

# NOTES FOR CONTRIBUTORS

## AIMS AND SCOPE OF DRAMATHERAPY JOURNAL (DJ)

*Dramatherapy* journal (DJ) is the professional journal of the British Association of Dramatherapists (BADth). Since its foundation in 1977, the Journal has investigated a range of perspectives regarding theory, practice, and research in the field of Dramatherapy both nationally and internationally. For many years, it has been the only periodical on this topic all over the world, and a point of reference for quite a few generations of dramatherapists.

Dramatherapy practice can vary according to the contexts in which it is applied. The Journal encourages a diversity of approaches and theoretical frameworks. Contributions from international authors are significant in developing practitioners' thinking and understanding, with a special regard to the applications of dramatherapy in new and emerging cultural contexts, which are developing worldwide.

Dramatherapy has a proximity to many different disciplinary domains; among others, theatre and performance, psychotherapy, psychology, anthropology, philosophy, cognitive sciences, and literature. In particular, theatre is considered one of the main roots of dramatherapy; contributions are welcome from both practitioners and scholars in theatre and performance, as well as in the various forms of applied theatre. The Journal also encourages contributions from the above-mentioned fields that show connections with dramatherapy, and might throw new light in our understanding of its deep processes.

Dramatherapy stands within the field of the Creative Arts Therapies and is in constant dialogue with them. The Journal encourages submissions that are the fruits of collaboration with other arts therapists, both in terms of common theoretical issues and practical experience of partnership.

## TYPES OF CONTRIBUTIONS

**Scholarly articles.** This is a double-blind, peer-reviewed section, which includes research (qualitative, quantitative, arts-based, and mixed-methods), scoping and systematic reviews, theoretical and conceptual essays, as well as interdisciplinary contributions that are relevant to dramatherapy practice and theory. The length should be between 6,000–8,000 words, including abstract, keywords, references and author's bios.

**Reflections from practice.** This peer reviewed section encompasses any aspect emerging from clinical work, supervision, and training in dramatherapy. It includes (but is not limited to) clinical comments, short case studies, reports of innovative applications of dramatherapy in various fields and diverse cultural contexts, reflections on methods and techniques, as well as issues arising in super-

vision and training. The contributions will be first assessed by one anonymous reviewer. In case they are accepted with requested changes, the author will be assigned to a member of the Editorial Board, who will follow the editing process. The length should be between 2,000 and 3,000 words.

**Interviews** with prominent scholars and practitioners in dramatherapy and related fields. Not exceeding 2,000 words.

**Reviews** (performances, art, literature, films etc.). Not exceeding 1,500 words.

**Book reviews** (concerning dramatherapy or related fields). Not exceeding 1,500 words.

**Creative contributions.** These encompass original artistic contributions that are pertinent to dramatherapy practice, such as short stories, theatrical texts, poetry, graphic expressions, photographs, video clips, etc. It also welcomes descriptions of innovative exercises and techniques, such as warm-ups, closures, or other activities that can be shared with other colleagues. Written contributions should not exceed 3,000 words. The contributions will be evaluated by members of the editorial board. They can include images or/and embedded visuals (such as a clip with fragments of performance, per copyright clearance). For information about submitting multimedia content, see Intellect's Image & Multimedia Guide: <https://www.intellectbooks.com/journal-editors-and-contributors#image-guide>.

## ETHICAL GUIDELINES

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## 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. Print reproduction will usually be in black and white, whereas images can be in full colour in the online version.

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:

Figure 1: Artist, *Title of Artwork*, Year. Medium. Dimensions. Location. Copyright holder information.

Please note the colon after the number and the terminating full point, even if the caption is not a full sentence. Copyright clearance should be indicated by the contributor and is always the responsibility of the contributor.

#### ALTERNATIVE TEXT

As part of Intellect's commitment to fairness and accessibility, we ask our authors to provide descriptive text alternatives for all images, graphs, figures, etc. in your work. Useful guidelines can be found at the Diagram Center website and the Describing Visual Resources website. All Intellect journal content published from August 2023 onwards includes alternative text for all visual and audio material.

#### LANGUAGE

The journal follows standard British English. Use 'ize' endings instead of 'ise'.

