

***Musikvermittlung* and Its Innovative Potential**

Terminological, Historical and Sociological Remarks

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This anthology is dedicated to the innovative potential of *Musikvermittlung*, focusing on practices, concepts and formats that are ascribed a transformative power in relation to the ways in which music can be produced, experienced and perceived both individually and collectively.

The term, as we understand it here, refers to the manifold and divergent practices in an artistic-educational field in which actors with heterogeneous formal (academic) qualifications¹ and different professional backgrounds² are currently elaborating and implementing specialised artistic-educational concepts (both individual formats and series) for and with various social groups with regard to music (to be more precise: currently with a focus primarily on so-called Western art music respectively classical music), mostly on behalf of public institutions (for example festivals, concert halls, orchestras). Furthermore, in the course of an increasing institutionalisation and professionalisation of its practices, *Musikvermittlung* turns out to be a growing occupational field, as well as a field of research. Many hopes, if not expectations, are connected with *Musikvermittlung* in its various dimensions and novel practices, not least with regard to an increase in the quality of communal life in “super-diverse” (Vertovec 2012) societies. It cannot be predicted with certainty

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- 1 Primarily, many actors in the field of *Musikvermittlung* participated in and completed artistic-pedagogical degree programs and/or instrumental studies, but may also have an academic background in musicology, cultural studies or dance studies. Specialised (master) courses on *Musikvermittlung* increasingly play an important role at (music) universities and conservatories (see [educult/netzwerk junge ohren](https://www.educult.net/netzwerk-junge-ohren) 2020).
 - 2 In addition to the specialised practitioners of *Musikvermittlung*, (classically trained) musicians, music pedagogues and educators, as well as dramaturges, composers, conductors, cultural managers and musicologists also currently contribute to this field.

whether these practices will be able to unfold their full innovative potential³, as this depends on various factors and how they will interplay. Our anthology therefore offers an inventory of current theoretical considerations, scientific observations and empirical documentations concerning *Musikvermittlung*. By broaching the issue of its innovative potential however, this anthology also provides a glimpse into possible futures.

***Musikvermittlung* – Attempt at an Exegesis**

Even though some practices that are today subsumed under the term *Musikvermittlung* draw on somewhat longer traditions, like concerts for children⁴, a massive agglomeration and diversification of activities can be cited over the past 20 to 25 years.⁵ In a comparatively short time, a multitude of new and very different concepts for and practices of *Musikvermittlung* emerged, each of which was and is guided by different purposes and associated with different objectives, depending on the context. What Carmen Mörsch formulated for *Kunst- und Kulturvermittlung* (art and cultural mediation/education) in general also applies to the current practice of *Musikvermittlung* in particular, namely that this is an extremely “heterogeneous practice. Depending on one’s objective, appreciation of art and education, it may take on very different positions and forms” (Mörsch n.d.: 36).⁶ Correspondingly, the interpretation of the term *Musikvermittlung* is currently vague, fuzzy, iridescent and contested.

3 The term *potential* (coming from the Latin word *potentia*: “power”, “strength”, “might”, “force”, see Langenscheidt n.d.) refers in a somewhat scholarly sense to something “that might be possible (according to the circumstances) but is not actually given” (Duden n.d.).

4 See the contribution by Axel Petri-Preis in this anthology.

5 Generally speaking, classical concert life in the 19th century was, with regard to performance concepts, much more diverse than it is today. It was not until the turn of the 20th century that attention-controlling measures were introduced (blackout, applause rules and so forth), which were intended to put the musical work at the centre (Blaukopf 1972, Salmen 1988, Tröndle 2018). One could argue that *Musikvermittlung* reopens classical concert life towards more diverse performance practices.

6 All translations of original German quotations in this anthology by Jonathan Quinn and Peter Waugh.

Musikvermittlung in the realm of German music education – a short look back

The term *Musikvermittlung* is closely linked to German music education, in particular to the didactic approach Didactic Interpretation of Music which was established as a theory by Karl Heinrich Ehrenforth (1971) and made fruitful for teaching practice by Christoph Richter (1976). As the basic assumptions of this concept still prove to be influential on the current use of the term in the German-speaking countries, it is briefly described in the following section.⁷

The Didactic Interpretation of Music draws on the philosophical considerations of Hans-Georg Gadamer and especially on his seminal book on philosophical hermeneutics “Truth and Method” (1960), and unfolds a didactic foundation for the question “how to look at musical works” (Richter 1996). In the context of school music lessons, it thus became an influential pedagogical approach. A central thought of the conception is that there is “a continuous exchange between the individual’s preconception and what is offered and demanded by the subject matter [a piece of music, author’s note]” (Richter 1996: 34). A music teacher thus mediates between the student who is embedded in his lived experience (*Lebenswelt*) and the musical piece.

