

The Prince Spotlight supported by
Destaque de Prince apoyado por
Barry and Wendy Meyer

"I WASN'T BEING DELIBERATELY
PROVOCATIVE.
I WAS BEING DELIBERATELY
ME."

"NO ESTABA SIENDO
PROVOCADOR
ADREDE. ESTABA SIENDO
YO ADREDE".

1983

As one of the 1980s' most controversial
musical artists, Prince made it hard
to categorize him. He was a
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himself.



THEATER

**NOW
SHOWING**

WHAT MAKES A FAMILY?
¿QUÉ CONSTITUYE
UNA FAMILIA?

"I FEEL VERY
PROUD
TO BE
MEXICAN."

"ME SIENTO MUY
ORGULLOSA
DE
MEXICANA".

1994



"They should
never have
given us
UNIFORMS
if they didn't want us to
be an army."

"No debieron darnos
UNIFORMES
si no querían que
fuésemos un
ejército".

2017

The 2017 exhibit explores the
history of the Mexican Revolution
and the role of women in the
movement. It features a variety of
artifacts, including uniforms,
photographs, and documents.



Join the

**ENTERTAINMENT
NATION**

Highlights Report
2022



Mission

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



DEAR FRIENDS,

Throughout 2022, the National Museum of American History's [Culture Wing](#) bustled with curators, collections specialists and exhibition fabricators attending to every detail of two bilingual exhibitions: *Entertainment Nation / Nación del espectáculo* and *(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965 / (re)Enmarcando diálogos: Fotografías de Richard Avedon, 1946–1965*. What a delight to bring these exhibitions to you after years of planning and fine-tuning! Just steps away, the new video installation *Pause & Replay* features firsthand recollections of playing video games at home and in arcades, reminding us that personal memories are also part of history. These projects mark the successful completion of the Culture Wing, the last element of a multiyear, \$120 million transformation of three public floors on the building's west side.

Entertainment Nation's theme truly sums up the Culture Wing's message: Entertainment shapes the nation and provides a platform for important conversations that spur change. There could be no better time for this exhibition. The barrier breakers, the culturemakers, the individuals who spoke up — and those whose actions spoke louder than words — they prompt us to take a closer look at who we wish to be as a people.

After a year of heartbreaking scenes on the news, landmark court rulings, COVID adjustments, a war overseas and more, it is often culture and the arts that help us process these moments. Take time to see Richard Avedon's images in *(re)Framing Conversations* as more than exceptional photography. They take us inside Avedon's ability to spark dialogue around social, cultural and political matters with lasting relevance.

This report includes many other 2022 projects, such as the exhibitions *Really BIG Money / Dinero en GRANDE* and *Discovery and Revelation: Religion, Science and Making Sense of Things / Descubrimiento y revelación: Religión, ciencia y el porqué de las cosas*. The Museum also hosted *¡Presente! A Latino History of the United States*, the National Museum of the American Latino's dynamic inaugural exhibition. And it was truly an honor to posthumously present the [Great Americans Medal](#) to Associate Justice Ruth Bader Ginsburg and share the moment with her two children.

Now the time comes to focus on 2023 and plan the Museum's future as the nation approaches its 250th anniversary in 2026. The Museum will play a vital part in that commemoration, seizing the opportunity to broaden audiences and demonstrate history's role in strengthening our democracy. It will then embark on the next phase of its physical transformation with an east wing renovation. This will result in upgraded galleries for new stories and improved experiences with national treasures, such as the [gunboat Philadelphia](#), the collection's largest object from the Revolutionary War.

The Museum extends its deepest gratitude to supporters who make these efforts possible. You helped the Museum through the pandemic and back to regular operations for visitors, whose safety continues to be ensured by a resilient staff. It is a privilege to be on this journey with you, striving for a just future by building inclusive audiences and engaging them to participate in our democracy.



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



Enrique Segura
Enrique Segura, Ph.D.
Board Chairman

Above: Ruby slippers worn by Judy Garland's character, Dorothy, in *The Wizard of Oz*, 1939

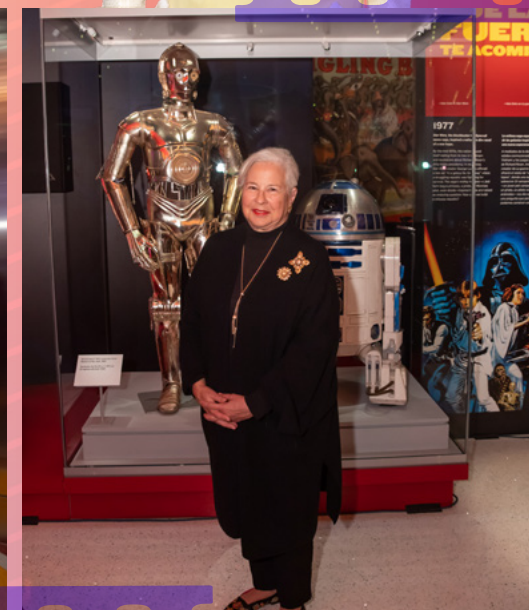


Right: Joe Louis' boxing gloves from first bout with Max Schmeling, 1936

“These galleries will transform how our visitors experience entertainment in new and unexpected ways, expanding on the promise of our democracy.”

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

ENTERTAINMENT NATION



LIKE A BLOCKBUSTER MOVIE, the new exhibition *Entertainment Nation / Nación del espectáculo* captivated visitors from start to finish when it opened in December 2022 at the National Museum of American History.

Whitney Houston's iconic rendition of the national anthem. Al Michaels' unforgettable call at the 1980 Winter Olympics — "Do you believe in miracles?" Luke Skywalker, Han Solo and Princess Leia battling the evil Empire. A duet from *Hamilton*, the production that took an unforgettable new look at early American history. These moments and many more played on large screens that seemed to magically climb overhead. So engaging was this entrance video montage that visitors were transfixed for minutes before realizing they had not fully entered *Entertainment Nation*. "This is so cool!" one individual exclaimed.

Entertainment Nation donors and others who made such experiences possible gathered for a sneak peek and reception the evening before the exhibition opened to the public. A special ribbon-cutting ceremony with representatives from the Dolby family and Dolby Laboratories Inc. opened the Ray and Dagmar Dolby Hall of American Culture, home of the new exhibition. Together, the family's and corporation's generosity totaled more than \$7 million toward a project that serves as the capstone for a multiyear transformation of the Museum's Culture Wing and two additional floors in the west wing.

Entering the space, it is clear an unforgettable experience awaits. Stimulating Dolby Atmos sound draws you in; vibrant graphics and extraordinary objects surround you. Object cases align the walls, and "Spotlight" displays offer an in-depth look at culturemakers such as Selena, Prince and Joe Louis as well as productions such as *The Handmaid's Tale* and *Rent*. And perhaps no other pair of shoes can transfix multiple generations as much as the ruby slippers from *The Wizard of Oz*.

Coming across objects like Mia Hamm's and Michael Jordan's jerseys, the Muppets, a C-3PO costume and John Coltrane's saxophone offers more than just moments of awe. The treasures tell stories of how entertainment has shaped important conversations about society and politics. Muhammad Ali's robe and Roger Staubach's United States Naval Academy jersey look at how athletes engaged differently in the Vietnam War. Randy Moss' necktie listing African Americans killed by

police is paired with a West Virginia State Police special-issue ball cap he wore to honor fallen troopers.

In micro-galleries — smaller spaces set off within the exhibition — artifacts, multimedia and interactive features take deep dives into American television, comedy as a lens to address stereotypes, and music that rises to the level of an anthem. In the "What Is Your Anthem?" micro-gallery, part of the stage from the 1969 Woodstock concert lies steps away from an Eddie Van Halen guitar.

Before exiting, visitors are once again pulled toward what seems like more gravity-defying, sharp-resolution screens. The footage appears to entrance them, prompting their companions to nudge them along. It is a sensory feast wrapping up a memorable visit that will produce stories for years to come.

Opposite Page: John Coltrane's saxophone, 1965; Mia Hamm's Team USA jersey, 1996 Summer Olympics; Smithsonian Secretary Lonnie G. Bunch III; Dagmar Dolby and family members, representatives of Dolby Laboratories Inc., the Museum and Smithsonian Institution at ribbon-cutting for Ray and Dagmar Dolby Hall of American Culture; Randy Moss' necktie, 2018; Toby Keith's guitar, 2010s

Above: Fillmore Citrus Association Mexican Band drum, around 1920–1940; George Reeves' costume from television's *Superman*, 1952–1958; Diana Ross' Supremes dress, 1967; 42 Degrees North Media Founder Kate Raisz, True Aim Productions President Alison Guss, A+E Vice President of Programming and Brand Operations Susan Leventhal, A+E Chairman Emeritus Abbe Raven; American Cruise Lines Executive Vice President Paul Taiclet and President and CEO Charles B. Robertson; Hollywood Foreign Press Association Grants Officer Sandra Cuneo

Celebrating the Culture Wing and American Artists



MUSIC AND DANCING

filled the halls of the National Museum of American History as guests gathered to celebrate the completion of the Culture Wing during a star-studded event. Comedian, writer and podcaster Hari Kondabolu warmed up the audience as the evening's emcee and turned entertainment over to the Chuck Brown Band. Before long, the band took guests from tapping their toes to showing off their dance moves to the artists' distinct go-go sound.

The voice of Susan Tedeschi of Tedeschi Trucks Band resounded in the space during performances with the Chuck Brown Band and Althea Thomas, who emotionally moved the audience with her

presence and command of the organ. Thomas was the organist for Martin Luther King Jr.'s congregation at Dexter Avenue Baptist Church in the 1950s. She also performed a self-composed Christmas song with her children Gwendolyn Thomas Kennedy Green and Bertram Thomas, and grandson Joie Grey.

Dave Grohl of Foo Fighters brought his unique style to the event. He noted that the song he performed, "Times Like These," was written when he reached a crossroads in his life and rejected the idea of giving up.

Sitting near the stage were Grammy Award-winning artists Gloria and Emilio Estefan, creators of the Miami Sound Machine. They each received a James Smithsonian Bicentennial Medal earlier in the day along with Grohl and Tedeschi. The medal was established in 1965

for individuals who have made distinguished contributions to the advancement of areas of interest to the Smithsonian.

During the medal ceremony within the Culture Wing's elegant Nicholas F. and Eugenia Taubman Hall of Music, each shared poignant words. Tedeschi offered a moment of laughter as she recalled her brothers criticizing her voice when she was younger, making her work harder. Grohl spoke of the impression visits to the Smithsonian as a youth made on his life. Emilio Estefan expressed belief in America and dreams and hoped his medal would inspire minorities.

Gloria Estefan shared, "Honestly, when I was wearing that dress that is in [Entertainment Nation], filming the video for 'Rhythm Is Gonna Get You,' this was not in my thoughts or dreams. ... Music really unites us throughout the world."

