

**“The Smithsonian’s expertise,
scholarship and collections
will help our nation better
understand the challenges
that arise from racism,
confront our difficult history
and bring healing and hope
for our future.”**

—LONNIE G. BUNCH III

Secretary | Smithsonian Institution

HEALING
A NATION
PG 6

THE NEW
NORMAL
PG 14

CATALYST:
TRANSFORMING
THE NATIONAL
CONVERSATION
PG 17

Sketching from Life

Instagram artist captures everyday portraits

Washington, D.C.-based sketch artist Bradford Grant brings life to scenes unfolding under our noses every day.

As the National Portrait Gallery's first Instagram artist-in-residence, Grant, who is also a professor of architecture at Howard University, interprets the museum's programs, exhibitions and spaces through made-from-life drawings.

During the museum's commemoration of the ratification of the 19th Amendment in August, Grant captured the building's façade illuminated in purple and gold, the colors of women's suffrage movement. All of Grant's sketches premiere on the museum's Instagram and social media feeds: @smithsonianpg

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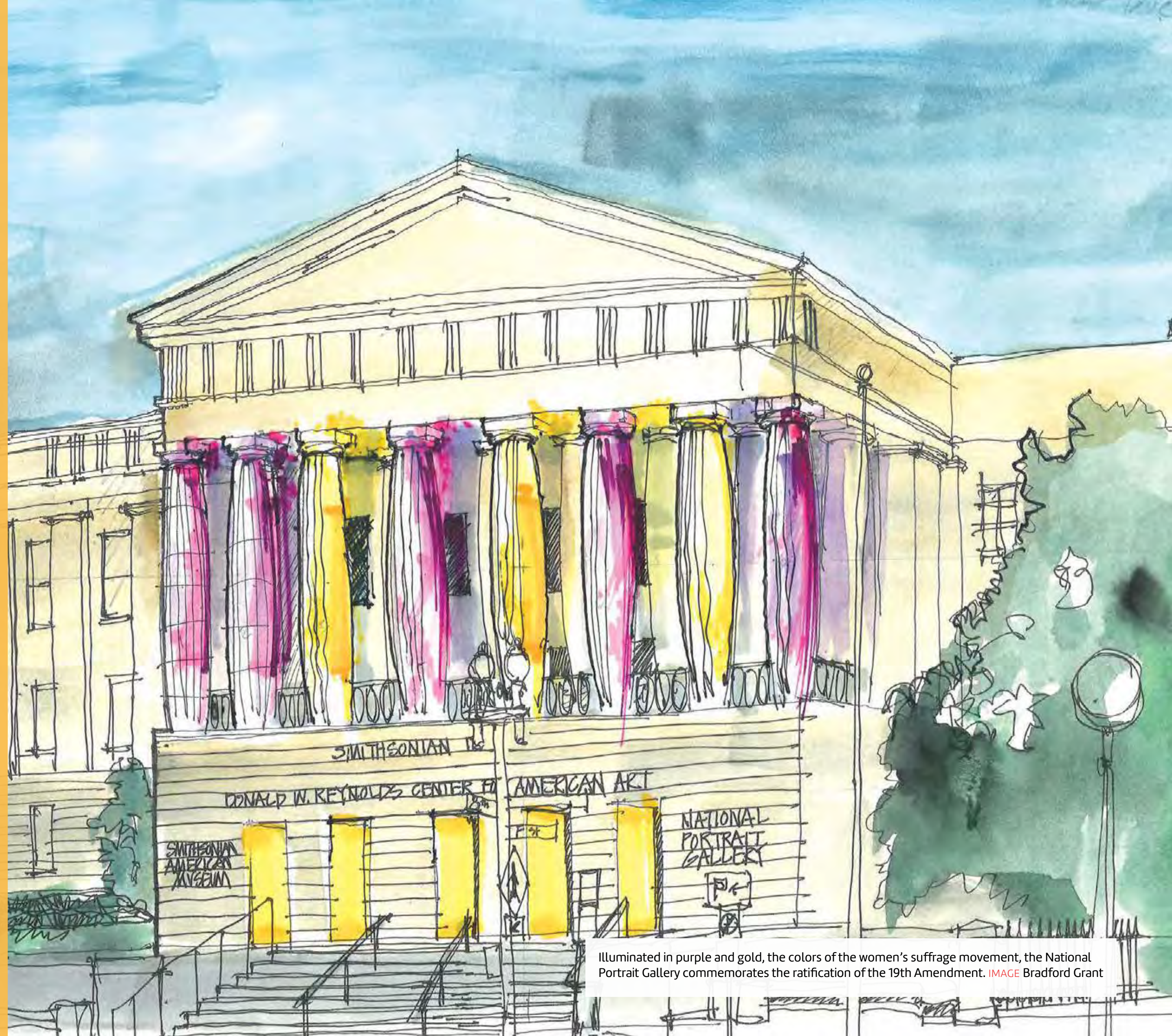
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Illuminated in purple and gold, the colors of the women's suffrage movement, the National Portrait Gallery commemorates the ratification of the 19th Amendment. **IMAGE** Bradford Grant

