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Front cover: The National Museum of African American History and Culture, the Smithsonian's 19th museum, stands on the National Mall adjacent to the Washington Monument. Read about its Sept. 24, 2016, dedication and opening inside this report.

*View the 2016 Smithsonian annual report, with added content, at [si.edu/annualreport](http://si.edu/annualreport).*



SMITHSONIAN 2016 ANNUAL REPORT

# CONTENTS

Secretary's Letter	2
A Moment for the Nation	4
Thought Leaders	12
Endless Discovery	20
You Build It	26
2016 by the Numbers	32
Recognition and Reports	34

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**This year, as every year, was a period of change, innovation and great progress for the Smithsonian. Among many accomplishments, we marked an extraordinary milestone, decades in the making: the opening of the National Museum of African American History and Culture. This breathtaking museum gives proper place, now and forever, to a vital part of America's story.**

The new museum is a significant component of the national Smithsonian Campaign. In fact, in fiscal 2016 we surpassed our ambitious \$1.5 billion goal with one year still to go. More than 480,000 donors and counting have enabled our scientists, educators and curators to create and share knowledge worldwide.

Just as we sprint to the culmination of this campaign, so too do we chart the course for the future with a new strategic plan to make us more than ever one Smithsonian—greater in reach, relevance and impact. The plan will aid us in striving to meet our grand challenges: Unlocking the Mysteries of the Universe, Understanding and Sustaining a Biodiverse Planet, Understanding the American Experience, Valuing World Cultures and Magnifying the Transformative Power of Art and Design.

At the Smithsonian, we ask the biggest questions—Where do we come from? How do we live together? Where will we go from here?—and seek answers from artists, scientists and historians. Our scholars are passionate about their work, as illustrated in these pages. And their efforts are made possible through your support, and for your education.

Here is America's Smithsonian. We thank you for your commitment and belief in our mission.

David J. Skorton, Secretary

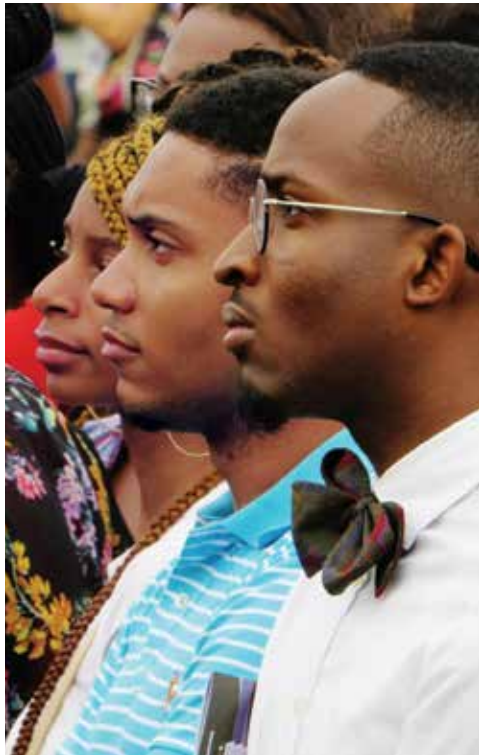


The distinctive bronze corona that encloses the National Museum of African American History and Culture appears striking when viewed from the outside—or from the inside, as shown here.



Director Lonnie Bunch, Rep. John Lewis, Michael Bonner and Shonda Rhimes reflect on the opening day of the National Museum of African American History and Culture →

# A MOMENT FOR THE NATION







For the last 12 years, Lonnie Bunch made tens of thousands of decisions, large and small, as director of the National Museum of African American History and Culture. He chose almost every quote for the museum's walls, approved each story told in the exhibitions and oversaw, week by week, the construction of the 409,000-square-foot structure on the National Mall.

Yet, on the morning of Sept. 24 last year, the museum director hesitated. His tie. Which one fit the gravity of the day? Details mattered. A pale yellow

and beige one to complement his gray suit, his daughters suggested.

Then, his speech. He was hours from making it, but he wanted it to capture the historic moment. He went back and forth over passages.

"There I was in the morning trying to figure out if my speech was too personal," he said. "What did it mean in the broader sense? When I get nervous, I start rewriting. After all these years, the dream was going to finally happen. It almost didn't make any sense."

But it did. This was the day the museum opened.

The occasion carried momentous significance, and all who were involved felt it that bright, clear September morning.

"The goal was to make our ancestors smile," Bunch said. "For me, this day was the culmination of America at its best. The other thing I took away from that day, candidly, was okay, yeah, we did it. There were a lot of people who said we weren't going to get this done, didn't believe in it, so there's a part of me, the Jersey kid, who said, see."

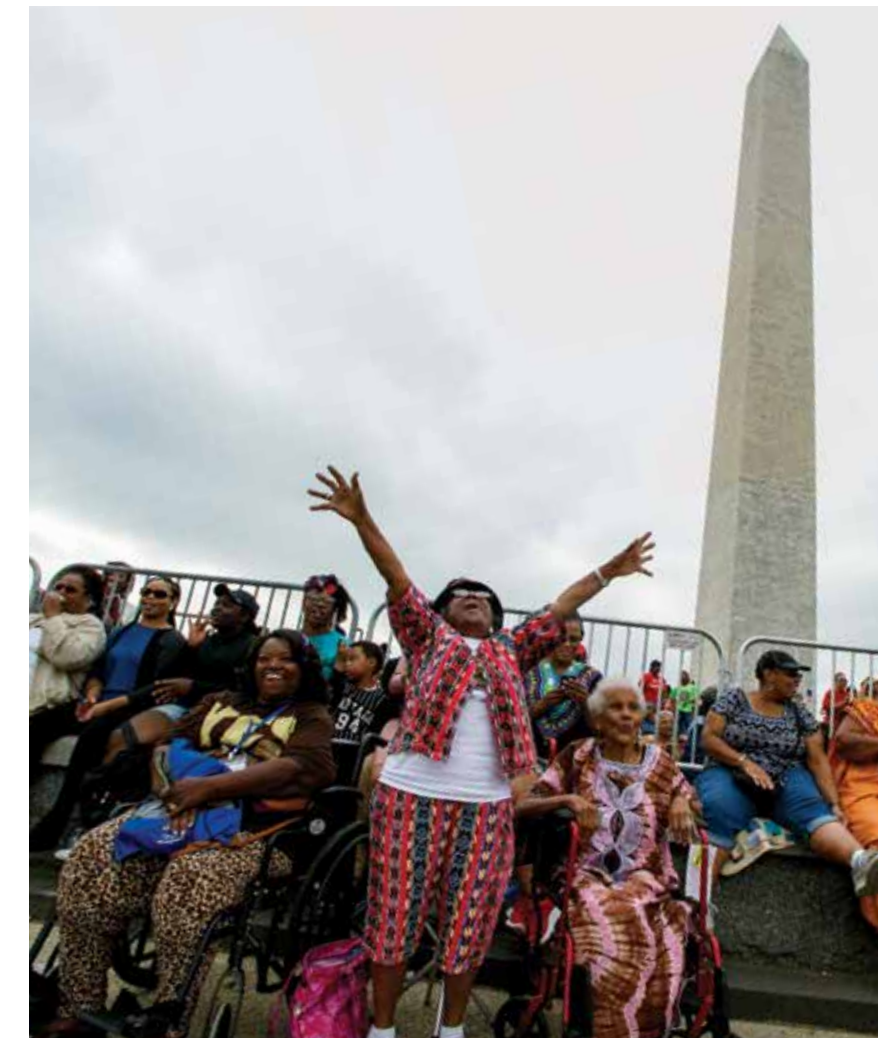
His tie knotted, his speech set, Bunch drew himself together. He was ready, just as the country was ready for the

Leaders, dignitaries, celebrities, donors and the public gathered Saturday morning to dedicate the museum. Thousands watched from seats, the grounds of the National Mall and via webcast. The day received international media coverage. *Freedom Sounds: A Community Celebration* marked the launch weekend with free outdoor music, dance and spoken word performances on the grounds of the Washington Monument.



**"THE GOAL WAS TO MAKE OUR ANCESTORS SMILE."**

LONNIE BUNCH



National Museum of African American History and Culture.

The seeds for the day were planted in 2003, when Congress established the museum and allocated half of the \$500 million needed for construction. The museum eventually raised \$313 million, receiving gifts from more than 140,000 donors, including extraordinary leadership gifts from Oprah Winfrey, Robert Frederick Smith and Shonda Rhimes.

These donors—along with dignitaries and about 7,000 others—participated in the opening ceremony, receptions, dinners and a music festival. Millions

more tuned in from their homes, workplaces, cars, cafes and airports.

The stage was constructed outside the museum, which had been designed to pay homage to the three-tiered Yoruba crowns from West Africa and the intricate ironwork crafted by enslaved African Americans in Louisiana, South Carolina and elsewhere. Bunch sat behind Presidents George Bush and Barack Obama and first ladies Laura Bush and Michelle Obama and beside Rep. John Lewis, "one of the few heroes I have," he said.





Lewis stood first. To be on the podium, on that day, was a triumphant moment. A moment he had worked and hoped for nearly his entire career. As had so many before him. Most especially the African American veterans of the Union Army who first dreamed of a museum almost exactly a century before and his colleague Rep. Mickey Leland.

A permanent landmark in the nation's capital. Before Lewis uttered a word, he scanned the audience:

"I looked out at this unbelievable crowd," he said. "I looked straight ahead, then to the side. It reminded me of 1963 when I spoke at the March on Washington. It was almost unreal."

In his speech, Lewis said, "we are gathered here today to dedicate a building, but this is more; it is a dream come true. As long as there is a United States of America, there will be a National Museum of African American History and Culture."

His words carried across the crowd:

Above: Rep. John Lewis in the Contemplative Court. Right: Scenes from the museum dedication and opening day.

"This museum is a testament to the dignity of the dispossessed in every corner of the globe who yearn for freedom. All the voices roaming, for centuries, have finally found a home here in this great monument to our pain, our suffering and our victory."

His voice trembled. As he spoke, he remembered those who had not lived

to see this day, the countless and nameless people who had given all they had during the centuries African Americans struggled in the United States.

"Long before I was born," he said, "there were men and women who dreamed of the day that there would be an African American museum some place in Washington. They would have been very, very proud, pleased and happy to see this magnificent museum, located on the National Mall, what I call the front porch of America."

## "IT REMINDED ME OF 1963 WHEN I SPOKE AT THE MARCH ON WASHINGTON."

REP. JOHN LEWIS





Four generations of the Bonner family, the President and the first lady rang the Freedom Bell to signal the museum's opening.

That day was seared in the minds and hearts of Michael Bonner and four generations of his family. He, his 99-year-old mother, 38-year-old son and 7-year-old granddaughter sat in a reception room before they would go onstage. Bonner's mother, Ruth, was a special guest of honor. Her father, Elijah Odom, was born a slave in Mississippi, but escaped across a river to freedom. He studied and worked to own a general store and a pharmacy and was the only black physician in Biscoe, Ark.

At the end of the ceremony, Ruth Bonner joined the President and first lady in ringing the historic Freedom Bell to signify the opening of the museum, which recounts the epic journeys of African Americans—similar to her father—from Africa through slavery to American society today.

Michael Bonner, 75, detailed each minute of the day.

"Everyone came over to meet my mother," he reflected. "We met so many dignitaries, but the towering moment was ringing the bell. Quite unexpectedly, President Obama invited the remainder of my family to come on stage. It was a stark reminder that our ancestors were taken from Africa, endured the horrors of slavery and injustices of Jim Crow, yet they continued to rebound. We are grateful for all they achieved and committed to building on their legacies."



**"OUR ANCESTORS WERE TAKEN FROM AFRICA...  
YET THEY CONTINUED TO REBOUND.  
WE ARE GRATEFUL FOR ALL THEY ACHIEVED."**

MICHAEL BONNER

A visitor pauses in the ground floor Reflections gallery, which is next to *Slavery and Freedom 1400–1877*.



Shonda Rhimes, far right, and family members at the Sept. 24 museum opening.



**"WE GAVE THE  
GALLERY TO THE  
PEOPLE OF THE  
UNITED STATES  
FOR ALL TIME."**

SHONDA RHIMES

In the audience, Shonda Rhimes listened with her 14-year-old daughter, two sisters and parents as the bell was joined by the chiming of other bells across the city in a melodic call and response.

"It was joyous," she said, "though slightly heartbreaking, sitting under the Washington Monument feeling we should have done this a long time ago. But, we were so proud. Everything was so emotional, John Lewis' speech and President Obama's."

