

HIGHLIGHTS OF THE YEAR WOMAN REPORT 2020



Cover: [Bracelets worn by Karen Maeda Allman](#) in the 1980s and considered by the former punk artist to be protective and decorative “armor” for her performances

Below: 2020 March on Washington



MISSION

Empowering people to create a just and compassionate future by exploring, preserving and sharing the complexity of our past.



Dear Friends of the Museum,

For your National Museum of American History, 2020 offered a critical opportunity to demonstrate the deep relevance of history to our contemporary lives. How can the past help us better understand this moment, and how can we use that knowledge to shape an informed, just and compassionate future?

In the spring, the Museum, like the rest of the world, found itself in uncharted and challenging waters with the spread of the COVID-19 pandemic. To do our part in flattening the curve, we closed the Museum in mid-March and resumed remotely as many of our operations as possible. Our staff rose to the occasion and quickly developed and enhanced online educational tools for teachers, parents and caregivers to ease the transition to educating children from home. Curators ensured the safety of our collections, examined connections to past pandemics, and shaped valuable digital programming.

As the nation's future seemed unsettled by the new coronavirus, we then faced incidents involving African Americans that prompted nationwide protests and [discussions about race relations](#) within our communities. We are thus proud to support Smithsonian Secretary Lonnie G. Bunch III's newly launched initiative, [Race, Community and Our Shared Future](#), by contributing resources to engage the nation in vital conversations about race. We have also provided important historical context to current events through our online programs and social media outlets.

Undoubtedly, this is a complex period in the nation's history but one that we are prepared to meet. As reflected in our new [strategic plan](#), we are committed to becoming the country's most accessible, inclusive, relevant and sustainable public history institution. In the summer, we moved from strategic planning to tactical planning that established relevant metrics to streamline and improve all that we do.

The following pages demonstrate that our work never ceased in 2020. The Museum's Year of the Woman, marking the centennial of woman suffrage, began with the opening of the exhibition *Creating Icons* and was supplemented during the pandemic with online programming. This special year will extend into 2021. When we reopened briefly in the fall, additional new exhibitions and displays celebrated the role of women in our history — especially the powerful and unique *Girlhood (It's complicated)*. It was our pleasure to welcome back visitors, even if in a reduced capacity to ensure their wellness and that of our staff.

Following a challenging year, we move forward with perseverance and hope. We will continue to serve our audiences in new, compelling and exciting ways — both virtually and in person — and stand beside you in shaping a more perfect union.

Thank you for your ongoing support and belief in our work.



Anthea M. Hartig

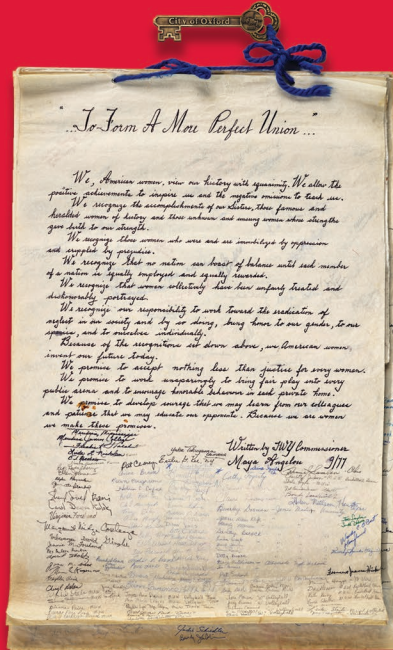
Anthea M. Hartig, Ph.D.
Elizabeth MacMillan Director



Abbe Raven

Abbe Raven
Board Chairman

Above: Pennant-shaped badge with attached button, 1915



Teacher
Needs
School Supplies!
Anything Helps
Thank you ❤️ 😊



YEAR OF THE



BY DECLARING 2020 “THE YEAR OF THE WOMAN,” the National Museum of American History put itself at the forefront of the nation’s celebrations surrounding the centennial of woman suffrage. As part of the Smithsonian American Women’s History Initiative #BecauseOfHerStory, new exhibitions and displays amplified women’s crucial roles in history. The Museum’s Smithsonian Jazz program celebrated **women in jazz** during Jazz Appreciation Month. In 2020, *The New York Times* named Washington, D.C., the No. 1 place to visit in the world, calling out the Museum’s women’s history exhibitions as a key reason.



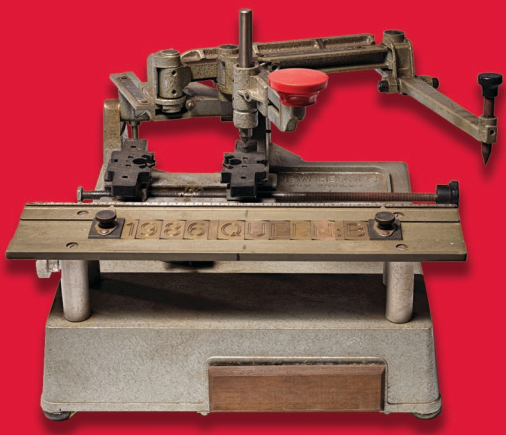
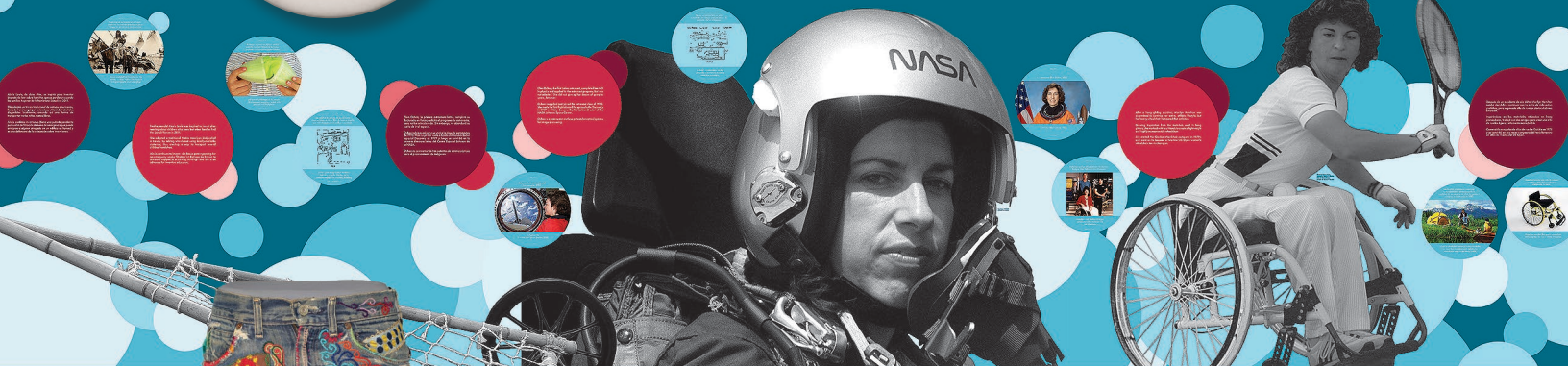
COPYRIGHT, 1915, BY NATIONAL WOMAN SUFFRAGE PUBLISHING CO., INC.



Suffrage procession going from Woman's Party Headquarters on Lafayette Square to the White House, carrying purple, white and gold banners to take up their daily station as Suffrage pickets.



THE NEW WOMAN



Top: 2020 Jazz Appreciation Month poster illustration of Toshiko Akiyoshi by Wynter Jackson, student at Duke Ellington School of the Arts; proclamation scroll with declaration written by Maya Angelou, 1977; fundraising poster used by educator Teresa Danks Roark, 2017; Beautyblender prototype makeup sponge, about 2002; female footwear, 1900-1924; woman suffrage postcard, 1915; suffrage procession photograph, 1917

Center: Graphics from *Picturing Women Inventors*; button from National Women's Conference, 1977

Bottom: Votes for Women badge, 1915; remixed blue jeans, embroidered 1970-1975; Lillian Vernon's monogramming machine, about 1951



Clockwise from left: Displays in *Creating Icons*; Women's March rally sign, 2017; bust of Elizabeth Cady Stanton by Adelaide Johnson, 1890s; *Susan B. Anthony on the Occasion of Her 80th Birthday* by Sarah J. Eddy, 1900



ANNIVERSARIES ARE A TIME FOR REFLECTION AND REEVALUATION.

To mark the 100th anniversary of the 19th Amendment, we wanted to celebrate the achievements of multiple generations of suffragists — the ones with familiar names and those missing from the story we learned in school. We would examine how their fight for “votes for women” had a long-lasting impact, some of it unanticipated, on American women’s political lives. The key to that was a [100-year-old collection](#).

In 1919, as the 19th Amendment was on its way to ratification, representatives of the National American Woman Suffrage Association (NAWSA) worked with the Smithsonian to curate an exhibition. It highlighted a portrait and mementoes of Susan B. Anthony,

including her inkwell, watch and signature red silk shawl, along with the table used by Elizabeth Cady Stanton in drafting the Declaration of Sentiments. The display was designed to ensure that Anthony and the suffragists of NAWSA were forever credited in public memory as leading and winning the long fight for the vote.

In the exhibition *Creating Icons: How We Remember Woman Suffrage*, we use the NAWSA collection as a springboard to explore why some women became iconic figures and how the construction of the traditional “official” suffrage story left other women out. These included Civil War physician Mary Walker; African American abolitionist Frances Ellen Watkins Harper; anti-lynching crusader Ida B. Wells; labor activist Rose Schneiderman; educator Nannie Helen Burroughs; Nina Otero-Warren, who made sure Spanish speakers could join the suffrage fight; and Marie Louise Bottineau Baldwin and Mabel Ping-Hua Lee, who marched in suffrage parades even though the 19th Amendment would not immediately benefit Native Americans or Chinese immigrants.