Food Activist Danielle Nierenberg Receives Julia Child Award



As a girl growing up in Missouri, food activist Danielle Nierenberg watched Julia Child cook on PBS and even tried making one of her chicken recipes at age 10.

Now, Nierenberg continues the famous chef's legacy as the recipient of the sixth annual Julia Child Award, presented by the Julia Child Foundation for Gastronomy and the Culinary Arts in conjunction with the National Museum of American History.

Nierenberg is the co-founder of Food Tank, a global research and advocacy nonprofit that seeks to improve food access and affordability. Through hundreds of events and visits to more than 70 countries, she has worked with thousands of farmers, scientists and policymakers to highlight innovative solutions to food and agriculture issues.

Nierenberg received the award Oct. 15 as part of Smithsonian Food History Weekend. This year's event highlighted food justice. For more, visit s.si.edu/FoodHistoryWknd

Regional Councils Raise \$115,000 Amid Pandemic

When the COVID-19 shutdown began last spring, Smithsonian museums and research centers quickly reimagined their programs, exhibitions and distance learning offerings to serve the public virtually.

To support this critical work, 10 Smithsonian Regional Councils—volunteer-led networks based in cities across the country—launched a successful first-time fundraising effort, yielding \$115,000 for 11 COVID-19-related projects across the institution.

Funds will support Smithsonian projects, including a webinar series highlighting how Asian American, Pacific Islander and Latino community leaders are addressing COVID-19 challenges; a program to bring art and engagement to socially distanced seniors; and scientific research to identify and mitigate emerging zoonotic diseases.

The Los Angeles Regional Council, co-chaired by Michael Hausknost and Andrew Tennenbaum, raised the most funding of all 10 councils and had the highest participation level. Christine Udvar-Hazy, chair of the Regional Councils, led the initiative nationwide.



Liberty Bell Asks Big Questions

A six-city public art project asks Americans to consider the meaning of liberty through an unusual medium: a virtual tolling bell.

Co-presented in Washington, D.C., by the Hirshhorn Museum and Sculpture Garden and Art Production Fund, *Liberty Bell* is an animated augmented-reality drawing in 360 degrees. The red, white and blue illustration by artist Nancy Baker Cahill hovers in mid-air, swaying to the sound of dissonant bells. Its threads unravel and come together to reflect the evolution of American liberty over time.

Liberty Bell can be experienced on smartphones by downloading the free 4th Wall app. It is geolocated at six sites: Boston; Charleston, S.C.; Philadelphia; Rockaway, N.Y.; Selma, Ala.; and Washington, D.C.

The Washington, D.C., iteration of the work is best viewed over the Reflecting Pool, from the steps of the Lincoln Memorial looking toward the Washington Monument. The project runs through July 2021. hirshhorn.si.edu

National Zoo Welcomes Panda Cub

National Zoo giant panda Mei Xiang delighted animal lovers worldwide this summer when she gave birth to a healthy, active cub.

