2023-2024
MIAP THESIS GUIDELINES

MIAP Thesis Options

Thesis (Research Project, Preservation Project, or Portfolio)
The MIAP thesis is a capstone project in the form of an academic research project, a documented preservation project, or a professional portfolio.

- **A research project** must demonstrate substantial research and analysis addressing an aspect of the history, theory, or practice of moving image archiving and preservation. The paper should contribute to the archival field, bring innovative and insightful discussion to the profession, and have the potential to be published.

  The final document should be at least 60 pages, including graphics, and works cited. There is no cap on the final number of pages but preferably, it should not be more than 120 pages. We encourage students to concentrate on quality over quantity.

  The final document must include:

  - Cover page
  - Table of contents (mandatory)
  - List of illustrations/graphs/tables
  - Abstract (250 words)
  - Body of work
  - Works cited

- **A preservation project** is completed in partnership with an organization for which the student performs tasks such as collection assessment, description, re-housing, preservation planning and/or management, development of access forms, and/or fundraising. The project should be distinct from internship fieldwork, even if it grew out of an internship and is taking place at the same site. When proposing the project, students must clearly state whether it is a preservation *planning* project, or a preservation *implementation* project.

  The project's written component typically contains two parts: (A) a report with supporting documents, deliverable to the organization; and (B) an analysis of one or more archival issues raised by the project.

  The final project must contain:

  - Cover page
  - Table of contents (mandatory)
  - A 250-word description of the project in lieu of an abstract
  - The report (A) including the following deliverables:
    1- Note of copyright status for the film(s) or collection
    2- Summary of significance of the materials to be preserved (include description of the aesthetic values of the materials or collection, historic significance, context of production, original specifications, current status, information about director, creators, and any other information relevant to the understanding of the materials).
    3- Detailed work plan and timeline
    4- Budget proposal
    5- Rationale for outsourcing when needed
    6- If the project is related to the preservation of audiovisual material, time-based media or complex media, the student needs to document the outcome.
  - The analysis portion of the project (B) must be at least 20 pages, including abstract, graphics, charts, and images, and works cited.

  Students opting for *a planning project* might decide to carry out a small pilot project when possible. Those additions must be consulted with the thesis advisor(s) on time, and they need to be clearly marked in the table of contents.

- **A professional portfolio** that compiles revised versions of work completed at MIAP, a reflective essay, and a summary of special projects/internship work. The revised papers must demonstrate refinement of thought, quality, and expansion of the work.

In consultation with the thesis advisor, students will select three final projects/reports done as part of MIAP coursework; students will conduct further research in order to expand and improve each one of those papers. Preferably, the selection must have a unifying theme that helps define the student's professional profile and their main field of specialization. The portfolio will also include an 8-10 page summary of relevant related projects and internship work. The portfolio will be introduced by a reflective essay.

The portfolio must include:

- Current résumé
- Cover page
- Table of Contents (mandatory)
- A 10-12 page reflective essay with a rationale for selection of the revised materials, elaborating on how they fit into the overall work conducted at MIAP, and how they define the professional profile of the student as an archivist with specialization in a specific field while being able to perform various archival tasks.
- Three revised final course papers/reports demonstrating further expansion of the original research and documentation, and overall improvement of content.
  In consultation with the advisor, students will select three final projects/reports to include. Students need to make the original papers/reports available to the advisor(s) as the outset of the project for review. After revisions and expansion, each final paper included in the portfolio must have a 15-20 page minimum extension. Papers must have an abstract, and a list of works cited.
- An 8-10 page summary of internship fieldwork or related projects that support the main content of the portfolio.

The portfolio may include visuals prepared for presentation of coursework, or sample items resulting from those research/internship projects. Those deliverables will be consulted and agreed upon with the advisor(s) early in the process of preparing the thesis.

Graphics, charts, illustrations must be appropriately identified. Additional supporting materials must be clearly identified and referenced as Appendixes in the Table of Contents.

