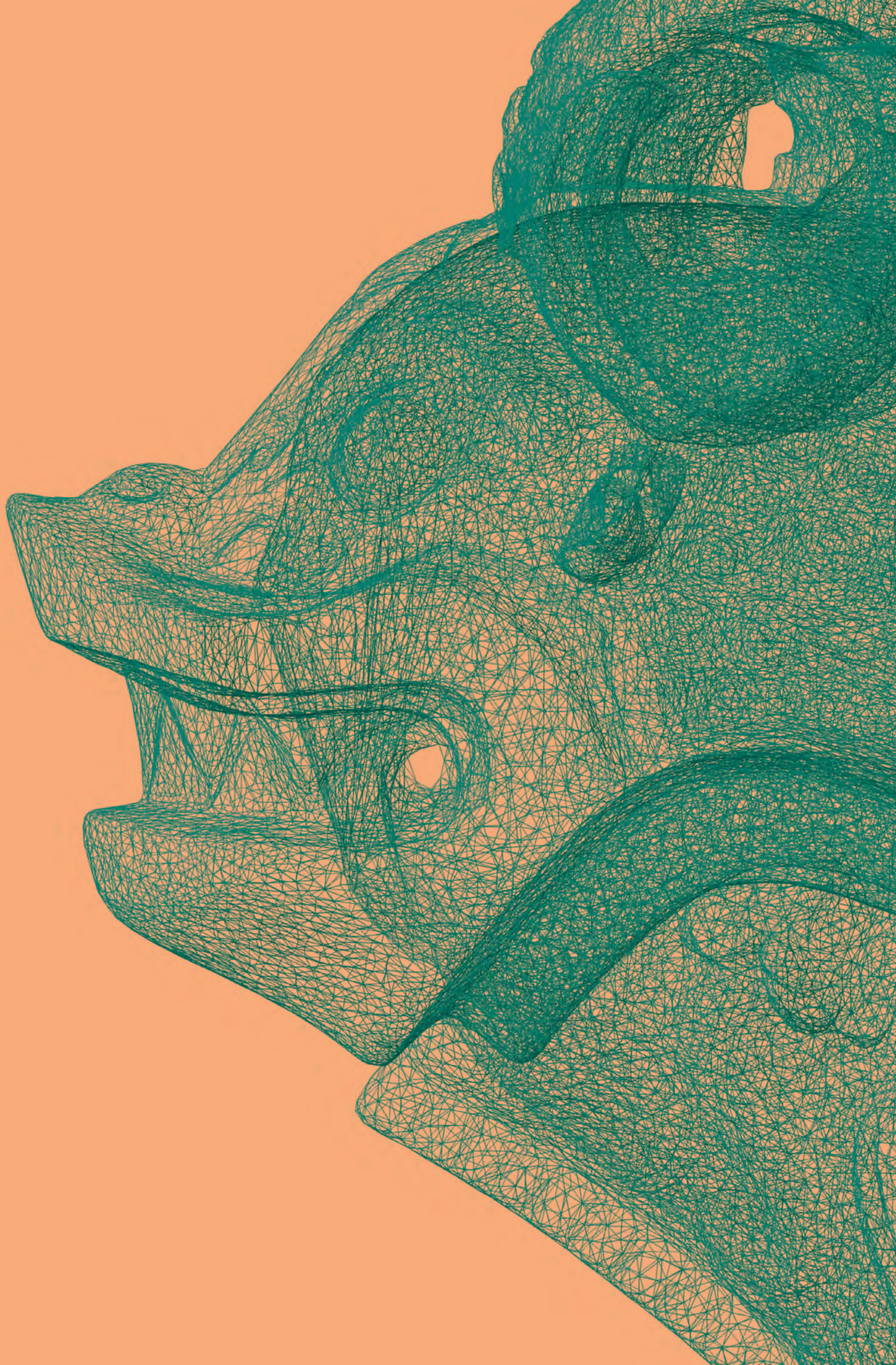
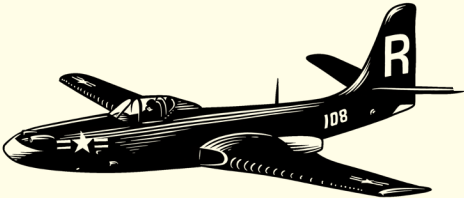
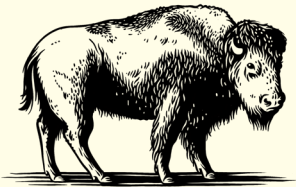
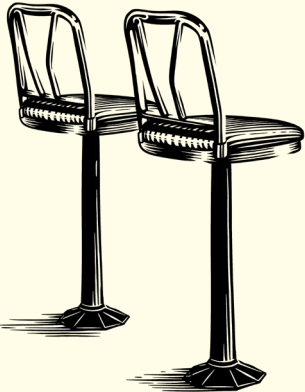



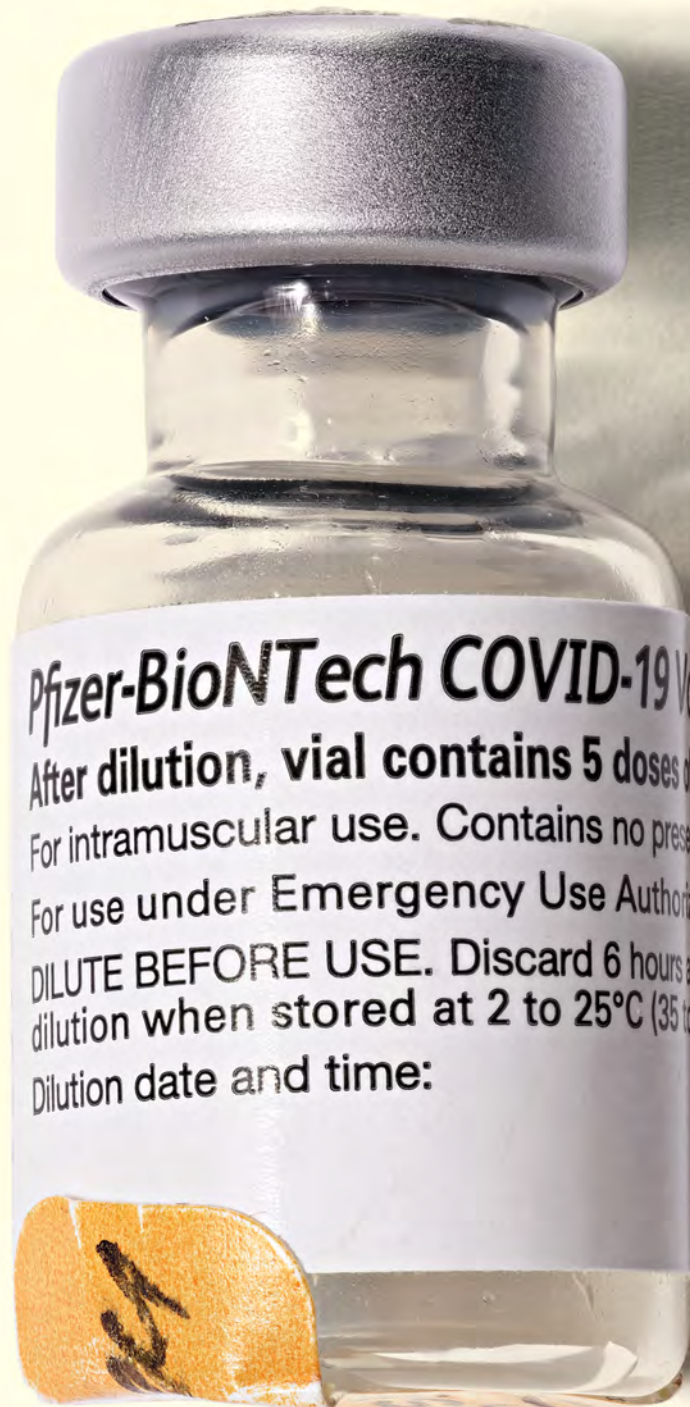


20
SMITHSONIAN
20



Our **IMPACT** in DATA

 <p>HIGH SCHOOL STUDENTS WHO DISCOVERED NEW EXOPLANETS UNDER SMITHSONIAN GUIDANCE</p> <p>→ <i>Four</i></p>	<p>DOWNLOADS FROM THE SMITHSONIAN’S OPEN ACCESS PORTAL</p> <p>→ <i>Six Hundred Seventy-eight Thousand</i></p>	<p>ARTIFACTS MOVED FROM THE NATIONAL AIR AND SPACE MUSEUM FOR SAFEKEEPING WHILE WE REIMAGINE THE NATIONAL MALL BUILDING</p> <p>→ <i>More Than Nineteen Hundred</i></p> 
	<p>PAGES OF THE FREEDMEN’S BUREAU RECORDS TRANSCRIBED BY VOLUNTEERS FROM HOME</p> <p>→ <i>More Than Seventy-six Thousand</i></p>	
<p>INCREASE IN EDUCATION-RELATED PUBLICATIONS BY SMITHSONIAN STAFF AND COLLABORATORS</p> <p>→ <i>Two Hundred Percent</i></p>	 <p>SPECIES OF BIRDS DOCUMENTED BY CITIZEN SCIENTISTS ON BEHALF OF SMITHSONIAN ENVIRONMENTAL RESEARCH CENTER SCIENTISTS</p> <p>→ <i>Ninety-three</i></p>	
	<p>VISITORS TO THE NATIONAL MUSEUM OF ASIAN ART’S MEDITATION AND MINDFULNESS WORKSHOPS</p> <p>→ <i>More Than Thirty-eight Thousand</i></p> <p>HOURS OF MEDITATION AND MINDFULNESS WORKSHOPS OFFERED BY THE SMITHSONIAN</p> <p>→ <i>More Than Eighty-seven</i></p>	<p>TOTAL OBJECTS DIGITIZED IN 2020</p> <p>→ <i>Five Hundred Thousand</i></p> 



Pfizer-BioNTech COVID-19 V

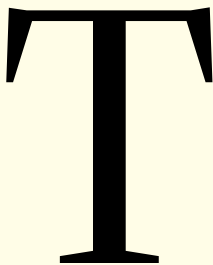
After dilution, vial contains 5 doses of

For intramuscular use. Contains no preservative

For use under Emergency Use Authorization

DILUTE BEFORE USE. Discard 6 hours after
dilution when stored at 2 to 25°C (35 to 77°F)

Dilution date and time:



The challenges in front of us always seem unique, more tangible than those in the distant past. And without a doubt, the past year has been especially fraught. We cannot underestimate the hardship and loss brought on by the confluence of a deadly pandemic, racial and political strife, and economic adversity. But I have found that we can always look to history to put into perspective the contemporary moments we think are without precedent.

In 1918, the Smithsonian had to navigate the dual crises of World War I and the outbreak of the influenza pandemic. Smithsonian scientists turned their attention to the war effort.¹ Many staff went to serve in the military, forcing the institution to put some functions on hold. Exhibit halls in the U.S. National Museum, now the National Museum of Natural History, were closed to the public so they could house workers from the Bureau of War Risk Insurance.² The Smithsonian had to take many of the same precautions against the flu that we have in response to COVID-19. But the institution, like the nation, persevered and emerged from that dark time.

This moment has been difficult for us all, but it has also proven our mettle as an organization. Our staff stepped up despite anxiety, fatigue and isolation. Many worked remotely and others, due to the nature of their work, donned their masks and braved the uncertainty of going out to care for animals, buildings and collections. Curators created online exhibitions like the National Museum of American History's *Girlhood (It's complicated)*. Educators at the Smithsonian Center for Learning and Digital Access brought the Smithsonian to learners everywhere with our Learning Lab website. And the Smithsonian Science Education Center developed a guide to help young people protect themselves, their families and their communities from COVID-19.

The Smithsonian has never made a more compelling case for the value of its work. Our dedicated public servants safeguard culture, heritage and knowledge. They lead scientific inquiry into some of the most consequential issues facing humankind like pandemics and climate change. They guide future generations and serve a variety of communities everywhere with a host of resources, even when people visit virtually instead of in person.

So much of what we do builds on our history. But all of us—individuals, communities, even institutions like the Smithsonian—cannot fully move forward without acknowledging truths about where we have been. It is worth remembering that at the same time the Smithsonian was proving its resilience and worth during a world war and a global pandemic, it was also adopting the government's racial

segregation policies for federal employees, segregating both the labor force and the restrooms.

That shameful episode could not be further removed from our modern institutional values, but it is important for us to address our own past head-on if we are to lead a dialogue about the nation's complicated racial history, especially during a time of heightened racial tensions and societal upheaval. I am excited for the Smithsonian we are becoming, one that not only welcomes everyone with open arms, but actively works to help America grapple with important yet divisive issues such as racial injustice, gender disparities and social inequity.

To that end, we are embedding diversity, equity, accessibility and inclusion in everything we do. We are working to make our boardrooms, offices, labs and museums reflect the nation. We are collecting items from the protests surrounding the killing of George Floyd so we can tell those stories for future generations. And we are implementing our first institution-wide effort to explicitly address racism and racial equity, Our Shared Future: Reckoning with Our Racial Past. With its combination of interdisciplinary scholarship, creative partnerships, robust dialogue and comprehensive engagement, we hope to help build a more equitable shared future.

