

NOTES FOR CONTRIBUTORS

Aims and Scope of *Drama Therapy Review*

Drama Therapy Review (DTR) documents and disseminates research on the relationship between drama, theatre and wellness. The aim of this journal is to encourage scholarship about drama therapy theory and practice, facilitate interdisciplinary dialogue and provide a forum for lively debate in the field. DTR profiles and critically reflects upon current and emerging practices involving the therapeutic uses of improvisation, playwriting, directing and performance in health, educational, community, organizational and theatre contexts.

The primary audience consists of practitioners, educators and scholars of drama therapy, health practitioners and policy makers, theatre makers, applied theatre and allied arts practitioners, and cultural workers interested in the health benefits and risks associated with drama and performance. Contributors include eminent theorists, educators and practitioners in the field but the journal also features innovative work from new authors.

DTR is a double-blind peer-reviewed journal that encourages articles that are contextualized, grounded in coherent theory and reflect exemplary practice. This may include but is not limited to qualitative and quantitative studies, literature reviews, arts based research and context-specific case vignettes. In addition to articles, DTR includes book and performance reviews, commentaries, editorials and visual essays. The editorial team of DTR is dedicated to keeping the journal responsive to authors and to matters of current interest and concern as well as the occasional thematic issue.

The editorial board assesses articles for the quality of scholarly and critical content. The principal language is English; however, the journal will consider articles in other languages for which reviewers can be accessed, with abstracts in English. Abstracts will be translated into French and Spanish where possible. Editorial assistance may be given to those whose work is worthy of inclusion, but for whom the language of the article is not their first, or for whom the written word is not their forte. There is an explicit policy of making the articles stylistically accessible and readable to the range of readership.

Drama Therapy Review is the journal of the North American Drama Therapy Association.

ILLUSTRATIONS

We welcome images illustrating an article. All images need a resolution of at least 300 dpi. All images should be supplied independently of the article, not embedded into the text itself. The files should be clearly labelled and an indication given as to where they should be placed in the text. Reproduction will normally be in black-and-white.

The image should always be accompanied by a suitable caption (the omission of a caption is only acceptable if you feel that the impact of the image would be reduced by the provision of written context). The

following is the agreed style for captions, and as much information as is available should be provided: Figure 1: Artist, *Title of Artwork*, Year. Medium. Dimensions. Location. Copyright holder information [use of Courtesy or © should be consistent]. Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.

INTERVIEWS

Interviews with practitioners in drama therapy and related fields should be between 1500–3000 words and include full metadata.

REPORTS

Reports should present advances in the field, including new collaborations, innovative developments, processes, methods and ideas in the field of drama therapy. Reports should be between 1500–3000 words and include full metadata.

LANGUAGE

The journal follows standard British English. Canadian English is acceptable and the editor maintains a list of preferred terms written in American English. Use ‘ize’ endings instead of ‘ise’.

LENGTH OF ARTICLES

Articles must not exceed 5000 words including notes and references – but not including the author biography, keywords or abstract.

METADATA

Contributors must check that each of the following have been supplied correctly:

- Article title.
- Author name.
- Author addresses – the submitted material should include details of the full postal and e-mail addresses of the contributor for correspondence purposes.
- Author biography – authors should include a short biography of around 50 words, specifying the institution with which they are affiliated.
- Copyright consent form giving us your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the journal office, address above.
- Abstract of 75 words; this will go on to the Intellect website.
- Keywords – six words, or two-word phrases. There is a serious reduction in an article’s ability to be searched for if the keywords are missing.
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Bibliography – titled ‘References’.

NOTES

Notes may be used for comments and additional information only. In general, if something is worth saying, it is worth saying in the text itself. A note will divert the reader's attention away from your argument. If you think a note is necessary, make it as brief and to the point as possible. Use Word's note-making facility, and ensure that your notes are endnotes, not footnotes. Place note calls outside the punctuation, so AFTER the comma or the full stop. The note call must be in superscripted Arabic ^(1, 2, 3).

OPINION

The views expressed in *Drama Therapy Review* are those of the authors, and do not necessarily coincide with those of the Editors or the Editorial or Advisory Boards.

PERMISSIONS/COPYRIGHT/LIABILITY

Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor. The author retains copyright of their contribution and grants Intellect an exclusive license to publish, Intellect retains copyright of the PDF version of the article. The copyright license form should be completed and sent to the Editors to accompany every submission.

PRESENTATION/HOUSE STYLE

All articles should be written in Word. The font should be Times New Roman, 12 point. The title of your article should be in bold at the beginning of the file, but not enclosed in quote marks. Bold is also used for headings and subheadings (which should also be in Times New Roman, 12 point) in the article. Italics may be used (sparingly) to indicate key concepts.

Any matters concerning the format and presentation of articles not covered by the above notes should be addressed to the Editor.

QUOTATIONS

Intellect's style for quotations embedded into a paragraph is single quote marks, with double quote marks for a second quotation contained within the first. All long quotations (i.e. over 40 words long) should be 'displayed'— i.e. set into a separate indented paragraph with an additional one-line space above and below, and without quote marks at the beginning or end. Please note that for quotations within the text, the punctuation should follow the bracketed reference. For a displayed quotation the bracketed reference appears after the full stop.

