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Left: Yayoi Kusama: *Infinity Mirrors* offered visitors a unique sensory experience—a chance to step into six kaleidoscopic rooms that created the illusion of infinite space. An Instagram favorite, the exhibition helped the Hirshhorn Museum and Sculpture Garden attract more than 10,000 new members in 2017 alone.

Front Cover: In artist Yayoi Kusama's *The Obliteration Room*, the Hirshhorn Museum and Sculpture Garden invited visitors to obliterate an entirely white space with multicolored polka-dot stickers. The installation is part of the museum's blockbuster exhibition *Yayoi Kusama: Infinity Mirrors*, which is touring five North American cities through 2019.

A ROAD MAP TO

OUR

REARVIEW MIRROR

The year 2017 was successful for the Smithsonian by any measure. Our curators opened insightful and inspirational exhibitions. Our scientists continued to do groundbreaking research that benefits humankind. Our educators are reaching more people than ever before with compelling programming. The years-long, Smithsonian-wide campaign soared past its goal, setting up success for decades to come.

This annual report is a terrific opportunity to look back and recognize all of these impressive achievements and many more brought to life by the Smithsonian's dedicated and talented staff and volunteers.

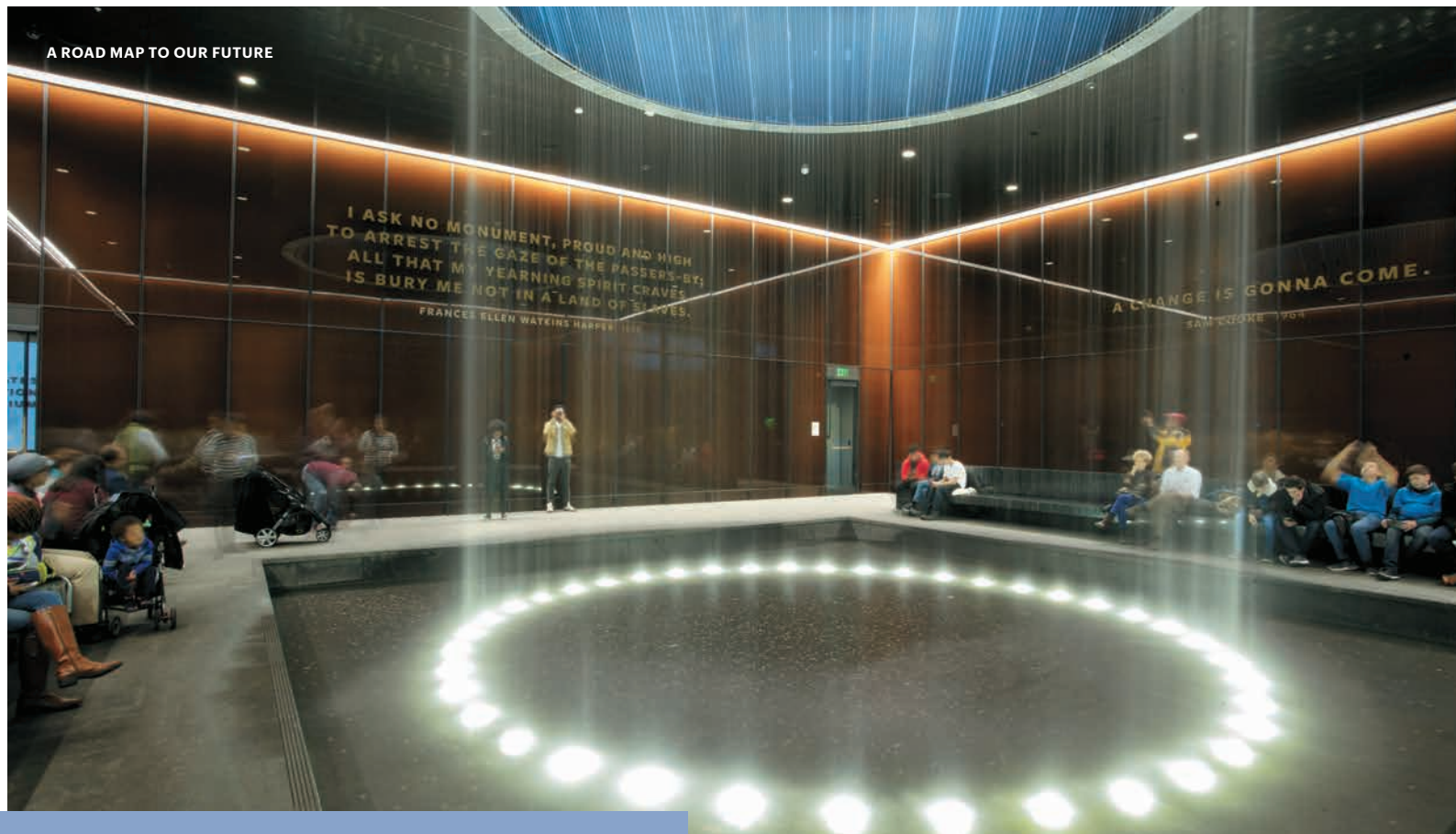
But while it is important to reflect on the past year, we must also redirect our eyes from the rearview mirror to the road that lies before us.

This is especially true now, since 2017 saw the unveiling of our **bold new strategic plan** that will guide us through the year 2022.

Whenever I have a chance to visit our museums on the National Mall or beyond, **I'm always struck by our visitors' incredible diversity:** geographic, cultural and generational. However, not everyone can venture to our museums, nor can our traveling exhibitions reach everyone where they live.

That is why, in an effort to expand our reach and impact, an important goal of the strategic plan is to **reach one billion people a year with a "digital-first" approach.** Although technology will never take the place of the traditional museum-going experience, it can supplement and add context to the experience, allowing people to do a deeper dive into our exhibitions, collections and programs. And we can exponentially improve our access by making our expertise and artifacts available on every mobile device.

David J. Skorton
Secretary,
Smithsonian Institution



Above: A cylindrical fountain rains into the center of the Contemplation Court, in honor of John Hope Franklin, at the National Museum of African American History and Culture. The museum tells stories of tragedy and triumph.



What we have to do so, given the way today's audiences, irrespective of generation, consume their education and entertainment. If we are to engage more people locally, nationally and globally, we must also foster a more inclusive culture by reaching out to traditionally underserved audiences and by telling an American story truly reflective of who we are as a nation.

One of the ways we have already expanded our relevance with audiences and engaged them more deeply is with our stunning new addition to the Smithsonian family, the **National Museum of African American History and Culture**. Since the day it opened, the museum has represented the best of the Smithsonian and embodied our commitment to revealing new chapters in the American narrative. Not only does it tell poignant stories of tragedy and triumph, it has inspired a larger discussion about social inequities, the role of societal diversity, and the path forward if we hope to heal our racial divisions.

I believe that respectful dialogue with people who have opposing viewpoints leads to solutions, which is why the strategic plan lays out a goal to be known as one of the leading conveners of conversations on global and national issues. The Smithsonian's breadth and depth of expertise and well-earned trust give us a unique ability to bring together leaders from all endeavors to search for solutions to complex problems.

One such platform is our website called **Smithsonian Second Opinion**. Thus far, it has fostered dialogue about two topics close to my heart, immigration and earth optimism. Another recent event, December's **Long Conversation**, welcomed a procession of leaders in the arts, humanities and sciences to talk about what causes them to be optimistic for the future.

Finally, no discussion of optimism would be complete without including the **Earth Optimism Summit**, a three-day event centered around Earth Day 2017 that explored solutions to global conservation problems. It featured more than 150 scientists, thought leaders, philanthropists, conservationists and civic leaders from across the political spectrum.

For all the external collaboration that is needed to maximize our institutional potential, we realized that we needed to first look inward. That is why the strategic plan's first goal is simple, yet challenging, given the size of the institution and the scope of our activities: **Be One Smithsonian**.

Two forthcoming projects will be examples of "One Smithsonian" in action: the Smithsonian Latino Center's **Latino Gallery** in the National Museum of American History and the **American Women's History Initiative**.

The Latino Gallery will serve as the focal point and intellectual hub for Latino scholarship, connecting programs and exhibitions across the Institution's museums and research centers. It will expand national dialogue about, and the world's appreciation for, what it means to be an American.

The American Women's History Initiative will amplify women's voices, reach diverse audiences and empower people from all walks of life. Curators and educators from across the Institution will work together to create new exhibitions, programs and symposia centered on women's myriad contributions to the nation. The initiative also will support research, educational and public programs, a collections survey and acquisitions.



Above: The American Women's History Initiative brings together curators and educators from across the Smithsonian to amplify women's voices and deepen understanding of women's contributions to the nation. The Smithsonian Learning Lab offers a collection of digital images on themes in women's history. learninglab.si.edu

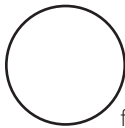
Looking around the Smithsonian, I see many opportunities like these to create, collaborate and innovate.

I also see many talented and dedicated people who justify my own optimism about the bright future of this hallowed institution. As we take steps to increase our relevance, reach and impact, I am confident that the Smithsonian is primed to take advantage of our opportunities in the years and decades ahead. ●

go.si.edu/whatsnext



Left: Secretary of the Smithsonian David J. Skorton attends the 2017 Earth Optimism Summit. The three-day event explored solutions to global conservation problems.



One year later, **#EarthOptimism** has gained momentum as a new mechanism for collecting, curating and sharing best practices and stories of success in conservation with millions of people worldwide. Some examples of the Smithsonian's conservation successes include:

- Smithsonian Tropical Research Institute scientists studied the movement patterns of humpback whales and then worked with the Panamanian government to create a traffic separation scheme designed to **reduce the likelihood of collisions between whales and ships** in the Gulf of Panama.
- Smithsonian Conservation Biology Institute and its partners successfully reintroduced the previously "extinct in the wild" scimitar-horned oryx back into their ancestral grassland habitats in Chad. **Herds of this iconic species are once again thriving and growing rapidly for the first time in more than 30 years.**
- Smithsonian Environmental Research Center scientists are using acoustic tags to track 45 sharks, including blacktip, bull, dusky and smooth dogfish sharks—from New York to Florida. The project is **uncovering the mysteries of shark migrations** along the Eastern Seaboard, and helping us to better understand potential threats to the survival of these species.

CONVENING CONVERSATIONS
go.si.edu/conservation

Earth Optimism

IT'S HARD NOT TO BECOME DISCOURAGED by pervasive "doom-and-gloom" environmental messages these days. And with few proposed solutions on offer, many people are left feeling that nothing they can do will make a difference. On Earth Day in 2017, the Smithsonian took a more hopeful approach—we hosted the inaugural Earth Optimism Summit to focus on what works in conservation and why, and how we can learn from success to do even more.

Above: A humpback whale breaches the Pacific Ocean near the entrance to the Panama Canal. Smithsonian scientists are working to reduce the likelihood of collision between whales and ships in the Gulf of Panama.

Steven Monfort
Acting Director, National Zoological Park, and John and Adrienne Mars Director, Smithsonian Conservation Biology Institute

"...the Smithsonian builds on its trusted reputation and interdisciplinary work in the arts, humanities and science to tackle the world's biggest challenges."

- Smithsonian Marine Station’s Healthy Reefs for Healthy People partnership—an international collaboration of 70 organizations—has measured reef conditions during the last 10 years, and used these data to support the development of **new management actions that have resulted in improved reef health.**

Building on this Smithsonian-wide momentum, we will continue to convene conversations using our Earth Optimism platform to focus on making positive change. We are growing a global community of conservation practice, and in 2020 we will convene the second global Earth Optimism Summit in Washington, D.C., to commemorate the 50th anniversary of Earth Day.



Above: With international partners in Australia, Smithsonian scientists study coral reproduction in hopes of supporting large-scale restoration efforts for the world’s coral reefs.

The Earth Optimism Summit and its social media outreach is an example of how the Smithsonian builds on its trusted reputation and interdisciplinary work in the arts, humanities and sciences to **tackle the world’s biggest challenges.** We are thrilled that it set in motion a movement of people and organizations across sectors who, based on evidence, are now thinking about what works in conservation. ●

CONVENING CONVERSATIONS

go.si.edu/immigration



Becoming American

SECRETARY DAVID J. SKORTON created Second Opinion in 2017 as a digital platform to explore challenges facing our nation and the world. “The Smithsonian can and should take a more prominent role in convening discussions important to people, even when these reveal differences,” he said.

