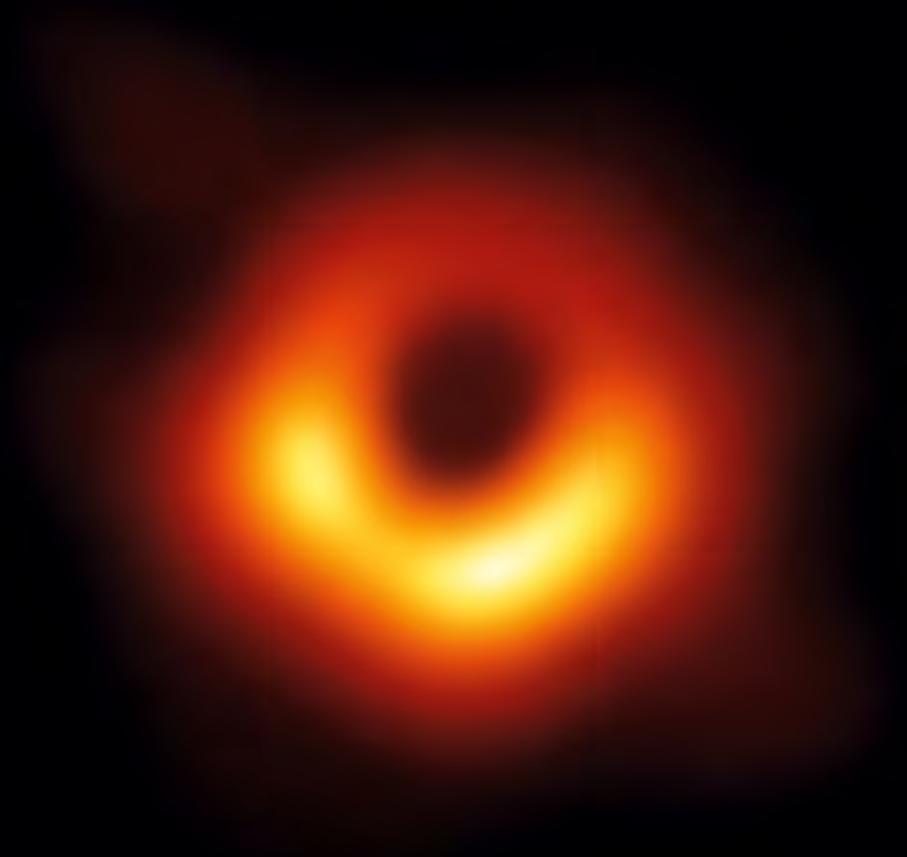


SMITHSONIAN 2019

B I G



I D E A S

FRONT COVER

The Event Horizon Telescope (EHT) linked eight telescopes around the globe to form an Earth-sized virtual telescope with unprecedented sensitivity and resolution. At the helm of the effort, the Smithsonian Astrophysical Observatory captured the first-ever image of a black hole. Albert Einstein's century-old theory of general relativity helped predict that a black hole casts a circular shadow on the bright, superheated material around it—and this image reveals the shadow.

I have never forgotten the moment when I first visited the Smithsonian. It was the mid-1960s and we were driving back to New Jersey after a family vacation. I was too young to understand why we couldn't stop at many historic sites I wanted to visit in the still-segregated South. But when we drove through Washington, D.C., we made a detour to the Smithsonian.

My dad explained that I could visit the Smithsonian and not worry about being turned away because of race. It was then that I first understood the power of this institution where anyone, regardless of who they were, could become something more than who they had been.

Since its inception, the Smithsonian has been a gift to America, telling the nation's stories through our collections, scholarship and educational initiatives. Our scientific research—examining everything from Earth's prolific biodiversity to distant galaxies—also tells stories about the human condition, our place in the universe, and where we might be headed next.

Now, as an institution, we are working to become more than we have been. That entails more fully occupying the digital realm, more robustly enhancing our educational capabilities, and more deeply examining the world's most pressing challenges. All are goals that have become more urgent with the advent of dual pandemics: the deadly novel coronavirus contagion and the persistent virulent racism that may have finally galvanized a nation into confronting its tortured racial past.

For us to be the institution Americans need and deserve, we must use our reputation and expertise to stimulate dialogue about some of the most important collective challenges we face. Clearly one of those is the challenge of race in all its dimensions. In the wake of the horrific killing of George Floyd and the unified outcry for change, the Smithsonian is leading the discussion with a couple of new initiatives.

The first, Race, Community and Our Shared Future, is a Smithsonian-wide project that will examine the impact of racial inequality in our communities and nation and inspire conversation about how Americans understand and experience race. And the new digital platform Talking About Race by the National Museum of African American History and Culture is helping diverse audiences better understand and discuss the lived realities of race with a variety of digital tools, instructional videos and multimedia resources.

Also, at the top of our minds right now is the uncertainty of a global pandemic. As of June 2020, more than 2 million people have contracted COVID-19 in the United States. Many in our communities face unprecedented hardships: dealing with illness or the loss of loved ones, balancing the care of others with the unfamiliarity of working from home, feeling isolated from friends and families, or dealing with economic anxiety.

The Smithsonian is preparing for what comes next with two task forces and a COVID-19 response team working to identify how we can gradually reopen, guided foremost by the safety and health of our employees and the public. Despite

the hurdles inherent in our "new normal," they have not prevented us from finding new ways to engage and inspire.

We will never replace our tangible objects that tell a story when you see them up close. But for the millions of people who cannot visit our museums, a virtual Smithsonian can be at their fingertips no matter where they are. The value of being a more digital institution has been made clear during this time of isolation. We are uniting people by hosting online events, providing invaluable Smithsonian digital assets, and staying connected through social media.

One of the ways we are able to inspire creativity among all socially distant learners is through our new Open Access initiative. By releasing an unprecedented amount of free Smithsonian digital resources into the public domain—more than 3 million 2-D and 3-D images—we are ushering in a new era of educational and research endeavors, creative reuse, computational analysis and innovative exploration.

As we continue to make new discoveries, produce groundbreaking exhibitions, and initiate thought-provoking discussions, we must share them with future generations. Already, we create educational materials based on our science and scholarship that enhance student and teacher engagement in 21st-century learning. Smithsonian education materials are used by teachers in all 50 states, but we can do more.

To that end, I plan to bolster the Smithsonian's role in lifelong learning by working to transform it into a national leader in pre-K-12 education. That is why we are developing a model for the future of education by working with the Washington, D.C., public school system. In time, we plan to share that model on a national and international stage. As an educational organization, we have an obligation to make education a priority, no matter if learners get their education in classrooms or online.

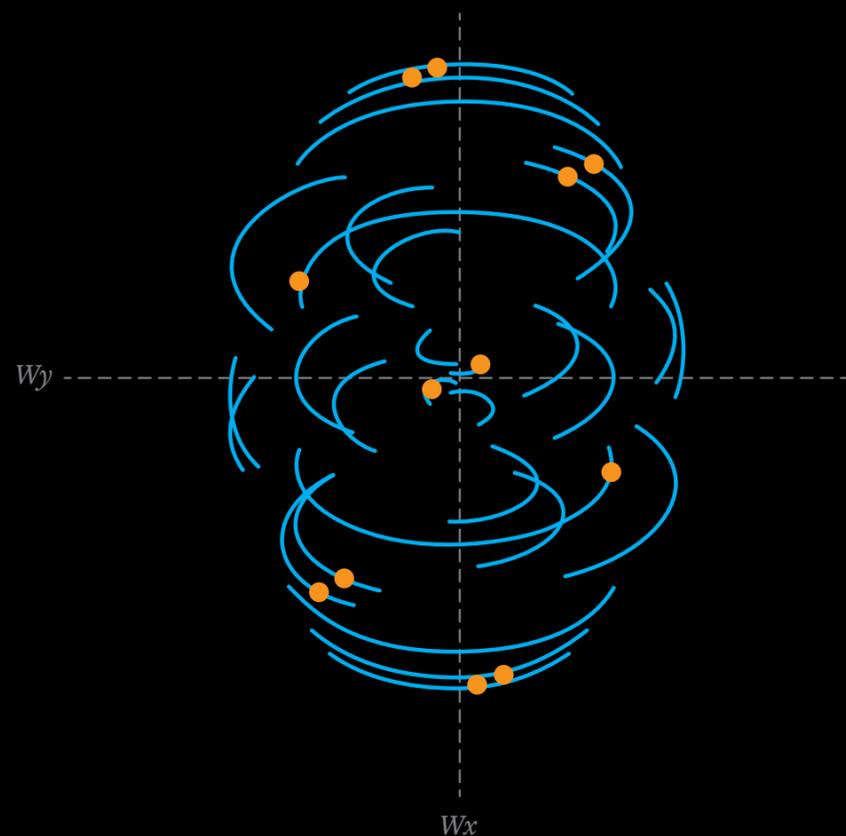
The crises we are facing have reinforced the importance of what we hold most dear, starting with the health and safety of our families and loved ones. But they also have reminded us that our human connection extends beyond the walls of our homes, beyond the color of our skin, and beyond the borders of our nations. We long for the comfort of culture, the perspective of history, the beauty of art, and the answers to questions about our universe and ourselves that science provides. These, too, are more precious than ever, and the Smithsonian is unique in its ability to bring these endeavors to people everywhere.

I have been so fortunate to be a part of this remarkable institution for the better part of my career. I am honored to lead it as we approach the Smithsonian's 175th anniversary in 2021. In this time that feels so fragile, so precarious, we must heed what one of my favorite authors, James Baldwin, said: "The challenge is in the moment; the time is always now." I believe there is no better time than now to make the Smithsonian the best version of the institution it can be.

*Thank you for your continued commitment and support.*

**Lonnie G. Bunch III**  
Secretary of the Smithsonian

→ An international team of scientists including Katie Bouman, who is a former Smithsonian Astrophysical Observatory computer scientist, created a set of algorithms to piece together the puzzle of data taken by eight telescopes around the world, creating the first image of a black hole. This is an early equation Bouman developed and presented in a TED Talk.



**1** Shep Doeleman has been chasing black holes for years. More than a decade ago, this Smithsonian astronomer and other visionary scientists asked: Was it possible to capture an image of one? Black holes by their very nature are invisible, predicted by Albert Einstein but never directly observed. And the resolution required to record such a distant object—fearsome in mass but tiny in size, invisible or not—would necessitate a lens the size of the entire Earth. Doeleman likened the endeavor to photographing the date on a quarter in Los Angeles while standing in New York City.

→ The first-ever image of a black hole was front-page news across the planet in 2019. *Science* magazine called it one of the most important breakthroughs of the year. The team was awarded the Einstein Medal 2020 from the Albert Einstein Society and the NSF Diamond Achievement Award from the National Science Foundation.



2 Incredibly, that is what the Event Horizon Telescope (EHT) team → he directs—an international consortium that has grown to involve more than 200 scientists at 13 research institutes around the world—accomplished. The EHT linked eight radio telescopes on four continents to swivel in perfect synchrony and train their sights on a luminous swirl of hot gases and debris orbiting a supermassive black hole 55 million light years away in the center of the galaxy called Messier 87.

