

Insights: Notes from the CCWH

Summer
2016



It Takes a Network!

Barbara Molony, Co-President, CCWH

The CCWH will be celebrating a half century of commitment to women historians in 2019, an anniversary it shares with the Western Association of Women Historians; this is four years earlier than the 2023 semicentennial of the Big Berks (its parent organization, the Berkshire Conference of Women Historians, or Little Berks, was established in 1930) and one year earlier than the Southern Association for Women Historians' fiftieth anniversary. The Canadian Committee on Women's History was founded in 1975. This flowering of women historians' associations in North America in a short five-year period, joined in the next decades by women's or-

ganizations within many other sub-disciplines of history, by associations in other countries, and by the transnational International Federation for Research in Women's History, founded in 1989, marked an exciting moment in time for women historians and the launching of the study of the history of women, genders, and sexualities. CCWH is the United States liaison to the International Federation, whose current president is Eileen Boris, UC Santa Barbara, a past president of the CCWH.

That many associations of women historians are reaching the half-century mark around the same time is no surprise. Our organizations emerged

when many of today's senior members were in high school or just beginning our college studies. We had few women professors and even fewer courses on women; gender studies were not even heard of at the time. I personally had no women professors in history while in college – I had one in graduate school – and the word “women” was not uttered in any of my history classes. Our organizations' founding foremothers, who often were the only women in their departments, were brave. Recognizing that in building alliances with women in other colleges and universities they could both support one another through discouraging times and, perhaps more importantly in the long

run, create new a sub-discipline in the field of history, an initially small number of women, many inspired by the actions of feminist “women in movement” at that time, came together in our now venerable organizations.

We’ve done a lot in the ensuing decades. Although women are still vastly outnumbered by men in the field of history – we still are only about 40% of all recipients of BAs and PhDs and a smaller percentage of the tenure-stream professoriate in history – this is an improvement from a half century ago. But it is by no means time to say the struggle has been successful so we can rest on our laurels. In fact, reaching the half-century mark encourages us to examine where we’ve come from and makes us aware that it’s time to recommit ourselves to new approaches to reenergize our organizations individually and our profession in general.

We do this in the fact of larger systemic challenges, which I will discuss in greater detail in a future newsletter. In brief, these include the shrinkage of the field of history in the North American academy (and worldwide, as I learned from international scholars I discussed this with in meetings in Australia, China, and Europe during the past year) as national educational budgets are tightened and the humanities and social sciences are unwisely rejected as non-profitable. The turn toward hiring faculty to teach women’s and gender history in the 1980s

was an exciting expansion of those fields at the time, but as those faculty approach retirement age, many universities are reluctant to replace them – or any history faculty, for that matter, as the number of students majoring in history has been declining. Our associations of women historians must find common ground with one another to face our challenges together. And that collaboration must start with effective **networking**.

Fortunately, we have begun to build better bridges among our women’s history organizations. We have long had members and officers who were in several of our organizations. We’ve shared ideas and friendship. For the last decade, we’ve co-hosted receptions at the annual meeting of the American History Association, open to all attendees and therefore serving to spread knowledge of women’s and gender history beyond our core membership. Several of our organizations have shared the IT expertise of Susan Kullmann.

The presidents of the Berkshire Conference and the CCWH had a very productive meeting at the AHA meeting in January 2016 where we began to take steps to expand these kinds of collaborations. Since then, we’ve begun to reach out to the leadership of other women’s history organizations to set up a meeting at the next AHA conference in January 2017. Items we might discuss at that meeting include, but are



not limited to, co-sponsoring panels at sister organizations’ conferences, the AHA, or other historical associations; inviting prize winners to give plenary or keynote addresses at each other’s meetings; expanding links through each other’s websites; celebrating milestones in sister organizations’ histories; working on building membership in each of our organizations through collaborative efforts; and creating membership programs. Mary Ann Villarreal and I are delighted to announce that a major bridge has been built between the CCWH and the Berkshire conference, whose president is the wonderful Susan Yohn, (Hofstra University), in the six months since we first brainstormed in Atlanta. This bridge is the creation of a joint Executive Assistant position, which is a major expansion of the duties of our own Executive Director, the incomparable Sandra Dawson. We are very enthusiastic about Sandra’s role in developing synergies between our two organizations.

She will continue to oversee and coordinate the functions of the officers in the CCWH and will gain new responsibilities of oversight and coordination of similar types of functions in the Berks. Please join me in congratulating Sandra for taking on this important new position!

Meanwhile, the CCWH officers have been working very hard to create exceptional new programs for our members. We have a great group of officers working with Membership Coordinator Ilaria Scaglia who have created new programs in response to the CCWH's call for members' input about the best way to serve the membership. These officers initiatives will not only serve current members, but will also underscore the continuing importance of an organization like the CCWH. It's my hope that these initiatives will be models for similar programs in our sister organizations, and that as we share our ideas with them, they, too, will share their ideas with us.

You'll be receiving more information about these programs and initiatives, but I'm delighted to announce them briefly here: **Mentorship Program** for women at all stages of their career (if interested, please contact Felicity Turner at mentorship@theccwh.org); **Host Program** to help defray the cost of conference and research travel and also to increase networking opportunities (if interested in becoming a host or in taking advantage of this program, please contact Jennifer Allen at host@theccwh.org); **CCWH Representatives Program** to create a list on our website of CCWH members at various institutions who have agreed to help make our presence known and also to answer questions about CCWH (if interested, please contact Mary Lynn Pierce at representatives@theccwh.org). The membership officers are also developing a network of **Conference Liaisons** who will help to connect CCWH members as they put

together panels or look for a roommate to defray cost at conferences. If you are interested in becoming a liaison, please contact Cassia Paigen Roth at conferences@theccwh.org. And finally, if you wish to contribute your time and skills to the CCWH, please contact Victoria Barnett Woods at membership@theccwh.org and write "volunteer" in the subject line.

Many thanks to these wonderful program coordinators!



Notes from the Executive Director Sandra Trudgen Dawson, Executive Director, CCWH

Dear Members,

Happy Graduation season!

This is a very busy time for many of us as we prepare to finish the semester and the academic year. It is also a busy time for the CCWH as the award committees begin the process of deciding the winners for this year.

We have a few changes to the Executive Board to announce. Amy Long has stepped down from her position as newsletter coordinator for personal reasons. As you know, Amy has worked hard on the newsletter redesign and we are truly thankful for all she has done for the organization.

I am happy to introduce long time member Kim Todt who has graciously accepted the position of newsletter coordinator. Kim comes to us with a background in business and a desire to shake things up a little! Welcome Kim!

We have also been busy listening to and acting on your ideas and desires. Many of you have asked for multi-year memberships. I am happy to announce that these are now available on the website (and soon on the paper membership forms). At this time we have three year memberships (with a

small discount) available for the full time and over \$75K categories. We are considering offering a life-time membership option as well as an undergraduate option. These are still under consideration. Please let us know what you think.