All omissions in a quotation are indicated thus: [...] Note that there are no spaces between the suspension points.

When italics are used for emphasis within quotations, please ensure that you indicate whether the emphasis is from the original text or whether you are adding it to make a point.

REFEREES

Drama Therapy Review is a refereed journal. Strict anonymity is accorded to both authors and referees.

REFERENCES

All references in the text should be according to the Harvard system, e.g. (Bordwell 1989: 9). The default term used for this list is 'References'. Please do **not** group films together under separate a 'Films cited' heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to television programmes/music/new media: identify the director/composer and list alphabetically alongside books, journals and papers.

Please note in particular:

- 'Anon.' for items for which you do not have an author (because all items must be referenced with an author within the text)
- A blank line is entered between references
- Year date of publication in brackets
- Commas, not full stops, between parts of each reference
- Absence of 'in' after the title of a chapter if the reference relates to an article in a journal or newspaper.
- Name of translator of a book within brackets after title and preceded by 'trans.', not 'transl.' or 'translated by'.
- Absence of 'no.' for the journal number, a colon between journal volume and number.
- 'pp.' before page extents.

The following samples indicate conventions for the most common types of reference:

Anon. (1957), *Narrative in Early Renaissance Art*, Oxford: Books Press.

Bashforth, Kirsty (2016), 'The rules for socialising with work colleagues', *Harper's Bazaar*, July, <http://www.harpersbazaar.co.uk/people-parties/bazaar-at-work/news/a37383/how-to-socialise-effectively-at-work/>. Accessed 15 July 2016.

'Blood of My Blood' (2016), Jack Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).

Bowie, David (2016), 'Blackstar', *Blackstar*, Sleeve notes, New York: Colombia Records.

Brown, J. (2005), 'Evaluating surveys of transparent governance', *6th Global Forum on Reinventing Government: Towards Participatory and Transparent Governance*, Seoul, Republic of Korea, 24–27 May.

Denis, Claire (1987), *Chocolat*, Paris: Les Films du Paradoxe.

Derrida, Jacques (2002), 'The university without condition', in P. Kamuf (ed.), *Without Alibi*, Stanford: Stanford University Press, pp. 202–37.

Gibson, R., Nixon, P. and Ward, S. (eds) (2003), *Political Parties and the Internet: Net Gain?*, London: Routledge.

Gliesmann, N. (2015), *Denkwerkstatt Museum* ('Think workshop museum'), Norderstedt: Books on Demand.

Overdiek, Anja (2016) 'Fashion designers and their business partners: Juggling creativity and commerce', *International Journal of Fashion Studies*, 4: 1, pp. 27–46.

Richmond, J. (2005), 'Customer expectations in the world of electronic banking: a case study of the Bank of Britain', Ph.D. thesis, Chelmsford: Anglia Ruskin University.

Roussel, R. ([1914] 1996), *Locus Solus*, Paris: Gallimard.
Stroöter-Bender, J. (1995), *L'Art contemporain dans les pays du 'Tiers Monde'* (trans. O. Barlet), Paris: L'Harmattan.
UNDESA (United Nations Department of Economic and Social Affairs) (2005), *Report on Reinventing Government*, United Nations: New York.
Woolley, E. and Muncey, T. (forthcoming), 'Demons or diamonds: a study to ascertain the range of attitudes present in health professionals to children with conduct disorder', *Journal of Adolescent Psychiatric Nursing*.
Zhang, Zimou (2004), *Shi mian mai fu (House of Flying Daggers)*, China: Beijing New Picture Film Co.

PERSONAL COMMUNICATIONS

Unless an informal conversation, interviews can be cited in text and included in the references. In the references, the name of interviewer/interviewee, type of communication, location, day and month should be included [if available].

Björgvinsson, E. and Høg Hansen, A. (2009), telephone interview, 23 January.
Branson, Richard and Doe, John (2014), in person interview, Birmingham City University, 4 July.

WEBSITE REFERENCES

Website references are similar to other references.

There is no need to decipher any place of publication or a specific publisher, but the reference must have an

author, and the author must be referenced Harvard-style within the text. Unlike paper references, however, web pages can change, so there needs to be a date of access as well as the full web reference. Website or blog titles should be in roman font. In the list of references at the end of your article, the item should read something like this:

Kermode, Mark (2017), 'Audience appreciation', Kermode Uncut, 17 November, <http://www.bbc.co.uk/blogs/markkermode/entries/61bec71c-916d-4a13-a782-79c3afb3c2b9>. Accessed 20 November 2017.

SUBMISSION PROCEDURES

Articles submitted to *Drama Therapy Review* should be original and not under consideration by any other publication. Contributions should be submitted electronically as an e-mail attachment in Microsoft Word format to the Editorial office (dtr@intellectbooks.com). Alternatively submissions can be sent via the Intellect website: <http://www.intellectbooks.co.uk/journals/view-Journal,id=241/>. Books for review should be sent to the Reviews Editor, c/o the Editorial Office (dtr@intellectbooks.com)

The guidance on this page is by no means comprehensive: it must be read in conjunction with Intellect Style Guide. The Intellect Style Guide is obtainable from <http://www.intellectbooks.com/journals>, or on request from the Editor of this journal.