ICOM Education 29 I Call for papers – Instructions for the authors
Focus: "Museum education"

Context

The last issue of *ICOM Education* focussed on "Cultural Action". It appears crucial to take the next step now and explore the other part of our identity as a comittee: museum education. It is after all the first part of our name, since CECA is the *Committee for Education and Cultural Action* as well as the name of our journal. What seems so obvious in English turns out to be a real challenge in both other languages of ICOM: beware of the translations "*éducation*" in French, "*educación*" in Spanish. Though the word is the same, its meanings are quite different in each language.

Looking at further languages, the situation becomes even more complex. Not only the terms used to designate our profession offer a very wide array of meanings. The reality they designate is at least as diverse as the used words. For a first overview, those terms in different languages have been gathered in one single document, a *Vocabulary*. This document, though a work-in-progress, is already available online on our website. It shows impressively that just saying "museum education" is not enough to cover the wide range of aspects involved in this profession.

ICOM Education 29 offers the opportunity to go much deeper into the notion (or notions?) of museum education, whatever its translation into other languages may be, and to explore the different aspects it/they cover in the everyday work of museums. The journal is a place for thinking and analysing, for leading a discussion and further developing the theoretical thinking, for enriching the knowledge and discovering tangible examples out of the museums' practices.

The notion of museum education

Taking up such a topic with so many different shapes and meanings is a real challenge. It starts with finding an adequate translation into French and Spanish. The English-speaking colleagues would probably have an advantage here – provided they are native speakers, since each translation from other languages brings also various differentiations.

The notion of museum education is a complex one. Though we are fully aware that cultural action is also a prerogative of museum educators and an important part of their duties, we decided to focus on the other aspects of their work in order to avoid repeating the content of the previous issue of *ICOM Education*.

Let us suggest four possible elements that might underly a rough definition of museum education. Those elements are meant to be a first approach and help to trigger a common view.

1) Education in museums, also understood as museum education, is the expected outcome of the visitors' learning. Its purpose is the exhaustive development of the visitor, whoever he may be. It covers cognitive, emotional and imaginative experiences on the one hand, and an increase of the visitors' knowledge, know-how and wisdom on the other hand.

2) Analysing museum education and mediation also means to explore the path leading towards this expected outcome and consider the techniques of transmitting knowledge, the ways to raise the visitors' curiosity or to give them the tools they need in order to discover the content of the exhibition.

3) The third aspect would be to work visitor oriented and take the visitor's needs, feedback, satisfaction, knowledge prior to the visit into account for the development of museum educational offers – possibly even work in co-construction of contents or in a participative approach.

4) The fourth element focusses on an interaction between equals where the museum educator (or cultural mediator, as they may be called) and the visitor are at the same hight. The former initiate inclusive processes of learning and communication with the latter and create spaces of experience. The museum education team also discusses the social relevance of its institutional issues, which flows into contents of the interaction with the audiences.

Whichever of these three aspects might be predominant, all of them encompass a cognitive and an affective dimension of the visit (visitor?) experience.

Topics for the articles
In order to cover the field of museum education as widely as possible, the editorial team is looking for articles in which one (or more) of the themes listed below is dealt with. A thorough analysis of the literature on museum education available in French, English and Spanish as well as a rather theoretical thinking about the notions of museum education are already on their way and will flow into several articles in preparation for this issue of *ICOM Education*. The editorial team is therefore explicitly looking for papers in which the focus is more on practical matters to enrich the theory with tangible examples and case studies – without excluding potentially more theoretical papers, of course. A very strong connection with museums is also expected in all submitted papers.

This list of topics is indicative and does not exclude other possible approaches, as long as they remain focussed on museum education. Moreover, the order in which these themes are listed is purely for the sake of this document and does not prefigure the final structure of the issue itself.

