

Submission Guidelines and Style Sheet

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1. [Journal Information](#) ([back to top](#))

Pacific Arts is the journal of the Pacific Arts Association, an international organization devoted to the study of the arts of Oceania. The journal was established in 1990 and is currently issued as an annual volume in a new series that began in 2006. In 2020, the journal moved to [eScholarship](#), the open access scholarly publishing program of the University of California/[California Digital Library](#).

Pacific Arts welcomes papers on the arts of Oceania and its diasporas focusing on visual and performing arts, material cultures, and heritage arts. The scope is temporally broad, highlighting both historical and current topics while engaging with a wide range of creative mediums, forms, and subject matter. *Pacific Arts* aims to prioritize Indigenous voices, and encourages interdisciplinary approaches to examining the political, social, economic, cultural, aesthetic, and environmental stakes in the production and study of Indigenous visual and material cultures in Oceania, past and present.

Pacific Arts accepts submissions for scholarly articles, research notes (short communications related to academic scholarship or creative practice), discussion forums, research-driven creative work, and reviews of books, exhibitions, and media. The journal occasionally includes special features focused on specific artists and exhibitions; we invite proposals and submissions for these as well.

2. [Submission Guidelines](#) ([back to top](#))

The editors encourage suggestions for special issues devoted to particular topics or regions, as well as for books, exhibitions, videos, etc., for review. Articles, solicited and unsolicited, will be submitted for peer-review and authors advised in writing of the decision within a reasonable amount of time. Upon acceptance of an article or review, high-resolution digital files (minimum 300 dpi in a jpeg format) will be requested. Please do not send any original slides or prints that need to be returned. Please use The [Chicago Manual of Style](#) and the [style sheet](#) below.

Accepted submissions will go through one to two rounds of peer review and copyediting, plus a final phase of proofreading, depending on the extent of revisions requested before publication. Substantive changes will be made only with the cooperation and approval of the author. If the Author is unable to submit the full manuscript packet and required revisions for the Work by the

specified deadlines, the Journal editors reserve the right to terminate the Author Agreement and withdraw the submission from publication.

Before publication, contributors are required to sign an agreement that acknowledges their work will be published under a [Creative Commons Attribution-Noncommercial-NoDerivs License \(CC BY-NC-ND\)](#). By signing the [Author Agreement](#), contributors grant the California Digital Library on behalf of The Regents of the University of California the non-exclusive rights to reproduce, publicly display and publish their work for the purposes of making the work available for eScholarship in any format in perpetuity.

Please follow the instructions in this guide and [style sheet](#) for preparing and submitting your manuscript. Any article that will include images or multimedia must include a list of images in a separate word document. For specifications and guidelines, please see [Preparing Your Manuscript](#) below. Please note that contributors are responsible for securing permission to publish any images or multimedia, as stipulated in the author contract. It may be more appropriate to submit final, high-resolution images and any necessary copyright permissions at a later date.

Complete manuscripts must be submitted as a packet of: 1) Metadata document, 2) the Article/Review/Etc., and 3) images (if applicable). For more information on what this packet includes, see [Manuscript Packet](#) below.

2.1 Feature Articles ([back to top](#))

Article-length manuscripts are typically 5,000 to 10,000 words in length (excluding captions and endnotes). Shorter or longer manuscripts may be considered. Submissions should follow the [style sheet](#) and conform to the [Chicago Manual of Style](#).

Each submission that undergoes blind peer review will either be accepted for publication, rejected, or returned to the author for revision and/or resubmission. Contingent on the recommendations of the reviewers, manuscripts accepted for publication will go through one to two rounds of revisions with the managing editors, and then a round of copyediting, plus a final phase of proofreading. The amount of time this process requires varies greatly and depends primarily on the extent of revisions requested before publication and how quickly authors return the revised version. Substantive changes will be made only with the cooperation and approval of the author.

