Smithsonian Institution

Management’s Discussion and Analysis
FY 2021
A MOMENT OF PROMISE AND POSSIBILITY FOR THE SMITHSONIAN

Throughout history, some of the nation’s most profound changes have come in response to crises: the massive demographic shift of African Americans leaving the South after the end of Reconstruction, the rise of the American middle class occurring with the growth of our global influence in the wake of the existential threat of World War II, and the expansion of voting rights and other civil liberties in response to the oppression of Jim Crow laws. Today, our country finds itself at another crossroads, facing the turning points of the global coronavirus pandemic, climate change, and the persistent scourge of systemic racism.

When I began my tenure as Secretary of the Smithsonian, I knew that to best serve the American people we would have to continue evolving to meet their changing needs and expectations. We would have to be more than our collection of 155 million objects; more than our now 21 museums, 21 libraries, numerous research centers, and National Zoo; and more than the exhibitions at our physical locations. We have an obligation to help the nation live up to its ideals and to be an institution that transcends our physical location by reaching all Americans. This unique moment in our history has proven our ability to do both. Our employees and volunteers have embraced the challenge of largely working from a distance. With creativity and determination, they have made the Smithsonian a more digital institution, providing teachers, students, and scholars with more educational resources, and leading important discussions to examine this moment and help Americans everywhere navigate the "new normal" in our lives.

The Smithsonian has faithfully served our nation and our world during this fraught time. It is our solemn responsibility to repay the trust we have been given as keepers of some of the nation’s most revered artifacts. We are grateful for the robust support we receive from the American people, Congress, and the Administration. It enables the Institution to fulfill its mission to increase and diffuse knowledge. As medical experts and sound scientific data has informed our strategies for dealing with the pandemic, this moment has proven we are not standing still. Whether visitors are at our buildings or accessing us from their homes or schools, we will use our vast collections, research, data, and scholarship to improve communities locally and globally, and to keep the promise of our Strategic Plan’s goals for “greater reach, greater relevance, and profound impact.”

Greater Reach

A key component of having greater reach is the Smithsonian’s ongoing transformation into a virtual museum that complements our physical spaces. That need was illuminated by the advent of COVID-19 last year. Nothing replaces the authentic objects we display, but by using all the digital tools available to us, we ensure that our treasures still reach millions across the country and the globe who cannot visit us in person. In fiscal year (FY) 2021, for the first time, our websites received more than 200 million visitors. We have more than 18 million social media followers. The Smithsonian podcast Sidedoor recently kicked off its seventh season and has been downloaded more than 9 million times—in the top 1% of podcasts as measured by average downloads—by people in all 50 states and more than 146 countries.
For years, we have digitized 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 more than five million objects, specimens, and books, and electronic records for more than 34 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. And in February 2020, we launched Smithsonian Open Access, an initiative that makes more than three million digital objects in our collections freely available for anyone to download, share, and reuse for any purpose. To date, people have viewed this content more than 125 million times and downloaded it nearly 8 million times, using our digital assets to explore, discover and create.

We are expanding on these efforts with a new, Institution-wide Digital Steering Group that is developing concrete plans to make us a more virtual Smithsonian. By prioritizing innovative and ongoing digital initiatives, we can use a more expansive, unified digital portfolio to reach audiences across the nation and around the world. It will allow people 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, sustainability, and identity. By seeking out more innovative partnerships to leverage state-of-the-art resources, we can scale up our use of groundbreaking technology and reach new audiences worldwide. To execute this digital transformation strategy, we hired a Head of Digital Transformation, the Smithsonian's first leadership role exclusively devoted to developing a pan-institutional digital strategy. With her guidance, we will conceptualize, integrate, and prioritize ongoing digital initiatives; consider and act on new and innovative ideas; and implement cultural and structural reforms needed to support a “One Smithsonian” digital approach.

Greater Relevance

One of the Institution’s strengths that we want to leverage during this national reckoning on race and identity, and in the years ahead, is our ability to engage people in meaningful dialogue where they live. Accordingly, we have launched several initiatives to help the public grapple with the nation’s racial divide. For example, Our Shared Future: Reckoning with Our Racial Past, the first coordinated Smithsonian effort to explicitly address racism and racial equity, will explore how Americans confront race, its impact on communities, and the way it shapes our nation’s future. In addition, the National Museum of African American History and Culture’s (NMAAHC) Talking About Race portal offers a wealth of resources to inform and contextualize discussions about race in keeping with its original charter to serve as a place for learning and reconciliation.

The Smithsonian is also collecting contemporary items dealing with the COVID-19 pandemic and systemic racism so that future visitors and scholars can understand the impact of the coronavirus and the social justice movement at this turning point in the life of our nation. NMAAHC and the National Museum of American History are documenting the coronavirus pandemic for posterity and exploring how best to exhibit those collections. Those museums and the Anacostia Community Museum are also collaborating to collect
and preserve oral histories, homemade masks, and signs from protests in Lafayette Square Park in the wake of the painful killing of George Floyd by a police officer.

As an institution that represents all Americans, we also take seriously the need to encompass diversity, equity, accessibility, and inclusion (DEAI) within the walls of our museums, research centers, and educational facilities. That is why we are working diligently to find a Head Diversity Officer who has the deep background and expertise in the diversity and inclusion field to show us how we can provide leadership in this important area. This person will help us develop a “One Smithsonian” strategy, serving as a resource to support individual unit efforts and facilitating internal conversations about how we can model best practices in DEAI among cultural institutions.

With a focus on our top priorities to drive large, visionary, interdisciplinary research and reach one billion people a year with a “digital-first” strategy, the Smithsonian will continue to address relevant topics through scientific research, collecting, and public programming on topics such as climate change, zoonotic diseases, life during the COVID-19 pandemic (as well as the science related to it), and understanding the impact of race on our nation. By rigorously studying important societal issues, we will continue to be abundantly relevant to the biggest and most diverse national and global audiences we serve.

Finally, thanks to the wisdom and boldness of Congress, we have been tasked with bringing to life the Smithsonian American Women’s History Museum and the National Museum of the American Latino. We have named interim directors and advisory boards for each museum and have begun the process of searching for permanent leadership. With the success of the NMAAHC, we have proven expertise in creating poignant, powerful museums that tell the American story through different lenses. These museums will help the Smithsonian further reimagine what new museums look like in a post-pandemic world, expand the American narrative, and be an even more responsive, representative institution to better serve our fellow citizens.

As the leader of an influential scientific, cultural, and educational institution, I believe it is essential for us to exercise our power to bring people together to share big ideas and conflicting perspectives, especially about important topics that touch all aspects of society like race relations or a deadly virus. The Smithsonian, as a gift to the United States, has an obligation to work for the common good by giving back value to our country and increasing the public’s ability to understand our universe, our history, and our shared future.

**Profound Impact**

One of the primary ways the Smithsonian achieves a profound impact is by reaching students, teachers, and scholars with our educational resources. Today, we have many education, learning, and discovery spaces in our museums and research centers. Smithsonian education providers such as the Smithsonian Science Education Center, Smithsonian Affiliate museums, and the Smithsonian Institution Traveling Exhibition Service are working diligently to bring our virtual educational offerings in art, history, culture, and science, technology, engineering, and mathematics (STEM) to every state nationwide and countries around the world.
Our Smithsonian Learning Lab website is an example of the kind of educational impact we made even when our buildings were closed. In the first month of school closures in the spring of 2020, the website saw a 346 percent increase in traffic compared to the same time the previous year, providing even more people with lesson plans, materials, and activities in arts, history, design, and STEM. An example of the vital STEM curricula we create is the Smithsonian Science Education Center's COVID-19! How Can I Protect Myself and Others? resource. By partnering with the World Health Organization, the Center developed this downloadable guide in multiple languages to help young people understand the medical and social science behind COVID-19 and give them the tools to keep themselves, their families, and their communities safe.

However, we cannot rely on digital learning alone. Many young people, especially those who have been underserved, lack access to a computer or reliable internet service. That is why the Smithsonian committed to bridging the digital divide by providing no-tech educational resources to students across the country. In June 2020, we began partnering with USA Today to create a series of learning packets that offers hands-on activities to help kids and adults explore STEM, the arts, and history. To date, more than 600,000 print activity guides for children have been made, prioritizing learners in areas deemed “technology deserts,” and 3.7 million printed newspaper inserts have been distributed for intergenerational learning. To date, we have reached more than 40 states and U.S. territories through distribution sites including Boys and Girls Clubs of America, Smithsonian Affiliate museums, Meals on Wheels of America, and the Arts and Industries Building’s FUTURES exhibition. Digital copies for all the publications are also available for learners via the Smithsonian Learning Lab.

Building on our history and respected reputation, I plan to continue applying innovative thinking to ensure our position as a national leader, not only in lifelong learning, but also in pre-K–12 education. My goal is for the Smithsonian to reach every classroom in America. As we have proven during this challenging and difficult time, 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. Sharing that work nationwide and abroad while drawing on best practices and lessons learned will expand our impact and help us make the most effective use of our resources.

As all of these projects continue or are implemented, program managers will monitor distance learning and other education outreach audience participation rates to gauge the effectiveness of the Smithsonian’s work to catalyze national conversations on climate change, public health, and race so we can fine tune our resources and knowledge-sharing platforms for maximum impact.

Looking Ahead

The past year has been a once-in-a-generation stress test for the American people as we have all had to deal with the uncertainty, anxiety, and fear of these twin crises. Despite this, our difficult circumstances have reinforced what an amazing group of people we have at the Smithsonian. Whether in person or online, our creative staff has shown impressive
resilience and dedication, building breathtaking online exhibitions, curating new collections that chronicle this moment in time, preparing our physical spaces where we recently fully reopened to the public and helping the nation we serve weather any storm we face.

On August 10, the Smithsonian celebrated its 175th anniversary. Since our founding in 1846, we have used our collections, scientific research, scholarship, and education to serve the American people and the citizens of the world. Rather than take the opportunity of an anniversary to look back, however, we chose to look ahead to what is possible. The Smithsonian of tomorrow will ensure every home and classroom has access to the Smithsonian's digital content. We will work together to serve our public more nimbly and more effectively. We will be a trusted source of knowledge that explores and grapples with what it means to be American. We will harness our institutional expertise to elevate science in the global discourse. And we will engage with educational systems throughout the country to build and enrich a national culture of learning.

I am convinced that we can be the best version of ourselves, a fully realized version of the Smithsonian that Americans need and deserve. With the continued support of the Administration, Congress, and the American people, I have no doubt we will continue to welcome everyone to learn, marvel, and imagine, using our creativity and intellectual capital for the good of society. I look forward to seeing this hallowed institution's continuing transformation into a cauldron of ideas, innovation, and understanding that reaches more people and has greater impact than ever before. Our shared future remains bright.

Lonnie G. Bunch III
Secretary
Smithsonian Institution
Mission: For 175 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. FY 2021 performance was greatly impacted by the COVID-19 pandemic.

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 5,500 volunteers.

Budgetary Resources: The federal budgetary resources for FY 2021 totaled $1,032.7 million. The FY 2022 budget request totals $1,102 million ($872 million for Salaries and Expenses, and $230.0 million for Facilities Capital).

Performance Snapshot

Accomplishments: The Institution’s FY 2021 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 21 museums and galleries, the National Zoological Park, and research centers in the Washington, DC area, eight states, and Panama.

