



Smithsonian

# *a fool's errand*

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BOOK TOUR PRESS KIT

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# SELECTED QUOTES

## Preface

*"I saw the journey to build a museum that could help bridge the chasms that divide us as a 'fool's errand,' but an errand worthy of the burdens ... a journey that could help, using history and culture as a tool, a nation come to grips with its tortured racial past and maybe find understanding and hope through creation of a museum."*

(Page x)

## Chapter 1

*"I craved to be part of an institution that was of value both in the traditional ways of curating exhibitions, enriching education opportunities, and preserving collections and in nontraditional ways, such as being a safe space where issues of social justice, fairness, and racial reconciliation are central to the soul of the museum ... I wanted a museum that was not intimidating but as comfortable as the backyard barbecues of my childhood."*

(Page 10)

## Chapter 2

*"One can tell a great deal about a country by what it remembers. By what graces the walls of its museums. And what monuments have privileged placement in parks ... Yet one learns even more about a nation by what it forgets. What moments of evil, disappointment, and defeat are downplayed or eliminated from the national narratives."*

(Page 25)

*"NMAAHC would not be a museum by black people for black people, not an ancillary narrative, but the quintessential American story. If one wants to understand core American values of optimism, resiliency, and spirituality, where better to look than African American history?"*

(Page 28)

## Chapter 3

*"In the summer of 2018 I spoke at the Edinburgh International Culture Summit. During the conference, a colleague said something that reinforced so many of my beliefs. He said 'Ships in port are safe but that is not what ships are made for....' For ships to do their best work they had to take the risk of leaving a safe harbor. I was convinced that the National Museum of African American History and Culture should be a museum that left the safe harbor of nostalgia and celebration to take the risky task of making America better."*

(Page 50)



# SELECTED QUOTES

## Chapter 4

*“I wanted a building that would reference the spirituality, resilience, uplift, and hope that have been key elements within the African American community that have shaped America’s identity in ways most Americans do not understand.”*

*“I wanted the building to also make effective use of the National Mall. Usually, when people enter a building on the Mall, they are inside a structure that could be anywhere. The concept of the building I had in mind needed to create views of the National Mall that help visitors understand that the Mall is sacred and full of footprints that reveal the long-standing but often invisible African American presence.”*

(Page 72)

## Chapter 5

*“The revolution in South Africa reinforced my belief that history is an effective tool to change a country by embracing the truth of a painful past. South Africa educated me to a new world of possibilities ... With the additional support both financial and scholarly, that NMAAHC could bring to the project, we embarked on the discovery and retrieval of (a Portuguese slave ship that sank in 1794 off the coast of South Africa), the Sao Jose Paquete d’Africa.”*

(Page 105)

## Chapter 6

*“When I mentioned the fund-raising requirement of my new job to my mother, (\$250 million which was half of the museum’s projected construction cost), she exclaimed, ‘that is more money than God can count.’”*

(Page 118)

## Chapter 7

*“Just four days after the triumphant groundbreaking ceremony that made us all feel so good about the possibilities of America, the murder of Trayvon Martin in Sanford, Florida, pointedly and painfully destroyed any notion that the nation was moving into a post-racial era. Throughout Obama’s presidency racial hatred and racist epithets were hurled at the commander-in-chief.*

*“Not nearly as high profile as the president, the museum, even in its developmental stage, provoked anger and racist threats as well from those who felt a changing America was leaving them behind.”*

(Page 147)



## SELECTED QUOTES

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*"To some, visiting the museum allows them to find the hope...that the current poisonous political partisanship and racial antipathy will one day be overcome."*

(Page 148)

### Chapter 8

*"By personalizing history, we wanted the visitor not to explore slavery...as an abstract entity, but to experience it in a way as to learn to care about the lives of those enslaved."*

(Page 160)

*"Almost any story that the museum exhibited ultimately revealed how African-Americans made a way out of no way."*

(Page 164)

### Chapter 9

*"I wanted to foster a culture of great expectations where the staff embraced the notion that what they were doing was for the greater good of a nation. And that to reach that level of excellence, I would ask them to work harder and longer in an atmosphere of uncertainty because it is always part of the challenge of a start-up...Since we were making it up as we went along, the staff had to embrace innovation and risk-taking."*

(Page 179)

### Chapter 10

*"Digging first and paying later proved to be a viable strategy."*

(Page 196)

