**Citation style guides for published sources**

In-text citations, bibliographies, and reference lists follow the rules of the Czech ISO 690 and the [Harvard Citation Style](https://sites.google.com/site/novaiso690/priklady-harvardsky-system-jmeno-datum).

The journal uses author-date system with sources cited in the text.

***In-text citations:***

* Use single quotation marks for the quotes in the text.
  + use so-called ‘typographic’ or ‘smart’ quotation signs. Use double quotes for quotations within quotations.
* Quoted passages of longer than 4 lines should be indented without quotation marks and preceded and followed by a blank line. Use left indentation at 6 pts.
  + Example:

Text text text text text text text text text text text text text text text text text text text text text text:

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Text text text text text text text text text text text text text text text text text text text.

* Use square brackets to indicate personal additions.
  + Example: ‘text text text text text text [text. – A.B.] text text text text’.

***Author-date style***: Direct and indirect citations are to be indicated within the text in brackets: (AUTHOR YEAR: PAGE RANGE).

* Use all capitals for the author’s name. Only, if you are referring to the entire source, omit the page range:
  + Example 1: A number of theatre studies scholars (e.g., LEACH 2014; CRAIG 2018; SRBA 2004) state…
    - The authors are listed in the chronological and then alphabetical order. Chronological order can be changed in cases of later reprints.
    - Separate the works by different authors with semicolons.
  + Example 2: (ZICH 1994, 2024)
    - If several works by one author are referred to, indicate the years of publication and separate them with commas.
  + Example 3: Zich (2024: 7) claims that …
  + Example 4: The immaterial subcomponents are space, time, movement, rhythm, light, colour, and sound (JINDRA 1983: 72–73).
    - Initial and final page numbers (page range) should be given in full, with no reduction of the final page number (e.g. ~~72–3~~).
* If your sentence ends in a reference, use full stop **after** the reference, not before it.
  + Example: ‘Text text text text text text text text text text text text text text text text’ (STEEN 2018: 100).
* References in the text should be as precise as possible, indicating the page(s) from which the idea was borrowed. This applies to both direct and indirect citations:
  + Example: Kurbas’ ‘estrangement’ techniques later became known as Brechtian theatre (MAKARYK 2004: 65; SHURMA 2020: 163).
    - In case of edited monographs, refer to individual chapters, not full monographs.
* If you are using two or more sources from the same year by the same author, please differentiate them by letters, such as (AUTHOR 1997b: 44–49) or (AUTHOR 1997a). The reference list should have it accordingly:
  + Example:

AUTHOR, Name. 1997a. *A Theory of Something*. London: Boys Publishers, 1997.

AUTHOR, Name. 1997b. *Theatre of the Day*. Transl. by William Wear. London: Secker, 1997.

* Do not use the abbreviations ‘op. cit.’ or ‘oc.’, nor ‘ibid.’.
* Forthcoming publications and publications in preparation are referred to as follows: Drozd (fc.); Zich (in prep.).
* If the date of publication is not known, use ‘s.a.’ = *sine anno*, without a year.
  + Example: Zich (s.a.: 24) claims that …

***Bibliography***

Bibliographic entries should be listed alphabetically first and then chronologically. References not cited/mentioned in the text should not be in the bibliography. Latin scripts should be used. For other alphabets, please, use [Romanization tables](https://www.loc.gov/catdir/cpso/roman.html) available from the Library of Congress.

**Monographs**

SURNAME, Given Names. PUBLICATION YEAR. *Title in Italics: Including Subtitles* [English translation of the Title unless in English, German, or French]. Place of Publication: Publisher, Year.

ZICH, Otakar. s.a. The Aesthetics of Dramatic Art. Transl. by Ivo Osolsobě. [unpublished typescript].

LEACH, Robert. 2014. *Theatre Studies: The Basics*. London/New York: Routledge, 2014.

* Please, do not indicate what edition is used.

CRAIG, Edward Gordon. 2018. *On the Art of Theatre*. London: Forgotten Books, 2018 [1957].

* For reprints, in in-text citations use the year of the physical volume you used: e.g. (CRAIG 2018).

