

**Next Generation PhD Training in African American Public Humanities
at the University of Delaware**

Abstract and Overview

While crisis rhetoric prevails nationally about the humanities, a new and exciting chapter in collaborative, interdisciplinary engaged scholarship and instructional excellence in the humanities is emerging at the University of Delaware (UD). As a leading location for graduate education in American material culture studies and public humanities, UD is recognized internationally for our MA, MS, and PhD graduates' success in the academy and in a wide range of leadership positions across cultural institutions globally. We request a \$350,000 Next Generation PhD Implementation Grant to build on and further advance these and other historic strengths through an interdisciplinary initiative in African American public humanities with a dual focus in material culture studies and digital humanities. The proposed programming will transform PhD-level training at UD while addressing long-standing challenges in graduate humanities education such as time-to-degree, degree completion rates, and adequacy of stipend support.

Every PhD candidate recruited to UD through this proposed interdisciplinary initiative in African American public humanities programming will participate in collections-based research *and* digital humanities training during a concentrated 5-year, twelve-month, and cohort-model program of study. This three-year pilot project will build on two of the University's signature strengths: (1) a long tradition of excellence in training humanities scholars for public humanities careers, and (2) the expertise of a critical mass of UD scholars who are renowned in African American studies, many of whom are already leading highly successful publicly-facing research projects. It will strengthen our current network of institutional partnerships and foster cross-departmental collaborations across the humanities and beyond. While many institutions around the country are establishing specialized certificate programs in public and digital humanities in response to changes in the academic job market, we seek eventually to offer a rich portfolio of fully integrated, individualized, and intentional learning opportunities for all PhD candidates.

NEH support for this initiative will enable us to pilot a 5-year, 12-month "Next Generation PhD" training experience that has great proof of concept potential as a national model. Implementation costs for this three-year pilot are estimated at \$1,473,974. NEH funding will address essential new staffing and infrastructure needs that will be funded internally after the grant period. It will also provide three years of cost-share support for student stipends, internships, research support, and off-campus digital humanities training, enabling UD to make an important first step toward institutionalizing a 12-month funding model for humanities PhD

candidates. UD has already agreed to commit more than 1.1M to this project in direct costs, indirect costs, and a 20% tuition charge waiver, and is committed to sustaining and further enhancing it through its comprehensive capital campaign, which will enter its public phase in Fall 2016.

UD has been a training ground for museum professionals for over 50 years, through both its professionally-oriented master's programs and certificate programs in the humanities and its PhD programs in Art History and History. Our PhD programs in English, as well as those in Art History and History, have strong track records of success with job placement across the full spectrum of higher education. More recently, UD has also built an outstanding faculty in African American studies, many of whom embrace a larger mission of engaged scholarship, as exemplified by Yasser Payne's participatory-action research projects in Wilmington and Harlem, Tiffany Gill's "Beauty Shop Project," the multi-disciplinary research and teaching collaborations led by Lynnette Overby, "Dave the Potter's Couplet Pots: Dancing History and Dred Scot" and "Same Story, Different Countries," and Gabrielle Foreman's Colored Conventions Project, a digital research collection that has quickly garnered national attention—and a global following of 70,000+ through the Schomburg Center for Research on Black Culture's digital outreach programming. Bringing together and building upon UD's signature strengths in these two arenas, graduate-level humanities education and research training and interdisciplinary African American studies, is key to this "Next Generation PhD" initiative.

We anticipate that the concentrated five-year, twelve-month training model that we will pilot in this initiative holds great promise as a national model for best practices in "Next Generation" PhD training in the humanities. We anticipate as well that it will provide a kind of laboratory for exploring more broadly-based changes to the current PhD curricula in Art History, English, and History at UD. Our immediate objectives during the three-year grant period, however, are to: 1) maximize these students' opportunities to participate in collections-based multi-disciplinary research projects on and off campus as they also develop the public and digital humanities skills that are not only in high demand within the academy but are transferable to careers beyond the academy; and 2) diversify our PhD programs in Art History, English, and History through curriculum development in African American material culture studies and the recruitment of interdisciplinary cohorts of students who share an interest in this field of study but may have very different career goals.

