

The Big Bang of *Musikvermittlung*

On the Emergence of a New Social World and Its Future Innovative Potential

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The years around the turn of the last millenium launched the remarkable career of *Musikvermittlung*¹ in the German-speaking countries.² Ever since then, concert halls, orchestras and ensembles have been creating new positions and even departments, and their range of *Musikvermittlung* formats has been constantly increasing (Keuchel/Weil 2010). The annual concert statistics of the Deutsche Orchestervereinigung (DOV)³ and the Deutsches Musikinformationszentrum (miz) shows that the numbers of “music-pedagogical events”⁴ tripled between 2003/04 and 2017/18 (from 2,141 events to 6,325 events), whereas there has been a steady decline in classical symphonic concerts (from a peak of 6,158 concerts in the 2011/12 season to 5,557 concerts in 2017/18). In the 2017/18 season *Musikvermittlung* performances even outreached the numbers of classical symphony concerts for the first time (Deutsches Musikinformationszentrum 2019).

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- 1 For a definition of *Musikvermittlung* see the introduction to this anthology.
 - 2 Practices of *Musikvermittlung* (variously termed “education”, “education and community”, “learning and engagement” or “learning and participation” in the English-speaking countries) gained importance in all those parts of the world with a tradition of performing classical music. I will however restrict myself to Germany, Austria and Switzerland in this article.
 - 3 The Deutsche Orchestervereinigung (DOV) is the German union for orchestra musicians.
 - 4 The statistics cover publicly funded orchestras and radio symphony orchestras in Germany. *Musikvermittlung* offers are labelled “music-pedagogical events” and comprise children’s and youth concerts, school concerts and workshops in schools. It is reasonable to assume that the number would be even higher if formats for adults and outreach activities were also to be included in this calculation.

Practices of *Musikvermittlung* aren't entirely new inventions. They draw on concerts for children, collaborative projects of music institutions and educational institutions and also community music practices that have long traditions, especially in the Anglo-American world. However, in this chapter, I will show that around the year 2000 a new "social world of *Musikvermittlung*"⁵ constituted itself and will analyse the conditions under which this innovation⁶ took place. To give a comprehensive picture, after having outlined my theoretical framework and methodical approach, I will first shed a light on the current structure of the social world and subsequently elaborate on its emergence and development. Eventually, I will conclude with some final remarks about the future innovative potential that I think lies in *Musikvermittlung*, especially in regard to classical concert life.

Theoretical Framework

Musikvermittlung has been approached from the theoretical background of cultural studies (Wimmer 2010), Pierre Bourdieu's field theory (Mall/Schwarz 2018, Ardila-Mantilla/Busch/Göllner 2018) and Niklas Luhmann's system theory (Mall 2016, Schmitz 2017, Staples in this anthology). My analysis is informed by pragmatist/symbolic interactionist and practice-theoretical thinking. Essentially, I am drawing on the social-theoretical assumptions of Adele E. Clarke's situational analysis and Theodore Schatzki's site ontology.

As a "theory-methods package", situational analysis is a postmodern and poststructural version of grounded theory methodology that encompasses "epistemological *and* ontological assumptions along with concrete practices through which social scientists go about their work" (Clarke et al. 2018: 24, emphasis in the original). Clarke extends the pragmatist and symbolic interactionist theoretical foundation of grounded theory methodology, which she calls "always already around the postmodern, poststructural and interpretive turns in many ways" (Clarke et al. 2018: 25), by building centrally on Anselm Strauss' social worlds/arenas theory and including elements of Foucauldian discourse theory and actor-network theory, as well as linking it to

5 I will use the abbreviation SW for social worlds in the following.

6 In reference to Schatzki, I understand innovation as actions that "introduce significant differences into the world" (Schatzki 2019: 81).

practice theory.⁷ Clarke contends that social worlds are the “principal affiliative mechanisms through which people organize social life” (Clarke 1991: 131) and defines them as “groups with shared commitments to certain activities, sharing resources of many kinds to achieve their goals, and building shared ideologies about how to go about their business” (Clarke 2008: 115). In his seminal essay “A Social World Perspective” (1978), Strauss conceptualises the main features of social worlds: there is at least one primary activity that is performed by members of the world at specific sites. Many social worlds evolve complex technologies to carry out their activities. Formal organisations⁸ usually emerge during the legitimization process of a social world and can be situated either in a single social world or at the borders of different social worlds. Visibility and perceptibility can differ significantly and, unlike formal organisations, the borders of social worlds are more or less permeable.

