation's future civic and economic well-being. It employs a collaborative approach and serves as a trusted

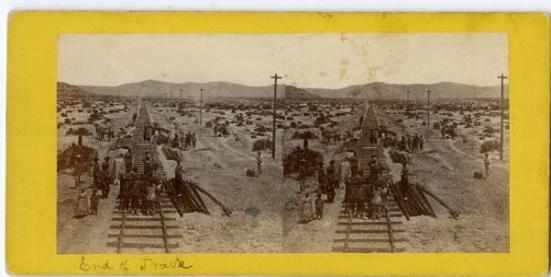


resource for the cultural heritage disaster risk-management community by supporting cultural heritage stewards in the United States and abroad. SCRI projects include cultural rescue work in Haiti, Syria, Iraq, Egypt, Mali, Nepal, and the U.S., as well as disaster training for heritage colleagues, first responders, and military personnel around the world. In an effort to increase training, response, and research capabilities, SCRI will host or assist in programming multiple conferences around the globe, convening experts to study and support the protection of cultural heritage in crisis.

Grand Challenges Highlights

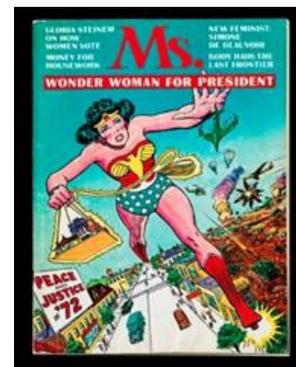
Understanding the American Experience

The Smithsonian marked the 150th anniversary of the Transcontinental Railroad on May 10, 2019 with a series of displays, programs, a symposium, and online resources that tell new stories and bring little-known history to light, ranging from forgotten immigrant Chinese laborers to the complex legacy of America's railways. A display case at the **National Museum of American History** explores the story of the Chinese laborers whose sweat and sacrifice made possible one of the nation's largest infrastructure projects. *Forgotten Workers: Chinese Migrants and the Building of the Transcontinental Railroad* opened May 10 and continues through the spring of 2020.

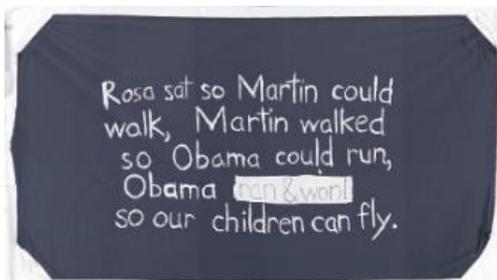


In collaboration with the **Asian Pacific American Center** and the **National Museum of American History**, the **National Postal Museum** hosted Train Day, celebrating the 150th anniversary and the new “Golden Spike” stamp. The Transcontinental Railroad's train tracks connected east and west, allowing the Post Office to quickly move mail by trains across the entire country, and trains have played an important role in getting the mail delivered and keeping our country connected.

The **National Museum of American History** showcased the exhibition *Superheroes* from November 20, 2018 to September 2, 2019. Superheroes first bound from the pages of comic books into our popular imagination in the late 1930s. America's fascination with superheroes began in the midst of the Great Depression with the arrival of Superman on the pages of a comic book in 1938. At the height of the Cold War against Communist expansion, Superman took his fight to television. Since Wonder Woman's origin in 1941, the Amazonian princess's powerful combination of compassion and strength has inspired generations. She and other woman superheroes have proved to be powerful symbols for changing roles and expectations. They've also sparked conversations about the emphasis placed on the physical attractiveness of women characters — even as they're trying to save the world.



The **National Museum of African American History and Culture's** permanent exhibition *A Changing America: 1968 and Beyond* explores contemporary black life through stories about the social, economic, political, and cultural experiences of African Americans. From the death of the Rev. Martin Luther King, Jr. to the second election of Barack Obama, the coverage is broad. Large-scale graphics and original artifacts lead visitors from the Black Arts Movement to Hip Hop, the Black Panthers to “Yes We Can,” and Black is Beautiful to #BlackLivesMatter. This exhibition also considers the challenges faced by African Americans — challenges compounded with experiences of class, gender, and immigration — as they continue to fight for racial equity and social justice, issues as relevant to the 21st century as to the 20th.



Grand Challenges Highlights

Magnifying the Transformative Power of Arts and Design

The Smithsonian American Art Museum opened the exhibition, *Artists Respond: American Art and the Vietnam War, 1965 – 1975*. The exhibition ran from March 15, 2019



– August 18, 2019 and displayed how the Vietnam War changed American art.

Artists Respond was the most comprehensive exhibition to examine the contemporary impact of the Vietnam War on American art. The exhibition was unprecedented in its historical scale and depth. It brought together nearly 100 works by 58 of the most visionary and provocative artists of the period.



Galvanized by the moral urgency of the

Vietnam War, these artists reimagined the goals and uses of art, affecting developments in multiple movements and media: painting, sculpture, printmaking, performance, installation, documentary art, and conceptualism.

The Hirshhorn Museum and Sculpture Garden opened the exhibition *Manifesto: Art X Agency* on June 15, 2019.

Manifesto is a group exhibition that examines the historical impact of artist manifestos from the 20th century to the present. *Manifesto*, presented as a multichannel film installation for the first time in Washington, DC, shows a diverse selection of works from the Museum's permanent collection. Using more than 100 works of art and ephemera created over a 100-year period, the exhibition explores how artists used manifestos to engage with the political and social issues of their time and how contemporary practices still employ art as a tool in the making of history. The exhibition will run through January 5, 2020.



At Cooper Hewitt, Smithsonian Design Museum, *Nature by Design: Selections from the Permanent Collection* is now on



view and celebrates nature as perhaps the longest-continuing and most global source of design inspiration. Spanning from the 16th century to the present, *Nature by Design* features extraordinary textiles, furniture, pattern books, jewelry and more to show how designers have interpreted nature's rich beauty and complex science. Designers are forging meaningful connections with nature, inspired by its properties and resources. Their collaborative processes — working with nature and in teams across multiple disciplines—are optimistic responses at this moment when humans contend with the complexities and conditions of our planet. Compelled by a sense of urgency, designers look to nature as a guide and partner.

Enhanced Interdisciplinary Research

In the David H. Koch Hall of Fossils at the **National Museum of Natural History**, *The Deep Time* exhibition opened on June 8, 2019. Deep Time starts at the very beginning — 4.6 billion years ago, but it ends in the



future. Along the way, visitors will travel through ancient ecosystems, experience the evolution of plant and animal life, and get up close with some 700 specimens, including an Alaskan palm tree, early insects, reptiles and mammals, and dramatically posed giants like *Tyrannosaurus rex*, *Diplodocus* and the woolly mammoth. The massive, 31,000-square-foot exhibition will inspire a new generation of dinosaur lovers and scientists. It will also prompt individuals to think about their own impact on the planet. Unlike past extinction and warming events, human activities are driving Earth's rapidly changing climate today. The exhibition will give visitors tools to interpret the past, present, and future, and see how the choices they make today will live far beyond them, in deep time.

Wood turtles are endangered and can be difficult to find in the wild because of their cryptic nature and frequently small populations, but scientists from the **Smithsonian Conservation Biology Institute (SCBI)** found that environmental DNA (eDNA) can be used to find them much faster. Scientists sampled water from 37 streams in and beyond the known distribution of wood turtles across Virginia to test for any traces of DNA. They used an extremely sensitive filter to look for DNA fragments left from turtles defecating, urinating, shedding skin secretions or fertilizing eggs. **SCBI's Center for Genomics** picked out small fragments of wood turtle DNA from water samples and found evidence of wood turtles in 17 of those streams. Scientists confirmed the accuracy of the results from the eDNA surveys with visual encounter surveys, which require them to physically search for and find the turtles. They were able to find turtles everywhere eDNA showed they were living. The eDNA surveys were also much more cost effective than visual-encounter surveys.



