



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Humanities Connections Implementation guidelines at

<https://www.neh.gov/grants/education/humanities-connections-implementation-grants>

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Teaching Business and Labor History to Art and Design Students
Institution: Fashion Institute of Technology
Project Director: Daniel Levinson Wilk and Kyunghee Pyun
Grant Program: Humanities Connections Implementation

**Fashion Institute of Technology
State University of New York [SUNY]**

National Endowment for the Humanities
Humanities Connections

Project Title: *Teaching Business and Labor History to Art and Design Students*

Project Director: Professor Daniel Levinson Wilk, PhD, U.S. History

Project Co-director: Professor Kyunghye Pyun, PhD, History of Art

1. Table of Contents

| | |
|---|-------|
| 2. Summary | p. 2 |
| 3. Narrative | p. 3 |
| Intellectual Rationale | p. 3 |
| Content and Design | p. 6 |
| Collaborative Team | p. 12 |
| Institutional Context and Resources | p. 13 |
| Impact and Dissemination | p. 14 |
| Evaluation | p. 16 |
| 4. Budget (including budget notes) | p. 18 |
| 5. Appendices | |
| Work Plan | p. 21 |
| Schedule of Readings and Resources | p. 23 |
| Resumes and Letters of Commitment | p. 34 |
| FIT Letters of Institutional Support | p. 80 |

2. FIT Project Summary

Teaching Business and Labor History to Art and Design Students seeks to create curriculum (both new courses and curricular material to insert into current courses) for art and design students in order to educate them on the history of working as an artist or designer. Artists and designers aspire to be creative geniuses, and they often are. But they are also bosses, employees, members of professional associations, and citizens of nations that encourage and restrain their creative work in various ways. Art and design students are generally not taught the intricacies of those other roles, how to navigate them, or how to change them. Through this partnership among FIT History and Arts-and-Design faculty, new curricular materials will be developed to examine how the roles of designing and making became separated, how new technologies and the rise of mass production has affected creative careers, the shifts back and forth between direct employment and freelancing, and the evolution of government interventions in creative fields. This additional education will better prepare students for the world of work and empower them to imagine and create better, more profitable, and more enjoyable careers and industries.

This project has three primary objectives:

- Professional development for our faculty: gather, create, and use curricular materials to help faculty teach students in Art and Design majors the history of business and work in the fields they are entering, through traditional pedagogy and experiential learning. Humanities professors and professors of art and design will collaborate on the conception, development, implementation, and review of new curriculum.
- Encourage the academic study of the business and labor history of art and design—neglected fields in the academic literature—by our students, faculty, and professional scholars.
- Publicize and share with others the curricular materials and academic studies we develop in webinars, on a website, in two capstone conferences and two edited collections that draw from the conferences, to strengthen dissemination.

To accomplish these goals, Dr. Kyunghye Pyun, History of Art, and Dr. Daniel Levinson Wilk, U.S. History, will lead a team of FIT faculty from the departments of Accessories Design, Interior Design, Communication Design, Illustration, Photography, Fashion Business Management, Fashion Design, Social Sciences, and History of Art. They will lead four seminars a year for two years, conduct four webinars, create curricular models, solicit scholarship from colleagues and students (including oral history initiatives during the grant first and second years), facilitate conferences in the third year of the grant, construct a resource website, and edit two books that draw on the historical research and pedagogical advances developed by this project. Three consultants—experts in the fields of labor, business, and design history—will advise participating faculty, attend a small number of meetings, and speak at one of the conferences.

Year 1 will focus on *faculty learning* in a series of seminars and webinars in which faculty read historical literature and develop curricular materials. In Year 2, faculty Fellows will continue to develop *new curricular materials and pedagogical approaches of experiential learning* and begin to implement them in the classroom. Year 3 will concentrate on *dissemination and outreach* as faculty teach newly enhanced or revised courses and reach out to colleagues at FIT and beyond by hosting two conferences accessible to all campuses in New York City.

3. Narrative

Intellectual Rationale

How did artists and designers feed themselves? In different eras, how did they find employers and customers, join firms, universities, artistic movements, trade associations, unions, or try to stick it out on their own? How have workflows and supply chains turned pen-and-ink concepts into satisfied patrons and consumers? How have gender, sexuality, religion, nationality, race, ethnicity, age, disability, and other markers of identity affected the careers of artists and designers? How have artists' and designers' control over the final product and its reproduction waxed and waned? Can a technical designer stay employed through middle age? Why are there so many job announcements in advertisements, sometimes from the same companies over and over, and is this level of job turnover a detriment to good work and profit?

With these questions in mind, we request a Humanities Connections *Implementation* Grant. Project planning took place in the 2015-2017 school years, as FIT Art History professors Dr. Kyunghye Pyun and Dr. Amy Werbel developed and introduced new courses in Asian American and African American art. In the process of developing and teaching these classes for the first time, professors and students began to discuss the importance of labor history in understanding the careers of many Asian-American and African-American artists, especially those who also worked as commercial designers—notably, as set designers in theater and film—to support their work in “fine arts.” Out of these conversations grew a desire to pursue greater understanding of the varied career paths of artists and designers, and the business practices that shape those paths. Professor Pyun contacted Professor Levinson-Wilk in 2016. Subsequently, the two reached out to FIT faculty in six fields: accessories design, communication design, fashion design, illustration, interior design, and photography, and over the past year, they found

overwhelming support, recruited faculty who want to participate, read as deeply as possible in what is still a shallow scholarly literature on the subject, and created a project structure.