### Chapter 11

*"I called (Quincy Jones) and asked would he commit to producing the dedication ceremony. Not only did he and his producing partner, Don Mischer, agree to create the opening ceremonies, they also agreed to producing a separate musical concert that celebrated the museum and black culture that would be televised live the night before the dedication. Quincy Jones, the genius who produced the "We Are the World" video that aided hunger in Africa and who oversaw the celebration of the new Millennium in 2000, agreed to do the same for NMAAHC."*

(Page 222)

*"There was something so appropriate and so magical about opening the museum during the administration of America's first black president."*

(Page 228)



## SELECTED QUOTES

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*“This place is more than a building. It is a dream come true.” – John Lewis*  
(Page 233)

*“I wanted all Americans to see the museum as a place of belonging...so I concluded (the dedication ceremony remarks) with the phrase ‘welcome home.’”*  
(Page 236)

### Chapter 12

*“The experience of the NMAAHC posits that complex, diverse, and community-driven exhibitions will contribute to increased interest in museums.”*  
(Page 244)

*“There was a hunger, a pent-up thirst, for an institution that would make the African-American experience visible and accessible.”*  
(244)

*“Its gleaming bronze presence on the National Mall ensures that public perceptions about America’s identity have been challenged and enlarged by the history explored within NMAAHC.” (253)*

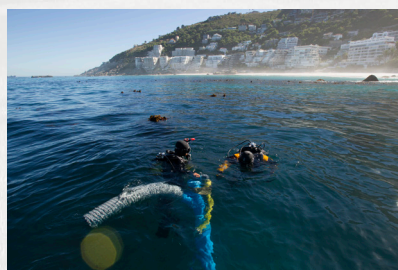
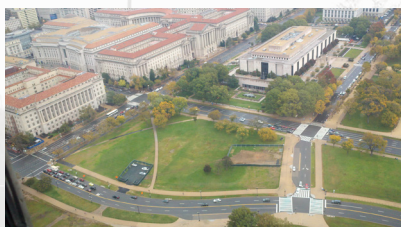
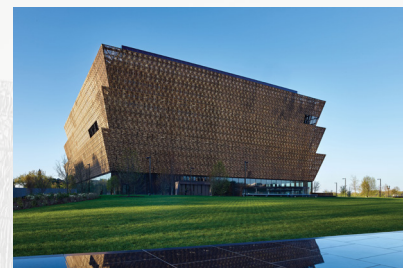
### Epilogue

*“I wanted this endeavor to honor families like mine that chopped cotton and worked in service but believed that a better day was coming for their children.”*  
(Page 260)

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# SELECTED IMAGES



Images Courtesy of the National Museum of  
African American History and Culture



# CHRONOLOGY OF EVENTS

## 2003

### *December*

President George W. Bush signs the legislation creating the National Museum of African American History and Culture (NMAAHC).

## 2004

### *October*

Smithsonian Board of Regents appoints founding 19-member NMAAHC Council.

## 2005

### *March*

Lonnie G. Bunch III named founding director of NMAAHC.

## 2006

### *January*

The Smithsonian Board of Regents votes to build the museum on a five-acre site adjacent to the Washington Monument.

## 2008

### *January*

The museum launches its first “Save Our African American Treasures” program in Chicago.

## 2009

### *January*

The museum opens a highlights gallery at the Smithsonian’s National Museum of American History.

### *April*

Smithsonian’s museum design competition jury, chaired by Museum Director Lonnie Bunch, selects Freelon Adjaye Bond/SmithGroup as the architectural team for the museum.

## 2012

### *February*

Smithsonian senior staff and members of the museum’s council, including former First Lady Laura Bush, Richard Parsons, Patty Stonesifer, then-Smithsonian Secretary Wayne Clough, Lonnie Bunch, Richard Kurin, France Córdova and Linda Johnson Rice break ground for the new museum.

## 2013

### *November*

Cranes install the first iconic artifacts, a Jim Crow-era railroad car and a Louisiana State Penitentiary (Angola) guard tower, into the museum.

## 2015

### *November*

A public projection-mapping event celebrates the countdown to museum’s grand opening; the projection commemorates the anniversaries of the 13th Amendment, the Voting Rights Act of 1965 and the Civil War’s end.

## 2016

### *July*

Artifacts from the Sao José, a slave ship that sank in 1794, arrive at the museum, to be displayed in Slavery & Freedom exhibition.