From top: Kym Clarke performing with the Chuck Brown Band; Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., with James Smithsonian Bicentennial Medal recipients Susan Tedeschi, Dave Grohl, Gloria Estefan and Emilio Estefan; signpost from the set of *M*A*S*H*, 1982; the Chuck Brown Band; John Troutman, Ph.D., project director and lead curator of *Entertainment Nation*

Opposite page (by column): Susan Tedeschi, Hari Kondabolu, Dave Grohl; Dagmar Dolby dancing with Smithsonian Board of Regents Chair Steve Case; Althea Thomas performing with Gwendolyn Thomas Kennedy Green; The Jim Henson Company Archives Director Karen Falk with The Jim Henson Legacy President Craig Shemin



"Without your support we can dream, but with your support we can do something spectacular."

— Secretary Lonnie G. Bunch III at Entertainment Nation ribbon-cutting



The Museum gratefully acknowledges the generous donors whose support made possible *Entertainment Nation*.

The Ray and Dagmar Dolby Family

Tom and Karen Rutledge
The Television Gallery

The History Channel / A+E Networks
The Broadway Spotlight

Stephanie Bennett-Smith, Ph.D.
The M*A*S*H Spotlight

American Cruise Lines
The Ruby Slippers Spotlight

Anonymous
The Muppet Spotlight

Linda and Mike Curb
"What Is Your Anthem?" Gallery

Hollywood Foreign Press Association
The Star Wars Spotlight

Barry and Wendy Meyer
The Prince Spotlight

Andrew and Anya Shiva
William Randolph Hearst Foundation
Dolby Laboratories Inc.
Jane Henson Foundation
Vin and Erica Di Bona
Don and Maggie Buchwald
Kiki Ramos Gindler and David Gindler
Google Arts & Culture
Enrique and Alejandra Segura
Steve Tisch

BMI
Linda and Pete Claussen
Daryl and Steven Roth
Rosenthal Family Foundation
Abbe Raven and Martin Tackel

Craig Kallman
Robert Turner

Jim Guerinet
Earl D. Weiner

The Entertainment Nation Opening Festival / Festival de apertura de La nación del espectáculo was made possible by the Americana Music Foundation, A+E Networks, the Robert P. and Arlene R. Kogod Family Foundation, and the John Hammond Performance Series Endowment Fund.

Special thanks to supporters of the Ruby Slippers conservation effort through Kickstarter, who also made possible the shoes' state-of-the-art display case.

CELEBRATING THE CULTURE WING



Entertainment Nation Opening Festival / Festival de apertura de La nación del espectáculo

Because programs are key to more fully engaging the public and bringing history alive, the National Museum of American History held a free festival complementing the opening of the Culture Wing. From December 9 to 18, nearly 32,000 visitors enjoyed insightful curator talks, special access to objects from the national collection, film screenings, family craft projects, musical performances and photo ops with beloved characters from film and television, among other activities.

The festival served as one of the Museum's most inclusive and accessible large-scale public programs. Accessibility and language justice efforts included daily American Sign Language interpretation, English CART captioning, and live Spanish translation and subtitling.

Top Row: Museum Board Vice Chairman the Honorable Barbara Hackman Franklin with Chairman Enrique Segura and Dagmar Dolby; Steve Soboroff in front of the Orson Welles typewriter he donated; display case in Entertainment Nation

Center Row: Guests wrapping arms within Entertainment Nation; Segura dancing with Gloria Estefan; Davit Asghedom in front of objects from his son Nipsey Hussle, with Elizabeth MacMillan Director Anthea M. Hartig, Ph.D.

Bottom Row: Noemi Rodríguez of Semilla Cultural at opening festival; Kristin Carlucci Weed and family with Museum and Smithsonian Institution representatives at ribbon-cutting for Marcia and Frank Carlucci Hall of Culture and the Arts; U.S. Transportation Secretary Pete Buttigieg; Grant Hughes and Sophia Bush



In recent years, it's been the Museum's pleasure to spotlight many of the donors whose support helped create *Entertainment Nation*. Meet a few more of these generous individuals.



Left: Cyndi Lauper's punk prom skirt from cover of her debut solo album, *She's So Unusual*, 1983



Anonymous

For the many who learned their ABCs from *Sesame Street* and laughed with the Muppets, Jim Henson's creations left an indelible mark on their lives. The National Museum of American History's anonymous friend was moved by the warmth of characters like Kermit the Frog who continue to share important lessons about helping others and making a difference, even if simply through kindness toward a neighbor. This donor immediately recognized the wide influence of entertainment and provided a generous gift of \$1 million toward the exhibition *Entertainment Nation* and its Muppet Spotlight, which features early Muppets, including Kermit, Sam and Harry the Hipster from the television program *Sam and Friends* in 1955. The donor's desire was to have the spotlight's plaque read, "In honor of the lovers, the dreamers and you."



The History Channel / A+E Networks

The History Channel and A+E Networks have long been supporters of the National Museum of American History. With a gift of \$1.6 million in donations and in-kind support, their generosity benefits the exhibition *Entertainment Nation*, its Broadway Spotlight and a festival celebrating the Culture Wing's completion. The spotlight case, which will offer a rotation of Broadway objects over 20 years, currently looks at *Rent*'s breakout success that expanded national conversations about people living with HIV and AIDS.

Founded in 1983, A+E Networks is comprised of A&E, The History Channel, Crime + Investigation, History2, Blaze, Lifetime, LMN, FYI, Vice TV and History en Español. Dedicated to telling compelling stories, it operates 78 channel feeds in approximately 196 territories in 40 languages across the globe with a reach of more than 414 million households and over 500 million digital users.

The Museum's previous chairman, Abbe Raven, is chairman emeritus of A+E Networks. She played an integral role in launching The History Channel and in helping *Entertainment Nation* come to fruition through her leadership and generosity.



Stephanie Bennett-Smith, Ph.D.

Stephanie Bennett-Smith, Ph.D., is a National Museum of American History board member whose commitment of \$1.5 million benefits *Entertainment Nation* and its M*A*S*H Spotlight. Her generosity extends beyond the new exhibition to the Cooking Up History series. This additional gift of \$60,000 was especially significant, as it allowed the Museum to bring live Cooking Up History programs back to the public, beginning in September 2022, after on-site activities were paused by the COVID-19 pandemic.

Bennett-Smith's career was spent dedicated to the field of education. She was an instructor at Loretto Heights College, assistant professor of English and chair of the American studies program at Albion College, dean of Westhampton College of the University of Richmond, and president of Centenary University. A member of the International Women's Forum, she also founded the Women Involved in Living and Learning program at the University of Richmond and authored numerous articles on women's education. Bennett-Smith has served on several other boards including those of American University, The New Jersey Historical Society, Naval War College Foundation and Mount Vernon.



Linda and Mike Curb

With a \$1 million gift, Linda and Mike Curb are generously supporting the National Museum of American History's exhibition *Entertainment Nation* and its "What Is Your Anthem?" micro-gallery examining music's power to inspire and connect us. The Curb's also recently contributed \$400,000 toward Hearing History, a project preserving the earliest sound recordings created by Alexander Graham Bell and his colleagues.

Mike, owner and chairman of Curb Records and Word Records and former president of MGM Records, is a Grammy Award winner with a star on the Hollywood Walk of Fame, among many accolades. His career also encompasses serving as a lieutenant governor and acting governor of California and chairman of the Republican National Finance Committee during the Reagan administration. Mike, who has sat on numerous nonprofit boards, is chairman of the Mike Curb Foundation.

Linda, a watercolor artist and former flight attendant, serves on the board of directors at the Mike Curb Foundation, where she joins her husband in providing grants and gifts toward education, historic preservation, homelessness and a wide range of community services.



Barry and Wendy Smith Meyer, Ph.D.

Barry and Wendy Smith Meyer, Ph.D., were among the first to step forward with a \$1 million commitment to the exhibition *Entertainment Nation* and its Prince Spotlight. Barry is the founder and chairman of North Ten Mile Associates, a strategic consultancy firm specializing in entertainment industry clients and issues. Previously, he spent 42 years at Warner Bros. Entertainment, where he was the studio's chairman and chief executive officer for 14 years. Currently on the board of Activision Blizzard, he also served on the boards of the Federal Reserve Bank of San Francisco and National Museum of American History.

Wendy is a retired clinical social worker and a former chair of the Los Angeles County Commission for Children and Families. She is an author and the National Foster Youth Institute's board chair. For more than 35 years, Wendy served patients through her private psychotherapy practice. She also shared her expertise at the USC School of Social Work as a clinical associate dean of curriculum planning and assessment. Together, the couple is dedicated to several charitable causes.

"In addition to pastimes and fun, entertainment creates critical spaces for all of us to come together for important national conversations."

— John Troutman, Ph.D., Project Director and Lead Curator of *Entertainment Nation*

Marcia and Frank Carlucci Hall of Culture and the Arts

Richard Avedon's iconic portraits connect us to the past. His photos invite us to revisit his

Los icónicos retratos d

[re]
Framing
Conversations
Enmarcando
conversaciones

Photographs by
Richard Avedon
1946–65
Fotografías de
Richard Avedon

What music
moves you?
¿Qué música
te mueve?



“Avedon’s photographs and his own presence in print culture propelled, changed and shaped the ways that readers understood ideas about portraiture, celebrity, power and emotions.”

— Shannon Perich, Photographic History Collection and Exhibition Curator

Right: Janet Flanner, a foreign correspondent in Paris for 40 years, received the Légion d'honneur for her work (medal seen on jacket).

Shannon Perich

Photographic History Collection and Exhibition Curator, Division of Work and Industry

RICHARD AVEDON'S PHOTOGRAPH of writer James Baldwin's contemplative face fills a page in the April 1963 *Harper's Bazaar*. On the opposite page, Baldwin's essay "Letter From a Prisoner" challenges the reader's complacency and willingness to let racism persist. "It doesn't do any good to blame the people or the time — one is, oneself, all those people. We are the time."

As we ramped up *(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965* / *(re)Enmarcando diálogos: Fotografías de Richard Avedon, 1946–1965*, Baldwin's line "We are the time" (his emphasis) struck me. What is my responsibility as a museum curator in this historical moment? How do I look at the National Museum of American History's collections and understand them in their time and our time? How do we at the Museum bring the public into this study to reflect and resolve with us? As we progressed, we kept these questions in mind.

Many of the works on display were first seen in *Harper's Bazaar*, then later in the 1964 book *Nothing Personal*, in which another Baldwin essay accompanies Avedon's photographs. The two also worked together on their high school literary journal almost two decades earlier. As Avedon developed the book, he created new images and pairings to explore social, cultural and political tensions. His iconic style of portraiture in stark black and white captured moments of expressions and gestures that pushed flattery out of the frame in favor of perceived emotional, psychological and physical veracity. The negatives that Avedon selected for print and publication created opportunities to reveal and suggest individual attributes that are normally hidden by celebrities, politicians and other well-known figures.