The Our Shared Future initiative ended a difficult fiscal year on a note of hope, one of many such Smithsonian examples. From the Open Access collection and Earth Optimism initiative to a panda birth and a congressional mandate to create two new museums, the National Museum of the American Latino and the Smithsonian American Women's History Museum, the institution is as strong as it has ever been. This annual report reflects the impressive interdisciplinary achievements of the talented and dedicated Smithsonian team in an extraordinary year, but it is not out of the ordinary for them. They are resolute in working for a common purpose and a better shared future.

As we celebrate the 175th anniversary of the institution this year, the tribulations of 2020 reinforce our commitment to serving the American people and the global community. During the past year, I often thought of my friend, the late congressman John Lewis. When I gave John an early tour of the museum he had championed, the National Museum of African American History and Culture, I asked him if he ever despaired during the violence and pain he endured as a young civil rights leader. He said, "No, you can't despair. You have to be hopeful." We will heed those words and continue to use the Smithsonian's collections, programming and educational resources, not only to be the institution people need and deserve, but to bring hope to a nation.

Lonnie G. Bunch III

Secretary of the Smithsonian

¹ *Annual Report of the Board of Regents of the Smithsonian Institution, 1918.*

² Pamela M. Henson, *How Did the Smithsonian Respond to the 1918 Pandemic?* Smithsonian Institution Archives, 2020.

OPPOSITE: Pfizer-BioNTech vial that contained the first five doses of the COVID-19 vaccine, 2020. Gift of Northwell Health, National Museum of American History



OUTBREAK
Epidemics in a Connected World

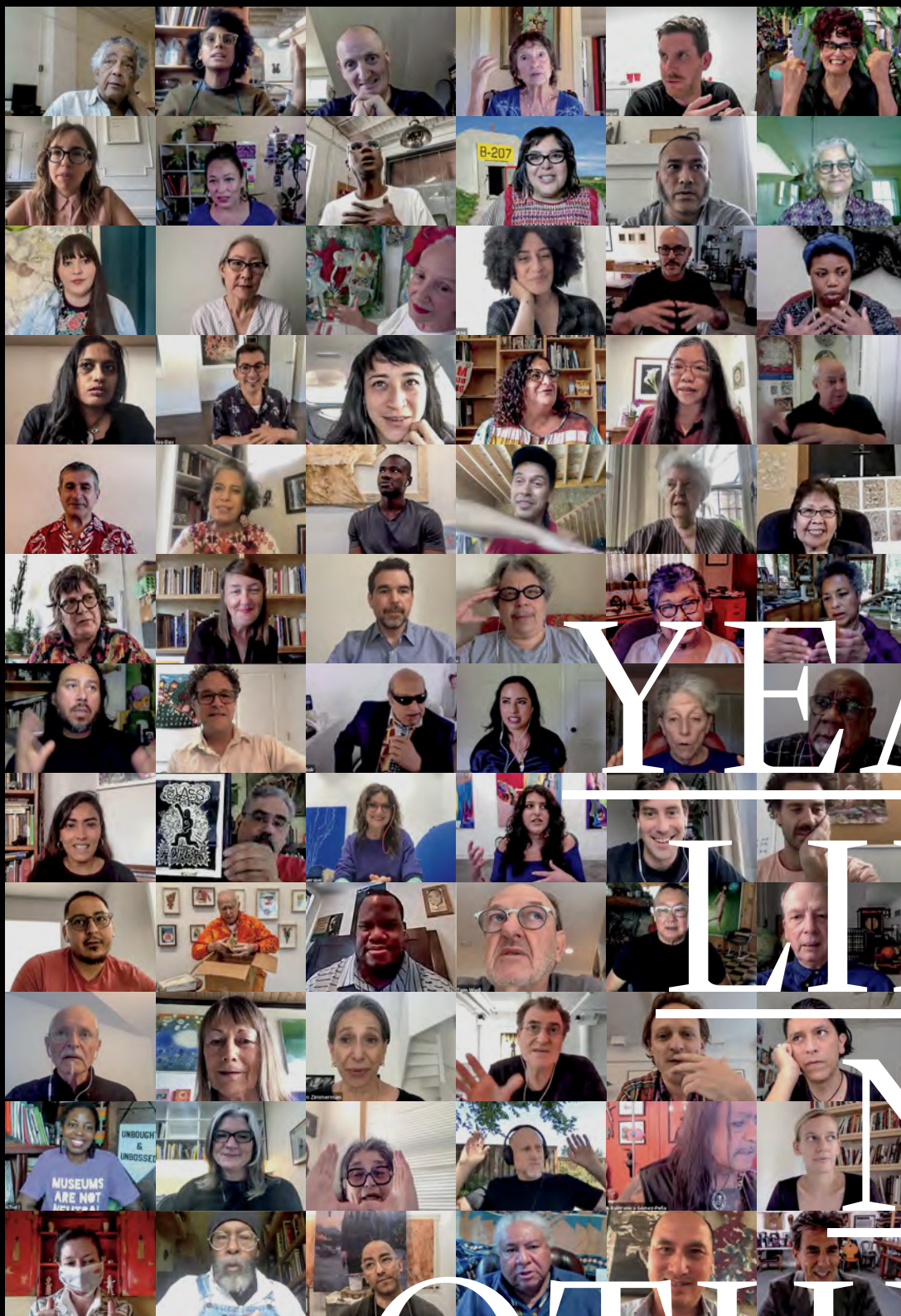
ANDA

Rest Rooms
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A YEAR LIKE NO OTHER

OUR SHARED FUTURE

Last year, on a quiet March day at the Smithsonian's National Zoo, Pierre Comizzoli and a team of panda experts watched Mei Xiang, a 21-year-old, 200-hundred-pound panda, for signs of estrus—the brief, once-a-year window of fertility when she might conceive a cub.

Comizzoli is a research veterinarian with the Smithsonian's National Zoo and Conservation Biology Institute, and he knows this waiting game well. In 2005, he was on the team that performed Mei Xiang's first successful artificial insemination. That procedure led to the birth of Tai Shan, an instant celebrity and a triumph for the Smithsonian scientists who had spent decades wrestling with the complexities of a giant panda's reproductive biology. Two other surviving cubs followed, in 2013 and 2015.

This time things were different. The Zoo was closed because of the COVID-19 pandemic. Social distancing precautions were in place. The team was smaller and had to work quickly.

"Then, we waited anxiously to see if she was pregnant," Comizzoli says.

Mei Xiang had her fourth surviving baby in August 2020. "The National Zoo has really cracked the code on giant panda reproduction," says Brandie Smith, the Zoo's deputy director. "But the goal has been to conduct the science and share it."

The new arrival captivated the public, who voted to name him Xiao Qi Ji, or "little miracle." The cub is a resounding conservation success story that will have an impact far beyond Washington, D.C.—one more step in a global effort to ensure the giant panda regains its ecological foothold.

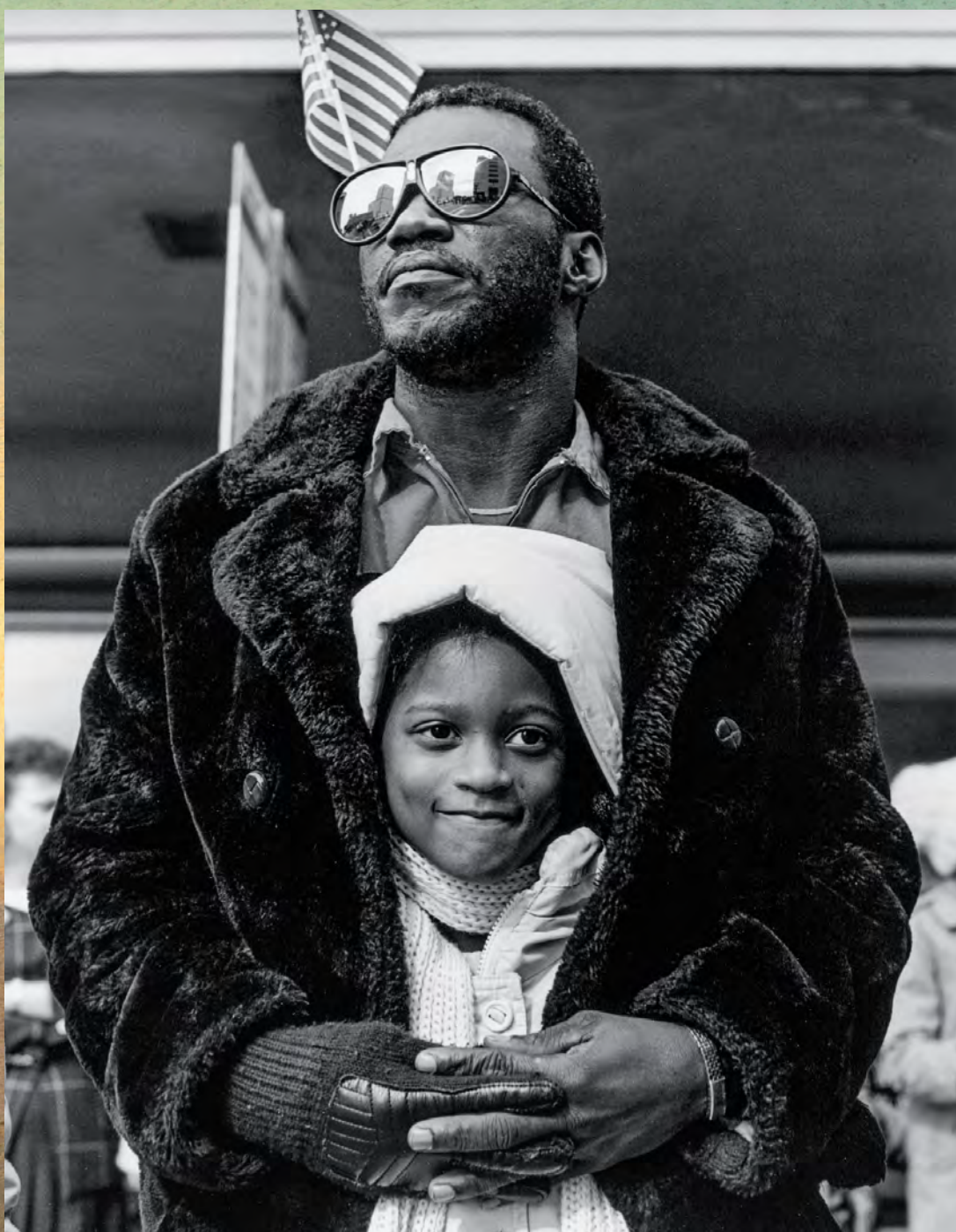
The panda's birth has also been a source of great joy and inspiration in a year marked by a terrible pandemic, protest and political uncertainty. Moreover, the Smithsonian's museums have been closed for more time than at any point in its history.

By any measure, 2020 was a difficult year, but the Smithsonian met the crisis by tackling complex challenges—from species conservation to climate change and racial justice—and responding to a nation and world in need. In its 175th year, the institution is more relevant—and agile—than ever.

The National Museum of Natural History's Carrie Bow Cay Field Station was established in Belize as a research facility that offers visiting scientists housing, tools and support so they can focus on long-term projects. Foundational research conducted at the station, which features unparalleled access to the Meso-American Barrier Reef, helps us understand how climate change is reshaping coral reefs and surrounding ecosystems—and how it might impact oceans in the future.



In August 2020, the nation celebrated a much-needed “little miracle.” The National Zoo’s giant panda Mei Xiang defied the odds and gave birth to her fourth surviving cub, Xiao Qi Ji. The Smithsonian’s conservation research helps protect endangered species—from giant pandas to birds—and their habitats. **BACKGROUND:** Red chokeberries (*Aronia arbutifolia* ‘Brilliantissima’) growing in areas throughout Smithsonian Gardens provide sustenance for birds during the winter months.



Men of Change: Taking It to the Streets, an outdoor exhibition presented by the Anacostia Community Museum (spring 2021), in one section explores what it means to be a dad, celebrating the resilience and beauty of Black men—from icons like Muhammad Ali to the anonymous father pictured in *The Guardian*. **BACKGROUND:** An exhibition showcasing Alexander von Humboldt at the Smithsonian American Art Museum (May–July 2021) examines how the scientist's reverence for nature inspired American artists like landscape painter Frederic Edwin Church.



SPEAKING OUT AGAINST RACISM

America faces significant challenges, including those deeply rooted in its history. As the nation confronts its racist discriminatory past and moves toward reconciliation and healing, the Smithsonian has stepped forward to lead important discussions about race and racism across the country.

Our Shared Future: Reckoning with Our Racial Past, an initiative announced in 2020 with a founding gift from Bank of America, creates a forum for Americans to address—together—these critical issues.

“We’ve seen in 2020 how racism and racial identification really touches all parts of our lives,” says Ariana Curtis, the initiative’s director of content. “The Smithsonian, with its resources, can provide an interdisciplinary approach and historical context to help us understand how we got to this moment and spark change to move forward together.”

The Smithsonian is no newcomer to conversations about race, Curtis notes. The

subject is woven through the institution’s fabric, from the Anacostia Community Museum and Smithsonian Asian Pacific American Center to the National Museum of the American Indian and the National Museum of African American History and Culture, where Curtis is also curator of Latinx studies.