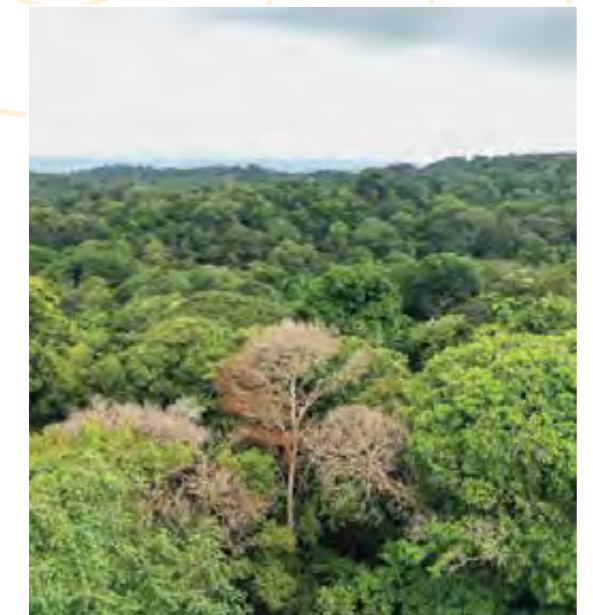
The Aug. 21 birth defied long odds. At 22 years old, Mei Xiang was considered to be at the end of her reproductive years. She is now the oldest giant panda in the United States and the second oldest in the world to give birth.

The cub's arrival also marked the first time a zoo in the United States has experienced a successful pregnancy and birth via artificial insemination using only frozen sperm.

"Giant pandas are an international symbol of endangered wildlife and hope, and with the birth of this precious cub we are thrilled to offer the world a much-needed moment of pure joy," said Steve Monfort, John and Adrienne Mars Director of the Smithsonian's National Zoo and Conservation Biology Institute. To see the cub in action, visit the Zoo's panda cam: nationalzoo.si.edu/webcams/panda-cam



FAR LEFT Food activist Danielle Nierenberg **IMAGE** Food Tank **LEFT** Nancy Baker Cahill's *Liberty Bell* **IMAGE** Courtesy of Art Production Fund **ABOVE** Panda cub at one month **IMAGE** National Zoo and Conservation Biology Institute **RIGHT** Drone image of multiple trees damaged by a single lightning strike **PHOTO** Evan Gora



Lightning Strikes a Risk to Tropical Forests

An estimated 100 million lightning strikes on land in the tropics each year have a significant impact on forests, global carbon cycling and other terrestrial ecosystems, according to a new study by researchers at the Smithsonian Tropical Research Institute in Panama.

Based on satellite data showing strike locations and on-the-ground effects from 92 lightning strikes, researchers estimate that lightning damages approximately 832 million tropical trees each year. Roughly one quarter of the trees likely die from related injuries.

"Lightning influences the ability of forests to store biomass, and therefore carbon, because it tends to strike the largest trees."

Evan Gora | Post-Doctoral Fellow, Smithsonian Tropical Research Institute

Because lightning is so challenging to study, it has been overlooked as a change agent in tropical forests, where researchers often focus on the effects of drought, fire and high winds. stri.si.edu

In June 2020, a protest against racial injustice and police brutality made its way through the streets of Washington, D.C. Photographer Talia Hawley submitted this photo as part of the Anacostia Community Museum's Moments of Resilience storytelling project. PHOTO Talia Hawley



In a year marked by widespread protests against racial injustice and calls to reckon with America's racial past, the Smithsonian is taking a big step toward helping the country heal. A new **Race, Community and Our Shared Future initiative**—to launch nationwide this winter with generous support from founding partner Bank of America—will explore how Americans understand, experience and confront race.

The initiative is an ambitious commitment to the nation that will draw on the full breadth of Smithsonian expertise, research and collections. Through virtual town hall conversations, in-person and digital exhibitions, film screenings, teacher training programs and more, the Smithsonian will provide context and tools for Americans to talk openly about their personal experiences of race and take action against racism and intolerance.

We sat down with **Lonnie G. Bunch III, Secretary of the Smithsonian Institution**, and **Ariana Curtis, content lead for the initiative and curator of Latinx Studies at the National Museum of African American History and Culture**, to discuss the Smithsonian's unique ability to address race in America and define a more hopeful future for all of us.

HEALING A NATION

Q WHY IS IT IMPORTANT FOR THE SMITHSONIAN TO LEAD A NATIONAL CONVERSATION ON RACE AND IDENTITY AT THIS MOMENT? LONNIE BUNCH:

At a time when the nation is in crisis, all of our institutions need to contribute to making the country better. The Smithsonian is a place that is trusted, and it's also a place that has expertise—scholarship and collections on issues of race. This is an opportunity for the Smithsonian to demonstrate that it is of value, not just as a place that looks back but as a place that looks forward. We will do everything we can to provide understanding and contextualization as the country tries to better understand who it once was and point it toward who it can become.

