



RESILIENCY+ HOPE

HIGHLIGHTS
REPORT
2021

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,

It has been a pleasure to welcome so many of you back to the National Museum of American History in 2021. Each of us were changed by the events of 2020, with their effects felt throughout 2021 and likely for years to come. It has taken an element of resiliency to make it through the challenges presented almost daily. While the nation and world continue to struggle with COVID-19 and its variants, we are doing our best at the Museum to protect the public by temporarily closing when necessary and taking important health precautions while open. Our hearts are with so many of you who have been deeply affected by the pandemic. As the following pages demonstrate, several of our curators are documenting the COVID-19 experience and the many ways the virus has had an impact on our lives.

Curators at the Museum are also diligently documenting these complicated political and social times, including the greatly unsettling [events at the U.S. Capitol](#) on January 6, 2021, and the diverse voices calling for social justice in the African American and Asian American communities. What can we learn from these days, and what lessons can we share with new generations? Our curators are working with community leaders to preserve the artifacts and personal accounts that will inform future visitors and researchers.

Through it all, the Museum strives to embody the utmost of professional standards with meaningful work in public service and public history. Thus, we are proud to have successfully been [reaccredited](#) by the American Alliance of Museums, after a rigorous review process that member museums undergo every 10 years. This certifies that the Museum indeed meets the highest standards of excellence.

We know you will recognize our efforts to explore, preserve and share the complexity of our past through new exhibitions and displays such as *¡Pleibol! In the Barrios and the Big Leagues* / *En los barrios y las grandes ligas* and *Upending 1620: Where Do We Begin? / Re-Vuelta al 1620: ¿Dónde empezamos?*, among others. Through them, visitors learn about the contributions Latinas/os made to baseball and take a more critical look at the story of the English Pilgrims.

In these times of many crises, we remain hopeful as well as confident that the Museum can contribute to a better tomorrow. We extend our gratitude to our supporters who believe in our vision and help make possible all that we do, even during the difficult circumstances presented by the pandemic. Together, we can work toward strengthening democracy and laying the foundation for a more promising future for all of our neighbors while guided by a shared commitment to justice and compassion. We are grateful to be on this path of learning and discovery with you.



Anthea M. Hartig

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



Enrique Segura

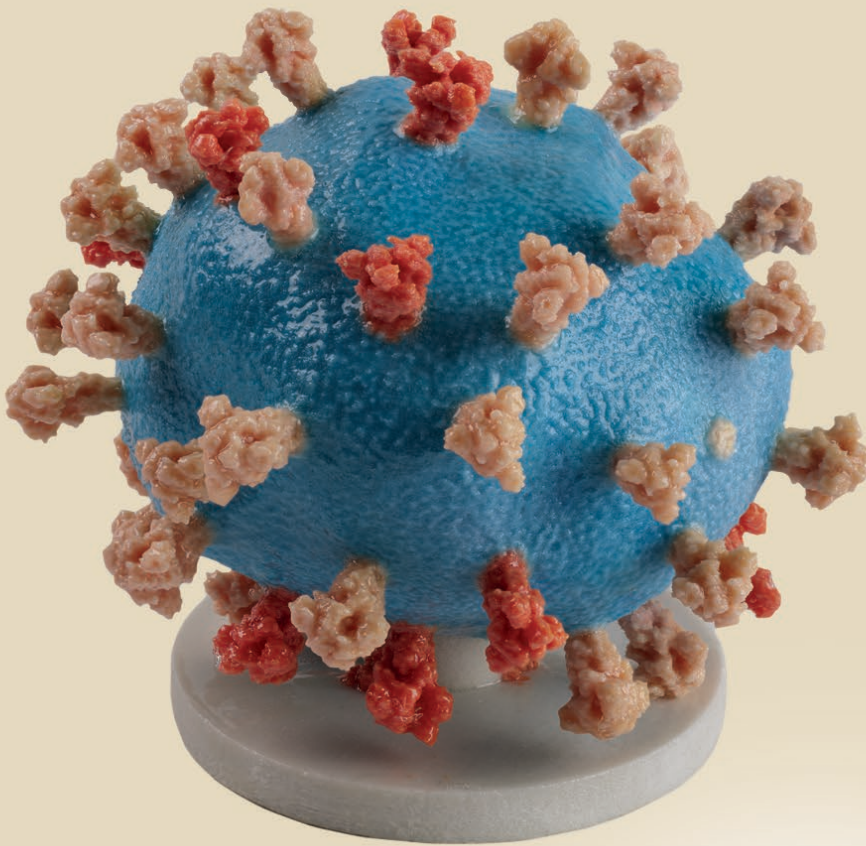
Enrique Segura, Ph.D.
Board Chairman

Above: Remington Noiseless typewriter, 1925-1930, displayed in *Girlhood (It's complicated)*

COLLECTING THE STORY OF COVID-19

VACCINES+

THE VIRUS



Today, scientists use technologies that help us visualize the invisible in unique ways that aid our understanding.



December 14, 2021, marked one year since the first doses of the FDA-authorized COVID-19 vaccine were administered in the United States. The media covered the event with live reports and video. The nation watched as special vaccine shipping boxes were loaded on trucks and planes, then delivered to hospitals and clinics around the country. The vaccine seemed even more precious due to its fragility — each packet shipped in a thick cushion of dry ice to maintain its efficacy.

Curators at the National Museum of American History monitored vaccine development and anticipated collecting around the vaccine and its rollout. The opportunity came sooner than expected. On December 16, 2020, the Museum was contacted by Northwell Health, a New York-based health care provider, offering the empty vial from the nation's first vaccination. No one planned where that first vaccination would occur; yet Northwell Health was identified by the media as holding the honor.

The donation in March 2021 included much more than the empty vial. The Museum collected the scrubs, vaccination card and hospital ID badges of Sandra Lindsay, the intensive care nurse at Northwell Health who received the first vaccine dose. It also collected the supplies needed to prepare, inject and track the vaccinations; the vial from Lindsay's second dose; and a specialized, temperature-monitored dry ice "shipper" box.

Above: Empty vial from first dose of FDA-authorized COVID-19 vaccine



Great American Dr. Anthony S. Fauci

In 2021, the National Museum of American History's **virtual presentation** of the Great Americans Medal to Dr. Anthony S. Fauci was its most highly attended Great Americans Award Program to date. Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., presented the Museum's signature honor to Fauci, director of the National Institute of Allergy and Infectious Diseases at the National Institutes of Health, for his extraordinary leadership during the COVID-19 pandemic and lifetime devotion to the treatment and eradication of infectious diseases. During the program, **Fauci donated his personal 3D printed model** of the SARS-CoV-2 virion used for COVID-19 briefings and engaged in a conversation led by former Smithsonian Regent David M. Rubenstein. News of the medal and model donation reached a potential audience of 2 billion viewers worldwide.

The Great Americans Award Program is supported by David M. Rubenstein. The medal is made possible by Museum board member Jeff Garrett.

COVID-19 has prompted reflection on the 1918–19 influenza pandemic. A century ago, scientists failed to produce an effective flu vaccine — not for lack of effort or dedication. Our knowledge of viruses was too limited. Scientists did not have the tools to “see” viruses, let alone understand their molecular structure or their interaction with cells within our bodies. Today, scientists use technologies that help us visualize the invisible in unique ways that aid our understanding.

The Museum **collected a 3D printed model** of the COVID-19 virus, or SARS-CoV-2, that embodies some of the foundational scientific work behind vaccine development. The model was donated by Dr. Anthony S. Fauci, director of the National Institute of Allergy and Infectious Diseases (NIAID) at the National Institutes of Health (NIH), and the country's most “public” public health scientist. Fauci used this model throughout 2020, tirelessly explaining the science of the virus and

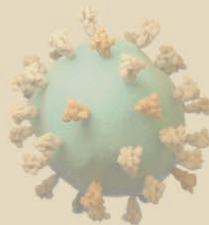
vaccines in briefings to congressional members, journalists and the public. It is another important element in documenting the story of COVID-19, which will be told in the upcoming exhibition *Do No Harm / No hacer daño* (2023).

The NIH 3D Print Exchange (3DPX) in Maryland created the model. Its blue surface is studded with orange and beige spike proteins, which were the focus for vaccine development. 3DPX developed the digital design file in collaboration with NIAID's Rocky Mountain Laboratories in Montana, using electron microscopy to produce 3D images of the SARS-CoV-2 virus. A virus sample cultured from one of the first COVID-19 patients in the U.S. guided their work.

The scientists who struggled during the 1918 flu pandemic would be amazed by our progress, but our “image” of the virus continues to evolve. In another 100 years, who knows what we will see?



Diane Wendt
Curator, Division of
Medicine and Science



From top: Dr. Anthony S. Fauci with 3D printed model of COVID-19 virus (model also on opposite page); nurse Sandra Lindsay receiving COVID-19 vaccine, and Lindsay's scrubs, socks and badge, courtesy of Northwell Health; watermark of another look at COVID-19, courtesy of NIH/NIAID



COLLECTING THE EVENTS OF JAN. 6, 2021

THE DAY AFTER

On the evening of January 6, 2021, after viewing scenes of a violent mob storming the U.S. Capitol and attempting to halt the ratification of the 2020 presidential election results, I volunteered to collect materials remaining on the National Mall. Knowing many objects from the day's rally and attack would quickly be discarded, I planned to visit the city.

The following morning when I arrived, I saw a scene before me of routine. Cleaning crews were hauling away bags of trash and picking up loose material. I could see the first protest signs sticking out of trash cans lining the Mall's emerald grass fields. After placing these signs in my car, I began walking toward the Capitol. Neither news media nor law enforcement paid attention to the solitary individual in rubber gloves holding a pile of signs and digging through trash.

As I neared Union Square, protest-related paraphernalia increased in volume and variety. Two large signs greeted me. One read "OFF WITH THEIR HEADS — STOP THE STEAL,"

while another featured a smoking skull with a blond toupee bearing a similar message. In front of the Capitol Reflecting Pool lay a wooden structure on its side. Graffiti covered the timbers of what I recognized as gallows, sans noose. Just a short distance ahead of me, a man waved the "Don't Tread on Me" Gadsden flag and exchanged curt comments with a few people seeking insight.