### *September*

Over 700 journalists attend the press preview for the opening of the museum.

Museum celebrates its grand opening with remarks by President Barack Obama, Lonnie Bunch, Rep. John Lewis and Oprah Winfrey.



# CHRONOLOGY OF EVENTS

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## 2017

### *February*

Museum reaches the milestone of 1 million visitors;  
Sweet Home Café is named a semifinalist for the  
2017 James Beard Foundation Awards.

### *April – May*

Museum achieves technological acclaim by  
winning the Webby and MUSE awards.

### *October*

The U.S. Postal Service issues a Forever Stamp  
commemorating the museum.

## 2018

### *June*

The exhibition “Watching Oprah” opens in the  
museum’s Changing Gallery, garnering widespread  
national coverage.

Museum acquires objects from Disney’s Black  
Panther film.

### *October*

Museum hosts inaugural Smithsonian African  
American Film Festival, screening more than 80  
films in four days.

## 2019

### *March*

Museum displays album with a previously  
unknown photo of a young Harriet Tubman.

### *July*

Museum acquires a significant portion of the  
archive of Ebony and Jet magazines.



# AUTHOR BIOGRAPHY

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## ***Lonnie G. Bunch III, Founding Director National Museum of African American History and Culture***

Historian, author, curator and educator Lonnie G. Bunch III is the 14th Secretary of the Smithsonian Institution, the world's largest museum complex. He was appointed in June 2019.

Prior to assuming this position, Bunch was the founding director of the Smithsonian's National Museum of African American History and Culture. In this position he promoted the museum's mission to help audiences see African American history as American history, and provided strategic leadership in areas of fundraising, collections, and academic and cultural partnerships.

The museum, the 19th to open as part of the Smithsonian Institution, is located on the National Mall where Smithsonian museums attracted more than 24 million visitors in 2005. It stands on a five-acre site adjacent to the Washington Monument and opposite the National Museum of American History in Washington, DC. The museum opened to critical scholarly and public acclaim on September 24, 2016. As a public historian, a scholar who brings history to the people, Bunch has spent nearly 30 years in the museum field where he is regarded as one of the nation's leading figures in the historical and museum community.

Prior to his July 2005 appointment as director of NMAAHC, Bunch served as the president of the Chicago Historical Society, one of the nation's oldest museums of history (January 2001-June 2005). There, he initiated an unprecedented outreach initiative to diverse communities and launched a much-applauded exhibition and program on teenage life titled "Teen Chicago." He also led a successful capital campaign to transform the institution in celebration of its 150th anniversary and managed an institutional reorganization.

Bunch has held several positions at the Smithsonian. As the National Museum of American History's (NMAH) Associate Director for Curatorial Affairs (1994-2000), he oversaw the curatorial and collections management staff of nearly 200. In addition to leading the curatorial team that developed the major permanent exhibition "American Presidency: A Glorious Burden," he served as co-author of the exhibition's companion book by the same name.

While assistant director for curatorial affairs at NMAH (1992-1994), Bunch developed "Smithsonian's America," an exhibition that explored the history, culture and diversity of the United States; it was shown in Tokyo, Japan, as part of the "American Festival Japan '94." He also supervised the planning and implementation of the museum's research and collection agendas. As a supervising curator at NMAH (1989-1992), he oversaw several of the museum's divisions, including Community Life and Political History.



# AUTHOR BIOGRAPHY

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From 1978 to 1979, Bunch was an education specialist and historian at the Smithsonian's National Air and Space Museum, where he developed multicultural instructional programs and researched and wrote the history of African Americans in aviation.

Bunch served as the curator of history for the California Afro-American Museum in Los Angeles from 1983 to 1989. There he organized several award-winning exhibitions including "The Black Olympians, 1904-1950" and "Black Angelenos: The Afro-American in Los Angeles, 1850-1950." Committed to making history accessible, he also produced several historical documentaries for public television.

A prolific and widely published author, Bunch has written on topics ranging from slavery, the black military experience, the American presidency and all black towns in the American west to diversity in museum management and the impact of funding and politics on American museums. In 2010, he published the award-winning book "Call The Lost Dream Back: Essays on Race, History and Museums." "Slave Culture: A Documentary Collection of the Slave Narratives" was published in 2014 and in 2015 he published "Memories of the Enslaved: Voices from the Slave Narratives." In 2016, Bunch co-authored "From No Return: the 221-Year Journey of the Slave Ship São José."