African American studies is an especially vibrant and exciting space for staging this re-design of PhD-level training at Delaware, not only because of UD faculty strengths and interests in this important interdisciplinary field, but also in the context of the energy building nationally around Black Digital Humanities as an arena for "challeng[ing] and transform[ing] discourse

and activities across the humanities.” The interdisciplinary recruitment initiative that Art History, English and History are launching in Spring 2016 has a thematic focus on 19th- through 21st-century African American public humanities, with a dual emphasis on print and material culture studies and digital humanities training. Through the development of a rich curriculum, tailored to students’ career goals, that involves interdisciplinary coursework, intensive off-campus professional training opportunities, and internship experiences both on campus and at museums, archives, and libraries regionally and nationally, we seek to provide these PhD candidates with the full complement of humanities skills that are critical to career success in public humanities venues nation-wide.

The interdisciplinary PhD-level training we will begin implementing in Fall 2016 for PhD candidates interested in African American public humanities entails an *intentional* focus on training students for a broad range of careers in and beyond the academy, and will showcase the opportunities and responsibilities of public scholarship and advocacy for African American history, cultural preservation, and community outreach. Students recruited through this interdisciplinary initiative will have opportunities to develop their skills as classroom teachers if they are interested in academic careers, but stipend support will be structured to cover students’ apprenticeship experiences in project-based activities that advance the public profile of humanities research. They will pursue internships in libraries, archives, museums, galleries, and special collections on campus and as well as at our partner institutions. They will participate in digital humanities projects at UD as part of their course work. (The Colored Conventions Project, a digital research collection that will be discussed further below, grew out of a graduate seminar’s work with a database of 19th-century African American newspapers.) They will have opportunities to attend cross-training programs in digital humanities techniques, tools, and pedagogy, including DELPHI, UD’s public humanities summer institute, the University of Victoria’s Digital Humanities Summer Institute, the University of Wisconsin’s Digital Pedagogy Lab, UCLA’s Institute for Pure and Applied Mathematics, and George Mason’s “One Week, One Tool” Program. They will participate in grant writing, fund raising, and project management activities, including the curation of public exhibitions (digital as well as in real space/time) and the planning of public humanities outreach events. Even for students interested in academic careers, this rich curriculum will offer opportunities to develop the project management skills, familiarity with digital platforms, and public outreach opportunities critical to the advancement of the humanities.

Through this interdisciplinary and inter-institutional initiative, we also seek to address a critical need that is both local and national in scope: the need to diversify the professoriate *and* the cultural heritage industry. Now more than ever, our nation needs people who can tell stories about race (and the history of race relations in the U.S.) to audiences both within and beyond

the academy. It needs prominently placed scholars of color, in higher education and beyond, who are able to harness 21st-century research and teaching technologies to help the public at large understand, as NEH Chairman “Bro” Adams has argued, that “work in the humanities is central to the preservation of our cultural legacy and to our capacity to address the grand challenges facing this nation.”

Survey of Similar Endeavors

The interdisciplinary programming in African American public humanities that we are developing has no equivalent elsewhere in the country, though certainly our planning efforts have been informed by efforts to transform doctoral programs in the humanities at other institutions. Yale University’s Combined African American Studies PhD Program has been, for example, an important model for us of *inter-departmental collaboration* on interdisciplinary PhD-level graduate education and research training in African American Studies. The Consortium for Humanities Research Centers and Institutes’ Mellon-funded pilot program, “Integrating the Humanities across National Boundaries,” has been an important model of *inter-institutional collaboration* on important areas of interdisciplinary scholarship. Our planning to date has been informed as well by the national conversations about alternative academic career preparation that the College Art Association, the Modern Language Association and the American History Association are fostering, and by the Imagining America consortium’s Publicly Active Graduate Education Fellowship Program (PAGE).