Students will begin thinking about a thesis topic and its form during the second semester of the first year and should identify more specific ideas over the summer prior to their second year. Seek advice from your academic advisor, faculty members, or informal mentors at any time during the process. You will further develop your thesis plans in a third-semester course,

CINE-GT 3490 Advanced Topics in Preservation Studies. More detailed guidelines, a timeline, and a style and format guide for the capstone project are distributed at the start of the fall semester.

Tisch Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the Policies and Procedures Handbook on the website of the Tisch Office of Student Affairs.

AI and MIAP Coursework and Thesis

MIAP Administration is aware that AI is rendering multiple services in our field. Any use of artificial intelligence apps for class projects must be discussed in advance with the instructor and/or supervisor (in the case of Thesis work); guidelines, boundaries, and expectations for citation will be set on an individual basis. The use of artificial intelligence apps such as ChatGPT or similar to produce research papers, reports, and similar assignments would be considered plagiarism.

A Note About Human Subjects Research

From NYU Page "Reseach with Human Subjects"

"At New York University, all research involving human subjects (funded or not funded) must be reviewed and approved by the University's Institutional Review Board (IRB) **before** being carried out.

The University Committee on Activities Involving Human Subjects (UCAIHS) serves as NYU's IRB for the Washington Square units of the University. The site linked to above can help you:
- Determine if your work must be reviewed and approved by the UCAIHS
- Understand federal regulations and NYU policies concerning human subjects in research
- Prepare an application for review and approval to the UCAIHS
- Respond to any concerns or requested revisions the UCAIHS may request after the initial review

The UCAIHS is authorized to review and approve research involving human subjects through an agreement with the U.S. Department of Health and Human Services, Office for Human Research

Protections, called a Federal Wide Assurance."

The majority of MIAP theses do not involve human subjects research, but some do. The first step is to determine whether your project should be classified as human subjects research, requiring application to UCAIHS. To get started, refer to this IRB Decision Tree and consult this FAQ. You should also speak to your academic and/or thesis advisor and consult directly with the UCAIHS office for guidance on making this determination (ask.humansubjects@nyu.edu, 212-998-4808).

If you, your advisor, and/or a UCAIHS representative determine that your project *does* require UCAIHS review, then please refer to the office's How to Apply page and read through its sheet on Applying to the NYU IRB as a Student. Students need a full-time NYU faculty sponsor to submit an application to UCAIHS (e.g., your thesis advisor, academic advisor, or MIAP Director Juan Suárez, depending on circumstance).

Please be mindful of submission deadlines for applications to UCAIHS. Investigators planning to initiate a research study involving human subjects should allow at least two months for the review process, since UCAIHS may need to request revisions or additional information before granting final approval.

The three major steps to application are:

1. Register for Cayuse (The Cayuse Research Suite is NYU's support for research administration, including the submission of protocols to UCAIHS.)
2. Take required CITI Training on human subjects research (CITI = Collaborative Institutional Training Initiative)
3. Submit application via Cayuse IRB (directions)

Policy on Deadlines (*per section 3. IMPORTANT DATES & DEADLINES of the MIAP Handbook****):*** The MIAP program is small, both in its student body and its administration. As such, there are often competing deadlines to keep the program moving forward. We anticipate you will meet the deadlines as they are set, or forfeit those services. There will not be additional reminders beyond our typical notifications. You can find MIAP program deadlines in our shared Course Google Calendar entitled "NYU MIAP Course & Events Calendar", in the NYU MIAP calendars shared via Google Drive in the MIAP Student folders, and in the emails and surveys provided to collect and share information as required by the program.

2023-2024 Thesis Timeline

For every deadline that involves a deliverable, students must turn in an editable file unless noted otherwise (.docx, .doc, .rtf, etc.) If you include encrypted files or materials that require passwords, ensure that the content is available by the deadline to prevent your work from being considered a late submission.

2023

By Tuesday, October 10: Discuss your thesis idea with your academic advisor and other faculty as needed. Your academic advisor will request that you send a preliminary paragraph proposing a thesis topic, and the form it will take. For the meeting, be ready to discuss prospective thesis advisors.