Above: Nancy Fukuhara Nitta and Kay Nitta, Smithsonian Asian Pacific American Center Director Lisa Sasaki’s nisei (American-born citizens of Japanese descent) grandparents, stand in front of their tar-paper barracks in Jerome, Ark., circa 1943. After losing the family business in Sacramento, Calif., due to internment of Japanese Americans during WWII, they resettled in Denver, following the war, where they raised their five children.

In one session, Secretary Skorton asked a range of thinkers about how immigrants contribute to our country, how that might differ today from the past, and what is gained and lost when someone immigrates to America. Here are the opinions from two Smithsonian directors.

Lisa Sasaki
Director,
Smithsonian
Asian Pacific
American Center

Coming to America

What continues to bring many immigrants to the United States is the promise that has been bringing immigrants to the United States since before it was a country itself, which is the idea of a land of opportunity where you can change your circumstances and better your financial, social, economic and cultural well-being in the process.

It is the very promise that's written on the Statue of Liberty. I think of many immigrants throughout American history who are coming from places that repressed innovation, repressed free thinking, repressed all of those rights we as Americans now sometimes take for granted.

Because of circumstances beyond their control, especially during World War II, **my family was forced to make a choice between their identity as Americans and their connection to their cultural heritage.** Sadly, that was the case for every family of Japanese ancestry on the West Coast who were in the area affected by Executive Order 9066, mandating their relocation to remote internment camps.

After decades of education and activism—with the civil rights movement, the ethnic studies movement—mainstream museums **now are able to allow voices other than the dominant narrative to be heard.** I think we're so much closer to understanding that everybody has a right to their own stories, to their own histories, or to their own culture, and that America is big enough to accept all of this. ●



Above: Lisa Sasaki's grandmother Nancy Nitta (far left) stands with her sister-in-law, two sisters and nephew in front of their tar-paper barracks in Jerome, Ark., c. 1943. Originally incarcerated at the Tule Lake internment camp in Calif., the sisters were moved to the camp in Jerome when Tule Lake became a segregation center.

Right: In *The Dominican York*, artist Scherezade Garcia invokes a term adopted by Dominican American artists living in New York to reflect their hybrid culture. Garcia's work focuses on migrations that have populated the Americas.

"You have to dig deeper and ask a lot of questions, some of them penetrating and uncomfortable."

Eduardo Díaz
Director,
Smithsonian
Latino Center

Telling Their Own Stories

My viewpoint is that America is both continent and country, which helps understand the Latino experience in the United States. The majority of the Latino community is not immigrant; it's native-born, including myself. In 1848, when Mexico and the United States signed the Treaty of Guadalupe Hidalgo, all of these Mexican citizens suddenly became U.S. citizens. **So, in some ways, you could say, we didn't cross the border—the border crossed us.**



It's a complex process of developing perspectives around identity or immigration. You have to dig deeper and ask a lot of questions, some of them penetrating and uncomfortable. I think it's the only way you can understand the multiplicity of settlement, immigration and migration experiences that are being lived out every day in this country. **That's our job, illuminating the Latino experience.**

I think the American public would do well to take notice of what's happening in their communities, look at the histories of established Latino communities and demographic shifts, and understand the diverse heritage that has informed the building of this nation and the shaping of national culture. If they do, they will find this is a very diverse country, historically and culturally, dating back to its early stages. ●

CONVENING
CONVERSATIONS

go.si.edu/culturalrescue

Culture at Risk in Puerto Rico

HURRICANES. FIRES. FLOODS.

For most of us, natural disasters bring worries for safety of home and family. For museum directors and conservationists, those worries extend to keeping historic treasures safe. A community's shared heritage can hang in the balance.

Right: Puerto Rico's Museum of Art in Ponce was one of many museums damaged by Hurricane Maria. Following the hurricane, the Smithsonian Cultural Rescue Initiative helped the island's cultural organizations mitigate damage to artworks and artifacts and plan for the next natural disaster.

Corine Wegener
Director,
Smithsonian
Cultural Rescue
Initiative



When Hurricanes Irma and Maria hit Puerto Rico last year, causing widespread damage and threatening priceless artworks and archives, the Smithsonian sprang into action. **We immediately pooled funds from across several Smithsonian museums** to cover the cost of diesel fuel for the Museum of Art of Puerto Rico in San Juan—a Smithsonian Affiliate and the largest museum on the island—to keep its generator and air conditioning running.

Once power was restored, and the immediate risk had passed, **the museum became a critical temporary storage resource for other museums across the island**, many of which remained without power for weeks. At one point, the museum housed more than 200 artworks and artifacts from seven different collections.

“This kind of coordination is critical to cultural heritage rescue work and helps broaden the discussion of what can be done in response and recovery.”

The Smithsonian Cultural Rescue Initiative, which protects cultural heritage threatened or impacted by disasters worldwide, also **helped bring Puerto Rico's cultural community together to organize a response**. A Smithsonian conservator joined two U.S. government emergency response missions to meet with Puerto Rican conservators at several museums. The teams provided expert advice on mitigating immediate damage to artworks and documents and helped develop a comprehensive conservation strategy that all Puerto Rican museums could use.



Left: Puerto Rico's Museum of Art in Ponce was able to reopen its doors days after Hurricane Maria swept the island. Other museums and archives remained without power for weeks, putting artworks at risk of deterioration.

This kind of coordination is critical to cultural heritage rescue work and helps broaden the discussion of what can be done in response and recovery.

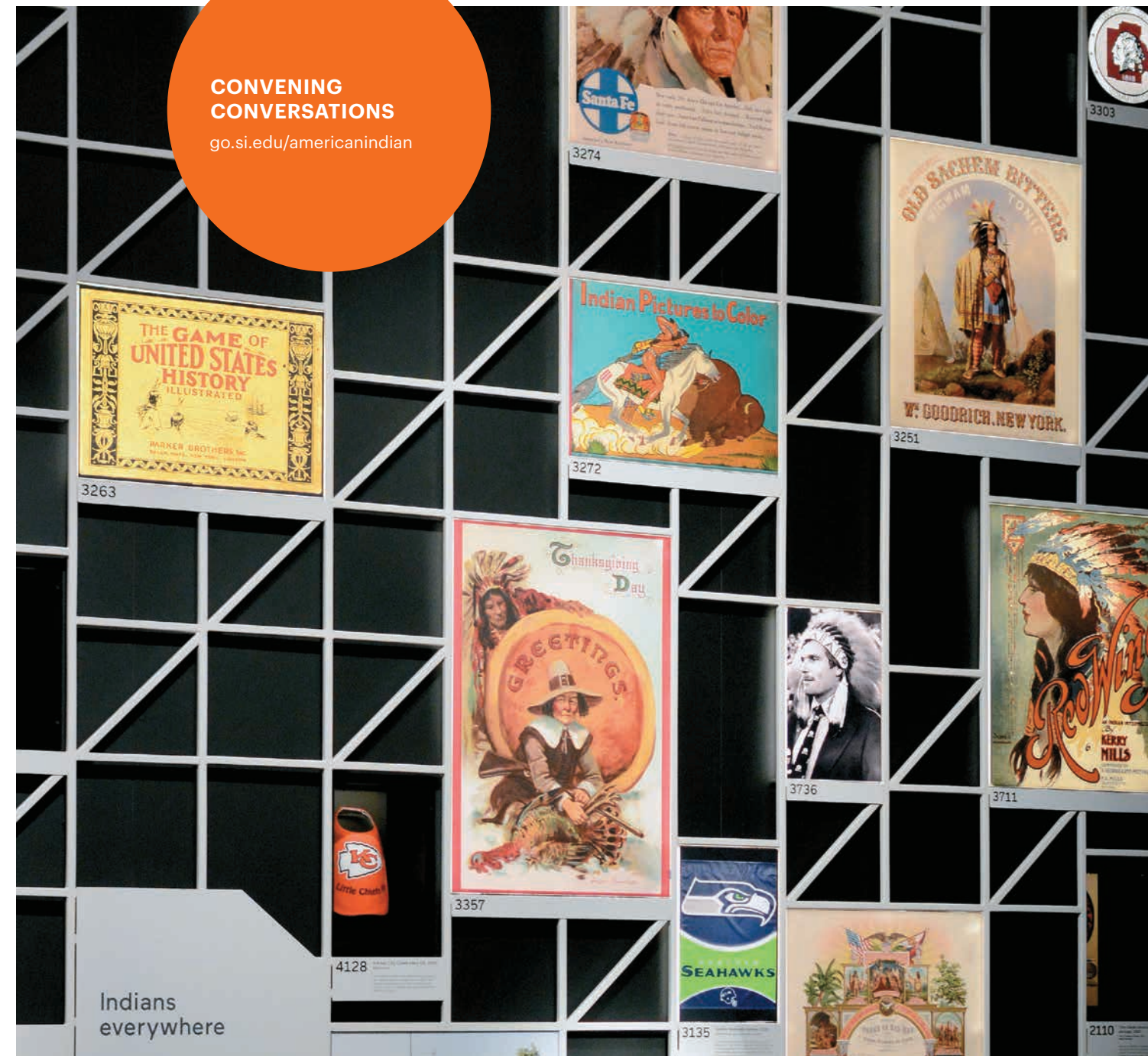
For example, the Smithsonian and the Federal Emergency Management Agency co-chair the Heritage Emergency National Task Force—a public-private partnership of 58 federal agencies and service organizations. Through the task force, we organized the first annual Heritage Emergency and Response Training (HEART) workshop for U.S. cultural heritage professionals and emergency managers in November 2017. Four months later, we convened a second HEART workshop specifically for Puerto Rican cultural heritage professionals, supported by the MKM Foundation, **to strengthen their recovery and help plan for the next natural disaster.**

These participants now join a global group of “superheroes” who use their knowledge of risk and damage assessment, documentation, and salvage and evacuation techniques **to save cultural heritage at risk.**

By participating in the U.S. government response to protect cultural heritage impacted by disasters and by offering training, the Smithsonian Cultural Rescue Initiative is **preparing the next generation to be the first line of defense in the face of disaster**, with the aim of preserving communities’ identities and their cultural way of life.

One of the most gratifying moments in our Puerto Rico response came when one of our 2017 HEART graduates—a conservator from the Museum of Art in Ponce—participated as a leader in the HEART Puerto Rico training. Our long-term vision is to continue to grow our global network of cultural stewards to be a **resource for helping their communities at home and abroad.** ●

CONVENING CONVERSATIONS
go.si.edu/americanindian



Indians everywhere

Rethinking Native Stereotypes

AMERICANS HAVE BEEN FASCINATED BY and conflicted about Native Americans since the founding of this country. George Armstrong Custer was a hero—until he wasn't. Andrew Jackson is not the person today that our grandparents remember. The story of Pocahontas changes with each retelling.

Kevin Gover
Director, National Museum of the American Indian

Above: The National Museum of the American Indian's *Americans* exhibition reveals the deep connections between Americans and American Indians.

Nowhere is the nation's ambivalence toward Native Americans more evident than in the debate over sports teams and logos. Some hold that naming teams after Native American caricatures recognizes the strength and fortitude of Native peoples. History tells us otherwise. In fact, **the use of Native Americans as mascots arose during the allotment period, a time when U.S. policy sought to eradicate Native sovereignty,** and Wild West shows cemented the image of Indians as plains warriors.

When it comes to sports, fans' deep loyalty to a hometown team can perpetuate **a name or logo that would certainly meet any dictionary definition of racist.** This, in turn, constrains Native Americans' self-identity and limits self-esteem, especially among youth.

But the tide is turning. The Cleveland Indians' recent decision to part ways with their mascot, Chief Wahoo—the infamous red-faced caricature of an American Indian—is a big step in the right direction. Teams that reject outdated stereotypes make a clear statement in favor of a more diverse and inclusive America.

