These guidelines are a modified version of *The Chicago Manual of Style*, 16th edition (2010), which you should consult when in doubt about manuscript preparation. The NYU BobCat portal allows you free access to the online edition. CMS is the style required by *The Moving Image*, journal of the Association of Moving Image Archivists, and many other scholarly and professional journals. In fact, these MIAP thesis guidelines are based on the format and style guide originally created for *The Moving Image*.

As they say in Chicago, guidelines are not strict rules. The following stylistic choices suit MIAP thesis writing. You might emend this format if the nature of your thesis or project warrants it. Just be consistent.

### Formatting and layout of the manuscript

- 1” margins on all sides of 8.5” x 11” paper (“US Letter”). (1.25” left margin if you bind.)
- Page numbering: place consecutive Arabic numerals on the upper right corner of pages.
- Double space everything. (Keep “before” and “after” paragraph settings at 0 points.)
- Align left. Double line break before new headings and subheadings.
- Single tab for paragraph indentation (.5”).
- Block quote only when quoting more than two sentences (or more than 100 words).
- Font: 12 point, Times New Roman (or something similar).
- Use **bold font** only for headings and subheadings.
- **No underlining** anywhere.
- Italicize for emphasis; but use rarely. Also, italicize words as words: e.g., “The verb *to film* should not be used when referring to the act of recording on videotape.”

See guidelines for title page content and format appended as the final page here.

If using these guidelines for a stand-alone paper or essay, put at the top of the first page:

The Title of Your Essay [line break]  
Your Name [double line break]. Followed by the main text of your essay.

Type URLs as plain text. If a URL begins with www, then omit http://. For URLs that activate without the www prefix (especially when the domain name clearly identifies the site) addresses may be shortened: CNN.com, davidbordwell.net, NASA.gov, blip.tv.

*A Czech edition of The History of UNESCO was posted to Kitschkultur.com/films.*


Include the year of release in parentheses after a film/video title when it is first mentioned (unless your prose has already given that year). If the work was not released, use the date of production. Titles in the text appear in the language of origin. Supply English release titles, or, where no official release title was used, translated titles. The English title may
be used after first citing the original. *Graag gebroken brood* (Gladly Breaking Bread, 1935), for example, may subsequently be cited simply as *Gladly Breaking Bread*.

*Dumb and Dumber To* won no awards after its release in 2014.

*Der Letzte Mann* (*The Last Laugh*, 1922) was re-released in 1927.

The amateur film *Graag gebroken brood* (Gladly Breaking Bread, 1935) is exceptional.

**Notes (endnotes, footnotes, or backnotes)**

You may place your notes at the foot of pages, end of a chapter, or back of the thesis. Your call. All citations should appear in notes (unless written into the running text).

Cite sources in full upon first mention; thereafter, refer to author, short title, and, if appropriate, page number.

Limit the amount of prose in notes.

Avoid *ibid* whenever possible.

Consolidate notes where practical to do so. A note mark should appear only at the end of a sentence, and preferably at the end of a paragraph. A paragraph with one note citing four sources, for example, is better than a paragraph with four note markers (especially if the notes repeat sources).

**Bibliography or Sources Consulted**

If all your sources are cited in the notes, you may not need a bibliography. However, it is often useful to have an alphabetized master list of important sources. See CMS on how to format citations in a bibliography (as opposed to the note format). In order to distinguish a list of works you cite from a master list of items consulted in your research, use the heading *Sources Consulted* (rather than *Works Cited* or *Bibliography*). Depending on the nature and quantity of your sources, you may choose to organize the bibliography into sections.

**Figure captions**

Identify any illustration (“figure”) with numeral, caption, and parenthetical source credit. Do not include an illustration unless it is integral to the project.

*Figure 1. Frame from* *Eyes of Science* (1930). (George Eastman House)

*Figure 2. Lansing high school students attend a screening of* *Valley Town*, January 7, 1941. Principal Wiggins, seated, far left. (Detroit Free Public Library.)

**Dates and numbers**

August 23, 1999, the 1960s, the sixties, the 1940s and 50s, between 1926 and 1928, while working at IBM (1950-59); the essay “The IBM Era, 1950-1959”

the mid- to late 1990s

the twenty century (noun); a twentieth-century art movement (adjective)

events of August 12 [not 12th], the June 19 celebration, the third of March
one, fifty-five, one hundred, two hundred, five thousand (spell out big round numbers); 7.5 million kilobytes, pages 8-10, pages 100–2, pages 112-13, pages 271–99, pages 299-311
a budget of $33,000, a five-cent cigar, forty euros = EUR 40, €11.3 million

When a number or year begins a sentence, it is spelled out. But it’s better to recast it: “Nineteen ninety-five was a mother” becomes “The year 1995 was a mother.” Don’t begin a sentence “1995 was a mother.”

For gauges, no space between numeral and letter: 35mm film, 16mm prints, 8mm videotape.

