SUBMISSION GUIDELINES

Please read the following carefully.

• Articles can be emailed as attachments (Microsoft Word) to <metro@atom.org.au> or <screen_ed@atom.org.au>.

• Essays should not exceed 3000 words. Film/TV reviews should be approximately 2000 words, while book reviews should be 1000–1500 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 style guide that follows.

• Apart from the style requirements set out in the pages that follow, the only formatting required are:
  - headings and subheadings to be in **bold**
  - 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 the style guide.

• 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.

• 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 ATOM office and asked to sign a Letter of Agreement (LoA), allowing your work to be published in that format. The LoA 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 and commission on spec. Pay rates are available on our website.

**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 resubmit.
QUERIES AND COMMUNICATIONS

• For queries relating to Metro and Screen Education (submissions, pitches and editing), contact the magazines’ respective editors:
  Adolfo Aranjuez  David Heslin
  <metro@atom.org.au>  <screen_ed@atom.org.au>

• For all other information, contact:

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  ATOM
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  St Kilda West VIC 3182 Australia
  ph: (03) 9525 5302; fax: (03) 9537 2325
  <editor@atom.org.au>
  <http://www.metromagazine.com.au>

• If you would like to join our email Broadcast List for Metro and/or Screen Education, please email <editor@atom.org.au> or subscribe at <http://www.metromagazine.com.au/email_list/index.html>.
REFERENCING GUIDELINES

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

Films and television programs (in-text)

- 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


Endnotes – first citations

Referencing details as follows:

**Author (first name in full where possible; max three authors, or else ‘et al.’), ‘Title of Article’, Title of Book/Journal, publishing house, city of publication, year of publication, page numbers (if relevant).**

*N: Adhere to titling conventions as per p. 11 of this guide.*

**Books (whole and chapters)**


Journals

[N.B. full page extent only if not citing direct quote]


Newspapers


Transcripts


Conference papers


Theses


Media releases/publicity material


Online reports and similar material


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.


Blog entries


DVD extras


Endnotes – second and subsequent citations

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

• ibid – used when references to the same item are consecutive. Only provide page numbers where they differ from the earlier instance. (See endnotes five and six in the below example.)

• op. cit. – used when you have referred to other items since the last time you cited a particular work. Provide the author’s surname and the page number cited. (See endnotes three and five below.)


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 five below:


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

5 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, style, etc. even if this is at odds with our house style. Reproduce punctuation verbatim except dashes and quotation marks (adhere to house style in this case).

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

  In her article, 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.

• Square brackets to be used for:
  
  ▪ Ellipses that mark the omission of words or line breaks within quotations:

    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.

    (Only three points are used, with a space either side, even at the end of a sentence. In general, ellipses don’t figure at the beginning of standalone quotations over thirty words.)

  ▪ Corrections to grammar, spelling, etc. (if [sic] is inappropriate / too intrusive)

  ▪ To make lowercase a word that is at the start of a full sentence in the original text:

    He commented that ‘[t]he truth of the matter is that I am innocent’.

• Do not use square brackets for if a full-sentence quote is set off by a colon or comma.
**NUMBERS**

- Spell out all numbers to ninety-nine, then numerals for 100 and above. *Except:*
  - Where figures are needed to avoid a string of hyphenated words (e.g. ‘35-year-old man’, not ‘thirty-five-year-old man’)
  - Where figures should be used for the sake of clarity (e.g. ‘size 8 dress’)
  - For large rounded sums (A$3 million, 2 million people)
- Numbers that start a sentence must *always* be spelt out.
- No comma in thousands (e.g. 7500). Insert a comma in numbers 10,000 and greater, not spaces.