The primary activity of a social world can be understood as practices⁹ in Schatzki’s sense, who defines them as “organized, spatio-temporal nexuses of doings and sayings” (Schatzki 2014: 18). Together with material arrangements (“humans, artifacts, organisms, and phenomena of nature”, Schatzki 2019: 35), they link to bundles. In his article “Art Bundles”, Schatzki compares his depiction of art, which is informed by practice theory, to Howard Becker’s (1982) theory of “art worlds” claiming that the latter conception, which is deeply rooted in the symbolic interactionist tradition, comes closest to his own ideas (Schatzki 2014: 20). A social world can thus be seen as a “constellation of practices” – in Schatzki’s sense¹⁰: “[B]undles [of practices] link into larger constellations, in this case, one – let’s call it the ‘rock music world’ – that embraces concerts and auditoriums, record deals and companies, radio broadcasts and stations, meetings and firms, equipment manufacturers

7 Clarke et al. (2018) reference Schatzki’s work several times in their book, although they do not elaborate on intersections between pragmatism/symbolic interactionism and practice theory in detail. Jörg Strübing (2017) however sees a reciprocal complementary relation between pragmatism and practice theories and suggests a combination of practice theory and situational analysis.

8 Clarke et al. (2018: 172) have a broad understanding of organisations encompassing both professional organisations and NGOs.

9 Both Clarke et al. (2018: 74) and Schatzki (2014: 21) point out the conceptual proximity of the symbolic interactionist terms “collective action” or “joint action” and “practices”.

10 Etienne Wenger (1998: 183) also asserts that Strauss’ theory of social worlds is closely related to his own approach, albeit with a different analytical focus, and that many social worlds are constellations of practices.

and their products, etc.” (Schatzki 2014: 20) According to Strauss ([1993] 2017: 215f.), social change transpires through the intersection, segmentation and legitimization of social worlds. Segmentation typically occurs around innovations and specialisations within social worlds. New subworlds often emerge around newly differentiated activities and may lead to the establishment of new social worlds. Schatzki contends that “social changes consist in significant configurations of differences in bundles” (Schatzki 2019: 214), resulting from human activity and material events or processes. New worlds that emerge around innovations have to legitimise and newly define themselves through the use of resources, shared commitments and specific activities (Strauss [1993] 2017: 215f.). According to Strauss, the intersection of social worlds is the most important process. It leads to joint actions between members of different social (sub)worlds and can subsequently result in the emergence of arenas, in which negotiations about the further principles of action take place (Strauss [1993] 2017: 227). Smaller arenas dissolve after a certain period of time because their problem has been solved, whereas larger arenas can exist permanently.

The frame of reference presented serves as a theoretical lens or “prior picture” (Blumer 1969: 24) for the analysis, the methodical approach to which I will outline in the next section.

Methodical Approach

For this article I am drawing on data from my dissertation study of musicians’ learning trajectories in relation to practices of *Musikvermittlung* (Petri-Preis 2021). Between June 2018 and December 2019, I conducted 22 semi-structured interviews with six male and six female musicians, aged between 23 and 59, who engage in practices of *Musikvermittlung*. Their degree of involvement spans the whole range, from merely taking part in children’s concerts to developing and leading the *Musikvermittlung* offers of an orchestra. Using Clarke’s situational analysis, an important part of the analysis was to construct the “big picture” (Clarke et al. 2018: 104) of the situation of inquiry, in order to situate the musicians’ learning processes. To do so, I used academic literature about *Musikvermittlung* and related it to the interview data, as well

as to my own expert knowledge.¹¹ It is this big picture that I will focus on in this chapter.

Today's Social World of *Musikvermittlung*

Against the background of two examples of formats which the musicians described in their interviews, I will first analyse the “central work” (Clarke 2018: 157) as the primary activity of the social world of *Musikvermittlung* (SW *Musikvermittlung*), and will then focus on its formal organisations. Subsequently, I will briefly elaborate on intersecting social worlds and highlight two significant arenas of negotiation.