A complete **feature article manuscript submission packet*** consists of:

1. **Metadata** Word document

2. **Article** in Word document, with endnotes and images at the end of the document (if applicable)

*see [Manuscript Packet](#) below

2.2 Research Notes and Creative Work ([back to top](#))

Research Notes are short descriptions of original scholarship, new extensions of previous research, works in progress (academic, creative, and/or curatorial), fresh perspectives on current scholarship and practice, and/or new collection acquisitions. Research-driven creative work includes but is not limited to painting, photography, drawing, film, and digital projects and should be accompanied by an artist statement. Submissions can be formal or informal in tone, and typically introduce a new idea, area of inquiry, methodological or theoretical approach, or research source of significance to Oceanic visual culture, material culture, and performance studies; critique long-standing or recent developments in the field; and/or encourage discussion and debate on critical issues or areas of study within the field. Essays should clearly explain the relevance of the finding, viewpoint, acquisition, or project to the broader field of study or practice.

Research notes and artist statements are typically 1,000-2,000 words in length (excluding captions, and endnotes). Shorter or longer manuscripts may be considered. Authors are encouraged to selectively choose relevant high-resolution digital images for illustration. Authors must obtain copyright permissions to reproduce them. See [Images and Multimedia](#) below.

A complete **Research Notes manuscript submission packet*** consists of:

1. **Metadata** Word document:
2. **Article** in Word document, with endnotes and images at the end of the document (if applicable)

*see [Manuscript Packet](#) below

2.3 Discussion Forum ([back to top](#))

The Discussion Forum is a space where common themes and issues are explored through differing perspectives. We are thinking here about Oceanic methodologies of inquiry and knowledge production, such as the Tongan notion of fokifokihi, which Tevita O. Ka`ili describes as a way to “unravel” a concept, akin to roasting a yam, holding it to the fire and slowly turning it so that all sides are given time to “cook.” Or, perhaps this can be likened to the Hawaiian concept of kūkā - to discuss, consult, deliberate, and confer. In these dialogues, contributors might engage with different ideas that come into productive tension, or they may find common ground, as in the process of talanoa, a method of coming together through open, receptive dialogue.

Discussion Forums generally consist of 3-5 contributions and each text is typically 1000-2000 words. Contributions can either be solicited by the editors or proposed by contributors. Editors reserve the right to invite specific individuals to participate in a dialogue that was proposed by someone else.

Authors may choose to provide relevant high-resolution digital images to illustrate and inform the discussion forum. Authors must obtain copyright permissions to reproduce these. See [Images and Multimedia](#) below.

A complete **Discussion Forum manuscript submission packet*** consists of:

1. **Metadata** Word document
2. **Article** in Word document, with endnotes and images at the end of the document (if applicable)

*see [Manuscript Packet](#) below

2.4 Book, Media, and Exhibition Reviews ([back to top](#))

Pacific Arts encourages reviews that offer critical insights and perspectives rather than those that are primarily descriptive. Reviews may be solicited by the editors or proposed by contributors. The average review should be 1,500 to 2000 words in length (including in-text citations *please note: reviews should not use endnotes, unlike other types of submissions). Longer review essays may be considered.

Reviews are due by the date agreed upon between the contributor and the editors. Contributors unable to complete a review in this timeframe should let the editors know as soon as possible. Once an author has submitted a review, the editors will assess the manuscript for clarity and content. Substantial editorial changes to a review, if any, will be submitted to the author for approval.

Authors may selectively choose relevant high-resolution digital images for illustration in the review. Authors must obtain copyright permissions. See [Images and Multimedia](#) below.

A complete **Review manuscript submission packet*** consists of:

1. **Metadata** Word document
2. **Review** in Word document, with endnotes and images at the end of the document (if applicable)

*see [Manuscript Packet](#) below

2.4.1 Book Reviews ([back to top](#))

Book reviews should be formatted with full bibliographic information, including (if available):

1. Name(s) of author(s)
2. Complete title of the book (with a colon between the main title and the subtitle)
3. Place(s) of publication (if multiple locations are listed, the US location is preferred)
4. Publisher(s)
5. Date of publication
6. ISBN number
7. Total number of pages, including front matter and illustrations that do not have page numbers
8. Price (specify hardcover and/or softcover and currency)
9. Reviewer information: name, position, institutional affiliation (if applicable)

Reviews of exhibition catalogues should include all the standard bibliographic information outlined above, in addition to:

1. The name of the organizing/originating institution, if different from the publisher.
2. The exhibition schedule in the following format: name of venue, city, country, dates.

