



METRO AND SCREEN EDUCATION **STYLE GUIDE**

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 3 000 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:

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- 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

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

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).

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

Books (whole and chapters)

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

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

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

Journals

Amy Taubin, 'Playing it Straight', *Sight & Sound*, August 1996, pp. 6–8.
[N.B. full page extent only if not citing direct quote]

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.

Newspapers

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.

Jane Campion, 'Director's Notes', in Pathé International, *Bright Star* press kit, 2009, p. 4.

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

Online reports and similar material

Film Victoria, 'Australian Films at the Australian Box Office', 2011, <http://www.film.vic.gov.au/__data/assets/pdf_file/0004/967/AA4_Aust_Box_office_report.pdf>, accessed 17 January 2014, p. 2.

Commonwealth of Australia, *Australia's Digital Economy: Future Directions*, 2009, <http://www.archive.dbcde.gov.au/2013/september/what_is_the_digital_economy/australias_digital_economy_future_directions>, accessed 8 July 2014.

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

JW 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, in the featurette *2001: The Making of a Myth, 2001: A Space Odyssey*, Special Edition DVD, Warner Bros., 2007.

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.)

³ Siegfried 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 five 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.

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.

		✓	✗
Centuries		twentieth century BUT twentieth-century students twenty-first century students	20 th 20C
Currency	Any amount over \$9999 takes a comma.	US\$6000 A\$6000 US\$60,000	US \$6000 USD6000 6000 dollars \$60000
Dates	Avoid unnecessary punctuation	12 November 2004	November 12, 2004 12th November 2004
Decades	only exception is where subject has used abbreviation in interview	1960s 1970s and 1980s sixties	1960's, sixties, '60s 1970s and 80s, 1970s–80s

Dimensions	Use the multiplication symbol (not an <i>x</i>) with spaces either side	1024 × 208	1024x208 1024 X 208
Measurements	Always use numerals and spell out unit of measure in full <i>except</i> 35mm, 4K	12 kilometres 1 metre 25 per cent	12km, twelve km, twelve kilometres 25%, 25 percent
Ordinals	Spell out <i>except</i> when part of an official title	second, fourteenth 66th Cannes Film Festival	2nd, 14th
Spans/Ranges		pp. 38–9, 39–43 from 100 to 120 100–120 (en dash) 9.30–10.30 1970–1971	from 100–120 9.30/10.30 1970–71, 1970/71 (only for financial years)
Time		2pm 2.30pm seven o'clock twelve minutes 112 minutes ten years experience one year's time	2 PM 2PM 2 pm 2 p.m. seven pm 7 o'clock 12 min. 12 mins. ten years' experience
Year levels	Capitalised word + numeral for primary and secondary levels	Grade 1 Year 10	Grade One, first grade, year ten

GRAMMAR, SPELLING AND USAGE

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

		✓	✗
Abbreviations and Contractions	Abbreviations are punctuated Contractions are not	e.g., Prof. Jones Mr Main St	Prof Jones Mr. Main St.

Acronyms and Initialisms	No punctuation	USA UK NASA	U.S.A. U.K. N.A.S.A.
Capitals <i>See p. 10 for capitalisation in titles</i>	government terms: appropriate for a specific entity but lower case for job titles, institutions, etc. mentioned in a general sense Subjects/fields: capitalised only in <i>Screen Education</i>	Aboriginal, Indigenous Victorian Government BUT state government Australian Government BUT federal government [current] Premier Denis Napthine BUT Don Dunstan was the premier philosophy (<i>Metro</i>) Philosophy (<i>S.E.</i>)	aboriginal, aborigine
Collective Nouns, Organisations	Use in the singular if referred to as a single entity Only use plurals when referring to the individuals <i>within</i> the group	Apple has released the iPhone X. The family fill their plates with food.	Apple have released the iPhone X. The family fills its plates with food.
Initials	no punctuation between letters	AE Housman	A.E. Housman, A. E. Housman
Possessives	's for all singular common nouns, even if ending in <i>s</i> s' for all plural common nouns s' for all singular proper nouns, or plural proper nouns not ending in <i>s</i> ses' for plural proper nouns ending in <i>s</i> Do not use possessives when a plural common noun is used in a descriptive (rather than possessive) sense	bed's, grass's four cows', Cassavetes', James', both Melissas' work the Joneses' girls college drivers licence kids show	grass' four cow's James's the Jones' girls' college driver's licence kids' show

PUNCTUATION AND FORMATTING

		✓	✗
Ampersands	<p>Don't use in the body text</p> <p>Use in the endnote or in parentheses</p> <p>Use when part of an official title/brand</p>	<p>John Taylor and Claire Brown say ...</p> <p>(John Taylor & Claire Brown, 2005)</p> <p>Allen & Unwin</p>	
Apostrophes	<p>contractions: use omission apostrophe</p> <p>don't use for plurals of acronyms</p> <p>plurals of letters of the alphabet</p>	<p>'em</p> <p>CDs</p> <p>five <i>m</i>'s</p>	<p>'em</p> <p>CD's</p>
Colons	<p>word: lowercase</p> <p><i>except</i> a book's subtitle</p>	<p>The news: copies were still available.</p>	
Commas in lists	<p>Don't use the Oxford comma except to avoid ambiguity</p>	<p>Tom, Dick and Harry</p>	<p>Tom, Dick, and Harry</p>
Dashes	<p>Use spaced en dashes</p>	<p>Read the news – but be critical of it.</p>	
East Asian names	<p>If Chinese or Korean, SURNAME First Name(s)</p> <p>If Japanese, First name SURNAME</p>	<p>WONG Kar Wai</p> <p>KIM Ki-duk</p> <p>Yasujiro OZU</p>	
Hyphens	<p>Words hyphenated in the dictionary</p> <p>For compound adjectives that precede the pro/nouns they describe</p> <p><i>except</i> very well known phrases</p> <p>Use hanging hyphens for shared elements, and for time spans used as compound adjectives preceding nouns</p>	<p>make-up</p> <p>blue-eyed John</p> <p>BUT</p> <p>John has blue eyes</p> <p>upper primary kids</p> <p>state-owned and -run</p> <p>red- and blue-lined</p> <p>two- to four-hour drive</p>	
Quotation marks	<p>Single outer, double inner</p> <p>Place full stops and commas inside the quotes for a complete quoted sentence</p> <p>Where both fragments and full sentences are involved, punctuate according to the final part of the quote</p>	<p>'Ann said, "Jane was late."'</p> <p>BUT</p> <p>'Ann said that Jane "was late".'</p> <p>Anna said that I 'was late. But we can make do.'</p>	

A

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 italics*)
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
Bluetooth
Blu-ray
box-office (*compound adj. before noun*)
boys club / boys' own
Breaker Morant (*no quotation marks around 'Breaker'*)
byproduct

C

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 / cyberculture / cyberbulling / cybersafe / cyberstalking

D

didgeridoo
DJing
docudrama
documentary maker (*no hyphen*)

E

Earth (*planet*) / earth (*soil*)

ebook (*not 'e-book'*)

email (*not 'e-mail'*)

entrée

Episode 1 / first episode

et al.

F

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

G

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

H

**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

I

ice-cream

internet (*no cap*)

iPod

J

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

judgement

K

K–12 (*en dash*)

L

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

<i>Learning area:</i>	<i>General capability:</i>
The Arts	Ethical Understanding
'Title of standard' (<i>or itals in bullets</i>) OR 'Title of Unit'	'Title of standard'
Description of standard in sentence case	Description of standard in sentence case