Late that night, after the opening and after the gala, Rhimes walked the museum with her family. They split into pairs on the first floor. "My daughter Harper and I walked at a certain pace," she said. "My sisters walked at a certain pace and my parents walked at a certain pace. Harper slowed down and got more serious."

She studied the artifacts, floor by floor. "The space is very moving," Rhimes said. "When she came to Emmett Till's casket, she didn't feel she could see it. I understood and told her, 'We can come back another time.'"

Now, the Hollywood producer and writer visits the museum whenever she is in Washington. The visual art gallery is named in her honor.

"I told my daughter, 'We gave the gallery to the people of the United States for all time,'" Rhimes said. "That impressed upon her the significance and meaning of charitable giving. You give what you have for what you believe."

Months later on a winter afternoon, Bunch paused to reflect on how the opening day still reverberates through the country as he walked through the museum crowded with visitors. "I have great faith in an America that can

overcome some political differences, can occasionally straddle the world of race and do something that makes us better because we do it together," he said. "Maybe I am a tad optimistic and naïve, but that is what I took away from that day." •

See enhanced content and share this story at [si.edu/annualreport](http://si.edu/annualreport).

Adriel Luis  
Massumeh Farhad  
Simon Rettig  
Mel Songer

# Thought Leaders

This past year,  
our scholars stretched and  
challenged our thinking  
as they brought fresh perspectives  
to emerging cultural voices,  
the art of the Qur'an and  
species conservation.

Here's what four of them are saying.



**Adriel Luis** explores the edges of cities, forgotten industrial zones and deep rural landscapes in search of artists creating new cultural identities in America. Partnering with communities to showcase these new voices, Luis' democratic approach is upending how curators do their work and museums interact with the world around them.

Curator of Digital and Emerging Media, Smithsonian Asian Pacific American Center

“Most people make the assumption that museums tell you what to find important. I'm asking people in the community what they find important and how can I amplify that.

Storytelling has been transforming, especially with the emergence of online platforms. We are discovering stories assumed to be on the fringe, but that relate to people on a massive scale. We are starting to realize that the art and cultural canons aren't necessarily the best indicators of human society, the pulse of humanity or society writ large. I grew up going to museums, but a lot of the ways I understood cultural dialogue and practices was going to swap meets, flea markets, block parties and cookouts.

At a culture lab, you won't really find spaces where people are in complete silence, unless they are meditation spaces. Along with the labeled text and curated pieces, we do our best to have ambient noise in the form of music and kids playing and people talking.

# Adriel Luis

With support from the **Ford Foundation**, Luis has developed pop-up exhibitions he calls "culture labs." Launched in Washington, D.C., he has since taken them to New York City and Honolulu.

Immediate right: Washington, D.C., culture lab artists Antoinette Brock and SUPERWAXX.

See enhanced content and share this story at [si.edu/annualreport](http://si.edu/annualreport).



We very intentionally show the seams of everything, from the art to the ways we curate it. We want to make the process transparent, so that people who are coming—if they're coming as onlookers, current practitioners or aspiring practitioners—can see the process of how we got from point A to Z.

All that is to say we are using the exhibition as a vehicle for community development and engagement. As a curator, I am curating from the perspective of a community organizer.

I set out in D.C. to find stories outside of the frame of how we normally think this city reflects the rest of the country. Doing the original culture lab at the the Arts and Industries Building on Memorial Day weekend, we were able to investigate the American identity, which is what the Smithsonian is known for, but looking at it from a 2016 point of view. Where are we today with American identity, looking at race, gender, sexuality or class? ”





Massumeh Farhad and Simon Rettig curated *The Art of the Qur'an: Treasures from the Museum of Turkish and Islamic Arts*, the first major exhibition on the Qur'an in the United States—against a backdrop of growing misconceptions about Islam's holy book.

Massumeh Farhad,  
Chief Curator and The  
Ebrahimi Family Curator for  
Persian, Arab, and Turkish Art,  
Freer | Sackler

Simon Rettig,  
Assistant Curator of Islamic  
Art, Freer | Sackler

“ **MF:** If 10 years ago you told me I was going to do this exhibition, I'd say, ha, never. In a climate where anti-Islamic feeling is on the rise—and it's been on the rise for some time—we had the full support of the Smithsonian. Remarkable.

**SR:** We realized that surprisingly little scholarship has been done on the holy book of Islam. We spent a month in Istanbul at the Museum of Turkish and Islamic Arts, going through manuscripts page by page. These were texts collected from religious institutions, mosques and tombs, and we had the privilege of turning the pages, which made them come alive. We could get a sense of their historical context and the people who owned them. These manuscripts covered 1,000 years of production from an area that stretched from Egypt to Afghanistan. We were discovering how Qur'ans were made.

**MF:** Although the museum in Istanbul has a small staff, it holds one of the largest collections of Qur'an manuscripts in the world, including some of the oldest fragments. They were incredibly generous by lending 52 of their most

# Massumeh Farhad & Simon Rettig



The exhibition traced development of the Qur'an over 1,000 years. Koç Holding A.S. was the principal sponsor.

Above: Qur'an. Calligrapher: Ali b. Mahmud al-Haravi. Iran, Tabriz, Safavid period, Jan. 15, 1516. Ink, color and gold on paper. Istanbul, Museum of Turkish and Islamic Arts.

See enhanced content and share this story at [si.edu/annualreport](http://si.edu/annualreport).

precious examples. Once the exhibition opened, the impact was remarkable and we had a very large number of visitors, many of whom probably had never been to the Smithsonian before.

**SR:** We've received more than 3,500 notes. People flew from Atlanta, Detroit, California just to see the show.

**MF:** A rabbi came four times and brought his congregation. We saw all these people reading the labels, which is a real accomplishment, then actually talking to each other. We've had a comment card about a Muslim woman talking with a man from Israel. They were comparing notes. The Israeli said he didn't know Abraham was in the Qur'an. He had come to Washington and found himself talking to a Muslim woman about something they had in common. This exhibition has started some dialogues and conversations, which are different from the conversations you hear in the media or anywhere else. I think that's really important. ”





Mel Songer is part of an international team that returned 25 scimitar-horned oryx to their native grasslands in Chad in July. Extinct in the wild since the 1980s, the herd was fitted with GPS collars to track their movement and social behaviors, helping scientists build a self-sustaining population. Two calves have since been born to the herd.

Conservation Biologist,  
Smithsonian Conservation  
Biology Institute

“ People ask me, ‘Who really cares if we did lose the giant panda? So what?’ The so-called ‘charismatic megafauna’ I work on—giant pandas, Asian elephants, oryx, Przewalski’s horses—are umbrella species, meaning that if we maintain and restore them, we sustain their ecosystems and all their associated wildlife as well.

So, if we are protecting a large animal, which needs a large area to survive, we are protecting a large ecosystem, too. We are preserving biodiversity. In my view the underlying goal of conservation is to sustain ecosystems while ‘keeping all the pieces,’ as much as possible.

We cannot leave people out of the equation. Humans have been a part of nature for millions of years, and we are a part of natural systems. It’s not a realistic goal to just keep people out. We’ve got to understand how people are using these spaces. It’s a balancing act. When a species has gone extinct in the wild, there are a lot of factors that cause it—a change in the landscape, loss of habitat, and, in the case of the scimitar-horned oryx in Chad, the real kicker was pressure from the civil war.

# Mel Songer

Reintroducing the oryx required decades of work coordinated among the Environment Agency–Abu Dhabi, government of Chad, Sahara Conservation Fund, Smithsonian Conservation Biology Institute and the Zoological Society of London.

Right: Scimitar-horned oryx, Chad.

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The reserve where they were released in Chad is protected. It’s also the last place the oryx were in the wild. And, they’ve survived in zoos and large, enclosed ranches, which is why there’s a chance they can now go back to the wild and survive. We have to work with people to get their buy-in, so we don’t release 25 animals that are promptly shot. Strategically, we placed the oryx where there’s no well. They’re adapted and

don’t need a lot of water. That isn’t true for livestock. So not a lot of livestock or people are coming through.

It takes a lot of money to return a species to the wild. This is a multimillion dollar operation. It’s probably the biggest project in terms of scale, number of animals released, having GPS collars on all of them and involving so many international organizations.

It’s an incredible opportunity to bring a range of science expertise together, partner with many stakeholders and develop conservation solutions that will make the place better for wildlife and people in a sustainable way. ”





Smithsonian scientists are at work on a solution to overfishing that threatens the sustainability of the Mesoamerican Barrier Reef off Belize and Honduras. Story on page 23.

**Smithsonian Science 2016**

Smithsonian scientists work at the frontiers of discovery, from rewriting the fossil record to witnessing the formation of planets to decoding the world's tropical forests →

# ENDLESS DISCOVERY





# CHINA



**GIANT PANDA CONSERVATION PAYS OFF**  
For more than 40 years, scientists and researchers at the Smithsonian's National Zoo and Conservation Biology Institute have worked with their Chinese counterparts to rescue pandas from the brink of extinction. The toil has paid off: Pandas were upgraded from "endangered" to "vulnerable" in late 2016. Species recovery continues through the study of conservation biology, reproduction, genetic diversity, health threats and expanding and connecting vulnerable forest habitat in the pandas' native range.



# UZBEKISTAN

**UNEARTHING "PRE-REX"**  
Long before *T. rex*, the clever "pre-rex" roamed what is today the deserts of Uzbekistan 90 million years ago. Discovered by National Museum of Natural History paleontologist Hans Sues and a team of international researchers, the horse-sized tyrannosaur *Timurlengia euotica* fills in an important gap in the fossil record. Though much smaller than *Tyrannosaurus rex*, it had already evolved the sharp senses of *T. rex* and its close relatives, showing that these features developed before these dinosaurs attained great size.

# CHILE



**PLANETS IN THE MAKING**  
Astronomers with the Smithsonian Astrophysical Observatory have had the best-yet look at some of the earliest stages of planetary formation around a young star. The high-resolution images, taken with a radio telescope array in Chile's Atacama Desert, depict bright, concentric rings and dark gaps around a star 175 light-years away. The nearest protoplanetary disk to Earth, scientists believe it's akin to viewing a snapshot of our own solar system in its earliest days.



# BELIZE

**PROTECTING REEFS, SUPPORTING FISHERIES**  
Understanding the movement of marine species throughout and beyond protected reefs is critical for creating biodiverse, sustainable small-scale fisheries in Belize and Honduras. In collaboration with global and local conservation organizations, and with support from The Summit Fund of Washington and Oceans 5, researchers with the Smithsonian's Marine Conservation Program have launched an initiative to couple ecosystem models with a smartphone app for fishers to track their catches and sales. The project aims to improve management of marine reserves, protect fishers' livelihoods and build a viable future for the region's coral reef ecosystems.



See enhanced content and share this story at [si.edu/annualreport](http://si.edu/annualreport).

# UNITED STATES



**PACIFIC OYSTERS GET A SECOND CHANCE**  
Once common in estuaries from Canada to Mexico, California's only native oyster species is scarce after more than a century of pollution and habitat degradation. Scientists at the Smithsonian Environmental Research Center's lab in San Francisco are helping oysters flourish again along the Pacific coast by crafting innovative wetland and watershed management strategies, based on their findings published in 2016 that show Olympia oysters thrive in habitats with large local oyster networks and a variety of salinity conditions.



# VENEZUELA

## COLLABORATING ON CONSERVATION

Venezuela's El Cardenalito is such an iconic species that it graces the country's highest banknote. Yet the Red Siskin (*Spinus cucullatus*) is critically endangered after decades of trapping for the pet trade. In 2000, a new population was discovered in Guyana. Since then, **National Museum of Natural History** zoologist Michael Braun has worked with six Smithsonian units and more than a dozen partners in Venezuela, Guyana, Australia and the United States to rebuild populations through the study of its biology and genetics.

In 2016, researchers completed one detailed genome and draft genomes from nine other wild birds, vital information for distinguishing regional variations, assessing inbreeding and preventing hybridization. DNA from 19th- and early 20th-century museum specimens also will inform future breeding decisions and conservation management.

"The effort includes habitat protection, captive breeding, sustainable agroforestry, education and community involvement, plus cutting-edge genomics," says Brian Coyle, project coordinator for the Red Siskin Initiative, a biologist at the museum. "It can serve as a model project for modern conservation."



# PANAMA

## DIGGING DEEP ON BIODIVERSITY

From shielding plants against pathogens to helping dust-like orchid seeds germinate, microbes are an essential element of the tropical forest—highly diverse habitats that also play a critical role in regulating Earth's climate.

