

METRO AND SCREEN EDUCATION MAGAZINES

SUBMISSION, REFERENCING AND STYLE GUIDELINES

SUBMISSION GUIDELINES

PLEASE READ THE FOLLOWING CAREFULLY BEFORE SUBMITTING YOUR WORK.

- Articles can be emailed as attachments (Microsoft Word) to <editor@atom.org.au> or <assistanteditor@atom.org.au>.
- Essays should not exceed 4000 words. Reviews should be approximately 2000 words. Interviews should not exceed 2000 words.
- Conference papers will be considered for publication as is, but will not be refereed unless they have been rewritten to meet the appropriate academic criteria, following the *Metro* style guide.
- Please keep all formatting to a minimum, the only formatting required is:
 - headings and subheadings to be in **bold**
 - film, television series, book titles and journals in *italics*
 - quotations over thirty words should begin on a new line and be formatted in *italics* – no quotation marks
 - single space only between sentences
 - text double-spaced and left aligned.
- Use endnotes rather than footnotes, and please use the Microsoft Word referencing function (Insert, Footnote) rather than manually typing a list of endnotes at the end of a document. All references should follow *Metro's* style guide, as below.
- Please do not embed images within Word documents. Send the image files separately as JPEGs or TIFFs.

- **Please include a brief (one or two sentences) writer byline to run at the end of the article, and full contact details (including postal address) for our database.** With *Metro* feature articles, if possible, please include a writer's photograph (this may be emailed as a JPEG; if mailed as a hard copy, images will be returned upon request).
- Please note that *Metro* and *Screen Education* articles are available for purchase online. If the article is accepted for publication, you will be contacted by the *Metro* office and asked to sign a release form allowing your work to be published in that format. The release form does not double as an invoice – you will need to send that separately to ensure you are paid for your article. We pay on publication. Pay rates are available on our website.
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Please note: Writers are expected to thoroughly check their work for spelling, grammatical and typographical errors before they submit it. **If we receive an article with an inordinate number of errors, or that does not conform to our style guide, you will be asked to re-submit.**

STYLE AND REFERENCING GUIDELINES

All articles submitted to *Metro* or *Screen Education* for consideration must follow these guidelines.

Films and television programs

- Film titles to be printed in italics, with name of director and year of production in brackets after first appearance of title:

Eight Men Out (John Sayles, 1988)

- Actor's name to be given in brackets after first mention of character name:

Henry Hill (Ray Liotta) in *Goodfellas* (Martin Scorsese, 1990)

- Television series and program titles in italics, no director or year of production:

Kath & Kim

Referencing details

- Articles to be referenced in text with endnotes; endnote markers to be superscripted numerals, following all punctuation:

'The look of a film comes out of the story.'¹

Endnote

¹ Michael Helms, 'Dark City: Interview with Andrew Mason and Alex Proyas', *Cinema Papers*, no.124, May 1998, p.18.

First citations

Referencing details as follows: author (including where possible first name, not just initial), 'title of article', *title of book/journal*, publishing house, city of publication, year of publication, page numbers (if relevant)

Books (whole and chapters)

Ian Ang, *Watching Dallas*, Methuen, New York, 1985.

Maria Pramaggiore & Tom Wallis, *Film: A Critical Introduction*, 2nd edn, Laurence King, London, 2008.

Andrew Ross, 'The Ecology of Images', in M. Torgovnick (ed.), *Eloquent Obsessions*, Duke University Press, Durham & London, 1994.

Linda Williams, 'Mirrors Without Memory: Truth, History, and the New Documentary', in Alan Rosenthal & John Corner (eds), *New Challenges for Documentary*, 2nd edn, Stanford University Press, California, 2001.

Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen, Stanford University Press, Stanford, 1998.

Journals

Amy Taubin, 'Playing it Straight', *Sight & Sound*, August 1996, pp.6–8.

Graeme Turner, 'Ethics, Entertainment, and the Tabloid: The Case of Talkback Radio in Australia', *Continuum: Journal of Media and Cultural Studies*, vol. 15, no. 3, 2001, p.356.

Catherine Simpson, 'An Interview with Rachel Perkins: Director of *Radiance*', *Metro*, no. 120, 1999, p.33.

Newspapers

Michael Madigan, 'PM's Damning Verdict on Waterfront Drama', *The Courier-Mail*, 15 May 2007, p.7.

Debi Enker, 'Make it Our First Choice', *The Age, Green Guide*, 23 October 2008, p.45.

Karen Brooks, 'US *Kath & Kim* is More Moron than Foxy', *The Courier-Mail*, 14 October 2008, <<http://www.news.com.au/couriermail/story/0,23739,244952765012471,00.html>>, accessed 2 December 2008.

Transcripts

'The Telstra Fiasco', *The Media Report*, Radio National, 18 December 2008, transcript <<http://www.abc.net.au/rn/talks/8.30/mediarpt/rnstories/mr970220.htm>>, accessed 20 December 2007.

Conference papers

Peter Baxter, 'Unfamiliar Families: The Child's View in Recent French Cinema', paper presented at the Screen Conference, Glasgow, 2004.

Theses

C. Lee, 'Beyond the Pink: (Post) Youth Iconography in Cinema', PhD thesis, Murdoch University, Perth, Western Australia, 2005.

Media releases/publicity material

'Genre Restrictions Lifted', media release, ABC, 18 October 2006, <<http://abc.net.au/corps/pubs/media/s1768050>>, accessed 20 June 2007.

Hopscotch Films, '*September* Production Notes', p.13.

Miramax Films, '*Eagle vs Shark* Preliminary Press Notes', <<http://media.movie.web.com/galleries/4696/notes.pdf>>, accessed 6 December 2007, p.8.