In 2017, he authored for the World Economic Forum in Davos Agenda (blog), "America, Slavery and how Museums can help to heal Fractured Societies." Lectures and presentations to museum professionals and scholars have taken him to major cities in the United States and to many nations abroad including Australia, China, England, Italy, Japan, Scotland, South Africa, Sweden, Ghana, Senegal and Cuba. Since 2008, Bunch has served as the series co-editor of the "New Public Scholarship Edition" of the University of Michigan Press. During the inaugurations of President Barack Obama, Bunch served as an on-camera commentator for ABC News.

In service to the historical and cultural community, Bunch has served on the advisory boards of the American Association of Museums, the African American Association of Museums, the American Association of State and Local History and the ICOM-US. Among his many awards, he was appointed by President George W. Bush to the Commission for the Preservation of the White House in 2002 and reappointed by President Barack Obama in 2009. In 2005, Bunch was named one of the 100 most influential museum professionals in the 20th century by the American Association of Museums and in 2009, Ebony Magazine named him one of its 150 most influential African Americans. Again, in 2016 he was chosen as one of the 100 most significant African Americans by Ebony Magazine. In 2011, BET (Black Entertainment Television) selected Bunch to receive its BET Honors for outstanding service to American education. In 2014, BET selected Bunch as one of its ICON Men for his work mentoring young African American men. In recent years, Bunch has been honored with: Visionary History Award, DC Historical Society (2016), Rainbow Push Torchbearer Award (2016), Delta Sigma Theta Remembering Our Heritage Award (2016) and National Newspaper Publishers Association Torch Award (2016).



## AUTHOR BIOGRAPHY

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In 2016, Washingtonian magazine named him Washingtonian of the Year and Bunch was listed as #1 in the Washington Business Journal's Power 100 ratings and in Vanity Fair's Hall of Fame. In 2017, Bunch was given the President's Award at the NAACP Image Award and the Greater Washington Urban League presented him with the Impact Leader Award. In addition, BLACK ENTERPRISE presented Bunch with the inaugural XCEL Award at their Summit. In 2018, the Phi Beta Kappa Society presented Bunch with the Phi Beta Kappa Award for Distinguished Service to the Humanities and the National Education Association honored him with the Award for Distinguished Service to Education.

Bunch has received honorary doctorates from an array of Universities including: Princeton University, Brown University, Dominican University, Roosevelt University and Rutgers University.

In 2017, Bunch was elected as a member of the American Academy of Arts and Sciences. Born in the Newark, N.J., area, Bunch has held numerous teaching positions across the country including the American University in Washington, D.C. (1978-1979); the University of Massachusetts, Dartmouth (1979-1981); and The George Washington University in Washington, D.C. (1989-2000). He received undergraduate and graduate degrees from the American University in Washington, D.C., in African American and American history.

He is married to Maria Marable Bunch, a museum educator. They have two daughters, Sarah and Katie.

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# LONNIE'S SIGNATURE OBJECTS



**Dress sewn by Rosa Parks**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of the Black Fashion Museum founded by Lois K. Alexander-LanWe



**Banner with motto of Oklahoma Federation of Colored Women's Clubs**  
Collection of the Smithsonian National Museum of African American History and Culture



**Teapot made by Peter Bentzon**  
Collection of the Smithsonian National Museum of African American History and Culture



**Trumpet owned by Louis Armstrong**  
Collection of the Smithsonian National Museum of African American History and Culture



**Boxing headgear worn by Muhammad Ali**  
Collection of the Smithsonian National Museum of African American History and Culture



**Boat seat with spider web design from Ecuador**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of Juan Garcia Salazar



**Powder horn used by Private Prince Simbo during the Revolutionary War**  
Collection of the Smithsonian National Museum of African American History and Culture



**United States Coast Guard Rescue basket used during Hurricane Katrina**  
Collection of the Smithsonian National Museum of African American History and Culture



**Felt hat with medallion worn by Bo Diddley**  
Collection of the Smithsonian National Museum of African American History and Culture