Scientists are only starting to grasp how fungi and bacteria shape the forests and support their incredible diversity. Though a universe of microbial life occupies every jungle plant from treetop to root tip, microbes today are the least understood major players in tropical forest ecosystems.

**Smithsonian Tropical Research Institute** scientists recently launched a long-term initiative to identify and understand the roles of microbiomes in tropical forests. Large-scale surveys on Barro Colorado Island, in the Panama Canal watershed and elsewhere will characterize how fungi and bacteria affect the functions of individual plants as well as entire plant networks. With more than 100 years of ecosystem research in Panama's forests, the institute is uniquely positioned to explore this fast-emerging field of biology.

"Scientists increasingly recognize that individual organisms—birds, insects,



Petri dishes of fungi grown in the lab from seeds collected at the Barro Colorado Island research station.

plants, humans—are actually a blend of host and symbiotic microorganisms. For example, scores of different species of fungi and bacteria live within a postage-stamp-sized area on a leaf," says Allen Herre, an institute research biologist involved in the investigations. "By demonstrating the effects of these

microbes, we can learn how these communities benefit or harm their host plants, and affect the function of entire forest communities in important ways we are only beginning to understand."

"The Smithsonian Tropical Research Institute is conducting research that few organizations, if any, are in a position to

pursue. Their work is important, and we are delighted to support it," says Dr. Jim Simons, chairman of the **Simons Foundation**, a major donor to the endeavor. "Understanding the diverse life in tropical ecosystems is critical to understanding life on our planet," adds foundation president Marilyn Simons.





Assemble a personal digital collection online at the Smithsonian Learning Lab, choosing from more than 2.8 million digitized objects, like this teapot by African American master silversmith Peter Bentzon (ca. 1817-1829) or breakdance pioneer Crazy Legs' denim jacket (1980s).



# YOU BUILD IT



**Darren Milligan** is more than an educator. He's an architect of a revolution in the global learning community. Here's his take on the Smithsonian's digital leadership.

**The first day the Smithsonian went online**, flipping the switch was so novel and momentous that it took place at a ceremony in the office of the Speaker of the House. In the 22 years since, that first website has morphed into hundreds and spawned mobile apps and countless social-media platforms. Today, far more people interact with the Smithsonian online than by visiting in person.

This astonishes me.



The Smithsonian joined the World Wide Web from the halls of Congress on May 8, 1995.

In the decade I have worked here, the digital Smithsonian and its potential to inspire and facilitate learning everywhere have become so important I take them for granted. The internet has become the foundation, the very infrastructure, that enables and connects the many threads of our lives.

The ways in which we reach out and educate; our scientific, historical and cultural research and the museum experience are super-charged by this digital infrastructure.

We—well, the more than 3 billion of us currently online—have the opportunity to access and connect, to share our own perspectives, our experiences and play a greater role in bringing about the increase and diffusion of knowledge through the Smithsonian.

We are in the middle of a remarkable moment, and this has meant amazing things in 2016.



Rediscover astronaut graffiti in the 3D Apollo 11 command module *Columbia* at [3d.si.edu/apollo11cm/](http://3d.si.edu/apollo11cm/).





Explore Martha Graham's portrait as an introduction to how she redefined 20th-century dance, or, as one geometry teacher did, use her stylized position to measure angles.

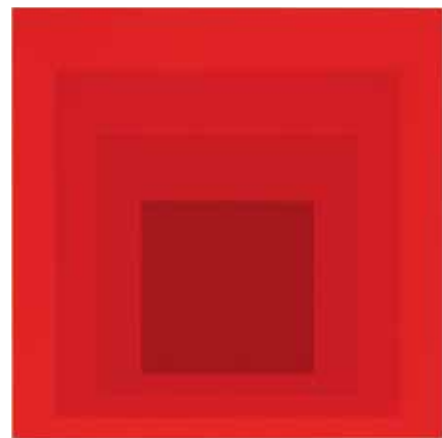
For me, I launched a long-held dream, the Smithsonian Learning Lab. The premise is simple. Lab users select Smithsonian digital resources, such as [the National Portrait Gallery's painting of Martha Graham dancing](#) or [a video of a National Museum of Natural History scientist explaining how she started her career](#), to build their own personal "collections." They add educational features as needed online. Their choices of what to collect, powered by the lab, make magic.



Hear how paleoanthropologist Briana Pobiner became a dietary detective.

Suddenly, [a series of paintings teaches the principles of geometry](#), a sequence of videos are combined to explain media criticism or personal images are uploaded to complement our national collection.

The outcomes have been as varied and creative as our users, who are enthusiasts, teachers and students. In less than a year, makers have created almost 10,000 personalized collections, which can be copied and modified even more, as one user builds upon another's work.



Understand mathematical proportions like those found in this Josef Albers lithograph.



Sample Earth's incredible biodiversity by plunging into three centuries' worth of specimens that smart scientists and smart machines are adding to digital collections.

**"THE OUTCOMES HAVE BEEN AS VARIED AND CREATIVE AS OUR USERS."**

I've been at the Smithsonian a long time, as have some of my colleagues. We marvel at how our audiences are making the digital Smithsonian their own in ways we never thought of or could imagine. They are not replacing our curators and experts, but rather expanding upon our work.

Using cutting-edge machine learning, botanists at the National Museum of Natural History along with digitization teams and data scientists from the Office of the Chief Information Officer are ["teaching" computers how to identify plant species](#), with greater accuracy than humans.

Thousands of digital volunteers from across the world are turning handwritten manuscripts into narratives through the Transcription Center ([transcription.si.edu](http://transcription.si.edu)), a platform launched in 2014. No longer just unidentified pictures, these transcriptions make our "digitized" objects searchable and usable by scholars, teachers and students.

In 2016 alone, 76,546 pages were transcribed, including 1,000 pages from the new National Museum of African American History and Culture, the records of the Freedmen's Bureau, [enabling a deeper and richer understanding of the post-Civil War transition of enslaved people to freedom](#).

Fill in your own—and our nation's—family tree. Shown here are visitors to the National Museum of African American History and Culture's Robert Frederick Smith Explore Your Family History Center.







At the National Air and Space Museum, [an interactive wall in the new Boeing Milestones of Flight Hall](#) allows visitors to find objects, and more importantly, the stories surrounding them, to customize their tours, by combining the curatorial design of the exhibitions with their passions and interests.

**“THIS ADAPTATION OF OUR DIGITAL INFORMATION WILL CONTINUE AS OUR AUDIENCES GROW AND TECHNOLOGY CHANGES.”**

At the Smithsonian American Art Museum’s Renwick Gallery, in a room designed in the 19th century to house William Corcoran’s prized sculpture *Greek Slave* by Hiram Powers, stands a replica.

The sculpture is not a copy by Powers, which he did frequently, using the technology of his time, but rather [a full-scale, polymer printout made using 3D data captured by the Smithsonian](#). And that data is available freely online for all who want to print their own.



[Download and 3D print your own 19th-century masterpiece at 3d.si.edu/downloads/1392.](#)

This adaptation of our digital information will continue as our audiences grow and technology changes. The pace will quicken, too, beyond that first, life-changing but gradual evolution that commenced two decades ago.

And, if we move fast enough, opening all our collections and sharing all our work, our scientific investigations, political and cultural engagement and creativity will be available to and shared by everyone globally, reaching people where they are.

**This idea is both audacious and thrilling.**



[View this Qing dynasty vase in Freer | Sackler’s collection in 3D at 3d.si.edu.](#)

I am exhilarated to be a part of the Smithsonian at such an incredible time, as we move out of our galleries and into the world to play a lead role in this ever-growing web of collaboration, producing unimagined new knowledge and experiences.

**I hope you will join me.**

*Darren Milligan is the senior digital strategist, Smithsonian Center for Learning and Digital Access.*

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# 2016 BY THE NUMBERS

The Smithsonian is the world's largest scientific and cultural organization. Here is what that means, over one year's time, in terms of contributions to scholarship and audience reach... by the numbers.

## Contributions to Scholarship



2.8M  
total museum objects digitized

408k  
this year

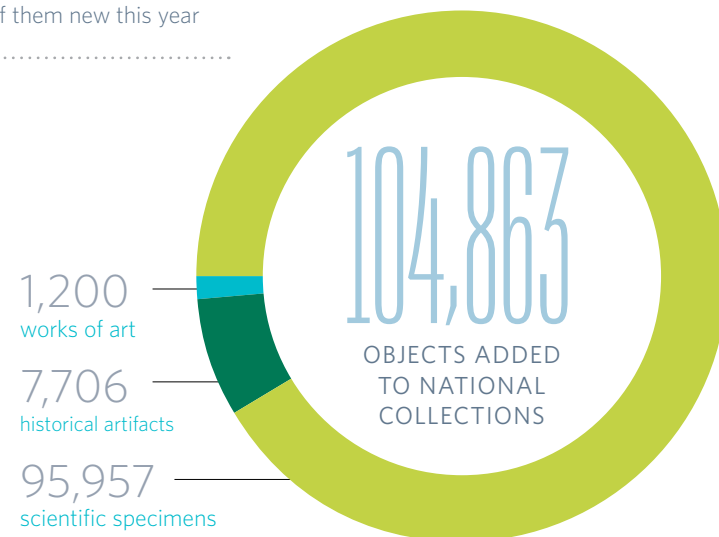


1,916  
PEER-REVIEWED PUBLICATIONS

76,546  
pages transcribed by

6,873  
digital volunteers,

1,474  
of them new this year



## Audience Reach



91.2  
M  
YOUTUBE  
VIEWS



4.5M  
VISITORS TO

41  
SMITHSONIAN TRAVELING  
EXHIBITIONS REACHING

760  
COMMUNITIES

36.3M  
VISITORS TO

216  
AFFILIATE MUSEUMS IN  
46  
STATES, PUERTO RICO  
AND PANAMA

80.8M  
FOLKWAYS LISTENERS  
THROUGH RADIO,  
STREAMING AND  
PURCHASES

34M  
SMITHSONIAN  
CHANNEL SUBSCRIBERS

8.35M  
MAGAZINE READERS

2.2M  
TWEENTRIBUNE  
SUBSCRIBERS

Smithsonian Science Education Center K-12 curriculum used in
50 STATES
reaching 1,454 school districts and
6.4M STUDENTS
as well as in
25 COUNTRIES
worldwide





# We Thank Those Who Make It Possible

LEADERSHIP GIFTS

DONORS TO THE SMITHSONIAN

SMITHSONIAN LEGACY SOCIETY

JAMES SMITHSON SOCIETY

DISTINGUISHED BENEFACTORS

LEADERSHIP

REPORTS

WAYS TO GIVE

## Leadership Gifts

We thank 2016's most generous donors for their gifts of \$5 million or more

### Cultural Diversity, Collective Heritage

THE ATLANTIC  
PHILANTHROPIES

*The*  
**ATLANTIC**  
*Philanthropies*

The Atlantic Philanthropies' grant of \$12 million to the National Museum of African American History and Culture enables the Smithsonian to continue sharing the diverse stories that are vital to our collective national identity. The Atlantic Philanthropies' grant supported the museum's capital campaign and funds transformative dialogues about race, identity, racial equity, exclusion, inclusion and reconciliation through programming and digital learning resources for the public, including educators, students and learners, parents and caregivers. The Atlantic Philanthropies' grant helps complete the picture of the American experience by creating greater awareness and clarity among museum visitors of the history and cultural diversity reflected in our collective heritage.

### American Democracy

LINDA AND PETE CLAUSSEN



In support of the summer 2017 opening of *American Democracy: A Great Leap of Faith* at the National Museum of American History, a combined \$6 million gift and bequest intention by Linda and Pete Claussen endows and supports the exhibition's opening and continuing programming. The Linda and Pete Claussen Hall of American Democracy will host the exhibition, which explores the nation's commitment to popular sovereignty and the ideals and ideas of a democracy. Pete Claussen is a past chairman of the museum's board and has served on the Smithsonian National Board and National Portrait Gallery Commission. Committed friends of the Smithsonian since 1997, the Claussens also donated the 44-seat segregation-era Southern Railway car now on exhibit in the National Museum of African American History and Culture.

### Changing the Game

MICHAEL JORDAN AND FAMILY



In Germany in 1936, African American sprinter Jesse Owens shattered barriers and perceptions by demonstrating that race was no impediment to his ability to compete and win in the Olympics. Generations of African American athletes who followed him used sports to overcome racial obstacles and gain participation in American society. A \$5 million gift by Michael Jordan and Family to the National Museum of African American History and Culture celebrates the many African American athletes whose actions both on and off the field transformed sports, the nation and the world. The museum's Game Changers Hall of the Sports Gallery, named in honor of his generosity, features the personal objects and stories of those who have used the power of sports to advance civil rights, including one of Michael Jordan's own jerseys from the 1996 National Basketball Association Finals.