Primary activity

Dora¹² is a musician in her mid-30s with a portfolio career encompassing orchestra playing as well as chamber music. Already during her instrumental and pedagogic studies she founded an artist's collective. Her aim was to experiment with new, interdisciplinary modes of display for classical concerts. She came into contact with practices of *Musikvermittlung* in the early 2000s through kindergarten projects when she was an academy student in a renowned orchestra. One year later, after having won an orchestra audition, she started to implement formats of *Musikvermittlung* in her new working place and eventually became the head of *Musikvermittlung* for some years. In the interview she describes one of the first formats that she developed, where orchestra musicians play in chamber formations and curate the programs themselves. Beyond the usual doings and sayings of a classical concert, they tell, for example, life stories that connect to certain musical pieces, show pictures on a canvas, act out little scenes and conduct a quiz to raffle tickets for a subscription concert. As for the location and its material arrangement, they perform in a sociocultural center which – holding just 100 seats – has a much smaller capacity than a classical concert hall, and a close proximity between audience and musicians. The admission to the concert starts at 8 p.m.,

11 About the role of expert knowledge in qualitative research see Corbin/Strauss (2015: 78f.).

12 The names of the interviewees have been anonymised.

giving the audience the possibility to have drinks at the bar before the 60-minute concert half an hour later. After the concert, a DJ set and the bar offer possibilities for socialising. Moreover, the musicians do not perform in their concert clothes, but usually just wear private clothing. The material arrangement described thus results in what Dora calls a “living room atmosphere” (UPT4_1: 6, own translation)¹³. The format is supposed to address new audiences and win them over for the regular subscription concerts, which is why Dora calls it an “appetizer”.

Anita, a freelance musician and instrumental teacher in her late 40s, started her first collaborative projects involving children and artists in the realm of music school concerts. After a colleague told her that what she was doing could be termed *Musikvermittlung*, she started to become interested and decided to enroll in a postgraduate course. Ever since, the practices of *Musikvermittlung* have become an important part of her portfolio career. In one of her projects, an orchestra and a school class worked together over the course of several weeks to create a piece of music theater. It was based on the musical work the orchestra was going to play in a concert that the children would visit after the project. Together with the teachers and fellow musicians, Anita conducted workshops with the pupils, where they developed a story, invented a stage design, and improvised and composed music. Eventually, the whole piece was performed by musicians and pupils together.

The projects described can be understood as bundles of practices and material arrangements. They encompass artistic practices like playing an instrument, singing or creating a lighting and stage concept, as well as educational practices like explaining, rehearsing and practicing a piece of music with pupils, or teaching them how to play an instrument. The distinction between artistic and educational practices is not always clear-cut; for example joint music-making involving musicians and pupils, or a concert moderation, can be described as artistic-educational practices. The site where the practices are realised, as well as the people involved, are part of the material arrangement. It encompasses socio-cultural centers, schools or hospitals¹⁴, and people who usually do not attend classical concerts. As can be seen from this description,

13 In the code, each participant and each interview is assigned a number. The number after the colon refers to the corresponding paragraph in the transcript. UPT4_1: 6, for example, is the first interview with the fourth research participant, and the quote can be found in paragraph 6 of the transcript.

14 See Rineke Smilde in this anthology.

bundles of *Musikvermittlung* consist of practices and material arrangements that differ considerably from bundles of classical concerts.

Formal organisations

Concert halls, opera houses and orchestras are located in the intersections of the SW classical concert life and the SW *Musikvermittlung*, since practices of both worlds are realised in them.¹⁵ Especially in the course of the last two decades, those organisations have changed considerably, from institutions that exclusively offer and perform classical music concerts to places of cultural education (Mertens [2012] 2013, see also Keuchel/Weil 2010: 17) offering a wide range of *Musikvermittlung* formats and creating new infrastructure, as well as new positions and even departments. This is also reflected in the architecture of new concert halls. When the Elbphilharmonie in Hamburg (opened in 2017) was built, the infrastructure for *Musikvermittlung* was part of the planning process, so that there are rooms (Kaistudios) that are specifically dedicated to *Musikvermittlung* workshops. The Sage Gateshead, opened in 2004 and situated in Newcastle, in the UK, was designed as both a concert hall and a place for *Musikvermittlung* from the beginning. Nevertheless, in both buildings the hierarchies existing in the practices of classical concerts and *Musikvermittlung*¹⁶ partly become visible through the spatial arrangement. In contrast to the halls for symphonic concerts and chamber music, which are located on the upper levels, the rooms for the workshop formats of *Musikvermittlung* can be found downstairs.

Apart from concert halls, opera houses and orchestras, schools and other public organisations, such as prisons (Ziegenmayer 2020) or hospitals, are at least temporarily located in the intersections of the SW *Musikvermittlung* and their respective worlds, when their actors cooperate in formats like workshops or long-term partnerships. In the collaborative projects of schools and orchestras, for example, different practices of music teaching and *Musikvermittlung*

15 Strauss (1978: 125) contends that organisations can be viewed as arenas “wherein members of various subworlds or social worlds stake differential claims, seek differential ends, engage in contests, and make or break alliances in order to do the things they wish to do.”