CREATING ICONS

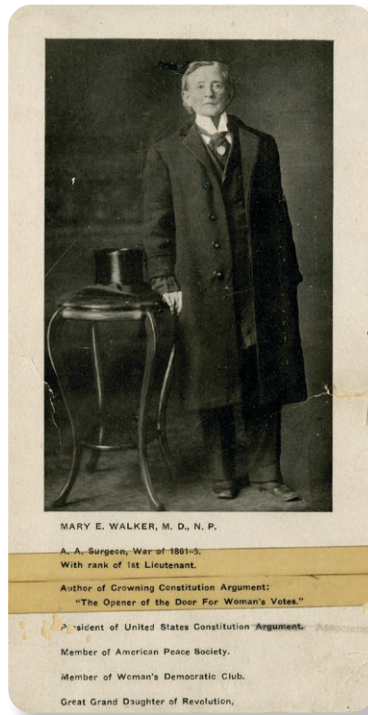


How We Remember

We juxtapose this 100-year-old collection with objects from two more recent events: the 1977 National Women's Conference and the 2017 Women's March. This illustrates that the 19th Amendment was a beginning, not an end, and that the actions of leading white suffragists, especially in issues of race, bred distrust that lingers in the struggles for women's rights. By looking beyond the original intent of the NAWSA collection, we explore how the memory of a movement can be joyous, inspirational, disappointing, a call to action and a cautionary tale, all at the same time.

People are rightly interested in the Museum's contemporary collecting — Black Lives Matter protests, the COVID-19 pandemic, commemorations for Justice Ruth Bader Ginsburg, the 2020 election. It is important for us to document these events and their impact on Americans living through them. Individuals, communities and organizations reflect their own experiences through their donations to the national collections. Like the suffragists of NAWSA, they share their piece of a national story. But these collections will tell their full story in another hundred years or so when, as we did in *Creating Icons*, curators mine them for new connections between the past and

the present. The oldest and most hagiographic collections are pathways to new stories and interpretations, if we approach them with questions. Through exhibitions like *Creating Icons*, museums remind us that there is more than one way to understand every object.



Lisa Kathleen Graddy
Curator, Division of Political and Military History

Clockwise: Card advertising service of Medal of Honor recipient Dr. Mary Walker as a lecturer, 1890s; convention badge worn by Nannie Helen Burroughs, 1900-1947; pen used to sign congressional joint amendment for the 19th Amendment, 1919



Major support for *Creating Icons: How We Remember Woman Suffrage* was provided by:

- Robert and Lynne Uhler
- Ted and Marian Craver
- Mrs. Kathleen Manatt and Michele A. Manatt
- Sandy, Cindy, Hayden, Thea, Sabrina and William Sigal
- Smithsonian Women's Committee
- Diane Spry Straker
- Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman

Part of the Smithsonian American Women's History Initiative

CREATING ICONS



Woman Suffrage



This page: The Museum provided elections and democracy resources, including the *Young People Shake Up Elections (History Proves It)* video series, which enjoyed nearly 10,000 views in 2020.

DELIVERING EDUCATIONAL SUPPORT DURING COVID-19

IN RESPONSE TO COVID-19, the National Museum of American History's education team quickly pivoted to translate its offerings for students, educators and caregivers to the digital sphere during spring 2020. We understood this would be a difficult time for households adjusting to teaching children from home and recognized the need for resources in user-friendly formats.

Our first move was to support distance learning in DC Public Schools (DCPS) and across the country by creating weekly education playlists of digital learning content for early elementary, middle school and high school students. These self-guided playlists were created using the Smithsonian's [Learning Lab](#) platform to deliver multimedia content and allow for the ability to modify worksheets and activities.

In addition, we created Learning Lab collections connected to DCPS curricula that facilitated exploration and fed the curiosity of students who completed their required learning. We also developed [Social Studies Online](#), 30-minute conversations with Museum experts on important themes, with Q&A segments.

Our approach to teacher training changed as well. We moved all teacher workshops online over the summer, adapting and revising our rich hands-on discussion- and collaboration-based training to the digital classroom. In July, we partnered with and co-led the *Smithsonian Summer Sessions for Teachers* alongside the National Museum of African American History and Culture, National Portrait Gallery, Smithsonian American Art Museum, and Smithsonian Center for Learning and Digital Access. Over two weeks,



we shared museum-based education strategies with teachers, parents and librarians across the country. Since then, we have adapted the live sessions into a self-paced online course offered throughout 2021 for educators unable to attend.



By fall, our *National Youth Summit* and early education resources evolved to meet the needs of our time. We shifted our summit, themed “Teen Resistance to Systemic Racism,” from May to September, based on input from educators. We also combined live conversation and small group discussion with pre-recorded video to allow a record number of 12 partner and affiliate museums to participate.

Our early education playlists now include three-minute videos called *HistoryTime* that help adults guide



Shepard Fairey

children ages 5-7 in exploring history by learning to build their observation skills. These videos are paired with short activities to get first and second graders practicing their close-looking skills in their home and neighborhood.

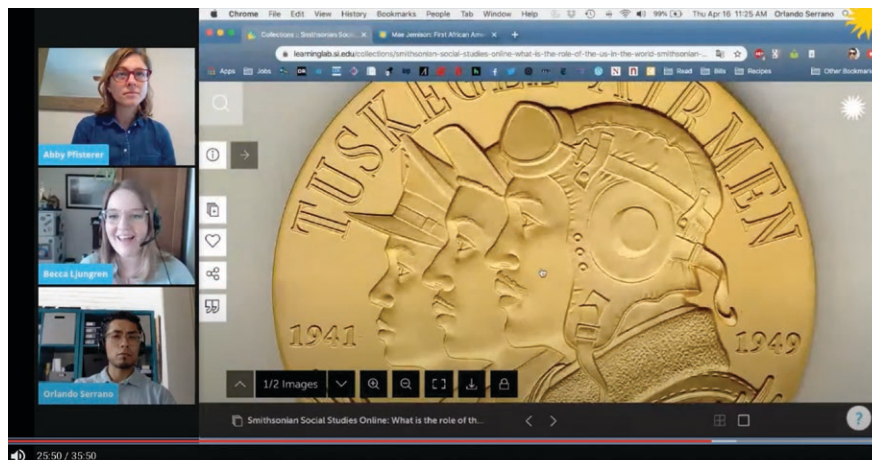
The pandemic may have forced many of us to change our lifestyles, but it did not stop our work at the Museum. We learned the importance of rapidly pooling our expertise while listening to those we serve and adjusting to their needs — today and in the future.



Carrie Kotcho
Acting MacMillan Associate Director
& A. James Clark Director of
Education and Impact, Office
of Audience Engagement



Orlando Serrano, Ph.D.
Youth and Teacher Programs Manager,
Office of Audience Engagement



From top: *National Youth Summit* graphic; Dream Act poster, as found on Learning Lab; Screenshot from *Social Studies Online*

MAKING A DIFFERENCE

The Museum’s online education resources saw a

500%

increase in traffic in 2020.

Social Studies Online/ Estudios Sociales en Línea received

4,500+

views (videos in English and Spanish).

Nearly

275

educators benefited from *Summer Sessions for Teachers*.

The 2020 *National Youth Summit* drew

2,190

online participants and reached more than 4,400 students.

Summer Sessions for Teachers and Learning Labs for DCPS were generously supported by the A. James and Alice B. Clark Foundation. The National Youth Summit was made possible by the A. James and Alice B. Clark Foundation, the Patrick F. Taylor Foundation K-12 Learning Endowment, and the Robert and Arlene Kogod Family Foundation. Young People Shake Up Elections (History Proves It) was made possible by the Wallace H. Coulter Foundation | Sue Van.



Alexandra M. Lord, Ph.D.
Chair, Division of Medicine
and Science

DOCUMENTING COVID-19

IN JANUARY 2020, AS EVIDENCE OF A NEW DISEASE BEGAN TO GARNER ATTENTION, curators in the Division of Medicine and Science closely monitored the news. Home to over [60,000 medical objects](#), the division has long been recognized as having one of the world's leading collections of objects related to previous pandemics, epidemics and outbreaks. While it was unclear how widespread COVID-19 would become, curators understood that diseases have never respected international borders.

At the end of January, curators initiated a conversation with the U.S. Public Health Service, the federal agency tasked with containing COVID-19 and preventing its spread in the United States. This early

conversation not only connected curators to practitioners and patients associated with the earliest outbreaks, it also provided contacts to ensure that collecting reflected the evolving science around the disease.

When the World Health Organization declared COVID-19 a pandemic in early March, the discussion around the disease expanded dramatically. For curators teleworking from home and worrying about vulnerable family and friends, the pandemic had become a very personal story as well as a major historical event needing documentation.

To coordinate collecting across the Museum's five curatorial divisions, the Museum established a rapid response collecting team in April.

[Press releases](#) and news coverage promoted this new collecting initiative. By October, the Museum received roughly 400 donation offers from the general public. It would accept objects when safe to do so.

In the beginning, the focus was on collecting iconic objects such as masks, personal protective equipment (PPE), test kits, tools of essential workers, and objects associated with the transition to online work and schooling. But curators also recognized the need to collect objects that illustrate how an emphasis on technology is sometimes misplaced. For example, handheld thermometers, which do not reveal asymptomatic or presymptomatic COVID-19 patients, remain central to understanding the pandemic's spread.

QUARANTINE SMALLPOX

No one shall enter or leave these premises except as provided in the Rules and Regulations of the State Department of Health or Local Board of Health. This notice is used in cases of Diphtheria, Scarlet Fever, Smallpox, Poliomyelitis and Typhoid. This card constitutes the official notice of the establishment of this Quarantine.

QUARANTINE SCARLET FEVER

All persons are forbidden to enter or leave these premises without the permission of the HEALTH OFFICER under PENALTY OF THE LAW.

This notice is posted in compliance with the STATE CODE OF CONNECTICUT and must not be removed without the permission of the HEALTH OFFICER.

Form D-1-8c.

Health



Even before George Floyd's death during an arrest in Minnesota, the pandemic had sharply highlighted health inequalities and the ways in which poverty, racism, misogyny, ageism and ableism have negatively impacted health outcomes. Collecting around these stories has required thoughtful discussions with communities hard hit by the pandemic in addition to caregivers such as home health aides, who are disproportionately immigrants playing a crucial and often overlooked role in the American health care system.

The Museum has taken a creative approach to thinking about how to best document these stories. In September, it successfully applied for Leading Edge Fellowships from the American Council of Learned Societies. For one year, two fellows will assist the Museum in documenting how communities of color have recruited their members to participate in COVID-19 clinical trials.

The complexities of the pandemic — and the ways it reflects broader societal issues — as well as its widely varied impact on Americans mean that collecting and having discussions around COVID-19 will be ongoing for years to come. We look forward to exploring it further in the upcoming exhibition *In Sickness and In Health*, scheduled for 2022.



