

POSITIVE OR NEGATIVE

What kind of image does the postcard present?

Locate the postcard pictured to the right.

The racial stereotypes in this section were created to make people believe that whites were superior or better than African Americans. They also encouraged racial discrimination against African Americans—that meant they were treated differently for not being white.



POSTCARD, C. 1925

What is a stereotype? A stereotype is an idea about a group of people that is untrue.

In the years after the American Civil War, negative images of African Americans were popular. Paintings, postcards, and other objects made fun of African Americans, showing them as lazy, poorly educated, and not as good as other people.

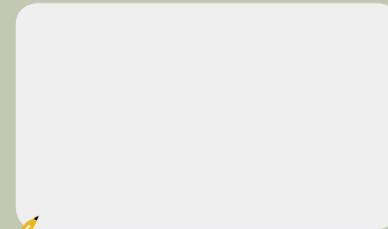


AUNT JEMIMA AND UNCLE MOSE SALT AND PEPPER SHAKERS, C. 1950s

Images

Stereotypical

Why are stereotypes hurtful or unfair?



Imagine you owned a magazine all about kids! What would be the magazine's title?

To fight against hurtful images and racial stereotypes, African Americans presented positive images of the black community. These truthful images portrayed African American success and achievement.

YES OR NO

Are they different from the images in the first section?

Look closely at the magazine covers in this section.



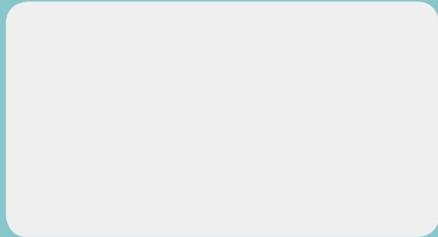
THE CRISIS, 1910

Images

Positive

How would your magazine present a positive image of kids all over the world?

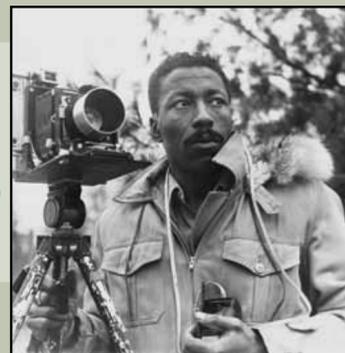
Draw the cover of the magazine in the space below.



Introduction

“The subject matter is so much more important than the photographer.”

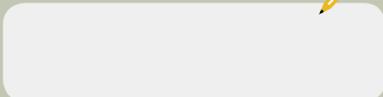
—Gordon Parks



4x5 FILM

Images are all around us. We see them in movies, magazines, and even on some boxes of breakfast cereal.

Where else do you see images?



Images can be used to entertain, sell products, and share information.

Can you think of another way images are used?



African-American photographer and filmmaker Gordon Parks believed that images could be used to create positive change.

Do you think images are powerful enough to create change in the world?

YES OR NO

The stories and objects in this exhibition explore how images were used to balance and change the unfair treatment of African Americans in the United States.

Use this guide to understand the power of images—through photographs, film, magazines, advertisements, and other forms of media.

Let's explore!

COVER IMAGE: (DETAIL) SANITATION WORKERS ASSEMBLE IN FRONT OF CLAYBORN TEMPLE FOR A SOLIDARITY MARCH, MEMPHIS, TN, MARCH 28, 1968. ©ERNEST C. WITHERS TRUST, MEMPHIS, TN

GORDON PARKS © ESTATE OF ARNOLD EAGLE NATIONAL PORTRAIT GALLERY, SMITHSONIAN INSTITUTION

AUNT JEMIMA AND UNCLE MOSE SALT AND PEPPER SHAKERS, C. 1950s, PLASTIC HEIGHT: 5 IN. AND 5 1/16 IN. COLLECTION OF CIVIL RIGHTS ARCHIVE/ CADVC-UMBC, BALTIMORE, MARYLAND 2005.93.1, 2005.93.2

POSTCARD, C. 1925 LITHOGRAPH ON PAPER 3 5/16 X 5 3/8 IN. COLLECTION OF CIVIL RIGHTS ARCHIVE/ CADVC-UMBC, BALTIMORE, MARYLAND 2008.19