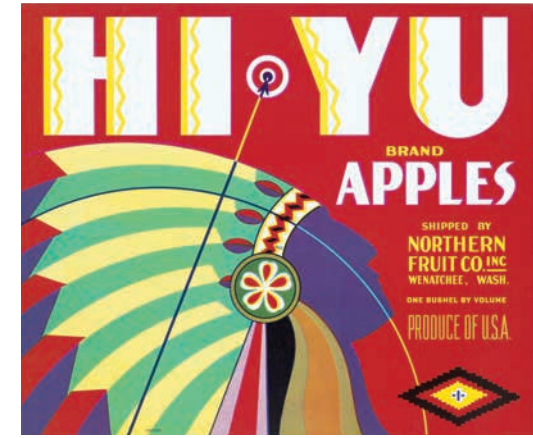
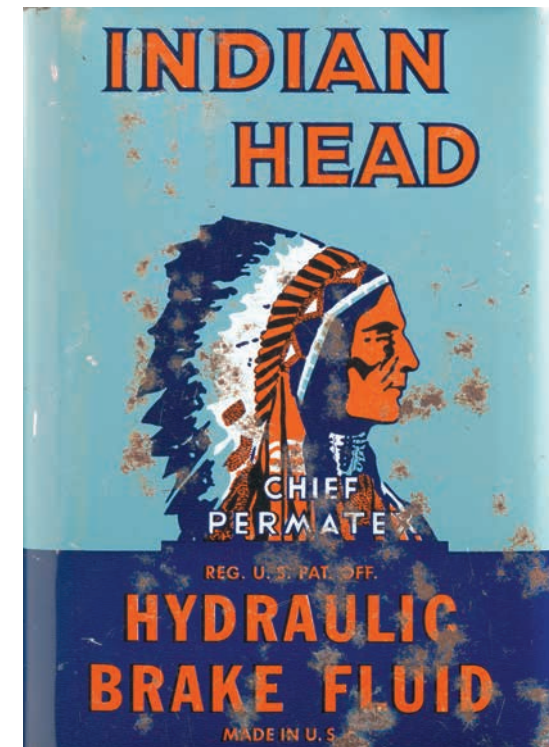
At the National Museum of the American Indian, we engage the public on complex issues such as the debate surrounding team names and mascots. Our *Americans* exhibition, on display through 2022 in Washington, D.C., includes objects branded with Native American sports logos to get visitors thinking about the meaning behind images they see every day. **Our curators and educators speak frequently on stereotypes in sports and encourage open discussion.**

“Teams that reject outdated stereotypes make a clear statement in favor of a more diverse and inclusive America.”

Above: The Kansas City Chiefs football team is one of many American sports franchises to adopt Native American imagery. In recent years, some teams have begun to rethink such practices.



American Indians are less than one percent of the U.S. population, yet their images are everywhere—on sports logos, automobiles and everyday consumer brands. *Americans*, a major exhibition at the National Museum of the American Indian, highlights the ways in which American Indians have been part of the nation's identity since before the country began.



As a nation, we still live with symbols of racism in our public spaces and popular culture. But we are also at a stage where we can have an honest discussion about their origins and impact and address the harm they do.

Our hope is that sports fans will find joy in the game at the same time they consider their team name and mascot. Our hope is the day will come when we don't have to explain and defend negative images and names to our children and grandchildren. **Our role at the Smithsonian is to help citizens find the way forward.** ●

Engaging Audiences

THE SMITHSONIAN WELCOMES nearly 30 million visitors each year and engages millions more through outreach and compelling digital content. In 2017, we continued to innovate the ways we connect with new audiences to bring world-changing research and thought-provoking exhibitions and educational programs to the places where they are. Here's how.

go.si.edu/audiences



Right: The *We Wear Culture* virtual exhibition brings 3,000 years of global fashion together—from a 6th century gold medallion in the Freer|Sackler collection (top) to work from the Black Fashion Museum, founded by Lois K. Alexander-Lane (bottom).

Below: One *Sidedoor* episode tells the story of J. Dilla, a prolific hip-hop artist who collaborated with everyone from Questlove to Erykah Badu.



Collaborating for Global Impact

A VIRTUAL FASHION EXHIBITION

Three Smithsonian museums—the National Museum of African American History and Culture, National Museum of African Art and Freer|Sackler—joined leading cultural institutions from 42 countries in Google's 2017 launch of the *We Wear Culture* fashion project. This massive online exhibition of global style examines the evolution and cultural significance of fashion going back 3,000 years, and the stories behind the clothes we wear.



New Podcast Tops Best Lists

SIDEDOOR'S UNIQUE STORYTELLING

The Smithsonian launched *Sidedoor*, its first podcast to mine the rich work and discovery taking place across the Institution and the world. Host Tony Cohn tells stories from a "One Smithsonian" perspective, covering topics as diverse as the mysterious death of a prolific Smithsonian scientist and how our research contributed to the survival of a premature baby hippopotamus. The biweekly podcast, with support from PRX, has reached listeners in every state and 146 countries, been

downloaded 2.25+ million times and made Apple Podcasts' top-10 chart, ranking No. 1 on its Government and Organizations chart. *The Atlantic* named *Sidedoor* one of 2017's 25 best podcasts, saying its "charm and realness fueled by the resources of the vast Smithsonian, including access to all of its experts... created some of the best narratives this year."

Listen: si.edu/sidedoor and follow: Twitter at [@SidedoorPod](https://twitter.com/SidedoorPod)

The *Sidedoor* podcast featured interviews with artists Amy Sherald (top) and Ai Weiwei (below). Sherald painted a portrait of former First Lady Michelle Obama, on view at the National Portrait Gallery. Ai's installation, *Ai Weiwei: Trace at Hirshhorn*, portrayed activists and prisoners of conscience.





One Giant Step

U.S. TOUR CELEBRATES 50TH ANNIVERSARY

The National Air and Space Museum and Smithsonian Institution Traveling Exhibition Service are commemorating one of humankind's greatest achievements, the first moon landing in 1969, with a two-year national exhibition tour. Through *Destination Moon: The Apollo 11 Mission*, the Command Module *Columbia* and other artifacts will visit Smithsonian Affiliate museums in Houston, St. Louis,

Pittsburgh and Seattle. The exhibition will return to the museum's reimagined permanent gallery, set to open in 2021. The tour is supported by Jeff and MacKenzie Bezos, Joe Clark, Bruce R. McCaw Family Foundation, Charles and Lisa Simonyi Fund for Arts and Sciences, John and Susann Norton, and Gregory D. and Jennifer Walston Johnson. Transportation services for the exhibition are provided by FedEx.



The Year's Hottest Ticket

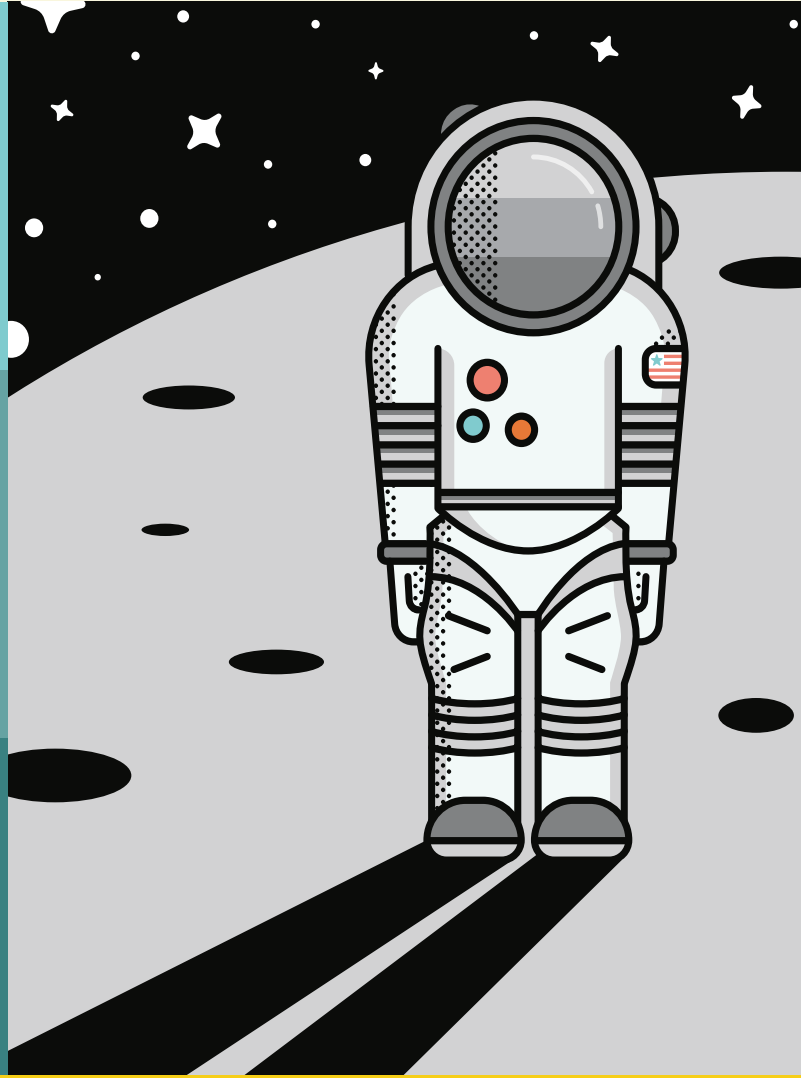
YAYOI KUSAMA: INFINITY MIRRORS

This blockbuster 2017 Smithsonian exhibition—the first to explore the iconic Infinity Mirror Rooms of the legendary Japanese artist Yayoi Kusama—was a cultural phenomenon that transformed the public's engagement with the Hirshhorn Museum and Sculpture Garden and broke attendance records.

- The exhibition drew double the normal number of museum visitors
- More than 3.7 million people visited the website
- #InfiniteKusama reached 93.5+ million social media accounts, with 355 million impressions
- The exhibition resulted in more than 10,000 new museum members

Following this debut, *Yayoi Kusama: Infinity Mirrors* embarked on the first North American retrospective tour of the artist's work in nearly 20 years. The exhibition has been made possible through generous lead support from Ota Fine Arts, Tokyo/Singapore, and Victoria Miro, London. Major support has been provided by The Broad Art Foundation, Benjamin R. Hunter and David Zwirner, New York/London.

Right: The exhibition featuring Yayoi Kusama has been a blockbuster in every city where it has toured.



Smithsonian App Eclipses Others

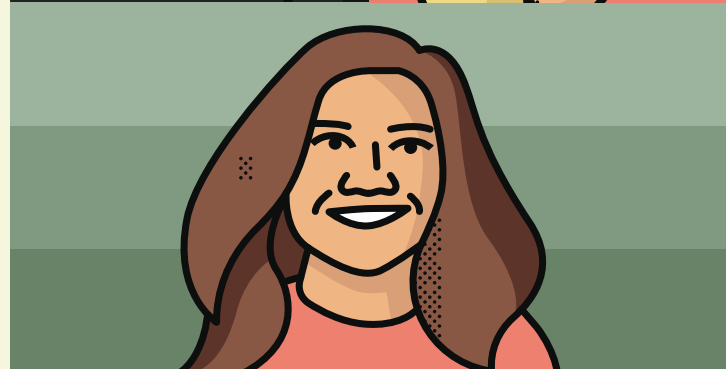
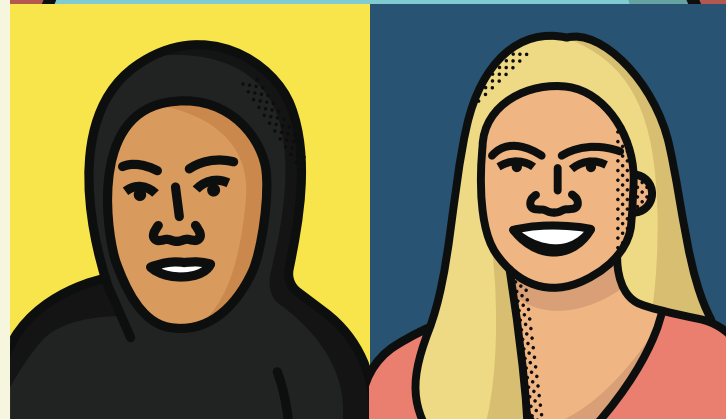
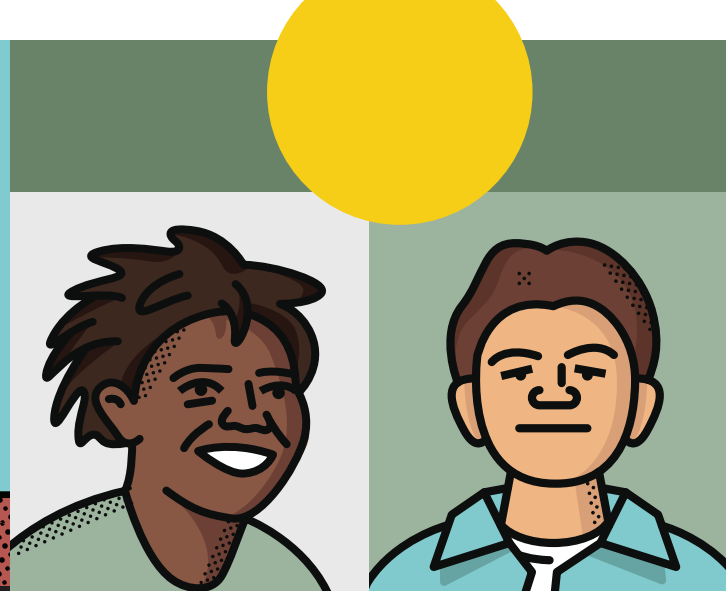
BEST VIEW OF ASTRONOMICAL EVENT