Clockwise: Francesca Magnani's photography features individuals in New York wearing masks reflecting their identity or offering fashion and political statements; smallpox vaccination scab carrier used by Dr. F.E. Chatard, around mid-1800s; single dose vial of Merck Sharp & Dohme measles, mumps and rubella vaccine, about 1983; image of masked subway rider from recently acquired collection of photographs by Magnani; scarlet fever quarantine sign, about 1920; smallpox quarantine sign, 20th century

MAKING HISTORY

DOCUMENTING PROTESTS AT LAFAYETTE SQUARE

FROM THE EARLY 20TH CENTURY, people have occupied the area just north of the White House — Lafayette Park and Lafayette Square — to publicize their cause and exercise the guarantees of the Constitution. The First Amendment states, “Congress shall make no law . . . abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.” The symbolism is clear; protesters in Lafayette Park demand that the president (and the nation) recognize that their cause is the nation’s cause. Activists in support of — and opposed to — disability rights, changes in foreign policy, the Equal Rights Amendment and other issues have staged protests with the White House in the background.

The National Museum of American History’s collections include signs, posters, pamphlets and other material associated with numerous protests at Lafayette Park and Lafayette Square. Starting in 1917, the National Woman’s Party strategically used this area to picket the White House and hold rallies to call attention to President Woodrow Wilson’s role in delaying woman suffrage. After the 19th Amendment’s ratification, the organization donated a large collection of its material culture to the Smithsonian, including objects associated with Lafayette Park protests. In 2006, Frank Kameny, a gay rights activist in Washington, D.C., donated signs carried at groundbreaking protests in front of the White House and other cities during the 1960s. After police in Minneapolis killed George Floyd in May 2020, people

across the country and world gathered to protest anti-Black racism and police brutality. Thousands came to Lafayette Square daily. Many left behind homemade signs, creating galleries and memorials along fences and at construction sites. Recognizing the significance of these protests, curators and collections managers from the National Museum of American History, National Museum of African American History and Culture, and Anacostia Community Museum met in June to coordinate their communications with activists and collect material documenting Lafayette Square protests.



Pickers marching from National Woman’s Party Cameron House headquarters, Lafayette Square, to White House, 1917

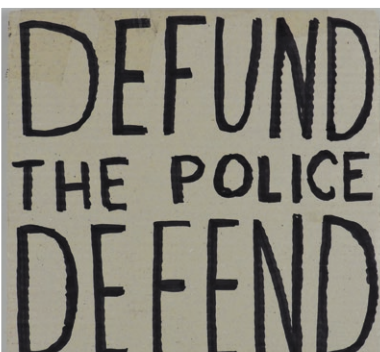


Each of these Smithsonian museums created a collection plan identifying themes represented in the signs and other material that aligned with its mission. The National Museum of American History identified several topics that demonstrated the national scope of police brutality — including transgender people killed by the police — and the [intersection of anti-Black racism with COVID-19](#). During June, Museum staff visited Lafayette Square numerous times and observed one of the many marches held during the weekend of Juneteenth.

Although protests after Floyd's death resemble previous activism at Lafayette Square, there are significant differences. There have been at least 7,000 anti-racism protests, involving millions of people, in all 50 states — in addition to those in Puerto Rico, the U.S. Virgin Islands, Guam, American Samoa and internationally. Local context shapes each protest, even as people are unified around protesting anti-Black racism. Future historians will need to consult documents created by protesters and held at museums globally to get a sense of these protests' scope. In the meantime, Smithsonian museum professionals are paying close attention to history as it is being made.



Mdupe Labode, Ph.D.
Curator, Division of Cultural and Community Life/Division of Political and Military History



Clockwise: Sign collected from Lafayette Square protest; protest near Lafayette Square; signs on fencing at Lafayette Square



CBS News

COLLECTING THE 2020 PRESID

FOR DECADES, POLITICAL HISTORY CURATORS AT THE NATIONAL MUSEUM OF AMERICAN HISTORY have gone into the field to collect material culture from presidential campaigns. This year was no different, at least for a while. Collecting in 2020 was in full swing when the political world, like the rest of the globe, was turned upside down by COVID-19. Instead of following our usual paths to record traditional activities, we found ourselves figuring out new ways to document what quickly became an unprecedented election cycle.

I started attending rallies in October 2019, when candidates were testing the waters. As primaries kicked off, I went to South Carolina, and my colleague Jon Grinspan and I traveled to Iowa and New Hampshire. Those trips were exciting and busy.

In addition to the expected visits to headquarters and rallies, I listened in a coffee shop as a candidate appealed to a dozen prospective voters and watched another get his hair cut in a two-chair barbershop while network cameras rolled. I wandered into one campaign office not knowing the candidate had dropped out



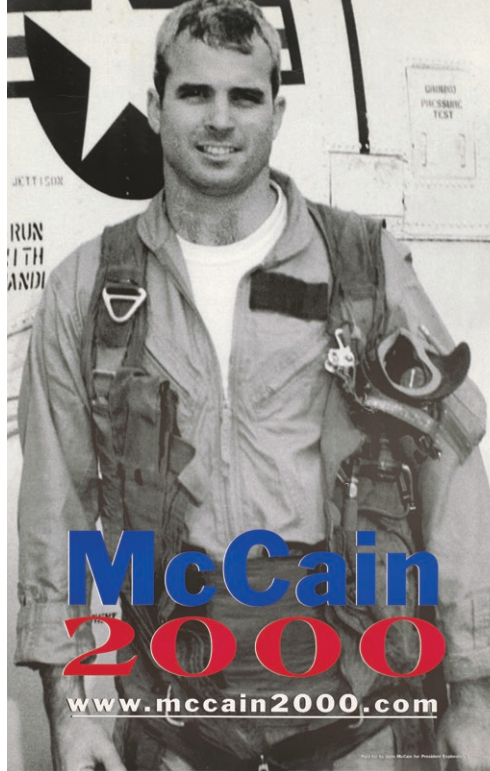
15 minutes earlier; it may be the only time in my career I'll get items personally from a candidate.

By March, Jon, curator Lisa Kathleen Graddy and I were planning trips to additional primaries, the conventions and, my personal dream, a [debate](#), when suddenly everything was off the table. We were faced with two challenges: how to collect from physical events we could not attend and from virtual events no one was really joining.

The media provided us with tools we would use in new ways. When we couldn't go to more primaries, we followed them and tracked objects that came to represent key issues. We contacted, often through social media, individuals who were quoted or photographed and asked them to hold their materials for us until the Museum reopened for active collecting.

And we offered a way for anyone to tell us about their objects through an election-specific email account. All of this was the virtual equivalent of our traditional “Here’s my card.”

We also benefited from our contacts and those made by our predecessors. The conventions were largely virtual, but we spoke with some of the same organizers, vendors and even delegates from prior conventions. We reached out to debate sites, polling places and national campaign offices. It was not the same as selecting items while they were being used, but it gave us a different perspective. Because everything took longer, we had an opportunity to know what objects had developed staying power before we acquired them.



Claire Jerry, Ph.D.
Curator, Division of Political and Military History

Left: Poster for Sen. John McCain's presidential campaign, 2000

ENTIAL RACE

This election was unprecedented in many ways, including our own collecting. Did we miss something? Maybe. But one thing we can count on is that the Museum will get another chance. I was recently offered a wonderful object from the 1908 election. Imagine the call to our successors in 100 years: “I was just in Grandpa’s attic; do you want his 2020 button?” And the answer might be, “That’s just the piece we’ve been looking for.”



Opposite: Curator Claire Jerry at campaign event in Iowa; “Ike” brooch, Dwight Eisenhower presidential campaign, 1950s

Above and at left: Objects from 2020 primaries; Andrew Yang novelty object; campaign buttons for presidential candidates Tom Steyer and former Vice President Joe Biden; reelection campaign button for President Donald Trump

JAZZ

BEYOND BORDERS

IT'S NOT OFTEN A MUSIC ENSEMBLE NEEDS TO PLAN A TOUR AROUND A GOVERNMENT SHUTDOWN, PROTESTS AND A GLOBAL PANDEMIC. During the 2019–2020 season, the Smithsonian Jazz Masterworks Orchestra (SJMO) did just this, exciting audiences around the world during its “Jazz Beyond Borders” tour.

Nearly delayed by the nation’s longest government shutdown, the SJMO kicked off its tour in San Francisco during February 2019, followed by stops in Houston, Chicago and New York in March. Special guest artists for select events in the United States and abroad included vocalists Kurt Elling and Delores King Williams and flautist Hubert Laws. Performing may be what the ensemble does best, but educating audiences about jazz is at the heart of its mission. U.S. concerts were complemented by educational outreach sessions for local school children. Students offered their own performance at the Museum of the African Diaspora and received valuable feedback from SJMO Artistic Director Charlie Young. Elizabeth Gessel, Ph.D., the museum’s director of public programs, noted, “I think you all made a huge impression on the students, and I believe they will remember this as a highlight of their middle school experience.”

Queen Elizabeth Olympic Park was one of many impressive venues for the SJMO in London during April. This first portion of the overseas schedule included media coverage, a full house at the Barbican's Milton Court Concert Hall, and a concert with several community choirs at Stratford Circus to raise money for disadvantaged youth and adults. The orchestra also held a concert and recording workshop for underserved teens, and SJMO Executive Director Ken Kimery gave a lecture at the V&A (Victoria and Albert Museum).

The fall found the SJMO in Hong Kong amid political protests, followed by a stop in Beijing's Forbidden City and Tokyo. The Asia tour reached more than 10,000 audience members and included workshops, panel discussions on topics such as women in jazz, Q&A sessions and educational programs. One event, in partnership with the U.S. Embassy in Beijing, welcomed children from displaced families. Later, a sold-out evening performance took place at the former U.S. Embassy compound, with then-U.S. Ambassador to China Terry Branstad in attendance.

Tokyo greeted SJMO with a full house at the International Forum, and students from the Kanda Jogakuen Junior and Senior High School for girls enjoyed a special performance. Students danced, painted their reactions to the tunes, and performed with the musicians.



While the COVID-19 pandemic forced the cancelation of 2020 tour dates, the SJMO offered one last 2019-2020 performance in Washington, D.C., before the Museum temporarily closed. "The President": Music and Legacy of [Lester \(Prez\) Young](#), A Jazz and Cultural Giant celebrated three decades of Young's works. Also, the Smithsonian Jazz program distributed nearly 100,000 copies of [Jazz Appreciation Month](#) posters themed "Women in Jazz," illustrated for the first time by a female high school student.

