

SUBMISSION GUIDELINES FOR AUTHORS

SOUTH AFRICAN MUSEUMS ASSOCIATION BULLETIN

AIMS AND SCOPE OF SAMAB

The South African Museums Association Bulletin (SAMAB) provides a forum for the publication of peer-reviewed academic articles that promote the discussion, debate and the dissemination and exchange of information on aspects of museology and museums, with particular but not exclusive reference to South Africa. SAMAB encourages such contributions from the SADC region and from the wider African continent. SAMAB was founded in 1937 with the aim of advancing a collective think tank for museums and all aspects of museology in South Africa. For over 85 years, SAMAB remains the only museological journal in South Africa and continues to strive for academic excellence in ensuring the inclusivity of all museum voices.

SAMAB also enables the communication of current issues, practices and policies. This includes articles on management, curatorial discourse, museum administration, research, visitor studies, community engagement, education, conservation and current debates on decolonisation, repatriation, praxis, climate change, sustainability, change, social justice and digital transformation, among other topics relevant to the museum and wider art, cultural and heritage sector. SAMAB promotes collective communication amongst academics, practitioners, professionals and other persons who are interested in contributing to the discourse of the wide range of disciplines resorting within museology. Only contributions focusing on theoretical, empirical or methodological issues relating to museology, or those which address current heritage, cultural and/or intellectual topics of the disciplines within museology will be considered. SAMAB is committed to social inclusion and contributing to 21st century discourse relevant to modern museology and elevating African museums.

SAMAB is a nationally accredited journal approved by the South African Department of Higher Education and Training (DHET) and is published annually by the South African Museums Association (SAMA). Paid-up individual and institutional members receive free access to the SAMA website, where they can access the articles through the use of a username and password. SAMAB publishes original, peer-reviewed research articles that balance academic excellence and other non-credit bearing opinions and book reviews on the subject of museums. All contributions will be submitted to appropriate referees in a double-blind peer-review process. Anonymous critiques of articles will be forwarded to the author with recommendations for revision, if any, or with a notice of rejection. The editors' decision whether or not to accept an article for publication is final and no correspondence will be entered into. Copyright of the articles accepted for publication will vest with SAMAB. The opinions expressed by the published contributions are those of the author/s and are not necessarily endorsed by the Editors, the Editorial Board, the South African Museums Association or any sponsor of a relevant edition. It is regretted that no payment is made for contributions.

All contributing authors will be expected to sign a declaration that addresses the following elements of their manuscripts:

- Originality of submission
- Any use of AI and AI assisted technologies
- Ethical clearance (if relevant)
- Conflict of interest
- Contributing authors
- Funding received (if relevant)
- Acknowledgements (where necessary)
- Plagiarism checks

PREPARATION AND SUBMISSION OF AN ARTICLE

Before preparing your submission, please refer to the guidelines given in this document. Articles must be prepared in MS Word (Microsoft Word 2010) and saved as a doc. file type (not a *.docx file). Only the English (UK) language setting will be accepted (not US spelling), and formatted throughout the text as follows: Times New Roman 12pt, one-and-a-half line spacing, justified aligned, auto spacing before and after paragraphs, and add spacing between paragraphs of the same style. Articles must be language-edited, stylistically polished and carefully proofread before submission. Standard page margins of 2.45cm apply.

The title of the article must be in bold capitals (14 font size), and the headings in bold (12 font size), with sub-headings in normal Times New Roman font (12 font size). Further sub-division is not recommended. Avoid embedded fonts, special formatting, footnotes and endnotes are not permitted. Avoid indentations. Abbreviations and acronyms should be written out in full when used for the first time with the abbreviation or acronym in brackets. No formatted or auto- formatting of the references will be permitted.

Title page

Provide each submission with a title page that includes:

- The title, name/s, institutional affiliation/s and email address/es of the author/s.
- The names and email addresses of four potential reviewers, not from the same author's affiliation.
- A declaration that addresses the relevant aspects as mentioned above.