<table>
<thead>
<tr>
<th></th>
<th>✓</th>
<th>✗</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Centuries</strong></td>
<td>twentieth century</td>
<td>20th 20C</td>
</tr>
<tr>
<td></td>
<td><strong>BUT</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>twentieth-century</td>
<td></td>
</tr>
<tr>
<td></td>
<td>students</td>
<td></td>
</tr>
<tr>
<td></td>
<td>twenty-first</td>
<td></td>
</tr>
<tr>
<td></td>
<td>century</td>
<td></td>
</tr>
<tr>
<td></td>
<td>students</td>
<td></td>
</tr>
<tr>
<td><strong>Currency</strong></td>
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<td>US $6000 USD6000</td>
</tr>
<tr>
<td></td>
<td>A$6000</td>
<td>6000 dollars</td>
</tr>
<tr>
<td></td>
<td>US$60,000</td>
<td>$60000</td>
</tr>
<tr>
<td></td>
<td>Any amount over</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$9999 takes a</td>
<td></td>
</tr>
<tr>
<td></td>
<td>comma.</td>
<td></td>
</tr>
<tr>
<td><strong>Dates</strong></td>
<td>12 November 2004</td>
<td>November 12, 2004</td>
</tr>
<tr>
<td></td>
<td>12th November 2004</td>
<td>12th November 2004</td>
</tr>
<tr>
<td><strong>Decades</strong></td>
<td>1960s</td>
<td>1960’s, '60s</td>
</tr>
<tr>
<td></td>
<td>1970s and 1980s</td>
<td>1970s and 80s, 1970s–80s</td>
</tr>
<tr>
<td></td>
<td>sixties</td>
<td></td>
</tr>
<tr>
<td>only exception is</td>
<td></td>
<td></td>
</tr>
<tr>
<td>where subject has</td>
<td></td>
<td></td>
</tr>
<tr>
<td>used abbreviation in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>interview</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dimensions</td>
<td>Use the multiplication symbol (not an x) with spaces either side</td>
<td>$1024 \times 208$</td>
</tr>
<tr>
<td>Measurements</td>
<td>Always use numerals and spell out unit of measure in full except 35mm, 4K</td>
<td>12 kilometres 1 metre 25 per cent</td>
</tr>
<tr>
<td>Ordinals</td>
<td>Spell out except when part of an official title</td>
<td>second, fourteenth 66th Cannes Film Festival</td>
</tr>
<tr>
<td>Time</td>
<td></td>
<td>2pm 2.30pm seven o’clock twelve minutes 112 minutes ten years experience one year’s time</td>
</tr>
<tr>
<td>Year levels</td>
<td>Capitalised word + numeral for primary and secondary levels</td>
<td>Grade 1 Year 10</td>
</tr>
</tbody>
</table>

**GRAMMAR, SPELLING AND USAGE**

- Adhere to Australian grammar and spelling conventions.
- Refer to the *Style Manual for Authors, Editors and Printers* (6th edn).