Despite the challenges that arose during the 2019-2020 season, the Smithsonian Jazz Masterworks Orchestra performed before more than 12,000 people on tour and over 2,000 locally, proving the power of music to bring together and uplift people of all backgrounds.

In celebration of its 150th anniversary, Goldman Sachs was proud to sponsor the Smithsonian Jazz Masterworks Orchestra 2019 International Tour. Support of jazz programming is made possible by the LeRoy Neiman and Janet Byrne Neiman Foundation; The Argus Fund; the Ella Fitzgerald Charitable Foundation, founding donor of the Smithsonian Jazz Endowment; David C. Frederick and Sophia Lynn; Goldman Sachs; and the John Hammond Performance Series Endowment Fund.



Clockwise from top: Charlie Young with students in Tokyo; guest artist Shelley Carrol with SJMO's Tony Nalker in Houston; SJMO's Delores King Williams and guest artist Kurt Elling in San Francisco

Opposite: The SJMO's Scott Silbert with the orchestra in San Francisco



THE
AMERICAN
PRESIDENCY
A GLORIOUS BURDEN

Carriage that transported President Ulysses S. Grant to his second inauguration in 1873

CELEBRATING THE EXHIBITION'S 20TH ANNIVERSARY

In times of crisis and peace, the nation turns to its president. But who are these individuals? They are human, just like us, attempting to balance their public persona with their private lives.

In *The American Presidency: A Glorious Burden*, we learn more about these figures and try to better understand the impact of the presidency on both their lives and ours. It was 20 years ago that three coworkers at the National Museum of American History — including the current secretary of the Smithsonian — came together to shape this exhibition. Now working in different parts of the institution, they offer a behind-the-scenes look at how it came together.





IT IS DIFFICULT TO BELIEVE THAT IT HAS BEEN 20 YEARS since

I was fortunate to be part of a team that created the exhibition *The American Presidency: A Glorious Burden*. Working on this project with Harry Rubenstein, Spencer Crew and a gifted array of colleagues through the National Museum of American History and the Smithsonian Institution was one of the happiest and most important chapters of my professional life. This was in part because the exhibition was to be the last initiative that I would ever undertake for the Smithsonian. I was soon to leave the Museum, never to return, in January 2001 to become the president of the Chicago Historical Society. Obviously, that plan changed.

What I remember most is the way the team responded to the challenge of crafting a major exhibition that was ripe with cutting-edge scholarship, meaningful and engaging collections, and visual appeal — in less than nine months from the first team meeting to the opening in November 2000. Today we talk often about One Smithsonian, but that sentiment was never better expressed than

during the curation of that exhibition. An extraordinary group of content specialists, collections and project managers, researchers, editors and designers worked a miracle, with no drama or public expressions of fear. We opened an exhibition that few thought could be accomplished within the time frame and to scholarly and public acclaim. Working on *The American Presidency* helped me to believe that a gifted group of people could do what few ever imagined — a lesson that has stayed with me throughout my career.

In completing the project, it was satisfying to know that visitors would have a deeper understanding of the toll the presidency takes on the officeholder, both professionally and personally. It is fulfilling to know that this holds true today. What also made this such a special project was the fact that the exhibition opening was the first time my parents had ever attended an event at the Smithsonian. Twenty years later, my mother still smiles at the memory. ★



Lonnie G. Bunch III
 Secretary of the Smithsonian
 Former Associate Director for Curatorial Affairs, National Museum of American History
 Exhibition Co-project Director & Co-curator

Above: "Commander in Chief" cases in exhibition
 Right: Microphone used by President Franklin D. Roosevelt during a "Fireside Chat" in the 1930s





CELEBRATING THE EXHIBITION'S 20TH ANNIVERSARY

THE IDEA TO CREATE AN EXHIBITION ABOUT THE PRESIDENTS OF THE UNITED STATES emerged during a tour of the National Museum of American History by Secretary Lawrence Small in 1999 while I was director. When visiting the very popular *First Ladies* exhibition, the secretary inquired why there was not an exhibition about the presidents. There was not a reason other than that the cost and effort it would take to assemble such an exhibition would be enormous. Intrigued by the idea, Secretary Small suggested the creation of a presidents exhibition in time for the upcoming 2000 election, less than a year away. He sought to accomplish this despite the logistics of identifying an appropriate Museum space. There was also the challenge of raising the millions of dollars needed in such a short period of time.

After a series of internal conversations with staff, I agreed to mount the exhibition, and the secretary agreed to raise the funds. What followed was a fast-tracked effort to meet the proposed November 2000 deadline. To house what would become *The American Presidency: A Glorious Burden*, a major exhibition hall was cleared. Three curators with extensive exhibition experience stepped away from their other duties to meet the deadline: political history curator Harry Rubenstein; the head of the Division of Curatorial Affairs, Lonnie Bunch; and me. We worked collaboratively to develop the themes for the space as well as to identify artifacts that shed light on the influence and importance of the most powerful job in the world. It took the outstanding efforts of numerous dedicated staff members throughout the Museum to identify and prepare the artifacts for display. What resulted was an extremely popular exhibition featuring extraordinary objects from the collection, which provided behind-the-scenes views of the lives of the presidents and their families. ★



Spencer R. Crew, Ph.D.
Interim Director, National Museum of African American History and Culture, 2019–2020
Former Director, National Museum of American History
Exhibition Co-project Director & Co-curator

IT WAS 20 YEARS AGO, ON NOVEMBER 15, 2000, that *The American Presidency: A Glorious Burden* opened. The National Museum of American History was given a mandate by the Smithsonian's relatively new secretary, Lawrence Small, to open a major exhibition in less than nine months to coincide with the 2000 election. Many people suggested ways we could simplify the exhibition. We decided to do the opposite. This was the era of blockbuster museum exhibitions, so we set our goals to match the most successful of those shows.

We were committed that the exhibition present new ideas and interpretations, showcase the strength and breadth of our collection, experiment with exhibitry, create a full range of interactives, and produce new media that would involve the participation of the current officeholder and all living former presidents. Major exhibitions needed to have a complementary range of publications. In working with Smithsonian Books, we produced a catalog, brochures, a teacher's guide and lesson plans. While websites were still relatively new, having one seemed essential, so it was added to the list. Because we were opening soon, a year's worth of public programming was organized and scheduled just a few months into the project.

In looking back, I am amazed at how ambitious a project the Museum committed itself to do. This was not just overconfidence but rather an appreciation and trust in the ability and talents of the entire staff and outside partners. This trust was not misplaced. The generosity and talents of the staff were demonstrated daily and reflected in all aspects of the final exhibition. As with so many exhibitions, our goal was to make the mythic more real — to humanize the office of the president and the individual serving in the position. That goal continues today, as new generations explore *The American Presidency*. ★



Harry Rubenstein
Curator Emeritus, Division of Political and Military History, National Museum of American History
Exhibition Co-curator

A DIGITAL APPROACH IN 2020

21%

Increase in visits
to the Museum's
collections pages

1,138%

Increase in History Explorer
website visits from March to
April 2020, in comparison
to January and February

1,600+

YouTube views of
Girlhood (It's complicated)
virtual opening event

**8.8
million**

Online visits



281,000

Instagram followers

270,000+

Twitter followers

268,800+

Facebook followers

2.5 million

Views on the Museum's YouTube channel
from March to December 2020

Above: Beach coverup, 1967

Protesters march in front of National Museum of American History, 2020





"NADIE ES
LIBRE
HASTA QUE
TODOS
LO SEAN".
*Fannie Lou Hamer, líder
de los derechos civiles, 1971*

OF AMERICAN HISTORY
BEHRING CENTER

ENOUGH
is
ENOUGH!
#BlackLivesMatter

FOR OUR (RED)
FUTURE
Children

CK
VES
WATER

EXHIBITIONS



Kathleen Franz, Ph.D.
Chair & Curator,
Division of Work and
Industry

Girlhood (It's Complicated)

Since the moment *Girlhood (It's complicated)* opened, staff and visitors alike have praised the design. One of our own in-house designers at the time, Clare Brown, and the outside firm Howard + Revis were with the exhibition team from the start. The ideas and the design grew organically into the final surprising, people-centered exhibition.

The designers ran with the suggestion that we use zines as a concept. Zines are the vocal, graphic collages created and circulated in girl communities. As a form of communication, zines were and continue to be personal and political documents of girlhood. Like zines, the exhibition is topical; it puts visitors face-to-face with girls and their words, and it includes vibrant artwork. Using zines as inspiration also allowed for a mix of voices.

The design underscores the lived experiences of girls. It uses scale reproductions of girls to emphasize that these are young people, which gives their stories power. When you stand anywhere in the gallery, you see the faces of girls looking back at you. This visually conveys the argument that girls have had public lives that shaped American history.

Exhibitions are a distinct and powerful form of history making. In their materiality, they can collapse time and space and put us face to face with our predecessors. Design is a key tool in the communicative force of exhibitions, and it can make or break the stories that we tell. When design works hand in hand with ideas, exhibitions can sing.

■ **Girlhood (It's complicated)** shared stories of girls throughout history who have spoken up, challenged expectations and been on the front lines of social change. This project received support from the Smithsonian American Women's History Initiative.



↑ **Creating Icons: How We Remember Woman Suffrage** highlighted activists often celebrated throughout the history of the movement as well as those who were excluded. Major support was provided by Robert and Lynne Uhler; Ted and Marian Craver; Mrs. Kathleen Manatt and Michele A. Manatt; Sandy, Cindy, Hayden, Thea, Sabrina and William Sigal; Smithsonian Women's Committee; Diane Spry Straker; and Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman. Part of the Smithsonian Women's History Initiative.

↓ **Picturing Women Inventors** spotlighted more than a dozen diverse women inventors, historical and contemporary, whose creativity changed lives in myriad ways. The bilingual project was developed in collaboration with the United States Patent and Trademark Office and made possible with the support of Lyda Hill Philanthropies IF/THEN Initiative and Ericsson.