A team led by David Kline, a staff scientist at the **Smithsonian Tropical Research Institute**, asked what would happen if they lowered the pH on a living coral reef. By using computer-controlled pulses of carbon dioxide (CO₂)-enriched seawater, they simulated a future climate-change scenario. Their results, published in *Nature Ecology and Evolution*, emphasize the importance of protecting live corals. The results of this first Free Ocean Carbon Enrichment (FOCE) experiment on a shallow coral reef were grim: both living and dead corals were seriously affected by ocean acidification. The growth rates of living corals declined to almost zero while the rate of dissolution of dead colonies almost doubled.



These results suggest that, at the CO₂ levels predicted for the future, coral reefs will begin to dissolve earlier than previously thought. However, coral skeletons covered with living tissue were much more resilient than dead corals in this real-world experiment because they were protected from boring worms and other animals that feed on corals from within the coral skeletons, and also from sea urchins, parrotfish and other bioeroders that ate the dead corals at a rapid rate. The huge difference between the fate of living and dead corals in a natural environment gives scientists hope as they create marine reserves and learn how to increase the amount of living coral by restoring reefs.

Enhanced Interdisciplinary Research

The **Slave Wreck Project (SWP)** is an international network of researchers and institutions hosted by the **Smithsonian's National Museum of African American History and Culture (NMAAHC)**. Created to take a distinctive approach to the study of the transatlantic slave trade, SWP uses maritime archaeology, historical research, and the study of sunken slave ships as its entry points. It also integrates technical training, diving training, support for heritage protection, and deep community engagement into operations that connect local, national, and global audiences.

In 2018, the **NMAAHC** joined the effort to locate the *Clotilda* through the **SWP**. The *Clotilda* was a two-masted wooden ship owned by steamboat captain and shipbuilder Timothy Meaher. Despite the 1807 Act Prohibiting the Importation of Slaves, Captain William Foster departed for West Africa in 1860 aboard the *Clotilda* and successfully smuggled 110 enslaved Africans from Dahomey into Mobile, Alabama. Africatown was later founded by descendants of some of the enslaved people aboard the *Clotilda*, and it was the home to some of the last survivors of the transatlantic slave trade in the United States. The



slavers burned the ship in Mobile Bay, where it was lost to history in the muddy waters of the bay until May 22, 2019, when the Alabama Historical Commission and partners announced that the wreck had been located. Finding the *Clotilda* makes it possible to see the history of the slave trade in human terms, to bring that story out of the past into the present, and to make it tangible. It also provides an opportunity for people to reflect and talk publicly, openly and in depth about one of America's most painful legacies.



The Smithsonian has introduced **Smithsonian Profiles**, a searchable directory of the Smithsonian's scholarly experts. The Smithsonian's dedication to research supports hundreds of staff scholars, and every year it attracts more than 1,000 Fellows and research associates from around the world, all of whom work within the Institution's 19 museums, nine research centers, three cultural centers and the National Zoo. Smithsonian Profiles outlines the expertise of current Smithsonian-affiliated scholars, connecting its audiences with curators, historians, researchers and Fellows who continually discover new knowledge to share

worldwide. A map on the site's home page displays the countries and regions where Smithsonian scholars are conducting research. The collection of this information into a single directory promotes inquiry, makes it easy to locate experts and identify potential speakers for events, and enables increasingly focused sponsorship of research.



Art, biography, history, and identity collide in this podcast from the **Smithsonian National Portrait Gallery (NPG)**. NPG Director Kim Sajet chats with artists, historians, and thought leaders about the big and small ways that portraits shape our world. In the inaugural season, Kim and her guests have explored remarkable women, past and present, through the lens of portraiture. As she rounds out the season, her guests include curator Leslie Ureña who discusses the life of famed contralto, Marian Anderson. Secretary of the Smithsonian Institution, Dr. Lonnie Bunch talks with Kim about how a portrait can restore humanity, as in the case of Henrietta Lacks, and curator Ann Shumard talks about two women who served as Civil War spies.

Expand Digital Technologies

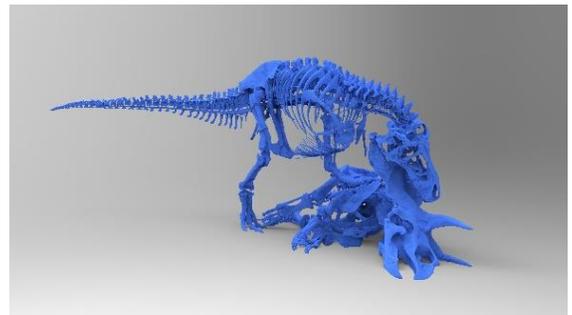
Systematic Digitization Matures: The digitization culture that the Digitization Program Office (DPO) was instrumental in creating at the Smithsonian matures. The Institution’s Mass Digitization Program embarks on a new programmatic approach to Smithsonian-wide digitization. We are fully embracing the Unit Digitization Plans (UDPs) our DPO sister program, Policy and Analysis (along with the National Collections Program), has fine-tuned into an actionable, SI-wide, museum-driven dataset. From the prioritizations the museums have defined for themselves in the UDPs, the Mass Digitization Program will be undertaking a steady stream of programmatically driven mass-digitization projects across the Institution year-round. Our highly trained and capable staff of mass-digitization experts and our very mature, but regularly refined mass-digitization methodologies have enabled us to make this leap to a pan-Smithsonian systematic approach. In addition, we continue to make huge inroads in digitizing the U.S. National Herbarium, with more than half (2.5 million) of its 4,100,000 botanical herbarium sheets digitized and close to one million paleobiological fossils digitized. And, in conjunction with our partners at Google Cultural Institute (GCI), we have completed digitization of cultural history collections from the National Museum of American History’s Archives, Armed Forces History, and Political History departments which are currently on display on Google’s worldwide Arts & Culture platform as well as the Smithsonian’s public-facing online platforms.



3D Digitization: The Smithsonian’s 3D Digitization Program enables students, researchers, and enthusiasts alike to explore and interact with iconic collection objects, such as the nation’s *T. Rex* or the 1903 Wright Flyer aircraft. When a



Smithsonian object is 3D scanned, it can be viewed online, downloaded and 3D printed, or loaded into Virtual Reality or Augmented Reality (AR) platforms. Recently, the program published a 3D scan of Neil Armstrong’s spacesuit as part of the 50th anniversary of the Apollo 11 moon landing.