Instead of featuring individuals, typical of a portrait show, we grouped framed photographs within six sections, putting together those depicted in tension with each other to highlight relationships and themes. The groupings present heady and less-intense questions: How long does change take? What guides your moral compass? What music moves you?

As part of the Culture Wing, the exhibition has a subtext about the power of photography as a means of transmitting ideas. Because Avedon got his start in magazines, once a major mode of mass communication, they are found throughout *(re)Framing Conversations*. Avedon's work is visible on covers, in fashion spreads and in photo essays. As a celebrity in his own right, Avedon is the subject of articles. And we show how some of the works were originally seen in magazines by millions of readers.

Ten-foot-tall murals of non-Avedon photographs from magazines and other sources offer a sense of the post-war era — Elvis onstage, a protesting priest and women picketing. Wallpaper in the center of the exhibition was created from snapshots of people reading magazines. Conversation is prompted throughout the gallery with questions and three portrait explorations.

We are proud to have created, as a public history endeavor, an exhibition providing historical context blended with today's questions and pointing to each visitor's decision-making that shapes culture. We hope that through some opportunities to examine history we can change our time.

(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965, was made possible by generous support from Judy and Leonard Lauder, with additional funding from Marcia and Frank Carlucci and the William Talbott Hillman Foundation.



Marcia Carlucci

A member of the National Museum of American History's board, Marcia Carlucci is committed to the Museum's efforts to help visitors understand the relevance of history in their lives. In 2022, she generously pledged to serve as the naming sponsor of the Hall of Culture and the Arts. This extraordinary \$5 million gift will support seed funding for exhibitions in the space, long-term maintenance and related educational programming. Her leadership and donation were critical to the completion of the transformed Culture Wing, in which the hall is located. The first exhibition in the Marcia and Frank Carlucci Hall of Culture and the Arts is *(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965*.

The hall is named in honor of Marcia and her late husband, Frank, who served in senior administration positions under four American presidents. Prior to establishing and chairing the Marcia and Frank Carlucci Charitable Foundation, Marcia was a lobbyist for Coopers & Lybrand. A Prevent Cancer Foundation chairman emeritus, she also serves on several other boards, including the Pardee RAND Board of Governors.

Opposite Page: Richard Avedon in front of U.S. Capitol, about 1945, photographer unidentified

Above: James Baldwin image by Avedon in essay printed within *Harper's Bazaar*, 1963

Left: Portrait of William Casby, born into slavery, above cigar-smoking segregationist Judge Leander Perez of Louisiana; Judy Garland in "Tramp" costume from 1948 film *Easter Parade* and live theater shows, above Fabian, one of emerging rock 'n' roll teen idols crafted by music industry





1969 Ford LTD lowrider,
"Dave's Dream"

Inside the Museum 2022



19.85 billion

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



11.4 million

Online visits + on-site visitors



8.7 million+

Page views of the Museum's educational resources



YouTube

1.4 million

Views of the Museum's YouTube videos



272,000+

Twitter followers



276,000

Facebook followers



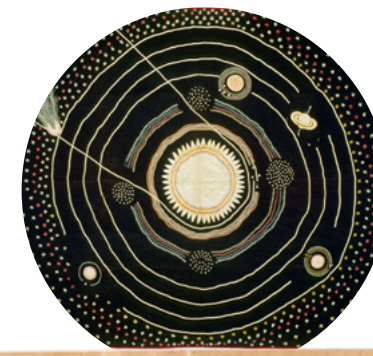
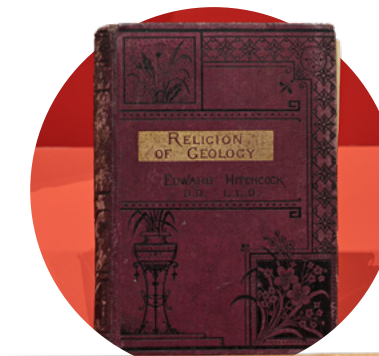
302,000

Instagram followers



Lauren Safrank
Program Manager and
Exhibition Developer, Center
for the Understanding of
Religion in American History /
Division of Cultural and
Community Life

Discovery and Revelation



from the lower depot at Baltimore to Washington Saturday May 25th 1844. Saml. P. Morse Superintendent of Elec. Mag. Telegraphs.

W h a t h a t h G o d w r o u g h t .

WHAT DOES IT MEAN TO BE HUMAN? WHAT IS OUR PLACE IN THE UNIVERSE? AND WHAT DO WE OWE EACH OTHER?

In *Discovery and Revelation: Religion, Science and Making Sense of Things / Descubrimiento y revelación: Religión, ciencia y el porqué de las cosas*, these three touchpoint questions frame the new exhibition around the history of Americans seeking answers to life's big questions through both science and religion. While often seen as separate and even warring realms, science and religion have a fascinating history of intersection that shapes the way individuals and communities solve problems and view the world.

For the exhibition team, the interplay between science and religion appeared to be frequently on display during the COVID-19 pandemic, whether through virtual worship services or "Jesus is my vaccine" protest signs. In researching our collections, I found this

complex relationship has been a constant throughout American history. Science and religion enter the public square when something new and unexplainable happens, when people are scared, or when they are looking to expand their knowledge.

Examples of objects in the exhibition that illustrate these intersections are Benjamin Franklin's burned lightning rod from the 1760s, on loan from The Franklin Institute. The invention was met with trepidation by some critics, who feared it was dangerous and impious to interfere with God's will. When Samuel Morse invented the telegraph in 1844, the [first message](#) he sent was a verse from the Bible, "What hath God wrought?," signaling the importance of the moment. The telegraph tape is in our collection. We also include a ceremonial peyote plate from around 1955, on loan from the Smithsonian's National Museum of the American Indian. Peyote inspires visions, which is of interest to both scientists and Native religious practitioners who use it to induce spiritual experiences.

We concentrated on an audience of high schoolers as we built the exhibition. Teens are figuring out who they are, what they believe, and who and what to consult for advice and information. While popular discourse about science and religion tells them that these are incompatible opposites, we know from history this isn't always true. The historical examples illustrate teens can chart their own course through life without rejecting or accepting any one way of thinking and knowing.

We are also bringing this content to classrooms through a corresponding interactive website called [Runaway Robot](#). Just as we want students to feel empowered to explore both science and religion in their own way, we give them full control over the path they take within the game. The player helps a confused robot — an animated version of a 16th-century [automaton monk](#) from our collection and the exhibition — explore a neighborhood where scenarios involving religion and science pop up everywhere.

As one of the first projects from the newly established Center for the Understanding of Religion in American History, the exhibition and *Runaway Robot* offer new ways for the public to engage with the history of religion that are both surprising and challenging.

Learn more in the book **Discovery and Revelation: Religion, Science and Making Sense of Things** by Peter Manseau, Ph.D., and Andrew Ali Aghapour, Ph.D. This Smithsonian Books publication was made possible by The Foundation for Religious Literacy and H. Bruce McEver.

Discovery and Revelation in the Nicholas F. and Eugenia Taubman Gallery and **Runaway Robot** were generously supported by Lilly Endowment Inc., the John Templeton Foundation, The Foundation for Religious Literacy and H. Bruce McEver, and Ambassador Nicholas F. Taubman and Mrs. Eugenia L. Taubman.

The *Center for the Understanding of Religion in American History* is made possible through the generosity of Lilly Endowment Inc. and the John Templeton Foundation.



Opposite page: Henrietta Lacks (HeLa): *The Mother of Modern Medicine* by Kadir Nelson, 2017, on loan from Smithsonian's National Portrait Gallery and National Museum of African American History and Culture; astrolabe with inscription suggesting Galileo Galilei was a previous owner, 1537

Above: Benjamin Franklin's lightning rod, 1760s, loan from Historical and Interpretive Collections of The Franklin Institute, Philadelphia; Benjamin Franklin *Drawing Electricity From the Sky*, by Benjamin West, around 1816, courtesy of Philadelphia Museum of Art; *Religion of Geology* by Edward Hitchcock, 1851; Ellen Harding Baker's *Solar System Quilt*, 1876; message sent by Samuel Morse during first public demonstration of the telegraph, 1844



Play *Runaway Robot* at runawayrobot.si.edu.



Ellen Feingold, D.Phil.
Curator of the National
Numismatic Collection,
Division of Work and Industry

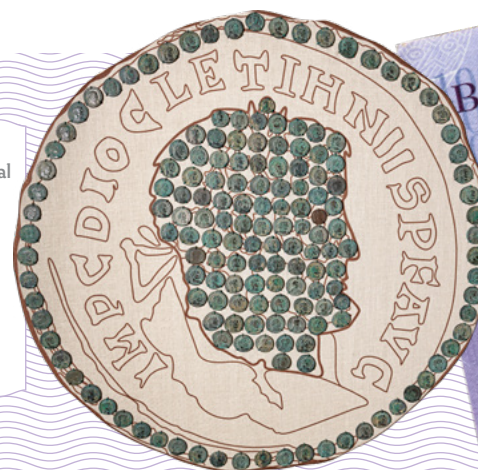
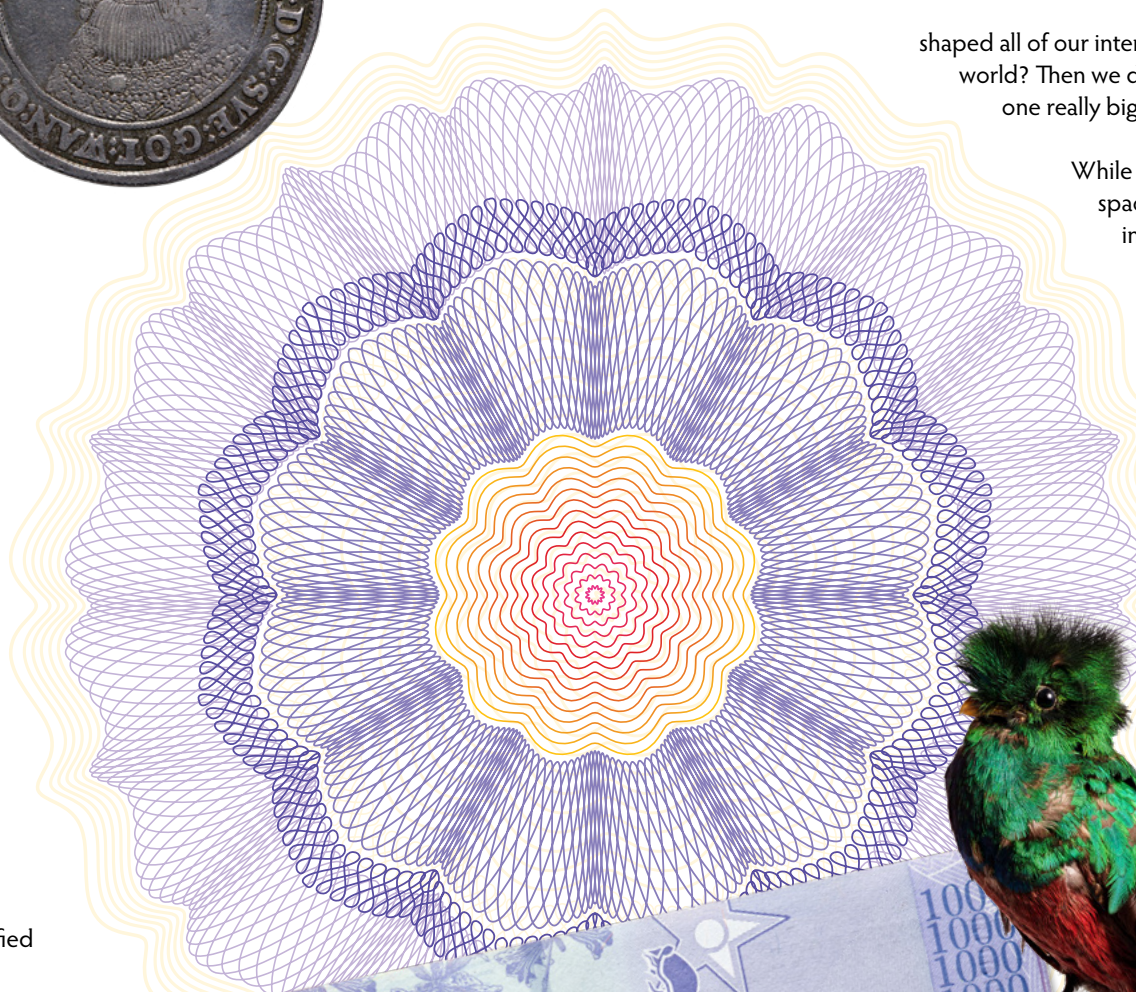
REALLY BIG MONEY