The Smithsonian partners to create mobile applications for just about everything under the sun. On Aug. 21, 2017, when a rare coast-to-coast solar eclipse thrilled Americans, more than 757,000 people used the Smithsonian Eclipse 2017 app, created by the Smithsonian Astrophysical Observatory (SAO). It was the most downloaded free eclipse app on the Apple App store. Viewers were able to watch a live NASA stream of the event as it traveled across the continental United States, calculate their best view with an interactive eclipse map and get a virtual view in an eclipse simulator. The app offers a deeper look into SAO's cutting-edge solar research and was made possible by a grant through the Smithsonian Women's Committee.

si.edu/mobile

Above: *Destination Moon*, a traveling exhibition commemorating the first moon landing in 1969, has embarked on a two-year national tour—to Houston, St. Louis, Pittsburgh and Seattle.

Above: In August 2017, more than 757,000 people used the Smithsonian Eclipse app to track and learn about a rare coast-to-coast solar eclipse.



Welcoming New Young Voices

SECRETARY'S COUNCIL GOES NATIONAL

Smithsonian Secretary David J. Skorton established his Youth Advisory Council as a way to gain advice and insight from Washington, D.C.-area teens about the Institution's work, programming and visitor engagement. In 2017, through a pilot expansion program, 10 national teens joined the Secretary and local high school students for a live teleconference. The students were selected through these Smithsonian Affiliates: Arab American National Museum, Dearborn, Mich.; Fort Worth Museum of Science and History, Fort Worth, Texas; National Underground Railroad Freedom Center, Cincinnati, Ohio; The Rockwell Museum, Corning, N.Y.; Upcountry History Museum, Furman University, Greenville, S.C. The council advises quarterly on topics such as technology in museums and how the Smithsonian can address societal conflicts, be catalysts for dialogue and accomplish its goal of reaching 1 billion visitors. ●

Smithsonian Moments

In 2017 and 2018, Smithsonian scientists released two groups of human-bred harlequin frogs—a critically endangered species—into the Panamanian rainforest to study how they fare in the wild. Tiny radio

transmitters attached to the frogs' backs help collect data on survival and persistence. The Smithsonian Tropical Research Institute and the Smithsonian Conservation Biology Institute are partners in the project. ●

Discover more Smithsonian Moments
go.si.edu/moments



The frogs' journey into Panama's rainforests provides the key to saving a species.

Smithsonian Campaign Sets Record

Here's how we exceeded our goal of \$1.5 billion.
go.si.edu/campaignsuccess

\$1.88 billion

the largest amount ever raised in a campaign by a cultural organization

Sources of Funds



6.3M

people served
 annually by education programs on-site, including eight new education centers funded by campaign gifts

3M+

digitized objects
 from art deco designs to the Apollo 11 Command Module, made available to 150 million online visitors each year

537,720 donors

hailing from all **50 states** and **107 countries**

750,000+

square feet
 of new or renovated galleries and public spaces in 11 museums and the National Zoo, welcoming 25M+ visitors each year

68

endowed positions
 ensuring funding in perpetuity to support Smithsonian scholars and leaders—all respected experts bringing new knowledge to their fields



**We thank all those
who make today's
Smithsonian possible.**

THE SMITHSONIAN is a community of scholars and educators, sustained by the American people and many generous donors. We are the nation's museums—keepers of the country's collection; home to experts in science, history and art; and a provider of education programs that serve millions of families each year. In a rapidly changing world, we are evolving to reach more people where they are, with more impact.

We could not do this without your support.

Left: Six weeks into the Hirshhorn Museum and Sculpture Garden exhibition, Yayoi Kusama: *Infinity Mirrors*, visitors had made significant progress in covering *The Obliteration Room* with polka-dot stickers. The polka dots acted as an equalizer and connector among those participating in the artwork.

Leadership Gifts

We thank 2017's most generous donors for their gifts of \$2.5 million or more

American Airlines

THE POWER OF FLIGHT



From airmail to military aviation and rapid transcontinental voyages, the ability to travel by air dramatically transformed the course of American history. As aircraft design progressed from two-seat biplanes to sleek aluminum commercial airliners, affordability also evolved, opening the skies to many people, for many purposes. America by Air, the large gallery in the National Air and Space Museum that explores this history and its impact, will undergo a major redesign and update as part of the museum's multiyear transformation. A \$6.67 million gift by American Airlines supports the reimagining of the gallery. The gift is part of an unprecedented collaboration by the U.S. airline industry to help rejuvenate America's most visited museum.

Margaret A. Cargill Philanthropies

IMPROVING COLLECTIONS ACCESS



The 825,000 items in the collections of the National Museum of the American Indian represent more than 12,000 years of history and 1,200 indigenous cultures throughout the Americas. As a steward of this rich heritage, the museum serves as an active partner to Native peoples. A \$2.8 million gift from Margaret A. Cargill Philanthropies advances the museum's initiative to enhance collections access for Native constituents and museum professionals, the goal of which is to strengthen the passage of Native artistic skills, knowledge and practices from past generations to the next. The donor has previously supported this museum, as well as the National Museum of Natural History and the Smithsonian Tropical Research Institute.

Wallace H. Coulter Foundation

A BOLD EXPERIMENT



American democracy has been a bold experiment to create a government "of the people, by the people, and for the people." The exhibitions *American Democracy: A Great Leap of Faith* and *Many Voices, One Nation* at the National Museum of American History explore the history of citizen participation, debate and compromise since our country was first formed. These exhibitions have been made possible in part by a gift from The Wallace H. Coulter Foundation, and its president, Sue Van, long-time donors to the museum. In fact, the foundation was the largest single donor to the museum during the Smithsonian Campaign, also funding *American Enterprise*, *The Wallace H. Coulter Performance Plaza* and The Wallace H. Coulter Unity Square.

The Delta Air Lines Foundation

PIVOTING TO THE SKIES



The advent of commercial air service in the United States was a turning point in the country's history. Once considered an exciting and daring undertaking, air travel not only is now commonplace, but also essential for everyday life. A \$6.67 million gift by The Delta Air Lines Foundation, part of an unprecedented commitment from the U.S. airline industry, aids the National Air and Space Museum in its multiyear transformation project that will upgrade the museum, including its ground floor America by Air gallery. This gallery explores the history of air transportation and how it has evolved during the last 100 years. It features full-sized aircraft and portions of larger planes through which visitors can wander. When completed, the gallery will feature newly conserved collection pieces, more interactive elements to engage visitors and redesigned graphics. Delta's gift will help inspire the next generation of airline pilots, crew and travelers.

Farhad and Mary Ebrahimi

REVEALING THE BRILLIANCE OF PERSIA



As a crossroads and cradle of great civilizations, the Persian Empire produced lush, elaborate works of art. Over several millennia, through architecture, painting, ceramics, metalwork, calligraphy and more, artists produced enduring works of art that tell the important stories of the region's cultural heritage. A gift of \$3.5 million by Farhad and Mary Ebrahimi endows a curator dedicated to these artistic traditions at the Freer|Sackler. The position is named in recognition of the family's generosity. The curator will conduct research, create exhibitions and develop educational initiatives that advance the museum's mission of inspiring and educating the public through cross-cultural exchange. Mary Wilkie Ebrahimi serves on the Freer|Sackler's board of trustees, and the Ebrahimis have been supporters of the Freer|Sackler since 1998.

Thomas W. Haas Foundation

AVIATION FOR EVERYONE



The National Air and Space Museum's upcoming exhibition *We All Fly* is dedicated to showcasing the many aspects of general aviation and inspiring future pilots by showing them that the freedom to fly is within their reach. As part of the museum's upcoming revitalization of its facilities and exhibitions, a \$10 million gift from the Thomas W. Haas Foundation enables the creation of the gallery, which will be named in honor of foundation president Thomas Haas. The foundation has supported the museum since 2012, including establishing an endowment that supports the museum's public observatory and is named in honor of Thomas Haas's grandmother, one of the first women to earn a Ph.D. in astronomy. The foundation has also supported the National Museum of Natural History and the Smithsonian American Art Museum. Thomas Haas serves on the National Air and Space Museum board.

PwC Charitable Foundation, Inc.

STORIES THAT REACH BEYOND THE MUSEUM'S WALLS



A \$3 million gift from the PwC Charitable Foundation supports the development and design of the National Museum of African American History and Culture's digital education initiative—a three-year program in which the museum will create 75 pieces of free dynamic, interactive online curricula and share them with 40,000 students in grades six through 12 and educators across the country. Many of the exhibitions in the National Museum of African American History and Culture are designed for visitors—young, old and in-between—to immerse themselves in the lives and experiences of African Americans from early in our history through today. Touchscreens and real artifacts help visitors reflect on what it means to be African American in America. The PwC Charitable Foundation's gift will help amplify the museum's reach and share these experiences beyond the museum's walls and into schools and communities across the country.

John and Ginger Sall
PRESERVING BIODIVERSITY



Since 2011, the Smithsonian's Global Genome Initiative has worked in concert with partners around the world to collect and preserve information about the planet's genetic biodiversity and make it available for researchers everywhere. During the next five years, the initiative's goal is to build a biorepository of DNA samples representing at least half of the planet's estimated 200,000 genera of living organisms. The National Museum of Natural History is the lead organization for the initiative, which now encompasses 40 institutional partners, and is home to its offices and some of its cryogenic storage facilities. John and Ginger Sall this year made a \$3 million gift to the initiative and the museum, on whose board John Sall has served since 2012. It is the donors' second gift to the Global Genome Initiative.

Southwest Airlines
A WARM WELCOME



Home to the world's largest collection of historic aircraft and spacecraft, the National Air and Space Museum is also one of the most heavily visited museums in the world: in 2017, 8.6 million people passed through its doors. After 41 years, the museum has the opportunity to reimagine its flagship building on the National Mall for a new generation of visitors. Once the museum's first-ever major revitalization is complete in 2024, visitors will explore all-new galleries, exhibitions, educational programs and facilities. A \$3 million gift by Southwest Airlines supports the museum's transformation and names the welcome center in recognition of Southwest's generosity. This is Southwest's largest gift in a history of many made to the museum and to the Smithsonian Latino Center since 1997.

**Ambassador
Nicholas F. Taubman and
Mrs. Eugenia L. Taubman**
SOUNDS OF AMERICA



From bluegrass to zydeco and jazz and rock 'n' roll, America is known the world over for its music. The result of many distinct traditions influencing one another over time, American music has long drawn inspiration from the blend of cultures it brings together to form a unique national heritage. When the transformed third floor of the National Museum of American History's west wing reopens in phases beginning in 2018, a central feature will be its new Hall of Music, made possible by a \$5 million gift from Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman. The hall, named in the donors' honor, will house the Smithsonian Chamber Music Society, Smithsonian Jazz Masterworks Orchestra and future American music history programs and is intended to be a place for visitors to immerse themselves in the world of American music. A previous gift by the Taubmans helped open the changing exhibition gallery on the second floor of the museum's west wing in 2017. Ambassador Taubman chairs the museum's board and serves on the Campaign Steering Committee.