■ The New Perspectives case **“The Only One in the Room”** in *American Enterprise* highlighted the trials and successes of eight barrier-breaking businesswomen and female entrepreneurs. *Leadership support for American Enterprise was provided by Mars, Incorporated; the Wallace H. Coulter Foundation; and SC Johnson.*

■ **Giving in America** explored debates over philanthropic and public funding for U.S. schools. *The Philanthropy Initiative is made possible by the Bill & Melinda Gates Foundation and David M. Rubenstein, with additional support by the Fidelity Charitable Trustees’ Initiative, a grantmaking program of Fidelity Charitable.*



↑ As part of **The Muppets Take American History** project, Fozzie Bear was displayed in *America on the Move*, and Boober Fraggle appeared outside the *FOOD* exhibition to spark curiosity and make connections to the collections. *The Museum cares for the Henson collection with generous support from the Jane Henson Foundation.*



Gift of Association of Hispanic Advertising Agencies



Crystal M. Moten, Ph.D.
Curator, Division of Work and Industry

The Only One in the Room

The most recent update to the New Perspectives case in the *American Enterprise* exhibition highlights the stories of eight businesswomen who achieved in their industries: Rebecca Lukens, Maggie Lena Walker, Lena Richard, Tillie Lewis, Lillian Vernon, Sara Sunshine (above, 1964), Mary-Dell Chilton and Rea Ann Silva. Though they lived in different time periods and locations, they all faced discrimination based on who they were. As they reached higher levels of success, they often were the only one of their race, nationality, gender, class or religion in their fields.

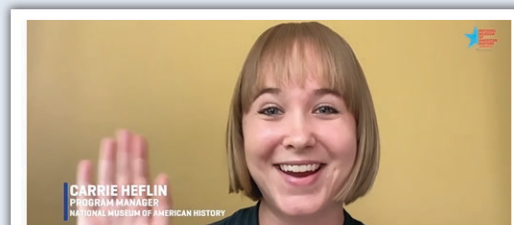
In developing the case, the curatorial team — which included myself; Kathleen Franz, Ph.D.; Peter Liebhold; and Ashley Rose Young, Ph.D. — chose individuals whose stories illuminate broader experiences women face in business. We collected from several of them within the past year. I recently interviewed and acquired objects from the Latina founder and CEO of Beautyblender, **Rea Ann Silva**. Silva invented the popular Beautyblender sponge while she was a single mother working as a professional makeup artist in Hollywood. In my interview with Silva, she stated how difficult it was to balance work and be a mother — a challenge many women in the workforce face. Silva also spoke of the discrimination she endured because of her background and how it limited her opportunities, such that she worked primarily with entertainers of color, especially during the early days of her career.

Ultimately, the case offers visitors the opportunity to learn about and gain inspiration from these successful women but also to consider the types of barriers women experience as they try to succeed in the business world.



PROGRAMS

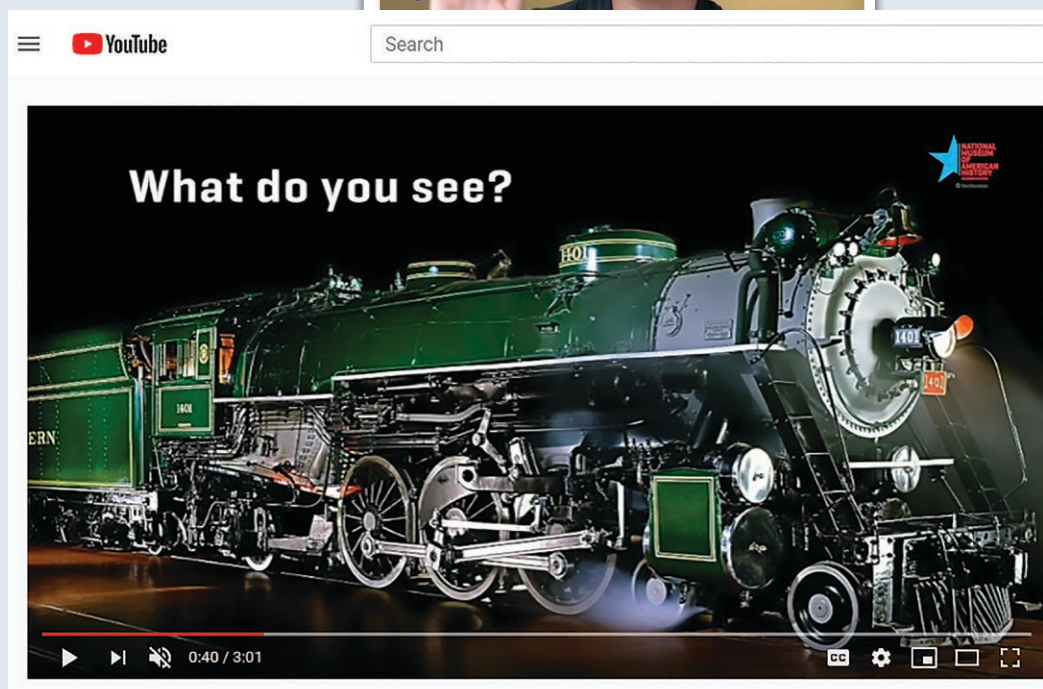
The Museum delivered history-rich experiences that welcomed, inspired and connected diverse communities in 2020. In response to COVID-19, staff quickly developed a robust schedule of digital programming and education resources. The following is a sample of activities throughout the year.



↑ Museum educators created multimedia content for the Smithsonian's online platform **Learning Lab** to serve educators, caregivers and students.

■ The Museum developed **Social Studies Online**, 30-minute themed conversations with Museum experts, followed by Q&A sessions. **Spanish-language versions** were also hosted.

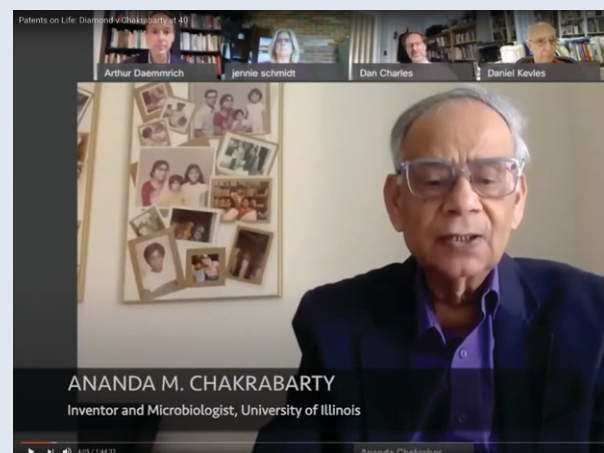
■ **Smithsonian Summer Session for Teachers** offered nearly 275 educators nationwide two weeks of museum-based education strategies, made possible in partnership with the National Museum of African American History and Culture, National Portrait Gallery, Smithsonian American Art Museum, and Smithsonian Center for Learning and Digital Access. *This program was generously supported by the A. James and Alice B. Clark Foundation.*



↑ Three-minute videos called **HistoryTime** helped students ages 5-7 develop their "close looking" skills and offered activities allowing children to put their observation skills into practice.

■ During the **National Youth Summit**, live conversation, small group discussions and pre-recorded video were used to explore the theme "Teen Resistance to Systemic Racism" with 2,190 online participants. *The summit was made possible by the A. James and Alice B. Clark Foundation, the Patrick F. Taylor Foundation K-12 Learning Endowment, and the Robert and Arlene Kogod Family Foundation.*

↓ **Patents on Life: Diamond v. Chakrabarty at 40**, an online panel held in collaboration with the George Mason University Center for the Protection of Intellectual Property, explored the history of agricultural biotechnology and the interplay of biotech patents with changes to farming and food production.



Merch & Suffrage



We all have pins, buttons, bumper stickers, laptop stickers. "Merch" has been around since the beginning of our country. In this video curator Lisa Kathleen Graddy explores how suffragists used merchandise to spread their cause and discover identity.

YouTube link: <https://youtu.be/bksxsScITmQ>

↑ The **History Explorer** website, designed for K-12 teachers, was an important resource while the Museum was closed, with more than 139,000 visits in 2020.

■ The 2020 **Spark!Lab Dr. InBae and Mrs. Kyung Joo Yoon Invent It Challenge** invited students ages 5-18 to create an invention that improves access to healthy food. Winners will be celebrated at the Museum in 2021. *This program was made possible by the Dr. InBae Yoon Family.*



■ The 2020 **Smithsonian Food History Weekend** moved online to explore the theme "Food Futures: Striving for Justice." Participants heard from diverse speakers seeking to create a more equitable food system.

↓ During the digital **Smithsonian Food History Gala From Home**, The Julia Child Foundation for Gastronomy and the Culinary Arts presented Food Tank's **Danielle Nierenberg** with the 2020 **Julia Child Award**. *Major support for the 2020 Smithsonian Food History Weekend and Gala From Home was provided by the Winiarski Family Foundation, The Julia Child Foundation for Gastronomy and the Culinary Arts, the Brewers Association, and Clark Construction Group, LLC, with additional support from Marcia Myers Carlucci, The Kroger Co. Zero Hunger | Zero Waste Foundation, Nordic Ware, Potomac Construction, Dr. Bruce E. Spivey and Amanda Spivey, Eric and Cynthia Spivey, and Wegmans.*



Let's Do History

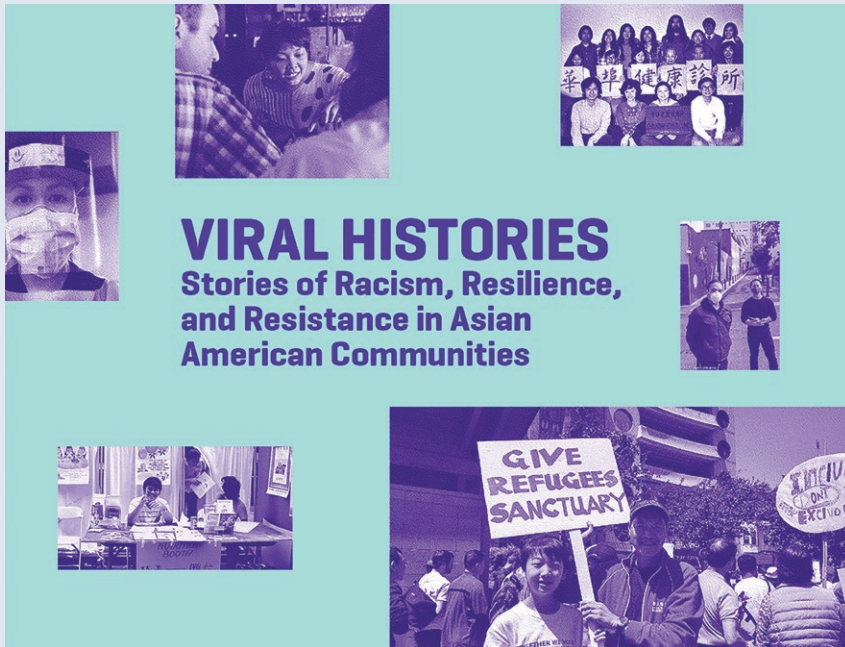
A 2020 **Fordham Institute** study reports that elementary students receive an average of 28 minutes of social studies instruction daily. The National Museum of American History's educators seek to help teachers enhance that time through the **Let's Do History Tour**, providing tools to bring American history alive.