Additionally, the action plan for this initiative has been shaped by our interest in replicating and amplifying the impact of best practices in graduate education internal to UD: 1) practices associated with the highly regarded MS program in Art Conservation and DELPHI, UD’s NEH-funded Public Humanities Summer Institute, for example; and 2) innovations in STEM education exemplified on our campus in successful NSF-IGHERT programs and NIH-funded graduate education and research training projects.

Like the MS program in Art Conservation, the PhD-level programming we seek to implement will be a 12-month (and in this case 5-year) training experience involving 9-month coursework and a series of on- and off-campus summer and winter session internships, sustained through a network of partner institutions regionally and nationally. Like DELPHI, this programming will attune students to the larger public contexts in which expert knowledge in the humanities is meaningful and equip them with the written, oral, and digital media skills necessary to communicate with these public constituencies more effectively. Where the current initiative presses beyond the ambitions of DELPHI, as will be discussed further below: students recruited through this interdisciplinary initiative will have opportunities to conduct humanities research

with community partners (as is the case currently with the Colored Conventions Project's crowdsourcing initiative with the AME Church), rather than simply learning how to use social media effectively in sharing high-level humanities research with general audiences.

Like UD's IGHERT programs, this programming will offer students a common interdisciplinary curriculum while also allowing them to tailor the rest of their coursework and research/internship experiences to suit their individual (perhaps discipline-based) interests. Like UD's NIH-funded graduate education and research training projects, this interdisciplinary initiative will require students to create an Individual Development Plan (IDP) to help them identify their career goals, in and beyond the academy, and guide their work with their faculty advisors on mapping out the full complement of learning opportunities needed to reach these career goals.

Planning History

Our planning process began in Spring 2015, when the graduate studies directors in Art History, English, and History—mid-career faculty who care deeply about the future of their disciplines and the need to diversify the academy and the culture heritage industry—approached leadership in the College of Arts & Sciences and the Vice Provost for Diversity about undertaking an interdisciplinary minority recruitment initiative and cost-share on graduate stipend support. The conversations that have ensued now involve departmental leadership in Black American Studies (an undergraduate-only department at UD), the department chairs in Art History, English, and History, mid-career and senior faculty in African American studies with joint appointments in these four departments, staff in the UD Library and Museums, and university leadership. They have become an occasion for reflecting broadly on how best to capitalize on aspects of graduate education and research training—like internship opportunities at museums, libraries, and archives, for example—that are already in place at UD, yet have remained outside the formal curriculum. They have focused, too, on the need to foster new kinds of partnerships internally as well as inter-institutionally in order to provide PhD students with the full complement of training they need to be competitive in a 21st-century information economy.

In this last regard, our current planning process has a second point of origin: assessment of the impact of UD's 2008 NEH Challenge Grant, "The Interpretation and Preservation of American Material Culture: Enriching Graduate Education and Promoting Public Engagement in the Humanities at the University of Delaware." For nearly a decade, the public humanities summer training institute established with UD's most recent Challenge Grant has prepared graduate students in material culture studies to share their research with public audiences through off-

campus lectures, K12 outreach, social media platforms, and digital exhibitions. For many of the 80+ alumni of this innovative programming, the public scholarship requirements of this institute have been truly transformative. Art History and Art Conservation students have taken on leadership roles in Imagining America's PAGE program while also working to build relationships between underserved communities and elite art institutions. History students have developed publicly-facing digital research and teaching projects. An English alum co-taught a Shakespeare MOOC engaging thousands of life-long learners globally, and continues to conduct popular community-based workshops on the history of papermaking using treasured cotton and linen clothing. Despite this public humanities training program's many successes, however, it has remained an optional add-on to the formal graduate curriculum. Students' acquisition of high-end skills with digital research and teaching technologies, their consideration of the challenges to object-based study in digital environments, and their attention to the materiality of digital interface design, has continued to be driven by their interests rather than being showcased front-and-center in humanities PhD curricula.