Many of you have signed up for the mentorship program. This is really a great way to make friends, get advice, put conference panels together, give advice, and network. If you have not yet joined up and would like to, please contact Ilaria Scaglia at mentorship@theccwh.org.

Many of you express a willingness to serve in some capacity when you sign up for membership. There are limited number of positions on the board, but there are a variety of ways to get involved in the organization. Ilaria Scaglia has organized a number of new programs with volunteers in place to make them happen. Please take the time to read about them in the newsletter and sign up for one or more.

We are also poised to start the Member Forum. This has been a work in progress for a few months. Technical difficulties with the CCWH website and platform delayed this. I will let you know as soon as the Forum is up and running!

Lastly, we would like to make our website more useful to members and Internet browsers. One suggestion is that we post syllabi. If you are willing to share your syllabi on the web-

site, please send them to me at execdir@theccwh.org. These syllabi can be on any subject.

Thank you and enjoy the summer!



A New Look.....

There are many changes taking place at the CCWH and this includes the newsletter title. Our newsletter is now known as *Insights: Notes from the CCWH*. The membership was asked to submit suggested titles and a recent vote by the membership overwhelmingly chose our new title.

Additionally, because our newsletter is published on-line, we are able to change the format to allow for new features. Stay tuned for coming issues!

The newsletter is just one of the many ways the CCWH communicates digitally with its membership.

Take a moment to explore our website (www.theccwh.org), contribute tweets (@TheCCWH), add postings to our Facebook page (Coordinating Council for Women in History), and join our LinkedIn page (Coordinating Council for Women in History).

Membership Programs and Opportunities

Ilaria Scaglia, Membership Coordinator, CCWH

To foster community and peer-support, this year the CCWH has started a number of new programs:

- a **Mentorship Program** for women at all stages of their career. If you are interested, please contact our CCWH Mentorship Program Coordinator, Dr. Felicity Turner at mentorship@theccwh.org.
- a **“Host Program”** to help defray the cost of conference and research travel and also to increase networking opportunities. If you are interested in becoming a host or in taking advantage of this program, please contact our CCWH Host Program Coordinator, Dr. Jennifer Allen at host@theccwh.org.

On our website you can also find an ever-growing list of **CCWH Representatives** at various institutions. These are CCWH members who agreed to help make our presence known and also to answer questions about CCWH that students and faculty at their institutions may have. If you would like to add your name to the list, please contact our CCWH Representatives Coordinator, Dr. Mary Lynn Pierce at representatives@theccwh.org.

We are also in the process of

setting up a network of **Conference Liaisons**. The idea is to have a CCWH member advertising our organization at as many conferences as possible. This person would help to connect CCWH members with one another as they are putting together panels or as they are looking for a roommate to defray costs. A Liaison might also inquire into the possibility of sponsoring a panel or set up a time for all CCWH attendees to meet in person. We will soon have a list of CCWH Conference Liaisons on our website. If you are interested in becoming a Liaison for a particular conference, please email our CCWH Conference Liaisons Coordinator, Cassia Paigen Roth, at conferences@theccwh.org.

Finally, since for women in history time is often one of the most precious commodities, every bit of help matters. If you are willing to contribute any time and/or skill to our organization, please send an email to our CCWH Membership Assistant, Victoria Barnett Woods, at membership@theccwh.org and write **“volunteer”** in the subject line. Feel free to explain how you would like to contribute and how much (or even how little!) time you are willing to offer. This list is one of CCWH’s most precious assets.

You can tell that we are going through an exciting and transformative time within the organization. Do not hesitate to be part of it!



Member Spotlight

One of the new features you will see in the CCWH Newsletters is an area showcasing our members. This is an opportunity to add faces to the organization outside of our membership board. Our membership is involved in all fields of history, both in and out of the academy.

If you would like to be featured in this section, or would like to suggest a fellow CCWH member to profile, please contact newsletter@theccwh.org.

Results of the CCWH Survey Concerning Contingent Faculty

Rachel G. Fuchs, Adriana Bitoun, Mary Ann Villarreal

In September 2014, we learned that a prominent Research Intensive University had just hired two women instructors for the academic year 2014-2015 to teach five classes each semester.¹ These were five *classes*, with each of the instructors having four different preparations during the fall semester; they could teach the same course twice in the fall semester and then again the following spring semester. Each scholar had recently earned her PhD. Class size varied, and one class for each instructor had approximately 200 students. With such large enrollments, each instructor had a teaching assistant. The academic-year salary for each instructor was \$35,000 *with benefits*. For faculty who heard this story, it was difficult to believe that this salary was common at the instructor level. It is not an outlier, and these two instructors actually fared better than many others. It is no secret that adjuncts face a dismal situation, and we longed for some data on those who are commonly referred to as contingency faculty – those who had titles such as instructor, lecturer, adjunct, faculty associate, or any other title – to see what national picture

¹ With a special thanks to members of the CCWH Executive Board, and especially to Sandra Dawson, Elizabeth Everton, Nicole Pacino, and Ilaria Scaglia.

emerged.

Therefore, as Co-Presidents of the CCWH, Rachel Fuchs and Mary Ann Villarreal, with the assistance of data maven, Adriana Bitoun, designed a survey to assess the wages, course load, and working conditions for contingency faculty within the CCWH. We organized several tests runs of the survey so that we had it ready in Spring 2015 when we sent it to all CCWH members, regardless of their tenure or contingency status. The response rate disappointed us; only 163 members completed the survey. Therefore, the total number for an analysis is statistically small. Nevertheless, with caveats about the small numbers in each category, we offer a brief summary of the results.

Hiring contingency faculty is widespread in our colleges and universities with 87 percent of survey respondents reporting that their institutions hired such faculty and 10 percent reporting that they did not know if their department hired contingency faculty.

Almost 40 percent of CCWH members who took the survey taught on a contingency basis, teaching a number of courses ranging from one or two per semester to as many as five or more. Of the contingent faculty, 40 percent taught at more than one institution, and

75 percent two different institutions; none taught at more than four different places during one academic year. Sixty percent were at public institutions; none taught at for-profit establishments.

Terms of Employment

Nationally, contingent or adjunct faculty are a diverse group, ranging from those with an MA or a PhD, teaching many courses, to administrators or other professionals (such as lawyers and business leaders) teaching one course a year or semester. In designing the survey, we had anticipated that contingency faculty in History held a PhD, but in our survey fewer than half of lecturers or instructors held a doctoral degree. Since we assumed that lecturers and instructors held a PhD and were scholars on the job market searching for tenure-track jobs or had given up finding such jobs, we neglected to include a question about their highest degree earned or whether they were PhD students. The majority of these contingent faculty were not expected to engage in research and to publish. Only one-third of lecturers were expected to publish compared with one-fourth of instructors.

Titles of contingent or adjunct faculty vary and are inconsistent. Our survey focused on faculty with the title of lecturer

CCWH Survey Results (cont.)

or instructor. Approximately twenty percent of lecturers and thirty-three percent of instructors were hired by the semester; the remainder were hired by the year or longer.² Seventy percent of lecturers had multiple-year contracts, indicating that those with the title of lecturer had greater job security than other contingent faculty. Only about thirty-three percent of instructors held multiple-year contracts. Those hired by the course were generally instructors or had other titles, such as adjunct faculty.