ARIANA CURTIS: I second that—the Smithsonian is unique as a trusted national and international

institution. We need to use our collections and scholarship to provide the necessary historical context. At the National Museum of African American History and Culture, we tell the unvarnished truth. That extends beyond just one museum to who we are as a country and who we have been. This is the moment to use our public trust. There is a great desire to understand our current moment as a consequence of history and how we support each other collectively moving forward. We can lead in that way.

BUNCH: The country tends to live in bubbles. We talk to the people we think we understand. The Smithsonian can bring together people who don't normally talk to each other. That ability to blur boundaries is what's special about the Smithsonian and why this initiative is so important.



PHOTO Michael Barnes

“This is an opportunity for the Smithsonian to demonstrate that it is of value, not just as a place that looks back, but as a place that looks forward.”

LONNIE G. BUNCH III
Secretary | Smithsonian Institution



FAR LEFT An 1852 handmade tin box holds a Certificate of Freedom for Joseph Trammell, providing a legal record of his status as a free man of color. **IMAGE** Gift of Elaine E. Thompson, in memory of Joseph Trammell, on behalf of his direct descendants, National Museum of African American History and Culture **ABOVE** In 1968, women participate in the Poor People's Campaign in Washington, D.C. The campaign demanded economic justice for poor Americans of diverse backgrounds. **IMAGE** Jill Freedman, *Resurrection City: Untitled*, National Museum of African American History and Culture © Jill Freedman **LEFT** At the National Museum of African American History and Culture's annual Women's E3 Summit, women come together to discuss empowerment, entrepreneurship and engagement. **IMAGE** Courtesy of the National Museum of African American History and Culture **PHOTO** Earl Gibson III



PHOTO Stephen Voss

“It’s important that the Smithsonian models what intentional social justice-oriented work looks like.”

ARIANA CURTIS
content lead for the Race, Community and Our Shared Future initiative and curator of Latinx Studies at the National Museum of African American History and Culture

Q | HOW WILL THIS NEW INITIATIVE CHANGE THE SMITHSONIAN, BOTH INTERNALLY AND EXTERNALLY? **CURTIS:** The Smithsonian is a great convener but it is also a value leader. People believe us and they believe in us. It’s important that the Smithsonian models what intentional social justice-oriented work looks like and reaffirms that this work is critical for museums and cultural centers. This is part of who we are. A lot of our engagement has centered on people coming to Washington, D.C., or to other Smithsonian spaces. This is an opportunity to rethink how we operate and collaborate. We want to co-create with local communities and co-lead discussions about the world. The Smithsonian always should take the dual role of educator and learner.

BUNCH: I’ve spent my career pushing institutions to be fair and more inclusive. I think the Smithsonian has done wonderful work in some areas but really needs to be a model for valuing diversity and inclusion. This initiative shines a



light on all our dark corners. It’s going to be uncomfortable. It will make us grapple with big questions.

One of the things I want to do is put together a scholarly anthology that looks at how the Smithsonian has dealt with interpreting race and how we have been affected by the racial attitudes of the day. At the installation ceremony when I became Secretary of the Smithsonian, I thought about how Frederick Douglass wasn’t allowed to speak at the Smithsonian. At that moment, I felt that Douglass was speaking now that I was there. If we understand who we once were, we can use that to propel us forward—to be a model for how cultural institutions treat their own staff.

Q | HOW WILL THIS INITIATIVE REACH AND HAVE IMPACT ON COMMUNITIES ACROSS THE COUNTRY? **CURTIS:** We want to reach communities where they are. Scholarship and collections are our strengths

but our conversations need to have a deep, local resonance for people to understand how issues of race impact their lives. We will start with town hall conversations across the country. We want these to be a dynamic mix of local and national activists and educators. We will have people skilled at providing frameworks talking to people who have place-based knowledge. We want to grow engaged, intergenerational communities of learners and doers. We want these conversations to spark community involvement and a sense of purpose.

BUNCH: This is the moment for museums to be of value. At a time when people are fearful, it’s the role of a museum to give comfort. At a time of pain, museums can remind us of beauty. We can help communities grapple with the things that scare them, that divide them.

Part of our collaboration will be creating an environment where museums recognize they have this greater role.