On my way up to Capitol Hill, an array of law enforcement personnel from varying offices and agencies mingled. Reaching the Ulysses S. Grant Memorial, about 20 people stood in front of temporary fencing, across the street from uniformed National Guard troops spaced 10 or 20 feet apart. Morning joggers, seemingly oblivious to recent events, robotically passed, pausing only when guardsmen directed them to move away. The battlefield of the previous day could be seen ahead. The most visible damage was ripped white material hanging in shreds from the scaffolding erected for the presidential inauguration on January 20. Stillness and an exhausted tension permeated the air.

A nearby sign ominously read, "We're Right We're Free We'll Fight You'll See." As a military history curator, I did not attempt to digest the messaging and symbology of the materials, leaving contextualizing to my political history colleagues. Along the Mall, flags, so prevalent in January 6 imagery, proved elusive. After three hours of searching, hands stiff from the cold, I headed home.

The late Senator Robert Kennedy once said, "Few will have the greatness to bend history, but each of us can work to change a small portion of the events." Museum personnel are blessed with opportunities to save a small portion from the events across our country, fragments of the present to help future generations understand and interpret one cold Wednesday in our nation's capital. The events of January 6 will be debated for ages hence. The dirtied, scarred signs and artifacts collected the morning after will hopefully serve as physical reminders of the fragility of civility — and democracy.

The battlefield of the previous day could be seen ahead. ... Stillness and an exhausted tension permeated the air.



Frank A. Blazich Jr., Ph.D.
Curator, Division of
Political and Military History



Above: Contents of a garbage container along the Mall; signs collected January 7, 2021, in Washington, D.C.

REMEMBERING

Emmett Till



*Reckoning With
Remembrance*
worked to fulfill the first
obligation to share
Mississippi's story
with the nation.



Above: Photograph of Emmett Till with his mother, Mamie Till Mobley, about 1953-1955; collection of Smithsonian National Museum of African American History and Culture, gift of Mamie Till Mobley family



Emmett Till marker displayed at Museum

On September 3, 2021, the National Museum of American History opened a single-object exhibition — *Reckoning With Remembrance: History, Injustice and the Murder of Emmett Till / Confrontar la memoria: La historia, la injusticia y el asesinato de Emmett Till*. Its centerpiece was a 2008 historical marker commemorating Emmett Till, a 14-year-old Black boy brutally lynched in Mississippi in 1955 after whistling at a white woman. The marker, originally placed near the Tallahatchie River, was defaced by a staggering 317 bullet holes. This was not a single act of vandalism. Over 13 years, signs commemorating Till were repeatedly shot, doused with acid, and thrown into the river. The continued assaults terrorized the Black community and signaled that, even 50 years after Till's murder, Black history would not be tolerated. Co-curated with leaders of Tallahatchie County, Miss., and Till's family, *Reckoning With Remembrance* exposed what the nation chooses to remember and what some try violently to make us forget. It unpacked the ways Black history is contested, and it explored how these tensions are connected to anti-Black violence today.

The project began in 2019, when we traveled twice to Mississippi to see if it was ethical to collect the defaced Emmett Till marker. We did so with the understanding that moving an object to the Museum can have unforeseen ramifications. Artifacts are literally a part of a community, and collecting carries profound responsibility to those who first stewarded them.

First, we listened to community stakeholders to understand the meaning of collecting this important piece of history and displaying it in a national museum. We asked several questions: Would collecting the marker move us closer to redressing the *harm* done to the marker, Till's memory and Black Mississippi communities? What needs should be addressed? What were the Museum's *obligations* to community partners? As part of this process, we met with state, local and privately operated museums devoted to Black history and listened to the needs of heritage workers from historically Black colleges and universities (HBCUs) across the state. Finally, we closed our second trip with a visit to Alabama to meet with the Equal Justice Initiative to consult on best practices. The answers we received varied but settled on two critical



Tsione Wolde-Michael
Director, Center for
Restorative History



Nancy Bercaw, Ph.D.
Deputy Director, Center for
Restorative History

requests: that the Smithsonian highlight the Mississippi story in Washington, D.C., for national and international audiences, and that the Smithsonian conduct a series of programs in Mississippi to amplify the multiple sites and interpretations of Till's impact on the state.

Reckoning With Remembrance worked to fulfill the first obligation to share Mississippi's story with the nation. The exhibition was co-curated with the Emmett Till Interpretive Center (ETIC) in Sumner, Miss. Both the Museum and ETIC are committed to a long-term partnership that sustains public reflection on the enduring legacies of anti-Black violence, underscoring that how we remember matters.

WHEN BASEBALL

BRIDGES THE DIVIDE

Through the wide variety of people, stories and objects we bring together in our exhibitions, collections and public programs, the National Museum of American History creates communities out of strangers. This notion, which led us across the country to hear and record shared histories, is the foundation of *iPleibol! In the Barrios and the Big Leagues / En los barrios y las grandes ligas*.

In six years, we cultivated over 30 partners and more than 1,000 participants; hosted 17 collecting events in 15 states, Washington, D.C., and Puerto Rico; and grew the Museum's collections by over 150 objects and oral histories related to Latinas and Latinos in baseball. Geographically diverse Latino communities were united by their love of America's pastime.

We saw how baseball is more than a game. We heard memories passed down generation to generation. We learned how baseball and softball helped Latinas/os grapple with racism and discrimination. We identified exhibition themes with communities; topics like labor, immigration, identity and community-building emerged. In listening to each other, we saw clear connections between Latinas/os across time and space.

Creating communities out of strangers requires this willingness to listen, sometimes across differences.



From top: Nadia Diaz, 2015, courtesy of Marilú López Fretts for La Casita Cultural Center collection; player on Eagles Nest Field, 2017 (inside silhouette of Roberto Clemente), courtesy of Gene T. Chávez, Ed.D.; Virginia Alanis donates uniform worn by mother, Carmen Lujan, photo by Corrine McCurdy / California State University, San Bernardino, 2018.



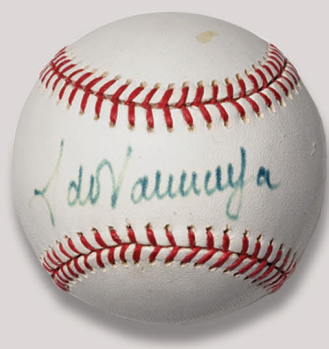
Margaret Salazar-Porzio, Ph.D.
Curator, Division of Cultural and Community Life

Right: Jaime Jarrín's Foreign Language Sports Broadcaster of the Year Award, 2009



The *iPleibol!* exhibition and [collecting initiative](#) have been the highlight of my career as well as a personal journey. I am originally from East Los Angeles, with a family full of Dodgers fans. When I think of the Dodgers, I recall my father. He was a Marine, a hard-working, blue-collar machinist, but his happiest times were on the field coaching me and my brothers. While he passed away a few years ago, I remember his love of sports, especially the Dodgers. When they won the 1988 World Series, we all celebrated; my dad deeply felt their wins and losses — also true for all of his children's teams. These are the moments that capture our memories and imaginations, that provide a glimpse into the everyday lives of American Latinas/os, where baseball is more than simply a game. It is fundamentally about family, community, and finding and expressing your place in the world.

Such narratives help us see ourselves in others and their experiences, reminding us that our joys and freedoms are only meaningful if shared. Creating communities out of strangers requires this willingness to listen, sometimes across differences. Curators found that voices across a divide echoed a similar note, one that was often the beginning of "Take Me Out to the Ball Game."



iPleibol! demonstrates this game and story are part of Latino history and culture in communities in every state and territory of the United States. Latina and Latino players, fans, owners and managers changed the sights and sounds of the game locally and in the big leagues. They inspired generations, gave courage to those who needed it, and united people to root for their team at every level. At the same time, baseball is a field for figuring out and defining what it means to be American, and what it means to be Latina/Latino. A story of resilience, family and community, *iPleibol!* is a Latina/o story that is quintessentially American.

READ the exhibition's companion book, *iPleibol! In the Barrios and the Big Leagues / En los barrios y las grandes ligas* by Margaret Salazar-Porzio, Ph.D., and Adrian Burgos Jr., Ph.D., with Robin Morey.



iPleibol! received generous support from the Cordoba Corporation and Linda Alvarado, and federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center. It is on display until January 2023, with a traveling version touring through 2025 via the [Smithsonian Institution Traveling Exhibition Service](#).



Clockwise: Kansas City Lady Azteca softball team, 1939 (inside silhouette of Marge Villa, All-American Girls Professional Baseball League), courtesy of Rose Arroyo; Ernie Martinez (L) with brother Howie (R), 1963, courtesy of Randall Martinez; ball signed by Fernando Valenzuela, 1991

A MILESTONE FOR

FOOD HISTORY

A quarter century later, the American Food History Project remains healthy and more vital than ever.

In this big anniversary year for the Smithsonian — founded 175 years ago — the [American Food History Project](#) at the National Museum of American History is celebrating a milestone of its own. It was 25 years ago that the Museum established this project to research and collect around the history of American wine and winemaking. Funding from Warren and Barbara Winarski, founders of the legendary Stag's Leap Wine Cellars, seeded fertile ground for what blossomed into a robust project exploring American history through the powerful and multidisciplinary lens of food and drink.

A quarter century later, the American Food History Project remains healthy and more vital than ever. In 2021, we committed to a sustainable future in line with the Museum's strategic goals for equity, accessibility, inclusion and diversity. Building on the food justice theme that informed Smithsonian Food History Weekend in 2020, we collected objects and stories reflecting COVID-19's impact on food workers, brewers, restaurants and food-relief organizations. We also continued paid internships for individuals from historically underrepresented communities in food history and museum studies. The interns' diligent work enhanced many of our efforts.

The pandemic shifted programs to a digital format, in collaboration with Smithsonian Associates. Live-streamed [Cooking Up History](#) events featured chef Dayanny De La Cruz for "Pleibol and Eat Well! Latino Culinary Traditions and Américas' Game," chef Dee Lavigne for "Lena Richard's *New Orleans Cook Book: A Groundbreaking Story of Innovation and Resilience*," and author Grace Young for "Stir-Frying to the Sky's Edge: Chinese Americans and the Power of Stir-Frying." *Last Call's* "Beer Histories, Now," brought together panelists from the fields of filmmaking, historical research, journalism and [brewing](#) through the support of the Brewers Association.