Example: Standard monograph

Nick Stanley, *The Making of Asmat Art: Indigenous Art in a World Perspective*.
Canon Pyon, UK: Sean Kingston Publishing, 2012. ISBN: 978-1-907774-20-1
xiv+249 pages, color & b/w illustrations, map, notes, references, index. Hardcover
\$110.00.

Reviewed by: Maggie Wander, PhD candidate, Visual Studies, University of
California, Santa Cruz.

Example: Edited volume

Karen Stevenson, editor, *Pacific Island Artists: Navigating the Global Art World*.
Oakland, Calif.: Masalai Press, 2011. ISBN: 9780971412774. x+203 pages, color &
b/w illustrations. Hardcover \$110.00

Reviewed by: Michael Mel, Performance artist, Associate Professor in Indigenous Art
and Education, University of Goroka, Papua New Guinea.

Example: Exhibition catalogue

Barry Craig, editor, *Living Spirits with Fixed Abodes: The Masterpieces Exhibition of the Papua New Guinea national Museum and Art Gallery*. Exh. cat. Honolulu: University of Hawai'i Press, 2011. ISBN: 9780824831516 308 pp.; 320 color illustrations. Hardcover \$80.00

Exhibition schedule: San Francisco Museum of Modern Art, San Francisco, CA, March 9–June 2, 2013; National Gallery of Art, Washington, DC, March 2–June 8, 2014; Metropolitan Museum of Art, New York, June 27–September 21, 2014; Jeu de Paume, Paris, France, October 14, 2014–January 25, 2015; Fundación MAPFRE, Madrid, Spain, March 3–May 10, 2015.

Reviewed by: Eric Silverman, Associate Professor of American Studies and Chair, Psychology and Human Development, Wheelock College.

2.4.2 Media Reviews ([back to top](#))

Media reviews should be formatted with full bibliographic information, including:

1. Title
2. Format (film, etc.)
3. Length
4. Year
5. Director
6. Distributor
7. Purchasing information - cost, website, etc.
8. Reviewer info: name, position, institution (if applicable)

Example:

Out of State. Documentary film, 82 minutes, color, 2017. Directed by Ciara Lacy; distributed by Out of State LLC. Purchasing information available at <https://outofstatefilm.com/>

Reviewed by: David Lipset, University of Minnesota

2.4.3 Exhibition Reviews ([back to top](#))

Authors must visit the exhibition that they will be reviewing if it is a physical exhibition. *Pacific Arts* also welcomes review of online exhibitions.

Exhibition Reviews should be formatted with full exhibition information, including:

1. Complete title of the exhibition (with a colon between the main title and the subtitle)
2. Name(s) of curator(s)
3. Venues in which the exhibition was visited by the reviewer and corresponding dates.
4. Reviews of exhibitions with catalogues should include full bibliographic information for the catalogue, see Book Reviews above.
5. Reviewer info: Name, title, institution (if applicable)

Example:

An Assemblage of Spirits; Idea and Image in New Ireland. Exhibition, curated by Louise Lincoln. The Minneapolis Institute of Arts, Minneapolis, Minnesota. October 10, 1987– January 3, 1988. Exhibition catalogue: Louise Lincoln, editor, *Assemblage of Spirits: Idea and Image in New Ireland*, exh. cat. New York: George Braziller and Minneapolis: The Minneapolis Institute of Art, 1987. ISBN: 978-0807611883 168 pp.; 25 color illus.; 20 b/w illus; 49 color plates. Paper \$17.95

Reviewed by: Phillip Lewis, Curator of Anthropology, Field museum, Chicago

Captions for Exhibition-Related Images

If you have images of the exhibition, or if there are promotional images provided by the exhibition venue, provide captions after the review text. Please note that there is never a period at the end of a caption. All images must be accompanied by permission from the owners, see [Images and Multimedia](#) below.