Course and Class Load

We thought it important to differentiate between *courses* and *classes* since a faculty member could teach several *classes* of the same *course* and each *course* required a different preparation. We did not ask for the number of students per class. The data represent the situation for the majority of respondents. Many contingent faculty teach at more than one institution, and the teaching load may reflect this since some institutions restrict the number of courses a contingent faculty member may teach, requiring such scholars to teach at more than one institution to try to earn a living wage.

² Only two respondents indicated that they taught on the quarter system; the remainder taught on the semester system.

Table I
Course Load Per Semester

Lecturer	
3 different courses	50%
2 different courses	33%

Instructor	
3 different courses	30%
2 different courses	50%

Table II
Course Load Per Academic Year

Lecturer	
2 different courses	>0
3-4 different courses	50%
5-6 different courses	<50%
7+ courses	0

Instructor	
2 different courses	<20%
3-4 different courses	~30%
5-6 different courses	~30%
7+ courses	<20%

Looking first at the situation for **lecturers**, almost fifty percent of those surveyed said lecturers taught three *different courses* per semester and another thirty percent responded that they taught only two different courses per semester. Fewer than twenty percent taught four different courses per semester, and none taught more than that. On a yearly basis, the number of different courses taught per year reflects a repeat of courses from one semester to the next. Roughly half taught three or four different courses per year. Eleven percent of lecturers taught five different courses per year and fully one-third taught six or more different courses per year. The statistical mean is 3.5 different courses per year;

the median is higher since half the respondents taught four and half taught five or more different courses per academic year, perhaps at two different institutions.

Instructors taught marginally fewer different courses per semester than lecturers; the mean number of different courses for instructors was slightly less than three, compared with 3.5 for lecturers. Fifty percent of the instructors taught two different courses per semester and thirty percent taught three different courses per semester. The remainder taught four or five different courses per semester. On an annual basis, 17 percent of instructors taught two different courses per year and an equal proportion taught seven or more. The mean number of different courses instructors taught per year is 4.5 (compared with a 3.5 mean for lecturers), with the mode of three to four different courses per year.

When examining the number of *classes* taught, we find that lecturers often taught more than four classes per semester. While no lecturer taught more than four different courses per semester, 11 percent taught five or six classes per semester; some of those classes were different sections of the same course. The statistical average was between three and four classes per semester. When we examine the total class load per year, we find 50 percent of lecturers taught seven or more classes per year with the mean number of classes per year almost five (4.82) compared with 3.5 dif-

CCWH Survey Results (cont.)

ferent *courses*.

Table III
Class Load Per Semester

Lecturer

Mean = 3.5 classes per semester

Instructor

Mean = 3.5 classes per semester

Class Load Per Academic Year

Lecturer

Mean = 5 classes per year
7+ classes per year 50%

Instructor

Mean = 5.5 classes per year
7+ classes per year 42%

As anticipated, the mean *class load* per semester (including more than two or more sections of the same course) was slightly more than the *course load* – between three and four *classes* per semester compared with fewer than three *courses* per semester. The number of *courses* on an annual basis, however, was slightly more than double, reflecting that many instructors were hired by the semester or by the course, rather than on an annual basis. The mean classes per instructor was between five and six per year, with 42 percent teaching seven or more classes per academic year.

Salaries

The per-course or per-class salary of contingent faculty was

astoundingly meager. Of the respondents who knew the salaries of contingent faculty, a third reported that such faculty were paid between \$2,000 - \$3,000 per class, with a quarter of respondents saying contingent faculty were paid slightly better – between \$3,000 and \$4,000 per class. A distressing nine percent were paid under \$2,000 while twelve percent earned between \$4,000 and \$5,000 per class and almost eighteen percent earned more than \$5,000 per course/class. The modal salary is in the \$2,000 - \$3,000 range per class, with the \$3,000 to \$4,000 salary range the second most common. Here, as elsewhere, we refer to classes taught since some contingent faculty teach more than one class of the same course. Lecturers and instructors receive roughly the same modal salaries of \$2,000 - \$4,000 per class. The difference is in the higher end: one-third of lecturers earn \$4,000 or more per class while only one-fifth of instructors earn that amount, with most earning less. Those earning the higher salaries also teach fewer courses per semester, leading us to believe that those with the higher salaries and concomitantly fewer courses per semester are hired by the semester or year and may represent community leaders hired to teach a special course. Our framing of the questions do not allow us to say that with certainty. We did not filter for retired or visiting senior faculty hired to teach a course or two.

Table IV
Salaries by the Course or Class
(No differentiation in data between course and class or by title)

\$2,000 per class or less	9%
\$2,000 - \$3,000 per class	33%
\$3,000 - \$4,000 per class	25%
\$4,000 - \$5,000 per class	12%
> \$5,000	18%

Differences by title: one-third of lecturers earn \$4,000+ per class while only one-fifth of instructors earn that.

Cobbling together a barely minimal salary by teaching at multiple institutions is unfortunate and frequent, affecting 40 percent of the contingent faculty in this survey. Some institutions limit the number of courses an adjunct can teach in part to avoid paying any benefits to such faculty.

Of the survey respondents who knew the salaries of lecturers (and many did not know the salaries of lecturers or instructors) approximately 40 percent said that lecturers earned between \$10,000 and \$15,000 per semester and an equal proportion earned more than that. However eighteen percent reportedly earned less than \$10,000 a semester. Annual salaries were slightly higher than double semester salaries. One-fourth earned between \$30,000 and \$35,000 per year, another fourth between \$35,000 and \$40,000 per year; yet another fourth between \$40,000 and \$50,000 per year. A surprising seven percent earned more than \$50,000 per year, but almost fourteen



CCWH Survey Results (cont.)

percent earned less than \$30,000 per year.

The vast majority (88 percent) of instructors were paid by the course. Of those not paid by the course, about 30 percent earned less than \$10,000 per semester; eight percent earned more than \$20,000 and the remainder earned between \$10,000 and \$20,000 a semester. Examining annual salaries of instructors reveals that 29 percent were paid by the course. Of those who were not paid by the course, almost 25 percent were paid under \$30,000 per year. Slightly more than another 25 percent were paid between \$30,000 and \$40,000 per year and seventeen percent earned between \$40,000 and \$50,000 a year.

Table V
Salaries by Semester

Lecturer	
< \$10,000	20%
\$10,000 - \$15,000	40%
> \$15,000	40%
Instructor	
< \$10,000	33%
\$10,000 - \$20,000	66%
(88% of instructors paid by the course)	



Table VI
Salaries by Academic Year

Lecturer	
< \$30,000	14%
\$30,000 - \$35,000	25%
\$35,000 - \$40,000	25%
\$40,000 - \$50,000	25%
> \$50,000	7%
Instructor	
< \$30,000	25%
\$30,000 - \$35,000	25%
\$35,000 - \$40,000	25%
\$40,000 - \$50,000	17%
> \$50,000	0%

Office Space

Office space presents a problem. One-third of all respondents reported three people to an office and another third replied that five or more shared the office space. The remainder reported that there were two faculty to an office, while a few had their own office.