Since the establishment of this public humanities summer institute in 2008, several things have changed dramatically in UD's internal landscape: 1) mid-career and senior hires in Black American Studies have amplified substantially our research strengths in this important interdisciplinary field, bringing expertise in publicly-facing and community-based research to the campus as a whole; 2) the University's recognition in 2015 as a Carnegie Community Engaged University has enhanced internal as well as external visibility for UD's deep commitment to working with community partners to address societal issues and contribute to the public good; 3) an Interdisciplinary Humanities Research Center (IHRC) has been established that supports collaborative multi-disciplinary faculty research and curriculum development projects in and beyond the humanities; and 4) a three-year partnership between the IHRC, the UD Library, and the English Department on a "Perspectives on Digital Humanities" lecture and workshop series has facilitated campus-wide conversations about the transformations in scholarly communications practices underway in 21st-century humanities research, teaching, and learning environments. Our foray into the digital humanities has also opened up important opportunities for new kinds of partnerships between the Library and humanities departments in support of collaborative, multi-disciplinary research and teaching projects, as exemplified by the Colored Conventions Project (<http://coloredconventions.org/>). Founded by Gabrielle Foreman, Ned B. Allen Professor of English, Black American Studies, and History, the Colored Conventions Project (CCP) currently engages a robust team of UD faculty, Library staff, graduate and undergraduate students; it has also six "teaching partners" nationally now and is working with the AME Church on crowdsourcing transcriptions of 19th-century convention minutes.

The CCP is a central anchor project for this 3-year pilot project, demonstrating what is possible at the intersection of the classroom, the digital realm, and an engaged public. As a collaborative interdisciplinary engaged scholarship project in the humanities, it has been a catalyst for conceptualizing the design of this “next generation” PhD programming in African American public humanities.

A series of planning meetings staged this past fall involving the department chairs and graduate directors of Art History, English, and History, faculty and professional staff in Black American Studies, the University Museums, and the UD Library, the Associate Dean for the Humanities, a development director, the Vice Provost for Diversity, the Office of Graduate and Professional Education’s Director of Diversity Recruitment and Retention, and the Interim Vice Provost for Graduate and Professional Education brought us to consensus on the following:

- We want students who are recruited to our Art History, English and History PhD programs through this interdisciplinary initiative to be well prepared for a broad range of “alternative academic careers” in libraries, archives, museums as well as for 21st-century research, teaching, and learning environments in and beyond higher education;
- We want these students to have on- and off-campus digital and public humanities training opportunities as well as research and internship opportunities in libraries, museums, and archives, and will structure their 5-year, 12-month training experience accordingly;
- We want this rich curriculum to be very “learner-centered,” in concert with the university’s strategic planning initiative, *Delaware Will Shine*. As a current PhD candidate noted in her letter of support for this project, “Including a mixture of ways to satisfy program requirements varying from classes, to internships, to research projects, and a variety of dissertation satisfaction options while maintaining a strong interdisciplinary core, will make the PhD program at UD both accommodating and substantive. Instead of being stymied by a structure that does not reflect the changing ground on which it sits, students will be able to craft paths which will best prepare them to complete their education with an eye to the ever-evolving job market.” A key goal of program design in this regard will be to provide students with an array of opportunities that will help them discover the future, rather than assuming we can predict it for them.

The success of this initiative will depend on strong internal and external partnerships. Indeed, it will require unprecedented—and very exciting—internal partnerships between our humanities PhD programs, faculty in Black American Studies, the University Museums’ staff, and the UD Library’s Department of Special Collections. We also need to capitalize on emerging synergies with the Museum Studies Program and the Center for Material Culture Studies even as we

continue to build out our network of inter-institutional partnerships with repositories, archives, libraries, and museums regionally and nationally. It has been important, too, to engage current students and alumni as well as colleagues at other institutions with expertise in African American studies in our planning process since December—to garner their input and gauge their support for what we are implementing. We will continue this outreach effort this spring, but the feedback to date is uniformly positive and confirms the following: this initiative will make UD *the place* to study African American print and material culture even as it gives us an opportunity to pilot a 5-year, 12-month “Next Generation PhD” training experience that has great proof of concept potential as a national model.

