CULTURE TEATRALI. Rivista di studi, scritture e visioni
www.cultureteatrali.it

EDITORIAL STANDARDS

1. Submission of the Contribution

Contributions must be submitted in a Word-compatible format (DOC or RTF) accompanied by the following: author's contact details (affiliation and email), and any relevant website address.

Abstract

The abstract should not exceed 800 characters including spaces (approximately 120 words).

Iconography (images, photos, graphics, tables, etc.)

If the contribution includes images, they must be attached separately from the text and provided in JPG format with a resolution of 300 DPI and a size of 10x12 cm.
Any tables should also be submitted in image format as specified above.
The images are printed in black and white. The author shall indicate the placement of the images within the contribution by referencing the corresponding file name in parentheses (preferably with progressive numbering).
The captions for the images should be provided separately in a Word document (DOC or RTF).
Please note that photos will be printed on standard paper.

2. Formatting

Headings (headers and paragraphs)

Author: centered, small caps, size 14
Title: separated from the author's name by a line break; centered, uppercase, bold, size 12. Any subtitles should be in bold, centered, small caps (same size as the title).
Paragraph titles: justified to the left, with a tab indent (>) from the margin, in bold; separated by two line breaks from the preceding text and one from the following text; without a final period.
Subparagraphs: justified to the left, with a tab indent (>) from the margin, in bold italics; separated by one line break from the preceding text (no line break from the following text); without a final period. Any numbering of paragraphs and subparagraphs should be indicated with Arabic numbers followed by a period.

Text

The body font will be Times New Roman font, size 12, with notes in size 10 and indented quotes in size 11.
The line spacing will always be single with a left indent of one tab (–>|) for each paragraph.

General Guidelines

Italic and Bold

It is recommended to limit the use of italics within the text, while the use of bold should be avoided unless it is part of the original source of the quotation.
Italics should be used for: titles (of works, articles, etc.), uncommon words, expressions to highlight extensive use or idiomatic expressions, terms that need to be emphasized.
Individual words or short phrases written in a different language from that used in the text should be in italics, unless they are quotations (which should be in quotation marks) or terms that have become common usage.

Hyphens and Dashes

A space should be placed before and after an em dash or long dash, used for emphatic phrases ("since – as we know – development, etc."); whereas with the en dash used for compound words, page ranges, dates, years, etc., there should be no spacing (e.g., 1348-1350; south-west).

Capitalization

Please limit the use of capital letters as much as possible.

Numbers

It is advised to limit the use of Arabic numerals in the text and notes, which are typically used for dates (days and years: e.g., 20 September 1983, '83) and page numbers. In all other cases, numbers should be written out in words (e.g., Twentieth Century or 20th century, twenty-five years, the Fifties, etc.). When Roman numerals are used, they should be written in uppercase.

Quotation Marks

- Low quotation marks («»): for quotations, references to quoted passages, names of journals.
- High quotation marks ("): for idioms and neologisms, direct speech, internal quotations.
- For quotations within quotations, use high quotation marks first and then single quotation marks if necessary.
- Angular brackets (< >): for data additions based on the author's conjectures.

Quotations

All quotations must clearly indicate the source in a footnote (see the Notes paragraph).

The quotation does not open and close with ellipses. It begins with a lowercase or uppercase letter depending on the author's needs.
Omitted parts of the passages should be indicated with three dots in square brackets […]. A punctuation mark must always be placed before or after the brackets (unless the omission is very short and the text thus continuous).
If the text of a quotation needs to be supplemented, the addition is given in plain text within square brackets. Example: «Their [Heidegger's] interpretation»

Short quotations (*less than 2 lines*): remain included in the text, accompanied by guillemets (« ») and in plain text regardless of the language of the quotation (and possibly using double quotation marks "", in the case of an internal quotation within the quotation).

Long quotations (*more than 2 lines*): the quotation should be separated from the text with a new line both before and after, indented on the left with a margin of 1 cm, and written in a smaller font size (11 pt), without quotation marks and without initial and final ellipses.

Quotations from poetic and dramatic texts:
Verses from poetic passages should be separated by slashes (/) without starting a new line between one verse and another.

Quotations from interviews:
After fully indicating in the text the names of the interviewer and the interviewee, if you want to report excerpts from the interview, in the text or in the note, you should indicate the initials of the first name and last name of the interviewer and the interviewee, followed by a colon and an em dash ": – ". The interviewer's question is in plain text, and the answer in italics (e.g., Massimo Melchioni interviews Giovanni Damiani: M. M.: – When did you start your career? G. D.: – *After graduation*…).

Translations

When citing a work originally written in a foreign language for which a published English translation exists, cite the English translation directly and provide the bibliographic references for the original work in a footnote (see examples

in section 3. **Bibliographic References**).
When you must provide your own translation because no accredited English translation of the cited foreign-language passage exists, this intervention should be noted in a footnote using the formula: "author's translation" (if this condition recurs throughout your contribution, it is sufficient to indicate it only once, at the first occurrence, with the formula: “unless otherwise specified, all translations are the author's”).

