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The series Scope (Art & Design) aims to engage discussion on contemporary research in the visual arts and design. It is concerned with views and critical debates surrounding issues of practice, theory, history and their relationships as manifested through the visual and related arts and activities, such as sound, performance, curation, tactile and immersive environments, digital scapes and methodological considerations. Within Aotearoa/New Zealand and its Pacific neighbours as a backdrop, but not its only stage, Scope (Art & Design) seeks to address the matters which concern contemporary artists and arts enquirers in their environments of practice.

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Submissions for Scope (Art & Design) are invited from artists, designers, curators, writers, theorists and historians. Submissions should be sent by 30 April for review and potential inclusion in the annual issue to: Jane Venis (Editor: jane.venis@op.ac.nz) or to scope.editorial@op.ac.nz.

Please consult the information for contributors below and hardcopy or online versions for examples.

All submitters will be peer reviewed. Peer review comments will be sent to all submitters in due course, with details concerning the possible reworking of documents where relevant. All submissions must include disclosure of whether and how AI was used in writing the work. All final decisions concerning publication of submissions will reside with the Editors. Opinions published are those of the authors and not necessarily subscribed to by the Editors or Otago Polytechnic.

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Submission formats include: editorials; articles; perspectives; essays; artist and designer pages; logs and travel reports; reports on and reviews of exhibitions, projects, residencies and publications; and moving, interactive works (to be negotiated with the editors for the online version, with stills to appear in the hardcopy version). Other suggested formats will also be considered; and special topics comprising submissions by various contributors may be tendered to the editors. All material will be published both in hardcopy and online. Submissions should engage with contemporary arts practices in ways which may contribute to critical debate and new understandings.

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