Financial Snapshot

<table>
<thead>
<tr>
<th>FY 2021 ($s in millions)</th>
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<tbody>
<tr>
<td>Total Assets</td>
<td>$2,567.6</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>$888.1</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>$1,679.5</td>
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</tbody>
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SMITHSONIAN STRATEGIC PRIORITIES *(Note: Performance impacted by pandemic)*

PERFORMANCE AREA: Research and Scholarship
*Produce outstanding research in the sciences and history, art, and culture*

<table>
<thead>
<tr>
<th>Key Performance Indicator</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
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</thead>
</table>
| Number of Book, Book Chapter, and Journal Publications* | Output | FY 2018: 2,531  
FY 2019: 2,182  
FY 2020: 2,560 | 2,400 | 2,734 |

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.*

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
</table>
| Number of physical visits to SI museums and the National Zoo | Output. Indicator of museum/zoo success | FY 2018: 28.8 million  
FY 2019: 23.3 million  
FY 2020: 7.7 million | 15 Million | 3.2 Million (museums closed for much of the FY due to COVID-19) |
| Number of visitors to SI websites | Output. Indicator of level of public use of SI resources via Web | FY 2018: 160 million  
FY 2019: 154 million  
FY 2020: 178 million | 199 Million | 205.6 Million |
| Number of people served by Smithsonian education programs | Output. Indicator of level of public use/quality of SI education programs | FY 2018: 11.8 million  
FY 2019: 10.2 million  
FY 2020: 8.6 million | 10.2 Million | 4.5 Million (impacted by COVID-19) |

PERFORMANCE AREA: Smithsonian Facilities
*Preserve our natural and cultural heritage while optimizing our assets*

<table>
<thead>
<tr>
<th>Key Performance Indicator</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
</table>
| Number of major capital projects meeting milestones | Output | FY 2018: Met all 9  
FY 2019: Met 5 of 7  
FY 2020: Met 5 of 7 | Meet milestones on all 6 major projects | Met all milestones on all 6 major projects |

PERFORMANCE AREA: People and Operations
*Strengthen those organizational services that allow us to deliver on our mission.*

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
</table>
| Percent of employees who are satisfied with working at the Smithsonian on annual employee survey | Outcome. standard indicator of a healthy organization | FY 2018: 81%  
FY 2019: 81%  
FY 2020: 85% | 82% | Data currently not available |
| Dollar amount of Private Sources: Gifts | Input | FY 2018: $224 million  
FY 2019: $225 million  
FY 2020: $248 million | $200 million | $480 million |
| Dollar amount of Sponsored Projects Revenue | Input | FY 2018: $137 million  
FY 2019: $147.4 million  
FY 2020: $135.7 million | $142 million | $146 million |
MISSION AND ORGANIZATIONAL STRUCTURE

Overview of the Smithsonian Institution

For 175 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 21 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, and 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 defining inquisitiveness, bold vision, creativity, and courage.

Because of the global pandemic, the world requires a brave path to meet the complex challenges ahead. During the next decade, the Institution will be called upon to become more deeply and more visibly engaged than ever before with the great issues of our day. In response, 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.

Addressing complicated issues and global problems such as zoonotic diseases, climate change, the persistent scourge of systemic racism, and the rapid loss of natural resources resulting from human activities and population pressures requires cross-cutting work that spans disciplines and organizational boundaries. The Smithsonian’s potential to tackle complex challenges, as well as to innovate in design, technology, and other pursuits, is greatest when our museums, galleries, Zoo, research and education centers, and mission-support offices work together as One Smithsonian.

The Smithsonian Dashboard highlights forward-thinking, interdisciplinary, and integrated Smithsonian activities which tackle pressing issues and chart new paths that the Smithsonian is particularly well suited to address due to its combination of science, history, art, and culture experts and global partnerships: [https://www.si.edu/dashboard](https://www.si.edu/dashboard)

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 and to allocate limited resources in a cost-effective manner.

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 its budget with long-term performance goals. Specifically, the Smithsonian continues to conduct reviews with the Institution’s directors to assess the Smithsonian’s accomplishments against Institution-wide performance goals and integrate our budget with our performance objectives. In fiscal year (FY) 2021, the Smithsonian also continued to:

- execute its Strategic Plan;
- hired a Digital Transformation officer to implement the Smithsonian Digitization
Plan that describes how the Institution will digitize its resources for the widest possible public use;

- link all funds to performance objectives and monitor progress toward individual goals;
- improve the Institution’s performance plan so that it is linked directly to the Institution’s financial reporting and budget formulation and execution structures; and
- refine 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 more than 6,400 federal and trust employees and approximately 5,500 volunteers. Together, these individuals support the operations of the largest museum and research complex in the world.

During FY 2021, the Institution implemented a revised organizational structure to fully realize all our goals by building an even more cohesive leadership team, one that will work more collaboratively within the Institution. The revised structure includes a Deputy Secretary/Chief Operating Officer position to better manage day-to-day operations, and four Under Secretary positions. This structure will foster more collaboration to focus on our core activities, spur new knowledge, emphasize education and science, and better integrate our work throughout the Institution.

An organizational chart, included as Attachment A to this report, shows the Institution’s operational structure in detail.

Highlights of FY 2021 Accomplishments

Despite the pandemic, the Smithsonian accomplished a number of significant tasks in FY 2021, which continue to generate positive momentum for the future. The Smithsonian will continue 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 be nimble in allocating our funds and personnel more effectively.

Besides the highlights noted below, the Smithsonian was notified in FY 2021 that we once again ranked as one of the best places to work in the federal Government.

Attachment B highlights the Smithsonian’s most notable achievements in FY 2021.

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. An example is astronomers analyzing 3D maps of the shapes and sizes of molecular clouds discovered a gigantic cavity in space. The sphere-shaped void, described in the September 2021 issue of the *Astrophysical Journal Letters*, spans nearly 500 light years. The research team believes the cavity was formed by ancient supernovae that exploded some 10 million years ago. The finding suggests that the molecular clouds are not independent structures in space but formed from the very same supernova shockwave. The maps represent the first-time molecular clouds have been charted in 3D.
- cutting-edge work in biodiversity genomics that will address worldwide problems on disease transmission and environmental degradation, which includes continuing to build public libraries of both short (DNA barcoding) and long (genomes) DNA sequences to support many applications and address such important issues as 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) which 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;

• supporting 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-George Mason University Conservation School, a collaboration between the university, the National Zoo, and the Smithsonian Conservation Biology Institute at Front Royal, Virginia;

• continuing animal conservation efforts, including the birth of several new animals at the National Zoo; and

• ongoing research and training in One Health/Global Health in collaboration with many organizations in multiple countries, especially Kenya. This work was 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;

• hiring a Head of Digital Transformation to lead the Institution’s digital strategy;

• making more than 3.2 million assets available for the Smithsonian’s Open Access initiative which removes the copyright restrictions from millions of digital collections images;

• continuing to implement the Smithsonian Digitization Strategic Plan and make
significant progress in improving digitization metrics and digitizing collection objects of the national collections so that more of them are available to the public;

- continuing the Web-accessible digital platform, Smithsonian Learning Lab, that offers thousands of lesson plans for educators and access to millions of digitized resources from our collections. The Learning Lab last year was named the Best Education Website in the 23rd Annual Webby Awards;
- 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 millions of personal visits to Smithsonian facilities despite being closed for several months because of the pandemic;
- partnering with the USA Today Network to distribute “Summer Road Trip,” a free 40-page print activity guide for K–8 learners, to homes around the country dealing with the pandemic;
- presenting a series of digital discussions, workshops, and performances as part of the Smithsonian Folklife Festival held virtually from June 25 through June 27, 2021;
- attracting more than 205 million visitors to our Smithsonian websites;
- reaching 151 venues in 36 states through the Smithsonian Institution Traveling Exhibition Service (SITES);
- continuing Smithsonian Affiliate membership with a total of 213 affiliates in 46 states, Puerto Rico, and the Republic of Panama;
- opening numerous new exhibitions and celebrated the 175th anniversary of the founding of the Smithsonian in 1846;
- increasing the use of social media platforms, such as YouTube, Facebook, and Twitter, which are specifically directed to reach 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;
• continuing the initiative: “Race, Community, and Our Shared Future,” which explores how Americans currently understand, experience, and confront race, its impact on communities and how that impact is shaping the nation’s future;
• launched a new national initiative (Vaccines & US) to foster vaccine education in communities disproportionately affected by COVID-19;
• focusing on key areas, such as Science, Technology, Engineering, and Mathematics (STEM) education, and civic engagement; and
• continuing to operate education centers, such as:
  o The National Postal Museum, William H. Gross Stamp Gallery;
  o The National Museum of American History’s Object Project;
  o The National Museum of Natural History’s Q?rius science education center; and
  o The Hirshhorn Museum of Sculpture Garden’s ARTLAB+ program for teenagers.

4. Preserving Our Natural and Cultural Heritage successes include:

• strengthening relationships with international organizations to assist cultural heritage recovery efforts, 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 the operations, maintenance, and security of our facilities during the pandemic to provide a safe, heathy, and secure environment for both staff and visitors;
- continuing the major renovation project at the National Air and Space Museum, along with projects at the National Zoological Park, the National Museum of Natural History, and the National Museum of American History, as well as Revitalizing the Historic Core (consisting of the Castle and the Arts and Industries Building).

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, including enhanced teleworking capabilities for staff during the pandemic.

FY 2021 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 2021 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 Smithsonian’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 during this pandemic period as it continues to serve the public with both engaging, modern exhibitions and groundbreaking scientific research and exploration.

In FY 2022, we will continue to safely reopen our museums to the public and 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: Digital: *Ensure every home and classroom has access to the Smithsonian’s digital content*; Trusted Source: *Be a trusted source that explores and grapples with what it means to be American*; Science: *Harness Smithsonian expertise to elevate science in the global discourse*; Education: *Build and enrich a national culture of learning by engaging with educational systems nationwide*; Nimble: *Work together to build a nimble and effective Smithsonian.*

In FY 2022, 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 “for the increase and diffusion of knowledge.”
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 regularly evaluated against goals and objectives. The five main fiscal year 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 many sub-goals within each of these five main goals. However, because of the COVID-19 pandemic, many of the FY 2021 measures are incomplete and/or significantly impacted by the spread of the virus and the consequent need to restructure Smithsonian operations in the interest of public safety and the need to provide a safe workplace for employees and visitors. The Annual Performance Report, Fiscal Year 2021, is presented as Attachment C to describe these accomplishments in some detail.
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 $2,567.6 million, a 3.8 percent increase over the previous year. Approximately 70.3 percent of these assets are invested in property and equipment, with the balance of assets (approximately 29.7 percent) represented principally by cash and balances with the United States Treasury. Liabilities (accounts payable and accrued expenses) comprise approximately 24.9 percent of the Smithsonian’s liabilities and include $46.6 million of the unfunded liability for impairment of fixed assets. The remaining liabilities (approximately 75.1 percent) consist of unexpended federal appropriation balances. Reflecting the higher growth in assets than liabilities, the total net assets grew by $56.6 million or 3.5 percent in FY 2021.

**Statement of Operations**: Federal appropriations recognized in the current fiscal year are $1,104.9 million (including reimbursables and other of $10.6 million) and represent an increase of $43.8 million over the prior year ($1,061.1 million). Of the total appropriations recognized in FY 2021, approximately $773.9 million (78.4 percent) were operating funds while $213.3 million (21.6 percent) were construction funds, as shown in the graphs below. Comparable recognized appropriation amounts from FY 2020 were $765.7 million for operating costs and $197.5 million for construction projects. Total expenditures (including $3.4 million in collections items purchased) increased by $57.7 million to $1,048.3 million (5.8 percent) from FY 2020 total expenditures of $990.6 million. Total program and support expenses were up by $55.9 million or 5.7 percent.
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 Smithsonian’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 the service life of infrastructure systems, and often add capital value to the buildings and systems which form the backbone of the Smithsonian’s physical plant. Maintenance, which is funded in the federal Salaries and Expense appropriation, is the more routine repair and maintenance work 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 for use by the public.