Toni Tipton-Martin, 2021 Julia Child Award recipient, with Eric W. Spivey, chairman of The Julia Child Foundation for Gastronomy and the Culinary Arts



Paula Johnson
Curator, Division of
Work and Industry



Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., with Barbara and Warren Winiarski

The year marked the 20th anniversary of collecting Julia Child's kitchen from the culinary icon herself. In 2001, we spoke with Julia about the historical and cultural significance of her kitchen, a beloved part of the exhibition *FOOD: Transforming the American Table*. Her legacy lives on, in part through the Julia Child Award, presented by The Julia Child Foundation for Gastronomy and the Culinary Arts to an individual with a profound impact on the way Americans cook, eat and drink. The seventh annual award was accepted virtually in 2021 by [Toni Tipton-Martin](#), food journalist, author, editor, mentor and community health advocate.

To an extent, our year ended where the American Food History Project began: with a [visionary gift](#) from our original

donors, the Winiarskis. A \$4 million bequest will endow a permanent curator of food and wine history, who will eventually lead the project forward. Furthermore, the Museum launched the *25 at 25: Food Fund for the Future Initiative*, seeking 25 donations of \$25,000 and above. These gifts will sustain our commitment to solid research, collecting and programming involving diverse communities and participants.

I also wish to heartily recognize that the American Food History Project would not exist without many throughout the Museum, our advisors, our audiences, friends and donors. Their dedication will benefit visitors and researchers for years to come.



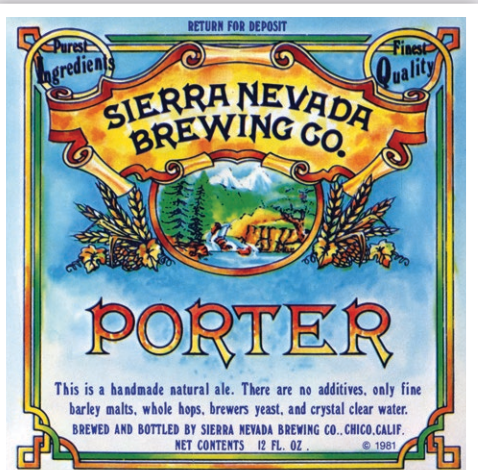
Thank You

The Museum extends its warmest thanks to supporters of the **25 at 25: Food Fund for the Future Initiative**: Cabot Creamery Co-operative, The Cafaro Foundation, Clark Construction, Al Diaz and Angela Phillips Diaz, Carl Fleischhauer, Johanna Mendelson Forman, The Julia Child Foundation for Gastronomy and the Culinary Arts, Macchu Pisco, Napa Valley Vintners, Joan Nathan and the Gerson family, Potomac Construction, Wegmans Food Markets, Barbara and Warren Winiarski, and an anonymous friend.

The 2021 **Last Call** was hosted in collaboration with Smithsonian Associates and generously supported by the Brewers Association.

The **American Food History Project** is made possible by Warren and Barbara Winiarski | Winiarski Family Foundation and supporters of the *Winemakers' Dinner* and Smithsonian Food History Gala.

Leadership support for **FOOD: Transforming the American Table** was provided by Warren and Barbara Winiarski | Winiarski Family Foundation, Brewers Association, The Julia Child Foundation for Gastronomy and the Culinary Arts, Land O'Lakes Foundation, 2018 Food History Gala supporters and History Channel.



Sierra Nevada Porter label in Museum's collection, 1981

Julia Child in her kitchen shortly after its installation at the Museum in 2002. She was accompanied by niece Philadelphia Cousins, a trustee of The Julia Child Foundation for Gastronomy and the Culinary Arts.



Escaramuza charra ensemble worn
by Verónica Dávila, early 2000s



Hello

Girlhood (It's complicated) commemorates the anniversary of woman suffrage by exploring the concept of girlhood in the United States, but also how girls changed history in five areas: politics, education, work, health, and fashion. We argue that girlhood has an unexpected and complicated history and that girls, like suffragists, used their voices to make a difference.

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Inside the Museum, 2021

5.75 billion

Potential audience reached through earned print, television, radio/podcasts and digital outlets

10.3 million+

Page views of the Museum's
educational resources

9.8 million

Online visits + on-site visitors

2.2 million

Video views on the
Museum's YouTube channel

290,000

Instagram followers

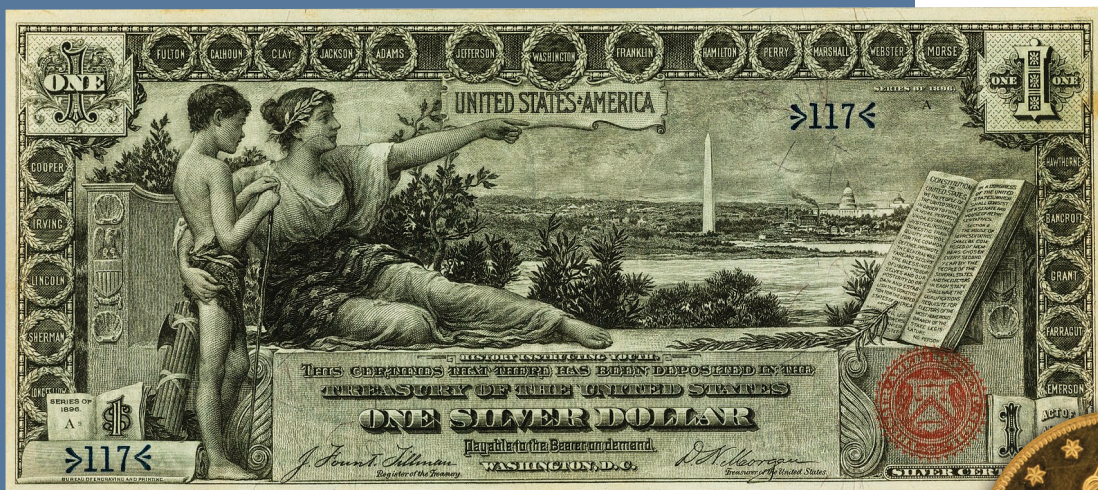
275,000

Facebook followers

273,000+

Twitter followers

Exhibitions + Displays



NEW ONLINE:

The Value of Money Digital Exhibition

In 2021, the National Museum of American History unveiled its companion website to the exhibition *The Value of Money*. Online visitors around the globe, from students and researchers to the curious, can now learn about more than 250 diverse monetary objects from around the world, including rare and familiar artifacts. The site explores links between American history and global histories of exchange, cultural interaction, political change and innovation. High-resolution photography amplifies the outstanding details and variety of numismatic design over 2,500 years of human history.

On-site visitors have enjoyed stepping through the large vault door entrance to *The Value of Money* since it first opened in 2015. The new website expands the exhibition's reach beyond the Museum's walls with remarkable digital content that includes object acquisitions from recent years. The resource also gives the public a closer look at the extraordinary and extensive National Numismatic Collection. Millions of website visitors will have an opportunity to discover objects such as an 1896 \$1 silver certificate (above), an 1860 Japanese Oban coin that belonged to President Ulysses S. Grant, a 1934 \$100,000 banknote, and America's first \$20 gold coin from 1849 (above).

Become immersed in the beauty and history of numismatics by visiting <https://americanhistory.si.edu/the-value-of-money>.

The Value of Money was made possible through leadership support from Bill Gale, Lilly Endowment Inc., Lee and Sandra Minshull, an anonymous donor and contributions from many others in the numismatic community. Fabrication of the gallery's vault door was supported in part by William Calderazzo and Larry L. Lee.

A New Acquisitions case (Culture Wing) displayed the blue [Marchesa gown](#) worn by Constance Wu in the film *Crazy Rich Asians*. Blogger Ha Truong designed a replica for her daughter, Olivia, who wore it on a visit to the Museum.

Photo: Richard Strauss, with thanks to Ha Truong





¹ A 1913 Flying Merkel motorcycle display was installed in *America on the Move*. A distinctive orange color and advanced suspension made the model popular with couples at the time. Production occurred from around 1910 to 1916 in Pennsylvania and Ohio.



² *The Electric Dr. Franklin / El eléctrico Dr. Franklin* presented ways Benjamin Franklin's contributions to electrical science are still relevant today. Using objects and graphics, the showcase offered insight into his pioneering electrical work and the later devices he influenced. *This History Highlights case is generously supported by Linda Meer and Ed Falkowitz.*

³ *Pfc. Joe M. Nishimoto's Medal of Honor* was among several objects loaned to the White House in 2021. Previously placed in Jerome Incarceration Camp with others of Japanese descent during World War II, he died in combat during the conflict.



⁴ Visitors viewed a New Acquisitions case in the Culture Wing with *Bob Ross' On a Clear Day* painting, easel and palette knife. Reruns of *The Joy of Painting* offer oil painting techniques and words of encouragement from the late artist.



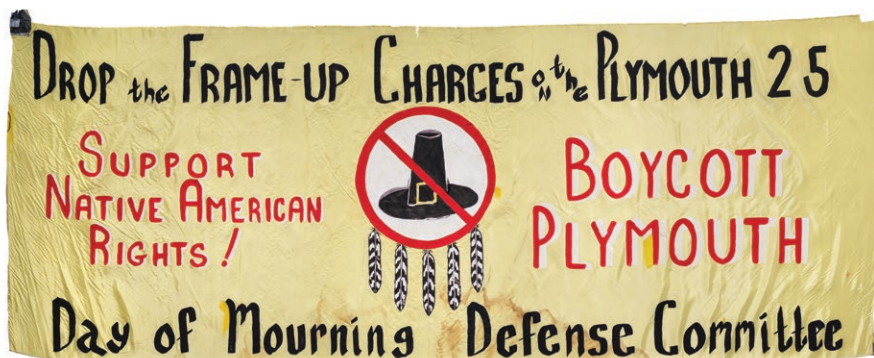
⁵ *Upending 1620: Where Do We Begin? / Re-Vuelta al 1620: ¿Dónde empezamos?* was co-curated with Mashpee Wampanoag community representatives and initial leaders of the National Day of Mourning. It examined early encounters between the Wampanoag peoples and English colonists that became the subject of powerful myths.