IN APRIL 2022, we opened the Smithsonian's first money gallery for children called *Really BIG Money / Dinero en GRANDE*. This cheerful and exciting new space in the National Museum of American History features some of the National Numismatic Collection's biggest objects — in size, denomination and quantity — selected for their potential to surprise, delight and engage young visitors. These eye-catching artifacts help elementary-aged children learn about money and economics, improve their financial literacy, and explore world cultures.

From the project's earliest stages, we knew that if we wanted to create something that truly met the needs of young visitors, we'd have to first determine what children learn about money in school and when they learn it. To accomplish that, we created a cross-disciplinary team of curators, educators, historians, collections managers, interpretive specialists, designers and project managers. Each of us participated in every stage of the gallery's development and examined local and national curriculum standards. We identified that money and economics become a core part of social studies curriculum from third to fifth grade, so we decided that our gallery would complement that learning stage. We

Clockwise: 1 riksdaler coin, Sweden, 1643; rai stone ring, island of Yap, 20th century; Resplendent Quetzal bird, Guatemala, about 1923; 1,000 bolívar note, Venezuela, 2017; follis coins, ancient Rome, around 294–312

Go behind the scenes of this exhibition by reading "2 Experts, 165 Coins, 1 Really Big Head," on the Museum's blog, *O Say Can You See?* <https://s.si.edu/3j39ilh>



shaped all of our interpretation around a central question: What can really BIG money teach us about our world? Then we distilled our answer down to four key concepts derived from the curriculum and selected one really big object for each.

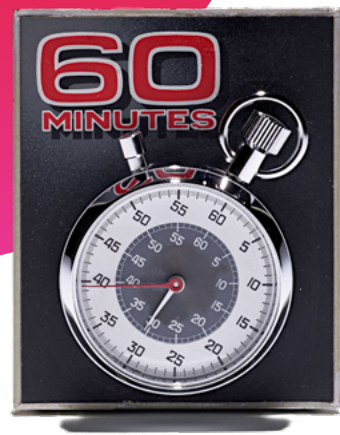
While this curriculum-driven structure and approach to interpretation was crucial to creating a space for young learners, it was also essential that the gallery's design be child-friendly and inclusive. Every feature of *Really BIG Money* meets the needs of young visitors, as well as their caregivers and teachers, with attention-grabbing objects; the height and simple, clean design of the cases; the colors; the font size and style; the reading level of the bilingual labels; and the tactile features.

Another important and unique feature of *Really BIG Money* is that half of it is dedicated to interactive experiences. Because we know that various forms of interaction such as moving one's body, playing games and seeing oneself in a new context are central to how children learn, we designed interactives to engage children through those approaches.

While our team began with the goal of creating a gallery, we also saw *Really BIG Money* as an accessible and effective framework for building financial literacy that could be used in any classroom. We created *Smithsonian Learning Lab* online modules derived from the gallery's content for a variety of grade levels that make this material classroom-ready. Like the exhibition and its star interactive game, *Match the Money*, the *Learning Labs* are all available online in both English and Spanish. Additional classroom resources are being discussed. Under development is a *Really BIG Money* Discovery Cart, which will give young visitors another opportunity to learn through interaction with the Museum's dedicated volunteers.

Ultimately, *Really BIG Money* and its educational tools not only reflect innovative ways of displaying and teaching with money but also a new approach to developing exhibitions at our Museum.

Really BIG Money was generously made possible by Michael Chou, the Howard F. Bowker Numismatic Projects Endowment Fund, and Bill and Dianne Calderazzo, with additional support from Jeff Garrett, Robert L. Harwell II and John F. McMullan.



1



1 **Entertainment Nation / Nación del espectáculo** holds an impressive selection of theater, music, sports, movie and television objects. It presents ways entertainment shapes us and provides a forum for national conversations.

Really BIG Money / Dinero en GRANDE features the National Numismatic Collection's largest and most striking objects. The exhibition supports classroom learning and improves financial literacy among children.

(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965 / (re)Enmarcando diálogos: Fotografías de Richard Avedon, 1946–1965, presents Avedon photography as art that creates dialogue around social, cultural and political issues.

Music HerStory: Women and Music of Social Change* in the Smithsonian Libraries and Archives Gallery at the Museum used unique media collections to look at contributions of women to the American musical landscape.

**Projects supported by the Smithsonian American Women's History Initiative*



The National Museum of the American Latino opened **¡Presente! A Latino History of the United States** in the Molina Family Latino Gallery at the National Museum of American History. In 2020, Congress passed legislation establishing the new museum, expected to open in 10 to 12 years in Washington, D.C. The gallery features several objects from the collections of the National Museum of American History, which also highlighted Latino history in displays and exhibitions such as **¡Pleibol! In the Barrios and the Big Leagues / En los barrios y las grandes ligas**. *¡Pleibol!* received generous support from the Cordoba Corporation and Linda Alvarado, and federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

Tony Powell / National Museum of the American Latino



2 For the **Muppets Take American History** project, Count von Count appeared in *The Value of Money*, and Uncle Traveling Matt visited *America on the Move*, sparking curiosity and making connections to the collections. *The Museum cares for the Henson collection with generous support from the Jane Henson Foundation.*

The New Perspectives case outside Girlhood (It's complicated)* presented:

3 A vest and trousers worn in the early 1900s to showcase a **second-generation Chinese American's heritage**. Clothing helped Chinese American girls from immigrant households navigate cultures and identities.

A **dollhouse** gifted in 1898 and passed down in the family. Renovated in the 1960s, it reflects how girls were taught to keep house.

2



New Acquisitions cases in the Culture Wing offered:

4 **Giannis Antetokounmpo's** basketball jersey from around 2011. Antetokounmpo, the Greek son of African immigrants who grew up poor and facing racial discrimination, is a two-time NBA MVP.

5 **Hank Aaron's** baseball bat from the 1957 MLB All-Star Game and a glove used between 1963 and 1964. Aaron would go on to break Babe Ruth's home run record in 1974.

6 A hand-crafted bajo sexto played by **Max Baca** of Los Texmaniacs and Texas Tornados. Baca's father gave the instrument to the musician at age six.

Maya Angelou's typewriter, likely used to compose the poem "On the Pulse of Morning" for President Bill Clinton's first inauguration. Her works affirm the values of community and resilience.



4



6

Pause & Replay, an evocative five-minute video, captures vintage video gaming nostalgia through archival footage and personal recollections, emphasizing gaming's importance in American culture and history.

7 **Rallying Against Racism / Unidos contra el racismo** presented an 11-by-4-foot banner stating "Fight the Virus, NOT the People," used in 2020 to protest COVID-19-related hate crimes against Asian Americans.

7



5



Jane Rogers
Curator,
Division of
Cultural and
Community Life



WE BELONG HERE

Using sports as a lens to explore 1972's landmark Title IX legislation, **We Belong Here / Este lugar nos pertenece** discusses the struggle for equality that transgender, nonbinary and cisgender female athletes often experience. The exhibit explores issues of mental health, pay equity, gender roles, sexual abuse and participation. Challenging our expectations and informing our national discourse, the content is meant to tell the stories of a number of athletes who competed before and after Title IX, discussing the legislation's effect on those individuals and the arenas in which they competed.

The exhibit team and I determined this content warranted a dynamic case design, making the athletes the stars. But doing so limited the stories we could feature in the 30-foot case to those of only three athletes: tennis player Naomi Osaka, soccer player Samantha Mewis and skateboarder Leo Baker. Using adjacent columns and a stairwell wall, we began looking into the creation of a mural that would include a variety of athletes and four QR codes.

This feature allowed us to highlight additional stories, providing more in-depth content for visitors to explore. The QR codes led to a timeline including 25 athletes' contributions and their featured objects, a link to the Department of Education's website listing current Title IX cases in schools throughout the United States, and three videos of athletes spotlighted in the exhibit discussing Title IX's impact on their participation in sports.

By using unexpected exhibit spaces and QR codes to augment and enhance the visitors' experience, we hoped to create an immersive learning environment where our athletes' stories could resonate with the visitors' own lives.

This exhibition is generously made possible by the Honorable Barbara Hackman Franklin.

GREAT AMERICANS MEDAL PRESENTATION: RUTH BADER GINSBURG



FEW MAJOR FIGURES in American politics, government and social movements — let alone women — have risen to the stature of being known by three initials.

RBG. She crossed cultures and generations and was respected among both major political parties. In 2022, the National Museum of American History posthumously presented its eighth [Great Americans Medal](#) to Associate Justice Ruth Bader Ginsburg for her groundbreaking judicial work, fierce advocacy for gender equality and extraordinary leadership in a quest for justice under the law.

