

Camera Obscura provides a forum for scholarship and debate on feminism, culture, and media studies. The journal encourages contributions in areas such as the conjunctions of gender, race, class, and sexuality with audiovisual culture; new histories and theories of film, television, video, and digital media; and politically engaged approaches to a range of media practices.

Contributor Information

Camera Obscura seeks essays (approximately 6,500–9,000 words, including endnotes) that engage with current academic and popular debates in feminism, culture, and media studies. We encourage potential contributors to browse recent issues of the journal for examples of the types of scholarship we currently seek.

Camera Obscura is also interested in short pieces (750–2,500 words) on current media practices, practitioners, resources, events, or issues for the section “In Practice: Feminism/Culture/Media.” The editors encourage authors to use the short format to experiment with form in a critical context. The section includes solicited contributions and open submissions, with the intention of enriching dialogue between feminist media scholarship and the practices—production, distribution, exhibition, organizing, curating, archiving, research, etc.—that sustain it.

Please submit an electronic copy of the manuscript (as a Microsoft Word email attachment) with a cover letter to the managing editor at cameraobscura@lmandmedia.ucsb.edu.

Manuscripts should be double-spaced and use endnotes. Authors should declare all sources of funding (if applicable) in the cover letter. *Camera Obscura*'s documentation style follows *The Chicago Manual of Style*, 17th ed., chap. 14.

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Indexing and Abstract Listings

For a list of sources in which *Camera Obscura* is indexed and abstracted, see www.dukeupress.edu/camera-obscura.