A New Perspectives case outside of *Girlhood (It's complicated)* featured an *escaramuza charra ensemble*, inspired by women fighters in the Mexican Revolution. Escaramuza charras ride in synchronized horse maneuvers, reclaiming their Mexican cultural heritage and affirming their Mexican American identity. *Girlhood* received support from the Smithsonian American Women's History Initiative.

iPleibol! In the Barrios and the Big Leagues / En los barrios y las grandes ligas, in the Museum's Albert H. Small Documents Gallery, presented the stories of generations of Latinas/os that helped shape the game in communities and in the majors. *iPleibol!* received generous support from the Cordoba Corporation and Linda Alvarado, and federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

Reckoning With Remembrance: History, Injustice and the Murder of Emmett Till / Confrontar la memoria: La historia, la injusticia y el asesinato de Emmett Till, a collaboration with the Emmett Till Memorial Commission, displayed one of the many vandalized signs that marked the Mississippi location where the 14-year-old's mutilated body was found in 1955.

In *A Nation Grieves / Una nación que llora*, 24 small, white, personalized flags represented some of many COVID-19 deaths. They were originally part of Suzanne Brennan Firstenberg's 2020 *In America: How Could This Happen ...* installation at the D.C. Armory. A 2021 installation appeared on the National Mall (cover, *In America: Remember*).



about writing more effectively for interpretive exhibitions: *The Smithsonian Institution's Guide to Interpretive Writing for Exhibitions* (2021), co-written by the Museum's Leslie Poster and colleagues across the Smithsonian.

Programs

Commemorating September 11



Cedric Yeh
Curator, Division of
Political and Military History

To mark the 20th anniversary of September 11, the National Museum of American History launched a new initiative, *September 11, 2001: An Evolving Legacy*, which included a new website, story-gathering tool and program series.

Under the theme *Hidden Stories, Hidden Voices*, the Museum presented a series of panel discussions in collaboration with local New York City organizations. We explored lesser-known impacts of September 11 on the city's Latino and Chinese American communities.

September 11: Stories of a Changed World invites the public to help shape the historical record through personal stories, recollections and images. This story-gathering tool can be found on a website that acts as a hub for the initiative and features new collections, programming, bilingual content in English and Spanish, and room to expand for new digital collecting, such as oral histories.

The website also includes the New York City Latino 9-11 Collecting Initiative. Designed to add more than “day of” experiences to the national narrative, it provides insight into how September 11 continues to affect our communities.

One example of this belongs to *Ivonne Sanchez*. She was an FDNY EMS worker who ran a makeshift morgue at Ground Zero in 2001. Her story as a first responder is reflective of our mission, but it is what happened afterward that brought her to our attention: her advocacy as a survivor of debris-related cancer, and her tireless campaigning for 9-11 victims’ compensation and rights.

We hope to build upon these collections and partnerships to tell a fuller 9-11 story to our audiences. To learn more about our efforts and to read diverse stories, visit <https://americanhistory.si.edu/topics/september-11>.

Hidden Stories, Hidden Voices was made possible by the Robert and Arlene Kogod Family Foundation and with federal support through the Latino Initiatives Pool, administered by the Smithsonian Latino Center. The *New York City Latino 9-11 Collecting Initiative* is also supported through the Latino Initiatives Pool.

During Asian Pacific American Heritage Month, the Museum and Smithsonian Asian Pacific American Center presented *We Are American and We Stand Together: Asian American Resilience and Belonging*. Scholars and activists reaffirmed the need to stand together during the global pandemic and anti-Asian racism and discrimination crises. This program was made possible by AARP and the Asian American Journalists Association.

On the Day of Remembrance, *FACEism: A Panel Discussion of History and Accountability* looked at how racism is rooted in often ignored and painful histories. The discussion featured news anchor and filmmaker David Ono and his documentary series *FACEism*. Programming was supported by the Japanese American Citizens League (National and D.C. Chapter), Heart Mountain Wyoming Foundation, Japanese American National Museum, National Japanese American Memorial Foundation, and National Park Service and Friends of Minidoka.

Major support for the Japanese American History Endowment was provided by SF Gassho Trust; Terasaki Family Foundation; Advanced Fresh Concepts; Hawai'i Air Cargo, Inc.; Ronald Yoshino; Patti Hirahara and Terry K. Takeda; Mary Hirahara; Tom Hoshiyama; and Dr. Himeo Tsumori.

Tell Me What Democracy Looks Like introduced a digital space to meet five undocumented organizers and learn what democracy looks like from their perspectives. The organizers encouraged the public to look beyond the headlines and issues associated with undocumented immigrants.

Civic Season (June 14–July 4) launched as part of Made By Us, a civic engagement collaboration between historic sites and museums nationwide. It offered ways to explore the country's complex past, take action today, and shape the future. *Civic Season* was generously supported by Marcia Carlucci and AMERICAN HERITAGE Chocolate.

Photo by Christophe Agou in Museum's collection





Photo courtesy of Searchlight Pictures

Transforming the American Table, a Made By Us collaboration with the Food History team, welcomed celebrity chef **Andrew Zimmern**. The discussion explored historic shifts and complex ideas in the food system and how they relate to broader topics, including immigration and innovation.

The Museum's Lemelson Center for the Study of Invention and Innovation presented the three-day webinar series *Immigration and Innovation: New Perspectives*. Panelists included historians, economists, policymakers and immigrant inventors, who examined immigration as a key driver of American innovation.

During COVID-19 quarantines, professionals like engineers and lawyers often stayed home while frontline hourly workers reported to work. *"Essential Workers: Prestige Versus Pay,"* part of *Pandemic Perspectives*, examined the meaning of essential work and the historical tension between societal perception and essential designation.



Photo courtesy of Walmart



Christopher Wilson
Director of Experience Design,
Office of Audience Engagement

History Through Film

The **History Film Forum** began with two spectacular four-day festivals in 2015 and 2017. It returned in 2021, digitally due to COVID-19, offering timely and popular explorations of history onscreen. Compelling screenings, live discussions and video programs — including one that became the National Museum of American History's most viewed YouTube video of 2021 — reached over 20,000 people.

The forum is a hub for discussions around film, history and memory. Mobilized in response to current events and conversations, it brings together the nation's top filmmakers and scholars, Museum curators and educators, and members of the public in dialogue about issues at the core of film as public history.

In 2021, the forum grooved into the story of the Harlem Cultural Festival with Ahmir "Questlove" Thompson and producers of the feature documentary *Summer of Soul*. It examined Muhammad Ali's enduring legacy with Ken Burns and Sarah Burns and discussed *LFG's* history-making story with U.S. women's national soccer team captain Becky Sauerbrunn. An event with director Dominic Cooke explored the thrilling true tale of his film *The Courier*, starring Benedict Cumberbatch.

In partnership with Smithsonian Associates, the forum also presented programming for Martin Luther King Jr. Day, Women's History Month, Jazz Appreciation Month, Juneteenth and Civic Season. It tackled relevant issues including Civil War memory and monuments, gender, sexuality, religion and the civil rights movement.

The voices of the 2021 History Film Forum, from the big screen to the computer screen, prompt us to continue to explore film as public history and ask, How does what we watch shape what we know ... and change what we thought we already knew?

The History Film Forum was generously supported by Dan Manatt and Democracy Films.

Programs



Anthea Hartig, NMAH



Abbe Raven



Anna Deavere Smith



Gigi Pritzker

Spotlight on the American Scene: Trailblazing Women in Entertainment

Gigi Pritzker, Abbe Raven and Anna Deavere Smith — three leaders in entertainment — shared their roles in influencing the industry’s landscape and bringing to life stories, sometimes overlooked, in engaging ways. Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., led the online conversation *Trailblazing Women in Entertainment* during Women’s History Month.

For Raven, chairman emeritus of A+E Networks and former board chairman of the National Museum of American History, launching the History Channel was an exciting and risky opportunity. “I didn’t quite focus on being a woman, even though I was reminded of it.” Instead she sought to dispel beliefs that history was dull by offering entertaining and compelling stories.

“I wanted to use the theater as a way of convening people around social issues,” said Smith, a playwright, professor and actress. During select performances of her production *Notes From the Field*, she often stopped midway to prompt discussions among audiences.

While producing the series *Genius*, Pritzker discovered that finding celebrated women in history who “could check the boxes that a distributor needed” was difficult. “It really opened all of our eyes to ... whose stories got elevated throughout history,” said the founder and CEO of Madison Wells.

The speakers recognized both the public’s interest and their own in seeking more knowledge.

“It’s about digging for what we don’t know,” said Smith, “as much as it is about who’s out there that we haven’t heard enough about.”

This conversation was part of the Museum’s American Scene: A National Culture Collecting Project, featuring oral histories of entertainment influencers. The project complements the upcoming exhibition *Entertainment Nation / Nación del espectáculo* (2022).

Access Smithsonian and the Museum continued to provide [free access to Aira](#), a mobile information and visual description service. This offered individuals who are blind or have low vision greater autonomy and choices during their visit.

[See Me](#), a collaboration between Access Smithsonian and the Museum, benefited individuals with dementia and other forms of memory loss, their care partners, and community groups. Seven virtual programs offered an exploration of objects in the Museum’s collections.