Fine Arts majors ask about the historically limited opportunities for minority artists and designers. Fashion design students note the divide between young non-immigrant sales reps in the front offices of sample makers and the back offices full of older white men and Chinese women, all often immigrants, sewing clothes. Recent graduates come to us with stories about their troubles navigating the freelance economy, and the importance of further educational attainment to pursue regular work and promotions. Less-recent graduates in computer animation, graphic design, and advertising tell us about their companies going under, throwing them into the same freelancing pool. All of these students and graduates are hungry for a deeper, more contextual, more theoretical, and more historical understanding of the forces that are shaping their current and future careers. You won't often hear these questions in the top American journals of business, labor, art and design history—*Enterprise & Society*, *Business History*, *Labor History*, *Labor*, *International Labor and Working-Class History* (ILWCH), *Journal of Design History*, *86th Street*, *Design Issues*.

Faculty in FIT's schools of Art & Design and Business & Technology are seeking pedagogical resources other than sporadic anecdotes. One faculty member told us that she has struggled to include material in her course on sneakers about the historical development of the industry. Another discussed the one course offered by our Photography Department on business practices, which has no historical content and little to say about how current practices evolved and how they might evolve again—any such information is imparted to students rarely, anecdotally, drawing from the personal experiences of the faculty member teaching the course. A faculty member from our International Trade and Marketing major is currently trying to

improve the historical context of her curriculum's study of the global trade in luxury goods like silk, leather, and precious stones. The head archivist at FIT's Gladys Marcus Library worries that corporate archives for art and design firms are disappearing, and she sees this project as a way to preserve the records of art-and-design's business and labor history.

According to the New York State Department of Labor's Bureau of Labor Statistics Long-Term Occupational Employment Projections (2014-24), the overall need for art and design workers in NYC is projected at 11%. FIT is uniquely situated to conduct this project, for several reasons. Despite our reputation for the study of fashion design, FIT is a premier institution in the study of most fields of art, design, and the business and technology that support these creative fields. We have an award-winning faculty, close ties to industry, and extremely high job-placement rate for graduates (employment for 73% of associate degree graduates who do not go on to another degree, and 89% of bachelor's graduates, including 72% working in a job related to their degree). We are a public institution, drawing a more economically and ethnically diverse student body than other schools of art and design in the New York region and throughout the United States. Currently, 41% of FIT students identify themselves as non-white, not including our population of non-resident alien students, who make up 12% of the student population. Many are immigrants and first-generation college-goers. As a result, they have even more need to understand the economics behind their industries and strategies, past and present, for success in their fields. We have a strong liberal arts program and a strong tradition of collaboration among faculty in our schools of Liberal Arts, Art and Design, and Business and Technology.

At FIT, the absence of formalized curriculum about the business and labor history of art and design industries has become especially concerning in recent years because of changes to general education requirements mandated by the State University of New York. Following a

liberalization of student choice in general education classes, enrollments have precipitously dropped, especially among our art and design students, in such fields as history, sociology, and political science. The marginalization of the humanities reduces the educational depth and context that design professionals need to be successful in the 21st Century. In order to fill this growing lacuna in our students' education, faculty will incorporate materials once covered in Liberal Arts classes into classes offered in Art and Design majors. This project's faculty-development curriculum will foreground the careers of artists and designers, the businesspeople surrounding them, and their place in an evolving capitalist system. Students will learn the ways designers and artists advocated for themselves, alone or in groups, and improved their lives.

Content and Design

In this three-year project, faculty at FIT will develop lesson plans and syllabi to seed business and labor history of art and design across the curriculum, in courses for majors in Art and Design, and in the kinds of Liberal Arts courses that Art and Design majors might take. Our project will ignite a conversation and encourage creation of new scholarship by undergraduates, graduate students, and faculty at FIT and elsewhere. Eventually, we will share the results in two conferences, two scholarly books that will grow out of these conferences, a website archiving all our materials, and four webinars. We expect this project to ultimately impact a minimum of 2,000 students per year, for a total of 6,000 students over the project period.

Some curricular innovation will involve new courses in the majors and in the humanities. Professor Levinson-Wilk is now developing a seminar called "Queer Work," in which students research the history of LGBTQ people at work in various (but mostly creative) industries. Professor Pyun is interested in creating a course on the history of freelancing labor in art and design. Art and design faculty have also expressed interest in creating new courses that directly

engage questions about the business and labor of their fields—the mutual construction of commercial and art photography; the effects of sneakerhead culture on the footwear industry.

Most curriculum developed during the project period will be inserted into currently taught courses, especially introductory courses, courses on professional development, and historical survey courses. For example, Professor Carmita Sanchez-Fong will help FIT’s Interior Design program introduce more materials on business and labor practices of the past three decades into the course “Introduction to Interior Design” (ID 101), and she will delve more deeply into questions of business and labor in historical courses “Survey of Interior Design” (ID 121), “Interior Design: 1850-1950” (ID 222), and “Interior Design: 1950 to Present” (ID 323); and pre-professional courses “Professional Practice” I and II (ID 262 and ID 461). Currently, these courses focus on the historical evolution of design itself, or, in the case of Professional Practice courses, on the current state of the industry without historical context. Seminars will help faculty include more about changes in the structure of the industry and careers over these time periods, and more on how these business and labor factors have helped shape design. Specific new topics will include the consolidation of the American furniture industry in the upper Midwest in the late 1800s and competition/market segmentation with European furniture manufacturers, the consolidation of the national paint industry and its control over popular shifts in color palettes, innovation and technological advance in lighting fixtures and window treatments, and so on. Experiential learning components will also be added; including student participation in an Oral History Initiative in which students interview industry leaders on their career arcs and archive the interviews in Library’s Special Collections and College Archives [SPARC] unit; field trips to the executive offices of furniture, paint, fixtures, and interior design

firms; and projects to trace the commodity chain of products used in interior design, and how those chains have changed over time.