For photographs of the exhibition, captions should include: Description of the subject matter. Venue, City, Date. Photography credit

Example: Figure 1. View of a portion of the exhibition, *Assemblage of Spirits: Idea and Image in New Ireland*. The Brooklyn Museum, New York, February 12, 1988–May 8, 1988. Image: PHO_E1988i010.jpg, Courtesy Brooklyn Museum

For images of artworks from the exhibition, captions should include: Artist, *Title of Work*, date. Medium, dimensions. Collection, any required credit information; photography credit

Example: Figure 2. Horizontal bird frieze (cat. No 41), 102.2 x 35.6 x 7.6 cm; provenance unknown; collected by the Fine Arts Museums of San Francisco, acq. 1895. Minneapolis Institute of Arts. Photography courtesy Minneapolis Institute of Art

3. Preparing Your Manuscript [\(back to top\)](#)

Please follow the guidelines below in formatting your text; otherwise, your manuscript will be returned to you to format correctly.

Manuscripts should be submitted as Microsoft doc or docx files. Please remove all protections and restrictions from the document so that editors can access it.

3.1 Manuscript Packet [\(back to top\)](#)

Every submission must include a **complete manuscript packet**, which includes the following:

1. **Metadata** Word document (items marked with * are required by eScholarship):
 - a) *First name
 - b) Middle name or initial
 - c) *Last name
 - d) Pronouns
 - e) Email
 - f) *Bio (100 words)
 - g) *Submission title
 - h) *Abstract (100-250 words)
 - i) *Keywords (5-6 words)
 - j) *An acknowledgement that you have read the [author agreement](#)

2. **Article/Research Notes/Discussion Forum/Review** in Word document, including endnotes and images in proper format as outlined in the [style sheet](#) and [images and multimedia](#) guide below. Small images are fine for the initial submission. If your manuscript is accepted, you will need to send large, high-quality images and provide documentation of permissions to reproduce.

3.2 Images and Multimedia ([back to top](#))

3.2.1 Permissions ([back to top](#))

Many of the images and multimedia that authors wish to include may be in the public domain and/or governed by the doctrine of fair use. We encourage authors to make themselves familiar with these concepts in order to determine whether reproduction permission is needed before proceeding with requests. You can find more information here:

<http://www.collegeart.org/standards-and-guidelines/intellectual-property/us-copyright>.

Contributors are responsible for determining whether formal permissions are required for use of media, including photos, videos, and audio recordings; for securing permissions when necessary; and for providing appropriate attribution for publication. Permissions for images and multimedia, when required, are secured through arrangement between *Pacific Arts*'s contributors and the rights holders.

If you have determined that permission is needed (please also see [Image Permission Form](#)):

1. Please communicate to the rights-holder that *Pacific Arts* is a peer-reviewed, open-access electronic journal aimed at a scholarly audience. It is the official journal of the Pacific Arts Association, a membership organization dedicated to the study of the visual and material cultures of Oceania.
2. Make sure to submit a rights and reproduction request in writing to all relevant image/rights holders and keep dated copies of your requests.
3. Please submit digital documentation of the permissions granted to *Pacific Arts*.

What if permission is denied?

It is unusual but not unprecedented for a reproduction request to be denied, in whole or in part. After exhausting all possibilities for obtaining formal permissions, the author may choose to:

- Treat the image/clip like any other work of art that is not reproduced (i.e., simply mention it in the text and include the date and collection, if known). It may be useful to include an endnote letting readers know where the image/clip may be found online or in another publication.
- Add an endnote to explain why the image/clip cannot be reproduced or is inappropriate to be published in a public venue, if that seems applicable.

- In an endnote, provide a hyperlink to the image/clip on a reputable online source (link will open in a new window). Authors using this option should be aware that the image/clip may disappear from its third-party source, creating a broken link message.

3.2.2 Image and multimedia specifications ([back to top](#))

1. Please supply high-resolution color images; jpegs are the preferred format. A good rule of thumb is 300 dpi and 3000 pixels wide, although we can accept larger files. All images will appear with captions that include credit lines provided by the author or rights-holder, as appropriate. See [Caption](#) guidelines.