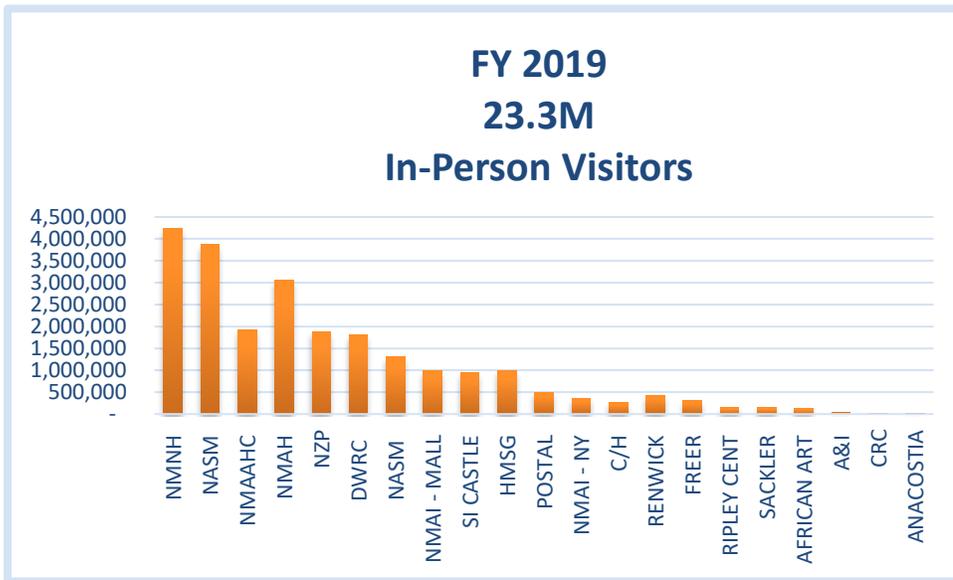
The Armstrong suit data was used in a variety of recognized content outlets, including a *Washington Post* Web-interactive, multiple *Time Magazine* AR experiences, and *Smithsonian Channel’s* Apollo 11 AR app. The data saw its widest distribution through a collaboration with Google Search, where a search for “Neil Armstrong” on a mobile device returns the Smithsonian 3D scan as an AR experience integrated directly into the Google Search experience. The Armstrong 3D data was also used to create 15 suit replicas that are now on display in 15 Major

League Ballparks around the country. With the goal of increasing public access to collections, the DPO has begun work to scale up 3D scanning and delivery technologies to tackle a collection as large as those found at the Smithsonian. To this end, the 3D program has embarked upon the creation of a 3D software pipeline that will enable the Smithsonian to preserve, manage, author, and publish 3D content at an enterprise scale. All software tools that make up the pipeline are open source and freely available to any gallery, archive, or museum. Departing from the traditional delivery for 3D content through a single Smithsonian website, we have designed an Application Programming Interface (API) that acts as a data-hub for distributing Smithsonian 3D content. Using this API allows any platform that visualizes 3D data to access and display Smithsonian content. By leveraging partnerships, building enterprise information technology infrastructure, and scaling up 3D scanning efforts, the DPO aims to significantly increase access to the Smithsonian’s collection for education, research, and the ever-curious American public, now and into the future.

Understand and Impact 21st Century Audiences

Smithsonian Visits:

In 2019, the Smithsonian recorded **23.3 million visits** by the public to its museums and exhibition venues in Washington, DC and New York City, including the National Zoo in Washington, DC and the National Air and Space Museum's Steven F. Udvar-Hazy Center in Northern Virginia. The Smithsonian did see a decrease in visitors in FY 2019, mainly due to the Government shutdown in January of 2019 and partial closure and revitalization of the National Air and Space Museum and the Anacostia Community Museum.



Through the Web, Social Media, and Mobile Apps, we reached millions more as technology advances. In FY 2019, the Smithsonian Office of the Chief Information Officer (OCIO) tracked 154 million visitors to Smithsonian websites and another 13 million from social media sites like Twitter and Facebook. Smithsonian Instagram followers and YouTube views of Smithsonian videos also continued to grow in FY 2019.

Twitter followers: 5.9M

Face Book likes: 7M

Instagram followers: 3.8M

YouTube views: 958M

The Smithsonian continues to reach readers through the Smithsonian Magazines and the Smithsonian Channel.

Audiences: Air & Space Magazine 1.4M, Smithsonian Magazine 6.8M, and Smithsonian Channel 38M.

Understand and Impact 21st Century Audiences

Through Public Programs, Exhibitions, and Education:

The **Smithsonian's National Museum of the American Indian (NMAI)** hosted a three-day free public program to celebrate *Día de los Muertos* (Day of the Dead), with after-hours events, performances, family activities, and Mexico's premier indigenous music ensemble, Pasatono. The Day of the Dead is a festival celebrated from midnight on October 31 through November 2 each year by people in Mexico, parts of Central and South America and in many Latino communities across the United States as a way to honor family and friends that have passed away. This celebration originates from the indigenous cultures of Mesoamerica, including the Mexica (Aztec) and Maya. The concert is a collaboration of the NMAI, the **Smithsonian Latino Center** and the Mexican Cultural Institute, with support from Southwest Airlines.



In keeping with the One Smithsonian-Year of Music Initiative, the **2019 Smithsonian Folklife Festival** took on the animating theme *The Social Power of Music*. When music compels us to engage and exchange, it displays a remarkable capacity to promote shared understanding, transcend differences, and fuel social cohesion. During moments of protest and resistance, it can express rage and hope in equal measure. Music's power — its *social power* — resides in its ability to transmit knowledge while synchronizing activities that create, sustain, and, occasionally, *break* bonds within and between cultures. The 2019 Festival was a condensed two days of concerts, music workshops, and audio demonstrations. Although the Festival was shortened this year due in part to the Government shutdown, the staff at the **Center for Folklife and Cultural Heritage** spent funds and time to build on infrastructure and research for future festivals. The Folklife Festival will resume its traditional 10-day format in 2020.



The **Smithsonian Asian Pacific American Center**, along with the Library of Congress Poetry and Literature Center and the Poetry Foundation, hosted the 2019 Asian American Literature Festival. The festival was held August 2–4, 2019 at the Library of Congress, the Smithsonian's Freer|Sackler and Eaton DC facilities. The theme of this year's festival, "Care + Caregiving," focused on how care and caregiving are reimagined in literature, and how reading and writing, individually and communally, can serve as care practices. The festival featured more than 90 prominent Asian American poets, writers, literary scholars, graphic novelists, spoken-word artists and young adult and children's literature authors. This event demonstrated a new model of literary programming — showing how literature meets the museum — with an array of interactive programs for sharing and growing Asian American literature.



Understand and Impact 21st Century Audiences

Through Public Programs, Exhibitions, and Education:

The Smithsonian American Art Museum invited visitors to explore innovation, deconstruct stereotypes, and break down barriers at its fifth annual “SAAM Arcade.” This free, two-day public event took place in various spaces throughout the Museum’s main building on August 3-4, 2019. The theme of the 2019 Arcade was “breaking barriers,” with an emphasis on games that recognize and celebrate the diversity of gaming audiences. The centerpiece of the program was the Indie Developer Showcase, presented in the Museum’s Kogod Courtyard, which featured games made by the LGBTQ+ community and people of color, and games that address mental health and disability issues and that use inventive play to break barriers. In an effort to make these games accessible to a wider audience, American Sign Language (ASL) interpreters were also available both days. The SAAM Arcade is part of the Museum’s ongoing commitment to study and interpret video games as part of the national visual culture.



The Smithsonian has several federally funded pools created to support Institution-wide initiatives. Along with the newly created American Women’s History Initiative, we have



two pools designed to expand our interdisciplinary research and understanding and impact our diverse 21st century audience. **The Latino Initiatives Pool and the Asian Pacific American Pool** help the Smithsonian research, document, and share the full spectrum of the American Experience.



The Latino Initiatives Pool (LIP) managed by the Smithsonian Latino Center provides financial support to Smithsonian units for research, exhibitions, collections, conservation, archival work, public and educational programs, and professional development programs (internships and Fellowships). These projects must further the understanding and appreciation of U.S. Latino contributions in the areas of science, history, art and culture. In FY 2019, LIP supported 14 units with four exhibitions, eight collecting initiative, five academic programs, and seven public programs. LIP also supports four curator positions and six curatorial assistant contractors who focus on Latino Studies.

