

Scope: Contemporary Research Topics (Art) is peer-reviewed and published annually in November by Otago Polytechnic/Te Kura Matatini ki Otago, Dunedin, New Zealand.

Scope (Art) aims to engage discussion on contemporary research in the visual arts. 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. With New Zealand and its Pacific neighbours as a backdrop, but not its only stage, *Scope (Art)* seeks to address the matters which concern contemporary artists and arts enquirers in their environments of practice.

Formats include: editorials, articles, essays, artist's pages, logs and travel reports; responses to exhibitions, and residency notes; onlined exhibitions and moving, interactive works (to be negotiated with the editors for the online version, with contextualising paragraphs and 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.

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Submissions for *Scope (Art)* are invited from artists, curators, writers, theorists and historians. Submissions should be sent in hardcopy and electronic format by 30 April for review and potential inclusion in the annual issue to Bridie Lonie or Leoni Schmidt (editors) at Otago Polytechnic/Te Kura Matatini ki Otago, Private Bag 1910, Dunedin, New Zealand, bridiel@tekotago.ac.nz and leoni@tekotago.ac.nz. Please consult the information for contributors below and the hardcopy or online versions of this issue for examples. Peer review forms will be sent to all submitters in due course, with details concerning the possible reworking of documents where relevant. All submitters will be allowed up to two subsequent resubmissions of documents for peer approval. 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 the institution.

Information for contributors: Submissions should engage with contemporary arts practices in ways which may contribute to critical debate and new understandings. High standards of writing, proofreading and adherence to consistency through the Chicago referencing style are expected. For more information, please refer to the *Chicago Manual of Style*; and consult this issue for examples. A short biography of no more than 50 words; as well as title; details concerning institutional position and affiliation (where relevant); and contact information (postal, email and telephone number) should be provided on a cover sheet, with all such information withheld from the body of the submission. Low resolution images with full captions should be inserted into texts to indicate where they would be preferred: while tif, jpeg or eps image files in CMYK mode with a resolution equivalent of at least 300dpi should be provided on a clearly labeled disc accompanying the printed hardcopy submission. Copies of written copyright permissions should be included with all images.

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