HERBERT, Ian and Nicole LECLERCQ (ed.). 2003. *World of Theatre 2003 Edition: An Account of the World’s Theater Seasons 1999–2000, 2000–2001 and 2001–2002*. London/New York: Routledge, 2003.

* In-text citations for edited volumes: (HERBERT and LECLERCQ 2003).
* If you are citing a specific page in such edited volumes, refer to the chapter and the author of the chapter, not the full volume.

VARELA, Francisco J., Evan T. THOMPSON and Eleanor ROSCH. 1992. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: MIT Press, 1992.

* Indicate full names of up to 3 authors in the bibliographic entries. In in-text citations use ‘et al.’: (VARELA et al. 1992: 4).

KORNIIENKO, Nelli M. 1998. *Les Kurbas: repetytsiia majbutnioho* [Les Kurbas: Rehearsal for the Future]. Kyiv: Fakt, 1998.

* Use the Library of Congress Romanization table for sources in alphabets rather than Latin-based.

SRBA, Bořivoj. 2004. *Řečí světla* [With the Language of Light]. Brno: JAMU, Divadelní fakulta, 2004.

* Do not use italics in the square brackets.

**Chapters in Books** (e.g. anthologies, collections, edited volumes, etc.)

SURNAME, Given Names. PUBLICATION YEAR. Chapter Title [English translation of the title unless in English, German, or French]. In Name and Surname of Editor (ed./eds.). *Title of the Source Publication* [English translation of the Title unless in English, German, or French]. Place of Publication: Publisher, Year: Page Range.

SCHOENBERG, Arnold. 1975. Opinion or Insight? In Leonard Stein (ed.). *Style and Idea: Selected Writings of Arnold Schoenberg*. New York: St. Martin’s Press, 1975: 258–264.

HEVESI, Sándor. 1920. Shakespeare-játék és Shakespeare-fordítás [Acting and Translating Shakespeare]. In *Az igazi Shakespeare* [The Real Shakespeare]. Budapest: Táltos, 1920: 205–212.

OTTOVÁ, Michaela and Helena ZÁPALKOVÁ. 2009. Kristus v hrobě z Litovle [Christ in the Grave at Litovel]. In Ivo Hlobil and Marek Perůtka (eds.). *Úsvit renesance na Moravě za vlády Matyáše Korvína a Vladislava Jagellonského (1479–1516) v širších souvislostech* [The Dawn of the Renaissance in Moravia in the Reign of Matthias Corvinus and Ladislaus Jagiellon (1479–1516) in a Broader Context]. Olomouc: Palacký UP, 2009: 201–214.

* For sources in languages other than English, German, or French, provide translations of individual chapters and the titles of the monographs.

STEEN, Gerard. 2018. Attention to Deliberateness in Metaphor Processing. In Valentina Cuccio. *Attention to Metaphor. From Neurons to Representations*. Amsterdam: John Benjamins Publishing Company, 2018: 89–109.

**Articles in Periodicals**

SURNAME, Given Names. PUBLICATION YEAR. Article Title [English translation of the title unless in English, German, or French].*Periodical* Volume (Year): Issue Number: Page Range. DOI: <https://doi.org/10.5817/XXX.>

KUHN, Annette. 2004. Heterotopia, Heterochronia: Place and Time in Cinema Memory. *Screen* 45 (2004): 2: 106–114. DOI: <https://doi.org/10.1093/screen/45.2.106.>

SOKOL, František. 1975. Estetická výchova dětského publika loutkovým divadlem [The Aesthetic Education of Child Audiences through Marionette Theatre]. *Loutkářské listy* 4 (1975): 3: 25–31.

* Do not translate the titles of the periodicals.

FISCHEROVÁ, Irma Jarmila (If). 1937. Nová hra V&W [V&W’s New Play]. *Národní osvobození* (7. 11. 1937): 13.

* For daily or similar types journals/newspapers, include the precise date of the issue.

ZICH, Jaroslav. 1965. Sdělovací schopnost hudby [Communicative Abilities of Music]. *Hudební věda* II (1965): 31–75.

ZICH, Otakar. 2015. Puppet Theatre. Transl. by Pavel Drábek. *Theatralia* 18 (2015): 2: 505–513. DOI: <http://hdl.handle.net/11222.digilib/134443>.