In addition, a declaration that the original research has not been published elsewhere nor is it under review elsewhere. This should include a statement which declares any use of AI assisted technology. This declaration is to be signed by the author/s. Articles submitted without such signed declarations will not be considered for review.

Type of article and word count

Research articles should contain a coherent research argument (the guideline for word count is a lower limit of 3000 and an upper limit of 6000 words). A short abstract (Minimum 150 and maximum word count of 250) and a set of 6 keywords must be submitted. The reference list does not contribute to the word count.

Book Reviews and Opinion Pieces

Book reviews of relevant museological publications should be between 1000 – 2200 words. Similarly, opinion pieces should be between 1000 – 2000 words (max. 3000 words), and alignment the same format as for a research article, but without references. Reviews and opinion pieces accepted, will form part of the non- credit bearing section of SAMAB.

WRITING CONVENTIONS

All submissions should be concise and should focus on communicating your perspective or research. Please avoid jargon and technical terms must be kept to the minimum and be clearly defined. Papers should not be descriptive or casual and must be entrenched with a research question, theoretical perspective backed-up with comprehensives reference to strengthen scholarly arguments. Text should be reader-friendly, make proper reference to the relevant literature and ideally include a literature review and theoretical perspective to ground their article into museological discourse. Please avoid undue repetition of facts or methods already in the public record and engagement with post-modern theory is encouraged. Submissions must avoid the use of sexist or other derogatory languages. Such inclusions will only be entertained IF they form part of the rationale of the article. It is of the utmost importance that authors acknowledge all their sources in the discussion. Plagiarism is viewed as a serious infringement within the research and academic community.

Spacing and punctuation: there should be one space (not two) between sentences; one space before unit terms (e.g. 5 kg, 5 g, 5 cm, 5 km, 5 days); no space before % or ° (e.g. 5%, 23°C, 26°10'S). When used in a sentence format, per cent is to be spelt out and when used in brackets the symbol may be used (5%). Do not use page breaks. Please do not use the Word function that creates embedded footnotes or automatically formatted footnotes or auto-format of references as this inhibits the final formatting process.

Dates, italics, bold: dates are written in the following style: 13 July 2009. Book and journal titles, as well as words within the text that are not English, must be italicised (e.g. *malapa*). Bold is used for emphasis. Use capital letters for titles (the Secretary-General) or institutions (the Organisation of African Unity). Please do not use capital letters in the references.

Inverted commas: double inverted commas are used for all direct citations. Direct quotations or block quotes of longer than 3 lines or 30 words must be indented on both sides by 0.5cm. In such instances, no quotations marks are required. Direct citations must be referenced with a page number thus, (Brown 1999:45).

Single inverted commas are employed when a word is used in a specific manner that may be different to its standard dictionary definition and/or in a manner not accepted by the author, for example, "In San folklore 'traditional hunting' refers only to..." or "The Apartheid government's conception of 'black' prehistory was..."

REFERENCES

All references and citations are listed alphabetically and should not be capitalised throughout at the end of the manuscript. Please follow the author-date style using the APA System. Please do not make use of the automated referencing system available on most computers. See the reference guide provided for further examples.

BOOKS (with/without editions)

Arndt, H. 2010. *A study of heritage in Southern Africa*. Heidelberg: Ravan.

Arndt, H., Jukes, K.L. & Baloyi, K. 2010. *A revised study of heritage in Southern Africa*. (2nd edn). Heidelberg: Ravan.

Babbie, E. 1990. *Survey research methods*. (2nd edn). Belmont, CA: Wadsworth.

Baloyi, Y., Klein, H.L. & Khumalo, T. 2014. *Museum basics revisited*. (3rd edn). Cape Town: Palgrave.

Ingold, T. 2007. *Lines: a brief history*. London: Routledge.

Wood, E. & Latham, K.F. 2013. *Objects of experience: transforming visitor-object encounters in museums*. Walnut Creek: Left Coast Press.