United Airlines
ENABLING TRANSFORMATION



In the 41 years since its opening on the National Mall in Washington, D.C., the National Air and Space Museum has welcomed 311 million visitors; it remains one of the most popular museums in the country. To continue to inspire and educate new generations, a \$6.67 million gift by United Airlines, part of an unprecedented commitment from the U.S. airline industry, assists the museum with a multiyear transformation. The transformation will rejuvenate the museum by conserving many iconic objects from the museum's collection and renewing and refreshing all 23 galleries and presentation spaces. The America by Air gallery, which highlights the development of commercial air travel over the last century, will be enhanced with interactive elements and visual displays. Prior to making this gift, United Airlines supported four other Smithsonian units, including the National Zoological Park.

Ed and Jackie Warner
CHARTING THE HUMAN LEGACY



The history of the planet is written across epochs: the age of fish, the age of dinosaurs, the age of mammals. All of them were shaped by unique shifts and changes on a global scale, evidence for which exists in fossil records millions of years old. In a modern era marked by widespread human touch, understanding the origins and evolution of life on Earth has become crucial for our ability to craft a sustainable future for all of the planet's inhabitants. To help visitors understand the impact we humans have on the world we have inherited and which we leave for our descendants, a \$5 million gift by Ed and Jackie Warner benefits the Age of Humans Gallery in the National Museum of Natural History. The centrally located gallery is named for the donors in honor of their generosity and is part of a complete overhaul of the museum's Deep Time fossil hall, scheduled to reopen in 2019.

Dr. Coralyn Wright Whitney
UNLEASHING CURIOSITY



When the first fossilized dinosaur bones were discovered hundreds of years ago, they upended scientists' understanding of the history of life on Earth, and they have captured imaginations ever since. Today, the fossil record continues to yield enormous amounts of information about the vanished ecosystems and habitats where our ancestral plants and animals once flourished. In 2019, visitors to the newly opened fossil hall in the National Museum of Natural History will be able to handle real fossils and explore Earth's oldest mysteries alongside Smithsonian experts in an extension of the museum's Q?rius, The Coralyn W. Whitney Science Education Center, called Basecamp. The new facility is named in recognition of museum board member Dr. Coralyn Wright Whitney, who has made a \$3 million gift to Basecamp and the hall. The donor previously supported the museum's Q?rius science education center and the National Gem Collection.

William A. and Valerie E. Anders Foundation



A \$1 million gift by the William A. and Valerie E. Anders Foundation

advances three Smithsonian initiatives for scientific research and exhibitions. One enables Smithsonian Tropical Research Institute scientists to unearth prehistoric fossils in the Amazon Basin, which are critical for understanding the history of biodiversity in our hemisphere. A second funds the National Air and Space Museum's Center for Earth and Planetary Studies researchers' studies and fieldwork. The third is the Anna Cohn Community Fund, which supports host venues for Smithsonian traveling exhibitions. Valerie Anders has chaired the Smithsonian Institution Traveling Exhibition Service board and is a past member of the Smithsonian National Board and founding member of the Campaign Steering Committee. William and Valerie Anders have supported many Smithsonian museums and research units since 1999.

Apple, Inc.



Apple's gift to the National Museum of African American History and Culture supports the museum's capital campaign and its use of technology.

One of the museum's hallmarks is its innovative and widespread use of dozens of interactive exhibitions and immersive, technology-enabled experiences designed to help visitors think about the African American experience in this country in new ways. The donor has supported the Smithsonian for nearly three decades, making philanthropic gifts to seven other museums and programs.

AT&T



A gift of \$1 million from AT&T helps the Smithsonian's newest museum, the National Museum of African American History and Culture, continue to share stories of the African American experience with visitors here and around the world. In addition to nearly a dozen inaugural exhibits in the museum's physical structure, remote visitors can explore nearly 37,000 collection items online, including official documents, personal photographs and objects of historic significance. AT&T has made gifts to many Smithsonian museums and centers since 1989, including the National Museum of American History, the Smithsonian Latino Center and Cooper Hewitt, Smithsonian Design Museum.

Autodesk



Though only three people could squeeze into the real *Columbia* lunar module, an in-kind gift made by Autodesk to the National Air and Space Museum allows millions of people to virtually sit in this iconic artifact. The project required advanced 3-D scanning and data processing of the Apollo 11 command module's tight quarters and intricate, reflective surfaces. The data files also are available for use with virtual reality goggles and 3-D printing. A valued Smithsonian partner since 2012, Autodesk's technical capabilities have been vital for capturing collection objects in 3-D. The donor also previously developed and launched "The Smithsonian 3-D Explorer," an interactive online tool that enables anyone with an internet connection to explore *Columbia* and other collection treasures.

Jeff and MacKenzie Bezos

With their gift to the National Air and Space Museum, Jeff and MacKenzie Bezos support the *Destination Moon: The Apollo 11* traveling exhibition. Commemorating the 50th anniversary of the first lunar landing in 1969, *Destination Moon* brings the iconic Apollo 11 Command Module *Columbia* to four cities, as well as other artifacts from the museum's collection that went to the moon and returned. The exhibition anticipates an expanded *Destination Moon* that will open in a permanent gallery at the National Mall building in 2021 and include *Columbia* among its objects. Supporters of the Smithsonian since 2014, Jeff and MacKenzie Bezos have previously supported *Destination Moon* and given a gift that helped build the National Museum of African American History and Culture.

Mary and David Boies

Mary and David Boies made a \$1 million lead gift, providing vital initial support to the new American Women's History Initiative. Their gift honors the women who served on a congressional commission that helped inspire the creation of the women's history initiative at the Smithsonian. This new initiative will highlight the central roles women have played, and continue to play, throughout America's past and present. To uncover and illuminate women's stories and inspire the next generation, the initiative will recruit new curators to work in museums across the Smithsonian. These experts will look anew at collections; develop programs and educational materials including lectures, films, books, symposia and digital resources; and produce local, traveling and online exhibitions that will reach across the country and around the world. The donors previously supported the National Portrait Gallery.

Carnival Corporation



Continuing the critical private support the Smithsonian relied upon to realize a century-old dream, Carnival Corporation's \$2 million gift helps fund the new National Museum of African American History and Culture. The festivities marking the occasion of the museum's opening in September 2016 drew tens of thousands of people to the National Mall in Washington, D.C. Dedicated to transcending the boundaries of race and culture, the museum shares narratives of the African American experience that help visitors from all walks of life think about their histories in new ways.

Maverick Carter



Muhammad Ali is just one example of the men and women showcased in the National Museum of African American History and Culture's

Sports Gallery who leveraged sports as a vehicle to resist injustice. A \$1 million gift by Maverick Carter supports the museum and its Sports Gallery exhibition focused on the legendary boxer and the Making a Way Out of No Way Gallery, which showcases Ali's role as an activist for social justice.

Joe Clark



A gift by Joe Clark benefits the National Air and Space Museum and its upcoming exhibition, *Destination Moon: The Apollo 11*. From October

2017 through September 2019, the traveling exhibition will showcase artifacts from the first lunar landing in 1969, including gear worn by the Apollo astronauts and the command module *Columbia*. At the permanent gallery in the museum in 2021, visitors can share in the exhilarating story of lunar exploration that began in ancient times and continues today. Joe Clark is an emeritus member of the museum's board and a donor to the Smithsonian since 2007.

Sara and Bruce Collette



A gift of \$1 million by Sara and Bruce Collette establishes a fellowship in their name at

the National Museum of Natural History. The post-doctoral position within the Division of Fishes is dedicated to work related to the evolutionary history of fish species, anatomical studies and species descriptions based on museum collection specimens. For more than 50 years, ichthyologist Dr. Bruce Collette has worked on collections-based systematic studies at the museum as an employee of an affiliated agency and an expert on tunas, mackerels and billfishes, helping to improve conservation and management efforts for these at-risk, high-value fish species. He saw a need to ensure the future of specimen-based fish studies and wanted to see his gift in action. The donors previously established an endowment to the Smithsonian Libraries.

Ted and Marian Craver



As part of the National Museum of American History's newest exhibitions on the founding and evolution of the

American nation, *American Democracy: A Great Leap of Faith* explores civic participation in the United States. With objects including the desk on which Thomas Jefferson wrote the Declaration of Independence and Susan B. Anthony's shawl, *American Democracy* examines the ever-evolving idea of governance by the people. A \$1 million gift by the Theodore Craver Family, in memory of Frederick Craver, supports the exhibition and enables the museum to facilitate deeper conversations on the meaning of responsible citizenship. Ted Craver is a museum board member.

Dow Chemical Company

Support from the Dow Chemical Company benefits the National Museum of African American History and Culture's capital campaign and its ongoing programming and educational initiatives. Half of the company's \$1 million gift will support opportunities for educators to use resources from the museum and the Smithsonian to research and develop a set of African American-related science, technology, engineering and math (STEM) materials to create curricula for a variety of grade levels. Once completed, this content will be posted on the Smithsonian Learning Lab website so that educators, students and families will have easy access to this resource. As well as this gift, over many years Dow has also supported the Smithsonian Science Education Center.

Ford Foundation

The Smithsonian's American Women's History Initiative is a new, ambitious effort to highlight the contributions of women to the social, cultural, economic and political life of the United States. With its \$1 million grant, the Ford Foundation helps launch this endeavor, which during the next several years will be realized through the addition of museum curators, collections research and acquisitions, exhibitions, local and traveling programs, and print and digital media. The foundation has supported more than a dozen Smithsonian museums and programs since 1983, including major gifts for the National Museum of African American History and Culture and Asian Pacific American Center.

Google.org

The National Museum of African American History and Culture was a destination for more than 3 million in-person and 6 million online visitors in its first year. A gift of \$1 million by Google.org, through The Tides Foundation, supports the museum and its exhibitions, public programs, collections and education initiatives, enabling the museum to chronicle and showcase the African American experience. The company also provided \$300,000 and in-kind support to create an interactive, 3-D artifact wall in the museum. Google.org has supported many other Smithsonian museums and programs, including the National Museum of Natural History, National Air and Space Museum, Cooper Hewitt, Smithsonian Design Museum and the Smithsonian American Art Museum.

Hyundai Motor America

In the days leading up to the unveiling of the National Museum of African American History and Culture on Sept. 24, 2016, nationwide anticipation rose to a fever pitch. To support the final push to open the museum to America and the world, Hyundai Motor America made a gift that, matched to radio and online gifts on the museum's Sept. 22 Giving Day, raised nearly \$1 million for the museum's exhibitions, programming, maintenance and outreach initiatives.

The LeBron James Family Foundation

With its gift of \$1.5 million, the LeBron James Family Foundation supports the National Museum of African American History and Culture, its Sports Gallery exhibition *Muhammad Ali: A Force for Change* and the Making a Way Out of No Way Gallery. The story of Ali spans both the Sports Gallery and the Making a Way Out of No Way Gallery so that visitors look at Ali not only for his athletic achievement, but also for his achievements in community activism, resistance, politics, spirituality and culture.

Allan William Johnson, Jr.

A bequest of \$1 million received from the estate of Allan William Johnson, Jr., benefits the Smithsonian. The gift adds to the Institution's endowment and generates general funds that help further James Smithson's founding vision of an institution dedicated to the "increase and diffusion of knowledge" for the benefit of all.

Johnson & Johnson

As scientists around the world tackle global challenges, the Smithsonian is helping to train the next generation of scientists. The Smithsonian Science Education Center's mission is to transform science education through inquiry-based approaches to learning for students and innovative professional development for teachers. A \$1 million gift from Johnson & Johnson supports the center's work in improving training and classroom curricula, including modules related to mosquito-borne illnesses for school districts outside the United States. Johnson & Johnson has supported nearly a dozen Smithsonian museums and research units since 1991 and is a Founding Donor to the National Museum of African American History and Culture.

Kaiser Permanente

A gift of \$2 million from Kaiser Permanente supported grand-opening activities of the Smithsonian's National Museum of African American History and Culture on Sept. 24, 2016. A portion of the gift also reinforces the museum's mission of sharing essential narratives about the African American experience by providing for the creation and broadcast of two public discussions focused on the intersection of health, food and African American culture, history and identity. Kaiser Permanente's legacy of support includes a 2013 gift of \$5 million to help build the museum and late this year a new gift to help the nation celebrate the museum's first anniversary. Kaiser Permanente also has given to the Smithsonian American Art Museum, National Museum of the American Indian and National Zoological Park.