**Attachments**

Attachment A: Smithsonian Organizational Chart
Attachment B: Smithsonian Highlights in Fiscal Year 2021
Attachment C: The Annual Performance Report, Fiscal Year 2021
Smithsonian Institution

Fiscal Year 2021 Highlights

ATTACHMENT B
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Like so many other public spaces, the Smithsonian Institution was vastly impacted by COVID-19 (coronavirus). As a public health precaution due to COVID-19, all museums in the Washington, DC metropolitan area and New York City, including the National Zoo, temporarily closed to the public on March 14, 2020. The Smithsonian’s reopening team continued to study COVID-19 statistics and work with local officials and medical partners to determine when and how the museums could reopen to the public. Smithsonian facilities slowly reopened in the summer of 2020 with new health and safety measures such as reduced days and hours of operation, and requirements for visitors to reserve free timed-entry passes, wear masks, and socially distance while on site. The Smithsonian continued a gradual, phased reopening process. By the end of September 2020, nine Smithsonian locations had reopened to the public. But by late November, with COVID-19 cases back on the rise, management made the hard decision to shut our doors to the public once again for six more months.

On May 5, 2021, the first of our museums, the National Air and Space Museum’s Steven F. Udvar-Hazy Center in Chantilly, Virginia reopened to greet visitors again. Soon after, the National Museum of African American History and Culture, the Donald W. Reynolds Center for American Art and Portraiture, and the Renwick Gallery reopened their doors on May 14th. The National Museum of American History, the National Museum of the American Indian, and the National Zoo in Washington, DC joined them on May 21st. On June 18, after a historic 461 days of closure, the National Museum of Natural History reopened its doors. Nine more museums followed in the summer of 2021. By July 20, the Smithsonian returned to pre-COVID-19 capacity numbers at its museums and the Zoo. While the Smithsonian continues to reopen our doors, we also keep expanding our outreach to the public through educational and public programs and digital platforms.

Being One Smithsonian has always been important, but it became critical during the pandemic and at a time of unrest in our country. The Smithsonian formed the **Smithsonian Education Response Team** to support schools facing closure due to the COVID-19 outbreak. Education teams provide distance-learning resources to support and stay connected with the communities we serve, including caregivers, students, and teachers. Smithsonian scientists, curators, and historians are sharing their expertise through video and online events. New content is being added daily by Web and social media teams. We hope that everyone will feel connected to the power of art, history, and culture inspired by the quest to understand the natural world around us and be emboldened by the Smithsonian as we document our discoveries.

The Smithsonian hosted its first annual Educators’ Day on September 17, 2021. The free full-day virtual event brought together museum educators and teachers from across the country to explore opportunities to collaborate, learn from one another, and discuss the future of education. Pre-K–12 teachers across the country were invited to participate in this inaugural event. They had the opportunity to talk directly to educators and curators from across the Smithsonian to learn about collections and current research initiatives and get a sneak peek into upcoming exhibitions. Educators’ Day was part of the Smithsonian’s 175th anniversary celebration. The program was specifically designed to address the topics teachers most often seek to cover with the Smithsonian’s support, including interdisciplinary lesson designs, skills development, and how to use Smithsonian resources to support learning in the classroom.

On August 10, 1846, President James K. Polk signed legislation to establish the Smithsonian Institution for the “increase and diffusion of knowledge.” Since then, we have launched museums, research centers, a Zoo and biological institute, educational outreach programs on the Mall and in schools nationwide, and, most recently, a vast presence across the Internet. In August of 2021, the Smithsonian celebrated its 175th anniversary. We are excited to share the latest developments in some of our amazing collections and work in this report.
Be One Smithsonian

Smithsonian Institution-wide Programs and Initiatives

The Smithsonian American Women's History Initiative (AWHI) is creating, disseminating, and amplifying the historical record of the accomplishments of American women. In fiscal year (FY) 2021, the AWHI pool awarded funds to 16 Smithsonian units to support programs and education, acquisitions, digitization of collections, internships, and exhibition support to expand the presence of American Women’s History throughout the Smithsonian and online. The AWHI team is also developing a Smithsonian Learning Lab landing page that will share AWHI distance-learning resources for educators, parents, and the public. The AWHI supports seven curators in several units who are focusing on studies of American Women in history, the arts, and sciences. The AWHI is also excited to welcome its new director, Tey Marianna Nunn, who came on board on August 16, 2021. In addition, the AWHI team received several awards in FY 2021 for outstanding accomplishments, including: GLAMi awards for the Museums and the Web Conference; a Gold Award for Marketing and Promotion (#19Suffrage Stories) & Special Jury; Social Justice (AWHI Videos) MUSE awards for the American Alliance of Museums; and a Bronze Award for its Digital Campaign (AWHI Videos).

In recognition of female leaders in science and technology, Bloomberg New Voices and the Smithsonian’s American Women’s History Initiative joined together for our second co-sponsored conversation in “The Women in the Room” series in FY 2021. The program explored women in science in the past, present, and future. It also showed how the Smithsonian and our collaborators at Bloomberg New Voices are working to change the future. Katherine Ott, curator in the Division of Medicine and Science at our National Museum of American History (NMAH), shared the stories of women in science. One example is Mary Walker, a Civil War surgeon. Walker wore pants, since they were easier to work in, and kept her own last name after marriage. She spoke out for women’s rights and the abolition of slavery.

The program also included an exploration of Picturing Women Inventors, an exhibition which opened in May of 2021 at the NMAH. The exhibition highlights the motivations, challenges, and accomplishments of 20th and 21st century innovators. Presented in bold wall murals, with text in English and Spanish, the exhibition illustrates the creativity of women inventors while inspiring young people (especially girls) to see themselves as future inventors.

In collaboration with the Smithsonian Institution Traveling Exhibition Service, Picturing Women Inventors is also available as a series of eight posters which explore the inventions of 19 highly accomplished American women. Astronauts, computer pioneers, and businesswomen join athletes, engineers, and even teenagers in this remarkable group of inventors. Ideal for classrooms or other learning environments, the poster exhibition also comes with curriculum material developed by Smithsonian educators at the Lemelson Center for the Study of Invention and Innovation.

With the FY 2021 Congressional Act to establish the new Smithsonian American Women’s History Museum (SAWHM), the AWHI team will be instrumental in laying the groundwork for the Museum. The purpose of the new Museum is to provide for the collection and study of, and the establishment of programs relating to, women’s contributions to various fields and throughout different periods of history that have influenced the direction of the United States. The SAWHM will work with other Smithsonian museums and units, outside museums, and educational institutions. The new Museum will also create exhibitions and programs which recognize diverse perspectives on women’s history and contributions.
Be One Smithsonian

The Asian Pacific American Initiatives Pool (APAIP) continues to expand the Asian Pacific American presence in the Smithsonian’s presentation of and research into the American Experience. In FY 2021, the pool funded nine Smithsonian units to support 12 projects in research, collections, and public and educational programs dedicated to telling the stories of Asian Pacific Americans. Project awards in FY 2021 included Research of Asian Pacific American Architects and Designers at the Cooper Hewitt, Smithsonian Design Museum (CHSDM); the new research and online educational project of the Smithsonian Folklife Learning Pathway: Asian Pacific American Life by the Center for Folklife and Cultural Heritage (CFCH); and the Acquisition of Drawings of Asian Pacific American Artist Christine Sun Kim at the Smithsonian American Art Museum (SAAM). The APAIP supported the purchase of two monumental-size drawings by Christine Sun Kim, which joined two media works that SAAM recently purchased. These drawings and media works will appear in the Musical Thinking exhibition at SAAM from April of 2022 to June of 2023. The exhibition and this artist represent a truly intersectional American experience, as a first-generation Korean American, born deaf, woman of color who now lives abroad in Berlin while still working for the rights of the disabled and racial justice in the United States. The APAIP also supports two curatorial positions at the National Museum of American History (NMAH) dedicated to the study of Asian Pacific American history and culture.

In FY 2021, the Latino Initiatives Pool (LIP) managed by the Smithsonian Latino Center (SLC) awarded funds to 16 Smithsonian units in support of 23 projects to expand research, education, programs, collections, archives, Fellowships, and internships throughout Smithsonian museums and online in U.S Latino Studies. Project awards in FY 2021 included research and educational programs such as 50 Years of Chicanas Changing Knowledge, with curators from the NMAH, conservation and archives projects like that of Conserving and Framing Latino Portraits in the National Portrait Gallery’s Latino Collection, and exhibitions in the museums and online, such as the Food for the People: Latinx Foodways and Food Workers in Greater Washington exhibit at the Anacostia Community Museum (ACM). The ACM’s powerful new outdoors/indoor exhibition Food for the People: Eating and Activism in Greater Washington on view April 17 through September 17, 2021 asks people to confront this reality by meaningfully considering where their food comes from; who produces, processes, and prepares it; who has access to it; and what impact it has on the public’s collective health.

The LIP also supported three curators in the U.S. Latino Studies’ fields of history, the arts, and sciences in FY 2021. The Smithsonian has announced a new internal call for expanding the number of Latino curators and other professionals in FY 2022. The SLC also continues planning, design, and fabrication of the first exhibition and public space in the NMAH to be dedicated to the U.S. Latino Experience. With a major gift from the Molina family and other donors, along with LIP funding, this 4,500-square-foot gallery is scheduled to open in the spring of 2022. The SLC will merge into the new National Museum of the American Latino in FY 2022 and be devoted to documenting and explaining Latino life, art, history, and culture for a broad audience.
Catalyze New Conversations and Address Complex Challenges

For 175 years, the Smithsonian has embraced the notion that America’s shared past and present shape our collective future. This is especially true today. Overcoming the challenges we face as a society — climate change, the COVID-19 pandemic, the chasm of race — depends on communal goodwill and joint action. And as a trusted source of information, expertise, and dialogue, the Smithsonian has a unique opportunity to help our nation rise to meet this moment.

Specifically, the Smithsonian has launched a new national initiative to foster vaccine education in communities disproportionately affected by COVID-19 and with low confidence in COVID-19 vaccines. Vaccines & US was created through a collaboration of the Smithsonian with cultural organizations in communities across the country. Through Vaccines & US, we hope to build understanding of our current moment, where we’ve been, and where we go from here.

Vaccines & US curates and shares an online hub of free resources about COVID-19: the safety, efficacy, and value of COVID-19 vaccines; practical advice for having conversations about vaccination; America’s communities’ and cultures’ different responses to the pandemic; and the history of pandemics and vaccination in the United States.

The initiative invites local museums, libraries, cultural organizations, and civic centers to use these free resources to support vaccine education and outreach in their communities, particularly those disproportionately affected by COVID-19 and with low confidence in COVID-19 vaccines. From videos and infographics to activities and educational curricula, the scientific content is vetted by an advisory group of medical professionals from collaborating organizations. As part of these online offerings, the Smithsonian is sponsoring artists and designers to create posters which cultural organizations and individuals can download and share with their communities.

This summer the Smithsonian also launched an ambitious, Institution-wide initiative — Our Shared Future: Reckoning with Our Racial Past. This initiative explores the history and legacy of race and racism through interdisciplinary scholarship, dialogue, engagement, and creative partnerships. It features three national summits taking place through 2021–2022, along with regional and local pop-up events, an online curriculum, educational resources, and interactive dialogues on social media. It began with a national summit on August 26, which included a series of integrated events — from conferences to town halls and pop-up experiences designed to spark conversations nationally, regionally, locally, and among friends and family. These programs bring together individuals who often have little interaction and might disagree, creating a space for conflicting voices to be heard, while also identifying areas of common ground.

The Secretary envisioned this project as a way for the Smithsonian to “do what we do best”: namely, make complicated subjects accessible to the public, provide historical and cultural context that illuminates the present, and forge connections between people who might not otherwise interact. Through the funded initiative, the Smithsonian could shine “a little light” on a moment “fraught with misinformation, hate and partisanship.” The team tasked with developing the initiative centered its efforts on six thematic pillars: race and wellness; race and wealth; race and place; race, policy, and ethics; race beyond the United States; and race, arts, and aesthetics. All of these topics relate to work currently being conducted across the Institution, from the Smithsonian’s Asian Pacific Center’s Care Package — an online exhibition of creative offerings released at the height of the pandemic, when anti-Asian hate crimes were making news across the nation — to the National Museum of African American History and Culture’s Talking About Race portal.
Reach One Billion People a Year with a “Digital First” Strategy

**Systematic Digitization Continues:**

The Digitization Program Office’s (DPO) Mass Digitization Program continues its programmatic approach to Smithsonian-wide digitization. We continue to base our efforts on the Unit Digitization Plans (UDPs) and our DPO sister program, Policy and Analysis (along with the National Collections Program), has turned into an actionable, SI-wide, museum-driven data set. From the priorities the museums have defined in the UDPs, the Mass Digitization Program produces a steady stream of programatically driven, mass-digitization projects across the Institution, year-round. Due to the COVID-19 pandemic and restricted access to collections that entailed, the program has executed a strategic pivot from object and specimen digitization to collection records digitization. We are applying the same collaborative teams, workflows, and processes developed for object and specimen mass digitization to collection records digitization.