While Ginsburg may have been elevated to a pop culture icon in her later years, her impact on American justice is extensive. Despite tying for first place in her class at Columbia Law School in 1959, she struggled in seeking employment due to her gender. Yet Ginsburg's determination and distinguished legal career led to an appointment on the U.S. Supreme Court from 1993 until her 2020 death. She wrote the majority opinion for several landmark cases, including *United States v. Virginia*, when the court ruled Virginia Military Institute could not deny women admission.

The Great Americans Medal is the Museum's signature honor awarded for lifetime contributions embodying American ideas and ideals. It recognizes individuals who have made a lasting impact on their fields and whose philanthropic and humanitarian endeavors set them apart. The virtual Women's History Month capstone program featured biographical films, remarks and tributes by notable figures such as President Jimmy Carter, Chief Justice John G. Roberts Jr., Senator Tammy Duckworth, Billie Jean King, David M. Rubenstein, Gloria Steinem, Barbra Streisand, Bryan Stevenson, Nina Totenberg and Oprah Winfrey.

Professor Jane C. Ginsburg and classical label president and founder James Ginsburg accepted the medal on their mother's behalf before speaking with Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., about their donation to the Museum of objects representing the justice's Supreme Court career. They reflected on their mother's life and legacy and shared personal stories about her reaction to her sudden fame.

"In the beginning, she was quite perplexed," said Jane, also an attorney. "I think she came to rather enjoy her celebrity, although she certainly didn't seek it out and think that a five-foot-three — probably more like [five-foot-one] — grandmother from Brooklyn was a likely object of all this adulation."



"She was able to use her notoriety, as it were, to make the public aware of what was going on and ... actually get change from outside of the court," explained James.

Acquired objects include the justice's attaché case, a judicial robe and four collars, including the famous "dissent collar" worn when sharing her dissenting opinions. In time, fans would also send the justice collars. Her powerful dissents as the court became more conservative would contribute to the nickname "Notorious RBG," a play on the name of the late rapper The Notorious B.I.G.

"This generous donation helps us tell more fully the complex history of the United States and Justice Ginsburg's connections to pivotal moments in women's history," Hartig said. "They reinforce our belief in utilizing history to enhance civic health."

The Great Americans Award Program is supported by philanthropist and former Smithsonian Regent David M. Rubenstein, and the medal is made possible by Museum board member Jeff Garrett.

Opposite page: Great Americans Medal; judicial robe from Maison Bosc, a French firm specializing in legal and academic dress, with lace jabot or collar

Above: Justice Ruth Bader Ginsburg's famous "dissent" collar, a repurposed Banana Republic necklace received at 2012 *Glamour* Women of the Year Awards; "majority" collar from Anthropologie; Museum's Elizabeth MacMillan Director Anthea M. Hartig, Ph.D., in conversation with Jane C. Ginsburg, Morton L. Janklow Professor of Literary and Artistic Property Law at Columbia Law School, and Cedille Records President James Ginsburg

Right: Bobblehead containing references to Ginsburg's notable opinions



David M. Rubenstein

David M. Rubenstein has played a foundational role in establishing the Philanthropy Initiative and Great Americans Medal at the National Museum of American History. His cumulative gift in excess of \$7 million endowed a curatorial position and enabled the ongoing success of the *Power of Giving* symposium and Great Americans Medal series.

The Carlyle Group Co-Founder and Co-Chairman Rubenstein is host of *The David Rubenstein Show: Peer-to-Peer Conversations* and *Bloomberg Wealth With David Rubenstein*. His many books include *How to Lead: Wisdom From the World's Greatest CEOs, Founders and Game Changers* (2020), featuring his interviews with Great Americans Medal honorees Madeleine Albright, Billie Jean King, Colin Powell, Cal Ripken Jr. and Paul Simon.

An original signatory of The Giving Pledge, Rubenstein is known for his "patriotic philanthropy" in support of many institutions and historic sites. He has served on the Smithsonian's Board of Regents and the Museum's board. He is currently board chairman at the John F. Kennedy Center for the Performing Arts and the University of Chicago, among other organizations.





Smithsonian Food History Weekend

kicked off with a gala during which The Julia Child Foundation for Gastronomy and the Culinary Arts presented the **Julia Child Award to Grace Young**. *The 2022 Food History Gala was made possible by lead support from The Julia Child Foundation for Gastronomy and the Culinary Arts, Winiarski Family Foundation, Cabot Creamery Co-operative, The Cafaro Foundation, Johanna Mendelson Forman, Macchu Pisco, Napa Valley Vintners, Joan Nathan and the Gerson family, Wegmans Food Markets, AARP, Chefs Stopping AAPI Hate, Clark Construction, Potomac Construction, Chinese Consolidated Benevolent Association and Shan Nain Benevolent Association, Al Diaz and Angela Phillips Diaz, and Danny Meyer.*

Cooking Up History programming included “Nourish Your Body, Nourish Your Spirit With Ancestral Foods.” Mother-daughter duo Elena Terry and Zoe Fess addressed the Ho-Chunk Nation’s well-being and revival of ancestral foods. *This program was produced in collaboration with the Smithsonian’s National Museum of the American Indian and the United Nations Food and Agriculture Organization’s North American office. Cooking Up History in the Wallace H. Coulter Performance Plaza was made possible by Stephanie Bennett-Smith, Ph.D., with additional support from Wegmans Food Markets.*

A collaboration with the National Museum of the American Latino, **“Last Call: ¡Salud! to American Latinos in Beer”** explored American Latinos’ past, present and future in the brewing industry. *Last Call and the American Brewing History Initiative were generously supported by the Brewers Association, the not-for-profit trade association dedicated to small and independent American brewers.*

The Smithsonian Jazz Masterworks

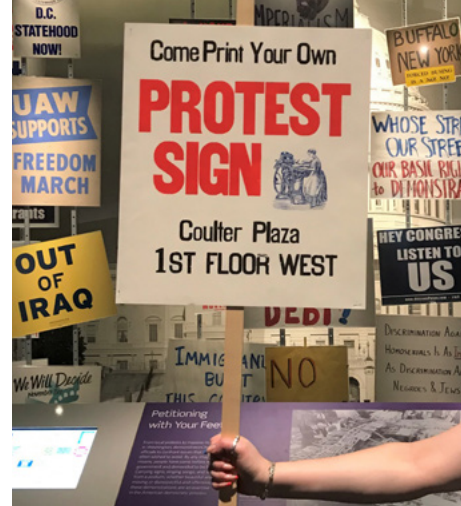
Orchestra returned to live performances during its 2022–2023 season, which included a program titled “Cannonball,” celebrating the gifted alto saxophonist Julian “Cannonball” Adderley. *Support for jazz programming was made possible by the LeRoy Neiman and Janet Byrne Neiman Foundation; The Argus Fund; the Ray and Vera Conniiff Foundation; 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.*

The **Smithsonian Chamber Music Society** offered national emerging artists weeklong workshops and performances alongside professional coaches in D.C. Participants used instruments from the Museum’s collection, including Stradivarius violins. *This program was made possible by an anonymous friend.*



In advance of Veterans Day, the Museum hosted a **citizenship ceremony** for 25 candidates, including members of the U.S. Armed Forces. *This program was presented in partnership with the U.S. Citizenship and Immigration Services, with generous support from Paul Neely.*

On **Congressional Night**, the Museum welcomed members of Congress, their families and staff to enjoy live music, objects out of storage, fun activities and a look at exhibitions. *The evening was supported by Nissan North America.*



Print-O-Rama: “Protest for Change”

focused on the history of American protest with objects from the collection. Visitors enjoyed printing press demonstrations and an opportunity to create their own protest sign.

“Who Counts as a Philanthropist? A Conversation About Black Philanthropy”

examined the historically overlooked philanthropic contributions of African Americans and the intertwined history of philanthropy, business and social justice. *The Philanthropy Initiative is made possible by the Bill & Melinda Gates Foundation and David M. Rubenstein.*



Innoskate brought skateboarding and live music by the Smithsonian Jazz Masterworks Orchestra to South Dakota and the Oglala Lakota Nation in an exploration of invention and creativity. *The festival was part of a collaboration between the Museum’s Lemelson Center for the Study of Invention and Innovation, USA Skateboarding and Levitt at the Falls. This program was made possible in part by the David H. Horowitz Fund, established by the Susan and David Horowitz Foundation for Lemelson Center programs related to musical creativity and innovation.*



On **Flag Day**, the Museum raised the flags of American Samoa, Guam, the Commonwealth of the Northern Mariana Islands and the U.S. Virgin Islands to fly among others across the building’s façade.

Democracy: A National Youth Summit civic education series provided classroom resources to thousands of students and teachers, addressing the question How do the stories we tell about our past shape our democracy? *The series was made possible by the A. James and Alice B. Clark Foundation and the Patrick F. Taylor Foundation K–12 Learning Endowment.*

The **ACCelerate: ACC Smithsonian Creativity and Innovation Festival** celebrated creative exploration and innovative research at the intersection of science, engineering, arts and design happening across the Atlantic Coast Conference and the Smithsonian. *ACCelerate was programmed by Virginia Tech’s Institute for Creativity, Arts and Technology and the Museum’s Lemelson Center for the Study of Invention and Innovation.*

On the **Day of Remembrance**, “Historic Preservation and Engagement Through the Arts” offered a panel of Nikkei artists sharing how Japanese American incarceration during World War II influenced their work. *This program was generously made possible by the National Japanese American Memorial Foundation, the Japanese American Citizens League (national and D.C. chapter), and The Asian American Foundation. Leadership 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, Mary Hirahara, Tom Hoshiyama, and Dr. Himeo Tsumori. Special thanks to our planning partners: the Friends of Minidoka; the Japanese American Citizens League (national); the Japanese American National Museum; the White House Initiative on Asian Americans, Native Hawaiians and Pacific Islanders; the National Park Service; and Heart Mountain Wyoming Foundation.*



Krystal Klingenberg, Ph.D.
Curator, Division of Cultural and Community Life / Co-host, *Collected* podcast

Crystal Moten, Ph.D.
Curator, Division of Work and Industry / Co-host, *Collected* podcast



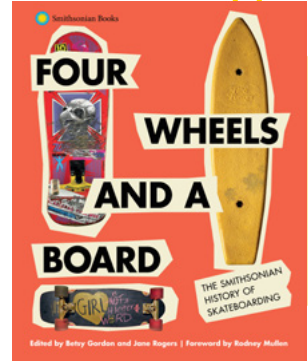
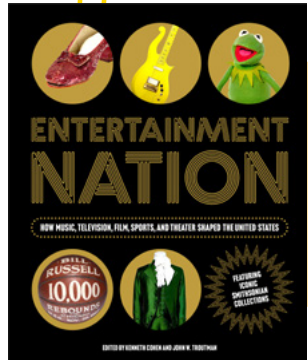
Collected is a podcast project of the National Museum of American History’s African American History Curatorial Collective. It offers compelling and accessible journeys through topics in African American history that are particularly relevant today.