<table>
<thead>
<tr>
<th>Abbreviations and Contractions</th>
<th>✓</th>
<th>✗</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbreviations are punctuated e.g., Prof. Jones</td>
<td></td>
<td>Prof Jones</td>
</tr>
<tr>
<td>Contractions are not Mr Main St</td>
<td></td>
<td>Mr. Main St.</td>
</tr>
<tr>
<td>Acronyms and Initialisms</td>
<td>No punctuation</td>
<td>USA   UK</td>
</tr>
<tr>
<td>--------------------------</td>
<td>----------------</td>
<td>---------</td>
</tr>
<tr>
<td><strong>Capitals</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>See p. 10 for capitalisation in titles</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>government terms:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>appropriate for a specific entity but lower case for job titles, institutions, etc. mentioned in a general sense</td>
<td>Aboriginal, Indigenous Victorian Government</td>
<td>aboriginal, aborigine</td>
</tr>
<tr>
<td><strong>Subjects/fields:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>capitalised only in <em>Screen Education</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>philosophy (<em>Metro</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philosophy (<em>S.E.</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Collective Nouns, Organisations</strong></td>
<td>Use in the singular if referred to as a single entity</td>
<td>Apple has released the iPhone X.</td>
</tr>
<tr>
<td>Only use plurals when referring to the individuals <em>within</em> the group</td>
<td>The family fill their plates with food.</td>
<td>The family fills its plates with food.</td>
</tr>
<tr>
<td><strong>Initials</strong></td>
<td>no punctuation between letters</td>
<td>AE Housman</td>
</tr>
<tr>
<td><strong>Possessives</strong></td>
<td>‘s for all singular common nouns, even if ending in <em>s</em></td>
<td>bed’s, grass’s</td>
</tr>
<tr>
<td>s’ for all plural common nouns</td>
<td>four cows’,</td>
<td>four cow’s</td>
</tr>
<tr>
<td>s’ for all singular proper nouns, or plural proper nouns not ending in <em>s</em></td>
<td>Cassavetes’, James’,</td>
<td>James’s</td>
</tr>
<tr>
<td>ses’ for plural proper nouns ending in <em>s</em></td>
<td>both Melissa’s work</td>
<td></td>
</tr>
<tr>
<td>Do not use possessives when a plural common noun is used in a descriptive (rather than possessive) sense</td>
<td>the Joneses’</td>
<td>the Jones’</td>
</tr>
<tr>
<td></td>
<td>girls college</td>
<td>girls’ college</td>
</tr>
<tr>
<td></td>
<td>drivers licence</td>
<td>driver’s licence</td>
</tr>
<tr>
<td></td>
<td>kids show</td>
<td>kids’ show</td>
</tr>
</tbody>
</table>
## Punctuation and Formatting

