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 multyear, $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, Ph.D.
Elizabeth MacMillan Director

Enrique Segura, Ph.D.
Board Chairman
“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
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 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, Ray and 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, 2016.

Above: Fillmore Citrus Association Mexican Band drum, around 1920–1940; George Reeves’ costume from television’s Superman, 1952–1958; Diana Ross’ Supremes dress, 1967; Fillmore Citrus Association President Kate Raza, True Aim Productions President Alphonso Gaye, A+E Vice President of Programming and Brand Operations Susan Leventhal, A+E Chairman Emeritus Abbe Raven, American Cruise Lines Executive Vice President Paul Tartick and President and CEO Charles B. Robertson, Hollywood Foreign Press Association Grants Officer Sandra Conna.
Artists American Wing and the Culture Celebrating National Museum of American History moved the audience with her Althea Thomas, who emotionally with the Chuck Brown Band and in the space during performances Tedeschi Trucks Band resounded The voice of Susan Tedeschi of distinct go-go sound. their dance moves to the artists’ tapping their toes to showing off long, the band took guests from completion of the meanwhile, Grohl 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 Smithson 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.”


“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
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.
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.

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. 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.

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 immediately recognize the wide influence of American History’s anonymous friend on our society, and laughed with the Muppets, including Kermit, Sam and Harry the Hipster.

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 Waltham College of the University of Richmond, and president of Centenary University. A member of the University of Richmond, and president of the American studies program at Albion College, dean of Waltham College of the University of Richmond, and president of Centenary University. A member of the International Women’s Forum, she 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 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 Curbs 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.

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 Actvision 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
“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
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 subtlety 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 sources offer a sense of the post-war era — Elvis onstage, a protesting priest and other well-known figures.

We are proud to have created, as a public history endeavor, an exhibition throughout the gallery with questions and three portrait explorations.

As we promoted (re)Framing Conversations: Photographs by Richard Avedon, 1946–1965, it 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, portrait unknown
Portrait of William Casby, born into slavery, portrait unknown;
James Baldwin image by Avedon in essay printed within Harper’s Bazaar, 1963
Opposite Page: James Baldwin image by Avedon in essay printed within Harper’s Bazaar, 1963;
Above: James Baldwin image by Avedon in essay printed within Harper’s Bazaar, 1963
Left: Portrait of William Casby, born into slavery, portrait unknown
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

1.4 million
Views of the Museum’s YouTube videos

272,000+
Twitter followers

276,000
Facebook followers

302,000
Instagram followers

1969 Ford LTD Lowrider, "Dave’s Dream"
Discovery and Revelation

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 1855, 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 Runaway Robot interactive website — explore both science and religion in 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.
EXHIBITIONS & DISPLAYS

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

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 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.

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://si.edu/df1f

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National Museum of American History
The National Museum of American History 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 Smithsonian Latino Center.

The New Perspectives case outside the Smithsonian 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 Tejas 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.

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.

New Acquisitions cases in the Culture Wing offered:

This exhibition is generously made possible by the Honorable Barbara Hackman Franklin.
“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 R.B.G.,” 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 Corret.

Opposite page: Great Americans Medal, judicial robe from Maison Base, a French firm specializing in legal and academic dress, with law 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; “security” collar from Anthropologie; Museum’s Elisabeth 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 Credible Records President James Ginsburg.

Right: Bobblehead containing references to Ginsburg’s notable opinions.

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, Wawona Family Foundation, Cabot Creamery Co-operative, The Colfo Foundation, Johanna Mendelson Forman, Marchu Plaza, Napa Valley Vintners, Joan Nathan and the Gerson family, Wegmans Food Markets, AARP, Chefs Mendelson Forman, Macchu Pisco, Napa operative, The Cafaro Foundation, Johanna Family Foundation, Cabot Creamery Co-operative, and Amazon. The evening was supported by Nissan North America. The evening was made possible by lead support from The Julia Child Foundation for Gastronomy and the Culinary Arts, Wawona Family Foundation, Cabot Creamery Co-operative, The Colfo Foundation, Johanna Mendelson Forman, Marchu Plaza, Napa Valley Vintners, Joan Nathan and the Gerson family, Wegmans Food Markets, AARP, Chefs Mendelson Forman, Macchu Pisco, Napa operative, The Cafaro Foundation, Johanna Family Foundation, Cabot Creamery Co-operative, and Amazon.

Cooking Up History programming included “Nourish Your Body, Nourish Your Spirit With Ancestral Foods.” Mother-daughter duo Brena 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.

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 Newell.

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 Nisun North America.

Innovate brought skateboarding and live music by the Smithsonian Jazz Mastersworks 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 Levit at the Falls. This program was made possible by the David H. Rockefeller Fund, established by the Susan and David Rockefeller Foundation for Lemelson Center programs related to musical creativity and innovation.

