where knowledge increases, diffuses, falls like rain in a circle of light...
Fiscal year 2021, like the previous year, revealed the character of the Smithsonian community. I have been so impressed by how resilient, creative and caring people across the institution continue to be despite the hardships of a pandemic.

We successfully celebrated our 175th anniversary year, with our staff demonstrating impressive flexibility and ingenuity. So many across the institution stepped up to advance our mission, building breathtaking online exhibitions, curating new collections that chronicle this unprecedented time, creating an array of low-tech educational resources for students with limited computer access and reaching out to communities in need. Their efforts embodied the best of the Smithsonian’s 175 years of public service.

This moment has also revealed just how beloved an institution we remain to the American people. That sentiment was reflected by the robust feedback we received, the high levels of engagement people had with our online and in-person offerings and the record-setting year for fundraising we had, including a historic gift from Jeff Bezos.

We reappraised every aspect of what we do to determine how we can be nimbler, be more relevant and have more reach and impact. It seemed like a perfect opportunity to rethink the Annual Report as well. So much of what we do is meant to be seen, and since we welcomed in-person visitors for only part of the year, we wanted to present a photo essay accompanied by a short poem telling the story of the year as it unfolded.

I can testify to the power of the photograph. One of my earliest memories is my grandfather reading one of his books to me and coming across a black-and-white picture of kids in a 19th-century classroom captioned, “unidentified school children.” The curiosity piqued by that photograph, as I sought to learn more about them and their lives, would drive my interest in history and define my career.

The renowned photographer Elliott Erwitt said, “The whole point of taking pictures is so that you don’t have to explain things with words.” In that spirit, I will let this wonderful photo essay speak for itself. Thank you for your ongoing commitment to the Smithsonian and our work.

Lonnie G. Bunch III
Secretary of the Smithsonian Institution
January 2021: The museum doors remain closed

I.

Why sometimes the rooms felt abandoned is because the waiting went long.
Or hunger companioned us or time nagged and made the waiting harder.

Yes, I understand—
I want to hear said.

In January the museums were still closed.
What is want in a time without?
What is time without want?
—But much still happens

II.

James Smithson had never stepped foot in the country he left his life’s fortune to—

which is to say, much might happen where we are not. Some rooms

hide in grand institutions, some rooms keep company in an old rowhouse. Room after room unlocked in his mind:

rooms of fortuitous strangers,

peacock room, room of gems, room of golden contemplation,

where knowledge increases, diffuses, falls like rain in a circle of light . . .

The weather does not require our presence to alter the sky. Lions still roar from the zoo’s green depths whether we hear them or not. Swifts still sweep dusk over the city, the stillness of two rivers, that we might still be here.

To name myself

I named reasonable wants. I want coffee. I want to open a new book. I want a particular thought to pass quickly before I leave this room and begin the day’s task, to endure the day.

Where are you going?

We’re out of milk.

The kids could use some fruit. Oranges; it’s winter, after all. Don’t forget your mask.
—The work continues
III.

The conservator
bends into the light, his face
aglow in the past.

Consider these lines,
shadowy strokes, another
life, scrutinizing
what cannot be known.
The conservator tends gold
in the material,
an idea unfolds
quietly off the page, where
centuries outstretch
unbounded, a mood
or climate to cultivate,
which also means care.
The conservator
is not solitary, though
alone, he reckons
slips in history
and finds facts, accidents, harm.
To trace, to perceive,
to want understanding—
is it too much to
conserv? Is it art
or is it time? He
sees a stillness, how the past,
poised, keeps opening.
—And light begins to shine
IV.

There must be a home
in the truth in the curvature
of limestone, in the pink cure of
dawn, where we saw
an orb of steel
spin like first light.
A room for ancient green spines,
A room for our hawk-eyed neighbors.
LOVING
THE INSURGENCY OF INNOCENT OPPRESSION
UPON THE STRENGTH OF LOVE

Romance is done out of love.
Romance is not merely possible by love.
Revolution, however, cannot, success is all products of profound love.

The "Men of Chicago" came to love.
They are in love with the black people and the black identity in America.
From the well of love they have drawn. This can be observed in the weight of the present and the ambitions of the future. They created, preserved, and revolutions.
They prove that the great source of their strength is the strength of their love.

Love conditioned and transformed. "To love, but not limited."

Dorothy Richardson, Mirus by Muthias, 1932
—Spaces begin to fill again
V.

A year older, I have come
to think of rooms
as meadows, relentless seas,
skies ravenous yet
requiring little. Here I dreamed
that walls turned glass,
and the ceiling rose as a canopy of trees,
where stray winds twist lush
as drapery, and vaster—
I could see everything.
masked men and women
unrolling cloth from the moon,
cloth from another planet.
They count purple beads
and count the weather,
a commons of cumulus and cirrus
clouds sparring.
They trace and trim. They
hold up the rafters,
they hold up the moon.
I had not been ready
for the loss of one life
and the advent of another.
Wild and sudden flowering
that was not my heart
but a door opening
so that I might convene
with a heart not my own.
How was I to know
this would be the future? Before
a row of careful eyes, I cried
*Change me,* and so I was
other than myself, and the rooms
of my house became a new world.
VI.

_I understand_, the globe might say, as the teacher paces the classroom. The truth that children know is a question. Pencils in hand, poised to ask why. And how. The globe does not spin. A man pauses before a red wall. The lion in repose. Drummers on the green. What spins? I find you in a room and find our song diffuse, grasping hope in the havoc that makes all light and noise. Here, three women startle the threshold, stand together silent with invitation.
Pg. 2–3  Parcelfish fish skeletons on display in Bone Hall at the National Museum of Natural History.

Pg. 4  In 1960, four Black college students led a sit in protesting “whites only” service at an F.W. Woolworth’s department store lunch counter in Greensboro, N.C. Visitors to the National Museum of African American History and Culture can sit on replicas of the original Woolworth’s stool, pictured here while the museum was closed.

Pg. 5  O’Hara, The Coralin W. Whitney Science Education Center, at the National Museum of Natural History.

Pg. 6  National Museum of Natural History.

Pg. 7  (Top) While the museum was closed, Henry, the 11-ton taxidermian African bush elephant, stood guard over an empty atrium. (Bottom) Esther dress by Palentine Torowie in the “Men...” Contemporary Women Artists of Africa exhibition at the National Museum of African Art.

Pg. 8–9  The panda house at the David M. Rubenstein Family Giant Panda Habitat, at the Smithsonian’s National Zoo and Conservation Biology institute.

Pg. 10–11  The Smithsonian’s National Zoo was closed to the public for more than seven months in 2020 and 2021.

Pg. 12–13  The Smithsonian Tropical Research Institute’s Rohr Reef Resilience Project is one of the few field expeditions that continued during the COVID-19 pandemic. Scientists are exploring why some corals in the Tropical Eastern Pacific seem more resilient to the damaging effect of climate change than corals elsewhere. PHOTO Smithsonian scientist David Kline in Cocos Island, Costa Rica.