2. Video and audio files must be mp4 files no larger than 128 MB.

Pacific Arts has no particular guidelines for the length or resolution of clips, understanding that formats vary and may be out of contributors' control; however, we do encourage contributors to highlight only the most relevant part(s) of the source material, and to address considerations of media quality and comprehensibility as well as those of copyright issues and file size.

All clips will appear with captions that include any credit lines provided by the author or rights-holder, as appropriate. See [Caption](#) guidelines.

3. Please include multimedia links in the List of Images document as part of the manuscript submission packet. *Pacific Arts* prefers that you use Google Drive to submit large files.

4. Style Sheet ([back to top](#))

Please follow the style sheet below when preparing the manuscript. *PAJ* respects its contributors' authentic voices. We will never make substantive changes to any accepted piece without consulting the author. We also understand that authors of accepted pieces may have reasoned arguments for departing from some guidelines articulated in this document, and we will, within reason, act in good faith to accommodate such concerns.

4.1 General Formatting ([back to top](#))

- All **text** should be Arial, 11 pt. font, double-spaced. The font should be black.

- Document should have **1” margins**. Body of text and endnotes should be left-aligned. Do not justify the right-hand margin.
- Do not break words (hyphenate) at the ends of lines. Turn off any automatic hyphenating program.
- Include **page numbers**.
- **Indent** all paragraphs 0.5” (using Tab key, never the Space bar).
- Do not separate paragraphs with a carriage return/space.
- **Do not include a title page**. The manuscript’s title should be bold, at the top of the first page above the text, left-aligned.
- **Author’s name** should be below the title. Include affiliation (if available, otherwise, include the location where you practice) in the line below. The affiliation should be separated from the title above and text below by one single-spaced line. Everything should be aligned left, e.g.,

Navigating the Climate Crisis: Kathy Jetñil-Kijiner’s Creative Constellations

Maggie Wander

University of California, Santa Cruz

- **Subtitles/section** headings should be left-aligned, bold, and one double space above the text. Sub-subtitles/secondary section headings should be left-aligned and italicized. The first paragraph following the heading should not be indented. One double space should separate the heading from the sub-heading, and the sub-heading from the text, e.g.,

Part II: Three Young Designers and Three Dresses

Manuarii Teauroa’s Red Seed Dresses

Manuarii Teauroa’s tenue végétale creation made Vaite Hernandez Estall, a contestant in the 2017 Miss Puna’auia contest, won first prize. Teauroa created a dress composed almost entirely of the two varieties of pitipiti’ō...[xx1]

- Do not use hyperlinks except for DOIs (see below).

- Names of artworks and exhibitions should be in title caps and italicized. Be sure that names and titles of works and series as given in the text, notes, and captions match.
- Untitled is not italicized when used to identify an artwork.

4.2 Citations [\(back to top\)](#)

It is essential that submissions include accurate and properly formatted endnotes.* Texts in which the citations are incomplete or improperly formatted will be returned to the contributor for correction and may be withheld from publication.

*Note: Book reviews should use in-text citations rather than endnotes.

4.2.1 Endnotes [\(back to top\)](#)

- Endnotes should be placed in the same file as the relevant text and should be linked to the text using Microsoft Word's References/Insert Endnote tool.
- All endnotes should be placed at the end of the sentence, after the punctuation. They should be in Arabic numerals, single-spaced, 12-point Times New Roman font.
- Endnotes should follow the *Chicago Manual of Style* [Notes and Shortened Notes](#) format. In its initial appearance, each citation should be in its complete form; thereafter please use a shortened citation, using the full title without the subtitle. Please consult *Chicago's citation guide* for more information. No bibliography is necessary.
- All citations must include, when applicable, the source's DOI. This is in compliance with Crossref, DOAJ, and open access best practices. The DOI should be hyperlinked to the source's original location, e.g.,

Jim Elkins, "What is Radial Writing in Visual Studies?," *Refract: An Open Access Visual Studies Journal* 1, no. 1 (2018): 15–22,
<https://doi.org/10.5070/R71141455>.

- If citations include non-DOI URLs that are hyperlinked, please be aware that we cannot guarantee these links will be stable in the future. Please keep non-DOI URL hyperlinks to a minimum.