Intended Activities

This interdisciplinary and inter-institutional initiative involves 9 transformational goals and infrastructure changes related to PhD-level training:

- 1) **Restructuring student stipend and professional development support.** We need to be able to support students in this interdisciplinary cohort year-round, complementing course-based activities during the academic year with annual off-campus summer research and training opportunities, tailored to a student’s choice of career pathways. Academic-year stipend support must be competitive; summer funding should be flexible to accommodate research travel, off-campus internships, and off-campus advanced training opportunities at the appropriate stages of a student’s career. The concerns about 12-month funding that this initiative addresses are not unique to the humanities, of course; the goals of this project reflect the university’s interests in a 12-month funding model for PhD candidates across the disciplines.
- 2) **Inter-departmental collaboration on PhD recruitment.** The graduate directors in Art History, English and History are working together, in tandem with the Director of Diversity Recruitment and Retention in the Office of Graduate and Professional Education and faculty in the Department of Black American Studies, to coordinate an on-campus recruitment event this spring for PhD admits who share an interest in African American print and material culture studies. These admitted students will *also* participate in individual departments’ on-campus recruitment events; the multi-disciplinary campus visit event will be an opportunity to introduce prospective students to each other, to campus resources, and to faculty and current graduate students in the broader campus community. We are piloting this in early March this year in tandem with the launch of a distinguished lecture series in African American material culture and the annual Paul R. Jones Lecture coordinated by the University Museums and the College of Arts & Sciences. This type of collaboration on interdisciplinary cohort recruitment will be refined and sustained through the grant period and beyond.

- 3) **Creation of an interdisciplinary curriculum and cross-departmental mentoring/advising structures.** The graduate directors in Art History, English and History are taking the lead in coordinating African American course scheduling across all three departments for 2016-7, developing more cross-listed courses, and designing new 1- and 3-credit courses that can be team-taught. They are also designing a “monthly mentoring gathering” to build the social as well as intellectual fabric of this new interdisciplinary community, and are currently working through the logistics of cross-departmental advising and mentoring. The Office of Graduate and Professional Education and the UD Research Office will be recommending this spring that all doctoral programs invite students to use NSF’s Individual Development Plan (IDP) to map out their research and career goals; we anticipate that an IDP will be required for students in this interdisciplinary cohort, and we would like this requirement to reflect the work that the Graduate Career Consortium’s ad hoc committee is doing to re-engineer NSF’s IDP for humanities and social science fields. These details have not yet, however, been worked out fully. “High-touch” advising involving faculty in multiple departments and internship supervisors will be essential to the success of this programming.
- 4) **A faculty director and professional staff support** to coordinate internship placements, assist with collaborative multidisciplinary digital humanities project management and exhibition coordination, and (eventually) manage alumni placement records will need to be in place by Fall 2016.
- 5) **Enhancement of “core facility” support for research and teaching projects and exhibitions.** The launch and rapid expansion of the Colored Conventions Project over the past several years has revealed key gaps in our department-level support structures for collaborative multidisciplinary research in the humanities involving sophisticated 21st century digital tools and technologies. We need to address these infrastructure issues (equipment and staffing needs, as well as funding to support exhibitions) as quickly as possible as we introduce interdisciplinary cohorts of PhD candidates to “next generation” modes of team-based research and public outreach projects.
- 6) **Restructuring of dissertation requirements to support a broader range of career goals/trajectories.** English already allows doctoral candidates to satisfy the dissertation requirement with a born-digital project. Our planning group meetings in Spring 2016 will focus on defining the full range of acceptable as “capstone” projects, given our interest in very intentionally opening up pathways into non-academic careers. As William Andrews, E. Maynard Adams Professor of English notes in his letter of support for this project, endorsing our effort to explore a menu of dissertation options, “instead of writing dissertations that, even under the best of circumstances, become monographs for a small academic audience, these Ph.D.’s could create new formats, genres, media

and venues for disseminating their research to wider humanities audiences as well as to academe.” We want to pursue our exploration of these issues with great sensitivity to the differences among the job markets in Art History, English, and History.