In 1998, the term *Musikvermittlung* was used as a name for the first degree program of its kind at the Detmold University of Music. The initiator Ernst Klaus Schneider, a music pedagogue and proponent of the Didactic Interpretation of Music, together with the conductor Joachim Harder and the music pedagogue Hermann Große-Jäger, deliberately detached the term *Musikvermittlung* from the context of music didactics and school teaching practice: “Our way of *Vermittlung* [mediation; emphasis added] was supposed to lead to an intensive experience of music for the listeners. [...] We wanted to enrich the listeners’ experience of art, an offer that was oriented towards the art and its demands, and was not, in the narrower sense, pedagogical.” (Schneider 2009: 77)⁸ The Didactic Interpretation of Music however remained present as a central part of the teaching content of the course (Schneider 2009: 10,

7 For a more elaborate account of the history and use of the term *Musikvermittlung* see Petri-Preis 2019.

8 Wolfgang Rüdiger puts even more emphasis on the artistic dimension and calls *Musikvermittlung* an “artistic project with artistic-educational elements” (Rüdiger 2015: 9).

Schneider 2019: 15) and its ideas still have an impact, especially on the conception of children's concerts (Brenk 2008, Schneider 2015). Most importantly, with its use for the degree program, the term *Musikvermittlung* was quickly established as a widely accepted terminus technicus in the German-speaking countries.

Although the Didactic Interpretation of Music was very influential for *Musikvermittlung* both in terms of content and terminology, there were, of course, other significant influences within German music education. In particular, elementary music education (e.g. Stiller 2008) and the discourse around aesthetic experiences (e.g. Rolle 1999) are worth mentioning here.

Current attempts at a definition of *Musikvermittlung* in the German-speaking countries

Numerous attempts to define *Musikvermittlung* can be detected within the last twenty years. However, as a heterogeneous artistic-educational practice, *Musikvermittlung* can hardly be pinned down in a general definition. Accordingly, many authors point out that a widely accepted definition does not yet exist. Hendrikje Mautner-Obst (2018: 337) asserts: "There is still no agreement on a concrete, manageable and consistent definition of '*Musikvermittlung*' [emphasis added]." In the publication "Musical Life in Germany", edited by the German Music Information Center (miz), Johannes Voit states: "The use of the term is anything but unambiguous, as is evident in the difficulty all publications have faced in trying to define it." (Voit 2019: 110)

An analytical look at definitions of *Musikvermittlung* in different academic publications points to an inconsistent and fuzzy terminology that makes it a messy concept. It is variously described as a field of action in its own right (Voit 2019) or consisting of manifold fields of action (Müller-Brozovic 2017, Voit 2019), as a field of practice (Wimmer 2010a, Mautner-Obst 2018, Voit 2019), as an attitude (Weber 2018, Wimmer 2018a) or as a profession (Allwardt 2017, Weber 2018). Peter Mall und Ralf-Olivier Schwarz (2018: 25) regard *Musikvermittlung* from a system theoretical perspective, as a communicative effort that mediates between two systems and establishes a structural coupling⁹, while Constanze Wimmer (2010b) describes *Musikvermittlung* as the translation and contextualisation of music. Finally, Mautner-Obst describes *Musikvermittlung* as a practice with certain objectives and special sites:

9 See also Ronald Staples in this anthology.

“Musikvermittlung [emphasis added] is an artistic, educational and communicative practice that aims to make music accessible to heterogeneous audiences in various formats, ranging from artistic-creative to cognitive-reflexive approaches, thereby enabling and deepening aesthetic experiences, as well as expanding and experimenting with creative means of expression. In this way, concerns of cultural policy or cultural management can also be supported.” (Mautner-Obst 2018: 339)

Mautner-Obst points out that practices of *Musikvermittlung* are based on and able to meet quite different aims and demands at once. Amongst others, artistic-educational, socio-political and economic aims appear to be central. Artistic-educational aims may include the initiation of aesthetic experiences through musical practices and providing knowledge about pieces of music as well. Socio-political aims strive to strengthen self-confident cultural participation by making classical concerts accessible to everyone, as well as initiating social change and empowering people in community projects. Economic aims comprise acquiring new audiences and increasing occupancy rates. Whereas artistic-educational and socio-political aims serve the addressees of *Musikvermittlung* practices, economic aims primarily benefit the organisations.

The practices of *Musikvermittlung* become perceivable and observable when they manifest in a variety of presentation and participation formats, currently still predominantly in the realm of classical music life. Children's and family concerts, moderated or staged concerts, pre- or post-concert talks and workshops, participative community projects realised with different social groups in society, music events at unusual settings, as well as long-term partnerships with public institutions, such as schools, hospitals, prisons or refugee homes, are selected examples of new types of music formats and collaborations which break up conventional forms of music production, performance and appropriation and, in doing so, seek to enable a new kind of music experience for all of the people involved in the artistic process.¹⁰

Music education? Music mediation? *Musikvermittlung*!

In the context of an English-language publication, we had to face the challenge that there is no appropriate English translation of the German word

10 Wimmer (2010a) and Welch et al. (2012) offer an extensive overview of formats of *Musikvermittlung*.

Musikvermittlung. We refrain from using the term “music education” because it can also refer to music lessons in schools. Other terms, such as “participation”, “outreach”, “children’s concerts”, or “community engagement”, merely designate subareas of the broader concept of *Musikvermittlung*.