COVER OF THE FIRST ISSUE OF THE CRISIS NOVEMBER 1910 ©BETTMANN/CORBIS

EMMETT TILL, "BO AT THIRTEEN", CHRISTMAS 1954, PHOTOGRAPHER UNKNOWN

LUNCH COUNTER PROTEST IN RALEIGH, NORTH CAROLINA FEBRUARY 10, 1960 ©BETTMANN/CORBIS

488 MACON, GA, LEWIS W. HINE 1-19-1909. BIBB MILL NO. 1 MANY YOUNGSTERS HERE. SOME BOYS WERE SO SMALL THEY HAD TO CLIMB UP ON THE SPINNING FRAME TO MEND THE BROKEN THREADS AND PUT BACK THE EMPTY BOBBINS. LOCATION: MACON, GEORGIA, LEWIS W. HINE, PHOTOGRAPHER. COURTESY OF PRINTS AND PHOTOGRAPHS DIVISION, LIBRARY OF CONGRESS

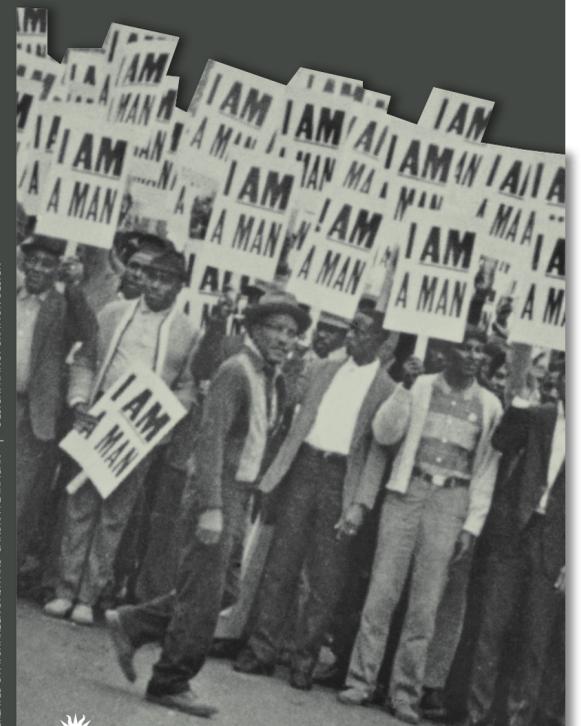
ABOUT NMAAHC

Organized by the Center for Art, Design and Visual Culture, University of Maryland, Baltimore County in partnership with the Smithsonian's National Museum of African American History and Culture, *For All the World to See: Visual Culture and the Struggle for Civil Rights* will be on view in the NMAAHC gallery at the National Museum of American History from June 10, 2011 through November 27, 2011.

Construction of the NMAAHC is scheduled to begin on the National Mall in 2012 and completed in 2015. Until then, we invite you to visit our gallery located on the second floor of the National Museum of American History.

See It, Learn It, Know It! >> YOUTH GUIDE

FOR ALL THE WORLD TO SEE
Visual Culture and the Struggle for Civil Rights



CREATED BY: T. SHAREEN DASH AND CANDRA FLANAGAN | DESIGN: NANCY BRATTON DESIGN

Smithsonian National Museum of African American History and Culture

THE STORY OF EMMETT TILL



EMMETT TILL, CHRISTMAS 1954

In August of 1955, fourteen-year-old Emmett “Bobo” Louis Till was excited to spend the rest of his summer vacation with his cousins and his Uncle Moses “Mose” Wright in Money, Mississippi.

Emmett was born in Chicago, Illinois. Like most happy kids, he liked to tell jokes, play games, and sing. Even though he had a slight stutter when he spoke, he

never let that stop him from having a good time. One of his cousins said that Emmett “was a funny guy all of the time.”

During his vacation in Mississippi, Emmett and his cousins would go to the local store to get sodas and candy. One day, according to the cousins that were there, as Emmett walked away from the store he whistled at the wife of the owner.