The new initiative, however, brings to bear all these resources and more for townhall conversations, local community engagement and educational resources centered on making racism feel knowable, relevant and—most importantly—changeable.

“We are living in what history has created, and we are living through history,” Curtis says. “People will talk about the legacy of COVID-19 and the global movement for Black lives just as we talk about the civil rights movement as ‘history.’ This is what justice is—constant, ongoing work for a more equitable world.”

Nineteenth-century artist and designer William Morris prized traditional craft techniques but recognized the forward march of industrialization and mechanization. He championed a process that combines the artists’ design with mass production, which broadened access to their work. Viewers worldwide can reimagine and remix Morris’s wallpaper, held at Cooper Hewitt, Smithsonian Design Museum, through Open Access—and create their own artwork inspired by his designs.



The Smithsonian Latino Center's illustrated book *Nuestra América: 30 Inspiring Latinas/Latinos Who Have Shaped the United States* honors Latinx pioneers such as César Chávez, an American civil rights activist who helped create landmark labor laws that protect workers. Many of the stories in this book will feature in the Molina Family Latino Gallery when it opens in 2022.

SUPPORTING LEARNERS EVERYWHERE

The Smithsonian's mission to educate and inspire has become more important than ever during the COVID-19 pandemic. Reaching students where they are with accurate—and compelling—educational resources helps keep young people curious, engaged in and excited about learning.

Digital resources proved a boon for educators looking to enrich their virtual classrooms—and for students, hungry to learn while stuck at home. In March 2020, an institution-wide social media campaign used the hashtag #SmithsonianEdu to get the word out to parents, teachers and students about the Smithsonian's many educational resources; it recorded 62.6 million impressions over a two-day period in March.

At the same time, more than 300 Smithsonian educators worked together, drawing from 5 million digitized resources to compile nearly 9,000 activities and lessons aligned with national education standards—easily accessible and organized by subject and grade level—on Learning Lab, the institution's main point of entry for students and educators. That month, Learning Lab

recorded nearly quadruple its usual traffic.

"We really had to hit the ground running, because all of a sudden every single school was asking, 'Hey, what do you have?'" says Smithsonian digital interactive designer Cody Coltharp, who develops activities for use by schools. "Teachers are always looking for engaging content that they can adapt to their own classrooms. I think of the Smithsonian as America's collection, so it's logical that Americans would be able to use it to work on their own projects and tell their own stories."

The Smithsonian is also helping young people understand and contextualize issues that are shaping their day-to-day lives. In the spring of 2020, the Smithsonian Science Education Center, in partnership with the World Health Organization, moved quickly to develop and release *COVID-19! How Can I Protect Myself and Others?*, a curated guide of lessons and activities to empower students with the knowledge and public health skills to prevent the spread of the virus. The guide is free and available in 25 languages. To date, it has reached more than 2 million students in 47 countries.

Quilting blends tradition, storytelling and skill to create unique works of art. Made around 1850, this quilt was made for a child's crib. A digital image of the piece, which is in the permanent collection of the National Museum of African American History and Culture, is accessible through Open Access, where viewers may create a unique image that reflects their personal stories and experiences.



GIRLHOOD: IT'S COMPLICATED

The veil between history and present day can seem especially thin—which is evident in the National Museum of American History's *Girlhood (It's complicated)* exhibition. Through 200 objects, from a sampler sewn by a 13-year-old in 1781 to a robot built by a girl at computer science camp in 2018, the exhibition tells the story of American girls who challenge expectations and push back against the limits society places on them.

"We use girlhood to think about how gender is constructed in the United States," says Kathleen Franz, co-curator and project director of *Girlhood*. "Girlhood is something people can question, asking themselves, 'Am I going to be what society tells me I am? Or am I going to redefine it?'"

The exhibition opened in October for eight weeks before closing again. During that short stretch, Franz reveled in seeing a diverse multigenerational and multi-gender audience visit. "I spent a lot of time there, giving tours and just hanging out," she says. "The magic happens when visitors are engaging with objects and stories and talking with each other."

But for when visitors can't be there, Franz and her team have reproduced museum magic on the exhibition's website by adding interactive features—including 18 high-definition 3-D scans of historic costumes—along with ways for people to "remix" the show themselves and share their stories about growing up while conforming to and subverting expectations of gender.

Girlhood (It's complicated), on view until Jan. 2022, explores fashion as an outlet for girls' creativity and agency. Paper dolls allowed girls to—literally—play with different styles on their dolls and were another example of items girls used, remixed and modified.



Girlhood (It's complicated) challenges stereotypes that have diminished girls and their accomplishments throughout history. Astronomy isn't "for girls?" Not so for the girl pictured in an 1815 book on astronomy. BACKGROUND: Skateboarding is "a boy's sport?" Judi Oyama made her professional skateboarding debut at age 16 in the 1970s.



VIRTUAL INNOVATION

The *Girlhood* curators' digital pivot is one example of how Smithsonian museums are adapting to what will likely become "the new normal" for cultural institutions everywhere. As exhibitions go virtual and more museum collections come online, the Smithsonian must rethink its relationships with the public—not just during the pandemic, but for the digital age.

The Interaction Lab at Cooper Hewitt, Smithsonian Design Museum, is reimagining the museum experience across physical, digital and human touchpoints. "The visitor experience is a sum of many discrete interactions—they're the foundational unit of engagement with our audiences," says lab director Rachel Ginsberg. "Rather than focusing on innovation for its own sake, we focused the lab's work to explore new

modes of audience engagement, starting from the individual interaction and building from there."

Through a diverse set of engagements from public programs to design commissions, creative partnerships and more, the lab brings together designers, technologists, museum professionals, scholars, students and the public to rethink the Cooper Hewitt experience, benefiting the museum and other cultural institutions.

"In the age of COVID-19, what new interactions might we seek with museums?" Ginsberg asks, noting, "Living our role as the national design museum means we need to offer experiences that reflect the shifting needs of our audiences, whether through new technology, spatial design or something as simple as meaningful human interaction."

Photographer Russel Albert Daniels documents the history and lives of the Genízaro people of Abiquiú—who have lived on the same land in New Mexico for nearly 300 years—in the National Museum of the American Indian's *Developing Stories: Native Photographers in the Field* exhibition. Genízaro farmers often find pueblo tools and pottery shards on their land—a reminder of the Tewa peoples who predated them in the Rio Chama valley.



BACKGROUND: Scientists at the Center for Astrophysics | Harvard & Smithsonian use the Submillimeter Array, atop Maunakea on the Big Island of Hawai'i, to help uncover the secrets of the universe. Still, the night sky is a source of inspiration for artists such as Monica Ramos, whose watercolors (FOREGROUND)—featured in the Smithsonian Asian Pacific American Center and Latino Center's online "pop-up" museum, Art Intersections—explore our relationship to the natural world.



OPENING DOORS

How do museums shift, and expand opportunities and resources, making them accessible to everyone? One of 2020's big questions, it's a conversation taking place across the institution—but perhaps nowhere more literally than at the Digitization Program Office, which this year helped launch Smithsonian Open Access with an initial set of 2.8 million digital collection images released into the public domain.

The Smithsonian is not the first cultural organization to launch an open access portal, but no other release of information, images and objects has had this breadth and scale—dinosaur bones and arrow points, patent models and spacecraft, flowers and furniture. It's the largest open cultural dataset in the world, and it's already inspiring creativity.

During the fall 2020 semester, Richard The, a professor at the New School's Parsons School of Design, asked his data visualization class to create information visualizations using images from Open Access. The resulting projects mapped the National Museum of Natural History's Mineral Sciences collection, took a deep dive into

political buttons at the National Museum of African American History and Culture and explored fantastic beasts in Asian art at the National Museum of Asian Art, among other diverse topics.

"We visited the Smithsonian virtually for the entire semester," The says. "There were so many different stories to be found, and questions that maybe no one has ever asked."

Similar to The's students, Michael Joo, a Brooklyn-based multimedia artist who is mining Open Access for inspiration, appreciates the opportunity for "unfettered exploration." His most recent work incorporates 3-D-printed copies of historical life casts from the National Museum of American History, including Abraham Lincoln's hand and the face of Helen Keller's teacher, Anne Sullivan.

"It's this vast resource that all connects back to human experience, to the vestiges of the material that makes up the human record," he enthuses. "To be able to take as much or as little of that as you choose—it's limitless creative freedom. It's like a wall ripe for graffiti with no police in sight!"

John Lewis Childs, an avid horticulturalist, ornithologist and politician in the late 19th century, was a prolific grower of and dealer in flower and vegetable seeds. Childs' trade catalogs, some of which are held at the Smithsonian Libraries and Archives, featured gorgeous illustrations of rare flowers, vegetables and fruits in bloom.



Open Access and distance learning resources opened portals to the Smithsonian while doors were closed during the pandemic. People at home could enjoy space-related activities from the National Air and Space Museum online, like a geography quiz that challenges users to identify countries based on images taken by satellite. **BACKGROUND:** Washington, D.C.-based artist Sarah Burford reimagined the Smithsonian American Art Museum's *The Girl I Left Behind Me* as a luminous portrait of a girl "on fire."



Learning Lab is a go-to resource for people looking for ways to learn at home. The Hirshhorn Museum and Sculpture Garden's activity MAKE IT: Futurist Flowers uses Giacomo Balla's sculpture as a model for do-it-yourself cardboard creations. BACKGROUND: The Smithsonian's Museum Conservation Institute collaborated with the National Institute of Standards and Technology, using microscale imaging of fabrics to determine that cotton flannel is the most effective fabric for face masks that protect against the coronavirus. Polyester (pictured here) was also tested.



SCIENCE MINES THE PAST

From the time of its founding, collecting and curating physical objects has been at the heart of the Smithsonian's mission. Acquired over nearly two centuries, the institution's 155 million fossils, models, specimens, artifacts, books, papers and works of art—housed across 19 museums, nine research centers and the National Zoo—represent not only a record of natural and human history, but a resource for future knowledge-making and educational opportunities.

The National Museum of Natural History has the third-largest bird collection in the world, with 620,000 specimens from 85 percent of known species. This includes thousands and thousands of glass jars holding entire birds preserved in ethanol, collected as long ago as the 1860s. At first glance, they might appear to be little more than a macabre curiosity, but to Audrey Lin, a Peter Buck postdoctoral fellow in the Department of

Anthropology, these long-dead birds represent a potential wealth of information about the evolution of pathogens.

"We're looking for historic influenza genomes, which are likely to have originated in bird populations that were circulating in the Western Hemisphere starting in the mid-19th century," explains Lin, who analyzes historic genetic material using cutting-edge sequencing technology. "We think there are certain genetic segments in these historic birds that are closely related to the 1918 pandemic influenza virus."

She examines samples from waterfowl collected before and around the time of that pandemic in hopes of learning more about how influenza viruses evolve over time. Such insights may ultimately help scientists better understand how and why viruses jump from animals to humans—and occasionally cause global disasters like the COVID-19 pandemic.

Scientists at the Smithsonian Tropical Research Institute discovered that, after the asteroid impact that destroyed the dinosaurs worldwide and 45% of plants in what is now Colombia, the plants that survived developed attractive flowers and sugary deposits to entice insects to pollinate and reproduce. Colombia's tropical rainforests are wildly biodiverse—but if the planet continues warming, scientists believe those rainforests could face another seismic shift.



OUR COMMON PURPOSE

The late civil rights trailblazer and congressman John Lewis was only 25 years old when he risked his life on the Edmund Pettus Bridge protesting for racial equality. It is hard to imagine such courage at a young age, but Lewis was always driven by an abiding belief that America could become a better, more just society.

Though we lost Lewis in 2020, his brilliant legacy lights the way for the country and the Smithsonian. He was instrumental in helping to build the National Museum of African American History and Culture. Year after year, he kept the project at the forefront of people's minds by introducing legislation for the museum until Congress finally enacted it in 2003.

Lewis' wisdom, compassion and tenacity serve as guideposts for the country—and the Smithsonian. His optimistic outlook is

forever now entwined with our mission to advance and broaden the pursuit and dissemination of knowledge for all.

In the institution's 175th year, we are more committed than ever to a goal Lewis lived by: building a better shared future for all. The institution's work to crack the code of a deadly virus, address racial injustice and create a more sustainable planet remains urgent—and there is so much more to do.

Just as the National Zoo's panda cub grows and becomes more adventurous, climbing trees and learning survival skills, we are finding new ways to innovate and engage. Since our founding in 1846, a persistent spark of discovery pushed scientists and curators forward to help a young nation achieve and prosper. That spark burns brighter every year, even as the world asks bigger, more complex questions.

The National Air and Space Museum holds objects from, conducts research in, and tells the stories of people shaping the nation's exploration of outer space. Museum scientist John A. Grant is one of these explorers. He is a member of the science team for NASA's Opportunity rover, which landed on the surface of Mars in 2003 and traversed the Red Planet for more than a decade, paving the way for today's exploration of the universe.



Rep. John Lewis helped shape the fight for justice and equality in America from the earliest days of the civil rights movement. He also championed the National Museum of African American History and Culture—a legacy that lives on after Lewis' passing in July 2020. Millions have explored the museum since its 2016 opening, and in fiscal year 2020 alone—while doors were closed—5.2 million users visited the museum's website.



WE THANK ALL THOSE WHO MAKE TODAY'S
SMITHSONIAN POSSIBLE.