**Punctuation**
Use the serial comma (a.k.a the series comma or Oxford comma): a, b, and c (not a, b and c). Go to the annual conference of ALA, AMIA, and SAA.

Brackets: use only for text that you insert (usually in quoted material) for clarification.

Semi-colons: use sparingly (and correctly). Most essays can do without.

**Abbreviations**
In running text, use *e.g.*, *i.e.*, and *etc.* only in parenthetical phrases.

Jr. and Sr.: no comma after surname (*Sid Davis Jr.*, *Dan Dohrn Sr.*, or *George Hamilton IV*)


In note citations, use two-letter postal abbreviations for American state name and Canadian provinces. [www.usps.com/ncsc/lookups/usps_abbreviations.html#states](http://www.usps.com/ncsc/lookups/usps_abbreviations.html#states)

**Citations**
Standardize capitalization in all titles, using headline style. (Do this regardless of how the title is capitalized in the original source.)

“Filming on the Floor of the House of Representatives,”
the book *Four Theories of Education by John Dewey* was edited
“Berners-Lee More than Ever Convinced that He Was Victim of Madoff”

**Examples of citations (in note format, which differs from bibliography format, in which the citations begin with the author’s surname for the purposes of alphabetizing):**


Edward Mason, “Children and the Cinematograph,” Journal of the Society of Comparative Legislation 16, no. 2 (1916): 346-53. [Where no month (or quarter) of publication is present, include both the volume and its number. Above, vol. 16, no. 2. You may also cite this as 16.2 (1916).]

Walt Disney, “Mickey as Professor,” Public Opinion Quarterly 9 (Summer 1945): 119-25. [Where month or quarter does appear, include it with the year of publication. List only the volume (here, 9); you may omit any number following that of the volume.]

Ed Guerrero, “The So-Called Fall of Blaxploitation,” Velvet Light Trap 64 (2009): 90-91. [Some journals use only single numbers for sequential issues. Here you could also say Velvet Light Trap no. 64.]


Spencer Pollard, “Film Sketches by Milestone,” New York Times, Sept. 22, 1940. [You may opt to omit page numbers from citations of daily newspapers.]

Bell and Howell ad, Business Screen, Dec. 1945, back cover.


Eric Paul Schaefer, ”The Sex Hygiene Exploitation Film: A Filmography and Genre Overview” (master’s thesis, University of Texas at Austin, 1987).


Per CMS 14.279: “Citations of video recordings, like citations of sound recordings, will vary according to the nature of the material. Any facts relevant to identifying the item should be included.” Be consistent in the elements you include from citation to citation.


Blog entries or comments may be cited in running text (e.g., “In a comment posted to the blog *Ars Technica* on March 6, 2009, Peter Pearson confessed.”) rather than in a note. The following are formatted for notes.


E-mail from Dominic Angerame to the author [or insert your name here], Aug. 21, 2005. Or simply E-mail from Dominic Angerame, Aug. 21, 2005. [When no recipient is named, readers should assume the author of the essay was the recipient.]

If you cite a source repeatedly, it should be abbreviated after the first citation. For example, if you have thirty references to the *New York Post*, do this:

“The Digital Scream!” *New York Post*, June 4, 2009 (hereafter cited as *NYP*).

Or, you can define such abbreviations at the beginning of the note section, above note 1.

**Web citations and electronic sources**

Describe a site’s content as needed for clarity. Give readers sufficient data to assess the nature and authoritativeness of the source upon reading your note.

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts, with the addition of a URL.

You may opt to omit the conventional “accessed Feb. 1, 2008.” Readers can safely assume you accessed sites in the weeks before the publication or posting of your essay. But, if you know you are citing a dead URL, note that.


Not www.dga.org/news/pr_expand.php3?313


**CMS 14.5 Uniform resource locators (URLs)**

CMS warns “it is never sufficient simply to provide a URL.” First list the *full facts of publication*. The URL is “the most vulnerable element” of a citation. “Readers need to be able to judge the nature and authority of any source from the full facts of publication.”

**CMS 14.184 Electronic journal articles -- URL or DOI**

“A digital object identifier (DOI) is preferable to a URL. The DOI assigned to an article applies to that work in any medium, but cite a DOI to indicate you referenced an electronic edition.” [Sometimes, of course, there is only an electronic edition.] And CMS 14.18 “Note that DOI, so capitalized when mentioned in running text, is lowercased and followed by a colon (with no space after) in source citations.”


The Carman citation can be considered complete without the DOI, since *The Moving Image* also exists in printed form. However the Burgess article exists only in an online reference source, making the DOI essential.

**CMS 14.6 Digital Object Identifiers:** A DOI is a unique and persistent string of characters “assigned to a piece of intellectual property such as a journal article or book (or a component thereof), in any medium in which it is published. (The term ‘digital’ refers to the identifier and not necessarily to the object.)”

