

NOTES FOR CONTRIBUTORS

Drama Therapy Review (DTR) documents and disseminates research on drama therapy and the relationship between drama, theatre and wellness. The aim of this journal is to encourage scholarship about drama therapy theory and practice, facilitate inner and 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, acting, witnessing, 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 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 lesser-known authors.

DTR is a 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 quantitative and qualitative studies, scoping and systematic reviews and arts based research. In addition to articles, *DTR* includes book and performance reviews, clinical commentaries, reports, interviews, annotated playscripts 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. The journal publishes one general and one thematic issue per year.

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.

TYPES OF SUBMISSIONS

ARTICLES

Research articles should include an introduction, literature review, method section, findings/results and discussion. Theoretical articles should present assumptions and a clear argument. Articles must not exceed 5000 words including notes and references but not including the author bio, keywords or abstract.

INTERVIEWS

Interviews with practitioners in drama therapy and related fields should be between 1500–2000 words

including notes and references but not including the author bio, keywords or abstract.

PHOTO ESSAYS, PLAYSSCRIPTS AND VIDEO SUBMISSIONS

We welcome photo essays, playscripts and video submissions provided that they are annotated and contextualized. This writing should include a preamble with information about how and why this aesthetic was created and engage with relevant literature where appropriate. Video submissions should be captioned or submitted with a transcript. These submissions should not exceed 3000 words including notes and references but not including the author bio, keywords or abstract.

REPORTS

Reports should present advances in the field including new collaborations and innovative developments in the field of drama therapy. Reports should be between 1500–2000 words including notes and references but not including the author bio, keywords or abstract.

CLINICAL COMMENTARIES

Clinical commentaries describe exemplary drama therapy work, questions or issues that arise from practice. This may include self-reflexive essays about work with a particular client, group or population, or work with specific techniques or within specific settings. Intended as a practitioner-to-practitioner resource, the clinical commentary is more relaxed in style than full articles, however writing should still be of a scholarly standard, appropriate citations should be used and commentaries should add to the existing written knowledge base of the field. Manuscripts should be short – no longer than 1500 words. All clinical commentaries will go through peer review by one reviewer typically drawn from *DTR*'s editorial board.

BOOK REVIEWS

Book reviews in *DTR* are opportunities to introduce, analyse and debate new ideas and approaches in drama therapy scholarship. Reviews should provide a brief synthesis of the book's purpose and findings, as well as describe the scope of the book, including how it is organized and presented. Reviews should also consider what the theoretical, historical and clinical implications of the book are and how it advances our knowledge of the subject. Where appropriate, book reviews may refer to other literature in the field but should focus on the review text and keep in mind that drama therapists are the primary audience. Book reviews should be between 1000–1500 words and do not need an abstract or keywords but do require all other metadata. No unsolicited book reviews will be accepted. If you are interested in reviewing a book, please contact the Reviews Editor.

PERFORMANCE REVIEWS

Performance reviews in *DTR* are not designed to help the reader decide whether the performance is something that they should see. Rather, these reviews are meant to be a historical record of the performance and to examine and discuss what the performance is doing in its specific therapeutic, historical, cultural and artistic context. Care should be given to contextualizing comments about the aesthetics of the performance in relation to therapeutic considerations and goals and the reviewer is encouraged to reveal their personal relationship to the performance. Performance reviews should include information about the event including the title, primary participants, drama therapist, director, playwright, choreographer, musician, designer, organization, dates and venue. Reviews should assume that colleagues or students will never see the performance and should give the reader a sense of your experience in your role. Include any necessary background information including related literature and artistic work that would help to position this performance within a lineage of practice. Performance reviews may be between 1000–1500 words and do not need an abstract or keywords but do require all other metadata.

IN MEMORIAM

Contributors may wish to submit an acknowledgment of the passing of a member of the drama therapy community or someone whose contributions had an influence in the field. Submissions should include the full name, date, age at death, institutional and community affiliations if relevant, and accomplishments and contributions to the field. Please verify death and check facts with surviving family. Submissions may be between 500–1000 words and do not need an abstract or keywords but do require all other metadata.

SUBMISSION PROCEDURES

Manuscripts 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: <https://www.intellectbooks.com/drama-therapy-review>. Books and performances for review should be sent to the Reviews Editor, c/o the Editorial Office (dtr@intellectbooks.com).

PEER-REVIEW PROCESS

Drama Therapy Review is a refereed journal. All articles are reviewed by two peer reviewers – one member of the editorial board and one content expert. Book and performances reviews, clinical commentaries, interviews and reports are reviewed by one editorial board member. Strict anonymity is accorded to both authors and referees. The editor confers a decision taking into consideration comments from reviewers which is communicated to the contributing author. Decisions may be: accept, accept with minor revisions, accept with major revisions, revise and resubmit, refer to a more suitable journal or reject.

ETHICAL GUIDELINES

DTR meets with Intellect's high standards for ethical publication practice. Submissions may not be under consideration elsewhere. Plagiarism including self-plagiarism will not be accepted. For more information, please consult Intellect's Ethical Guidelines: <https://www.intellectbooks.com/ethical-guidelines>

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.

OPINION

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

PRESENTATION/HOUSE STYLE

GENERAL

All manuscripts should be written in Word. The font should be Times New Roman, 12 point. The title of your manuscript 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 manuscripts not covered by these notes should be addressed to the Editor.

LANGUAGE

The journal follows standard British English except for key terms relating to programs, practice, and in references to the profession (drama therapist is used instead of dramatherapist).

METADATA

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

- Article Title.
- Author Name/s.
- Author/s institutional affiliations
- Author addresses – the submitted material should include details of the full postal and e-mail addresses of the contributors for correspondence purposes.
- Author Biography – all authors should include a short biography of around 50 words, specifying the institution with which they are affiliated.
- Author ORCID identifier. This must be supplied in the following format: <https://orcid.org/0000-0002-1825-0097>. If you do not yet have an ORCID identifier, please register here: <https://orcid.org/register>.
- 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 and will be translated into French and Spanish. Where relevant, the abstract should include the background, purpose of the study, method, outcomes and conclusion. An abstract is often presented separately from the article, so it must be able to stand alone. For this reason, references should be avoided, but if essential, then cite the author(s) and year(s).
- 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.
- References – Intellect requires the use of Harvard references embedded in the main text in the following format (Harper 1999: 27). Please see Intellect's Style Guide outlining Harvard referencing, obtainable from <http://www.intellectbooks.com/journals>, or on request from the Editor of this journal.
- Bibliography – titled 'References'.
- Funder name and grant number (if applicable).

ILLUSTRATIONS

We welcome images in any of the submission options above. 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 in print and in color online. Images sent in as e-mail attachments should accordingly be in greyscale.

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: Caption here. Please note the colon after the number and the terminating full point, even if the caption is not a full sentence. Copyright clearance and permission to publish photographs of client artwork and/or participants in drama therapy should be indicated by the contributor and is always the responsibility of the contributor.

ENDNOTES

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. Notes may also be used to direct readers to video or other digital material. 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).

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.

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 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, 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 (1987), *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), *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. 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.

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 author, 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 author) should be placed in quotation marks with parentheses, in roman type with an initial capital on the first word of title and subtitle (see Gliesmann 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.

The guidance on this page is by no means comprehensive. It must be read in conjunction with the Intellect Style Guide.