This initiative will also give us a chance to take full advantage of programs like the Smithsonian Affiliates and the Smithsonian Institution Traveling Exhibition Service (SITES). I’ve spent a lot of time in museums and cultural institutions across the country. Often, we don’t take full advantage of what these partners bring to the table. I don’t think we can get to the local conversations without drawing on their expertise.

Q | HOW CAN THE SMITHSONIAN IMPROVE EDUCATION ON ISSUES OF RACE AND IDENTITY? **BUNCH:** One of the Smithsonian’s major platforms is education. We realize that there is great interest in understanding how to use education to reshape the way race is

LEFT The Anacostia Community Museum’s *Gateways/Portales* exhibition explored the experiences of Latino migrants and immigrants in four U.S. cities **IMAGE** Rosalia Torres-Weiner, *Gateways/Portales* mural (detail), 2016. Anacostia Community Museum **BELOW** A National Museum of American History exhibition, *Righting a Wrong: Japanese Americans and World War II*, addressed the incarceration of 75,000 Americans of Japanese ancestry and 45,000 Japanese nationals during the war. This suitcase, owned by Taki Watanabe, shows the five-digit number assigned to her family as they were forcibly removed to Minidoka Incarceration Center in Idaho. **IMAGE** Gift of Barbara Watanabe, National Museum of American History



taught in elementary school, or how to make sure educators are comfortable talking about race. We have a great array of material on these issues, but we should also illuminate the good work on education being done at places like Harvard or in the District of Columbia, for example.

The Smithsonian’s greatest success will come as a network collaborator. We should be a portal—a place to draw on the best thinking on education and race, adding our own expertise to help the public grapple with these issues.

CURTIS: The Smithsonian can move the conversation beyond individual racial identification to talk about structural racism and how race operates. We think about race from multiple perspectives, from the individual to the institutional. The resources we provide help set that framework, so people understand the power of race and how justice is collective.



LEFT The Developing Stories: Native Photographers in the Field project is a collaboration between the National Museum of the American Indian and Native photojournalists to explore the diversity and complexity of contemporary Native life. **IMAGE** Russel Albert Daniels, Genízaro Delvin Garcia standing in remains of the 18th-century Santa Rosa de Lima Church, Abiquiú, New Mexico, 2019 © Russel Albert Daniels. **BELOW** The Race, Community and Our Shared Future initiative will support pre-K–12 curricula and learning on race and identity. **PHOTO** Kim Nguyen **BOTTOM** Students participate in the Hirshhorn Museum’s ARTLAB+, a digital art studio for teens. As part of the Smithsonian initiative, young community leaders will host a quarterly series of online conversations on race. **IMAGE** ARTLAB+, Hirshhorn Museum and Sculpture Garden



With generous support from Bank of America (see p. 17), the Smithsonian will launch the Race, Community and Our Shared Future initiative this winter. We seek additional philanthropic support to ensure the initiative has transformative impact during the next five years.



Q | WHAT DOES THIS INSTITUTIONAL COMMITMENT TO EXPLORE RACE MEAN TO YOU ON A PERSONAL LEVEL?

BUNCH: It’s personal in terms of saying: A country is in crisis—how do I help? It’s also personal because I am someone who has experienced the kinds of issues that have been shaped by race in this country. This is an opportunity to give back. It is our responsibility—as scholars, educators and cultural leaders—to help the country. By doing that—I hope—we will make sure that my grandson won’t get thrown over the hood of a police car like I did at age 14. It should be personal for all of us.

CURTIS: I know I’m lucky to have the Smithsonian career that I have, from a personal and professional standpoint, as a Black Latina

scholar and as a curator. I am lucky in the timing. Previously, spaces like the Smithsonian were not available to someone like me. I know that a series of institutional commitments made my career possible. I have benefited from the Latino Curatorial Initiative and the building of the National Museum of African American History and Culture. I understand how institutional commitments can be life changing at an individual level. I get excited imagining the transformative impact of a long-term commitment like this and its legacy on the Smithsonian, the museum field, for our visitors and for future museum professionals.

THE NEW NORMAL

Less than one year later, the COVID-19 pandemic changed everything, and the lab's work became a mandate for cultural institutions around the world. The lab embraced the idea of "pandemic as portal": transforming a major challenge for museums into an opportunity to think bigger, get creative and look to the future.

"We are opening our minds to what the lab and the museum can offer as valuable experiences."

