MIAP Thesis Format and Style Guide
AY 2017-18

These guidelines are a modified version of *The Chicago Manual of Style,* which you should consult when in doubt about manuscript preparation. The NYU BobCat portal allows you free access to *The Chicago Manual of Style Online*. 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 those 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 thesis title page content and format on page 10 (below). 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.

Consult NARA's catalog, available at http://archives.gov.

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 was released in 2014.

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

Notes (endnotes, footnotes, or backnotes)

You may use footnotes or endnotes. 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 the more 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 the film *Eyes of Science* (1930). (George Eastman House)

Figure 2. High school students attend a screening of *Valley Town*, January 7, 1941. President Macri, 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 twentieth century (noun); a twentieth-century art movement (adjective)

events of August 12 [not 12th], the June 19 celebration, the third of March

fifty-five, 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 (rather than a, b and c). the annual conferences of ALA, AMIA, and SAA.

Brackets: use for (1) text you insert (usually within quoted material) for clarification, or (2) titles assigned to a work lacking one (e.g., Edison test no. 20 *[Fred Ott Holding a Bird]*).

Semi-colons: use sparingly. 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., George Hamilton IV)

In notes, abbreviate the names of months (except for May, June, and July) appearing in citations: Jan., Feb., Mar., Apr., Aug., Sep., Oct., Nov., Dec.

In note citations, use two-letter postal abbreviations for American state names (en.wikipedia.org/wiki/List_of_U.S._state_abbreviations) and Canadian provinces.

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 by committee

"Berners-Lee More than Ever Convinced He Was Victim of Madoff"

The section **CMS 14.18 Notes and bibliography -- examples and variations** is quite helpful. Have a look at it. Below are some MIAP-friendly examples. Note that these are in note format, which differs from bibliography format. For bibliographies, use the author's surname first; for notes, make it reader-friendly by listing the author's first name first.

1. Giovanna Fossati, *From Pixel to Grain: The Archival Life of Film in Transition* (Amsterdam: Amsterdam University Press, 2009), 126-29.

2. *1000 and One: The Blue Book of Non-Theatrical Films* (Chicago: Educational Screen, 1935).

3. Terry Ramsaye, *A Million and One Nights* (1926; reprint, New York: Simon and Schuster, 1986), 694.

4. Charlie Keil and Shelley Stamp, eds., *American Cinema's Transitional Era: Audiences, Institutions, Practices* (Berkeley: University of California Press, 2004).

5. Kathy High, Sherry Miller-Hocking, and Mona Jimenez, eds. *The Emergence of Video Processing Tools: Television Becoming Unglued*, vol. 2, (Bristol, UK: Intellect, 2014), 2-11.

6. Rigoberta Menchú, *Crossing Borders,* trans. and ed. Ann Wright (New York: Verso, 1999).

7. Anna McCarthy, *The Citizen Machine* (New York: New Press, 2010), Kindle edition.

8. Peter Stearns, "Trends in Social History," in *The Past Before Us,* ed. Michael Kammen (Ithaca, NY: Cornell University Press, 1980), ix-x.

9. Rick Prelinger, "Smoothing the Contours of Didacticism," in *Learning with the Lights Off: Educational Film in the United States,* ed. Devin Orgeron and Marsha Orgeron (New York: Oxford University Press, 2009), 419-40.

10. 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).

11. 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 many omit any number following that of the volume.

12. 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.

13. David Gilmore, "We Don't Need No Education," *Nation*, May 6, 1980, 34.

14. Spencer Pollard, "Film Sketches by Milestone," *New York Times*, Sep. 22, 1940. [You may omit page numbers from citations of daily newspapers.]

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

16. U.S. Congress, House, *Congressional Record*, 62d Cong., 2d sess., Dec. 11, 1912, 593-95.

17. *Mutual Film Corporation v. Industrial Commission of Ohio*, 35 S. Ct. 387 (1915), hereafter *Mutual v. Ohio.*

18. Patrick G. Loughney, "A Descriptive Analysis of the Library of Congress Paper Print Collection" (PhD diss., George Washington University, 1988), 155-56.