As co-hosts, writers and producers of *Collected*, we focused on the topic of Black feminism for the show’s first season. Over six episodes, listeners encountered terms and ideas circulating in mainstream society that have their roots in the work of Black feminist writers and activists. With the help of notable Black women thinkers such as Brittney Cooper, Ph.D.; Barbara Smith; and Keeanga-Yamahtta Taylor, Ph.D.; we discussed the history of terms like “intersectionality,” “self-care” and “identity politics.” The episodes illuminated the original contexts of these terms and related practices, emphasizing why and how Black women used them to respond to the structural racial and gender oppression they faced daily. The season concluded by suggesting the crucial role Black feminist critique can play in understanding the times we are living in and how we might look to the past to create a more just present and future.

With the podcast still in its early stages, it has already reached thousands of listeners, been downloaded across the nation and abroad, and been featured in Amazon Music’s *Strong Female Voices* podcast collection during Women’s History Month. *Smithsonian* magazine also highlighted the project in a feature story within its “Women Who Shaped History” special report. From the feedback and coverage received, we are encouraged to know that these important conversations are resonating with audiences who are hungry to learn more about Black history.

Collected was produced through a partnership with Smithsonian Enterprises Digital Studio. The first season also received support from the American Women’s History Initiative program fund. Access episodes at americanhistory.si.edu/collected-podcast.

Each year, the Museum's staff continues to share its talents and knowledge across many platforms.



Publications & Interviews

Bethanee Bemis, Division of Political and Military History, *Disney Theme Parks and America's National Narratives: Mirror, Mirror, for Us All*, Routledge

Joan Boudreau, Division of Work and Industry, *"The New York Illustrated News: Wood Engraved Printing Blocks From the Civil War," On Paper: Journal of the Washington Print Club*

Kenneth Cohen, Ph.D., Edward & Helen Hintz Secretarial Scholar and Curator, Division of Cultural and Community Life / Division of Political and Military History, and **John Troutman, Ph.D.**, Division of Cultural and Community Life (editors), *Entertainment Nation: How Music, Television, Film, Sports and Theater Shaped the United States*, Smithsonian Books

Benjamin Filene, Ph.D., Office of Curatorial Affairs, "The Why, What and How of the Best Storytelling in Museum Exhibitions," *Storytelling in Museums*, edited by Adina Langer

Lisa Kathleen Graddy, Division of Political and Military History, "Smithsonian's Lisa Kathleen: Is a SCOTUS Robe Just a Robe?" *Julie Mason Mornings*, SiriusXM (interview)

Jon Grinspan, Ph.D., Division of Political and Military History, "A Nation Divided?" *CBS Sunday Morning* (interview)

Paul Johnston, Ph.D., Division of Work and Industry, "Restos do Titanic em altíssima resolução 8k: Fascinação 'macabra' ou progresso?" *BBC News Brazil* (interview, translated into seven languages)

Jennifer Jones, Division of Political and Military History, "Broad Stripes, Bright Stars and White Lies," *Sidedoor* podcast (interview)

Peter Manseau, Ph.D., Center for the Understanding of Religion in American History / Division of Cultural and Community Life, and Andrew Ali Aghapour, Ph.D., *Discovery and Revelation: Religion, Science and Making Sense of Things*, Smithsonian Books

Amanda Moniz, Ph.D., David M. Rubenstein Curator of Philanthropy, Division of Work and Industry, "Where Are the Women? Past Choices That Shaped the Historical Record," *Perspectives Daily*, American Historical Association

Jane Rogers, Division of Cultural and Community Life, and Betsy Gordon (National Museum of the American Indian) (editors), *Four Wheels and a Board: The Smithsonian History of Skateboarding*, Smithsonian Books

Tsione Wolde-Michael and **Nancy Bercaw, Ph.D.**, Center for Restorative History / Division of Political and Military History, "Effective Exhibitions Should Provoke!" *Exhibition*, National Association for Museum Exhibition / American Alliance of Museums

Presentations, Lectures & Panels
Felicia A. Bell, Ph.D., Office of the Director, participated in the "Smithson to Smithsonian: Expanding Our Story" program panel, part of the launch of the Smithsonian's web exhibition *Smithson to Smithsonian*.

Frank Blazich Jr., Ph.D., and **Claire Jerry, Ph.D.**, Division of Political and Military History, and **Shannon Perich**, Division of Work and Industry, presented a panel on collecting efforts surrounding January 6, 2021, events at the U.S. Capitol during the International Federation for Public History's conference in Berlin.

During the XVI International Numismatic Congress in Poland, **Ellen Feingold, D.Phil.**, Division of Work and Industry, spoke on the development of *Really BIG Money* and the research that inspired it.

Jennifer Gloede, Division of Work and Industry, presented a poster on Roman coins, related to her work on *Really BIG Money*, at the XVI International Numismatic Congress in Poland.

David Haberstich, Archives Center, National Museum of American History, gave a lecture on Diane Arbus at Endicott College as part of an opening reception for an exhibit on the 20th-century photographer.

Theodore Gonzalves, Ph.D.; **Eric Jentsch; Krystal Klingenberg, Ph.D.**; **Ryan Lintelman**; and **Ashley Oliva Mayor**, Division of Cultural and Community Life, took part in a panel representing *Entertainment Nation* at Awesome Con.

James Zimmerman, Office of Audience Engagement, gave a virtual keynote presentation on jazz history to open the 2022 Juneteenth Jazz Arts Festival of the Las Cruces Museum System, a Smithsonian Affiliate.

Awards

In 2022, the prestigious Best in Heritage conference recognized the "invaluable contribution" of the Museum's award-winning *Becoming US* curriculum (Imagines category). **Magdalena Mieri** and **Orlando Serrano, Ph.D.**, Office of Audience Engagement, presented at the online event.

Recipients of the 2022 Secretary's Research Prizes included **Frank Blazich Jr., Ph.D.**, Division of Political and Military History, for the scholarly article "Notre Cher Ami: The Enduring Myth and Memory of a Humble Pigeon" and **Eric Hintz, Ph.D.**, Lemelson Center for the Study of Invention and Innovation, for the scholarly book *American Independent Inventors in an Era of Corporate R&D*.

Paula Johnson, Division of Work and Industry, received the 2020 Smithsonian Distinguished Scholar Award in the Humanities (delayed due to COVID-19).

Peter Manseau, Ph.D., Lilly Endowment Curator of American Religious History, Division of Cultural and Community Life, was recognized with a 2022 American Academy of Religion Journalism Award for Best In-Depth Newswriting.



Theresa McCulla, Ph.D., Division of Work and Industry, won a 2022 James Beard Foundation Journalism Award (Profile category) and placed first in 2022 for Best Historical Writing from the North American Guild of Beer Writers.

The **National Museum of American History** received a 2022 Silver Bulldog PR Award for "Best Campaign on a Shoestring Budget."

The **National Museum of American History** received a 2020/2021 Smithsonian Award for Exhibition Excellence for *Girlhood (It's complicated)*.

Roger Sherman, Division of Medicine and Science, received the 2022 National Technology Leadership Summit's Educational Leadership Award.

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.

The openings of *Entertainment Nation / Nación del espectáculo* and *(re)Framing Conversations: Photographs by Richard Avedon, 1946–1965 / (re)Enmarcando diálogos: Fotografías de Richard Avedon, 1946–1965*, captured the media's attention. It is estimated that these openings alone drew more than 2 billion in potential audience reach. This figure was complemented by the social media

postings of celebrity object donors, such as Bill Nye and Steve Lacy, who shared images of displays with their extensive number of followers, resulting in 72.2 million impressions. NBC's Peter Alexander said of *Entertainment Nation* on the *Today* show, "This place is like 15 museums in one. ... This is a must-do for families. I was so impressed by this exhibit."

The Museum enjoyed approximately 19.85 billion potential audience opportunities through earned print, television, radio/podcasts and digital outlets as well as new audiences through documentaries. The following is just a sample of coverage during the year:



<i>Billboard</i>	<i>Naples Daily News</i>	<i>San Francisco Chronicle</i>
<i>Bloomberg</i>	<i>National Geographic</i>	<i>The Seattle Times</i>
<i>CBC</i>	<i>NBC's Today</i>	<i>St. Louis Post-Dispatch</i>
<i>CBS Sunday Morning</i>	<i>The New York Times</i>	<i>Task & Purpose</i>
<i>CNN</i>	<i>The New Yorker</i>	<i>Telemundo</i>
<i>The Economic Times (India)</i>	<i>Newsmax</i>	<i>Time</i>
<i>Financial Times</i>	<i>NPR</i>	<i>The Times (UK)</i>
<i>Fox News</i>	<i>The Philadelphia Tribune</i>	<i>The Wall Street Journal</i>
<i>Imbibe Inc.</i>	<i>Rolling Stone</i>	<i>The Washington Post</i>
<i>MSNBC</i>	<i>Saipan Tribune</i>	<i>Univision</i>
	<i>San Antonio Express-News</i>	<i>USA Today</i>



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

The Multifaceted

BETTY & the War Effort



FOLLOWING American entry into World War II in December 1941, untold numbers of young men and women volunteered to serve the nation. Among them was 18-year-old Betty Marion White, who signed up with the American Women's Voluntary Services (AWVS). Founded in 1940 by Alice T. McLean and modeled on the Women's Voluntary Services in Britain, the AWVS taught women to drive ambulances and provide emergency aid, should American cities be bombed. In time, the AWVS mission evolved to include work with the Red Cross and the Office of Civilian Defense with members involved in motor transport, hospital aid, scrap drives, clerical work, training schools on health and nutrition, and other elements of home front support. By 1943, the AWVS numbered approximately 350,000 members.

For the entirety of the war, White served in AWVS in motor transport. In her words, "I drove a PX [post exchange] truck, carrying toothpaste, soap, candy, etc., to the various gun emplacement outfits that had been set up in the hills of Hollywood and Santa Monica."¹ In the evenings, she regularly attended recreation halls where she would play board games, cards, dance or chat with servicemen. "Ever hear of the age of innocence? Believe me, that was it," recalled White.²

White wore her AWVS uniform throughout the war. Tailored in Hollywood, the uniform has faded with age but otherwise is in remarkable condition. Her shoulder bag is covered with insignia from almost every branch of the Armed Forces — gifts or perhaps souvenirs of men far from home and grateful for friendship and a kind word while the world was at war.