Websites

- Websites should be cited in full and followed by the date accessed. Details of articles published on the web should be referenced in the standard form, as above.

IMDb, The Internet Movie Database, <<http://www.imdb.com>>, accessed 20 December 2007.

Blog entries

J.W. Smith, 'Birds Eye View: *American Teen*', *Little White Lies*, 10 March 2009, <<http://www.littlewhitelies.co.uk/blog/birds-eye-view-american-teen>>, accessed 26 March 2009.

DVD extras

Tracy Chevalier & Olivia Hetreed, commentary, *Girl With a Pearl Earring*, DVD, 20th Century Fox, 2004.

Arthur C. Clarke, quoted in the documentary *2001: The Making of a Myth* on *2001: A Space Odyssey*, Special Edition DVD, Warner Bros., 2007.

Second and subsequent citations

For subsequent references, use *ibid.* and *op. cit.*

Ibid. means 'in the same book or passage', and is used when references to the same item are consecutive (see endnotes five and six in the below example).

Op. cit. means 'in the work previously referred to', and is used when you have referred to other items since the last time you referenced a particular work. See endnotes three and five below:

³ Sigfried Kracauer, *The Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York, 1960, p.xlix.

⁴ See Richard Armstrong, 'Scribes on Screen: C.A. Lejeune', *Metro*, no. 145, 2005, pp.94–96.

⁵ Kracauer, *op. cit.*, p.41.

⁶ *ibid.*

Where more than one work by an author is cited in an article, use abbreviated titles. See endnotes three and nine below:

³ Siegfried Kracauer, *The Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York, 1960, p.xlix.

⁴ Siegfried Kracauer, *From Caligari To Hitler: A Psychological History Of The German Film*, Princeton University Press, Princeton, 1947, p.6.

⁹ Kracauer, *The Theory of Film*, *op. cit.*, p.41.

Quotations

- Quotes to be designated by **single** quotation marks:

Yannick Dahan claims in *Positif*, 'Dark City is an irritating filmic object ...'

- Quotes from text should appear exactly as they do in the original, retaining spelling, punctuation, style, etc., even if this is at odds with our house style.

- Quotes within quotes to be designated by double quotation marks:

In her article on the mysteries of film marketing, Lyla Wilson notes, 'There are no hard and fast rules; as William Goldman famously declared "nobody knows anything".'

- Quotations of more than thirty words to be in their own paragraph, italicised and without quotation marks (see below). Please indicate whether any emphases are yours or original. Use square brackets when adding your own text within a quotation.
- Ellipses are to be used to mark the omission of words within quotations:

In a man's interior world, perhaps there are secrets locked away; each one of us contains the best and the worst, by our material condition ... Only the shining intoxication of fresh love can sometimes dissipate this dark threat: but let the new woman in a man's life be discreet; the hidden places of the masculine self are forbidden to her and, above all, those where ... past love lies.

(Note that only three points are used, with a space either side, even if the ellipses comes at the end of a sentence. In general, ellipses don't figure at the beginning of stand-alone [over thirty words] quotations.)

ATOM style as of May 2009

Metro magazine and *Screen Education* magazine use *The Oxford Dictionary for Writers and Editors*, the *Oxford Dictionary of Foreign Words & Phrases* and the *Shorter Oxford English Dictionary*. For all questions about grammar, punctuation and preferred spellings, please refer to one of the above.

		✓	✗
Centuries		twentieth century BUT twentieth-century students twenty-first century students	20 th 20C
Commas in lists		Tom, Dick and Harry Tom, Dick or Harry	Tom, Dick, and Harry Tom, Dick, or Harry
Currency	Any amount over \$9999 takes a comma.	US\$6000 A\$6000 US\$60,000	US \$6000 USD6000 \$6000

Dashes	Use spaced en dashes, e.g., word – word. <i>The en dash is keyed in with ALT-hyphen.</i>	one must have a passion for the news – but the broad church is not only relevant from this perspective	
Dashes as transitions or combinations	Use closed en dashes.	A French–German co-production The Autumn–Winter issue	
Dates		12 November 2004	November 12, 2004 12th November 2004
Decades	Only exception is where subject has used abbreviation in interview.	1960s sixties	1960's, sixties, '60s
Initials		A.E. Housman	AE Housman A. E. Housman
		USA UK USSR LA	U.S.A. U.K. U.S.S.R.
-ize or -ise		ise	
Numbers	Fully written out from one to ninety-nine. Numbers over 9999 take a comma.	three years, thirty years, 101 people BUT 25-year-old (to avoid too many hyphens) 10,222 35mm film	35 mm thirty-five-millimetre film
Time		2pm 2.30pm twelve minutes <i>or</i> 112 minutes	2 PM 2PM 2 pm 2 p.m. min. <i>or</i> mins.
The web		Internet website	

Web addresses	<p>Where URL is part of a sentence or end-note, it must begin with http:// and be enclosed in angle brackets.</p> <p>Where URL is on its own on a line or part of a list of URLs, angle brackets are not necessary.</p>	<p>Go to our website <http://www.metromagazine.com.au> for more details.</p>	
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Common words and phrases

artefact
 ascendant
 arthouse
 avant-garde
 CD-ROM (all caps)
 close-up
 co-operate
 documentary-maker
 DVD
 email
 hi-def *not* Hi-Def or Hi Def as *adjectives*
 filmmaker
 filmmaking
 First World War *not* World War One, WW1
 marketplace
 MiniDV
 no one
 online
 organise
 pay-TV
 per cent
 program (not programme)
 realise
 recognise
 scriptwriter
 scriptwriting
 storytelling
 travelled
 video-maker
 voice-over
 website