Through the generosity of the late **A. James Clark** and the **A. James and Alice B. Clark Foundation**, Museum educators hold free workshops for teachers and demonstrate how to use objects, artifacts and multimedia in the classroom. Cotton bolls with seeds intact, for example, offer an entry point to discussing slavery and the cotton gin. The Museum also collaborates with affiliate museums nationwide to bring a local focus into the classroom. While the program supports social studies instruction and integration, it is open to educators across disciplines.

In the 2019-2020 school year, the Museum delivered workshops in Georgia, Florida, Montana, New Hampshire, Massachusetts, Minnesota and New Jersey to 390 educators. "During COVID-19, we migrated in-person sessions to digital platforms to nurture existing relationships and foster new ones," said Youth and Teacher Programs Manager Orlando Serrano, Ph.D. "We look forward to continuing to meet the needs of our educator audiences in ever-evolving and responsive ways."

The **Let's Do History Tour**, part of the A. James Clark Excellence in History Teaching Program, has served more than 17,000 teachers and traveled to 42 states and territories, reaching all 50 states and territories through digital workshops since 2011. "The Museum remains committed to sparking excitement among teachers," said A. James Clark Director of Education and Impact Carrie Kotcho. "We extend our warmest gratitude to the Clark family for making this possible."

PROGRAMS



VIRAL HISTORIES

Stories of Racism, Resilience, and Resistance in Asian American Communities



↑ The *Voting During a Pandemic* colloquium, from the 11-part series *Pandemic Perspectives: Stories Through Collections*, used objects to explore campaigning and voting during a pandemic. The panel and moderator discussed topics such as U.S. mail capability and voter suppression.

↑ Community leaders examined racism encountered by Asian Americans during the COVID-19 pandemic as part of the conversation series *Viral Histories: Stories of Racism, Resilience and Resistance in Asian American Communities*. The Museum partnered with the Smithsonian's Asian Pacific American Center and Freer Gallery of Art, and other affiliated museums.

■ The Lemelson Center for the Study of Invention and Innovation collaborated with Autodesk Inc. to create *Spark!Lab digital invention challenges*. These online activities are supported by ConocoPhillips and the David H. Horowitz Fund, established by the Susan and David Horowitz Foundation for Lemelson Center programs related to musical creativity and innovation.



↑ As part of the *Latinas Talk Latinas* online series, the stories of Latinas were shared by Museum staff including Mireya Loza, Ph.D.; Verónica Méndez; Magdalena Mieri; Margaret Salazar-Porzio, Ph.D.; and producer Maria Carolina Sanchez, in collaboration with the Smithsonian Latino Center.

■ Exploring Black Americans' complex relationship with technology, the weeklong webinar *Black Inventors and Innovators: New Perspectives* identified critical questions and new case studies to inform the next generation of research, collecting, exhibitions and educational initiatives. The program received support from The Lemelson Foundation.



↑ The Philanthropy Initiative’s annual *Power of Giving* symposium explored the impact of recent crises on existing educational inequities and the opportunities they present for philanthropy to address them. Smithsonian historians joined philanthropy and education thought leaders in discussions that brought historic perspectives to contemporary conversations.

- As part of *See Me*, the Museum joined six others within the institution, in collaboration with Access Smithsonian, to provide intellectual and social engagement to small groups of adults with dementia and their care partners. *The program is generously supported by the Andrew W. Mellon Foundation.*
- *24 Hours in a Time of Change*, a collaboration between 10 Smithsonian museums and cultural centers, offered a day of virtual programs examining contemporary issues. Through the program’s website, the public submitted personal stories to chronicle this moment in history.
- As part of *Stories of 2020*, the Museum invited the public to share its experiences in relation to the multiple crises, upheaval and change of 2020, creating a digital time capsule for future historians.



SPOTLIGHT ON THE AMERICAN SCENE: Social Justice on Film

Last fall, film industry leaders and artists joined the National Museum of American History for a **virtual conversation** about the role of film in social justice, activism and change. Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., introduced David Linde, CEO of Participant, and directors Dawn Porter and Steve James. Each shared clips from their projects and the meaning behind them. Curators John Troutman, Ph.D., and Modupe Labode, Ph.D., led the vibrant discussion.

Following highlights from Participant films, Linde emphasized the ability of movies and television to spark inspiration that “leads to a different form of engagement for people who might not otherwise see themselves as advocates.”

Porter reflected on working with the late Congressman John Lewis for her film *John Lewis: Good Trouble*. “His storytelling, his way of recalling this history is very reminiscent to me of the African American experience of keeping an oral tradition alive. ... He not only is telling his story; he’s telling a lot of the story of so many Black people in America.”

James discussed Chicago’s activist community, as depicted in *City So Real*, including young activists. “I was struck in this film ... by how engaged and informed young people are, even people who are not voting yet, like high school kids.”

The conversation was part of the Museum’s **American Scene: A National Culture Collecting Project**, featuring the oral histories of sports, television, music, theater and film influencers. This complements *Entertainment Nation*, an exhibition in 2022 exploring how entertainment brings Americans together, shapes us and fosters important national conversations.

ACQUISITIONS



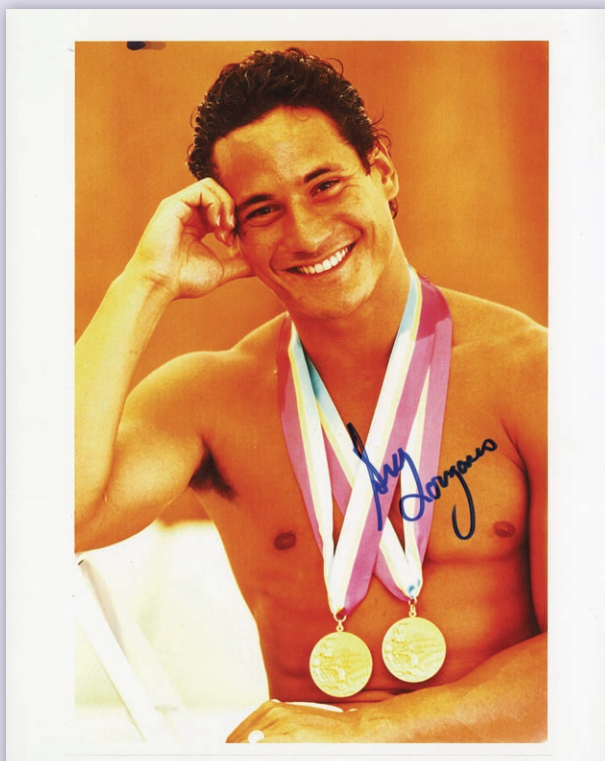
↑ In the 1990s, photographer **Al Rendon** photographed the singer **Selena** during several of her events and performances as well as for product campaigns. The Museum recently acquired 18 of these photos, *an effort made possible by the Latino Initiatives Pool fund and the Charles Bremner Hogg Jackson Fund.*

→ Archival material associated with former Olympic diver **Greg Louganis** was collected by the Museum.

- The Museum acquired a **Baltimore Orioles** jersey and baseball used during a crowdless game, the result of unrest following the 2015 death of Freddie Gray.
- A basketball jersey worn by **Giannis Antetokounmpo** was donated to the Museum. Antetokounmpo, the Greek son of African immigrants, is a two-time NBA MVP.
- The Museum collected a tennis jacket worn by transgender athlete **Renée Richards**, who challenged a ban preventing her participation in the U.S. Open during the 1970s.
- The Department of Homeland Security donated a rare 1948 **George Mikan** rookie basketball card that was part of a settlement agreement tied to a money-laundering case.



↑ Animation art was collected from Nickelodeon programs such as **Hey Arnold!**, **Rugrats**, **Dora the Explorer**, **SpongeBob SquarePants** and **The Legend of Korra**.



Gift of Greg Louganis

↓ **Martha Raye's** Presidential Medal of Freedom for entertaining troops in World War II, the Korean War and Vietnam War was acquired. Having served as a lieutenant colonel in the Army Reserve Nurse Corps, she was also known to tap into her skills while performing abroad.



■ Curators collected objects from the **presidential campaign season**, including items representing several of the Democrat candidates during the Iowa caucuses and New Hampshire and North Carolina primaries.

↓ Nearly **500 digital photographs** from 12 sources and photographers were among the Museum's first **COVID-19-related accessioned objects**. They represent the pandemic experience of individuals between March and August 2020.



↑ A skateboarding vest worn by professional skateboarder **Leo Baker** was acquired. Baker seeks to help shape a more inclusive skateboarding community.

■ A Washington Nationals mask, hat and jersey presented by the team to **Anthony S. Fauci, M.D.**, and autographed by him, were donated. Fauci threw out the Nats' first pitch of the 2020 season.

■ The Museum **acquired 12 signs** in June 2020 used by people in **protests at Lafayette Square** after the death of George Floyd.



↑ NASCAR driver **Bubba Wallace** donated a T-shirt with the inscription "I can't breathe/ Black Lives Matter." It was worn before a race, as a response to the continued quest for racial equality and the eradication of social injustices.

↓ The Museum collected a vest worn by a **Camp Fire Girls** member in the 1970s. Now co-ed, the organization was founded in 1910 to offer outdoor learning experiences to girls.