THE SMITHSONIAN IS A COMMUNITY OF SCHOLARS
AND EDUCATORS, SUSTAINED BY THE AMERICAN
PEOPLE AND MANY GENEROUS DONORS. WE ARE THE
NATION'S MUSEUMS—KEEPERS OF THE COUNTRY'S
COLLECTION; HOME TO EXPERTS IN SCIENCE,
HISTORY AND ART; AND A PROVIDER OF EDUCATION
PROGRAMS THAT SERVE MILLIONS OF FAMILIES EACH
YEAR. IN A RAPIDLY CHANGING WORLD, WE ARE
EVOLVING TO REACH MORE PEOPLE WHERE THEY
ARE, WITH GREATER IMPACT.

WE COULD NOT DO THIS WITHOUT
YOUR SUPPORT.

OPPOSITE: Louis Charles Christopher Krieger (1873–1940) was a prolific botanical illustrator, whose cacti illustrations—along with 4,400 other botanical illustrations from a variety of artists—have been fully digitized by the National Museum of Natural History. In partnership with the Digitization Program Office, the museum has built one of the finest digital catalogs of botanical collections, live plant images and botanical illustrations in the world—available online to millions worldwide.

LEADERSHIP GIFTS

We thank 2020’s most generous donors for their gifts of \$2.5 million or more.

Bank of America

REFLECTING ON RACE



Made possible by a \$25 million gift from Founding Partner Bank of America, the Smithsonian’s new five-year initiative Our Shared Future: Reckoning with Our Racial Past will draw upon expertise and collections from across the Smithsonian to examine how Americans understand and experience race and how to build a more inclusive future. The initiative will use multiple platforms for dialogue and engagement, examining the historical roots and contemporary impacts of racism with a goal of uniting and healing for a more equitable future. Bank of America also provided an additional \$5 million for the National Museum of African American History and Culture. The museum’s 4,300-square-foot special exhibitions gallery has been named in recognition of Bank of America, a founding donor of the museum and member of its Corporate Leadership Council. Bank of America has been a generous donor to other Smithsonian museums and centers, including a \$1 million grant to the new Molina Family Latino Gallery and an ongoing commitment to the Smithsonian Cultural Rescue Initiative and the National Native American Veterans Memorial at the National Museum of the American Indian.

Bloomberg Philanthropies

SEARCHABLE MUSEUM



A visit to the National Museum of African American History and Culture has the power to transform perspectives on the nation’s history and what it means to be American. In a few years, this eye-opening experience will be available to everyone—even people thousands of miles from the museum building on the National Mall—through an online Searchable Museum, made possible by a grant from Bloomberg Philanthropies. The Searchable Museum Initiative will digitize and make publicly accessible all the objects, stories, archives and educational resources found within the museum, beginning with the museum’s *Slavery and Freedom* exhibition. Once completed, the Searchable Museum will provide rich, interactive, digital experiences that match the immersive experience of a visit to the physical museum. A long-time Smithsonian donor, Bloomberg Philanthropies was an early supporter of the National Museum of African American History and Culture and also has given generously to Cooper Hewitt, Smithsonian Design Museum.

Margaret A. Cargill Philanthropies

REVERENCE, RESPECT AND RESTORATION



Two gifts totaling \$5.4 million from Margaret A. Cargill Philanthropies to the National Museum of the American Indian honor the past and build for the future. The first contribution supports the recently completed National Native American Veterans Memorial on the grounds of the museum in Washington, D.C. The memorial pays tribute to the patriotism and sacrifice of Native Americans who have served in every branch of the United States armed forces. A second gift benefits the Community Loans Program, in which Native communities collaborate with museum staff to secure long-term item loans for tribal museums and cultural centers. This process effectively restores objects from the museum’s collections to their communities of origin and ensures the transmission of knowledge across generations. Margaret A. Cargill Philanthropies is a long-term supporter of the National Museum of the American Indian.

Maurice J. and Carolyn D. Cunniffe

RENEWED VISION



The Smithsonian American Art Museum (SAAM) houses one of the largest, most inclusive collections of American art anywhere. A gift of \$3 million from Maurice J. and Carolyn D. Cunniffe funds a five-year project to revitalize the way this collection is exhibited, amplifying the story the artwork tells about the diversity of the American experience. Located on three floors of the historic Patent Office Building, the museum is working with Selldorf Architects to improve accessibility, enhance visitor circulation, and reimagine the presentation of the collection, which ranges from Colonial-era paintings to contemporary media art. SAAM’s Lunder Conservation Center, where visitors watch conservators at work, and the Luce Foundation Center for American Art, a study center and art storage facility, will also be renewed. In recognition of the donors’ support, the museum has named its third-floor special exhibition space the Carolyn and Maurice Cunniffe Gallery. Maurice Cunniffe serves as a member of the Smithsonian American Art Museum Commission.

Daniels Fund

TOGETHER WE TRIUMPH



World War II had a profound impact on an entire generation of Americans, known as the Greatest Generation for their fearless and dedicated contributions both during and after the war. Through immersive and engaging exhibitions and incomparable artifacts, the Jay I. Kislak World War II in the Air gallery at the National Air and Space Museum will tell their story and provide a comprehensive history of this conflict. The gallery dives into many aspects of the war, from the iconic fighter planes to the aircraft carriers that made Allied victory possible. The Daniels Fund has awarded the museum a \$3 million grant to reimagine the gallery and its Carrier War section in honor of Bill Daniels, a World War II veteran and Navy fighter pilot. The Daniels Fund has sustained the National Air and Space Museum and the Smithsonian Science Education Center since 2005.

Ford Foundation

RECLAIMING OUR HISTORIES



The Ford Foundation has awarded grants totaling \$2 million to the National Museum of African American History and Culture. The funds support the museum’s Center for the Study of Global Slavery and establish an endowment for the center’s senior curator. In partnership with institutions around the world, the center seeks to tell a more complete story about slavery and its legacy, drive innovative research, and recognize the resistance and resilience of people of African descent across the diaspora. Current projects include a study of slave ship wrecks and development of the international exhibition *In Slavery’s Wake—Slavery, Freedom and the Making of Our World*. The Ford Foundation has also given \$1 million to the Smithsonian American Women’s History Initiative, which amplifies the voices and accomplishments of American women through its website and exhibitions at Smithsonian museums. The Ford Foundation has a decades-long history of funding Smithsonian initiatives, including construction of the National Museum of African American History and Culture.

Bill & Melinda Gates Foundation

BUILDING STABILITY AND STRENGTH



A \$2.5 million contribution from the Bill & Melinda Gates Foundation helped establish an endowment to permanently fund the directorship of the National Museum of African American History and Culture. This enables the museum to attract the most talented leadership, build its long-term stability, and allow the director to focus on the museum’s mission to tell the American story through an African American lens. In a time of national reckoning, this mission is more critical than ever. The museum’s extensive collections and programs inform visitors of all backgrounds about the injustices of slavery and oppression, enlighten them about the immense contributions that African Americans have made in all aspects of our nation’s culture and industry, and engage them in actively working toward a future that is more fair and free for all people. The Gates Foundation has been a significant donor to numerous Smithsonian museums for 15 years.

Kislak Family Foundation

INNOVATION IN THE AIR

With a \$10 million gift from the Kislak Family Foundation, the National Air and Space Museum will offer a new generation of visitors an appreciation of the technological advances, cunning strategies and human bravery that marked this world-changing conflict. The Jay I. Kislak World War II in the Air gallery, a space fully reimagined as part of the ongoing transformation of the museum, will feature rare fighter aircraft such as the North American P-51D Mustang, the Eastern Aircraft (Grumman) FM-1 Wildcat, and the Messerschmitt Bf 109 G, as well as smaller artifacts that tell the stories of workers from all walks of life that helped the United States and its Allies achieve victory. This generous contribution, which honors Jay Kislak’s service as a naval aviator in World War II, is the Kislak Family Foundation’s first gift to the Smithsonian.



John and Adrienne Mars

RESTORING AN AMERICAN
LANDSCAPE

America’s prairies were among the world’s largest temperate grasslands. Vast herds of bison roamed, grassland birds flew overhead, and mammals and native plants supported indigenous human populations. Today, a fraction of this ecosystem persists, and the small remaining free-ranging bison herds are restricted to protected lands. For the last three years, scientists at the Smithsonian’s National Zoo and Conservation Biology Institute have been working with regional partners in Montana to generate new knowledge about the Northern Great Plains ecosystem, restore prairie habitat, and support the reintroduction of native species such as bison and swift foxes. The pilot phase of this project was made possible with a leadership gift in 2018 from John and Adrienne Mars, who recently made an additional \$3 million gift in 2020 to grow the program. Among many other generous gifts to the Smithsonian, the couple has endowed directorships at the Smithsonian’s National Zoo and Conservation Biology Institute and the National Air and Space Museum. Adrienne Mars was awarded the prestigious Order of James Smithson for her transformative contributions to the Smithsonian and her service on numerous boards and committees.



David M. Rubenstein

ON WINGS OF INVENTION

On a brisk December day in 1903, Orville and Wilbur Wright changed the world forever. When they launched the first successful flight of a powered, heavier-than-air flying machine, they also launched a new, modern era. That far-reaching triumph is commemorated in *The Wright Brothers & the Invention of the Aerial Age* exhibition, which will be reimagined as part of the National Air and Space Museum’s seven-year transformation. Through hands-on displays and fascinating artifacts, visitors will discover the research and experimentation that led to this momentous achievement as well as the incredible blossoming of technological innovation that followed. A \$5 million gift from David M. Rubenstein supports this exhibition and its centerpiece, the 1903 Wright Flyer. David Rubenstein has supported many Smithsonian museums and initiatives through his gifts and committee leadership. He serves on the Smithsonian Board of Regents and the Museum Board of the National Museum of American History.



Tom and Karen Rutledge (Rutledge Family Foundation)

ENTERTAINMENT NATION

Entertainment moves us, shapes us, emboldens us. Theater, sports, music, television and movies bring us together and spark national conversations about what it means to be American. A \$3 million gift from Tom and Karen Rutledge (Rutledge Family Foundation) will help the National Museum of American History develop a new exhibition, *Entertainment Nation*, that explores our history through the power of entertainment. Opening in 2022 in the museum’s new Culture Wing, the 7,200-square-foot exhibition combines immersive experiences, graphics, stimulating sound, stories and iconic objects such as Prince’s guitar and Dorothy’s ruby slippers from *The Wizard of Oz*. A red carpet leads visitors through the hall to a television gallery examining the medium’s extensive role in American life. Tom Rutledge, who serves on the museum’s board, also participated in The American Scene, an oral history project related to the exhibition.



Artists commissioned by a 1934 New Deal-era program created public art resulting in nearly 400 post office murals depicting American Indian life—sometimes based in fact, sometimes inspired by stereotypes and historical inaccuracies. *Indians at the Post Office*—a virtual exhibition based on a 2012 partnership among the National Postal Museum, National Museum of the American Indian and the United States Postal Service—features Eduard Buk Ulreich's *Bimini Island* (also known as *Aborigines*), and reexamines each mural in its historical context.

LEADERSHIP GIFTS

We thank 2020’s most generous donors for their gifts of \$1 million or more.



Accenture

A \$1 million gift from Accenture to the National Museum of African American History and Culture enables millions of museum visitors to discover awe-inspiring stories of Black heroes. Accenture is a member of the museum’s Corporate Leadership Council. Its gift will help the museum increase access to artifacts and experiences, make history more interactive—with an emphasis on digital—and engage a global audience, building awareness and understanding of the lives and contributions of African Americans. For a first project, Accenture and the museum collaborated to produce *Why We March* in commemoration of the 57th anniversary of the historic March on Washington.



Amazon

African Americans have led the fight for voting rights since the end of the Civil War. Black leaders played pivotal roles in bringing about the constitutional amendments that extended suffrage first to all men, regardless of race, and then to women. They worked to end the use of voter suppression tactics like poll taxes and literacy tests, creating a more equitable, open democracy. A \$1 million gift from Amazon helps the National Museum of African American History and Culture reveal the strength and strategies of African American activists who have pushed this country to honor its pledge of liberty and justice for all.



AT&T

The National Museum of African American History and Culture is not just a place to go but a place to congregate, network, learn and be inspired. Since its inception, the museum has hosted events large and small to amplify the voices of African American scholars, artists, activists and business leaders. One such event, the Women’s E3 Summit, was held online in September 2020 with a focus on Black women’s power in the national movements for voting rights, health equity and social justice. Such efforts are supported by a new \$1 million gift from AT&T, which follows the company’s earlier contribution to the museum’s construction fund.



Autodesk

Just click and swipe—from anywhere in the world—and you can virtually explore the inside of the Apollo 11 command module *Columbia* or inspect the skeleton of a triceratops from horn to toe. These are among the 2,500 objects from Smithsonian collections available for viewing online in highly detailed 3-D format as a result of a multiyear partnership with Autodesk, the software provider for people who make things. Most recently, Autodesk donated its services by developing software for the Smithsonian to use in creating 3-D digital models and presenting them online for the public to access. Autodesk earlier performed 3-D scanning of the *Columbia* and has made other gifts of technology, expertise and financial support.