Pg. 15  Archivist Jess Purkis reshelives a collection at the Archives of American Art after coordinating its partial digitization through the Digitization on Demand program. Since 2016, the program allows researchers who are unable to visit in person to request digitization of specific collection folders. During the COVID-19 pandemic, the Archives saw a 143% increase in completed digitization requests.

Pg. 16–17  While doors were closed, a multyear project to study, conserve and renovate a 13th-century Japanese handscroll known as Miraculous Interventions of the Bodhisattva Jizo to conserve and restore it, section by section.

Pg. 18  (Top) National Museum of American History’s graphics shop chief Jonathan Morris and intern Yang Price prepare graphics for the museum’s exhibition “I Am... Contemporary Men of Change.”

Pg. 19  Electronics Engineer Ranjani Srinivasan tests a computer board for the next-generation Event Horizon Telescope, a project at the Center for Astrophysics | Harvard & Smithsonian that played an essential part in capturing the first images of black holes in outer space.

Pg. 20  The Department of Conservation and Scientific Research at the National Museum of Asian Art is one of the foremost centers for the scientific care and study of Asian art in the United States.

Pg. 22–23  Conservator Jiri Ueda at the National Museum of Asian Art carefully deconstructs Miraculous Interventions of the Bodhisattva Jizo to conserve and restore it, section by section.

Pg. 24  Soo Sunny Park’s “Expanded Present,” an installation that reflects light and color differently depending on the weather, welcomes visitors into FUTURES at the Smithsonian Arts + Industries Building. The part-festival, part-exhibition explored our relationship with and power to create a more hopeful future.

Pg. 25  (Top) Open-air activities such as water sampling for the Smithsonian Environmental Research Center’s Chesapeake Water Watch project allows citizen scientists and interns to support ongoing research anytime—even if facilities are closed. (Bottom) Paleobotanist Rich Barclay holds a gingko biloba leaf as part of a National Museum of Natural History study to shed light on what information fossil leaves contain about the carbon dioxide levels of ancient atmospheres.

Pg. 26–27  National Museum of the American Indian in Washington, D.C.

Pg. 28  The Smithsonian Environmental Research Center’s Conteé Farm House ruins at sunrise.

Pg. 29  On Oct. 15, 2021, Abigail DeVille’s performance piece WAKE UP: Liberation Call at Dawn at the Hirshhorn Museum and Sculpture Garden used dance and drums to issue a call for unity and freedom, and to celebrate the many and varied ways we tell our American story.

Pg. 30–31  Anacostia Community Museum’s touring exhibition Men of Change: Taking it to the Streets at Ron Brown High School in Washington, D.C.

Pg. 32–33  Mounting FUTURES at the Smithsonian Arts + Industries Building for its November 2021 opening—a signature event of the institution’s 175th year.

Pg. 34  A morning at the National Native American Veterans Memorial at the National Museum of the American Indian in Washington, D.C.

Pg. 35  People flow back into the light-filled Robert and Arlene Kogod Courtyard, located at the Smithsonian American Art Museum and National Portrait Gallery, after months away.

Pg. 36–37  Heritage Hall in the National Museum of African American History and Culture.

Pg. 38–39  Visitors return to the National Museum of African American History and Culture lunch counter stools modeled on the site of the 1960 Woolworth’s sit-in.

Pg. 40  “Printing the Revolution! The Rise and Impact of Chicanos Graphic 1965 to Now,” was on view at the Smithsonian American Art Museum through August 2021; the exhibition will tour museums in Texas, New Hampshire and Tennessee through September 2024.

Pg. 41  Painted plywood mural built by residents of Resurrection City, a 1968 encampment on the National Mall in Washington, D.C., who vowed they would not move until Congress took action to combat poverty and unemployment. The mural is on view at the National Museum of African American History and Culture.

Pg. 42  (Top) Beno Hall at the National Museum of Natural History. (Bottom) The National Museum of American History’s exhibition “I Am... Contemporary Men of Change.”

Pg. 43  Dorothy Moss curated the National Portrait Gallery’s exhibition Hung Liu: Portraits of Promised Lands, the first major retrospective for the acclaimed Chinese-born American artist.

Pg. 44  The Smithsonian’s National Zoo and Conservation Biology Institute.

Pg. 46–47  The Center for Astrophysics | Harvard & Smithsonian leads educational programs and classes for young and aspiring scientists of all ages, including a celestial navigation class using world-class equipment. PHOTOS Dominic Chavez.

Pg. 48–49  Artists and performers in Abigail DeVille’s performance piece WAKE UP: Liberation Call at Dawn on Oct. 15, 2021, at the Hirshhorn Museum and Sculpture Garden.

Pg. 50  Children at the National Air and Space Museum’s Steven F. Udvar-Hazy Center learn from volunteers and scientists who tune in remotely from across the country. PHOTO Jim Preston.

Pg. 51  The Smithsonian’s National Zoo and Conservation Biology Institute.

Pg. 52  Visitors return to Smithsonian museums and research centers, including (from top to bottom) the the National Zoo, FUTURES at the Smithsonian Arts + Industries Building and the National Air and Space Museum. PHOTOS Jim Preston and Stephen Voss.

Pg. 53  FUTURES at the Smithsonian Arts + Industries Building.

Pg. 54–55  Boeing Aviation Hangar at the National Air and Space Museum’s Steven F. Udvar-Hazy Center. PHOTO Jim Preston.

ALL PHOTOS UNLESS OTHERWISE NOTED: Stephen Voss
We thank all those who make today’s Smithsonian possible.

For more than 175 years, the Smithsonian has been a global center of learning that encompasses science, art, history and culture in ways no other institution does. Millions turn to us to find knowledge and understand the changing world around them. As a unique public-private partnership, the Smithsonian leverages an extraordinary commitment from Congress to activate private support, connecting with more Americans where they are, with more impact.

We could not do this without your support. Thank you.
Leadership Gifts

We thank 2021’s most generous donors for their gifts of $2.5 million or more.

Jeff Bezos

FULL STEAM AHEAD

In the largest gift to the Smithsonian Institution since James Smithson’s original bequest in 1846 launched “an establishment for the increase and diffusion of knowledge,” Jeff Bezos has contributed $200 million to transform the National Air and Space Museum.

The majority of this landmark donation will be used to inaugurate the Bezos Learning Center, a cross-curricular learning space that will connect students and teachers across the United States with exciting educational resources to promote innovation, imagination and ingenuity.

The center, to be constructed on the east side of the museum grounds on the National Mall, will engage young minds in STEAM subjects (science, technology, engineering, arts and mathematics). Students will have opportunities to participate in challenges both in person and online. Teachers will benefit from tools that will enable them to better use the Smithsonian’s collections and programs to accelerate STEAM education programs nationally.

Together, these efforts will create an inspiring and accessible learning center offering students the skills and motivation to succeed. The gift also provides an endowment to support the center’s director, as well as funds to advance Smithsonian-wide digital and education initiatives. In addition, a portion will be directed toward improved technology infrastructure and new interactive exhibits throughout the museum.