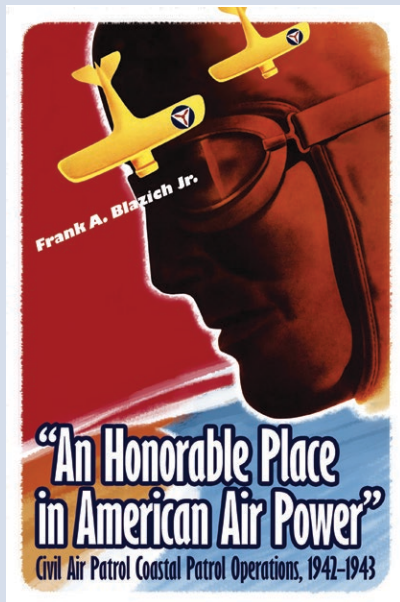


Francesca Magrini

PUBLICATIONS

The Museum's staff continues to share its talents and knowledge across many platforms. Works in 2020 include:

"Redefining 'American,'" *Museum*, **Patty Arteaga**, Project Lead, and **Nancy Bercaw, Ph.D.**, Chair, Division of Political and Military History



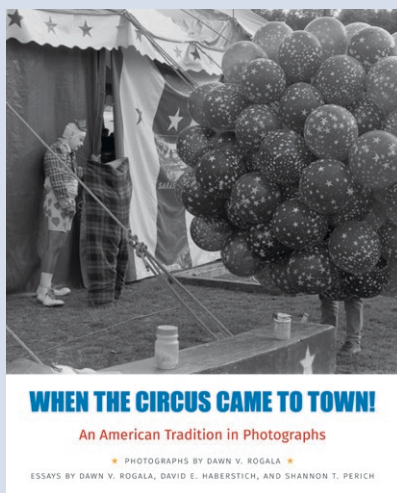
"An Honorable Place in American Air Power": *Civil Air Patrol Coastal Patrol Operations, 1942-1943* (Air University Press, Maxwell Air Force Base), **Frank Blazich, Ph.D.**, Curator, Division of Political and Military History

"Research-Led Digitization," *Perspectives on History*, **Ellen Feingold, D.Phil.**, Curator, Division of Work and Industry, and Leigh Gardner, D.Phil.

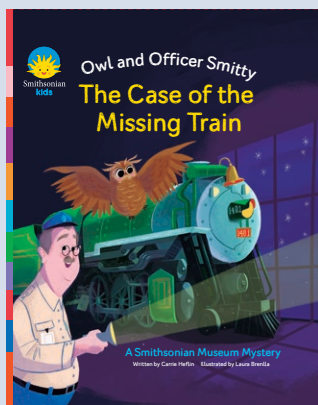
"How a New Show Tears Down the Myths of Asian American History," *Smithsonian*, **Theodore Gonzalves, Ph.D.**, Curator, Division of Cultural and Community Life

"How to Steal an Election," *The New York Times*, **Jon Grinspan, Ph.D.**, Curator, Division of Political and Military History

When the Circus Came to Town! An American Tradition in Photographs (Smithsonian Institution Scholarly Press), Dawn V. Rogala, Ph.D., Smithsonian Museum Conservation Institute; **David E. Haberstich**, Curator, Archives Center; and **Shannon T. Perich**, Curator, Division of Work and Industry



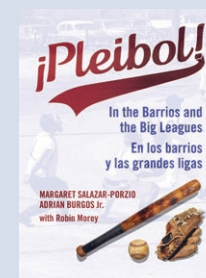
Owl and Officer Smitty: The Case of the Missing Train (Cottage Door Press), **Carrie Heflin**, Program Manager, Office of Audience Engagement



"Installing Julia Child's Kitchen," *Tip of the Tongue* podcast (National Food & Beverage Foundation) with guest **Paula Johnson**, Curator, Division of Work and Industry



The Jefferson Bible: A Biography (Princeton University Press), **Peter Manseau, Ph.D.**, Lilly Endowment Curator of American Religious History, Division of Cultural and Community Life



Beyond Bakelite: Leo Baekeland and the Business of Science and Invention, Joris Mercellis, Ph.D., **Lemelson Center Studies in Invention and Innovation** series with the MIT Press (with support from Barbara Hiatt in honor of Father John Scott)

¡Pleibol! In the Barrios and the Big Leagues/ En los barrios y las grandes ligas (Smithsonian Institution Scholarly Press, with support from Cordoba Corporation and federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center); **Margaret Salazar-Porzio, Ph.D.**, Curator, Division of Cultural and Community Life; and **Adrian Burgos Jr., Ph.D.**; with **Robin Morey**, Curatorial Assistant, Division of Cultural and Community Life

"Powerful Images Can Send a Valuable Message," *Smithsonian*, **Jeffrey K. Stine, Ph.D.**, Curator, Division of Medicine and Science

"Assets of War: Strategic Displacements, Population Movements, and the Uses of Refugees During the Vietnam War, 1965-1973," *Journal of American Ethnic History*, **Sam Vong, Ph.D.**, Curator, Division of Work and Industry

"History of Electric Lighting," *Forces of Change* podcast (Illuminating Engineering Society) with guest **Harold (Hal) Wallace, Ph.D.**, Curator, Division of Work and Industry

IN THE MEDIA

Reaching 11 billion+ potential audience members

Using media outreach proactively and strategically is an important way for the Museum to realize its mission. In 2020, the Office of Communications and Marketing recognized the centennial of the 19th Amendment's ratification, while also addressing the Museum's response and efforts in relation to national crises from COVID-19 to racial and social injustice. Its highly successful "Year of the Woman" marketing campaign led to significant coverage of related exhibitions. [BuzzFeed](#) encouraged post-pandemic travel to the Museum, citing the extension of exhibitions related to the Year

of the Woman into 2021. The team also highlighted important collecting collaborations and the dissemination of digital learning resources critical to educators, caregivers and parents alike.

The Museum reached more than 11 billion potential audience members, both nationally and internationally, through earned print, television, radio/podcasts and digital outlets as well as new audiences through documentaries, including those on Smithsonian Channel. The following is just a sample of coverage in 2020:

Associated Press • *The Boston Globe* • *Chicago Sun-Times* • *The Guardian* • *Los Angeles Times* • *The New York Times* • *Politico* • *San Francisco Chronicle* • *USA Today* • *The Wall Street Journal* • *The Washington Post* • *Alhurra* • Bloomberg News • CBS News • CNN • Fox News • NBC News • NPR • Smithsonian Channel • *Afar* • *The Atlantic* • *Atlas Obscura* • *Condé Nast Traveler* • *The Economist* • *Forbes* • *Newsweek* • *Smithsonian* • *Travel + Leisure* • *U.S. News and World Report* • Gizmodo • Yahoo News • *Sidedoor* podcast

AWARDS

For an exhibition without a published catalog, the 2020 Secretary's Research Prizes were awarded to **Kathleen Franz, Ph.D.**, for *All Work, No Pay: A History of Women's Invisible Labor* and **Katherine Ott, Ph.D.**, for *Illegal to Be You: Gay History Beyond Stonewall*.

Elizabeth MacMillan Director **Anthea M. Hartig, Ph.D.**, was honored by University of California, Riverside, with the 2020 Distinguished Alumnus Award.

Theresa McCulla, Ph.D., came in third place for Best Historical Writing as part of the North American Guild of Beer Writers 2020 Awards in Beer Journalism.

Among the winners of the Smithsonian Staff Photography Contest, themed "Capturing the Moment," were **Jarrett Smith** (2nd Place) and **Sharon Norquest** (4th Place) in the Architecture & Streetscapes category, along with **Christine Windheuser** (3rd Place) in the Humor category.

NEWS

Disturbing Remains or Retrieving History?

Curator **Paul Johnston**, Division of Work and Industry, was invited by the U.S. Department of Justice and the National Oceanic and Atmospheric Administration to testify in a case involving the salvage of Morse Code telegraph equipment from the *Titanic*. In 2020, the ship's salvor-in-possession requested to modify its existing agreement to allow for a special expedition to the iconic gravesite of 1,500 lost passengers and crew members. Johnston testified to the United States District Court for the Eastern District of Virginia, Norfolk division, of the likelihood of human remains and potential of damage to the historic shipwreck fabric that would accompany a rescue of the Marconi machine, among other budgetary and conservation concerns. His testimony was highlighted in a story by the [Associated Press](#) and carried by news outlets nationwide.



Photograph taken by Bernice Palmer Ellis of a couple that survived the *Titanic's* sinking

LOOKING FORWARD



SHIFTING COURSE: ADJUSTING TO COVID-19

WHEN THE COVID-19 PANDEMIC REACHED THE UNITED STATES, it was clear project timelines at the National Museum of American History would be affected — a scenario many nonprofits would encounter. After the Museum's temporary closure, the staff quickly studied existing plans and worked together to determine projects that could move forward in 2020 and those needing to be delayed. Critical to the Museum, despite schedule adjustments, was the ability to share the important stories and messages upcoming exhibitions offered in relation to the organization's mission to create a just and compassionate future. Curators, designers and the production team continue to collaborate to create safe and engaging visitor experiences for the following major exhibitions now scheduled to open in the next three years. →

↑ **Discovery and Revelation: Religion, Science and Technology in American History (2021)** will highlight how spiritual ideas interact with scientific and technological advances, sharing overlooked factors behind the nation's religious traditions.



Courtesy of the Gabriel and Jody Lopez Collection

DRAFT

↑ **iPleibol! In the Barrios and the Big Leagues/En los barrios y las grandes ligas (2021)** will explore how generations of Latinas/os have helped shape baseball. It is scheduled to open in summer 2021.

■ **Cultural Conversations: Richard Avedon Photographs From 1947-1964 (2022)** will feature images by the renowned photographer as a way of creating dialogue around social, cultural and political issues following World War II.

↓ Visitors will find an impressive selection of theater, music, sports, movie and television objects in **Entertainment Nation (2022)**. The exhibition will present the many ways entertainment brings Americans together, shapes us and provides a forum for important national conversations.

■ **In Sickness and In Health (2022)** will take visitors through 200 years of change in the practice of medicine. It will draw upon the Museum's extraordinary medical history collection of more than 60,000 objects.

■ To celebrate Latina/o history and culture, the Smithsonian Latino Center will open the **Molina Family Latino Gallery (2022)** at the Museum, becoming the first dedicated exhibition space of its kind on the National Mall. In 2020, Congress approved the creation of a Smithsonian National Museum of the American Latino and American Women's History Museum.

■ Children will be surprised and engaged when they visit **Really Big Money (2022/2023)**, featuring the National Numismatic Collection's largest and most striking objects. The exhibition will support classroom learning and improve financial literacy.

■ Visitors to **Game Changers (2023)** will discover their inventive identities through the lens of inventors and innovators in sports. Objects, graphics and activities will spark wonder and surprise.