16 For the analysis of hierarchies in practices in the hospital see Wenger-Trayner/Wenger-Trayner (2015: 16) and Clarke (2018: 154).

have to be negotiated and also adapted to the respective material arrangements, resulting in questions like “What are the roles of musicians, music teachers and other actors in the process?” or “How can a final performance be staged within the infrastructure of a school building?”¹⁷

Music universities and conservatories, located in the intersection of the SW higher music education, SW classical concert life and SW *Musikvermittlung*, have reacted to the increasing importance of *Musikvermittlung* by offering new degree courses, postgraduate studies and further training, as well as implementing special courses in existing artistic curricula. The Detmold University of Music in Germany (1998) and the Anton Bruckner Private University in Austria (2009) were the first institutions in higher music education in the German-speaking countries to offer postgraduate studies for *Musikvermittlung*. Since then, many more study programs have emerged, such as, for example, a bachelor's degree program at the University of Cologne, a master's degree program at the Leopold Mozart Center in Augsburg, and a postgraduate study at the Bern University of the Arts – just to name a few. Alongside the implementation of degree programs, the universities also founded new chairs for *Musikvermittlung*.

Over the course of the last few years, in addition to the permanently or temporarily intersectional organisations described above, organisations have emerged that can be assigned specifically to the world of *Musikvermittlung*. The Netzwerk Junge Ohren [network young ears] (2007) in Germany, the Plattform Musikvermittlung Österreich (2012) and Musikvermittlung+ (2017) in Switzerland were founded to serve as networking organisations for practitioners of *Musikvermittlung*. The “Forum Musikvermittlung an Hochschulen und Universitäten” (2016) connects researchers and teachers of *Musikvermittlung* in higher music education. Those organisations, some of which are still loosely organised and in the process of professionalisation, are of central importance in furthering the social world's agenda (Strauss 1978: 122, Clarke et al. 2018: 71) by offering networking events, workshops, conferences, doing lobbying work and, in the case of Netzwerk Junge Ohren, also coordinating their own

17 Mall (2016) offers an in-depth analysis of cooperations between orchestras and schools.

projects, such as the “Junge Ohren Preis” [Young Ears Award]¹⁸, or contract projects like “Klangradar”¹⁹ or “The Power of the Arts”²⁰.

Intersecting social worlds and arenas

Due to the history of the SW *Musikvermittlung*, as I will show a little later, there is a strong and permanent interconnectedness with the SW classical concert life. Through joint projects and performances, temporary overlappings arise with the SWs music education in schools, instrumental pedagogy and social work. Those intersections often result in arenas as places of negotiation. From the perspectives of the interviewed musicians, I will give examples for arenas between the SWs *Musikvermittlung* and music education in schools, as well as between *Musikvermittlung* and classical concert life.

Bernhard is an orchestra musician in his 30s who regularly engages in workshop formats of *Musikvermittlung* in his orchestra. He usually conducts two-hour workshops together with a second musician in school classes, playing some pieces, presenting their instruments, getting into conversation with the students and sometimes working on a collaborative musical improvisation. With regard to the schools’ teachers, he states that there is no real co-operation in the sense of collaborative preparation or team teaching, rather he expects the teachers to be responsible for the discipline during the workshop (UPT2_1: 45–51). The interview data shows that musicians engaged in collaborative formats of *Musikvermittlung* construct clear differences between themselves as artists on the one hand and music teachers on the other.²¹ Ilia, an orchestra musician in his 40s, and Carsten, an orchestra musician and

18 The “Junge Ohren Preis” is the central competition for projects of *Musikvermittlung* in the German-speaking countries and was established in 2006. Actors and projects are nominated and awarded prizes annually in different and varying categories, thus boosting their public visibility. Other competitions dedicated to the performances and projects of *Musikvermittlung* are “Find it” (2000 and 2004), founded by Jeunesse Austria, the “YAM Awards” (since 2008), hosted by the Jeunesse Musicales Internationale and the “YEAH! Young EARopean Award” (2010–2015), again founded by the “netzwerk junge ohren”.

19 “Klangradar” brings together composers, teachers and pupils in experimental composition workshops. For more information see <https://www.klangradar.de> [7.1.2020].