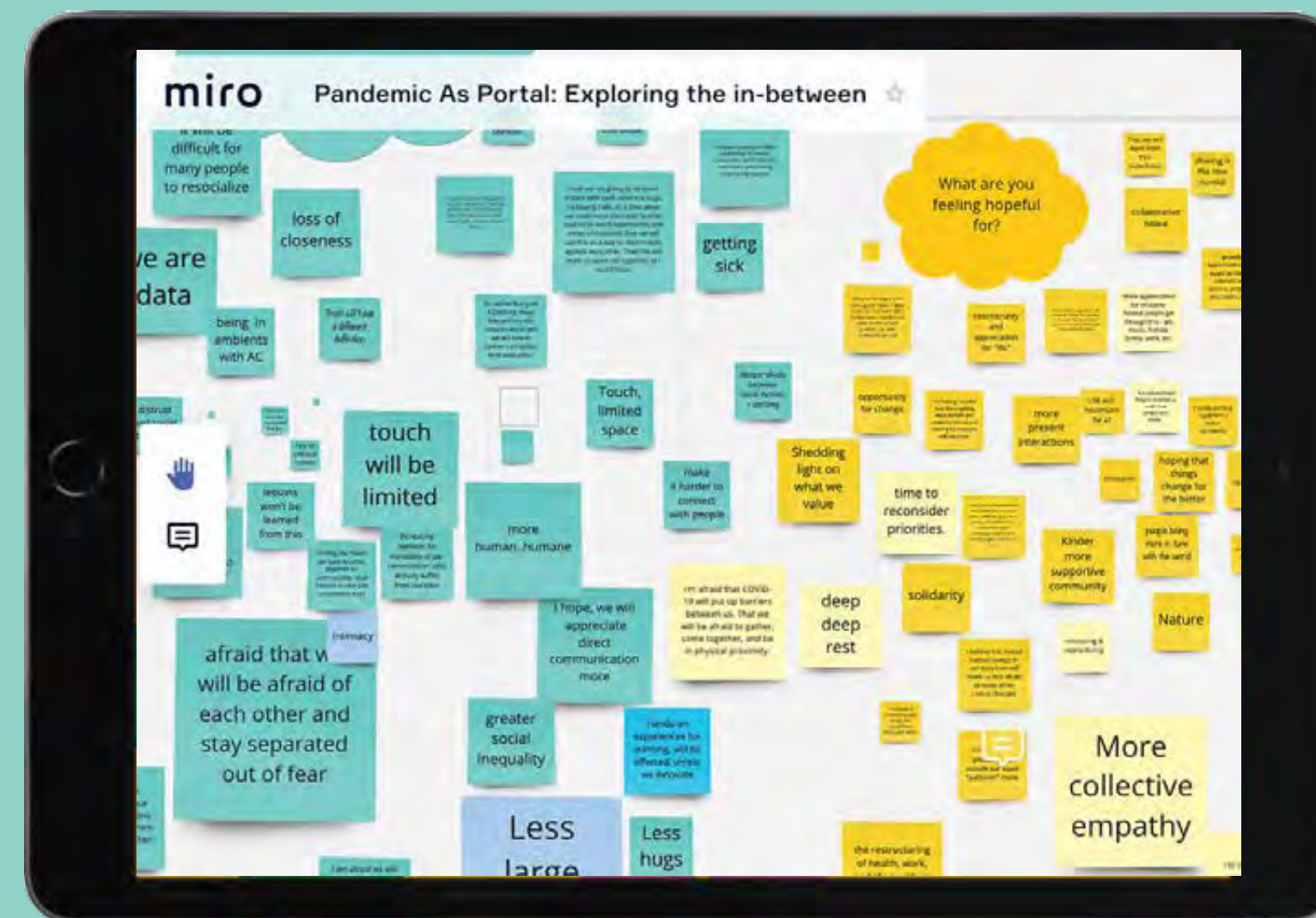
Director, Interaction Lab at Cooper Hewitt,
Smithsonian Design Museum

Exhibitions Everywhere

For museumgoers, exhibitions are a powerful place to learn something new, but National Museum of Natural History curator Sabrina Sholts believes that experience “can—and should—happen everywhere.”

The museum's exhibition *Outbreak: Epidemics in a Connected World* explores how and why new pathogens emerge from animals and can threaten human health on a global scale. It provides context for a pandemic that has transformed the lives of millions around the world.