→ The Smithsonian's Agua Salud Project in the Panama Canal Watershed provides a model for restoring degraded landscapes, revealing how water flow is influenced by land use. The decades-long research project is a collaboration among the Smithsonian Tropical Research Institute, the Panama Canal Authority and the National Environment Authority of Panama. Long-term research on how humans and animals impact ecosystems is more and more relevant to efforts to sustain our planet. PHOTO MARCOS GUERRA



**3** This is a unique strength of the Smithsonian: the ability → to convene partners around the globe to create a virtual observatory the size of the planet in pursuit of what was once thought impossible. For Doeleman and his colleagues it was the discovery of a lifetime. Their research opens new windows into our understanding of space-time, the origins of galaxies, and the very workings of the universe.

For the rest of us, that image shared around the world is a discovery that brings us together as human beings—an awe-inspiring reminder that we are all here together on this small blue sphere looking out at a vast and mysterious cosmos.

 Martha, the last descendant of the once-abundant passenger pigeon population, is one of the most famous birds in the world. Her death helped inspire the modern conservation movement. Today, her 100-year-old remains have been digitized and rendered in 3-D for viewers to study, download, reuse or remix. Martha is one of nearly 3 million digital items in the Smithsonian collection now available copyright-free through our Open Access initiative. PHOTO DONALD E. HURLBERT



This idea of our shared place in the universe—our shared history—was embodied in 2019. The heft of the Smithsonian—its unparalleled collections, its diverse and deep-rooted expertise, and its outsized ability to connect with millions of people—is being brought to bear on the most critical issues of our time: conversations about democracy, identity, climate change and more.

The challenges we face today, as a nation and as a planet, call for creative and collaborative interdisciplinary solutions—big ideas. The Smithsonian, a place that belongs to all of us, has the capacity to unite us by drawing on the material legacy of the past to imagine a brighter and more just and sustainable future. This is what drives the institution forward to be, as Secretary Lonnie G. Bunch III explains, “the glue that helps to hold us together.”

 Panel from *Hokusai: Mad about Painting* (on view November 2019–January 2021) at the Freer Gallery of Art and Arthur M. Sackler Gallery, the National Museum of Asian Art, which is home to one of the largest collections of the artist's work. The Katsushika Hokusai-painted panel features a crane perched on a snowy limb. Detail from *Twelve Months*, a pair of folding screens.



✚ —→ Astronaut Neil Armstrong wore this glove during the historic 1969 Apollo 11 mission, which landed the first person on the moon. His gloves and spacesuit were conserved and digitized thanks to the first-ever Kickstarter campaign by a museum, Reboot the Suit. They were displayed at the National Air and Space Museum for the 50th anniversary of the lunar landing. PHOTO MARCO GROB / TRUNK ARCHIVE



Fifty years ago another image captivated the world and galvanized our faith in human ingenuity and wonder at the universe around us: the extraordinary sight of astronaut Neil Armstrong setting foot on the moon. This past summer the Smithsonian helped lead the nation in commemorating that historic achievement, bringing half a million people to the National Mall to relive the Apollo 11 mission with a spectacular multimedia broadcast on the Washington Monument.

The National Air and Space Museum, whose first director, Michael Collins, was also one of the three Apollo 11 astronauts, spearheaded the production. And now the museum is embarking on the most substantial renovation in Smithsonian history in order to redouble its capacity to inspire new generations to reach for the stars. This is the power of the Smithsonian: to spark wonder and lifelong learning, make accessible the artifacts of history, and bring us together around a shared culture.

✚ —→ In July 2019, more than 500,000 people gathered on the National Mall to celebrate the 50th anniversary of the moon landing. Commissioned by the National Air and Space Museum, *Apollo 50: Go for the Moon* re-created the launch of Apollo 11 in a 20-minute video projected on the Washington Monument as part of a three-day celebration. PHOTO ERIC LONG



→ This ca. 1850 portrait of Rhoda Phillips, born into slavery and freed by the Emancipation Proclamation, depicts a personal story of enslavement. National Museum of African American History and Culture curator Mary Elliott included the daguerreotype, along with other museum objects, in her history of slavery essay for *The 1619 Project* in *The New York Times*.



The museum that Secretary Bunch shepherded into being, the National Museum of African American History and Culture, has already become a treasured place of pilgrimage in the almost four years since its opening. It is an indispensable source of excellence and expertise, helping direct the nation in a vital discussion about race and American history. Naturally, *The New York Times* partnered with the Smithsonian as it embarked upon a major examination of the pervasive legacy of slavery and the ways it has shaped American society.

*The 1619 Project* marks the 400th anniversary of the arrival of the first enslaved Africans in British North America. Curator Mary Elliott selected objects from the museum collection for a special broadsheet section of the newspaper, sharing the powerful stories they represent to tell a fuller, more truthful story of slavery and freedom. “This is a shared history, everyone inherited the legacies of slavery,” Elliott says. “This project—like the museum itself—enables each of us to confront this history and seek to learn more, to be thoughtful about moving forward as a nation.”

→ Wayde McIntosh's *Legacy*, a portrait of his friend, artist Jordan Casteel, explores social issues in the United States that have been a part of the country since its birth. *Legacy* was chosen as the third-place winner in *The Outwin 2019: American Portraiture Today*, a triennial competition at the National Portrait Gallery on view October 2019–August 2020.



→ The bilingual exhibition *Dolores Huerta: Revolution in the Fields / Revolución en los Campos* explores Huerta's influence on and fight for agricultural labor rights in the 1960s and 1970s. This Smithsonian Institution Traveling Exhibition Service (SITES) exhibition was created in collaboration with the National Portrait Gallery and is based on the exhibition *One Life: Dolores Huerta*. Supported by the Smithsonian Latino Center, the exhibition will travel to 14 cities through 2023, bringing the stories of this influential woman to audiences nationwide.



New partnerships and platforms propel the Smithsonian toward the goal of reaching as broad an audience as possible, taking the institution beyond the National Mall. The American Women's History Initiative is a digital-first project for precisely this reason. The Smithsonian has teamed up with Wikipedia to bring unsung stories of women in American history to people all over the world who might not ever come to the nation's capital. Facilitated by a new open knowledge coordinator partly funded by the Wikimedia Foundation, the initiative is hosting a series of Wikipedia edit-a-thons alongside exhibition openings and digital image releases.

Already, for instance, images and biographies of women uploaded from the National Portrait Gallery's exhibition *Votes*

*for Women: A Portrait of Persistence* have been viewed hundreds of thousands of times. Curator Kate Clarke Lemay dug deep to tell the history of women's struggles for equality, highlighting activists from the 1830s through the 1960s, and shining new light in particular on African American women's fight for full citizenship.

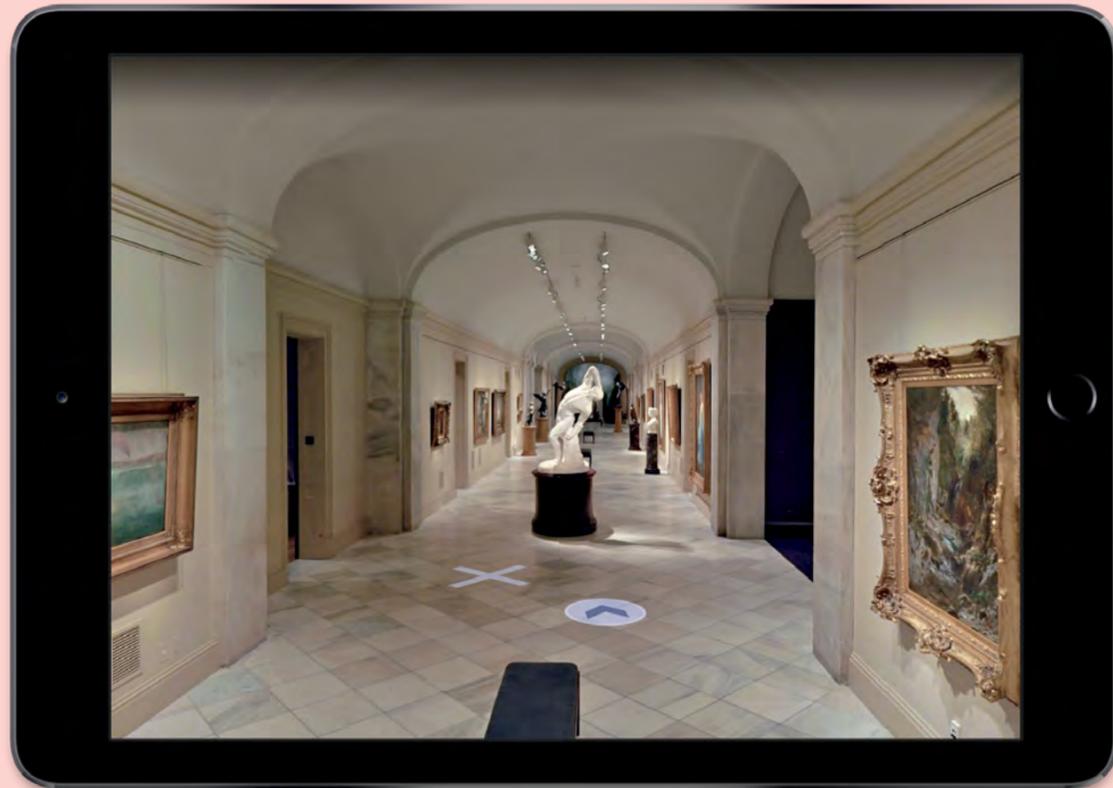
In conducting her research, she asked, "When I read the accounts of women's suffrage, I wondered where are the African American women in what arguably is one of the longest reform movements in American history? What of Latinx, Native American or Asian American women? Why has women's history never been recognized as the needle on the barometer of American history?"

♀ → The Smithsonian American Women's History Initiative is a paradigm shift at the institution, placing women at the center of the American story and uncovering their hidden narratives to reveal a more diverse and complete history. The National Portrait Gallery's *Votes for Women: A Portrait of Persistence* (on view March 2019 – January 2020) launched the initiative and was a major exhibition, shedding light on the diversity of women who played a role in the fight for women's suffrage.



CLOCKWISE FROM TOP: Mary E. Church Terrell, Sara Jane Clarke Lippincott, Susan B. Anthony, Anna Julia Haywood (Cooper), Anna Elizabeth Dickinson, Ida B. Wells-Barnett, Mary Ashton Rice Livermore. CENTER: Alice Dunbar Nelson.