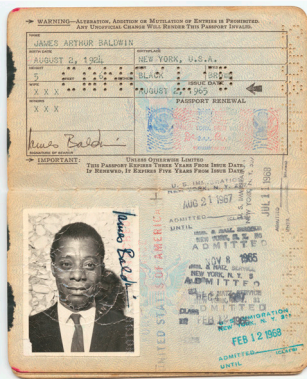
# LONNIE'S SIGNATURE OBJECTS



**Bible belonging to Nat Turner**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of Maurice A. Person and Noah and Brooke Porter



**Amulet in the form of miniature shackles**  
Collection of the Smithsonian National Museum of African American History and Culture



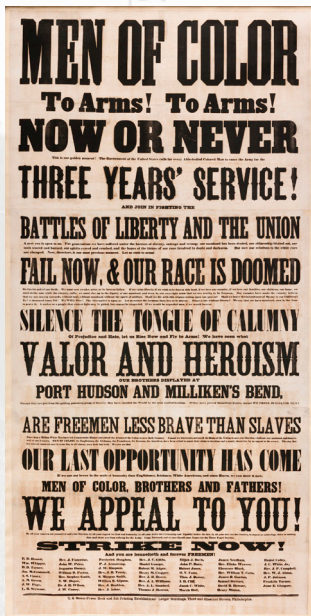
**United States passport belonging to James Baldwin**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of The Baldwin Family



**Cabin from Point of Pines Plantation in Charleston County, South Carolina**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of The Edisto Island Historic Preservation Society



**Medal of Honor bestowed on Sergeant Cornelius H. Charlton**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of Ray R. and Patricia A.D. Charlton in memory of Cornelius H. Charlton



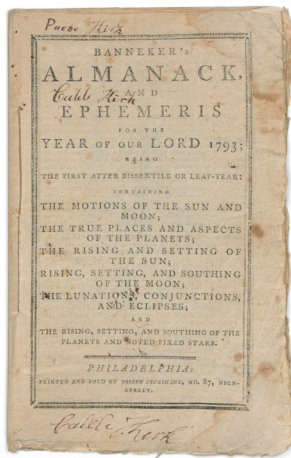
**Broadside for "Men of Color" Recruitment**  
Collection of the Smithsonian National Museum of African American History and Culture



**Freedom papers and handmade tin carrying box belonging to Joseph Trammell**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of Elaine E. Thompson in memory of Joseph Trammell on behalf of his direct descendants



# LONNIE'S SIGNATURE OBJECTS



**Banneker's Almanack and Ephemeris for the Year of Our Lord, 1793**  
Collection of the Smithsonian National Museum of African American History and Culture



**Couch from the set of The Oprah Winfrey Show in Harpo Studios**  
Collection of the Smithsonian National Museum of African American History and Culture, Gift of Oprah Winfrey



**Stone slave auction block from Hagerstown, Maryland**  
Collection of the Smithsonian National Museum of African American History and Culture



**1968 Olympic warm-up suit worn by Tommie Smith**  
Collection of the Smithsonian National Museum of African American History and Culture





Smithsonian  
*National Museum of African American  
History and Culture*

# News

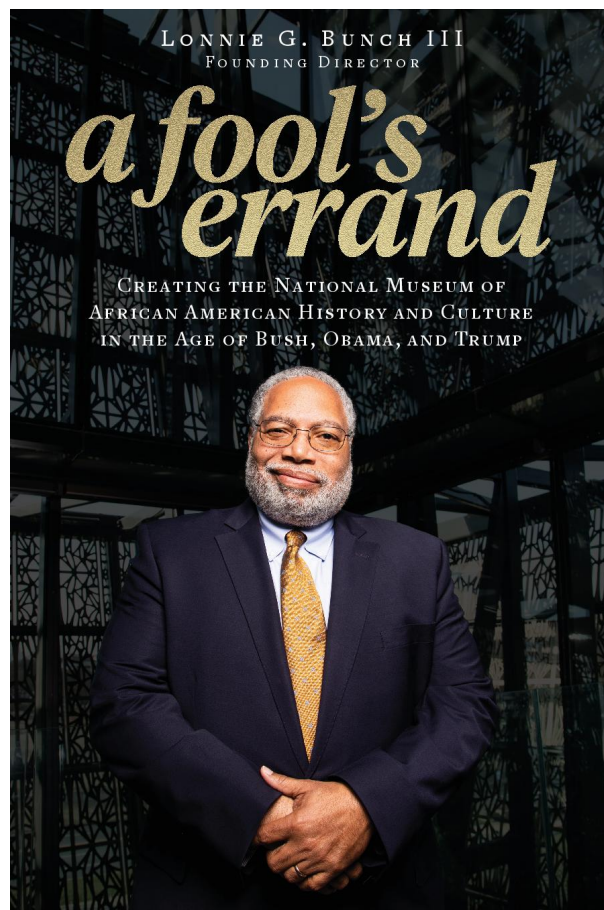
Aug. 19, 2019

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La Fleur Paysour (202) 633-4761; [paysourf@si.edu](mailto:paysourf@si.edu)

