

CHICAGO STYLE FOR FILM STUDIES ART HISTORY

UNDERSTANDING CHICAGO STYLE FOR FILM STUDIES AND ART HISTORY

CHICAGO STYLE FOR FILM STUDIES ART HISTORY OFFERS A ROBUST FRAMEWORK FOR ACADEMIC WRITING, ENSURING CLARITY, CONSISTENCY, AND PROPER ATTRIBUTION. THIS CITATION STYLE, ALSO KNOWN AS THE NOTES-BIBLIOGRAPHY SYSTEM, IS WIDELY ADOPTED IN HUMANITIES DISCIPLINES, MAKING IT ESSENTIAL FOR SCHOLARS AND STUDENTS ENGAGING WITH VISUAL CULTURE. FOR THOSE DELVING INTO THE INTRICACIES OF CINEMA AND THE VAST PANORAMA OF ART HISTORY, MASTERING CHICAGO STYLE IS NOT MERELY A MATTER OF FOLLOWING RULES BUT OF CONTRIBUTING TO A SCHOLARLY CONVERSATION WITH INTEGRITY AND PRECISION. THIS ARTICLE WILL EXPLORE THE CORE COMPONENTS OF CHICAGO STYLE AS APPLIED TO FILM STUDIES AND ART HISTORY, COVERING IN-TEXT CITATIONS, BIBLIOGRAPHY ENTRIES, AND SPECIFIC CONSIDERATIONS FOR AUDIOVISUAL MATERIALS AND VISUAL ARTWORKS. UNDERSTANDING THESE NUANCES WILL EMPOWER WRITERS TO PRESENT THEIR RESEARCH EFFECTIVELY, WHETHER ANALYZING A CINEMATIC MASTERPIECE OR A RENAISSANCE SCULPTURE.

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THE FUNDAMENTALS OF CHICAGO STYLE IN HUMANITIES RESEARCH

CHICAGO STYLE IS RENOWNED FOR ITS FLEXIBILITY, PRIMARILY OFFERING TWO DISTINCT SYSTEMS FOR CITATIONS: THE NOTES-BIBLIOGRAPHY SYSTEM AND THE AUTHOR-DATE SYSTEM. FOR FILM STUDIES AND ART HISTORY, THE NOTES-BIBLIOGRAPHY SYSTEM IS OVERWHELMINGLY PREFERRED DUE TO ITS ABILITY TO ACCOMMODATE DETAILED CONTEXTUAL INFORMATION THROUGH FOOTNOTES AND ENDNOTES, WHICH IS PARTICULARLY USEFUL WHEN DISCUSSING COMPLEX VISUAL OR CINEMATIC ELEMENTS. THIS SYSTEM INVOLVES PLACING A SUPERScript NUMBER IN THE TEXT THAT CORRESPONDS TO A NOTE (FOOTNOTE OR ENDNOTE) AT THE BOTTOM OF THE PAGE OR THE END OF THE DOCUMENT, RESPECTIVELY. THESE NOTES CONTAIN THE FULL CITATION INFORMATION FOR THE FIRST REFERENCE, AND SUBSEQUENT REFERENCES TO THE SAME SOURCE ARE SHORTENED. THE BIBLIOGRAPHY, APPEARING AT THE END OF THE WORK, PROVIDES A COMPREHENSIVE LIST OF ALL SOURCES CONSULTED AND CITED.

IN-TEXT CITATIONS: NOTES VS. AUTHOR-DATE

WHILE THE AUTHOR-DATE SYSTEM EXISTS WITHIN THE CHICAGO MANUAL OF STYLE, THE NOTES-BIBLIOGRAPHY SYSTEM IS THE DOMINANT CHOICE FOR DISCIPLINES LIKE FILM STUDIES AND ART HISTORY. THE PRIMARY REASON FOR THIS PREFERENCE LIES IN THE DETAILED EXPLANATORY NOTES THAT CAN ACCOMPANY CITATIONS. IN FILM STUDIES, FOR INSTANCE, A NOTE MIGHT NOT ONLY CITE A SPECIFIC SCENE OR DIALOGUE BUT ALSO OFFER A BRIEF INTERPRETIVE COMMENT OR FURTHER CONTEXTUALIZATION WITHOUT INTERRUPTING THE FLOW OF THE MAIN TEXT. SIMILARLY, IN ART HISTORY, A NOTE CAN PROVIDE CRUCIAL DETAILS ABOUT A WORK'S PROVENANCE, EXHIBITION HISTORY, OR CRITICAL RECEPTION THAT MIGHT BE TOO EXTENSIVE FOR A PARENTHETICAL CITATION. ADOPTING THE NOTES-BIBLIOGRAPHY SYSTEM ENSURES THAT A SCHOLAR'S ENGAGEMENT WITH SOURCE MATERIAL IS BOTH ACCURATELY DOCUMENTED AND RICHLy ELABORATED UPON.