<table>
<thead>
<tr>
<th></th>
<th>✓</th>
<th>✗</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ampersands</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don’t use in the body text</td>
<td></td>
<td>John Taylor and Claire Brown say …</td>
</tr>
<tr>
<td>Use in the endnote or in parentheses</td>
<td></td>
<td>(John Taylor &amp; Claire Brown, 2005)</td>
</tr>
<tr>
<td>Use when part of an official title/brand</td>
<td></td>
<td>Allen &amp; Unwin</td>
</tr>
<tr>
<td><strong>Apostrophes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>contractions: use omission apostrophe</td>
<td></td>
<td>‘em</td>
</tr>
<tr>
<td>don’t use for plurals of acronyms</td>
<td></td>
<td>CD’s</td>
</tr>
<tr>
<td>plurals of letters of the alphabet</td>
<td></td>
<td>five m’s</td>
</tr>
<tr>
<td><strong>Colons</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>word: lowercase</td>
<td></td>
<td>The news: copies were still available.</td>
</tr>
<tr>
<td><em>except</em> a book’s subtitle</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Commas in lists</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don’t use the Oxford comma except to avoid ambiguity</td>
<td></td>
<td>Tom, Dick and Harry</td>
</tr>
<tr>
<td><strong>Dashes</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use spaced en dashes</td>
<td></td>
<td>Read the news – but be critical of it.</td>
</tr>
<tr>
<td><strong>East Asian names</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>If Chinese or Korean, SURNAME First Name(s)</td>
<td></td>
<td>WONG Kar Wai KIM Ki-duk</td>
</tr>
<tr>
<td>If Japanese, First name SURNAME</td>
<td></td>
<td>Yasujiro OZU</td>
</tr>
<tr>
<td><strong>Hyphens</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Words hyphenated in the dictionary</td>
<td></td>
<td>make-up blue-eyed John</td>
</tr>
<tr>
<td>For compound adjectives that precede the pro/nouns they describe</td>
<td></td>
<td>BUT John has blue eyes</td>
</tr>
<tr>
<td><em>except</em> very well known phrases</td>
<td></td>
<td>upper primary kids</td>
</tr>
<tr>
<td>Use hanging hyphens for shared elements, and for time spans used as compound adjectives preceding nouns</td>
<td></td>
<td>state-owned and -run</td>
</tr>
<tr>
<td><strong>Quotation marks</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Single outer, double inner</td>
<td></td>
<td>‘Ann said, “Jane was late.”’</td>
</tr>
<tr>
<td>Place full stops and commas inside the quotes for a complete quoted sentence</td>
<td></td>
<td>BUT ‘Ann said that Jane “was late”.’</td>
</tr>
<tr>
<td>Where both fragments and full sentences are involved, punctuate according to the final part of the quote</td>
<td></td>
<td>Anna said that I ‘was late. But we can make do.’</td>
</tr>
<tr>
<td>Slash/Virgule</td>
<td>No spaces on either side except when either of the terms on either side of the mark consists of more than one word</td>
<td>he/she artwork / art form</td>
</tr>
<tr>
<td>Titles</td>
<td><strong>Italics</strong> for titles of films, short films, television series, books, journals, publication websites, games, works of art and long poems</td>
<td><em>Psycho</em> <em>Pokémon</em> The Vine Slate Metro magazine</td>
</tr>
<tr>
<td></td>
<td>Use italicised text for series titles where it is part of the film title</td>
<td>The Lord of the Rings trilogy BUT James Bond films</td>
</tr>
<tr>
<td></td>
<td><strong>Quotation marks</strong> for titles of short poems, songs, essays and chapters in larger publications</td>
<td>‘Amazing Grace’</td>
</tr>
<tr>
<td></td>
<td><strong>Roman type</strong> for standard websites, exhibitions, festivals and awards</td>
<td>YouTube Camera d’Or</td>
</tr>
<tr>
<td></td>
<td><strong>Capitalise</strong> all terms except articles, when not the first word*</td>
<td>The Monster Who Came to Town and Crushed the Cars</td>
</tr>
<tr>
<td></td>
<td>Prepositions and conjunctions capitalised if five letters and over</td>
<td>Burn After Reading What Lies Beneath Crazy for You</td>
</tr>
<tr>
<td></td>
<td>When part of a hyphenated term, only capitalise the first term*</td>
<td>The Ever-ready The Ever-Ready</td>
</tr>
<tr>
<td>Web addresses</td>
<td>Where URL is part of a sentence or endnote, it must begin with http:// and be enclosed in angle brackets</td>
<td>Visit <a href="http://www.metromagazine.com.au">http://www.metromagazine.com.au</a> for details.</td>
</tr>
<tr>
<td></td>
<td>Where URL is on its own on a line or part of a list, no angle brackets</td>
<td><a href="http://www.ace.com">http://www.ace.com</a></td>
</tr>
<tr>
<td></td>
<td>Only put a slash at the end of the URL if it isn’t the homepage or a file (ending in an extension)</td>
<td><a href="http://www.ace.com/about.html">http://www.ace.com/about.html</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.ace.com/pdfs/">http://www.ace.com/pdfs/</a></td>
</tr>
</tbody>
</table>
acknowledgement
action-adventure (adjective - as film subgenre)
actor (not ‘actress’)
African-American (noun and adj.)
Afrocentric
ageing
airdate / airtime
amid (rather than ‘amidst’)
among (rather than ‘amongst’)
Anglo-Saxon
antihero
appendices (not ‘appendixes’)
artefact
artform / artwork
arthouse (but ‘art house’ if referring to the building/cinema)
the arts (lowercase to refer to the general discipline)
Australian film revival (preferred) / Australian new wave
Australian Film Television and Radio School (no commas)
auteur (no itals)
avant-garde

B
B movie (not ‘B-grade movie’)
backpay
backyard
big-budget (with noun afterwards)
biopic
black-and-white
blonde (not ‘blond’)

blue screen
Blu-ray
box-office (compound adj. before noun)
boys club / boys’ own
Breaker Morant (no quotation marks around ‘Breaker’)
byproduct

cafe (no accent on ‘e’)
carpe diem
cel (‘animation cel’, not ‘cell’)
centre stage
cinema-goer / cinema-going
cinema vérité
classical Hollywood cinema
cliché
compare to (different things) / compare with (similar things)
content-maker
cooperate
coordinator
counterculture
cross-promotion
crowdfunding / crowdsourcing
cybercitizen / cybculture / cyberbulling / cybersafe / cyberstalking