Otto Bremer Trust

A \$1 million grant from the Otto Bremer Trust underwrites The Bias Inside Us, a community engagement project developed by the Smithsonian Institution Traveling Exhibition Service to help individuals recognize and counter their implicit biases. Anchored by a multimedia exhibition that explores the history and science of implicit bias, how biases affect behavior, and the social effects of such prejudice, the project will travel to 40 cities and towns through 2025. In each location, programming conducted in cooperation with local organizations will explore ways to reduce bias, increase empathy, and create more inclusive schools, communities and workplaces.



Bristol Myers Squibb Company

Bristol Myers Squibb Company has donated \$1 million to help the National Museum of African American History and Culture tell the full story of the richness and diversity of the Black experience. This includes illuminating overlooked aspects of that experience, such as the contributions of African Americans to science, technology, engineering and mathematics (STEM). In 2020, the museum launched a video conversation series with Black STEM professionals—from a leading coronavirus researcher to a U.S. Department of Defense engineer—to inspire middle and high school students to pursue STEM careers themselves. Bristol Myers Squibb has also provided significant support to the Smithsonian Science Education Center.



Deloitte

Visitors to the National Museum of African American History and Culture learn that everyday objects often contain deeper meanings. A simple cooking pot on view in the *Cultural Expressions* exhibition leads to awareness of how African American foods reflect the geographic and ethnic diversity of Black communities across the country. From enslaved people who transformed humble scraps into delicious and healthful meals for themselves to restaurateurs who integrate traditional foods into haute cuisine, African American chefs demonstrate adaptability and skill. A \$1 million contribution from Deloitte, the company’s largest gift to the Smithsonian, allows the museum to showcase this and other aspects of African American heritage.

Elizabeth and James Eisenstein

Elizabeth and James Eisenstein have contributed \$1.5 million for a major revitalization of the Smithsonian American Art Museum’s permanent collection galleries. Renowned firm Selldorf Architects has been engaged to help improve visitor accessibility, enhance public circulation and reimagine the museum’s galleries. In the next five years the museum will reinstall artwork, incorporate new technology and showcase recent acquisitions for a more inclusive presentation of the nation’s diverse cultural history. In recognition of this gift, the space for new acquisitions has been designated the Eisenstein Family Gallery. Elizabeth Eisenstein is a member of the Smithsonian American Art Museum Commission; she and her husband have previously supported SAAM acquisitions and exhibitions.



David J. and Lisa Grain and Family Endowment

How has the legacy of slavery shaped American life? Can confronting this legacy help the nation move toward its founding ideals of democracy and equality? The National Museum of African American History and Culture offers essential resources for exploring these questions, ranging from 18th-century artifacts of slavery to a digital archive of interviews with civil rights activists. With a gift of \$1 million, David J. and Lisa Grain and family have established the David J. and Lisa Grain and Family Endowment to aid the museum in its mission to explore, document and showcase the African American story and its importance for all Americans.

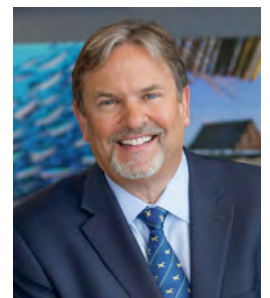


Gulfstream Aerospace

As the developer of the first purpose-built business aircraft, Gulfstream Aerospace recognizes the importance of the history of how—and why—we fly. A donation of \$1 million from Gulfstream Aerospace supports the Thomas W. Haas We All Fly gallery. Part of the National Air and Space Museum’s comprehensive seven-year transformation, this gallery will update the entire visitor experience and place more than 1,400 new objects on display to engage, educate and inspire the next generation of innovators in air and space travel.

Thomas W. Haas Foundation

The Thomas W. Haas We All Fly gallery will be a centerpiece of the reimagined National Air and Space Museum. The Thomas W. Haas Foundation has augmented its support with an additional \$1 million gift to the museum’s ambitious transformation, which includes restoring and reinstalling *The Space Mural: A Cosmic View*. Created by Robert McCall for the opening of the museum in 1976, the mural represents the past, present and future of our universe and illustrates the wonder and optimism of space exploration. Museum board member Thomas Haas also provided major funding for programming associated with the museum’s Phoebe Waterman Haas Public Observatory.



The Hartford

The Hartford, a founding donor to the National Museum of African American History and Culture, has renewed its support for the museum’s timely—and timeless—mission with a \$1 million donation. Utilizing miles of gallery space and thousands of objects, the museum tells the stories of global superstars and ordinary heroes, of grand triumphs and everyday struggles, of grave injustice and the ongoing quest for equality. These stories are all informed by the unique experience of being Black in America, and offer meaningful lessons for visitors of all backgrounds who seek to understand this nation and its people.



Janet A. Headley, Ph.D.

In the past, art history professor Janet A. Headley brought her students from Baltimore on annual visits to the Smithsonian American Art Museum, an essential resource for studying the nation’s art and visual culture. Today, a bequest from her estate supports the SAAM Fellowship Program Endowment Fund, and supports the areas of greatest need for museum fellows. The fund provides researchers at different career stages—from Ph.D. candidates to senior scholars—with stipends, workspace at the Research and Scholars Center, and access to the museum’s collection of more than 44,000 artworks and its 180,000-volume library. The research conducted by fellowship recipients contributes to a more equitable and inclusive history of American art.



Honeywell

Honeywell

With a \$1 million gift from Honeywell, the National Museum of African American History and Culture gathers the material and cultural artifacts that document our history—even in the moment it is happening. Collecting these sights and sounds shapes our understanding of crucial moments in time to share with future generations. Honeywell has previously contributed to the National Air and Space Museum and the Smithsonian American Art Museum.

Johnson & Johnson

Johnson & Johnson

Johnson & Johnson has a longstanding commitment to partnering with organizations that advance diversity, equity and inclusion. A \$1 million gift from the company supports the mission of the National Museum of African American History and Culture and builds upon the company’s past contributions for construction of the museum building. In addition to funding the National Museum of African American History and Culture, Johnson & Johnson has provided generous support to the Smithsonian Science Education Center.

Mr. and Mrs. Bruce Karsh (The Karsh Family Foundation)

With a gift of \$1 million, Mr. and Mrs. Bruce Karsh (The Karsh Family Foundation) are helping the National Museum of African American History and Culture celebrate the central role African Americans have played in our nation’s story—from the opening chapter, when slave labor generated immense wealth for New World elites, to chapters still being written, such as the Black Lives Matter movement’s quest for justice. African Americans have always challenged this country to live up to its ideals of freedom and equality, and the museum’s collections and programs offer wisdom, inspiration and tools to help the nation achieve those goals.

Mr. and Mrs. Ted Leonsis

Sprinters Tommie Smith and John Carlos made a forceful statement when they silently raised their fists on the winner’s podium at the 1968 Summer Olympics. Outside the boxing ring, Muhammad Ali was an eloquent critic of racism’s cruel hypocrisies. Quarterback Colin Kaepernick spurred national debate by kneeling in protest of police brutality. A \$1 million gift from Mr. and Mrs. Ted Leonsis helps the National Museum of African American History and Culture show how Black athletes have combined skill and activism. Half of the gift will create The Leonsis Family Endowment to support sports-related exhibitions, collections, research and programming at the museum.



Lowe's Companies, Inc.

With a \$1 million gift from Lowe's Companies, Inc., the National Museum of African American History and Culture helps visitors discover themes and connections that persist through centuries. One of these is the cultural lineage of great African American orators, writers and musicians who have given voice to the struggle for equality with compelling power and beauty. That line of descent traces from Frederick Douglass's abolitionist newspaper through James Baldwin's literary examination of racial and sexual distinctions, and continues in hip-hop artists and slam poets whose verbal arts reflect modern social and political challenges. Lowe's previously contributed to the museum's construction fund.



Microsoft Corporation

A \$1 million gift from Microsoft Corporation enables the National Museum of African American History and Culture to share the accomplishments and struggles of African Americans. As part of its mission, the museum encourages constructive conversations about race—a key step in grappling with the inequities that persist in America today. In addition to on-site programming, the museum offers an array of online tools including historical readings, questions for self-reflection, videos from noted thinkers, conversation prompts and other resources that make this challenging subject accessible to all. Microsoft is a founding donor of the museum and a supporter of numerous Smithsonian initiatives.



Mitsubishi Corporation

Mitsubishi Corporation continues its longstanding support of Japanese art programs at the Smithsonian's National Museum of Asian Art with a \$1 million gift for the Freer Gallery of Art and Arthur M. Sackler Gallery. The museum's holdings include more than 14,000 Japanese art objects—paintings, ceramics, metalwork, sculpture, lacquer, photography and graphic arts—including the world's largest collection of paintings by renowned Japanese painter Katsushika Hokusai. Last year, the Freer mounted an extensive exhibition of his beautiful, often humorous, and always influential creations. In addition to exhibitions like these, Mitsubishi Corporation's sponsorship supports education programs, film series, publications, curatorial exchanges and fellowships.

Elizabeth H. and James S. McDonnell III Fund (at the St. Louis Community Foundation) and The JSM Charitable Trust

The Destination Moon gallery, slated to open at the National Air and Space Museum in 2022, showcases the groundbreaking technology developed to land humans on the moon and the determination of the people who made such achievement possible. Anchored by artifacts such as Neil Armstrong's iconic spacesuit and the Gemini VII spacecraft, a critical precursor to Apollo, the gallery traces lunar travel from ancient dreams to an expanding future. A \$1 million gift from the Elizabeth H. and James S. McDonnell III Fund (at the St. Louis Community Foundation) and The JSM Charitable Trust helps complete the gallery. The donors have previously provided generous support to the museum's Steven F. Udvar-Hazy Center.



MetLife Foundation

Resilience is a key theme in the stories about Black lives and communities shared by the National Museum of African American History and Culture. The museum's own resilience has been strengthened by a gift of \$1 million from MetLife Foundation. Donor support enables the museum to tell its stories through an array of online and on-site programs. During the months its doors were closed due to the COVID-19 pandemic, the museum continued to serve the public through digital film screenings, video curator chats, art-making webinars, a virtual archive and more. MetLife Foundation also supported the museum's construction and many other Smithsonian projects.

Brian T. Moynihan and Susan E. Berry and Family Endowment

Brian T. Moynihan and Susan E. Berry and family are investing in the future of the National Museum of African American History and Culture with a \$1 million gift to create the Brian T. Moynihan and Susan E. Berry and Family Endowment. Income from the endowment funds the museum's work to tell the American story through the lens of African American history and culture. This work includes exhibitions such as 2020's *We Return Fighting*, which explored the experiences of African Americans during World War I, both on the battlefield and on the home front. Brian Moynihan is a member of the Museum Council.

Dr. D. Ross Robertson

Much of the Smithsonian Tropical Research Institute’s success rests on its ability to attract some of the brightest scholars from diverse fields of tropical research; the institute hosts some 1,400 scientific visitors yearly at its facilities in Panama. A \$1 million contribution from D. Ross Robertson, Ph.D., establishes a fellowship endowment to support graduate and postgraduate students researching the evolution, ecology, natural history or related taxonomy of marine and brackish-water fishes in the neotropics. The endowment also underwrites technologies that make information on those fishes more publicly accessible and further illuminate their diverse ecosystems. Robertson is an emeritus staff scientist at the institute.



Mark and Rachel Rohr

A \$1.6 million grant from Mark and Rachel Rohr funds the Rohr Reef Resilience Program, which studies coral reef health in the Tropical Eastern Pacific. While climate change and other environmental pressures put up to one-third of all coral species at risk of extinction in this century, the Tropical Eastern Pacific potentially contains some of the most resilient corals in the world. Scientists from the Smithsonian Tropical Research Institute and Latin America will investigate the microorganisms that live in symbiosis with corals, reproductive mechanisms and more in search of valuable insights on reef conservation and restoration.



Jean and Paul Sauer

The Smithsonian Institution’s story begins with a bequest. Nineteenth-century English scientist James Smithson believed the United States needed “an establishment for the increase and diffusion of knowledge.” To fulfill his vision he left his estate to the young nation, which founded the Smithsonian in 1846. In the 175 years since then, estate gifts from other generous donors have strengthened the institution, enabling it to grow into the world’s largest museum and research complex. Jean and Paul

Sauer continued this tradition and helped ensure the future of Smithson’s vision by leaving an unrestricted bequest of \$2.6 million. The Sauers’ gift provides stability for core Smithsonian programs and flexibility to respond to new opportunities and challenges. In the past year, for example, the Smithsonian’s response to the COVID-19 pandemic included collecting artifacts of life during the crisis and offering new distance-learning resources for teachers and students coping with school closures across the country.



SoftBank Group

A \$2 million gift from SoftBank Group supports *FUTURES*, the Smithsonian’s first major exhibition devoted to the future, a powerful and immersive experience that will commemorate the Smithsonian’s 175th anniversary by inviting millions of people to explore possible directions for what’s ahead and create personal visions of the world they want to live in. A series of installations in the Arts + Industries Building, including one sponsored by SoftBank, will examine emerging technologies, inventions, big ideas and solutions for the greatest problems facing humanity. The installation funded by SoftBank will share visions for a bright and fulfilling future, one in which technology allows us to be more human.

Southern Company Charitable Foundation, Inc.