For Accessory Design, Professor Ellen Goldstein-Lynch will add curriculum to LD 101 (“Accessories Design”), LD 136 (“Athletic Footwear: The Shoe that Changed Fashion”), LD 143 and 144 (“Handbag Design and Construction” I and II), LD 227 (“Introduction to Line Building”), and LD 471 (“The Accessories Industry”). In Communication Design, Professor Leslie Blum will focus on materials for CD 235, “Design History,” and CD 361, “Professional Practices.” Fashion Design Professors Eileen Karp and Su Ku (along with Fashion Business Management Professor Shawn Grain Carter) will create materials for FF 111, 112, 211, and 212 “Fashion Art and Design” I, II, III, and IV; FF 221 “Fashion Past and Present”; and FF 321 “20th Century Style and the Modern Designer.” Illustration program, Professor Vincent DiFate will add to the curriculum of IL 362 and 364 “The Illustrator’s Heritage” I and II. Photography Professor Ron Amato will develop curriculum for PH 112 “Introduction to Photography,” PH 262 “Professional Procedures for the Commercial Photographer,” PH 311 “International Photographic Study and Practice,” and PH 351 “Professional Approach to Photojournalism.”

In each discipline, faculty will include experiential learning, including the Oral History Initiative, field trips, and studies of changes in commodity chains. Because our project ranges across many industries in art and design, each participant will create curricular materials specific to their industry and will also be able to show students how developments in that industry track with broader cross-industry developments in American history. We also expect that the curricular development we accomplish in these six fields (accessories, communication design, fashion, illustration, interior design, and photography) will inspire other departments at FIT (e.g. Fine Arts, Textile Design, Toy Design) to follow suit.

In the first two years, 10 FIT faculty will meet in person four times a year for broad-ranging discussions about history and pedagogy, and twice a year in webinars that showcase more polished versions of curricular materials already discussed in our face-to-face seminars; webinars will be open to the public and will be archived. Each seminar will last two hours, with time to discuss shared readings in the secondary literature, present primary documents, discuss pedagogical uses for each, and role-play curriculum with the rest of the group. We expect that prep-time for each seminar (assigned readings, research in primary documents, and development of curricular materials) will be six to eight hours for each faculty fellow. Each webinar will last one-and-a-half hours and will involve a similar amount of prep time for the presenters.

The first year's four seminars will include a chronological overview of business and labor in the past two centuries of U.S. history: before 1860, 1861-1920, 1921-1945, and 1946-present. Major themes will include the breakdown of the guild system; the effects of mechanical reproduction of art and design on business and work relations; the division of the work of design from the work of manufacturing or making things; the growth of schools, professional associations, and journals and magazines of art and design; attempts to unionize artists and designers; the role of government in shaping the business and work of art and design, especially in the 1930s and afterward; the effects of globalization in the post-war period; and the increasing prevalence of freelancing arrangements. At each seminar, general materials on U.S. business and labor history will be discussed, including excerpts from Sean Wilentz, *Chants Democratic*; Christine Stansell, *City of Women*; Alfred D. Chandler, *The Visible Hand*; David Montgomery, *Fall of the House of Labor*; material on Revolutionary-era master carpenter Duncan Phyfe; and some literature specific to the industries and fields of particular faculty members (e.g. Philip Scranton, *Endless Novelty*, on furniture and Nancy Greene, *Ready-to-Wear and Ready-to-Work*,

on garments). We will discuss the absence or paucity of scholarly literature on many of the above themes and create research agendas for the future.

The first year's two webinars, each at the end of a semester, will each run for one-and-a-half hours and will present more formal, polished versions of the materials that have been discussed in the seminars, especially primary documents and pedagogical ideas that Fellows have shared, and any research that has begun. Webinars will also be publicly accessible.

Also during the first year, faculty will be encouraged to participate and involve their undergraduate students in experiential learning through an Oral History Initiative to collect career histories of artists and designers that foreground the subjects of this project. Dr. Pyun and Dr. Levinson-Wilk, along with other faculty Fellows, will identify organizations, companies, or institutions where students can make site visits and meet with industry veterans. If possible, faculty members will organize field trips to these centers in their relevant courses. In the second semester of the first year, faculty will assign students in their classes to conduct interviews or gather more information on these organizations using archive research. Dr. Levinson-Wilk and Karen Trivette, Head of the Library's SPARC unit, will offer a seminar on methods of oral history interviews and archive research. Once conducted, these interviews will be archived in SPARC, and if permission is given by interviewees, on the project website. Faculty members will also encourage students to write a paper or contribute a short essay to the project website on a historical figure critical to an expanded version of labor history but not widely known to the public. Greta Earnest, Associate Director of the Gladys Marcus Library, will provide support on references and interlibrary loan requests.

Starting in the first year, we plan to publish a significant body of material on a custom-made website—primary documents, timelines, curricular materials, original research (possibly

student-conducted), and a manifesto or two on our research agenda. Through this website, we will continue to develop new curriculum and pro-actively disseminate it to our peers teaching art and design in community colleges across the country.

The second year's four seminars will focus on themes across the entire chronological span, but mostly the post-war era, and mostly in the New York City region: race, ethnicity, gender, and sexuality; the business of art and design; mass culture and subculture; and government regulations and unions. Scholarly readings for the second year will be prearranged by the members of the group during seminars in the first year. As in the first-year seminars, Fellows will be assigned to pre-circulate primary documents related to the business and labor histories of their fields, in order to discuss the documents and how they might be used in the classroom. Each semester-end webinar will follow the same format as in the first year.