20 For more information see <https://www.thepowerofthearts.de/> [7.1.2020].

21 See types of musicians in a collaborative project between orchestra and school in Mall (2016).

university lecturer for *Musikvermittlung* in his late 50s, state that musicians authentically embody and live music, whereas music teachers merely transmit knowledge about music (UPT3_1: 44, UPT9_1: 18). Consistent with this, Christian Rolle et al. (2018: 58) contend with regard to research about a collaborative composition project that “[t]he role of artistic expert is more likely to be attributed to composers than to educators. Teachers are often described as nonartistic supporters, acting more often as organizers.” Carsten also describes skepticism that he encountered during a school project. One of the teachers feared that he as an artist would merely use the students and the project to stand out. Following Lars Brinck (2018: 193), my descriptions can be seen as examples for conflicts in teacher-musician collaborations “especially with regards to the roles and mutual expectations”.

As for the intersection between the SW *Musikvermittlung* and the SW classical concert life, it is interesting to look at power relations between different practices, and especially the devaluation of a practice. Wenger-Trayner/Wenger-Trayner (2015: 15) state that the landscape of practices²² is political and includes power dynamics between different practices which can be made visible in the following examples. Klara, an orchestra musician in her mid 40s, describes symbolic devaluation of practices of *Musikvermittlung* in her orchestra. She states that formats of *Musikvermittlung* are not considered as very important: “[I]t’s just *Musikvermittlung*, it is somehow part of what we do, but it is not great art” (UPT11_1: 25, own translation). Among other things, this has an effect on the rehearsal morale of the orchestra musicians: “The people make a difference, that’s quite classical, the hierarchy in the company is also noticeable in the concentration of the rehearsals” (UPT11_1: 115f., own translation). This quotation clearly reflects the argument of Wenger-Trayner/Wenger-Trayner (2015) that in a landscape of practice, hierarchies between individual practices prevail. In Klara’s orchestra, more symbolic value is placed on traditional subscription concerts than on formats of *Musikvermittlung*. Klara also describes that it is difficult to engage good conductors for concerts of *Musikvermittlung*. It can be assumed that this is, on the one hand, due to lower fees paid for these formats compared to regular concerts (economic devaluation)²³, but on the other hand conductors

22 Wenger’s concept of a landscape of practices is very close to Schatzki’s constellation of practices and Strauss’ idea of social worlds.

23 Several of my interview partners refer to this fact.

themselves often do not consider an engagement in these formats, favoring the symbolically more highly valued regular symphonic concerts. The hierarchies and power relations between the practices of classical concert performance and the practices of *Musikvermittlung* are also evident in the access to personnel, as well as spatial and temporal resources. Carsten, for example, tells of “struggles with the logistical framework” (UPT3_1: 14, own translation) in a participatory project he conducted with schoolchildren, patients in a drug ward and university students, in the context of an opera production. It was not clear “whether one gets the lighting equipment in such a house [the opera house] and how much time one gets, where one is allowed to do a dress rehearsal, so it was all insanely elaborate” (UPT3_1: 14, own translation).

A Look Back: Roots of *Musikvermittlung*

Strauss stresses the importance of analysing the history of a social world, “that is, what are its origins, where is it now, what changes has it undergone, and where does it seem to be moving?” (Strauss 1978: 127). The roots of *Musikvermittlung* lie in practices with a long tradition, predating the turn of the last millennium when the term was coined. To this day, they form part of the core of *Musikvermittlung* and illustrate its different influences.

Children’s concerts

Concerts for children²⁴ are still a core practice of *Musikvermittlung* and date back as far as the 19th century (Gruhn 1986, Eberwein 1998, Wimmer 2011, Schilling-Sandvoß 2015, Mall 2016). Orchestras in the US play a pioneering role in this respect. One of the first documented children’s concerts took place in 1858 in Cincinnati, organised by the Philharmonic Society. In New York, the first educational concerts started in the 1880s with the New York Symphony Orchestra. The “Young People’s Concerts” with the New York Philharmonic started in 1914 (Rosenberg 2000: 119) and became famous and influential when Leonard Bernstein began presenting the concert series nationwide on CBS in 1958. From 1928 to 1942, Walter Damrosch was already hosting the nationally broadcast “Music Appreciation Hour” on NBC. In Cleveland, the foundation