**Media website:** <http://newsdesk.si.edu>

## **Smithsonian Secretary Lonnie G. Bunch III To Embark on National Book Tour**

***“A Fool’s Errand: Creating the National Museum of African American History and Culture in the Age of Bush, Obama, and Trump” on Sale Sept. 24***



Lonnie G. Bunch III, the newly appointed 14th Secretary of the Smithsonian, will embark on a national tour to discuss his new book *A Fool’s Errand: Creating the National Museum of African American History and Culture in the Age of Bush, Obama, and Trump*. The tour kicks off in Chicago Sept. 19 and takes him to seven cities in the U.S. in 2019, with more dates in 2020 to be announced.



The book chronicles the strategies, the support systems and the coalitions Bunch put in place to build the Smithsonian's 19th museum, one that would attract more than 4 million visitors during its first two years. The book goes on sale Sept. 24, the third anniversary of the museum's opening. A public event will be held that day at the museum in Washington, D.C., in celebration of the anniversary.

During the tour stops, Bunch will discuss the book with high-profile journalists and historians, including Scott Pelley, Gayle King and Henry Louis "Skip" Gates. The schedule for the 2019 tour is:

- Sept. 19 – Chicago Museum of History, Chicago
- Sept. 24 – National Museum of African American History and Culture, Washington, D.C.  
In conversation with Scott Pelley, correspondent for the CBS News' *60 Minutes*
- Oct. 1 – The Apollo Theater, New York City  
In conversation with Gayle King, co-host of *CBS This Morning*
- Oct. 14 – The African American Museum in Philadelphia, a Smithsonian Affiliate (This event is private, but open to the media.)
- Oct. 15 – The Museum of the American Revolution, Philadelphia  
In conversation with Scott Stephenson, museum president and chief executive
- Oct. 23 – Peabody Museum of Archaeology and Ethnology at Harvard University, Boston  
In conversation with Henry Louis "Skip" Gates, director of the Hutchins Center for African and African American Research at Harvard University
- Oct. 24 – The Peabody Museum of Natural History at Yale University, New Haven, Connecticut
- Nov. 16 – Nate Holden Theater, Los Angeles

Book tour tickets must be reserved at [www.nmaahc.si.edu/nmaahcbooktour](http://www.nmaahc.si.edu/nmaahcbooktour). Interested media should RSVP [online](#).

## About the Book

*A Fool's Errand* is the story of how one man was tasked with leading the team that created a preeminent cultural institution to document the African American story and show how that story is the quintessential American story.

This inside account describes how Bunch planned and managed more than a decade of work leading up to the opening of the museum. This story informs and inspires not only readers working in museums, educational institutions and activist groups, but also those in the nonprofit and business worlds who wish to understand how to succeed in the face of major political and financial challenges.

Outlining the challenges of choosing a construction site, commissioning a team of architects, raising more than \$400 million, designing exhibitions and building a collection of nearly 40,000 objects, Bunch also delves into his personal struggles including the stress of a high-profile undertaking.



## **About the Author**

Bunch is the founding director of the Smithsonian's National Museum of African American History and Culture and now Secretary of the Smithsonian. Before becoming the museum's director, he was the president of the Chicago Historical Society and the associate director for curatorial affairs at the Smithsonian's National Museum of American History. Bunch is a co-author of *The American Presidency: A Glorious Burden* (Smithsonian Books, 2000) and *From No Return: The 221-Year Journey of the Slave Ship São José* (Smithsonian Books, 2017).

## **About the National Museum of African American History and Culture**

Since opening Sept. 24, 2016, the National Museum of African American History and Culture has welcomed more than 6 million visitors. Occupying a prominent location next to the Washington Monument on the National Mall in Washington, D.C., the nearly 400,000-square-foot museum is the nation's largest and most comprehensive cultural destination devoted exclusively to exploring, documenting and showcasing the African American story and its impact on American and world history. For more information about the museum, visit [nmaahc.si.edu](http://nmaahc.si.edu), follow @NMAAHC on Twitter, Facebook and Instagram, or call Smithsonian information at (202) 633-1000.

