

SAMPLE OUTPUT — AUTHOR TEMPLATE PACK

This document shows how your submission will look after publication.

It was generated from the Trans/Act production pipeline (HTML + WeasyPrint renderer). Your submitted `.tex` file goes through the same process to produce the HTML article and this downloadable PDF. **Note:** the local PDF you compile from the same source in LaTeX (via `pdflatex` or VS Code) uses a completely different rendering engine and will look different. Both are correct. This document shows the *published* format that readers see.

The template pack contains:

- **arjournal.cls** — document class with all custom macros
- **arjournal_template.tex** — comprehensive tutorial; read this file to learn every feature
- **arjournal_references_template.bib** — bibliography template with example entries
- **transact_sample_article.pdf** — this document

Download the latest template pack at any time:

<http://localhost:5002/download/template/>

Author Name

ABSTRACT

This document serves as both the submission template and a practical tutorial for authors contributing to Trans/Act: Journal of Artistic Research. It demonstrates every feature supported by the platform: structured metadata, images, video, audio, tables, inline markup, short and long quotations, footnotes rendered as margin sidenotes in the HTML version and as page-bottom notes in the PDF, bibliographic citations in author–year format (natbib / apalike), and the generated reference list. Authors should replace this placeholder text with their own content while preserving the macro and environment names. The platform parses the submitted `.tex` file, builds an interactive HTML article, and generates a downloadable PDF—all from a single source file.

artistic research; , multimedia publication; , LaTeX template; , peer review; , open access

Introduction and Overview

This template introduces all the structural and typographic features available in the Trans/Act submission format. Each section below demonstrates a specific feature and explains how it is handled across the three outputs: the compiled PDF you produce locally, the platform HTML article, and the downloadable PDF generated by the platform.

Write your manuscript in standard LaTeX. The platform's parser reads your `.tex` source and produces a canonical structured representation that drives both the HTML and PDF outputs. You

do not need to worry about platform-specific formatting: use standard LaTeX commands and the custom macros defined in `arjournal.cls`.

Why are some custom macros required?

The body of your article uses entirely standard LaTeX: `\section`, `\footnote`, `\textbf`, `\citep`, `\begin{table}`, and so on. These require no changes when porting a previously written article.

The handful of custom macros in `arjournal.cls` fall into two categories:

Metadata (`\texttt{\textbackslash ARJ*}` in the preamble).

Standard LaTeX only has `\title` and `\author`. The platform needs to extract a richer set of fields---ORCID, affiliation, email, article type, keywords, funding statement, license---as structured data for DOI registration, the editorial dashboard, and the HTML article header. These fields cannot be reliably inferred from free-form preamble text, so they are declared with named commands that the parser can read unambiguously. This is the same approach used by Elsevier (`\elsarticle`), Springer (`svjour3`), and ACM (`acmart`).

Media macros (`\texttt{\textbackslash ARJfigure}`, `\texttt{\textbackslash ARJvideo}`, `\texttt{\textbackslash ARJaudio}`).

There is no standard LaTeX command for embedding HTML5 video or audio. `\ARJvideo` and `\ARJaudio` produce a placeholder box in your local PDF while carrying the filename, poster image, and transcript path that the platform needs to build the `<video>` and `<audio>` elements in the published HTML article. `\ARJfigure` extends the standard figure environment with a required third argument for alt text, which is mandatory for accessibility compliance and used by screen readers in the HTML version.

Everything else---section headings, inline formatting, footnotes, quotations, lists, tables, and citations---is unmodified standard LaTeX. If you are porting an existing article, the only edits required are: (1) replace your preamble metadata with the `\ARJ*` commands below, and (2) convert image figures to `\ARJfigure` to add alt text. All body prose can be copied over as-is.

Artistic research and multimedia scholarship have developed robust conventions for integrating practice and writing (Smith and Doe 2024). Practice-based methods require particular care when moving between media and text (Brown 2022). (Borgdorff 2012) argues that artistic research occupies a contested space between studio practice and academic convention---a tension this format is designed to accommodate. This template ensures your submission is correctly structured for all three outputs from a single source.

Metadata

All metadata is declared in the preamble (before `\textbackslash begin\{document\}`) using the commands listed in Table [tab:metadata](#).