Jeff Bezos previously contributed to the National Air and Space Museum’s Destination Moon gallery and to the National Museum of African American History and Culture as a founding donor.
The National Museum of the American Indian’s education initiative, Native Knowledge 360° (NK360°), provides educators and students with new perspectives on Native American history and cultures. NK360° offers educational materials, virtual student programs and teacher training that incorporate Native narratives, more comprehensive histories, and accurate information to enlighten and inform teaching and learning about Native America. The education initiative challenges common assumptions about Native peoples and offers a view that includes not only the past, but also the vibrancy of Native peoples and cultures today. A gift of $5.67 million from the Federated Indians of Graton Rancheria is enabling the museum to develop additional resources addressing national, state and local topics. At each of these levels, materials will incorporate Native perspectives to expand dialogue about U.S. history, policies and impact on Indigenous peoples. The Federated Indians of Graton Rancheria is also a lead sponsor of the museum’s National Native American Veterans Memorial.

What does the wind on Mars sound like? How do we know that Venus’s atmosphere is shrouded in toxic, sulfuric-acid clouds? What does Jupiter look like up close, with its 79 orbiting moons? Curious museum-goers will discover these answers and more in the new Kenneth C. Griffin Exploring the Planets gallery, opening in 2022 at the transformed National Air and Space Museum. The exhibition will use real data gathered during planetary exploration missions—such as audio recordings from Mars—to immerse visitors in otherworldly landscapes and explain the dramatic geologic forces that shape planets and moons. Visitors will see full-scale models of the Mars Curiosity rover and other space exploration vehicles as they come to understand the history and science of these fascinating worlds and how they have been explored. The gallery is made possible by a $10 million contribution from Griffin.

Three generous gifts from the Ford Foundation strengthen the Smithsonian’s ability to tell the stories of cultures and communities that contribute to the American experience. A new grant of $3 million to the National Museum of African American History and Culture fully funds an existing endowment established by the foundation to support the Senior Curator for the Study of Global Slavery. An additional $1 million endowment award for the Irene Hirano Inouye Memorial Fund for the Smithsonian Asian Pacific American Center promotes cross-cultural understanding by sharing intersectional stories of the Asian Pacific American experience. The foundation also granted $1 million to the Smithsonian Latino Center in support of the Molina Family Latino Gallery, which will serve as the provisional National Museum of the American Latino. The Molina Family Latino Gallery opened in summer 2022 at the National Museum of American History.

The photo known as Earthrise, snapped by Apollo 8 astronaut Bill Anders in 1968, gave us a stunning picture of planet Earth that no one had ever seen before: Enrobed in clouds, our world appears beautiful, serene—and a little vulnerable—in the vast black of the cosmos. That image is just one example of how aerospace innovations have altered our conception of the planet we all inhabit. With a gift of $5 million, Jacobs is helping the National Air and Space Museum create the new One World Connected gallery, which will open in 2022 as the museum progresses through its seven-year transformation. The gallery will examine how advances in aviation, spaceflight and satellite communications enable us to make connections across great distances and develop a new perspective of Earth as humanity’s home. The gift also underwrites an upcoming exhibition in the Allan and Shelley Holt Innovations Gallery exploring how aerospace technology can address climate change, a critical issue for humanity’s future.
Leon Levy Foundation
ILLUMINATING COLLECTIONS

Through a gift of $4.5 million to the National Museum of Asian Art, the Leon Levy Foundation brings a deeper understanding of South and Southeast Asian arts and cultures to museum visitors, scholars and art lovers. The gift endows the Elizabeth Moynihan Curator for South and Southeast Asian Art, named in honor of a Leon Levy Foundation trustee, former museum trustee and noted scholar of Mughal gardens. This curator stewards the museum’s famed South and Southeast Asian collections which illuminate the regions’ histories, connections and religious and artistic traditions. The gift also endows the Elizabeth Moynihan Research Fund for South and Southeast Asian Art to support curatorial research and programming. The foundation has contributed to the museum since 1991 and has also made generous gifts to the Smithsonian’s Archives of American Art, the National Museum of the American Indian and the National Zoo.

Lilly Endowment Inc.
COMMUNITIES OF COMPASSION

Lilly Endowment Inc. has awarded four Smithsonian museums and centers $13.5 million in grants to explore the role of religion in public life and cultivate empathy in American and global communities. Lilly Endowment made the grants through its Religion and Cultural Institutions Initiative, a national effort. The National Museum of American History will establish a Center for the Public Understanding of Religion in American History with a dedicated gallery. The Freer Gallery of Art and Arthur M. Sackler Gallery will initiate a program series, The Arts of Devotion, featuring four exhibitions highlighting the intersection of Asian arts and religious diversity. At the Smithsonian Folklife Festival, the Center for Folklife and Cultural Heritage will explore diverse religious communities and experiences in contemporary America. The National Museum of African Art will launch a major initiative to foster greater understanding of Africa’s diverse religions. Lilly Endowment has supported additional Smithsonian programs on religion and culture and is a founding donor to the National Museum of African American History and Culture.

The Andrew W. Mellon Foundation
DIVERSIFYING MUSEUMS

Two grants from The Andrew W. Mellon Foundation create opportunities for groups often underrepresented in national museums: Latino Americans and Asian Pacific Americans. A $2.1 million grant to the Smithsonian Latino Center helps diversify art museum workforces across the country by supporting hands-on training for the next generation of Latino museum professionals. The grant supports paid undergraduate internships offered by the center’s Latino Museum Studies Program in partnership with the National Gallery of Art and five colleges and universities serving significant Latino student populations. A $1 million endowment award helped to establish the Irene Hirano Inouye Memorial Fund at the Smithsonian Asian Pacific American Center. The center promotes cross-cultural understanding by sharing intersectional stories of the Asian Pacific American experience. The Mellon Foundation has contributed to Smithsonian museums and programs for more than 30 years.
The Space Age has transformed our lives in numerous and mostly invisible ways. Today, a continuous stream of astronauts are living and working in space, thousands of satellites enable virtually instant global communication, and an array of scientific instruments in space pushes the boundaries of knowledge about the universe. Visitors to the National Air and Space Museum will absorb this amazing story in the reimagined Raytheon Technologies Living in the Space Age Hall, reopening in 2025 as part of the museum’s multiyear transformation and made possible through a $25 million donation from Raytheon Technologies. The gift also sponsors the museum’s Explainers program, which hires high school and college students to engage visitors with demonstrations on the science of flight and other concepts. Raytheon Technologies previously sponsored the museum’s Apollo 11 50th anniversary program in 2019. An additional new gift of $1 million supports the National Museum of African American History and Culture.