# # #



# MUSEUM FACT SHEET

SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

## AT-A-GLANCE

Acting Director: **Spencer Crew**

Total Employees: **205**

Annual Budget (federal and trust) FY 2019: **\$51.1 million**

Number of Artifacts: **close to 37,000**

## BACKGROUND

The **National Museum of African American History and Culture** opened Sept. 24, 2016, on the National Mall in Washington, D.C. Occupying a prominent location next to the Washington Monument, the nearly 400,000-square-foot museum is the nation's largest and most comprehensive cultural destination devoted exclusively to exploring, documenting and showcasing the African-American story and its impact on American and world history. The museum was created in 2003 by an act of Congress, establishing it as part of the Smithsonian. In 2018, the museum earned LEED Gold certification from the U.S. Green Building Council (USGBC) for design and construction.

## COLLECTIONS

The museum has about **3,000 objects** on display from its collection of nearly 37,000.

*Highlights include:*

- Harriet Tubman collection, including her hymnal (1876); lace shawl (c. 1897), given to her by Queen Victoria; and family photographs from her funeral
- Jim Crow railroad passenger car (1922)
- Chuck Berry's red Cadillac convertible (c. 1973)
- Black Fashion Museum Collection (about 1,000 items)
- Tuskegee Airmen Trainer Plane, an open-cockpit PT-13 Stearman (c. 1944) used to prepare Tuskegee Airmen for World War II combat duty
- Works of art by Charles Alston, John Biggers, Elizabeth Catlett, Jacob Lawrence, Lorna Simpson, Romare Bearden, Archibald John Motley Jr., Henry O. Tanner and Frederick C. Flemister, Kehinde Wiley, Amy Sherald
- Emmett Till's casket (1955)—the glass-topped casket that held the body of 14-year-old Emmett Till, whose murder in Mississippi helped galvanize the civil rights movement
- Slave cabin from Edisto Island, S.C. (1853)



## BUILDING LAYOUT AND INAUGURAL EXHIBITIONS

Located at the corner of 15th Street N.W. and Constitution Avenue, the museum includes exhibition galleries, an education center, a theater, an auditorium, a café, a store and offices. The museum's inaugural exhibitions focus on broad themes of history, culture and community. These exhibitions have been conceived to help transform visitors' understanding of American history and culture and to help visitors adapt to and participate in changing definitions of American citizenship, liberty and equality. The exhibitions employ a range of interpretive and experiential strategies.

**Fifth floor:** Staff offices, boardroom

**Fourth floor:** Culture Galleries: "[Musical Crossroads](#)," "[Cultural Expressions](#)," "[Visual Art and the American Experience](#)," "[Taking the Stage](#)"

**Third floor:** Community Galleries: "[Power of Place](#)," "[Making a Way Out of No Way](#)," "[Sports: Leveling the Playing Field](#)," "[Double Victory: The African American Military Experience](#)"

**Second floor:** [The Robert Frederick Smith Explore Your History Family Center](#), Education Classrooms, [Earl W. and Amanda Stafford Center for African American Media Arts](#), Digital Learning Interactives

**First floor:** Heritage Hall, welcome center, Corona Pavilion, store.

**Concourse 0:** Atrium, Contemplative Court, Oprah Winfrey Theater, "[A Century in the Making](#)," Special Exhibitions Gallery, [Sweet Home Café](#)

**Concourse 1:** History Gallery—"A Changing America: 1968 and Beyond"

**Concourse 2:** History Gallery—"Defending Freedom, Defining Freedom: Era of Segregation 1876-1968"

**Concourse 3:** History Gallery—"Slavery and Freedom 1400-1877"





## VISITATION

The museum is open 364 days a year. Regular operating hours are 10 a.m. to 5:30 p.m. The museum is closed Dec. 25.

Since opening Sept. 24, 2016, the museum has welcomed **more than 6 million** visitors. The museum uses a free timed-pass system to serve as many visitors as possible.

Advance timed-entry passes for individuals are released the first Wednesday of each month at [nmaahc.si.edu](http://nmaahc.si.edu) or by calling 866-297-4020.