# Leadership Gifts

We thank 2016's most generous donors for their gifts of \$5 million or more

## Nation of Faiths

LILLY ENDOWMENT INC.



Faith and religion have long been intertwined in American history, influencing virtually every facet of society and culture. Within the African American community, religion has been a pillar of daily life. To advance research, educational programming and preservation of artifacts related to faith as experienced through an African American lens, a gift of \$10 million by Lilly Endowment Inc. supports the creation and endowment of the Center for the Study of African American Religion at the Smithsonian's newest museum. A separate gift of \$5 million from Lilly Endowment Inc. endows a curatorship of American religious history at the National Museum of American History. Each of these gifts enables the Smithsonian not only to better tell the personal stories of spiritual practice and interpret American religious freedom throughout history, but also to partner with faith communities across the country to preserve local histories and cultures. Lilly Endowment Inc. has supported the Smithsonian since 1973.

## Philanthropic Leader

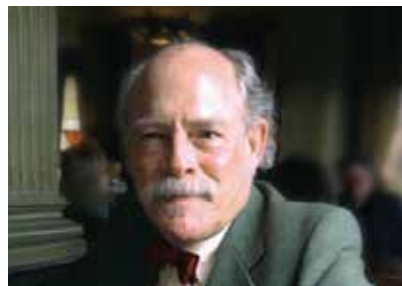
DAVID M. RUBENSTEIN



David M. Rubenstein's gift of \$10 million to the National Museum of African American History and Culture helped build and open the museum building. The National Mall facility is a place for reflection upon four centuries of the nation's history and a catalyst for discussion of the impact of the African American experience on every aspect of the American character. The three History Galleries are named in honor of David Rubenstein in recognition of this generous gift, and in them will be displayed two rare documents on loan from him: the 13th Amendment and the Emancipation Proclamation, the latter signed by President Abraham Lincoln. As well as chairing the Smithsonian Board of Regents, David Rubenstein co-chairs the Smithsonian Campaign, serves on the board of the National Museum of Natural History and is a former board member of the National Museum of American History. His generosity has extended across the Smithsonian to the National Zoological Park, Smithsonian American Art Museum, National Museum of Natural History and National Museum of American History.

## Folk Sounds

SAGE FOUNDATION



Like the blend of America's diverse cultural backgrounds, America's folk music cannot be characterized by a simple description. From blues and jazz, to country, gospel, zydeco and more, Chris Strachwitz of Arhoolie Records traveled America's back roads for more than 50 years to capture and collect as many of its folk sounds he enjoyed as possible. A \$5 million gift by Edmund and Laura Littlefield of the Sage Foundation made it possible for the Smithsonian Center for Folklife and Cultural Heritage to receive Arhoolie Records' master recordings and related materials and add them to the collection. Through the center's Smithsonian Folkways label, Arhoolie's rich and uniquely American musical legacy of hundreds of seminal folk artists, among them Big Mama Thornton, Mance Lipscomb and Flaco Jiménez, will continue to be available to listeners around the world. (Shown above: Edmund Littlefield.)

## Connection, Ownership, Pride

ROBERT FREDERICK SMITH



A \$20 million gift from Robert Frederick Smith to the National Museum of African American History and Culture provides \$5 million to build the new museum facility and a further \$15 million to advance the museum's digitization, community outreach and internship and fellowship programs. These three programs will expand the museum's ability to share African American history and culture with audiences across the nation and around the world. The Digitization Program will enable the museum to acquire, preserve and digitize collections of a wide array of African American artists and organizations. The gift provides funding to license these works for educational purposes and build a sophisticated digital platform to make them freely accessible. Through the Community Outreach Program, the museum will enhance its partnerships with community-based organizations in key cities across the nation. The gift funds the development of the digital tools or "apps" that will enable those communities to digitize and upload images and documents and share them with others. By allowing individuals and families to contribute and curate their own stories, pictures and more, the museum can weave the story of all African American families into a narrative about the African American

experience. The intent of the donor is to create the connection, ownership and pride in the history of all African American families. The Internship and Fellowship Program provides resources to offer professional development opportunities for the next generation of museum professionals with an interest in African American history and culture. In recognition of Robert Smith's generosity, the museum's second-floor Explore Your Family History Center and first-floor family pavilion are named in his honor. The gift is the largest single gift the museum has received.

## Committed Since the Beginning

THE OPRAH WINFREY CHARITABLE FOUNDATION



In October 2004, the Smithsonian Board of Regents appointed Oprah Winfrey a founding member of the National Museum of African American History and Culture Council. In the dozen years since, leading up to the museum building's opening on the National Mall on Sept. 24, 2016, she has been a dedicated volunteer and philanthropic leader whose involvement has been critical to this historic project and the realization of this long-awaited dream. With philanthropic contributions from The Oprah Winfrey Charitable Foundation, Oprah Winfrey helped establish the museum's nucleus fund in 2008, made a gift of \$12 million in 2013 and presented an additional gift of \$8 million in 2016. In total, her support to the museum through her foundation is \$21 million, which makes Oprah Winfrey the museum's largest donor. In addition, she has helped build the museum's collection by contributing objects from her personal collection. With her deep commitment, she has played a vital role in bringing the museum's narrative of the African American experience to the nation and the world, so that a more complete American story now may be shared with all.



# Leadership Gifts

We thank 2016's most generous donors for their gifts of \$1 million or more

## AARP

 With a \$1 million gift to the National Museum of African

American History and Culture, AARP supports the museum's mission to explore African American life through economic, social, political and cultural experiences. By exploring stories from the nation's founding to contemporary times, the Smithsonian's newest museum encourages visitors to think about how they can make America a more just and equitable place through discussions of race and social justice. In its history of giving to 11 Smithsonian museums, research centers and programs since 1983, this is AARP's largest donation to date.

## BANK OF AMERICA

 **Bank of America**

A gift of \$2 million from Bank of America supported Grand Opening Activities at the Smithsonian's National Museum of African American History and Culture on Sept. 24, 2016. Over 100,000 attendees participated in the dedication ceremony, which featured remarks by President Barack Obama, Rep. John Lewis, former President George W. Bush and the museum's founding director, Lonnie Bunch. The museum chronicles the role African Americans have had in shaping America through 85,000 square feet of exhibition space and thousands of objects. Bank of America has previously made gifts to this museum and 14 other Smithsonian museums, research centers and programs.

## BROWN CAPITAL MANAGEMENT

 **BROWN CAPITAL MANAGEMENT**

A gift of \$1 million from Brown Capital Management helped the Smithsonian achieve its most recent major milestone, the completion of the National Museum of African American History and Culture on the National Mall. After more than 100 years as a concept, and in the planning and construction phases for more than a decade, the museum's grand opening weekend in September 2016 made national headlines and drew thousands of visitors to participate in its dedication. This is Brown Capital Management's first gift to the Smithsonian.

## KOBE AND VANESSA BRYANT FAMILY FOUNDATION

A \$1 million gift from the Kobe and Vanessa Bryant Family Foundation to the National Museum of African American History and Culture helped fuel the completion of the Smithsonian's 19th museum. With over 36,000 objects and myriad stories that serve as a testament to African Americans' contributions to the nation's identity, the museum is a place that helps all Americans learn how their personal stories, histories and cultures are also shaped by global influences.

## SANDRA J. EVERS-MANLY



Sandra J. Evers-Manly's gift of \$1 million supports the historic completion and opening of the new facility for the National Museum of African American History and Culture. Encompassing more than 400,000 square feet with thousands of objects, sculpture, memorabilia and photographs, including a deep collection of images documenting African

Americans' struggles during the 1960s Civil Rights Movement, the museum explores the diversity of the African American experience and demonstrates how this experience has been integral to change in America.

## THE EXECUTIVE LEADERSHIP COUNCIL, INC.



With its gift of \$1 million to the National Museum of African American History and Culture, The Executive Leadership Council, Inc., has enabled the Smithsonian to complete the three-tiered facility that so magnificently houses this new museum. More than 700,000 passes were distributed for timed-entry slots to the museum in its first three months, drawing diverse audiences from across the nation and around the world eager to explore the narratives of African American history presented by the museum's inaugural exhibitions. The council has previously supported the National Museum of African Art.

## EXELON FOUNDATION

 **Exelon Foundation.**

A \$1 million gift from the Exelon Foundation helps the newly opened National Museum of African American History and Culture share stories from African American history, culture and community for a richer understanding of history writ large. The museum's 12 inaugural exhibitions feature more than 3,000 artifacts that span the 17th century through the current day. They vividly help create awareness of this nation's civic and social diversity and portray how African American values have shaped present-day America.

## ROGER W. FERGUSON, JR. AND ANNETTE L. NAZARETH

A \$1 million gift by Roger W. Ferguson, Jr. and Annette L. Nazareth provided critical private support for the completion and grand opening of the National Museum of African American History and Culture in September 2016. Visitors to the Smithsonian's 19th museum can explore images, objects and interactive exhibits as well as participate in discussions, performances and film screenings, to understand the broader American experience through an African American lens. Roger Ferguson is a Smithsonian Regent.

## JULIE AND GREG FLYNN



Julie and Greg Flynn have made a \$1 million gift to the National Museum of American History. Their generosity will

support American Experiments, educational programming that inspires active engagement in American civic life. It will be presented in the museum's Wallace H. Coulter Unity Square beginning in summer 2017. The museum will expand these activities to classrooms for use by teachers, in collaboration with San Francisco's Exploratorium. Julie Flynn serves on the Smithsonian National Board and the Smithsonian Campaign's San Francisco regional Host Committee. The Flynn's have supported the Smithsonian since 2014.

## THE SIDNEY E. FRANK FOUNDATION

### PETER AND CATHY HALSTEAD

The Sidney E. Frank Foundation's gift of \$2 million helps the Hirshhorn Museum and Sculpture Garden create unique opportunities for visitors to engage with the art of today by reimagining the museum's public spaces and programs. The funds support museum initiatives such as a redesign of its lobby and

outdoor areas, the presentation of several groundbreaking exhibitions, the ongoing work of the ARTLAB+ afterschool program for teens, the creation of a mobile museum guide and other programming.

## ANDRÉA AND KENNETH FRAZIER

When it opened on the National Mall in September 2016, the National Museum of African American History and Culture was a long-awaited dream come true. A \$1 million gift by Andréa and Kenneth Frazier helped realize that vision. The new facility's exhibitions and programming are dedicated to enabling people from all walks of life, all over the world, to understand how American values and daily life have been influenced by African American experiences and contributions. The couple has supported the Smithsonian through gifts to this museum, as well as the National Museum of African Art, since 2010.

## PATRICIA AND PHILLIP FROST



To enable the Smithsonian to tell a more complete story of America, a \$1 million gift by Patricia and Phillip

Frost helped the Smithsonian complete the construction of the National Museum of African American History and Culture. The new museum offers deep insights into the African American experience through explorations of resilience, diversity, collaboration and cooperation. Patricia Frost is a past chair of the Smithsonian National Board and Phillip Frost is a Smithsonian Regent Emeritus. The Frosts have supported the Smithsonian for almost 30 years and previously have made gifts benefiting the Smithsonian American Art Museum and Cooper Hewitt, Smithsonian Design Museum.

## SUSAN BREAKEFIELD FULTON



A \$1 million gift by Susan Breakefield Fulton to establish the Breakefield Critical Conservation Fund supports the

work of the Smithsonian Conservation Biology Institute as it advances vital research to understand and sustain threatened species and their habitats worldwide. At facilities in Front Royal, Va., and the National Zoological Park, as well as at research stations and in the field worldwide, institute researchers and scientists apply the study of ecology, genomics, sustainability, behavior and reproduction to help endangered species including the black-footed ferret and scimitar-horned oryx, both of which have been successfully reintroduced to the wild with institute help. This is the largest gift to the Smithsonian to date from the donor, a member since 2002.

## DAVID GEFFEN FOUNDATION



With its support of the design and construction of the National Museum of African American

History and Culture, the \$1 million gift by the David Geffen Foundation helped the Smithsonian successfully launch its newest museum in Washington, D.C., in the fall of 2016. The museum's collections, exhibitions and public programs serve as catalysts for public discourse on the African American experience and the impact this experience has had on America's ever-changing national identity. This is the largest gift to the Smithsonian by the foundation, whose past support has included gifts to the Archives of American Art and the Smithsonian American Art Museum.