- Lengthy quotations within endnotes are to be avoided. Paraphrasing is the preferred method.

4.2.2 Quotations [\(back to top\)](#)

Quotations and foreign-language phrases or titles must be absolutely accurate and carefully transcribed, including special characters and accent marks. Authors cannot rely on the editors to fact-check.

- Any quote longer than three double-spaced lines should be made into a block quotation. Block quotations should be left-aligned and single-spaced, with the indentation set to 0.5” on both sides by changing the margins rather than using tabs or spaces. Do not indent at the start of the quote. Add a double-spaced line above and below block quotations. Do not use quotation marks. Include an endnote citation at the end of the block quote.
- Epigraphs are generally limited to no more than two and should appear underneath the manuscript title and author information, center aligned and separated from the text above and below by a single-spaced line. They should not have quotation marks. The source of the epigraph should be directly underneath the quotation, right-aligned. The source should be named after an em dash and should include the name of the author then title of the source, e.g.,

Nānā i ke kumu. *Look to the source.*

—Hawaiian `ōlelo no`eau (proverb)

Resistance is its own reward.

—Haunani-Kay Trask, *From a Native Daughter: Colonialism and Sovereignty in Hawai`i*

4.3 Language & Spelling [\(back to top\)](#)

- It is the responsibility of writers who are working with Indigenous populations to ascertain and use those communities’ preferred identifying terminology and to communicate these preferences to the editors.
- It is up to the author to decide if words in languages other than English should be in italics. However, this must remain consistent throughout the text. Foreign-language

phrases or titles must be absolutely accurate and carefully transcribed, including special characters and diacritics. Authors cannot rely on the editors to fact-check.

- Non-English common nouns (terms) can be styled in one of the following ways:
 - land (*ʻāina*)
 - *ʻāina* (land)
 - *ʻāina*, “land”

*Please use the same style consistently throughout.

- Spelling may be in either US English or UK English, as long as it is used consistently throughout the text.
- Diacritics: Times New Roman font includes all the diacritics you will need and are the most compatible with our typesetting software.
 - For the *ʻokina*, or glottal stop, we prefer you use the grave accent mark (`) at the top left of the keyboard; this will make it easier to ensure true *ʻokina* during the final layout and design of the submission.
- Aotearoa, Aotearoa New Zealand, Aotearoa/New Zealand, Aotearoa (New Zealand), etc. are all acceptable and up to the author’s discretion, but it must remain consistent within the piece.

4.4 Punctuation [\(back to top\)](#)

- Only one space should follow preceding punctuation marks.
- Use em dashes—like this—to set a clause apart in running text. Close up spaces on either side.
- Use *s’s* for possessive forms of all singular names ending in *s*, e.g., Rubens’s painting.
- Use the Oxford comma when listing three or more elements in a series: e.g., red, white, and blue.
- Place in-text page references (as in book reviews) in parentheses *before* the sentence’s terminal punctuation, e.g., The images merge “desire, power, and vengeance” (101).
- Punctuation following italicized words is not italicized, including commas and parentheses enclosing a word or words completely in italics, e.g., *Ponoiki* (*Ke one lele o Kama`oma`o*)

- This does not apply if the punctuation is part of a title, e.g., *A Small Area of Land (Kaka`ako Earth Room)*

4.5 Numbers [\(back to top\)](#)

- Use an en dash to demarcate a span of numbers, pages, or dates. Do not use a space before or after, e.g., 1870–1900, 46–81.
- With number ranges, abbreviate the second number if it repeats the first: 102–9; 1995–97, 1870–1900 (exception: see life dates below).
- Spell out numbers smaller than 100.
- Spell out numbers that begin sentences.

4.6 Dates [\(back to top\)](#)

- Cite dates as month, day, year, with a comma before and after the year, if followed by further text, e.g., “On February 23, 1957, he painted . . .”
- Include life dates, in parentheses, upon first mention of an *artist of significance to the text* (this is not necessary for every mention of every artist), e.g., Joseph Nāwahī (1842–1896), Fatu Feu`u (b. 1946). Do not elide the second figure in life dates, as with the example above.
- Centuries should be spelled out and in lowercase, e.g., nineteenth century (not 19th century).
- Decades should be in numerals with no apostrophe, e.g., 1930s.
- CE (common era) and BCE (before common era) should be used instead of AD (anno domini) and BC (before christ)

4.7 Images [\(back to top\)](#)

Images should be included in the submission document. The body text should include references to images (in parentheses, referred to as Fig. 1, Fig. 2, etc.) in order to guide the editing process and inform formatting decisions.