Courtesy of Betty White Ludden Living Trust

Betty White



Ryan Lintelman
Curator, Division of Cultural and Community Life

BETTY the Entertainer



BETTY WHITE was a groundbreaking television comedienne, bringing the inner lives of American women to the forefront in popular sitcoms across seven decades. White was best known for portraying "The Happy Homemaker" television host Sue Ann Nivens on *The Mary Tyler Moore Show* and the charming, if sometimes naïve, Rose Nylund on *The Golden Girls*. White was a frequent guest on game and variety shows as well as a host of event broadcasts, including the Macy's Thanksgiving Day Parade. In recent years, she experienced a resurgence of popularity when younger generations enjoyed her performances as adorable, yet mischievous, grandmother types on *Hot in Cleveland*, *Saturday Night Live* and television commercials. Holding one of the longest entertainment careers in American history, White was frequently called the "First Lady of Television."

The Sue Ann Nivens character was written as an "icky-sweet Betty White type" in the script, even before White was cast on *The Mary Tyler Moore Show*, with a prim and perky television personality disguising the true nature she revealed to coworkers: sardonic, competitive and sexually voracious. White enjoyed subverting viewer expectations of her own persona while satirizing gender norms and conceptions of female sexuality amidst the era's sexual revolution and women's rights movements. The apron collected by the National Museum of American History represents the traditional trappings of femininity she wore when the camera was on and reminds us of her humorous personality change when it was off. Our Betty White collection illustrates the breadth of her legacy as a groundbreaking and beloved performer for generations of Americans.



1. & 2. Betty White, *Here We Go Again: My Life in Television*

Clockwise from top: Insignia of 23rd Fighter Group, U.S. Army Air Forces; photo of Betty White in uniform, around 1942–1945; France Libre (Free France) breast badge; White's blue American Women's Voluntary Services uniform and shoulder bag

Clockwise from top, objects from *The Mary Tyler Moore Show*: costume apron; script; back of prop book *The Art of Flower Arrangements* by The Happy Homemaker, Sue Ann Nivens

Perseverance, Survival and a Flag

For U.S. Army Cpl. Joseph "Jose" Quintero, surviving World War II was far from guaranteed. After being captured in 1942 by Japanese forces, he found himself held prisoner on the island of Corregidor before being transferred to a "hell ship," one of many Japanese vessels aptly named because of dire conditions often resulting in death. Sometimes death came after Allied forces bombed the ships, unaware of American prisoners being transported. Quintero's risk aboard only multiplied during a rudimentary appendicitis operation by fellow prisoners.

Despite the extraordinary circumstances, Quintero recovered to face over three years in a prisoner-of-war camp. There, he gathered scraps of material that a Canadian captive, with access to a sewing machine as part of his assigned duties, transformed into an American flag. Its pole once served to beat prisoners. When his captors announced freedom at the war's end, Quintero,

filled with joy and sustained by his Catholic faith, waved his flag, which also worked to catch the attention of a friendly plane above the camp — one not located on Allied maps.

Quintero would later give his flag to U.S. Army Lt. Gen. Edward Baca on the condition that his story would continue to be told. For years, Baca fulfilled his promise, including by participating in a WWII remembrance program at the National Museum of American History in 1995. It wasn't until Baca fell ill in 2020 that he was ready to donate the treasure. With Quintero and Baca now deceased, the Museum acts as the flag's steward, sharing its story for millions to learn.

Read more about Cpl. Joseph Quintero, Lt. Gen. Edward Baca and this unique flag in curator Jennifer Jones' post "One Flag — and the Two Soldiers Who Carried It" on the Museum's blog: americanhistory.si.edu/blog/one-flag.

Professor **Jane C. Ginsburg** and music producer **James Ginsburg** donated [items](#) belonging to their late mother, Justice **Ruth Bader Ginsburg**, including four distinctive collars used to customize her courtroom robes.

Makeup artist **Rose Procopio Barondess** donated a makeup kit and a protective cape used to prepare notable guests including President Bill Clinton and John Kennedy Jr. for television appearances.

The Museum and Cooper Hewitt, Smithsonian Design Museum, jointly acquired one of the earliest **sexual assault evidence gathering kits** from 1980. The [kit](#) was the brainchild of **Martha "Marty" Goddard**.

1 The Museum collected the **Nuro R1 prototype**, a self-driving delivery vehicle for public roads. Nuro founders **Dave Ferguson** and **Jiajun Zhu** headed the team that built it in 2018.



2 The family of **Delbert and Dottie McKinney** donated a rare **1932 Ford Model B**, the first Black-owned automobile in the Museum's collection. It represents the emergence of the Black middle class.

3 The Museum collected items from country music legend **Loretta Lynn**, including handwritten lyrics, a 1960s [dress](#) sewn by the singer, and a first edition of her autobiography *Coal Miner's Daughter*.

4 The Museum collected items once belonging to the late rapper **Nipsey Hussle**, including a gold necklace with pendants and a [suit](#) from the music video for the Grammy-winning "Higher."

The genie bottle and costume used by actor **Barbara Eden** in *I Dream of Jeannie* entered the Museum's collections. The popular sitcom ran from 1965 to 1970.



The Museum collected costumes worn by dancer **Dorothy Toy**, considered the "Asian Ginger Rogers." After the Pearl Harbor attack, her career suffered when a columnist suggested she hid her Japanese ancestry.

Author, culinary historian and activist **Grace Young** donated a family wok that embodies her parents' migration story and commitment to maintaining traditional Chinese cooking techniques and recipes in their new home.

The Museum acquired a model **CP100 cinema sound processor** from Dolby Labs used in the 1975 London premiere of *Tommy*. It brought the Dolby [noise reduction system](#) to motion pictures.

A 1943 **Batplane**, a rare paper airplane premium promoting the first *Batman* motion picture, joined the Museum's collection. The 15-part serial had a World War II-inspired plot.

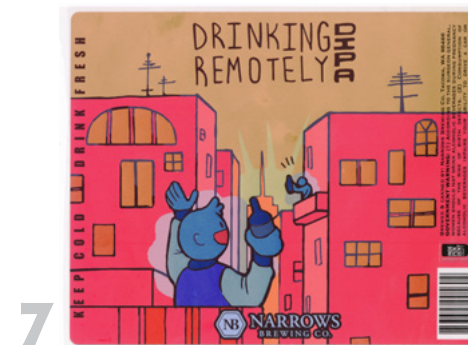


5 A 1977 **Farrah Fawcett doll** joined the collection along with its go-go boots and skateboards reflecting skateboarding's growing popularity and popular culture's impact on consumers at the time.

6 The Museum acquired a [pin](#) from the **1980 Winter Olympics**, when Team USA, primarily comprised of college hockey players, defeated the professional Russian team in the famous "Miracle on Ice."

7 **Narrows Brewing Co.** donated seven beer can labels with art referencing the nation's experiences living through the COVID-19 pandemic. Beer names included "Lockdown IPA" and "Checklist IPA."

New Albion Brewing Co. co-founder **Suzy Denison** donated a company tap handle. Her role as a woman working at the genesis of craft beer is historically significant and largely unknown.



8 Para-athlete **Arielle Rausin** donated a 3D-printed glove used to race in the 2015 Boston Marathon. She invented it by replicating one she had laboriously molded by hand using melted plastic pellets.

9 Figure skater **Nathan Chen** donated the costume worn when he captured a gold at the 2022 Beijing Olympics. Designed by Vera Wang, its nickname, "Rocketman," references Chen's performance music.

10 The newly acquired "**Peace for Ukraine**" **zero euro note**, produced to raise funds for Ukrainian children, was featured in the "[Ukraine's Distinct History](#)" display inside *The Value of Money* exhibition.

The Museum acquired the [cast](#) worn by pitcher **Tommy John** following surgery by Dr. Frank Jobe for a torn ligament, normally a career-ending injury for a pitcher. The surgery changed baseball.



11 **Little Manila Rising Inc.** donated a **steamer trunk** containing costumes, photos and other items from the 1920s to the 1970s, offering rich insight into Filipino history in Stockton, California.

The Museum acquired taxidermied remains of **Cumulina**, the first mouse cloned from an adult somatic (non-reproductive) cell by **Ryuzo Yanagimachi, Ph.D.**, and **Teruhiko Wakayama, Ph.D.**, at the University of Hawai'i in 1997.

Donated "**DoppelRanger**" cardboard cutouts with images of fans reflect how the **Texas Rangers**, among other MLB teams, filled empty stadium seats when COVID-19 forced people to stay home.





Jennifer Jones
Curator, Division
of Political and
Military History



THE GUNBOAT PHILADELPHIA



NEARLY 250 YEARS after being built as part of the new nation's fledgling Navy, the United States **gunboat Philadelphia** is the only one of its kind surviving the Revolutionary War era — with long-term preservation long overdue. This National Historic Landmark presents an exceptional resource for studying the American Revolution, helping connect the public with the war and the importance of preserving our national heritage.

Manned by American forces, the *Philadelphia* was one of 15 small crafts with which Benedict Arnold fought against 29 British vessels in a battle off Valcour Island, Lake Champlain, in 1776. Though a defeat for the Americans, the naval contest delayed British plans and gave the Americans time to build their strength for a decisive victory at Saratoga the following year. This was critical to convincing the French to support the American war.

The *Philadelphia* was salvaged from the cold fresh water of Lake Champlain in 1935, remarkably well preserved and still holding her guns and hundreds of relics. By 1961, it was hoisted into the National Museum of American History, then under construction. Yet after 159 years under water and 87 years above it, the *Philadelphia* had never undergone a thorough cleaning and examination, until now. Her planks have dried out and shrunk, and the outer surface of the wood has curled away from the underlying timber. Decades of accumulated dirt and dust as well as remaining sediments from the bottom of Lake Champlain must be removed and future accumulation prevented.

The Museum, in partnership with Texas A&M University, began an intensive preservation in 2022 with an overall

vacuuming of the *Philadelphia*. We have used a Bore-scope to understand the vessel's construction, determine how much mud and dirt are still inside, and examine the degradation of wood surfaces in the boat.

Temperature and humidity recording devices, including within the cannon, determine the extent of corrosion. Accelerometers measure thermal vibration and predict long-term changes in the old timber and corroded iron fittings. These devices provide invaluable information to guide us in preserving the gunboat for future generations.

The work is extensive and fascinating but still requires continued funding. The science, history and stories we learn prompt us to involve the public by creating a temporary exhibition and windows that look into the closed-off gallery where conservation activities occur. This will be an important part of the Museum's celebration of the nation's 250th anniversary in 2026.

Early research and examinations also confirm the need for a superior, closed environment surrounding the boat — one in which dust is mitigated, temperature and humidity are closely regulated, and fluctuations causing timber expansion and contraction are minimized. Through public generosity, we hope to create a gallery that meets the gunboat's long-term conservation needs. This state-of-the-art space, to be created as part of forthcoming east wing renovations, will reinterpret the gunboat through new research on the crew members who supported and fought for our nation's independence. Despite the vessel's age, the *Philadelphia* still has so much more to teach us.



The Museum thanks the generous donors who helped earlier stages of the gunboat conservation effort over the years.