CONTRIBUTION IN A COLLECTION (with or without an editor)

It is very important that when referencing an author in a contribution with an editor, the author is entered as the reference and not the editor.

Gallinetti, J., Muntingh, L. & Skelton, A. 2004. Child justice concepts (Pp. 24-38). In J. Sloth-Nielsen (Ed.). *Child justice in Africa: A guide to good practice*. Cape Town: Community Law Centre.

Inskeep, R.R. 1967. The Later Stone Age (Pp. 557-582). In W.W. Bishop & J.D. Clark (Eds.). *Background to evolution in Africa*. Chicago: Chicago University Press.

Strydom, H. & Venter, L. 2011. Sampling and sampling methods (Pp. 56-67). In A.S. de Vos, H. Strydom, C.B. Fouché & C.S.L. Delport (Eds.). *Research at grassroots: For the social sciences and human service professions*. (5th edn). Pretoria: Van Schaik.

Strydom, H. (Ed.). 2011. *Provenience and the elite*. Pretoria: Van Schaik.

Strydom, H. & Shell, J. (Eds.). 2013. *Provenience and the elite*. (2nd edn). Pretoria: Van Schaik.

LEGISLATION AND/OR POLICIES

DAC 2015 see Department of Arts and Culture 2015.

Department of Arts and Culture. 2015. Proposed draft national policy on repatriation and restitution of human remains and heritage objects.
http://www.archivalplatform.org/images/resources/Draft_National_Museum_Policy_Framework_version_1_3_accepted.pdf. (accessed on: 1 June. 2020).

ICOM. 2020. Development of the museum definition according to ICOM statutes (2007-1946). Available at: http://archives.icom.museum/hist_def_eng.html (accessed on: 21 January 2020).

South Africa. 1957. *Population Registration Act No. 30 of 1957*. Pretoria: Government Printer.

JOURNALS (with and without Digital Object Identifiers [doi])

Alberts, C. & Meyer, J.C. 1998. The relationship between Marcia's ego identity status and selected variables in an African context. *International Journal for the Advancement of Counselling*, 20(4): 277-288.

Ammaniti, M., Van Ijzendoorn, M.H., Speranza, A.M. & Tambelli, R. 2000. Internal working models of attachment during late childhood: An exploration of stability and change. *Attachment and Human Development*, 2(3): 328-346. doi:10.1088/0004-6256/136/6/312.

ONLINE/ WEB-BASED SOURCE

African Charter on the Culture. 2014. Available at:
<http://www.umn.edu/humanarts/africa/culture.htm> (accessed on: 14 January 2019).

Mashaba, S. 2008. Priceless artworks stolen. *Sowetan*, 23 June: 5. Available at:
<http://www.sowetan.co.za/PrintArticle.aspx?ID=1147429> (accessed on: 25 January 2019).

Spence, C. 2016. Museum curator reports leaking roof. *The Star*. 24 June. Available at: http://www.ionline/new/The Star/1078/9ed/26-07-2016/Museum_curator_reports_leaking_roof (accessed on: 26 July 2019).

PERSONAL COMMUNICATION/INTERVIEWS

Khumalo, R. 2020a. Curator at Neo Classic museum, Pretoria. Personal communication/interview, 25 June 2020.

Khumalo, R. 2020b. Curator at Neo Classic museum, Pretoria. Personal communication/interview, 28 August 2020.

References to the first interview will thus read as Khumalo (2020a) and to the second interview as Khumalo (2020b).

POSTGRADUATE RESEARCH DISSERTATIONS AND THESES

Maluleke, K. 2014. *The influence of tribalism on the interpretation of culture and heritage in Southern Africa*. Unpublished MEd dissertation, Cape Peninsula University of Technology, Cape Town.

PRINT MEDIA

Anon. 2005. Worry over training of police units. *Eastern Province Herald*, 26 August: 3.

Spence, C. 2016. Museum curator reports leaking roof. *The Star*. 24 June: 7.