Lecturers or instructors hired by the semester or year generally have adequate office space, considerably better than those hired by the course. More than one-third have their own office; another third share an office with another person; and slightly less than a third share with more than one other person or have a cubicle in a large room.

Benefits

Those who are hired full time with contracts by the semester or year receive medical and retirement benefits. We did not assess this in the survey, but in informal discussions we discovered one of two hiring patterns: 1) institutions hired contingent faculty for less than half time to avoid paying bene-

fits, or, 2) they hired lecturers or instructors full time by the semester or year and paid benefits.

Conclusion and Action Plan

Almost 40 percent of CCWH members teach on a contingency basis. The world of part-time contingent or adjunct faculty is diverse, and there are differences in how people use the term “lecturer,” “instructor,” “adjunct,” or “faculty associate.” The term “instructor” applies to part-time contingent faculty as well as full-time faculty hired by the year. Regardless of the title, however, the course load and salary ranges are generally similar for both, with lecturers faring somewhat better with slightly higher salaries and more job security in terms of length of employment.

Lecturers, more frequently than instructors, hold a PhD, are hired by the year, have multiple-year contracts, and may be expected to do research and publish. Faculty who teach by the course and not by the term or academic year may be called instructors more frequently than called lecturers.

The salary of part-time and full-time contingency faculty needs to be studied widely at the department level. At \$3,000 per class or course, roughly the mean salary, even if a person teaches four courses a semester, their salary per academic year would be at the poverty level for a family of four in the United States, listed at \$24,250 per year at the time of this writing. If the person were single, it would be at just double the Federal Poverty Level for

CCWH Survey Results (cont.)

one person. The *Chronicle of Higher Education* and other news media have brought national attention to the reality of PhDs who live at the poverty level and can only survive with welfare.³ Even better-paid instructors and lecturers who earn between \$30,000 and \$40,000 per year, as many do, are still barely above that poverty level. We must support the efforts of the AHA task force and other affiliate societies committed to studying and making public the realities of creating a part-time work force teaching college-age young women and men.

The CCWH membership reflects a cross-section of our discipline and therefore, it is the responsibility of the CCWH board to draw our members' attention to developing possible solutions. We propose the following:

1. The CCWH lobby the AHA to make their task force findings a priority for the mem-

³ For example, see <https://chroniclevitae.com/news/292-an-alarming-snapshot-of-adjunct-labor>; http://www.payscale.com/research/US/Job=Adjunct_Professor/Salary; <http://www.theatlantic.com/education/archive/2015/09/income-inequality-in-higher-education-the-college-president-to-adjunct-pay-ratio/407029/>; <http://data.chronicle.com/?cid=factsfigures>; https://www.washingtonpost.com/opinions/adjunct-professors-fight-for-crumbs-on-campus/2014/08/22/ca92eb38-28b1-11e4-8593-da634b334390_story.html. All accessed 19 May 2016.

bership's review and collaborate with organizations and university task forces or committees studying part-time and full-time hiring practices, course loads, and pay.

2. The AHA host conversations at the annual and regional meetings with faculty, chairs, deans, and provosts to share the process of hiring practices and future planning practices.

3. The CCWH and other affiliate societies lobby the AHA to devise a standard terminology to define the roles (i.e., teaching load, publication, and service expectations) of instructors, lecturers, and other adjunct faculty and devise a standard job description for each title. Furthermore, members of the CCWH should work with the appropriate AHA committee to establish criteria for fair practices and then provide a system of ratings for History departments, publicizing those institutions that follow fair practices, such as workload, pay grades, and resources for contingent faculty.

4. The CCWH offer two avenues of funding (on a competitive basis) to our contingent faculty members: 1) provide summer research money; and, 2) provide money so these members can attend conferences to present their work.

5. The CCWH work with the AHA to identify promising practices of revising full-time tenure lines to reflect the current and future needs of the

institution.

6. The CCWH work with the AHA to encourage institutions to offer contingent faculty and independent scholars affiliate status with a History department or related academic unit. This is a cost-free procedure and would afford these scholars academic privileges, such as access to university libraries and campus lectures.

7. The CCWH could take a leadership role by contacting its affiliates to organize and devise a collective strategy for 1) collecting and collating data concerning contingent faculty using this study as a blueprint/starting point; 2) addressing issues facing contingent faculty by lobbying the AHA with a critical mass (i.e., coalition building to make our voice heard); 3) working with affiliates, or alone, the CCWH should ask our tenure-track faculty to advocate on behalf of independent and contingent faculty to secure their professional goals and improve their status.⁴

8. Change has to be institutional, with pressure from the CCWH, working with affiliates,

⁴ Some possible affiliates include, but are not limited to, the *Journal of Women's History*, Berkshire Conference of Women Historians, Organization of American Historians, Society for French Historical Studies, Society for the History of Women in the Americas, Southern Association of Women Historians, Western Association of Women Historians, Women's and Gender Historians of the Midwest, and Association of Black Women Historians.

CCWH Survey Results (cont.)

on the AHA, other professional organization, and university administrators. Tenured faculty and history department chairs may actually be our allies. Since 2008, if not earlier, public and private colleges and universities, but especially public universities, are examining their financial situation. As state legislatures annually decrease the funding to universities, university administrations compensate by decreasing the numbers of tenure-track faculty and increasing less-expensive contingent faculty. We need more information. This survey is just the beginning. Other questions remain. What is the gender ratio of contingency faculty? What is the relationship of contingency faculty with spousal or partner hires? Is there data on geographical distribution? Our data represent a small number and proportion of our membership yet are indicative of critical issues facing our profession. As an organization we need to be more attentive to contingent faculty and can do more for our members.



Member Spotlight

Editor's Note: Each issue we will be spotlighting members of the CCWH to highlight our members' varied backgrounds, fields of study, experience, and geographic locations. Spot-lighting members from across the CCWH spectrum, reflects the diversity of our membership.



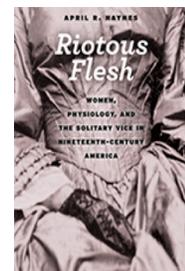
April Haynes

I am an Assistant Professor at the University of Wisconsin, Madison, where I teach about women, gender, and sexuality. My courses range from a global introduction to women's history to advanced seminars about gender and sexuality in the United States before the Civil War. I have also taught at the University of Oregon and Case Western Reserve University.

My research begins from the premise that race, class, and nation have intersected with and co-constituted gendered and sexual hierarchies. My first book, *Riotous Flesh: Women,*

Physiology, and the Solitary Vice in Nineteenth-century America (University of Chicago Press, 2015), places women at the center of the nineteenth-century panic over masturbation and argues that diverse women coalesced to challenge dominant racialized discourses on female sexuality. My current project explores the commercialization of domestic labor and traces the circulation of household workers alongside transatlantic abolitionists and women's rights activists during the late eighteenth and early nineteenth centuries.