→ The Smithsonian's mission to educate and inspire is more important than ever in moments of crisis and change. The 2020 COVID-19 pandemic closed our doors, but the Smithsonian remained open, active and responding to learners and visitors through our distance learning resources and interactive virtual tours. The Smithsonian American Art Museum is one of many museums that offer 360° images of art, objects and full exhibitions online. Whether you are at home, at school, across the world or across the country, Smithsonian resources, expertise and experiences are just a click away. IMAGE FROM GOOGLE EARTH



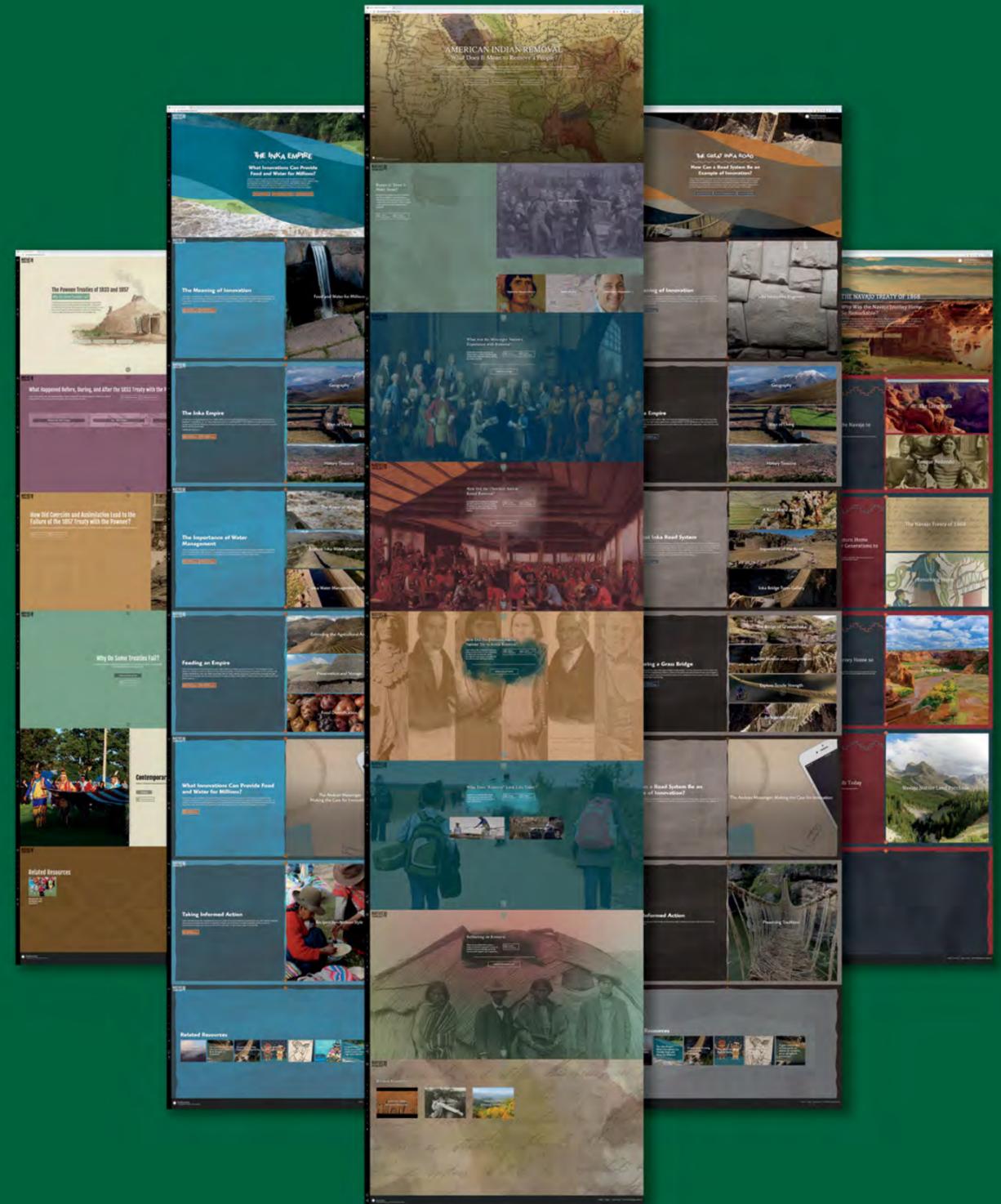
As the institution sets a course to tell a fuller story, the most vital arena in which we can do that work is with K-12 education. The Smithsonian seeks to inspire a generation of confident, creative problem solvers who connect their knowledge to complex challenges. Establishing a more inclusive and expansive understanding of what it means to be American opens up possibilities of deeper engagement. It's an investment in the nation's children and their capacity to see themselves in history and imagine a better future.

At the National Museum of the American Indian, a new Native Knowledge 360° education initiative seeks to inspire an expanded understanding of Native American cultures past and present and inform the ways American history is taught. Through online materials and teacher training opportunities held around the country, the platform offers students and teachers a new K-12 framework to modernize the teaching of history, social studies, arts, culture and more—one that centers Native voices, is geographically and

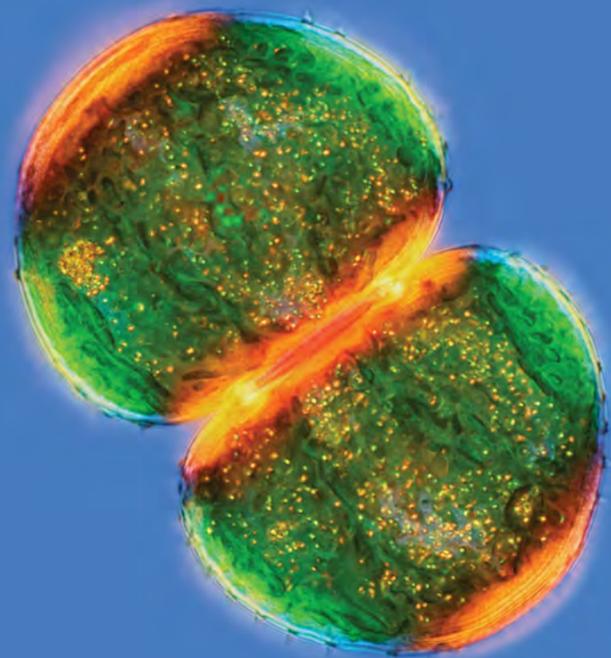
culturally diverse, and builds on the premise that this is a personal history we all share.

The institution has entered into a two-year partnership with the Washington, D.C., public school system, aligning Smithsonian content with the schools' existing curricula to support the social and emotional needs of students. This effort to strive for equity and access by reaching students who have the least access to resources will empower learners with experiences that aid in their academic work and overall development. This comprehensive education initiative begun in 2019 was put to the test in 2020 at the start of the COVID-19 pandemic. When the Smithsonian closed its museums and research centers to mitigate the spread of the virus, the institution quickly adapted to create an easy-to-use library of learning resources for various age levels and those with access to high-tech, low-tech or no-tech tools. The impact was immediate, as teachers already comfortable with our digital teaching tools such as Learning Lab flocked to our sites, as did students and caregivers.

→ The Smithsonian is bringing more diverse perspectives to education programs and adopting new approaches to ensure that learners can access Smithsonian resources anytime, anywhere. Native Knowledge 360°—the National Museum of the American Indian's signature education initiative—provides K-12 materials online to enlighten and inform education about Native American history and culture. NK360° is one of the Smithsonian's robust distance learning resources that became essential for educators and students learning from home during the 2020 COVID-19 pandemic.



→ Smithsonian Tropical Research Institute fellow Jennifer Gil-Acevedo understands that people do not always appreciate what they cannot see, taste or touch. Microalgae power entire ecosystems but are invisible to the naked eye—so Gil-Acevedo created glowing images using microscopes, printed touchable 3-D models and baked cookies with edible microalgae. Her work offers everyone a way to experience microalgae through one or more of their senses.  
PHOTO ROGELIO MORENO



“The Smithsonian has always been committed to supporting students and teachers, and we want to ensure that school closures do not get in the way of students’ ongoing education,” notes Ruki Neuhold-Ravikumar, the Smithsonian’s acting undersecretary for education. “We formed an education response team to support schools facing closures around the country by connecting them with free and relevant resources. And the response has been tremendous.”

All across the institution, scientists are undertaking remarkable projects to build a more sustainable and resilient future. They are studying the emergence of coronaviruses similar to COVID-19 to try to stem the next pandemic, researching the impact of solar ultraviolet radiation on phytoplankton in the Antarctic, pioneering new cryogenic technologies to preserve coral reef ecosystems

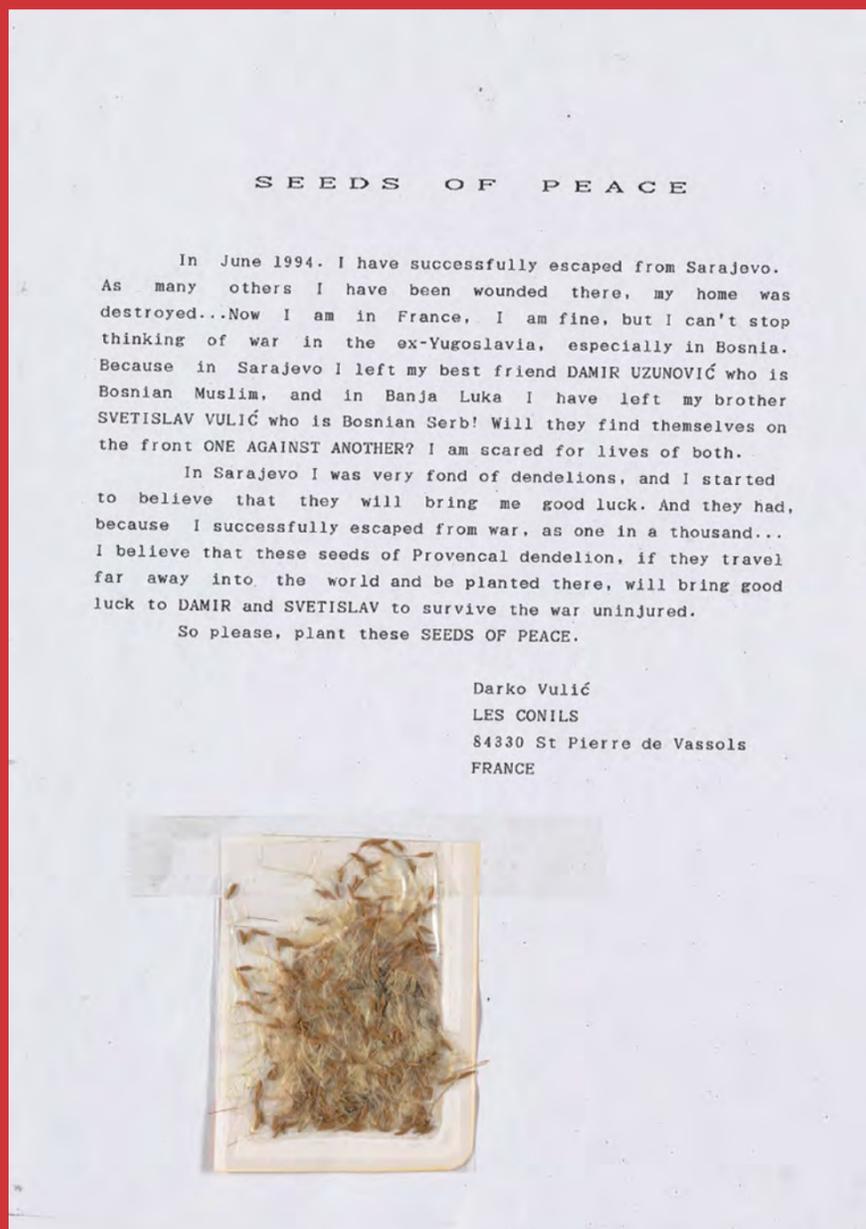
around the globe, documenting indigenous peoples’ ecological knowledge of icescapes in Alaska and the Bering Strait region, monitoring air pollution from satellites in space, and so much more.

These studies regularly involve scientific and cultural partners; they often involve the public, too—citizen scientists such as Gabon schoolchildren working with forest researchers to measure how tree growth responds to weather and climate, or American volunteers mailing in ginkgo leaf samples as part of last summer’s National Science Foundation-funded Fossil Atmospheres project. The Smithsonian Conservation Commons now links these investigators and living laboratories together in an action network that amplifies efforts to sustain Earth’s biodiversity and convened to discuss and share solutions at the April 2020 Earth Optimism Summit.