By Friday, October 20: E-mail your thesis proposal (ca. 500 words) to MIAP Director, Juana Suárez (juana@nyu.edu), Academic Program Manager, Niki Korth (nk3900@nyu.edu). Name the file *23f_thesis_[Your Last Name]_proposal*. Include: a working title, a developed focus (not just a general topic), a proposed method for accomplishing the work, an annotated bibliography of at least five sources, and define the form your thesis will take (i.e., research paper, preservation project, or portfolio).
- For a paper, propose a thesis statement (or a question to be answered), then discuss your topic, approach, and sources of research.
- For a preservation project, describe the collection(s) and/or work(s) and their location, outline major tasks and "deliverables," and identify the archiving/preservation issue(s) you expect to address.
- For a portfolio, outline the points of your synthesis essay and identify the papers and projects you will include.

You and/or MIAP faculty may choose to circulate your proposal to Cinema Studies faculty, adjunct MIAP instructors, and/or others who could potentially provide thesis advice. You will receive written and/or verbal feedback on your thesis proposal from the instructor of CINE-GT 3490 Advanced Topics in Preservation (Juana Suárez), your academic advisor, and others as needed.

At this time, you will also suggest names of five prospective thesis advisors (at least two must be professors at NYU, from Cinema Studies or another department). Please explain how the scholarship or trajectory of each one of them supports your project.

MIAP Administration will assign your advisor; we will do the best to work with your suggested names but cannot guarantee you will be matched with any of them. You should not commit their services as thesis advisors until we have confirmed names.

By Wednesday, November 1: A thesis advisor will be assigned to you via email from the MIAP Academic Program Manager. Once your thesis advisor is assigned, you are approved to move forward by contacting your thesis advisor and sharing your proposed topic. At this time, you will ask if they are available to advise your thesis, meet with them if necessary, and share a freshly edited version of your thesis proposal and your resume.

MIAP administration may need to appoint two colleagues to co-direct your thesis depending on various factors, including but not limited to: the availability of one of the supervisors, the research agenda of junior faculty, and faculty expertise. This decision will be done at the discretion of the MIAP Director, Academic Program Manager, and Associate Directors. In such

cases where you are assigned two advisors, you must make sure to communicate consistently with both of them and keep both of them looped in at all times

By Friday, November 10: By this date, you should receive written confirmation that your chosen advisor has agreed to work with you. Please ask them to email you, MIAP Director, and the Program Manager to confirm their acceptance as your thesis advisor.

Once your advisor is confirmed, please make an appointment with them as soon as possible. For those of you working with NYU Faculty, please set an appointment on campus or via Zoom. If your advisor is not associated with NYU, Zoom is also an alternative; also, please do your best to meet during the AMIA annual conference if attending.

If the first assigned thesis advisor declines, please consult with the MIAP Director and the Academic Program Manager before reaching out to any other name from your list.

At this time, your thesis advisor may then request further revisions to your proposal. A general planning meeting should be held with the advisor in the fall 2023 term; this will help you develop a schedule for meetings, intermediary drafts, and other expectations for spring semester. Meetings should be scheduled according to chapter/division of the body of work; drafts should be sent to the advisor well in advance to provide reasonable time for reading and annotations. At the advisor's discretion, consultation via electronic communication may be used instead of an in-person meeting. We recommend a minimum of 4 meetings with the advisor. Meetings with advisors are an essential part of the writing process; meetings are not optional.

Thesis advisors commit to supervise you through the spring semester of your final year. If your thesis advisor is not a full-time faculty in MIAP and Cinema Studies, they might agree to extend their work with you for one additional semester, upon MIAP program approval. Any further requests for extension may require that you switch your thesis advisor to available faculty in MIAP/Cinema Studies. If this scenario applies to you, you should email your non-full-time-faculty thesis advisor and the MIAP Program Director and Program Manager requesting this accommodation in advance of the end of the spring semester.