As far as the literal translation, “music mediation”, is concerned, further challenges arise: The term “mediation” is used heterogeneously in various semantic contexts. As Mörsch points out, “mediation is connected with the legal and social arena of conflict resolution, cultural mediation in particular is associated with translation and negotiation activities in the context of migration” (Mörsch n.d.: 19). In the realm of social sciences and the humanities, the word “mediation” is used in several different ways – in music sociology, for example, Antoine Hennion (2015) conceptualises music as an “accumulation of mediators” and Georgina Born (2005) conceives of music as a “constellation of mediations”. So the term “mediation” is already strongly associated with other theoretical approaches, connotations, meanings and concepts. From this, it becomes clear that the literal translation of *Musikvermittlung*, music mediation, may lead to misunderstandings and irritations in a global scientific community rather than bring clarity, as it entails a whole new discourse space.¹¹ We therefore decided to maintain the original term *Musikvermittlung* in this publication, drawing on the long tradition of German loanwords in the realm of music, like lied, leitmotif or flatterzunge, to name just a few.

Nevertheless, it should be mentioned that even in German the term *Vermittlung* is ambiguous and its use in the context of *Musikvermittlung* and music education does not go undisputed (Petri-Preis 2019). As, for example, the members of the collective microsillons critically note, the term *Vermittlung* “contains etymologically the idea of a conflict solution (and so indicates that a conflict situation exists between the viewers [or listeners] and works, or between the non-viewers [non-listeners] and institutions)” (microsillons n.d.: 25). Alexander Henschel (2020) too refers to the fact that in the practice of *Kunstvermittlung* today there is mostly a reference to the harmonising, consensus-building significance of the term in the sense of the resolution of a conflict. In his publication about the meanings and history of the term *Vermittlung*, he goes back to the Middle High German meaning “to preventively step between” and develops from that a difference-theoretical understanding of *Kunstvermittlung*.

11 For an overview of the use of the concept in relation to music see Born/Barry (2018).

While the resolution of conflicts is frequently imposed upon the practice of *Musikvermittlung* as a central agenda from the outside, in particular by cultural policymakers, it seems at least questionable whether its primary purpose can in any way be “to repair or to close up the breaches between art and society” (Mörsch n.d.: 37). In the arts – and in the case of music to an especially marked extent – it is rather a matter of fields which are themselves structurally pervaded with hierarchies and inequalities, where power structures become effective and day-to-day struggles play out on a variety of levels.

So if the concept of *Vermittlung* implies that of conflict, and in particular also the “internal dispute about who has the respective right and possibility to own, see, show and discuss the arts” (Mörsch n.d.: 33), then this seems to us, from an analytical perspective, to tend to be a realistic and productive starting point, rather than a negative one. Cultural and social conflicts do exist – although this is obviously not something to be welcomed, it nevertheless has to be openly addressed, because only in this way is there a chance that these conflicts can be dealt with. At this point, it should once again be emphasised with Mörsch that in the practice of *Musikvermittlung*, just as in the field of *Kunst- und Kulturvermittlung*, it is not a matter of finding quick and easy solutions for cultural and social problems, but rather that with and through art, culture and music relatively open-ended social relations and interactions among people should be established:

“accordingly, *vermitteln* [emphasis added] does not mean [...] to explain and to arbitrate. *Vermittlung* [emphasis added] realises the [...] implied potential of the prefix *Ver-* [emphasis added], in the sense of entanglement, of the loss of control and of missing the mark, in favour of the production of not (always) controllable networks of relationships and spaces for action.” (Mörsch n.d.: 38, with recourse to Eva Sturm)

In this respect, Wimmer refers to a potential of *Musikvermittlung* “not to pursue art exclusively as an end in itself, but also as a means of enlightenment, social interaction, and empowerment of population groups that would otherwise have more difficult access to publicly funded cultural institutions” (Wimmer 2018b: 43).¹²

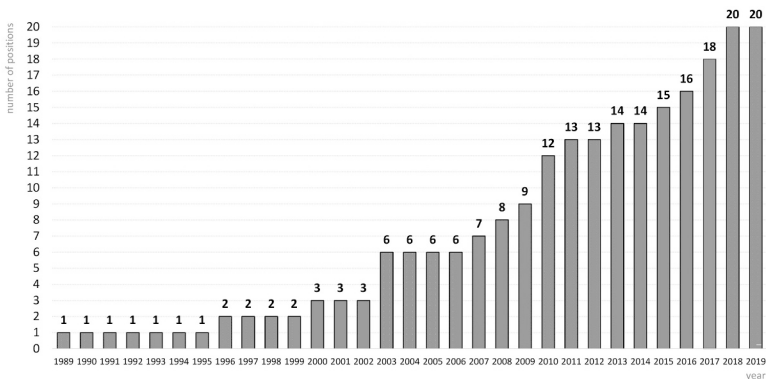
12 Nina Stoffers (2019) shows, however, that *Musikvermittlung* often oscillates between the poles of empowerment and othering, and Michael Wimmer states critically that there is “a considerable tendency to describe those to whom the offer is directed first of all as being deficient in a particular way [...]” (Wimmer 2012) Therefore, it is important

Musikvermittlung – Perspectives on a Track Record

Musikvermittlung as a professional field

The negotiation of the concept of *Musikvermittlung* takes place within the context of the increasing professionalisation, institutionalisation and theoretical consolidation of the practice of *Musikvermittlung* that has been observable since the beginning of the 2000s in German-speaking countries, if not all over Europe. *Musikvermittlung* today not only represents an elaborate artistic-educational field of practice, but as a professional field also forms an increasingly significant segment of the music labour market.