#### LANGUAGE EDITING WITH ENAGO

Intellect has partnered with language-editing service Enago to offer a trusted service for potential contributors who would like copy-editing and/or translation assistance prior to submitting their work for consideration. Enago offers two tiers of copy-editing: standard and substantive. All of their editors are native English speakers and every manuscript is matched to an editor with highly specialized subject-area expertise. As a contributor to an Intellect journal, you are eligible for a 20% discount on Enago's services: <https://www.enago.com/pub/intellectbooks/>

#### METADATA

The following data are required for all submissions. Contributors must check that each item has been supplied correctly:

- Article title, or
- (for book reviews) *Title of Publication*, Author or Editor Name/s (ed./eds) (Year), Edition number if not first, City: Publisher, number of pages, ISBN 123-1-12345-123-1, h/bk or p/bk, price.
- Contributor name.
- Contributor addresses – the submitted material should include details of the full institutional postal

address and a single e-mail address for the contributor for publication.

- Contributor biography – contributors should include a short biography of around 150 words, specifying the institution with which they are affiliated.
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- Contributor publishing agreement giving us your permission to publish your article should it be accepted by our peer review panel. An electronic template is available from the Intellect website.
- Abstract of 250 words; this will go on to the Intellect website (not required for book reviews).
- Keywords – six to eight words, or two-word phrases. There is a serious reduction in an article's ability to be searched for if the keywords are missing (not required for book reviews).
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27).
- Bibliography – titled 'References'.
- Funder name and grant number (if applicable).

#### NOTES

In general, we discourage the use of extensive notes – 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 a note is necessary, please use Word's note-making facility, and ensure that these are endnotes, not footnotes. Place note calls outside the punctuation, after the comma, full stop, colon etc. The note call must be in superscripted Arabic (<sup>1</sup>, <sup>2</sup>, <sup>3</sup>).

#### OPINION

The views expressed in *Dramatherapy* are those of the contributors, and do not necessarily coincide with those of the Editors or the Editorial or Advisory Boards.

#### PERMISSIONS/COPYRIGHT/LIABILITY

Copyright clearance for non-original material included in the manuscript (e.g., images) should be indicated by the contributor and is always the responsibility of the contributor. The contributor publishing agreement, which also details which version of a contributor's own article remains their copyright, 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

*Dramatherapy Journal* is a refereed journal. Strict anonymity is accorded to both contributors 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 a separate 'Films cited' heading. Instead, incorporate all films into the main body of references and list them alphabetically by director. The same rule applies to music: identify the composer and list alphabetically alongside books, journals and papers. Television programmes are listed under the name of the programme and/or the episode title.

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), J. Bender (dir.), *Game of Thrones*, Season 6 Episode 6 (29 May, USA: HBO).
- Bowie, David (2016), 'Blackstar', *Blackstar*, sleeve notes, USA: Columbia Records.
- Brown, Jane (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 (1988), *Chocolat*, France: 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, Rachel, Nixon, Paul and Ward, Stephen (eds) (2003), *Political Parties and the Internet: Net Gain?*, London: Routledge.
- Gliesmann, Niklas (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, John (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, Raymond ([1914] 1996), *Locust Solus*, Paris: Gallimard.
- Ströter-Bender, Jutta (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*, New York: United Nations.
- Woolley, Eileen and Muncey, Tessa (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, Yimou (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, Evan (2009), telephone interview with A. Høg Hansen, 23 January.

Branson, Richard (2014), in-person interview with J. Doe, 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 *Dramatherapy* should be original and not under consideration by any other publication. Contributions should be submitted electronically through the journal webpage.

#### TRANSLATIONS

If readers are unlikely to understand the title of a non-English-language work in your text (and references), the title in the original language may be accompanied by an English translation by the contributor, especially if its sense is not implied by the surrounding text. This applies to all types of work (journal article, book, film etc.).

Unofficial translations (e.g. those by the contributor) should be placed in quotation marks with parentheses, in roman type with an initial capital on the first word of title and subtitle (see Gliemann in References). After the first mention in text, the original title should be used alone.

The official titles of published translations are set in italics inside parentheses (see Zhang in References). After the first mention in text, the English title should be used alone.

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