Debra L. Lee, Quinn S. Coleman, Ava L. Coleman

A gift of \$1 million by Debra L. Lee, Quinn S. Coleman and Ava L. Coleman benefits the Smithsonian's

National Museum of African American History and Culture and reflects the donors' strong desire to see this historic museum opened on the National Mall. Through images like a 1968 photograph of four Black Panther women protesting at a political demonstration in San Francisco, or public discussions of the impact of women like artist Harriet Powers or entrepreneur Ann Lowe, the museum shares important stories of the African American experience and how it has shaped our nation from the past to today.

Lowe's Companies, Inc.

To support the mission of the National Museum of African American History and Culture, Lowe's has made a gift of \$1 million. After more than a century of waiting and work, the groundbreaking for the physical museum building took place in February 2012, and the new building opened to the public in September 2016. The museum facility is the Smithsonian's first LEED Gold certified green structure, and incorporates numerous resource-saving features. Inside, behind the museum's distinct bronze-latticed façade, its landmark exhibitions help visitors learn about themselves, their communities and their cultures through an African American lens.

Elizabeth and Whitney MacMillan

Elizabeth and Whitney MacMillan continue a 21-year tradition of support for

the Smithsonian with a \$1 million gift to the Smithsonian American Art Museum. The gift benefits equally the MacMillan Education Endowment, which the donors previously established and is dedicated to helping learners of all ages connect with American art, and the Elizabeth Broun Curatorial Endowment, which recognizes the museum's immediate past director. Elizabeth MacMillan is Emerita Commissioner and former chair of the Smithsonian American Art Museum Commission. She formerly served on the Smithsonian National Board and the National Museum of American History board; Whitney MacMillan formerly served on the National Museum of Natural History board. The MacMillans' generous support to the Smithsonian has included the Smithsonian American Art Museum, National Museum of American History, National Museum of Natural History and others.

Colin and Leslie Masson

During his career as an astrophysicist at the Smithsonian Astrophysical Observatory, Colin Masson played a key role in the planning and design of the Submillimeter Array, a deep-space radio telescope crowning Hawaii's Mauna Kea volcano. With a second gift of \$1 million, made this year, Colin and his wife Leslie enable the observatory to continue to lead the way in new discoveries of the outer reaches of the universe, and share that knowledge with others through research and education. Colin Masson serves on the observatory's advisory board.

Bruce R. McCaw Family Foundation

A leadership gift by the Bruce R. McCaw Family Foundation to the National Air and Space Museum supports its upcoming

exhibition, *Destination Moon: The Apollo 11 Mission*. Mounted in commemoration of the 50th anniversary of humanity's first steps on the surface of the moon, the exhibition will travel to Houston, St. Louis, Pittsburgh and Seattle. In 2021, when it moves to a permanent newly created gallery in the National Mall building, *Destination Moon* will showcase the in-depth, international story of the race to reach the moon and feature iconic artifacts including the *Columbia* lunar Command Module. A donor to the Smithsonian since 1998, including an early gift to *Destination Moon* in 2015, Bruce McCaw is an emeritus member of the museum's board.

The Andrew W. Mellon Foundation

In areas affected by natural disaster and armed conflict, cultural heritage sites, irreplaceable collections, and cultural traditions that make up the fabric of our communities face unprecedented hazards. The Smithsonian Cultural Rescue Initiative works to mitigate the impact of events such as those felt by Hurricanes Harvey and Irma in 2017, as well as the ongoing looting and destruction of antiquities and landmarks in Syria and Iraq. The Smithsonian has continued to work through a cooperative approach equipping local partners with the knowledge and preparation they need to safeguard their own cultural treasures. The Andrew W. Mellon Foundation furthers this critical work both at home and abroad with a grant of \$1.2 million, continuing a tradition of support that has benefited nearly every museum and research unit of the Smithsonian since 1970.

Gordon and Betty Moore Foundation



The Gordon and Betty Moore Foundation's \$1.05 million

grant supports the Smithsonian Tropical Research Institute (STRI). It will use the funds to investigate the evolution of symbiotic relationships between marine animals and their associated microbes, formed during the rise of the Isthmus of Panama which created two contrasting marine environments. Scientists will gain a better understanding of the overall ecology of marine habitats and the roles played by microbes in shaping these ecosystems. This is the foundation's first gift to STRI, and the donor has supported the Smithsonian since 2005.

National Association of Realtors



With its \$1.7 million gift to the National Museum of American History, the National Association of Realtors supports enhancements to *Within These Walls*, a continuing exhibition in the museum's newly transformed second floor west wing. The funds enable a richer, more immersive experience for visitors journeying through the partially reconstructed house and the 200 years' worth of stories it tells. The upgraded exhibition, now extended through 2030, will feature a refreshed entryway, additional interactive elements, educational programming and updated content throughout. The association has supported the museum since 2000 and also has given to the Center for Folklife and Cultural Heritage and *Smithsonian* magazine.

Jesse Ormond Sanderson, Jr. and Robert Keith Black



A planned gift of \$1.1 million by Jesse Ormond Sanderson, Jr. and Robert Keith Black equally benefits Smithsonian Gardens and Cooper Hewitt,

Smithsonian Design Museum. The gift reflects the donors' lifelong passion for art and design. As creators of art and sculpture that explore the relationship of aesthetics and everyday functionality, Sanderson and Black's gift will continue their legacy of connecting people with decorative arts in both the indoor and outdoor spaces. The two are Smithsonian Legacy Society members.

Charles and Lisa Simonyi Fund for Arts and Sciences

A gift of \$1.66 million by the Charles and Lisa Simonyi Fund for Arts and Sciences supports the National Air and Space Museum's exhibition in celebration of the 50th anniversary of the first lunar landing, *Destination Moon: The Apollo 11 Mission*. Slated first as a traveling exhibition with stops in Houston, St. Louis, Seattle and Pittsburgh, the exhibition will include the iconic Apollo 11 Command Module *Columbia*. When the permanent exhibition is installed in a state-of-the-art gallery in Washington, D.C. in 2021, *Destination Moon* will also showcase the newly conserved spacesuit worn by astronaut Neil Armstrong in 1969. Having supported the museum since 2007, this is the donor's largest gift to the Smithsonian to date.

Diana Davis Spencer Foundation



A gift of \$1 million by the Diana Davis Spencer Foundation supports the National Museum of American History and its exhibition *American Democracy: A Great Leap of Faith*. Located within the museum's newly transformed second-floor west wing, the exhibition explores the history and evolution of American democracy, voting rights, civic participation, and the rights and responsibilities of citizens in the United States. The gift helps the museum promote deeper, more thoughtful public discourse surrounding the nation's founding values and how they continue to affect us today.

Joe and Clara Tsai Foundation



A \$1 million gift by the Joe and Clara Tsai Foundation supports the National Museum of African American History and Culture.



The museum, which opened in September 2016, is a place of collaboration and exploration, and a forum for sharing stories of African Americans from throughout the history of this nation. Presented with diverse narratives of resilience, optimism and spirituality, visitors to the museum are able to consider their own histories and cultures through the lens of the African American experience.

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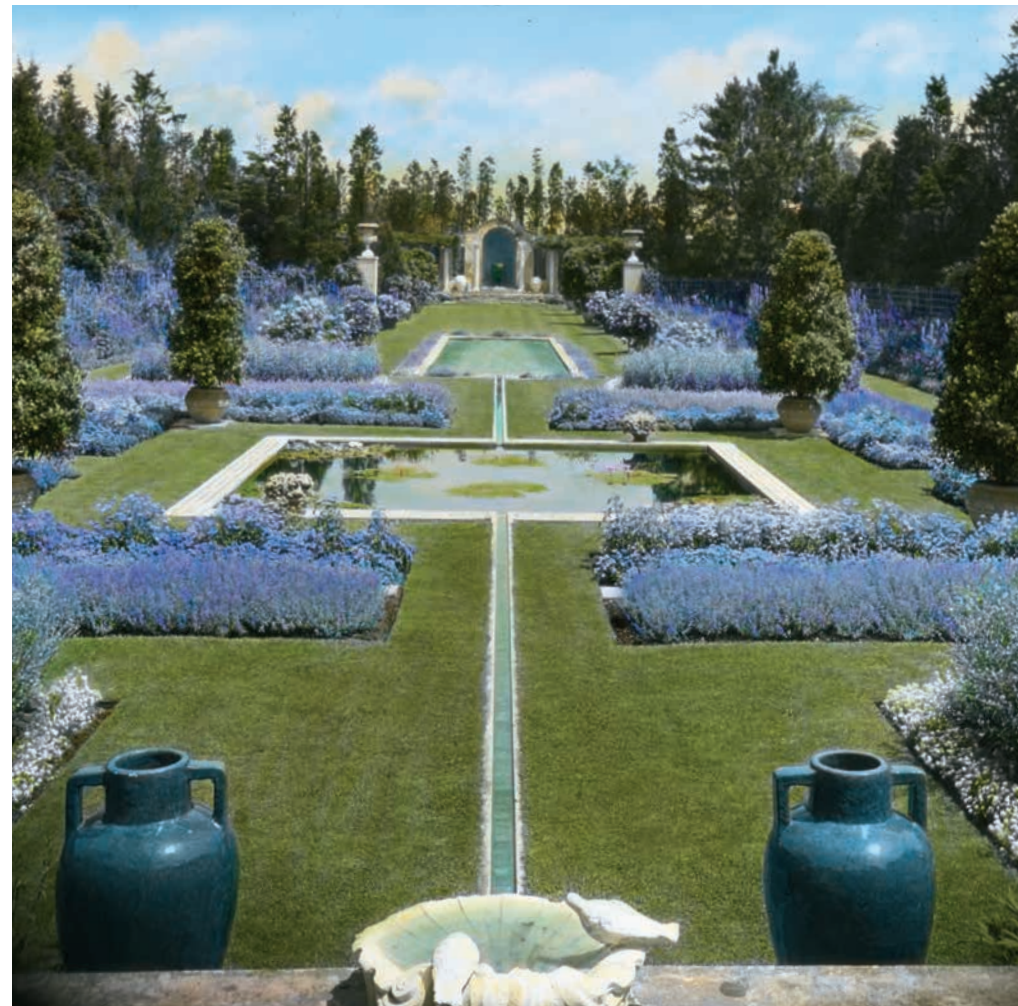
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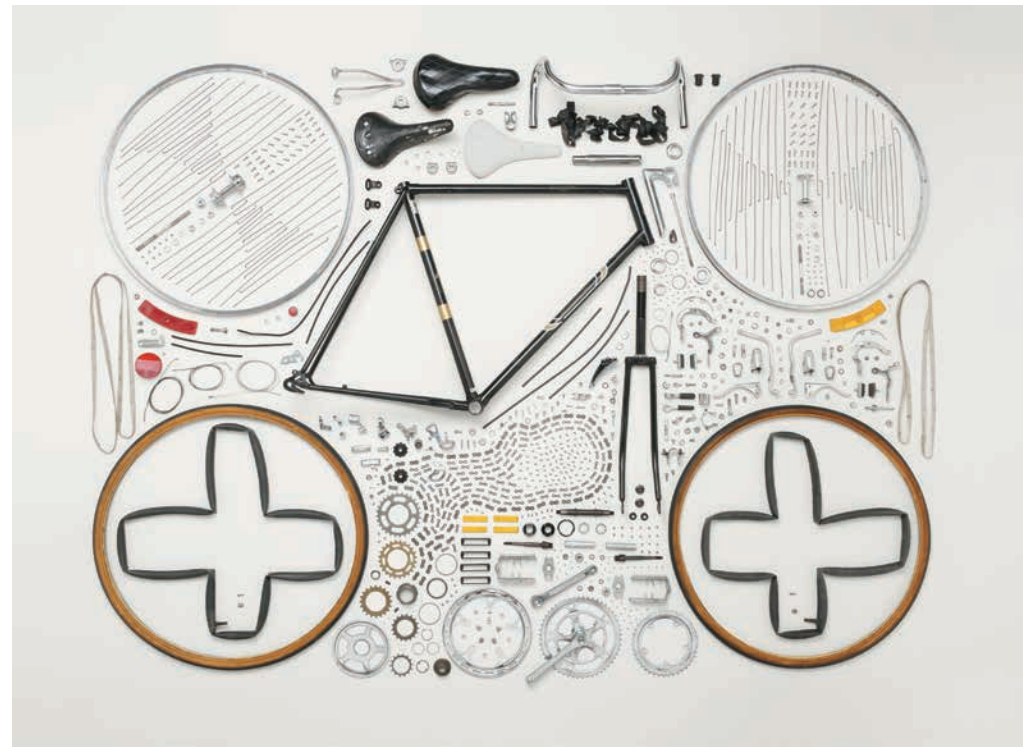
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Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria opened in 2017 at the National Museum of Benin, Benin City, Nigeria. It is the first National Museum of African Art exhibition to open in Africa. Major sponsorship is provided by the Benin Committee, Heritage Bank and private donors in Nigeria and the United States.