Metadata commands and their roles

Command	Purpose
<code>\verb \ARJtitle{...} </code>	Main title of the article
<code>\verb \ARJsubtitle{...} </code>	Optional subtitle
<code>\verb \ARJauthor{...} </code>	Author display name
<code>\verb \ARJaffiliation{...} </code>	Institution and department
<code>\verb \ARJemail{...} </code>	Corresponding author email
<code>\verb \ARJORCID{...} </code>	ORCID identifier (16-digit hyphenated)
<code>\verb \ARJarticleType{...} </code>	E.g. \ Research Article, Performance Document
<code>\verb \ARJkeywords{...} </code>	Semicolon-separated keyword list
<code>\verb \ARJabstract{...} </code>	Article abstract (150–250 words)
<code>\verb \ARJfunding{...} </code>	Funding statement
<code>\verb \ARJconflicts{...} </code>	Conflicts of interest statement
<code>\verb \ARJlicense{...} </code>	License preference, e.g. \ CC-BY 4.0
<code>\verb \ARJacknowledgements{...} </code>	Optional acknowledgements

Headings and Document Structure

Use `\section{...}` for top-level headings and `\subsection{...}` for second-level headings. Avoid going deeper than `\subsubsection{...}` — the platform supports three levels. Unnumbered sections (`\section*{...}`) are also supported.

Numbered Subsections

Subsections are numbered automatically. The platform extracts headings to build a table of contents displayed in the article sidebar.

Avoid Manual Spacing

Do not insert `\vspace`, `,` or manual line breaks to control layout: the platform generates its own layout from the parsed structure. Manual spacing is ignored during parsing.

Inline Text Formatting

Standard LaTeX inline markup is fully supported and preserved in the HTML and PDF outputs.

- **Bold text** is produced with `\textbf{...}`.
- *Italic text* is produced with `\textit{...}` or `\emph{...}`.
- Both may be combined: `\textit{\textbf{bold italic}}`.
- Hyperlinks: `\url{https://example.org}` produces <https://example.org>.
- Named links: `\href{url}{text}` produces [a clickable link](#).

Quotations

The platform distinguishes between two quotation styles based on length.

Short Quotations (under 40 words / 4 lines)

Short quotations are embedded *within* the running paragraph text, enclosed in typographic double quotation marks. Use `\enquote{...}` from the `csquotes` package (loaded by `arjournal.cls`):

```
As the artist noted, \enquote{the body is the first instrument of research,
prior to all notation and inscription}.
```

Rendered inline: As the artist noted, “the body is the first instrument of research, prior to all notation and inscription”. The platform converts `\enquote{...}` to proper Unicode curly quotation marks () in both HTML and PDF.

Long Quotations (40 words or more / 4 or more lines)

Extended quotations are set as freestanding blocks, indented on both sides, without quotation marks. Use the standard LaTeX `quote` environment:

```
\begin{quote}
Artistic research differs from the artistic practice on which it is
based in that it aims at producing communicable insights. The specific
contribution of artistic research is a form of knowledge that is
inseparable from the practices through which it is produced—knowledge
```

```
that resists full translation into propositional language and must
be encountered in its material, temporal, or performative form.
\end{quote}
```

The result:

Artistic research differs from the artistic practice on which it is based in that it aims at producing communicable insights. The specific contribution of artistic research is a form of knowledge that is inseparable from the practices through which it is produced—knowledge that resists full translation into propositional language and must be encountered in its material, temporal, or performative form.

The passage above is adapted from (Borgdorff 2012). When quoting a source at this length, include the page number in your citation using `\citep[p.~44]{key}`.

In the **PDF** the block is indented 0.5 inches (36 pt) on both sides and set in italic. In the **HTML** article it appears as a `<blockquote>` element, styled with a left border and reduced font size.

Footnotes

Use standard LaTeX `\footnote{...}` for all supplementary notes.

```
The gesture was recorded in 2019.\footnote{The full video documentation
is archived at the institution's media repository, accession 2019-AR-011.}
```

Rendered: The gesture was recorded in 2019.¹¹

In the PDF footnotes appear at the *bottom of the page* on which they are referenced, numbered sequentially.

In the HTML article footnotes appear as *margin sidenotes* on the right-hand side, at the same vertical position as their reference point in the text. On smaller screens (below 1200 px) the sidenotes collapse and a numbered “Notes” section is displayed at the end of the article instead.

You can place multiple footnotes in a single section or paragraph.²² Practice-based research often relies on supplementary documentation whose full detail sits more naturally in a note than in the

1. ¹. The full video documentation is archived at the institution's media repository, accession 2019-AR-011. For a broader discussion of embodied knowledge and digital archives, see `\citet{andersen2022embodied}`.