David M. Rubenstein
THE FUTURE OF CONSERVATION

Panda cub Xiao Qi Ji has delighted fans with his antics since he was born at the National Zoo in 2020. But his presence is serious business: He’s a vital part of the Smithsonian’s National Zoo and Conservation Biology Institute’s giant panda conservation partnership with the China Wildlife Conservation Association. A $3 million gift from David M. Rubenstein extends this partnership through 2023 and supports research on restoring panda habitat and other conservation projects in China, National Zoo panda care and public education. The Smithsonian will celebrate 50 years of giant panda conservation in 2022. Rubenstein also made a $1 million contribution to the exhibition FUTURES at the Arts + Industries Building, featuring immersive installations for visitors to explore humanity’s next chapter. Rubenstein—a member of the National Museum of American History Board of Directors, co-chair of the American Women’s History Initiative and past chair of the Smithsonian Board of Regents—has given generously to the institution since 2004.

Howard H. Witsma
AN AMERICAN INHERITANCE

For nearly two centuries, people seeking to share their love of learning with future generations of Americans have made bequests to the Smithsonian. Through an innovative combination of public funding and private philanthropy, the institution has become the world’s most comprehensive museum, research and education complex. An $8.44 million bequest from Howard H. Witsma of St. Louis, a steadfast member of the Friends of the Smithsonian since the early 1990s, strengthens the Smithsonian as it shares cultural and scientific heritage with visitors from across the United States and around the globe. His love for history and music is reflected in his bequest as it helps the Smithsonian preserve and grow its collections and prepare for expansion. In late 2020, the U.S. Congress passed legislation to establish the National Museum of the American Latino and the Smithsonian American Women’s History Museum, which will join the Smithsonian’s 21 museums and research centers and the National Zoo.
Leadership Gifts
We thank 2021’s most generous donors for their gifts of $1 million or more.

American Cruise Lines
Dorothy’s ruby slippers, from the 1939 film *The Wizard of Oz*, are an indelible image in American popular culture. They represent various things to many people: imagination, adventure, revolution, hope—and, perhaps most importantly, the ability of one individual to triumph over adversity. These iconic slippers will have a new display in the National Museum of American History’s upcoming exhibition *Entertainment Nation*, which will convey how entertainment creates shared experiences that reflect and shape American identity and values. The display is sponsored by a $1 million contribution from American Cruise Lines, a first-time donor to the Smithsonian and longtime advertiser in *Smithsonian Magazine*.

Autodesk
The Co-Lab—a soaring, latticed structure that’s part of the FUTURES exhibition at the Arts + Industries Building—invites visitors to experiment with a new way of designing future communities. Created by Autodesk researchers and Smithsonian curators, the Co-Lab incorporates a multiplayer digital experience through which visitors collaborate with each other and with artificial intelligence to build skyscrapers and parks, reduce carbon footprints, and more. The developing cityscapes are visualized on giant screens, showing how teams achieve the shared goal of sustainability. Autodesk’s expertise and its $1 million gift helped make FUTURES a reality. Past contributions from Autodesk have also combined funding, services and technology.

Michael and Tricia Berns
Not all that glitters is gold—sometimes it’s quartz! In this case, a lot of quartz: Weighing in at more than 8,000 spectacular pounds, the stunning slab of sparkling crystals known as the Berns Quartz now graces the entrance of the National Museum of Natural History. Quartz is the second-most abundant mineral in the Earth’s crust, yet examples of this size and quality are rare. Excavated in Arkansas in 2016, this awe-inspiring specimen spurs curiosity and respect for the wonders of the natural world. The quartz was acquired and is being exhibited through the generosity of Michael and Tricia Berns.

Lisa and Joshua Bernstein
Since its opening in 1974, the Sculpture Garden at the Hirshhorn Museum has been a dynamic yet peaceful space where people and art intersect. With a $1 million gift from Lisa and Joshua Bernstein, the garden will find new life that honors the past while building for the future. Reimagined by architect and artist Hiroshi Sugimoto, the renovated outdoor galleries will enhance visitor comfort with added shade and seating, provide needed infrastructure improvements and better accommodate new artworks that have been added to the museum’s collection during the past 50 years. Joshua Bernstein serves as a member of the Hirshhorn Board of Trustees.

Brooklyn Nets & New York Liberty Foundation
The National Museum of African American History and Culture preserves the memorabilia of Black athletes whose impact extends far beyond the playing field. A $1 million gift from the Brooklyn Nets & New York Liberty Foundation assists the museum with elevating the voices of such role models and addressing racial, gender and sexual inequality in sports and across the nation.

Caterpillar Foundation
Often denied equal access in American business and society, African Americans employed innovation and entrepreneurship to transcend and transform their lives. The Caterpillar Foundation has endowed the new curator of innovation and entrepreneurship position at the National Museum of African American History and Culture with a $1.5 million gift that will be matched by the Andrew W. Mellon Foundation. The Caterpillar Foundation is also providing the curator with $500,000 for building a collection of artifacts, images and oral histories, and producing exhibitions and programs that examine the legacy of Black innovators. The foundation is a founding donor to the museum.

Caterpillar Foundation
CITI

A founding donor to the National Museum of African American History and Culture, CITI has contributed $1 million to assist the museum with preserving and sharing African American heritage through research, collections, exhibitions and conservation. The museum’s ever-expanding collections hold more than 40,000 objects and centuries’ worth of archival materials. To ensure that these materials are preserved for posterity and readily available to students, scholars and teachers, the museum has been digitizing its collections and making them accessible online. In addition to supporting these efforts, CITI has contributed in past years to Cooper Hewitt, Smithsonian Design Museum, and the National Museum of Natural History.

Fifth Third Foundation

The Freedmen’s Bureau, created by the U.S. Congress in 1865, helped formerly enslaved people make the transition from slavery to freedom and citizenship. In the process, the bureau generated millions of records about those it served. Those records are being transcribed through a collaboration between the National Museum of African American History and Culture and the Smithsonian Transcription Center—the largest crowdsourcing initiative ever undertaken by the Smithsonian. Fifth Third Foundation has contributed $1 million in support of the museum and its programs, like the Freedmen’s Bureau Transcription Project, which increase our understanding of African American family life, genealogy, education, work and more.

Flexjet

How do you inspire future pilots and aviation professionals? Show them that the freedom to fly is within their reach. A $1 million gift from Flexjet supports the National Air and Space Museum’s Thomas W. Haas We All Fly gallery, which will explore the many facets of general aviation, including private, aerobatic and humanitarian endeavors. This gallery is part of the museum’s comprehensive project to reimagine all 23 galleries and presentation spaces in the building on the National Mall and to preserve thousands of artifacts. With its unparalleled collection of historic aircraft and spacecraft, archival materials and informative interpretive displays, the refurbished museum will enable new generations of visitors to celebrate the aspirations of past pioneers in flight, learn about the latest developments in aviation and space exploration and imagine the possibilities of the future. This is the company’s first donation to the Smithsonian.

