Economic Anthropology

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Aims and Scope

Economic Anthropology is published by the Society for Economic Anthropology (SEA) to make available research that is innovative and interdisciplinary and focused on economic and social life to serve scholars, practitioners, and general audiences. Contributors to the journal represent a wide range of disciplines including cultural anthropology, archaeology, sociology, demography, economics, ecology, geography, and history. In 2017, Economic Anthropology doubled its annual publication list from one to two: a theme-based issue pegged to the SEA annual conference, and a new open submission issue representing a wide variety of research engaged with economy and society. Economic Anthropology was founded in 2013 during the transition from the SEA’s independent status to a society within the American Anthropological Association (AAA). The premier issue was published in January 2014.

For the 30 years preceding the founding of the journal, the SEA published an annual volume of articles drawn from the SEA spring conference. Annual themes reflect issues of current debate and significance, such as Technologies, Energy, Inequality, Cities, Greed, Landscape, Cooperation, Tourism, Disaster, Morality, Textiles, Food, Risk and Resilience, and Financialization. Now with a high-quality online format, full indexing of articles, a forward-looking vision, and the support of Wiley publishing and AAA, the journal is able to reach a broad base of scholars and publics.

To further the goal of making the most current research available to a broad audience, Economic Anthropology emphasizes clear and accessible writing. Authors are encouraged to take advantage of the journal’s online format and incorporate photos, graphics, and links to video or other related materials. The journal considers the work of scholars at all points in their careers, including advanced PhD students.

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Cover Image: Paleando (shovelling). Moving mineral out of the mine to be sent to the mill (Don Marco, Española Mine, Potosí, Bolivia) Credit: Kirsten Francescone
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