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From top: Texas A&M University watercraft conservator Peter D. Fix, Ph.D., and curator Jennifer Jones examine the *Philadelphia*; mid-1700s spoon with initial on handle, recovered from ship; front view of the *Philadelphia*; close-up view of deterioration along sides of gunboat; Fix using a Bore-scope to view interior spaces between planks



Curators at the National Museum of American History are working on new exhibitions that demonstrate the Museum's commitment to sharing diverse voices and experiences.

Here's a look at major exhibitions to come:

1 ¡De última hora!: Latinas Report Breaking News (2023) showcases the work of six Latinas on Spanish-language television, their eyewitness reporting on major stories and commitment to the communities on which they report.

Mirror, Mirror: Reflections of America in Disney Parks / Espejito, espejito: Reflejos de Estados Unidos en los parques de Disney (2023) looks at Disney theme parks' influence on the public's memories of American history and their evolving portrayals of American stories.

2 Treasures and Trouble: Looking Inside a Legendary Blues Archive / Tesoros y tropiezos: Una mirada al interior de un legendario archivo de blues (2023) delves into Mack McCormick's archive of work with early- to mid-20th-century blues artists and unequal exercises of power that upheld dominant blues narratives.

Change YOUR Game / Cambia TU juego (2024) features the interplay of new sports technology with competition, safety, fairness and access. It is designed to spark inventive identities in and beyond sports.

3 Corazón y vida: Lowriding Culture in the United States (2024) immerses visitors in the legacy and impact of lowriding and its pivotal role in the creation of Latino communities.

Do No Harm / No hacer daño (2024) offers a historical understanding of medical advances and inequalities that remain, despite advances. It seeks to chart a healthier, more inclusive path forward.

Science on Trial (2024) explores critical cases in the history of forensic science and the way that people determine the power of scientific data through its collection, communication and judgment.



José Galvez



United States Patent and Trademark Office

In 2022, the United States Patent and Trademark Office (USPTO) awarded \$1.4 million in support to the Lemelson Center for the Study of Invention and Innovation at the National Museum of American History benefiting the 2024 exhibition *Change YOUR Game / Cambia TU juego*. The exhibition invites visitors to create their own technologies for sports and 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, patent drawings and inspiring activities to transform visitors into inventors.

The USPTO serves as the federal agency for granting U.S. patents and registering trademarks. Its work fulfills a Constitutional mandate that the legislative branch "promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." Under this system of protection, new products are invented, new uses for old ones discovered, and employment opportunities created. The USPTO believes continued demand for patents and trademarks underscores the ingenuity of American inventors and entrepreneurs.

HEARING HISTORY

Our world is saturated with recorded sound, but when Thomas Edison invented the phonograph in 1877 and Alexander Graham Bell improved it shortly thereafter, recording was a modern marvel. Never before had listeners heard anything other than live sound.

Today, only a few hundred of the world's earliest recordings created by Bell and his colleagues survive. They were recorded in Bell's Volta Laboratory in Washington, D.C., and at his Canadian retreat on Cape Breton Island from 1881 to 1892. The National Museum of American History is leading an effort to restore and digitally reunite these remaining recordings.

With public and private support, the Museum has acquired new equipment for a noninvasive sound recovery method, known as IRENE, to scan and restore these historic artifacts. In a three-year project, the work will produce audio, high-resolution images and new insights into the physical nature of these recordings to assist their long-term preservation.

Originating at the Lawrence Berkeley National Laboratory, the use of IRENE has been thoroughly tested on about two dozen recordings from the Museum's collection, including a historic first identification of Bell's own voice preserved on a wax disc. Those results were featured in *Hear My Voice*, a special 2015–2016 exhibition.

Partnering once again, Lawrence Berkeley National Laboratory scientists and Smithsonian staff are tackling the rest of this important collection to recover sounds and share them with our audiences. In most cases we do not know what is on the recordings yet, but it is likely we will hear more of Bell's voice, perhaps even that of his wife, Mabel ... or even something completely unexpected.

Hearing History is made possible with public-private funding through an initial grant from the Save America's Treasures program and matching support by Linda and Mike Curb and Seal Storage Technology. Additional support was provided by SEDDI Inc. and the Alexander and Mabel Bell Legacy Foundation.



Carlene Stephens
Curator, Division of
Work and Industry

Stephens image: Mark Avino, Smithsonian National Air and Space Museum

Smithsonian Council for American History

The Museum gratefully acknowledges members whose unrestricted contributions of \$1,000 or more in 2022 support a variety of critical needs.



Above: The Honorable Barbara Hackman Franklin, vice chairman of the Museum's board, with curator Jane Rogers

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1 riksdaler coin, Sweden, 1643*; 1 dollar coin, 1795, recently acquired with 32 other early American coins; 1 follis coin, ancient Rome, around 294–312* (*Displayed in Really BIG Money)

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The Museum thanks donors of \$500 or above to the Director's Fund for Annual Giving for their support throughout 2022.

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The Lemelson Foundation

With a gift of \$1 million to the Lemelson Center for the Study of Invention and Innovation, The Lemelson Foundation is supporting the creation of the 2024 exhibition *Change YOUR Game / Cambia TU juego* in the Jerome and Dorothy Lemelson Hall of Invention and Innovation.

Since 2015, this gallery space in the National Museum of American History has encouraged visitors of all ages from across the United States and around the world to be innovative in their own lives. Through *Change YOUR Game*, guests can create new technologies for sports and take part in interactive activities while being inspired by the stories and objects of people behind sports innovations.

Founded in 1992 by Jerome and Dorothy Lemelson, The Lemelson Foundation seeks to cultivate future generations of inventors to create a better world. It continues to be led by the Lemelson family, providing more than \$300 million in support of its mission and having a global impact on strengthening invention ecosystems. The Lemelson Foundation remains a longtime supporter of the Museum and its Lemelson Center.



Above: Museum supporters at special reception for opening of Culture Wing

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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 2022.

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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.



Above: Frank Boland, Beth Boland, Ed Falkowitz, Melanie Morton and Linda Meer

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Nuro

Philadelphia Museum of Art: Gift of Mr. and
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Image courtesy of the Quintero family

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Right: Mister Rogers’ shoes, around 1980;
Celia Cruz’s shoes, around 1992; Kristi Yamaguchi’s
skates, 1990s; Willie Nelson’s bandana, around
1983; Dizzy Gillespie’s trumpet, 1977; LeVar Burton’s
prop manacles from *Roots*, 1977; baseball signed
by Jackie Robinson, 1953; costume worn by Felicia
Day’s character, Cyd Sherman (AKA Codex), in music
video promoting *The Guild*, 2009; guitar José Feliciano
played before Game 5 of 1968 World Series; robe
Muhammad Ali wore while training for championship
bout with George Foreman, 1974; shield used by Chris
Evans as Captain America in *Captain America: The
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For more information about
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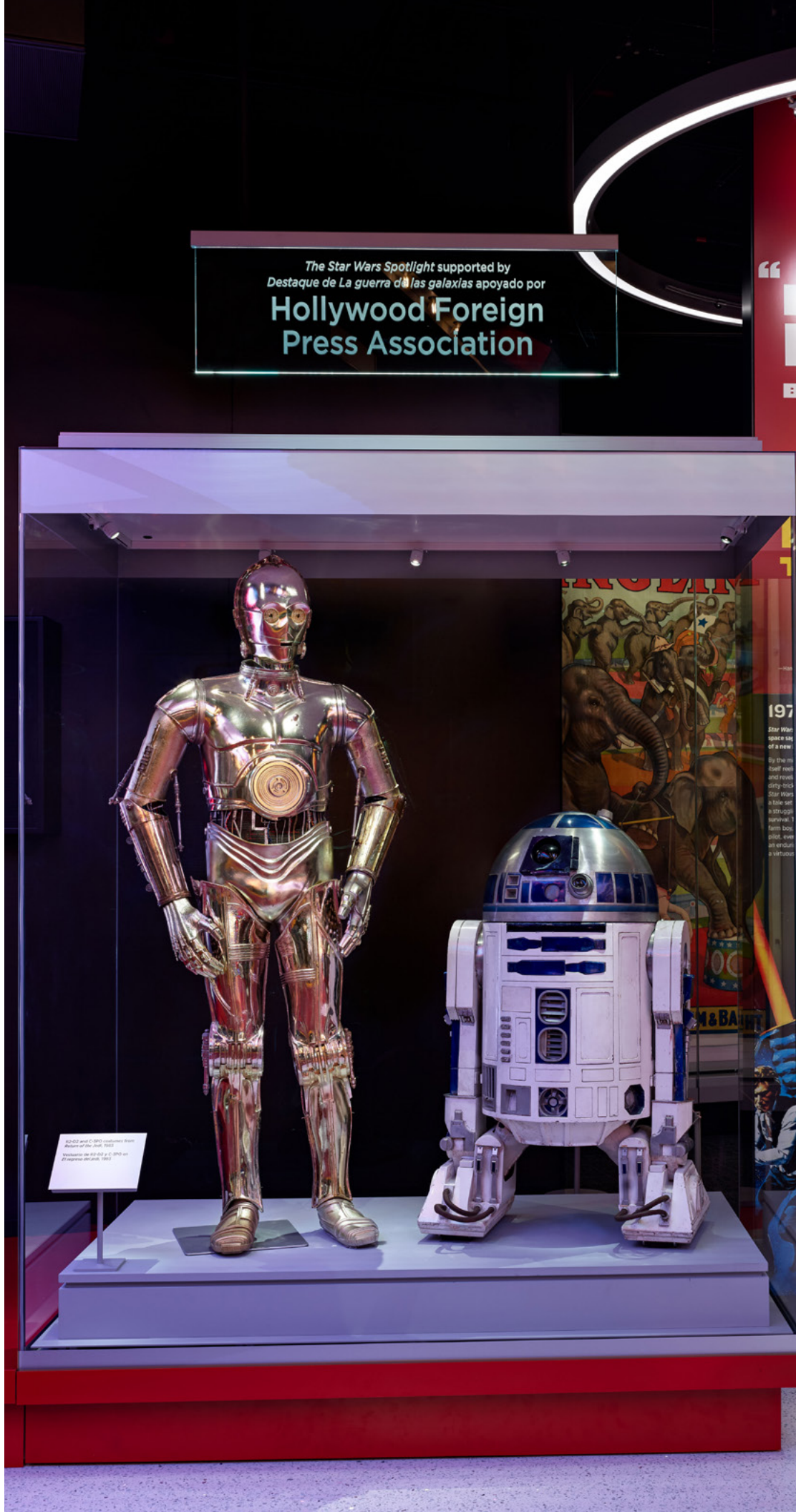




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Right: Star Wars Spotlight in Entertainment Nation featuring R2-D2 and C-3PO costumes from Return of the Jedi, 1983



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