Bill & Melinda Gates Foundation

At the heart of the National Museum of African American History and Culture’s mission is an ever-expanding, permanent collection of more than 40,000 objects, which offer unique insights into African American history, society and culture. This collection is broad in scope and includes historical artifacts, fine art, photography, film, video and audio recordings, as well as digital materials and archives. The Bill & Melinda Gates Foundation has supported a wide range of Smithsonian museums and programs since 2006, and recently gave a $1.5 million endowment grant in support of the permanent collection that will enable the museum to respond nimbly to acquisition opportunities, provide advanced collection stewardship and make its collection fully digital and accessible through a variety of platforms.

GE

The National Museum of African American History and Culture has welcomed more than 7.5 million visitors since it opened in 2016. GE donated to the museum’s construction; GE’s latest gift of $1 million marks the museum’s fifth anniversary and helps fund the wide range of activities that make the museum the largest cultural destination devoted to the African American story—activities like sharing and preserving living history, offering digital programs, exploring social justice issues, collecting artifacts and collaborating with educational and cultural institutions. GE has also contributed to the National Air and Space Museum and Cooper Hewitt, Smithsonian Design Museum.

Andréa and Kenneth Frazier

Andréa and Kenneth Frazier, founding donors to the National Museum of African American History and Culture, have contributed an additional $1 million to the museum’s Social Justice Fund, which explores issues of race and social justice to create a more equitable future for all. The fund provides tools for examining the challenges, richness, resiliency and diversity of the African American experience. Among these tools are exhibitions such as Make Good the Promises: Reconstruction and Its Legacies and education initiatives including the Talking About Race website portal, as well as public programs, research and scholarship, publications, partnerships, technology and more. Kenneth Frazier has served on the museum’s advisory council since 2019.

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The Freedmen’s Bureau, created by the U.S. Congress in 1865, helped formerly enslaved people make the transition from slavery to freedom and citizenship. In the process, the bureau generated millions of records about those it served. Those records are being transcribed through a collaboration between the National Museum of African American History and Culture and the Smithsonian Transcription Center—the largest crowdsourcing initiative ever undertaken by the Smithsonian. Fifth Third Foundation has contributed $1 million in support of the museum and its programs, like the Freedmen’s Bureau Transcription Project, which increase our understanding of African American family life, genealogy, education, work and more.

Flexjet

How do you inspire future pilots and aviation professionals? Show them that the freedom to fly is within their reach. A $1 million gift from Flexjet supports the National Air and Space Museum’s Thomas W. Haas We All Fly gallery, which will explore the many facets of general aviation, including private, aerobatic and humanitarian endeavors. This gallery is part of the museum’s comprehensive project to reimagine all 23 galleries and presentation spaces in the building on the National Mall and to preserve thousands of artifacts. With its unparalleled collection of historic aircraft and spacecraft, archival materials and informative interpretive displays, the refurbished museum will enable new generations of visitors to celebrate the aspirations of past pioneers in flight, learn about the latest developments in aviation and space exploration and imagine the possibilities of the future. This is the company’s first donation to the Smithsonian.

GE

The National Museum of African American History and Culture has welcomed more than 7.5 million visitors since it opened in 2016. GE donated to the museum’s construction; GE’s latest gift of $1 million marks the museum’s fifth anniversary and helps fund the wide range of activities that make the museum the largest cultural destination devoted to the African American story—activities like sharing and preserving living history, offering digital programs, exploring social justice issues, collecting artifacts and collaborating with educational and cultural institutions. GE has also contributed to the National Air and Space Museum and Cooper Hewitt, Smithsonian Design Museum.
LaTanya, Zoe and Samuel L. Jackson

Taking the Stage, an exhibition at the National Museum of African American History and Culture, showcases compelling stories of African American artists in theater, film and television, and reveals how Black performers use their craft to communicate the diversity of African American experiences. Their work has challenged stereotypes, broken barriers and enriched American culture. A $1 million gift from LaTanya, Zoe and Samuel L. Jackson establishes the Samuel and LaTanya R. Jackson Foundation Endowment to support this exhibition and the museum’s overall mission. LaTanya R. Jackson is a member of the museum’s advisory council; she and Samuel L. Jackson are founding donors to the museum.

Knobloch Family Foundation

Shorebirds travel thousands of miles in marathon migrations, relying on marshes, shores and grasslands along their journeys. But habitat destruction and other pressures have decreased many shorebird populations by 70% or more over the last 50 years. The Knobloch Family Foundation is helping the cause of birds with a gift to the Migratory Bird Center, part of the Smithsonian’s National Zoo and Conservation Biology Institute, to establish the Shorebird Science and Conservation Collective. The collective synthesizes data gathered throughout the Western Hemisphere and delivers information to inform conservation efforts across state and national borders.


A $1 million gift from the Robert K. Kraft Family, the New England Patriots Charitable Foundation, to the National Museum of African American History and Culture will spotlight Black athletes who broke racial barriers in sports and society. These “Game Changers,” spotlighted in display cases in the Sports: Leveling the Playing Field exhibition, include the African American jockeys who dominated horse racing in the late 1800s; Jackie Robinson, who integrated baseball in 1947; Art Shell, who became the first Black head coach in the National Football League in 1989; and swimmer Simone Manuel, a 2016 Olympic gold medalist who denounced racist stereotypes in her sport. Each of their stories demonstrates the power of sports to transform the world.

Aimee and Robert Lehrman

A $1.5 million gift from Aimee and Robert Lehrman to the Hirshhorn Museum and Sculpture Garden supports the revitalization of the Sculpture Garden’s iconic central water feature. As part of a larger renovation, the existing Jacob and Charlotte Lehrman Foundation reflecting pool will be augmented with a larger pool to create a beautiful and functional focal point. Together, the pools will surround a platform that serves as a flexible space for art and performance. The area will further benefit from new lighting and safety features and simplified maintenance. Robert Lehrman is a member and former chair of the Hirshhorn Board of Trustees.

Mastercard

With more than 200 Black-owned businesses, the prosperous African American community of Greenwood in Tulsa, Okla., was once dubbed “Black Wall Street.” But on May 31 and June 1, 1921, a white mob destroyed Greenwood, leaving hundreds dead. Commemorating the 100th anniversary of the massacre, the National Museum of African American History and Culture is highlighting its Tulsa collection and digital portal, and hosted a series of virtual events on the riot’s impact. A $1 million gift from Mastercard helps the museum document such tragedies in African American history as well as movements to rebuild communities and secure justice. Mastercard previously donated to the museum’s construction.

Merck & Co., Inc.

While COVID-19 disrupted the world, the National Museum of African American History and Culture convened several online events focusing on the pandemic’s effects in the United States. One panel of experts in public health, policy and economics discussed its lasting impact on the African American community. Another virtual event brought together six Black city and county leaders who shared challenges and successes in combating COVID-19 within their municipalities. A $1 million contribution from Merck & Co., Inc., helps the museum provide these and other public resources that document and contextualize significant contemporary issues.
**Northrop Grumman Corporation**

In 2020, when Victor Glover became the first Black astronaut to live on the International Space Station, the National Museum of African American History and Culture collaborated on a range of educational programs showcasing his mission. Young people around the country participated in a live discussion with Glover on board the station, engaged in projects exploring teamwork and learned that it truly is possible to reach for the stars. Northrop Grumman Corporation, a founding donor to the museum, has contributed $1 million for the museum’s mission to educate and inspire. The company is also a longtime benefactor of the National Air and Space Museum and the National Museum of the American Indian.