→ *Nature—Cooper Hewitt Design Triennial* (on view May 2019–January 2020) celebrated the power of design to transform our understanding of and relationship with the natural world. To create *Fantasma*, design studio AnotherFarm collaborated with scientists who make transgenic glowing silk, engineered by injecting silkworm eggs with jellyfish DNA.



→ Darko Vulić's memories of Sarajevo are haunted by war, but the sight and smell of dandelions from the former Yugoslavia give him hope for a brighter future. *Seeds of Peace* is one of many objects in *Bloom: Flowers in the Archives of American Art* (on view March 2019–October 2019) that explore artists' complex relationship to the natural world, and the cross-pollination of ideas between nature, history, art and science. The Archives continues to digitize its collection to make these poignant and important primary sources more accessible for researchers, students and the general public.



Many of these studies have been ongoing for decades. The data and the specimens amassed join the limitlessly rich archives that are the national collections, where they are preserved for future researchers who will conduct inquiries we can't even begin to imagine.

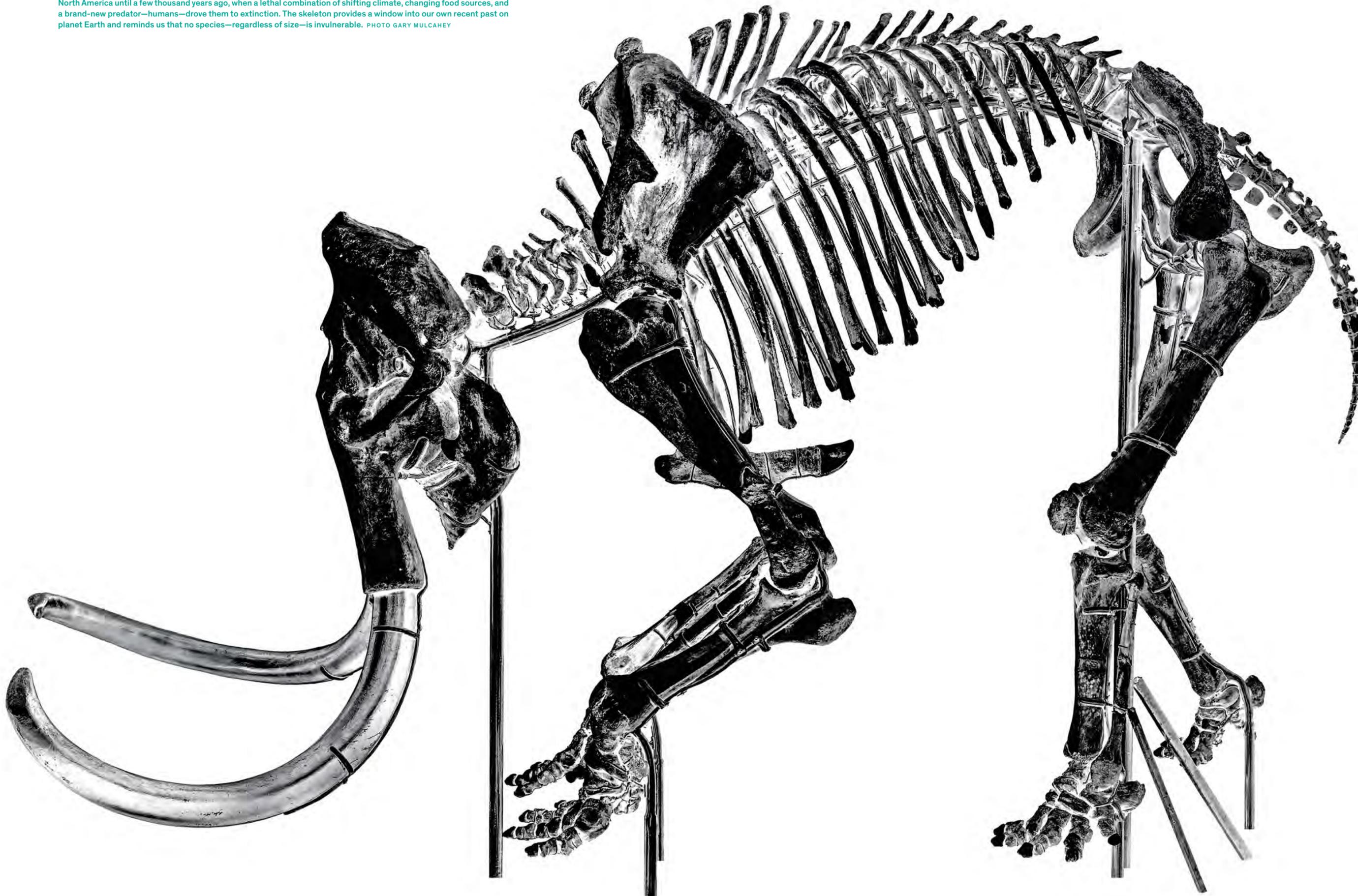
Nowhere is this vast record of our planet more powerfully demonstrated than in the new *Deep Time* exhibition in the David H. Koch Hall of Fossils, which transmits the revolution in recent

thinking about the history of life on earth directly to visitors. While *Deep Time* showcases many of the museum's most famous and historic specimens, often posed in dramatic new stances, the fossils are presented within the context of new scientific research: a 500-million-year survey of extreme changes in climate showing how the planet's changing environment has affected ecosystems through time and providing a new framework for understanding the climate crisis of today.

→ Michael Sherrill used clay, glass and metal to re-create the botanical wonders he saw from his studio window in the mountains of North Carolina. The *Michael Sherrill Retrospective*, at the Renwick Gallery of the Smithsonian American Art Museum, captured the ephemeral beauty of flowers such as the *Julesvernium* (Seaflower) depicting the life cycle of a single flower—opening, blooming and wilting. The exhibition used different media to show how the artist's ideas changed and clarified through time. The retrospective was organized by the Mint Museum and on view June 2019–January 2020.



 This skeleton of a woolly mammoth is posed clearing snow from vegetation in the David H. Koch Hall of Fossils—*Deep Time* exhibition at the National Museum of Natural History. Mammoths lived across northern Eurasia and North America until a few thousand years ago, when a lethal combination of shifting climate, changing food sources, and a brand-new predator—humans—drove them to extinction. The skeleton provides a window into our own recent past on planet Earth and reminds us that no species—regardless of size—is invulnerable. PHOTO GARY MULCAHEY



👉 *Deep Time* at the National Museum of Natural History tells the long and still-unwinding story of life on Earth, from 3.5 billion years ago to today and beyond. This fossilized palm frond, found in Alaska, is both familiar and strange: It closely resembles living *Sabal* palms growing in Florida, but testifies to much warmer climate in the north some 50 million years ago. PHOTO LUCIA RM MARTINO, JAMES DI LORETO AND FRED COCHARD



Paleobotanist Scott Wing explains that *Deep Time* is “helping people to see that their actions today leave a legacy that ripples thousands of generations into the future.” He studies fossil plants that date to the Paleocene-Eocene Thermal Maximum (PETM), a period of intense global warming some 56 million years ago that most closely approximates the rapid anthropogenic environmental changes of today.

Those very same plants were alive around the time that the brilliant orange-yellow light encircling the black hole and captured by the Smithsonian’s Event Horizon Telescope began its journey to us. It is coincidence, but nevertheless a measure of the scale of Smithsonian research, that the scientists using the Event Horizon Telescope are studying light that left the

colliding black holes at almost the same time PETM fossils were part of a living ecosystem stressed by the Earth’s last great warming event.

Understanding this shared history on a global scale brings us together in the spirit of the Smithsonian’s 18th-century chemist and geologist founding donor, James Smithson, and his dream of a place for the increase and diffusion of knowledge for all—one that inspires us to model the future we wish to see: creative, agile, innovative, diverse and accessible to everyone.

\* \* \*

👉 Artist Pat Steir drew inspiration from the shape of the Hirshhorn Museum and Sculpture Garden’s iconic circular Gordon Bunshaft building for her monumental *Color Wheel* (on view October 2019–January 2021). Composed of 30 large-scale paintings, the installation fills the museum’s second-floor inner-circle gallery with the full spectrum of colors. Steir’s suite of paintings invites viewers to walk along the nearly 400 linear feet of paintings, the artist’s largest installation to date. To view the exhibition virtually, visit [Hirshhorn.si.edu](http://Hirshhorn.si.edu). PHOTO ALEX MONROE



★→ A photographer captured images of visitors to the National Museum of American History on a single day. Millions of people—from South Carolina, Missouri, Cameroon, Honduras and more—cross through the Smithsonian’s physical and digital doors each year. They and our generous donors are the lifeblood of the Smithsonian, which is supported through a public-private partnership with the American people, Congress and donors who make possible our thought-provoking exhibitions, engaging public programs and vital research. PHOTOS STEPHEN VOSS

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CREATIVE  
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INNOVATIVE  
DIVERSE  
ACCESSIBLE  
TO EVERYONE

THANKS TO YOU



# LEADERSHIP GIFTS

We thank 2019's most generous donors for their gifts of \$2.5 million or more

## American Express

A CULTURAL LEGACY

The galleries on the fourth floor of the National Museum of African American History and Culture explore African American and African diasporic cultural expression across genre, place and time. Objects range from fashions by iconic designer Ann Lowe to the literary arts of author and playwright Ntozake Shange. A major gift from American Express expands the impact and scope of these galleries, named the American Express Culture Galleries. Two endowed curators—the American Express Curator for Culture and the American Express Curator of the Center for the Study of the African Diaspora—will shape the galleries' exhibitions and programs. The gift also funds research, collection care, acquisitions, educational programs and exhibitions, and establishes an endowed Curatorial Fund for Culture. American Express is a founding donor of the National Museum of African American History and Culture and has also supported the National Museum of the American Indian.



## Jere and Bonnie Broh-Kahn

PASSING KNOWLEDGE TO THE FUTURE

Education is at the heart of all Smithsonian museums. Jere and Bonnie Broh-Kahn further this essential purpose with a \$1 million gift to the National Air and Space Museum and a \$1 million gift to the National Museum of Natural History to fund the Broh-Kahn Weil Director of Education at each institution for five years. These crucial positions use each museum's extensive collection, knowledgeable curators and expert research staff to implement programs that spark curiosity and build awareness about the history—and possible futures—of our planet, its people and the universe beyond. Hundreds of thousands of visitors of all ages are captivated each year by the experiential educational opportunities at these museums. In addition, the donors plan to leave generous bequests to each museum to endow the positions. Jere and Bonnie Broh-Kahn have supported numerous Smithsonian museums since 1992.



## The Hillside Foundation—Allan and Shelley Holt

SPACE FOR INNOVATION

With an \$11 million gift through their Hillside Foundation, Allan and Shelley Holt are helping to bring the thrill and wonder of flight to a new generation by supporting a comprehensive revitalization of the National Air and Space Museum's galleries, collections and educational programs. The Allan and Shelley Holt Innovations Gallery, scheduled to open in 2025, will be a centerpiece of the transformed museum, delving into groundbreaking technologies that fuel the aerospace industry. The gift also establishes the Allan and Shelley Holt Innovations Series of annual lectures and demonstrations. These will explore how innovative ideas create new fields of science, art and industry—and change the course of history. The Holts have been extraordinary benefactors of the National Air and Space Museum for more than a decade, generously supporting the Holt Scholars Program and the museum's Trophy awards. Allan Holt is chair of the museum's board and a member of the Board of Regents' Advancement Committee.