I also continue to write shorter pieces about various themes in the history of sexuality including "Sex-In's, College Style: Black Feminism and Sexual Politics in the Student YWCA, 1968-1980 (*Women's Activism and "Second Wave" Feminism: Transnational Histories*, eds. Barbara Molony and Jennifer Nelson (London: Bloomsbury, forthcoming)); "How did it Feel? Open Secrets about Sex and Race in Early America," *Early American Literature* 51:1 (Winter 2016), and "Queer Cures: Commercial Sex Therapies in Nineteenth-century New York," currently in progress. My work has been funded by the National Endowment for the Humanities and the Social Science Research Council.



Member Spotlight (cont.)



Sudipa Topdar

Sudipa Topdar is an Assistant Professor in the Department of History at the Illinois State University. She is also affiliated with the Women's and Gender Studies and Children's Studies Programs at ISU. Topdar received her PhD from the University of Michigan. She holds a Masters and M.Phil. degree from the Center for Historical Studies at the Jawaharlal Nehru University (New Delhi) with a specialization in Modern Indian History, and a Bachelors (Honours) degree in History from Lady Shri Ram College (Delhi University). Her research interests include colonial knowledge production and schooling under the British Raj, childhood and youth studies, and history of the body and gender in South Asia.

She is the author of 'Duties of a "Good Citizen": Colonial Secondary School Textbook Policies in Late Nineteenth Century India' (*South Asian History and Culture*) and "The Corporeal Empire: Physical Education and Politicising Children's Bodies in late Colonial Bengal" (forthcoming, *Gender & History*). Topdar is currently finishing her book project. The manuscript examines the centrality of Indian children and youth in the articulation of imperial and Indian nationalist pedagogical ideologies by examining school curriculum and children's magazines in late colonial Bengal. When she is not chasing the archives, Sudipa loves to travel, go camping, cook recipes from her grandmother's recipe book, listen to Indian classical music, and attend cultural performances and theatre. Currently, she is figuring out effective strategies to be friends with Scrat and yet attract the reticent northern cardinals to her new bird feeder.

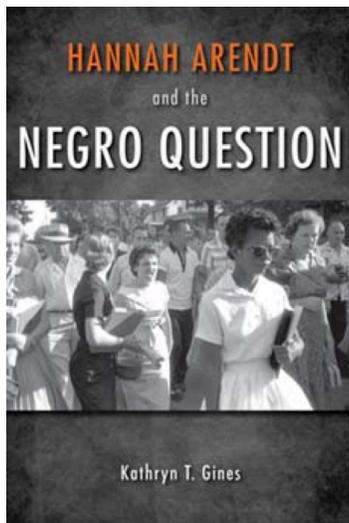


Sarah Lirley McCune

I am a PhD candidate in the Department of History at the

University of Missouri and I will graduate in May of 2017. I specialize in 19th century U.S. History, particularly women's and gender history. I am also interested in the history of the family, family violence, and death. I developed these interests as I worked on my master's thesis, which examined coroner's inquests into the alleged suicides of sixty women in St. Louis, Missouri, between 1875 and 1900. I am expanding my research in my dissertation, "An Arc of Death: Suicide, Alcoholism, Murder, Accidents and Other Early Deaths in St. Louis, Missouri, 1875 to 1885." I analyze 120 coroner's inquests into the untimely deaths of men and women and use gender race, class, and disability/ability as categories of analysis. These inquests are just a small sample of the thousands of coroner's records that are available. This rich source allows me to understand a variety of difficult to study issues, including alcoholism, homicide, and mental illness. Each chapter of my dissertation focuses on a different cause of death including suicide, alcohol-related deaths, deaths caused by abortions, and homicides. One finding from my thesis continues in my dissertation: a person's reputation shaped the interpretations of their deaths, regardless of how they died. Respectability was somewhat fluid, though, and I am working to better understand how and why this was. I am striving to better understand what was a good death as well as grappling with problems that we continue to try to solve today.

Book Reviews



Kathryn T. Gines. *Hannah Arendt and the Negro Question*. Bloomington: Indiana University Press, 2014. Pp. 194. ISBN 978-0-253-01171-8. \$25.00.

Patricia Furnish
Independent Scholar

Hannah Arendt is most widely known for her works on the rise of totalitarianism and the trial of Adolf Eichmann. Kathryn T. Gines's book explores Arendt's position on the "Negro Question," which the author defines as a "myriad of controversies in the Americas, Europe, Africa, and Asia" that stem from the ongoing problem of anti-Black racism (2-3). This form of racism is reflected in institutions such as slavery, colonialism, and imperialism

in these areas of the world. Gines studies the writings of one of the most influential political theorists of the second half of the twentieth century in order to offer a re-evaluation of her work on race. Arendt's work on anti-Semitism and German fascism may have retained much of its potency, but her comparable works on racism and violence do not hold up as well under Gines's scrutiny.

With lucid prose and a clear, straightforward style, Gines outlines her assertions in the Introduction. This allows for a helpful reference point as each chapter delves into the dense theoretical arguments Arendt made in the post-World War II era as she rose to the status of a public intellectual. The fundamental paradigm she used to explore the issues of race and social change was the concept of the public-private sphere, in between which is the social realm. From this concept emerges Arendt's analysis of race relations in the United States during the periods of the civil rights movement and Black Power, which Gines finds completely misguided. The public/private sphere dichotomy is offensive and counterproductive says Gines, and therefore produces no meaningful assessments of racial oppression in the United States.

Arendt appears to suggest that the private sphere is the location for the most important remedies to racial prejudice, such as the elimination of laws against interracial marriage. Further, public school desegre-

gation through federal law is a violation of the federalism system that shares power between the federal government and the states. Arendt is, of course, a product of her education and historical settings in continental philosophy and the Western intellectual tradition. Consequently, her commentaries on events within the United States such as public school desegregations, violent and non-violent protest, and the creation of Black studies programs in higher education are grounded in her own views of individual freedoms versus the power of the state and the inability to affect social change through federal legislation.

Arendt locates many of the failures of racial integration and the development of violent protest in the weaknesses of liberals to confront the glaring disparities in the United States. But Gines finds a much more intrinsic problem with Arendt's reflections: she absolves whites of responsibility for the entrenched and institutionalized anti-Black racism of the 1960s and 1970s. Gines concludes that Arendt thinks the Negro Question is a Negro problem instead of a white problem.