[Stories of Black Philanthropy: Treasures From the National Museum of American History](#) shared collection discoveries, including a carte de visite depicting Harriet Hayden, who escaped slavery and aided the Underground Railroad. Her bequest to Harvard created scholarships for Black students. *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.*

For the **Generation Amazing Festival** in Qatar, the Lemelson Center for the Study of Invention and Innovation developed a hands-on STEM and invention learning experience challenging youth to invent technologies increasing accessibility in sports, design sports apparel, and more. *This was made possible with support from the Qatar Foundation and ConocoPhillips Qatar.*

Through expanded programming, the [National Youth Summit](#) digitally reached nearly 5,000 young people as it examined issues of gender, bias and equity. Each year, the summit brings students together with scholars, teachers, policy experts and activists in a national conversation. *The National Youth Summit was made possible by the A. James & Alice B. Clark Foundation and the Patrick F. Taylor Foundation K-12 Learning Endowment. This project also received support from the Smithsonian American Women’s History Initiative.*





¹ The Smithsonian's *Sidedoor* podcast "The Artist Critics Love to Hate" examined **LeRoy Neiman**, whose paintings depict jazz artists, athletes and political conventions. His painting *Big Band* can be seen at the entrance of the Museum's LeRoy Neiman Jazz Café. The art was donated by the LeRoy Neiman and Janet Byrne Neiman Foundation.

² **Charlie Parker: A Centennial Spotlight**, a collaboration between the Museum and Smithsonian Associates, celebrated Parker's music and impact on jazz. Panelists represented the Smithsonian Jazz Masterworks Orchestra, National Museum of African American History and Culture, and American Jazz Museum.



³ Online viewers enjoyed a **Smithsonian Food History watch party**, during which **Toni Tipton-Martin**, award-winning author and editor in chief of *Cook's Country* magazine, received the 2021 **Julia Child Award**. She also participated in a virtual salon on recovering overlooked food histories. The Museum extends its warmest thanks to supporters of the 25 at 25: Food Fund for the Future Initiative: Cabot Creamery Co-operative, The Cafaro Foundation, Clark Construction, Al Diaz and Angela Phillips Diaz, Carl Fleischhauer, Johanna Mendelson Forman, The Julia Child Foundation for Gastronomy and the Culinary Arts, Macchu Pisco, Napa Valley Vintners, Joan Nathan and the Gerson family, Potomac Construction, Wegmans Food Markets, Barbara and Warren Winiarski, and an anonymous friend.



Last Call: Beer Histories, Now, welcomed panelists from the fields of filmmaking, historical research, journalism and **brewing**. They offered perspectives on beer as art, activism, and a lens for historical research and teaching. Last Call was hosted in collaboration with Smithsonian Associates and generously made possible by the Brewers Association.

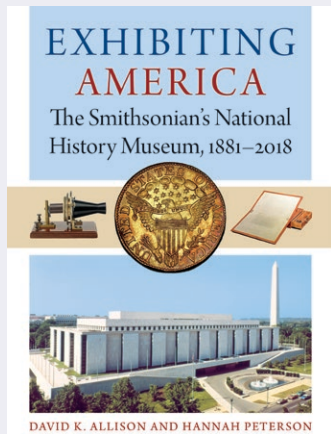


⁴ The **20th anniversary of Jazz Appreciation Month** offered programs and collaborations themed "Women in Jazz" and a **poster** — distributed to more than 50,000 teachers, students and jazz fans — featuring Nina Simone, as depicted by local student Naa Anyele Sowah-de Jesús. Support for jazz programming was 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.

⁵ The Lemelson Center's **Innovative Lives** series included a discussion with **Marilyn Hamilton**, co-inventor of the Quickie Wheelchair. She shared aspects of her life as a championship wheelchair tennis athlete and inventor.

STAFF PUBLICATIONS & AWARDS

The Museum's staff continues to share its talents and knowledge across many platforms. Works in 2021 include:



David K. Allison, Ph.D., and **Hannah Peterson** (intern), Office of Curatorial Affairs. *Exhibiting America: The Smithsonian's National History Museum, 1881-2018*. Smithsonian Institution Scholarly Press.

Richard Barden and **Mary Wilcop** (intern), Office of Curatorial Affairs; **Rachel Anderson** and **Diane Wendt**, Division of Medicine and Science; Alba Alvarez-Martin, Ph.D.; and Gwénaëlle M. Kavich, Ph.D. "Investigation of Volatile Organic Compounds in Museum Storage Areas." *Air Quality, Atmosphere & Health*.

Arthur Daemrich, Ph.D., Jerome and Dorothy Lemelson Director, Lemelson Center for the Study of Invention and Innovation. "Inventor-Entrepreneurs: Patents and Patent Licensing in the Early Republic." *Technology & Innovation*.

Ellen Feingold, D.Phil., Division of Work and Industry. "A Harriet Tubman \$20? That's Just the Beginning." *Politico*.

Kristen Frederick-Frost, Ph.D., Division of Medicine and Science. "The Life and Career of James Andrew Harris: Let's Ask More of History." *Journal of Chemical Education*.

Julie Garner, Office of Audience Engagement, and Eva Rossmanith, Ph.D. "Using Participation and Empathy to Inspire Positive Change: A Transcontinental Conversation." *Journal of Museum Education*.

Jon Grinspan, Ph.D., Division of Political and Military History. *The Age of Acrimony: How Americans Fought to Fix Their Democracy, 1865-1915*. Bloomsbury Publishing.

Carrie Heflin, Office of Audience Engagement. *Owl and Officer Smitty: The Case of the Missing Blankie*. Cottage Door Press, LLC.

Peggy A. Kidwell, Ph.D., Division of Medicine and Science. "Keys to Mathematical Treasure Chests." *Convergence*.

Jennifer L. Jones, Division of Political and Military History; F. Robert van der Linden, Ph.D.; and Alex M. Spencer, Ph.D. Consultants for *A Short History of the Vietnam War*. DK Publishing.

Modupe Labode, Ph.D., Division of Cultural and Community Life / Division of Political and Military History; Laura M. Holzman, Ph.D.; Elizabeth Kryder-Reid, Ph.D. "The Afterlife of *E Pluribus Unum*." *Teachable Monuments: Using Public Art to Spark Dialogue and Confront Controversy*. Bloomsbury Visual Arts.

Peter Manseau, Ph.D., Lilly Endowment Curator of American Religious History, Division of Cultural and Community Life. "Some Capitol Rioters Believed They Answered God's Call, Not Just Trump's." *The Washington Post*.

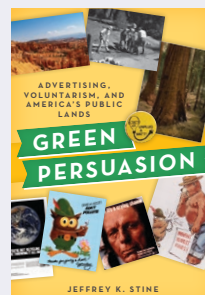
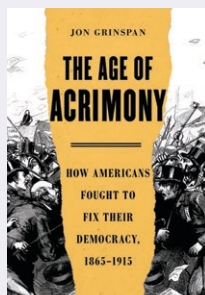
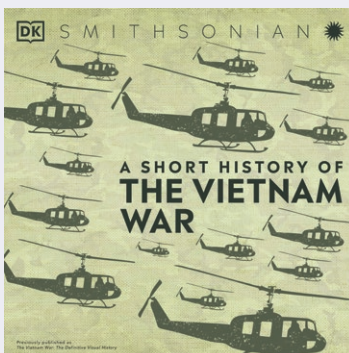
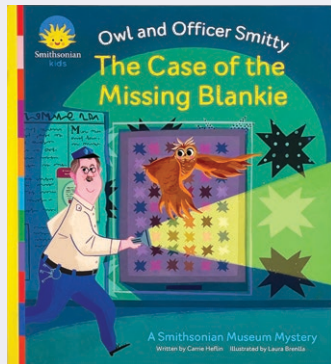
Theresa McCulla, Ph.D., Division of Work and Industry. "Patsy Young — American Brewer, Fugitive From Slavery." *Good Beer Hunting*.

Amanda B. Moniz, Ph.D., David M. Rubenstein Curator of Philanthropy, Division of Work and Industry. "Meeting Need, Collecting Need: Creating Museum Collections Around COVID-19 and Hunger." *Perspectives on History*.

Smithsonian Jazz Masterworks Orchestra. *Bernstein Reimagined*. MCG Jazz. This recording was made possible by David C. Frederick and Sophia Lynn.

Jeffrey K. Stine, Ph.D., Division of Medicine and Science. *Green Persuasion: Advertising, Voluntarism and America's Public Lands*. Smithsonian Institution Scholarly Press.

L. Stephen Velasquez, Division of Cultural and Community Life. "Stirring the Pot: *Calendario de Comida 1976*, Chicano Art as Food Activism." *Gastronomica*.



The Museum and staff were honored to receive the following awards, among others, in 2021:



The Museum received a gold GLAMi Award for its *Becoming US* curriculum and a Special Jury Prize for *Becoming US* and the *Preparing for the Oath: U.S. History and Civics for Citizenship* website. *Becoming US* is supported with grants from the Smithsonian's Understanding the American Experience Consortium, Youth Access Grants, Smithsonian-University of Maryland Seed Research Grants, the National Park Service, the Kettering Foundation and the Segal Family Foundation.

Ellen Feingold, D.Phil., received the American Numismatic Association's Elvira Clain-Stefanelli Memorial Award for Achievement in Numismatics.

Kathleen Franz, Ph.D.; Nancy Bercaw, Ph.D.; Verónica Méndez, Ph.D.; Sam Vong, Ph.D.; Mireya Loza, Ph.D.; and Edward & Helen Hintz Secretarial Scholar and Curator Kenneth Cohen, Ph.D., received the 2021 Secretary's Research Prize for an exhibition without a published catalog: *Girlhood (It's complicated)*. Such honors recognize outstanding scholarship across disciplines at the Smithsonian.

Howard+Revis Design won a silver in the Graphis Competitions for *Girlhood (It's complicated)*.

Michael Johnson received the 2021 Smithsonian Advancement Achievement Award.

Britannica included **Ashley Rose Young, Ph.D.**, in its list of 20 Under 40: Young Shapers of the Future (Academia and Ideas).



Museum Achieves Reaccreditation

Adapting to a pandemic is a challenge for a museum. Simultaneously working through a reaccreditation process adds an extra level of complexity.

In 2021, the National Museum of American History was **reaccredited** by the American Alliance of Museums (AAM). Despite challenges posed by COVID-19, the staff was committed to maintaining the highest national standard of recognition afforded to the nation's museums. Every 10 years, the Museum must go through a rigorous review process involving an extensive self-study of its operations. This is followed by a site visit from a team of peer reviewers assigned by the AAM Accreditation Commission.