The Asian Pacific American Initiative Pool (APAIP) managed by the Asian Pacific American Center provides funding to Smithsonian units to support research, exhibitions, and educational programs, collections, digital media, and partnerships with local organizations. The funding is to increase the Asian Pacific American presence in the Smithsonian’s research and presentation into the American Experience. In FY 2019, APAIP supported eight units with two exhibitions, one collecting initiatives, two academic programs, and three public programs. APAIP supports one curator position focused on Asian Pacific American studies at the **National Museum of Natural History**.



Understand and Impact 21st Century Audiences

Reaching Beyond the Walls of the Smithsonian Museums:

The Smithsonian Institution Traveling Exhibition Service (SITES) sent exhibitions to museums and provided educational materials to schools and libraries in all 50 states, the District of Columbia, and overseas.

A new traveling exhibition from the Smithsonian presents the narrative of a nation through the profiles of significant African American men who are icons in the country's historical and cultural landscape. *Men of Change: Power, Triumph, Truth*, launched a three-year national tour. The exhibition uses bold, contemporary visual art, fresh literary excerpts, and vibrant stories to highlight these revolutionary individuals, including Muhammad Ali, James Baldwin, Ta-Nehisi Coates, W.E.B. Du Bois and Kendrick Lamar. *Men of Change* weaves the historic and contemporary together to illuminate their impact and significance within the context of rich community traditions. *Men of Change* was developed

by the SITES and made possible through the generous support of the Ford Motor Company Fund and Community Services. The exhibition is currently on display at the National Underground Railroad Freedom Center in Cincinnati, Ohio until December 1, 2019 and then will go to the Washington State Historical Museum in Tacoma from December 21, 2019 through February 15, 2020.



active experimentation and research, culminating in the launch of this platform. The Learning Lab, which launched in 2016, makes available more than three million digitized resources from across the Smithsonian's 19 museums, as well as its research centers, libraries, archives and the National Zoo. These resources and online collections offer new ways of learning for teachers and students, who, through digital tools, can customize and share collections to meet their educational needs.



The Smithsonian's National Museum of the American Indian (NMAI)

is looking to change the narrative about American Indians in classrooms, transforming how instructors are teaching history to achieve a more inclusive, accurate, and complete education. As part of its national education initiative, Native Knowledge 360 Degrees (NK360°), NMAI has launched new online educational resources about the Pawnee Treaties and the Inka Empire, which will expand teachers' and students' knowledge and understanding of the contributions and experiences of Native Peoples of the Western hemisphere.

Understand and Impact 21st Century Audiences

By Improving Awareness and Access for People with Disabilities: Access Smithsonian's programs continued to grow and thrive in FY 2019.

Project SEARCH is an internship program for young adults with intellectual and developmental disabilities. During a 10-month program, 8–10 interns participate in up to three different internships at the Smithsonian. Internships take place throughout the Smithsonian museums, research centers, and administrative offices. **In FY 2019, seven graduated; two got SI jobs, one became an SI Contractor, and one found a community job.**



See Me is an in-gallery program for adults with dementia and their care partners. Educators and docents facilitate a dialogue with participants in which they are able to explore some of the Smithsonian's most treasured objects. See Me provides intellectual engagement, socialization opportunities, and stress reduction for all participants. **In FY 2019, there were 41 programs with 259 participants.**

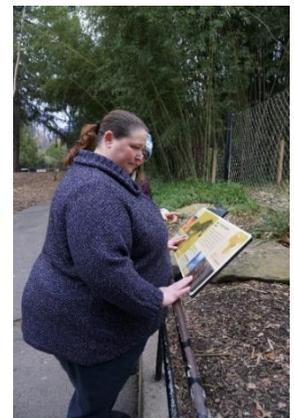
Morning at the Museum is a free, sensory-friendly program for families of children, teenagers, and young adults with



disabilities. On scheduled dates, families visit a specific Smithsonian museum one hour before it opens to the public. Families are able to participate in thematic activities or explore the museum in a self-guided way at their own pace. **In FY 2019, there were 14 programs with 2,200 participants.**

Access User Expert Group is made up of more than 30 individuals with a variety of disabilities. User Experts provide guidance to Smithsonian units on creating accessible exhibits, facilities, and programs. User Experts participate in focus groups and design charrettes, test prototypes, and provide feedback on existing exhibitions and programs. **In FY 2019, there were 19 sessions with 95 participants.**

The Smithsonian Accessibility Innovations Fund encourages SI units to develop creative and innovative accessibility initiatives that will generate inclusive and equitable experiences for all visitors. Units submit proposals, which are reviewed by a panel of accessibility experts, and winners are awarded up to \$50,000 to implement their designs. Projects include but are not limited to creating accessible time-based media, incorporating tactile elements into reader rails, and developing accessible orientation maps. **In FY 2019, there were nine awards to 10 different SI units (Cooper Hewitt, Smithsonian Design Museum; Office of Protection Services; Hirshhorn Museum and Sculpture Garden; Smithsonian Institution Exhibits; National Zoological Park; National Air and Space Museum; Center for Folklife and Cultural Heritage; National Museum of African Art; National Portrait Gallery; and Smithsonian Latino Center).**



Preserve Our Natural and Cultural Heritage

Collections staff at the Smithsonian’s 19 museums and galleries, National Zoo, archives, and libraries are responsible for more than 155 million items, 162,300 cubic feet of archival material, and some 2.1 million library volumes. The size and breadth of our collections is unprecedented — as are the issues presented in preserving these incredibly diverse materials. In October of 2019, the **National Collections Program (NCP)** and Collections Advisory Committee hosted the inaugural Collections Collaboration Community Conference, or C³, to provide a forum for expressing collection concerns and to develop collaborative solutions. One of the main goals of the conference was to provide a venue for staff to come together, share thoughts, experiences, and concerns. Topic-focused breakout groups provided an opportunity for attendees to participate in lively discussions and share ideas about collections issues and solutions. The discussions surrounding the five topics of the conference — deaccessioning, object safety, open access, sharing loan and documentation strategies, and sustainability — will continue with further programs and collaborative opportunities organized by the Collections Professional Development Subcommittee, C³ session leaders, and the NCP.



Some of our most precious collections are the animals at the **National Zoo and Smithsonian Conservation Biology Institute**. As the need to protect and preserve wildlife and vanishing habitats has increased, the zookeepers’ role as educators and wildlife ambassadors has become essential. The National Zoo has a dedicated staff of animal keepers who provide outstanding care for the Zoo’s large and diverse animal collection — 2,000 animals representing 400 species. The Zoo’s keepers have a wide range of responsibilities and are devoted to the care and conservation of animals and their habitats. In fact, life goes on, regardless of the Government. The Smithsonian’s National Zoo and Conservation Biology Institute’s animal care team—almost all federal workers — reported to work during the Government shutdown and provided the same level of care for the Zoo’s animals as any other day.



Many vulnerable and endangered species of animals were born this year, including five scimitar-horned oryx calves, four naked mole-rats, three Persian onager foals, three North American river otter pups, a California sea lion pup, a brown kiwi chick, a lesser kudu calf, a Przewalski’s foal, and a Red Panda. Other youngsters



continue to thrive, such as the nine-month-old golden lion tamarin Lizzy, 14-month-old Moke, the western lowland gorilla, and three-year-old bornean orangutan Redd. They are becoming more independent, making it time for them to participate in their daily veterinary care teasing and husbandry training. The Smithsonian’s National Zoo also celebrates the birthdays of some of our senior animals, such as Ambika the Asian elephant who turned 71 years old. Her keeper has been caring for her for more than 30 years.