The central writing that Gines uses to frame Arendt's positions on the Negro Question is her controversial 1957 essay "Reflections on Little Rock." The country's slave history, its "one great crime," according to Arendt, is the origin of the racism that plagues it. Arendt does advocate for the individual right to hold controversial, prejudiced viewpoints, even if

Book

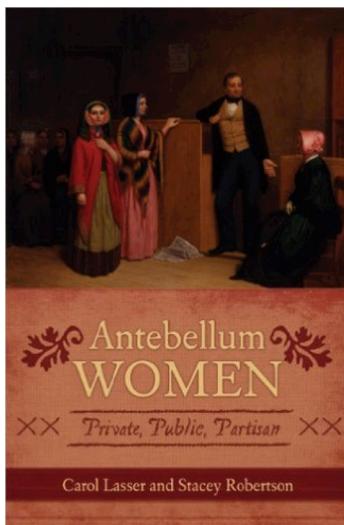
Reviews (cont.)

those views include racism. She appears concerned fundamentally with freedom of thought and expression. This leads Gines to conclude, “[W]e must pay attention to the ways Arendt prioritizes whites’ right to discriminate over Blacks’ right to equal educational opportunities” [29].

The subsequent chapters attempt to demonstrate the limits of Arendt’s understanding of the consequences of anti-Black racism. The author suggests that Arendt identifies more with the struggles of whites than with those of Blacks, and thus cannot fully explain the grievances that Blacks feel about police brutality, poverty, unemployment, and education. To extrapolate from Arendt’s criticism of poor academic performance of Black students and the development of Black studies programs that Arendt was “utterly unable to see any value in Black students, let alone Black studies” requires more evidence from her writings than provided in this work (118).

Hannah Arendt and the Negro Question represents another revision of the viability of Arendt’s analytical prowess as it extended beyond European history, government, culture, and anti-Semitism.

One can admire the intellectual accomplishments of such a skilled political theorist, but at the same time be open to reconsiderations of the limits of those abilities. Gines offers a counterbalance, which is a necessary intellectual service in itself, as we consider the larger limitations of liberalism and the legislative reforms that stem from it. She invites readers to consider the breadth and shallowness of Arendt’s work in matters of racism in the United States.



Carol Lasser and Stacey Robertson. *Antebellum Women: Private, Public, Partisan*. Lanham, MD: Rowman and Littlefield, 2013. Pp. 238. ISBN 978-0-7425-5197-8. \$35.00.

Susan Stanfield
University of Iowa

In *Antebellum Women: Private, Public, Partisan*, historians Carol Lasser and Stacey Robertson provide a nuanced synthesis of the experience of

women in the United States during the Early Republic and Antebellum eras. The authors engage both classic texts and current research to create a comprehensive essay that analyzes cultural, economic, and legal aspects of womanhood that is inclusive and interconnected. This rigorous historiographical overview consciously “engages with the categories of race, ethnicity, socioeconomic status, gender, sexuality, and religion,” thus providing a more complicated telling of the evolution of female gender roles in the early United States (xi). The second part of the book is a collection of primary documents that illustrates the concepts examined in the first part.

The arc of the book covers three phases of women’s experience: Deferential Domestic, Companionate Co-laborers, and Passionate Partisans. This book revises how historians understand antebellum women by complicating the relationship of public and private as categories, a theme that is addressed throughout the essay portion of the book. Phase I: Deferential Domestic places women within the context of the post-revolutionary nation. The authors contend that at this time gender “increasingly defined the grounds for exclusion from political participation” and that as free, white men were empowered these political changes “held negative consequences for women of all races and people of color of both sexes” (2-3). While gender was

Book

Reviews (cont.)

a political category, it also created power differentials within the household through legal interpretations of marriage and custodianship, sexuality, cultural discourse, and the value of labor. Although within this phase, female experiences (complicated by race, class, and ethnicity) was largely focused on the home and marital relations, it served as a launching pad for a more publicly shaped life in the following decades.

Although more separated by characteristics than actual dates, the second phase, Companionate Co-laborers (women working alongside or in cooperative, but separate organizations) is primarily located in the early years of the antebellum era and focuses on how education, the Second Great Awakening, and the evolution of a female print culture provided women with increasingly public and group based activities. Lasser and Robertson emphasize how these factors provided women with skills, moral authority, and access to a larger audience in order to engage in increasingly more public works. Women of different races and classes formed benevolent and literary societies that challenged cultural and political norms. From local

charitable groups, to temperance and anti-slavery work, women were able to draw upon the cultural cache of their womanhood established since the early republic to agitate for change. The authors include within this phase antebellum women's rights organizations. Despite demonstrated roots in anti-slavery networks, the authors argue that it is important to study women's rights movements independent of abolition. The desire to claim a co-equal status with men while remaining outside explicit political organizing, draws a distinction between the companionate co-laborers and the partisan activists in Phase Three.

The Passionate Partisan phase proved to be the most interesting to me personally because it showed both the trajectory of women's status based on the previous two phases, and also revealed women's partisan activism to go beyond moral authority or a claim for voting rights. As all three of these phases overlap chronologically, Lasser and Robertson are able to demonstrate the truly different loci of activism for antebellum women. The Passionate Partisans intersected different classes and races, however, the activities of white middle-class women remained the most visible. Building upon the scholarship on partisan women, be they Whigs, Republicans, or involved in a third party, *Antebellum Women* synthesizes the works and pulls out commonalities. These women tend-

ed to focus on influence rather than direct political power (through the ballot) and utilized their organizing skills obtained through forming literary and benevolent societies in the 1830s to wield influence as partisan politics became more divided and sectionalized.

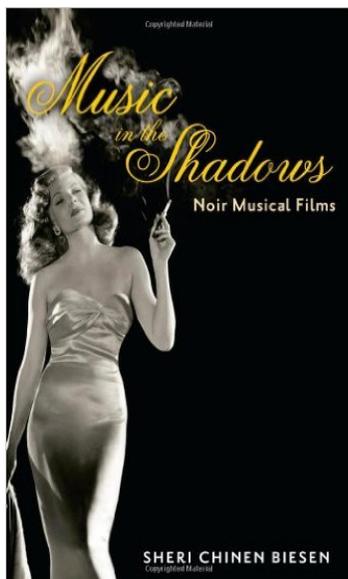
Part II of this book, the primary sources, are incredibly valuable. They have organized the documents around the three different phases, making it easy to see how their observations are deployed by 19th century men and women. Lasser and Robertson include a variety of genres of primary sources including fiction, legal treatises, diaries and letters, organizational documents, and essays. Each document includes a brief introduction, as well as the original citation that allows the reader to more fully understand the historical context. By including the works of opinion leaders of the day, along with those of more anonymous writers, the authors present the cultural prescriptions as well as how these ideas were enacted in everyday life.

Because this book works as a historiographical essay, a synthesis of ideas and themes, as well as a document reader, I believe that *Antebellum Women* could be useful for course adoption. Although Part I is fairly dense (however, relatively brief at 75 pages), I believe that it is accessible to both upper and lower division undergraduates. The book is engaging and the primary sources are more focused on illuminating particular key con-

Book

Reviews (cont.)

cepts than most document collections. This book provides a fresh look and a new approach to gender in Early America.



Sheri Chinen Biesen. *Music in the Shadows: Noir Musical Films*. Baltimore, MD: Johns Hopkins University Press, 2014. Pp. 210. ISBN 978-1-4214-0838-5. \$29.95.