24 For an extensive overview over the history of children’s concerts see Mall (2016).

of the orchestra was closely linked with educational aims, so that the first children's concerts took place three years after the orchestra was founded in 1918. In 1931 Lillian Baldwin was hired as consultant in music education and developed the "Cleveland plan", a series of educational concerts with preparation and follow-up. Under the impression made by a children's concert in New York in 1919, Sir Robert Mayer started the first British Children's Concerts at Central Hall in Westminster in 1923, under the baton of Sir Adrian Boult. In the Soviet Union, Natalia Sats founded a theater for children in 1921 and later commissioned a work that soon became a standard piece at children's concerts, Sergei Prokofiev's "Peter and the Wolf" (1936). In Germany, the first children's concerts date back to the end of the 19th century and stand in close relation to ideas of progressive education. Richard Barth presented his ideas for children's concerts at the arts education conference of 1905 ("Kunst-erziehungstag"). He argued that children should be exposed to musical artworks in order to lift their spirits. In contrast to the singing education that was prevalent in German schools around this time, Barth intended to introduce children to classical music in the realm of live performances. In contrast to the US, however, children's concerts in the German-speaking countries remained singular events. Only in the 1970s, against the background of German orchestras facing economic problems, were more efforts once again made in this direction (Mall 2016). However, there remained a strong connection between music education in schools and children's concerts in the 1970s and 1980s, whereas in the 1990s orchestras started to establish independent offers (Eberwein 1998, Stiller 1999).

Participative projects

The second root can be seen in participative composition projects in the realm of contemporary art music. In 1985, Gillian Moore, Education Organiser for the London Sinfonietta, organised the first so called "Response Projects" where children react to an existing piece of contemporary music that serves as a reference for their own composition (Voit 2018). They are supported by composers and instrumentalists and present their piece in a public final performance. This concept was brought to Germany by the Ensemble Modern in 1988 and subsequently inspired the "Klangnetze" project in Austria

(Schneider/Bösze/Stangl 2000) that started in 1992/93, as well as projects like “Querklang”²⁵ and “Klangradar”.

Community Music

Another root of *Musikvermittlung* comprises Community Music practices (see Petri-Preis in press). Community Music, defined by Lee Higgins (2012) as an active intervention aimed at social change, originated in the late 1960s and 1970s, as part of the Community Arts Movement in the UK. As an activist and countercultural movement, its members turned against the established cultural institutions (“highbrow culture”) and put the focus on topics like inclusion and cultural participation. In the 1980s, however, a rapprochement with institutions of the so-called high culture took place when community musicians took up posts as music animateurs in orchestras (Higgins 2012: 47). One of those animateurs was the flutist Richard McNicol, who later led the German response projects with Ensemble Modern and helped Sir Simon Rattle establish a *Musikvermittlung* department with the Berlin Philharmonic.

The Big Bang of *Musikvermittlung*²⁶

The conditions in the years around the turn of the millennium were just right for the big bang of *Musikvermittlung* that initiated the emergence and evolution of a new social world, where several practices and bundles of practices were linked up to the SW *Musikvermittlung*. Both the social worlds/arenas theory and site ontology highlight collaboration as imperative for social change. Schatzki (2019: 134) states that “changes arise from nexuses of action chains and material/other events and processes” and for Becker a new world is likely to emerge “when it brings together people who never cooperated before” (Becker 1986: 324). This is what can be observed around the year 2000,

25 For more information see <https://www.udk-berlin.de/universitaet/fakultaet-musik/institute/institut-fuer-musikpaedagogik/studium/projekte-und-ensembles/querklang/#c682> [7.1.2021].

26 For a chronological overview of developments in *Musikvermittlung* from 2000 to 2014, see Barbara Stiller (2014).

which is why I call this period the “big bang of *Musikvermittlung*”²⁷. In this section I will analyse some aspects of the conditions that proved conducive to the emergence and evolution of the social world of *Musikvermittlung*.