During the second year, we also expect that faculty Fellows will begin to incorporate curricular materials created during the first year into their courses. The project directors will make site visits to observe the materials being taught in the classroom, and Fellows will be encouraged to visit each other's classes, as well. Feedback will be provided, and the success of the new curriculum will be discussed in seminars. The Oral History Initiative will also continue into the second year. Faculty Fellows will discuss what types of activities were effective in enhancing experiential learning for FIT students and share the findings with other FIT instructors through events organized by the FIT Center for Excellence in Teaching (CET). In the third year, we will hold two conferences at which we will present curriculum and invite international scholars in all relevant fields to give papers on their work. A conference tentatively entitled, "Identity Politics and the Business of Art and Design" will study the effects of differences in race, ethnicity, gender, and sexuality on the business and labor of making art or design, primarily

since 1945. The other conference is tentatively entitled, “The Myth of Freelancing Artists and Designers.” We will invite scholars from beyond the FIT community to share their work at these conferences and then include some of these papers and solicit others for volumes we will edit on the latest research in these fields. (NEH funds will not be used towards conference expenses.)

Evaluation will be conducted throughout the project. At every stage—in seminars, webinars, oral history, other original research, conferences, and the editing of our two books—we will discuss how faculty are adding material to the curriculum, and how this has contributed to students’ understanding of the business and labor history of their fields.

Collaborative Team

Directors: Daniel Levinson-Wilk, Ph.D., Project Director, Associate Professor of American History, will provide academic leadership, create the content, supervise experiential learning through students’ engagement with oral history, and manage all aspects of the grant. **Kyunghee Pyun, Ph.D., Co-Director**, an Assistant Professor of Art History with extensive experience with grants and Fellowships, will serve as a facilitator of programs and provide assistance and support in managing the grant.

Fellows: Ten faculty members have agreed to participate in this project: **Ron Amato**, Professor of Photography; **Leslie Blum**, Assistant Professor of Communication Design; **Shawn Grain Carter**, Associate Professor of Fashion Business Management; **Vincent DiFate**, Professor of Illustration; **Eileen Karp**, Professor/Chair of Fashion Design; **Yuniya Kawamura**, Professor of Sociology; **Su Ku**, Adjunct Assistant Professor of Fashion Design; **Ellen Goldstein-Lynch**, Professor of Accessory Design; **Carmita Sanchez-Fong**, Professor/Chair of Interior Design; and **Karen Trivette**, Associate Professor and Head of Special Collections and College Archives, Gladys Marcus Library, FIT.

Consultants: Our three consultants are prominent scholars in the fields of design, labor, and business history respectively. **David Brody** is Associate Professor of Design Studies at Parsons School of Design. A specialist in material culture, visual culture, and design studies, Dr. Brody has written acclaimed books on a number of topics, including *Housekeeping by Design: Hotels and Labor*. **Joshua Freeman**, Professor of History at the CUNY Graduate Center and Queens College, is a specialist of U.S. labor history and politics and author of, *In Transit: The Transport Workers Union in New York City, 1933-1966* and *Working Class New York*. **Kimberly Phillips-Fein** is Associate Professor of History at New York University and a historian of twentieth-century American business and politics.

Seminar and Webinar Leaders: Periodically, other FIT faculty will present material at project seminars and webinars. **Amy Werbel**, FIT Associate Professor of History of Art, will lead a webinar section focused on African-American artists. **Andrew Weinstein**, FIT Associate Professor of History or Art, will present his course, History of Industrial Design, in a webinar.

Research Support: **Greta Earnest**, Associate Director of the Gladys Marcus Library at FIT, will provide research and technical support to the directors and Fellows of this project as they collect curricular materials for seminars, webinars, and conferences.

Institutional Context and Resources

Founded in 1944, The Fashion Institute of Technology [FIT] is a SUNY community college located near the center of New York City's fashion industry, serving 10,000 students and offering degrees in art, design, business, and technology. FIT has 41 undergraduate degrees—15 at the Associate level and 26 at the Bachelor level—and seven graduate degrees. Undergraduate majors include international trade and marketing for the fashion industries, toy design, fashion

business management, and computer animation and interactive media. FIT is internationally recognized as a leader in design and management education.

Humanities inform all aspects of the FIT curriculum. The FIT School of Liberal Arts offers diverse courses in history, literature and languages, and graduate studies include an MA in fashion history. Among other unique and valuable holdings, the FIT Gladys Marcus Library's SPARC unit houses a world-class collection of oral histories of industry leaders, to which we plan to add our Oral History Initiative.

FIT is a unique place because industry experts serve as part-time instructors and train future industry workers with a practice-focused curriculum. Many students work full-time while attending school, and FIT's flexible curriculum supports these students by providing online, blended, and face-to-face courses during the day and evening. By engaging faculty and students with this initiative of business and labor history, FIT can empower its community with a critical understanding of the nature and scope of the changing labor market.

FIT's 2012-2020 strategic plan seeks to prepare students for professional excellence in design and business through rigorous and adaptable academic programs, experiential learning, and innovative partnerships. Aligned with the mission to nurture the college's ethos of humanity, inclusiveness, and emphasis on values, our project is designed to realize this goal by developing new courses, both interdisciplinary and multidisciplinary, and by enhancing existing art and design courses with new perspectives in business and labor history.

Impact and Dissemination

The impact of *Teaching Business and Labor History* is intended to be both intellectual and practical. FIT graduates have a proven, high success rate for employment. They secure entry-level jobs quickly as compared to other design schools. However, emerging designers in general

wrestle with systemic challenges in the industry as they progress in their careers. Though this information can be hard to quantify, informal feedback over many years from design alumni(ae), faculty, and other design professionals suggests that management promotion after four-to-five years of industry service is sporadic. Instead, young designers may face lay-offs; design companies have developed reputations for hiring new graduates by laying off mid-level professionals. Many designers in their early 30s freelance not by choice, but by market demand, with second-jobs in unrelated fields to meet economic needs.