Sandra Trudgen Dawson

Music in the Shadows is a cultural and historical study of the collision of two film genres – film noir and musicals. Through an exploration of the films, studio archives, and advertising, Sheri Chinen Biesen argues

that during the 1940s and 1950s, Hollywood produced a number of musicals with dark themes that exposed the seedier side of Hollywood and that more closely resembled film noir. The intersection of film noir and the musical take place, Biesen claims, against a background of World War II, censorship, changing gender roles, and technological shifts that shaped the motion picture industry.

Film noir emerged as a genre that paralleled the violence and loosening of sexual mores witnessed and experienced by American society as a result of World War II. Noir films were produced in black and white and became even darker and shadowy as Hollywood slashed lighting and set budgets in response to the war effort. In addition, film noir displaced the Big Band commercial music of the 1940s and replaced it with the more dissident and improvised jazz and blues. After the United States entered World War II, censorship increased and Hollywood budgets shrank thus, as Biesen explains, the style and the dark atmosphere of the noir film developed as an aesthetic strategy to meet the constraints of war. In a similar way big budget Hollywood musicals with lavish costumes and song and dance routines became difficult to produce during the war years as the war forced austerity and producers worked for the war effort. Into this void a hybrid genre emerged that deviated from the upbeat, sentimental comedies of the pre-war musical. The

noir musical portrayed the grittier side of the industry and the struggles facing performers behind the scenes. Themes like obsession, self-destruction, and addiction featured in the noir musical that both challenged the optimism of the musical and resonated with the prewar, wartime, and immediate post-war experience of many Americans. As with film noir, the musicals used jazz and the blues as a nuanced challenge to the commercialized music of traditional Hollywood musicals.

Biesen maintains that musicals and their upbeat romantic messages were popular in the depression years as a means of escaping reality. They were often big budget, overly sentimental stories of boy meets girl behind the scenes with big music and dance endings. The war reduced the amount of musicals portraying positively Hollywood life. Film noir then took the musical in a different direction and the noir musical emerged as a hybrid genre.

Yet noir musicals had antecedents. Biesen claims there were elements of noir crime films with musical components that predated the war years. These films were often musical crime melodramas. Early noir films such as *Angels with Dirty Faces* (1938), *The Roaring Twenties* (1939), or *The Maltese Falcon* or *Casablanca* (1941) included musical numbers and paved the way for the emergence of the hybrid noir musical. Yet the noir musical made an appearance with the U.S. involvement in World War II.

Book

Reviews (cont.)

Biesen claims that *Blues in the Night* (1941) directed by Anatole Litvak and produced by Warner Brothers just months before the United States entered the war, established the noir musical. The film is notable for its re-use of sets from earlier films with the help of smoke, shadows, and creative camera angles and blues music. Like other film noir, *Blues in the Night* was a “gritty economical alternative to splashy color musicals” (26). In fact, the noir musical was far closer to film noir than to the musical genre. The use of jazz and the blues in noir musicals was a useful strategy to signify “a potentially censorable adult after-hours environment with double entendre and illicit suggestion” that by-passed censorship (31).

Biesen goes on to argue that economic constraints, black-outs, restrictions on location shooting, rationing of film, lighting, and electricity forced filmmakers to become resourceful. Sets were recycled or cleverly disguised in fog, smoke, or rain. All these forced economies contributed to the development of film noir and altered the ambiance of musicals. Yet as women were encouraged into the workforce, the noir films and musicals featured strong independent women coming into

conflict with the men in their lives over their careers. As the war progressed, the government “actively encouraged cinematic depictions of gender and ethnicity to aid the war effort” (40). Lena Horne became the first black performer to sign a long-term contract with a major studio. Yet Biesen argues that it was the music that was tied to these new themes of multi-ethnic solidarity in American society. When musicians went on strike from 1942-1944, noir musical performances presented jazz music on film without having to cut a record which was prohibited by the strike. This also opened up a space for jazz and blues musicians to develop their music in films like *Syn-copation* (1942) and *Jammin' the Blues* (1944). The jazz in noir musical evolved after the war into be-bop in *Jivin' in Be-Bop* (1946). And yet the themes also reflected Cold War tensions in *Road House* (1948), *The Killers* (1946), and *The Bribe* (1949).

In the postwar era, Hollywood faced antitrust regulation and the studio system began to break up. Competition from television and the Red Scare blacklisted many artists and created paranoia. Hollywood responded by including more sex, violence, profanity, and formerly forbidden subjects that were not allowed on television in color musical noir like *The Red Shoes*, *A Star is Born*, and *Love Me or Leave Me*. Unlike noir musicals, color noir musicals tended to be about women's dilemmas. But by the begin-

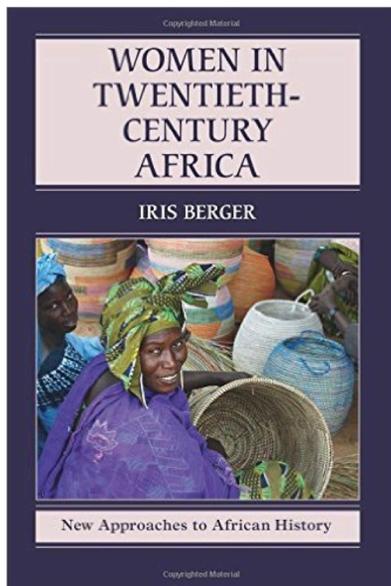
ning of the 1950s, Hollywood was changing as the popularity of melodramas, color musicals, and westerns increased and film noir was maligned.

Yet the dark melodramas with a musical component did not disappear but transformed into stories with some romance and attracting a teenage audience. Some examples include *Sweet Smell of Success* (1957) and *West Side Story* (1961). Although *West Side Story* was extremely popular, musical comedies usually did better. Films of all kinds had to compete with foreign art cinema and musicals like *The Sound of Music* (1965). Yet the legacy of noir musicals remains. Dennis Potter's *Sing-ing Detective* and *Pennies from Heaven* used the noir musical hybrid for black comedy in the 1970s. More recently *Moulin Rouge* (starring Nicole Kidman) and *Chicago* (1994) have used the noir musical genre to produce or resurrect the shadowy hybrid genre.

Music in the Shadows is an intelligently written and argued book about the collision of film noir and the musical that occurred during a time of industrial constraint and a war-time economy. Biesen offers a compelling argument that shows Hollywood as a cultural producer shaped by historical forces, censorship, and consumer demand. Biesen has shown herself to be rooted in film studies and in the historical construction of the industry.



Member News



Cambridge University Press has recently published a new work by Iris Berger, Professor of History, Emerita, at the University of Albany, entitled *Women in Twentieth-Century Africa*.