Fig. 1: Number of positions for *Musikvermittlung* at music institutions (orchestras, concert halls and festivals) in Austria (summed) in the period 1989–2019.



Source: own survey

Fig. 1 documents the number of positions for *Musikvermittlung* that have been created at music institutions in Austria (including festivals, orchestras and concert halls, but excluding the ‘independent scene’), whereby this number has been constantly increasing, especially since the turn of the millennium. According to our study, two thirds of the 20 positions created are full-

for cooperation between different partners to take place on an equal footing, in which attributions of alterity and need are avoided.

time positions and 85% of them are filled by women¹³. Even though the number of fixed positions is admittedly still limited, it must be remembered that these were created in a geographically small country like Austria under conditions of impending budget cuts and savings in the public cultural sector – money was and is being invested in *Musikvermittlung*, yet elsewhere in the cultural sector massive cuts are being made. This seems quite remarkable, and it raises questions about the possible reasons for the increased attention that *Musikvermittlung* in particular, and *Kunst- und Kulturvermittlung* in general, has been receiving from established cultural institutions and cultural policymakers for some time.

Cultural policy – hopes and demands

From a more institutional (cultural management) perspective, *Musikvermittlung* is historically associated with the hope of building new audiences (or at least keeping the established ones), so as to counteract an audience decline. Peter Mall points out that back in the early 1970s German orchestras reacted to financial problems with a commitment to diversify their audience, to address all parts of society and so reach out to people who did not previously attend classical concerts (see Mall 2016). As Lukas Bugiel (2015) convincingly shows, a “crisis-discourse” around classical music and classical concert life eventually played a vital role in the legitimisation and justification of the practices of *Musikvermittlung* in the early 2000s. Reinhart von Gutzeit, for example, writes that *Musikvermittlung* emerged against the background of a “dramatically declining interest in classical (serious, sophisticated) music and its (public) performance” (Gutzeit 2015: 19). Schneider speaks of *Musikvermittlung* as “a response to the perceived or even real decline in concert attendance and interest in ‘classical’ music, a reaction to observed signs of erosion” (Schneider 2019: 11) and retrospectively characterises the central impetus behind the foundation of the first degree program for *Musikvermittlung* at the Detmold University of Music in 1998: “Is something that is important to us in musical life dying away? [...] If the orchestras and ensembles do not strive for a new audience today, they will not have one tomorrow” (Schneider 2009: 76). As this

13 Mörsh speaks in the context of *Kunstvermittlung* of a feminised practice (Mörsh n.d.: 36). This is also true for the field of *Musikvermittlung* (see educult/netzwerk junge ohren 2020).

quotation shows, economic considerations in the realm of audience development are linked to cultural considerations: on top of audience development, *Musikvermittlung* is assigned a further role, namely in the conservation of cultural heritage.

More than 20 years later, Heiner Gembris and Jonas Menze still identify one of the main challenges for classical music providers as being that a younger audience does not grow back (Gembris/Menze 2018: 319). Accordingly, orchestras and musicians have to “strive for the mediation and acceptance of classical music in their own interest” (Gembris/Menze 2018: 324), whereas “audience development also means redefining the role of the musician” (Gembris/Menze 2018: 325). Even if we are of the opinion that it is certainly beneficial for musical communication if musicians take an interest in their audience, we are nevertheless critical of the pressure to justify themselves which is increasingly being exerted upon them – and on publicly funded cultural institutions serving as organisers, particularly those with low attendance figures – and we consider this pressure to be rather counterproductive. If economic success becomes the prior factor, then the willingness and scope for experiments, for courageous, unpredictable projects, for spontaneous, improvised actions might diminish, both individually and institutionally. Furthermore, the compulsion to be economically successful, which is linked to the need to always keep an eye on visitor quotas, represents, in the words of Tasos Zembylas, a fundamental “reinterpretation of cultural policy”, namely insofar as it is considered “an element of a more sweeping economic policy” (Zembylas 2017: 150). In actual fact, culture and cultural policy in the sense of a “*res publica*” [...] are a matter for the political community and not just for economic rationality” (Zembylas 2017: 150). Understood in this way, however, institutions – and this applies to the classical concert life in particular – should and must in future be much more self-critical than they have been up till now in addressing the following question: “Whose ‘culture’ is at present actually being taken into account or most promoted by the public purse? And what is the state’s attitude to those marginalised cultures that do not belong to the mainstream and do not enjoy hegemonic preferential treatment?” (Zembylas 2017: 151) After all, a colourful, diverse society, in which ascriptive factors such as class, gender, ethnicity, religious affiliation and others are nevertheless highly affective, “argumentatively supports the demand for differentiation and pluralisation among the target group of public cultural funding” (Zembylas 2017: 151).