Shapes and methods
1. museum education vs. cultural mediation
2. difference of approaches for temporary exhibitions vs. permanent collections
3. educational programme vs. educational aspects of the exhibition itself
4. innovative approaches of museum education
5. research in / about museum education
6. museum education in a specific context, be it on the scope of a country, a region, a city or a group of museums

Role(s) and impact(s)
7. the role(s) of education departments inside of the museum (organisation, tasks, duties, role in the development of exhibition, importance for the scientific or curatorial work etc.)
8. impact of museum education on audiences
9. the role of museum education on communities or on society and its impact on the dissemination of the ideas, values and knowledge contained in the exhibition

Specific target groups
10. museum education programmes for adults
11. museum education programmes for teenagers and children (except for school children)
12. museum education programmes for school children
13. museum education programmes for groups with specific needs (accessibility in museum education for example)
14. museum education programmes in specific kinds of museums (living history or open-air museums, technical demonstrations, science centres, art museums etc.)

Submitting an article

„Museum education" seems to be understood in different ways according to the cultural and linguistic background of different countries. We would appreciate if each author could state very clearly which meaning/understanding of museum education is underlining his/her article.

Articles are expected to have between 25.000 and 35.000 signs maximum, blanks included. Each article should have a minimum number of 3 relevant illustrations (photographs, charts, tables, cartoons, pictures…), provided by the author and FREE of any copyright. Since there is only limited space, articles with charts, tables, pictures and references included should not be longer than 10 A4-pages.

Articles may be submitted in either of CECA's working languages, i.e. English, French or Spanish. They are due by the End of January 2020. They will be peer-reviewed before being accepted for publishing.

If you are interested in submitting an article, please contact both Stéphanie and Wencke.
Contact details: Stéphanie Wintzerith: swi@wintzerith.de
                              Wencke Maderbacher: wencke.maderbacher@yahoo.de

Please send us the following:
- the text of your article, about 25.000 to 35.000 signs (blanks included)
- summaries in ALL THREE languages (3.000 signs each, blanks included) English, French and Spanish. Please note: we would like to give all readers the opportunity to understand the core message of the article, even if they do not speak the language in which it has been written. Therefore, the summary should be a bit longer that "just" an abstract of a few lines. We will allocate up to one page per language to those summaries.
- up to 5 key-words
- your contact details: name, institution, function, email-address, postal address, telephone number

Time plan

End of January 2020: submission of articles
February-March: peer-reviews
April-May: editing of the articles
June: preparation of publication
Summer 2020: publication
Official launch of the publication during the CECA conference 2020.

Layout and other considerations

Please send your text with as little formatting as possible except for these guidelines:
- document format: Word
- paper format: DIN-A4
- font: Arial, size 11
- footnotes: please avoid footnotes as much as possible.
- spaces: single spacing between lines for the complete text, including first lines, titles, subtitles etc.
- quotations: in italics, with precise reference directly next to it, example (Hein, 1998, p. 39)
- references: bibliographical refences are all at the end of the paper and presented according to the APA 6th style. Some examples are as follows:

Book
Hein, G., (1998). *Learning in the Museum*. New York: Routledge.
Bourdieu, P., & Darbel, A. (1969). *L'amour de l'art : les musées d'art européens et leur public*. Paris : Les Editions de Minuit.
Eidelman, J., Roustan, M., & Goldstein, B. (Eds.). (2007). *La place des publics: De l'usage des études et recherches par les musées*. Paris : La Documentation française.

Article

Falk, J. H., Scott, C., Dierking, L., Rennie, L. & Jones, M. C. (2004). Interactives and Visitor Learning. *Curator: The Museum Journal*, 47, 171–198. doi:10.1111/j.2151-6952.2004.tb00116.x

Contribution in book

Rubiales Garcia Jurado, R. (2014). Gramática museológica. In E. Nardi, C. Angelini & S. Wintzerith (Eds.), *ICOM Education 25: Change of Perspective: (New) ideas for presenting museum objects* (p. 23-32). Rome: Edizioni Nuova Cultura.

Brochure

ICOM. (2004). *Código de deontología del ICOM para los museos*, downloaded from http://icom.museum/la-vision/codigo-de-deontologia//L/1/