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

20. *The Hellstrom Chronicle* (1971, Wolper Pictures), VHS (Burbank, CA: RCA/Columbia Pictures Home Video, 1983).

21. *Shake Hands with Danger* (1980, Centron Productions), on the DVD set *The Educational Archives*, vol. 4 (San Francisco: Fantoma Films, 2002).

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.

22. Michael Curtis and Gregory S. Malins, "The One with the Princess Leia Fantasy," *Friends*, season 3, episode 1, first broadcast Sep. 19, 1996 (Burbank, CA: Warner Home Video, 2003), DVD.

23. John Cleese and Michael Palin, "Commentaries," *Monty Python and the Holy Grail*, special ed. DVD, disc 2. (Culver City, CA: Columbia Tristar Home Entertainment, 2001).

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.

24. Teri Tynes, "The View from Hell's Kitchen," *Walking Off the Big Apple* (blog), July 13, 2011, www.walkingoffthebigapple.com/2011/07/view-from-hells-kitchen.html.

25. "Present at the Creation: *A Night at the Opera*," broadcast on *Morning Edition*, National Public Radio, Dec. 16, 2002, www.npr.org/programs/morning/features/patc.

26. Missus Idontknowwhattodoaboutitall, "Marx Brothers -- Night at the Opera Treasury," 2004, www.nightattheopera.net. Accessed Jan. 1, 2014. (URL not functional as of June 22, 2017.)

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

28. Paul E. "Re: Itinerant filmmaking," *Frameworks* listserv, Dec. 4, 2007.

29. Howard Besser, "Digital Delivery of Instructional Support Materials" (slide presentation, Learning Resources Association of California Community Colleges, Mar. 3, 2000), http://besser.tsoa.nyu.edu/howard/Talks/LRACCC/ppframe.htm.

30. YaMoonSun, "How to Install ffmpeg on Windows," Sep. 20, 2016, www.youtube.com/watch?v=hFKijOaabU4.

31. Albert Brooks (@AlbertBrooks) "daw ellipse. dint hbe glosses but dn think maters. ws predy," Twitter, Aug. 21, 2017, twitter.com/AlbertBrooks/status/899733132580184068.

32. Kristaps Licis, "But what is the surprise here?," Feb. 24, 2016, comment on Junot Díaz, "Always surprises," facebook.com/junotdiaz.writer/posts/9724955572815454?comment_id=9725558569475 821.

33. "U-matic," Wikipedia, updated Aug. 15, 2017, en.wikipedia.org/wiki/U-matic.

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 periodicals) should be cited similarly to their print counterparts, with the addition of a DOI (when available) or URL.

Access dates are not required. 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.

    * "DGA Joins EIC," Directors Guild of America press release, Mar. 27, 2003, www.dga.org/news/pr_expand.php3?313.

    ** Michael Sragow, "Directors from B to Z," *Salon*, Jan. 18, 2001, http://dir.salon.com/story/ent/col/srag/2001/01/18/bromell_zemeckis.

CMS 14.5 Uniform resource locators (URLs)
CMS warns "it is never sufficient simply to provide a URL." Pasting a URL into a note with no facts of publication is unacceptable.
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."

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.)"

14.184 Electronic journal articles -- URL or DOI
"A DOI, if it is available, is preferable to a URL. If using a URL, use the address that appears in the browser's address bar when viewing the article (or the abstract) unless a shorter, more stable form of the URL is offered along with the electronic article. Note that a single DOI assigned to a journal article as a whole applies to that article in any medium, print or electronic. Include an article's DOI to indicate that an electronic version was cited. (Because the DOI points to all available formats simultaneously, it is not necessary to specify which electronic format was cited—e.g., PDF or HTML.)"

Jean Burgess, "YouTube," in *Oxford Bibliographies Online: Cinema and Media Studies*, ed. Krin Gabbard (New York: Oxford University Press, Oct. 28, 2011), doi:10.1093/OBO/9780199791286-0066.