ŠPERGL, Petr. Kámen jako symbol zla [A Stone as a Symbol of Evil]. *Český deník* (22. 11. 1991).

* Do not use ‘n.p.’ if the pages are missing.

VIMAL, Akhila C., Dipanjali DEKA and Poulomi DAS. 2021. Politics and Poetics of Syncretism: Case Studies of the Bonbibi Cult, the Mappila Teyyam Performances, and Three Poems of the Bhakti Tradition from the Indian Subcontinent. *Journal of Dramatic Theory and Criticism* 36 (2021): 1: 55–73. DOI: <https://doi.org/10.1353/dtc.2021.0036>.

* In the articles written by 3 authors, include full names of all of the authors in the bibliographic entry, and in the in-text citation use ‘et al.’: (VIMAL et al. 2021: 55).

BLACKWELL-PAL, Jaswinder et al. (2021). Marxist Keywords for Performance. *Journal of Dramatic Theory and Criticism* 36 (2021): 1: 25–53. DOI: <https://doi.org/10.1353/dtc.2021.0037>.

* If the article has more than 3 authors, use ‘et al.’ after the full name of the first author both in the bibliographic entry and in-text citation.

*MAGYAR SZÍNPAD*. 1923. A makrancos hölgy reprize. A Shakespeare-ciklus utolsó előadása [Revival of The Taming of the Shrew. The Last Production in the Shakespeare-Cycle]. *Magyar Színpad* 26 (3. 11. 1923): 308: 1.

* If the author’s name is missing, use the title of the periodical as the author. Use italics. In-text citation: (*MAGYAR SZÍNPAD* 1923).

**Theses, Dissertations**

KONOMI, Maria. 2011. *Οι Τρωάδες στη σύγχρονη σκηνή. Η συμβολή των ελλήνων σκηνογράφων και ενδυματολόγων* [Trojan Women in Contemporary Stagings. The Contribution of Greek Set and Costume Designers]. Unpublished PhD thesis. NKUA, 2011.

REBOUÇAS, Renato Bolelli. 2010. *A construção da espacialidade teatral: os processos de direção de arte do grupo XIX de teatro* [The Construction of the Theatrical Spatiality: The Process of Art Direction by Grupo XIX de Teatro] [online]. Unpublished Master’s thesis. Escola de Comunicações e Artes, 2010. [accessed 11. 4. 2024]. Available online at https://www.teses.usp.br/teses/disponiveis/27/27156/tde-10112010-155158/pt-br.php.

HAVRÁNKOVÁ, Nikola. 2020. *Proces vzniku divadelního představení herců v Divadle Aldente* [The Process of Creating a Theatrical Performance by Actors at the Aldente Theatre]. Unpublished Bachelor’s thesis. Univerzita Palackého v Olomouci, 2020.

**Electronic Sources**

*Monographs/Books Online*

TREMBLAY, Michel. 1974. *Les belles soeurs* [online]. Vancouver: Talonbooks. Internet Archive. [accessed on 11. 6. 2024]. Available online at <https://archive.org/details/lesbellessoeurs0000trem_s3k9>.

HAGEN, Uta. 2023. *Respect for Acting*. Jossey-Bass, 2023. Kindle.

*Online Articles/Chapters*

THOMPSON, James and Richard SCHECHNER. 2004. Why ‘Social Theatre’? [online]. *TDR (1988-)* 48 (2004): 3: 2004: 11–16. [accessed on 11. 6. 2024]. Available online at <http://www.jstor.org/stable/4488567>.

SHARIFI, Azadeh. 2017. Theatre and Migration: Documentation, Influences and Perspectives in European Theatre [online]. In Manfred Brauneck and ITI Germany (eds.). *Independent Theatre in Contemporary Europe: Structures – Aesthetics – Cultural Policy*. Transcript Verlag, 2017: 321–416. [accessed on 11. 6. 2024]. Available online at <http://www.jstor.org/stable/j.ctv1xxssd.8>.