Preserve Our Natural and Cultural Heritage

New collections on display include the recently discovered photograph of abolitionist Harriet Tubman. The photograph is



on the last page of an album that belonged to Emily Howland (1827–1929). Howland was a Quaker schoolteacher at Camp Todd, the Freedman’s school in Arlington, Virginia. The album was given to her as a gift and contains 49 images. Howland’s album also includes the more well-known photograph of an older Tubman, as well as images of Sen. Charles Sumner (R-Mass), a leader of anti-slavery forces in the Senate during the Civil War; women’s activist and abolitionist Lydia Maria Child; Revolution-era organizer Samuel Ely; writer and clergyman William Henry Channing; Col. C.W. Folsom; Charles Dickens; and the only known photograph of John Willis Menard, the first African American man elected to the U.S. Congress. **The National Museum of African**

American History and Culture and the Library of Congress pooled their funds to jointly acquire the Howland album two years ago at auction. Since then, the Library of Congress has been working to preserve the album. The display of Howland’s album is part of the **Smithsonian American Women’s History Initiative**, “Because of Her Story.”

The Smithsonian’s Hirshhorn Museum and Sculpture Garden has announced *Feel the Sun in Your Mouth: Recent*



Acquisitions to the Hirshhorn Collection, a new exhibition that will bring together artworks acquired by the Museum over the past five years. Highlighting works that encapsulate the current moment, the exhibition is an opportunity to acknowledge trends in the cultural landscape and identify art that opens new avenues of exploration. On view August 24, 2019 – February 2020, the exhibition will fill the Museum’s lower-level galleries with more than 25 works in a variety of media by artists from a dozen countries, creating a patchwork of global perspectives on critical contemporary issues.

The Smithsonian’s National Museum of Natural History has acquired an extraordinary 55.08-carat fancy yellow diamond for the National Gem Collection. The diamond is a gift from philanthropist Bruce Stuart. The elongated emerald-cut diamond is from a 490-carat crystal found in the Kimberley mining region of South Africa, circa 1940. The renowned Kimberley Diamond is now on display in the Janet Annenberg Hooker Hall of Geology, Gems and Minerals, in close proximity to the Hope Diamond.



The Wizard of Oz premiered on August 25, 1939. Eighty years later, the film is an icon of American culture and Dorothy’s ruby slippers are the most-visited object at the **National Museum of American History (NMAH)**. Of the several pairs of shoes used during filming, only four are known to have survived. One pair of slippers disappeared in 2005 while on loan to the Judy Garland Museum in Minnesota. At the FBI’s request, NMAH conservators and scientists at the **Smithsonian Institution’s Museum Conservation Institute** were asked to look for signs that the

recovered pair might be the missing shoes. Investigating the materials and their condition, they noticed many consistencies with the Museum’s pair. When temporarily reunited, the four shoes created two matching pairs. It’s possible the mix-up happened during preparation for the 1970 auction of items in MGM’s costume closets. That’s when the Museum’s pair was purchased — parting ways from other pairs produced for the film — and donated to the Museum anonymously in 1979. The Smithsonian team plans to publish about the project in the journal *Heritage Science* this fall, and present their findings at conferences to help other museum professionals care for objects like these.

Cost-Effective and Responsive Administration

Anthea M. Hartig, previously the executive director and CEO of the California Historical Society, was named the Elizabeth MacMillan Director of the **Smithsonian's National Museum of American History**, effective February 18, 2019. She is the first woman to hold the position since the Museum opened in 1964. Hartig will oversee 262 employees, a budget of nearly \$50 million, and a collection that includes 1.8 million objects. She will also open three exhibitions in 2019 and 2020 which are part of the Smithsonian American Women's History Initiative #BecauseOfHerStory: *All Work, No Pay, Creating Icons: How We Remember Women's Suffrage and Girlhood! (It's Complicated)*. Hartig will complete the Museum's 120,000-square-foot West Wing renewal with new arts and culture exhibitions, including *Entertaining America*, set to open in 2021. She will also work closely with the **Smithsonian Latino Center to open the Molina Family Latino Gallery at NMAH** in 2021, which will feature bilingual exhibits exploring the history and contributions of the richly diverse Latinx heritage in the United States.



Carol LeBlanc, previously the senior vice president for consumer and education products at **Smithsonian Enterprises**, became the president of the organization, effective December 10, 2018. LeBlanc has held two senior positions at Smithsonian Enterprises since she arrived in 2008. As president, LeBlanc will oversee more than 350 full-time employees, with total revenues of \$183.2 million in FY 2018. Smithsonian Enterprises oversees the commercial activities of the Institution with three primary business divisions: media, retail, and consumer and education products. The media division includes *Smithsonian* and *Air & Space* magazines, the online platform www.smithsonian.com, Smithsonian Books; and the award-winning Smithsonian Channel. The retail operation includes 29 museum and airport stores, Smithsonianstore.com, two IMAX theaters, food concessions, and visitor parking. The consumer and education products division include a licensing program with agreements with more than 80 companies in categories such as toys, publishing, collectibles, jewelry, home, student travel and classroom materials, as well as Smithsonian Journeys, a travel program.



Melanie Adams became the director of the **Anacostia Community Museum (ACM)** on August 5, 2019. With more than 25 years of community engagement experience in museums and higher education, she is dedicated to bringing stakeholders together to address community issues. Since its founding in 1967, the ACM has served as a place to share community stories. From exhibitions about Anacostia history to African American heritage, to contemporary urban issues like gentrification and environmental justice, the Museum has always been a space for the community to commemorate, celebrate, and share its history and concerns with the Washington, DC region and beyond. The Museum's new mission is to illuminate and amplify the community's collective power. Adams plans to do this by convening people and ideas, documenting and preserving the community's memories, struggles and successes, and offering a platform where

diverse voices and cultures can be heard. For the past seven months, ACM has been closed for renovations of the parking lot, lobby, gallery space and landscape. These new changes will allow ACM to expand spaces both inside and outside of the building to provide more space for visitors to experience the Museum's content and for public programs. We hope these revitalized spaces will encourage new and returning visitors to feel at home and a part of the Museum. The ACM reopened on October 13, 2019.



Construction, Renovation, and Facilities Projects

National Air and Space Museum (NASM) Revitalize Building Envelope and Infrastructure \$919 Million Total Estimated Project Cost.

This Leadership in Energy and Environmental Design (LEED) Gold candidate project will replace the building's marble façade, improve blast and earthquake resistance, upgrade the energy efficiency of the exterior envelope, replace the mechanical and plumbing systems, provide more secure access and egress, and transform the exhibitions. It is funded with \$650 million in federal funds and \$269 million in trust funds. The project began with demolition of the stone facade. Project completion planned in 2025.



National Air and Space Museum (NASM) — Udvar-Hazy Center (UHC) Dulles Collections Storage Module 1 Construction \$54.9 Million Total Estimated Project Cost.



Storage Module 1 will provide artifact swing space during the NASM Mall Building renovation project. Ultimately, it will become the permanent home for artifacts moving out of deficient collections space at the Garber Facility in Suitland, Maryland. With construction beginning in FY 2017, the

Module is a 124,452-square-foot, three-story, structural steel frame building optimized with modern safety and environmental controls for storing NASM's collections. It is funded with \$54.9 million in federal funds. The project was completed as planned on January of 2019, with collections being moved in that month. The ribbon-cutting ceremony was held on June 28 of 2019.



National Zoological Park (NZIP) Bird House Renovation \$66.8 Million Total Estimated Project Cost.