Persistently denied economic opportunity through both prejudice and policy, African Americans have continually created their own businesses, banks, newspapers, schools and other institutions necessary to build thriving communities—all too often to see them destroyed by powerful political and social forces or outright violence. With a \$1 million gift from the Southern Company Charitable Foundation, Inc., the National Museum of African American History and Culture shares the objects and stories that help visitors understand this complex and troubled history while inspiring them to become engaged with forging a more equitable future. The foundation also contributed to the museum’s construction fund.



Starbucks Coffee Company

The National Museum of African American History and Culture has made more than 10,000 photographs of the Alvin Ailey American Dance Theater available online. Ailey’s unique, evocative choreography celebrates the power, hope, sorrow and beauty of African American heritage. His body of work is one example of the profound influence African American creators have had on the performing arts and serves to inspire people of all backgrounds. A \$1 million gift from Starbucks Coffee Company enables the museum to share Black achievements in many different artistic spheres; this gift represents a significant increase in the company’s backing for the Smithsonian.



SVF Foundation

SVF Foundation has furthered its partnership with the Smithsonian Conservation Biology Institute by making a gift of \$1.7 million to construct the Dorrance Hamilton Cryo-Conservation Laboratory, a facility to preserve biological materials at freezing temperatures. In addition, the foundation will transfer a significant amount of frozen genetic samples from rare and endangered livestock breeds as part of the Smithsonian and SVF Biodiversity Preservation Project. The Smithsonian’s scientific expertise in managing endangered animal populations combined with SVF’s extensive samples from dozens of heritage breeds ensures the preservation of valuable traits, such as disease resistance and heat tolerance, and safeguards genetic diversity to help sustainable food production.



Truist Financial Corporation

Truist Financial Corporation invests in the growth of the National Museum of African American History and Culture with a gift of \$1 million. This growth is evident not only in new programs and exhibitions within the museum’s walls, but also in its leadership among African American and African diaspora museums and cultural institutions. The museum provides partner organizations with professional development and capacity-building opportunities and collaborates on initiatives such as the Community Curation Program, which preserves the history of Black communities. Through such partnerships, the museum amplifies the message that institutions devoted to Black history and culture are vital elements in our nation’s social fabric.



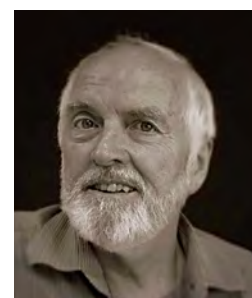
Tyson Foods

Physical access to the National Museum of African American History and Culture was limited in 2020 during shutdowns related to COVID-19, but a vibrant array of online programming brought the spirit of the museum to audiences around the country. Programs aimed at high school students presented insights into artists and art making, career options in STEM fields and a rigorous training course for young historians. Adults could jump into film screenings, book discussions or an investigation of how genetic research affects our understanding of race. With a \$1 million gift from Tyson Foods the museum continues its mission to educate in all media.



The UPS Foundation

The National Museum of African American History and Culture’s *Visual Art and the American Experience* constitutes the only permanent exhibition on the National Mall focusing on the critical role of Black artists in shaping American art. Works in every medium—from American Romantic landscape paintings by Robert Duncanson to Roberto Lugo’s Greek-style vase with a motif depicting police violence—demonstrate that art by African Americans is fundamentally American art. The UPS Foundation has donated \$1 million to the museum to aid its mission of promoting and highlighting the contributions of African Americans in all aspects of American culture.



The U Trust

Postdoctoral fellows at the Smithsonian Tropical Research Institute in Panama conduct breakthrough research that increases knowledge about the fantastic biodiversity of tropical ecosystems. They have shed light on pre-Columbian peoples’ use of ocean resources, helped discover new species of sea creatures, and revealed unexpected twists in the evolution of butterfly color patterns. A \$1 million gift from The U Trust augments the institute’s Anthony G. Coates Endowment for postdoctoral fellowships, in honor of the institute’s deputy director emeritus (pictured), enabling more early-career scientists to explore their own research questions at the institute.



Verizon

A glorious hat—festooned with ostrich feathers and delicate black netting—holds pride of place in a re-creation of Mae’s Millinery Shop on view in the National Museum of African American History and Culture. Opened in 1940 by Mae Reeves, the shop was one of the first businesses in Philadelphia owned by a Black woman. For 56 years it was a meeting place for women of all races and classes. A \$1 million donation by Verizon helps the museum share this and other stories that showcase African American history, entrepreneurship and artistry. The donor has previously funded the museum’s education programs.



Alice L. Walton Foundation

The impact of the National Museum of African American History and Culture goes far beyond visitors’ experience of immersive exhibitions. The museum also engages people of all ages in learning about the contributions of African Americans through varied educational programs and initiatives. In a given week, toddlers learn songs in a museum classroom while educators across the country attend a virtual workshop. Grade school students participate in an online art-making session while their parents join a book discussion. The Alice L. Walton Foundation strengthens programs like these through its support of the museum’s Education and Public Programs Endowment.

Visa Foundation

Black history is made every year. The National Museum of African American History and Culture captures it all—from milestones in the struggle for equality to everyday cultural expressions—in a growing collection of more than 36,000 objects, documents, recordings and more. Recent additions include signs from the June 2020 Black Lives Matter protests in Washington, D.C.; digital records of the COVID-19 pandemic’s impact on Black communities; and photos from the vast archives of *Ebony* and *Jet* magazines. Visa Foundation has committed \$1 million in support of the museum’s mission to document the African American experience.

The Denzel and Pauletta Washington and Family Endowment

On display in the National Museum of African American History and Culture, the boxing trunks and robe worn by acclaimed actor Denzel Washington for his role as the wrongly imprisoned Rubin Carter in 1999’s *The Hurricane* help tell the story of African Americans in film and celebrate their achievements. Behind the scenes, Denzel and Pauletta Washington and family have provided a \$1 million endowment to help the museum reveal the richness and diversity of the African American experience and how it shaped this nation. In addition to establishing the Denzel and Pauletta Washington and Family Endowment, the donors have played a key role in raising funds for the museum.



The Walt Disney Company

The Walt Disney Company is helping to establish the first Smithsonian gallery devoted to the Latino experience with a gift of \$1 million to the Smithsonian Latino Center. The Molina Family Latino Gallery will open in 2022 on the first floor of the National Museum of American History. Its bilingual inaugural exhibition, *¡Presente! A Latino History of the United States*, will illuminate how Latinos have shaped the nation since before its founding. Disney’s long history as a Smithsonian donor includes gifts to the Smithsonian Latino Virtual Museum, the National Museum of African History and Culture and the National Museum of the American Indian.

Donors to the Smithsonian

Recognizing our benefactors

The Smithsonian gratefully acknowledges those donors who made gifts, pledges or pledge payments during the fiscal year 2020.

\$1,000,000 OR MORE		
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\$500,000 OR MORE

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AND THAT LOCAL
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→ *Two Times*

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The National Museum of African Art's exhibition *Caravans of Gold, Fragments in Time* (ongoing) uses ancient artifacts to piece together a picture of the past, tracing Africa's long history of artistic excellence. This ceramic figure, created between 13th and 15th century C.E., likely represents one of the founding rulers of the Māli Empire—a snapshot of the ceremonial dress and ornaments worn by powerful warriors centuries ago.

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- Joseph and Robert Cornell Memorial Foundation
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- Ted and Marian Craver
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- Mr. and Mrs. Joseph F. Cullman, 3rd
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- Frances K. Dibner and the Dibner Family
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Ford Motor Company Fund	Joseph Hirshhorn	Kraft Foods
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Sidney E. Frank Foundation	Melody Hobson and George Lucas	Constance and Harvey Krueger
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Andréa and Kenneth Frazier	Steven and Jane Hoch	Land O’Lakes, Inc.
Charles Lang Freer	Hubert N. (Jay) Hoffman, III	Sue and Al Landon
Friends of the National Zoo	Holenia Trust	Lannan Foundation
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Patricia and Phillip Frost	Ruth S. and A. William Holmberg	Ava L. Coleman
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and Norma Lee FUNGER	Grant W. Howell	The Lemelson Foundation
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GE	IBM Corporation	Edith S. and Arthur J. Levin
David Geffen Foundation	Intel Corporation	Barbara and Aaron Levine
General Mills Foundation	Intel Foundation	Frank Levinson Family Foundation
General Motors Company	International Lease Finance Corporation	Leon Levy Foundation
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GlaxoSmithKline	The Lebron James Family Foundation	Lewis and Christina Lewis Halpern
The Glenstone Foundation,	J & AR Foundation	The Reginald F. Lewis Foundation, Inc.
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The George Gund Foundation	McDonnell III, John F. McDonnell	Corporation

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The Lunder Foundation
The Elizabeth Carolyn Lux Foundation
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Gravel Association
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Orkin Exterminating Company, Inc.
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Lynn Roseman Owen
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Pearson Foundation
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The PepsiCo Foundation
Tyler Perry
Peterson Family Foundation
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The Pew Charitable Trusts
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PNC Bank
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Foundation
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and Robert Keith Black
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Saudi Aramco
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SC Johnson



**VIEWERS WHO TUNED IN
TO THE PANDA CAM WHEN
XIAO QI JI WAS BORN ON
AUG. 22, 2020**

→More Than Half A Million

Nina and Ivan Selin
Seneca Nation of Indians
Shakopee Mdewakanton
Sioux Community
Shell
Frank B. and Faye Sherry
Andrew and Anya Shiva
Shirley Phillips Sichel
Sigma Pi Phi Fraternity/Boulé
Foundation
Simons Foundation
Charles and Lisa Simonyi Fund
for Arts and Sciences
Paul Singer
Sketch Foundation
Bill and Tish Slattery & the Slattery
Family Foundation
Ted Slavin Family Foundation
Alfred P. Sloan Foundation
Albert and Shirley Small
Small World Institute Fund at
Silicon Valley Community
Foundation

Mr. and Mrs. Frederick W. Smith
and Family
Robert Frederick Smith
Robert H. Smith Family Foundation
Smithsonian Networks
SoftBank Group
Soil Science Society of America
Guenther and Siewchin Yong Sommer
Southern Company Charitable
Foundation, Inc.
Southwest Airlines
The Speedwell Foundation
Michael and Jenny Messner
and Family
Diana Davis Spencer Foundation
Alan and Terri Spoon
Earl W. and Amanda Stafford
Starbucks Coffee Company
The Starr Foundation
State Farm Insurance Companies
Stavros Niarchos Foundation
Margaret and Terry Stent
Stevenson Family Charitable Trust
Tom and Kitty Stoner
Patty Stonesifer and Michael Kinsley
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Sultan Qaboos Cultural Center
The Summit Fund of Washington
Donald and Chacea Sundman
Kelso F. and Joanna L. Sutton
Target
Ambassador Nicholas F. Taubman
and Mrs. Eugenia L. Taubman
Patrick F. Taylor Foundation
John Templeton Foundation
Suzanne and Michael E. Tennenbaum
Terra Foundation for American Art
Textron Inc.
Eugene V. and Clare E. Thaw
Charitable Trust
Thermo Fisher Scientific
Tiffany & Co. Foundation
Time Warner Foundation
Timex Corporation
TOYOTA
Truist Financial Corporation
TRW
Joe and Clara Tsai Foundation
Earl S. Tupper
Turner Foundation, Inc.
TWA
Tyson Foods
Mr. and Mrs. Steven F. Udvar-Hazy
Richard O. Ullman Family Foundation
United Airlines
UnitedHealth Group
United Parcel Service

United Soybean Board
United States Mint
United States Postal Service
United Technologies Corporation
The UPS Foundation
U.S. Bank
Esme Usdan and James Snyder
The U Trust
Anne van Biema
Van Cleef & Arpels
Reginald Van Lee
Verizon
Verizon Foundation
Teodoro Vidal
The Commonwealth of Virginia
Visa Foundation
The Volgenau Foundation
VOLVO
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Lila Wallace-Reader's Digest Fund
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The Walt Disney Company
The Walton Family Foundation
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and Family Endowment
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Anthony and Beatrice Welters and the
Vincent Wilkinson Foundation
Alexander and Annie B. Wetmore
Dr. Coralyn Wright Whitney
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Norman C. and Catherine M. Willcox
The Oprah Winfrey Charitable
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Harry Winston Hope Foundation, Inc.
Harry Winston Research Foundation, Inc.
Ronald Winston
Howard H. Witsma
The World Bank
Robert L. Wright
Elaine P. Wynn & Family Foundation
Xerox Corporation
Zegar Family Foundation
Zoetis



London Kaye of Los Angeles submitted this photo to the Anacostia Community Museum's #MomentsofResilience project, which collects and shares stories of solidarity and joy from around the world. After George Floyd was killed, Kaye channeled her feelings into crocheting ("my way of peaceful protesting"), and flew to Washington, D.C., to install her yarn artwork at Black Lives Matter Plaza.

LEADERSHIP

Board of Regents

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

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Ex officio, Chancellor

The Vice President
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Ex officio

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—

Porter N. Wilkinson
Chief of Staff to the Regents

Cathy Helm
Inspector General

In fiscal year 2020

LEADERSHIP

Smithsonian National Board LEADERSHIP, ADVICE AND PHILANTHROPY

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

Through its 49 members and 176 alumni, the National Board’s volunteers also serve the Smithsonian by contributing their advice and service through committees and ad hoc working groups. In 2020, 27 members and alumni served on 21 Smithsonian advisory boards and as non-Regent members of committees of the Board of Regents, and 35 members served on seven Regional Councils. Their extraordinary commitment to philanthropy is shown through gifts totaling \$9.2 million. This figure includes \$1.95 million in unrestricted board annual giving.