NEVINNAIA, Ivetta. 2020. Dramaturg Asya Voloshina: ‘Vse seichas v pole gigantskogo eksperimenta’ [Dramatist Asya Voloshina: ‘Everything is Now in the Field of Some Gigantic Experiment’] [online]. *Mk.RU* (15. 5. 2020). [accessed on 20. 10. 2022]. Available online at [https://www.mk.ru/culture/2020/05/15/dramaturg-asya-voloshina-vse-seychas-v-pole-gigantskogoeksperimenta.html.](https://www.mk.ru/culture/2020/05/15/dramaturg-asya-voloshina-vse-seychas-v-pole-gigantskogoeksperimenta.html)

* If available, use the date of publication on the webpage.

BBC. 2024. Board Chairman at Theatre ‘Delighted’ at New Role [online]. *BBC* (4. 6. 2024). [accessed on 20. 6. 2024]. Available online at <https://www.bbc.com/news/articles/c0vv9e08w99o>.

* If the author is not indicated, use the website title as the name. In-text citation: (BBC 2024).

STREET, Zoyander. 2024. Moving Between World(views) with Database Narratives [online]. *Pop Junctions* (24. 4. 2024). Henry Jenkins (blog). [accessed on 20. 6. 2024]. Available online at <http://henryjenkins.org/blog/2024/4/20/moving-between-worldviews-with-database-narratives>.

*Website*

*Mint Theatre Society* [online]. [accessed on 2. 1. 2023]. Available online at <https://www.facebook.com/MintTheatreSociety.>

INTERNATIONAL CHINDOGU SOCIETY. 2023. *Exhibition Hall B* [online]. [accessed on 1.10.2023]. Available online at <http://chindogu.com/ics/?page_id=238>.

* In-text citation: (INTERNATIONAL CHINDOGU SOCIETY 2023). If the title of the webpage is too long, use the first two words of the title and ellipsis marks.

*Online Dictionary/Encyclopedia*

WIKIPEDIA. s.a. Theatre [online]. *Wikipedia*. [accessed on 2. 1. 2023]. Available online at <https://en.wikipedia.org/wiki/Theatre>.

HAMILTON, James R. 2019. Philosophy of Theatre [online]. *Stanford Encyclopedia of Philosophy* (22. 11. 2019). [accessed on 2. 1. 2023]. Available online at <https://plato.stanford.edu/entries/theater/>.

* Use the date of publication or last modification as the reference date. Sometimes the date appears at the bottom of the webpage.

*Audio Recordings*

RUBINSTEIN, Artur. 1991. *The Chopin Collection*. Recorded 1946, 1958-67. RCA Victor/BMG 60822-2-RG, 1991. CD.

*YouTube Videos*

DIEVOGELQDU. 2007. *Anna Caterina Antonacci – “Lasciatemi morire”, Lamento D’Arianna (Amsterdam, 2007)* [online video]. YouTube. [accessed on 20. 5. 2024]. Available online at <https://www.youtube.com/watch?v=LARI9cIub1k>.

*Films*

*In Old Arizona* [motion picture]. 1928. Dir. Raoul Walsh and Irving Cummings, United States, 95 min., 1928.

**Theatre Performances**

WILSON, Robert et al. 1972. *Ka Mountain and Guardenia Terrace*. Performed Haft Tan Mountain, Shiraz: Robert Wilson and The Byrd Hoffman School of Byrds. Performance: Theatre.

**Programme (for a play)**

ARISTOFANES and Václav RENČ. 1947. *Mír* [Peace]. Praha: AMU DAMU DISK, 1947. [Programme].

PÁSEK, Milan. 1963. Antigona ve dvou podobách [Antigone in Two Appearences]. In *Antigona*. Hradec Králové: Divadlo Vítězného února Hradec Králové, 1963. [Programme].

*Maškarní ples (Un ballo in maschera)* [A Masked Ball]. Ostrava: Národní divadlo moravskoslezské, 2019. [Programme].

**Interviews**

KOTSOVILIS, Spyridon. 2023. Theatre and Pedagogy: Adapting Euripides’ *Trojan Women* and the Political Science Classroom. Interviewed by Martin Revermann. *Theatralia* 26 (2023): 1: 101–107. DOI: <https://doi.org/10.5817/TY2023-1-6>.

* Use the name of the interviewed person(s) as the reference name.

BROOK, Peter. 2012. An Interview with Theatre Director Peter Brook [online]. Interviewed by Andrew Dickson. *The Guardian*. YouTube. [accessed on 20. 5. 2024]. Available online at <https://www.youtube.com/watch?v=Sx2qHHFS5Yk>.