The program maintains a policy on thesis advisor honoraria related to this work, which does not apply to every scenario. The Academic Program Manager will contact advisors separately regarding honoraria, as appropriate per the policy. Thesis advisor honorariums are handled solely by MIAP Administration and should not be included in your discussions with your thesis advisor, at any time during your work.

By Friday, December 15: By this date, email your revised thesis proposal as per notes from thesis advisor and MIAP administration, plus a schedule of advisor meetings and work submission deadlines to MIAP Director and Program Manager, with your thesis advisor copied. Name the file *23f_thesis_[Your Last Name]_schedule*.

Winter Recess
By now you should be drafting parts of your thesis, even as research continues. Continue thesis

research, project work, and writing.

2024

By Tuesday, February 20: Submit a thesis draft to your thesis advisor. Revise and extend your work based on feedback from thesis advisor and others. Thesis advisors should provide written and/or verbal feedback between now and thesis presentation week (exact dates & times TBA).

Monday, March 25 to Friday, March 29: *According to the [Tisch Bulletin](#), which outlines all degree requirements awarded by Tisch School of the Arts, including the MIAP program MA degree:"...the student must orally present this capstone project to faculty, working professionals, and the public." As such, each student is expected to present their thesis in order to be granted a MIAP degree.*

During Thesis Week (March 25 - 29, 2024), you must make a professional public presentation of your thesis. Invite any organizational partners with whom you are working. MIAP faculty will attend thesis presentations and external thesis advisors will attend their advisees' presentations, barring unforeseen circumstances. All MIAP students (first- and second-year) are expected to attend the thesis presentations. The MIAP program is a supportive, collegial environment wherein students are asked to respect the work of their peers and share in its development as a participant in an engaged audience.

By Monday, May 1: Deliver your completed thesis for grading. E-mail an editable text file and a PDF copy to your thesis advisor, MIAP Director, and Program Manager. Name the file *24s_thesis_[Your Last Name]_grading_copy*. Make print copies available upon request. If you have supporting documents or files that are a formal part of the project, you need to include them. In some circumstances, these might be, for example, a database, video, or illustrations too large to include in the text document. Please consolidate documents the best you can into a single PDFs.

The MIAP Director, Associate Directors, Program Manager, and your thesis advisor will decide together whether you have successfully completed the thesis requirement. If the thesis you submit by May 1 is judged to be inadequate for a passing grade, your thesis advisor, in consultation with the MIAP Director and faculty, would ask you to make substantial revisions that could impact the timing of your degree conferral (e.g., deferring your graduation from May to September 2024).

By Monday, May 15: Thesis advisors will email thesis grades to the Advanced Topics instructor. A student's course grade in Advanced Topics will depend largely on the student's thesis grade.

By Tuesday, May 16: The Advanced Topics instructor will submit final grades for Advanced Topics. Thesis advisors will provide students with written feedback on their theses, including suggestions for minor revisions. Based on this feedback, students will make minor revisions to the version of their thesis that they turned in by the May 1 deadline, in preparation for

submission of a deposit copy for the MIAP digital archive by June 26.

By Monday, June 26: Submit the final version of your thesis and any supporting documentation for deposit into MIAP's online digital archive. Email the primary document in PDF format to Molly Brown (meb683@nyu.edu), your thesis advisor, cc. MIAP Director and Program Manager. Name the file *24s_thesis_[Your Last Name]_deposit_copy*. Use a similar naming convention for any supporting files.

Final theses and any supporting files will be posted on the MIAP website in accordance with the program's **Digital Archive Protocol**. There may be situations in which part of the thesis may be restricted (due to proprietary or confidential information, copyright issues, etc.) Students will need to consult with their thesis advisor/Advanced Topics instructor on how to handle such a situation. A general unwillingness to make work public is not an acceptable reason for restricting access.