Footnotes

Footnote reference numbers should be placed in superscript before punctuation marks. Do not leave spaces between the word and the footnote reference number.
Footnotes should be formatted in smaller font (10 pt) with consecutive numbering throughout the entire article.
In bibliographic references, use "Cf." rather than "See" or "See also."
Page numbers: to indicate a single page use "p." followed by the page number; for multiple pages use "pp." followed by the page numbers indicating the relevant range, separated by an en dash (without spacing), e.g. pp. 25-37. To indicate entire paragraphs/chapters use "p." followed by the number of the first cited page, followed by "ff." (without spacing).
Repeated bibliographic references: for repetitions of a bibliographic reference in footnotes follow this criterion: Author's first initial (with period) and surname, *Abbreviated Title in Italics*, op. cit., p. or pp.
If the footnote reference is consecutive and identical to the previous one, use the formula "*Ibid.*" in italics; if referring to the same publication but a different page number, use the formula "*Ibid.*" in italics, followed by a comma and the page number(s).
If the same author's name recurs in immediate succession, use the following formulas: "Id." when repeating a single masculine name; "Ead." for a single feminine name; "Iid." for multiple masculine names; "Eaed." for multiple feminine names (note that these formulas refer to the last name(s) not included within a title).

3. Bibliographic References

Bibliographic references should be provided exclusively in footnotes; it is not possible to include a bibliography at the end of the contribution.

Monographs

Forename (*with full stops) and surname of the author*, followed by a comma (if the author has two or more forenames, do not use spacing between initials; if there are multiple authors: in the case of two authors, separate with the conjunction "and"; in the case of three, use commas for separation and the conjunction "and" for the last two names; if there are more than three, write the name of the first author followed by the formula "et al." in italics).
Title and subtitle in italics (any internal titles should be in roman type), followed by a comma.
Any editorial work/translations of the monograph: use, after the title, the formula "edited by", followed by the forename (with full stops) and surname of the editor; in case of translations, add the formula "trans.".
Publishing details: city (if there are multiple cities, separate with an en dash, without spacing), publisher/printer, year, separated by commas.
Any additional necessary information should be placed in round brackets at the end of the bibliographic reference; different orders of supplementary information should be separated by semicolons. E.g. "(e-book; new revised and updated ed.)."

E.g.: M. De Marinis, *Capire il teatro. Lineamenti di una nuova teatrologia* [1988], Rome, Bulzoni, 2008 (new revised and updated ed.; 1st ed. La casa Usher).

E.g.: F. Ruffini, *La Calandria. Commedia e festa nel Rinascimento* [1987], Imola, Cue Press, 2015 (e-book; 1st ed. Il Mulino).

E.g.: E. Fischer-Lichte, *Estetica del performativo. Una teoria del teatro e*

dell'arte, edited by T. Gusman, Rome, Carocci, 2014 (*Ästhetik des Performativen*, Frankfurt am Main, Suhrkamp, 2004).

Edited volumes, conference proceedings and exhibition catalogues

Forename (initial with full stop) and surname of the editor, followed by the formula "(ed.)" in brackets (or equivalent in the case of foreign language editions).
Title of the publication in italics.
Where applicable, the description "Conference proceedings" or "Exhibition catalogue" (and further details), followed in brackets by the location and dates when the event took place.
Publishing details as for monographs.

E.g.: F. Cruciani and C. Falletti (eds.), *Civiltà teatrale del XX secolo*, Bologna, Il Mulino, 1986.

E.g.: G. Ferroni (ed.), *La semiotica e il doppio teatrale*, Conference proceedings *Testo, comunicazione, spettacolo. Il doppio teatrale* (Arcavacata di Rende, 13-16 September 1979), Naples, Liguori, 1981.

Contributions in Volume

Please follow the criteria indicated in the paragraph "Monographs" and the example below:

E.g.: C. Falletti, *Dal punto di vista della cultura teatrale: trasmissione, improvvisazione, re(l)azione*, in Ead. and G. Sofia (eds.), *Nuovi dialoghi tra teatro e neuroscienze*, Rome, Editoria & Spettacolo, 2010, pp. 13-26 (p. 13).

Journal Articles

Please follow the criteria indicated in the paragraph "Contributions in Volume" and the examples below:

E.g.: F. Ruffini, *Analisi contestuale della *Calandria *nella rappresentazione urbinate del 1513. 1. Il luogo teatrale*, in «Biblioteca Teatrale», VI, 1976, nos. 15-16 (*L'invenzione del teatro. Studi sullo spettacolo del Cinquecento*, ed. F. Cruciani), pp. 70-139.

E.g.: M. Consolini, *Le riviste del Novecento fra processi di creazione e processi di ricezione*, in «Culture Teatrali», <V>, 2003, nos. 7-8 (*Storia e storiografia del teatro oggi. Per Fabrizio Cruciani*), pp. 275-281.

E.g.: F. Marotti, *Memorie dal sottosuolo: il Teatro Ateneo dagli anni '60 ai primi anni '80*, in «Biblioteca Teatrale», n.s., <XLI>, 2012, nos. 101-103 (*Memorie dalle cantine: teatro di ricerca a Roma negli anni '60 e '70*, ed. S. Carandini), pp. 49-55.

Websites

In case of links or documents taken from the internet: after the author's name and the title (see the Articles in Journal

section), the URL of the home page of the consulted website should follow in regular font — preceded by a comma. This applies even if citing a specific document or contribution (do not include the full URL of the individual web page). In parentheses, it is necessary to specify the date of the last consultation.

> Es.: O. Ponte Di Pino, *Il teatro 2.0 al tempo di Facebook*, 14 July 2010, www.ateatro.it (last accessed: 25 October 2015).