## SAME DAY OPTIONS

**Online same-day timed passes:** Visitors can obtain passes on the day of their planned visit starting at 6:30 a.m. on the museum's website at [nmaahc.si.edu/sameday](http://nmaahc.si.edu/sameday).

**Walk-up passes:** Visitors can visit without a pass after 1 p.m. Monday through Friday during peak season (March-August) and starting at 10 a.m. during off-peak season (September-February). Walk-up entry is not available on weekends due to high visitation.

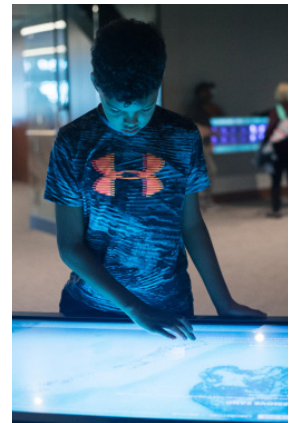
For more information, visit <http://newsdesk.si.edu> and follow the museum on social media: @NMAAHC on Twitter, Facebook, Instagram and Snapchat.

## RECENT AWARDS

2018 AIA NY Design Awards Best in Competition  
2018 People's Voice Webby Award

2017 Award for Excellence in Architecture  
2017 Thea Award for Outstanding Achievement  
2017 James Beard Finalist, Best New Restaurant  
2017 Gold Muse in Interactive Kiosk Category  
2017 Best Teaching Mobile App  
2017 Audience Honor, Gold Shorty Award

Center of Architecture  
The International Academy of Digital Arts  
and Sciences  
American Institute of Architects (AIA|DC)  
Themed Entertainment Association  
James Beard Foundation  
American Alliance of Museums  
American Association of School Librarians  
Sawhorse Media





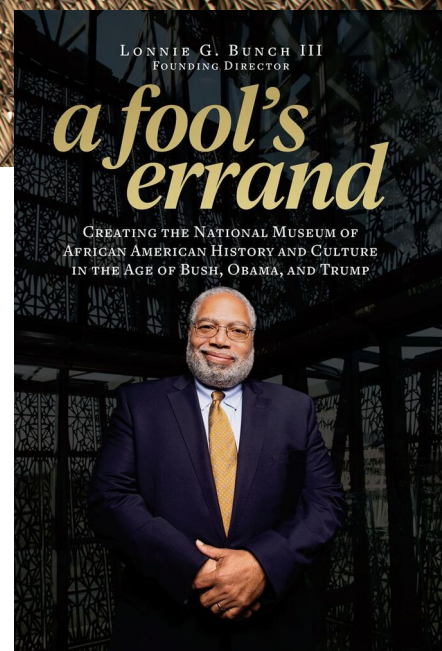


Smithsonian

# *a fool's errand*

## Social Media Toolkit

f @NMAAHC | #CreatingNMAAHC



### *Social Share Copy*

- The story of how one man was tasked with leading the team to tell the unvarnished truth. Take a deeper look inside the journey to create @NMAAHC, "A Fool's Errand" book tour: [nmaahc.si.edu/nmaahcbooktour](http://nmaahc.si.edu/nmaahcbooktour) #CreatingNMAAHC
- One dream over 100 years in the making. The journey to creating the Smithsonian National Museum of African American History and Culture. "A Fool's Errand" book tour: [nmaahc.si.edu/nmaahcbooktour](http://nmaahc.si.edu/nmaahcbooktour) #CreatingNMAAHC
- Join us in your city as we follow the journey to create the Smithsonian National Museum of African American History and Culture @NMAAHC. "A Fool's Errand" book tour: [nmaahc.si.edu/nmaahcbooktour](http://nmaahc.si.edu/nmaahcbooktour) #CreatingNMAAHC

### *Social Share Graphics*



**"I saw the journey to build a museum that could help bridge the chasms that divide us as a 'fool's errand,' but an errand worthy of the burdens."**

- Lonnie G. Bunch III, Founding Director of NMAAHC and 14th Secretary of the Smithsonian Institution

#CreatingNMAAHC

**"I wanted this endeavor to honor families like mine that chopped cotton and worked in service but believed that a better day was coming for their children."**

- Lonnie G. Bunch III, Founding Director of NMAAHC and 14th Secretary of the Smithsonian Institution


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**NMAAHC.SI.EDU/NMAAHCBOOKTOUR**