An important learning outcome of *Teaching Business and Labor History* is to better prepare students for 21st-century professions. We seek to equip them with an empowered, informed perspective on the art-and-design labor market, and also enable them to make better, proactive career choices. Through the labor studies of economic equality, immigration policies, social activism, and global trade, students and faculty will understand themselves as part of a greater historical context. Long-term, faculty will retain this knowledge and new educational resources to incorporate labor perspectives into all standard courses of art and design.

The project's curricular materials will be made available on a publicly accessible website, with promotion to the 64 SUNY colleges, and to faculty across the nation. In addition to the dissemination channels described earlier in this proposal, including a website; webinars; two conferences; and two edited, widely distributed volumes, we intend to present conference white papers to NASAD [National Association of Schools of Art and Design] and NAEA [National Art Education Association]. Journals to be approached include the *Journal of Arts and Humanities*, *International Journal of Arts and Humanities*, and other national and international publications, with an eye to building new subfields in the history of the business and labor of art and design.

Evaluation

Project evaluation will include qualitative and quantitative methods. Our overall goal is to enrich art and design students' humanities education and professional readiness by 1) strengthening their understanding of labor history, and 2) providing them with the context and critical thinking skills they need to make informed professional choices. We seek to reach this goal by conducting professional development that supports the integration of humanities into art and design courses, collaboratively creating new lesson plans and curricular materials, encouraging the academic study of the business and labor history of art and design, and sharing our findings. Evaluation tools will include student grades, surveys, discussion/focus groups, and the quality of new curriculum. All surveys will be developed in partnership with the FIT Office of Assessment and Institutional Research, which will also provide support with data interpretation and evaluation. Participants and consultants will complete an evaluation form at the end of each year's activities. They will also be encouraged to write a reflective essay, which will become part of a teaching portfolio program and will be further discussed in active-learning workshops at the FIT Center for Excellence in Teaching.

YEAR 1: *Core Collaborative Activities:* 1) Explore topics and discuss shared readings for existing courses. 2) Develop new content for existing courses and identify potential content/structure for new courses. ***Evaluation:*** In January and June 2019, to provide a baseline, faculty Fellows will complete a short survey in which they will indicate the degree to which they believe the seminars will enhance their courses. An evaluation form will also be created in consultation with faculty Fellows and the FIT Office of Assessment during the seminars (other faculty members will also provide input). In June 2019, the Project Director and Co-Director will organize all evaluation results and also create a list of newly identified resources.

YEAR 2: *Core Collaborative Activities:* 1) Improve student assignments/activities with themes of the seminars. 2) Analyze user experience of the project website for a sustained utilization. *Evaluation:* In two webinars in 2020, faculty Fellows will present an overview of improved or new courses to their colleagues, who will in turn offer feedback. Close attention will be paid to experiential learning in the new curricular materials, to help ensure that students are engaged with local institutions and industry veterans. Before the website is made public, a focus group of students and faculty will test and complete a survey to analyze user-friendly features of searching, archiving, and interactive learning on the pilot website. Some faculty Fellows will collaborate on incorporating materials and activities of this website into courses.

YEAR 3: *Core Collaborative Activities:* 1) Identify best methods to increase student engagement and success. 2) Determine the effectiveness of incorporating business-and-labor-history materials into humanities courses, for the purposes of revision and refinement. 3) Determine project quality, effectiveness, and ways to sustain the project as a model for other colleges of art and design. *Evaluation:* New content will be added to existing student course evaluations, to be analyzed and to help determine students' understanding labor history. Findings will inform future course development. FIT reference librarians will collaborate to develop rubrics that measure the efficacy of student assignments with new readings or primary sources (this assessment workshop for information/digital literacy will be organized with the FIT Center for Excellence in Teaching). Faculty and students will be surveyed at the end of spring 2020 to determine the effectiveness of local materials or interviews for the Oral History Initiative. Video-taped focus groups with Fellows and prospective instructors seeking to engage students will discuss and analyze project results. Fellows will write up a "lessons learned" white paper to share with academics and industry professionals, and to post on the NEH website.

Attachment 5, Appendices - FIT Summary Work Plan

| | 2017-2018 | 2018-2019 | 2019-2020 | 2020-2021 | 2021-2022 |
|--|---------------------------------------|--|--|-------------------------------|-------------|
| | Application | Year 1 | Year 2 | Year 3 | Post-Grant |
| Summary | Review Submission and Develop Website | 4 Seminars 2 Webinars Oral History Project | 4 Seminars 2 Webinars Oral History Project | Conferences Book Proposals | Publication |
| Fall 2017 | | | | | |
| Preliminary Grant Review at NEH Internal Review with FIT Grants Office Final Revision; Submission to NEH | | Project Director, Co-Director, Grants Office Staff; Academic Affairs | | | |
| Spring 2018 | | | | | |
| Discuss Details of Activities | | Project Director, Co-Director, Consultants | | | |
| Plan Summer Activities for Fellows | | Project Director, Co-Director, Faculty Fellows | | | |
| Preparation of Website | | Project Director, Co-Director, IT staff, FIT External Relations | | | |
| YEAR 1: 2018-2019 | | | | | |
| October 2018 Seminar 1: Until 1860 | | Project Director, Co-Director, Faculty Fellows | | | |
| November 2018 Seminar 2: 1861-1930 | | Project Director, Co-Director, Faculty Fellows | | | |
| January 2019 Webinar 1 | | Project Director, Co-Director, Faculty Fellows, General Public | | | |
| February 2019 Oral History Training | | Project Director, Co-Director, Faculty Fellows (Trivette and Earnest), FIT Students | | | |
| February 2019 Seminar 3: 1929-1945 | | Project Director, Co-Director, Faculty Fellows | | | |
| March 2019 Seminar 4: Postwar and Contemporary | | Project Director, Co-Director, Faculty Fellows, Consultants | | | |
| June 2019 Webinar 2 | | Project Director, Co-Director, Faculty Fellows, General Public | | | |
| Summer 2020 Oral History Initiative (Field Work) | | Project Director, Co-Director, Faculty Fellows (Trivette and Earnest), FIT Students | | | |