- 7) **Establishment/expansion of a set of significant inter-institutional partnerships to support this new model of a “rich curriculum” in African American public humanities, with a dual emphasis on material culture studies and digital humanities training.** UD’s partnerships with museums, conservation centers, and archives locally, nationally and globally have been a distinctive element of our graduate training in the humanities for many years—and are a key reason for our track record of success in placing MA, MS and PhD candidates in jobs in and beyond the academy. A key goal of this initiative will be to extend our partnership network to include more libraries, archives, historical societies, and museums with robust African American collections that have an interest in hosting student internships. Some of the institutions with whom UD already has strong partnerships are able to cost-share student stipend support for internships. While we will certainly explore cost-share opportunities with new partnership institutions, we also recognize that the supervision of interns is an “in-kind” contribution of a museum professional’s time and expertise, and recognize how under-resourced smaller cultural institutions can be. The Museum Studies Program’s Winter Session SWOT teams’ work with and for local and regional historical societies and historic houses are an excellent model of the benefits of hands-on, real-world research projects—for students as well as for the cultural institutions that host them. We have been sending 1-5 students, staff and faculty to digital humanities training institutes since the IHRC’s Digital Humanities Working Group launched the “Perspectives on the Digital Humanities” lecture and workshop series in 2012-13 in partnership with the UD Library and the English Department. While the digital humanities coursework and training opportunities on our own campus will continue to grow (recent hires, and hires that will arrive in 2017-18 after completing 2-year post-docs, are bringing exciting new skills and interests to the table in this regard), we will also continue to strengthen our inter-institutional digital humanities partnerships, as both the specialized expertise and the networking opportunities they offer will be key for our students.

In both regards, we see our bricks-and-mortar campus and faculty as the hub of a resource network that *has* to be imagined inter-institutionally to encompass the full complement of training opportunities our students will need.

- 8) **Creation of a mentorship/advisory program that enlists humanities PhD alumni from various fields.** The “Legal Pathways” mentorship/advisory program that the College of Arts & Sciences established this year for undergraduates who are considering going to

law school is a close-to-home model of what we will be putting in place for PhD students recruited through this interdisciplinary initiative. In the “Legal Pathways” mentoring program, UD undergraduate alumni who have pursued successful careers in law and are now serving on the college’s advisory board take on 1-3 students as unofficial mentors/advisors, helping them think about different career opportunities in law, meeting with them in person when possible as well as sustaining contact with them via phone, email, SKYPE, etc., even (perhaps) offering them internship opportunities. In the humanities, the only programs that have engaged alumni intentionally and systematically in this kind of mentoring and internship networking are the M.S. in Art Conservation and the certificate program in Museum Studies. We will establish a mentorship/advisory program that taps humanities alumni from all three of our PhD programs, and need to begin building that inventory this spring and summer. This will be a means of enhancing our internship network; it will also, equally importantly, be a means of providing matriculated students with “near-peer” role models, advisors, and career mentors.

- 9) **Development of a plan for tracking and publicizing long-term data about retention rates and post-doctoral career paths for all candidates and grads.** We will be working this spring and summer with Career Services, Alumni Relations, and Center for Teaching and Assessment of Learning staff to develop a plan for tracking and publicizing long-term data about retention rates and post-doctoral career paths for all students recruited into this interdisciplinary initiative. We will also be exploring with both the Center for Teaching and Assessment of Learning and the UD Library how best to structure a digital showcase for students’ research portfolios and internship experiences.

Work Plan with Timeline

We have established the following timeline for implementation of the 9 goals noted above.