DRAFT



DONOR SPOTLIGHT

Rutledge Family Foundation

In 2020, the Rutledge Family Foundation generously pledged \$3 million in support of the National Museum of American History's upcoming exhibition *Entertainment Nation*. Led by trustees Tom and Karen Rutledge, the foundation has supported a range of organizations such as museums and nonprofits focused on education and human services.

Tom Rutledge, CEO of Charter, is a member of the Museum's board. His leadership continues to benefit the development of *Entertainment Nation* as well as other Museum projects. He quickly recognized the value of the exhibition's gallery on television, a powerful medium with global influence. Curators have shaped this section to take a deeper look at how television has gotten Americans talking, laughing, crying and learning about some of the nation's most important and timely social and political issues throughout history. Early rotations will explore children's TV, cable TV, comedy, late night and news, daytime TV, the history of roles for women in various TV genres, and more. The Rutledge Family Foundation's support is invaluable to the creation of *Entertainment Nation*, scheduled to open in 2022.





SHAPING THE MUSEUM OF TOMORROW — AND BEYOND

WHEN DR. ANTHEA HARTIG BEGAN HER TENURE AT THE NATIONAL MUSEUM OF AMERICAN HISTORY EARLY IN 2019, she brought a vision that the Museum would become the most accessible, inclusive, relevant and sustainable public history institution in the country. Fulfilling this ambitious goal would require deep rethinking — of our structure, priorities and ways of working. Instead of turning to a consulting firm to deliver a *new strategic plan*, she challenged the staff to fashion tomorrow's Museum.

Strategic planning kicked off in summer 2019 with a workshop led by the organization Of/By/For All, which set a visitor-centered and

collaborative tone for the rest of the process. Staff across the building divided into small teams for deep-divive conversations. They discussed, researched and reported on questions essential to the Museum's work: Who are we, and what do we stand for? What does excellence in collections stewardship look like in the 21st century? How can we do more than pay lip service to diversity and inclusion? Talk-back boards in staff areas encouraged anonymous, thoughtful feedback on what worked and what needed to change at the Museum.

The writing committee incorporated this work into a first draft of a strategic plan. We revised the mission statement and enumerated our

shared values: accountability, care, collaboration and courage. After several iterations, town hall meetings and external critiques, we adopted the plan in spring 2020.

The Museum moved into tactical planning to define the steps needed to realize our ambitious goals. Again, we divided into small working groups, from long-standing groups like the Accessibility Committee to newly formed communities of practice including the Decolonization Working Group. Together we created tactics and action steps for the next five years. A completed plan in February 2021 will serve as a road map to becoming the most accessible, inclusive, relevant and sustainable public history institution in the country.

Our strategic and tactical planning work is vital to the Museum, not just for its results but for the culture changes embedded in it. Our process has maximized transparency and teamwork while allowing everyone to participate. Some of the work ahead is corrective — acknowledging and healing mistakes and omissions made in the past. Some of it will push us into new realms of technology, community outreach and management. All of it will build on our legacy of service to the nation and the world. As we welcome 2021, we are a newly reinvigorated institution ready to redefine what a history museum can be.



Megan Smith
Senior Creative Developer,
Office of Audience Engagement

Above: Talk-back board offering thoughtful feedback



CREATING A LEGACY

IT IS OFTEN THE FORESIGHT OF INDIVIDUALS TODAY THAT BENEFITS THE EXHIBITIONS AND PROGRAMS OF TOMORROW.

At the National Museum of American History, planned gifts have made a difference for decades. They have benefited a wide range of projects and objects, from the maintenance and upkeep of the Stradivari instruments to the care of photographic prints and costumes.

“A common misconception is that you need to be very wealthy to make a planned gift to the Museum,” said Stephanie Johnson in the Office of External Affairs. “In fact, there is no minimum amount to do so.” Johnson often guides supporters who wish to include the Museum in their will or estate and then welcomes them into the [Star-Spangled Banner Society](#). In gratitude, the Museum invites members to participate in unique opportunities such as a special brunch with curators and leadership to see the Museum’s work behind the scenes.

“People often designate their gifts to benefit collections, volunteer services or educational programs most meaningful to them. They want to ensure what they love about the Museum can be experienced by generations to come,” said Johnson.

Current gift plans from Star-Spangled Banner Society members will support the conservation of the Star-Spangled Banner, curatorial positions, the National Numismatic Collection, research into Japanese American history and more.

Staff members are able to help individuals find the right fit for their goals, whether through a bequest, property or other gift. The Museum is grateful to those who seek for it to remain a valuable public resource and to become the country’s most accessible, inclusive, relevant and sustainable public history institution. [To learn more about planned giving, contact Stephanie Johnson at \(202\) 633-0398 or \[JohnsonSt@si.edu\]\(mailto:JohnsonSt@si.edu\).](#)

Above: Former Museum conservator Suzanne Thomassen-Krauss and curator Jennifer Jones examine Star-Spangled Banner

Dan Kelmenson and Shannon Wass

The ruby slippers from *The Wizard of Oz* have plenty of magic left in them. During the National Museum of American History’s 2016 Kickstarter campaign to research and conserve the shoes, Dan Kelmenson and Shannon Wass stepped forward to help. Their support contributed to the iconic slippers returning to view in 2018. As a child, Wass’ only opportunity to see the shoes was through a two-hour drive to an unforgettable traveling exhibit. A visit to the Museum as an adult further solidified the shoes’ allure.

The campaign led to a new friendship with the couple, who learned more about the Museum’s mission and goals. In 2020, Kelmenson and Wass established a bequest endowment of \$1 million supporting STEM-related exhibitions, collections and programs. STEM projects are of particular interest to Kelmenson, a software engineer who fondly remembers family visits to the institution when it was named the Museum of History and Technology. Together, their support will benefit the Museum’s efforts well into the future ... all because of a dazzling pair of 81-year-old ruby slippers.

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Laneta Dorflinger and Annie Lowdermilk

The National Museum of American History gratefully acknowledges the Smithsonian Council for American History. Members donate unrestricted contributions of \$1,000 or more to support a variety of the Museum's critical needs.



Bella Abzug wore this, one of her trademark hats, to the 1977 National Women's Conference

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From left: Russell Augustin, Hillery York (Senior Collections Manager), Jason Carter, Lee Minshull, Brian Hendelson

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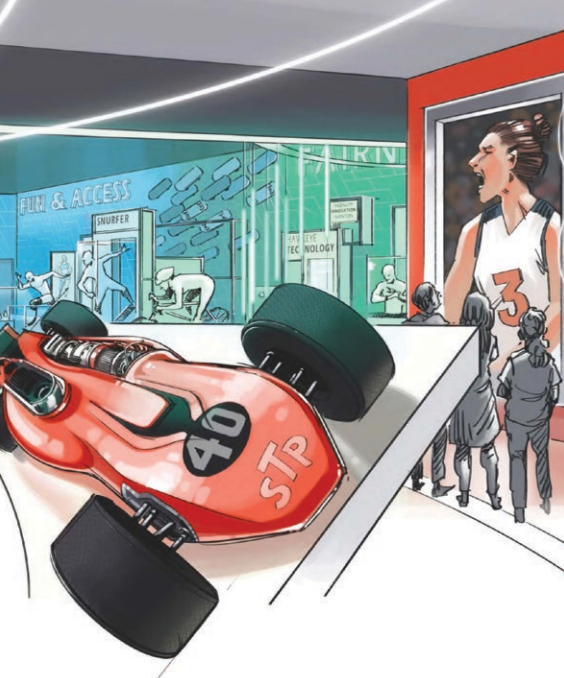


Above: Brasher Doubloon, United States, 1787

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DONOR SPOTLIGHT

National Science Foundation

Last fall, the National Science Foundation (NSF), an independent federal agency, awarded a \$1.8 million grant to the Museum's Lemelson Center for the Study of Invention and Innovation. It supports the *Game Changers* exhibition and research project through the foundation's Advancing Informal STEM Learning (AISL) Program. Created by Congress in 1950, NSF supports fundamental science and engineering through highly competitive grants. The AISL program advances research and the creation and evidenced-based evaluation of new approaches for STEM learning in informal environments, including museums.

Opening in 2023, *Game Changers* invites visitors to create their own "game-changing" technologies for sports and to learn about the people and motivations behind sports innovations. The 3,500-square-foot exhibition uses objects from the Museum's collections, stories about inventors, vibrant graphics and inspiring activities to transform visitors into inventors.

"By using the universal experience of sports as a lens to explore invention history, diverse audiences will uncover their own creative, inventive identities," said Arthur Daemmrich, the Center's Jerome and Dorothy Lemelson Director. "This grant allows us to further research about inventive identity building with the public."



2020 board dinner at the John F. Kennedy Center for the Performing Arts

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Named in honor of the Museum's most well-known and beloved artifact, the [Star-Spangled Banner Society](#) recognizes legacy gifts to the National Museum of American History.

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DONOR SPOTLIGHT

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At the close of 2020, Lilly Endowment Inc. awarded the National Museum of American History an \$8 million grant to establish the Center for the Understanding of Religion in American History. The award includes \$2 million in matching funds to meet the project's \$10 million budget. Based in Indianapolis, Lilly Endowment was created in 1937 and funds projects in religion, education and community development.

The center, expected to open in the Museum by 2023, will examine diverse religious beliefs, practices and communities of faith in the United States, further solidifying the Museum as a leader in creating greater awareness and understanding of religion in the nation's history and culture. Lilly Endowment's previous support of the Museum's [Religion in America Initiative](#) made possible five years of programming, exhibitions and events that shared the many influences of religions and spurred critical dialogue. The center's resources will now help visitors, particularly K-12 students and researchers across the globe, grapple with complex historical facts, find common ground, and seek positive change.



Above: Star-Spangled Banner

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Back cover: Several objects in the exhibition *Girlhood (It's complicated)* demonstrate the many ways girls have used fashion over the years to both express themselves and promote social change. The 2018 *prom dress* depicted on this report was more than just beautiful attire worn by Isabella Aiukli Cornell, a citizen of the Choctaw Nation of Oklahoma. With it, Cornell sought to draw awareness to Indigenous women confronted with systemic violence and abuse. The garment color is also significant, as it is associated with the Missing and Murdered Indigenous Women's movement.


This page: 2020 March on Washington





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Prom dress, 2018, worn by Isabella Aiukli Cornell,
citizen of the Choctaw Nation of Oklahoma