In *Musikvermittlung*, too, there has to date been a strong, largely unquestioned and apparently self-evident focus on classical music, implicitly promoting its hegemonic status (for a critical examination of this aspect see Hornberger 2020). A greater diversification with regard to the musical practices that are thematised and realised in and through *Musikvermittlung* in contemporary societies is well overdue.¹⁴ At the same time, Michael Annoff urgently warns against merely simulating artistic diversity: “It is no use supposedly progressive cultural producers exploiting diversity for themselves on the level of representation if, at the same time, they cling to the oppressive institutions and structures whose exclusivity gave them their power in the first place.” (Annoff 2021: 69) Instead, music-cultural institutions must (also) renew themselves structurally and therefore fundamentally from within: “Many theatres and museums are still managed like a feudal system today, with only a few institutions seriously looking for alternatives to that principle of directorship and management which often causes the failure of those who have (initially of necessity) professionalised themselves outside of white bourgeois institutions.” (Annoff 2021: 68) So instead of outsourcing the problems to *Musikvermittlung* and passing them on, cultural institutions must enter much more intensely than before into a process of self-reflection, and question themselves, as a “component of the migration society, concerning their structurally conditioned exclusion mechanisms and their transformation potential” (Mörsch n.d.: 61) – this applies to music institutions and organisers, as well as to the institutions of (higher) music education. A similar demand is also made by Mark Terkessidis, who notes in this context: “In this sense, all efforts to allow participation should also serve the aim of self-examining the respective supporting structures – in connection with the question of whether our structures, planning and offers are fit for the diversity of society.” (Terkessidis 2019: 84)

It is therefore a matter of some urgency that music universities and conservatories extend their view of artistic excellence beyond the mastery of musical instruments to include aspects such as pedagogical sensitivity and social responsibility. Courses both in artistic studies and in specific studies for *Musikvermittlung* are needed in order to enable graduates to address diverse audiences in a changing society affected by demographic change, digitisation, climate change and the aftermath of the Covid pandemic. Music institutions,

14 Already in 2012, Sophie Arenhövel was reflecting on the state of diversity-awareness of *Musikvermittlung* in the transitional German society.

such as orchestras and concert halls, on the other hand, will have to give their employees even more opportunities for further training, committing to the concept of lifelong learning to gain the social and pedagogical skills that are needed to enable truly inclusive cultural participation (Petri-Preis 2021).

***Musikvermittlung* in the Singularised Society**

In light of the foregoing deliberations, it should be clear that *Musikvermittlung* is much more than *solely* audience development – although economic and cultural policy considerations do play a certain role, there are numerous other significant reasons that can help to explain why this field is at present becoming increasingly institutionalised and professionalised, and is attracting a great deal of attention. Social aspects in particular play a significant role in this context – the current prosperity of *Musikvermittlung* is related to the general state of contemporary postmodern societies.

Central concerns of *Musikvermittlung* include bringing people into contact with one another by means of music, and getting them involved in shared discussions and interaction with, through and around music, in short: to instigate social communication and entice them towards new kinds of music experience. This potential of *Musikvermittlung*, which is developed via specific artistic-educational practices and concepts, can become effective in a “society of singularities” (Reckwitz, 2020), with all its differentiations and individualisations, in two ways:

Firstly, the artistic-educational practices of *Musikvermittlung* are in themselves practices of singularisation – what is culturally shared is produced via practices of singularisation – which is why its practices and methods appear appropriate and even convincing and functional in a “society of singularities” (Reckwitz 2020). By presenting previously unknown musics to their audiences in a contextualising manner, or by updating the supposedly well-known in a quasi-kaleidoscopic way through new performance practices and possibilities of participation, and so making it possible to experience it differently, those who work in *Musikvermittlung* are constantly developing new and unique qualities of experience that can be excellently reconciled with the individual demands and social expectations of late- and post-modernity.¹⁵

15 On the quality of the new, Reckwitz remarks: “In late modernism, a radical regime of the new predominates, which is at the same time momentary, i.e. it does not orient

Secondly, in singularised societies, with their countless “segmented media publics” (Reckwitz 2020: 440), the commonly shared can no longer be assumed to exist without any further ado, nor can it be “simply discovered; it must itself first be manufactured again – in an inevitably contentious manner” (Reckwitz 2020: 440), whereby Reckwitz assumes that “the endeavour of working on universality, on generally binding cultural norms and jointly shared goods [...] will become a permanent task” (Reckwitz 2020: 441). Even if we are not talking about a “parallel society” at this point¹⁶, it must be noted that in the context of increasing globalisation, mobility and required flexibility, and not least in the context of neoliberal labour relations and pronounced migration movements, people’s life plans are becoming increasingly diverse, less comparable and less predictable. As a result, the shared stores of knowledge and cultural practices are thinning out, or proving to be highly singularised. So what is it that holds a society together when there remains little that connects people? How can we, despite all our individuality and singularity, live well and peacefully together, mastering everyday life and productively shaping shared social spaces together?