SOCIAL MEDIA

a. Facebook

uMsunduzi and Ncome Museums. 2019. 26 June. Available at: <https://www.facebook.com/245832682108546/photos/a.250062858352195/3037260229632430/?type=3&theater> (accessed on: 02 October 2020).

b. Twitter

Fry, S. 2020. 15 December. Available at: <https://twitter.com/stephanyfry> (accessed on: 16 December 2020).

c. Blog

Robinson, N. 2020. Carter direct, Neil Robinson's museum blog, 4 November. Available at: <https://www.bbc.co.za/blogs/neilrobinson/> (accessed on: 8 December 2020).

BOOKS AND JOURNAL TITLES IN TEXT

Book and journal titles that have been published should be written in full, in title case and placed in italics. References and citations in the text should be thus, 'Brown (1997:12) stated that...' or 'It has been demonstrated (Brown 1997; Green 2005; Jones 2000, 2004, 2009; Smith 1998; Wright 2008) that...'. Multiple authors are mentioned first time as Baloyi, Khumar, Jensen and Max 2015 or (Baloyi, Kumar, Jensen & Max 2015), and thereafter, as Baloyi et al. (2015) or (Baloyi et al. 2015). Personal communications/interviews should be incorporated in the text thus, (Brown 2007). The reference list will reflect this as personal communication/interview.

Brown, B. 2007. Curator, Hluhluwe museum, Hluhluwe. Personal interview, 25 January.

THE REVIEW AND EDITORIAL PROCESS

SAMAB makes use of a double-blind peer-review system, where both the referees and the author remain anonymous throughout the process. Submissions are screened by the Editor and the sub-Editor and all submissions are put through Turnitin for an initial plagiarism check. This initial screening is to determine whether the article falls within the stated museological scope of the journal; whether the contribution is sufficiently original; whether the author has adhered strictly to the SAMAB author guidelines and whether the article is without serious conceptual and/or methodological errors/flaws. Finally, the editors consider the academic quality of the writing. Only those submissions which the editors deem suitable for peer review will be sent to two expert reviewers for input.

Referees are afforded (three) 3 weeks for review. Authors will receive communication to this effect. Articles submitted for peer review are not necessarily accepted for publication.

Authors will receive their submission containing either one consolidated review report or the two separate reports from the reviewers. This step indicates a provisional acceptance, provided changes/alterations as suggested by the peer reviewers have been made to the satisfaction of the Editor. The required amendments are to be made and returned to the Editor within 4 weeks to avoid delays in publication. The editors reserve the right to make alterations (even substantial alterations) to the text to comply with current standards of language usage and journal conventions. Manuscripts are normally published in the order in which they are accepted and finalised or alphabetically. Concerning the submissions, peer reviewers are asked, broadly, the following questions (reviewers' quantitative and qualitative checklists have been prepared):

- Does the title fully capture the essence of the submission?
- Does the article make sense and is it relevant to museology?
- Are the research question/s and methods clear?
- Are the important questions being asked or are the important issues being probed?
- Is the article balanced in that more than one side of an argument is explored?
- Does the submission deal with the subject in an original and/or creative manner?
- Are opinions separated from the evidence provided?
- Does the submission add to the existing body of knowledge in a specific subject area?
- Is the writing and how information/ data is presented clearly?
- Are references scholarly and sufficient?
- Are the conclusions drawn relevant/ justified by the data provided?
- Does the submission provide insights that contribute to extending and deepening the issue/s under discussion?
- Does the submission add to an understanding and/or engagement with museology within the southern African context?

Strict adherence to these guidelines and conformity to the house style of SAMAB streamlines the processing of submissions and expedites publication. Those whose contributions are not provisionally accepted for peer review are notified in writing and their submissions are returned. Only papers that adhere strictly to the SAMAB Author Guidelines will be considered.

Proposed papers can be emailed to the Editor-in-Chief at E-mail: bensobc@unisa.ac.za.