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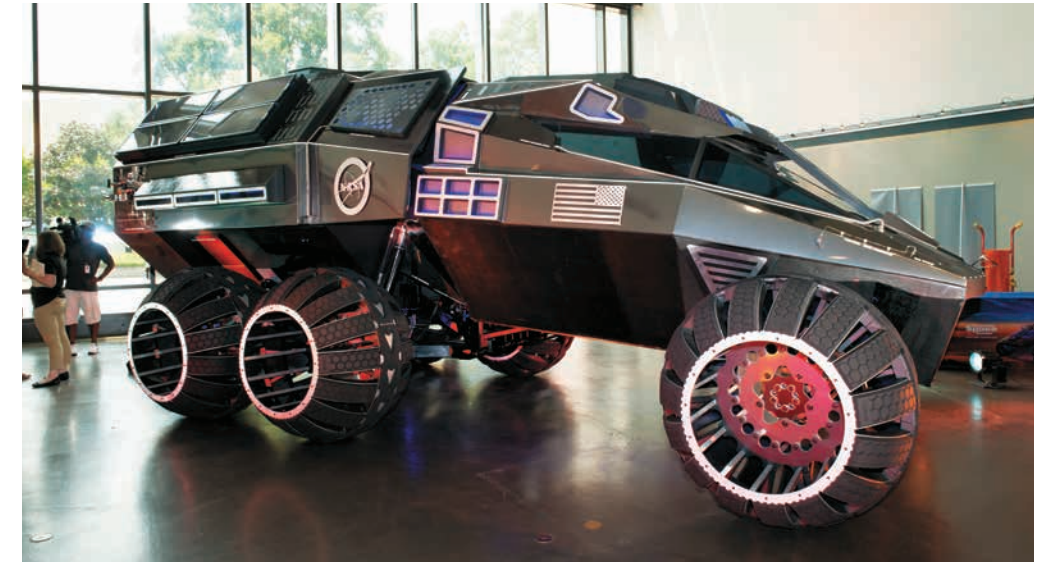


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The Kennedy Space Center Visitor Complex loaned its Mars rover concept vehicle to the National Air and Space Museum for the museum's Mars Day! family day. With support from Boeing, NASA astronaut Jon McBride gave a talk on the concept vehicle, which was created to inspire the next generation of space explorers.

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In 2017, the Archives of American Art announced its 200th fully digitized collection—the Bob Thompson papers. The collection on Thompson, a New York-based painter active in the 1950s and '60s, includes correspondence, writings and photographs. Funding was provided by The Walton Family Foundation and the Terra Foundation for American Art.

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A National Portrait Gallery exhibition, *In the Groove: Jazz Portraits by Herman Leonard*, featured images of many of the 20th century's greatest jazz artists. Based in New York in the 1940s and '50s, Leonard frequented clubs and performance venues all over the city, where he captured memorable images such as this 1949 photograph of singer Billie Holiday.

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In 2017, a biologist at the National Museum of Natural History and colleagues discovered a vibrantly colored species of surgeonfish being sold at fish markets in northeastern Philippines. The team named the new species *Acanthurus albimento*, meaning "white chin."





Artist Adrián Román won The Outwin People's Choice Award for his multimedia work *Caja de Memoria Viva II*. The work portrays Constanca Colón de Clemente, a black Puerto Rican woman who immigrated to the United States in the 1940s. The award was part of The Outwin Boochever Portrait Competition, a triennial event sponsored by the National Portrait Gallery. An exhibition of competition winners is currently touring the country.

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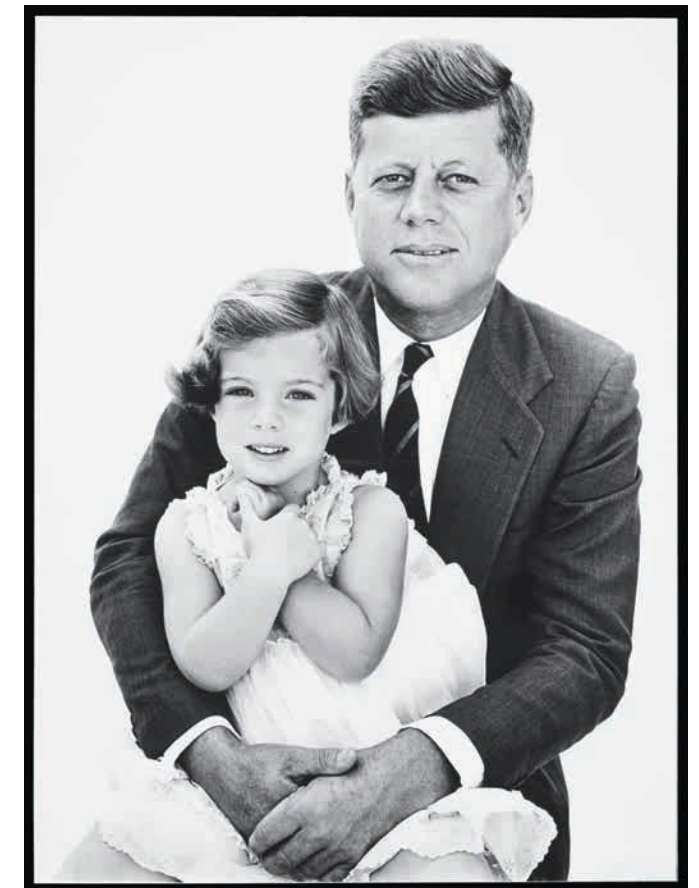
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Jahm Najafi
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Gay F. Wray

Membership year 2017

Campaign Leadership

The volunteer campaign co-chairs oversee campaign fundraising, programming and stewardship; guide the Steering Committee’s work with the Smithsonian advisory boards and advancement staff; and inform the Smithsonian Board of Regents of campaign progress.

CAMPAIGN CO-CHAIRS

Barbara M. Barrett	David M. Rubenstein
Sakurako D. Fisher	Alan G. Spoon

The Campaign Steering Committee is the all-volunteer board that provided fundraising leadership to the Smithsonian Campaign. Drawn from the advisory boards of Smithsonian museums, programs and research centers, committee members offered insight, expertise, relationships and guidance to the four campaign co-chairs, the Secretary and the Smithsonian’s advancement staff. In fiscal year 2017, Campaign Steering Committee members, together with their fellow advisory board members, contributed \$59.1 million to the Smithsonian Campaign, demonstrating their commitment to the campaign, the Smithsonian and the nation.

CAMPAIGN STEERING COMMITTEE

Peggy P. Burnet <i>Hirshhorn Museum and Sculpture Garden</i>	Martha J. Fleischman <i>Archives of American Art</i>
Jeffrey P. Cunard <i>Freer Sackler</i>	Alma Gildenhorn <i>National Portrait Gallery</i>
James F. Dicke II <i>Smithsonian American Art Museum</i>	Ralph D. Heath <i>National Air and Space Museum</i>

Campaign Honorary Committee

The Smithsonian is honored to have had as its campaign Honorary Committee these accomplished citizens from every field of endeavor. Artists, athletes, scientists and national leaders, they represent the very best of America. Through their service, they raised awareness of the Smithsonian Campaign and inspire generosity.

HONORARY CHAIRS

President and Mrs. George W. Bush
President Bill Clinton and former Secretary of State Hillary Rodham Clinton

Dawne S. Hickton
National Air and Space Museum

Edward R. Hintz
Smithsonian National Board

Erin K. Hogan
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Augustus C. Miller
Smithsonian Libraries

Paul Neely
National Museum of American History

John M. Nolan
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National Zoological Park and Smithsonian Conservation Biology Institute

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National Museum of African American History and Culture

Marcos G. Ronquillo
Smithsonian Latino Center

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Hirshhorn Museum and Sculpture Garden

Asif M. Shaikh
National Museum of African Art

Nicholas F. Taubman
National Museum of American History

Joseph P. Ujobai
National Portrait Gallery

Stephen H. Willard II
Smithsonian Institution Traveling Exhibition Service

Randall L. Willis (Oglala Lakota)
National Museum of the American Indian
In Fiscal Year 2017

MEMBERS

The Honorable Ben Nighthorse Campbell
Renée Fleming
Mia Hamm
Melody Hobson
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Michael Krzyzewski
Robert Langer
Ralph Lauren
Eva Longoria

Captain James A. Lovell, USN (Ret.)
George Lucas
Yo-Yo Ma
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Dr. Condoleezza Rice
Cal Ripken, Jr.
Eric Schmidt
Edward O. Wilson

Financial Report

Fiscal year ending Sept. 30, 2017

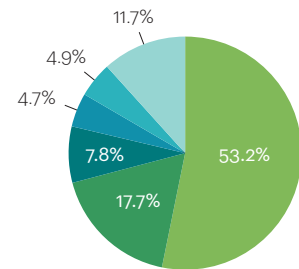
The Smithsonian receives funding from federal government appropriations, other governmental entities and private sources. Public dollars conserve national collections, sustain basic research, educate the public, provide for administrative and support services and operate, maintain and protect the Smithsonian 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 2017 annual audit was conducted by KPMG LLP and is available at si.edu/About/Policies.

Revenue

In percent, FY 2017

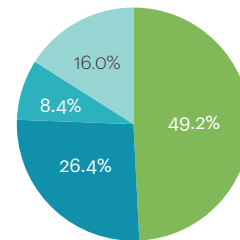
- Federal Appropriations
- Contributions & Private Grants
- Government Grants & Contracts
- Endowment Payout
- Other
- Business Activities



Expenses

In percent, FY 2017

- Salaries & Benefits
- Other Operating Expenses
- Business Activities
- Capital Expenses



Financial Position

In millions of dollars, FY 2017 and FY 2016

	Total Funds			
	Trust	Federal	2017	2016
Assets	2,967	1,923	4,890	4,713
Liabilities	404	502	906	882
Net Assets	2,563	1,421	3,984	3,831

Financial Activities

In millions of dollars, FY 2017 and FY 2016

	2017	2016
Operating Revenue	1,514	1,541
Operating Expenses	1,454	1,366
Increase in Operating Net Assets	60	175
Increase (Decrease) in Other Net Assets	93	17
Total Increase in Net Assets	153	192

Growth in Net Assets

In millions of dollars, over five years



Endowment Report

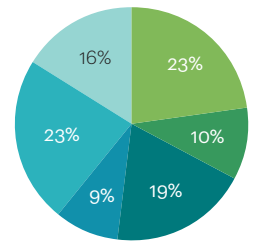
Fiscal year ending Sept. 30, 2017

The Smithsonian Endowment's value as of Sept. 2017 was \$1,478.6 million, which represents a one-year return for fiscal year 2017 of 12.4 percent. Since 1974, the Smithsonian Endowment has produced a 9.9 percent compounded annual growth rate. 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 2017, receipts from gifts and bequests added \$33.7 million to the endowment. In the past decade, the endowment has grown from \$999.1 million to \$1,478.6 million and annual payout has doubled to \$71.8 million. During the same period, the endowment has contributed \$579.1 million in private support to Smithsonian-wide programs.