**The PepsiCo Foundation**

A $1 million gift from the PepsiCo Foundation to the National Museum of African American History and Culture advances the museum’s goal of documenting the full story of the African American experience. Collaborations with myriad organizations dedicated to the study, appreciation and preservation of African American and African diasporic art, history and culture are one way of pursuing this goal. A partnership between the museum and historically Black colleges and universities (HBCUs), for example, enhances the ability of HBCUs to care for and share their irreplaceable archives. Previous contributions from the PepsiCo Foundation have benefited the museum and the Smithsonian Latino Center.

**Ellen Susman, The Susman Foundation**

A revitalization plan for the Sculpture Garden at the Hirshhorn Museum enhances the presentation of bronze masterworks and new art forms, creates a more visible entrance from the National Mall, and reopens a welcoming, well-illuminated underground art passage, returning full connectivity to the museum campus. Made possible in part by a $1 million contribution from Ellen Susman, The Susman Foundation, the project will create new outdoor gallery spaces for exhibitions, performances and gatherings, and highlight visual links between the National Mall and the Sculpture Garden. Ellen Susman serves as a member of the Hirshhorn Board of Trustees.

**Dr. D. Ross Robertson**

The neotropic waters of Central and South America and the Caribbean contain a mysterious world: reefs so deep that few scientists have ventured there to identify species or assess the effects of climate change. Dr. D. Ross Robertson, a marine biologist at the Smithsonian Tropical Research Institute, is providing future scientists with resources for exploring this critical ecosystem. With a gift of $1 million to the institute, he has established the D. Ross Robertson Endowment for Neotropical Deep-Reef Ichthyology, which provides research awards to doctoral students and postdoctoral researchers to support their fieldwork on the biology of fishes living on reefs 40 to 300 meters deep.

**Prudential Financial**

Bisa Butler’s vibrantly colored quilted textile portrait of Harriet Tubman, Amy Sherald’s posthumous painting of Breonna Taylor, and works by dozens of other Black artists tell stories of injustice, resistance and courage in the exhibition *Reckoning: Protest. Defiance. Resilience.* at the National Museum of African American History and Culture. Prudential Financial’s gift of $1 million to the museum funds exhibitions like *Reckoning* and other programs that pay tribute to African American activists and icons who have been catalysts for change. Prudential Financial has provided generous support for past exhibitions at the museum; it has also contributed to the National Museum of Natural History.

**TOYOTA**

After the end of the Civil War, during the 12 years known as Reconstruction, more than 4 million newly freed African Americans struggled to live as citizens with equal rights. *Make Good the Promises: Reconstruction and Its Legacies*, an exhibition at the National Museum of African American History and Culture, explores this period and connects it to current efforts to fulfill the Constitution’s promises of liberty and justice for all. TOYOTA, a founding donor to the museum, continues its support with a $1 million gift that funds *Make Good the Promises* and other programs illuminating American history through an African American lens.
UnitedHealth Group

A pair of shining medical calipers on display at the National Museum of African American History and Culture were instrumental in the career of physician, anthropologist and professor William Montague Cobb. Cobb produced more than 1,100 publications from 1930 through the 1980s and became one of the most influential scholars in his field. As a researcher, he demonstrated the negative effects of racism on African American health; as an activist, he sought to end hospital and medical school segregation. UnitedHealth Group, a founding donor to the museum, has contributed $1 million to share such remarkable stories of African American achievement.

Verizon

The shimmering red prom dress with a Native American pattern appliquéd on its bodice rotates on a cellphone screen, inviting close study. Worn by Choctaw activist Isabella Aiukli Cornell to express pride in her heritage, the dress is one of the Smithsonian objects available for viewing in 3-D augmented reality as part of the Smithsonian initiative Our Shared Future: Reckoning with Our Racial Past. Verizon is providing funding and 3-D digitization services for the initiative, which explores the legacy of race and racism and advances racial equality and economic opportunity. Verizon has been a Smithsonian donor for two decades.

John and Barbara Vogelstein

Contemporary art constantly evolves as artists explore techniques, materials and technologies that were unimaginable just a few years earlier. The gallery spaces that display the art of our time must evolve as well. A $1 million contribution from John and Barbara Vogelstein enables the Hirshhorn Museum and Sculpture Garden to refresh its outdoor exhibition space and invest in necessary upgrades to keep pace with emerging art forms of the 21st century. The reenergized Sculpture Garden complements additional renovations taking place across the museum campus and will provide inspiration for visitors and creators alike. This is the first gift from the Vogelsteins to the Smithsonian.

Alice L. Walton Foundation

A grant of more than $1.18 million from the Alice L. Walton Foundation funds the ongoing campaign to digitize the extensive holdings of the Smithsonian’s Archives of American Art, with a special focus on materials from artists of underrepresented groups. This campaign greatly expands free and open access to these invaluable research materials documenting the lives and careers of a wide realm of art world figures. The grant also enables the Archives to collect oral histories from underrepresented artists and to launch a podcast that uses oral histories to comment on social and artistic themes. The foundation has supported Smithsonian museums and centers for more than nine years.

Washington Commanders

For generations, historically Black colleges and universities (HBCUs) provided spaces where African American scholar-athletes could blossom. HBCU football programs produced elite athletic talent throughout the 20th century, including the NFL’s first Super Bowl–winning African American quarterback, Doug Williams, who was named Super Bowl MVP after leading the Washington team to the championship during the 1987 season. Williams is a proud graduate of Grambling State University, which has produced more NFL players than any other HBCU. The National Museum of African American History and Culture chronicles the history of African American excellence in sports with the aid of a $1 million donation from the Washington Commanders.