# Leadership Gifts

We thank 2016's most generous donors for their gifts of \$1 million or more

## JAMES T. AND JULIETTE J. GEORGE



The Smithsonian's newest museum, the National Museum of African American

History and Culture, invites visitors to examine their own cultural and historical influences by enabling conversations on diversity. A \$1 million gift from James T. and Juliette J. George advances the museum's mission of broadening perspectives by telling stories of strength, sacrifice and aspiration from a perspective that is uniquely African American, yet informs the experiences of every American. The couple have been donors to the museum's capital campaign since 2014.

## JOSEPH L. AND EMILY K. GIDWITZ MEMORIAL FOUNDATION

A \$1 million gift by the Joseph L. and Emily K. Gidwitz Memorial Foundation establishes an endowment for the acquisition of portrait photography at the National Portrait Gallery. Photography comprises more than half the exhibitions on public view and a majority of the portraits acquired over the last several years. The gift is one of the largest in the museum's history and the first to establish an endowment dedicated to the expansion of its collections. This gift, the donor's first to the Portrait Gallery, ensures the museum can continue to portray the people who shape America's evolving cultural identity in crisp detail.

## GLAXOSMITHKLINE



A \$2 million gift by GlaxoSmithKline helped the Smithsonian realize the long-awaited dream of the design,

construction and opening of its newest museum, the National Museum of African American History and Culture. The African American story is one of perseverance, fortitude and immense achievement, celebrated in this new museum through more than 3,000 objects from history, music, sports, art, performing arts and the military on display alongside changing exhibitions and educational programs. Among GlaxoSmithKline's founders were leaders in the abolitionist movement, including William Allen, a passionate campaigner against slavery.

## MARY LIVINGSTON GRIGGS AND MARY GRIGGS BURKE FOUNDATION

A \$2 million pledge by the Mary Livingston Griggs and Mary Griggs Burke Foundation establishes an endowment to support the Japanese art program at the Freer | Sackler. The endowment, named in honor of the late Mary Griggs Burke, will enhance the museum's Japanese art exhibitions, research and programming, as well as its Japanese art conservation. With over 11,000 objects spanning more than four millennia, the galleries' Japanese art collection is a central part of a dynamic crossroads of art where East meets West.

## WILLIAM H. GROSS



With his gift of \$1 million to the National Postal Museum, William H. Gross continues his deep

commitment to the conservation, preservation and education of the public about the value and beauty of postage stamps. This most recent gift establishes an endowment to support the museum's stamp gallery, which is named in the donor's honor, and which with 200,000 objects on display is the largest gallery in the world dedicated to philately. The museum intends to build on the endowment with additional gifts. William H. Gross has given more than \$10 million to the museum since 2009, including the lead gift that helped make possible the creation of its stamp gallery.

## LYDA HILL

A gift by Lyda Hill of \$1.15 million energizes the National Museum of Natural History's transformation of its iconic dinosaur and fossil hall, which reopens in 2019. The funds support fabrication and construction of *Deep Time*, a 31,000-square-foot exhibition that explores how ancient forces have shaped all life on Earth and promotes understanding of our place in Earth's history. The gift also supports a scientist working in geologic research and *Outbreak*, an upcoming exhibition about the interconnectedness of human, animal and environmental health. This is Lyda Hill's largest gift to the natural history museum.

## THE ROBERT H.N. HO FAMILY FOUNDATION



A gift by The Robert H.N. Ho Family Foundation enables the Freer | Sackler to open *Encountering the Buddha: Art and Practice Across Asia* in October 2017. The exhibition offers "encounters" through art; immersive spaces, including a recreation of a Tibetan Buddhist shrine with over 200 sculptures, thangkas and ritual objects; and a film of present-day worshippers at a sacred site in Sri Lanka. The centrality of pilgrimage within Buddhist tradition is conveyed by a digital interactive on Hyecho, the Korean monk who traveled across the Buddhist world in the 8th century. The foundation has supported the Freer | Sackler since 2010.

## CATHY HUGHES AND ALFRED C. LIGGINS III



By making their \$1 million gift to the design and construction of the National Museum of African American

History and Culture, Cathy Hughes and her son, Alfred C. Liggins III, helped the Smithsonian realize a dream more than a century in the making. Now in its newly opened building, the museum continues to show the nation and the world how central African American innovation is to the American dream of economic opportunity. Cathy Hughes has been a Charter Member of the museum since 2012.

## JOHNSON & JOHNSON



With its gift of \$2 million to the National Museum of African American History and Culture, Johnson & Johnson assisted with the final phases of the design and construction of the Smithsonian's newest museum on the National Mall. This is the largest gift to date from the company, a contributor to 10 different Smithsonian museums and programs since 1991. This gift reflects Johnson & Johnson's commitment to the museum and the role it plays in supporting the communities in which the company's employees live and work and the commitment to leveraging diversity and inclusion to create a better, healthier world.

## GREGORY D. AND JENNIFER WALSTON JOHNSON



A \$1 million gift by Gregory D. and Jennifer Walston Johnson benefits the National Air

and Space Museum and the Smithsonian Tropical Research Institute. One half of the gift supports conservation of iconic objects to be included in the first museum's upcoming exhibition *Destination Moon*; the other half of the gift funds two institute research projects, investigating insect neurobiology and the collection of fossil specimens in Central and South America. Jennifer Walston Johnson serves on the Smithsonian National Board. The couple has supported the Smithsonian since 2012, with previous gifts including those made to the National Museum of African American History and Culture and the Smithsonian Campaign.

## THE JULIS-RABINOWITZ FAMILY

A \$2 million gift directed by Mitchell R. and Joleen Julis on behalf of the Julis-Rabinowitz Family supports enhancements to the Hirshhorn Museum and Sculpture Garden's public spaces and establishes the museum's Future Fund. One half of the gift funds improvements to the museum's lobby and sculpture garden and the creation of a welcoming and engaging environment to attract visitors to the museum and encourage them to stay. The other half of the gift expands technological offerings, develops new ways of presenting exhibitions and increases opportunities for visitors to interact in innovative ways with the museum and its art. Joleen Julis is a Hirshhorn trustee. This is the couple's largest gift to the museum.

## CARL AND EMILY KNOBLOCH



A \$1.1 million gift from Carl and Emily Knobloch helps the Smithsonian American Art Museum establish a curatorial

endowment named in honor of Elizabeth Broun, who retired in December 2016 after 27 years as the museum's director. The Elizabeth Broun Curatorial Endowment supports all aspects of the museum's curatorial and collections-related work, including but not limited to acquisitions; permanent and temporary curatorial personnel; travel, research, exhibition and installation costs; publications; artists' lectures; and public programs. Two galleries are named for the donors in recognition of their generosity. Carl and Emily Knobloch have supported the museum and been members of the museum's American Art Forum since 2006.



# Leadership Gifts

We thank 2016's most generous donors for their gifts of \$1 million or more

## KOVLER FOUNDATION

The Kovler Foundation furthered its commitment to the National Museum of African American History and Culture with an additional \$1 million gift to the museum. The gift supports the design and construction of the museum and its Emmett Till Memorial room. Emmett Till's story, as well as the hundreds of other individual narratives and thousands of artifacts spanning all of America's history, helps to convey the museum's narrative of the complex, often tragic, African American experience that has shaped the past, present and future of our nation. The foundation has supported the Smithsonian since 1983 and the National Museum of African American History and Culture since 2007.

## DALE L. LEFEBVRE



A \$1 million gift by Dale L. Lefebvre supports the design and construction of the National Museum of African

American History and Culture, which was completed in September 2016. Housed within a distinctive new structure on the National Mall, the museum and its scholars use a comprehensive collection of objects to tell the inspiring and challenging stories of faith, hope and resiliency that define the African American experience, from slavery and segregation through today.

## LOIDA NICOLAS LEWIS, LESLIE MALAIKA LEWIS AND CHRISTINA LEWIS HALPERN



At first sight of the bronze facade at the National Museum of African American

History and Culture, Loida Nicolas Lewis was inspired to make a second \$1 million gift to the museum, this one on behalf of herself and her daughters, Leslie Malaika Lewis and Christina Lewis Halpern. Her first gift came by way of the Reginald F. Lewis Foundation, founded by her late husband in 1987, of which she is now chair. Mr. Lewis is represented in the museum with a copy of his biography, "Why should white guys have all the fun?", his briefcase and his nameplate.

## THE JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION



A \$2 million gift by The John D. and Catherine T. MacArthur Foundation assisted with the final push to complete the design and construction of the Smithsonian's newest museum, the National Museum of African American History and Culture. It opened in September 2016, more than a dozen years after its authorization by Congress in 2003 and more than 100 years after the idea for the museum was first conceived. The museum's artifacts, stories and educational programming share how American values such as resiliency, optimism and spirituality are deeply embedded in African American history and culture. The MacArthur Foundation has supported more than a dozen Smithsonian museums, research centers and programs since 1983.

## VICTOR AND THADERINE MACFARLANE AND FAMILY



With their \$1 million gift to benefit the National Museum of African American History and Culture, Victor and

Thaderine MacFarlane and their family supported the final stages of design, construction and the public unveiling of the Smithsonian's newest building. Themes of freedom, civil rights and justice are woven throughout the museum's 12 inaugural exhibitions and brought to life through physical artifacts, interactive displays, sculptures and family history research stations, all helping to tell a deeper, richer American story.

## ROSE A. MCELRATH-SLADE



A \$1 million gift by Rose A. McElrath-Slade benefits the National Museum of African American History and Culture,

a museum that pays tribute to those who suffered, died, endured slave ships, overcame slavery and marched toward a dream. After a century as a deferred dream and more than a decade in planning and construction, the museum now has come to life, evidence that freedom did ring, is ringing and continues to ring for equality and human rights. Rose A. McElrath-Slade has supported the museum since 2013.

## MEDTRONIC FOUNDATION

### Medtronic

A \$2 million gift from the Medtronic Foundation provided momentum into the final phase of design and construction of the National Museum of African American History and Culture, which opened with more than 100,000 people in attendance. Its collections

encompass more than 36,000 artifacts, and the museum holds regular film screenings, book readings and discussions to help all Americans learn how their personal histories and stories continue to be shaped by the African American experience.

## MICROSOFT CORPORATION



Microsoft Corporation continues its long tradition of support for the Smithsonian with a \$1 million gift to the National Museum of African American History and Culture. Along with helping the Smithsonian complete the construction of the new facility, the funds enable the museum to pursue its mission of enabling visitors from around the nation and the world to learn deeper lessons from the past, explore the present and be inspired for the future. In addition to this gift, for the last 26 years Microsoft Corporation has supported more than 20 Smithsonian museums, research centers and programs through grants and other in-kind contributions.

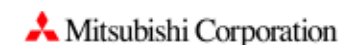
## MICHAEL AND LORI MILKEN



With their gift of \$1 million through the Milken Family Foundation, Michael and Lori Milken advance the National

Museum of African American History and Culture's mission to demonstrate the ways in which America has been shaped by uniquely African American influences. In addition to thousands of artifacts on display in exhibitions throughout its 10 levels, the museum's robust array of on-site workshops, programming for educators and remote video-conferencing helps learners of all ages discover new insights into the African American experience.

## MITSUBISHI CORPORATION



Mitsubishi Corporation's gift of \$1 million supports the Japanese Art Program at the Freer | Sackler over five years. This is Mitsubishi Corporation's largest gift to date to the Smithsonian and supports a variety of the galleries' initiatives: a historic reunion of three large-scale paintings by Japanese artist Kitagawa Utamaro (c. 1753-1806) during the 2017 Cherry Blossom Festival, a bilingual staff coordinator for museum-wide Japanese projects, curatorial and research exchanges between Freer | Sackler staff and Tokyo museums and a Japanese-English website to further museum outreach in Japan. Mitsubishi Corporation has supported the Freer | Sackler and the Smithsonian since 1997.

## NATIONAL BASKETBALL PLAYERS ASSOCIATION FOUNDATION



With its gift of \$1 million, the National Basketball Players Association Foundation helped the Smithsonian build the National Museum of African American History and Culture. After more than a decade of planning, the museum's new building opened in September 2016. Among the museum's inaugural exhibitions is *Sports: Leveling the Playing Field*, which explores the unique role of sports in American culture. The foundation represents the philanthropic interests of National Basketball Association players, who throughout American history have made significant contributions both on and off the court.

## NATIONAL FOOTBALL LEAGUE

The National Football League's gift of \$1 million to the National Museum of African American History and Culture furthers the museum's mission to enable a better understanding of the African American experience. The museum presents the many facets of this experience through its scholarship and exhibitions, both of which draw upon the museum's collection, which was assembled by staff and curators from scratch. The inaugural exhibitions on history, community and culture showcase 3,000 objects, and more than 36,000 objects are now incorporated in the museum's permanent collection.