Our highly trained and capable staff of mass-digitization experts and our very mature but continually refined mass-digitization methodologies have enabled us to make the leap to a pan-Smithsonian, systematic approach. In addition, we continue to make huge inroads in digitizing specimens at the U.S. National Herbarium, with more than three-quarters (~3 million) of its 4,100,000 botanical herbarium sheets digitized, and we are approaching the three-quarter million mark of paleobiological fossils digitized. In conjunction with our partners at the Google Cultural Institute, we have finished digitizing cultural history collections from the National Museum of American History’s (NMAH) Archives, Armed Forces History, and Political History departments, which are currently displayed on Google’s worldwide Arts & Culture platform and the Smithsonian’s public-facing online platforms.

The Smithsonian’s 3D digitization program leverages 3D technology to enable students, researchers, and history and science enthusiasts to explore and interact with iconic Smithsonian objects, such as Neil Armstrong’s space suit, the Nation’s T. Rex dinosaur, and other cultural, historic, or scientific objects held by the Institution. The public can engage with our collections remotely by downloading them or by viewing them in our online 3D viewer ("Voyager"), which now allows for exploration using Augmented Reality (AR). These tools broaden the Smithsonian’s impact beyond our walls, letting us reach audiences who might otherwise never make it to our museums.

During the COVID-19 pandemic, we continued to develop compelling 3D experiences and push forward on innovative work. In 2021, the 3D program successfully 3D-scanned several dozen costumes (a technical challenge) from the NMAH for its Girlhood: It’s Complicated exhibit; launched several curated collections of Smithsonian 3D content on its Voyager viewer; and created a repository for 3D content and digital asset management (called “Packrat”) that ensures our 3D assets will be preserved over time.

A particular achievement of the program was the creation of a state-of-the-art Web browser-based AR experience. By seamlessly enhancing the Smithsonian’s online 3D viewer with AR functionality, we removed barriers to adopting AR technology, and added greater value for those who use existing and future Smithsonian 3D content. The new Smithsonian traveling exhibit, ¡Pleibol! In the Barrios and the Big Leagues, for example, incorporated AR interactives to replace objects which could not travel with the exhibit. Such AR experiences give real presence to 3D digitized content.
Reach One Billion People a Year with a “Digital First” Strategy

February of 2021 marked one year since the launch of Smithsonian Open Access, an initiative that removed Smithsonian copyright restrictions from millions of its digital collection images and nearly two centuries of data. Since then, artists, researchers, and collaborators around the world have been able to download, transform, and share this content for any purpose, for free, without needing further permission from the Smithsonian. Since the launch, the Smithsonian has continued to add items to the Open Access program. More than 3.2 million digital collection images are now part of the program, representing objects across the arts, sciences, history, culture, technology, and design. During the past year, this content has sparked exploration, discovery, and creativity, with more than 35 million views and 1.7 million downloads of Smithsonian Open Access content in 2020 alone. Several collaborators have created new works — from social media effects to student projects — with many more innovative creations to come.

In addition, the Smithsonian Learning Lab puts the treasures of the world’s largest museum, education, and research complex within reach. The Lab is a free, interactive platform for discovering millions of authentic digital resources, creating content with online tools, and sharing in the Smithsonian’s expansive community of knowledge and learning. There are millions of Smithsonian digital images, recordings, texts, and videos in history, art and culture, and the sciences available in the Learning Lab, for which thousands of resources have been organized and structured for teaching and learning by educators and subject-matter experts. Especially during these changing times, the Learning Lab provides distance-learning resources, training, and support to assist caregivers, teachers, and students as they face new learning challenges.

In FY 2021, the Smithsonian, in collaboration with the USA TODAY Network, introduced a new Lifelong Learning Activity Guide titled Present History. This activity guide features people, places, objects, and events from some of the nation’s pivotal moments that align with our own Smithsonian history. Interspersed throughout the 12-page guide are games and puzzles, including a matching game that connects objects, the museums that house them, and the people who care for them; a logic puzzle with clues featuring gemstones from the National Museum of Natural History’s collection; and a trivia game that allows you to explore destinations around the Smithsonian. A complementary Smithsonian Learning Lab collection offers additional resources to learn more about the clues within the trivia game. This may also introduce readers to other Learning Lab digital and educational resources. Present History has been printed and distributed to USA TODAY subscribers in select cities nationwide and is available for free download at Celebrating 175 Years of History (si.edu). The guide shares amazing collections and stories, including:

- Historic collections, such as James Smithson’s original gift, correspondence between founding Secretary Joseph Henry and Thomas Edison, and connections between Alexander Graham Bell and the Smithsonian as a Regent and long-time supporter;
- Cutting-edge research, including the Smithsonian Conservation Biology Institute’s ongoing mission to save endangered species for future generations and the Smithsonian Astrophysical Observatory’s collaboration to capture the first-ever image of a black hole;
- In-depth scholarship, such as a Sidedoor podcast episode about the Tulsa Race Massacre, as well as the new Smithsonian Anthology of Hip-Hop and Rap; and
- Innovative programming, including the Anacostia Community Museum’s community storytelling initiative and this fall’s upcoming exhibition at the Arts and Industries Building, called FUTURES.
Smithsonian Visits:

In FY 2021, the Smithsonian recorded 3.2 million in-person visits by the public to its museums and exhibition venues in Washington, DC and New York City, including the National Zoo and the National Air and Space Museum’s Steven F. Udvar-Hazy Center in Northern Virginia. This decrease of in-person visitors in 2021 was due to the public closure of all Smithsonian museums in the winter months of 2020/2021 in response to the COVID-19 pandemic. With the reopening of all museums in the spring, we received immediate interest from the public to visit in person. Timed passes were still required, with limited capacity at each museum to ensure proper social distancing. But with the world shutting down, including schools, our online visits and activities continued to increase and draw more public interest than ever before.

Through the World Wide Web, social media, and mobile applications (apps), we reached millions more visitors online.

In FY 2021, the Smithsonian’s Office of the Chief Information Officer (OCIO) tracked 205.6 million visitors to Smithsonian websites. For the first time in history, Smithsonian websites received more than 200 million visitors and another 119 million from social media sites such as Twitter and Facebook. The number of Smithsonian Instagram followers and YouTube views of Smithsonian videos also continued to grow in FY 2021.


In 2021, Smithsonian magazine was named a finalist for the National Magazine Award for design. The magazine won five awards from the Society of American Travel Writers. It also won numerous photography and design awards from several organizations, including American Photography, American Illustration, Communication Arts, and the National Press Photographers’ Association. The magazine was recognized for its factual coverage of the COVID-19 pandemic.
Understand and Impact 21st Century Audiences

Through Public Programs, Exhibitions, and Education, whether in our hallways or virtually:

The FY 2021 Smithsonian Folklife Festival ran from June 25–27. “Beyond the Mall: Making Matters” was a series of online events featuring master and everyday makers who find meaning, solace, and connection in creativity. The weekend programs included craft workshops, cooking demonstrations, and conversations. With a mix of free and paid programming all open to the public, events were as varied as an exploration of metalsmithing in Senegal, a conversation with a groundbreaking Cuban hip-hop artist, and a cooking demonstration of how to make Korean ginseng chicken soup. The weekend also included family-orientated activities and two intensive workshops led by internationally respected master artisans from Mexico and Peru. Real-time captioning and American Sign Language interpretation were available for all events. Just as on the National Mall, you were encouraged to ask questions and share your own experiences in the comments section of each program.

The Smithsonian’s National Museum of African American History and Culture (NMAAHC) debuted a new exhibition on September 24, 2021, exploring an often-overlooked period of history, the Reconstruction era. Make Good the Promises: Reconstruction and Its Legacies features more than 175 objects, 300 images, and 14 media programs. The exhibit will be on view through August 21, 2022 in the Museum’s 4,300-square-foot Bank of America Special Exhibitions Gallery. This exhibition and the release of its companion book form the centerpiece of activities celebrating the fifth anniversary of the Museum’s opening. In the aftermath of the Civil War, more than 4 million newly freed African Americans struggled to define themselves as equal citizens — to own land, to vote, to work for fair wages, build safe communities, educate themselves and rebuild families torn apart by slavery. Their aim during this period of Reconstruction was to live in a nation that kept the promises laid out in the U.S. Constitution. Black men were granted voting rights and were elected to political offices, including seats in the U.S. Congress, Black families acquired land and started farms, and communities built churches and schools. But not everyone celebrated the end of slavery. Many responded with violence, ranging from unlawful incarceration and voter intimidation to lynchings and mass shootings.

This September, the Cooper Hewitt, Smithsonian Design Museum presented the largest-ever exhibition of works by E. McKnight Kauffer (American, 1890–1954), a pioneer of commercial art — the profession known today as graphic design. On view from September 10 through April 10, 2022, Underground Modernist: E. McKnight Kauffer features some 200 objects which examine the designer’s impact and legacy across media.

The Hirshhorn Museum and Sculpture Garden is presenting the largest-ever U.S. exhibition of artwork by groundbreaking multimedia artist, performer, musician, and writer Laurie Anderson from September 24, 2021 through July 31, 2022. Laurie Anderson: The Weather features more than 10 new artworks, interspersed with select key works from throughout her career. Guiding visitors through an immersive audiovisual experience in the Museum’s second-floor galleries, this dynamic exhibition showcases the artist’s boundless creative process through her work in video, performance, installation, painting, and other media.
Understand and Impact 21st Century Audiences

The exterior of the Smithsonian’s Hirshhorn Museums’ iconic cylindrical building is the site of internationally renowned Swiss artist Nicolas Party’s newest artwork. Draw the Curtain (2021) wraps 360 degrees around the temporary scaffolding that encases the Museum building and spans a circumference of 829 feet, becoming the artist’s largest work to date. An original pastel painting, digitally collaged and printed onto scrim, the site-specific commission transformed the Hirshhorn’s façade into a monumental canvas that stands out against the landscape of mostly neoclassical buildings on the National Mall. The work will be on view through the spring of 2022 while the building’s envelope undergoes critical repairs.

During the National Portrait Gallery (NPG) closure, the Gallery presented more than 150 virtual programs and will continue to host some of its many public programs online with digital workshops ranging from storytime readings for young children to art-making workshops for all ages. Each week a Portrait Gallery educator will shine a light on some of this country’s history makers and their portraits. Children will learn more about art, hear the stories behind the portraits, and even learn some new vocabulary. The NPG also set up an online space where writers can create, connect, and draw inspiration from the Portrait Gallery’s collection. Tune in to the NPG’s social media channels to experience these workshops firsthand.

As the NPG reopened in the summer of 2021, it brought a new exhibition, Hung Liu: Portraits of Promised Land. Hung Liu (1948-2021) was a contemporary Chinese American artist, whose multilayered paintings have established new frameworks for understanding portraiture in relation to time, memory, and history. Often sourcing her subjects from photographs, Liu elevates overlooked individuals by amplifying the stories of those who have historically been invisible or unheard. Having lived through war, political revolution, exile, and displacement, she offers a complex picture of an Asian Pacific American experience. Her portraits speak powerfully to those seeking a better life in the United States and elsewhere. The exhibit is running from August 22, 2021 through May 30, 2022.