## Roy Lichtenstein Foundation

A MORE INCLUSIVE STORY

Since its founding in 1954, the Archives of American Art has sought to build a diverse collection that tells the full story of the visual arts in the United States. In fiscal year 2019, the Roy Lichtenstein Foundation contributed \$5 million to create an endowment that enables the Archives to process and digitize more material on historically underrepresented artists, including the papers of Jeff Donaldson, co-founder of the African Commune of Bad Relevant Artists (AfriCOBRA) in 1968, and the Tomás Ybarra-Frausto research material on Chicano art, one of the most consulted collections for the study of Latino art. By ensuring that resources like these are available online, the Archives provides greater access to the legacies of underrecognized artists and shares a more inclusive story of American art with the world. In addition to the endowment gift, the foundation has also pledged to donate the Roy Lichtenstein Foundation records and Roy Lichtenstein papers to the Archives.



## John and Adrienne Mars

INSPIRING HOPE

John and Adrienne Mars have been involved with the Smithsonian for decades, supporting a number of Smithsonian museums and research centers. This year, their gifts to the Smithsonian's National Zoo and Conservation Biology Institute and the Arts and Industries Building affirm their legacy. The Mars' \$5 million gift to the National Zoo and Conservation Biology Institute allows the Smithsonian to endow the director's position, named in their honor. Their gift of \$1 million for the Arts and Industries Building will make possible the development of *Futures*, a landmark exhibition to celebrate the Smithsonian's 175th anniversary in 2021. The exhibition will highlight a new mission for the building: to inspire people to think more optimistically about the future.

## David M. Rubenstein

CONNECTING PAST AND FUTURE

A \$10 million gift from David M. Rubenstein, former chair of the Smithsonian Board of Regents, will transform the iconic Arts and Industries Building into a national hub for exploring ideas and questions about the future. Constructed in 1881 to house the U.S. National Museum, the building's reincarnation begins in 2021—the Smithsonian's 175th anniversary—with a yearlong exhibition *Futures* featuring visions for the future. After the exhibition, a multiyear renovation will preserve this architectural gem while adapting the interior to accommodate future-facing technologies and experimental programs that require flexible spaces. Rubenstein also gave \$1 million this year to the Smithsonian American Women's History Initiative, which illuminates women's pivotal roles in building and sustaining our country. A board member of the National Museum of American History and the National Museum of Natural History, Rubenstein has provided generous support to a wide array of Smithsonian museums and centers over the last 15 years.



## Terra Foundation for American Art

PARTNERS FOR ART'S SAKE

Since 2005, the Terra Foundation for American Art has partnered with the Archives of American Art on an ambitious project to digitize the Archives' vast collections and share them worldwide through an unparalleled web-based repository. To fund this work in perpetuity, Terra has given \$2.268 million to complete the Terra Foundation for American Art Endowment Fund for Worldwide Collection Access, which was established



through a multiyear \$4 million challenge grant made by the foundation. Since establishing this endowment, the Archives has digitized and made available online more than 230 archival collections comprised of more than 2.8 million images. This grant allows the Archives to significantly accelerate digitization and provide access to important collections like the Woman's Building records from an organization that played a key role as an alternative space for women artists energized by the feminist movement in the 1970s. In the past 15 years the Terra Foundation has contributed more than \$10 million to support digitization efforts at the Archives.

## Textron Inc.

THE SCIENCE OF FLIGHT



The How Things Fly gallery in the National Air and Space Museum sparks curiosity about forces such as gravity as well as the technologies that seem to defy it. A \$10 million gift from Textron Inc. to aid the museum's multiyear transformation will also fund a major redesign of the How Things Fly gallery, to be named in recognition of Textron. The gallery will gain 1,000 square feet of exhibition space and more immersive, interactive exhibits, including an expanded design makerspace and a new Cessna 172 with a cockpit open for exploration by visitors. Geared for middle-school students, the redesigned gallery will present challenging science, technology, engineering and math (STEM) concepts with the goal of inspiring future innovators in air and space travel.

## Walmart

A VISION FOR VISITORS



More than 7 million people have visited the National Museum of African American History and Culture since it opened in 2016, making it one of the most visited museums in the United States. Walmart helps ensure that every visitor can fully engage with exhibitions illustrating how African American stories both reflect American values and shape what it means to be American. The ground-floor Walmart Welcome Center has greeted visitors with information on navigating the building's eight levels. A new \$5 million grant endows the Walmart Director of Visitor and Guest Services, a unique position responsible for enhancing all aspects of the visitor experience including accessibility, exhibition technologies and opportunities for social interaction. The grant also provides funding to support the director's work as well as the museum's overall mission of documenting African American life, history and culture.

## LEADERSHIP GIFTS

We thank 2019's most generous donors for their gifts of \$1 million or more



### Ally Financial

The National Museum of African American History and Culture presents the complex experience of black life in this country, from the injustices of slavery and the Jim Crow era through the hard-fought triumphs of the civil rights movement and the election of President Barack Obama. Ally Financial contributed to the initial design and construction of the museum; a new \$1 million gift from the company supports the museum's ongoing mission to educate and inspire visitors of all backgrounds and to illuminate how the past informs the present. The museum has been one of the most popular Smithsonian destinations since its opening in September 2016.



### Analytical Graphics, Inc.

The National Air and Space Museum uses hands-on interactives to engage visitors with the latest information about aerospace missions. Through an in-kind gift from Analytical Graphics, Inc., the museum has been able to customize and modernize interactives in several galleries, including a video interactive in Space Hall showing the current position of the Hubble Space Telescope, new visuals of the Apollo 11 mission on the media wall in Boeing Milestones of Flight Hall, a satellite tracking workstation in the *Explore the Universe* exhibition and two interactives about living and working on the International Space Station in *Moving Beyond Earth*.

### William and Valerie Anders Foundation

Scientists are exploring deep time on Earth and in space with the help of a \$1 million gift from the William and Valerie Anders Foundation. The gift establishes the William and Valerie Anders Foundation Fund at the National Air and Space Museum, supporting research on the geologic history of the moon and Mars. The gift also funds the Smithsonian Tropical Research Institute's paleontological research in the Amazon. The Panama-based institute has named its Amazonia Field Station and a seminar room for Valerie Anders in recognition of this contribution. William and Valerie Anders have supported the Smithsonian as volunteers and donors for two decades.




### Art Bridges + Terra Foundation Initiative

In 2017, Alice Walton created Art Bridges to share American art across the country and strengthen collaboration among art institutions. For more than 40 years, the Terra Foundation for American Art has fostered exploration, understanding and enjoyment of the visual arts of the United States. A joint initiative by the two foundations brings these ideas to life. The Smithsonian American Art Museum received nearly \$2 million from the Art Bridges + Terra Foundation Initiative for an innovative multiyear, multi-institutional exhibition with five museums in the western region of the United States. The partnership allows the Smithsonian American Art Museum to loan its artworks to each museum and also develop an exhibition with all participating museums that will travel starting in 2021.



### Boeing

In July 2019 Boeing provided a \$2 million gift to the National Air and Space Museum in support of Apollo 50, a series of programs culminating with a three-day festival on the National Mall to celebrate the 50th anniversary of the first human steps on the moon. To commemorate this great leap, the National Air and Space Museum displayed astronaut Neil Armstrong's newly conserved Apollo 11 spacesuit and other artifacts from the lunar missions; projected a multimedia display of the Saturn V rocket on the Washington Monument; and hosted thought-provoking discussions, including conversations about America's powerful new rocket to take astronauts to deep space, the Space Launch System (SLS), which will inspire wonder and spark a national dialogue about the past, present and future of space exploration. Boeing has been a significant Smithsonian donor for 35 years.

### Dr. Peter Buck

Diamonds, formed under extreme heat and pressure deep within the Earth, are among the planet's most treasured objects of beauty and value. With a \$1.75 million gift from Dr. Peter Buck, the National Museum of Natural History has acquired the largest diamond ever discovered in the United States: the Uncle Sam Diamond, a 40.23-carat stone unearthed in Arkansas in 1924. Now a 12.42-carat emerald-cut jewel, this magnificent stone helps illustrate the beautiful history of our planet. Dr. Peter Buck has been a benefactor of the National Museum of Natural History since 2003 and is an emeritus member of the museum's board.



### The Case Foundation

The Smithsonian American Women's History Initiative, Because of Her Story, breaks ground not only as the nation's most comprehensive effort to unearth women's stories, but also for its digital-first approach to sharing these stories. A \$1 million gift from the Case Foundation supports the initiative's digital outreach and strategies program. This includes an online platform to help scholars and educators access Smithsonian collections, research and educational resources focusing on women's contributions. The Case Foundation's gift helps ensure that millions of people around the nation and the world hear the complete, compelling story of women in America.

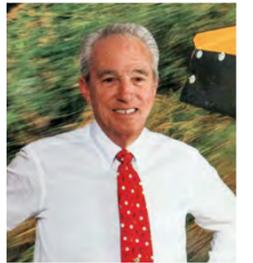
### Cheyenne and Arapaho Tribes

A \$1 million gift from the Cheyenne and Arapaho Tribes will help create the National Native American Veterans Memorial to honor the patriotism, valor and sacrifice of Native Americans who have served our country. The design centers on a large steel circle balanced on a stone drum, and includes sacred elements of water and fire as well as lances to which visitors can tie prayer cloths. Harvey Pratt, Cheyenne and Arapaho tribal citizen and Vietnam veteran, designed the memorial as a place to gather, remember and heal. It will be dedicated at the National Museum of the American Indian on Veterans Day, Nov. 11, 2020.



### The Douglass Foundation

For 50 years, scholars in residence at the Smithsonian American Art Museum have generated new research and shared fresh ways of seeing American art, aided by the museum's prestigious fellowship program. A \$1.045 million gift from The Douglass Foundation and its president, Dr. Laurel Douglass, endows one of the core fellowships for predoctoral researchers, The Douglass Foundation Fellowship in American Art, established by former foundation president and SAAM American Art Forum member Donald Douglass. SAAM Fellows spend up to one year in full-time residence at the museum, conducting research in the collection of more than 44,000 works. Their discoveries advance their professional careers while helping the museum reveal America's rich artistic history.




### Ferring Pharmaceuticals

Though social and economic globalization connect us in new ways, these forces can pressure traditional cultures to assimilate and risk losing their indigenous languages, arts and crafts, and economic self-sufficiency. Ferring Pharmaceuticals has provided a \$1.5 million gift to scale the impact of the Cultural Sustainability Program at the Smithsonian's Center for Folklife and Cultural Heritage. The center's work with communities across the United States and around the world ensures that cultural heritage and endangered languages are not only preserved but can thrive and contribute to global cultural vitality. Ferring has supported the center since 2012.



### Ford Foundation

The Smithsonian American Women's History Initiative, Because of Her Story, rewrites the narrative of American history by spotlighting women's achievements, reaching diverse audiences and empowering future generations. The Ford Foundation, which has supported the Smithsonian for more than 35 years, provided a \$1 million grant to help launch this institution-wide initiative. Because of Her Story encompasses exhibitions that commemorate the 100th anniversary of women's suffrage; publication of *Smithsonian American Women*, a book of Smithsonian artifacts illustrating women's contributions; care and cataloguing of collections; and digital strategies that bring American women's stories to global audiences.