| YEAR 2: 2019-2020 | |
|---|--|
| October 2019 Oral History Training | Project Director, Co-Director, Faculty Fellows (Trivette and Earnest), FIT Students |
| October 2019 Seminar 5: Race, Ethnicity, Gender and Sexuality | Project Director, Co-Director, Faculty Fellows, Consultants |
| November 2019 Seminar 6: The Business of Art and Design | Project Director, Co-Director, Faculty Fellows |
| January 2020 Webinar 3 | Project Director, Co-Director, Faculty Fellows, General Public |
| February 2020 Oral History Training | Project Director, Co-Director, Faculty Fellows (Trivette and Earnest), FIT Students |
| February 2020 Seminar 7: Mass Culture and Subculture | Project Director, Co-Director, Faculty Fellows |
| March 2020 Seminar 8: Government Regulations and Unions | Project Director, Co-Director, Faculty Fellows, Consultants |
| June 2020 Webinar 4 | Project Director, Co-Director, Faculty Fellows, General Public |
| Summer 2020 Oral History Initiative (launch of the website) | Project Director, Co-Director, Faculty Fellows (Trivette and Earnest), FIT Students |
| YEAR 3: 2020-2021 | |
| Throughout 2020-2021 | Surveys on new courses and teaching resources Updating the project's website Networking with regional centers of labor history |
| October 2020 Symposium at Parsons | Project Director, Co-Director, Faculty Fellows, Consultants, General Public (non-NEH funds) |
| March 2021 Conference at FIT | Project Director, Co-Director, Faculty Fellows, Consultants, General Public (non-NEH funds) |
| May 2021 Book Proposals | Project Director, Co-Director, Faculty Fellows |
| June 2021 Report to NEH | Project Director, Co-Director |

Attachment 5, Appendices - FIT Schedule of Activities and Readings

| | YEAR 1: 2018-2019 |
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| October 2018 Seminar 1 | Until 1860 |
| Readings | <p>Selections from Alfred D. Chandler, <i>The Visible Hand</i>; Sean Wilentz, <i>Chants Democratic</i>; Christine Stansell, <i>City of Women</i>; Edward Baptist, <i>The Half Was Never Told</i>; David Montgomery, <i>Fall of the House of Labor</i>; Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”; Regina Blaszczyk, <i>Imagining Consumers: Design and Innovation from Wedgwood to Corning</i>; David Tatham, “John Henry Bufford, American Lithographer,” <i>Proceedings of the American Antiquarian Society</i> 86:1 (1976): 47. Faculty fellows will also bring primary documents and curricular materials to the seminar.</p> |
| Description | <p>The seminar will consist of two parts. First, a discussion of assigned readings on the business and labor history of America, much of it on dishware, lithography, and New York before the Civil War. Themes to discuss will include the breakup of the guild system; the growth of trade, banking, manufacturing, and plantation slavery; the market revolution and the extension of longer supply chains; class consciousness and the proletarianization of the workforce; urbanization; the division of home from work in space and time; and the first stirrings of unionization.</p> <p>Second, faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design from before the Civil War. We will discuss the primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> <p>The seminar will last two hours.</p> |

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| November 2018 Seminar 2 | 1861-1930 (Industrial Revolution) |
| Readings | <p>Selections from Alfred D. Chandler, <i>The Visible Hand</i>; Philip Scranton, <i>Endless Novelty</i>; Nancy Greene, <i>Ready-to-Wear and Ready-to-Work</i>; Wendy Gamber, <i>The Female Economy: The Millinery and Dressmaking Trades, 1860-1930</i>; David Montgomery, <i>Fall of the House of Labor</i>; Reese V. Jenkins, “Technology and the Market: George Eastman and the Origins of Mass Amateur Photography,” <i>Technology and Culture</i> 16:1 (1975): 1-19;</p> |
| Description | <p>In the first hour we will discuss the readings, with a focus on fashion design, millinery design, photography, the growth of art and design employment in huge vertically integrated corporations and the simultaneous persistence of small firms; the continuing growth and complexity of supply chains; improvements in advertising and the invention of public relations, free speech issues; the effects of labor shortages during World War I, and the growth of unions for manufacturers, but not for the designers of the objects manufactured</p> <p>In the second hour faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design from the Civil War to the Great Crash. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> <p>The seminar will last two hours.</p> |
| January 2019 Webinar 1 | Pedagogical Application Part 1 |
| Presenters | <p>Kyunghee Pyun: Asian American Art and Design Amy Werbel: African American Art Leslie Blum: Communication Design</p> |