The crisis discourse

As Heiner Gembris and Jonas Menze (2018) show, there has been a significant decrease of 10.1% in attendance numbers at classical concerts in Germany since the 2005/06 season. They state that this might be related to the age structure of concert-attendees, who have an average age of 55 to 60, and assert that by the year 2035 the audience for classical music could shrink dramatically by 36%. Against the background of this long-term development, which was already apparent before 2000 (see Hamann 2008), there evolved a crisis discourse in music pedagogical journals, as well as magazines like “das Orchester” and “Neue Musikzeitung”,²⁸ that subsequently served as a justification narrative for the need for *Musikvermittlung* (Bugiel 2015). On the basis of 66 articles from music pedagogical journals and books between 2001 and 2015, Lukas Bugiel states that the discourse is “determined by a teleological course that began in the 18th or 19th century [...] and whose end point as a catastrophe, or the downfall of the current concert ritual and practice, still lies in the future” (Bugiel 2015: 72, own translation). He concludes that speaking about a crisis of the concert proved to be effective in two respects: “on the one hand, because the crisis of the concert, which began in 2001, can relatively quickly establish itself as a pattern of interpretation. On the other hand, the discourse implicitly legitimises all the measures which were introduced and decisions that were taken by the authors in their role as experts” (Bugiel 2015: 75f., own translation). As Schatzki shows, “texts [and] sayings [...] can give people ideas, shape their motivations, direct them to particular events and phenomena, lead them to respond and contribute to what actions they subsequently perform, individually, connectedly or collectively” (Schatzki 2017: 135). This is what can be observed in regard to the crisis discourse that con-

27 Obviously, the metaphor of the big bang is not meant to give the impression that the SW *Musikvermittlung* came out of nowhere. Rather, it points out that it emerged in this period of time.

28 For more information on the importance of those two magazines for *Musikvermittlung*, see the section Media and Research in this article.

structed a necessity for the practices of *Musikvermittlung* in order to counteract dwindling audiences.

Higher music education

In 1998, the degree program “Musikvermittlung – Konzertpädagogik” was launched at the Detmold University of Music by Ernst Klaus Schneider, together with Joachim Harder and Hermann Große-Jäger. It was a reaction both to the rising number of children’s concerts in the 1990s, in relation to which it aimed at professionalising musicians for this kind of innovative practice, and to the perceived crisis of the classical concert (Schneider 2019: 12). Against the background of ageing audiences and decreasing attendance numbers, Schneider was convinced that musicians will increasingly have to address new audiences. This event proved to be significant in several ways: firstly, *Musikvermittlung* was established as a *terminus technicus*²⁹, secondly, the degree program served as a role model for other universities that developed similar programs in the following years, and finally, many graduates from Detmold subsequently received jobs in renowned orchestras and concert halls, thereby significantly influencing the practice of *Musikvermittlung*.

The initiative “Konzerte für Kinder”

In 2000, the initiative “Konzerte für Kinder” [concerts for children], funded by the German foundation “Stiftung Deutsche Jugendmarke”, was launched by Jeunesse Musicale Germany and proved to be influential in many ways. Two international conferences – “Neue Wege für Junge Ohren” [new ways for young ears] in 2001 and “Konzerte für Kinder – Zukunftsaufgabe für Orchester” [concerts for children – a future task for orchestras] in 2002 – provided a space for exchange between actors from the German-speaking countries and the Anglo-American world, with its long tradition of children’s concerts and community music practices. The second conference led to the publication of a handbook called “Spielräume Musikvermittlung” (Stiller/Wimmer/Schneider 2002) that was aimed at practitioners of *Musikvermittlung*. Another result was a special section at the “Neue Musikzeitung”, starting in 2001, which was first

29 The term “Konzertpädagogik”, which was coined by Anke Eberwein (1998), soon lost its significance and is hardly used anymore. For a more detailed account of the history and usage of the term *Musikvermittlung*, see Petri-Preis (2019).

called “Konzerte für Kinder” and eventually renamed *Musikvermittlung* in 2003. Not least, the first ideas for a network organisation that eventually resulted in the first “Junge Ohren Preis” in 2006 and the foundation of the Netzwerk Junge Ohren in 2007 were discussed.

Deutsche Orchestervereinigung

The German Orchestra Union was an early partner of Jeunesse Musicale Germany in the initiative “Konzerte für Kinder” and served as a significant multiplier of its member organisations. It was a founding partner of the Netzwerk Junge Ohren, where its managing director Gerald Mertens has been chairman of the board since the start. He is also chief editor of the magazine “das Orchester”, which has been featuring articles about *Musikvermittlung* regularly since 2004 and has served as the official newsletter of the Netzwerk Junge Ohren since 2009.

First departments of *Musikvermittlung*

The first departments of *Musikvermittlung* in German and Austrian orchestras were initiated by the conductors Sir Simon Rattle and Dennis Russell Davies. With their orientation towards social goals, their work reflects the influence of Community Music. Davies founded the Move on department at the Bruckner Orchestra Linz in Upper Austria, and Rattle launched Zukunft@BPhil in 2002, in collaboration with McNicol, who could draw on extensive expertise from his activities as animateur with the London Symphony Orchestra. Not only did these new departments serve as models for other institutions, but their projects also received considerable media coverage. The film-documentary “Rhythm is it”, a large-scale community dance project by the Berlin Philharmonic, involving the British community dancer Royston Maldoom, became a big commercial success and received multiple awards.