Emily Carman, "That's Not All, Folks! Excavating the Warner Bros. Archive," *The Moving Image* 14.1 (2014): 30-48, doi:10.1353/mov.2014.0006.
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.

If you consult, say, an online PDF replication of a printed newspaper, book, or journal, you need not necessarily list a URL or electronic access point (such as ProQuest). The following suffices, whether for an original paper copy, microfilm copy, electronic edition, or online version: "Buckeyes Love Gearheads," *Miami* [OH] *Herald,* Sep. 1, 2011.

Use your judgment about what additional metadata might be helpful to a reader, or which might eliminate potential confusion about which edition of a work you consulted: Charles Musser, *Edwin S. Porter and the Edison Company* (Berkeley: University of California Press, 1999), 113-14. Available at http://books.google.com.

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."

Style sheet

In publishing, a list such as the following is often called a "style sheet." 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
¾-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
DigiBeta, Digital Betacam
DOI (Digital Object Identifier) [Capitalized; it's a registered trademark of the International DOI
        Foundation. But use lowercase *doi* when citing the identifier.
DuPont, DuPont-Pathé
DV, DVCAM
Eastman Kodak Company
e-book
email

filmmaking, filmmaker
full-coat magnetic track
the Great Depression, an economic depression
HDCAM
in-camera effects
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.), Eastern Europe, the Western world, etc.
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, Twenty-First Century Fox
U-matic tapes
YouTube
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
a 4K scan, 2K resolution
API (application program interface)
ASCII
an AVI file (with .avi extension)
bps (bits per second)

CD
a CSS file
DOI
DVD
FTP
GB (gigabyte)
GIF
HTML code
JavaScript programming language
a JPEG
lm (lumen)
MB (megabyte)
Mbps (megabits per second)
an MP3 file
the MPEG format
an MP4 file
a PDF file
the PNG file format
the SQL standard
TB (terabyte)
TIFF files
an XML document.

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. However, as a moving image archivist, use terms more exactingly. 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 general terms when you refer to more than one format: movies, recordings, audiovisual records, moving-image works, files.

Emoticons
No emoticons. **;>)**

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

Master of Arts

Moving Image Archiving and Preservation Program

Department of Cinema Studies

New York University

May 2018

Sources Consulted

Almond, John Covert. *Eastern Historians in Crisis, 1928-1980*. New York: Holmes and Meier, 1981.

AOTUS, blog of the Archivist of the United States. 2011-2015. http://aotus.blogs.archives.gov.

Austen, Jane. *Plan of a Novel*. 1817. New York: Penguin, 2007. Kindle edition.

Beard, Nadia. "Entire Staff of Moscow's Museum of Cinema Resigns in Protest Against New Director." *Calvert Journal*, Oct. 28, 2014, http://calvertjournal.com/news/show/3288.

Brent, Josef. *Inside the Trump Archives: Discovering the New Maroon*. London: Turnaround, 2008.

Canfield, Alyce. "Paul Bunyan Was a S****." *Screenland,* July 1946, 1.

Dmitriev, V. Y. "Gosfilmofond: The Film Archive of the Russian Federation." *Museum International* 46, no. 4 (2010): 16-20.

Halter, Ed. "Recycle It: A Look at Found-footage Cinema, from the Silent Era to Web 2.0." *Moving Image Source* (website of Museum of the Moving Image), July 10, 2008, www.movingimagesource.us/articles/recycle-it-20080710.

Lee, Toby. "Festival, City, State: Cultural Citizenship at the Thessaloniki International Film Festival." In *Coming Soon to a Festival Near You: Programming Film Festivals*, edited by Jeffrey Ruoff, 1-15. St. Andrews, Scotland: St. Andrews Film Studies, 2012.

Ng, Katerina and E. A. Dobrenko, eds. *Bubkis: A History in Documents, 1917-1953*. New Haven, CT: Yale University Press, 2007.

Niver, Kemp R. *Early Motion Pictures: The Paper Print Collection in the Library of Congress*. Washington, DC: Library of Congress, 1985.