With the reopening of the Freer Gallery of Art on Friday, July 16, the rarely seen painting of the Japanese artist Hokusai’s lifelong effort to capture the sea will go on view. “Breaking Waves” is one of 50 works on view this summer in Hokusai: Mad about Painting. The exhibition originally opened at the Freer in the fall of 2019 and was on view until the Gallery closed in March of 2020 due to the COVID-19 pandemic. Drawing on its impressive Hokusai collection, the Freer is giving visitors the opportunity to see an all-new presentation of works as new artworks were added to the galleries in July and August, giving visitors many reasons to come back throughout the summer. Mad about Painting continues through 2021.

For audiences not ready to venture back into public space, but who miss the Gallery’s exhibitions and collections, many are joining online tours such as those at The National Museum of Asian Art. These live, interactive tours feature high-resolution images of artworks and provide virtual visitors an opportunity to talk with the Museum’s docents. The tours are thematic explorations of both the Museum’s permanent collections and special exhibitions.
Understand and Impact 21st Century Audiences

Unsettled Nature: Artists Reflect on the Age of Humans opened at the National Museum of Natural History (NMNH) on June 18, 2021. The exhibit features artworks by Bethany Taylor and six other contemporary artists who show how humans have changed nature. The exhibition merges art and science to address the impacts humans have on the Earth and raises the question of what is “natural” in a world dominated by humans. The artwork ranges from photography of oil spills by Burtnyk to a vintage ivory piano that plays music translated from elephant poaching data by Kendler. Unlike typical Museum exhibitions, which present straight facts, this exhibition is open for audience interpretation of the bigger issues and questions raised by the artworks on display.

The Smithsonian’s NMNH is also hosting a new, free, augmented-reality experience that emphasizes the intrinsic connection between people, orcas, and the ocean. “Critical Distance” immerses visitors in a holographic orca pod and allows them to witness this endangered species’ daily obstacles. The experience opened September 29, 2021. Produced by Vision3, Vulcan Productions, and Microsoft, and written by Amy Zimmerman, “Critical Distance” is a social experience. It highlights a pod of 24 endangered southern resident orcas struggling to survive in the Pacific Ocean’s Salish Sea. Visitors will see firsthand how the orcas, including 6-year-old Kiki, must overcome marine noise pollution and vessel disturbances to effectively hunt for food — and, ultimately, survive. To enhance the experience, Museum educators created hands-on activities that help visitors learn more about southern resident orcas’ family structure, conservation, and biology. Activities will be available throughout the experience and will include an echolocation game and a spinning whale wheel to discover the relationships between the orcas, humans, and the Salish Sea ecosystem. Visitors can also contribute to a growing string art installation that reflects humanity’s connections to the ocean and marine life.

The National Air and Space Museum (NASM) contains the largest and most significant collection of air- and spacecraft in the world. Behind those amazing machines are thousands of stories of human achievement, failure, and perseverance. Join NASM online through the podcast AIRSPACE as episode hosts demystify one of the world’s most visited museums and explore why people are so fascinated with stories of human exploration, innovation, and discovery. Visitors can also connect online through the NASM website or the Museum’s YouTube Channel and FaceBook page to watch live chats.

In March of 2021, Air and Space Live presented 60 Years of American Human Spaceflight. Sixty years ago, Alan Shepard became the first American to venture into space. Since that time, humans have walked on the moon, flown on 135 space shuttle missions and taken their first commercial spaceflights. As the National Aeronautics and Space Administration (NASA) prepares to put the first woman and next man on the moon and plans missions to Mars, participants learn about the history of American spaceflight and get their questions answered by our panel of experts, including former NASA astronaut Mike Mullane, his son and author Patrick Mullane, acting NASA historian Brian Odom, and a current NASA astronaut. Other Live Chats include What Mars Reveals about Life in Our Universe, Mars Rover Perseverance Landing, At Home Astronomy: How You Can Observe the Night Sky, Teacher Professional Development: From STEM to STEAM, and Careers in Air and Space.
Understand and Impact 21st Century Audiences

In FY 2021, the Smithsonian Institution Traveling Exhibition Service (SITES) traveled large and small exhibitions to museums and provided educational materials to schools and libraries for a total of 36 exhibitions to 151 communities in 36 states. Twelve poster exhibitions were sent last year to 6,938 schools, museums, and libraries in all 50 states, the District of Columbia, Puerto Rico, and every continent except Antarctica. Smithsonian Affiliations welcomed new Affiliates in FY 2021, bringing the total to 213 Smithsonian Affiliates in 46 states, Panama, and Puerto Rico. Some additional statistics follow:

- 1,455 Smithsonian objects were on display at Affiliates’ locations;
- 73 Affiliates provided expertise to inform Smithsonian programs, projects, and initiatives;
- 56 Smithsonian staff members presented as part of Affiliate programs; and
- 36 virtual public programs and professional development opportunities were produced by Affiliations for Affiliates and their communities, and these programs reached more than 7,000 people across the nation.

Delayed from its original June 2020 opening date due to the COVID-19 pandemic, The Bias Inside Us launched a four-year, 40-city national tour at the Science Museum of Minnesota in St. Paul on March 2, 2021. Nearly five years in the making, the community engagement program and exhibition raise awareness about the social science and psychology of implicit bias, the impact of this bias, and what people can do about it. Visitors to the exhibit explore the foundational blocks of bias, the psychology of how it forms, and how it influences behaviors both consciously and unconsciously. Interactive elements display how implicit and explicit bias show up in the world and how bias shapes systems and policies and the ways this affects many people and communities.

The exhibition serves as a centerpiece and springboard for local programming and activities developed by the hosting organization. Programming has included the creation of a mural by high school students in Cedar Rapids, Iowa, based on their own experiences of bias, and virtual lectures by psychotherapist and The Bias Inside Us advisor Dr. Corey Yeager. In a year when physical gatherings continued to be complicated by the pandemic, SITES also pivoted from thinking about engaging on this topic only in-person through the exhibition and public programs. The team partnered with Dr. Tessa Charlesworth from Harvard University, our implicit bias content expert, to develop a virtual exhibition available at biasinsideus.si.edu.

In the summer of 2021, Smithsonian Affiliations, along with 25 Affiliates from Connecticut to Alaska, collaborated with the Emerson Collective to reinvent its internship program. Now designed as an entirely virtual experience, the Smithsonian Affiliate Digital Learning and Engagement Internship removed the barriers of physical residency and associated costs which can deter students from being able to participate in internships. Each Affiliate collaborator was matched with a team of three students to address one of five topics: women’s history; race and social justice; the changing American narrative; climate change; and COVID-19 vaccine education.

Through its internship programs, the Smithsonian served as the connection between 75 interns, the Affiliate organizations, and the Emerson Collective, providing access to experts, conversations with Smithsonian leadership, and enrichment opportunities. Students worked with Affiliate organizations to produce three educational modules, or collections, on the Smithsonian Learning Lab platform, an interactive website sharing educational content with learners of all ages. The program made Affiliate resources that otherwise may not have been available digitally accessible to a wider audience so more young learners could connect with exhibitions, programs, and educational materials.
Understand and Impact 21st Century Audiences

The Smithsonian’s Museum on Main Street (MoMS) program has launched its first podcast, “Smithsonian’s Stories from Main Street.” Everybody has a story to tell. The first season was inspired by the many people who have shared stories during the national tours of the MoMS exhibition Water/Ways. The episodes dive into an essential biological and natural resource of life — water. The stories reflect water’s impact on work and play, in agriculture and landscape, and in personal experience and memory. Each of the six episodes in the first season features an array of stories from diverse voices that provide a fascinating look at Americans’ connections to water. New episodes will debut every two weeks. Season one ends with Episode 6: “Worth Saving,” which consists of stories from people working to sustain water quality and availability in their communities.

The Smithsonian Institution’s Sidedoor podcast also remains a popular attraction, with 20 new episodes in 2021. More than 155 million treasures fill the Smithsonian’s vaults, but where the public’s view ends, Sidedoor begins. With help from artists, archaeologists, astrophysicists, biologists, historians, and zookeepers, host Lizzie Peabody lets listeners through the Smithsonian’s side door to hear stories that can’t be found anywhere else. In 2021, listeners heard stories such as those about the mysterious cicadas in their Ode to Cicadas episode. Scientists explain why, every 17 years, the notorious Brood X cicadas crawl out of the earth by the billions after nearly two decades underground and spend their few short weeks in the sun singing, mating, and dying so the next generation can start anew. The cicadas’ distinctive sound and strange life cycle have captivated our human ancestors for millennia, inspiring songs, art, royal attire, and even some unique burial rituals. As the Japanese noblewoman Murasaki Shikibu wrote in the 11th century novel The Tale of Genji, “Where the cicada casts her shell, in the shadow of the tree, there is one whom I love well, though her heart is cold to me.” Sidedoor also released The Best of the Rest III in FY 2021. This podcast features many fun-sized stories in one goodie bag of an episode that includes Groucho and Freddy, oryx and ostriches, and cats and dinosaurs.

Also in 2021, the Smithsonian Science Education Center (SSEC)’s "Pick Your Plate! A Global Guide to Nutrition" was nominated for Best Public Service, Activism, and Social Impact Game in the 25th Annual Webby Awards. The game lets users travel around the world with Plato to learn about building healthy meals and learn what it’s like to eat avocado toast in Australia, baobab fruit in Benin, and sautéed reindeer in Finland. Yum! “Pick Your Plate!” is an educational nutrition game that helps teach students about building healthy meals with nutritional guidelines from countries around the world. In addition, SSEC has been transforming K–12 Education Through Science™ in collaboration with communities across the globe. The Center promotes inquiry-based, K–12 science, technology, engineering, and math (STEM) teaching and learning; ensures diversity, equity, accessibility, and inclusion in K–12 STEM education; and advances STEM education for sustainable development. SSEC also offers curricula, professional and leadership development for teachers, parents, and communities as well as award-winning, distance-learning activities and games for children of all ages.
Understand and Impact 21st Century Audiences

Improving Awareness and Access for People with Disabilities

Smithsonian services include providing manual wheelchairs at no cost to visitors at all Smithsonian museums and the National Zoo, on a first-come, first-served basis. Visitors may also use their own personal mobility devices in Smithsonian museums. Access services for public programs, such as real-time captioning and sign language interpretation, can be arranged by contacting the museum hosting the program, in advance, or by emailing Access@si.edu. Open captioning is provided for all museum exhibition videos and assistive listening devices are available at all Smithsonian museums. The Smithsonian Institution (SI) guide and map is available in braille and large print at each museum’s information desk.

Access Smithsonian programs continue to grow and thrive online in FY 2021. During the COVID-19 shutdown, the Access Smithsonian office moved some programs to virtual platforms or sent weekly emails with information about Smithsonian virtual and digital resources, activities, and programs.

Project SEARCH Smithsonian Institution (PSSI) is a 10-month internship program for young adults with intellectual and developmental disabilities, which promotes the development of transferable and marketable job skills. The Project SEARCH Smithsonian program is a partnership between the Smithsonian Institution, SEEC, The Ivymount School, Washington, DC Rehabilitation Services Administration, and the Maryland Division of Rehabilitation Services. In FY 2021, SI partnered with the National Institutes of Health and Montgomery County government to develop virtual internships for 15 interns. Smithsonian projects included scanning and digitizing collections, writing text descriptions for training materials, and data entry. All 15 interns successfully graduated from Project SEARCH in June of 2021.

See Me is usually an in-gallery program for adults with dementia and their care partners. Educators and docents lead a dialogue with participants in which they explore some of the Smithsonian’s most treasured objects. See Me provides intellectual engagement, socialization opportunities, and stress reduction for all participants. However, due to the COVID-19 pandemic, See Me was fully virtual in FY 2021, but still managed to offer 38 programs to 471 participants. The National Museum of African American History and Culture joined the rotation this year. On a related note, the See Me en Espanol pilot program was tested in FY 2021, with plans to fully launch the program in January of 2022. Access SI recruited volunteer docents; developed culturally relevant and inclusive content for programs; made connections with many local community organizations; created a training course that can be used for future recruitment; delivered four virtual pilot programs to our audience; and received universally positive feedback from participants.