FOOTNOTES AND ENDNOTES: THE HEART OF CHICAGO STYLE

FOOTNOTES AND ENDNOTES SERVE AS THE BACKBONE OF THE NOTES-BIBLIOGRAPHY SYSTEM IN CHICAGO STYLE. A FOOTNOTE IS PLACED AT THE BOTTOM OF THE PAGE WHERE THE CITATION APPEARS, WHILE AN ENDNOTE IS COLLECTED AT THE END OF THE DOCUMENT, CHAPTER, OR ENTIRE WORK. THE CHOICE BETWEEN FOOTNOTES AND ENDNOTES IS OFTEN A STYLISTIC ONE, WITH FOOTNOTES GENERALLY FAVORED FOR SHORTER WORKS OR WHEN IMMEDIATE READER ACCESS TO THE CITATION IS DESIRED, AND ENDNOTES FOR LONGER, MORE COMPLEX STUDIES. EACH NOTE BEGINS WITH A SUPERScript NUMBER THAT MATCHES THE CORRESPONDING NUMBER IN THE TEXT. THE FIRST TIME A SOURCE IS CITED IN A NOTE, THE FULL BIBLIOGRAPHIC INFORMATION IS PROVIDED, INCLUDING AUTHOR, TITLE, PUBLICATION DETAILS, AND PAGE NUMBER(S). SUBSEQUENT CITATIONS OF THE SAME SOURCE ARE THEN SHORTENED TO INCLUDE THE AUTHOR'S LAST NAME AND THE PAGE NUMBER, UNLESS ANOTHER WORK BY THE SAME AUTHOR HAS ALREADY BEEN CITED, IN WHICH CASE A SHORTENED TITLE IS ALSO NECESSARY.

BIBLIOGRAPHY ENTRIES: CRAFTING COMPREHENSIVE LISTS

THE BIBLIOGRAPHY, A CRUCIAL COMPONENT OF CHICAGO STYLE, FUNCTIONS AS AN ALPHABETICAL LIST OF ALL SOURCES CITED IN THE TEXT. IT PROVIDES READERS WITH A COMPLETE OVERVIEW OF THE RESEARCH UNDERTAKEN AND ALLOWS THEM TO LOCATE THE ORIGINAL SOURCES EASILY. THE STRUCTURE OF A BIBLIOGRAPHY ENTRY IS METICULOUSLY DETAILED, REQUIRING SPECIFIC INFORMATION DEPENDING ON THE TYPE OF SOURCE. FOR BOOKS, THIS INCLUDES THE AUTHOR'S FULL NAME, THE FULL TITLE OF THE BOOK (ITALICIZED), THE CITY OF PUBLICATION, THE PUBLISHER, AND THE YEAR OF PUBLICATION. FOR JOURNAL ARTICLES, IT INVOLVES THE AUTHOR'S NAME, THE ARTICLE TITLE, THE JOURNAL TITLE (ITALICIZED), THE VOLUME AND ISSUE NUMBERS, THE DATE OF PUBLICATION, AND THE PAGE RANGE. CONSISTENCY IN FORMATTING, CAPITALIZATION, AND PUNCTUATION IS PARAMOUNT TO ENSURE THE BIBLIOGRAPHY IS BOTH ACCURATE AND PROFESSIONAL.