2. ². Each footnote receives a unique sequential number. The platform handles numbering automatically; do not use manual numbering commands.

main text(Nelson 2013). Use footnotes for this kind of material rather than attempting to integrate archival references directly into the argument.

Bibliographic Citations

Citations use the `natbib` package loaded by `arjournal.cls`. The default bibliography style is `apalike` (author–year, APA-like).

Citation Commands

- `\citep{key}` — parenthetical citation: (Smith and Doe 2024)
- `\citet{key}` — narrative citation: (Brown 2022)
- `\citep[p.~45]{key}` — with page: (Smith and Doe 2024)
- `\citep{key1,key2}` — multiple keys: (Smith and Doe 2024)
- `\cite{key}` — alias for `\citep{key}` (also supported)

In the compiled PDF, `natbib` produces standard author–year parenthetical references. In the HTML article, each citation renders as a link (`(key)`) that scrolls to the corresponding entry in the References section at the foot of the article.

Managing the Bibliography File

Store your references in the companion `.bib` file (`arjournal\_references\_template.bib`). The platform extracts the citation keys referenced in your text; the full bibliography is compiled from your `.bib` file using BibTeX.

```
\bibliographystyle{apalike}
\bibliography{arjournal_references_template}
```

Supported BibTeX entry types: `@article`, `@book`, `@incollection`, `@inproceedings`, `@online`, `@misc`, `@phdthesis`, `@techreport`.

Sound art scholarship has also addressed research methodologies at length (Lee 2023). Online resources and performance documentation may be cited as `@online` entries(Garcia 2025), and datasets as `@misc` entries(Nguyen 2024).

Images

Images are central to many artistic research submissions. Visual documentation---of performances, studio processes, artefacts, or site-specific work---often carries argumentative weight that cannot be reduced to text (Jones 2023). The platform renders images as full-width HTML figures in the published article and embeds them inline in the downloadable PDF.

Use `\ARJfigure` for all images. Upload the image file to the platform asset manager using exactly the filename you reference here.

```
\ARJfigure[label]{figure1.jpg}
    {Caption text displayed below the image.}
    {Alt text: a detailed verbal description for accessibility.}
```

The optional first argument `[label]` is a short key used for cross-referencing (see the *Cross-referencing figures* subsection below). If you do not need to refer to the figure from the text, you may omit it:

```
\ARJfigure{figure1.jpg}
    {Caption text displayed below the image.}
    {Alt text: a detailed verbal description for accessibility.}
```

`[example-figure]{example-image-a}`{ Example figure (Figure **fig:example-figure**). Captions should briefly describe the image and its relevance to the argument. Include credit or rights information here if required by the rights holder. }{ A grey placeholder rectangle representing an image asset. In the published article this will be replaced by the uploaded photograph. }

The figure above is referenced in the caption itself and can be referenced from anywhere in the article: as shown in Figure **fig:example-figure**, placeholder images are displayed in the local PDF and replaced by the uploaded asset in the published HTML version.

The third argument (alt text) is *required*. It is used by screen readers and by the platform's accessibility checker. Describe the image's content and, where relevant, its significance for readers who cannot see it (Research 2021).

Cross-referencing figures

To refer to a figure from anywhere in the text, provide a short label as the optional *first* argument of `\ARJfigure`:

```
\ARJfigure[boundary]{figure1.jpg}
    {A performer at the boundary of the stage.}
    {A person standing at the edge of a brightly lit stage.}
```

Do **not** include the `fig:` prefix in the label argument --- it is added automatically. To refer to the figure from the text, use `\ref{fig:label}` preceded by the word *Figure* and a non-breaking tie (~):

```
As shown in Figure~\ref{fig:boundary}, the performer occupies ...
```

In the **compiled PDF**, `\ref{fig:boundary}` produces the figure number automatically. In the **published HTML article**, the reference is rendered as a hyperlink that scrolls to the figure.