## BILL & MELINDA GATES foundation

### Bill & Melinda Gates Foundation

A grant of \$1 million from the Bill & Melinda Gates Foundation greatly advances the Smithsonian's ability to tell the stories of American women and show how they have shaped our history. The Smithsonian American Women's History Initiative, *Because of Her Story*, features exhibitions, symposia, publications and digital media that share the stories of women such as Frances Ellen Watkins Harper, 19th-century abolitionist and women's suffrage leader; Zitkála-Šá, early 20th-century Sioux activist; and Nancy Grace Roman, NASA's first chief of astronomy. The Gates Foundation has generously funded Smithsonian education, history, culture and arts initiatives for more than a decade.

### William J. Graham

Where did modern human life begin? What is the course of human evolution and migration? How did we become who we are? What does it really mean to be human? Researchers at the National Museum of Natural History extract clues from an array of fossil records, genetic data and ancient artifacts to piece together the answers to these tantalizing questions, and share their results with millions of visitors each year. Through a \$1.6 million bequest from the estate of William J. Graham, the Smithsonian will continue exploring the story of our human origins.



## HFPA

### Hollywood Foreign Press Association

The Hollywood Foreign Press Association awarded its first ever grant to the Smithsonian—a \$1 million contribution to the National Museum of American History. The gift benefits the exhibition *Entertaining America*, opening in 2021, which will explore how entertainment shapes American culture through film, theater, television, music and sports. Entertainment can address complex social and cultural issues such as racism and civil rights, sexuality and gender roles, and patriotism and protest. It can build empathy, inspire wonder and trigger laughter—or tears. *Entertaining America* will be the first major Smithsonian exhibition focused on the importance and impact of entertainment.

## Johnson & Johnson

### Johnson & Johnson

A \$1 million gift from Johnson & Johnson provides vital support for the Smithsonian Science Education Center's mission to bring inquiry-based science, technology, engineering, math, manufacturing and design (STEM<sup>2</sup>D) education into K-12 classrooms worldwide. This funding enables the center to expand its proven STEM<sup>2</sup>D curricula and digital resources; increase targeted outreach to girls, who remain underrepresented in these fields; and bolster systemic reform needed to revolutionize science education and inspire young students from diverse backgrounds to pursue STEM<sup>2</sup>D careers. This gift continues Johnson & Johnson's generous support of the center's important work; the company has been a Smithsonian donor since 1991.



### W.K. Kellogg Foundation

A three-year, \$1.5 million grant from the W.K. Kellogg Foundation enables the National Museum of African American History and Culture to expand its Early Childhood Education Initiative, which creates programs and resources to empower, enrich and educate young children from birth to eight years old. These age-appropriate programs about identity, race and the African American experience are designed to uplift each child's positive sense of self, illuminate similarities and celebrate differences, and inspire children to see how what is unfair can be made fair. The W.K. Kellogg Foundation has supported several Smithsonian museums and educational initiatives.

### Phillip N. and Mary A. Lyons

From humankind's earliest dreams of lunar flight to our first steps on the moon, from the international politics of the 1960s space race to technologies for upcoming missions, the Destination Moon gallery at the National Air and Space Museum will tell the fascinating story of lunar exploration past, present and future. Opening in late 2022, the gallery will feature new exhibitions as well as iconic artifacts like astronaut Neil Armstrong's Apollo 11 spacesuit. Phillip N. and Mary A. Lyons have donated \$1 million to support Destination Moon, part of a seven-year museum transformation that aims to inspire future generations of dreamers and explorers.



## PNC

### PNC Bank

Since 2016, the National Museum of African American History and Culture has welcomed more than 7 million visitors, providing opportunities to connect with the American story through an African American lens. With a \$1 million donation, PNC Bank joins the museum's Corporate Leadership Council, a group of corporate donors with a shared commitment to supporting the museum's ongoing operations. This donation strengthens the museum's ability to partner with universities, libraries and individuals, extending the museum's reach and deepening the study of African American and African diasporic history and culture worldwide.

### Poarch Band of Creek Indians

In tribute to the enduring legacy of thousands of courageous Native American men and women who have served with distinction in the U.S. military, the Poarch Band of Creek Indians made a gift of \$1 million to help establish a permanent National Native American Veterans Memorial on the grounds of the National Museum of the American Indian. The memorial, to be unveiled at the museum on Veterans Day on Nov. 11, 2020, will be encompassing and inclusive, honoring all American Indian, Alaska Native and Native Hawaiian veterans across all branches of service from the American Revolution to the present.



### Frank and Susan Mars

Frank and Susan Mars' \$1 million gift to the Smithsonian's National Zoo and Conservation Biology Institute benefits species large and small. The gift enables the Panama Amphibian Rescue and Conservation Project to build captive populations of frog species at risk of extinction from the deadly amphibian chytrid fungus, and develop methods for successfully reintroducing captive frogs back into the wild in the future. The gift also supports efforts to save Asian elephants and bolsters the National Zoo's leadership in wildlife education and species conservation worldwide. Susan Mars is an active and dedicated member of the National Zoo's advisory board.

### Jacqueline B. Mars

What will our future look like? Who gets to decide? The *Futures* exhibition, coming to the Arts and Industries Building in 2021, will encourage visitors to explore such questions as they see, touch, taste and design diverse visions of the future. A \$1 million gift from Jacqueline B. Mars funds exhibition development. Curators will draw from innovation hubs around the country as well as Smithsonian collections and expertise to identify art-tech installations, speculative designs, performances, talks and other experiences that inspire future thinking. A former Smithsonian National Board member, Jacqueline B. Mars has also supported the Freer Gallery of Art and Arthur M. Sackler Gallery and a dozen other Smithsonian museums and centers.

### Wick and Bonnie Moorman

A \$1.5 million gift from Wick and Bonnie Moorman will support a broad range of endeavors that increase our understanding of the world and disseminate knowledge. The gift primarily benefits the seven-year transformation of the National Air and Space Museum. It also provides the Secretary of the Smithsonian discretionary funds; supports the Smithsonian's 21 libraries; strengthens the Archives of American Art, a vast trove of primary sources for art history; and enhances the Cultural Sustainability Program at the Smithsonian's Center for Folklife and Cultural Heritage, including its work to revitalize endangered languages. Wick Moorman is a member of the Smithsonian National Board.

### Colin and Alma Powell

Colin and Alma Powell made a \$1 million gift in support of the endowment of the National Museum of African American History and Culture. The museum tells the dynamic story of the African American experience through diverse, powerful and accessible exhibitions such as *Musical Crossroads*, which illustrates how African American music has been a vehicle of cultural survival, change and creative expression, and *Double Victory: The African American Military Experience*, which shows how military service has shaped opportunities for the African American community and strengthened the nation as a whole. The Powells are founding donors of the museum, and Colin Powell serves on the museum's advisory council.





#### Salesforce.org

With a \$1 million gift to the National Museum of African American History and Culture, Salesforce.org provides essential support for examining the myriad ways in which African Americans have shaped the culture of our nation. Inventive and interactive exhibitions throughout the museum's galleries celebrate the African American artists, athletes, entrepreneurs and entertainers whose achievements resonate with energy, creativity and passion, as well as the countless unsung men and women whose contributions built America as we know it today. The museum's deeply engaging exhibitions encourage reflection, cultivate understanding, and deepen visitors' appreciation of African Americans' vital role in American life.



#### Shakopee Mdewakanton Sioux Community

With a gift of \$1 million to the National Native American Veterans Memorial at the National Museum of the American Indian, the Shakopee Mdewakanton Sioux Community helps ensure lasting recognition for the proud and courageous tradition of Native American military service. During World War II, more than 10 percent of Native Americans saw active military duty; over the last century, they have served at an extraordinary rate—at times higher than any other ethnic group. Many Native Americans consider military service an extension of the traditional warrior's role, which includes not only fighting enemies but caring for others and helping the community thrive.

SHAKOPEE MDEWAKANTON  
SIOUX COMMUNITY



#### Target

The Smithsonian Latino Center will have its first physical space on the National Mall in 2021 when the Molina Family Latino Gallery opens in the National Museum of American History. Through powerful bilingual installations and digital experiences, the inaugural exhibition will reveal how Latinos have shaped the nation since before its founding. Visitors will reexamine what they know about Latinos and expand their understanding of what it means to be American. Target, the gallery's corporate founding donor, has been a major funder for this project. A longstanding Smithsonian donor, Target has given significant support to the institution's arts and cultural initiatives.



#### U.S. Bank

Faced with systemic racism and exclusion, African American communities developed their own thriving network of organizations and institutions. Black businesses, churches, schools and universities, fraternal and service organizations, and the Black press all grew out of these communities' resilience, resourcefulness and determination to improve opportunities for African American citizens. A \$1 million gift from U.S. Bank enables the National Museum of African American History and Culture to continue telling these powerful stories and demonstrate how the struggles for personal liberty, social freedom, economic opportunity and educational equity changed our nation and consistently moved us toward a truer democracy.



#### Elaine P. Wynn & Family Foundation

With a gift of \$1 million for the Smithsonian American Women's History Initiative, Because of Her Story, the Elaine P. Wynn & Family Foundation participates in a monumental endeavor to document, research, collect, display and share the complex story of women in the United States. The initiative encompasses exhibitions at multiple museums—including *Votes for Women: A Portrait of Persistence* at the National Portrait Gallery and *Girlhood (It's Complicated)* at the National Museum of American History—as well as online collections and Wikipedia edit-a-thons. Together, these programs fill gaps in our national narrative and expand our shared history. Elaine Wynn is a member of the initiative's advisory committee.

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### Recognizing our benefactors

The Smithsonian gratefully acknowledges those donors who made gifts, pledges or pledge payments during the fiscal year 2019.