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| Description | <p>Video conferencing on a virtual conference platform like Zoom or Blackboard Collaborate. One and a half hours long. The webinar will be held in January, when faculty members can avoid a crowded schedule during a regular semester. Each presenter will have fifteen minutes to speak, present primary documents or other curricular materials, or role-play an exercise about the business and labor history of a particular field or subfield of art and design. They will include comments on where they would insert this material into an existing or future syllabus. Another fifteen minutes will be devoted to questions and discussion with others synchronously attending the webinar.</p> <p>An interdisciplinary effort between an art/design instructor and a historian/sociologist could be encouraged. More interdisciplinary and multidisciplinary courses are a goal of FIT's current strategic plan.</p> |
| February 2018 Oral History Training | Depending on faculty participation, students working in a group project in relevant classes can volunteer to record their interview with aging industry people in local areas. Levinson Wilk, Trivette, and Earnest will oversee the training. |
| February 2018 Seminar 3 | 1929-1945 |
| Readings | Selections from Robert Caro, <i>The Power Broker</i> ; Joel Schwartz, <i>The New York Approach</i> ; Larry Tye, <i>Superman</i> ; J.P. Gabilliet, <i>Of Comics and Men: A Cultural History of American Comic Books</i> . |
| Description | In the first hour we will discuss the readings, with a focus on urban planning and sci-fi and superhero illustration, the Great Depression and survival strategies for artists and designers; the growth and success of labor unions in the 1930s, even among artists and designers; direct government subsidy and other New Deal policy experiments; rationing and regulation in wartime; and art and design as tools of war. |

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| | <p>In the second hour faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design during the Great Depression and World War II. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> <p>The seminar will last two hours.</p> |
| March 2019 Seminar 4 | Postwar and Contemporary |
| Readings | <p>Readings will include selections from Saskia Sassen, <i>The Global City</i>, Elizabeth Currid, <i>The Warhol Economy</i>; Joshua Freeman, <i>Working-Class New York</i>; David Brody, <i>Housekeeping by Design</i>; Nancy Greene, <i>Ready-to-Wear and Ready-to-Work</i>.</p> |
| Description | <p>In this first hour of the seminar we will discuss the readings, with a focus on fashion and interior design and such themes as deindustrialization and offshoring of manufacturing; the growing importance of art and design to the economy (especially in large urban areas like New York); the effects of the rise of financial capitalism on these industries; the decline of the labor movement; and the rise of freelancing.</p> <p>In the second hour faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design during the postwar period. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> |
| June 2019 Webinar 2 | Pedagogical Application Part 2 |
| Presenters | <p>Daniel Levinson Wilk: Queer Work</p> <p>Ron Amato: Introduction to Photography</p> |

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| | Andrew Weinstein: History of Industrial Design |
| Description | <p>Video conferencing on a virtual conference platform like Zoom or Blackboard Collaborate. One and a half hours long. The webinar will be held in June, when faculty members can avoid a crowded schedule during a regular semester. Each presenter will have fifteen minutes to speak, present primary documents or other curricular materials, or role-play an exercise about the business and labor history of a particular field or subfield of art and design. They will include comments on where they would insert this material into an existing or future syllabus. Another fifteen minutes will be devoted to questions and discussion with others synchronously attending the webinar.</p> <p>An interdisciplinary effort between an art/design instructor and a historian/sociologist could be encouraged. More interdisciplinary and multidisciplinary courses are a goal of FIT's current strategic plan.</p> |
| Summer 2019 Oral History Fieldwork | Pyun will lead a group of students and faculty members to interview Asian American artists and designers in New York area. |
| YEAR 2: 2019-2020 | |
| October 2019 Oral History Training | Depending on faculty participation, students working in a group project in relevant classes can volunteer to record their interview with aging industry people in local areas. Levinson, Earnest, and Trivette will provide training for students and faculty members in classes relevant for the Oral History Initiative of Labor History. |
| October 2019 Seminar 5 | Race, Ethnicity, Gender and Sexuality |
| Readings | Readings will include selections from Jack Santino, <i>Miles of Smiles</i> ; Joshua Freeman, <i>Working-Class New York</i> ; Dorothy Sue Cobble, <i>Dishing it Out</i> ; Phil Tiemeyer, <i>Plane Queer</i> ; Sue Rainey, "Mary Hallock Foote: A Leading Illustrator of the 1870s and 1880s," <i>Winterthur Portfolio</i> 41:2/3 (Summer/Autumn 2007), 97-140; Ellen |

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| | <p>Mazur Thomson, “Alms for Oblivion: The History of Women in Early American Graphic Design,” <i>Design Issues</i> 10:2 (Summer, 1994), 27-48; Chang, Johnson, Karlstrom, and Spain, <i>Asian American Art: A History, 1850-1970</i>; Ivor Miller, “ ‘If it Hasn’t Been One of Color’: An Interview with Roy De Carava,” <i>Callaloo</i> 13:4 (Autumn, 1990), 847-857; Charles H. Rowell, “An Interview with Harold Baquet,” <i>Callaloo</i> 14:3 (Summer, 1991), 673-681; Bobbito Garcia, <i>Where’d You Get Those? New York City’s Sneaker Culture: 1960-1987</i>; Yuniya Kawamura, <i>Sneakerheads</i>.</p> |
| Description | <p>In the first hour of the seminar, we will discuss the assigned readings, which focus on graphic design, photography and sneaker design, and cover such themes as identity politics, discrimination, group mobility, and diversity of race, ethnicity, gender, and sexuality in art and design.</p> <p>In the second hour faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design that relate to questions of gender, sexuality, race, and ethnicity. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> |
| November 2019 Seminar 6 | The Business of Art and Design |
| Readings | <p>Readings will include selections from Neal Gabler, <i>Walt Disney: The Triumph of the American Imagination</i>; David Callahan, “Cel Animation: Mass Production and Marginalization in the Animated Film Industry,” <i>Film History</i> 2:3 (September-October 1988) 223-228; Padmini Ray Murray, “Behind The Panel: Examining Invisible Labour in the Comics Publishing Industry,” <i>Publishing Research Quarterly</i> 29:4 (December 2013), 336-343; Birgit Helene Jevnaker, “ ‘Vita Activa’: On Relationships between Design(ers) and Business,”</p> |