This LEED-Gold candidate project renews the 46,090-square-foot Bird House/Great Flight Cage and approximately one acre of the Bird House Plateau to house the *Experience Migration* exhibit. Facility improvements include new site utilities and replacement of HVAC equipment, storm and waste water management systems, and animal/human life-safety, electrical, plumbing, security, and data systems. It is funded with \$56.6 million in federal funds and \$10.2 million in trust funds. Site work and demolition has begun, with project completion planned in 2021.

Construction, Renovation, and Facilities Projects

National Zoological Park

Renew Police Station and Replace Public Restrooms, Pavilion and Utilities

\$25.3 Million Total Estimated Project Cost.



This LEED-Gold candidate project will replace failed/failing building infrastructure components and systems and provide egress and accessibility upgrades. In Phase 1, the public restrooms will be permanently relocated into a new two-level building also housing event space. Phase 2 will renovate the Police Station building and include reinstalling the Zoo's security control room and providing improved access to the first-aid station. It is funded with \$22.1 million in federal funds and \$3.2 million in trust funds. The project was completed and open for use in October of 2019.

National Museum of Natural History Southside Improvements

\$31.2 Million Total Estimated Project Cost.

This project will make the south Museum entrance comply with the Americans with Disabilities Act (ADA) and abate mold, mildew, and tree root invasion in the vault area below the entrance. This project will upgrade the vault and all stone at the steps, plaza and portico, and will provide replacement of portico doors and windows and install a new air-handling unit for the Baird Auditorium. It is funded with \$31.2 million in federal funds. The project was completed in October of 2019, with the permanent bronze guardrails installation to follow in 2020.



National Museum of Natural History

Renovate Space for New Fossil Hall Exhibit

\$80.8 Million Total Estimated Project Cost.

This LEED-Silver project renovated 55,900 square feet of space, included the restoration of historic halls 2–6, which now house the *Hall of*

Fossils—Deep Time exhibit. Highlighting the exhibit will be the “Nation's T. Rex,” one of the most complete *Tyrannosaurus Rex* skeletons ever found. It was funded with \$34.8 million in federal funds and \$46 million in trust funds. The exhibit reopened to the public on June 8, 2019.



Footnote: For more information on the 2019 Highlight stories, please refer to the Smithsonian website at:

<https://www.si.edu/> under the Newsdesk at: <https://www.si.edu/newsdesk> or the *Torch* at: <https://torch.si.edu/> or by searching for the specific Museum highlighted in the story.



Smithsonian
Institution

Annual Performance Report
Fiscal Year 2019

ATTACHMENT C



One Smithsonian: Greater Reach, Greater Relevance, Profound Impact

Our Purpose

The increase and diffusion of knowledge.

Our Mission

- The Smithsonian **creates knowledge through high-impact research** in science, art, history, and culture.
- It preserves our national and natural heritage, as well as aspects of other cultures, through art and its curation, by maintaining important historical artifacts, and by **caring for and expanding the National Collections**.
- It **shares knowledge with the public** through compelling exhibitions, education programs, and media products, by telling the American story, and by showcasing American artistic, intellectual, and technological leadership.

Our Vision

*By 2022, the Smithsonian will build on its unique strengths to **engage** and to **inspire** more people, where they are, with greater **impact**, while catalyzing critical conversations on issues affecting our nation and the world.*

Introduction

In December of 2017, the Smithsonian unveiled a new [Strategic Plan](#). It expands on our five “Grand Challenges” — Unlocking the Mysteries of the Universe, Understanding and Sustaining a Biodiverse Planet, Valuing World Cultures, Understanding the American Experience, and Magnifying the Transformative Power of Arts and Design—by setting goals to help us be more collaborative and efficient in our work, build and deploy digital competency, and engage new and more diverse audiences in meaningful ways. We also continue to improve facilities maintenance and collections care to be even better stewards of America’s treasures and seek out new strategic partnerships to expand our reach.

The Smithsonian's Seven Mission goals

Goal 1: Be One Smithsonian

Goal 2: Catalyze new conversations and address complex challenges

Goal 3: Reach one billion people a year with a “digital first” strategy

Goal 4: Understand and impact 21st century audiences

Goal 5: Drive large, visionary, interdisciplinary research and scholarly projects

Goal 6: Preserve our natural and cultural heritage while optimizing our assets

Goal 7: Provide a nimble, cost-effective, and responsive administrative infrastructure

Annual Performance Plan and Report for Fiscal Year (FY) 2019

To ensure that our ambitious goals will be successfully implemented over the next five years, a dedicated Strategic Plan Implementation performance tracking structure will enable us to focus on accomplishing of a focused set of annual strategic priorities and measures of goal success. As part of this effort, we will continue to track core metrics of performance results and organizational accountability across the major programs and functions of the Institution, as mandated by the Government Performance and Results Act (GPRA), GPRA Modernization Act of 2010, and related Office of Management and Budget (OMB) performance standards. Our Annual Performance Plan and Report align with the program structure used in the Smithsonian's Federal budget documents and Enterprise Resource Planning (ERP) financial accounting system, enabling us to match dollars budgeted to results achieved. The Smithsonian has made great progress in integrating performance indicators throughout the Institution to track program results, and incorporating linked performance metrics in individual performance plans. The Smithsonian Dashboard shares metrics related to its core activities and performance with the public at <http://dashboard.si.edu/>.

Many of the goals for FY 2019 fell short of the target because of the unprecedented 35-day Government shutdown; the late enactment of the FY 2019 appropriation; and the partial closure of the National Air and Space Museum, one of the most visited museums in the world.

Index to Strategic Goals by Programmatic and Functional Performance Areas

PERFORMANCE AREAS	STRATEGIC GOALS
<p>Research and Scholarship: We will create knowledge through high-impact research in science, art, history, and culture.</p>	<p>Goal 2: Catalyze new conversations and address complex challenges</p> <p>Goal 5: Drive large, visionary, interdisciplinary research and scholarly projects</p>
<p>Public Engagement: We will share knowledge with the public onsite, online, and across the nation and world through compelling exhibitions, educational programs, and media products.</p>	<p>Goal 2: Catalyze new conversations and address complex challenges</p> <p>Goal 3: Reach 1 billion people a year with a “digital first” strategy</p> <p>Goal 4: Understand and impact 21st century audiences</p>
<p>National Collections: We will preserve our national and natural heritage, as well as aspects of other cultures, by caring for and expanding the National Collections.</p>	<p>Goal 6: Preserve our natural and cultural heritage while optimizing our assets</p>
<p>Smithsonian Facilities: We will maintain our historic and diverse infrastructure that is essential to the care of fragile collections, support for critical scientific research, and hosting millions of visitors.</p>	<p>Goal 6: Preserve our natural and cultural heritage while optimizing our assets</p>
<p>People and Operations</p> <ul style="list-style-type: none"> • Operational Efficiency and Effectiveness: We will institute nimble and cost-effective pan-Institutional administrative processes. • Diversity and Inclusion: We will ensure that diversity, inclusion, cultural awareness, and sensitivity are hallmarks of the Institution. • Financial Strength. 	<p>Goal 1: Be One Smithsonian</p> <p>Goal 7: Provide a nimble, cost-effective, and responsive administrative infrastructure</p>

The Smithsonian's overarching goals for scholarship and discovery: Five Grand Challenges

- **Unlocking the Mysteries of the Universe**

We will lead in the quest to understand the fundamental nature of the cosmos, using next-generation technologies to explore our own solar system, meteorites, the Earth's geological past and present, and the paleontological record of our planet.

- **Understanding and Sustaining a Biodiverse Planet**

We will use our resources involving scientific museums and research centers to significantly advance our knowledge and understanding of life on Earth, respond to the growing threat of environmental change, and sustain human well-being.