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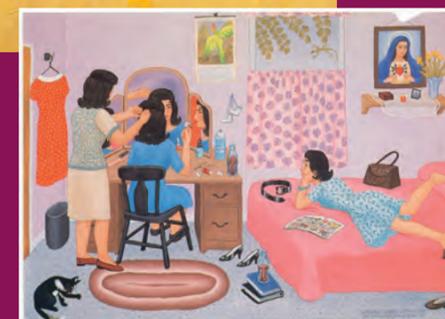
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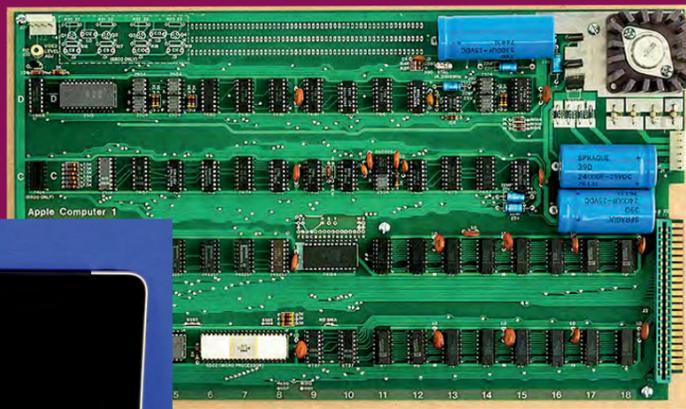
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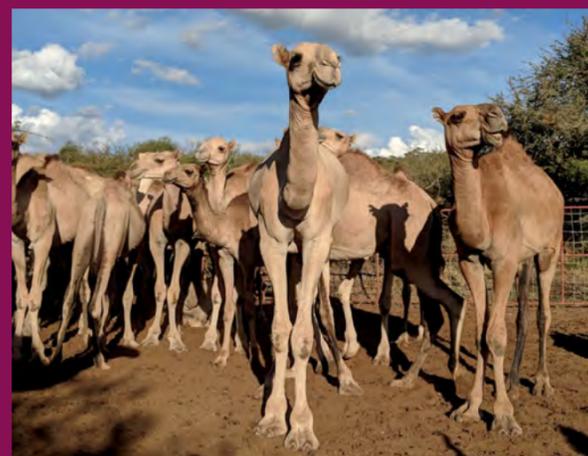
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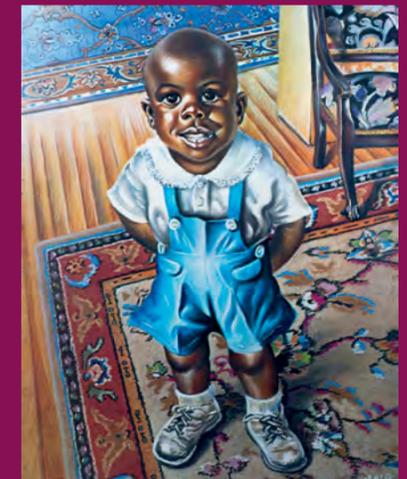
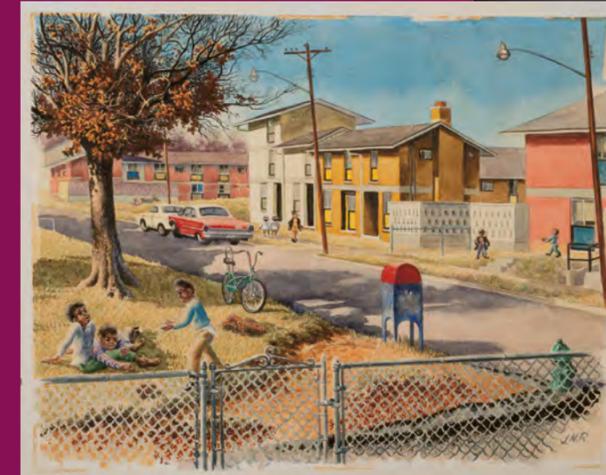
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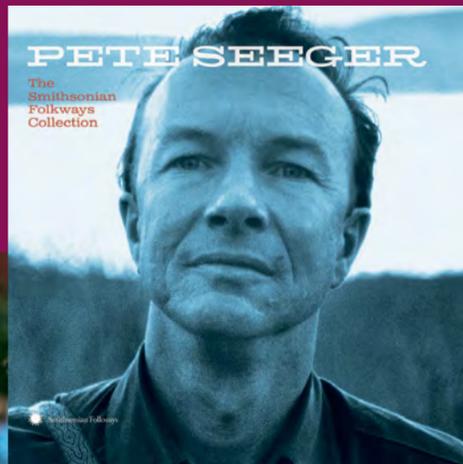
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The Smithsonian Folklife Festival, Folkways Recordings and community programs celebrate diverse folk traditions and support cultural sustainability. The record label received two Grammys in 2020: Best Historical Album for Pete Seeger's *The Smithsonian Folkways Collection* and Best Regional Mexican Music Album (Including Tejano) for Mariachi Los Camperos' *De Ayer Para Siempre*.

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*In I Am...Contemporary Women Artists of Africa*, women artists explore community, faith, politics and the environment, on view June 2019–July 26, 2020.

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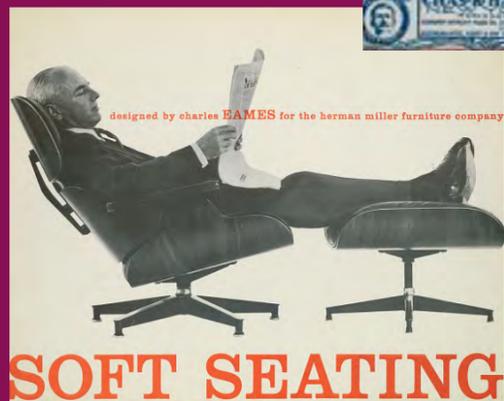
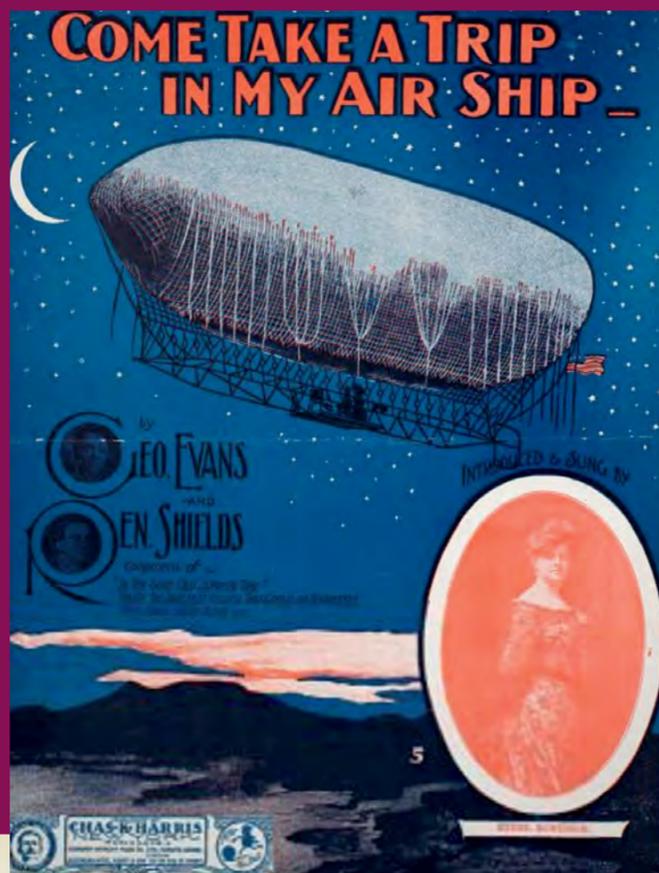
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An ongoing exhibition, *Magnificent Obsessions: Why We Collect*, highlights the unique passions of Smithsonian Libraries collectors. The exhibition opened in 2019.

## LEADERSHIP

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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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# LEADERSHIP

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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 47 members and 180 alumni, the National Board’s volunteers also serve the Smithsonian by contributing their advice and service through committees and ad hoc working groups. In 2019, 28 members and alumni served on 16 Smithsonian advisory boards and as non-Regent members of committees of the Board of Regents, and 39 members served on seven Regional Councils. Their extraordinary commitment to philanthropy is shown through gifts totaling \$17.2 million. This figure includes \$1.84 million in unrestricted board annual giving.

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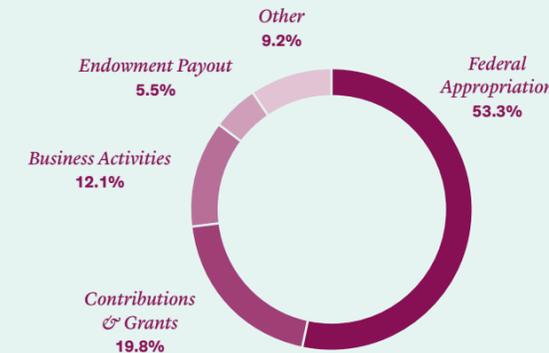
# FINANCIAL REPORT

FISCAL YEAR ENDING SEPT. 30, 2019

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 2019 annual audit was conducted by KPMG LLP and is available at [si.edu/about/policies](http://si.edu/about/policies).

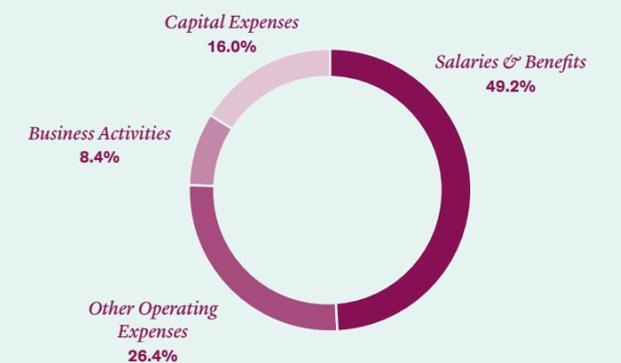
## REVENUE

in percent, FY 2019



## EXPENSES

in percent, FY 2019



## FINANCIAL POSITION

in millions of dollars, FY 2016-2019

Total Funds	in millions of dollars, FY 2016-2019					
	Trust	Federal	2019	2018	2017	2016
Assets	\$ 3,062	\$ 2,359	\$ 5,421	\$ 5,177	\$ 4,890	\$ 4,713
Liabilities	280	807	1,087	1,016	906	882
Net Assets	\$ 2,782	\$ 1,552	\$ 4,334	\$ 4,161	\$ 3,984	\$ 3,831

## FINANCIAL ACTIVITIES

in millions of dollars, in FY 2019 and FY 2018

	2019	2018
Operating Revenue	\$ 1,376	\$ 1,374
Operating Expenses	1,520	1,479
Increase in Operating Net Assets	(144)	(105)
Increase (Decrease) in Other Net Assets	317	282
Total increase in Net Assets	\$ 173	\$ 177

## GROWTH IN NET ASSETS

in millions of dollars, over five years

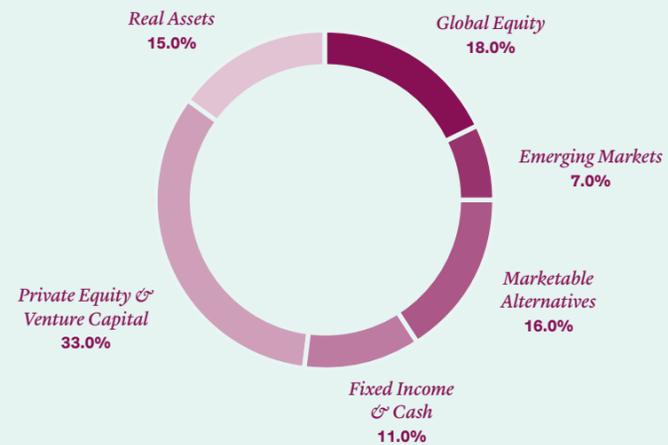


# ENDOWMENT REPORT

FISCAL YEAR ENDING SEPT. 30, 2019

The Smithsonian's first endowment dates to 1846, underscoring the institution's focus on the long term. The Endowment's value on Sept. 30, 2019, was \$1,700.7 million, and its return for fiscal year 2019 was 9.3 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 2019, receipts from gifts and bequests added \$23.6 million to the Endowment while contributing \$71.9 million in payout. Since 2005, investment gains and gifts were \$1.7 billion. During the same period, the Endowment has contributed \$825 million in private support to Smithsonian-wide programs.