APPLYING CHICAGO STYLE TO FILM STUDIES

FILM STUDIES, WITH ITS UNIQUE OBJECT OF ANALYSIS, PRESENTS SPECIFIC CHALLENGES AND OPPORTUNITIES FOR CHICAGO STYLE CITATION. BEYOND TRADITIONAL TEXTS, SCHOLARS MUST ACCURATELY DOCUMENT FILMS, FILM CLIPS, INTERVIEWS, DOCUMENTARIES, AND SCREENPLAYS. THE NOTES-BIBLIOGRAPHY SYSTEM EXCELS HERE BY ALLOWING FOR DETAILED DESCRIPTIONS OF WHAT IS BEING CITED, SUCH AS SPECIFIC SCENES, DIRECTORIAL CHOICES, OR SOUNDTRACK ELEMENTS. THE GOAL IS TO PROVIDE ENOUGH INFORMATION FOR A READER TO IDENTIFY THE EXACT CINEMATIC MATERIAL BEING DISCUSSED, WHETHER IT'S A PARTICULAR EDIT, A CLOSE-UP, OR A LINE OF DIALOGUE. PROPERLY CITING THESE AUDIOVISUAL ELEMENTS ENSURES THAT THE ANALYSIS IS GROUNDED IN THE ACTUAL CINEMATIC WORK.

CITING FILMS: KEY COMPONENTS

WHEN CITING A FILM IN CHICAGO STYLE, SEVERAL KEY PIECES OF INFORMATION ARE ESSENTIAL. THE NOTE AND BIBLIOGRAPHY ENTRY SHOULD INCLUDE THE FILM'S TITLE (ITALICIZED), THE DIRECTOR'S NAME, THE PRODUCTION COMPANY, AND THE YEAR OF RELEASE. FOR SPECIFIC REFERENCES TO SCENES OR DIALOGUE, THE DIRECTOR IS OFTEN LISTED FIRST IN THE BIBLIOGRAPHY, FOLLOWED BY THE FILM TITLE. IN THE NOTES, THE DIRECTOR IS USUALLY CITED ALONG WITH THE FILM TITLE AND THE SPECIFIC TIMESTAMP OR SCENE REFERENCE. FOR EXAMPLE, A NOTE MIGHT READ: "1. MARTIN SCORSESE, *RAGING BULL*, DIRECTED BY MARTIN SCORSESE (1980; LOS ANGELES: MGM/UA ENTERTAINMENT Co., 2005), DVD, 0:32:15." THE INCLUSION OF RELEASE DATE, FORMAT (E.G., DVD, STREAMING SERVICE), AND POTENTIALLY THE STUDIO OR DISTRIBUTOR AIDS IN PRECISE IDENTIFICATION.

CITING FILM CRITICISM AND SCHOLARLY ARTICLES

CITING SCHOLARLY ARTICLES AND BOOKS THAT ANALYZE FILMS FOLLOWS THE STANDARD CHICAGO STYLE FORMATS FOR ACADEMIC PUBLICATIONS. FOR JOURNAL ARTICLES, THE AUTHOR'S NAME, ARTICLE TITLE, JOURNAL TITLE, VOLUME, ISSUE, DATE, AND PAGE NUMBERS ARE REQUIRED. FOR BOOKS, THE AUTHOR, TITLE, PUBLICATION DETAILS, AND PAGE NUMBERS ARE CRUCIAL. WHEN A FILM SCHOLAR DISCUSSES SPECIFIC CINEMATIC TECHNIQUES OR THEORETICAL FRAMEWORKS DERIVED FROM A CRITICAL TEXT, PRECISE PAGE NUMBERS ARE INDISPENSABLE IN THE NOTES TO GUIDE THE READER DIRECTLY TO THE RELEVANT ANALYSIS. THIS ENSURES THAT THE AUTHOR'S INTERPRETATION IS ACCURATELY ATTRIBUTED AND VERIFIABLE WITHIN THE CONTEXT OF THE SCHOLARLY DISCOURSE SURROUNDING A FILM.

CITING ARCHIVAL FILM MATERIALS AND SCREENPLAYS

ARCHIVAL FILM MATERIALS, SUCH AS ORIGINAL SCRIPTS, PRODUCTION NOTES, OR DELETED SCENES, AND SCREENPLAYS REQUIRE CAREFUL DOCUMENTATION IN CHICAGO STYLE. WHEN CITING A SCREENPLAY, THE AUTHOR OF THE SCREENPLAY, ITS TITLE (ITALICIZED), AND ITS FORM (E.G., "SCREENPLAY," "TYPESCRIPT") SHOULD BE INCLUDED, ALONG WITH THE DATE AND LOCATION OF THE ARCHIVE OR COLLECTION WHERE IT IS HOUSED. SIMILARLY, FOR OTHER ARCHIVAL MATERIALS, THE CREATOR, THE TITLE OF THE SPECIFIC ITEM, ITS FORMAT, THE NAME OF THE ARCHIVE OR COLLECTION, AND ITS LOCATION ARE VITAL FOR ACCURATE IDENTIFICATION AND RETRIEVAL BY OTHER RESEARCHERS. THE SPECIFIC ARCHIVAL CATALOG NUMBER, IF AVAILABLE, SHOULD ALSO BE INCLUDED.

