NOTES FOR CONTRIBUTORS

AIMS AND SCOPE

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The journal has a global focus and representation, with an explicit policy of ensuring that the best and most exciting work in all continents and as many countries as possible is represented and featured. Cultural, geographical, gender and socio-economic equity are recognized where possible, including in the Review Board.

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Generative artificial intelligence (AI) and AI-assisted technologies should only be used to enhance readability and language, with human oversight and careful review to correct any errors or biases. AI should not be considered or used as an author or co-author. Authors must disclose their use of AI in a new section in their article(s), taking full responsibility for the content. Basic grammar and spelling tools do not require disclosure.

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

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- Articles (4000–8000 words) – Critical essays with a wide word count range to allow shorter articles to be across forms, in dialogue with images, video or audio.
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- Funding statement, including funder name and grant number (if applicable).
- Ethical Statement and Conflict of Interest Statement.

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The views expressed in *Applied Theatre Research* are those of the authors, and do not necessarily coincide with those of the Editors or the Editorial or Advisory Boards.

PEER REVIEW
All submissions undergo initial editorial screening either by the journal's Editorial Team and/or incumbent Guest Editors. Based on the type of written piece, submissions then undergo a rigorous, anonymous, external peer review by two referees. There are two sections of *Applied Theatre Research* which engage differing peer review structures:

- Crossing Currents – peer review by the Co-Editors.
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Based on this feedback, the Co-Editors will communicate a decision and revision suggestions to authors. To appeal an editorial decision, please contact the main Editor who will consider your case.

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If your work involves live subjects (human or animal), you must seek written consent from the party or caregiver. All research involving animal subjects must have been reviewed and approved by an ethics committee prior to commencing the study and performed in accordance with relevant institutional and national guidelines and regulations. A statement identifying the institutional and/or licensing committee approving the experiments must be included in the Ethics Statement of the article, following the guidelines set out on our website: https://www.intellectbooks.com/ethical-guidelines#human-animal-subjects. You should also include any information here about workshops or interviews with vulnerable groups undertaken during research, photographed groups engaging in work relating to the research, etc. You must have written consent from all persons featured in images reproduced in your contribution.

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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

Applied Theatre Research is a refereed journal. Strict anonymity is accorded to both authors and referees.

REFERENCES

In the interests of readability and flow, please keep references to a minimum. That means limiting your references to:

- whatever is necessary for due acknowledgment of others' intellectual property, such as direct quotes or concepts clearly attributable to one scholar;
- a direct link to a piece of literature that is immediately and usefully associated with the content of this article to provide valuable background or interpretation.

The only exception to this is articles primarily written as literature reviews.

Avoid referencing:

- multiple citations and sources – your article is not a source book, an examination text or a display of erudition;
- ideas that are in the common domain, or the accepted common currency of our field;
- yourself, except when absolutely unavoidable – in respect for your readers, who want your current ideas, not recycled materials. As a rule, ideas you have expressed in previous publications will need contextualising afresh and therefore can be presented afresh and unreferenced;

- multiple scholarly authors in order to demonstrate (and defend) your comprehensive knowledge in the field;
- texts only available in languages other than English, except for the above purpose of acknowledging quotations and attributable concepts

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- 'Anon.' for items for which you do not have an author (because all items must be referenced with an author within the text)
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- 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, https://doi.org/10.1386/infs.3.1.27_1.

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), *Locus 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. 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.

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Articles submitted to *Applied Theatre Research* should be original and not under consideration by any other publication. Contributions should be submitted electronically via the journal's webpage: https://www.intellectbooks.com/applied-theatre-research. Books for review should be sent to the *ATR* Reviews Editor, Selina Busby: selina.busby@cssd.ac.uk.

Please don't let these strictures put you off from submitting articles. They are all just good practice in this genre of publication, and courtesy towards your potential reviewers and readers.

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