## NATIONWIDE FOUNDATION



A gift of \$1 million by Nationwide Foundation to benefit the National Museum of African American History and Culture helps the Smithsonian achieve one of its highest priorities. As an essential part of America's story, African American experiences and values have helped to shape the country into a vibrant, diverse nation. The museum is devoted to promoting a better understanding of our collective past in order to address questions we face today and chart the course for tomorrow.



# Leadership Gifts

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## THE NIKE FOUNDATION



With the help of a \$2 million gift from The NIKE Founda-

tion, the Smithsonian was able to put the finishing touches on the decades-long project to make its newest museum, the National Museum of African American History and Culture, a reality. The foundation's generous support is noted at the entryway of the Basketball Alcove in the museum's Sports Gallery, where Carl Lewis' Nike track shoes and a pair of red-and-white Nike high-top sneakers worn by Michael Jordan are on display.

## NORTHROP GRUMMAN CORPORATION



Already faced with prejudice in their everyday lives, men and women of color in the American armed forces during the first half of the 20th century encountered an even steeper climb toward equality. As the nation fought for freedom during World War II, the "Double V" campaign sought to bring awareness to this struggle. Through victory over enemies both foreign and domestic, the effort called for equality for African Americans risking their lives abroad for their country. A \$3 million gift by Northrop Grumman Corporation supports the National Museum of African American History and Culture and its role in educating visitors on the ongoing legacy of African Americans' contributions to American military service. Additionally, the company recently made a commitment to the National Museum of the American Indian's National Native American Veterans Memorial, and it continues to support the National Air and Space Museum's Family Heritage Days. Previous support includes the National Museum of American History and the Center for Folklife and Cultural Heritage.

## LYNN ROSEMAN OWEN



A bequest of \$1.21 million by the estate of Lynn Roseman Owen benefits giant panda welfare and

conservation at the National Zoological Park. The funds establish an endowment that the National Zoo will use for panda research and programs in captivity and in the wild. Lynn Owen and her husband, Don, who predeceased her, became Smithsonian members in 1983. They were members of the Friends of the National Zoo and made previous philanthropic gifts to support the National Zoo giant panda program.

## TYLER PERRY



A \$1 million gift by Tyler Perry benefits the National Museum of African American History and Culture and

helped the Smithsonian open its newest museum building to the public on Sept. 24, 2016. The museum devotes the fourth-floor Culture Galleries to a comprehensive look at African American contributions to theater, music, visual arts and cultural expression. The galleries form just one part of this new museum, which invites all people to celebrate America's history of resiliency, optimism and spirituality, as seen from an African American perspective.

## WILLIAM F. PICKARD FAMILY GROUP



With its gift of \$1 million, the William F. Pickard Family Group supports the Smithsonian's

completion of the National Museum of African American History and Culture museum building. Innovation and

entrepreneurship are presented in the museum's *Making a Way Out of No Way* exhibition. Among the exhibition's stories are case studies of skilled artisans, inventors and entrepreneurs who achieved financial success and invested their wealth to help open doors for others.

## PRUDENTIAL FINANCIAL



In support of the grand opening of the National Museum of African American History and Culture, Prudential Financial provided a \$2 million contribution to help underwrite the celebration and dedication of the more than 400,000-square-foot museum building. The contribution also supports public lectures in honor of the late Dr. Clement A. Price, a professor of history at Rutgers University-Newark and a founding member of the museum's Scholarly Advisory Council who helped shape the museum's intellectual mission, exhibitions and programs.

## ROLEX



*A Nation of Speed*, a forthcoming exhibition at the National Air and Space Museum, will recount humankind's desire to become the fastest on land, sea, air and space in the pursuit of commerce, power and prestige. *A Nation of Speed* will be a portrait of human ingenuity—the technology developed to propel people faster and faster—and will explore how the pursuit of speed has shaped American culture and our national identity. Featuring iconic vehicles from Mario Andretti's Indy 500-winning race car to the 2004 Nemesis NXT air racer, the exhibition will draw upon the expertise and collections at the National Air and Space Museum and the National Museum of American History. A \$1 million gift from Rolex will help to

make *A Nation of Speed* possible. Rolex previously supported the construction of the National Air and Space Museum's Steven F. Udvar-Hazy Center.

## STEVE STOUTE FAMILY TRUST



A \$1 million gift from the Steve Stoute Family Trust helped build and open the National Museum of African American

History and Culture's National Mall museum and advances the museum's mission to share stories, art and culture of African Americans with people from every background and origin. From slavery to civil rights, as well as through art, sports, business and politics, African American experiences and values have shaped the course of the nation's history.

## TARGET



A \$2 million gift by Target helped facilitate the National Museum of African American History and Culture's Grand Opening Activities, a series of receptions, galas, concerts, the official dedication and ribbon-cutting and other events celebrating the Smithsonian's 19th and newest museum. Target's support also extended to the Freedom Sounds Festival, a three-day public event held opening weekend and featuring a social media tent that enabled thousands of visitors to share personal stories. In addition to this gift, Target previously has contributed to the design and construction of the museum and, since 1996, has supported more than a dozen other Smithsonian museums, programs and research centers.

## THERMO FISHER SCIENTIFIC



Thermo Fisher Scientific's donation to the National Museum of Natural History of a scanning electron microscope and funds for a microscopy educator support the museum's teen-focused Q?rius science education center. The combined value of the in-kind and philanthropic gift is more than \$1 million. The support furthers the museum's mission to educate young learners and enables Q?rius to expand its programming to include Microscopy Ambassadors. This corps of all-teen volunteers will demonstrate to their peers the hidden wonders that super-powered magnification reveals. Thermo Fisher Scientific has supported the Smithsonian Astrophysical Observatory.

## TOYOTA

## TOYOTA

Toyota has supported a wide range of Smithsonian museums and programs since 1994. The company has demonstrated its commitment and support to the National Museum of African American History and Culture with a \$1 million gift in 2011 and now a new \$2 million gift for grand opening activities. The gift helped underwrite three days of celebrations, including the Saturday, Sept. 24, dedication and ribbon-cutting ceremony. It also funds a public program planned for 2017 about the century-long path that led to the museum opening, the museum building's sustainable architectural features and environmental responsibility in African American communities. The program will take place in the Oprah Winfrey Theater and be streamed to audiences nationwide.

## WALTON FAMILY FOUNDATION



The Walton Family Foundation's two gifts totaling \$3.9 million in 2016 helped build the Smithsonian's future and contribute to the nation. The foundation's gift of \$3 million supports the National Museum of African American History and Culture's new museum facility, facility, the opening of which adds a vital new chapter to the telling of the American story. The gift is made in honor of James I. Cash, Jr., a longtime member of the Walmart board of directors and a member of the museum's Council. A separate challenge grant of \$900,000, to be matched one to one, supports the Archives of American Art in doubling the rate at which its collections are digitized, providing for staffing and technology over a three-year period.

## ROBERT L. WRIGHT



In 2001, Robert L. Wright was appointed as a member of the National Museum of African American History and Culture Plan for Action Presidential Commission, and, subsequently, he was elected chair of the commission. In 2003 under Dr. Wright's leadership, the commission's report, *The Time Has Come*, directly led to the congressional legislation that established the present museum. Robert L. Wright serves on the museum's Council. With a gift of \$1 million, he adds philanthropic support to his extraordinary legacy of leadership and commitment to the museum. Because of his efforts and those of many others, the museum is a place where young, old, American and international visitors may explore the African American experience and better understand its impact on the nation and the world.



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In May 2016, Dana Tai Soon Burgess was named the Smithsonian's first choreographer-in-residence at the National Portrait Gallery. He will create new works inspired by museum exhibitions and participate in public discussions about dance and art. Here his company premieres *The Foster Suite: The Remains of Loss and Longing* on Feb. 28, 2016.

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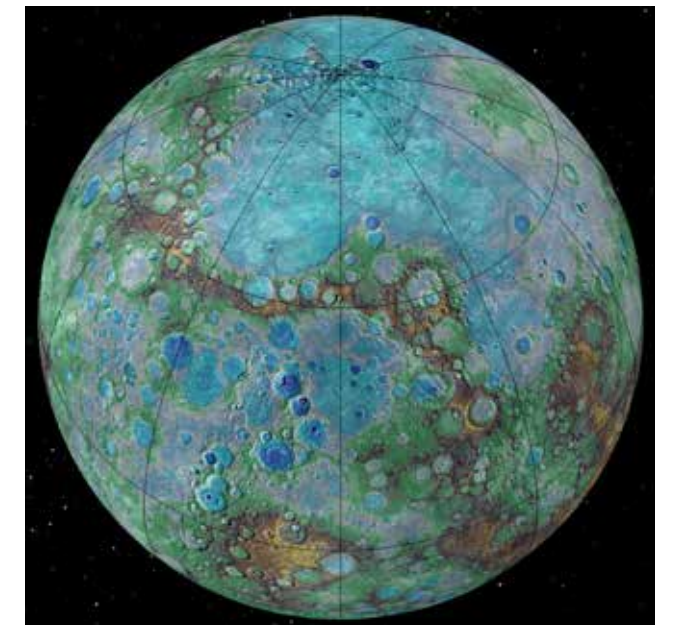
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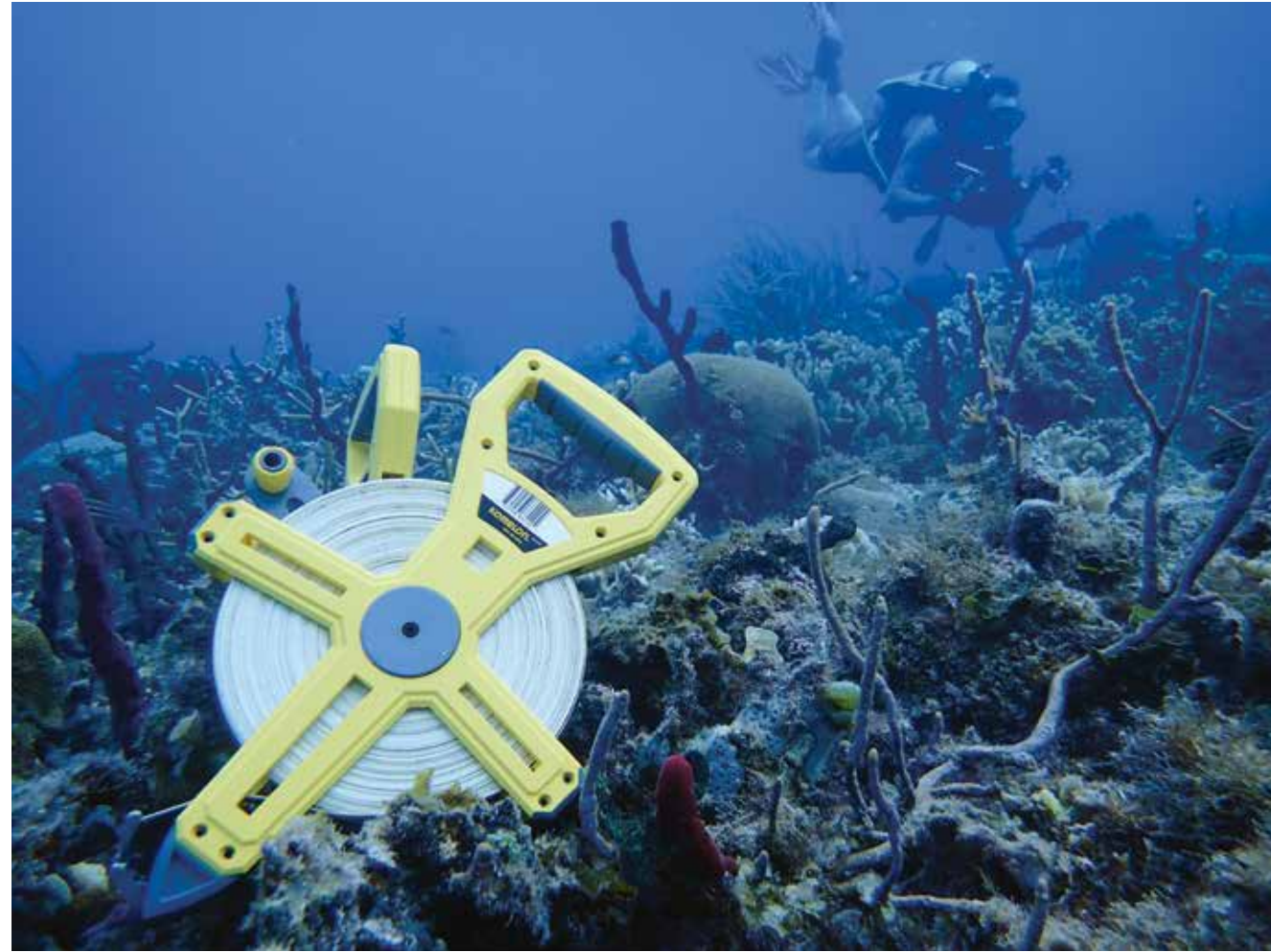


Turquoise Mountain: Artists Transforming Afghanistan at the Freer | Sackler shares the work of Afghan artisans in ceramics, woodwork, calligraphy and other crafts, and includes demonstrations by visiting Afghan craftspeople.