APPLYING CHICAGO STYLE TO ART HISTORY

ART HISTORY, MUCH LIKE FILM STUDIES, DEALS WITH VISUAL OBJECTS AND THEIR HISTORICAL, CULTURAL, AND AESTHETIC CONTEXTS. CHICAGO STYLE'S CAPACITY FOR DETAILED NOTES IS INVALUABLE FOR DESCRIBING ARTWORKS, THEIR PROVENANCE, EXHIBITION HISTORIES, AND CRITICAL RECEPTION. IT ALSO PROVIDES A STRUCTURED WAY TO CITE ART HISTORICAL TEXTS, EXHIBITION CATALOGS, AND DIGITAL RESOURCES THAT ARE FUNDAMENTAL TO THE DISCIPLINE. THE EMPHASIS IS ON PROVIDING A CLEAR AND COMPREHENSIVE RECORD THAT ALLOWS READERS TO LOCATE AND UNDERSTAND THE ARTWORKS AND THE SCHOLARLY DISCOURSE SURROUNDING THEM.

CITING VISUAL ARTWORKS: ESSENTIAL INFORMATION

CITING A VISUAL ARTWORK INVOLVES PROVIDING A SET OF SPECIFIC DETAILS. THE ARTIST'S FULL NAME, THE TITLE OF THE ARTWORK (ITALICIZED), THE DATE OF CREATION, THE MEDIUM, AND THE DIMENSIONS ARE STANDARD REQUIREMENTS. CRUCIALLY, THE CURRENT LOCATION OF THE ARTWORK, USUALLY A MUSEUM OR PRIVATE COLLECTION, ALONG WITH ITS ACCESSION NUMBER, MUST BE INCLUDED. FOR EXAMPLE, A NOTE MIGHT READ: "2. LEONARDO DA VINCI, *MONA LISA*, c. 1503–1506, oil on poplar panel, 77 cm × 53 cm, Musée du Louvre, Paris, RF 779." THIS METICULOUS APPROACH ENSURES THAT THE SPECIFIC ARTWORK BEING DISCUSSED IS UNAMBIGUOUSLY IDENTIFIED.

CITING ART HISTORICAL TEXTS AND EXHIBITION CATALOGS

WHEN REFERENCING ART HISTORICAL BOOKS AND ARTICLES, THE STANDARD CHICAGO STYLE CONVENTIONS APPLY. THE AUTHOR'S NAME, THE TITLE OF THE WORK (ITALICIZED), PUBLICATION DETAILS (CITY, PUBLISHER, YEAR), AND SPECIFIC PAGE NUMBERS ARE REQUIRED. EXHIBITION CATALOGS, WHICH OFTEN CONTAIN ESSAYS BY MULTIPLE AUTHORS AND DETAILED ENTRIES ON ARTWORKS, REQUIRE CAREFUL CITATION. THIS TYPICALLY INCLUDES THE EXHIBITION TITLE, THE NAME OF THE ORGANIZING INSTITUTION, THE CITY AND YEAR OF THE EXHIBITION, AND THE EDITOR(S) OF THE CATALOG. SPECIFIC ENTRIES WITHIN THE CATALOG SHOULD BE CITED BY AUTHOR, ESSAY TITLE, AND CATALOG ENTRY DETAILS, FOLLOWED BY THE CATALOG'S OVERALL PUBLICATION INFORMATION AND PAGE NUMBERS.

CITING MUSEUM WEBSITES AND DIGITAL ARCHIVES

MUSEUM WEBSITES AND DIGITAL ARCHIVES HAVE BECOME INDISPENSABLE RESOURCES FOR ART HISTORIANS. WHEN CITING INFORMATION FROM THESE SOURCES, IT IS IMPORTANT TO INCLUDE THE NAME OF THE INSTITUTION OR ARCHIVE, THE TITLE OF THE SPECIFIC WEBPAGE OR DIGITAL COLLECTION, AND THE URL. THE DATE ON WHICH THE MATERIAL WAS ACCESSED IS ALSO CRUCIAL, AS ONLINE CONTENT CAN BE UPDATED OR REMOVED. FOR INSTANCE: "3. THE METROPOLITAN MUSEUM OF ART, 'THE TEMPLE OF DENDUR,' accessed November 15, 2023, <https://www.metmuseum.org/art/collection/search/544044>." THIS PROVIDES A VERIFIABLE LINK TO THE INFORMATION AS IT WAS FOUND.