February-April 2016	Graduate directors plan and advertise 2016-17 interdisciplinary seminars and on-campus internship opportunities (with University Museums’ African American art collection, UD Library’s Department of Special Collections, the Colored Conventions Project)
	Implementation team continues focus group work with current PhD students and alumni surveys for feedback on program design.

	Finalize a first cohort of inter-institutional partnerships supporting internships.
March 2016	<p>On-campus grad recruitment event for PhD admits in Art History, English, and History with an interest in African American public humanities.</p> <p>Launch of African American material culture lecture series with inaugural speaker, Psyche Williams-Forson.</p> <p>Professors Gabrielle Foreman and Erica Armstrong Dunbar participate in Penn State's C19 conference and meet with Shirley Moody-Turner about inter-institutional partnership opportunities with Penn State's new Africana Studies graduate program.</p>
March-May- 2016	Implementation team solicits feedback from external consultants, Jim Grossman, Executive Director, American Historical Society, and Jesse Stommel, co-founder of <i>Hybrid Pedagogy</i> and co-director of Digital Pedagogy Lab, and finalizes planning for any program changes (new courses, changes to qualifying exams, etc.) that require college and university faculty senate approval.
June 2016	Implementation team works with the Center for Teaching & Assessment of Learning to develop a logic model for the curriculum (coursework + experiential learning opportunities) and a robust evaluation plan for every dimension of students' experiences in this 3-year pilot project..
September 2016	Submission of program change proposal(s) to college senate. (If approved by both senates in 2016-7, programming would be official as of September 2017; soft launch in the meantime is acceptable.)
Recruitment goals 2016-17 through 2018-19:	2 new PhD students/year matriculating in Art History, English, and/or History PhD programs with interests in African American public humanities and alternative academic career trajectories.

Prepare and submit NEH white paper.

Participants

Our project team includes faculty and administrators representing all of the constituent disciplines, current graduate students as well as alumni of the three “anchor” PhD programs, University Museums and UD Library staff, and senior university leadership.

Ann Ardis [co-PI], Senior Vice Provost for Graduate and Professional Education; Director, Interdisciplinary Humanities Research Center, College of Arts & Sciences; Professor of English

Robin Schulze [co-PI], Interim Associate Dean for the Humanities, College of Arts & Sciences; Professor of English

Zara Anishanslin, Assistant Professor of History, CUNY Staten Island (UD PhD alum, History)

Erica Armstrong Dunbar, Associate Professor of Black American Studies and History; Director of the Library Company of Philadelphia’s Program in African American History

LaTanya Autry, PhD Candidate in Art History; Marcia Brady Tucker Fellow in Photography, Yale University Art Gallery

Rebecca Davis, Director of Graduate Studies, Department of History; Associate Professor of History and Women and Gender Studies

John Ernest, Chair, Department of English

P. Gabrielle Foreman, Ned. B. Allen Professor of English, Black American Studies and History

Tiffany Gill, Associate Professor, Black American Studies and History

Nikki A. Greene, Assistant Professor of Art, Wellesley College [2010 PhD Alumnus, Art History]

Katherine C. Grier, Professor, Department of History and Director, Museum Studies Program

Laura Helton, Visiting Fellow, Center for Humanities and Information, Pennsylvania State University [will join the UD faculty in 2017-18]

Carol Henderson, Vice Provost for Diversity; Professor of English

Ivan Henderson, Curator of Education, University Museums

Debra Hess Norris, Chair, Department of Art Conservation; Director, Winterthur/University of Delaware Program in Art Conservation; Unidel – Henry Francis DuPont Chair of Fine Arts

Wunyabari Maloba, Interim Chair, Department of Black American Studies

Scott Mangieri, Director, Corporate and Foundation Relations, University Development

Robin Marks, Associate Director, Career Services

Anna Marley, Curator of Historical American Art, Pennsylvania Academy of Fine Arts [2009 PhD Alumnus, Art History]