In this context, art and culture are regarded by political functionaries as a possible cement (see e.g. Mandel 2019, Brosda 2020¹⁷) and are sometimes also instrumentalised as such. In the course of this, professional groups, who act as cultural translators, experience a revaluation and increasing respect, and by “*doing universality* [emphasis in the German original] [...] provide a counterweight to the omnipresent act of *doing singularity* [emphasis in the German original]” (Reckwitz 2020: 441), whereby “doing universality” may certainly involve practices of resistance. In this context, *Musikvermittlung* may be interpreted as a contribution to the “reconstitution of the general public sphere” (Reckwitz 2020: 440), with which, in the best case, it succeeds in bringing together people with diverse biographical backgrounds, equipped with different symbolic, cultural and economic capital and forms of habitus (Bourdieu 2009 [1972]), effecting their social contact and exchange with one another in one

itself to long-term innovation and revolution, but rather to the affectivity of the present moment.” (Reckwitz 2020: 431).

16 On the concept of the “parallel society”, see critically Kaschuba 2007.

17 For instance, Carsten Brosda, Senator for Culture and Media in Hamburg states: “In the end, culture can have an effect as an integrative force which creates social purpose and develops personality.” (Brosda 2020: 129)

place through the medium of music. On a meta-level, this may well be where the greatest innovative potential of *Musikvermittlung* lies.

What we have just outlined theoretically will be illustrated in the next paragraph by a concrete and, in our opinion, innovative example from the field of *Musikvermittlung*, in which a heterogeneous audience is addressed in an exemplary way: the “klangberührt” concert series by the Wiener Konzerthaus¹⁸. As part of a special focus on the topic of inclusion – among other things, a necessary renovation to the building was undertaken for the purpose of providing accessibility, and an inclusive summer music week was launched – education manager Katja Frei also initiated a concert series in 2019 that was intended to make it possible for people with disabilities, in particular, to attend concerts.¹⁹ As for the material arrangement, part of the seating was removed for this purpose, creating space for wheelchairs as well as cardboard boxes as mobile seats. Instead of playing on a raised stage, the musicians play in the hall, at eye level with the audience. The effect of their music is enhanced by a light dramaturgy. A moderator guides the audience through the concert, and together with the musicians she also performs a participatory music-making action with the audience. The musical program for the concert series is stylistically broad, and ranges from jazz to traditional music to contemporary classical music. In contrast to “disciplining as a cultivated and distinctive habitus” (Hornberger 2016) in the classical concert, traditional concert rituals are largely suspended. Physical participation in the music by dancing, rocking or swaying, as well as singing along or spontaneously expressing emotion, is explicitly possible. This informal character appeals not only to people with disabilities and their companions, but also to people who desire a greater closeness and immediacy – and so, “a much more symmetrical understanding of the relationship between producers and recipients of art” (Staples, in this anthology: 72) – arises in the concert. People of different ages meet in these concerts, subscription audiences as well as concert newcomers, people with and without disabilities. The opening of the hall half an hour before the concert begins also enables an exchange between the visitors.

From our point of view, a format like “klangberührt” is innovative in the sense that it fosters inclusion in the traditionally exclusive classical concert life and enables encounters between people who presumably would not have

18 See also the contribution of Matthias Naske in this anthology.

19 See also Petri-Preis (in press).

met otherwise, as well as enabling new perspectives on music. This already indicates that we are pursuing a broad concept of innovation that is not limited to economic or technical innovation, as we will show in the next section.

Musikvermittlung and Innovation

Innovation is a term and a claim that has been tied very closely to modern societies from their beginnings, as Michael Hutter et al. (2016: 2) state. In the origin of the word, the adjective “innovative” can be, as Jan-Felix Schrape elucidates, “derived from the Latin verb *innovare* [emphasis in the original], which may be translated as ‘renew’, but also as ‘regenerate while sleeping’. *Innovatio* [emphasis in the original] accordingly describes a thorough internal renewal and not a superficial *renovation* [emphasis in the original]” (Schrape 2012: 3). “Change”, “alteration” and “novelty” are further interpretations closely linked with the Latin origin *innovatio* (see Pons n.d.). Almost ubiquitous and overused in the everyday life of postmodern societies, the following central levels of meaning can be identified:

“Innovation is becoming increasingly reflexive, heterogeneously distributed, and ubiquitous. *Reflexive innovation* [emphasis in the original] implies more than the intentional transformation of routine actions; it also refers to the transformation of social practices based on continuously (re-)produced knowledge of innovation. Hence, innovation itself becomes the aim and purpose of social activities: as the meaning and motif of (what we call the ‘semantics’ of novelty), as a component of practical routines (the ‘pragmatics’ of creative performance), and, finally, as part of systematically (re-)produced social structures of generating novelty (grammar of innovative regimes). *Heterogeneously* [emphasis in the original] distributed innovation refers to the observed shift from the individual entrepreneur to a network of divergent actors. *Ubiquity* [emphasis in the original] indicates the current expansion of innovation beyond the traditional spheres of science and economy and its generalization into an imperative for social action.” (Hutter et al. 2016: 2)

The ubiquity of innovation goes hand in hand with the ubiquity of creativity – as Reckwitz has shown, the more or less daily renewal and reinvention of oneself has become a “cultural imperative” (Reckwitz 2012) for individuals

as well as for collectives, institutions and companies in societies stamped as postmodern and neoliberal.