LEADERSHIP

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Membership year 2020

*Leave of absence in 2020

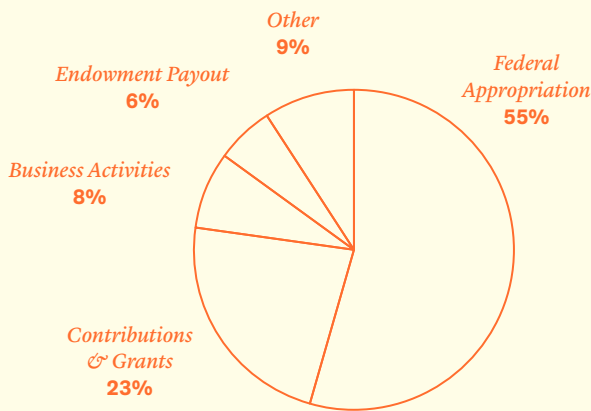
FINANCIAL REPORT

FISCAL YEAR ENDING SEPT. 30, 2020

The Smithsonian receives funding from federal government appropriations, other governmental entities and private sources. Public dollars conserve national collections, sustain basic research, educate the public, provide for administrative and support services and operate, maintain and protect the Smithsonian museum and research complex. Private funds leverage federal dollars and provide the critical difference for carrying out innovative research, developing and building new facilities, opening groundbreaking exhibitions, reaching out to America’s diverse communities, endowing positions and strengthening national collections. The 2020 annual audit was conducted by KPMG LLP and is available at si.edu/About/Policies.

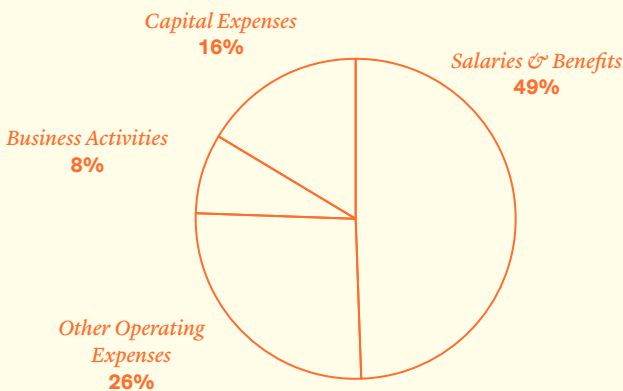
REVENUE

in percent, FY 2020



EXPENSES

in percent, FY 2020



FINANCIAL POSITION

in millions of dollars, FY 2016-2020

Total Funds		Trust	Federal	2020	2019	2018	2017	2016
Assets		\$ 3,579	2,474	6,053	5,421	5,177	4,890	\$ 4,713
Liabilities		565	851	1,416	1,087	1,016	906	882
Net Assets		\$ 3,014	1,623	4,637	4,334	4,161	3,984	\$ 3,831

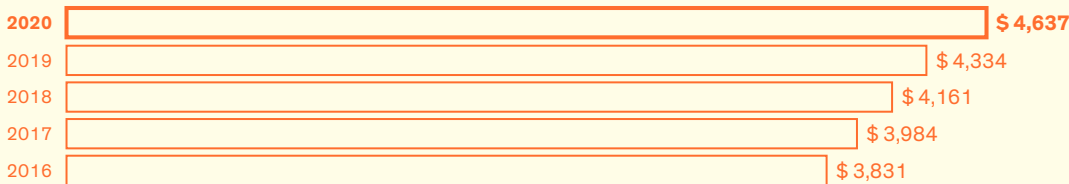
FINANCIAL ACTIVITIES

in millions of dollars, FY 2020 and FY 2019

	2020	2019
Operating Revenue	\$ 1,389	\$ 1,376
Operating Expenses	1,487	1,520
Increase in Operating Net Assets	(98)	(144)
Increase (Decrease) in Other Net Assets	401	317
Total increase in Net Assets	\$ 303	\$ 173

GROWTH IN NET ASSETS

in millions of dollars, over five years



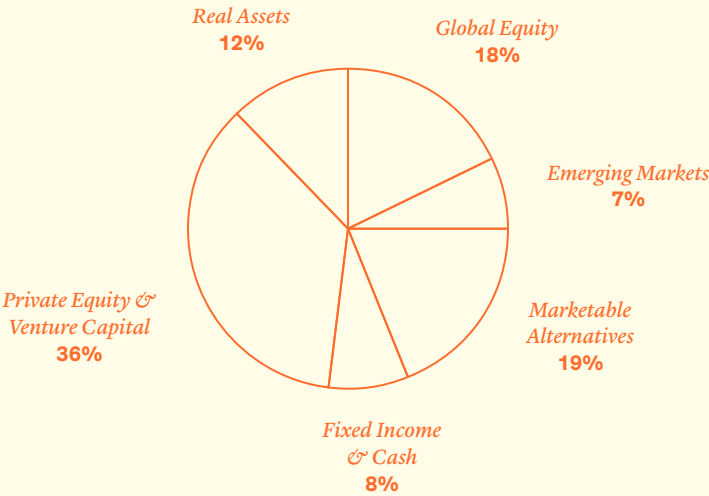
ENDOWMENT REPORT

FISCAL YEAR ENDING SEPT. 30, 2020

The Smithsonian’s first endowment dates to 1846, underscoring the institution’s focus on the long term. The Endowment’s value on Sept. 30, 2020, was \$1,863.8 million, and its return for fiscal year 2020 was 12 percent. Contributors to the Endowment’s performance were investments in venture capital, private equity and real estate as well as selection of investment managers. In fiscal year 2020, receipts from gifts and bequests added \$31.6 million to the Endowment while contributing \$69.6 million in payout. Since 2005, investment gains and gifts were \$1.4 billion. During the same period, the Endowment has contributed \$894 million in private support to Smithsonian-wide programs.

CURRENT ASSET ALLOCATION

as of FY 2020

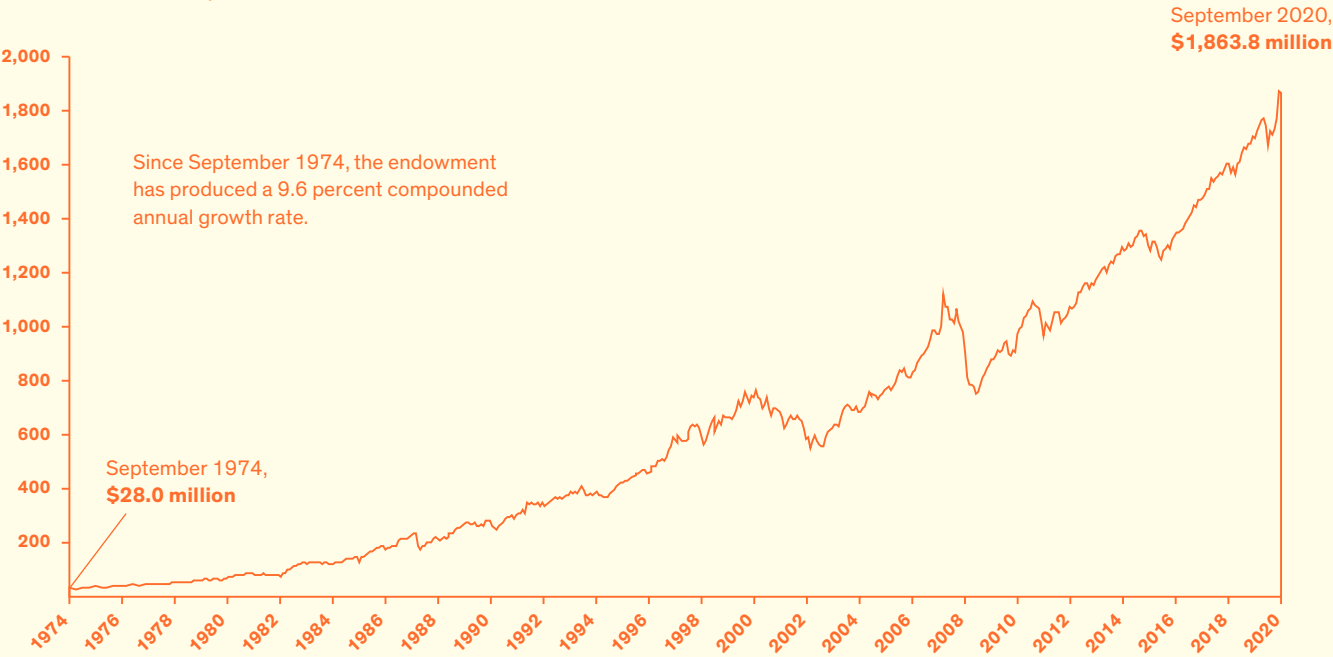


COMPARATIVE PERFORMANCE

	Trailing 1 Year	3 Years	5 Years	10 Years
Smithsonian Endowment	12.0%	10.5%	10.2%	8.8%
Policy Benchmark	4.3%	3.9%	5.8%	5.1%

ENDOWMENT VALUE OVER TIME

1974-2020 in millions of dollars



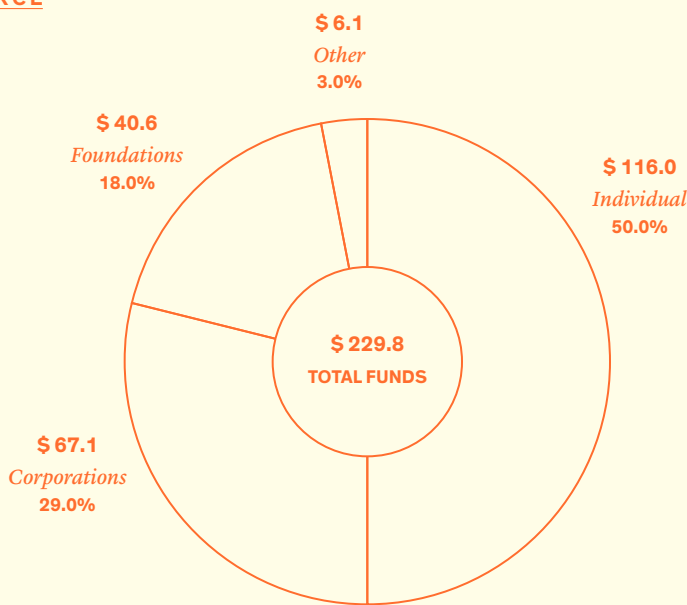
PHILANTHROPY REPORT

FISCAL YEAR ENDING SEPT. 30, 2020

This report gratefully acknowledges the transformative generosity of our donors. Thousands of individuals, members, foundations, corporations and others have made gifts to the Smithsonian this year. Every gift advances the institution’s ambitious vision to discover new knowledge and educate and inspire future generations. These charts provide information on the sources and uses of private dollars contributed to the Smithsonian in fiscal year 2020.

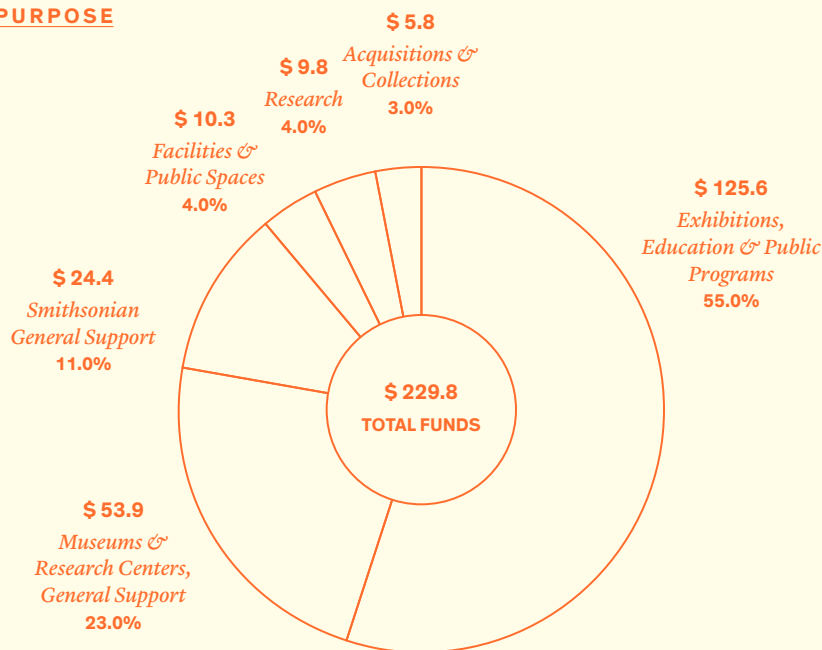
FUNDS RAISED BY SOURCE

in millions of dollars



FUNDS RAISED BY PURPOSE

in millions of dollars



WAYS TO GIVE

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

Smithsonian Academy

The recognition society for the Smithsonian’s most generous donors is open to individuals who give \$1 million or more to Smithsonian museums, research centers and programs. Smithsonian Academy members’ extraordinary generosity enables the institution to thrive and continue to diffuse knowledge across the nation and around the world. They participate in one-of-a-kind opportunities and explore the ideas, discoveries and new knowledge that make the Smithsonian a vibrant national treasure. To learn more, contact Lynn Hepburn, director of donor and volunteer engagement.