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.


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? This 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 Engineering Through the Arts” offered a panel of Nikkei artists sharing how Japanese American incarceration during World War II influenced their work. This program was 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 Coaxis Trust, Tenenbaum Family Foundation, Advanced Fresh Concepts, Hawai’i Air Cargo Inc., Ronald Yoshino, Patti Hirahara, Mary Hirahara, Tom Hidayama, and Mr. 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.

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 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 we 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 americahistory.si.edu/collected-podcast.
Each year, the Museum's staff continues to share its talents and knowledge across many platforms.

**Publications & Interviews**

BethanneRemis,Director of Political and Military History, Dizzy Theme Parks and America’s National Narratives: Mirror, Mirror, for Us All, Routledge


Kenneth Cohen, Ph.D., Edward & Helen Hint 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


Lisa Kathleen Graddy, Division of Political and Military History, “Smithsonian’s Lisa Kathleen is a SCOTUS Robe Just a Robe?” Julie Mason Mornings, SinuXM (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 del Titánic en altísimas resolución 8k: Fascinación ‘macabro’ o progresista?” BBC News Brazil (interview, translated into seven languages)

Jennifer Jones, Division of Political and Military History, “Broad Stripes, Bright Stars and White Lies,” Sideout podcast (interview)

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


Jane Rogers, Division of Cultural and Community Life, and Betty 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 Provokel” 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 “Smithsonian to Smithsonian: Expanding Our Story” program panel, part of the launch of the Smithsonian’s web exhibition Smithsonian 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 Gonzalez, Ph.D., Eric Jentsch, Krystal Klingenberg, Ph.D., Ryan Lintelman, and Ashley Oliva Mayer, Division of Cultural and Community History, 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), Madgalena Mierí and Orlando Serrano, Ph.D., Office of Audience Engagement, presented at the online event.

Recipient of the 2022 Secretary’s Research Prizes included Frank Blazich Jr., Ph.D., Division of Political and Military History, for an 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 RD.

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 second 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: Photography 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:

**Billboard**

Bloomberg

CBS Sunday Morning

CNN

The Economic Times (India)

National Geographic

Financial Times

Fox News

NPR

Rolling Stone

Sapcan Tribune

San Antonio Express-News

San Francisco Chronicle

The Seattle Times

St. Louis Post-Dispatch

Task & Purpose

Telementa

The Times (UK)

The Wall Street Journal

The Washington Post

Univision

USA Today

**4 WHEELS AND A BOARD**

Smithsonian Books

National Museum of American History

Join the Entertainment Nation • Highlights Report 2022 39
The Multifaceted

**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.”

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.

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.

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 in uniform, around 1942–1943; France Libre (Free France) breast badge; White’s blue American Women’s Voluntary Services uniform and shoulder bag

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**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 naive, 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.

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

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**BETTY WHITE**

**& the War Effort**

**& the Entertainer**

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**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 in uniform, around 1942–1943; France Libre (Free France) breast badge; White’s blue American Women’s Voluntary Services uniform and shoulder bag

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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 “Joe” 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 objects once owned by Dr. Frank Jobe for a torn ligament, following surgery by Tommy John.

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.

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 Barbara Eden donated a family wok belonging to the late rapper Nipsey Hussle, including a gold necklace with Japanese ancestry.

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.

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.

A 1943 Batplane, a rare paper airplane premium promoting the first Batman motion picture, joined the Museum’s collections. The popular sitcom ran from 1965 to 1970.

A 1979 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.

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.”

The Museum acquired a model of the 15-part serial Women of the Sea, produced for the 1950s TV show Foreigner. The series aired on ABC, NBC and CBS.

The Museum collected items once belonging to the late rapper Nipsey Hussle, including a gold necklace with Japanese ancestry.

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

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.

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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.

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.
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 where conservation activities occur. This will be an important part of the Museum’s celebration of the nation’s 250th anniversary in 2026.

From top: Texas A&M University watercraft conservator Peter D. Fix, Ph.D., and curator Jennifer Jones examine the Philadelphia, real-1770s 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.

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, real-1770s 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. **War beyond sports.** To spark inventive identities in and safety, fairness and access. It is designed jogo (2024) features the interplay of creation of Latino communities.

2. **Treasures and Trouble: Looking Inside a Legendary Blues Archive / Tesoros y tropiezos: Una mirada al interior de un legionario 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.

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.

1. **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.

2. **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.

3. **Change YOUR Game** at the National Museum of American History are working on new exhibitions that demonstrate the Museum’s commitment to sharing diverse voices and experiences.

**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, and secure 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 to 1892. The National Museum of American History is leading an effort to restore and digitally reunite these remaining recordings.

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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.
THANK YOU TO OUR DONORS

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

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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.

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

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