LOGOTHETIS, Iraklis. 2021. Personal interview (27. 9. 2021). Interviewed by Nikolas Kanavaris. Coffee House, Athens, Greece.

KONOMI, Maria. 2021. Zoom interview (22. 9. 2021). Interviewed by Nikolas Kanavaris.

**Personal Correspondence**

VOLOSHINA, Asya. 2022. Personal correspondence with Yana Meerzon (30. 7. 2022).

**Citation of Archival Documents**

According to the book *Introduction to Archival Science for Historians*, there is no universally approved and accepted standard for citing archival material. The primary principle for citing archival material is that every cited document should be easily located and identified in the archive and its collection. When citing, one must proceed from the broader term to the narrower one.

We differentiate citations based on the type of material, essentially documents, official books, file materials, or individual items in the archive.

A citation must include as many of the following details as possible:

* The name of the archive
* The name of the collection, possibly its number
* The collection department (if it exists)
* The inventory number of the document
* The signature of the document (if it exists)
* The carton number for file materials
* The date and place of issue for documents or individual items
* A brief content description or title and the time range for official books
* The page or folio number, if necessary for navigating a more extensive source or carton, always for individual items

Note:

A list of archives in the Czech Republic and their official names is provided by the Act on Archives and File Service No. 499/2004 Sb., effective from 1 January 2005, also available on the Czech Archival Society’s website.

The details of cited archival sources should be provided in this order: the name of the institution, the name of the collection or archive, the inventory number, signature, carton/book/folder/file/folio number, or page.

Use the following abbreviations: inv. no., sign., cart., fol., fasc., p. Also, use abbreviations for institutions (these should be used directly in the text).

For an accurate citation that allows secondary retrieval of the document, it is always necessary to consult the collection’s inventory in the archive or the archivists themselves. Sometimes documents have inventory numbers, signatures, and carton numbers, and it may not be necessary to cite all if identification is possible without one of these details. However, more precise citations are always better.

Examples:

Slovácké muzeum v Uh. Hradišti (SMvUH), collection of costume components – women’s costumes from Podluží, inv. no. K 239-270.

Národní archiv Praha (NAP), Česká dvorská kancelář, inv. no. 752, sign. IV-D-1, k. 434, file of David Kašpar Glaser (1740).

Zemský archiv v Opavě – Státní okresní archiv Olomouc (ZAvO‒SOAO), collection from the Archive of the City of Olomouc, Documents, inv. no. 1 from 13 October 1261, near Jihlava.

Archivio Secreto Vaticano (ASV), Armadio XLIV, vol. 41, f. 177v‒178r.

Moravský zemský archiv (MZA), G140 (Family Archive of the Ditrichsteins), cart. 552, inv. no. 2351, sign. 1178, p. 1.

Státní okresní archiv v Trutnově (SOAvT), collection Archive of the City of Dvůr Králové nad Labem 1945‒1990, Chronicle of the City of Dvůr Králové nad Labem 1960–1982.

Městské muzeum ve Dvoře Králové nad Labem (MMvDKnL), collection of documents and prints (PT), sign. PT 5218, PT 5219a, PT 5219b, two plans dated 1890.

Městský úřad ve Dvoře Králové (MÚvDK), chronicle of the city DKnL for the year 2001, attachments. [accessed on 20. 9. 2004]. Chronicle available online at http://www.mudk.cz/.

Masarykův ústav and Archiv AV ČR (MÚA AV ČR), Masaryk Institute [archival collection of the T. G. Masaryk Institute managed by the Masaryk Institute and Archive of the Academy of Sciences of the Czech Republic], collection Edvard Beneš, section I, carton 70, inv. no. 335, sign. R 137/13 (R 138).

***In-text citations:***

‘The route of the procession further led across Charles Bridge, Malostranská Square, Nerudova Street, and Pohořelec to Strahov Stadium, where the first public performance of the youth took place’ (NM 101/2400).

***Bibliography entry:***

National Museum, Historical Museum NM, Collection of History of Physical Education and Sport, Sokol collection, carton 101, sign. 2400, instructions for the parade for members from 1948, author: Marie Provazníková.