Staff members prepared a comprehensive document examining 2015–2020, including several plans and policies, and took part in approximately 30 hours of presentations over four days. Due to the pandemic, the typical on-site visits and conversations were completed digitally, with Museum representatives participating from home offices and others offering digital tours on-site. From operating cameras to troubleshooting, this effort required the teamwork and creativity of nearly 50 individuals.

In approving reaccreditation, the AAM highlighted the Museum's work on its new strategic plan and efforts to diversify collections and implement a decolonization plan. The AAM's report also recognized the Museum's contemporary and rapid response collecting around Black Lives Matter and COVID-19, and a focus on language justice, as reflected in exhibitions since 2021 and on bilingual signage.

"This accreditation reinforces the ongoing work outlined in our new strategic plan," said the Museum's Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., "and our solid commitment to represent and document the nation's complex history."

IN THE MEDIA

Each year the National Museum of American History receives coverage from a variety of media outlets both in the United States and overseas. Many news organizations, magazines and podcasts feature the latest happenings of the Museum and often seek the expertise of curators and historians.

In 2021, stories were published about collection efforts around COVID-19 and Black Lives Matter protests, new exhibitions, the New York City Latino 9-11 Collecting Initiative, and much more. The Museum reached approximately 5.75 billion potential audience members around the globe 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 during the year:

Axios • CNN • ESPN • Fox News • NBC News • PBS NewsHour • NPR • Associated Press • *Daily Mail* (UK) • *The Guardian* (UK) • *The Hill* • *Los Angeles Times* • *New York Post* • *The New York Times* • *The Philadelphia Inquirer* • *Politico* • *The Times* (UK) • *USA Today* • *The Wall Street Journal* • *The Washington Post* • *Billboard* • *Food & Wine* • *Forbes* • *Men's Health* • *The Nation* • *The New Yorker* • *Reader's Digest* • *Travel + Leisure* • *U.S. News & World Report* • *Vanity Fair*



NEWS



A world-famous pigeon? That would be Cher Ami. For more than 100 years, the sex of this winged war hero was uncertain. In 2021, the centennial of Cher Ami being displayed at the Smithsonian, the National Museum of American History collaborated with the National Museum of Natural History, the Smithsonian's

National Zoo and Conservation Biology Institute, and its Center for Conservation Genomics to solve this mystery.

During World War I, Cher Ami delivered a critical message alerting the Americans to stop shelling its Lost Battalion, which was surrounded by German troops. Along the journey, the bird's leg was severed by a bullet or shell fragment. It was from the stump of that right leg and the left rear toe pad that tissue samples were recently collected for DNA analysis.

In 1919, Cher Ami's sex was reported differently by the U.S. Army Signal Corps and the media, even left unspecified in some stories. Smithsonian archives on the bird's mounting provided no clues. It was a 1920 U.S. Army Signal Corps memo using the pronoun "he" that became the basis for the Smithsonian recording Cher Ami as a cock bird. In 2021, curators and scientists confirmed it was indeed male, a discovery reported by publications such as *The Wall Street Journal* and *The Times* (UK). More than 100 years after its exploits during the Great War, Cher Ami continues to offer unique stories to new generations of visitors.

For more information, read "He? She? Or Just Plain Cher Ami? Solving a Century-Old Pigeon Mystery," a Museum blog post by Frank A. Blazich Jr., Ph.D.: <https://americanhistory.si.edu/blog/cher-ami>.



Successful Ad Campaign Gives “Girlhood” the Mic

We often hear that “girls are made of sugar and spice and everything nice,” but they are made of stronger stuff. They changed history. Although girls have never had a vote, the exhibition *Girlhood (It's complicated)* shows that they've had a voice, and they've taken the mic, talked back, and been advocates for social change. Our marketing challenge was to share these stories in a way that would resonate with diverse 21st-century audiences at a time when the National Museum of American History was closed due to the pandemic, then after it reopened in May 2021.

Advertising creatives paired the *Girlhood* gallery's colorful murals with pithy calls to action like “Get Schooled” and “Get Cultured.” We then put them to the test with national and local audiences. *Girlhood* was promoted locally with a six-month print and digital campaign in the *Washington Blade*, *Washingtonian*, *DCist*, *Washington City Paper* and *Georgetown*, as well as with a national campaign in *The Washington Post* and its women's platform, *The Lily*.

Based on the Smithsonian's and Museum's strategic plans, our campaign focused on digital-first strategies and outreach to new and diverse audiences. Advertising was critical to keeping the exhibition in the public sphere because of the pandemic's effect on travel and the turn to digital.

The campaign resulted in amazing online engagement. Our Helen Keller ad creative had a click-through rate nearly 10 times the industry average. During our Women's History Month campaign, web traffic to the *Girlhood* site quadrupled. The designs engaged audiences, making our *Washington Post Girlhood* campaign one of the Smithsonian's most successful in the past three years. The marketing initiative resulted in over 4 million impressions, proving not only the effectiveness of attractive graphics and strategic ad placement but also the exhibition's ability to resonate with a wide audience.

Girlhood received support from the Smithsonian American Women's History Initiative.

Melinda Machado
Director, Office of
Communications and
Marketing



Clara de Pablo
Communications Assistant,
Office of Communications
and Marketing



Acquisitions

CLEANING UP DEMOCRACY

A SUIT'S STORY



The congressman had no future plans for the suit, but the Smithsonian's National Museum of American History did.

In the stunned hours after the attack on the U.S. Capitol on January 6, 2021, the soaring central Rotunda lay strewn with garbage left by rioters: water bottles, cigarette butts, MAGA (Make America Great Again) flags, body armor and more.

The building was still locked down, patrolled by an alphabet soup of harried law enforcement agencies. Amid the wreckage of this assault, one congressman in a blue suit was on his knees, trash bag in hand, cleaning up.

Rep. Andy Kim from New Jersey spent eight hours barricaded in his office as rioters raged. But as he walked through the Rotunda that evening, he felt pain observing the devastation in “a room that I love so much.”¹ Later calling the Rotunda “the heart of the Capitol, literally the heart of this country,” Kim got to work.² As ATF agents joined in and photographers snapped pictures, Kim filled six bags with refuse.

His story went viral, but Kim simply explained, “I saw a mess and cleaned it.”³ He considered throwing away the suit, with dust staining its knees, because it reminded Kim of that awful day. He wore it one more time, on January 13, to cast his vote to impeach President Donald J. Trump for inciting that mob.

The congressman had no future plans for the suit, but the Smithsonian’s National Museum of American History did. While the city was still patrolled by the National Guard and barricaded by fencing, fellow curators Claire Jerry, Ph.D., Lisa Kathleen Graddy and I contacted Kim, seeking to collect the garment. It encompassed the powerful moment of humility in which a congressman in a blue suit — Washington’s power uniform — knelt on the dirty floor to clean up the mess left by those at war with democracy. It’s not hard to picture it behind glass in 100 years, teaching this history to new Americans.

AP Images / Andrew Harnik



Jon Grinspan, Ph.D.
Curator, Division of Political and Military History

Washington is often seen as an orderly city of monuments and museums, but its history contains many ugly fights over democracy, and many helpers like Kim. He joins the ranks of the enslaved men and women who helped save the nation’s treasures when British soldiers burned Washington during the War of 1812, the rookie doctor who ran to President Abraham Lincoln’s aid after he was shot in Ford’s Theatre in 1865, and the quick-thinking Secret Service agent who hurried President Ronald Reagan away from a hail of bullets at the Washington Hilton in 1981.

More broadly, some of our nation’s greatest projects have been driven by the modest urge to clean a mess and restore a damaged country. Reconstruction, the bold effort to remake racial relations after the Civil War, undertook such a rebuilding of a country littered in the wreckage of war, as did the Progressive movement that fought to clean up Gilded Age society after 1900.

Heroism in American history does not always wear a military uniform. In Andy Kim’s case, it took the form of a modest blue J.Crew suit, bought on sale, with dust on its knees.

Jon Grinspan, Ph.D., is the author of the 2021 book The Age of Acrimony: How Americans Fought to Fix Their Democracy, 1865-1915.

Above: Rep. Andy Kim in the Rotunda, early morning hours of Jan. 7, 2021

Below: Charred piece of wooden beam from burning of White House during War of 1812

1. & 2. <https://www.nbcnews.com/news/asian-america/behind-viral-photo-rep-andy-kim-cleaning-midnight-after-riots-n1253519>

3. <https://twitter.com/AndyKimNJ/status/1412399066160545792>

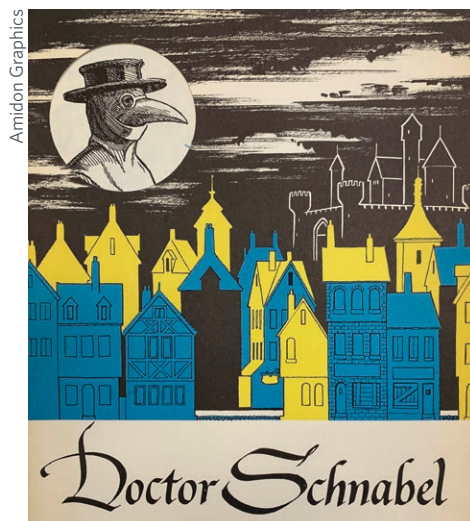


Acquisitions



¹ **Highland Brewing Company** donated a taproom menu board for Rising Haze IPA, a beer that debuted during the pandemic. The beer's name references the Asheville brewery's Blue Ridge location. It also symbolizes rising out of the haze of COVID-19 challenges. *The American Brewing History Initiative is made possible through generous support from the Brewers Association.*

² The Museum acquired a copy of **Doctor Schnabel**, anonymously written in 1959. Curator Paul Johnston, Ph.D., unearthed the author as **Robert Pirsig** (*Zen and the Art of Motorcycle Maintenance*) by connecting the only two living persons knowing the author's identity.



³ **William P. Perry's** badge, with his engraved initials, joined the Museum's collection. He served with **Charleston's Niagara Fire Company No. 8**, an independent African American volunteer fire company founded in 1861. Charleston's African American firefighters previously worked under white officers.

⁴ Photographer **Ian Logan** donated images depicting empty skating spaces during COVID-19 as well as the active role skaters took during Black Lives Matter protests in California.