- **Valuing World Cultures**

As a steward and ambassador of cultural connections, with a presence in more than 100 countries and expertise and collections encompassing the globe, we will build bridges of mutual respect, and present the diversity of world cultures and the joy of creativity with accuracy, insight, and reverence.

- **Understanding the American Experience**

America is an increasingly diverse society that shares a history, ideals, and an indomitable, innovative spirit. We will use our resources across disciplines to explore what it means to be an American and how the disparate experiences of individual groups strengthen the whole, and to share the American story with people of all nations.

- **Magnifying the Transformative Power of Arts and Design**

The Smithsonian recognizes that the visual and performing arts support civic and economic development in an increasingly open and interconnected society. With its unparalleled reputation, millions of artworks, innovative educational outreach, and dedication to make its resources universally available, the Smithsonian can uniquely magnify the transformative power of the arts and design.

Research and Scholarship

We create knowledge, and share it with professional communities, through high-impact research in science, art, history, and culture, focusing on Five Grand Challenges

- Links to
 - Goal 2: Catalyze new conversations and address complex challenges
 - Goal 5: Drive large, visionary, interdisciplinary research and scholarly projects
- Ties to Program Category in ERP:
 - RESEARCH (Program Code 4XXX)

Key Performance Indicators—Research and Scholarship

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 actual
Number of Book, Book Chapter, and Journal Publications*	Output	FY 2016: 1,948 FY 2017: 2,281 FY 2018: 2,531	2,350	2,182 Book, Book Chapter, and Journal Publications 
Number of Fellows in residence	Output	FY 2016: 781 (revised) FY 2017: 783 (revised) FY 2018: 765 (revised)	770	845 Fellows 
Number of Grant and Contract proposals submitted	Output	FY 2016: 588 FY 2017: 593 FY 2018: 582	590	584 Grant and Contract proposals submitted 

*Note: Metric for quality/high-impact Smithsonian publications formerly reported as “peer-reviewed” publications

Public Engagement

We share knowledge with the public on-site, online, and across the nation and world through compelling exhibitions, educational programs, and media products.

- Links to

- Goal 2: Catalyze new conversations and address complex challenges
 - Goal 3: Reach one billion people a year with a “digital first” strategy
 - Goal 4: Understand and impact 21st century audiences
- Ties to Program Categories in ERP:
- PUBLIC PROGRAMS (Program Code 1XXX)
 - WEB DEVELOPMENT ACTIVITIES IN SUPPORT OF PUBLIC PROGRAMS
 - IT ACTIVITIES IN SUPPORT OF PUBLIC PROGRAMS
 - EXHIBITIONS (Program Code 2XXX)
 - EDUCATION (Program Code 11XX)

Key Performance Indicators—Public Engagement

Key Performance Indicators	Type	Prior- year data	FY 2019 target	FY 2019 actual
Number of physical visits to SI museums and the National Zoo	Output. Indicator of museum/zoo success	FY 2016: 29.3 million FY 2017: 30.1 million FY 2018: 28.8 million	28 million visits	23.3 million visits 
Number of people served by Smithsonian education programs.	Output. Indicator of level of public use/quality of SI education programs	FY 2016: 6.1 million (revised) FY 2017: 8.0 million (revised) FY 2018: 11.8 million (revised)	10.0 million	10.2 million people served 
Number of visitors to SI websites	Output. Indicator of level of public use of SI resources via Web	FY 2016: 134 million FY 2017: 151 million FY 2018: 160 million	172 million	154 million visits 
Number of social media followers <ul style="list-style-type: none"> • Facebook • Twitter 	Output. Indicator of level of public use of SI resources	FY 2016: Facebook 5.4 million; Twitter 4.3 million FY 2017: Facebook 6.3 million; Twitter 5.4 million FY 2018: Facebook 6.6 million; Twitter 5.7 million	7 million FB followers; 6.1 million Twitter followers	7 million FB followers; 5.9 million Twitter followers 

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 actual
Number of Smithsonian traveling exhibition locations	Output. Indicator of outreach success and national access to SI resources	FY 2016: 760 locations in all 50 states and overseas FY 2017: 142 locations in 50 states, DC and Guam + poster exhibits in 5,450 schools, museums and libraries* FY 2018: 129 locations in 34 states, DC and Guam + poster exhibits to 3,811 schools, museums and libraries*	127 locations in 30 states	130 locations in 38 states 
Number of Smithsonian Affiliates	Output. Indicator of extent/success of outreach and national access to SI collections	FY 2016: 209 Affiliates in 46 states + PR, Panama (revised) FY 2017: 216 Affiliates in 46 states + PR, Panama FY 2018: 214 Affiliates in 45 states + PR, Panama	218 Affiliates in 46 states	214 Affiliates in 46 states 

*Note: Locations of traveling exhibitions and smaller poster exhibits are reported separately as of FY 2017; they were combined prior to that.

National Collections

We preserve our national and natural heritage, as well as aspects of other cultures, by caring for and expanding the National Collections.

- Links to Goal 6: Preserve our natural and cultural heritage while optimizing our assets
- Ties to Program Categories in ERP:
 - COLLECTIONS (*Program Code 3XXX*)

Key Performance Indicators — Preserve Our Natural and Cultural Heritage Collections

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 actual
<p>Percentage of museum collections (objects and specimens) that meets/exceeds unit standards for:</p> <ul style="list-style-type: none"> • Physical Condition: Measures the need for intervention to prevent further or future deterioration of the collections. • Housing Materials: Measures the appropriateness and stability of the materials used to house or contain collections. • Storage Equipment: Measures the appropriateness of equipment intended to provide long-term protection of the collection. • Physical Accessibility: Measures the extent to which the collection is organized, arranged, located, and retrieved for intended use. <p><i>Collections Totals:</i> FY 2016: 155 million objects / specimens FY 2017: 155 million objects / specimens FY 2018: 155.5 million objects / specimens</p>	<p>Outcome. Indicator of established standards and sound management practices for collections</p>	<p>FY 2016:</p> <ul style="list-style-type: none"> • Physical Condition: 73% • Housing Materials: 68% • Storage Equipment: 70% • Physical Accessibility: 87% <p>FY 2017:</p> <ul style="list-style-type: none"> • Physical Condition: 74% • Housing Materials: 69% • Storage Equipment: 71% • Physical Accessibility: 87% <p>FY 2018:</p> <ul style="list-style-type: none"> • Physical Condition: 75% • Housing Materials: 69% • Storage Equipment: 72% • Physical Accessibility: 87% 	<p>Increase over prior year</p>	<p>No data currently available</p>
<p>Percentage of museum collections (objects and specimens) that are digitized:</p> <ul style="list-style-type: none"> • Digital Records: Measures percentage of Collections Total with digital records that meet or exceed unit standards <p><i>Collection Totals:</i> FY 2016: 155 million objects / specimens FY 2017: 155 million objects / specimens FY 2018: 155.5 million objects / specimens</p> <ul style="list-style-type: none"> • Digital Images: Measures percentage of Collections Prioritized for Digitization with digital images that meet or exceed unit standards <p><i>Collections Prioritized for Digitization:</i> FY 2016: # of prioritized objects: 15 million FY 2017: # of prioritized objects: 18 million FY 2018: # of prioritized objects: 18.6 million</p>	<p>Outcome. Indicator of public access to SI collections</p>	<p>FY 2016:</p> <ul style="list-style-type: none"> • Digital Records: # completed: 28M (18%) • Digital Images: # completed: 2.9M (19%) <p>FY 2017:</p> <ul style="list-style-type: none"> • Digital Records: # completed: 29M (19%) • Digital Images: # completed: 3.8M (21%) <p>FY 2018:</p> <ul style="list-style-type: none"> • Digital Records: # completed: 32M (21%) • Digital Images: # completed: 4.9M (26%) 	<p>Increase over prior year</p>	<p>No data currently available</p>