If you consult, say, an online PDF replication of a printed newspaper, book, or journal, you need not list a URL or electronic access point (such as ProQuest or LexisNexis). The following suffices, whether for an original paper copy, microfilm copy, electronic edition, or online version:


**Spelling**
Use *Merriam-Webster’s Collegiate Dictionary*, 11th edition, as the authority for spelling. The site m-w.com is based on the print version of *MW11* and “includes the main A-Z listing of the Collegiate Dictionary, as well as the Abbreviations, Foreign Words and Phrases, Biographical Names, and Geographical Names sections of that book.” However, it is not the unabridged version.

**Style sheet**
In publishing, a list such as the following is often called a “style sheet.” For long pieces of writing, as you write keep a running list of terms that appear more than once and have spelling or punctuation that might vary. This makes it easier in the final version to unify the way you type the term. Here are some examples. Consider them MIAP “house style,” unless you have good reason to do otherwise.

16mm film, 35mm prints, a 70mm release, 8mm ¼-inch video, 2-inch quad video (or two-inch)

the Academy Award [you are not obliged to add ® or other marks to such terms]
Academy Film Archive (singular), but Anthology Film Archives (plural)
African American, Mexican American, etc. (no hyphens in either the noun or adjective)
the Agfa company made Agfacolor film stock
a B movie
bandwidth, broadband,
Betacam SP, Beta SP videotape
black-and-white film; a movie shot in black and white
a Blu-ray disc (abbreviation BR acceptable, if defined first)
catalog
checksum
close-up shots, a close-up, a medium close-up
communism, Communist Party
a Creative Commons license
the Depression, an economic depression
DigiBeta, Digital Betacam
DOI (Digital Object Identifier) [Capitalized; it’s a registered trademark of the International DOI Foundation.]
DuPont, DuPont-Pathé
DV, DVCAM
Eastman Kodak Company
e-book, e-mail
filmmaking, filmmaker
full-coat magnetic track
HDCAM
in-camera effects
the Internet
iPhone, iPod,
Kodachrome
laserdisc (variable spellings: LaserDisc, laser disc)
mini-DV
the New York Post [when periodicals are named in main text. But omit the in citations.]
newsfilm, newsreel
nonprofit, nontheatrical
a one-light print
online
on-screen, off-screen (adj.)
open-reel video
ORWO film stock
outtakes
Pathé
PBCore
postproduction, postwar, postcolonial
preproduction
presstape
Progressive Era, progressivism
the South, the East, East Coast, Eastern (U.S.)
Super 8 film (or Super 8mm film)
Technicolor
telecine (DataCine is a brand name)
theater (unless a building is named the X or Y Theatre)
Twentieth Century Fox
U-matic tapes
videocassette
Warner Bros.
wet-gate printing
workstation
World War II, the Second World War, WWII (if repeated uses), post-WWII
the World Wide Web, the web; website, weblog, blog, vlog.

**Select technical abbreviations**

<table>
<thead>
<tr>
<th>Term</th>
<th>Abbreviation</th>
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</thead>
<tbody>
<tr>
<td>ASCII</td>
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<td>an AVI file (with .avi extension)</td>
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<tr>
<td>bps (bits per second)</td>
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<tr>
<td>CD</td>
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<td>a CSS file</td>
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<td>DVD</td>
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<td>GB (gigabyte)</td>
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<td>GIF</td>
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<td>HTML code</td>
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<td>JavaScript programming language</td>
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<td>a JPEG</td>
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<td>Mbps (megabits per second)</td>
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<td>the MPEG format</td>
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<td>the PNG file format</td>
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<td>the SQL standard</td>
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<tr>
<td>TB (terabyte)</td>
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<tr>
<td>TIFF files</td>
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<tr>
<td>an XML document.</td>
<td></td>
</tr>
</tbody>
</table>

**Avoid** embedded and proprietary formatting of your text document (or at least wait until the final edit approved by your thesis advisor is ready to deposit). For example, do not use MS Word’s Table of Contents template, which may be difficult for your editor to edit.

**NB:** Film vs. video. Distinguish between formats of moving image media. Films are works recorded on motion-picture film. Carriers of video signal should be identified as such: videos (i.e. video works), videotapes, video recordings, digital video, and so on. In common parlance people slip in and out of medium specificity. The digital video recording captured on a cell phone camera might be casually referred to as “a tape,” or someone with a video camera may refer to “filming” an event. As a moving image archivist, use terms more exactly. Specify when you mean a film print or negative, a videocassette, a broadcast signal, a television program, magnetic audiotape, a vinyl disc, and so on. Use more general terms when you refer to more than one format: movies, recordings, audiovisual records, moving-image works, digital files.

**Emoticons**
No emoticons. ; > )

updated August 24, 2015
Title of the Thesis or Preservation Project:

Subtitle, If Appropriate

by

Author’s Full Name

A thesis submitted in partial fulfillment

of the requirements for the degree of

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Sources Consulted