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| | <i>Design Issues</i> 21:3 (Summer, 2005), 25-48; Grace Lees-Maffei, "Introduction: Professionalization as a Focus in Interior Design History," <i>Journal of Design History</i> 21:1 (Spring 2008), 1-18. |
| Description | <p>In the first hour we will discuss the readings, which focus on the fields of cartoon animation and interior design, and themes such as professionalization of art and design work; the growth of large creative corporations; the relationship between artists/designers and employers or business clients; and the mass production of art and design.</p> <p>In the second hour, faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design that relate to questions of the business of art and design. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> |
| January 2020 Webinar 3 | Pedagogical Application Part 3 |
| Presenters | <p>Eileen Karp (Fashion Design)</p> <p>Vincent DiFate (Illustration)</p> <p>Ellen Goldstein-Lynch (Accessories Design)</p> |
| Description | <p>Video conferencing on a virtual conference platform like Zoom or Blackboard Collaborate. One and a half hours long. The webinar will be held in January, when faculty members can avoid a crowded schedule during a regular semester. Each presenter will have fifteen minutes to speak, present primary documents or other curricular materials, or role-play an exercise about the business and labor history of a particular field or subfield of art and design. They will include comments on where they would insert this material into an existing or future syllabus. Another fifteen minutes will be devoted to questions and discussion with others synchronously attending the webinar.</p> |

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| | An interdisciplinary effort between an art/design instructor and a historian/sociologist could be encouraged. More interdisciplinary and multidisciplinary courses are a goal of FIT's current strategic plan. |
| February 2020 Oral History Training | Depending on faculty participation, students working in a group project in relevant classes can volunteer to record their interview with aging industry people in local areas. Themes and groups will be further discussed as we collector volunteers among FIT faculty and students. These interviews will be archived in FIT Gladys Marcus Library Special Collections, and, with permission of the interviewees, posted on the project website. |
| February 2020 Seminar 7 | Mass Culture and Subculture |
| Readings | Readings will include selections from Lizabeth Cohen, <i>A Consumers' Republic</i> ; Christine Stansell, <i>American Moderns</i> ; Dick Hebdige, <i>Subculture: The Meaning of Style</i> ; Yuniya Kawamura, <i>Sneakerheads</i> ; Teal Triggs, "Scissors and Glue: Punk Fanzines and the Creation of a DIY Aesthetic," <i>Journal of Design History</i> 19:1 (Spring, 2006), 69-83; Canchu Lin and Louisa Ha, "Subcultures and Use of Communication Information Technology in Higher Education Institutions," <i>The Journal of Higher Education</i> 80:5 (September-October 2009), 564-590. |
| Description | In the first hour, we will discuss the assigned readings, with a focus on fashion design, accessory design, and communication design, and covering such themes as the interplay between mass culture and subcultures; job opportunities in mass culture firms that subsidize extracurricular work in subcultural fields; and the transition of subcultures into mass culture (and resentment at the theft of subculture by mass culture). |

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| | In the second hour faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design that relate to questions of mass culture and subculture. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them. |
| March 2020 Seminar 8 | Government Regulations and Unions |
| Readings | Readings will include selections from Joshua Freeman, <i>Working-Class New York</i> ; Kimberly Phillips-Fein, <i>Fear City</i> ; C. Scott Hemphill and Jeannie Suk, “The Law, Culture, and Economics of Fashion,” <i>Stanford Law Review</i> 61:5 (March 2009), 1147-1199; Robert E. May, “Culture Wars: The U.S. Art Lobby and Congressional Tariff Legislation during the Gilded Age and Progressive Era,” <i>The Journal of the Gilded Age and Progressive Era</i> 9:1 (January 2010), 37-91; Neal Gabler, <i>An Empire of Their Own</i> ; Michael Curtin and Kevin Sanson, <i>Voice of Labor: Creativity, Craft, and Conflict in Global Hollywood</i> . |
| Description | <p>In the first hour, we will discuss the assigned readings, which focus on the fashion, art, and film industries and cover such themes as government regulation of tariffs, intellectual property, and labor relations; macroeconomic policies that shape markets for creative goods; conflict between creative workers and their employers; and unionization and strikes in creative fields.</p> <p>In the second hour faculty fellows will present and discuss primary sources they have brought to the seminar about the business and labor of many fields of art and design that relate to questions of government regulation and unionization. We will discuss primary documents in small groups, present them to the larger group, and roleplay class exercises that use them.</p> |

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| <p>June 2020 Webinar 4</p> | <p>Pedagogical Applications Part 4</p> |
| <p>Presenters</p> | <p>Su Ku (Fashion Design) Shawn Grain Carter (Fashion Business Management) Carmita Sanchez-Fong (Interior Design)</p> |
| <p>Description</p> | <p>Video conferencing on a virtual conference platform like Zoom or Blackboard Collaborate. One and a half hours long. The webinar will be held in June, when faculty members can avoid a crowded schedule during a regular semester. Each presenter will have fifteen minutes to speak, present primary documents or other curricular materials, or role-play an exercise about the business and labor history of a particular field or subfield of art and design. They will include comments on where they would insert this material into an existing or future syllabus. Another fifteen minutes will be devoted to questions and discussion with others synchronously attending the webinar.</p> <p>An interdisciplinary effort between an art/design instructor and a historian/sociologist could be encouraged. More interdisciplinary and multidisciplinary courses are a goal of FIT’s current strategic plan.</p> |
| <p>Summer 2020</p> | <p>Oral History Initiative Available on the Website</p> |
| | <p>By organizing interviews from 2018 to 2020, director and co-director will launch the segment of the Oral History Initiative of Labor History on the project’s website. This oral history project can be also part of existing initiatives such as The New York Public Library’s Community of Oral history Project or The Columbia Center for Oral history (CCOH). Themes and groups will be further expanded during the project and even after the project’s conclusion upon consultation with faculty fellows and other faculty members.</p> |