Morning at the Museum is a free, family-friendly program for children, teenagers, and young adults with disabilities. Access Smithsonian hosted four virtual programs in FY 2021 at six Smithsonian museums, ranging from Cooper Hewitt and the National Portrait Gallery to the National Museum of American History and the National Postal Museum. However, attendance was very low, signaling the need to return to in-person programming when it is safe.

The Access User/Expert Group is made up of more than 30 individuals with disabilities. User Experts provide guidance to Smithsonian units on creating accessible exhibits, facilities, and programs. User Experts join focus groups and design charrettes (collaborative planning activities), test prototypes, and provide feedback on existing exhibitions and programs. In FY 2021, User/Expert Groups thrived online, hosting 66 virtual sessions where users/experts tested digital prototypes and participated in co-design focus groups.
A New Model for Infectious Disease Could Better Predict Future Pandemics

Amid a devastating global pandemic and the simultaneous loss of wildlife habitat that make future disease spillovers imminent as humans continue to come into closer contact with wildlife, it is more important than ever for infectious-disease models to consider the full ecological and anthropological contexts of disease transmission which are critical to the health of all life.

However, existing models are limited in their ability to predict disease emergence, since they rarely consider the dynamics of the hosts and ecosystems from which pandemics emerge. In the May 17, 2020 issue of *Nature Ecology and Evolution*, Smithsonian scientists and their partners provided a framework for a new approach to solve this problem. It adapts established methods to study the planet’s natural systems, including climate change, ocean currents, and forest growth, and applies them to parasites and pathogens that cause diseases. While scientists and global health organizations already study the diversity of disease-causing organisms, existing models do not link this diversity to their roles within ecosystems, but this new model may be able to do so by combining expertise across fields such as veterinary and human medicine, disease ecology, biodiversity conservation, biotechnology, and anthropology.

Although the amount of data required to create these models is daunting, long-term studies of intact ecosystems where parasite data have been collected are excellent places to initiate these studies. Efforts to refine them could then leverage large-scale ecological studies spanning continents, such as the Smithsonian’s [ForestGEO](https://www.smithsonian.org/stripotechnology/forestgeo) and [MarineGEO](https://www.smithsonian.org/stripotechnology/marinegeo) programs.

Tropical rainforests are biodiversity hotspots and play an important role in the world’s climate systems. A new study published in *Science* in April of 2021 sheds light on the origins of modern rainforests and may help scientists understand how rainforests will respond to a rapidly changing climate in the future. Researchers at the [Smithsonian Tropical Research Institute (STRI)](https://www.stri.org) showed the asteroid impact that ended the reign of dinosaurs 66 million years ago also caused 45 percent of plants in what is now Colombia to go extinct and made way for the reign of flowering plants in modern tropical rainforests.

The STRI team examined more than 50,000 fossil pollen records and more than 6,000 leaf fossils from before and after the impact. In Central and South America, geologists hustle to find fossils exposed by road cuts and mines before heavy rains wash them away and the jungle hides them again. Before this study, little was known about the effect of this extinction on the evolution of flowering plants which now dominate the American tropics. How did the aftereffects of the impact transform sparse, conifer-rich tropical forests of the dinosaur age into the rainforests of today — towering trees dotted with yellow, purple, and pink blossoms, dripping with orchids? Based on evidence from both pollen and leaves, the team proposed three explanations for the change, all of which may be correct. One idea is that dinosaurs kept pre-impact forests open by feeding and moving through the landscape. A second explanation is that falling ash from the impact enriched soils throughout the tropics, giving an advantage to the faster-growing, flowering plants. The third explanation is that the extinction of conifer species created an opportunity for flowering plants to take over the tropics. Scientists are still debating the data and different theories presented by the STRI researchers and consider this a fertile field for further study.
Drive Large, Visionary, Interdisciplinary Research and Scholarly Projects

Scientists from the Smithsonian Conservation Biology Institute (SCBI) and partners are the first to use cryopreserved (frozen) coral sperm to bolster coral genes of the same species that would otherwise remain geographically isolated, with the aim of giving species like this endangered Elkhorn coral (*Acropora palmata*) a chance to survive warming oceans. Published in the September 2021 issue of the *Proceedings of the National Academy of Science*, research shows the parents of these crossbred corals truly were from regions hundreds of miles apart. Because live corals are difficult to move safely between locations for breeding, this technique is an effective way for conservationists to mix coral genes from different populations and make their offspring more resistant to bleaching and disease. The researchers used more than 150,000 live eggs collected from Elkhorn coral in Curaçao and fertilized them with frozen Elkhorn coral sperm collected from three places in the Caribbean — Florida, Puerto Rico, and Curaçao. The frozen sperm from each of the three populations fertilized the live eggs, and the team transported 20,000 larvae to the Mote Marine Laboratory and Aquarium in Florida and the Florida Aquarium Center for Conservation for settlement. Researchers from Pennsylvania State University used cutting-edge genomics to identify and localize the sires to Florida and Puerto Rico, with the dams originating in Curaçao. Today, the 2-year-old coral are thriving under human care in Florida.

A new study from the Smithsonian Environmental Research Center (SERC), published on June 10, 2021, in the journal *Marine Ecology Progress Series*, compared restored, protected, and harvested underwater areas, using photos and video footage from roughly 200 sites. The study showed that actively restoring oyster reefs — beyond simply protecting them from harvest — can create big payoffs for habitat quality and the species that flock to them. Roughly a quarter of Maryland’s oyster habitat lies protected in oyster sanctuaries. But only a small fraction of those sanctuaries were fully restored with reconstructed reefs and new live oyster plantings. The new study proposes an easier way to determine if those restoration efforts are paying off. The biologists collected at least two minutes of underwater video and photos from each of the approximately 200 sites they surveyed. They used the videos to assign each site a “habitat score” from zero to three. Sites that got higher scores in their video analyses also showed higher-quality habitat and more diverse species under photo analyses. Protected, restored reefs earned by far the highest scores for oyster habitat. The finding notes that while oyster sanctuaries can support healthy reefs, they often need some investment. SERC scientists hope that by promoting the benefits of sanctuaries with healthy oyster reefs, these conservation measures will be self-sustaining and produce larvae that get carried out to oyster beds and help supplement the harvest.

Astronomers analyzing 3D maps of the shapes and sizes of nearby molecular clouds have discovered a gigantic cavity in space. The sphere-shaped void, described in the September 2021 issue of the *Astrophysical Journal Letters*, spans about 150 parsecs — nearly 500 light years — and is located among the constellations Perseus and Taurus. The research team, based at the Center for Astrophysics | Harvard & Smithsonian, believes the cavity was formed by ancient supernovae that exploded some 10 million years ago. The finding suggests that the Perseus and Taurus molecular clouds are not independent structures in space but formed from the very same supernova shockwave. The maps represent the first-time molecular clouds have been charted in 3D. Previous images of the clouds were constrained to two dimensions.
Preserve Our Cultural Heritage while Optimizing Our Assets

The National Collections are central to the Smithsonian’s core activities of scholarship, discovery, exhibition, and education. They are a vital resource, accessed by millions of visitors and researchers who explore subjects from aeronautics to zoology. The National Collections also play a significant role in addressing scientific and societal issues in the 21st century. Collections acquired a century or more ago are used today to address issues as varied as climate change, the spread of invasive species, and the loss of biological and cultural diversity and their impact on global ecosystems and cultures. Digitizing the collections makes public access to them possible anywhere, anytime, for research, education, creativity, and enjoyment. Collections staff at the Smithsonian’s 19 museums and galleries, the National Zoo, archives, and libraries are responsible for more than 155.4 million items, 163,400 cubic feet of archival material, and 2.2 million library volumes.

The National Collections Program (NCP) is dedicated to improving the overall stewardship and management of Smithsonian collections by providing central leadership and policy oversight of Institution-wide collections initiatives. By working with senior management, the NCP develops long-term strategies, priorities, policies, and plans to address Institution-wide collections needs. The NCP also administers the Collections Care Preservation Fund and the Collections Care Initiative, which together have provided more than $79.6 million in support of collections care projects at 25 authorized Smithsonian collecting units since the pan-Institutional funding program was established in 2006.

A rare collection of late 19th- and early 20th-century photography and artifacts by leading Black photographers of the era — James P. Ball, Glenalvin Goodridge, and Augustus Washington — is now part of the holdings of the Smithsonian American Art Museum (SAAM). The early cased photographs — or daguerreotypes, ambrotypes, and tintypes, many of them related to the Underground Railroad and abolitionist movements and depicting women entrepreneurs and other people not often seen in images of this period, offer a stunning new visual record of the past. The collection of 286 objects offers a unique opportunity to examine in fine detail the clothing, culture, and individual histories of the period, and to study a racially diverse group of individuals and families from the 1840s through 1920s.

Watercolor Maptiles — a Web-based, open-source mapping tool developed by Stamen Design that displays OpenStreetMap’s data with the hand-hewn textures of watercolor paint — has been acquired by the Cooper Hewitt, Smithsonian Design Museum for its digital design collection. It is the Smithsonian’s first acquisition of a live website into its collections, consisting of more than 56 million map tiles (separate png image files) and the underlying code. In addition to archiving these assets, a duplicate copy of the live website will be maintained as a Smithsonian version, prioritizing the free access and interactivity that is inherent to our work.

The Smithsonian’s National Museum of the American Indian (NMAI) repatriated a Prairie Chicken Society Headdress and a Weather Dance Robe to Siksika Nation in a ceremony at the Museum’s Cultural Resources Center on July 7, 2021. The Prairie Chicken Society is unique to the Siksika, and the headdress once belonged to the society’s leader. It was accessioned into the Museum of the American Indian — the predecessor to the current NMAI — in 1908. Both the headdress and the robe are sacred objects of cultural patrimony. As defined in the Museum’s repatriation policy, sacred objects are those needed by traditional Native American religious leaders for the practice of Native American religions, including objects needed for the renewal of a religious practice.
Some of our most precious collections are the animals at the National Zoological Park (NZP) and the Smithsonian Conservation Biology Institution (SCBI). Founded in 1889, the Smithsonian’s National Zoo sits on 163 acres in the heart of Washington, DC’s Rock Creek Park and is home to about 2,700 animals representing more than 390 species. The Zoo’s commitment to conservation, research, and education also extends to the Smithsonian Conservation Biology Institute in nearby Front Royal, Virginia. There, SCBI scientists and animal care experts conduct veterinary and reproductive research to save wildlife and habitats for some of the world’s most endangered animals that have found a sanctuary on the sprawling 3,200-acre campus. A few vulnerable and endangered species were born in FY 2021, including a male lesser kudu calf, a male Persian onager calf, two scimitar-horned oryx calves, three black-footed ferret kits, and two European glass lizards. Many other animals were brought to the Zoo through agreements and breeding programs with other institutions.

On May 19, 2021, the black-footed ferret Potpie gave birth to three kits at the SCBI. Ever since, virtual visitors have delighted in watching the family sleep, wrestle, and play on the Black-footed Ferret Cam. The Black-Footed Ferret Webcam is one of five live animal webcams hosted on the Zoo’s website. See giant pandas, elephants, lions, and naked mole-rats on animal cams streaming live, 24/7, from the Smithsonian’s National Zoo and Conservation Biology Institute. The Zoo’s animal webcams are some of the most famous on the internet. Virtual visitors can also download Animal Cam Bingo Cards and experience activities designed to engage learners of all ages in studying animal behavior and habitats.

With the reopening of the Smithsonian’s National Zoo in May of 2021 for the first time since late November of 2020, visitors got their first look at 9-month-old giant panda cub Xiao Qi Ji. Whenever our animal care team introduces a young animal to visitors for the first time, they do so gradually so they can gauge their reaction and monitor how they respond to new faces, sounds, and smells. When Xiao Qi Ji made his first appearance, he went about his daily routine and never skipped a beat, including work on his animal husbandry training sessions with the Zookeepers.