202.633. 8009 or
smithsonianacademy@si.edu.

Membership

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

800.931.3226, membership@si.edu
si.edu/onlinemember

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

Online Giving

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

si.edu/onlinegiving

Gift Planning

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

888.419.7584, legacy@si.edu
legacy.si.edu

Corporate Memberships and Sponsorships

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

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

202.633.0016, scmp@si.edu si.edu/
corporate

For Further Information

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

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

202.633.4300,
giving@si.edu si.edu/giving



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Education and Research

Doug Hall
Acting Under Secretary for
Finance & Administration,
Chief Financial Officer

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Monique M. Chism
Under Secretary for Education
effective June 7, 2021

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Communications and
External Affairs and
Chief Marketing Officer

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Chief of Staff to the Secretary

Judith E. Leonard
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Era L. Marshall
Director, Office of Equal
Employment

Museums

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

Arts and Industries Building
Rachel Goslins, *Director*
MRC 400, Box 37012
Washington, D.C. 20013-7012
202.633.5153

**Cooper Hewitt, Smithsonian
Design Museum**
Ruki Neuhold-Ravikumar,
Interim Director
2 East 91st Street
New York, N.Y. 10128-0606
212.849.8400

**Freer Gallery of Art and
Arthur M. Sackler Gallery**
Chase F. Robinson,
Dame Jillian Sackler Director
MRC 707, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.0456

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

**National Air and Space
Museum and the Steven
F. Udvar-Hazy Center**
Christopher Browne,
Interim Director
MRC 310, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.2428

**National Museum of African
American History and Culture**
Kevin Young, *Andrew W.
Mellon Director*
MRC 1400, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.4751

**National Museum
of African Art**
Deborah L. Mack,
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As of May 17, 2021

ADDITIONAL CAPTIONS AND CREDITS

FRONT COVER More than any year in recent memory, 2020 showed us the power of a connected world. For nearly 18 decades, the Smithsonian has illuminated intimate relationships among art and history, scientific discovery and innovation, human health and the environment. Each museum and research center contributes to a layered, complex and compelling picture of life on this planet (and beyond)—a picture that is only beginning to come into focus. **IMAGES FROM OUTSIDE TO INSIDE:** see p. 9; Colorized scanning electron micrograph of Middle East Respiratory Syndrome (MERS) virus particles (yellow) attached to the surface of an infected VERO E6 cell (blue), image captured and color-enhanced at the NIAID Integrated Research Facility in Fort Detrick, Maryland IMAGE NIAID; Janet Echelman, 1.8 *Renwick*, 2015, museum purchase made possible by the American Art Forum, Smithsonian American Art Museum PHOTO Ron Blunt; see p. 16; see p. 18; see p. 5; see **ENDPAPERS**; Rosalia Torres-Weiner, *Gateways/Portales* mural (detail), 2016, Anacostia Community Museum; Laverne International, Ltd., *Sidewall - Sample, Marbalia*, 1957, gift of Laverne International, Cooper Hewitt, Smithsonian Design Museum

ENDPAPERS The Smithsonian Institution Digitization Program Office uses 3-D capture technology to digitize objects like the Freer Gallery of Art’s Shang-Dynasty ritual ewer (guang). They start by creating a digital wireframe (pictured here) and build up color and texture to re-create the object online—a powerful extension of the Smithsonian’s collections that viewers can explore anytime, anywhere with a single click. **IMAGE** Lidded ritual ewer (guang), ca. 1100-1050 B.C.E. Gift of Eugene and Agnes E. Meyer, Freer Gallery of Art (F1961.33a-b), rendering courtesy Smithsonian Digitization Program Office

p. 1 **TOP RIGHT** McDonnell FH-1 Phantom I, 1946, National Air and Space Museum; **BOTTOM RIGHT** Tlingit Dakl’aweidi Clan Killer Whale Crest Hat (Kéet S’aaxw), repatriated in 2005, digitized and replicated 2012, National Museum of Natural History; **BOTTOM LEFT** Lunch counter stool from Greensboro, North Carolina sit-ins, 1939-1960, National Museum of African American History and Culture; **ALL ILLUSTRATIONS** Tobias Hall

p. 4 Henry, the 11-ton, 13-foot African bush elephant, has been on display in the National Museum of Natural History’s iconic rotunda since 1959. For the first time in the museum’s history, the rotunda stood empty for more than a year as the Smithsonian closed its doors due to the COVID-19 pandemic. Much of the museum’s work went online, including virtual exhibitions, lectures and web series such as Virtual Science Café and the popular education program *Smithsonian Science How*. PHOTO James Di Loreto and Lucia RM Martino

p. 5 Composite of screenshots drawn from select video interviews in the Archives of American Art’s Pandemic Oral History Project, June-September 2020

p. 6 PHOTO Ilka C. Feller

p. 7 **FOREGROUND** PHOTO Smithsonian’s National Zoo via the Panda Cam; **BACKGROUND** PHOTO James Gagliardi

p. 8 **FOREGROUND** Earlie Hudnall, Jr., *The Guardian*, 1990, Smithsonian American Art Museum © 1990, Earlie Hudnall, Jr.; **BACKGROUND** Frederic Edwin Church, *Morning Landscape*, n.d. Gift of Louis P. Church, Cooper Hewitt, Smithsonian Design Museum

p. 9 William Morris, *Fruit* (wallcovering), 1862. Gift of Cowtan & Tout, Inc., Cooper Hewitt, Smithsonian Design Museum

p. 10 **FOREGROUND** ILLUSTRATION Gloria Félix; **BACKGROUND** Alexander Hayden Girard, *Textile Design: Manhattan*, 1958, gift of Alexander H. Girard, Cooper Hewitt, Smithsonian Design Museum PHOTO Matt Flynn © Smithsonian Institution

p. 11 Cream and red appliqued quilted bedcover, ca. 1850. National Museum of African American History and Culture

p. 12 Master McCall and Sister Nell the Fashion Doll Cut Outs, ca. 1923. National Museum of American History

p. 13 **FOREGROUND** *Astronomy*, 1815, courtesy Rare Books Division, The New York Public Library; **BACKGROUND** John Krisik, *Judi Oyama*, 1978, courtesy NHS, Inc., National Museum of American History

p. 14 PHOTO Russel Albert Daniels

p. 15 **FOREGROUND** Monica Ramos, *Made of Space*, 2012; **BACKGROUND** PHOTO Center for Astrophysics | Harvard & Smithsonian

p. 16 John Lewis Childs (Firm), [Trade catalogs on flower seeds, vegetable seeds, bulbs, plants, fruit trees, shrubs, vines ..].Floral Park, N.Y. : J.L. Childs Seed Co., 1897. Smithsonian Libraries and Archives

p. 17 **FOREGROUND** Sarah Burford, *On Fire*, 2020, source image: Eastman Johnson, *The Girl I Left Behind Me*, ca. 1872, Smithsonian American Art Museum PHOTO courtesy of the artist; **BACKGROUND** PHOTO NASA/NOAA via Suomi NPP

p. 18 **FOREGROUND** Giacomo Balla, *Futurist Flower*, 1918–1925 (reconstructed 1968), The Joseph H. Hirshhorn Bequest, Hirshhorn Museum and Sculpture Garden © 2021 Artists Rights Society (ARS), New York/SIAE, Rome PHOTO Cathy Carver; **BACKGROUND** PHOTO Edward Vicenzi, for more information, read the full study: <https://pubs.acs.org/doi/abs/10.1021/acs.nano.0c05025>

p. 19 *Hace Tiempo. Un viaje paleontologico ilustrado por Colombia*. Instituto Alexander von Humboldt (Banco de Imágenes) and the Smithsonian Tropical Research Institute

p. 20 Opportunity Rover, "Rub Al Khali" Panorama, sols 456-464 PHOTO NASA/JPL-Caltech/Cornell

p. 21 **FOREGROUND** Michael Shane Neal, *Rep. John Lewis*, 2020, gift from Jeffery and Cynthia Loring in memory of Congressman John Lewis, National Portrait Gallery © Michael Shane Neal; **BACKGROUND** Richard Lytle, *The Cave*, 1962, gift of S.C. Johnson & Son, Inc., Smithsonian American Art Museum

p. 22 National Museum of Natural History

p. 27 Eduard Buk Ulreich, *Bimini Island* (also known as *Aborigines*) (detail), 1939. Included in *Indians at the Post Office—Native Themes in New Deal-Era Murals*, National Postal Museum and National Museum of the American Indian PHOTO General Services Administration, all murals and images of these murals are copyrighted by the USPS

p. 38 ILLUSTRATION Tobias Hall

p. 47 "The Co-Lab" in the Smithsonian Arts and Industries Building, rendering courtesy Autodesk Inc. "Elevate ultimate mobility vehicle model" image courtesy of Hyundai Motor Group

p. 51 PHOTO Shervin Lainez

p. 55 Inland Niger Delta artist (Djenné, Mopti Region, Mali), Equestrian Figure, 13th-15th century C.E.. Museum purchase, National Museum of African Art PHOTO Franko Khoury

p. 59 ILLUSTRATION Tobias Hall

p. 60 PHOTO London Kaye, @madebylondon on Instagram

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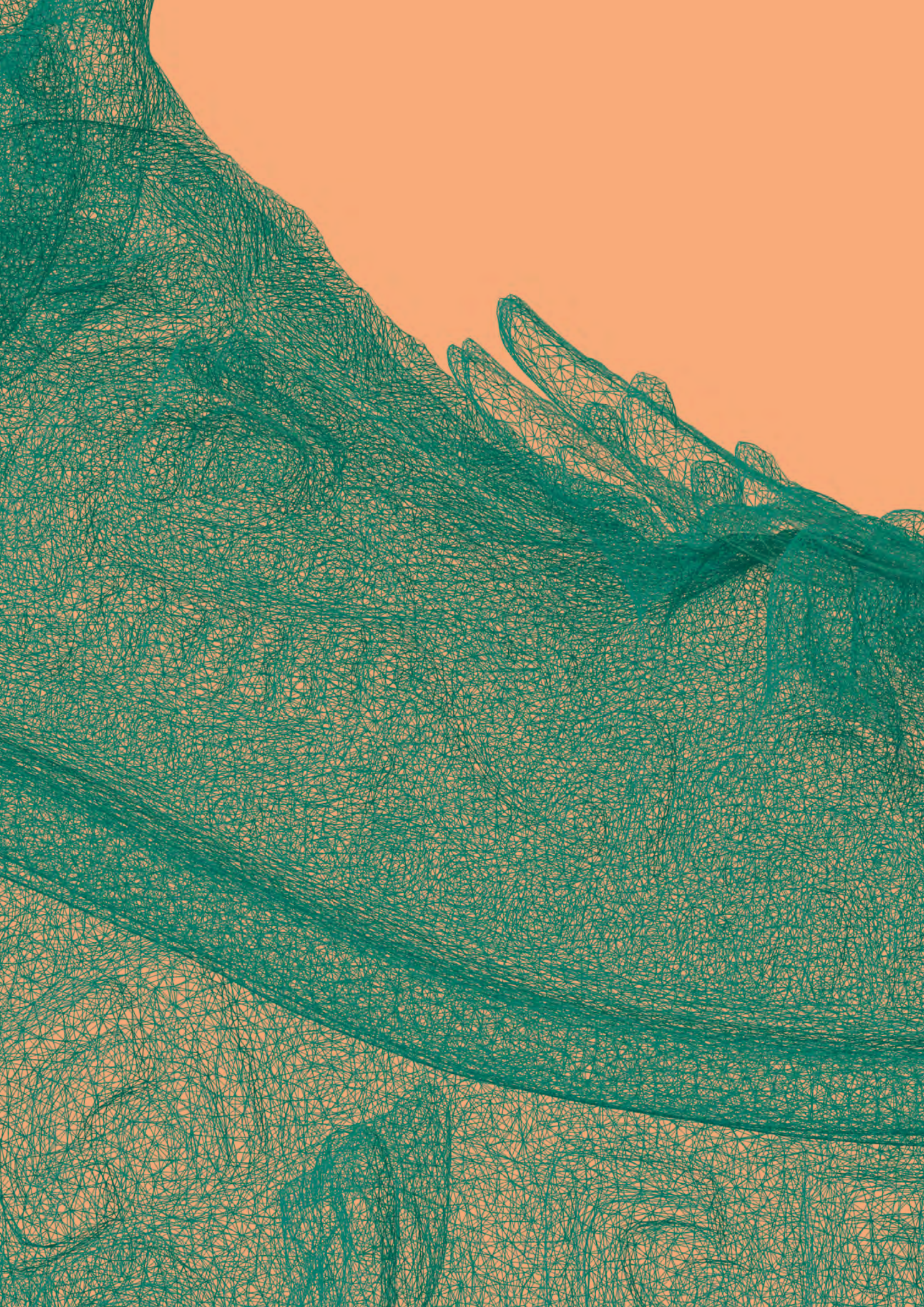
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**“I really feel that this is
a transformational year,
and that the way we’re getting
there is not the way
we would have expected.”**

LITA ALBUQUERQUE, *Artist*

PANDEMIC ORAL HISTORY PROJECT, 2020
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