In 2018, the museum launched a free do-it-yourself toolkit for museums and communities around the world to create their own versions of *Outbreak* using predesigned panels, customizable templates and more. To date, there have been more than 200 do-it-yourself *Outbreak* exhibitions in 47 countries. Exhibition materials have been translated



In the first in a series of virtual workshops hosted by the Interaction Lab, museum professionals, designers and educators shared their hopes and concerns about the future of museums. [IMAGE Miro](#)

into five languages, and the museum designed a virtual tour of the exhibition.

The museum launched do-it-yourself toolkits for two other exhibitions, *Genome: Unlocking Life's Code* and *Dig it! The Secrets of Soil*.

Teacher Training Goes Virtual

When separate in-person summer teacher institutes at the National Portrait Gallery and the Smithsonian American Art Museum were canceled, educators at both museums came together to figure out what comes next.

“We have always been a support system for teachers,” said Carol Wilson, Lunder Education Chair at the Smithsonian American Art Museum. “How can we be responsive and relevant now—when educators need us more than ever?”

The Smithsonian's first-ever virtual summer institutes served more than 250 educators across the country, using a state-of-the-art online learning platform designed and built by Smithsonian Enterprises. Art museums partnered with the National Museum of African American History and Culture, the National Museum of American History and the Smithsonian Center for Learning and Digital Access to create a powerful interdisciplinary program about using museum objects to teach art, history, literature and science.

More than that, the institutes became a forum for educators across disciplines facing a very different kind of school year in 2020. Smithsonian experts facilitated discussions about digital literacy, distance learning and ways that Smithsonian content can help students understand the current moment.

"It is time for us to learn alongside one another as a community," said Briana White, head of education at the National Portrait Gallery.

GIRLHOOD

(It's complicated)

AMERICAN GIRLS HAVE CHANGED HISTORY.

From Helen Keller to student activist Naomi Wadler, girls have spoken up, challenged expectations and advocated for social change.

Girlhood (It's complicated), a just-opened exhibition at the National Museum of American History, spotlights remarkable, resilient girls from the 19th century to today, focusing on education, wellness, work, fashion and biography.

Following an extended run at the museum, the exhibition will travel across the country from 2023 to 2025 through the Smithsonian Institution Traveling Exhibition Service.

Join the conversation on what it means to be a girl—and woman—in America today.

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

EXPLORE MORE americanhistory.si.edu/girlhood



ILLUSTRATOR Krystal Quiles

Transforming the National Conversation



With a commitment of \$25 million from Bank of America, the Smithsonian announced the Race, Community and Our Shared Future initiative this summer to explore how Americans understand, experience and confront race and its impact on communities. The gift is the outcome of an enduring relationship between the two institutions that dates to 1992. Bank of America's Chairman and CEO Brian Moynihan serves on the council of the National Museum of African American History and Culture.

Talk about the bank's gift to establish the Race, Community and Our Shared Future initiative.

There is no better institution than the Smithsonian to lead these important conversations. The Smithsonian is a national institution that touches all sectors of society in scholarly and thoughtful ways. And as the country's museum, it represents the boldness of America, willing to take on the toughest issues we face.

My dream is to have conversations across America, so that we have greater and greater understanding of our fellow citizens—to understand what it is to walk in the shoes of a Latino American, Native American, Asian American or African American. Equality is what we have to drive for now. This initiative is a bold leap of

faith, but Secretary Bunch is willing to take on the mantle of leadership to ensure the Smithsonian plays an important role for the country.

Explain your work with the National Museum of African American History and Culture's Corporate Leadership Council.

The bank has a unique relationship with the National Museum of African American History and Culture as a founding donor, and I have been on the board since 2010. The museum has had a big impact on me because it tells an important story. I've taken a role to help raise money from the corporate community, telling others about the impact of this museum and asking them to join the corporate council.

I am still most proud of the fact that about a third of visitors had never previously come to a museum. That shows that there was such a demand to see this story, a needed addition to the American story.

What are the guiding principles of Bank of America's philanthropy?

We believe museums and libraries are core parts of culture and need to be supported. How we support a number of museums and exhibitions at the Smithsonian is similar to what we do with museums around the world. We are the product of our communities, and for our communities to be strong we need to not only give money but help communities develop.