Colleagues at the National Zoo created the Association of Minority Zoo and Aquarium Professionals (AMZAP). AMZAP was born from a desire to take concrete action to effect the change they have long wanted to see in their field. They established AMZAP with the simple mission of increasing minority representation in the zoo and aquarium fields. They intend to build a nationwide network of zoo and aquarium professionals, particularly those of racial and ethnic minority heritage. The goal is to allow minorities interested in zoo careers to see examples of people who look and sound like them doing their dream job, and hopefully encourage more minorities to apply and work in the zoo and aquarium fields. They reach their target audience through outreach programs, using social media to demonstrate that there are minorities in the field and to amplify their stories. AMZAP began this mission in FY 2021 and now reaches an average of 30,000 viewers monthly, sharing the stories of their diverse members with an appreciative audience.
Provide a Nimble, Cost-Effective, and Responsive Administration

Kevin Gover, the director of the National Museum of the American Indian, has been named the Smithsonian’s Under Secretary for Museums and Culture, effective January 17, 2021. The position oversees the Smithsonian’s history and art museums, its cultural centers, and the Archives of American Art, Smithsonian Exhibits, and the National Collections Program. Gover has served as Under Secretary in an acting capacity since February 2020. Gover, a citizen of the Pawnee Tribe of Oklahoma, began as director of the Smithsonian’s National Museum of the American Indian in 2007.

Ellen Stofan, director of the Smithsonian’s National Air and Space Museum, has been named the Smithsonian’s Under Secretary for Science and Research, effective March 14, 2021. In this role, Stofan will lead the Institution’s collective scientific efforts and commitment to research. The position oversees the Smithsonian’s science museums, science research centers and Smithsonian Libraries and Archives. This includes the National Museum of Natural History, the National Zoo and Smithsonian Conservation Biology Institute, the Museum Conservation Institute, the Smithsonian Astrophysical Observatory, the Smithsonian Environmental Research Center, and the Smithsonian Tropical Research Institute.

Monique Chism was named the Smithsonian’s Under Secretary for Education, effective June 7, 2021. A former teacher, state education administrator and senior staff member at the U.S. Department of Education, Chism brings 24 years of experience in the field to the role. As Under Secretary for Education, Chism will be responsible for defining the Institution’s educational priorities. She will oversee the Smithsonian’s collective initiatives, communication strategies and funding for programs that benefit learners of all ages.

Janice Lambert joined the Smithsonian as Chief Financial Officer, effective January 4, 2021. In her role as CFO, Janice will oversee the Office of Planning, Management and Budget, the Office of Finance and Accounting, the Office of Contracting and Personal Property Management, and the Office of Sponsored Projects. Janice brings deep experience in the federal government as well as the private sector. Janice has the experience and skills to strengthen the Smithsonian financially as well as create more nimble financial processes.

Becky Boutwell Kobberod joined the Smithsonian as our Head of Digital Transformation (HDT) on August 30, 2021. The HDT position is the Smithsonian’s first leadership role devoted to developing a pan-institutional digital strategy. This role will integrate, harness, and prioritize ongoing digital initiatives, help develop the resources needed to support those initiatives, ensure that new and innovative ideas are considered and acted upon, and implement key cultural and structural reforms needed to support a truly “One Smithsonian” digital approach. As the HDT, Becky will report to the Office of the Deputy Secretary and Chief Operating Officer and work collaboratively across all our units and programs.
Provide a Nimble, Cost-Effective, and Responsive Administration

Kevin Young, previous director of the Schomburg Center for Research in Black Culture in New York City, became the new director of the Smithsonian's National Museum of African American History and Culture (NMAAHC) on January 11, 2021. He succeeds the founding director, Lonnie G. Bunch III, who is now the Secretary of the Smithsonian. NMAAHC opened September 24, 2016 and continues to attract an unparalleled level of public interest and has welcomed more than 7 million visitors since opening. Located next to the Washington Monument, the 400,000-square-foot museum is the nation’s largest and most comprehensive cultural center devoted exclusively to exploring, documenting, and showcasing the African American experience.

Joshua Tewksbury joined the Smithsonian July 6, 2021, as the director of the Smithsonian Tropical Research Institute (STRI). Joshua was previously the interim executive director and U.S. global hub director of Future Earth. He is an ecologist with more than two decades of research in conservation and biodiversity, as well as nearly a decade of executive leadership experience at international research institutes. At STRI, headquartered in Panama City, Panama, Josh will oversee more than 400 employees, an annual budget of $35 million and the institute’s research facilities throughout Panama and field sites in Africa, Asia, and the Americas. In addition to its resident scientists and support staff, STRI’s facilities are used annually by some 1,400 visiting scientists, pre- and postdoctoral fellows, and interns from around the world.

Ngaire Blankenberg was named director of the Smithsonian's National Museum of African Art (NMAfA), effective July 6, 2021. A consultant for museums and cultural destinations around the world, Blankenberg brings rich experience finding innovative ways to connect cultural resources to new audiences and a deep commitment to co-reimagining the museums of the future. NMAfA has 48 staff members, and its fiscal year 2022 budget is $10 million. The museum’s collection of 12,000 artworks represents the diversity of the African continent and includes a variety of media—from jewelry to painting, photography, pottery, sculpture, textile and video and sound art—dating from ancient to present time.

Tey Marianna Nunn became director of the American Women’s History Initiative, effective August 16, 2021. Dr. Nunn had previously been Director and Chief Curator of the National Hispanic Cultural Center Art Museum and Visual Arts program in Albuquerque, New Mexico, since 2006. In this role, she oversees and supervises strategic planning, policies and best practices, and the implementation of compelling exhibitions and public programs in physical and virtual settings. Her special focus is the inclusion and representation of women artists, creatives, and cultural histories. Authorized by Congress in 2017, The Smithsonian’s American Women’s History Initiative amplifies women’s voices to honor the past, inform the present and inspire the future. As director of AWHI, Dr. Nunn will develop a strategic plan to transform how the Smithsonian at large engages with women’s history and center our audiences to create a more equitable and just American society.
Construction, Renovation, and Facilities Projects

National Air and Space Museum (NASM)
Revitalize Building Envelope and Infrastructure
$980 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 exhibition spaces. It is funded with $730 million in federal funds and $250 million in trust funds. Construction of the project began in September of 2018, and renovation is approximately 55 percent complete, with most of the stone façade replaced. Project completion is planned in 2025.

National Air and Space Museum (NASM)
Udvar-Hazy Center (UHC) Restore Exterior Envelope and Replace Roof
$30.9 Million Total Estimated Project Cost.

This project will repair and replace the leaking sections of the exterior envelope as well as apply a poly-methyl methacrylate (PPMA) overlay on the entire Aviation Hangar roof. The construction contract was awarded in September of 2019 with the notice-to-proceed issued in December of 2019. The project is funded with $30.9 million in federal funds. The target date for completion is April of 2022.

National Zoological Park (NZP)
Bird House Renovation
$65 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 for the Experience Migration exhibit. Facility improvements include new site utilities and replacement of heating, ventilating, and air-conditioning (HVAC) equipment, storm and wastewater management systems, and animal/human life-safety, electrical, plumbing, security, and data systems. It is funded with $59.1 million in federal funds and $5.9 million in trust funds. Renovation is approximately 89 percent complete with an estimated completion date of November 2021, and handover in January 2022.
Construction, Renovation, and Facilities Projects

Hirshhorn Museum and Sculpture Garden
Restore Exterior Envelope and Roof
$30.9 Million Total Estimated Project Cost.

This project will replace the roof and balcony system as well as the precast concrete exterior panels and their attachment system, as well as adding insulation and a vapor barrier to the exterior wall. These efforts will fix the water intrusion and poor thermal performance of the building. Design was completed in FY 2020 and the construction contract was awarded in September of 2020. Renovation is approximately 27 percent complete with an estimated completion date of August/September of 2022. The project is funded with $30.9 million in federal appropriations.

The Castle and the Arts and Industries Buildings
Restore Historic Core
$900 Million Total Estimated Project Cost.

This project will refurbish both the historic Smithsonian Institution Building (the “Castle”) and the Arts and Industries Building. It will replace all building elements and systems, including mechanical, electrical, plumbing, life-safety, security, telephone, and data systems. The Castle’s windows, roof, and exterior stonework will also be refurbished, and the building strengthened against blast and seismic vulnerabilities. A new, underground Central Utility Plant will provide mechanical and electrical infrastructure to both buildings, and a newly expanded loading facility will improve the efficiency and safety of materials handling. This project is funded with $650 million in federal appropriations and $250 million in trust funds. The design work was initiated in FY 2020 with construction planned to begin in FY 2023.

Museum Support Center
Construct Pod 6 Storage Module
$160.1 Million Total Estimated Project Cost.

This future LEED project will create approximately 183,000 square feet of storage space, which will be split between the National Gallery of Art (NGA) and the Smithsonian Institution. The project is funded with $160.1 million in federal appropriations, which is split between the Smithsonian ($94.2 million) and the NGA ($65.9 million). Design is 75 percent complete. Construction is scheduled to begin in October of 2022 with completion expected in October of 2024.

Footnote: For more information on the 2021 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 the name of the museum highlighted in the document.
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 Collection.
- 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 conversation on issues affecting our nation and the world.

Introduction

In December 2017, the Smithsonian unveiled its five year Strategic Plan. The plan sets 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.

Many of the FY 2021 measures were significantly impacted by the COVID-19 pandemic. The Institution expects this trend to continue for the foreseeable future and has set FY 2022 performance targets accordingly.
The Smithsonian’s Seven Mission goals

Goal 1: Be One Smithsonian

Goal 2: Catalyze new conversations and address complex challenges

Goal 3: Reach 1 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 for Fiscal Year 2021

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 accomplishment 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 relate dollars budgeted and 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/.
<table>
<thead>
<tr>
<th>PERFORMANCE AREAS</th>
<th>STRATEGIC GOALS</th>
</tr>
</thead>
</table>
| **Research and Scholarship**: We will create knowledge through high-impact research in science, art, history, and culture. | Goal 2: Catalyze new conversations and address complex challenges  
Goal 5: Drive large, visionary, interdisciplinary research and scholarly projects |
| **Public Engagement**: We will share knowledge with the public on-site, online, and across the nation and world through compelling exhibitions, educational programs, and media products. | Goal 2: Catalyze new conversations and address complex challenges  
Goal 3: Reach 1 billion people a year with a “digital first” strategy  
Goal 4: Understand and impact 21st century audiences |
| **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. | Goal 6: Preserve our natural and cultural heritage while optimizing our assets |
| **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. | Goal 6: Preserve our natural and cultural heritage while optimizing our assets |
| **People and Operations**  
  • 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 | Goal 1: Be One Smithsonian  
Goal 7: Provide a nimble, cost-effective, and responsive administrative infrastructure |
Research and Scholarship

We create knowledge, and share it with professional communities, through high-impact research in science, art, history, and culture.