Modist Brewing Company donated a large banner depicting **George Floyd** that the Minneapolis brewery installed following his murder in May 2020. A smaller vinyl sign offering support and first aid to protestors also joined the Museum's collection.

In a collaboration with Cooper Hewitt, Smithsonian Design Museum, the National Museum of American History acquired a tennis racket used by **Naomi Osaka** during the 2020 U.S. Open. During the competition, she also wore masks bringing attention to racial justice.

Northwell Health donated the empty vial from the nation's first vaccination of the FDA-authorized COVID-19 vaccine in addition to the scrubs, socks, vaccination card and hospital ID badges of nurse **Sandra Lindsay**, the first recipient of the shot.



Dr. Anthony S. Fauci donated his personal 3D printed model of the SARS-CoV-2 virion that he used during briefings to congressional members, journalists and the public. Fauci was also the recipient of the Museum's 2021 Great Americans Medal. *The Great Americans Award Program is supported by former Smithsonian Regent David M. Rubenstein. The medal is made possible by Museum board member Jeff Garrett.*

In her *Newspaper Diary* series, artist **Joanne Leonard** paired COVID-19-related newspaper clippings with visually similar works within published books. Her creations, some acquired by the Museum, reflect the power of newspaper images to extend beyond the content of the moment.

DJ Charlie Chase donated a tracksuit worn as a member of the **Cold Crush Brothers**, one of the Bronx's first hip-hop groups. The Latino artist is globally recognized for his key role in launching the hip-hop revolution.

Mexican American singer **Vikki Carr** donated a green beaded gown designed by **Bob Mackie**. It was worn during appearances in Las Vegas and other locations.

Adi Topolosky donated sneakers given to her by WNBA player **Elena Delle Donne** after 11-year-old Topolosky advocated for gender equity in sports. Delle Donne helped design the sneakers to allow people with disabilities to put on their shoes unassisted.

The Museum collected costumes from characters played by **Sonequa Martin-Green** and **Michelle Yeoh** on *Star Trek: Discovery*. The casting of two diverse women to command the starship, including the franchise's first African American female lead, drew global headlines.

In collaboration with the Smithsonian Latino Center, the Museum acquired a boxing robe and trunks once belonging to **Carlos "El Famoso" Hernandez**. Born in California, Hernandez is the first world boxing champion of Salvadoran descent.

The Museum acquired a ticket to the **Oklahoma City Thunder** game against the **Utah Jazz** that was postponed just before tipoff on March 11, 2020, after a Jazz player tested positive for COVID-19. Soon after, the NBA suspended the season.

The Museum acquired ensembles worn by **Ted Danson**, **John Ratzenberger** and **Shelley Long** on the NBC series *Cheers*. These included Sam Malone's Red Sox jacket, Cliff Clavin's U.S. Mail jacket, and Diane Chambers' cardigan sweater.

Objects from NBC's *Frasier* joined the collection, including the radio broadcast booth microphone and "On Air" sign used in the series.

The Museum collected a costume worn by **Damian Lewis'** character Nicholas Brody on Showtime's *Homeland* and prop signs protesting drone strikes.

The Museum acquired objects from HBO's *Veep*, such as a red dress worn by **Julia Louis-Dreyfus** as Selina Meyer and an ID badge worn by **Sufe Bradshaw** as Sue Wilson.

Object donations included a bench plaque from *Judge Judy*, a robe worn by **Judith Sheindlin**, and a bailiff uniform worn by **Petri Hawkins Byrd** during the production.

¹ **Ali Wong** donated a dress, shoes and necklace worn while seven months pregnant during her comedy special *Baby Cobra*. Although her look inspired women across the internet, her talent also made a mark on a genre dominated by white males.

² The Museum collected a Perfecto motorcycle jacket and guitar pick from **Chris Osgood**, guitarist with the **Suicide Commandos**. Osgood wore the jacket during many performances. The band sparked Minnesota's punk rock scene in the 1970s.

³ The Museum collected several typewriters used by celebrities such as **Joe DiMaggio**, **John Lennon**, **Jerry Siegel**, **Elia Kazan**, **Maya Angelou** and **Neil Simon**, including this **Orson Welles** Underwood typewriter, likely used to create *The War of the Worlds*, *Citizen Kane* and *The Lady From Shanghai*.



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Looking Forward

Despite closures in 2021 due to COVID-19, the National Museum of American History continues to work on several new exhibitions expected to open in the next two years. Each will demonstrate the Museum's commitment to sharing diverse voices and experiences in an effort to become the country's most accessible, inclusive, relevant and sustainable public history institution. Graphics and object labels will present text in both English and Spanish — a step toward greater inclusion and language justice that can already be seen in recent exhibitions.

Here's a sneak peek of major exhibitions to come:

¹ *Discovery and Revelation: Religion, Science and Making Sense of Things / Descubrimiento y revelación: Religión, ciencia y el porqué de las cosas* (2022) will highlight how spiritual ideas interact with scientific and technological advances, sharing overlooked factors behind the nation's religious traditions.

² *Entertainment Nation / Nación del espectáculo* (2022) will hold an impressive selection of theater, music, sports, movie and television objects. The exhibition will present ways entertainment brings Americans together, shapes us and provides a forum for national conversations.

iPresente! A Latino History of the United States (2022) will serve as the inaugural exhibition in the Molina Family Latino Gallery at the Museum. The exhibition space is presented by the Smithsonian's National Museum of the American Latino.

³ Children will be surprised and engaged when they visit *Really BIG Money / Dinero en GRANDE* (2022), featuring the National Numismatic Collection's largest and most striking objects. The exhibition will support classroom learning and improve financial literacy.

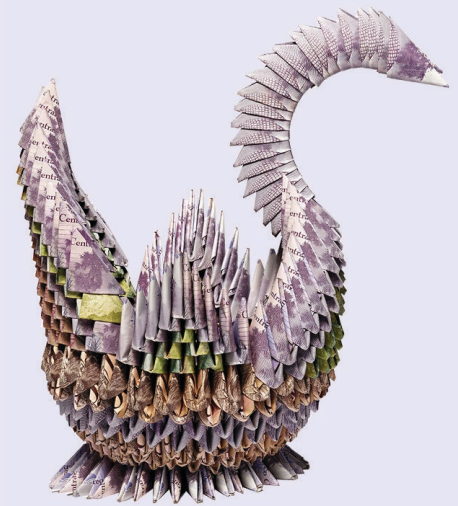
(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965 / (re)Enmarcando diálogos: Fotografías de Richard Avedon 1946–1965 (2022) will feature images by the renowned photographer as a way of creating dialogue around social, cultural and political issues following World War II.



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⁴ *Do No Harm / No hacer daño* (2023) offers a better understanding of medical advances and inequalities that remain, despite those advances. The exhibition seeks to chart a more inclusive, healthier path forward for all.

⁵ Visitors to *Game Changers / Cambiando el juego* (2023) will explore the interplay of new sports technology with competition, safety, fairness and access. The exhibition is designed to spark inventive identities in and beyond sports.

Lowcountry Culture: From Artisans to Artists (working title, 2023) examines how generations of African Americans in coastal South Carolina and Georgia have preserved some of the nation's most distinctive cultural traditions, including handmade seagrass baskets now recognized as art.

Mirror, Mirror for Us All? Disney Parks and Stories of America (2023) examines Disney theme parks' influence on the public's memories of American history and their evolving portrayals of American stories.



American Cruise Lines

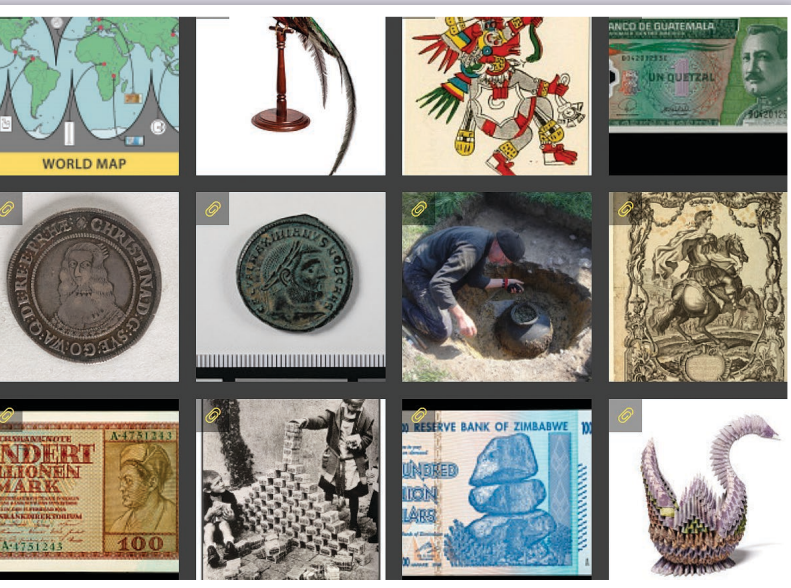
In 2021, American Cruise Lines became the sponsor of the ruby slippers display in the exhibition *Entertainment Nation* (2022) with a gift of \$1 million. Once worn by Judy Garland in *The Wizard of Oz*, the shoes have captivated generations of visitors from across the globe. The treasures have been in the Smithsonian's collection since 1979 and will now become a prominent part of the new exhibition.

Founded in 1991, American Cruise Lines offers small ship cruises to unique and historic parts of our country. The line has grown over three decades, specializing in domestic cruises that visit 31 states along both coasts and more than a dozen U.S. rivers.

"The ruby slippers bring adventure to the fore but also remind us to appreciate all that is right here at home," said Charles B. Robertson, president & CEO of American Cruise Lines. "American Cruise Lines is honored to be a part of *Entertainment Nation* and proud to expand our 20-year partnership with the Smithsonian to show that there's no place like home."



Looking Forward



Really BIG Money Online Resources

Online visitors can now have a glimpse of what is to come in the exhibition *Really BIG Money / Dinero en GRANDE* (2022) at the National Museum of American History. A dedicated web page offers video and interactive resources that feature some of the National Numismatic Collection's biggest and most surprising objects.