## CURRENT ASSET ALLOCATION as of FY 2019

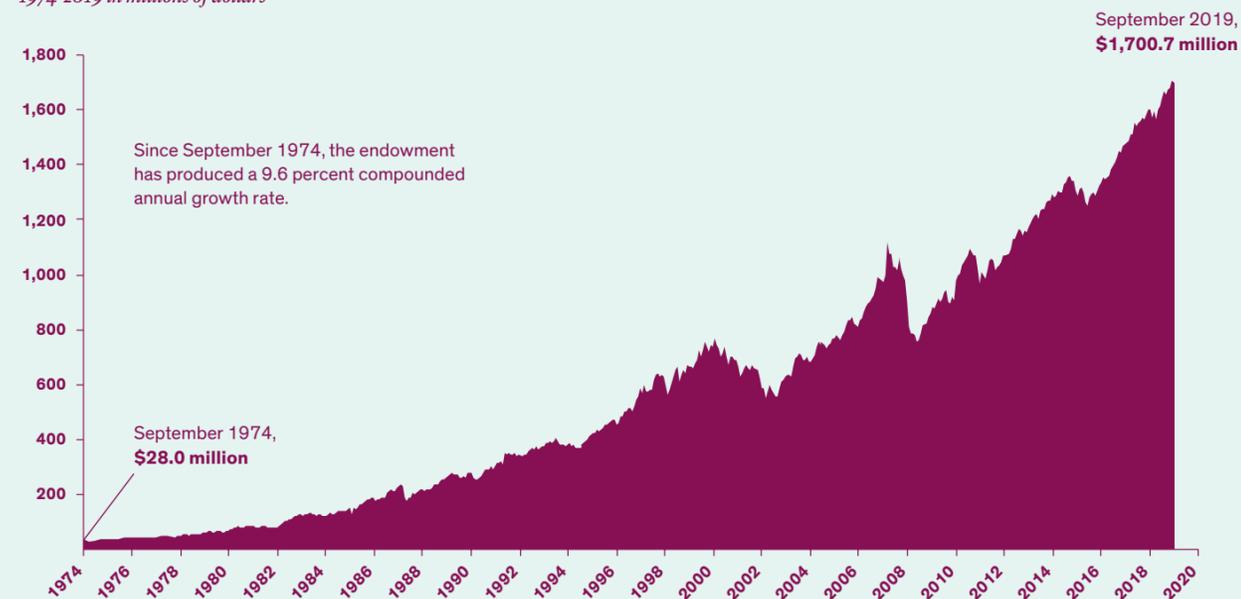


## COMPARATIVE PERFORMANCE

	Trailing 1 Year	3 Years	5 Years	10 Years
Smithsonian Endowment	9.3%	10.7%	8.0%	8.8%
Policy Benchmark	0.7%	5.8%	4.0%	5.5%

## ENDOWMENT VALUE OVER TIME

1974-2019 in millions of dollars



# PHILANTHROPY REPORT

FISCAL YEAR ENDING SEPT. 30, 2019

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 2019.

## 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, at 202.633.8009 or [smithsonianacademy@si.edu](mailto:smithsonianacademy@si.edu).

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## Additional Credits

FRONT COVER Event Horizon Telescope Collaboration

p. 2 IMAGE Event Horizon Telescope Collaboration

p. 4 FROM TOP LEFT *World Journal* (Chinese); *Schwabmünchner Allgemeine; Corriere della Sera*; *Vanguardia* (Mexico); *Los Angeles Times*; *Le Télégramme*; *El País*; *Mainichi Shimbun*; *Politiken*; *The Irish Times*; *China Business News*; *Der Standard*; April 11, 2019, All courtesy PressReader.com

p. 8 Passenger pigeon (*Ectopistes migratorius*), 1914. Department of Vertebrate Zoology, Birds Division, National Museum of Natural History

p. 9 Katsushika Hokusai 葛飾北斎, *Birds, Animals, and Plants Representing the Twelve Months*, ca. 1820-1835. Gift of Charles Lang Freer, Freer Gallery of Art

p. 12 Unidentified Photographer, *Daguerreotype of Rhoda Phillips*, ca. 1850. National Museum of African American History and Culture

p. 13 Wayde McIntosh, *Legacy*, 2017. Collection of the artist © Wayde McIntosh

p. 14 Harvey Wilson Richards, *Dolores Huerta, "Huelga," during grape strike, Delano, California, Sept. 24, 1965*. Harvey Richards Media Archive © Paul Richards

p. 15 *Studio Portrait of Alice Dunbar Nelson*, ca. 1895, Alice Dunbar-Nelson Papers, Special Collections, University of Delaware Library; Sallie E. Garrity, *Ida B. Wells-Barnett*, ca. 1893, National Portrait Gallery; H.M. Platt, *Anna Julia Haywood (Cooper)*, 1884, courtesy Oberlin College Archives; H.M. Platt, *Mary E. Church Terrell*, 1884, courtesy Oberlin College Archives; Anna Elizabeth Dickinson, Mary Ashton Rice Livermore, Sara Jane Clarke Lippincott, and Susan B. Anthony details from L. Schamer, *Representative Women*, 1870, National Portrait Gallery

p. 17 Excerpts from the following National Museum of the American Indian Native Knowledge 360° digital lessons: *The Pawnee Treaties of 1833 and 1857: Why Do Some Treaties Fail?*; *The Inka Empire: What Innovations Can Provide Food and Water for Millions?*; *American Indian Removal: What Does It Mean to Remove a People?*; *The Great Inka Road: How Can a Road System Be an Example of Innovation?*; and *The Navajo Treaty of 1868: Why Was the Navajo Journey Home So Remarkable?*

p. 19 Hiromi Ozaki and Masaya Kushino (AnotherFarm), *Fantasma*, 2019. Created in collaboration with Japan's Hosoo textile manufactory. Cooper Hewitt, Smithsonian Design Museum, courtesy AnotherFarm

p. 20 Darko Vulić, *Seeds of Peace*, 1995. John Held, Jr. papers, 1917-1958, Archives of American Art

p. 21 Michael Sherrill, *Julesvernium (Seaflower)*, 2008. Collection of Mark Parker

p. 22-23 Woolly mammoth (*Mammuthus primigenius*) (composite), Department of Paleobiology, National Museum of Natural History

p. 24 Alaskan palm (*Sabalites* sp.), loan from the University of Alaska Museum of the North at the University of Alaska Fairbanks, National Museum of Natural History

p. 25 Detail, *Pat Steir: Color Wheel*, 2019. Hirshhorn Museum and Sculpture Garden

p. 39 CLOCKWISE FROM TOP LEFT: Olga Albizu, *Radiante*, 1967, Gift of JPMorgan Chase, Smithsonian American Art Museum; Judith F. Baca, Photograph of *The Great Wall of Los Angeles* A view of Judy Baca and mural makers meeting at the 1940's section titled "David Gonzalez" in progress PHOTO SPARC Archive; Angel Rodríguez-Díaz, *The Protagonist of an Endless Story*, 1993, museum purchase made possible in part by the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program, Smithsonian American Art Museum © 1993 Angel Rodríguez-Díaz; Preliminary rendering of the Molina Family Gallery at National Museum of American History; Paul

Henry Ramirez, *SPIN (orange)*, 2009, museum purchase through the Luisita L. and Franz H. Denghausen Endowment, Smithsonian American Art Museum ©, Paul Henry Ramirez; Carmen Lomas Garza letter to Tomás Ybarra-Frausto (front), after 1989, Tomás Ybarra-Frausto research material on Chicano art, 1965–2004, Archives of American Art

p. 42 CLOCKWISE FROM TOP LEFT: Harold Dorwin, Erika Mack looking at iPhone, 2018, National Museum of American History; America Online (AOL), software disc, ca. 1998, gift of Bernard S. Finn, National Museum of American History; *Xerox Star in use*, ca. 1981, courtesy DigiBarn; Apple Computer, Inc., Apple I Microcomputer, 1976, acquired in part through a generous donation from Malon D. Mimms, Jr. as well as gifts from Paul Neely, Steven Fink, and Dorothy Lemeison, National Museum of American History; Apple Computer, Inc., iPad Tablet Computer with Adapter, 2011, gift of Laura Warner, National Museum of American History; Texas Instruments, Little Professor Teaching Calculator, ca. 1978, gift of John B. Priser, National Museum of American History

p. 47 CLOCKWISE FROM TOP LEFT: Asian American Literature Festival PHOTO Thomas Piantone; Asian American Literature Festival PHOTO Thomas Piantone; Elevator Pitch Culture Lab PHOTO Camille Lenain; Theresa Lund, *Jay Park* performing (center), 2019; Iconic blue gown worn by Constance Wu in the film *Crazy Rich Asians*, gift of Marchesa, Division of Cultural and Community Life, National Museum of American History

p. 50 CLOCKWISE FROM TOP RIGHT: PHOTO Suzan Murray; PHOTO Roshan Patel; PHOTO Dawn Zimmerman; PHOTO Clara Jo; all from Smithsonian National Zoological Park and Conservation Biology Institute

p. 55 CLOCKWISE FROM TOP LEFT: Erlena Chisolm Bland, *Dots and Stripes Forever*, n.d.; Sam Gilliam, *Muse I*, 1965; John N. Robinson, *Pete*, 1942; Lloyd McNeill, *New Thing Jazz Workshop, The McNeill Quartet*, n.d.; David Driskell, *Untitled*, 1990; John N. Robinson, *Raynolds Place*, 1970; all from Anacostia Community Museum

p. 58 CLOCKWISE FROM TOP RIGHT: Pete Seeger, *Pete Seeger: The Smithsonian Folkways Collection*, Smithsonian Folkways Recordings, 2019, anthology; PHOTO Jeff Malet; PHOTO Hrant Sahakyan for *My Armenia* Program; PHOTO Xueying Chang; PHOTO Jeff Malet; PHOTO Hrant Sahakyan for *My Armenia* Program; all courtesy Center for Folklife and Cultural Heritage

p. 61 CLOCKWISE FROM TOP LEFT: 2-½p King George VI stamp, Great Britain, 1937, National Postal Museum; Royal Train RPO cover, June 9, 1939, museum purchase, National Postal Museum; A crowd waits for the king and queen on 15th Street, N.W. near the Treasury Department Building, June 8, 1939, Library of Congress; 8p King George VI stamp, Great Britain, 1939, National Postal Museum; Coronation Cover Autographed by King George VI and Queen Elizabeth, 1937-1939, gift of Great Britain, National Postal Museum; 1-½p Coronation of King George VI and Queen Elizabeth, Great Britain, 1937, National Postal Museum

p. 62 CLOCKWISE FROM TOP RIGHT: Aida Muluneh, *Sai Mado (The Distant Gaze)*, 2016, museum purchase; Wangechi Mutu, *Tree Woman*, 2016, museum purchase, Women's Initiative Fund; Nike Davies-Okundaye, *Liberal Women Protest March I*, 1995, gift of Ambassador Robin Renee Sanders in honor of the artist Chief Nike Davies-Okundaye; MwangiHutter, *On a Beach Desert Meadow*, 2012, gift of Tony Podesta; Patience Torlowei, *Esther*, 2013, gift of the artist

p. 66 CLOCKWISE FROM TOP RIGHT: *Wonder Woman, no. 7*, December 1943, courtesy DC Comics; Starmer, *Come Take a Trip in My Air Ship* sheet music cover, 1904; Herman Miller Furniture Co., Soft Seating, ca. 1956; Exposition Souvenir Corporation, The New York World's Fair, 1939; Welcome Home: A Dinner to Theodore Roosevelt, 1910, Russell E. Train Africana Collection; all from Smithsonian Libraries.

BACK COVER PHOTO Ira Block

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## BACK COVER

"Heartly," a fossilized leaf from Scott Wing's collection at the National Museum of Natural History, is about 56 million years old. The Event Horizon Telescope's landmark image of a black hole captured light that sparkled billions of light years and many galaxies away at roughly the same time. Only at the Smithsonian will a photo of millions-of-years-old light particles unite with a fossil in the institution's collection: one a memory from the past, and the other a first look at technology that could define the future.



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