As Werner Rammert points out, the term innovation is very often primarily, if not exclusively, associated with economic and scientific technological innovations. From a social and a scientific cultural point of view, this assumption must appear to be an unreliable abbreviation, as economic and technological innovations basically represent “two, admittedly concise, special cases of societal innovation” (Rammert 2010: 2). In everyday life, economic, technical, scientific, social and cultural innovations are often closely related to one another, sometimes even mutually dependent, so that “on closer inspection, a so-called ‘technical’ innovation turns out to be a ‘social’ innovation or a mixed bundle of innovations of various kinds” (Rammert 2010: 7).²⁰ In this respect, from a theoretical point of view, an expanded concept of innovation as proposed by Rammert appears expedient to us.

Furthermore, this broad perspective opens up the opportunity to think of innovation as a primarily collaborative heterogeneous, network-like practice, as proposed by Hutter et al. (2016, see above). With regard to the field of art, Howard S. Becker stated, back in 1982, that “[a]ll artistic work, like all human activity, involves the joint activity of a number, often a large number, of people” and that “[t]he work always shows signs of that cooperation” (Becker 1982: 1). Human cooperation is described by Becker as a precondition for the emergence of a new art world (Becker 1982: 310), and its continuous changes are also shaped by collaboration:

“[C]hanges in art occur through changes in worlds. Innovations last when participants make them the basis of a new mode of cooperation, or incorporate a change into their ongoing cooperative activities. [...] Innovations begin as, and continue to incorporate, changes in an artistic vision or idea. But their success depends on the degree to which their proponent can mobilize the support of others. Ideas and visions are important, but their success and

20 As Max Weber showed in his fragment *Die rationalen und soziologischen Grundlagen der Musik* (*The Rational and Sociological Foundations of Music*) more than one hundred years ago, the gradual assertion and increasing dominance of the pianoforte in Europe in the 18th and 19th centuries turns out to be a complex interplay of very different factors: Technological inventions in combination with processes of societal, cultural and economic transformations, as well as musical-practical conditions, were interlocked in this process. See Weber 1972 [1921/22], 73–77.

permanence rest on organization, not on their intrinsic worth.” (Becker 1982: 309–310)

An original and novel idea alone is not enough – it has to be recognised as such by others. In this way, human activity can “introduce significant differences into the world” (Schatzki 2019: 81), but it is the reaction of the social environment that ascribes the status of innovation to these changes: “This includes the reactions of observers, commentators, and researchers, that is, their judgments and juxtapositions of the differences in question with other phenomena.” (Schatzki 2019: 81)

From the theoretical perspective of art as a collective human activity, Becker further points out that innovations in an art world might entail the necessity for the actors “to learn and do different things, inconveniencing them and threatening their interests” (Becker 1982: 304). Innovations break up routines of action and may be perceived as a challenge or even a crisis, because people have to learn new ways of “doing things together” (Becker 1986). Practitioners in the field of *Musikvermittlung* are also sometimes perceived as introducing a “moment of disruption” (Mörsch n.d.: 36) simply because they appear as persons “in the artistic field, [...] interrupting its routines through their presence and making it suddenly aware of itself” (Mörsch n.d.: 36). This points, not least, to the importance of lifelong learning, especially in a highly fluid late modern society (for lifelong learning in music see e.g. Smilde 2009).

These theoretical considerations raise questions of power and interpretive authority, as Rammert points out: “Why, when, and in what constellations are which actors and institutions able to define and enforce something as an innovation?” (Hutter et al. 2016: 9f.) We are fully aware that the presentation of selected practices of *Musikvermittlung* in the context of this anthology implies a setting on our part: as editors, authors, researchers, and educators, we speak from positions of power and contribute to the classification und fixation of selected practices of *Musikvermittlung* as *innovative*. To address this problem constructively, we have integrated into this anthology a variety of scholarly perspectives and interdisciplinary viewpoints, as well as practical examples, which we will briefly outline here.

The Structure of the Anthology

This publication is based on a transdisciplinary lecture series that was held in the winter semester of 2019/2020 at the mdw – University of Music and Performing Arts Vienna. From the beginning we planned the lecture series to consist of spoken papers as well as performances of *Musikvermittlung*. On the one hand, this was important to us because we wanted not only to talk about the respective practices, but also to present them. On the other hand, the performances and the partly subsequent conversations with the artists added yet another perspective on the topic. Although the live situation cannot be depicted 1:1 in an anthology, we tried to transfer the concrete and practical portrayals of *Musikvermittlung* in a written form, supplemented by audio examples (QR-codes) and pictures, and also to include these in this anthology. An example of this follows directly after this essay: Petri-Preis illustrates the format “2xHören” (“Listening Twice”) by means of the composition “Peter Parker” by Bernhard Gander, which is inspired by the movements of Spider-Man. Listening to the piece twice – the first time before, the second time after a conversation between pianist Joonas Ahonen, composer Bernhard Gander and Axel Petri-Preis as moderator, enables the audience to hear the piece with *new ears* the second time.