MIAP Thesis Format and Style Guide
AY 2023-2024

These guidelines are a modified version of *The Chicago Manual of Style,* which you should consult during manuscript preparation. The NYU BobCat portal allows you free access to the searchable *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 amend this format if the nature of your thesis or project warrants it. Just be consistent. Consult with your thesis advisor before choosing a different format.

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 fonts** 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 video.")

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, archive.org, davidbordwell.net, loc.gov, orphan.film, etc.

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

> Consult NARA's catalog, available at the site archives.gov.

Include the year of release in parentheses after a film/video title when it is first mentioned (unless your prose has already been 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.*

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

> Critics ridiculed *Dumb and Dumber To* upon its release in 2014.

> The news footage was cataloged as *[Baghdad, Turkey, trims]* (1971).

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 three sources, for example, is better than a paragraph with three 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 Museum.)
>
>Figure 2. Students attend a screening of *Valley Town*, January 7, 1941. (Detroit Free Public Library.)

Dates and numbers
August 23, 2015, 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, pages ix-xvi.

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).

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.* and *i.e.* only in parenthetical phrases.

Jr. and Sr.: no comma after surname ((Sid Davis Jr., Robert Downey 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. For two-letter abbreviations of nations, consult the Gazetteer of Planetary Nomenclature [really!] (planetarynames.wr.usgs.gov/Abbreviations).

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 a 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.

The latest CMS "Notes and Bibliography: Sample Citations," chicagomanualofstyle.org/tools_citationguide/citation-guide-1

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

Bibliography format: Fossati, Giovanna. *From Grain to Pixel: The Archival Life of Film in Transition*, Amsterdam: Amsterdam University Press, 2009. [You may omit the city where the publisher is located, although that information is sometimes helpful to readers' understanding.]

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 may 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.* [A case from the U.S. Supreme Court.]

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, 2018, Peter Pearson confessed.") rather than in a note. The following are formatted for notes.

24. Teri Tynes, "Making My Own *Manhatta*," *Walking Off the Big Apple* (blog), July 30, 2008, walkingoffthebigapple.com/2008/07/making-my-own-manhatta.html.

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

26. Missus Idontknowwhattodoaboutitall, "Marx Brothers -- Night at the Opera Treasury," 2004, www.nightattheopera.net.

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 infer 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," video, Sep. 20, 2016, youtube.com/watch?v=hFKij0aabU4.

31. Shelton Jackson Spike Lee, "I am back on Facebook, after so much pressure from, family, friends and colleagues..... BOOMSHACKALACKA!!!" *Facebook,* Mar. 10, 2019, facebook.com/sheltonjackson.spikelee.58.

32. @ArtHouseTrump [anonymous author using pseudonym Donald Trump] "Almodóvar cherishes women as I do! Too bad his movies are obnoxious!" *Twitter,* Sep. 23, 2016, twitter.com/ArtHouseTrump/status/779510917876686848.

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.

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.

"Statement on the Passing of Agnès Varda," Directors Guild of America, Mar. 29, 2019, dga.org/News/PressReleases/2019/190329-DGA-Statement-on-the-Passing-of-Agnes-Varda.

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.)"

[16th ed.] 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.

Claudy Op den Kamp, "Reimagining the Archive," *The Moving Image* 11.2 (2011): 133-36, doi:10.5749/movingimage.11.2.0133..

The Op den Kamp 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* (University of California Press, 1999), 113-14. Available at 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, the Global South, 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 tap

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
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.

Do not paste in text from computer records. Translate it into human-readable text. When
copying metadata from a Lantern.mediahist.org search, for example, do not give the metadata for
the PDF file ("Sep-Nov 1921 New York, Exhibitor's trade review, inc."). Cite the original item.
Review of *The Sheik, Exhibitors Trade Review*, Nov. 19, 1921, 1763. (Include the URL if you

want, but it's not necessary in this case.)
http://lantern.mediahist.org/catalog/exhibitorstrade00newy_0893

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

Use this text exactly as worded (except supply the actual month and year of thesis deposit).

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 2024

[Below: a sample of the format to be used.]

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