D
didgeridoo
DJing
docudrama
documentary maker (no hyphen)
Earth (planet) / earth (soil)
ebook (not ‘e-book’)
email (not ‘e-mail’)
entée
Episode 1 / first episode
et al.

fan base
far-fetched
fast-tracked
femme fatale, femmes fatales (pl.)
festival-goers
film and TV industries (plural)
filmgoers / filmmaker / filmmaking
films noir (not ‘film noirs’)
firsthand
focusing (not ‘focussing’)
fortysomething (noun and adj.)
four-wheel drive
left and right of the frame

game design/development/maker
  but games industry/culture
    (never hyphenated even if compound adj. before noun)
gameplay
god (lowercase unless referring to the Abrahamic, in which case ‘God’)
googling
green screen

*only use ‘an’ if the ‘h’ sounds like a vowel (e.g. ‘a historical’ vs ‘an honour’)
half-hour
handheld
headshot
heartthrob
heaven / hell (biblical or generally)
History Wars (upper case when referring to Australia’s specifically)
hi-hat (cymbal)
homemade
homepage

ice-cream
internet (no cap)
iPod

[surname] Jr  (no comma, no full stop)
judgement

K–12 (en dash)

licence (noun) / license (verb)
likeable / loveable
live-action (adj.)
longform
M
magic realism (not ‘magical realism’)
mainland China (no cap for ‘mainland’)
mid 1990s (noun) / mid-1990s (adj.)
mid shot
miniseries
mise en scène
modus operandi
mould (not ‘mold’)
moviegoer
Mr / Ms / Mrs
music video
multichannel / multiplatform

N
naive (no umlaut on ‘i’)
neo-noir
netherworld
newfound
no-one

O
okay
on screen (noun) / on-screen (adj.)
otherworldly

P
Part 2
part-way
pay TV
photoshoot
plug-in
porn (not ‘porno’)
post-production
postwar
pre-production
preoccupation
prime time (noun) / prime-time (adj.)
program (not ‘programme’)
provocateur

Q
Q&A
Qur’an

R
re-create
in/with regard to (not ‘regards’)
reimagine
rerun
rotoscope

S
S&M
sceptic
science fiction / sci-fi (noun and adj.)
scriptwriting / scriptwriter
Season 1, Episode 3 (but preferable to word differently where possible, e.g. ‘the third season’)
secondhand
set-up (noun) / set up (verb)
sharehouse
shortcut
shortlist (noun, adj. and verb)
shot / reverse shot
show business
sic (no itals)
slapstick
slow motion (noun) / slow-motion (adj.)
smartphone
spin-off
sport (noun) / sports (pl. noun, adj.)
standout
stepfather
Stolen Generations
storyworld
subfolder
super 8
sync (synced, syncing)

T
3D
thinkpiece
thirtysomething (noun and adj.)
throughline
tidbit (not ‘titbit’)
timeframe
time span
touchscreen	
towards (not ‘toward’)
transmedia
treehouse
twentysomething (noun and adj.)

U
un-Australian
underexplored
underrepresentation

V
videogame (noun and adj.)
voiceover
vs

W
Walkman
website
the West/Western (part of the world)
western (genre)
Western Australian (not ‘West Australian’)
while (not ‘whilst’)
widescreen
workspace
worldview
world-class
World War II (not ‘Second World War’)

X, Y, Z
zeitgeist (no cap)

AUSTRALIAN CURRICULUM

<table>
<thead>
<tr>
<th>Learning area:</th>
<th>General capability:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Arts</td>
<td>Ethical Understanding</td>
</tr>
<tr>
<td>‘Title of standard’ (or itals in bullets)</td>
<td>“Title of standard’</td>
</tr>
<tr>
<td>OR ‘Title of Unit’</td>
<td></td>
</tr>
<tr>
<td>Description of standard in sentence case</td>
<td>Description of standard in sentence case</td>
</tr>
</tbody>
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