In Mississippi in the 1950s, there were some white people who believed that African Americans did not have the right to vote, to live in certain places, or speak to whomever they liked. These people became very mad when they heard about Emmett whistling at a woman outside of the store. A group of white men decided to hurt Emmett because of their beliefs about how African Americans should behave. These men took Emmett from his uncle’s home, beat him, shot him, and then placed him in the river where, three days later, he was found dead.

Emmett’s mother, Mamie Till Mobley, was so angry and sad about what happened to her son that she said “let the world see what I have seen.” Emmett’s mother wanted to make sure that people everywhere would know about the bad things that happened to African Americans. By showing the world what happened to her son, Mrs. Mobley encouraged other people to stop discrimination against African Americans. Mrs. Mobley’s statement continues to create change and inspired the title of this exhibition.

Call-to-Action

Images

Images were also used to make the public aware of injustice or unfairness in America. Throughout the struggle for equal rights, magazines, television reports, posters, and buttons helped to call attention to the abuses African Americans suffered.



Look closely at the image below.

This photograph was taken at a lunch counter sit-in.

LUNCH COUNTER PROTEST, RALEIGH, NC, 1960



During segregation, African Americans could not be served in the “whites only” section of restaurants.

In the 1960s, African-American students organized against segregated lunch counters throughout the South.

To protest, students sat in the “whites only” section even though they were not served. Protests like this one helped to change the rules at lunch counters.

Does it look like the two men have been served?

YES OR NO

Visit a real lunch counter!

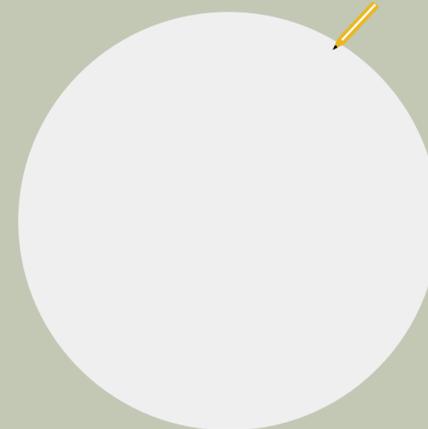
The Greensboro Lunch Counter is located directly in front of the exhibition.



Look at the buttons in this section!

Portable images like buttons, comic books, and brochures were used to spread messages and gain support.

What message do you want to spread? Design a button for your message in the space below.



What is a sit-in? A sit-in is a form of nonviolent protest. Individuals or groups protest when they voice their opinions—in words or actions—about things they don’t agree with.

MAKE A CHANGE!

Like Gordon Parks, Lewis Hine’s photographs also helped to create positive change. From 1908 to 1916, he took pictures of children working in dangerous factory conditions. Photographs like the one below helped in the fight for better child labor laws.

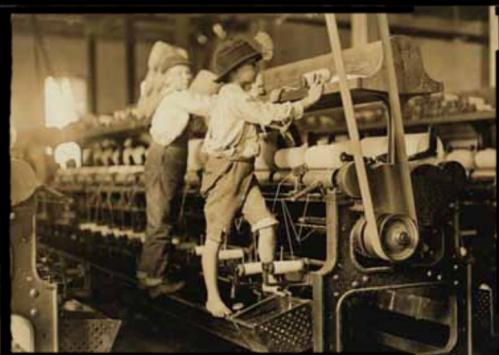
How would you use a camera to make a change?



“If I could tell the story in words, I wouldn’t need to lug around a camera.”

—Lewis Hine

BOBBIN BOYS, MACON, GA, 1909, LEWIS HINE



Entertainment

Images

Entertainment programs on television were a new opportunity to present positive images of African Americans. Variety shows like *The Ed Sullivan Show* featured blacks and whites performing as equals on a national stage.



Locate and watch *The Ed Sullivan Show* video.

How did this show help to end racial discrimination?

Conclusion

Photographs, television, film, magazines, and other forms of media can be used to create positive change. The stories and objects in this exhibition explore the important role images played in the struggle for equal rights.



Think about the different images you see every day.

Are they powerful enough to create change in the world?

YES OR NO

What would you change about the images you see every day? Use the space below to write your answer.