The same optional label syntax works for `\ARJvideo` and `\ARJaudio`:

```
\ARJvideo[gesture]{gesture.mp4}{Gesture sequence, 4:32.}
    {poster.jpg}{gesture_transcript.vtt}

... as demonstrated in Figure~\ref{fig:gesture} ...
```

Accepted image formats

- **JPEG** (`.jpg`, `.jpeg`) --- *preferred for photographs and continuous-tone images*. Use a quality setting of at least 85% (high). Avoid re-saving JPEGs repeatedly; each save introduces compression artefacts.
- **PNG** (`.png`) --- preferred for diagrams, charts, screenshots, and images with transparent backgrounds. Lossless compression preserves sharp edges and text.
- **WebP** (`.webp`) --- accepted; offers better compression than JPEG or PNG at equivalent quality. Not all PDF viewers render WebP correctly; supply a JPEG or PNG fallback if in doubt.
- **TIFF** (`.tif`, `.tiff`) --- accepted for archival-quality originals. TIFF files are converted to JPEG or PNG during the production build. Note that TIFF files are often very large; check the size limits below.
- **SVG** (`.svg`) --- accepted for vector graphics, diagrams, maps, and data visualisations. Embedded fonts must be outlined or included; text that relies on system fonts may not render correctly on all platforms.

Not accepted: BMP, GIF (use PNG instead), PSD, AI, EPS, HEIC/HEIF, RAW camera formats (`.cr2`, `.nef`, `.arw`, etc.). Convert RAW files to TIFF or high-quality JPEG before uploading.

Resolution and file size

- **Minimum resolution:** 150dpi at the intended display size. Images below this threshold may appear blurry in the HTML article.
- **Recommended resolution:** 300dpi for photographs and figures that readers may wish to zoom in on or download; this also ensures acceptable quality in the generated PDF (Andersen and Eriksson 2022).
- **Practical pixel dimensions:** for a full-width figure (approximately 800px on screen), supply an image at least 1600×900px; for a figure intended at half-column width, 800×600px is sufficient.
- **Maximum file size:** 20MB per image asset. Images larger than this will be rejected by the upload form. If your original is larger, export a compressed version (JPEG at 85%+ quality, or PNG with lossless compression) before uploading.
- **Total asset bundle:** the combined size of all uploaded assets (images, video, audio, transcripts) must not exceed 2GB per submission.

Captions, credits, and rights

Every figure must have a caption (argument 2) and alt text (argument 3). Captions appear beneath the image in both the HTML article and the PDF. Include rights and credit information in the caption if required by the rights holder---for example: *Photograph by Elena Garcia, copyright~2024. Reproduced with permission.*

You are responsible for holding or obtaining the rights to all images you submit. The platform does not verify image rights automatically.

Video

Video assets are embedded as HTML5 `<video>` elements in the published article. In the locally compiled PDF they appear as a labelled placeholder (file name, poster image reference, duration); the actual player is only available in the online version.

Accepted video formats

- **MP4** (.mp4) with H.264 video and AAC audio --- *preferred*; plays natively in all modern browsers without a plugin.
- **WebM** (.webm) with VP9 or AV1 --- recommended as a second source for open-format compatibility.
- **OGV** (.ogv) with Theora --- accepted but not recommended; limited device support.

Maximum file size: **2\,GB** per video asset. For longer performances or installations, contact the editorial office to arrange hosted streaming. Resolution should be at least 720p (1280\$\$\$720); 1080p (1920\$\$\$1080) is preferred.

Macro syntax

```
\ARJvideo[optional-label]{filename.mp4}
    {Caption displayed beneath the video player.}
    {poster.jpg}
    {transcript.vtt}
```

Argument 1

File name of the video asset (include the extension). Upload the file through the platform asset manager using exactly this name.

Argument 2

Caption text, displayed below the player in the published article.

Argument 3

File name of the poster image shown before the video plays. Accepted formats: JPEG, PNG, or WebP. Recommended size: 1280\$\$\$720px or 1920\$\$\$1080px.

Argument 4

File name of the transcript. Accepted transcript formats: `.vtt` (WebVTT, preferred) or `.txt` (plain text). Transcripts are required for accessibility compliance.

Your browser does not support video.

Performance excerpt showing the central gesture sequence, recorded live at the venue. Duration 4:32.

A cited online video resource (hosted on Vimeo, YouTube, or an institutional repository) can appear in the bibliography as an `@online` entry (Garcia 2025). For the question of how digital video archives function as research infrastructure, see (Andersen and Eriksson 2022).

Audio

Audio assets are embedded as HTML5 `<audio>` elements in the published article. In the PDF they appear as a labelled placeholder with the file name, caption, and duration. Sound-based and electroacoustic practices increasingly require audio documentation as a primary research output rather than supplementary material(Lee 2023).

Accepted audio formats

- **MP3** (`.mp3`) --- *preferred*; universally supported.
- **WAV** (`.wav`) --- accepted for uncompressed archival-quality audio; note that file sizes can be large.
- **AAC** (`.aac` , `.m4a`) --- accepted; good quality-to-size ratio.
- **FLAC** (`.flac`) --- accepted for lossless material; browser support is more limited than MP3.
- **OGG Vorbis** (`.ogg`) --- accepted; preferred open format alongside MP3.