As stated at the beginning of this article, there has been a significant agglomeration and differentiation of activities in *Musikvermittlung* within the past 20 to 25 years. In the following essay, Axel Petri-Preis traces the roots of *Musikvermittlung* and argues that around the turn of the last millennium a social world of *Musikvermittlung* emerged. He analyses the conditions that initiated its emergence and evolution and sheds a light on its current situation vis-à-vis other social worlds. Ultimately, he argues, the central future innovative potential of *Musikvermittlung* lies in the promotion of inclusion and accessibility in concert life.

This is followed by Ronald Staples’ approach to *Musikvermittlung* from the perspective of innovation sociology. He first outlines the concept of (doing) innovation in detail and then analyses the relationship between innovation, creativity and art. Building on this, he argues that *Musikvermittlung*, as a third thing between art and education, is firstly an innovation itself, secondly the result of translation services, and thirdly an instance of the subsystem of art that ensures communication beyond the system.

During the lecture series, Jonas Scheiner and Henrik Szanto (alias Kirmes Hanoi/FOMP), together with the woodwind ensemble qWINDtett, brought

together slam poetry and classical music in their performance. Text and music commented on, reflected and complemented each other, providing an exciting and novel listening experience, as Axel Petri-Preis outlines in this anthology.

Drawing on Reckwitz, we stated that in a postmodern, singularised society, practitioners of *Musikvermittlung* strive for “doing universality”. Accordingly, Constanze Wimmer argues that in the face of a multi-diverse society, contemporary concert life needs professional translators. Based on the metaphor of practitioners of *Musikvermittlung* as architects who renovate old houses and build new ones, she analyses the status quo of *Musikvermittlung* and eventually describes a contemporary concert hall as a vision for the renewal of concert life: one that offers participatory music-making, functions as a place of social exchange, and opens itself to a diverse audience with different concert formats.

From the perspective of cultural management, Matthias Naske describes *Musikvermittlung* as a key agenda in classical concert life. In his reflections he takes as a starting point Günther Anders’ thoughts on musical situations, stating that the act of listening as attention directed at the musical event is a central aspect of *Musikvermittlung*. In this way, *Musikvermittlung*, based on excellent concert planning, is the key to stimulating interest in and openness to music as an art form.

The Austrian cello quartet Die Kolophonistinnen, with its young musicians Hannah Amann, Marlene Förstel, Elisabeth Herrmann and Theresa Laun, was founded in 2014 and is known for its creative performative strategies and special arrangements of works, which all aim to address and connect with the audience, as the lecture series also impressively showed. Based on an interview with Marlene Förstel, Sarah Chaker outlines the motivation and strategies of the ensemble.

As mentioned above, curiosity and a willingness to learn and to become constantly and repeatedly involved in something new seems to be a prerequisite for innovation, not only but also in the fields of the arts and music (Becker 1982, 1986, Smilde 2009, Mörsch n.d.). Subsequently, by drawing on concrete examples from the field of music, Tasos Zembylas analyses and differentiates multiple forms of knowledge and know-how, as he identifies them as motors of innovation and regards them in a quasi-holistic understanding as closely interrelated in concrete everyday practice. From his analysis, he also derives specific recommendations for the current practice of *Musikvermittlung*.

The contribution by Rineke Smilde connects to Zembylas’ theoretical consideration as she highlights the biographical learning processes of profes-

sionally trained musicians who are able and willing to address new audiences. By referring to two ethnographically and exploratively informed research projects in which she was significantly involved – the first one carried out in a care home for people living with dementia, the second conducted in a hospital, focusing on patients and their nurses – Smilde convincingly demonstrates the innovative potential of biographical learning for all people involved in the process. A sustainable *Musikvermittlung* therefore has to consider how biographical learning processes can be implemented in an adequate way in higher music education in the future.

A special kind of synaesthetic experience could be seen, heard and tasted in “Works and Whiskies”, as very different tastes of Scotch whisky flavours were transformed into notes and pieces of music for contrabass clarinet by composer Petra Stump-Linshalm. These were rendered audible by musician Heinz-Peter Linshalm and found their visual equivalent in paintings by Jutta Goldgruber. Sarah Chaker summarises the thoughts of the artists involved in this special kind of *Musikvermittlung*, which was retrospectively described by many of those present as particularly innovative and expedient, especially by many of our students, perhaps not only because of the stimulating ingredients mentioned.

More insights into current (artistic) research and mutual learning processes and practices in classical music is provided by the contribution of the team of authors Peter Peters, Ties van de Werff, Ruth Benschop and Imogen Eve. By the means of two experimental performance settings functioning as a lab, the orchestra members, as well as the staff involved and the audience members, are prompted to rethink their roles in the musical process – reflexive learning is encouraged.

Finally, Jutta Toelle focuses explicitly on the audience of contemporary classical music, its experiences and expectations, and the opportunities and limits of its involvement and participation in the musical process by drawing on empirical findings from a study she conducted at different participatory projects in the field of *Musikvermittlung*.

Thanks!

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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.