Julie McGee, Curator of African American Art, University Museums; and Associate Professor Black American Studies

Meg Meiman, 2015 PhD alumnus, English

Arwen Mohun, Chair, Department of History; and Co-Director, Delaware Public Humanities Institute (DELPHI), 2012-15

Lawrence Nees, Chair, Department of Art History

Sarah Patterson, PhD candidate, English

Yasser Payne, Associate Professor, Department of Black American Studies

Lauren Petersen, Director of Graduate Studies, Department of Art History; and Professor of Art History

Keeley Powell, Director of Diversity Recruitment and Retention, Office of Graduate and Professional Education

Michael Sclafani, Associate Vice President for Alumni Engagement and Annual Giving, University Development

Gregg Silvis, Associate University Librarian for Information Technology and Digital Initiatives, University of Delaware Library

Tim Spaulding, Director of Graduate Studies, Department of English; and Associate Professor of English and Black American Studies

Janneken Smucker, Assistant Professor of History, West Chester University [2010 PhD alumnus, Department of History]

Fundraising and/or Institutional Cost-Sharing

We are applying for Next Generation PhD funding in the context of a wide range of university support already in place to enhance faculty research strengths in American material culture. Over the past two years, UD has hired four humanities scholars with interdisciplinary material culture and digital humanities expertise—two with tenure homes in English and two with tenure homes in Art History. In addition, a cluster hire is underway currently that will bring as many as four advanced assistant and associate professors with American material culture and digital humanities expertise to our campus in Fall 2016. The College of Arts and Sciences has also committed to an ongoing speaker series in African American Material Culture that will launch this spring and bring two senior experts in the field to our campus each term to interact with faculty and graduate students. The Associate Dean for the Humanities has secured a significant one-time grant from the UNIDEL Foundation (\$700K) to support American material culture initiatives across the university and has applied for funding to support material culture student enrichment programming from the Choptank Foundation (\$325K). The College of Arts

and Sciences has an ongoing financial commitment to its Center for Material Culture Studies (\$40K annual) and is repurposing its Interdisciplinary Humanities Research Center as a Digital Public Humanities Center that will be housed in the university's Morris Library and provide ongoing support (\$60K annual) for digital humanities projects. The College of Arts and Sciences (through the Department of English as well as the Interdisciplinary Humanities Research Center), the UD Library, and the Office of the Provost have also offered critical support for the UD's most visible digital humanities project, the CCP. Finally, the University has a proven-track record of sustaining successful programs through fundraising for both endowment and current use.

Evaluation Plan

We expect to work closely with staff in UD's Center for Teaching & Assessment of Learning to develop the logic model for our curriculum and a robust evaluation plan for every dimension of students' experiences in this pilot. We recognize that documenting students' internship experiences and off-campus advanced training experiences will take us beyond the "comfort zone" of course-based and program-level evaluation practices in the humanities, and we will enlist the help of our non-UD partners and national consultants in the design of these particular dimensions of an assessment plan.

This ambitious pilot project in African American public humanities training, with a dual focus on material culture studies and digital humanities, is a necessary first step toward making integrative, project-based interdisciplinary education, delivered in a 5-year, 12-month format, a model for all doctoral-level humanities education and research training at the University of Delaware. NEH funding for this start-up phase will give us three years to document the value of this "next generation" approach to humanities PhD training. Its success will garner both internal and external support, enabling us to leverage additional resources for the advancement of humanities education.

The University of Delaware is keenly aware of its leadership role and responsibilities to its students, the cultural community, to research and education in the humanities, and to the public. To borrow Robert Levine's phrasing in his letter of support for this initiative, "this sort of interdisciplinary and public humanities program[ing]" could be "a real 'game-changer,' not only for graduate education in African American studies but in a larger sense for graduate education in the humanities." Through such transformations in graduate education and research training, we will serve the cultural heritage community at the highest level, and advance the interpretation and preservation of collections critical to the humanities.