SPECIFIC CHALLENGES AND SOLUTIONS IN CHICAGO STYLE

NAVIGATING CHICAGO STYLE, PARTICULARLY IN SPECIALIZED FIELDS, CAN PRESENT UNIQUE CHALLENGES. THESE OFTEN REVOLVE AROUND HOW TO ACCURATELY REPRESENT COMPLEX OR UNCONVENTIONAL SOURCE MATERIALS. FORTUNATELY, THE STYLE'S FLEXIBILITY AND EMPHASIS ON CLARITY PROVIDE SOLUTIONS. THE KEY IS TO BE CONSISTENT AND TO PROVIDE ENOUGH INFORMATION FOR THE READER TO UNDERSTAND AND LOCATE THE SOURCE.

HANDLING MULTIPLE AUTHORS AND EDITORS

WHEN A SOURCE HAS MULTIPLE AUTHORS OR EDITORS, CHICAGO STYLE PROVIDES SPECIFIC GUIDELINES. FOR UP TO THREE AUTHORS, ALL NAMES ARE LISTED IN THE BIBLIOGRAPHY. FOR FOUR OR MORE AUTHORS, ONLY THE FIRST AUTHOR'S NAME IS LISTED, FOLLOWED BY "ET AL." IN NOTES, HOWEVER, FOR UP TO THREE AUTHORS, ALL NAMES ARE LISTED; FOR FOUR OR MORE, ONLY THE FIRST AUTHOR FOLLOWED BY "ET AL." IS USED. WHEN CITING EDITED VOLUMES, THE EDITOR'S NAME IS INTRODUCED BY "ED." OR "EDS." IN THE BIBLIOGRAPHY, AND THE SAME CONVENTION APPLIES IN NOTES, OFTEN FOLLOWED BY THE SPECIFIC CHAPTER AUTHOR IF A CHAPTER IS BEING CITED.

QUOTING AND PARAPHRASING EFFECTIVELY

WHETHER QUOTING DIRECTLY OR PARAPHRASING, PRECISE ATTRIBUTION IS PARAMOUNT IN CHICAGO STYLE. DIRECT

QUOTATIONS MUST BE ENCLOSED IN QUOTATION MARKS AND ACCOMPANIED BY A NOTE THAT INCLUDES THE AUTHOR, TITLE, AND SPECIFIC PAGE NUMBER. FOR BLOCK QUOTATIONS (LONGER THAN FOUR OR FIVE LINES), THEY ARE SET OFF FROM THE MAIN TEXT WITHOUT QUOTATION MARKS AND INDENTED. PARAPHRASES, WHILE NOT REQUIRING QUOTATION MARKS, STILL DEMAND A CITATION TO GIVE CREDIT TO THE ORIGINAL AUTHOR'S IDEAS AND INFORMATION. THE NOTE SHOULD CORRESPOND TO THE PARAPHRASED CONTENT AND INCLUDE THE SOURCE AND PAGE NUMBER(S) WHERE THE ORIGINAL IDEA CAN BE FOUND.

THE IMPORTANCE OF CONSISTENCY IN CHICAGO STYLE

CONSISTENCY IS PERHAPS THE MOST CRITICAL ASPECT OF APPLYING CHICAGO STYLE EFFECTIVELY. ONCE A CHOICE IS MADE BETWEEN FOOTNOTES AND ENDNOTES, OR BETWEEN SPECIFIC FORMATTING CONVENTIONS FOR CERTAIN TYPES OF SOURCES, THAT CHOICE SHOULD BE MAINTAINED THROUGHOUT THE ENTIRE DOCUMENT. INCONSISTENCY CAN CONFUSE READERS AND DETRACT FROM THE PROFESSIONALISM OF THE WORK. ADHERING STRICTLY TO THE GUIDELINES OUTLINED IN THE CHICAGO MANUAL OF STYLE, AND MAINTAINING A UNIFORM APPROACH TO CITATION AND FORMATTING, WILL ENSURE THAT THE SCHOLARLY WORK IS PRESENTED WITH RIGOR AND CREDIBILITY.