- Images should be in jpg format.
- Images should be high-resolution (300 dpi, or 3000 pixels wide)
- Images should be left aligned.
- All images should have a caption (see 4.7.1 below)

4.7.1 Image Captions [\(back to top\)](#)

- A caption should be placed below each image, left aligned, in 12-point Times New Roman font.
- Captions will vary according to the type and content of the image.
- Dimensions should be included if possible. Dimensions should be as follows:
 - height precedes width precedes depth (don't include h or w or d)
 - Use in. and ft. instead of “ and ‘ with a space between number and abbreviation, and a period after the abbreviation (eg: 96 in. or 120 ft.)
 - For metric, use mm, cm, or m, as appropriate, with a space between number and abbreviation and no period after the abbreviation (e.g., 96 cm or 120 mm)
 - Only include the abbreviation in the last instance of the dimension if they are all using the same unit of measure (e.g., 96 x 120 x 2 ft. -- or -- 120 x 15 x 10 cm). If they aren't, then include the unit of measurement as appropriate: e.g., 2 m x 15 cm x 10 cm
 - Installation dimensions: unless it is very clear what the dimensions provided are describing, or are necessary to indicate scale for the reader, we will omit the dimensions
 - They can be presented in inches (use “in”) or cm/m (use “cm” and “m”) and use fractions or decimals but should be consistent throughout.
- If preparing an exhibition review, please see 2.4.3 *Exhibition Reviews*, above, for formatting captions.
- *Please note:* There is never a period at the end of a caption.

- **For fine art**, the caption should include (if available):

Figure 1. Artist, *Title of Work*, date. Medium, dimensions, collection or location. Photography credit. Any required credit information

Example: Figure 1. Kaili Chun, *Nāu Ka Wae (The Choice Belongs to You)*, 2006. Multimedia installation, Honolulu Academy of Arts. Photograph by Shuzo Uemoto. Courtesy of Honolulu Museum of Art

Example: Figure 2. Detail of exhibition *Ghost Nets of the Ocean*, Ethnography Museum Geneva, 2017. Photograph courtesy of Carol E. Mayer

- **For film stills**:

Figure 2. *Name of the film* (still), director, year, producer/distributor. Credit information

Example: Figure 2. *Tatau – A Journey*, Lisa Taouma, 2006, Unitec Library and Television New Zealand Limited. Courtesy of the director

- **For other images**:

Figure 3. Title/description. Image source, location, date. Credit information

Example: Figure 3. View of a portion of the exhibition *Assemblage of Spirits: Idea and Image in New Ireland*. The Brooklyn Museum, New York, February 12, 1988–May 8, 1988. Image: PHO_E1988i010.jpg, Courtesy Brooklyn Museum

4.8 Miscellaneous style notes [\(back to top\)](#)

- Use two-letter postal codes for state abbreviations in citation information and captions. Use full names of states within the text.
- Full names of individuals should be provided on first mention in the text; thereafter use surname only.

- Commonly used abbreviations or acronyms should follow the full name or phrase in parentheses at first use and may be substituted thereafter, e.g., Papua New Guinea (PNG).
- *Mediums* should be used as the plural of *medium* (i.e., materials); *media* should be used to describe the communications industry and press and/or social media.
- Avoid using *one* to refer to yourself or any person as a representative of people generally—the second-person *you* is preferable stylistically (and less pretentious).
- *Pacific Arts's* house style does not make conventional assumptions about gender. Writers are discouraged from universally or generally using masculine pronouns and are encouraged to consider alternatives. Additionally, according to our house style, *they* may be used as a first-person singular pronoun in appropriate contexts.
- For compound ethnic or racial designation, do not use a hyphen. Examples: Chinese American, Native American, Sāmoan Australian.