Windgate Foundation

The nation’s preeminent center for the enjoyment and study of American craft, the Renwick Gallery of the Smithsonian American Art Museum supports outstanding artists and scholars. A $2.1 million grant from the Windgate Foundation endows the Windgate Foundation Living Artists Acquisitions Fund, which brings more contemporary and diverse works into the museum’s collection. The grant also funds two one-year predoctoral fellowships to provide emerging scholars with financial aid, research resources and a network of world-class colleagues at the museum and across the country. The foundation has been a benefactor of the Smithsonian American Art Museum for more than two decades.
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Bente and Gerald E. Buck
Dr. Peter Buck
The Emil Buehler Trust
The Ronald Burkle Family Foundation
William A. Burleson
Burroughs Wellcome Company
The Morris and Gwendolyn Cafritz Foundation
Hacker and Kitty Caldwell
Margaret A. Cargill Philanthropies
Susan and Jim Cargill
Meghann and Patrick Harker
Christian Harker
Carnival Corporation
E. Rhodes & Leona B. Carpenter Foundation
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The Case Foundation
Caterpillar Foundation
Amita and Purnendu Chatterjee
Kenneth I. and Kathryn Chenhall
Cheyenne and Arapaho Tribes of Oklahoma
The Chickasaw Nation
CIGNA
CITI
A. James and Alice B. Clark Charitable Foundation
Joe Clark
Linda and Pete Claussen
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The Coca-Cola Company
David A. and Mary Ann H. Cofrin
The Ryna and Melvin Cohen Family Foundation
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The Comer Foundation
Edith Cooper and Robert Taylor
The Joseph and Robert Cornell Memorial Foundation
Wallace H. Coulter Foundation
Ted and Marian Craver
Lee H. Cruse Trust
Elissa F. and Edgar M. Cullman, Jr.
Mr. and Mrs. Joseph F. Cullman, 3rd
Jeffrey P. Cunard
The Daniels Fund
Peggy and Richard M. Danziger
Richard Darman
Marcel and Serge Dassault
Florence Coulson Davis
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Deloitte
The Delta Air Lines Foundation
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Frances K. Dibner and the Dibner Family
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Valerie and Charles Diker
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Discovery, Inc.
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Dagmar Dolby
The Douglass Foundation
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Draper
DuPont
The Eberly Family Trust
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Farhad and Mary Ebrahimi
EDS
Anne and Joel Ehrenkranz
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EMC Corporation
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The Henry Luce Foundation
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The Lunder Foundation
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John and Adrienne Mars
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The Claude Moore Charitable Foundation
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National Asphalt Pavement Association
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National Basketball Players Association
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NIKE Foundation
The Nippon Foundation
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Oceans 5
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Dame Jillian Sackler, D.B.E.
Dame Jillian & Dr. Arthur M. Sackler Foundation for the Arts, Sciences & Humanities
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Saudi Aramco
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Sigma Pi Phi Fraternity/Boulé Foundation
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Elizabeth Hunter Solomon
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Southwest Airlines
The Speedwell Foundation
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Alan and Terri Spoon
Earl W. and Amanda Stafford
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The Starr Foundation
State Farm Insurance Companies
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Tom and Kitty Stoner
Patty Stonesifer and Michael Kinsley
Steve Stoute Family Trust
Dr. and Mrs. Richard Sugden
Sultan Qaboos Cultural Center
The Summit Fund of Washington
Donald and Chacea Sundman
Ellen Susman, The Susman Foundation
Kelso F. and Joanna L. Sutton
Target
Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman
Patrick F. Taylor Foundation
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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
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Turner Foundation, Inc.
TWA
Tyson Foods
Mr. and Mrs. Steven F. Udvar-Hazy
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UnitedHealth Group
United Parcel Service
United Soybean Board
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United States Postal Service
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The UPS Foundation
U.S. Bank
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The U’Trust
Anne van Biema
Van Cleef & Arpels
Reginald Van Lee
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Verizon Foundation
Teodoro Vidal
The Commonwealth of Virginia
John and Barbara Vogelstein
The Volgenau Foundation
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Jean and Davis H. von Wittenburg
Lila Wallace-Reader’s Digest Fund
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The Walt Disney Company
The Walton Family Foundation
Steuart Walton
Warner Bros.
Ed and Jackie Warner
Denzel and Paulettta Washington and Family Endowment
Washington Commanders
Janet M. and Laurence B. Watt
Wegmans Food Markets, Inc.
Craig and Diane Welburn and Family
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Anthony and Beatrice Welters and the Vincent Wilkinson Foundation
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Dr. Coralyn Wright Whitney
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Norman C. and Catherine M. Willcox
Windgate Foundation
The Oprah Winfrey Charitable Foundation
Warren and Barbara Winiariski
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Harry Winston Research Foundation, Inc.
Ronald Winston
Howard H. Witsma
The World Bank
Robert L. Wright
Elaine P. Wynn & Family Foundation
Harry Winston Research Foundation, Inc.
Xerox Corporation
Zegar Family Foundation
Zoetis
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
Senator from Vermont

Doris Matsui
Representative from California

Lucille Roybal-Allard
Representative from California

Adrian Smith
Representative from Nebraska

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Citizen of Arizona

John Fahey
Citizen of Massachusetts

Roger W. Ferguson, Jr.
Citizen of Washington, D.C.

Michael Govan
Citizen of California

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Ex officio, Chancellor
Representative from California

Steve Case
Citizen of Virginia, Chair

Risa J. Lavizzo-Mourey
Citizen of Pennsylvania, Vice Chair

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Senator from Arkansas

Catherine Cortez Masto
Senator from Nevada

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Citizen of New York

Denise M. O’Leary
Citizen of Colorado

Franklin D. Raines
Citizen of Washington, D.C.

Porter N. Wilkinson
Chief of Staff to the Regents

Cathy Helm
Inspector General

In fiscal year 2021
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 48 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 2021, 36 members and alumni served on 23 Smithsonian advisory boards and as non-Regent members of committees of the Board of Regents, and 41 members served on seven Regional Councils. Their extraordinary commitment to philanthropy is shown through gifts totaling $7.9 million. This figure includes $1.8 million in unrestricted board annual giving.

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Sandra Day O’Connor
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Lloyd G. Schermer
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Frank A. Weil
Gay Firestone Wray

Membership year 2021

*Leave of absence in 2021
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 2021 annual audit was conducted by KPMG LLP and is available at si.edu/about/policies.

### Revenue

<table>
<thead>
<tr>
<th>Revenue Source</th>
<th>FY 2021</th>
<th>Other (9%)</th>
<th>Federal Appropriation (51%)</th>
<th>Endowment Payout (6%)</th>
<th>Business Activities (6%)</th>
<th>Contributions &amp; Grants (28%)</th>
</tr>
</thead>
</table>

### Expenses

<table>
<thead>
<tr>
<th>Category</th>
<th>FY 2021</th>
<th>Capital Expenses (16%)</th>
<th>Business Activities (8%)</th>
<th>Salaries &amp; Benefits (49%)</th>
<th>Other Operating Expenses (27%)</th>
</tr>
</thead>
</table>

### Financial Position

<table>
<thead>
<tr>
<th>Total Funds</th>
<th>Trust</th>
<th>Federal</th>
<th>2021</th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td>$4,478</td>
<td>2,568</td>
<td>7,046</td>
<td>6,053</td>
<td>5,421</td>
<td>5,177</td>
<td>4,890</td>
</tr>
<tr>
<td>Liabilities</td>
<td>662</td>
<td>888</td>
<td>1,550</td>
<td>1,416</td>
<td>1,087</td>
<td>1,016</td>
<td>906</td>
</tr>
<tr>
<td>Net Assets</td>
<td>$3,816</td>
<td>1,680</td>
<td>5,496</td>
<td>4,637</td>
<td>4,334</td>
<td>4,161</td>
<td>3,984</td>
</tr>
</tbody>
</table>