FAQ

Q: WHAT IS THE PRIMARY CITATION SYSTEM RECOMMENDED BY CHICAGO STYLE FOR FILM STUDIES AND ART HISTORY?

A: THE NOTES-BIBLIOGRAPHY SYSTEM IS THE PRIMARY AND MOST RECOMMENDED CITATION SYSTEM BY CHICAGO STYLE FOR FILM STUDIES AND ART HISTORY. THIS SYSTEM UTILIZES FOOTNOTES OR ENDNOTES FOR IN-TEXT CITATIONS AND A COMPREHENSIVE BIBLIOGRAPHY AT THE END OF THE WORK, WHICH IS PARTICULARLY USEFUL FOR DETAILED DISCUSSIONS OF VISUAL MEDIA AND ARTWORKS.

Q: HOW DO I CITE A SPECIFIC SCENE FROM A FILM IN CHICAGO STYLE?

A: TO CITE A SPECIFIC SCENE FROM A FILM IN CHICAGO STYLE, YOU TYPICALLY INCLUDE THE DIRECTOR'S NAME, THE FILM TITLE (ITALICIZED), THE PRODUCTION COMPANY, AND THE RELEASE YEAR IN YOUR NOTE, FOLLOWED BY THE SPECIFIC TIMESTAMP OR SCENE REFERENCE. FOR EXAMPLE: "1. ALFRED HITCHCOCK, *PSYCHO*, DIRECTED BY ALFRED HITCHCOCK (1960; HOLLYWOOD: PARAMOUNT PICTURES, 2001), DVD, 0:58:30."

Q: WHAT INFORMATION IS ESSENTIAL WHEN CITING A VISUAL ARTWORK IN CHICAGO STYLE?

A: WHEN CITING A VISUAL ARTWORK, YOU MUST INCLUDE THE ARTIST'S FULL NAME, THE TITLE OF THE ARTWORK (ITALICIZED), THE DATE OF CREATION, THE MEDIUM, THE DIMENSIONS, AND THE CURRENT LOCATION OF THE ARTWORK (INCLUDING THE MUSEUM OR COLLECTION AND ACCESSION NUMBER). FOR EXAMPLE: "2. FRIDA KAHLO, *THE TWO FRIDAS*, 1939, OIL ON CANVAS, 173.5 x 173 CM, MUSEO DE ARTE MODERNO, MEXICO CITY, 51/43."

Q: CAN I USE THE AUTHOR-DATE SYSTEM FOR FILM STUDIES AND ART HISTORY PAPERS?

A: WHILE THE CHICAGO MANUAL OF STYLE DOES OFFER AN AUTHOR-DATE SYSTEM, IT IS GENERALLY NOT PREFERRED OR RECOMMENDED FOR FILM STUDIES AND ART HISTORY. THE NOTES-BIBLIOGRAPHY SYSTEM'S ABILITY TO INCORPORATE DETAILED EXPLANATORY NOTES AND CONTEXTUAL INFORMATION MAKES IT FAR MORE SUITABLE FOR THESE DISCIPLINES.

Q: How should I format the bibliography for a film studies paper that includes many film citations and scholarly articles?

A: In the bibliography for a film studies paper, films are typically listed alphabetically by director's last name or by film title if no director is listed or if the director is less prominent than the film itself. Scholarly articles and books are listed alphabetically by the author's last name, following standard Chicago style formatting for periodicals and books, respectively.

Q: What is the procedure for citing an exhibition catalog in art history using Chicago style?

A: When citing an exhibition catalog, you should include the exhibition title, the name of the organizing institution, the city and year of the exhibition, and the editor(s) of the catalog. If you are referencing a specific essay or artwork entry within the catalog, you should also cite the author of that specific piece, followed by the essay title and the catalog's publication details and page numbers.

Q: How do I handle citing a film that is available on multiple streaming platforms?

A: When citing a film available on multiple streaming platforms, it's best practice to include the original release information (director, production company, year) and then specify the streaming service and the date you accessed it. For example: "3. Denis Villeneuve, *Arrival*, directed by Denis Villeneuve (2016; Los Angeles: Paramount Pictures, 2016), streamed by Netflix, November 15, 2023."

Q: What is the significance of including accession numbers when citing artworks in art history?

A: Including accession numbers when citing artworks in art history is crucial because it provides a unique identifier for that specific work within the collection of its holding institution. This allows other researchers to precisely locate and verify the artwork, especially in large museums with extensive collections.

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