Teachers, parents, caregivers and children will find the images and games especially engaging, while visitors of all ages and backgrounds will enjoy learning about many different forms of money. With the physical exhibition delayed due to COVID-19 restrictions, the *Really BIG Money* web page allows individuals to preview objects to be featured in the gallery, access related collections on the Smithsonian's online education platform Learning Lab, and

watch a [fun educational video](#). These Learning Lab collections, available in English as well as Spanish, match K-8 standards on money and economics. The exhibition and related website will ultimately teach young learners about financial literacy. A full digital exhibition goes live in 2022.

Nothing quite matches seeing objects in person. The digital resources complement the exhibition, which is designed to engage children with artifacts that are big in size and quantity or that have large numbers printed on them. The treasures in *Really BIG Money* will teach visitors about cultures and communities, the environment, political leaders and the process of exchange. Object investigations and interactive experiences throughout the gallery will prompt creative thinking.



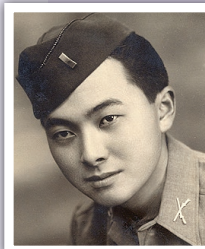
Visit americanhistory.si.edu/exhibitions/really-big-money.

From top: Learning Lab; 1 quetzal, Guatemala, 2008



Conserving & Digitizing the Medal of Honor Collection

U.S. Army



Recipients of the Medal of Honor are extraordinary individuals whose selfless valor changed lives and pivotal moments in history. The [medals](#) in the National Museum of American History's collection help preserve the stories of service members from as early as the 1800s and shed light on

numerous wars. Providing greater access to the medals, both online and in exhibitions, is a priority for the Museum.

Currently, only a small number of medals can be displayed. They are kept in controlled-access locations but must be stabilized to minimize deterioration, photographed and later stored with minimal handling. A recent gift from Robert and Lynne Uhler will enable the Museum to move forward with enhanced preservation and digitization efforts over the next year. Images will become available to the public online, encouraging further interpretation.

Each medal will be installed in specialized holders. Those still in their original presentation cases arrived held by adhesives that require removal, as they contribute to deterioration of the ribbons — some of which are silk and date back to the Civil War era. Rehousing them, always according to the appropriate U.S. Code for Medals of Honor, will improve the storage and security of these treasures for decades to come.

The Medal of Honor, the nation's highest military decoration, is awarded to American personnel in action "who distinguish themselves through conspicuous gallantry and intrepidity at the risk of life above and beyond the call of duty." The collection holds 31 engraved medals, including those of Sen. Daniel K. Inouye (above) and [Marine Cpl. William T. Perkins Jr.](#), the only combat photographer to receive the medal.



Peter Manseau, Ph.D.
Director, Center for the
Understanding of Religion
in American History



Welcoming the Center for the Understanding of Religion in American History

Thanks to transformative grants from Lilly Endowment Inc. and the John Templeton Foundation, the Museum has established the [Center for the Understanding of Religion in American History](#). This permanently endowed programmatic, research and exhibition initiative will explore the diversity and complexity of faith traditions in the United States.

Building on five years of programming and exhibitions, including *Religion in Early America* (2017-2018) and *Discovery and Revelation* (2022), the center will provide an immersive exhibition and educational environment in 2024. This landmark, first-of-its-kind presentation will be dedicated to the exploration of religion for at least 20 years.

A 3,500-square-foot gallery with 16-foot ceilings will allow for the display of large, historically significant, eye-catching objects and will provide a hybrid performance, exhibition and community space. Here, visitors will encounter America's diverse

spiritual history through a spectrum of experiences, combining the presentation of objects traditional to museum displays with audiovisual and performative interactions. The gallery will examine moments of intersection, encounter and creative tension that have made the United States perhaps the most religiously diverse nation on earth.

Museumgoers, regardless of personal beliefs, will develop a better understanding of religion as a force that has shaped the country and world in which they live. It is inextricable from explorations of race, ethnicity, class and gender, and is interwoven in stories of entrepreneurship, education, medicine, entertainment, music and sports — among other facets of American life.

While appropriate for the general public, the Center for the Understanding of Religion in American History will especially engage the K-12 audience that makes up a large portion of the Museum's visitors. The gallery will be an ideal place for moments of interaction



Torah mantle made in Germany
(1785-1786), brought to San
Francisco by Jewish immigrants

and personalized instruction with school groups that will come away with broadened understandings of the history, diversity and significance of religion in the past and the present.

Smithsonian Council for American History

The Museum gratefully acknowledges members whose **unrestricted contributions of \$1,000 or more in 2021** support a variety of critical needs.

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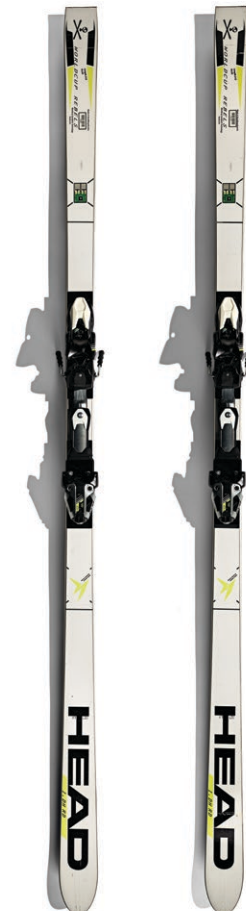
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The Museum gratefully acknowledges the **supporters of the National Numismatic Collection** in 2021.

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1

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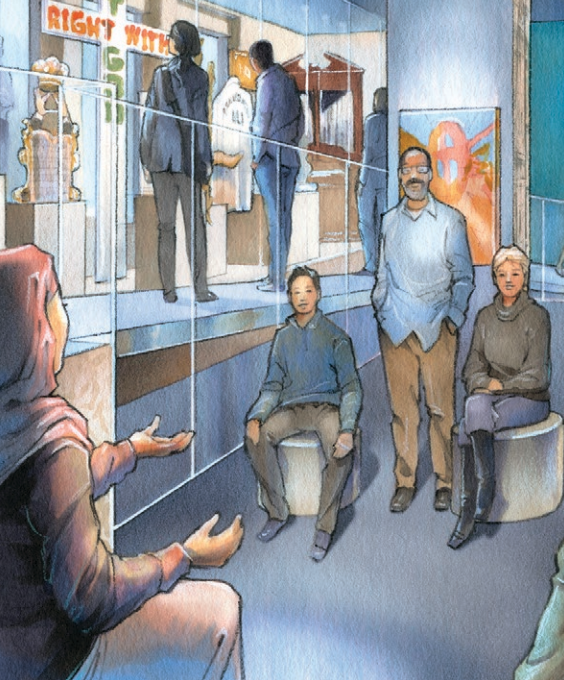
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¹This follis coin, which will be on view in *Really BIG Money*, dates back to ancient Rome, about 294 A.D.

²The Museum acquired a dress and shoes used for the album art of Cyndi Lauper's *She's So Unusual*. On the shoes' soles is a graphic of Vincent van Gogh's *The Starry Night*.

Opposite: Head USA donated a pair of skis used by Olympic downhill skier Lindsey Vonn during her last racing season in 2019.

George Pla, Margaret Salazar-Porzio, Ph.D., and Randall Martinez visit the exhibition *iPleibol!*



DONOR SPOTLIGHT

John Templeton Foundation

In 2021, the John Templeton Foundation awarded a grant of more than \$2.5 million toward the National Museum of American History's new Center for the Understanding of Religion in American History. The funding will support a unique, multipurpose gallery in 2024 where visitors will explore stories about diverse faith traditions in the United States. Through a 20-year exhibition, research, programming and convenings, the Museum will interpret the past to help improve religious tolerance and understanding. The public and scholars alike will be able to better engage critically with the subject of religion and comprehend how it relates to history and their own experiences, regardless of their personal beliefs.

The John Templeton Foundation was established in 1987 to support efforts that advance human well-being through rigorous scientific research and related scholarship. Its founder, the late Sir John Templeton, believed the sciences could provide insight into the universe and humanity's place within it. The Templeton Foundation's generous gift will expand upon the Museum's similar efforts that began five years ago with the Religion in America Initiative.

Dedicated Supporters

The Smithsonian extends its gratitude to the individuals, companies and foundations that made possible numerous activities of the National Museum of American History through major **gifts** of \$25,000 or more in 2021.

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*Deceased

Above: The Museum became the official repository of the newly minted Congressional Gold Medal recognizing the service of Chinese American veterans of World War II. The medal's authorization occurred days before the 75th anniversary of the Chinese Exclusion Act being repealed.

Star-Spangled Banner Society

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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	Christy and Stephen McAvoy	
	Debby and Dan McGinn	

*Deceased



DONOR SPOTLIGHT

Debby and Dan McGinn

In 2021, Debby and Dan McGinn generously made a \$1 million planned gift to benefit the National Museum of American History's future operations. Planned gifts — of all sizes — have made a difference for decades at the Museum, benefiting a wide range of projects and objects, from the maintenance of priceless instruments to the care of photographic prints and costumes.

Dan is the founder and CEO of McGinn and Company, a communications consulting practice in Virginia, where Debby serves as a senior consultant. He is also an avid collector of political memorabilia that offer countless stories spanning nearly 200 years of American history. The former congressional staffers particularly admire the Museum's vast political history collection of more than 100,000 objects.

The couple believes in the importance of sharing collections, exhibitions and programs that not only help people understand the past but empower them to create a just and compassionate future. As a result, their commitment and love of history will benefit the Museum's millions of online and on-site visitors for years to come.



Above: Shannon Dunn-Downing, the first woman to medal in Olympic snowboarding, donated the first women's pro model snowboard, for which she designed the graphics in 1994.

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For more information about the Museum, please visit
americanhistory.si.edu.

Suzanne Brennan Firstenberg's *In America: Remember* installation on the National Mall adjacent to the Museum, 2021.

Photo: Richard Strauss, National Museum of American History

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Cover: The National Museum of American History acquired small, personalized white flags representing many of the COVID-19 deaths in the United States. The objects were part of Suzanne Brennan Firstenberg's *In America: How Could This Happen ...* installation at the D.C. Armory in 2020. In 2021, the artist also placed flags on the National Mall adjacent to the Museum as part of the installation *In America: Remember*.
Cover photo: Bruce Guthrie