### Financial Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Revenue</td>
<td>$1,503</td>
<td>$1,389</td>
</tr>
<tr>
<td>Operating Expenses</td>
<td>1,523</td>
<td>1,487</td>
</tr>
<tr>
<td>Increase (Decrease) in Operating Net Assets</td>
<td>(20)</td>
<td>(98)</td>
</tr>
<tr>
<td>Increase (Decrease) in Other Net Assets</td>
<td>879</td>
<td>401</td>
</tr>
<tr>
<td>Total Increase (Decrease) in Net Assets</td>
<td>$ 859</td>
<td>$ 303</td>
</tr>
</tbody>
</table>

### Growth in Net Assets

<table>
<thead>
<tr>
<th>Year</th>
<th>Net Assets (in millions of dollars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2021</td>
<td>$5,496</td>
</tr>
<tr>
<td>2020</td>
<td>$4,837</td>
</tr>
<tr>
<td>2019</td>
<td>$4,334</td>
</tr>
<tr>
<td>2018</td>
<td>$4,161</td>
</tr>
<tr>
<td>2017</td>
<td>$3,984</td>
</tr>
</tbody>
</table>
The Smithsonian’s first endowment dates to 1846, underscoring the institution’s focus on the long term. The endowment’s value on Sept. 30, 2021, stood at $2,505.8 million and its one-year return for fiscal year 2021 was 37.3%. Fiscal year 2021 was an extraordinary year for both public and private markets and added $642.8 million in net assets, including $42.3 million from gifts and bequests while distributing $87.3 million to the institution. Since the Office of Investments was founded in 2006, the diversified pool of assets gained over $2.0 billion from investment returns and received over $664 million in gifts. During the past 15 years, the endowment distributed $946 million to Smithsonian-wide programs.

**CURRENT ASSET ALLOCATION**
as of FY 2021

- Real Assets: 11%
- Global Equity: 18%
- Emerging Markets: 6%
- Marketable Alternatives: 14%
- Private Equity & Venture Capital: 46%
- Fixed Income & Cash: 5%

**FY21 ENDOWMENT DISTRIBUTIONS**
in millions of dollars

- $20.9 Million Exhibitions, Education & Public Programs (24.0%)
- $13.8 Million Research (16.0%)
- $13.0 Million Collections (15.0%)
- $22.5 Million Facilities & General Support (26.0%)
- $17.0 Million Centers General Support (20.0%)

**COMPARATIVE PERFORMANCE**

<table>
<thead>
<tr>
<th></th>
<th>Trailing 1 Year</th>
<th>3 Years</th>
<th>5 Years</th>
<th>10 Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smithsonian Endowment</td>
<td>37.3%</td>
<td>18.9%</td>
<td>15.8%</td>
<td>12.2%</td>
</tr>
<tr>
<td>Policy Benchmark</td>
<td>27.4%</td>
<td>10.2%</td>
<td>9.5%</td>
<td>7.7%</td>
</tr>
<tr>
<td>Cambridge Associates Peer Median¹</td>
<td>25.2%</td>
<td>11.4%</td>
<td>10.7%</td>
<td>9.3%</td>
</tr>
</tbody>
</table>

¹ Cambridge Associates Peer Group includes over 350 foundations, universities and nonprofit organizations.

**ENDOWMENT VALUE OVER TIME**

2006-2021 in millions of dollars

Since September 2006, the endowment has grown by 3x.

- September 2006, $842.8 million
- September 2021, $2,505.8 million
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 2021.
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, at 202.633.8009 or smithsonianacademy@si.edu.

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Donating to the Smithsonian online is fast, easy and secure. Make your tax deductible gift at:
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With members from across the nation, the Friends of the Smithsonian and James Smithson Society provide support for the institution’s mission and strategic plan priorities. Those who join may enjoy a wide variety of benefits and events. Annual membership levels range from $75 to $25,000 and above.
800.931.3226
membership@si.edu
si.edu/onlinemember

Gift Planning
Those who provide for the Smithsonian through their will, living trust, charitable trust, gift annuity, real estate or other complex assets build a strong future for the institution. Smithsonian Legacy Society members are kept well informed of the latest exhibitions, programs and scientific discoveries and have unique opportunities to participate in special activities and trips.
888.419.7584
legacy@si.edu
legacy.si.edu

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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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.
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scmp@si.edu
si.edu/corporate
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Secretary
Meroé Park
Deputy Secretary and Chief Operating Officer
Kevin Gover
Under Secretary for Museums, Education and Research
Ronald Cortez
Under Secretary for Administration
Ellen Stefan
Under Secretary for Science and Research
Monique M. Chism
Under Secretary for Education
Robert J. Spiller
Assistant Secretary for Advancement
Julissa Marenco
Assistant Secretary for Communications and External Affairs and Chief Marketing Officer
Gregory R. Betty
Chief of Staff to the Secretary
Judith E. Leonard
General Counsel
Era L. Marshall
Director, Office of Equal Employment and Minority Affairs

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 Gosline, Director
MRC 016, Box 37012
Washington, D.C. 20013-7012
202.633.5153

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

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

Hirshhorn Museum and Sculpture Garden
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,
John and Adrienne Mars Director
MRC 310, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.2350

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
Ngaire Blankenberg, Director
MRC 708, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.4610

National Museum of American History, Kenneth E. Behring Center
Anthea M. Hartig, Elizabeth MacMillan Director
MRC 622, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.3435

National Museum of the American Indian
Cynthia Chavez Lamar, Director
MRC 590, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.6700

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

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

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

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

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

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

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

Archives of American Art
Liza Kirwin, Interim Director
MRC 937, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.8628

Center for Folklife and Cultural Heritage
Richard Kurin, Acting Director
MRC 520, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.1141

Museum Conservation Institute
Robert J. Koestler, Interim Director
MRC 110, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.1141

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The year 2021 marked the longest closure of the Smithsonian in its history. While doors were closed, our work continued around the world: conservators caring for and restoring precious objects, researchers collecting data to answer long-held questions, archivists preserving stories and voices for visitors online and in person—and so much more. Photographers documented a remarkable year at the Smithsonian: empty museums, a gradual reopening, and joyfully welcoming people back to the institution.

Captions and additional credits can be found on page 56.

poetry

Why poetry? A year of solitude is a year of reading. Poetry is license to pause and linger in an interior life that may seem lonely but is, in fact, one we all share. To tell the story of the Smithsonian in 2021, we pair poetry with photography to reach beyond what happened and what didn’t and evoke the ineffable: what 2021 felt like. Who better to commission than poet Jennifer Chang, longtime Washington, D.C., resident, Smithsonian-goer and planning committee member for the Asian American Literature Festival, hosted biannually since 2017 by the Smithsonian Asian Pacific American Center? This effort is part of the institution’s growing embrace of literature as art form and communal practice, its ongoing work to grow and evolve its forms of public service.

—Lawrence-Minh Bùi Davis
Poetry Editor and Curator, Asian Pacific American Center