Media and research

The “Neue Musikzeitung”, as well as the magazines “üben & musizieren” and “das Orchester”, have been publishing articles about *Musikvermittlung* on a regular basis since the early 2000s. The “Diskussion Musikpädagogik”, a music pedagogical research journal, published a focus edition on *Musikvermitt-*

lung in 2005³⁰. Furthermore, research on *Musikvermittlung* started with first dissertations by Schwanse (2003), Stiller (2008) and Wimmer (2010). Schatzki (2019: 82) states that “[a]ctivities can generate differences, but it is how the world reacts to these differences that bestows significance on or accords them status as innovative or inventive.” Media as well as research placed significance on the practices of *Musikvermittlung*, thus making them visible and attributing innovative character to them. Moreover, both journalistic and academic texts play a vital role in the “hanging together of bundles” (Schatzki 2017: 140), and serve as a “connecting-and-threading-infrastructure” (Schatzki 2017: 133) for the social world of *Musikvermittlung*.

An Outlook: The Future Innovative Potential of *Musikvermittlung*

In the last two sections I have argued that practices of children’s concerts, community music and participative projects have led to the emergence of the social world of *Musikvermittlung* and analysed the conditions that proved conducive to this. In this final section I will claim that the future innovative potential of *Musikvermittlung* lies in its transformational potential to foster inclusion and accessibility³¹ in a classical concert life which can still be considered as an exclusive place of distinction and bourgeois self-assurance (Borwick 2012).

In the 2019/20 season, the Wiener Konzerthaus launched a concert series called “klangberührt” [touched by sound] that aims at addressing people who, due to different mechanisms of exclusion, especially those relating to mental or physical disability, are not able to attend classical concerts. The doings and sayings, as well as the material arrangements, in this concert series differ considerably from regular classical concerts: there is no stage, only half of the hall is equipped with seats, leaving room for flexible cardboard stools and wheelchairs, the concert duration is limited to 60 minutes, there is a moderator guiding the audience through the program, lighting creates a special atmosphere and the musicians include participative and interactive musical elements to involve the audience. Classical concert rituals largely do not apply in this concert, so the audience is, for example, allowed to express itself

30 Further focus editions followed in 2012 and 2019, special issues were published in 2009 and 2018.

31 For a more elaborate account of this argument see Petri-Preis (in press).

spontaneously without having to fear being disciplined by others. This format shows how practices of *Musikvermittlung* display “a much more symmetrical understanding of the relationship between the producers and recipients” (see Staples, in this anthology: 72) by eliminating the hierarchies between audience and performers. Musicians engaged in practices of *Musikvermittlung* as in “klangberührt” play an important role in the potential transformation of and innovation within classical performance practices. By doing *Musikvermittlung* they engage in learning processes comprising the acquisition of specific knowledge and skills, as well as the development of their identity and social membership (Lave/Wenger 1991). Thomas Alkemeyer and Nikolaus Buschman (2017: 12) argue that, through learning, people “become enabled via the interplay with other participants to not automatically reproducing the social order, but also to reflectively modifying and critically transcending it.” In other words: musicians might change their performance practices through the experiences they have made in practices of *Musikvermittlung*. They might moderate their concerts, collaborate with actors from other social worlds, think about alternative formats and venues, or modify their repertoire subsequently. Possibly this will lead to transformations and innovations in the social worlds of school education, university education, social work and of course the classical concert life.

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Interviews (own data)

- UPT2_1, Bernhard, first interview, March 21st 2019.
- UPT3_1, Carsten, first interview, April 3rd 2019.
- UPT4_1, Dora, first interview, May 21st 2019.
- UPT9_1, Ilia, first interview, November 11th 2019.
- UPT11_1, Klara, first interview, December 2nd 2019.

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Axel Petri-Preis studied music education, German philology and musicology in Vienna. He has been active in the field of *Musikvermittlung* internationally for more than ten years, and his projects have received several awards. He is a senior scientist and Deputy Head at the Department of Music Education Research, Music Didactics and Elementary Music Education (IMP) at the mdw – University of Music and Performing Arts Vienna. His research currently focuses on the education and further training of (classical) musicians in relation to *Musikvermittlung* and on community engagement in classical music life.