PHOTO David Kennerly

THE ART OF COLLECTING

ILLUSTRATED BY LUDI LEIVA



"OBJECTS ARE JUST METAPHORS FOR INDIVIDUAL HUMANITIES."

AND BEHIND EACH HUMANITY IS A STORY AND A VOICE WE WANT TO PRESERVE AND SHARE."

NEAR WASHINGTON, D.C.'S LAFAYETTE SQUARE, CURATOR AARON BRYANT WALKS THE STREETS, TALKING TO PROTESTERS AND EVERYDAY PEOPLE ABOUT WHAT IS HAPPENING RIGHT NOW, TODAY, IN COMMUNITIES ACROSS THE COUNTRY. HE LISTENS TO THEIR STORIES. HE WANTS THEIR PROTEST POSTERS FOR THE NATIONAL COLLECTION AT THE SMITHSONIAN.

—AARON BRYANT
NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY & CULTURE



AMID A GLOBAL PANDEMIC, CURATOR DANIEL PIAZZA CHRONICLES THE HEIGHTENED IMPORTANCE OF THE U.S. POSTAL SERVICE

BY COLLECTING THE MAIL THAT HAS BECOME A LIFELINE FOR PEOPLE — FROM STIMULUS CHECKS TO MAIL-IN

BALLOTS. "OBJECTS CAN GIVE A SENSE OF WHAT IT WAS LIKE TO LIVE THROUGH A TIME, OF THE SOCIAL HISTORY AND THE LIVED EXPERIENCE."

— DANIEL PIAZZA
NATIONAL POSTAL MUSEUM



"WHEN PROTESTERS BEGAN FILLING THE STREETS, I FOCUSED MY EXPLOSION OF EMOTION INTO CROCHETING, MY WAY OF PEACEFUL PROTESTING. LATER, I PURCHASED A FLIGHT TO WASHINGTON, D.C., AND INSTALLED MY ART NEAR THE WHITE HOUSE."

— LOS ANGELES STREET ARTIST LONDON K. THE ARTIST POSTED HER STORY TO THE ANACOSTIA COMMUNITY MUSEUM'S MOMENTS OF RESILIENCE PORTAL, A DIGITAL COLLECTION OF PERSONAL STORIES.



CURATOR ALEXANDRA LORD HAS BEEN CHARTING THE EVOLUTION OF THE COVID-19 MASKS, FROM HOMEMADE TO MASS-PRODUCED TO THOSE FEATURING SOCIAL OR POLITICAL VIEWPOINTS.

"WE ARE THINKING BIGGER AND BROADER TO MAKE SURE OBJECTS REPRESENT THE DIVERSITY OF THE AMERICAN EXPERIENCE."

— ALEXANDRA LORD, NATIONAL MUSEUM OF AMERICAN HISTORY

MOHAWK (WOLF CLAN) ARTIST MARLANA THOMPSON HANDCRAFTS A PROTECTIVE FACE MASK WITH INTRICATE BEADWORK SYMBOLIZING GRATITUDE FOR MEDICINAL PLANTS. THE MASK, NOW AT THE SMITHSONIAN AMERICAN ART MUSEUM, INCLUDES A LAYER OF SWEETGRASS & SAGE — INDIGENOUS HEALING PLANTS.

"THIS MASK IS MY WAY TO GIVE THANKS TO THE MEDICINE PLANTS CREATOR HAS GIVEN US TO HEAL." — MARLANA THOMPSON, MOHAWK NATION OF AKWESASNE

"WITH BEADING, A MEDIUM STEEPED IN NATIVE TRADITIONS, ARTISTS RESPOND TO EVENTS OF TODAY."

— ANYA MONTIEL, CURATOR, SMITHSONIAN AMERICAN ART MUSEUM & THE NATIONAL MUSEUM OF THE AMERICAN INDIAN





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ABOVE The women of Gee's Bend, Ala.—a historically African American community on the Alabama River—have made distinctive geometric quilts since the mid-19th century. Three women from Gee's Bend and Arlington, Va., created this quilt, *Sharecropper's Masterpiece*, continuing a remarkable cultural tradition. **IMAGE** Avis Collins Robinson, Mensie Lee Pettway and Andrea Pettway Williams, *Sharecropper's Masterpiece*, 2008. Gift of Avis, Eugene, Aaron and Lowell Robinson, in memory of Edward and Annie R. Collins, National Museum of African American History and Culture