➢ Links to
  • Goal 5: Drive large, visionary, interdisciplinary research and scholarly projects
  • Goal 2: Catalyze new conversations and address complex challenges

➢ Ties to Program Category in ERP:
  • RESEARCH (Program Code 4XXX)

Key Performance Indicators – Research and Scholarship

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Book, Book Chapter, and Journal Publications*</td>
<td>Output</td>
<td>FY 2018: 2,531 FY 2019: 2,182 FY 2020: 2,560</td>
<td>2,400</td>
<td>2,734</td>
</tr>
<tr>
<td>Number of Grant and Contract proposals submitted</td>
<td>Output</td>
<td>FY 2018: 582 FY 2019: 584 FY 2020: 608</td>
<td>590</td>
<td>559</td>
</tr>
</tbody>
</table>

*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 1 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)
  o WEB DEVELOPMENT ACTIVITIES IN SUPPORT OF PUBLIC PROGRAMS
  o IT ACTIVITIES IN SUPPORT OF PUBLIC PROGRAMS
• EXHIBITIONS (Program Code 2XXX)
• EDUCATION (Program Code 11XX)

Key Performance Indicators – Public Engagement

<table>
<thead>
<tr>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of physical visits to SI museums and the National Zoo</td>
<td>Output. Indicator of museum/zoo success</td>
<td>FY 2018: 28.8 million&lt;br&gt;FY 2019: 23.3 million&lt;br&gt;FY 2020: 7.7 million</td>
<td>15 million visits</td>
</tr>
<tr>
<td>Number of people served by Smithsonian education programs</td>
<td>Output. Indicator of level of public use/quality of SI education programs</td>
<td>FY 2018: 11.8 million (revised)&lt;br&gt;FY 2019: 10.2 million&lt;br&gt;FY 2020: 8.6 million</td>
<td>10.2 million</td>
</tr>
<tr>
<td>Number of visitors to SI websites</td>
<td>Output. Indicator of level of public use of SI resources via Web</td>
<td>FY 2018: 160 million&lt;br&gt;FY 2019: 154 million&lt;br&gt;FY 2020: 178 million</td>
<td>199 million website visitors</td>
</tr>
<tr>
<td>Number of Social media followers: Facebook, Twitter</td>
<td>Output. Indicator of level of public use of SI resources</td>
<td>FY 2018: Facebook 6.6 million; Twitter 5.7 million&lt;br&gt;FY 2019: Facebook 7 million; Twitter 5.9 million&lt;br&gt;FY 2020: Facebook 7.2 million; Twitter 6.1 million</td>
<td>7.6 million FB followers. 6.4 million Twitter followers</td>
</tr>
<tr>
<td>Key Performance Indicators</td>
<td>Type</td>
<td>Prior year data</td>
<td>FY 2021 target</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------------------</td>
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</tr>
</tbody>
</table>
| Number of states and territories with Smithsonian Traveling Exhibitions and poster exhibits | Output. Indicator of outreach success and national access to SI resources | FY 2018: 129 locations in 34 states, DC and Guam + 3,811 poster exhibits  
FY 2019: 130 locations in 38 states and DC + 6,314 poster exhibits  
FY 2020: SITES exhibitions in 138 venues + poster exhibits in 20,657 locations reaching 50 states, DC, Puerto Rico, and worldwide* | SITES exhibitions in 100 venues + poster exhibits in 8,000 locations reaching 50 states, DC, PR, and worldwide. | SITES exhibitions in 151 venues + poster exhibits in 6,938 locations reaching 50 states, DC, PR, and worldwide. |
| Number of Smithsonian Affiliates                                                           | Output. Indicator of extent/success of outreach and national access to SI collections | FY 2018: 214 Affiliates in 45 states + PR, Panama  
FY 2019: 214 Affiliates in 46 states + PR, Panama  
FY 2020: 210 Affiliates in 46 states, PR, Panama | 210 Affiliates in 46 States, Puerto Rico and Panama | 213 Affiliates in 46 States, Puerto Rico and Panama |

*Note: Metric changed to combine locations of traveling exhibitions and smaller poster exhibits

**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

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of museum collections (objects and specimens) that meets/exceeds unit standards for:</td>
<td>Outcome. Indicator of established standards and sound management practices for collections</td>
<td>FY 2018:  • Physical Condition: 75%  • Housing Materials: 69%  • Storage Equipment: 72%  • Physical Accessibility: 87%</td>
<td>Increase over prior year</td>
<td>Data currently not available</td>
</tr>
<tr>
<td>• <strong>Physical Condition</strong>: Measures the need for intervention to prevent further or future deterioration of the collections.</td>
<td></td>
<td>FY 2019:  • Physical Condition: 75%  • Housing Materials: 69%  • Storage Equipment: 72%  • Physical Accessibility: 87%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• <strong>Housing Materials</strong>: Measures the appropriateness and stability of the materials used to house or contain collections.</td>
<td></td>
<td>FY 2020:  • Physical Condition: 75%  • Housing Materials: 69%  • Storage Equipment: 71%  • Physical Accessibility: 87%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• <strong>Storage Equipment</strong>: Measures the appropriateness of equipment intended to provide long-term protection of the collection.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• <strong>Physical Accessibility</strong>: Measures the extent to which the collection is organized, arranged, located, and retrieved for intended use.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections Totals:</td>
<td></td>
<td></td>
<td>FY 2018: 155.5 million objects / specimens</td>
<td>FY 2019: 155.4 million objects / specimens / FY 2020: 155.5 million objects/ specimens</td>
</tr>
<tr>
<td>Percentage of museum collections (objects and specimens) that are digitized:</td>
<td>Outcome. Indicator of public access to SI collections</td>
<td>FY 2018:  • Digital Records: # completed: 32M (21%)  • Digital Images: # completed: 4.9M (26%)</td>
<td>FY 2019:  • Digital Records: # completed: 33M (21%)  • Digital Images: # completed: 5.6M (30%)</td>
<td>Increase over prior year</td>
</tr>
<tr>
<td>• <strong>Digital Records</strong>: Measures percentage of Collections</td>
<td></td>
<td>FY 2020:  • Digital Records: # completed: 34.2 M (22%)  • Digital Images: # completed: 6.5 M (35%)</td>
<td></td>
<td>Data currently not available</td>
</tr>
<tr>
<td>Total with digital records that meet or exceed unit standards</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections Prioritized for Digitization:</td>
<td></td>
<td></td>
<td>FY 2018: # of prioritized objects: 18.6 million</td>
<td>FY 2019: # of prioritized objects: 18.5 million / FY 2020: # of prioritized objects: 18.7 million</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
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<th>FY 2021 actual</th>
</tr>
</thead>
</table>
| Percent of available capital funds obligated compared to funds available | Efficiency (obligation rate is indicator in initiating capital work in a timely manner) | FY 2018: 87%  
FY 2019: 92%  
FY 2020: 94% | 85% | 91% |
| Number of major capital projects meeting milestones (see below): | Output | FY 2018: Met all 9 milestones  
FY 2019: Met milestones on 5 of 7 projects  
FY 2020: Met milestones on 5 of 7 projects | Meet milestones on all 6 major projects | Met milestones on all 6 major projects below |
| Revitalization of Historic Core (SIB/AIB) | Output | FY 2019: Pre-Design 100%  
FY 2020: Design awarded | Schematic Design 5% Complete | Design 5% Complete |
| Revitalization of Bird House - National Zoological Park | Output | FY 2018: 100% (swing space)  
FY 2019: 43%  
FY 2020: Renovation is 73% complete | Renovation 85% complete | Renovation 89% complete |
| Restore Exterior Envelope and Roof - Hirshhorn Museum Building | Output | New Project | Renovation 15% Complete | Renovation 27% Complete |
| Revitalization of National Air and Space Museum - Mall | Output | FY 2018: Initial Construction awarded  
FY 2019: 12%  
FY 2020: Renovation is 40% complete | Renovation 50% Complete | Renovation 55% Complete |
| Restore/Replace envelope and roof of National Air and Space Museum - Udvar Hazy Center | Output | FY 2019: Construction awarded  
FY 2020: Renovation is 24% complete (on completion schedule) | Renovation 60% complete | Renovation 77% complete |
<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construct Museum Support Center Pod 6</td>
<td>Output</td>
<td>FY 2018: 75% of Feasibility Study completed FY 2019: 100% Feasibility Study completed FY 2020: 35% design has been submitted</td>
<td>Design 65% complete</td>
<td>Design 75% complete</td>
</tr>
<tr>
<td>Percent of revitalization projects designed to 35% prior to request for construction funding</td>
<td>Efficiency (35% design prior to funding improves cost estimates; early award avoids cost escalation and project delays)</td>
<td>FY 2018: Target not met due to lack of design funds FY 2019: Target not met due to lack of planning funds FY 2020: Target not met due to lack of planning funds</td>
<td>Complete 35% design prior to Cong. budget submission for 80% of major projects in the FY 2021 capital program</td>
<td>Target not met due to lack of planning funds.</td>
</tr>
<tr>
<td>Percentage of buildings with Facilities Condition Index (FCI) above 90%</td>
<td>Output. Higher % shows improvement of buildings condition</td>
<td>FY 2018: 69.8% FY 2019: 66.5% FY 2020: 61%</td>
<td>68%</td>
<td>61%</td>
</tr>
<tr>
<td>Planned maintenance cost as percent of total annual maintenance costs</td>
<td>Efficiency — a higher proportion planned vs. unplanned is indicator of more efficient use</td>
<td>FY 2018: 59.8% FY 2019: 60.4% FY 2020: 57% (impacted by COVID19: minimum staffing, buildings were closed)</td>
<td>62%</td>
<td>49% (impacted by COVID19: minimum staffing, buildings closed)</td>
</tr>
<tr>
<td>100% of facilities at level 3 “managed care” for cleanliness on the APPA scale</td>
<td>Output. Shows improvement in buildings cleanliness</td>
<td>FY 2018: Achieved 80% APPA Level 3 FY 2019: Achieved 80% APPA Level 3 FY 2020: 33% @ Level 3 (impacted by COVID19: minimum staffing, buildings were closed, less cleaning)</td>
<td>85% APPA Level 3</td>
<td>33% @ Level 3 (Impacted by COVID 19; minimum staffing, buildings closed)</td>
</tr>
<tr>
<td>Safety: total recordable case rate (injuries per 100 employees)</td>
<td>Output (annual basis)</td>
<td>FY 2018: 1.74 FY 2019: 1.76 FY 2020: 1.44</td>
<td>&lt;2.00</td>
<td>1.16</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
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<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
</table>
| Workdays to complete recruitment action against OPM End-to-End Hiring Model of 80 days   | Efficiency | FY 2018: 84.65 average days
                                                                            FY 2019: 98.5 average days
                                                                            FY 2020: 132 average days | Goal of 80 days | 120 average days |
| Percent of SI contract actions completed within Federal Standard Time Frames             | Efficiency | FY 2018: 97.8%
                                                                            FY 2019: 94.6%
                                                                            FY 2020: 93.4%*        | 95%                | 87%*            |
| Customer satisfaction with quality and timeliness of IT services                         | Outcome    | FY 2018: Quality 98.67% Timeliness 97.68%
                                                                            FY 2019: Quality 97.75% Timeliness 97.33%
                                                                            FY 2020: Quality 97.76% Timeliness 96.97% | Quality 99%
                                                                            Timeliness 98%        | Quality 97.73%
                                                                            Timeliness 97.30%    |
| 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 2018: 81%
                                                                            FY 2019: 81%
                                                                            FY 2020: 85%          | 82%                | Data currently not available |

*Percentage reflects an average of 82% efficiency rate for purchase orders and 92% rate for A/E Construction Contracts. Procurement actions in FY21 decreased by 35% due to COVID 19.
Diversity and Inclusion

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

Key Performance Indicators – Diversity and Inclusion

<table>
<thead>
<tr>
<th>Key Performance Indicators</th>
<th>Type</th>
<th>Prior year data (%)</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percent of workforce diversity by race/ethnicity</td>
<td>Output</td>
<td>FY 2018: 1.3% 2019: 1.4% 2020: 1.4%</td>
<td>Meet or exceed DC Metro CLF standard</td>
<td>Meet or exceed DC Metro CLF standard</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nat Am: 1.3% Asian: 5.7% NHPI: 0.1% Black: 28.8% Hispanic: 10.1%</td>
<td>Nat Am: 1.3% Asian: 5.6% NHPI: 0.1% Black: 28.9% Hispanic: 10.6%</td>
<td></td>
</tr>
</tbody>
</table>

Financial Strength

Key Performance Indicators – Financial Strength

<table>
<thead>
<tr>
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<th>Prior year data</th>
<th>FY 2021 target</th>
<th>FY 2021 actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dollar amount of Sponsored Projects Revenue</td>
<td>Input</td>
<td>FY 2018: $137 million FY 2019: $147.4 million FY 2020: $135.7 million</td>
<td>$142 million</td>
<td>$146 million</td>
</tr>
</tbody>
</table>