Current Asset Allocation

As of FY 2017

- Global Equity
- Emerging Markets
- Marketable Alternatives
- Fixed Income & Cash
- Private Equity & Venture Capital
- Real Assets

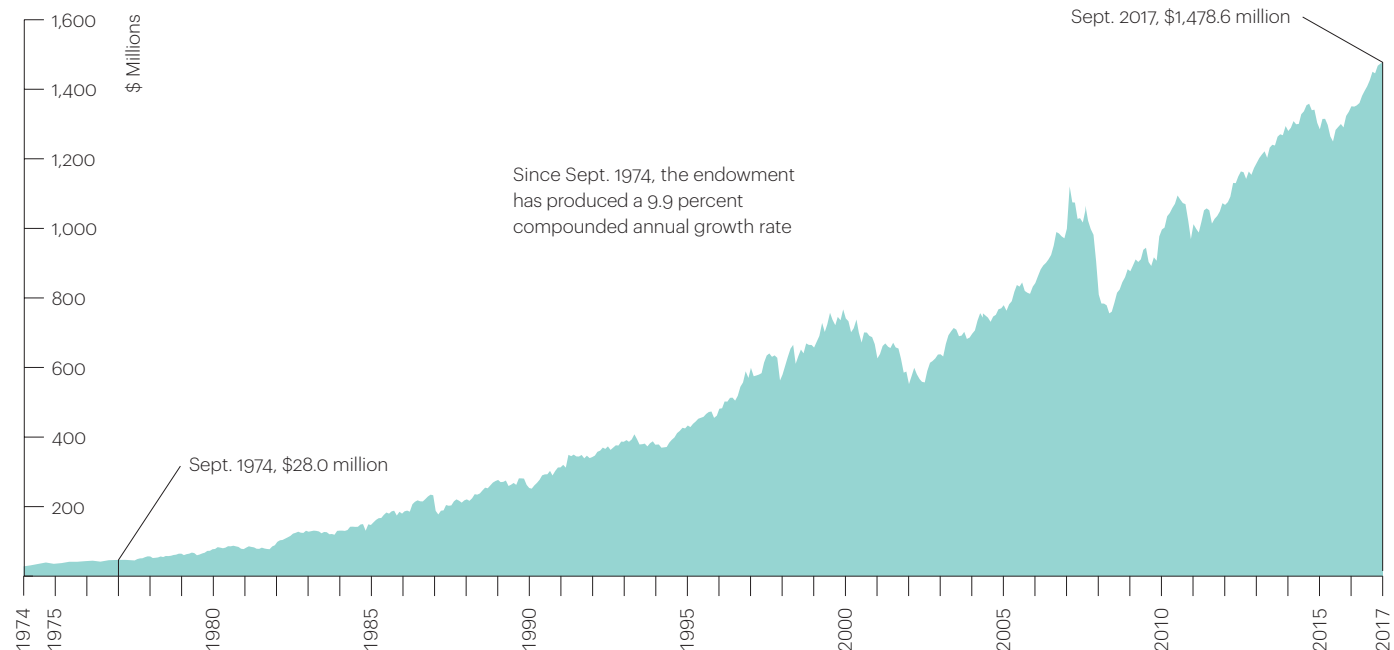


Comparative Performance

	Trailing 1 Year	3 Years	5 Years	10 Years
Smithsonian Endowment	12.4%	6.7%	8.7%	5.2%
Policy Benchmark	9.9%	4.1%	5.5%	2.7%

Endowment Value Over Time

1974-2017



Philanthropy Report

Fiscal year ending Sept. 30, 2017

This report gratefully acknowledges the transformative generosity of our donors. Thousands of individuals, members, foundations, corporations and others have made gifts to the Smithsonian Campaign this year. Every gift advances the Institution's ambitious

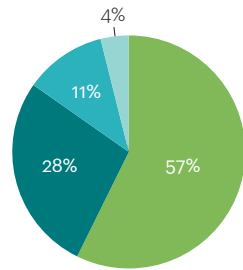
vision to discover new knowledge and educate and inspire future generations. These charts provide information on the sources and uses of private dollars contributed to the Smithsonian in fiscal year 2017.

Funds Raised by Source

In percent, FY 2017

- \$111.1 Individuals
- 53.2 Corporations
- 22.0 Foundations
- 7.6 Other

193.8 Total (in millions)

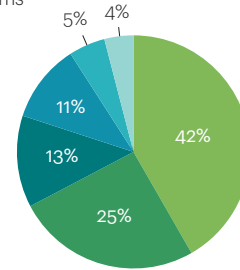


Funds Raised by Purpose

In percent, FY 2017

- \$97.3 Exhibitions, Education & Public Programs
- 59.7 Museums & Research Centers, General Support
- 29.7 Facilities & Public Spaces
- 25.4 Smithsonian General Support
- 11.8 Research
- 9.4 Acquisitions & Collections

233.3 Total (in millions)



Ways to Give



Following a two-year renovation, the Freer|Sackler—the Smithsonian's museums of Asian art—reopened with new exhibitions and reimagined galleries. A weekend reopening celebration included live performances, community art projects and a first-ever Asian night market on the National Mall.

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.

Online Giving

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

si.edu/onlinegiving

Membership

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

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

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

Planned Giving

Those who provide for the Smithsonian through their estate plans or life income gifts 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 exclusive opportunities to participate in member-only events.

888.419.7584, legacy@si.edu
si.giftlegacy.com

Corporate Memberships and Sponsorships

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

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

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

For Further Information

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

Rob 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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John Davis
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Albert G. Horvath
*Under Secretary for Finance & Administration,
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Patricia L. Bartlett
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Rob Spiller
Assistant Secretary for Advancement

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Gregory R. Bettwy
Chief of Staff to the Secretary

Judith E. Leonard
General Counsel

Era L. Marshall
*Director, Office of Equal Employment
and Minority Affairs*

To contact staff members listed above,
call 202.633.1000.

MUSEUMS

Anacostia Community Museum

Lori D. Yarrish, Director
1901 Fort Place, S.E.
Washington, D.C. 20020-3230
202.633.4839

Arts and Industries Building

Rachel Goslins, Director
MRC 400, Box 37012
Washington, D.C. 20013-7012
202.633.6263

Cooper Hewitt, Smithsonian Design Museum

Caroline Baumann, Director
2 East 91st Street
New York, N.Y. 10128-0606
212.849.8400

Freer | Sackler

Richard Kurin, Acting Director
Freer | Sackler
MRC 707, P.O. Box 37012
Washington, D.C. 20013-7012
202.633.0456

Hirshhorn Museum and Sculpture Garden

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MRC 350, P.O. Box 37012
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202.633.2824

National Air and Space Museum and The Steven F. Udvar-Hazy Center

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National Museum of African American History and Culture

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202.633.4751

National Museum of African Art

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202.633.4610

National Museum of American History, Kenneth E. Behring Center

John L. Gray, Elizabeth MacMillan Director
MRC 622, P.O. Box 37012
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202.633.3435

National Museum of the American Indian

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202.633.6700

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Kirk Johnson, Sant Director
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202.633.2664

National Portrait Gallery

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Washington, D.C. 20013-7012
202.633.8276

National Postal Museum

Elliot Gruber, Director
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Washington, D.C. 20013-7012
202.633.5500

National Zoological Park

Steve Monfort, Acting Director
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Smithsonian American Art Museum and its Renwick Gallery

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Suitland, Md. 20746-2863
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Smithsonian Astrophysical Observatory

Charles R. Alcock, Director
60 Garden Street
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Smithsonian Conservation Biology Institute

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1500 Remount Road
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Washington, D.C. 20521-9100
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Washington, D.C. 20013-7012
202.633.3137

Smithsonian Latino Center

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Washington, D.C. 20013-7012
202.633.1240

Smithsonian Science Education Center

Carol L. O'Donnell, Director
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Washington, D.C. 20024
202.633.2972

As of June 12, 2018

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Eleanor Roosevelt, 1958. Gift of the artist, National Portrait Gallery; bottom, Wenderoth, Taylor & Brown, *Lucretia Coffin Mott*, c. 1860 (printed later). National Portrait Gallery. p. 6, Anne Gordon de Barrigón, 2017. p. 8, Mary Hagedorn. p. 9–10, Unknown. Family photos provided by Lisa Sasaki, director, Smithsonian Asian Pacific American Center. p. 11, Scherezade García, *The Dominican York*, from the series *Island of Many Gods*, 2006. Museum purchase made possible by the R.P. Whitty Company and the Cooperating Committee on Architecture, Smithsonian American Art Museum. p. 12, Alejandra Peña Gutierrez, 2017. p. 14, Irwin Rosado Green, 2017. p. 15, Ricky Altizer, 2018. p. 16, *Kansas City Chiefs Button*. Sports and Leisure Collection, National Museum of American History. p. 17, gifts of Lawrence Baca, National Museum of the American Indian unless otherwise noted: left column, top, *Squaw Brand Choice Sifted Peas Label*, c. 1920. Private collection; middle, *Savage Arms Bullet Box*, c. 1950; bottom, *Indian Head Hydraulic Brake Fluid Can*, c. 1955; middle column, top, Joe Waano-Gano, *Western Air Lines and Inland Air Lines Flight Schedule*, 1945. The Mitchell Wolfson, Jr. Collection, The Wolfsonian–Florida International University, Miami Beach, FL; bottom, *Powow Cleanser Supreme Box*, c. 1955;

right column, top, *Hi Yu Apples Crate Label*, c. 1940. Private collection; middle, *El Bubble Bubble-gum Cigar Box*, c. 1940; bottom, *Cowboys and Indians Cookies Box*, c. 1955. p. 18–22, illustrations by Greg Fisk. p. 19, *Medallion*, A.D. 379-395. Gift of Charles Lang Freer, Freer Gallery of Art and Arthur M. Sackler Gallery. p. 23, Roshan Patel. p. 26, Yayoi Kusama, *The Obliteration Room*, 2017. Photo Cathy Carver. p. 39, Margaret Roach Wheeler (Chickasaw), *The Messenger (The Owl)*, from the Mahotan Collection, 2014. Photo Greg Hall. Exhibited in *Native Fashion Now* at the National Museum of the American Indian, George Gustav Heye Center, Feb. 17–Sept. 4, 2017. p. 40, *Blue Garden at Beacon Hill*, Newport, RI, c. 1920. Archives of American Gardens, Garden Club of America Collection. p. 43, Matthew Mazzotta, *Open House*, 2011–13 © Shana Berger/Coleman Center for the Arts. p. 44, Rosalia Torres-Weiner, *Hispanics, the New Italians*, 2015. Courtesy Cindy and Randy Rice, Anacostia Community Museum. p. 47, postcard distributed by the American Red Cross, c. 1918. Exhibited in *My Fellow Soldiers: Letters from World War I*, Apr. 6, 2017–Nov. 29, 2018, National Postal Museum. p. 48, Todd McLellan, *Bicycle*, c. 1980. Exhibited in *Things Come Apart*, Smithsonian Institution Traveling Exhibition Service. p. 50, Solomon Osagie Alonge, *Comfort (Merry) Oritsetimeyin Ehanire (née Cardigan) at age 18*, c. 1940. Benin City, Benin, Nigeria. Chief S.O. Alonge Collection, National Museum of African Art. p. 52, Steve Sniteman. p. 53, Mark Avino. p. 55, Bob Thompson, exhibition catalog, 1937–1966. Bob Thompson papers, Archives of American Art. p. 56, Herman Leonard, *Billie Holiday*, 1949. National Portrait Gallery © Herman Leonard Photography, LLC. p. 59, Jeff Williams, *Acanthurus albimento*, 2017. National Museum of Natural History. p. 60, Adrián Román, *Caja de Memoria Viva II*, 2016. National

Portrait Gallery. p. 63, Photographic History Collection, National Museum of American History. p. 64, Raymond Boyd, *Run-D.M.C., n.d.* National Museum of African American History and Culture © Raymond Boyd. p. 71, Neil Greentree. Freer Gallery of Art and Arthur M. Sackler Gallery.

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The Smithsonian's 2017 annual report is available online at go.si.edu/annualreport.

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.....

Back Cover: At the close of an 11-week run at the Hirshhorn Museum and Sculpture Garden, Yayoi Kusama's *The Obliteration Room* was covered in polka-dot stickers, obliterating a once-white space. Visitors placed stickers throughout the room in an act of collective participation.