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The Commonwealth of Virginia  
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Harry Winston Hope Foundation, Inc.  
Harry Winston Research Foundation, Inc.  
Ronald Winston  
The World Bank  
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Zoetis

## The 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 Laura Gobbi at 202.633.5877 or smithsonianacademy@si.edu.

# Board of Regents

The Smithsonian was created by an act of Congress in 1846 in accordance with the terms of the will of James Smithson of England, who in 1826 bequeathed his property to the United States of America “to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge.” After receiving the property

and accepting the trust, Congress vested responsibility for administering the trust in the Smithsonian Board of Regents. It consists of the Chief Justice of the United States, the Vice President of the United States, three members of the United States Senate, three members of the United States House of Representatives and nine citizens.

The Chief Justice of the United States, <i>Ex officio</i> , <i>Chancellor</i>	Patrick J. Leahy <i>Senator from Vermont</i>	Barbara M. Barrett <i>Citizen of Arizona</i>	Michael M. Lynton <i>Citizen of New York</i>
David M. Rubenstein <i>Citizen of Maryland, Chair</i>	David Perdue <i>Senator from Georgia</i>	John Fahey <i>Citizen of Washington, D.C.</i>	John W. McCarter, Jr. <i>Citizen of Illinois</i>
Steve Case <i>Citizen of Virginia, Vice Chair</i>	Tom Cole <i>Representative from Oklahoma</i>	Roger W. Ferguson, Jr. <i>Citizen of Washington, D.C.</i>	Porter N. Wilkinson <i>Chief of Staff to the Regents</i>
The Vice President of the United States, <i>Ex officio</i>	Sam Johnson <i>Representative from Texas</i>	Michael Govan <i>Citizen of California</i>	Cathy Helm <i>Inspector General</i>
John Boozman <i>Senator from Arkansas</i>	Doris Matsui <i>Representative from California</i>	Risa J. Lavizzo-Mourey <i>Citizen of Pennsylvania</i>	<i>As of May 6, 2017</i>

# Smithsonian National Board

Leadership, advice and philanthropy

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

Through its 47 members and 185 alumni, the National Board’s volunteers also serve the Smithsonian by contributing

their advice and service through committees and ad hoc working groups. In 2016, 34 members and alumni served on 17 Smithsonian advisory boards and as non-Regent members of committees of the Board of Regents. Their extraordinary commitment to philanthropy is shown through gifts totaling \$16.1 million, which fueled the momentum of the Smithsonian Campaign. This figure includes \$1.7 million in unrestricted board annual giving.

## LEADERSHIP

Robert D. MacDonald, *Chair*  
Brenda J. Gaines, *Vice Chair*  
Allan R. Landon, *Vice Chair*  
Philip K. Ryan, *Vice Chair*

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Julie Applebaum Flynn  
William J. Galloway  
Shelby M. Gans  
Ronald Gidwitz  
Rick Goings  
Bonnie W. Gwinn<sup>\*</sup>  
Myra M. Hart  
Edward R. Hintz  
Nancy Hogan  
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Judy S. Huret  
Jennifer Walston Johnson  
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Michael E. Tennenbaum  
John K. Tsui  
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L. John Wilkerson  
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William S. Anderson  
Max N. Berry  
L. Hardwick Caldwell III  
G. Wayne Clough  
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Patricia Frost  
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Jean B. Mahoney  
Paul Neely  
Sandra Day O’Connor  
Wilbur L. Ross, Jr.  
Lloyd G. Schermer  
Frank A. Weil  
Gay F. Wray

<sup>\*</sup> Leave of absence in 2016

# Campaign Leadership

Sharing the campaign with the nation

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

The Smithsonian is honored to have as its campaign Honorary Committee these accomplished citizens from every field of endeavor. Artists, athletes, scientists and national leaders,

## CAMPAIGN CO-CHAIRS

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

they represent the very best of America. Through their service, they raise 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

## MEMBERS

The Honorable Ben Nighthorse Campbell  
Renée Fleming  
Mia Hamm  
Melody Hobson  
Ellsworth Kelly (1923–2015)

Michael Krzyzewski  
Robert Langer  
Ralph Lauren  
Eva Longoria  
Captain James A. Lovell, USN (Ret.)  
George Lucas  
Yo-Yo Ma  
Arnold Palmer (1929–2016)  
Dr. Condoleezza Rice  
Cal Ripken, Jr.  
Eric Schmidt  
Edward O. Wilson

The Campaign Steering Committee is the all-volunteer board that provides fundraising leadership to the Smithsonian Campaign. Drawn from the advisory boards of Smithsonian museums, programs and research centers, committee members offer insight, expertise, relationships and guidance to the four campaign co-chairs, the Secretary and the Smithsonian’s

advancement staff. In fiscal year 2016, Campaign Steering Committee members, together with their fellow advisory board members, contributed \$51.4 million to the Smithsonian Campaign, demonstrating their commitment to the campaign, the Smithsonian and the nation.

## CAMPAIGN STEERING COMMITTEE

Valerie Anders  
*Smithsonian Institution Traveling Exhibition Service*  
Stuart H. Bohart  
*National Museum of African Art*  
Peggy P. Burnet  
*Hirshhorn Museum and Sculpture Garden*  
Jeffrey P. Cunard  
*Freer | Sackler*  
James F. Dicke II  
*Smithsonian American Art Museum*  
Harold R. Denton  
*Smithsonian Environmental Research Center*  
Martha J. Fleischman  
*Archives of American Art*  
Alma Gildenhorn  
*National Portrait Gallery*  
Steven K. Hamp  
*National Portrait Gallery*  
Ralph D. Heath  
*National Air and Space Museum*

Dawne S. Hickton  
*National Air and Space Museum*  
Edward R. Hintz  
*Smithsonian National Board*  
Erin K. Hogan  
*Smithsonian Science Education Center*  
Wendy Jeffers  
*Archives of American Art*  
Bennie F. Johnson, Jr.  
*Anacostia Community Museum*  
Robert N. Johnson  
*Asian Pacific American Center*  
Dennis J. Keller  
*Smithsonian National Board*  
Gilbert H. Kinney  
*Archives of American Art*  
Todd Krasnow  
*Smithsonian Astrophysical Observatory*  
Tom E. Lindley  
*Smithsonian Environmental Research Center*  
Robert A. Mandell  
*National Museum of Natural History*

Angela Marriott  
*National Zoological Park and Smithsonian Conservation Biology Institute*  
Augustus C. Miller  
*Smithsonian Libraries*  
Paul Neely  
*National Museum of American History*  
John M. Nolan  
*National Postal Museum*  
Ziad S. Ojakli  
*National Zoological Park and Smithsonian Conservation Biology Institute*  
Catherine Podell  
*National Portrait Gallery*  
Franklin D. Raines  
*National Museum of African American History and Culture*  
Marcos G. Ronquillo  
*Smithsonian Latino Center*  
Roger W. Sant  
*National Museum of Natural History*  
Daniel H. Sallick  
*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*  
  
*As of May 6, 2017*



# Financial Report

Fiscal year ending Sept. 30, 2016

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 2016 annual audit was conducted by KPMG LLP and is available at [si.edu/About/Policies](http://si.edu/About/Policies).

## Financial Activity

IN MILLIONS OF DOLLARS, FY 2016 AND FY 2015

	2016	2015
Operating Revenue	\$1,541	\$1,274
Operating Expenses	1,366	1,137
Increase in Operating Net Assets	175	137
(Decrease) Increase in Other Assets	17	(86)
Total Increase in Net Assets	192	51

## Financial Position

IN MILLIONS OF DOLLARS, FY 2016 AND FY 2015

	TOTAL FUNDS			
	Trust	Federal	2016	2015
Assets	\$2,843	\$1,870	\$4,713	\$4,517
Liabilities	434	448	882	878
Net Assets	2,409	1,422	3,831	3,639

## Growth in Net Assets

IN MILLIONS OF DOLLARS, OVER FIVE YEARS



# Endowment Report

Fiscal year ending Sept. 30, 2016



The Smithsonian's first endowment dates to 1846, underscoring the institution's focus on the long term. The Endowment's value on Sept. 30, 2016, was \$1,351.1 million, and its return for fiscal year 2016 was

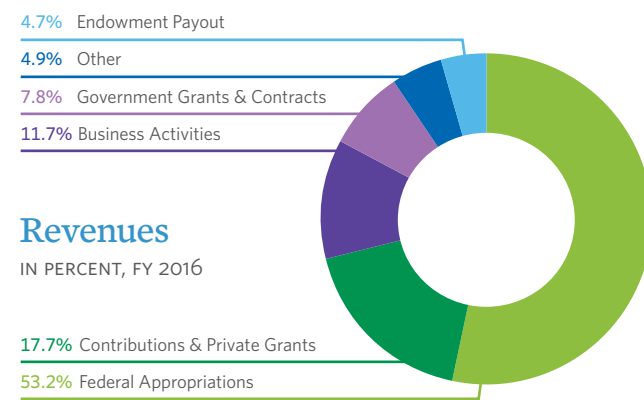
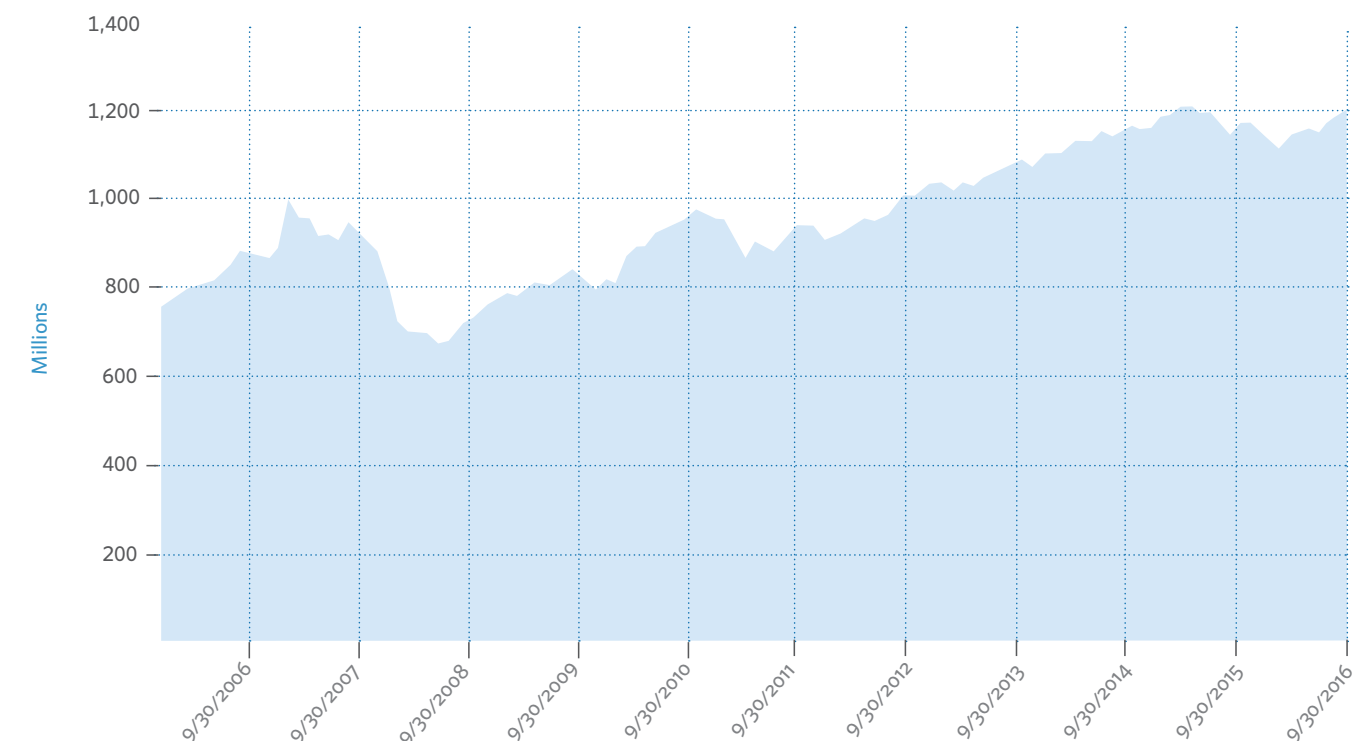
6.8 percent. Contributors to the Endowment's performance were investments in venture capital, private equity and real estate, as well as selection of investment managers. Fiscal year receipts from gifts and bequests added \$48.1 million to the Endowment. Over the past decade, the Endowment's annualized net investment return has averaged 5.8 percent, the Endowment has grown from \$842.8 million to \$1,351.1 million, its annual payout has doubled to \$68 million and it has contributed \$599.5 million in private support to institution-wide programs. In 2016, *Institutional Investor* recognized the Smithsonian as Foundation of the Year for its investment innovation and leadership.