Smithsonian Facilities

- Links to Goal 6: Preserve our natural and cultural heritage while optimizing our assets
- Ties to Program Categories in ERP:
 - FACILITIES (Program Code 5XXX)
 - SECURITY & SAFETY (Program Code 6XXX)

Key Performance Indicators — Smithsonian Facilities Capital/Maintenance and Safety/Security

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 actual
Percent of available capital funds obligated compared to funds available	Efficiency (obligation rate is indicator in initiating capital work in a timely manner)	FY 2016: 93% FY 2017: 88% FY 2018: 87%	85%	92% 
Number of major capital projects meeting milestones (see below):	Output	FY 2016: Met milestones on 6 of 6 projects FY 2017: Met milestones on 8 of 10 projects FY 2018: Met all 9 milestones	Meet milestones on all 7 major projects	5 met 
Revitalization of National Museum of Natural History, South Entrance	Output	FY 2017: Design 100% FY 2018: 44%	Renovation 100%	90% (Beneficial Occupancy given)
Revitalization of National Zoological Park Bird House	Output	FY 2017: Design 100%; Contract awarded FY 2018: 100% (swing space)	Renovation 40%	43%
Revitalization of National Zoological Park Police Station	Output	FY 2017: Renovation 36% FY 2018: 63%	Renovation 100%	99% (Beneficial Occupancy given)
Revitalization of National Air and Space Museum - Mall	Output	FY 2018: Initial Construction work awarded	Renovation 15%	12% (construction on schedule)

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 target
Revitalization of National Air and Space Museum – Udvar-Hazy Center– restore exterior envelope and replace roof	Output	New Project	Renovation 10%	Awarded in Sep 2019
Construct National Air and Space Museum – Udvar-Hazy Center Dulles Collections Storage Module 1	Output	FY 2017: Construction contract awarded FY 2018: 83%	100%	100%
Construct Museum Support Center Pod 6	Output	FY 2017: Design 20% FY 2018: 75% of Feasibility Study completed	100% Feasibility Study	100%
Percent of revitalization projects designed to 35% prior to request for construction funding	Efficiency (35% design prior to funding improves cost estimates; early award avoids cost escalation and project delays)	FY 2016: Target not met due to lack of planning funds FY 2017: Target not met due to lack of planning funds FY 2018: Target (Complete 35% design prior to Cong. budget submission for 80% of major projects in the FY 2019 capital program) not met due to lack of design funding	Complete 35% design prior to Cong. budget submission for 80% of major projects in the FY 2019 capital program	Target not met due to lack of planning funds 
Percentage of buildings with Facilities Condition Index (FCI) rating above 90%	Output. Higher % shows improvement of buildings condition	FY 2016: 67% FY 2017: 68.9% FY 2018: 69.8%	70%	66.5% 
Planned maintenance cost as percent of total annual maintenance costs	Efficiency — a higher proportion planned vs. unplanned is indicator of more efficient use	FY 2016: 50.4% FY 2017: 52% FY 2018: 59.8%	52%	60.4% 
100% of facilities at level 3 “managed care” for cleanliness on the APPA scale	Output. Shows improvement in buildings cleanliness	FY 2016: Achieved 90% APPA Level 3 FY 2017: Achieved 90% APPA Level 3 FY 2018: 80% APPA Level 3	Maintain 90% APPA Level 3	80% 
Safety: total recordable case rate (injuries per 100 employees)	Output (annual basis)	FY 2016: 2.41 FY 2017: 1.95 FY 2018: 1.74	<2.00	1.76 

People and Operations

Strengthen those organizational services that allow us to deliver on our mission.

➤ Links to:

- Goal 1: Be One Smithsonian
- Goal 7: Provide a nimble, cost-effective, and responsive administrative infrastructure

➤ Ties to Program Categories in ERP:

- SMITHSONIAN ENTERPRISES (SE) AND UNIT BUSINESS ACTIVITIES (Program Code 01XX)
- INFORMATION TECHNOLOGY (Program Code 7XXX)
- PERFORMANCE MANAGEMENT (Program Code 81XX)
- HUMAN RESOURCES MANAGEMENT (Program Code 8200)
- DIVERSITY/EEO Program Code 8210)
- FINANCIAL MANAGEMENT (Program Code 8300)
- INVESTMENT MANAGEMENT (Program Code 8310)
- PUBLIC AND GOVERNMENT AFFAIRS (Program Code 8400)
- PROCUREMENT AND CONTRACTING (Program Code 8600)
- DEVELOPMENT (Program Code 9XXX)

Operational Effectiveness

We will institute nimble and cost-effective pan-Institutional administrative processes.

Key Performance Indicators — Organizational Efficiency and Effectiveness

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 actual
Workdays to complete recruitment action against OPM End-to-End Hiring Model of 80 days	Efficiency	FY 2016: 104.6 average days FY 2017: 94.73 average days FY 2018: 84.65 average days	Goal of 80 days	98.5 days 
Percent of SI contract actions completed within Federal Standard Time Frames	Efficiency	FY 2016: 95.3% FY 2017: 96.08% FY 2018: 97.8%	97%	94.6%* 
Customer satisfaction with quality and timeliness of IT services	Outcome	FY 2016: Quality 98.6% Timeliness 97.9% FY 2017: Quality 98.98% Timeliness 98.13% FY 2018: Quality 98.67% Timeliness 97.68%	Quality 99% Timeliness 98%	Quality 98% Timeliness 97% 
Percent of employees who are satisfied with working at the Smithsonian on annual employee survey	Outcome. Employee satisfaction is a standard indicator of a healthy organization	FY 2016: 80% FY 2017: 81% FY 2018: 81%	81%	81% employees who are satisfied 

*Percentage reflects only six months of Purchase Order transaction data for FY 2019 due to switch to new JIRA Help Desk database in February of 2019.

Diversity and Inclusion

We will ensure that diversity, inclusion, cultural awareness, and sensitivity are hallmarks of the Smithsonian Institution.

Key Performance Indicators — Diversity and Inclusion

Key Performance Indicators	Type	Prior-year data (%)	FY 2019 target	FY 2019 actual
Percent of workforce diversity by race/ethnicity	Output	FYs 2016 2017 2018	<u>Meet or exceed</u>	Nat Am 1.4
		Nat Am 1.3 1.3 1.3	<u>DC Metro CLF</u>	Asian 5.7
		Asian 5.8 6.0 5.7	<u>standard</u>	NHPI 0.1
		NHPI 0.1 0.1 0.1	Nat Am 0.4	Black 29.2
		Black 28.8 28.4 28.8	Asian 9.6	Hispanic 10.5
		Hispanic 10.2 10.2 10.1	NHPI 0.1	
			Black 25.4	
	Hispanic 13.2			

Financial Strength

Key Performance Indicators—Financial Strength

Key Performance Indicators	Type	Prior-year data	FY 2019 target	FY 2019 actual
Dollar amount of Private Sources: Gifts	Input	FY 2016: \$296.0 million FY 2017: \$233 million FY 2018: \$224 million	\$225 million	\$225 million 
Dollar amount of Sponsored Projects Revenue	Input	FY 2016: \$170 million FY 2017: \$139.3 million FY 2018: \$137 million	\$150 million	\$147.4 million 
Dollar amount of Private Sources: Business Revenue	Input	FY 2016: \$181 million FY 2017: \$202 million FY 2018: \$183 million	\$169 million	\$167 million 