Maximum file size: **500\,MB** per audio asset. Sample rate should be at least 44.1kHz; 48kHz is preferred for field recordings and studio material.

Macro syntax

```
\ARJaudio[optional-label]{filename.mp3}
    {Caption displayed beneath the audio player.}
    {transcript.txt}
```

Argument 1

File name of the audio asset (include the extension).

Argument 2

Caption text, displayed below the player in the published article.

Argument 3

File name of the transcript. Accepted formats: `.vtt` (WebVTT, preferred for timed captions) or `.txt` (plain text). Transcripts are required for accessibility compliance.

Your browser does not support audio.

Soundscape excerpt used in the analysis (02:18). Field recording, mixed with archival material.

Tables

Tables should be authored in standard LaTeX using the `table` and `tabular` environments with `booktabs` rules (`\toprule`, `\midrule`, `\bottomrule`). This keeps the data machine-readable and allows the platform to render it correctly in both HTML and PDF.

Review criteria and weightings

Criterion	Description	Weight
Originality	Novel contribution to practice	30%

Criterion	Description	Weight
Rigour	Methodological quality	30%
Clarity	Communicative effectiveness	20%
Journal fit	Relevance to artistic research	20%

Always supply a `\caption` and a `\label` for every table. Do not use `\multicolumn` or `\multirow` spanning cells; the platform's HTML table renderer does not support them. For data that is too complex for a table, consider whether a figure or an appendix dataset (Nguyen 2024) would communicate the material more effectively.

Lists and Bullet Points

Standard `itemize` (bullet list) and `enumerate` (numbered list) environments are fully supported. Keep list nesting to a maximum of **two levels**; deeper nesting is flattened to paragraphs during parsing. The Society for Artistic Research submission guidelines (Research 2021) recommend using lists sparingly: prefer flowing prose for argumentative content and reserve lists for genuinely enumerable items (file formats, steps in a process, criteria).

Unordered (bullet) lists

Use `itemize` for lists where order is not significant.

```
\begin{itemize}
  \item First item.
  \item Second item, with \textbf{inline formatting}.
  \item Third item, with a footnote.\footnote{Footnote text here.}
\end{itemize}
```

Rendered result:

- First item.
- Second item, with **inline formatting**.
- Third item, with a footnote.³³

3. ³³. This footnote is inside a list item. It appears in the right margin of the HTML article and at the foot of the PDF page.

Ordered (numbered) lists

Use `enumerate` for sequential steps or ranked items.

```
\begin{enumerate}
  \item First step.
  \item Second step.
  \item Third step.
\end{enumerate}
```

Rendered result:

1. First step.
2. Second step.
3. Third step.

Nested lists (maximum two levels)

```
\begin{itemize}
  \item Top-level item.
  \begin{itemize}
    \item Nested item one.
    \item Nested item two.
  \end{itemize}
  \item Another top-level item.
\end{itemize}
```

- Top-level item. {itemize}
- Nested item one.
- Nested item two.

Another top-level item.

Description lists

Use `description` for term--definition pairs (e.g.glossaries, argument lists).

```
\begin{description}
  \item[Term one] Definition or explanation of the first term.
  \item[Term two] Definition or explanation of the second term.
\end{description}
```

Term one

Definition or explanation of the first term.

Term two

Definition or explanation of the second term.

Complete Workflow Summary

1. **Prepare your manuscript.** Write the article in this template. Replace all placeholder text. Fill in the metadata commands in the preamble.
2. **Manage your bibliography.** Add all references to the companion `.bib` file. Use `\citep{key}` and `\citet{key}` throughout the text.
3. **Compile locally.** Run `pdflatex $$ bibtex $$ pdflatex $$ pdflatex` to verify that citations, cross-references, and figures resolve correctly.
4. **Upload.** Submit the `.tex` file, the `.bib` file, and all asset files (images, video, audio, transcripts) via the journal platform submission portal.
5. **Review.** The platform parses your `.tex` file, generates an HTML preview, and routes the submission through the editorial and peer-review workflow.
6. **Production.** Accepted articles are published as interactive HTML and downloadable PDF from the same source, following the editorial standards of Trans/Act (Board 2026).

For an overview of artistic research publication norms across institutions, see (Research 2021). For the epistemological stakes of this kind of dissemination, see (Nelson 2013) and (White 2021).

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