## Comparative Performance

AS OF SEPT. 30, 2016

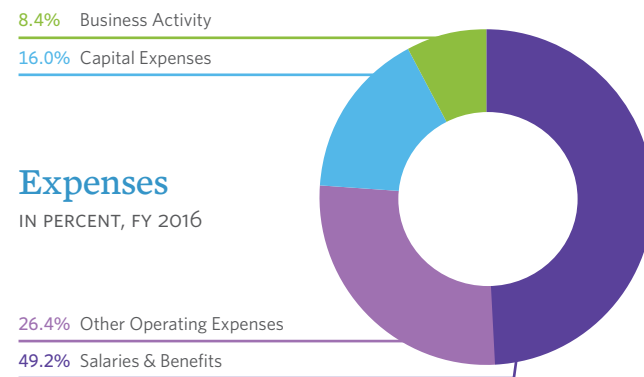
	Trailing 1 Year	3 Years	5 Years	10 Years
Smithsonian Endowment	6.8%	6.2%	8.7%	5.8%
Policy Benchmark	7.4%	3.3%	5.9%	3.5%

## Endowment Value Over Time



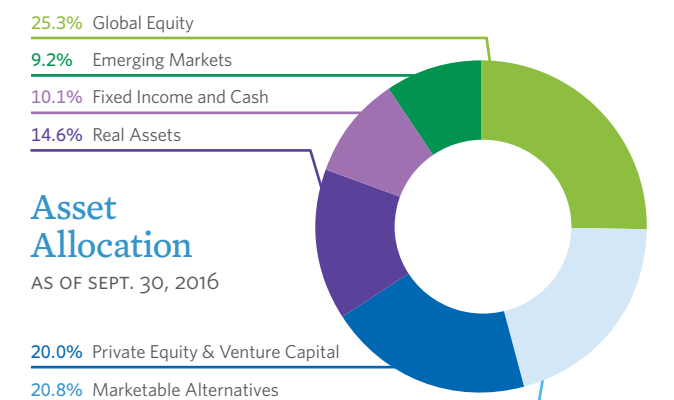
## Revenues

IN PERCENT, FY 2016



## Expenses

IN PERCENT, FY 2016



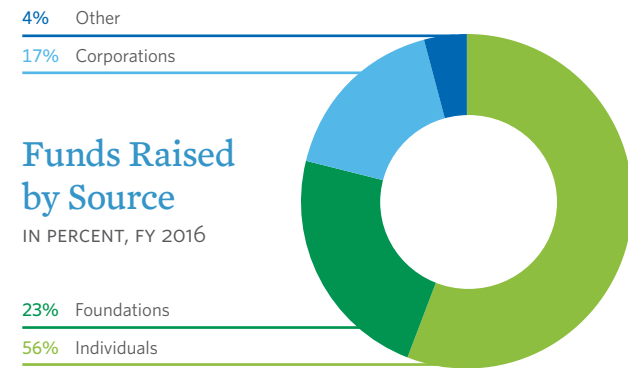
## Asset Allocation

AS OF SEPT. 30, 2016

# Philanthropy Report

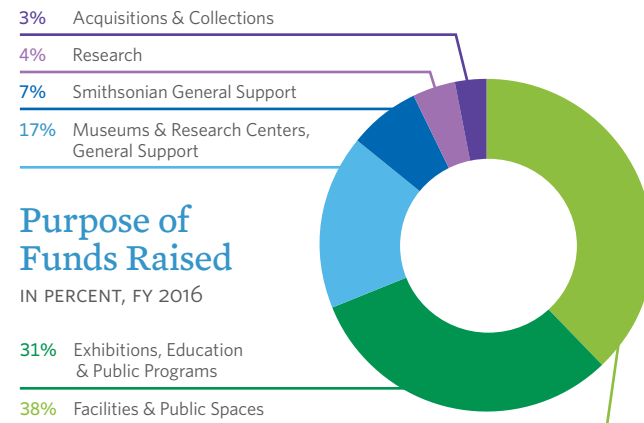
Fiscal year ending Sept. 30, 2016

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



■ \$153.7	Individuals
■ 62.6	Foundations
■ 46.5	Corporations
■ 10.5	Other
<b>\$273.3</b>	<b>Total (in millions)</b>

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 2016, the most successful single fundraising year in the institution's history.



■ \$103.1	Facilities & Public Spaces
■ 85.4	Exhibitions, Education & Public Programs
■ 47.1	Museums & Research Centers, General Support
■ 18.9	Smithsonian General Support
■ 11.9	Research
■ 6.9	Acquisitions & Collections
<b>\$273.3</b>	<b>Total (in millions)</b>

# Ways to Give

Your support helps educate, inspire and bring people together

To ensure a dynamic and vibrant future, the Smithsonian is undertaking the most ambitious fundraising campaign goal ever to be set by a cultural organization. The Smithsonian Campaign is sparking discovery, telling America's story, inspiring lifelong learning and reaching people everywhere. Never before has your gift been more valued or made so great an impact.

### Online Giving

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

[si.edu/onlinegiving](http://si.edu/onlinegiving)

### Membership

With members from across the nation, the Friends of the Smithsonian and James Smithsonian 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](mailto:membership@si.edu)  
[si.edu/onlinemember](http://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](mailto:legacy@si.edu)  
[si.giftlegacy.com](http://si.giftlegacy.com)



The Smithsonian Women's Committee celebrated its 50th anniversary in 2016. Since 1966, the volunteer group has raised more than \$11.5 million, awarded more than 1,000 grants within the Smithsonian and funded seven endowments through such signature events as its annual Smithsonian Craft Show and Craft2Wear Show.

### 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](mailto:scmp@si.edu)  
[si.edu/corporate](http://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:

Zully Dorr  
 Acting 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](mailto:giving@si.edu)  
[si.edu/giving](http://si.edu/giving)



## ADMINISTRATION

---

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Secretary

Albert G. Horvath  
*Under Secretary for Finance & Administration,  
Chief Financial Officer*

Richard Kurin  
*Acting Provost, Under Secretary for Museums  
and Research*

Patricia L. Bartlett  
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Zully Dorr  
*Acting Assistant Secretary for Advancement*

John K. Lapiana  
*Acting Assistant Secretary for Communications  
and External Affairs*

Gregory R. Bettwy  
*Chief of Staff to the Secretary*

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*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, Acting Director  
1901 Fort Place, S.E.  
Washington, D.C. 20020-3230  
202.633.4839

### Arts and Industries Building

Rachel Goslins, Director  
MRC 526, 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. 10128-0669  
212.849.8400

### Freer | Sackler

Julian Raby, The Dame Jillian Sackler Director of the  
Arthur M. Sackler Gallery and Freer Gallery of Art  
MRC 707, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.0456

### Hirshhorn Museum and Sculpture Garden

Melissa Chiu, Director  
MRC 350, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.2824

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

Gen. John R. Dailey (USMC, Ret.), John  
and Adrienne Mars Director  
MRC 310, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.2350

### National Museum of African American History and Culture

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MRC 1400, P.O. Box 37012  
Washington, D.C. 20013-37012  
202.633.4751

### National Museum of African Art

Christine Mullen Kreamer, Acting Director  
MRC 708, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.4610

### National Museum of American History, Kenneth E. Behring Center

John L. Gray, Elizabeth MacMillan Director  
MRC 622, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.3435

### National Museum of the American Indian

Kevin Gover, Director  
MRC 590, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.6700

### National Museum of Natural History

Kirk Johnson, Sant Director  
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Washington, D.C. 20013-7012  
202.633.2664

### National Portrait Gallery

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

### National Postal Museum

Marshall Emery, Acting Director  
MRC 570, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.5500

### National Zoological Park

Dennis W. Kelly, Director  
3001 Connecticut Avenue, N.W.  
Washington, D.C. 20008  
202.633.4442

### Smithsonian American Art Museum and its Renwick Gallery

Stephanie Stebich, The Margaret and Terry Stent  
Director  
MRC 970, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.8430

## RESEARCH CENTERS

---

### Archives of American Art

Kate Haw, Director  
MRC 937, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.7940

### Center for Folklife and Cultural Heritage

Michael Atwood Mason, Director  
MRC 520, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.1141

### Museum Conservation Institute

Robert J. Koestler, Director  
4210 Silver Hill Road  
Suitland, Md. 20746-2863  
301.238.1205

### Smithsonian Astrophysical Observatory

Charles R. Alcock, Director  
60 Garden Street  
Cambridge, Mass. 02138  
617.495.7100

### Smithsonian Conservation Biology Institute

Steve Monfort, John and Adrienne Mars Director  
1500 Remount Road  
Front Royal, Va. 22630  
540.635.6522

### Smithsonian Environmental Research Center

Anson H. Hines, Jr., Director  
647 Contees Wharf Road  
Edgewater, Md. 21037  
443.482.2208

### Smithsonian Institution Archives

Anne Van Camp, Director  
MRC 507, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.5908

### Smithsonian Libraries

Nancy E. Gwinn, Director  
MRC 154, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.2240

### Smithsonian Tropical Research Institute (Panama)

Matthew Larsen, Director  
9100 Panama City Place  
Washington, D.C. 20521-9100  
011.507.212.8086

## EDUCATION AND OUTREACH

---

### Office of Fellowships and Internships

Eric Woodard, Director  
MRC 902, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.7070

### Smithsonian Affiliations

Myriam Springuel, Interim Director  
MRC 942, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.5300

### Smithsonian Asian Pacific American Center

Lisa Sasaki, Director  
MRC 516, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.2691

### Smithsonian Associates

Frederica Adelman, Director  
MRC 701, P.O. Box 23293  
Washington, D.C. 20026-3293  
202.633.8628

### Smithsonian Center for Learning and Digital Access

Stephanie L. Norby, Director  
MRC 508, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.5297

### Smithsonian Institution Traveling Exhibition Service

Myriam Springuel, Director  
MRC 941, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.3137

### Smithsonian Latino Center

Eduardo Díaz, Director  
MRC 512, P.O. Box 37012  
Washington, D.C. 20013-7012  
202.633.1240

### Smithsonian Science Education Center

Carol L. O'Donnell, Director  
901 D Street S.W., Suite 704-B, MRC 952  
Washington, D.C. 20024  
202.633.2972

As of May 6, 2017

**Image Captions** P. 2, Secretary of the Smithsonian David J. Skorton; p. 18, female scimitar-horned oryx in grassland near the release site, Chad; p. 20, Mesoamerican Barrier Reef, Rock Cay, Utila, Honduras; p. 24, middle, upper and lower, Mesoamerican Barrier Reef, right, Olympia oyster, *Ostrea Lurida*; p. 27, launching the Smithsonian website, May 8, 1995, U.S. Capitol Building, Smithsonian staff member Peter House and Speaker of the House Newt Gingrich; p. 28, upper left, *Martha Graham*, Paul R. Meltsner, 1938, oil on canvas, National Portrait Gallery; lower right, Josef Albers, 1973, serigraph on paper, Hirshhorn Museum and Sculpture Garden, The Joseph H. Hirshhorn Bequest, 1981; p. 29, *Acacia berlandieri*, National Museum of Natural History collection; p. 29, Frederick Smith Explore Your Family History Center, National Museum of African American History and Culture, Robert, Sept. 24, 2016; p. 66, Rick Stuart-Smith, Reef Life Survey, a partner of the Smithsonian's Tennenbaum Marine Observatories Network MarineGEO.

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The Smithsonian's 2016 annual report is available online at [si.edu/annualreport](http://si.edu/annualreport).

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Elizabeth McNeely, Elizabeth Sherman, Contributing Editors

Studio A, Design

Marcela Luna, Design Concept

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