The publication examines a turbulent colonial and post-colonial century, where African women struggled to control their own marital, sexual, and economic lives and to gain a significant voice in local and national politics. This book introduces many remarkable women, who organized religious and political movements, fought in anti-colonial wars, ran away to escape arranged marriages, and during the 1990s began successful campaigns for gender parity in national legislatures. The

book also explores the apparent paradox in the conflicting images of African women – as singularly oppressed and dominated by men, but also as strong, resourceful, and willing to challenge governments and local traditions to protect themselves and their families. Understanding the tension between women’s power and their oppression, between their strength and their vulnerability, this book offers a new lens for understanding the relationship between the state and society in the twentieth century.

Congratulations, Iris!

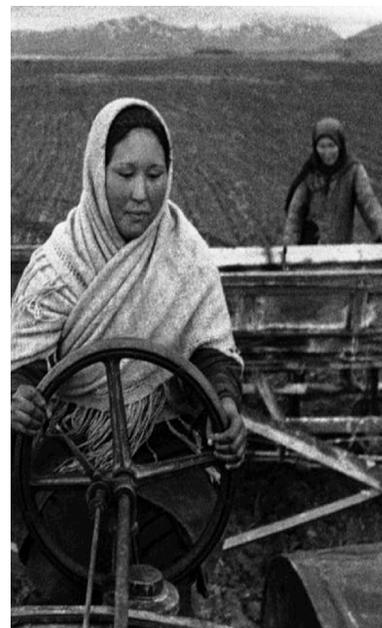


Announcements

Call for Abstracts

We are putting together a proposal for an edited volume about women and their experiences of World War II. This is a volume that seeks to draw on scholarly work that illustrates the global nature of war and the varied experiences of women all over the world. We are currently soliciting abstracts for chapters on women’s experiences in China, Korea, Eastern Europe, Roma and Sinti, Africa, the Soviet Union, and the Middle East.

If you are interested in contributing to the volume, please contact Sandra Trudgen Dawson and Mark Crowley at dawsonandra33@gmail.com and crowleymarkj@yahoo.com.



Announcements

Women and Social Movements in the United States

The online journal database, *Women and Social Movements in the United States*, is engaged in several crowdsourcing projects to create a new Online Biographical Dictionary of the Woman Suffrage Movement in the United States. For some months we have been engaged in recruiting volunteers to write brief biographies of Black women suffragists and militant suffragists who supported the National Woman's Party. Those projects are well launched and we now propose to start work on biographical sketches of suffrage supporters of the National American Woman Suffrage Association between 1890 and 1920. Our goal is to prepare this Online Biographical Dictionary in time

for the 100th anniversary of the passage of the Nineteenth Amendment in 1920 that extended woman's suffrage to states that had not already enacted woman suffrage.

Anticipating that 100th anniversary, we invite colleagues to participate in this crowdsourcing project. We need one volunteer from each state and the District of Columbia to serve as "state coordinators." These volunteers will help to recruit faculty, students, and interested history buffs to research and write the biographical sketches. State coordinators would then review and copyedit the biographical sketches and share them with Tom Dublin, co-editor of the Women and Social Movements website and director of the Online Biographical Dictionary project. He will arrange for the publication of the sketches on the website.

If state coordinator seems like more of a time commitment than you can

make, please volunteer to have students in one of your classes in 2016-2018 write bio sketches of suffragists. More than a dozen faculty this school year have made such assignments and uniformly they report that their students were very excited to be doing research and writing that would be published and would contribute to a reference tool for historians of women. You can do this any semester between Fall 2016 and Spring 2018.

Finally, if you don't teach a likely course in which to make this assignment, consider volunteering to write one to two bio sketches of your own. Or, circulate this notice to graduate students in your program and ask if they would be interested. Or, if you have likely honors undergraduates who need a project, please ask for a few names of suffragists in your state and you can have students do sketches in an independent study setting.

If you would be interested in participating in this project in any of these ways, please send an email to tdublin@binghamton.edu. It will be great to have you onboard for this teaching project.

Thomas Dublin
Bartle Distinguished Professor
of History
SUNY Binghamton



Announcements

Call for Papers

In this book, we will feature narratives of women of color academics who embody what we call academic bravery. These are women who have demonstrated courage in their scholarship, teaching, mentoring, service, activism, and leadership, despite the potential professional risks. As with any academic, these scholars work in contexts wherein academic cowardice is the norm; despite rewards for productivity, creativity, and innovation, scholars are implicitly rewarded to a far greater extent for “playing it safe,” remaining “objective,” detached and apolitical in their work, and refusing to challenge the status quo in academia and beyond. These conservative norms pose constraints on marginalized scholars, namely women of color, who pursue academic careers to liberate themselves and their communities. Despite the stereotype that college campuses are liberal, social justice utopias, the academy has increasingly become a risk-averse and conservative profession.

In this forthcoming edited volume, we aim to celebrate the bravery of women of color academics in the 21st century. We invite women of color scholars to reflect on their courageous acts as researchers, teachers, mentors, administrators, advocates, activists, and entrepreneurs, no matter the professional risks. All contri-

butions should explicitly reflect upon risk-taking, speaking up and out, challenging oppressive norms, surviving and thriving, overcoming professional and personal obstacles, innovation, and/or entrepreneurship. We strongly encourage potential contributions to 1) inspire women of color (academic or not) and other marginalized people and/or 2) to offer specific strategies for women of color academics to harness their bravery. We welcome submissions of personal narratives in the form of essays, poems, visual arts, short screenplays, and other creative works.

While these narratives may cite empirical work, and we welcome empirically based essays, the focus of the book is not to advance scientific inquiry on a particular topic but to validate the common struggles women of color experience in the academy. The book is intended to give voice to a frequently silenced segment of the academy by making visible and honoring courageous work that often goes unnoticed or is

Penalized. The hope is that many contributors will find this book a place to publish work that may be otherwise “homeless.”

We use a broad and inclusive definition of “woman of color.” In addition we welcome women of color scholars from all academic disciplines, all career stages, and all post-PhD/terminal degree careers.

The deadline for abstracts is September 30, 2016. Submit your abstract (400 words or less) and a short biography electronically to academic-bravery@gmail.com. Accepted abstracts will be invited as full-length submissions and are due by February 17, 2017. Full papers should be submitted as Microsoft Word documents that are double-spaced and use 12-point Times New Roman font; they should range from 15-25 pages, plus references in APA style.

Dr. Manya Whitaker
Dr. Eric Anthony Grollman



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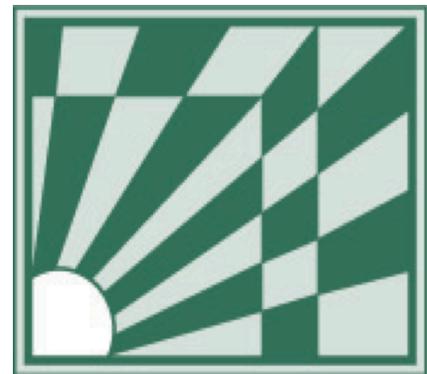
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Welcome to the Newest Members of the CCWH in 2016!

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“There is no life that does not contribute to history”

Dorothy West (1907-1998), novelist

INSIGHTS: NOTES FROM THE CCWH

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